

## What is it and why you should do it.

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# Agenda

- Meet as a group
  - Meet the teachers
  - Find out about the format and requirements of Visual Art scholarship
  - Find out the entry requirements and submission dates
  - Learn about some tips and pitfalls
  - See examples!
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# WHAT

- 8 x A3 pages with a (teacher-taken) photograph of your folio board presented in a clear-file.
- It is due on **Monday 6th November** which is the Monday of Week 5 term 4.

*These pages SUPPORT your folio. They are a place where you share all the ideas, concepts, information, research, pathways, critical and creative thinking and achievements that went on as part of (and in addition to) your larger body of work.*

Scholarship's purpose is for you to display how smart you are, so thinking outside the box and being original is totally acceptable (and important!). Privilege the reader/marker of these pages to your thoughts, feelings and ideas as your folio develops.

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# Questions to Ask yourself

- How will I reflect my painting/Design/Photography aesthetic in my 8 A3 pages?
- How do I make my workbook stand out in the crowd and make it unique to me?
- How do I capture the significant shifts in my thinking as the year progresses?

## Workbook

- Will it be neat, tidy & ordered or random & dynamic with ideas jumping around?
  - Will it be a story?
  - Will it be a cartoon?
  - Will it be an interview?
  - What works can I include?  
Drawings, cartoons, prints, installations, competition work, other art subjects....
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# You must demonstrate:

- The ability to think critically, fluently and comprehensively to produce a
- Distinctive original folio and workbook pages
- The ability to move beyond the folio board into more cross discipline, original works.

On your workbook pages you must show evidence of:

- Research & analysis and understanding of your own strategies.
- The strategies of you influences that critically underpin your work.
- It must be individual and extend your ideas through your chosen discipline.

Your written language needs to be legible, thoughtful and define your topic clearly.

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Lateral thinking and self-critique is essential!



## Stuff you should know

Scholarship is an **award** not standards based assessment. There are outcome descriptors but not everyone who meets these will receive the award

→ **Assessed collectively**

the board and the scholarship book are assessed together as one

→ **Strengths in one area**

Either the board or book may be stronger but you can still achieve Schol.

→ **Merit = Scholarship**

A submission can still receive Merit and still get a Scholarship.

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- The amount of Scholarships given out each year is determined by a **% of entries in the level 3 exam** (ie: approximately 80 for the larger subjects)
  - Of those a % will receive **outstanding** recognition (ie: approximately 12 outstanding for larger subjects)
  - For this reason the **cusp** of scholarship / not scholarship is a shifting line
  - Students receive a score out of 24 and this is a good indication of how well you performed.
  - The Visual Art Scholarship Exam is a strong reflection of good art practice, critical thinking, collecting and reflecting. This is why you start at the beginning of the year!
  - Even just attempting Scholarship will make your work better.

## Assessment Criteria

Total: /24					
Critical thinking: /8		Below Scholarship		Scholarship	Outstanding Scholarship
		1 – 2	3 – 4	5 – 6	7 – 8
<p>The candidate employs research to situate the project and to identify practical strategies and context(s) to expand ideas.</p> <p>Critical reflection and evaluation shape all phases of the iterative process to inform practice-based exploration, synthesis, and communication.</p>	<p>The candidate:</p> <ul style="list-style-type: none"> <li>demonstrates an ability to be reflective, to refine ideas, to think and work laterally, and to implement strategies for producing an original body of work</li> <li>locates, tests, evaluates, and integrates ideas from research and making, to sustain an iterative process.</li> </ul>	<p>Does not meet the requirements of Level 8 of the Visual Arts curriculum.</p>	<p>Candidate demonstrates <b>some ability</b> to engage in research.</p>	<p>Candidate demonstrates <b>analysis and critical thinking</b>.</p>	<p>Candidate demonstrates <b>high level of analysis and critical thinking</b> to show <b>perception and insight</b>.</p>
			<p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>identifies and explores ideas related to subject matter, adopting an iterative process to inform practice.</li> <li>demonstrates an engagement with conceptual thinking, editing, and refining to consolidate ideas and resolution of work</li> <li>evaluates and reforms ideas, using an iterative process to sustain primary and subsidiary ideas and concepts</li> </ul>		
			<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>conducts research to extract knowledge of conventions and media and describes the steps undertaken in phases of testing and making.</li> <li>documents a coherent inquiry that utilises reflective thinking and questioning strategies to establish new context(s) and avenues for investigation</li> <li>interprets and analyses from a range of references and acquires strategies to inform development.</li> <li>takes ownership of the inquiry, positioning their relationship to the project and how it is informed by a range of context(s) pertinent to the central proposition</li> <li>analyses and reflects on the concepts and findings that emerge through phases of making and critical reflection in action.</li> </ul>		

		Below Scholarship		Scholarship	Outstanding Scholarship
Synthesis and application of skills and media: / 8		1 – 2	3 – 4	5 – 6	7 – 8
The candidate uses appropriate methods, skills, and media to integrate all aspects of practice into a holistic form that actively recognises all the processes involved in the creation of relevant outcomes.	The candidate: <ul style="list-style-type: none"><li>• applies technical, material and media processes with understanding, fluency, and clarity of purpose</li><li>• derives knowledge through making and research; and integrates ideas to extend the line of inquiry and to form new connections.</li></ul>	Does not meet the requirements of Level 8 of the Visual Arts curriculum.	Candidate demonstrates <b>some ability</b> to work with media and processes.	Candidate demonstrates <b>integration</b> of knowledge and skills acquired through research, methods, and media processes to <b>understand complex situations</b> .	Candidate demonstrates <b>sophisticated integration</b> of knowledge and skills acquired through research, methods, media processes, and <b>lateral thinking</b> to understand complex situation.
		In the <b>FOLIO</b> , the candidate:			
		• applies knowledge of conventions, media, and processes to explore visual outcomes.		• consistently manages knowledge of subject conventions, media, and technical characteristics to construct outcomes responsive to the proposition	
		• integrates ideas, gained from process and practicing and employs appropriate media to clarify outcomes.		• exploits skills, techniques, and media processes to articulate visual language and craft original outcomes.	
		In the <b>WORKBOOK</b> , the candidate:			
		• identifies skills and media processes intrinsic to the inquiry and analyses references to acquire practical knowledge		• documents all developmental work and annotates connections between all aspect of the art making process.	• intelligently draws together artistic references and related cultural, historical contexts to integrate and re-position the line of inquiry into a new phase
					• deconstructs and integrates media and technical processes, evaluating the role that media and processes play in disseminating and understanding complex ideas.

		Below Scholarship	Scholarship	Outstanding Scholarship	
Communication and production: / 8		1 – 2	3 – 4	5 – 6	7 – 8
The candidate's work communicates through explicit and implicit means ideas, methods, and media exploration relevant to the chosen inquiry and field of practice. This specifically involves the relationship between intent, process, and outcome.	The candidate: <ul style="list-style-type: none"><li>clarifies intention, and manages the application of appropriate media, methods, and processes to produce resolved and refined outcomes</li><li>uses communication strategies to establish and sustain links between making and thinking, including documenting the holistic relationship between folio and workbook.</li></ul>	Does not meet the requirements of Level 8 of the Visual Arts curriculum.	Candidate demonstrates <b>some ability</b> to engage with appropriate visual language.	Candidate demonstrates <b>logical development and application of methods</b> to communicate and produce visual ideas with <b>clarity and resolution</b> .	Candidate demonstrates <b>independence and convincingly</b> communicates and produces visual concepts and artwork with <b>intent, clarity, and resolution</b> .
		In the <b>FOLIO</b> , the candidate: <ul style="list-style-type: none"><li>manages methods and develops a visual language relevant to the investigation.</li><li>selectively employs methods and formulates visual and conceptual devices to develop and communicate concepts</li><li>selects, edits, and resolves ideas, ensuring high production values in all artworks.</li></ul>			
		In the <b>WORKBOOK</b> , the candidate: <ul style="list-style-type: none"><li>documents the thinking underpinning their ideas and the production processes involved in the creation of outcomes.</li><li>uses the workbook to clarify and locate communication strategies, and to evaluate the production steps for development and next steps</li><li>engages with subject matter and interprets relevant context(s), ensuring that methods and media exploration clarify and communicate the central proposition.</li></ul>			
<ul style="list-style-type: none"><li>utilises a sophisticated range of visual language strategies to communicate and generate authentic and original outcomes</li><li>manages and edits knowledge obtained from research and media processes to refine and produce resolved outcomes.</li><li>examines formal and conceptual communication devices, interpreting research, context(s) and findings from their own practice and methods.</li><li>formulates a critical perspective and point of view, and uses the workbook to highlight links established between intent, process, and outcome.</li></ul>					

## Assessment Schedule – 2023

## Scholarship: Visual Arts – Design (93307)

## Assessment Criteria

Total: /24				
Critical thinking: /8		Below Scholarship		Outstanding Scholarship
		1 – 2	3 – 4	
<p>The candidate employs research to situate the project and to identify practical strategies and context(s) to expand ideas.</p> <p>Critical reflection and evaluation shape all phases of the iterative process to inform practice-based exploration, synthesis, and communication.</p>	<p>The candidate:</p> <ul style="list-style-type: none"> <li>• demonstrates an ability to be reflective, to refine ideas, to think and work laterally, and to implement strategies for producing an original body of work.</li> <li>• locates, tests, evaluates, and integrates ideas from research and making, to sustain an iterative process.</li> </ul>	Does not meet the requirements of Level 8 of the Visual Arts curriculum.	<p>Candidate demonstrates <b>some ability</b> to engage in research.</p> <p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• identifies and explores ideas related to subject matter, adopting an iterative process to inform practice.</li> </ul>	<p>Candidate demonstrates <b>analysis and critical thinking</b>.</p> <ul style="list-style-type: none"> <li>• demonstrates an engagement with conceptual thinking, editing and refining to consolidate ideas and resolution of work</li> <li>• employs critical and investigative methods, reflecting on each iterative phase of practice to expand ideas.</li> </ul>
			<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• conducts research to extract knowledge of conventions and media and describes the steps undertaken in phases of testing and making.</li> </ul>	<p>Candidate demonstrates <b>high level of analysis and critical thinking to show perception and insight</b>.</p> <ul style="list-style-type: none"> <li>• evaluates and reforms ideas, using an iterative process to sustain primary and subsidiary ideas and concepts</li> <li>• independently manages critical thinking and practical strategies, to locate and expand lateral and imaginative responses.</li> </ul>
			<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• documents a coherent inquiry that utilises reflective thinking and questioning strategies to establish new context(s) and avenues for investigation</li> <li>• interprets and analyses from a range of references and acquires strategies to inform development.</li> </ul>	<ul style="list-style-type: none"> <li>• takes ownership of the inquiry, positioning their relationship to the project and how it is informed by a range of context(s) pertinent to the central proposition</li> <li>• analyses and reflects on the concepts and findings that emerge through phases of making and critical reflection in action.</li> </ul>

Synthesis and application of skills and media: /8		Below Scholarship		Scholarship	Outstanding Scholarship
		1 – 2	3 – 4	5 – 6	7 – 8
<p>The candidate uses appropriate methods, skills, and media to integrate all aspects of practice into a holistic form that actively recognises all the processes involved in the creation of relevant outcomes.</p> <p>The candidate:</p> <ul style="list-style-type: none"> <li>• applies technical, material and media processes with understanding, fluency, and clarity of purpose</li> <li>• derives knowledge through making and research, and integrates ideas to extend the line of inquiry and to form new connections.</li> </ul>		Does not meet the requirements of Level 8 of the Visual Arts curriculum.	<p>Candidate demonstrates <b>some ability</b> to work with media and processes.</p> <p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• applies knowledge of conventions, media, and processes to explore visual outcomes.</li> </ul>	<p>Candidate demonstrates <b>integration</b> of knowledge and skills acquired through research, methods, and media processes to <b>understand complex situations</b>.</p> <ul style="list-style-type: none"> <li>• consistently manages knowledge of subject conventions, media, and technical characteristics to construct outcomes responsive to the proposition</li> <li>• integrates ideas, gained from process and practicing and employs appropriate media to achieve outcomes.</li> </ul>	<p>Candidate demonstrates <b>sophisticated integration</b> of knowledge and skills acquired through research, methods, media processes, and <b>lateral thinking</b> to understand complex situation.</p> <ul style="list-style-type: none"> <li>• strategically explores lateral opportunities and integrates and extends knowledge gained through research, methods, and practice</li> <li>• exploits skills, techniques, and media processes to articulate visual language and craft original outcomes.</li> </ul>
			<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• identifies and documents relevant art, design and processes used to inform and develop practice.</li> </ul>	<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• identifies skills and media processes intrinsic to the inquiry and analyses references to acquire practical knowledge</li> <li>• documents all developmental work and annotates connections between all aspect of the art making process.</li> </ul>	<ul style="list-style-type: none"> <li>• intelligently draws together artistic references and related cultural, historical contexts to integrate and re-position the line of inquiry into a new phase</li> <li>• deconstructs and integrates media and technical processes, evaluating the role that media and processes play in disseminating and understanding complex ideas.</li> </ul>

Communication and production: /8		Below Scholarship		Scholarship	Outstanding Scholarship
		1 – 2	3 – 4	5 – 6	7 – 8
<p>The candidate's work communicates through explicit and implicit means ideas, methods, and media exploration relevant to the chosen inquiry and field of practice. This specifically involves the relationship between intent, process, and outcome.</p>	<p>The candidate:</p> <ul style="list-style-type: none"> <li>• clarifies intention, and manages the application of appropriate media, methods, and processes to produce resolved and refined outcomes</li> <li>• uses communication strategies to establish and sustain links between making and thinking, including documenting the holistic relationship between folio and workbook.</li> </ul>	Does not meet the requirements of Level 8 of the Visual Arts curriculum.	<p>Candidate demonstrates <b>some ability</b> to engage with appropriate visual language.</p> <p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• manages methods and develops a visual language relevant to the investigation.</li> </ul>	<p>Candidate demonstrates <b>logical development and application of methods</b> to communicate and produce visual ideas with <b>clarity and resolution</b>.</p> <ul style="list-style-type: none"> <li>• selectively employs methods and formulates visual and conceptual devices to develop and communicate concepts</li> <li>• selects, edits, and resolves ideas, ensuring high production values in all artworks.</li> </ul>	<p>Candidate demonstrates <b>independence and convincingly</b> communicates and produces visual concepts and artwork with <b>intent, clarity, and resolution</b>.</p> <ul style="list-style-type: none"> <li>• utilises a sophisticated range of visual language strategies to communicate and generate authentic and original outcomes</li> <li>• manages and edits knowledge obtained from methods and media processes to refine and produce resolved outcomes.</li> </ul>
			<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• documents the thinking underpinning their ideas and the production processes involved in the creation of outcomes.</li> </ul>	<p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>• uses the workbook to clarify and locate communication strategies, and to evaluate the production steps for development and next steps</li> <li>• engages with subject matter and interprets relevant context(s), ensuring that methods and media exploration clarify and communicate the central proposition.</li> </ul>	<ul style="list-style-type: none"> <li>• examines formal and conceptual communication devices, interpreting research, context(s) and findings from their own practice and methods</li> <li>• formulates a critical perspective and point of view, and uses the workbook to highlight links established between intent, process, and outcome.</li> </ul>

## Cut Scores

Scholarship	Outstanding Scholarship
13–19	20–24

# Assessment Schedule – 2023

## Scholarship: Visual Arts – Photography (93310)

### Assessment Criteria

Total: / 24				
Critical thinking: / 8		Below Scholarship		
		1 – 2	3 – 4	5 – 6
<p>The candidate employs research to situate the project and to identify practical strategies and context(s) to expand ideas.</p> <p>Critical reflection and evaluation shape all phases of the iterative process to inform practice-based exploration, synthesis, and communication.</p>	<p>The candidate:</p> <ul style="list-style-type: none"> <li>demonstrates an ability to be reflective, to refine ideas, to think and work laterally, and to implement strategies for producing an original body of work</li> <li>locates, tests, evaluates, and integrates ideas from research and making, to sustain an iterative process.</li> </ul>	<p>Does not meet the requirements of Level 8 of the Visual Arts curriculum.</p>	<p>Candidate demonstrates <b>some</b> ability to engage in research.</p> <p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>identifies and explores ideas related to subject matter, adopting an iterative process to inform practice.</li> </ul>	<p>Candidate demonstrates <b>analysis</b> and <b>critical thinking</b>.</p> <ul style="list-style-type: none"> <li>demonstrates an engagement with conceptual thinking, editing, and refining to consolidate ideas and resolution of work</li> <li>independently manages critical thinking and investigative methods, reflecting on each iterative phase of practice to expand ideas.</li> </ul>

Synthesis and application of skills and media: / 8		Below Scholarship		
		1 – 2	3 – 4	5 – 6
<p>The candidate uses appropriate methods, skills, and media to integrate all aspects of practice into a holistic form that actively recognises all the processes involved in the creation of relevant outcomes.</p> <p>The candidate:</p> <ul style="list-style-type: none"> <li>applies technical, material and media processes with understanding, fluency, and clarity of purpose</li> <li>derives knowledge through making and research; and integrates ideas to extend the line of inquiry and to form new connections.</li> </ul>	<p>Does not meet the requirements of Level 8 of the Visual Arts curriculum.</p>	<p>Candidate demonstrates <b>some ability</b> to work with media and processes.</p>	<p>Candidate demonstrates <b>integration</b> of knowledge and skills acquired through research, methods, and media processes to <b>understand complex situations</b>.</p>	<p>Candidate demonstrates <b>sophisticated integration</b> of knowledge and skills acquired through research, methods, media processes, and lateral thinking to understand complex situation.</p>

Communication and production: / 8		Below Scholarship		
		1 – 2	3 – 4	5 – 6
<p>The candidate's work communicates through explicit and implicit means ideas, methods, and media exploration relevant to the chosen inquiry and field of practice. This specifically involves the relationship between intent, process, and outcome.</p> <p>The candidate:</p> <ul style="list-style-type: none"> <li>clarifies intention, and manages the application of appropriate media, methods, and processes to produce relevant and refined outcomes</li> <li>uses communication strategies to establish and sustain links between making and thinking, including documenting the holistic relationship between folio and workbook.</li> </ul>	<p>Does not meet the requirements of Level 8 of the Visual Arts curriculum.</p>	<p>Candidate demonstrates <b>some ability</b> to engage with appropriate visual language.</p> <p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>manages methods and develops a visual language relevant to the investigation.</li> </ul>	<p>Candidate demonstrates <b>logical development and application of methods</b> to communicate and produce visual ideas with <b>clarity and resolution</b>.</p> <p>In the <b>FOLIO</b>, the candidate:</p> <ul style="list-style-type: none"> <li>selectively employs methods and formulates visual and conceptual devices to develop and communicate concepts</li> <li>selects, edits, and resolves ideas, ensuring high production values in all artworks.</li> </ul>	<p>Candidate demonstrates <b>independence and convincingly</b> communicates and produces visual concepts and artwork with <b>intent, clarity, and resolution</b>.</p> <p>In the <b>WORKBOOK</b>, the candidate:</p> <ul style="list-style-type: none"> <li>examines formal and conceptual communication devices, interpreting research, context(s) and findings from their own practice and methods</li> <li>formulates a critical perspective and point of view, and uses the workbook to highlight links established between intent, process, and outcome.</li> </ul>

### Cut Scores

Scholarship	Outstanding Scholarship
13–19	20–24



**Tips:**

You have 20 school weeks until your Folio and Scholarship submissions are due.

How many Artworks did you make last term?

Do the sums and make a plan for success!

Creating a timeline - even if it's rough is key!

You can't edit a blank page!



## Outstanding Scholarship

**Fully engaged** with the proposition and had a strong sense of ownership and intent, which continued to drive the work forward, constantly reflecting on and questioning outcomes

**Clearly articulated ideas** and were original and innovative in the combination of ideas with paint

**Extended the practice beyond the folio** into further painting, often due to research across other fields and side projects that went on to inform the painting proposition

**Showed a consistently high level of ability to critique their own work and identify the best options for moving forward.**



## Scholarship

**Consistent skills** in their chosen approaches, which were developed and extended through making

**Ownership of a clear proposition** that had meaning for them personally, and was evidenced through active engagement with the topic

Used their **own photo shoots** to create compositions and document processes that were outside of folio work

Arrived at **new work without a predetermined outcome** through sustained exploration and investigation across the folio and workbook.



## Not Awarded

**Described in the workbook the process evident on the folio**, often with biographical information relating to artists looked at, rather than a reflection on why they were important to the making process.

**Lacked an engagement** with an idea or proposition that was the basis of their work

Showed a **limited understanding of how to successfully synthesise** a range of different approaches in their paintings.

**Presented a lack of analysis or reflection** on their making process, or established practice examples that were identified as being of interest.

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# Definitions

**Original work:** In this context, *original work* does not carry the meaning normally associated with the work of mature and innovative artists. Rather, it has to do with the evidence students can present of their distinctive and innovative use of what they have learned. All work should be authentic and identifiable as the student's own.

**Analysis:** Work shows evidence of on-going evaluation through reflection, critique, and contextual research. Analysis may include but not be limited to, personal contexts, situational contexts and cultural contexts surrounding the making of work, which allows for practical exploration, synthesis and communication.

**Synthesis:** The bringing together of all outcomes of practical exploration, research, and analysis, so that they interact to form a holistic entity.

**Communication:** Communication by explicit and implicit means of all ideas, concepts and issues relevant to the chosen field of practice. Communication is effected through the process of making work (i.e. making ideas manifest through processes and procedures) as well as by the means of presentation.

# THE WORKBOOK

- Treat it as a living document. Write it as you go. Don't leave it until the last minute.
- Ask "how" and "why" questions.
- EXPERIMENT to solve these problems. Document your thinking with notes and sketches.
- Don't just describe what you have done on the board. They can see that already!
- Make sequences of work that expand your ideas. The good ones go on the board, the trials go in the workbook. **TEST/TUTŪ/TRIAL!!!**
- Review your work regularly. Every four pieces or so. Lay your folio out often.

## YOU SET THE QUESTIONS

You provide answers in the form of:

- Notes.
- Extra trial works.
- References to **MULTIPLE** artists' works.
- References to other modes of working.



Your topic can be about anything  
As long as...

- It relates to established artistic practice.
- It has enough scope to be developed conceptually.
- You know what you're talking about. And.....
- By the end, **you** know more than your teacher.

# Page 1: The Proposal

This is the first page the marker will see - you need to WOW them!

This page is vital to the success of your submission. You need to be specific about what you are defining as your theme and research territory. It needs time, thought and will set your research direction for the whole project.

**On this page you need to establish your theme and three to four research questions.**

You will be trying to answer these questions and revisit them throughout the following pages. You can also have images and lists of subject matter, mini brainstorms, and a statement of intent/brief, who you are, what motivates you, why you have chosen to make art about this subject and dictionary meanings of keywords or ideas. You could also have visuals, drawings diagrams, plans etc.....

## **Your research questions:**

These should directly address the scholarship criteria and should explore **Materials** (what you or your artist models are making work with), **Techniques** (how you are using or combining materials), **Process** (how your techniques & materials are working with your thematic ideas), **Procedures** (how you are developing your process through a series of works), **Ideas** (it isn't about pretty pictures it has to be a deep-heart or academic- issue/s) and **Influences**, links between your work and the artist models as well as **links to the wider world** such as cultural, political, social, historic, scientific, etc. contexts.

# Examples of questions:

1. What are the codes and conventions of staged photography in a contemporary fine art context?
2. What values and strategies can be used to explore constructs of the domestic to explore ideas of ritual, object, and identity?
3. What strategies can be used to engage with constructs of the abject and everyday ritual?
4. How are these values and strategies used to create a refined body of photographic work for fine art exhibition?

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# Methodology

**What is Research Methodology?** Research methodology is the specific procedures or techniques used to identify, select, process, and analyze information about a topic. In a research paper, the methodology section allows the reader to critically evaluate a study's overall validity and reliability.

Your proposal and initial investigation will help you to set your own methodology for your Visual Arts project. Think about it in 2 categories: Conceptual & Technical/Formal. By grouping your areas of investigation this way you will be able to explore these areas more in-depth and compare the relationships across your areas of research, they inform each other after all. We can revisit your methodology along the way and see how it evolves over your body of research.

Here is my methodology from my initial masters project in 2022:

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## Conceptual

- Viewing the domestic mundane as absurd/peculiar
- Overwhelming nature of the mundane
- re-constructing/creating/manipulating items of daily ritual with 'valuable' or time intensive craft materials
- Body as an object
- Identity understood through daily rituals and objects.
- Images made within the home/private spaces
- Abjection in the domestic space

## Technical/formal elements

- Staged Narrative
  - Mixed media installation (eventually)
  - Digital Colour Photography
  - Exploring the scale of objects in relation to the space they inhabit
  - Available & artificial lighting
  - Short D.O.F
  - Construction of objects using craft processes/Techniques
  - Manipulation of image surface
  - Use of Repetition
  - Multiples of objects used
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**It is really important your  
key questions come out of  
your own practical work.**

# INGENU CHARACTER:

FEATURED  
OF AN  
O SHOW THE  
ENTS IN THIS



## HAMLET:



"EVERETT MILLAIS, 185  
I HAVE INCLUDED  
OPHELIA BECAUSE  
I FEEL IT HELPS TO  
SHOW HOW MY MODEL  
IN A BATH COULD BE  
PERCEIVED EITHER A  
MOMENT OF WEAKNESS  
OR UNDERLINE OR POWER  
MY IDEAS ARE  
REFLECTIVE AROUND  
THIS IDEA OF HOW DIFFERENT  
PEOPLE PERCEIVE MY IDEAS DIFFERENTLY  
MY MODEL COULD ALSO BE SUBMERGED  
THE SADNESS IN THE GLOIFIED RELATION BETWEEN  
HER AND HAN KID  
SPIRED BY...

## BEAUTY:

ST BECAUSE IN  
PART THE MAN  
A TEENAGE GIRL  
LOVER, SHE'S ALSO  
SHE LIKE MY  
BE PERCEIVED  
DUE TO HER YOUTH A  
FEMININITY



THE  
PURITY OF  
MILK ALSO WAS USED TO  
ASSERT THE WEALTH AND  
PURITY OF MY SUBJECT WITH  
HER WOMEN-ISH PERSPECTIVE

# MALE GAZE:

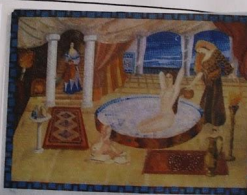


PURITY  
AND HOLINESS

BILL HENSON  
ADOLESCENT  
PORTRAIT



## CLEOPATRA:



WHAT'S YOUR IDEA?  
WHO ELSE IS THINKING THE SAME?  
HOW DOES IT RELATE TO...

- Other Artists/ Film / Design/ Games/ Photography/ Music/ Fashion
- Books/ News/ TV/ Tech
- Current Events
- Historical Context

# The Format

## Proposal (page 1)

Generally the first page introduces your proposition, your statement of intent... like an introductory paragraph in an essay.

**After that, it's up to you...**

- Some people write essays (like art history).
- Some write in bullet points.
- Some students type their work.
- Some cut and paste it together using pages from their existing visual diary.
- Some might be completely visual with minimal writing.

# BEST PRACTICE STRUCTURE

1	2	3	4	5	6	7
Proposition	Research	Resources	Techniques	Planning	Outcomes	Evaluation
A statement about thematic ideas and the student's unique personal angle	Artists' methods and ideas  Conceptual and thematic information	Images that are either found (appropriated) or generated through drawing or photography	Testing out specific processes and techniques	Concept drawing, drafting compositions	More substantial and refined art works	Identify strengths and weaknesses <b>and</b> possible options for development
Theme = <b>Horses</b> Unique Angle = <b>Selective breeding - genetic modification creating Frankenstein monster horses</b>	<b>Francis Bacon</b> Tortured distortion  <b>David Salle</b> Grid composition and linear overlays	Horse photos Betting slips Science diagrams Meat photos Classical myths, e.g. Chimera	Explore (4?) different stylistic approaches  Realistic – <b>Stubbs</b> Expressive – <b>Bacon</b> Fragmented - <b>Salle</b> Fantasy art – <b>Pick</b>	Make (4?) different compositional and pictorial ideas (A5?)  Annotate as they go – record the intention	Finished paintings based on most promising concepts	Notes from: Self-reflection Peer critique Teacher  Where to next? New concept? Artist models?

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## Successful Scholarship students:

- Have good time management  
Can balance Scholarship with home life & extracurricular activities.
- Can think & write critically.
- Have a passion for the subject and are able to hook into this.
- Have had the right teachers in front of them from Year 9.
- Have intrinsic motivation and are prepared to work very hard.
- Don't have part-time jobs so can focus on Scholarship.
- Think about things in a more critical way; they're big picture thinkers and don't follow a formula.
- Are often quite quirky.
- Are self-motivated, put in the work, and do practice questions.
- Set specific goals and are competitive, focussed, and willing to work. Are both intelligent and disciplined.

## **Unsuccessful Scholarship students:**

- Can't think broadly enough.
- Can follow set steps but lack deeper understanding.
- Suffer from procrastination, burnout, and exam fatigue.
- Have too many other commitments.
- Have “unlucky” NCEA timetables.
- Choose L3 Excellence over Scholarship.
- Fail to attend tutorials and complete set work.
- Have minds that are willing but flesh that is weak.

# What to DO NOW

- Start with a statement about what your work is about
- How does this idea sit in a wider global context?
- What is the authentic voice within my work?



## Tip

*These are sensible sentence starters:*

- My work explores....
- I am interested in....
- My work is an investigation of....

*These are not...*

- My folio board is about
- The teacher said I should....
- What I want to do on my boards...
- I decided to....and then I....

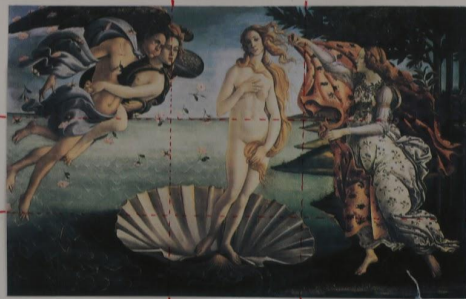
# Successful Exemplars

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# Outstanding Scholarship 2016



# SANDRO BOTICELLI



BOTICELLI'S "THE BIRTH OF VENUS" WAS THE FIRST LARGE SCALE CANVAS PAINTED IN RENAISSANCE HISTORY. THROUGH THE USE OF THE COLOUR "PURE EGG WHITE" AND THE WAY HE HAS IMPLEMENTED THE STEEL ON THE SEA, SHOWER OF THE ROSES BLOWN BY THE WIND-GODS AND THE CLOAK, WHICH IS HELD BY THE HANDMAID RESEMBLES THE IDEA OF FRESHNESS AND BRIGHTNESS.

THE PROPORTIONS OF VENUS IS SOMEWHAT EXAGGERATED SUCH AS THE LONG NECK, GOLDEN HAIR THAT COMES DOWN TO HER LEGS AND THE DEFINITION OF HER BODY. → SHOWS A MYTHOLOGICAL FIGURE.

## COMPOSITION



- SLIGHTLY TO THE RIGHT FROM THE CENTRE.
- PAINTED SO THAT IT IS ISOLATED FROM THE BACKGROUND SO NO FIGURE OVERLAPS HER (MAIN FOCUS).
- HER GOLDEN HAIR: BOTICELLI PAID MORE ATTENTION TO VENUS'S HAIR, WHICH SHOWS HIS INTEREST IN WOMEN AS THEY WERE SEEN WEARING THEIR LONG HAIR ALSO IN THE LATE 15<sup>TH</sup> → 16<sup>TH</sup> CENTURY.
- BOTICELLI TRIED TO PAINT A PERFECT FACE FOR THE GODDESS AS IT IS FREE OF BLEMISHES, DIVIDING THE FACES BOTH DARK AND LIGHT SHADES VERY WELL.

BOTICELLI, THE FINEST PAINTER IN FLORENCE AT HIS TIME (1466-69), IS KNOWN FOR HIS DECORATIVE MOTIFS AND PALE LIGHTENINGS, WHICH PORTRAYS THE ELEGANCE AND ORNAMENTATION OF GOTHIC ART.

THE PAINTING OF "THE BIRTH OF VENUS" BY BOTICELLI IS A UNIQUE MYTHOLOGICAL PAINTING FROM THE RENAISSANCE IN FLORENCE, ITALY AND THE FIRST "NON-RELIGIOUS NUDE PAINTING SINCE 'CLASSICAL ANTIQUITY' (ALL GREEK ART/ROMAN ART)"

VENUS IS ILLUSTRATED AS A BEAUTIFUL GODDESS AND IS PORTRAYED NAKED ON A SHELL LAUGHED WITH THE MYTHS THAT EXPLAIN HER BIRTH.

DURING THIS TIME, IN RENAISSANCE, ALMOST ALL NETWORK WAS OF A CHRISTIAN THEME, SO NUDITY WAS RARELY SEEN ON PAINTINGS.



BOTICELLI'S "THE BIRTH OF VENUS", THE HANDMAID ON THE RIGHT IS HOLDING A CLOAK TO COVER & DRESS VENUS UP AS SHE IS CURRENTLY NUDE. ALTHOUGH THIS IS WHAT SHE'S TRYING TO ACCOMPLISH, ANOTHER VIEW WE CAN LOOK AT IT IS THAT THE HAND IS AT THE SAME TIME AMAZED HOW BEAUTIFUL SHE LOOKS, SO SHE TRIES TO TOUCH? HER LONG GOLDEN HAIR. → JEALOUSLY?

SO I HAVE DECIDED TO TAKE THE IDEA OF "JEALOUSLY" AND "AMAZE" AND INCORPORATED IT TO THE PAINTING. HOWEVER, I HAVE REPLACED THE HANDMAID TO A MODERN GUY → CONTRAST IN THE WAY THEY BOTH DRESS → TIME DIFFERENCE → Juxtaposition.

GUY HOLDING A PHONE AND TAKING PHOTOS  
 • AMAZED BY THE GODDESS.  
 • SCULPT = MODERN DAYS (21<sup>ST</sup> CENTURY).

CHARACTERS/FIGURES:

HISTORICAL/MYTH.  
(VENUS).

MODERN  
(RAPPER WITH A PHONE).

CONTEXT

SHOWS THE DIFFERENCE IN TIME 15<sup>TH</sup> CENTURY.

21<sup>ST</sup> CENTURY.

BOTICELLI HAS PAINTED A DARK LINE AROUND VENUS'S BODY WHERE IT CONSISTS OF CONTOURS/SHADES. THIS HELPS THE FIGURE OF VENUS STAND OUT FROM THE BACKGROUND AS SHE IS THE MAIN FOCUS. HE ALSO EMPHASIZES THE IDEA OF VENUS BEING A GODDESS BY USING VERY PALE/MILKY COLOURS FOR HER SKIN.



# JOHANNES VERMEER



"GIRL WITH A PEARL EARRING" (1665).

- VERMEER'S PAINTINGS ARE FOCUSED ON EVERYDAY LIFE SCENES. IT ALMOST SEEMS LIKE AS IF HE TOOK ALL HIS PHOTOS WITHOUT THE MODEL KNOWING. FOR EXAMPLE, THE PAINTING ON THE LEFT, "THE GIRL WITH A PEARL EARRING," WITH HIS PAINTINGS, THE VIEWER, IS CAPTURED WHEN SOME SORT OF SUBJECT OR BELIEFS CAUGHT HER ATTENTION AND CAUSED HER TO TURN HER HEAD AROUND. THIS IS A UNIQUE STYLE OF PAINTING AS THE GIRL IS GAZING AT THE AUDIENCE WITH EYES WIDE OPEN AND PARTED MOUTH. THIS ILLUSTRATES THE IDEA THAT THERE'S SOMETHING MYSTERIOUS SURROUNDING HER.

- VERMEER USES HIS PALETTE TO ITS FULLEST TO CREATE AN INTENSE VIBRANCE THAT HAS A THREE DIMENSIONAL EFFECT. HE USES A UNIQUE BLEND OF CARMINE TONES FOR THE GIRL'S SKIN SO IT CREATES A GLOWING EFFECT IN THE LIGHT, WHICH CONTRASTS WITH THE BACKGROUND.

WOMAN IN THE KITCHEN



"THE MILKMAID" (1658).

- "THE MILKMAID" ON THE LEFT IS A PAINTING IN WHICH A KITCHENMAID IS PERFORMING A SIMPLE HOUSEHOLD CHORE IN A SIMPLE KITCHEN SETTING. THIS PICTURE PORTRAYS THE VERY ESSENCE OF HOMELY VIRTUE.

- VERMEER'S PALETTE CONSISTS OF A COLOUR SCHEME OF WHITE, YELLOW AND, BLUE, ALL CONSISTENT WITH THE WORN CLOTHES OF THE MAID, WHOSE SILHOUETTE STANDS OUT AGAINST A PALE, WHITE WALL, ILLUMINATED BY LIGHT FALLING IN FROM THE WINDOW ON THE LEFT.



- THE MODEL ABOVE IS DRESSED IN A VORACIOUS "COWBOY" MOODIE. HERE IS MY ATTEMPT AND INTERPRETATION OF VERMEER'S "THE MILKMAID" PAINTING. INSTEAD OF THE 'KITCHEN MAID', I'VE SUBSTITUTED HER FOR A FIGURE MUCH MORE SUITED TO MY TWO THEMES, WHICH IS Juxtaposing FIGURES FROM FAMOUS PAINTINGS TO OTHERS THAT ARE WEARING 'MODERN CLOTHING', 'HIGH-FASHION'. AS YOU CAN SEE, WHEN LOOKING AT BOTH PAINTINGS, THERE IS A DEFINITE CONTRAST BETWEEN THE COLOURS OF THEIR CLOTHES AND THE OVERALL COMPOSITION. MY MODEL IS WEARING BLACK AND THE MAID IS DRESSED IN YELLOW. THE COLOURS OF HER CLOTHES ARE CONSISTENT WITH THE BACKGROUND, WHEREAS THE MODEL'S CLOTHES SHOW MORE CONTRAST TO THE BACKGROUND.

INSTEAD OF A LADY, I COULD CHOOSE TO PAINT A MAN AS MY THEME IS Juxtaposition. ALSO IT WILL SHOW CONTRAST, AND I WILL STILL BE PAINTING THE SAME BACKGROUND.



I COULD CHOOSE A FIGURE THAT IS POSING IN A DIFFERENT WAY.



GILBERT STUART.



"THE SCATER"



VERMEER UTILIZES HIS COMPOSITIONS VERY WELL AS EVIDENCE OF HIS PAINTINGS SHOW THE USE OF RULE OF THIRDS / GOLDEN RATIO. FOR INSTANCE, THE PAINTING IS SHOWN ABOVE, "A WOMAN HOLDING A BALANCE," ONE THIRD CONSISTS OF THE FURNITURE, SUCH AS THE PICTURE FRAME, CLOTH (FABRIC), JEWELRY. THE COLOUR SCHEME OF THESE OBJECTS ARE VERY DARK. VERMEER DOES THIS INTENTIONALLY AS EACH OF THE THIRDS GETS GRADUALLY BRIGHTER FROM LEFT TO RIGHT RESPECTIVELY.



MODERN GUY TOP HALF  
SWAZI'S SATER BOTTOM HALF.





LA DISPUTA DEL SACRAMENTO



VENUS IS ILLUSTRATED AS A BEAUTIFUL AND "CHASTE" GODDESS. AS IN THERE IS Juxtaposing MODERN INTO THE OLD, I HAVE FOUND THAT TODAY'S SOCIAL MEDIA-GODDESS / DIVA IS KYLIE JENNER. VENUS AND KYLIE JENNER BOTH RELATE IN SOME WAY AS THEY WERE AND ARE THE BIGGEST BEAUTY FIGURE IN THEIR TIME.

### - KYLIE JENNER

- MONEY
- FAME.
- SURGERY = BEAUTIFUL / PERFECTION.



I HAVE SWAPPED OUT THE ROSES THAT WAS ORIGINALLY BLOWN BY THE "WIND GODS" WITH MONEY BILLS. PORTRAYS THE IDEA OF FAME / RICH -> THE FIGURE'S BACKGROUND

RAPHAEL'S.  
"LA DISPUTA DEL SACRAMENTO"

### CONTRAST:

VENUS IS BEING PORTRAYED NUDE HOWEVER, WE FEEL AS IF SHE IS VERY SHY, NOT CONFIDENT WITH HER BODY. MAYBE THAT IS WHY THE HANDMAID IS TRYING TO COVER HER UP. (ANOTHER VIEWPOINT).

### KYLIE JENNER

ALTHOUGH SHE MAY NOT BE IN FULL NUDE LIKE VENUS, SHE ON THE OTHER HAND DOES NOT SHOW ANY SIGNS OF BEING SHY. SHE IS IN FACT VERY CONFIDENT. WE SEE THIS FROM HER GLANCE AND EXPRESSION AND THE OVERALL POSE. THIS IS CONTRAST BETWEEN THE 14th CENTURY AND TODAY'S 21st CENTURY. WE ARE MORE USED TO EXPOSURE THAN THE DAYS DURING 14th -> 15th CENTURY.

INSTEAD OF THE SHELL (THAT REPRESENTS VENUS'S BIRTH), IT HAS BEEN SUBSTITUTED FOR A COIN.

BOOK IS REPLACED WITH AN IPAD. (MODERN).



THE PERSON IN THE CENTRE OUT OF THE THREE IS LOOKING AT THE FEMALE (BEAUTY). HE IS FASCINATED / SHOCKED AT HOW PRETTY SHE IS. HOWEVER, THE 2 GUYS ARE NOT FASCINATED AT THE LADY BUT THEY ARE FOCUSED ON THE IPAD INSTEAD.

TO PORTRAY THE THEME OF CLASSICAL VS MODERN, I'VE TRIED TO INCORPORATE THE SATTELITE BUILDINGS AND DISHES OUT OF THE MOUNTAINS / HOUSES. THIS IS REVENANT AS I HAVE SUBSTITUTED THE BOOK TO AN IPAD. I LIKE THIS IDEA ALOT AS IT PORTRAYS THE CLASSICAL VS MODERN AND BEAUTY.



# YOUTH, BEAUTY, OLD AGE



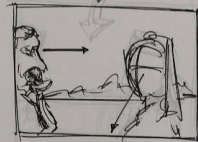
RUBENS'S TWO SATYRS.

HERE I AM PLAYING A JUXTAPositionAL GAME WITH VERMEER'S 'GIRL WITH A PEARL EARRING' AND RUBENS'S 'TWO SATYRS'. THROUGHOUT MY RESEARCH, I HAVE CHOSEN TO PORTRAY THE IDEA OF "AESTHETICISM".

**\* SATYRS** = HAVE CREATURES OF THE GREEK ART AND MYTH.  
- PASSIONATELY FOND OF FEMALES  
(GENTLE AND BEAUTIFUL NATURE SPIRITS).

"BEAUTY / JUXTAPosition / AESTHETICISM"

## COMPOSITION GAMES.



AESTHETIC ARTISTS TRY TO PRODUCE AN INTELLECTUAL RESPONSE TO THE VIEWERS THROUGH THEIR PAINTINGS.

SUBTLE, COMPLEX COLOUR HARMONY WAS MORE IMPORTANT THAN ILLUSTRATING A STORY OR A MORAL VIEWPOINT.

SYMMETRICAL OR . ASSYMMETRICAL?



LOVE IN FIRST SIGHT?

AESTHETIC PAINTINGS HAVE THE VIEWERS TO HAVE A SUFFICIENT DISINTEREST.

- DARK COLOURS.
- SATYR FIGURE
- PRETTY LADY NEXT TO A SATYR.



THE DARK COLOURS PAINTED FOR THE SATYR REPRESENTS THE "DISINTEREST" AND ALSO DISTINGUISHES BETWEEN FEELINGS PROVIDED BY THE PAINTING'S SUBJECT MATTER.

THE IDEA OF DISTINGUISHING BOTH CHARACTERS CAN ALSO BE PORTRAYED BY THE COLOUR PALETTE USED FOR EACH FIGURE.

LIKING THIS PARENENT



LIKE THE COMPOSITIONS!



OLD AGE VS YOUNG.

VELAZQUEZ'S PAINTING:  
"OLD WOMAN PEYING EGGS"

VERMEER'S PAINTING:  
"GIRL WITH A PEARLEARRING".

IN THIS CONCEPT, I HAVE SKETCHED AN IDEA OF OLD VS NEW IN TERMS OF AGE. IN THIS PAINTING, I WANT TO PORTRAY THE TRANSITION OF "BEAUTY" AND THE CONTRAST BETWEEN THE ACTIONS OF THE YOUNG LADY AND THE OLD WOMAN.

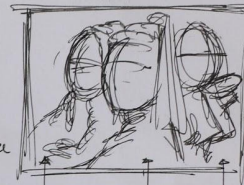


AS THE TITLE SAYS, THE WOMAN IS JUST PEYING EGGS FOR HER SONS AND GRANDSONS. HER ACTIONS SHOW THE THINGS YOU HAVE TO DO WHEN AGEING FROM A YOUTH.

"GIRL WITH A PEARL EARRING"  
IT SHOWS THAT THE LADY'S POSE EMPHASIZES THE YOUTH CULTURE TEND TO EXPOSE THEIR BEAUTY MORE THAN WHEN THEY ARE OLD.  
BY PUTTING BOTH THE PRETTY YOUNG GIRL AND THE OLD LOOKING SATYR SIDE BY SIDE (BEHIND THE LADY) PORTRAYS THE IDEA OF THE TRANSITION FROM.  
YOUTH / YOUNG → OLD.

**\* MAYBE HAVE THE YOUNG LADY OVERLAPING THE OLD. THIS WILL MAKE HER THE MAIN FOCUS. FOCUS → POPULARITY.**

EXPRESSING BEAUTY TO BECOME MORE POPULAR / GET EXPOSURE.  
YOUTH CULTURE TODAY (21ST CENTURY).



VELAZQUEZ VERMEER RUBEN



## BACKGROUND.

- THE JUDGEMENT OF PARIS (RUBENS).
- THE COLOUR SCHEME PORTRAYS PURITY, FREEDOM. (THE FLOWING/WIND/CLOUD)
- WHERE BEAUTIFUL PEOPLE BEGINS.

## LEONARDO DA VINCI.

BACK IN RENAISSANCE TIMES, NETWORKS PRODUCED BY RAPHAEL, MICHAELANGELO AND DA VINCI ARE MOSTLY OF "BEAUTIFUL WOMEN" HOLDING THEIR CHILD. IN THEIR PAINTINGS, THE MOTHER ALWAYS SEEMS SO HAPPY AND JOYFUL WHEN LOOKING DOWN AT THEIR BABIES.

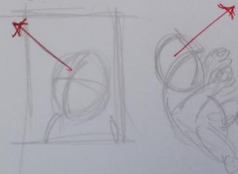
AN EXAMPLE OF THIS CAN BE SHOWN ON DA VINCI'S "FEMALE HEAD" ON THE LEFT. THIS IDEA OF HAPPINESS AND JOY CAN BE BROUGHT OVER TO MY FUTURE PAINTINGS. AS I WANT TO KEEP MAINTAINING THE THEME OF YOUTH → OLD, AND ALSO INTEGRATE DIFFERENT ELEMENTS FOR Juxtapositional PURPOSES.

## MORE EXAMPLES:



WHEN VIEWING THESE TWO EXAMPLES, THE MOTHERS LOOK SO HAPPY WITH THEIR CHILD. HOWEVER, THE BABIES ON THE OTHER HAND SHOW NO EMOTIONS FROM LOOKING AT THEIR FACE EXPRESSIONS.

## COMPOSITION: BABIES.



## LOOKING AT THE ELDERLY.

- REPRESENTS: YOUTH → OLD.
- STILL RELEVANT TO THIS DATE.

ARTIST PIECE (THE BORDER).



## COMPOSITIONS:



INSTEAD OF JUST PAINTING TWO FIGURES, I HAVE DECIDED TO PAINT THREE. (BABY, TEEN, ADULT).



BABY

MATURE/OLD MOTHER.

TEENAGER.

- WEARS A SILK-LIKE CLOAK
- RENAISSANCE PAINTING SITUATIONS.



TO EMPHASIZE THIS EVEN FURTHER, I HAVE THOUGHT IT WAS BEST TO HAVE THE COLOURS CHANGE FROM DARK → BRIGHT.

ALTHOUGH I DARK CAN MEAN "DEATH" AND WHITE/LIGHT CAN MEAN "THE STARTING POINT."

IT CAN BE CHANGED TO DARK BEING "THE ROUGH STAGES OF LIFE" AND AS THE JOURNEY COMES TO AN END (TOP), IT WILL BECOME WHITE (SKY). (SUCCEEDED IN LIFE). INSTEAD OF WHITE, I HAVE DECIDED TO ADD SNOW MOUNTAINS FOUND IN ART OF RENAISSANCE PAINTING.

## LOOKING DOWN:

MEANS LOOKING BACK AT HER PAST MEMORIES / REMINISCENCE.



## LOOKING UP:

MEANS THE BABY IS AT VERY YOUNG AGE (STILL LEARNING FROM THE ELDERLY).

IN THE MIDDLE LOOKING AWAY: MEANS SHE IS MATURE ENOUGH TO HANDLE HER OWN SITUATIONS BUT NOT QUITE THERE YET.

ROAD = PATHWAY / JOURNEY OF LIFE.

THE CURRY ROAD REPRESENTS THE JOURNEY OF LIFE AND IN BETWEEN, THERE WILL BE HILLS / MOUNTAINS. THIS SHOWS THAT YOU WILL GO THROUGH DIFFERENT OBSTACLES AND CHALLENGES THROUGHOUT YOUR LIFE.

THE FACT THAT I AM RING THIS IS BECAUSE THE ELDEST ON TOP IS LOOKING DOWN / BACK AT HER PAST THROUGH THE MIRROR THE BABY IS HOLDING.



MIGHT CONSIDER THESE IN THE FUTURE.

# CHIAROSCURO



GEORGES DE LATOUR

"MAGDALENE WITH A SMOKING FLAME"

## EMOTIONALISM:

- "MOVEMENT TOWARDS A POWERFUL CENTRAL SUBJECT."
- TRANSFORMATION.
- DEVOTION - LOYAL, EARTHLY ATTACHMENT, LOVE.

SKULL = DEATH  
(TRANSITION IN AGE)

## BAROQUE:

- presents high drama and intense feeling, which is to appeal directly to our emotions.

- BAROQUE ART REINFORCES OUR FEELINGS OF INFERIORITY (LOWER STATUS & QUALITY THAN OTHERS).

✗ BAROQUE ARTISTS/ARCHITECTS

INCORPORATES CLASSICAL AND GRANDEUR BUILDING

TO CREATE AN EMOTIONAL EFFECT.

✗ INTENSE FEELING: THE LIGHTED AREA SEEMS TO CAPTURE MAGDALENE'S THOUGHTFUL (EMOTION) WORLD AS SHE SITS AND STARES THE CANDLE.

✗ HIGH DRAMA: LA-TOUR'S INTERESTING COMPOSITION OF LIGHT, DARKNESS & DIM WALL BEHIND THE CANDLE TRANSFORMS INTO THE DARK (VIGNETTE) AND THE SURROUNDINGS OF THE PAINTING.

## NATURALISM

THE WAY HER HEAVY CLOTHING, SMOOTH FLESH AND HER HAIR MADE IT NATURAL. SHOW THAT DE LATOUR CAPTURES THE CLASSICAL BODY OF HUMAN

AS WELL AS THE NATURAL PUSH OF MOVEMENT.

MAGDALENE IS FACING AWAY FROM THE AUDIENCE, INSTEAD THE SKULL THAT IS SITTING ON HER LAP IS FACING US AS IF IT IS QUESTIONING US OR SENDING A MESSAGE

MESSAGE: "DEATH IS COMING"?

IN MANY BAROQUE PAINTINGS, THERE IS A LACK OF FOREGROUND. THEY DO THIS TO GIVE AN IMPRESSION THAT THE VIEWER IS STANDING RIGHT BESIDE THE SCENE / DIRECTLY LOOKING AT THE SUBJECT.

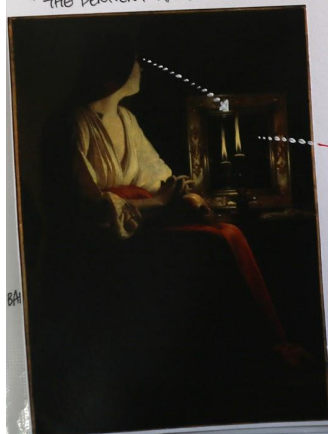
UP CLOSE AND PERSONAL.  
HOW CLOSE IS TOO CLOSE?

DE LATOUR DOES THE SAME AS THE PAINTING DOESN'T CONSIST OF MUCH FOREGROUND AS IT'S SURROUNDED WITH DARKNESS, WHICH LEADS US TO FOCUS ON THE SUBJECT. (MAGDALENE & SKULL). MAYBE THE MIRROR?

PORTRAY AN IMAGE OF HER DANCING?  
OR  
HER FANTASIZING HER DREAM?



"THE PENITENT MAGDALENE"



IN MY PREVIOUS WORKS  
- THE DARK BACKGROUND THAT CONTRASTS WITH THE LIGHTED SUBJECTS CREATE DRAMA & TENSION IN THE PAINTINGS.

MY OWN PHOTOS





- CHAOS.
- COMPOSITION.
- DIFFERENT ANGLES OF THE FACE.

ARTIFICIAL LIGHT.



LOOKING AWAY FROM THE VIEWER.

MAYBE SHE IS LOOKING AT SOMETHING / SOMEONE ELSE.

LIGHT IS COMING FROM THIS WAY.  
TWO LIGHT SOURCE?



CONCEPT OF WHAT IT COULD LOOK LIKE.



TWO LIGHT SOURCE.



DE GAUQUE'S "THE PENITENT MAGDOLENE"  
SIMILAR CONCEPT TO SUGGESTING PLANS

TWO FIGURES, TO SHOW THIS.

DARK.

SYMBOLISM.



HOW CLOSE IS TOO CLOSE?

THE REALITY:  
DARK.  
DELEMPICKA'S LANDSCAPE.



FRAME =  
THE PATTERN  
MAKES THE  
WHOLE PICTURE  
SEEM MORE  
ELEGANT.  
LIKE THE NOT



- ARTISTS TO LOOK AT:
- TAMARA DELEMPICKA.
  - BERNINI.
  - MICHAELANGELO
  - RENÉ MAGRITTE.



- IS SHE LOOKING AT HERSELF?
- WHAT IS SHE THINKING?

LOOKING DIRECTLY AT US.

- APPEARING DIRECTLY TO OUR EYES.  
(HER SHOCK ON HER FACE).

- THE CONTRAST IN COLOURS =

DARK → BRIGHT TRANSITION.  
HIGH DRAMA & INTENSE FEELING.

BAROQUE



REALITY VS FANTASY.

HERE SHE IS FANTASIZING ABOUT HER DREAM LIFE. SHE IS CURRENTLY TRAPPED AND IS RESTRICTED IN WHAT SHE CAN DO. HENCE SHE IS LOOKING AT THE MIRROR AND IMAGINING WHAT SHE WOULD BE LIKE ON THE OTHER SIDE OF HER WORLD.

IN THE MIRROR, I HAVE PAVED DELEMPICKA'S "WOMAN WITH DOVE", WHICH IS PORTRAYED AS A VERY ELEGANT / BEAUTIFUL WOMAN.

DOVE = ELEGANCE, RICHNESS.

TO COMPLEMENT THE BEAUTY THAT SHE PORTRAYS, I AM GOING TO ADD IN A RENAISSANCE BACKGROUND FROM RAPHAEL'S PAINTING. → Juxtaposition.



DA VINCI:  
"MONA LISA"



VERMEER:  
"GIRL WITH A  
PEARL EARRING"



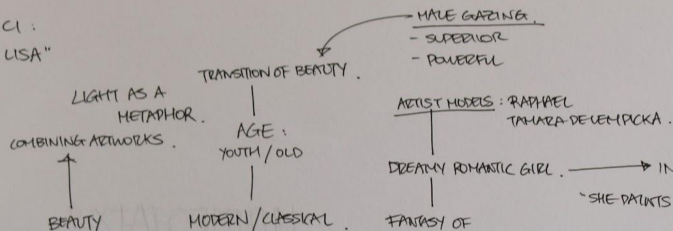
MANET:  
"OLYMPIA"



DE LEMPICKA  
"WOMAN WITH DOVE"



ANDY WARHOL:  
"MARILYN"



## Juxtaposition.

COMBINED MODERN FRAMES,  
INTO A CLASSICAL RENAISSANCE  
LANDSCAPE.

- MOUNTAINS.
- PILLARS.
- INTERIOR/EXTERIOR - PLACE

CURTAINS/FABRIC:

- BREEZE / MINDS OF CHANGE
- ANDREA KOWCH

WINDOW/  
MIRROR + PICTURE FRAME.

- SEEING YOURSELF IN A DIFFERENT  
WORLD - PLACE YOU DREAM OF.  
(FANTASY).



ENJOYING THIS  
LOCATION



J.C. LEYENDECKER. - KNOWN FOR HIS MALE FIGURES.

- DRESS HER IN A SUIT.
- DRESS HER UP AS AN INGENUE.  
(CHILD WANTING TO LOOK PRETTY  
BY PUTTING MAKEUP).
- DRESS HER AS BEING TRAPPED.  
(PRETTY BUT POWERLESS).



WINDOW  
(KEY ELEMENT)  
- TRAPPED SYMBOL.

ALTERPIECE  
[CLASSICAL]

INGENUE.  
(PAINTING HER NAILS).

MAINSREADING.



FINAL RESULT.

INTERIOR: RICH HOUSEHOLD

VERY VIBRANT.  
(WHITE AGAINST  
GLITTERING DRESS).



LOOKING  
AWAY: WANT  
TO ESCAPE/  
SOMETHING  
FOR FREEDOM.



## WHAT'S NEXT?

- I WOULD LIKE TO CONTINUE THIS THEME OF Juxtaposing  
NEW TO THE OLD, HOWEVER, I WANT TO BRING IN ARTISTS  
FROM THE LATE 20TH CENTURY TO THE 21ST CENTURY.

• ANDY WARHOL.

- POP ART.
- CONSISTS OF VERY VIBRANT  
COLOURS.
- KNOWN FOR MARILYN MONROE: BEAUTY
- 4x4 GRID FORMAT.

• ROY LICHTENSTEIN:

- POP ART.
- COMIC LIKE PAINTINGS.
- SIMILAR TO ANDY WARHOL.

• PABLO PICASSO:

- PAINTINGS ARE VERY GEOMETRIC.
- CUBISM, SURREALISM, COLLAGE AND MODERN  
SCULPTURE.

# — ANALYSIS...

The board starts off with a reasonably straightforward proposition: Juxtaposing modern day figures into traditional art contexts. The student was initially making a statement about fashion, but that developed on analysis and review after the first few works.

The effect became one of stereotypes, i.e. the hoodie in the image. is it one of threat, or is it just a young dude in a jumper?

The second passage of work on board continues the juxtaposition, but begins to make value judgements regarding "modern" values. The idea of celebrity, the male gaze, "creep shots", product placement, the impact of technology.

Board two first half is where it picks up the pace. He gets his own model and starts to look at values related to her in an arts context. "Death and the maiden" "three graces" three stages of womanhood"

The work now becomes more about communicating ideas with juxtaposition as a vehicle, rather than the juxtaposition being a means to an end.

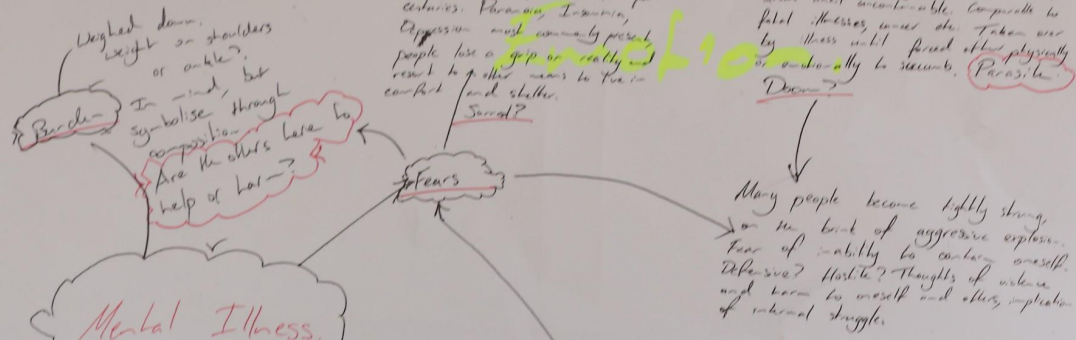
Here he continues to make plays on his model - "Vanitas" "Ingenuie" "locked in the tower of the city" "caught in the gaze" of the predatory male figure from delempicka's painting.

Board three he re-shoots with his model to continue these stereotypes/ tropes/ archetypes. She becomes all of the players. The ingenue, the alpha male, the sophisticate.

The strength of the board is that he moves from a fairly limited proposition to a sophisticated communication of ideas. It helps, of course, that he has the mad skills too!

# Scholarship 2017



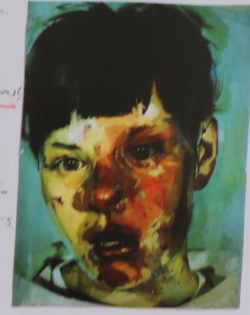


Delacroix  
portraying of a  
mad woman  
faintly express

Jan  
Hughes



Jan Hughes  
Facial exp  
Dramatic  
and stark



Young  
Saville  
the brood  
Association  
defects

Shown through the extremes of dark and light in art and film.  
Film noir, both old and modern show dramatic light, flickering fading etc. so suggest insanity.

This accompanied with symbols, motifs, expression, composition suggests a rather explicit implication of illness when observed collectively. Question begged "how much can you see?" Surrounded in darkness. Shrouded, juxtapositions, symbols.

Various depictions of insanity and it's can be seen through the evolution of madness in society.

Viewer's response (or outbreak) to mental illness has also changed considerably as it has become more common.

Classical understanding or denial of mental illness in earlier English. Religious evolution of the masses point a finger to be pointed one of him, image to Divinity or to Satan and demonic possession.

Is a result of this people were either revered or reviled. Either way, outside perspective is crucial in the outcome of the condition.

Evolution of the people towards others, role reversal between artist and those with the illness. Explore the situation where the artist deny the problem and the outbreak try to accept and accommodate the difference etc.

Implication of "offences".

Thought as illnesses grow in severity and consciousness, distrust and negative judgment toward those that suffer has increased. People regarded as volatile dangerous, even abnormal or result in stigmatisation. Caution, approached by hygiene.

People with conditions tend to isolate themselves from the 'mainstream' popular. It's can be played through increasing in popularity is to repress emotions, impulse etc. to try and integrate. Wall between them and those they interact with. Illness aggregates till overflowing with emotions.

Expression?

Journey through past, present, future.  
Stages of grief.  
Duality of man,  
human response to existential revelations.  
Friend? Foe, I, I,  
Superego.

Matrix, waking up to realise you're a cog in the works, breaking of confinement to realise destruction of freedom.

figures

we going

Bellamy

Existential Narrative

Vanitas

Worm food



darkness, nihilistic, more inanimate

positive or negative journey?

No matter what I do, I will be worm food.

Friedrich

Victory, heroism



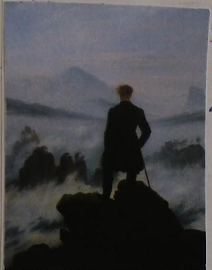
Wanderer above the sea of fog.

Explore and conquer, contemplate magnitude.

any

(Caspar David Friedrich)

Wanderer above the sea of fog



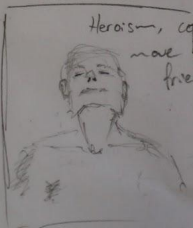
appreciation of wishes and magnitude dissolving into the void

Asks existential questions about identity and human value intrinsically? Art references within art

Reps man

to this

Right figure



Heroism, could move to Friedrich

Turner, warm atmosphere and depth



looking back upon his past. Precious made, missed opportunities?

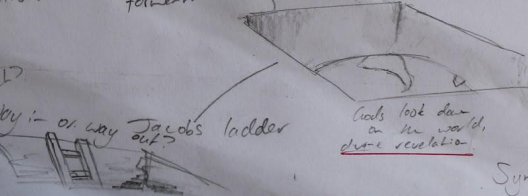


Narrative of hero, want to stay positive and dark of move toward peace of mind?

Vanitas or Friedrich?

Why is or why not Jacob's ladder

Trying to hold himself up/keep from falling internal torment.



Gods look down on the world, divine revelation

What lies between the beginning of the existential journey and the heroic act?

a pit or a plumb?

Kubrick: a Plumb, he all seeing eye

godward, bursts of colors

Symbolism and Metaphor



(ET in Aristotle Ego) Pansies Even in death am I? Existential contemplation, Overman - Legacy?

Path - the history, gestural

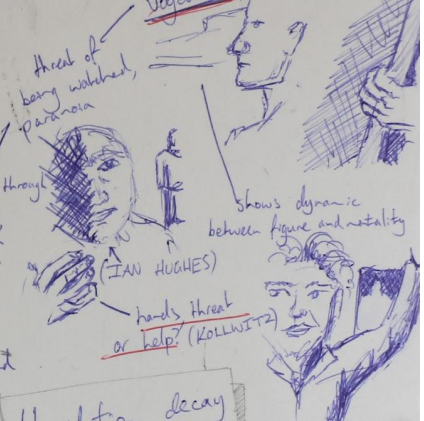




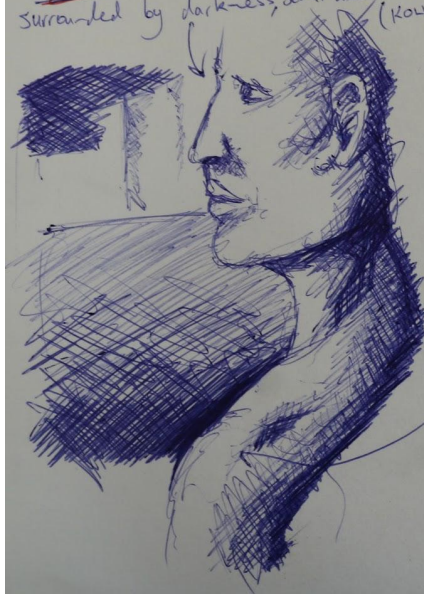
hard exterior  
fragile and weathered  
indicative of  
face of man  
wells of pain  
fragility  
cracks, faults,  
delicate.



shift in  
down-ace?



Isolation - confined figure,  
surrounded by darkness, semi-dissolved.  
(KOLLWITZ)



Dramatic  
contrast of  
light.  
chiaroscuro.

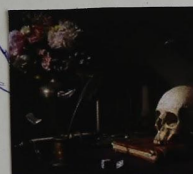
sick, vulnerable

could move toward  
vanitas, nihilistic

dilapidation, decay



(Vanitas,  
we are all  
worm food)



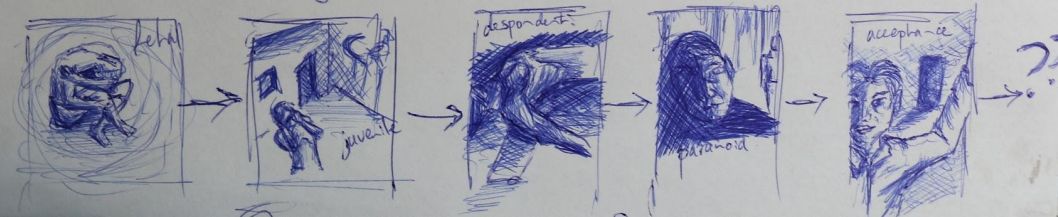
what is  
beyond the  
doorway?

unkept  
and average  
choices light  
in windows.

NEGLECT.

WHAT IS OUTSIDE?  
perspective of darkness or  
light? pessimist or optimist?  
conflict between both?

stages of contemplation





Blur between image and suggestion of insanity.  
(Damas)  
(Kollwitz)  
(Stieglitz)



Figures interaction with context, poses, composition. Highlighted depicting fear of the unknown.  
Fabrication of alternative realities.

Sigmund Freud's psychoanalysis of the mind.

How do Artists and Film Makers use lighting and composition to portray madness and unease?

Use of light to be reflected or by interaction with setting.

Obscurity of figure and details leaves more narrative up to viewers interpretation, shadows can be used to mask a threat or salvation, Oblivious to the shadows (Film noir) exaggerated shadows.

Expressions on face, depth and distance from the front of image, shadows.

(Delacroix, Gericault, In-Lugates)



Questioning identity / significance in grand scheme of things. (Never Let Me Go, The Matrix)



Never Let Me Go, Kathy and Ruth peering through window

Juxtaposition of dark room and vibrant background? fire breathing. (Shakespeare) Titus Andronicus



Response to knowledge of past future (Arrival, 12 Monkeys)  
Freudian Psychoanalysis Kubrick films.

Cinema narrative through pictorialism tells/hints at instability through symbolic relevance of setting/placement of motifs.

State of setting, Time of day, use of motifs. Sinner. (Marlene Dietrich) (Goya)

Choice of colour palette. Emotive/expressive brush marks, from afar looks normal but when you look closely the meaning changes entirely.

Use of dullness, filter of colour to suggest emotion, temperance. (Shutter Island) (Jenny Saville)

Gothic (Shutter Island) (Film noir)

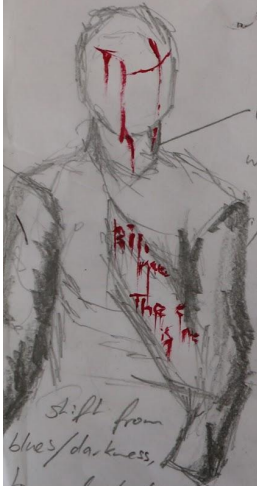
Extreme contrasts of light and dark (Kathy Kollwitz)



(Shutter Island) (Teddy Daniels)



Mathematician carving equations into skin

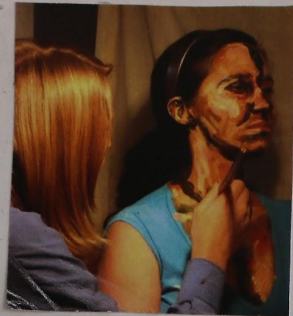


Carving  
writing into  
own chest,  
strapped straight jacket  
questions about  
criminal insanity

Shift from  
blues/darkness,  
to red, hatred, psychosis.



(Silent Hill Revelation)  
Faceless, distorted nurses, tension  
created through light and dark



Moving on - line between  
genius and madness?  
Might?

The existential  
scientist - Performance

- \* Scientist writing on a blackboard,  
colours and shapes symbolic of  
state of mind
- \* Creation of self or other, body  
painting to symbolise mutilation (avert?)  
use of materials - dust clouds, paint,  
putty. Deformation?
- \* Masks? Body part mergers?  
Improvement of self - obsolete body
- \* Interaction with savage animals  
isolation Metaphoric use of dark  
mixed to unsettle, visually effective.

Oliver de Sagazan

Painting faces, more  
personal and visceral  
Tehyell and Hyele  
more expressions,  
multiple light suggests  
duality within person -  
one in light public  
persona, Freudian superego  
and dark pre-Live  
impulse, Freudian Id.



Key points

Expressionism

Subtlety

DO NOT OVERWORK

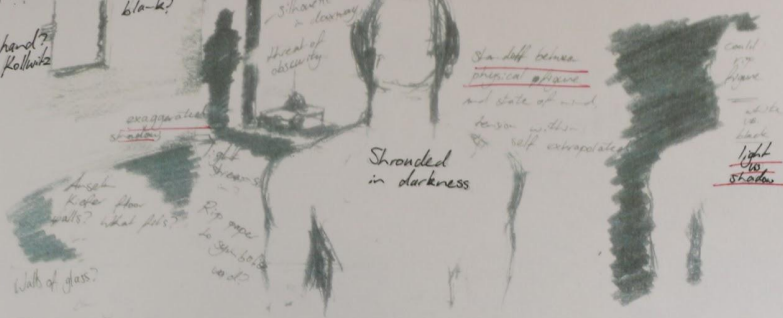
Be more suggestive - composition,  
symbolism, not abstraction.  
Explore point of different surfaces  
Painted, Cello,  
Tape



Other: Much  
part of the  
Viennese art  
school in  
with  
Bauhaus

hand?  
Kolleritz

black?



Shrouded  
in darkness

In self, cinema  
physical space  
and state of mind

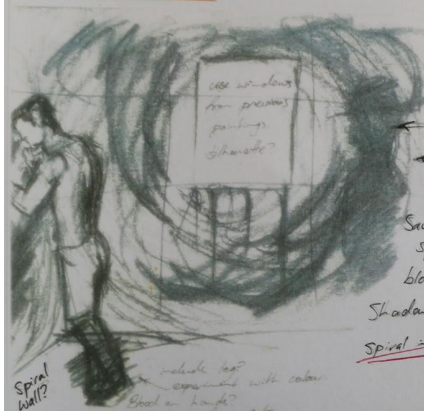
light  
to  
shadow



(Edward Munch  
Death in the  
Street)  
Individual isolation-  
physical togetherness  
but mental detachment,  
each growing in their  
own bubble.



Figure's last repeated dynamic between figures  
all searching for purpose in life



Pin-fitting a circle  
inside a square  
Struggles of societal  
conformity

← bigger shadow?  
← Experiment with colour

Saville-Kolleritz  
spiral wall,  
blood or not?

Shadow play?  
Spiral → to depression

Spiral  
wall?

include last  
experiment with colour  
Blood on light  
could use figure also  
from

mirror  
or window  
could insert  
figure or  
hand to  
show watching  
a threat?

crack mirror?



Koller painting  
style? move to  
show decay,  
reflect.

order in chaos  
chaos in order of  
painting (Stephen Garry)

2 or 3 figures?

Tables



Different light shadows  
of figure  
show depth  
distance of  
of hands  
(Ansel Kiefer  
feature to show  
decay, grotesque)

change level?

This shadow  
play



figure could  
be sitting  
on it with  
smiling from  
light

figure in shadow  
from window?



cross or  
back?

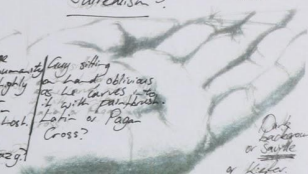
change color?



Kolleritz  
hand  
ground  
dove  
for war  
eagle  
throat

Surrealism?

Good hand



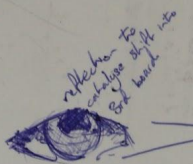
show essence of life pitilessly splattered in shadow  
throat of hand and obscurity of shadow  
greater insularity, are ten hands helping or  
not?

How are  
about human  
darkness lightly  
to his own  
to with painting  
Latin or Page  
Cross?

Only  
background  
a single  
Kolleritz

acknowledged while in  
other is ignored

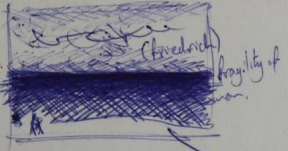
Acceptance



drastic contrast  
still present, more  
optimistic shown  
through the darkness  
losing dominance in  
image. Human eye  
naturally attracted to the  
light.



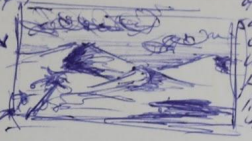
Desolation



What next?  
change in dynamic  
of relationship, peace,  
warmth, victory from  
overcoming mental  
adversity.

Fantasy  
and escapism,  
transcendence,  
dreamscape,  
abstract

(FRANKENTHALER)  
colour palette.



Multiplex  
of the  
same  
character,  
vulnerability,  
figures in  
light and  
darkness.

(Stephen Lawry) sketch of  
a Lunatic Boy

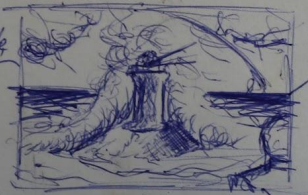


How to progress from  
confinement to mental freedom?

Beautiful? (EADLEY)  
Surrealism



Am? (KIEFER)



witness to  
power of the elements  
destruction of man's creations



perspective  
of previous  
painting, looking  
out of doorway  
toward potential  
beauties or to some  
grim scene as he was  
trapped in.



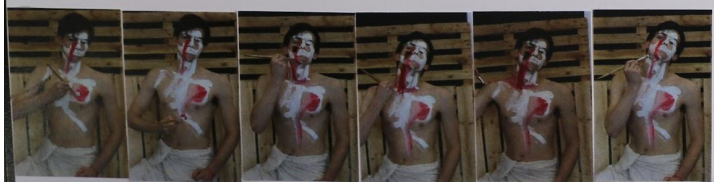
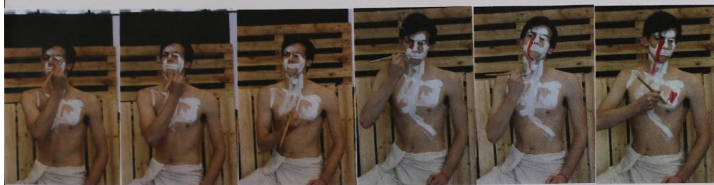
What is seen?

peace and  
tranquility?

What does he  
see?  
Surrealistic  
transition

destruction  
of desolation?





used to strip figures of identity as the purpose of existence as features become increasingly non-descript under white paint. Symbolic strokes across neck, mouth and chest. Arterial red used to symbolise passion and emotional unrest, vitality of the heart and emotional connotations. Used to emphasise deepest personal response to contemplations, while facial expression indicates apathy and detachment, nihilistic approach to insignificance and vulnerability in a physical and emotional sense. Passive mutilation of the body representative of decomposition of self, objective observations of surroundings and circumstances leads to nihilistic outlook.

Given  
Adm  
rest  
disreg  
constru  
labors t  
the wo  
Used to  
Socio-pol  
breaking  
social con  
and restri  
Aggressive app  
to perform  
engaged vie  
response, i  
consideration



→ Eardley painted landscapes depicting the beauty in coldness, dull colours used in later works shows exposure to similar beauties.



(Joan Eardley)  
Expressive-istic landscapes, Horizon melts into land.

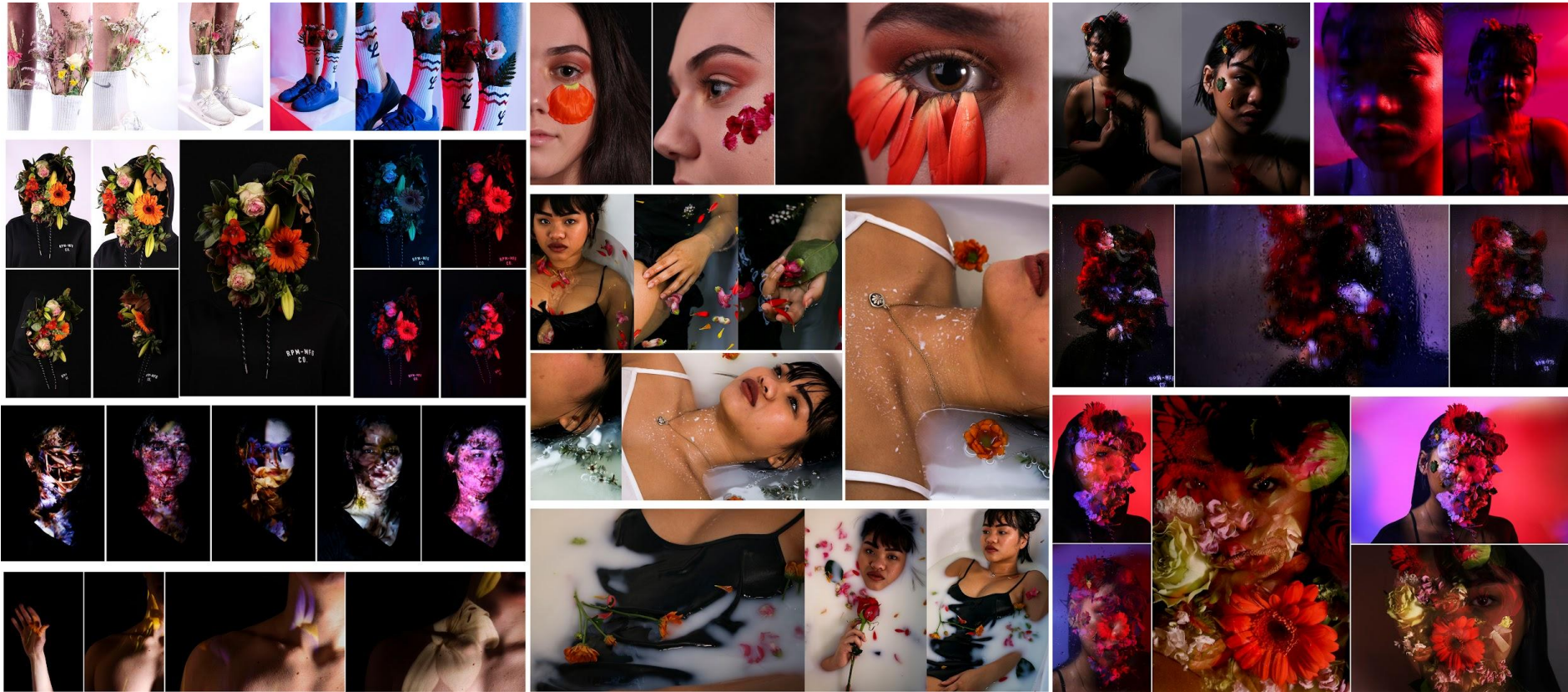
As social 'walks' crumble, desolate beauty and vastness of the outdoors unable to be appreciated by figure. Has developed a Stockholm Syndrome of sorts, human's attraction to familiar in his reluctance to change

→ Olivier De Sagazan  
philosophical performance artist, commonly layered clay on face (constantly preoccupied with the meaning of life, thematic relevance to his journey of his figures journey)



(De Sagazan)  
Deformations and symbolic surgical cuts to show dissection of the mind.

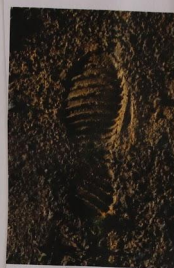
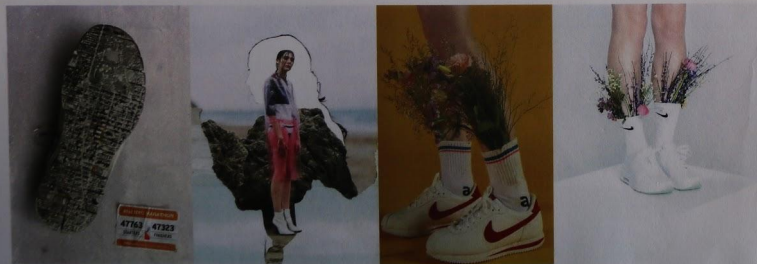
# Scholarship 2017



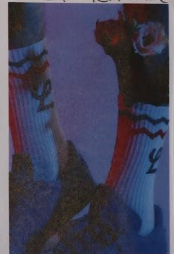
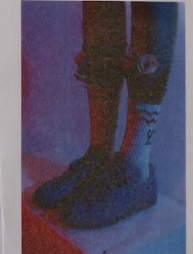
# PROPOSAL

When considering my theme for my photography board this year I was specific and took my time in order to ensure I would be pursuing an idea which allowed for development and a high level of personal interest. I looked into a variety of different options that were all distinctly different to one another. In my internals I had been studying Joel Meyerowitz and Gregory Crewdson and liked the uses of artificial and natural light in their works. This sparked my interest into the potentiality to explore the use of signage and how in a modern context it represents a beacon. However it was through my internal work that I became more interested in the solid blocks and colour and the incorporation of their environments. Because I was taking images at sunset to emulate my artist models I would often be surrounded by these beautiful landscapes juxtaposed against urban industrial complex's. From this my first idea for my board stemmed. I loosely had chosen to look at the relationship between man made and natural surroundings. I also liked the heavy use of artificial lighting in my previous works and wanted to try replicate the bold lighting used by businesses to attract your attention but instead I wanted to attract attention towards specific ideas on my board. Continuing with my exploration of this idea I thoroughly liked the the direct contrast between these two ideas however was more drawn to the beauty opposed to the rough urban approach that may have already been explored. I began to look at this concept of "natures footprint"/"mankind's footprint" a term which I believe is commonly misused or misrepresented. This idea sparked my excitement and confirmed for me that my topic would be orientated around the relation being man and nature. I began taking photoshoots of soles of shoes and a literal impression of nature. However these shoots weren't successful. I wasn't until I took my first studio shoot and like the approach I had taken which was putting florals into the socks of my model. After this photoshoot I trawled the internet for potential pathways I could explore. Looking at the broad variety of ideas I knew that this was my topic and I was fascinated by the concept I had thought up.

## INSPIRATION



Initial IDEAS WORK PRINTS - I BEGUN TO LOOK AT THE FOOTPRINT AND REMAINS OF DIRT ON SHOES TO ENFORCE THE IDEA OF NATURE'S



RELAT -IONS

## GENERATION

I BEGUN TOO LOOK AT THE RELATION OF NATURE AND MAN, REPRESENTED THROUGH FOOTWEAR, I USED THE CLINICAL WHITE TO PULL ATTENTION AWAY FROM THE RED MODEL AND EMPHASISE THE FLORAL ASPECT. MY INSPIRATION FOR THIS WAS A RUSSIAN SPORTS MAGAZINE WHO WERE ADVERTISING A NEW PAIR OF SHOES,

BLUE, IS RECOGNISED AS SYMBOLIC OF "STABILITY AND DEPTH" HOWEVER THE BLUE CAN REINFORCE THE WEAK VULNERABILITY WITHIN THE RELATION BETWEEN MAN AND NATURE,

I HAVE USED CONTRASTING RED TO SYMBOUSE STRENGTH, LIGHT AND DESIRE THIS HELPS TO SHOW MY INTRIGUING APPROACH AND FASCINATION FOR MY SUBJECT,



## RICHARD ORJIS



RICHARD ORJIS USES HEAVILY CRAFTED BOUQUETS OF FLOWERS AND BOLD DIRECTIONAL LIGHTING TO LINK NATURE + MAN IN A LITERAL SENSE, THE USE OF FLASH PHOTOGRAPHY ALSO HELPS TO CREATE A SENSE OF DRAMA,

WHEN CRAFTING MY BOUQUET I WAS CAREFUL TO CREATE A SENSE OF BALANCE,

THE DARK BACKGROUNDS ALSO HELP TO MINIMISE THE POTENTIAL DISTRACTIONS AND CREATE A DEEPER SENSE OF OBSERVATION AND DRAMA



## PROJECTIONS:



FROM MY RICHARD ORJIS WORKS I DEVELOPED TO CREATE THESE IMAGES,

THE PROJECTION HELPS TO SHOW HOW THE MODEL HAS DEVELOPED INTO THE MORE FEMININE FIGURE, THE CURVATURE OF HER FACE ALSO CREATES SHADOWS AND DEPTH,

I LIKE HOW THIS EMBODYS THE RELATION BETWEEN NATURE AND MAN BY LAYERING MULTIPLE IMAGES,

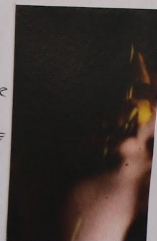
## FIGURE/FLOWER RELATIONSHIPS:



THEN LOOKED AT A SPECIFIC BODY PART, CREATED A SEXUALISED VIEW,

I DEVELOPED AND EXPANDED FROM THE IDEA OF BODY CONTOUR THROUGH DIRECTIONAL MODELLING LIGHT SIMILAR TO RICHARD ORJIS,

FOR EXAMPLE COLLABORATE AND PERKS CREATED BODY PATCHES



## MOVING FORWARD:

I WANT TO EXPERIMENT  
WITH THE PRESENCE OF  
FLOWERS AND INCORPORATION  
OF FLOWERS WITH  
FEMALE BODIES,

## PHOTO COLLAGE:



I LIKE THE IDEA  
OF USING SMALL  
FLOWERS TO EMPHASIZE  
THE DELICATE NATURE  
OF THE FEMALE PORTRAIT.

I WANTED TO ALSO EXPERIMENT  
WITH USING A MATCHING COLOR  
PALETTE AND CREATING VERY  
BEAUTIFUL FACES USING  
MAKEUP.



I DECIDED TO TAKE  
MY PROJECTION AND USE  
OF LAYERING INTO A  
DIFFERENT APPROACH. I  
EXPERIMENTED WITH THE CUTOFF  
FILTER AND TRIED TO DEMONSTRATE  
MANS POWER AND DOMINANCE  
OVER NATURE BY SUPPRESSING  
THE FLORAL ASPECT INTO A  
BACKGROUND.

HOWEVER I DIDNT LIKE THE APPROACH I  
TRIED ORIGINALLY, FROM THIS I LEARNED  
THAT I WANTED TO SHOW THE FEMININE  
ASPECT MORE VIVIDLY AND LOOK FROM  
A VIOLENTISTIC APPROACH ALMOST GLOCKING UP  
THIS RELATIONSHIP,



THESE IMAGES  
HAVE HIGHLIGHTED  
THE FEMININE  
OF CHEEKBONES,  
ETC,

BY USING  
THE LARGER  
FLOWERS I  
HAVE TRIED  
TO EXPERIMENT  
WITH A VARIETY OF  
COLOURS AND TEXTURES

# THE INGENUE CHARACTER:

I HAVE FEATURED THE IDEA OF AN INGENUE TO SHOW THE HER INNOCENTS IN THIS SITUATION,

## OPHELIA + HAMLET:



"EVERETT MILLAIS, 1865  
I HAVE INCLUDED OPHELIA BECAUSE I FEEL IT HELPS TO SHOW HOW MY MODEL



IN A BATH COULD BE PERCEIVED EITHER A A MOMENT OF WEAKNESS

OR UNDERLINE OR POWER  
THEME OF CRAZY  
MY IDEAS ARE REFLECTIVE AROUND

THIS IDEA OF HOW DIFFERENT  
MELANCHOLIA PEOPLE PERCEIVE MY IDEAS DIFFERENTLY  
I SEE MY MODEL COULD ALSO BE SUBMERGED  
TO SHOW THE SADNESS IN THE GLOIFIED RELATION BETWEEN  
NATURE AND MAN KIND  
I WAS INSPIRED BY...

## AMERICAN BEAUTY:

THIS IS RELEVANT BECAUSE IN AMERICAN BEAUTY THIS MAN FETTERISHES OVER A TEENAGE GIRL SIMILAR TO A VOYEUR, SHE ALSO SUBMISSIVE, & SHE LIKE MY MODEL COULD BE PERCEIVED AS A BLOSSOM DUE TO HER YOUTH A MATURING FEMININITY



# MALE GAZE / VOYEURISM:



MADALINE MUNRO WAS AN ICONIC EMBODIMENT OF THE IDEAL FEMALE, SHE WAS OFTEN GAZED UPON BY THE MALES WORLD



THIS COULD REPRESENT THE HOW MY FEMALE MODEL IS BEING GAZED UPON BY NATURE IDEA

LOLITA IS ABOUT THE SEXUALISATION OF UNDERAGE FIGURES, THIS IS SHOWN IN MY WORK THROUGH THE SEXUALISATION OF YOUTH



I TOOK INSPIRATION FROM MY PREVIOUS WORK OF PERFECTION ON SELECTIVE BODY PARTS TO SHOW THE SEXUALISED MOTION OF HER HAND THE USE OF A FLOWER AS IS REPRESENTATIVE OF THE FEMINE BEAUTY,

PURITY AND HOLINESS

BILL HENSON ADULSANT PORTRAIT



## CLEOPATRA:



I HAVE GONE FROM LOOKING AT THIS IDEA OF THE WEAKNESS OF OPHELIA TO A POWERFUL DOMINANT FIGURE REFLECTIVE OF CLEOPATRA, THIS HELPS TO ADD A DYNAMIC WHERE THE VIEWER CAN PERCEIVE IT EITHER FROM VULNERABILITY OR POWER OF THE FEMINE FIGURE

THE PURITY OF MILK ALSO WAS USED TO ASSERT THE WEALTH AND PURITY OF MY SUBJECT WITHIN HER VOYEURISM PERSPECTIVE

# NEON LIGHTS / THE LATE NIGHT DISTRICTS

DEVELOPING THROUGH I TOOK A SIMILAR PHOTOGRAPH WITH  
BOLD LIGHTING, THE LATE NIGHT DISTRICTS HELPS TO SEXUALISE  
MY MODEL AND CREATE THE DYNAMIC SENSE OF LIST, AND  
DECEIT, THIS ALSO CREATES A DISTINCT MOOD RELATIVE TO MY  
VOYEUR APPROACH

## PLAYING & EXPERIMENTATION OF FEMINE PORTRAYALS:



Renior 1877  
The Ingenue

BECAUSE I AM EXPERIMENTING WITH THIS  
FLIPPING OF PERSPECTIVE THE  
RESEARCH SHOWS MY UNDERSTANDING  
OF HISTORIC CONTEXT

PORTRAYAL OF INNOCENT FIGURES IN  
~~THE CHANGES~~ DELICATE, YOUTH, FEARFUL

EMPHASISES POWERLESSNESS AND LACK OF  
CONTROL



OLYMPIA - MANET

HER DIRECT GAZE AT THE  
PAINTER, CREATES A SENSE OF  
LIGHENED INTENSITY



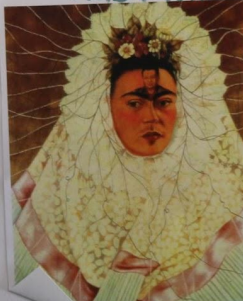
IMPT PAINTS BODIES  
UNAKED FIRST THEN CLOTHED  
FOR HIS

KUNT THE VIRGIN



BECAUSE I AM  
FLIPPING THE  
PORTEYAL OF MY  
VOYEUR AND  
SUBJECT THIS GAZE  
IS NOW INTERACTING  
WITH THE VIEWER AND  
DEMONSTRATES THE  
SHIFT IN POWER

FRIDA KAHLO



FEMALE GAZE CENTERED  
FEMALE ARTIST, NO DOCUMENT  
OF MAN



ANDY  
WARHOL

PERFECTION  
WITH  
MARILINE  
MURPHY



MOTLY CREW - NEON  
LIGHTS

CINDY  
SHERMAN

FAMOUSLY  
WARHOL AND  
MANIPULATES  
HER BODY TO  
EMULATE THE  
SEXUAL DESIRE  
AND UNCERTAINTY



GAGA

HER REFLECTION OF A PAINTER  
BUT ALSO HER FEARLESS AND BOLD  
FEMINE PICTURE

BLADE RUNNER



THIS SHOTS  
THE  
SEXUALITY  
OF OF  
FIGURES  
PLUS THE  
NEON LIGHTS



# DISTORTING THE GAZE:



PREVIOUSLY I HAVE LOOKED AT THE PERFECT APPROACH TO MY FEMALE FIGURE HOWEVER HAVE NOW ADDED THIS IMPERFECT DISTURBANCE,



BECAUSE I HAVE A VOYEURISTIC THEME I HAVE USED THE CONDENSATION AND CLEAR FLUIDS TO HELP SHOW HOW SHE IS BEING WATCHED.



THE SEPERATION BETWEEN WHAT IS WANTED AND WHAT IS BEING SEEN IS NOW VISUALLY SHOWN,

IT ALSO HELPS TO SHOW HOW WHAT YOU SEE ISNT ALWAYS AS GLORIOUS AS IT SEEMS.



I LIKE THIS USE / INCORPORATION OF BOLD LIGHTING AS IT IS HIGHLIGHTING THE DISTORTION WHILST GIVING THE ILLUSION SHE IS ON DISPLAY ALMOST LIKE A TROPHY CABINET



FLIPPING THE RESPECTIVE GAZE

SHE IS CONFRONTING YOU LESS OF A VOYEURISM AND MORE OF A RELATION AND INTERACTION

I HAVE CONTINUED THE BOLD DIRECTIONAL LIGHTING USED IN MY RICHARD ORDIS SHOOT,

I BELIEVE THIS HIGH ANGLE LIGHTING ALSO HELPS TO SHOW HER VULNERABILITY, THE PARTIAL BLACK OUT OF HER FACE IS STYLIC OF A FILM CONVENTION CHIROSCOPIC WHICH PICTURES THE DARKER ~~RE~~ INTENT AND UNKNOWN SIDE TO HER PERSONALITY



I DEVELOPED THE TO TURN MY IDEA ON THE VOYEUR AND SHOW THEM IN THIS DISTORTED VIEW, MELLOW BLUE TONES

HAVE BEEN USED TO SHOW HIS VULNERABILITY AND MYSTERIOUS UNKNOWN PERSONA



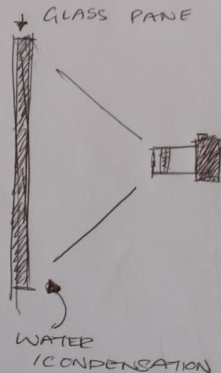
# BECOMING THE VOYEUR / EMBODYING THE WATCHER



MY FINAL SHOOT COMBINES BOTH THE SUBJECT AND VOYEUR,

THIS HELPS TO SYMBOLISE HER WILLINGNESS TO BE WATCHED,

THIS REINFORCES A FETISHIST PERSPECTIVE AND SHOWS HER DEVELOPMENT, THROUGHOUT MY BOARD,



THIS ALSO SIGNIFIES ~~OVER~~ MY THEME OF NATURE VS MAN / WOMEN AS YOU SELECTIVELY SEE THE MORPHING OF THE TWO IDEAS,



THE ARGUMENT COULD BE WHETHER SHE IS BEING CONSUMED BY NATURE OR IF SHE IS CONSUMING IT,

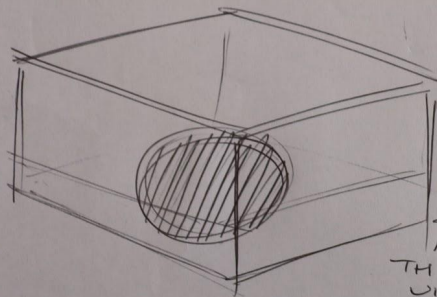
SHE MAY ALSO BE PRESENTED IN A WAY IN WHICH SHE IS COMING TO TERMS WITH HER BODY AND FEMININITY,

I HAVE CONTINUED THE TWO TONAL LIGHTING TO REINFORCE BOTH THE POWERFUL DOMINANT WOMAN AND ALSO THE VULNERABILITY OF HER, THIS IS SHOWN BY HAVING THE BLUE ON THE SIDE SHOWING THE FIGURE AND THE RED ON THE VOYEUR IT SHOWS WHICH IS MORE DOMINANT

ONCE I TOOK THE IMAGES I WAS REQUIRED TO DIGITALLY MANIPULATE THEM, I USED LAYERS OF MY PHOTOGRAPHS AND CHANGED OPACITIES TO SHOW BOTH THE VOYEUR AND THE SUBJECT AND THEREFORE, SYMBOLISE HER TRANSFORMATION INTO WHAT SHE IS BEING WATCHED FOR,

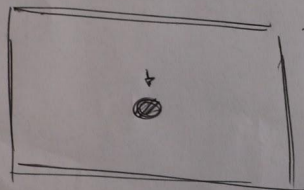
# MOVING FORWARD:

## A EXHIBITION / INSTALLATION



I WOULD LIKE TO  
CREATE A EXHIBITION  
WHICH COMPLETES THE  
IDEA OF VOYEUR  
AND INCORPORATES ASPECTS  
FROM MY FINAL SHOOT

I COULD MAKE A GLASS BOX  
SEMI FILLED WITH WATER  
AND PUT A MODEL IN,  
THIS WOULD MAKE THE  
VIEWER THE OBSERVER AND  
~~THE~~ INVOLVE THEM INTO THE  
INSTALLMENT



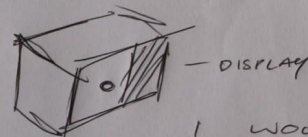
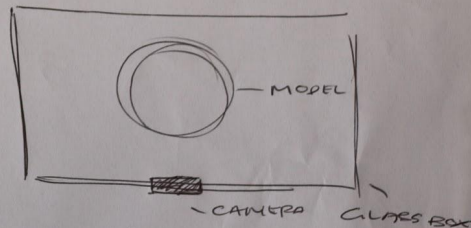
TO ENHANCE THIS IDEA I COULD  
ALSO INCLUDE SOLID BLACK BALLS  
WITH A PEEP / OBSERVATIONAL  
HOLE, THIS WOULD CREATE A  
SENSE OF UNKNOWN AND MAKE THE  
VIEWER / AUDIENCE CIRCULAR INVOLVED

THIS COULD ENVOKE  
EMPATHY OR CONFUSION  
WHICH REQUIRES A RESPONSE  
WHICH I AM SEEKING

I WOULD LIKE TO DO  
A PUBLIC EXHIBITION GIVING  
THE POWER TO THE VIEWER, MAKING  
THEM INVOLVED AND THEREFORE EMOTIONALLY  
ENTANGLED INTO THE WORK

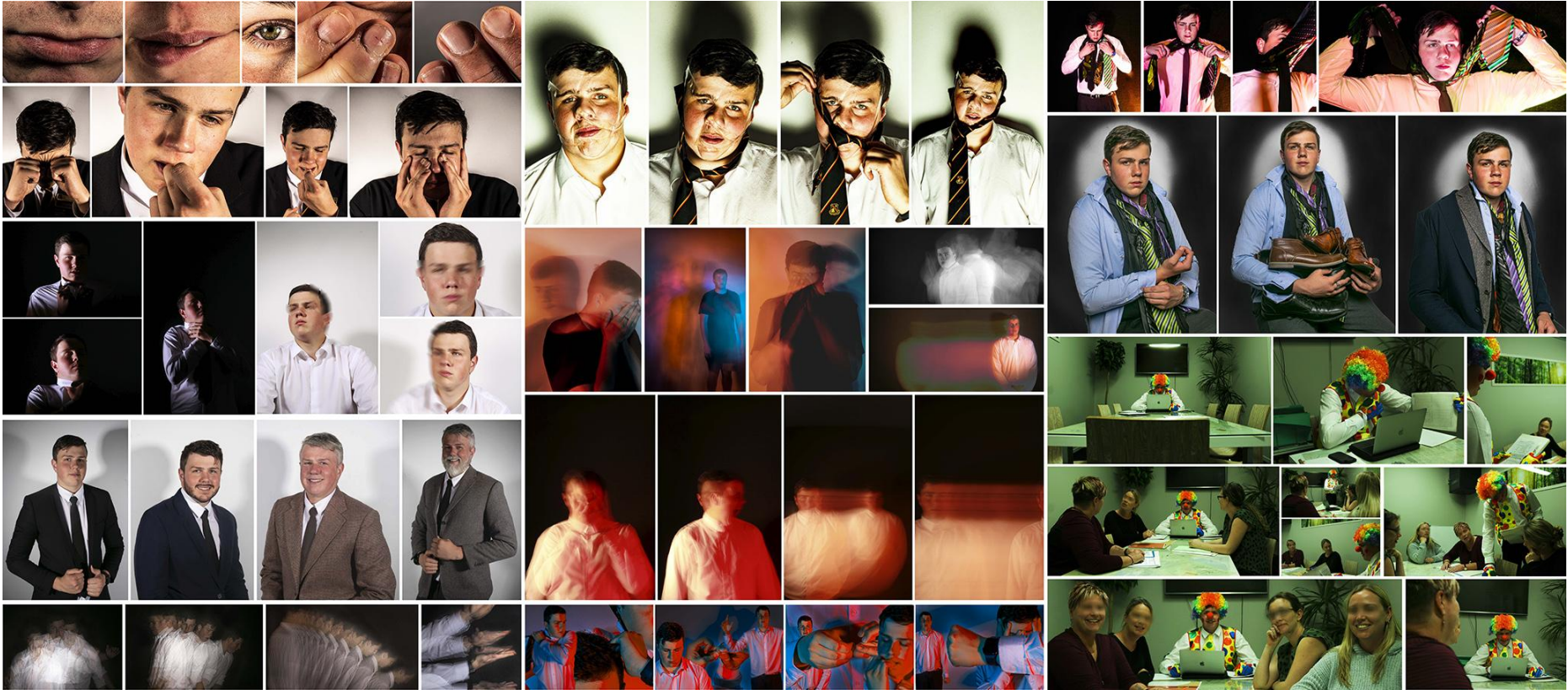
TOO SHOW HER PERSPECTIVE WHEN SHE HAS  
A PHOTO TAKEN THE VIEWER COULD ALSO  
BE PHOTOGRAPHED AND HELPS TO SHOW THE  
DUALITY AND BALANCE IN POWER, AND AGAIN  
REINFORCE THE THE SHOT IN PERSPECTIVE

I CURRENTLY ACT AS  
THE VOYEUR AND ANOTHER  
POTENTIAL IDEA FOR  
DEVELOPMENT WOULD  
BE TO INCORPORATE A  
CAMERA, SO YOU BECOME  
THE PHOTOGRAPHER  
AND HOLD THE POWER



I WOULD  
ALSO A DISPLAY  
OR SCREEN WHICH  
WOULD SHOW THE  
IMAGES TAKEN FOR  
A 10 SECOND  
TIMEFRAME THIS  
WOULD INCREASE  
INTEREST FROM  
PUBLIC

Scholarship 2019



## Proposal

I am interested in society and how it can impact a person.  
I look at social expectations of men, masculinity and mental health.  
I was heavily influenced to pursue this topic because of the growing number of young men who struggle with depression, anxiety and other inner battles.

I liked the use of long exposures from photographers like Romain Laurendeaus and Laurence Demaison. I thought that it was a very effective way of showing change and movement.  
These photographers both looked at physical movement, where I intended to look at mental and emotional movement.

Romain Laurendeaus



Laurence Demaison



Laurence Demaison



Artist Model



## Interests

Through this work I became more interested in the ways in which people feel like they are being viewed as, this is why I used Wes Naman as another artist model, his Scotch tape series is a perfect example/portrayal of how people think they look to others, the anxiety telling them that they are ugly, gross, too old.



Artist Model



More extreme example of anxieties but relevant nonetheless.



MY WORK

## Further Interest?

I evolved my learning and began to exaggerate the expectations put on males to further demonstrate the harsh ideals set upon young men. This was influenced by Yvonne Todd and her 'Wall of Man' series which had her bring in men aged 65-75 to dress like businessmen and act like they were a CEO of a big firm. I liked the idea of this as it was capturing ordinary men who potentially had dreams and aspirations of becoming CEO's. It helped their distant dreams become somewhat reality.

Yvonne Todd



'Wall of Man' Series

## Initial Ideas

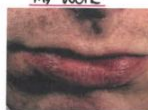
I dived head first into my inner battles and mental struggles idea, unknowingly realising at the time that it wouldn't have made sense as a first phrase.

I quickly set aside a few of these photoshoots and headed for more of a physical representation of anxiety and depression.

These were very successful and easily recognisable as signs of nerve, stress and anxiety.

I wanted people to relate to the phrase and anxiety straight away so I introduced these as an opening, something that everybody does, or knows someone that does (bites nails, bites lips, rubs eyes)

MY WORK



## Chiaroscuro

I was influenced heavily early on by the work of Andreas Jörn and his use of Chiaroscuro lighting. The strong contrast between light and dark makes the subject the only focus in the shot. This is effective as when using it to create a sense of tension within the figure. It is also used to create a sense of depth, the figure being close to the frame.

Andreas Jörn



I developed these images from Andreas Jörn. I also used the idea of the figure choking himself as a representation of the pressures of society getting to him and letting MY WORK them take over his mind.



MY WORK

This is the idea of the evil side. The devil on your shoulder.

DARK ↓

↑ LIGHT

## Angel and Devil

A Shoulder Angel is a plot device, used for dramatic and/or humorous effect in fiction. The angel represents conscience and is often accompanied by a shoulder devil representing temptation. They are a useful convention for depicting the inner conflict of a character.



This contrasts great with the good side or the angel on your shoulder. I like the idea of this because everybody has that voice inside their head that talks both the good and the bad voices. The devil and angel.

Artist Model



This <sup>over</sup>Model uses the idea of blurring the face to create what seems to be two different identities.

I viewed this through my work as once again the good and the

bad side of someone, the angel and the devil.

In my work I covered the model's eyes with the blind to 'cover his emotions' and to hide him from the harsh realities that society has, and the impacts that it makes on people.

MY WORK



## Christianity

In Mainstream Christianity, the devil (or Satan) is a fallen angel who rebelled against <sup>Devil</sup> God.



Satan was expelled from Heaven and sent to earth. The devil is often identified as the Serpent in the Garden of Eden, whose persuasions led to the two

Corresponding Christian doctrines, the original Sin and its cure, the redemption of Jesus Christ. The devil is also identified as the accuser of Job, the tempter of the Gospels, Leviathan and the dragon in the book of Revelation.

evil and source



MY WORK



The good and bad side idea is also portrayed through the contrast of light and dark within the images, as black typically represents bad and white, purity and good.

## Business Standards.

Yvonne Todd



Yvonne Todd's 'Wall of Men' Series required Men aged 65-75, with over 40 applicants to simply Model in Suits as if they were 'hot shot' CEO's of Major Firms and Businesses. With titles such as 'International Sales director' and 'Retired Urologist'. "The Selected group appears as decision makers, those who have

Successfully operated in the 'Real World'.

I instantly liked the idea of this and wanted to incorporate it into my board with the idea of meeting Male Standards and growing old as a businessman. This was my

Yvonne Todd



First application of my idea of change and development. I created my model to appear as if he was getting older, I did this by making his hair grey and giving him a beard alongside suits more stereotypically worn by older men.

MV WORK



MV WORK



Formal portraits, made to look as though it has been taken to be used in a Magazine or as a Bio photo on the back of a book for one of these Men.

This was also my first formal use of the tie.

## Change and Growth

Gjorn Milli



I then looked at Gjorn Milli who has a very clear way of portraying Change and growth through his work.

This technique is done by the use of a Strobe light with an open shutter to create the overlaid looking version as single images mashed together when it is actually only one. I found this simply fascinating and wanted to try it out.



I used Gjorn Milli as a gateway opening to my idea of change,

although it was the Physical Form it still will relate to change within Mental States and emotions.

MV WORK



MV WORK



MV WORK



## 'Tie' as a Symbol of masculinity.

The inspiration for the tie came not only from Yvonne Todd's work but also simple illustrations from artists



Such as Craig Mcclure which depicts a business man with what looks like very big and strong masculine hands tying up his tie.

Craig Mcclure

In the first decade of the 20th Century ties were a must-have accessory for men. The most common were cravats which evolved from the early 17th century ties that were brought to France by the Croats.

Throughout the years, ties have been seen as symbols of gentle birth, social rank, coming of age, blind following of tradition and, of course, male sexuality.

## Outward Appearance

WES NAMAN



I then wanted to briefly touch on the way that we perceive ourselves to outwardly look to others.

Wes Naman has a great series that I used as inspiration for this, when we are anxious, stressed or depressed or just how we generally think we look.

This is a very extreme example of how people think they look, their face all twisted and taped in weird ways makes them look unattractive and simply gross, which is perfect for how some people perceive themselves.

MY WORK



MY WORK



This photoshoot also has reference to the work of Larry Sultan who used a green mundane hue in all of his photos because of his use of film photography and certain settings and places he was in.

I like how 'gross' the hue of these photos make them look as if they wanted to be somewhat unappealing.

This photoshoot also touches on a few other ideas, with one being the use of the hue as a symbol of masculinity and male expectations, it's as though he is also disgusted by the way he looks with that expectation set on him.

This links to use of tie previously mentioned

## Private Peaceful Personal growth and Identity

I began to think deeper about the growth idea and in particular, personal growth and development, of one's morals, ideals and identity. In male culture, coming of age is a very big thing, when you turn 18, you become a man.



One being underage, showing that sometimes males try hard to be someone who they are not, and force growth and development when they are not ready for it. This movie/novel is all about

MY WORK

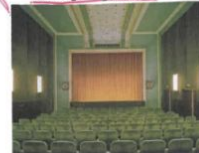


I also used the inspiration from Sultan's work in my later photoshoots as I wanted them to seem undesirable and mundane looking.

Larry Sultan



Larry Sultan



Private Peaceful



A novel I have read is called 'Private Peaceful', about the gritty rural lives and loves of Tommo and Charlie, two brothers and their poor family during the war. Both join up, with

Manhood, love, relationship and solidarity. and to me it represents

identity and the fact that so

many young males try to be someone who they are not.

## Dissociative Identity Disorder (DID)

This is 'A mental illness that is characterized by at least two distinct and relatively enduring "Personality states". I

Wanted to shine light on this mental illness that just



Visual representation

under 1% of the population have with around 7% possibly having an undiagnosed dissociative disorder. It is where there is a fragment or splintering of identity, rather than being a

Proliferation of growth of separate personalities.

It reflects a failure to integrate various aspects of identity, memory and consciousness which I wanted to highlight in my work.

Alongside this I wanted to incorporate Romain Laurendeaus techniques of long exposure with movement and in her case dancers to show change in multiple forms.

Romain Laurendeaus



Mike Monaghan



I also wanted to pair this with the use of contrasting colours as lighting to highlight the mental change that is taking place. Mike Monaghan uses colour and double/triple exposures in such a ~~very~~ creative way which looks very visually appealing.

I wanted to use this in my work to make it a focal point in each image, the

contrast between blue and orange whilst the contrast between the emotions of the figure are still intertwined within.

MV work



Throughout this phase I developed my work from just looking at the movement of the figure to looking at how I could make it seem as though there was some sort of movement within his Mind. Whether this was negative thoughts, general thoughts, anxiety or depression, I had to find a way to express this.

MV WORK



I used images such as these for inspiration, as they show 3 different

Artist Model



Sides to Somebody which links into your thoughts and back to the idea of the angel and devil, also highlights the DID disorder which is where you have multiple personalities. This was a great way to portray that.

Artist Model



Artist Model



I found more examples of long exposures that captures more of the frame/figure, this is more of what I was after.

MV WORK



I think that these phrases worked well to highlight the idea as I was after and what I had been doing previously. This picture in particular reminded me of the ideas of 'the ghost of your past' and how it looks like figure is growing. This also refers back to growth.

## Collage

I briefly looked at the work of Amy Ratana who produced these tiki installations which have a good use of depth of field and blurring to create Scale, depth and importance

I wanted to make this in my own work to not only create a hierarchy of importance but I also wanted to introduce a new collage technique which makes the work look cluttered and busy, as if inside someone's mind who struggles with anxiety.

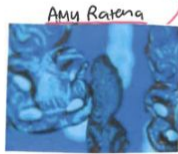
MY WORK



MY WORK



MY WORK



AMY RATANA



I then developed this idea by creating a juxtaposition between overdressing and professional portrait photography.

MY WORK



STATUE OF DAVID



MY WORK



STATUE OF DAVID



I had my model wear multiple garments of clothing that a businessman would wear to show that no matter how hard he tries, or how many ties he wears, he will never be good enough for Society's Standards of 'Successful'. The vignette on the image also makes you focus on the subject and the harsh stare saturation, the lighting makes him stand out.

## Toxic Masculinity and Masculinity

Toxic masculinity is defined by an adherence to traditional male gender roles that restrict the kinds of emotions allowable for men to express, including social expectations that men seek to be dominant 'Alpha Male'.

The Statue of David is a great example of toxic masculinity within art, created by Michelangelo in 1504 it depicts a naked man in the form of a six-tonne marble statue. The figure is displayed as a center piece, something to be idolized. It depicts David after making the decision to fight Goliath but before the battle has taken place, a moment between conscious choice and action. His brows are drawn, his neck is tense, and the veins bulge out of his lowered right hand. The statue is a Renaissance interpretation of a common ancient Greek theme of the standing heroic male nude. In the high Renaissance, contrapposto poses were thought of as a distinct feature of antique sculpture. Michelangelo's sculpture became one of the most famous works of Renaissance sculpture, a symbol of strength and youthful beauty.

MY WORK



As I moved onto the final board I had a few ideas in mind such as exaggerating use of symbolism of the tie which was influenced by Craig McCleave and linking this back with Yvonne Todd's 'Wall of Men' series.

I couldn't just do this, so I also incorporated the idea of the good and evil angels again through the use of self-choking with the ties. But it was deeper than that, I wanted people to realize that the male ideal of businessman and being a CEO is making people feel choked up, and that is not every male in society can live up to those high standards.

## Brief History of Masculinity



The history of masculinity, it is Money/Wealth that tends to be articulated of class or status. This has been the determining factor in defining male exemplars.

The epitome of a handsome man has generally been an idealized, version of an upper-class individual, an archetype that has changed over time.

Many people in many cultures have confronted muscle, today more commonly understood as a symbol of virile masculinity, as a problem. For much of history, muscles have been seen as vulgar, many indicators of labour; rather than strength, they have suggested outishness or at best, potentially deviant self regard.



## Loneliness & Depression

Over the years I have watched many movies and many TV series. I have come across a wide shot from a Netflix series called 'Living with Yourself' which has stuck out to me while creating this final phrase. It is a wide shot of a man who looks lonely, and depressed amongst other people who are



having fun, smiling, laughing and chatting whilst he seems as though he is all alone. This is a problem that I have noticed many young males facing, is that they are surrounded by so many people who love and care for them, yet they are lonely and depressed. Many young men seem as though they put on this facade/mask and seem as though they are always OK.

## Clowns

This idea that people are putting on a mask made me think of comedians and clowns. These are people whose lives/jobs revolve around making people laugh, smile and happy. Cindy Sherman is a woman who does self-portraits of herself in different clown costumes and makeup. She heavily influenced this idea alongside the wild colours of the costume but also the expressions on her face. Making for Cindy Sherman great images as reference.



Clowns are stereotypically outwardly funny and exuberant but inwardly struggling. Many comedians over the years have unexpectedly committed suicide even though they seemed to be so happy on stage and on camera.

The Joker (2019) is a great example of this, a man who is a clown is so inwardly struggling, sad and depressed.

The Joker (2019)



a social worker councillor. He seems loveable and friendly at work, but as soon as he goes home his whole persona changes and he becomes this sad, depressed guy who looks as though he doesn't enjoy life.

Living with Yourself



This is what I see with many young men who feel the same way. I wanted to re-introduce many ideas previously used to encapsulate this final phase. I took my model out of the studio and into a business scenario as CEO of the firm, touching back on the expectations of males in society.

I used the look of Larry Seltzer's images as the green hue made them look undesirable and in an uncanny way, 'gross'.

The Joker (2019)



## Final Phrase

MY WORK



I built up this plot line of my final phrase, by having my model work on tasks alone before introducing the rest of the firm in.

I also wanted to have a wide-angle shot of the figure as a clown sitting at the table

MY WORK



to make him seem lonely and depressed, just like the Netflix series 'Living with Yourself' as I think this is a great way to display loneliness and a sense of being sad. I also set the camera at the seat at the table to make it feel as though the viewer is sitting in the chair looking at him.

Finally I wanted to re-introduce the blurring of the emotions as I feel that was an effective way to show disconnection, but instead of having the figure's eyes blurred, I had the rest of the firm's eyes blurred, giving the visual representation of the clown feeling left out and all alone.

ARTIST MODEL



This image was a great way to finish my board as it completely encapsulated the ideas of identity, society's standards on males, what it means to be a man and so forth. The clown is completely alone yet surrounded by his work mates. completely happy yet so internally sad and depressed.

MY WORK



so completely aware and in control yet out of the loop and not meeting the expectations set on him.

## Future Thinking

If I were to explore the theme of my board in new ways, I would deeply consider presenting my work to young men, whether in classrooms, universities or just out on the street. I would do this to simply get a reaction, an opinion or an emotional response, with the point being that the men realise they do not have this expectation over their head, but that they are better than that. They do not have to



conform with society's standards and that they should be doing what makes them happy, rather than what makes others happy.

I would want this to start a conversation and help make young men open up about their inner demons and battles, even if that is the hardest thing to do. I would hand out images and posters with notices on them. I would show students the images and photograph their reactions, record their opinions and take notes on their criticism.

I believe males throughout the world think that they are supposed to be strong and powerful, when in reality they need to be emotional and show their true sides, to make sure that they are okay. Finally I would call upon young men to explain visually the mental illness or problem that they face in a visual sense. Then I would ask them to model this and create a new series based upon this idea.



## Scholarship 2020



## Scholarship 2022



# Identity in flux

As we come to the end of our school years, and move into adulthood, the latent pressures and influences that once pushed us gently one way or another transform into powerful imperatives. This generation comes into a world full of polarization, mixed messages, misinformation, and confusion. Through all this, we are expected to create for ourselves identities; the unique parts of personality, characteristics, mannerisms and habits that define who we are in the eyes of the rest of the world. With the frantic progress of technology and information changing not only the world, but how we interact and socialise, it is harder than ever to find our footing. I wanted to make a folio that would help me grapple with how we find ourselves in a world that is built for everyone else. While the exact details of my investigation changed as I learned more and explored more, the underlying principle was the same; **How do we find and from identity in a constructed environment?**

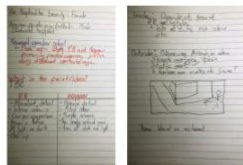
## Why moving image?

Film is somewhat unique in its time-bound nature. No other form of media has the same direct connection to the passage of time. While each frame of video is a unique still frame, it is only when they are played rapidly in sequence, and the illusion of motion is created that the true power of the medium is made apparent. In my folio, I wanted to use this property to enhance and encapsulate the ideas that I'm focusing on. The concept of identity—as with any sort of change—is inextricably linked to some sort of timeline. Additionally, A moving image folio has the distinct advantage that a viewer will immediately look for a narrative within the film, as the 'standard' art we see using moving image or film tends to be movies, which generally have clear narrative arcs. By tapping into this primed state, where viewers are already searching for a narrative, I can be more free with the structure and flow of the scenes, without worrying that the overall story will be entirely lost.



## Initial concepts

Though my initial attempts to find a cohesive link to the ideas I was trying to illustrate proved unsuccessful, the process of transforming the nebulous ideas and concepts of identity and flux into physical, photographable scenes was an invaluable beginning, and informed my practice through the rest of year. My thoughts began scattered; I was investigating contrasts between internal and external, the rational and emotional, the present and the absent. I thought it would be best to illustrate identity through a series of contrasts. My first models were the Pre-Raphaelites, as well as Edward Hopper.



Initial plans contrasting Hopper and the Pre-Raphaelites

## Past work

I have worked with both video and still image before beginning this project, and some of the same themes run through both bodies of work. My 2020 film, *Thoughts long past*, followed a character who loses their memory, and thus must reckon with their place in a world that they find new every day. Throughout their journey, they must come to redefine their identity, and come to terms with who they are. This project, shot through the uncertainty and disruption of COVID provided an opportunity for reflection and consideration of my individual place in the world while we were stuck at home. I wanted to continue to develop this sense of displacement and searching in this body of work.



## Pipilotti Rist

An early and important touchstone in my understanding of the translation of concepts into a visual experience was Pipilotti Rist, one of early pioneers of video art. Her work—though varied in presentation and appearance—frequently deals with topics such as feminism, growth and rebellion. I was particularly taken with her early work, *Ever is Over All*. This work shows a young lady smashing car windows with a frozen lily; an aggressive act of vandalism undertaken with a totally unexpected and innocent looking weapon. While the vibrant colours, strong feminist message and cheerful destruction of property didn't end up making it into my folio, **the stylistic expression of identity through the absurd**



**or unexpected formed the backbone of my exploration.**

# Monotony



## Edward Hopper

From the very beginning of my development of this folio, the works of Edward Hopper served to inform and guide my direction. Hopper

created paintings that reflected a unique window into the private life of 'ordinary people', using the lighting, environments and situations of everyday life; in his case 20th century American life, to beautifully express loneliness and isolation. In particular, his paintings, *Office at Night* and *Nighthawks*, served as inspiration for many of the works in my folio, especially repetition, repetition. For me, a Hopper painting draws me in, making it feel like the subjects are the last people alive on earth, and that their interactions are all there is. **I wanted to integrate the way that Hopper uses the environments in his paintings as an additional character**—in *Nighthawks*, the bar itself is more than just a setting—it actively participates in the action occurring.

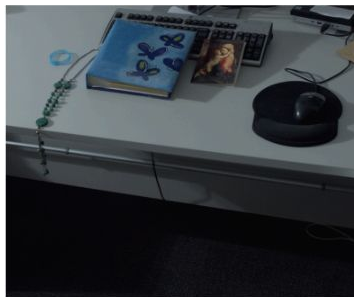
*Office at Night* provided specific inspiration for repetition, repetition. Hopper uses a vantage point not easily achievable by a human observer as the perspective for the painting, creating a sense of unease that is further heightened by the off-square arrangement of walls and furniture. This unease and ambiguity creates the necessary setting for a painting whose narrative is ambiguous; the traditional power dynamic levels are reversed, and it is not clear if the encounter between boss and secretary is an innocuous one or is instead charged



with some unseen sexual or romantic tension. While the driving concept behind my work is quite different, I wanted to incorporate that same unsettled ambiguity into the story I am telling about monotony and entrapment.

## Burnout

One serious problem that was adjacent to the work I was doing is burnout. In the wake of the pandemic, and the shift towards working from home models, there have been much need conversations around healthy working habits, and professional sustainability. Overworking is an issue that has massive impacts, from significant mental health issues such as heightened anxiety to perpetuating harmful narratives about success. The stories of entrepreneurship and success we chose to tell often credit excessive hard work as the reason for success, when in reality other factors, such as privilege or even luck may have much bigger impacts on the final outcome. This creates unrealistic expectations for the vast majority of people who will not achieve the same scale of success. The hard work myth perpetuates attitudes of blame towards those in less well off circumstances, and is harmful for society as a whole.



## Repetition, repetition Own work

Repetition, repetition serves as the initial state in the narrative arc of the film. I have dressed both the subject and the environment entirely in bland and drab colours; grays, whites and blacks. This establishes the lack of personality and diversity within the scene. The environments is designed to dehumanize and strip away any distinguishable personality from the subject. I am wearing black and white—a canvas without any detail. I am sitting at a standing desk, reinforcing the unnatural nature of the situation, as well as making my discomfort apparent.

In the first clip, I have used a red copy stamp, standing in stark contrast to the rest of the drab scene, to show that as a worker in the office, the subject takes their personality from their work; in this case, the pointless work of stamping blank sheets of paper, then ripping them up. **This is made most clear when the subject finally stamps his own skin—he has truly taken on the attributes of his work.**

In the second clip, the subject brings in a series of colourful mementos; each representing a stage of life outside work. Eventually though, they are all removed, and only the desk remains.

# Water and Submersion

## Bill Viola

The work of bill viola was instrumental in establishing a starting out point for the work. Viola works with moving image, playing with time and form to convey ideas around identity, self knowledge and reflection. Viola's work is characterized by a recurrent use of water, in many different forms. In *The Raft* (2004), slow motion gives the view a glimpse into an instant; a collection of individuals from a range of backgrounds and ethnicities stand together, as if waiting for a bus as part of an unremarkable daily life. The viewer develops assumptions regarding differences in class and status from minute movements, their significance amplified by the slow motion. Then, so quickly it could not be anticipated by any individual, a torrent of water assaults the group from out of frame. All alike are reduced to floundering animals,

## Pool shoot

### Own work

I have dressed in traditional business attire; long pants and a button-down shirt, to show that the subject is likely some form of office worker, forced to conform to dress standards. The work is inspired by Bill Viola's *Ascension* series. I wanted to give the impression that **the subject was overwhelmed and was finding relief in the water.** The shafts of light coming through from the surface, along with the pose of the subject creates a clear link to Christian symbols of Christ, such as the famous *Christ the Redeemer* sculpture in Rio, or Rembrandt's *The Ascension*. I wanted this allusion to help create the impression that the subject finds an almost holy relief in the water. In this case, the **water has the cleansing properties of rituals such as baptism; washing away the impurity of the world.**



fighting for balance and breath. Within moments, everyone writhes on the floor together, with garments that previously differentiated the rich and the poor equally soaked. This surprise interruption of seemingly normal life is, in the artist's words, "an image of destruction and survival". The flow ceases with the same abruptness with which it started, and all are left equally confused and disoriented. For me, the idea that **water might be able to wash away more than the physical, but the very structure of our society** was appealing. I began to see that through an exploration of water, I would be able to cast a critical gaze at identity itself.



## Kant:

In the 19th century, Emanuel Kant, a German philosopher, formalised his views aesthetics. In particular, he built definitions and comparisons of beauty and the sublime. I read his work as part of my preparation for my folio, and was struck by the way that water can hold both roles; beautiful and sublime. A calm pond in an idyllic countryside could be well formed and beautiful, while the vast expanse of a stormy sea inspires the awe and second-hand terror that characterizes Kant's 'dynamic sublime'.

A challenging part of the book was the blatant sexism present in Kant's characterization of beauty as inherently feminine and the sublime as inherently masculine. Throughout my folio, I wanted to challenge this view.

Viola's work, felt especially in works such as *Ascension* is more than a pretty picture, more even than a simple metaphor. It is a glimpse into the sublime—a vast expanse of pure experience, where the self can look in itself, and look out to see the world in a purer light. The word 'sublime' comes from Latin, meaning to move up to the threshold; to ascend above the milieu of the ordinary, and reach beyond to something greater. **For me, capturing this stillness is the key to developing identity though submersion.**

## The duality of water

In different settings and contexts, water has a very large number of connotations, many of which are directly contradictory. One such contradiction I found was within drowning as evidence for 'sin' but also as a cleansing. In works such as *Found Drowned*, by George Fredrick Watts, the Victorian 'fallen woman' is depicted washed up on the banks of the Thames, her untimely death compensating for her perceived wrongdoing.

"Suicide by drowning, a common route for those women who did take their own lives, was the way most visual artists and many writers of the Victorian era

imagined female suicide. It was as though women drowned in their own tears, or returned to the water of the womb, or, as Freud believed, were delivered of a child when they made their final retreat into water. Fallen women thus drowned in grief or in conjunction with childbearing, both of which were associated with their state and with female fluids in general." In my work, I use the water both as the suffocating symbol of an overworked mind, but also the freeing joy of weightlessness.



One more Undertaken,  
Ready of hand,  
Rashly undertaken,  
Gone to her death!  
Take her up tenderly,  
Lift her with care:  
Fashion'd or shatter'd  
Young and so fair!  
Look at her garments:  
Clinging like ornaments,  
Which the waves compass'd  
Drove from her clothing:  
Take her up instantly,  
Loving, not hating.  
Touch her not awfully,  
Think of her awfully:  
Gently and humanely,  
Not of the state of her,  
All that remains of her  
None to give humanity.

Thomas Hood  
*The Bridge of Sighs*

# Drowning Ophelia

I found that wherever I looked at art with drowning motifs, references to Ophelia appeared. A character in Shakespeare's *Hamlet*, Ophelia became a fascination of many artists, particularly in the 1800's. As Remedios Perti says, "It has become an accepted fact today that visual artists have continually re-appropriated and reinvented Ophelia's story, especially since the second half of the nineteenth century, when the so-called Ophelia Phenomenon became widespread in Europe. She was "brought centre stage by the Pre-Raphaelites" and "her story soon became the one theme no self-respecting turn-of-the-century painter could avoid depicting at least once."

When approaching Ophelia, it became apparent that she had sat firmly within the cannon of female representation in art, and more specifically within a strong history of depictions of the drowned feminine form. As Fiona Edmonds-Dobrijevic says, "Water as metaphor for feminine madness and transgression was most notable in images of Ophelia, from Shakespeare's *Hamlet* who came to represent the archetypal drowned female and confirms, through her pervasiveness in cultural history, the notion of female fluidity and instability." Gaston Bachelard went so far as to label those who die by drowning as suffering from the "Ophelia complex"—a condition characterized by the loss of personal identity as one is given over to water. For Bachelard, even male suicide by drowning is an expression of some 'inner feminine' attributes. In comparison, the history of male representation in drowning has a distinctly different focus. Most often associated with military death and wartime, depictions male drowning tend to be stories of great losses of life, such as shipwrecks and military defeats, or individual failure. In my work, I wanted to make use of that distinctly feminine history to communicate non-gendered concepts. Therefore, it was a question of how to incorporate the motifs and ideas from those historically feminine focused works to fit with my own folio.

In *Hamlet*, and hence in many paintings of Ophelia, she is depicted drowning with her garland of flowers. The flowers, a repeating motif throughout the play, have become the last surviving piece of her identity as she succumbed to madness. It is clutching that identity that she ultimately loses her life.



Likewise, in Rogue's *Don't Look Now*, the identity of the daughter is closely linked to a photograph of a church, seen in the first scene. As the girl drowns, red ink washes over the photograph, mirroring the way her red coat is submerged, and drags her down. The imagery of the drowning girl is similar, but in *Don't*



*Look Now*, there is much less vibrancy in the drowning, as a consequence of the daughter's relative innocence and lack of experience with the world when compared to the more full life of one such as Ophelia.



News footage from a Chinese Subway train

flooding in some parts of China. News footage of workers taking subway trains flooded up to neck high while acting as if everything was normal provided a powerful image of how totally the identity of these workers was bound in their work—they would risk their very lives to continue their commute as usual.



## Upstream Color

I was first introduced to Shane Carruth's *Upstream color* when working on previous video projects. The film is a narrative exploration of memory and identity, exploring the response of two characters as they deal with significant trauma, and try to rebuild their lives. The film inspired my own work in a number of ways, particularly in its use of water in various forms. There is a scene, early in the film, where a character enters a forced state of meditation, repeating meaningless tasks, such as copying a book, and counting objects, each cycle being punctuated by her pouring a glass of water. Water is here used by Carruth to show a state of transparency, and loss of control—the clear water shows a total absence of personal autonomy—and a loss of substance. Late in the film, as the protagonist begins to regain autonomy, they drink a glass of milk, sending a clear message that they are once again dictating their own direction. Additionally, when the protagonist is first overwhelmed, they slip into a bath, almost drowning. It is not until the final act of the film that they actively chose to submerge themselves, finding catharsis in swimming in a pool. I took inspiration from both the monotony of the first act, and the contrast between passive and active submersion, especially in works such as repetition, repetition and Awakening.

## Flooding and disruption

When looking at art that incorporated total submersion, I was struck and inspired by the works of Jason deCaires Taylor, a sculptor known for his underwater works. In particular, *Dream collector*, *Mexico* and *Lost correspondent*, *Grenada*. These works show what appear to be perfectly snapshots of everyday life; a man writing a book, or sitting at a typewriter, but all at the bottom of the ocean—subject to the algae and undersea plant life that inevitably claims all surfaces as their own. deCaires Taylor's message is one of conservation, using his sculptures to tell of human fragility, warning us of the threat to our way of life that climate change holds, while the physical structure of the artworks provides tangible benefits for the ecosystems in which they are present. I took inspiration from deCaires Taylor in my choice to use water as a recurring motif, as through his work I saw how powerful it was to see regular human life removed from its expected setting. **By changing the context, we can see our learned behaviours without the presuppositions of necessity we so often hold.**

As I shot my first few works, there was massive flooding in some parts of China. News footage of workers taking subway trains flooded up to neck high while acting as if everything was normal provided a powerful image of how totally the identity of these workers was bound in their work—they would risk their very lives to continue their commute as usual.



# Reflection



## Carole Kim

Carole Kim is an artist based in the US who uses digital video projection and performance in her art. Her work explores "the merging of physical space, the body and the illusionistic world of the moving image". I took inspiration from her work, particularly Scan and A VOID A VOID. I liked how Kim uses differences in scale between the projected images and the surfaces she is projecting on to in order to make us question how we perceive the world. In her own words, it pushes us to ask, "How does it make me think differently about my relationship to the physical world?"



## Rainbow rain

### Own work



With this work, I drew inspiration from Carole Kim (see above) and other projection artists in order to make a statement about self reflection, and the way that our actions impact our character. I have used the projection of what is literally occurring at that point in time to illustrate the idea that we are constantly forced to reflect on magnified versions of ourselves. Here, the projected image is distorted by rainbow colour shifts—it is not a true representation of reality, but rather the world as we perceive it through the

**fog of memory and culture.** This mirrors how, in our day to day lives, we are looking inwards and judging ourselves by the standards of society; a normative structure that rejects the individual. This forced reflection is accompanied by a steady stream of water, a motif running through the folio, to represent the overwhelming and constant pressure we this unhelpful introspection causes. The visible inability to take a breath without being overcome by the water stands in for the near constant fight to 'keep one's head above the water', in a metaphorical sense.

## Concrete baby

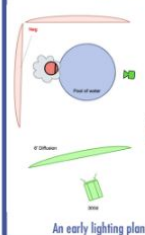
### Own work

In *Concrete baby*, I was inspired by Caravaggio's *Narcissus*, but wanted the reflected image to be different than the subject. I achieved this by projecting video onto the ground. I left the rest of the area dark, leaving the viewer to focus on the subject and the reflection. Being projected is a montage of footage of me as baby, a time at which I am totally innocent. **The subject is fixated on the past in order to escape the unpleasantnesses of the present.** This is meant to mirror the overly charitable way we look back on the past, reminiscing for a reality that doesn't really exist, while failing to deal with the problems of today.



## Narcissus

The myth of Narcissus provided a good deal of inspiration for this portion of my folio, as I found that a closer reading of the text alludes to a greater tragedy than just a man falling in love with his reflection. Ultimately, it is the anger and vengeance of the Greek gods that directly causes Narcissus to find the pool in which he sees himself, anger that is provoked by his refusal to comply with their expectations of him. His loss of life therefore is not simply the result of some character defect, but rather the unfair judgement of a greater societal force, rejecting his identity.



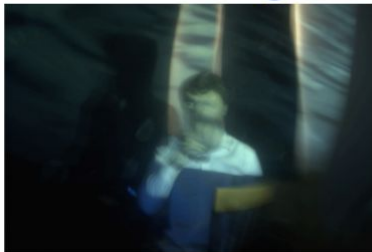
## Yi Yi: A One and a Two



The Taiwanese Film, *Yi Yi*, directed by Edward Yang, has had a strong influence on all the art I have made since seeing it earlier this year. The film follows the day-to-day goings on of a middle-class family in Taiwan, as different members of the family face their own challenges regarding identity. The entire film is beautifully shot by Wei-Han Yang, but a few specific frames from the film—where **Yang uses water in a scene to enhance the contemplative themes**—provided special inspiration.

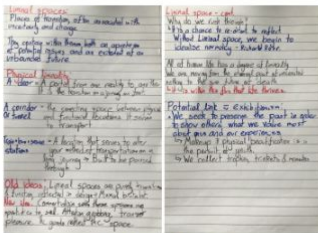


# Breaking free



## Awakening Own work

Awakening, though not the last work chronologically, was the last work I shot. I wanted to bring together the drowning and office motifs present in earlier works into one, creating a high point in the film, what could be considered a 'climax' if it was being analysed within the framework of a traditional narrative structure. I was inspired by the work of Jason deCaires Taylor, the underwater sculptor. In *Awakening*, the corporate environment of *Repetition*, repetition is submerged, an element of the surreal inserted. I used the projection techniques I had developed earlier in the folio to cover the walls with an endless clip of waves and ripples moving across the surface of the water, as if it filled the entire room. Here, the subject has developed more self awareness than in earlier works; **I look directly into the camera as I do the repetitive tasks, showing that I am conscious of the situation.** I chose to shoot the scene through a warped piece of glass, which moves throughout the shot, enhancing the disorientating drowning feeling, as well as distorting the room and its contents. This warping of the environment is part of a wider shift of focus from the content of the work to the worker. The desk is in darkness—a total opposite to the flat and revealing lighting of *Repetition*, *repetition*. This is to mirror the positive self reflection that has gone on throughout the course of the film. At this point, **the subject has a much greater understanding of where he is and how he came to be there, and hence has a stronger sense of who he is, independent of his situation.**



Initial brainstorm for liminality



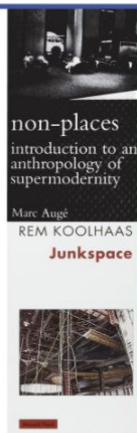
## A release of breath Own work

My final work presents the catharsis and resolution to the tension building throughout the film. The setting has changed from interior or dark, as it has been for all earlier works, to a bright day, outside. I shot the scene in a field in order to create a contrast against the liminality of the other environments—the open expanse of sky and ground feels permanent, rooted in nature. The clothes of the subject are drying out after being soaked, implying some link to previous scenes of submersion, and showing that the subject is now free of the suffocating limitation that came as part of the old monotony. As I lie down on the bench, centered in the frame, there is a feeling to completion, and of wholeness. While the subject has not yet developed a full identity, **they are now free of compulsion and coercion, and can hence forge that identity themselves.**



## Architecture and liminality

As I created the last few scenes in my folio, I became interested in the literature addressing liminal spaces within the field of architecture. Traditionally, liminal spaces are the places of transition, such as a doorway, hall, or patio. However, in recent years, this concept of liminality has been extended and expanded to encapsulate more than just physical transition. It can now be used to describe any sort of location in which change occurs, and is often connected to transitory experiences, such as at hospitals, gas stations, or malls. In its most general sense, liminality can be considered as a defining feature of the human experience, since life is the short-lived transition between a state of antenatal non-existence and inevitable death. Since my folio is exploring identity, and the way it is built up, **I wanted to explore how this idea of liminality could tie in with the physical environment of my film.** Within architecture, I found Rem Koolhaas' influential essay, *Junkspace*, to be helpful and engaging, as well as Marc Augé's book, *non-places*. Both recognise and object to the recent trend to create great areas of indoor space with little functional value. Koolhaas explains this drive as coming from a desire for human control over the environment, while Augé attributes it to more complex changes in anthropological goals. Either way, these spaces, seen clearly in the context of structures such as malls, create an environment "in which individuals are connected in a uniform manner and where no organic social life is possible."



# Panel 4

## Water



It is hard to overstate the symbolic and practical importance of water within my folio. Water is vitally necessary for life, it is a precious natural resource that needs protecting, it is the habitat for 20% of all living things and it is the great cleansing liquid, washing away impurity and filth. At the same time, it is

the bane of thousands of sailors, it is the claustrophobic and terrifying agent of drowning, it is a symbol for a life without substance or meaning. These many interpretations coexist in tension with each other, helping to add nuance and depth to the folio beyond its most explicit interpretation. **Ultimately, water reflects us humans—we see and attribute to it some of our own multi-layered complexities.** I used water therefore, as it was uniquely suited to an investigation of identity.

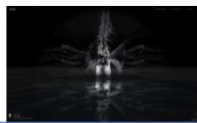


Roy Lichtenstein, Drowning Girl

## Mana Moana

"Mana Moana 2019 was a collaboration between Māori and Pacifica musicians, artists, writers and choreographers to produce a series of five, short art films fusing poetry, dance, song, painting, photography and animation. Instead of projecting on a traditional film screen Mana Moana explores its themes of ocean, migration and diaspora on a screen of projected water." In 2020, Mana Moana was a digital work, where interactive 3D models of the artworks were displayed in a 'digital ocean'.

I was impressed and intrigued by the unique way in which Mana Moana was displayed, as it added richness to the stories that were being told, especially as the stories of Māori and Pacifica peoples often involve the ocean, or water more generally.



In my own folio, I would look into using this projection onto water as a way to extend the ideas from works such as *Rainbow rain* and *Concrete baby*.

## Liminality



I also want to explore the concepts of liminality and transition more deeply. A scene shot in a real or constructed stairway, with people passing around me as I remain still and motionless in a space that is designed for movement, would provide interesting visual contrast, and would be a way for me to expand on some of the ideas that—while interesting—did not end up being the primary focus of my folio.

## Projection

Through my film, I used projection as a way to force the subject to reckon with a larger-than-life version of themselves. I would be interested in taking this approach to projection, inspired by artists such as Carole Kim and Piploiti Rist, as well as Mana Moana. Additionally, **I considered shooting additional scenes using some real film (celluloid)**, either lighting the scene by shining light through negatives, or shooting the scene a negative, with it directly in front of the lens. This would serve as another way to force the subject into reflecting on memories or ideas.

## Music

I chose the piece *A Boast of Possibilities* by a local Waikato musician, Kent Macpherson to play throughout the folio. The piece, created through the sampling and distortion of sounds in the environment evokes a naturalistic feeling, as if the listener is walking through a field. By engaging multiple senses with complementary sensations, the message and ideas of the film are reinforced and elevated.



# Going beyond

## Music

While the music of Kent Macpherson fitted well with this specific project, in an ideal future work, I would have full creative control over the sound, creating it to fit more directly with the themes and concepts present in the work. Additionally, this would give me the ability to incorporate sound effects and diegetic audio into the scenes, such as samples of water sounds.

The full soundtrack would be similar in its use of organic and natural sounds, but **would fall and rise with specific scenes, helping to build a stronger narrative throughout the film.**

## Crowds

Though outside the scope of my created folio, the presence of others, and their influence is an integral part of identity formation. One way I could explore this pressure, (while remaining consistent with the visual tone of the rest of my work) would be to use large, faceless crowds. **Having a mass of bodies pressing in from all around is an apt metaphor for the way the interpersonal pressures of society shape our direction in life.**



The Human aquarium, a 2010 installation piece

## Fish tank

A potential extension of alternative expression of the ideas present in the final works of my folio would be through the use of a fish tank or aquarium motif. It struck me as I came to the end of my work on my folio that fish tanks often contain totally artificial environments, constructed and installed for the fish in place of a natural habitat. There are clear parallels to how we treat our working population, **constructing totally artificial and arbitrary**

**physical environments** in the form of offices, and artificial incentives and goal structures to motivate us. Additionally, a fish tank would provide a sense of some external observer peering inwards. I did some planning of a shoot where I would create an entire office setting in a large (room sized) tank, and film myself from outside the tank, but because of practical constraints I decided it would be best served by being a future scene, when I had more resources to use.



An early fish tank sketch

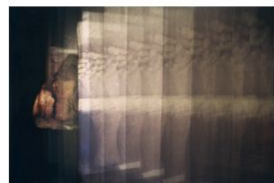
## Presentation

While my folio incorporates a good deal of projection to create the images I capture with the camera, it suffers from the final form being confined to a video file. **The form and colour of the film would be served by viewers being able to interact with the finished product directly**—seeing it projected onto a large surface would allow the



viewer to move around the piece, seeing it from different angles and perspectives.

This would be achieved either through projection onto a large hanging piece of fabric, which would organically interact with the environment as the wind blows it, or viewers bump into it. Alternatively, I would project it onto a system similar to the Mana Moana exhibition.



# Scholarship 2023



# PROPOSAL AND INITIAL IDEAS

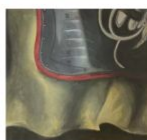
This year I was given the theme of status, a very broad concept that could be applied to any number of things. It can be seen in materialistic and political facets of our world, as well as more abstract and ethical elements of human nature. There are always going to be hierarchies, losers, winners, groups, power struggles, fighting, and countless other things that have some kind of status involved or difference in status. So I had a lot of choice going into this year's board.

Nearer the start of the year when I was still brainstorming for potential themes for my board I remember I was watching the news which I pretty much never do. I remember taking notice of how depressing the news was, showing images from the Russia Ukraine war, as well as conflicts in the Middle East. Although I do not have much of a personal connection to war and the military I was very interested in it. These news articles sparked my curiosity. War still seems strange to me. Countries of immense power decide to kill countless people, putting their own soldiers through horrible experiences of famine, fear and violence. In my mind I could not justify such an event taking place. What could have possibly happened so these countries feel the need to invade and murder other humans? How do world leaders like Putin justify what they're doing not only to other countries but to their own people? War is quite hard to understand for me, however it is an undeniable truth that war and conflict have always existed. In different times and in different countries people have fought one another for centuries. With human development and technological advancements these conflicts have simply gotten bloodier over time. I sat watching these events from my living room couch, which sparked another train of thought about why I'm even watching this. Should these things even be recorded? I wouldn't say it's inspiring but war definitely inspired thought. There were many different aspects that I could translate into a visual, and so I decided that my board would be themed around war and the military, and the questions I had about them.

Military is also heavily connected with status. Military groups are all very hierarchical giving higher ranked individuals better status than others. There is also a connection to war itself with winners and losers.



This year I also decided to explore other media as I have always used acrylic. Nearer the start of the board I wanted to try and mimic the style of old renaissance paintings to try and emphasise the idea around war and conflict being timeless. To do this I decided to try oil paint, the media they used in the renaissance period. The images to the right are my first tests with oil, and I immediately enjoyed using them.



I then looked for artist models, specifically focussing on art styles from different time periods, in this case focussing more on renaissance period work. The 4 top images to the left are studies of specific paintings, and the 4 images below them are the references. I looked at Christ of Saint John of the Cross, a painting by Salvador Dali. I also looked at other examples closer to my theme of war and conflict, looking at paintings depicting knights in armour. These paintings all had very dynamic poses, putting figures in strange positions. They also had very strong shadows, with dark areas being pretty much black. These very dark areas were a very common occurrence in a lot of the works I looked at, and so I started drawing inspiration from works that utilised chiaroscuro with extremely dark shadows and backgrounds. I looked at artists like like Caravaggio, where chiaroscuro was a staple in his work. This work to the right is my attempt at using chiaroscuro in a painting with a simple subject matter.



# FIRST ARTIST MODELS

The concepts I was trying to portray in my first board were ideas around how war and military spans through different times and places. To present these different places I included many different examples of military soldiers from many different cultures, looking at different aspects of military personnel such as weaponry and armour. I aimed to present differences in time through more stylistic means, as well as the subject matter. I had already tried to explore certain aspects of renaissance art, although stylistically my final board did not have much renaissance influence as I found the figures and composition of that style very difficult to work into my own art. I also looked at more modern styles and artists, I specifically chose Conor Harrington as I was drawn to the mixture of realism and more abstract elements that his work contained.



"Dare to Bare" by Conor Harrington, reference on far left, painting close left.



This painting here was my attempt at trying to incorporate elements of Harrington's style, with elements of realism underneath a lot messier more abstract and colourful elements. On reflection this painting isn't great in terms of implementing Harrington's style into my own work. It doesn't feel like a more modern piece of art, and feels more like an image of a knight with paint splattered in specific areas and over the background. I think my intentions behind this series of different stylistic paintings was good for trying to portray differences in time, however I think in terms of execution these works aren't what they could be.

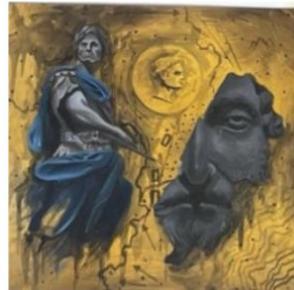
I then looked for more artist models, looking at Sebastian Schrader, who had a similar style to Harrington however it's more realistic, but is also a lot darker, with a lot of his paintings having a very dark background. I was very intrigued by this one work, where the figures seem to get more and more complete, they are also blended together very nicely and utilise a very wet media which I wanted to experiment with.



The painting to my left was my interpretation of Schraders work. This time I focussed a lot more on the style of the artist I was trying to emulate, using similar colours and themes. This painting also portrays ideas around progress with the physical progression of how complete each figure is. Telling the audience about the progression of war itself as a part of our world, as it has only gotten larger and more dangerous as time passes. It also pertains to differences between soldiers/people, although the figures come from similar backgrounds and cultures, each is different in their own way. One thing I found a little disturbing in war films and other media is how soldiers seem the same, as if each person doesn't have their own individuality or significance, they seem like ants in a way. Shots of groups of soldiers where you can't see their face make them seem identical, this painting aims to challenge some of those ideas by giving figure obvious differences and individual features, making them seem like esteemed figures.

I wanted to continue the themes around cultures and time periods being so different in term of development and our way of life, but war is always going to be an undeniable event. In completely unrelated settings war will always be there. My initial attempt to portray differences in time through style fell short. So I decided to use subjects from a different time or culture. One of the most influential empires of all time was the Roman Empire, which lasted several centuries before falling in 476. These centuries saw decades of unprecedented stability and development. The Roman military was also one of the most successful ever, helping to defend, conquer, and maintain independence for the Roman Empire. Julius Caesar was one of the most influential figures in the formation of the Roman Empire and was a dictator for about 5 years before his assassination in 44 BC. He rose to power through a string of military feats which gave him considerable authority.

Marcus Aurelius was a very different figure in the Roman Empire. He was the last Emperor during the Pax Romana, a time period of considerable peace and development. This painting includes statues of both figures, in a similar style to the Sebastian Schrader work. The background includes topographical lines as well as features of a map which gives the impression of a battle map, touching on the strategy of war. This piece touches on time, strategy and politics when looking at war. These figures were very strategic and political in their time. This piece aims to touch on different aspects of conflict, looking at how it can impact both individuals, but also empires and the distribution of power.



# PUBLICITY OF WAR

I also wanted to comment on another thought I had around war, specifically around how its televised and is so public. Wars have often been televised. World War 2 for example was televised, only showing the happier side of war in non combat areas. Reports of the war all had a positive disposition, with the film being shown in theatres, and with newscasters sharing mainly good news. The news that was put out regarding the war was strictly managed and restricted. With things like the atomic bomb staying out of the news. This meant that there was higher morale and support for the war effort. The Vietnam War is possibly the most infamous example of televised warfare, as by the 1960's television companies had much more access to the combat zones in Vietnam. Journalists were also present and wrote everyday and recorded what they saw. The Americans were shown more of the actual war in Vietnam and they didn't like it, causing lower morale and less support for the war effort.

Although I don't think war should be a private event, I don't like the idea of it being on display. I believe people should be aware of what's happening as war is a very significant event, and you could argue that if the public knew what war actually meant for their soldiers they would be against war, and would instead encourage peace. However, from the Vietnam War we see that genuine coverage of what the war entailed only divided the country. This idea of war on display made me think about museum's and how they put older military items out for the public to view. I thought that paintings based more around museums would be a more effective visual portrayal as I was intrigued by the theme of a display box.



I had an initial idea about the craftsmanship involved in making weapons and armour, literally making war into art. I applied this concept to the themes around museums and display cases. I painted weapons of various cultures in a wood frame to give the impression it's on display. The different cultures connects to some of the other themes on the board, and there are elements of very thinned wet paint used in this piece which is a prominent feature of this first board. The dark forms coming out from the frame are to represent the history these weapons have. Although within the frame, what people see, is clean and bright, behind it there is a much darker history/truth to it, much like the television of WW2.

As I previously mentioned I thought I could expand the idea of a display case, or a box. In this case it could be interpreted as a literal display case, but the box/square shape could represent a TV, touching on how war is on display, and with modern technology this is done through mean of television. At this point I was also considering extending this into idea around cameras or recording devices.

Moving into the second board I wanted to really explore some of these "box" ideas. Initially I wanted to do something which connected the ideas from my first board with this new "box" idea. Given my first board featured a lot of military equipment, different cultures, as well as less prominent themes around time, I decided to place three military uniforms from different times within boxes, made to look like museum cases. I wanted to continue with some of the same colours and media choices, using bright yellow backgrounds and wet media. These works are in series and are almost identical in terms of composition and colour, the only difference between the three is what uniform they feature. This was a conscious choice to try and emphasise how each uniform meets the same end, how each story behind the uniforms and their respective battles are essentially the same. They come from different times, and given the last uniform is from present time it implies that in the future we will be looking back at today's equipment as we now would look at swords or armour. Meaning we will continue to develop and change how we fight, but the fighting will remain as a constant.

I was very happy with the outcome of these pieces. I think they lead on well from the first board and allow me to explore a multitude of new themes and ideas.



# DEVELOPMENT OF PUBLICITY

I wanted to find examples of how boxes are used in other artists work to try and see other ways that I could use them in my own pieces. I came across Francis Bacon, an Irish born painter known for his unsettling imagery. Many of his pieces include boxes or some kind of linear lines that help to frame or add to the piece as a whole. These pieces are similar to my own work in certain ways. The backgrounds are bright and flat compared to the figures in front. His figures however are a lot more distorted and abstract than my own. I really like the series up the top of the images to my right. Aside from the figures I really like the simplistic geometric background and the use of the distorted box. Although I like the distorted box I don't know if it fits with what I'm trying to say with my artworks. The box I'm trying to use has features of a TV, and although it may not be very obvious I believe it to be an important feature of these pieces and so they need to have boxes which are perfectly square/rectangular, like a TV.



I decided to take inspiration from the yellow series by Bacon for my next piece, although I decided to compress the individual pieces into one work. The figures in my version would be dead soldiers, and my boxes would be less distorted. I decided to also do a yellow background, but I added a camo pattern to it try and tie it in with the military theme. This piece talks about death being on display, with some of the horrific and graphic incidents of war being filmed and being readily available for viewing by the public. Even in my own experience on Instagram or social media I've seen some pretty messed up things that made me question how they are even allowed to remain on the app. The figures of this piece were particularly hard as they were in strange crumpled positions, and I had to try and place thick military uniforms on top of them, trying to place darker folds and highlights in the right spots to make the figure seem slouched over and lifeless. I wanted them to be dead and so I gave them injuries, but I didn't want these injuries to be a focal point of each figure, and so I did smaller areas of blood and flesh, toning down the red colour so they don't stand out too much.

I decided to tone down the yellow in the background and make it more like the colour of more modern military uniforms, a sandy brown sort of colour. I also added boxes of different shades in the background to try and connect the figures and the background.



I was very happy with the outcome of this piece although I did think that its commentary was very similar to the works above it, of the uniforms in boxes. I am very happy with the background and although the figures aren't the best, they are recognisable and get the point across. At this point I decided I need to extend the box idea in other ways, meaning I should apply it to different elements of the military.

This led to looking at military regalia, looking at medals and some of the more extravagant elements of military uniforms. When I was first presented with the theme of status at the start of the year, the first thing I thought of was wealth and royalty. Although my chosen theme was quite different there are some elements such as medals that sort of look like coins, and the more formal military uniforms which feature a lot of gold and bright colours. I also found medals to be an interesting concept themselves. Should people be rewarded for war? Should they receive medals for murder? They make sense from a military point of view, as they encourage and acknowledge brave acts, but they are also encouraging soldiers to be more active in a violent war.



# MEDALS AND MILITARY REGALIA

Thinking about medals emphasised just how complex war is. On one hand medals are an honourable achievement that only a select few can receive for acts of bravery whether it be from saving other soldiers, or killing them. I understand that these incredible acts should be acknowledged but in a way any act during war could be seen as wrong. But then again you can't blame a soldier for defending himself in a war they had no part in starting. For example when Russia invaded Ukraine, Ukraine had to fight back in order to keep their country. If they didn't fight and a war was avoided from a complete lack of retaliation, it still isn't guaranteed that the Ukrainian people would be safe, and in the process they would lose their land. Soldiers make choices during war, but war wasn't necessarily their choice, with conscriptions and military requirements soldiers were made to fight, and some of the acts that earned these medals were necessary to ensure their own survival.

I wanted to combine these ideas around medals with the repeating box theme which is prominent on this second board. I also wanted to try and touch on the psychological effects of war, with veterans and soldiers experiencing all kinds of mental health issues following their service. The most common of these illnesses is Post Traumatic Stress Disorder (PTSD). Which is defined as "a disorder characterised by failure to recover after experiencing or witnessing a terrifying event" with triggers that can bring back memories from the events, along with strong physical and emotional responses. In this way veterans are trapped by their service, their minds cannot let go of the fighting and so they are confined to remember their trauma.

These ideas around confinement worked well with the box themes I had previously explored, as I had already put soldiers in boxes, confining them in a way. But moving forward I wanted to have a medal element. So I decided to make the medals into boxes suspended by a ribbon, within the box is a soldier.



This series of paintings is about progression and confinement. Each soldier is trapped within the medal, implying that they're minds are confined to what they did to earn these medals which draws strong parallels with the nature of PTSD. The backgrounds of each work are also chosen to represent the progression of battle. The first painting has a background similar to that of a sunrise, implying that it's the beginning of something, and giving it a sense of peace, so is before the conflict. The next piece has a fiery destructive background, which means the conflict is ongoing and that it's happening in this piece. I also decided to make the figure and the medal black and white so they contrast against the darker background, also to imply that this is in the past. The last piece has a smokey background, meant to represent the aftermath of battle as after a fire there is smoke. The figure is also looking back in this piece, which shows how after the war and after the fighting the soldier is still confined to the war, and how he is always looking back and remembering the past.

## Nicola Samori

Nicola Samori is an Italian painter and sculptor who creates very dark and moody pieces, often featuring a singular figure in strange positions.



His works often use chiaroscuro, with extremely dark backgrounds and quite dramatic lighting, much like renaissance paintings, but with his own style and unique touch to it. Because I wanted to talk more about psychological effects of war, I thought this sort of style would work to display personal trauma, or mental problems.

I wanted to do quite a simple painting in this style, using just one figure, much like Samori does in dramatic lighting. I found references from ballet performers fit what I wanted very well. I needed a figure with strong downlighting, in strange distorted positions, obviously in pain. My idea was to display the mental state of someone who has come out of war as a winner, they've won their battles and have medals and yet look like a defeated, distorted, and mentally ill shadow of a man.



# NICOLA SAMORI INSPIRATION

I experimented with how I could subtly portray that the figure was victorious. I thought about putting him in a very fancy military uniform, giving him an excessive amount of medals to try and imply overwhelming success. However I decided on giving the figure a crown like shape on his head. I also decided to give him a military helmet similar to those in the older generations, which would then blend into a spiked crown like shape above his head to represent his success as a soldier, therefore implying that he was victorious. I gave him a few medals to emphasise that he's a decorated and successful individual, but is in pain regardless of his success. I also decided the crown like forms would be similar to fire. This was because the crown is on his head, and so his head is then on fire implying his mental health is bad, or the source of his pain is his mind and his memories. I am very happy with the outcome of this piece and although it's quite different stylistically than most of the other pieces on my board, thematically I think it fits well within my portfolio.



Continuing from Samori's work I wanted to draw inspiration from his more distorted and inhuman figures. By doing this my initial thought was that I would emphasise how war can change a person, turning them into something new by taking away their humanity. I played around with ideas of skulls, or distorted figures representing death. I thought that my board so far had only lightly touched on ideas of death, but given that it's such a large part of war I thought I should at least have one or two paintings where death is a central idea.



I settled on the idea of being awarded a medal by death. I wanted to have one figure, who's got a distorted face representing death, to be giving a medal to another soldier. I had a few ideas, one of them being that a soldier would be standing over a dead body, and this body would be handing the soldier a medal, almost like he's getting the medal for killing this other figure. However I didn't want it so seem like the painting is saying that medals are given for murder, as medals are also given for acts of bravery and service to others, whether it be saving other soldiers, or other civilians. I decided on having a figure representing death pinning a medal onto another soldier, so it's more like the soldier's being rewarded by death, not rewarded for death. This piece touches on how the soldier is part of the war, an event that encourages and contains violence. It's meant to show death rewarding those that directly take part in this episode of violence, that helps to promote death and killing.

I decided to make this piece feel like a photo, like it actually happened in the past and someone's taken a picture of it. I gave it a border and painted it in black and white to try and achieve this photo effect. Although overall I'm okay with how this piece looks I think it's lost some of the Nicola Samori influence I was trying to include. The distorted figure is similar to Samori's work but the piece as a whole is too smooth, and isn't dark enough.



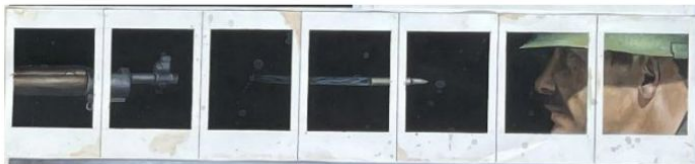
Although this piece strayed away from some of the artists I was previously drawing inspiration from. Thematically it fits, and I really liked the photo idea, using a photo or polaroid continues on from the theme of being on display, whilst also incorporating a new visual layout and style to speak about war.

I liked the idea of lots of polaroids creating one image. This could be representative of how lots of different sources of information, different kinds of media are consumed by people to make up one image or viewpoint. In ww2 people saw recordings, read articles, and were exposed to other media which allowed them to think that war wasn't that bad, meaning people were more supportive of the war effort. I also liked polaroids for this idea as it isn't a complete image, there are borders, things that you can't see, much like how people weren't exposed to the whole story of ww2.



## FINAL WORKS

Following the idea of multiple polaroids making up one image I had a few ideas on how this could be applied to my themes. One of them being that I could do a series of polaroids showing a soldier's life, starting as a baby and moving forward as he ages into a man and when he becomes a soldier, before the last polaroid which is blank. Although this doesn't really make up one larger image, it speaks about how soldiers miss out on whole episodes of life, where the soldier should have been a middle aged man with a family, the photo is instead blank. Although this was an alright idea I wanted the polaroids to represent the different pieces of information that is shown to the public. As I mentioned before each polaroid should represent a different piece of media coverage that makes up one image, which is still not complete from the borders of each polaroid.



This piece also takes inspiration from Nicola Samori, with the very dark simple background, as well as a more gritty and rough texture. I tried to make the polaroids seem aged through splatters of paint, making it seem as though it's from the old wars. Although I am very happy with the outcome of this piece there are definitely things I would change. These polaroids work well together to make up one image, however I am trying to imply how different pieces of media work together to create what the public wants to see, emphasis on different. These polaroids are identical, I think I should have made them different sizes, with different colouring and different levels of aging. As if each photo has come from a different source, representing how each piece of information/media has come from different people.

The image these polaroids make is of a man about to be shot. I chose this image as it's a general image representing war and conflict. Meaning these polaroids, or the pieces of information make up the public's opinion on war as a whole. However I realised after this that I could have gone deeper into how they aren't shown the true nature of war, and how they're shown the much happier sides of the conflict.

This was the basis for my last piece, trying to show how people were only shown the much more positive sides of the war effort, censoring the darker, more violent sides of the conflict.

I pretty much already had my idea for the last painting following the previous series of polaroids. Which was to make something that has a similar theme to the previous work, but be more specific in terms of the polaroids ignoring the reality and only focussing on the more positive parts.

Initially, I had an idea to put an entire battle scene inside a box, with small cameras in certain areas focussing on happier scenes, whereas the rest of the scene would be graphic and violent. I didn't mind this idea however I thought the visual themes I was using had sort of gone backwards to the second board. I had developed the box theme into polaroids and photos, so I wanted to continue with those ideas rather than regressing to previously explored ideas.

I then had an idea to place one singular figure on the page with polaroids overtop. The areas outside of the polaroids would be mangled and bloody, whereas the polaroids would show a healthy soldier, enthusiastic to carry out their service. I would have done this however this last painting was landscape, and there would be too much negative space if I were to just paint one figure.

I decided to sort of combine these two ideas, using a battle scene but showing before and after the battle using polaroids. The polaroids are in colour showing a much brighter and in tact setting, whereas outside the polaroids you see the dark demolished city. A singular soldier stands watching the scenes around him, this was just to tie it back to the military theme. The polaroids show us a much brighter reality to the truth, much like how the media during ww2 reported a much happier war than what we now know to be the reality.



## BEYOND THE BOARD

I am very happy with the outcome of my board this year and have learnt many things during its production. One thing I wanted to develop in my art this year is how I compose and put artworks together. I have pretty much always only done realistic artwork, focussing on making my paintings as close to a reference as possible. This year I wanted to bring an element of design into my works, hoping that instead of just copying a picture I could compose my pieces in such a way that they are unique and have their own sort of meaning. Although at the start of the year my initial paintings were very similar to my usual realism, I believed I managed to develop both my style and the meaning behind each piece later on in the board. Moving forward I hope to create even more unique pieces. I want to develop my own style and way of painting, which the experience of making this board has helped me to work towards.

Following the portfolio I had another internal which was just a large painting, the image below is this painting. Although it isn't really related to my portfolio and doesn't have a lot of meaning this is an example of me trying out a new style. This painting is really just me doing what I want in a different kind of style, trying to use more design elements as opposed to copying a picture, which as I said is what I wanted to do in order to progress with my art.

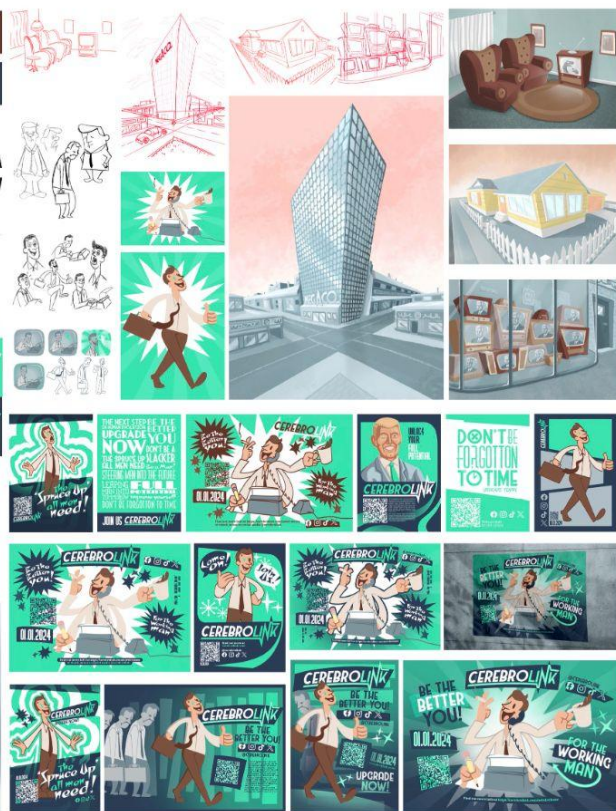


In comparison to my last years large painting (the painting to the left) I think I have been able to step away from the strictly realistic style. Although I have nothing against realism I think that I really need to try and explore other styles and other ways to create these pieces. I may even want to try even more abstract works, or at least incorporate more abstract elements into my art, much like Conor Harrington or even Nicola Samori. The other artists and styles I have explored this year have helped to develop my own style immensely, in the future I want to create very unique works.

Works by Conor Harrington and Nicola Samori



In terms of my board this year I really enjoyed exploring some of the thoughts I had around war and the military. Although this year was particularly stressful with even more work needing to be done with both scholarship and other subjects, I am very pleased with the work I was able to put in, and the result of that effort. I look forward to using the lessons I've learned this year when creating my portfolio to further develop and change how I approach my paintings in the future.

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# PROPOSAL

## → GRAPHIC NOVEL: "Cerebrolink"

### BRIEF

My Brief is a retro - sci-fi Graphic Novel called "Cerebrolink". This graphic novel is set in 1950s suburban America and follows a man who lives a perfect life which gets flipped on its head once the futuristic brain chip named 'Cerebrolink' is released. This chip grants the user a high level of intelligence, making men a lot more productive at work. My main character unfortunately is never able to buy this chip resulting in his perfect life crumbling in front of his eyes. In his darkest hour, he steals a chip to restore his life back to the way it was. He then lives out the rest of his days with a great job, great house and great family. Not everything goes to plan though, as he is left haunted by the man he stole the chip from.

### WHY?

Over the past couple of years, Artificial Intelligence has become increasingly prevalent in our society. This has caused a very drastic change to our lives in a very brief period of time. The introduction of technologies like ChatGPT for many students, although strongly discouraged, has made writing essays and completing assignments much easier. That got me thinking, what if this technology was only available to some people? How much further ahead in life would these people get compared to their peers? Many sci-fi movies have it play out that AI steals our jobs and takes over the world - but what if instead, we reach a position where we can combine the strengths of man with the strengths of machine to craft a greater, more intelligent workforce. From this starting point, I explored the ideas of status within this imagined society. Those with access to AI will vastly improve in life as they will be more productive and better paid. Those without access, will fall behind, lose everything and become unwanted.

The setting of my graphic novel came from the fact that in the USA in the 1950s, a man is nothing without his job. The addition of this AI technology amongst certain men will cause them to be the first pick for any new jobs resulting in the men who don't have access to them to become laid off and replaced by those who do. In this time period, men were the sole provider for their families. Those without jobs would be seen as lazy, a slacker or incompetent.

I go to Hamilton Boys' High School. This school's whole aim is to guide students on the path to achieving greatness academically or sporting wise, so they can go on to have great careers. There is great emphasis on a student's potential which can only be fulfilled by following this path to success. But it makes me wonder, what if a man is denied his potential due to technology making his job redundant?

The idea of the so called 'American Dream' (husband and wife with their two kids in a suburban house with a white picket fence) interests me greatly as we all know the perfection we observe from the outside is never truly the case. Looking at designs from this period, many advertisements communicate this 'cheesy' stereotypical lifestyle which I find combining this with problems regarding technology advancements we face today, could create an interesting conflict worthy of a graphic novel.

### Target Audience

The Graphic Novel will be intended for young adult / adult readers as I want for it to be a serious story which showcases ideas that are becoming increasingly relevant to this age range. As teens leave school and decide what to do in the future, this novel can remind them of the dangers of Artificial Intelligence forecasted to come. Other than this, this novel could also work to educate this group on the stereotypical ideas prevalent in 1950s USA so we can avoid reliving the disparities experienced by many during this era.

### Design Outcomes

For this project, I will be designing:

- A logo to be used as a masthead for the graphic novel.
- One main character and supporting character for my graphic novel.
- A Cerebrolink 'mascot' character.
- An advertisement for my graphic novel.
- Four environments which will be the main settings in my narrative.
- A full page layout.
- A front cover.

### COLOUR Palette

For my colour palette, I have chosen colours that have come from designs from the 1950s time period. A lot of these designs used pastel yellows, oranges and pinks as well as darker blacks and browns. I have also chosen grey tones with a blue tint which I believe would work well to create an industrial feeling in environments like workplaces and outdoor setting with large buildings. These tones will allow warmer tones of the characters to stand out against them. I have also chosen a vibrant green colour. This colour purposefully feels out of place and that is why I will use it to represent the futuristic technology of the Cerebrolink (which obviously does not fit within the setting of the novel) as well as more broadly, AI advancement in today's society. This colour will become increasingly prevalent throughout the text as this technology consumes the lives of the characters in my story.

### Design Style

In the 1950s, advertising focussed around household products was common. This typically saw a wife with a big smile cooking in the kitchen or a husband with his kids playing catch together on the weekend, showcasing the sublime of the American lifestyle. I want my graphic novel to be based on this but with a twist, as the viewer gets to see the dark truth when a man's 'American Dream' turns into a nightmare. These advertisements are quite realistic although use quite saturated colours to catch the attention of the viewer.



Although my story is mostly dramatic and serious, the incorporation of the 1950s style with more cartoony styles like that from John Kricfalusi's Ren & Stimpy will add a sense of movement and interest to mainly my environments which is missing from the 1950s realistic print advertising.



# RESEARCH & INFLUENCES

THROUGH USING DESIGN TECHNIQUES PROMINENT IN THE 1950S, I WILL ADDRESS CONCERNS AROUND AI IN THE MODERN DAY.

## AI CONCERNS

In recent years, technologies that utilise Artificial Intelligence in some way have become increasingly common. Applications like ChatGPT have been designed to make work a lot easier for many. With this advancement, there has also come increasing concerns that this technology will be misused by bad actors which could cause many extremely negative consequences for those on the receiving end. Elon Musk's 'Neuralink' is one of these technologies which faces scrutiny. It aims to 'unlock human potential' by integrating our minds with electronic technology. But instead, many people worry this technology and similar ones could negatively affect our health, security and livelihoods.

Automation driven by AI and robotics is very likely to lead to many people unemployed in many areas of work. Job involving routine/repetitive tasks specifically in areas like manufacturing, logistics, finance and customer service are already being replaced by AI and robots. With it continuing to evolve at a record pace, very soon we could see more and more jobs, specifically in an office setting become unneeded due to Artificial Intelligence. This is very concerning in terms of the future of our society as this could lead to many without work, poor and homeless as the skills they have gained throughout their lives up to this point are useless. In Cerebronlink, I need to ensure that I address these concerns in order to bring light to these negative issues which are relevant to everyone in this modern world.

## 1950S CULTURE

WWII created great uncertainty amongst many Americans. Post war, the USA experienced a great level of economic prosperity as veterans returned home and the demand for goods and services grew. 1950s culture largely produced ideas around conforming to societal norms around religious faith, patriotism and family structure. Suburban living became typical as the development of interstate highways made commuting to work a lot more manageable. As the process of suburbanization grew, gender roles became reinforced domestically with a "nuclear family" the ideal for many. Women who worked in the factories during the war were shifted back into traditional roles within the home. At the same time, white collar jobs, particularly in the fields of finance, administration and management grew in popularity as men returned from fighting in the war and back into work. These ideas have become synonymous with what is known as "The American Dream".



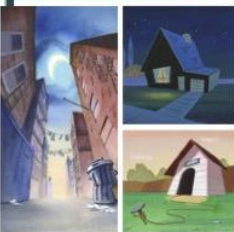
Within media, this way of living was idealised. TV shows like "Leave it to Beaver" and "Father Knows Best" presented a suburban lifestyle where traditional values are upheld as perfection. This was also seen within magazine and poster advertising including in 'Don't worry darling, you didn't burn the beer!' (Schlitz Brewing Company) and 'So Many Reasons Why You Want This New Frigidaire Electric Range' which affirms gender roles within a family setting - specifically how the husband is the provider while the wife cooks the food. All advertisements from this era that show a family setting like this have the husband and wife with smiles on their faces completely happy living this suburban lifestyle. This portrayal of the era has very clearly been exaggerated to fit the narratives of the time.

For my Graphic Novel, I feel it will be very fitting to take this setting as a starting point and explore what would unfold if this so called "perfect life" is disrupted from an outside force (the Cerebronlink brain chip).

## WHY GRAPHIC NOVEL?

Due to the nature of the style of 1950s advertising, I feel a graphic novel will be best suited to address the problems around AI we are facing today. I have come to this conclusion as through using static media, unlike video games or tv animation, I am able to somewhat recreate the feeling of this advertising style which would be harder to achieve if the images were displayed differently. While I could use posters, as they are also static, to create the 'mood' I am after, I would not be able to tell the complete story that I would be able to with a more longform design outcome like that of a graphic novel. The way images are displayed in a graphic novel gives the correct balance between the simple scene and the moving image as I am able to communicate a lot of information while still giving the viewer time to look carefully and spot subtle details I could add to the designs. Graphic novels are a rapidly growing medium that appeals to a wide range of readers meaning I will be able to communicate the messages I need to in this project.

## ARTIST MODEL



### JOHN KRICFALUSI

In crafting my general art style for this project I have looked specifically at John Kricfalusi's art, especially in the TV show Ren & Stimpy. Kricfalusi used traditional mediums including paints and watercolour to create the environments. For my designs I want to find a good balance between realistic and cartoony. Kricfalusi's background art finds this balance as he tends to use quite realistic colours/shading and while warping the perspective and proportions. He takes boxy square shapes and adds angles, pulling the outwards or inwards to create a feeling of grandeur. This creates an added interest to things like door frames, buildings and TVs. Plying around with the proportions in this way also creates movement in the page, guiding the eye upwards and to a specific point. Take the always background painting for example. The buildings are curved and stretched, with their form leading the eye towards the focal point of the moon. Another reason I wish to incorporate elements of Kricfalusi's style into my work is due to the texture a lot of his paintings have due to the fact that he works traditionally. Looking back at the ally way, the sky is obviously made using watercolour - the uniqueness watercolour creates on the page is not hidden here. This technique of leaving the traditional textures visible grounds it in reality somewhat as it feels like a real piece painted by hand. I want my designs to feel real as well. My story is meant to evoke emotion therefore, using these textures in my designs would be a way to achieve this. In terms of Kricfalusi's use of colour, he typically uses a high tonal range with a few bright colours. Going back to the alleyway painting again, 3 main colours have been used - the blue of the sky, the yellow of the moon and horizon and the purple/brown tones of the buildings. This limited colour palette means the piece does not feel overwhelming. The new pops against the duller background, the contrast purples/blue and yellow up most of the colour in the designs. This means that my backgrounds should comprise of a couple of colours that contrast against the characters to give them hierarchy on the page.

## ARTIST MODEL



### GERT SELLHEIM

Gert Sellheim is an Estonian born Australian Artist. In the 1940s and 1950s he used Lithography printmaking techniques to create posters for advertising campaigns in Australia. He used very simplistic shapes and forms in his prints which allows the viewer to clearly identify what the poster is communicating. When he creates a poster with characters, typically the character has quite realistic proportions unlike television cartoons of the era. The environments that these characters are in however, mostly consists of simplistic geometric shapes that are a lot more unrealistic. In terms of colour, each design has a very limited palette, with around four distinctive colours in each poster. These colours are highly saturated. Take for example the bright orange skin tones or vibrant yellow sand. For elements in the design that are shaded (for example some of the people), he uses a somewhat harsh blend technique with only two to three tones that never has a solid black as the darkest tone. This is very fitting for his scenes as it communicates the idea of these characters being outdoors with the bright sun highlighting their features. Typically each block of colour is flat, however he has used gradients in some of the shapes. There is never a perfect white used - it is always a slightly off-white with a tint of red or yellow, making the design feel warm which fits with the beach theme in a lot of his posters. The traditional medium is unique in that the printing method creates 'paper like' textures over the design. He also adds extra texture to simulate smooth bends due to the limitations of the medium, with 'stipple like' dots that go from a solid colour to fewer and fewer visible. A lot of Sellheim posters also incorporate text in really unique ways. He incorporates art deco typefaces into the forms of elements in his designs. This includes rotating 'SUNB CLUB' onto the same angle as the coastline and creating a box with text on it in which his characters interact with (sitting on and casting shadows onto it).

# CHARACTERS + ENVIRONMENTS

## Character 1



Taking large inspiration from 1950s advertising, in particular Gert Selheim's work I used digital painting techniques to simulate the traditional medium in the initial design on the left of the page. Similar to Selheim, I have used highly saturated orange/browns for the skin tone with dark shading. In my final design I toned back these colours as I do not feel I need them this dark. I've also used Selheim's off-white which also helps set the period of this novel. This colour, as well as the whites, browns and oranges are contrasted with the cyan eye colour, making it stand out and feel futuristic or otherworldly.

For this character, I have created two versions - Mike with the Cerebrolink and Mike without it, at rock bottom. For Mike with the Cerebrolink, he is the complete embodiment of what the Cerebrolink is advertised in the novel to do to someone. I didn't change much from the initial design except that I whitened his shirt and teeth to make him feel even more perfect. I feel in this design I have successfully emulated the 'perfect man' from many 1950s advertising.

When he is at rock bottom on the other hand, I have created and wrinkled his clothing. It no longer fits perfectly and everything has a touch more yellow to make it feel old and dirty. His tie is loose and wonky with his hair messy. I feel this effectively communicates the opposite of the 'perfect man'. He is obviously having a rough time in life.



## BUILDING

In this design I have drawn a lot of inspiration from the warped perspectives of many of John Krizfalu's paintings. I wanted the building to feel grand and menacing. I also wanted to find the right balance between realism and cartoon. I feel I have achieved this by stretching what would be straight vertical lines outwards on more of a diagonal. This pulls from the entrance of the building (at its base) upwards and outwards towards the sky. The building is also much larger than an others around it - adding to the sense of menacing grandeur. In terms of colour, the entire city is a monotone grey/blue colour. Initially the colour was less vibrant so I decided to boost the colour even more to make it look more interesting. The blue tones will contrast the character's more warm orange tones in the final pages, ensuring these characters stand out. To increase the environments 'cartoon' qualities I also decided to make the sky pink. This also helps avoid the chance of a blue sky blending in to the environment as they would both be of similar colour. I recreated the traditional watercolour texture prominent in some of John Krizfalu's skies. This works well as it creates a solid colour (too boring) of paint texture (too harsh/rough). I kept the painterly qualities I established in my characters here as it would make everything seem cohesive when it is all put together in my panel layouts.



## Character 2



Character 2, Frank, is the 'annoying neighbour'. When Mike is at rock bottom, Frank has the Cerebrolink and is on the top of the world. I have rendered Frank in the same style as Mike, taking inspiration for his character from existing 1950s advertising as well. Like Mike with the Cerebrolink, this character's shape is uninterrupted, with no folds or wrinkles. His hair is perfectly shaped with his suit being a lighter tone of the blue I have used in the logos. I have chosen a blue suit for him, this contrasts his orange skin and it also links back to my logos and colour palette with the dark blue tone from there being continued here. I have designed the cerebrolink device with a 'cortex' ring which causes the eye to glow cyan. This very clearly works so that the reader can clearly tell who has been 'upgraded' and who hasn't.

## HOUSE

In my sketch, I wanted to create an interesting scene where the house stood proud in the section as this is my main character's dream house that he had been working towards for all his life. With the shape of the house itself, I started with a base of a typical realistic house and I warped the perspective, going back to look at Krizfalu's works as I did this. This gives the feeling of a grand house. The 2-point perspective used here has worked so well for both of my outdoor environments as it creates this sense of grandness.



In terms of colour, I didn't want it to feel overwhelming so I picked specific colours already present in my previous design with the addition of a yellow and orange so that this environment would feel cohesive with the rest of the board. I feel the yellow was an important colour choice as it is warm and inviting just what you'd expect from a suburban house in this time period. Initially, the grey shadows did not match that of the town as the town was far more blue and vibrant. Also there was greater tonal variation from light to dark in the town environment compared to this one so I increased the contrast on the shadows in this environment to make it feel more unified with the rest of the board. I knew this house must include the cliché of the white picket fence so I have incorporated that with a somewhat cartoony warping of proportions as well.

## LIVING ROOM

This environment is the interior living room scene in the Mike's house I found it a lot easier to do the exterior environments over the interior environments due to how easy it was to create impactful designs using two-point perspective, which I cannot do in small interior scenes. The sketch of this design turned out a lot differently to the final design because of this. In my sketch everything was a lot more realistic. I didn't like this as much as it meant everything was very flat and boring - nothing very interesting was happening in the scene.

To create greater interest I changed the perspective to something less front on and took inspiration again from John Krizfalu's unique environment designs. I noticed he had painted a living room scene for the show Ken & Stimpy with a TV that wasn't just a square box - but had warped angles like my work building environment. I implemented that style of TV into my living room. This already made the scene far more interesting than before. I did the same with the 2 chairs, warping them outwards at their heads. Adding a rug to the floor unified the entire space. With my choice of colours, I have gone for traditional browns for the chair, TV and rug and blue for the walls and carpet.



# LOGOS

THIS LOGO WILL NOT ONLY BE USED FOR THE GRAPHIC NOVEL, BUT ALSO FOR THE FICTIONAL 'CEREBROLINK' COMPANY WITHIN IT.

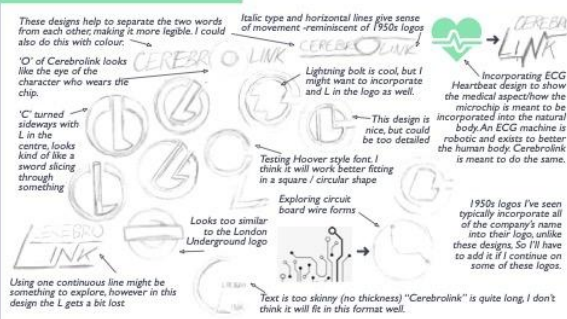
## INSPIRATION



Retro futurism is a style prominent in logos from the 1950s that I feel would make sense for a logo for my novel. Logos in this style like the Jetsons and Star Trek, typically use very bold, sleek and stylized typography. A lot of these logos also use italic type, which creates a sense of motion and dynamism, creating a sense of progress, as if they are travelling quickly into the future. All of these typefaces are sans serif, which adds to the modern feeling within the designs.

The use of line is also important in many of these logos. For example, the upwards angled line across the 'H' on the Hoover logo, or the underline connected to the 'A' on the Action Comics logo. These again add to the sense of motion created with the angled type as if to suggest the brand is "moving forward into the future". The overall shape of these designs are very notable and memorable, for instance, the 'S' in Star Trek and the 'J' in The Jetsons are unique to ensure the viewer knows the brand just by looking at it.

## INITIAL SKETCHES



## TYPE TRIALS



I have explored several typeface options. I have mainly looked at the idea of retro futurism and have chosen typefaces that fit within this style.

I have also combined and altered some letters to give me an idea of what they would look like combined. For example, in the last trial, I swapped the 'C' for one that didn't hinder the sense of movement in the design. I also swapped the 'N' for one with sharp points, giving the futuristic feeling I am after.

## PUTTING IT TOGETHER

### CONCEPTS



In my concepts, I have taken the designs from the initial sketches and combined them with the typography I explored previously. The first three designs use italic sans serif type to give the feeling of motion as if when you get your own CerebroLink you are "moving into the future". I have taken this idea from many 1950s logos which work well there and also work very well here. The use of lines in the 2nd and 3rd logos exaggerates this movement. In the 2nd logo, I have extended the ends of the 'N' which angle upwards to show that it is "onwards and upwards" with the chip. The first 3 logos also use the design / colours to break up the two words 'cerebro' and 'link' making them more easier to read. In the 3rd design I worry that the large 'O' (which resembles the eye of the person wearing the CerebroLink) would be missed and instead we would just read "Cerebro link". Also, the 2nd logo feels too unbalanced as the size of "Cerebro" means it has too much hierarchy in the design.

### DEVELOPMENTS



I have trialled with placing "CerebroLink" on top which doesn't work as it disrupts the line of the 'N' too much.

I need to ensure all of my designs would work well as a on a cover page. From the concepts, the first three certainly did however the following ones didn't as much. To fix this, I have taken the design with the "C" and the lightning bolt and a non italic typeface with it. This type makes the novel feel more dramatic and serious. The dark colours of the text is contrasted by the lighter lightning bolt, drawing the eye towards it. I also made an alternate version of this logo, with an "L" inside the "C" instead. I feel that the original however better creates the feeling I am after. In the 2nd design, I have fixed the problem with the readability by adding the central "O". The radial pattern here has also been exaggerated, which emphasizes the "O". For the 3rd design, I have merged two concepts into one and have incorporated the ECG design into it as well. This line works very well to exaggerate the motion and showcases the fact that CerebroLink is meant to better humanity.

### REFINEMENTS



I have further developed these logos by changing the green tone to one that is more vibrant and I feel better suited for this company. I have also added a paint brush texture over both of these, unifying them with the traditional style of the characters and environments. In the first design, I have replaced the solid colours of the text with a gradient from the bottom upwards, coming from some of the gradients seen in Gerni Saffell's text. The glow of the lightning bolt exaggerates the contrast however to me it is giving the feeling of a serious superhero comic, like green lantern, which I am not trying to replicate. For the second logo, I have broken up the text by making the L and K green as well. This makes it more easy to read. I have also added a glow to the line which adds to the feeling of futurism which I am after.



I changed this logo by incorporating the gradient texture from the other logos into the 'Cerebro' text of this design. I also added glows to the L & K to make it more cohesive with the glowing N. This glow is not as bright, will give greater emphasis to the N. I decided to choose this logo design to be my final as I feel it better communicates the idea of a futuristic technology that has to do with the human body compared to my other refinement. Another reason this logo is successful is because of the incorporation of the line. This, coupled with the italic text expresses the idea that CerebroLink is guiding humanity forwards at a fast rate. The N also could symbolise the journey my character has been on in the text. He was initially successful before the introduction of the chip/upwards line at the beginning of the N, he quickly decreased in status once it was introduced (downwards line of the N), before he gained back his status as he got a chip himself (upwards line again).

# POSTER

THIS POSTER WILL BE USED TO ADVERTISE THE GRAPHIC NOVEL  
IN THE STYLE OF THE CEREBROLINK ADVERTISEMENTS WITHIN THE NOVEL.

## 1950S/60S CARTOONS



**Exaggerated Features** - makes characters appear more expressive. This was complemented with large, emotive faces.  
**Limited Colour Palettes** - 1950s TVs were black and white while most of the characters in colour only had bold primary colours with no shading.  
**Simplified Designs** - basic shapes are easier to animate as well making the characters more stylised.  
**Iconic Silhouettes** - the shape of characters were distinct which makes them memorable.

## PAUL FENNEL STUDIOS



Paul Fennell is well known for his animated advertising - specifically for creating Kellogg's iconic Snap, Crackle & Pop elves in a series of advertisements in the 50s. His characters are very exaggerated, expressive and streamline with simplistic shapes and distinct silhouettes. Due to the limitations of the technology at the time, in the advertisements, all his characters were black and white. This means that Fennell had to ensure that tones didn't blur together and become difficult to understand. Below, I have used elements of his style as well as elements I have seen in other 1950s/60s cartoon characters to construct my "mascot" character for the Cerebrolink poster advertising.



### FINAL CHARACTER

This final character will be used as the "mascot" for the cerebrolink. I wanted the design to feel like a very generic man so that it would be able to appeal to all men from that period, in the same way that Paul Fennell's family from the Kellogg's ad can represent the general family. I feel I have achieved this. It also looks similar to my main character from my novel, which will allow the audience to envision him as this man which is very important: to show how his life could go from bad to great with the Cerebrolink. I have also placed this character within 4 panels of what an animated advertisement would look like (above). There is a secondary character of a fairy which is meant to represent the cerebrolink, I have drawn this fairy with very sharp angled lines to create a feeling of the technology coming from the future. Although the TVs in the 50s could only show black and white, I made the fairy green to show that somehow the cerebrolink is so advanced that it can overcome the limitation of the period.



## CONCEPTS



## DEVELOPMENTS



## REFINEMENTS



## FINAL

I started in my concepts by designing different styles of the poster. While three are focused on using the mascot character, two only used text to communicate the message and one uses a recommendation from a previous user who has turned his life around and has now "unlocked his full potential". I based this design off of others from the 1950s I had found online.

Developing these concepts, I decided to focus just on my mascot character as I saw it having the most potential. In my first development, I took swapped the browns for blues which better match the colours on my board already. This meant that I had to either swap the brown outlines of the character for blue outlines or remove them entirely. I decided to remove them as the blue outlines did not complement the warm tones of the rest of the design. I also centralised the logo here to make it more obviously communicate the fact that this is the title of the novel. For the 2nd, 3rd and 4th developments, I have also made the logo a lot more pronounced on the page. In the 3rd development, like in the concept, I have used lines that emanate outwards from my character to show the boost of power he has got with the Cerebrolink (similar to Asterix when he drinks the magic potion). For my 4th development, I have developed the background shapes from the concept into ones that go from black and white and wonky and mishapen to ones that are straight and uniform. I have taken this idea from designs from the 1950s as well.

In refining these designs, to make the character's white on off white T-shirt more visible, I have added a thick blue outline. I also added a blue shadow behind the white to make it stand out against the green backdrop. For the second refinement, I made the poster portrait. Here I have simplified the design and made it a lot more compact. I have also used star designs made popular in the 1950s.

In this final design, I have taken the best parts of both refinements and combined them. I do not like the thick outline behind the character in the 1st refinement so I removed it and instead made the white background darker and I have also given the shirt a darker outline to ensure it doesn't blend in. The background gradient has come from the 2nd refinement and I have swapped the text for something that is a lot easier to read. I feel this design is very successful because of these things.



# PAGES

## Inspiration



### 4) LUNA: THE GRAPHIC NOVEL, LAUREN WISG

Similar to the Hawkeye III page, smaller panels are used to show key details during a quick moment of action. They create a sense of slow motion in the page. The "WHHSHHH..." onomatopoeia and movement lines cross over different panels connecting them together. Most of the panels are not centred and rather laid out asymmetrically. Again similar to Hawkeye III, a larger area of white is present in one of the pages with objects bleeding over the edges of the page (for example the trees on the 1st panel). In this example, it is used to give greater emphasis to the trees. In my own page, layout, I could use this technique to give emphasis to a character like a wave or arm. As an in-line, during the flashback are used to emphasize the moment and add to the action. Also in this flash back, scratchy non-solid lines are used to outline the panel to show that this is only a flashback, and not a solid real event happening right now. This technique also shows there is action taking place. A mixture of close-ups and wide shots are used. The 2nd page features a full-page panel of the main character to give hierarchy to this moment. Thoughts that the main character is actively thinking in the moment are more solid text compared to the lighter, more transparent narration text that doesn't have a solid outline and instead a soft painterly texture to them.

In this page, Mike is pushed to the edge, forcing him to take it out on Frank. The scene opens with a long shot of the Mike, sad and not the same as he used to be. Frank greets him followed by Mike pulling them both into the ally way where he beats him and steals his brandy. These events will unfold near the end of my story.

### 1) EVERYTHING WE MISS, LUKE PEARSON

The rectangular panels already create an obvious sense of calm compared to the Alpha comic series page. Unlike typical graphic novels/comic books, each panel isn't outlined with an obvious black line and instead they have no outline and the entire background of the page is black. This makes the colours that are present in the page stand out more. The limited colour palette here is something I have already explored in my environments and wish to explore further in my Graphic Novel Pages. Pearson has decided to make the man driving the car drive from the left to the right as that is the way western people would read the novel. If he was faced the other way and driving left, it may seem as though he is driving away from the situation and not to it. This direction is clearer to understand with a quick read as each panel flows into the next. Panels are all different sizes here, there are larger panels that show off the environment, medium panels that are used to show close-ups of specific details and then small panels that show quick movements - for example, the tree dancing. Also, unconventionally, text is layered over the top of panels without being placed in a speech bubble or box. Doing this, somehow makes it seem more real like a film.

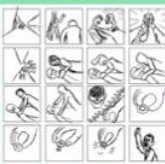
### 2) HAWKEYE #1, MARC FRACCION

Small panels scattered amongst the larger panels give emphasis to the little details/quick actions the reader might otherwise miss within them. This technique creates the feeling that things are travelling in slow motion which will work well for quick action filled moments in my story. The playing card that was thrown by the character flies out of the panel. This technique gives emphasis to the object and means that it can avoid getting lost amongst all of the other stuff going on in the shot. It also makes the action taking place feel more alive as it is not confined to the lines of the panel. Like a typical superhero comic, the panels have a thin black outline on a white page. This thin outline works well for characters and environments that rely on the black outline however mine does not so I may decide to instead remove that outline to match the style of what is inside my panels. The panels are scattered throughout the page adding to the feeling of chaos that is already created through the action the characters are moving through.

### 3) ALPHA COMIC SERIES

Non-rectangular panels with sharp lines dividing them creates a feeling of drama within the page. These sharp angles in this example show that something is not quite right with this character. It is used in a calm setting which I wouldn't expect for a panel layout that suggests action like this one does. I feel as though this layout type would work well for moments in my graphic novel where the main character is spiralling into rage/confusion. It would also work well for quick action sequences where a lot of fast motion is used, creating a sense of movement in the page. The outlines around each panel aren't exactly smooth which fits in the style of design I have created with my characters and backgrounds. The dark background here also works well to add to the sense that something isn't right with this situation. The black contrasts the light outlines and character allowing them to pop out on the page. The black and white monotone colour palette also adds to the sense of drama. No text is used. This somehow makes the events seem more real and very cinematic.

### 1) STORYBOARD



### 2) INITIAL LAYOUT



I took inspiration from the angled lines of the Alpha Comic series as well as the Hawkeye and Luna comics with the smaller panels overlapping the larger ones. The angled lines here are a bit more chaotic which fits perfect for this scene. The smaller panels allow me to break up the chaos with details of the character's facial expressions which I would miss in the wide shot. I don't like this layout that much as the sizing and shape of each column is off, meaning it does not accentuate the action inside but instead get in the way of it.

### 3) INITIAL LAYOUT 2



In this second layout, I have changed the direction of the angled panels to better align with the action taking place in each panel. The characters in some of the panels are also popping out of the page to give emphasis to key moments just like in Luna: The Graphic Novel. Looking back at my storyboard, I can see I have included a lot of unnecessary details. I have removed a wide shot of the characters landing in the alleyway as it is not needed, and it takes the viewer out of the action. Using mainly close-ups keeps the viewer invested in each step, making it feel more fast-paced. The bottom section of panels is still a little unresolved though, as I have squashed in a lot of extra frames that may instead work best on the next page of the novel.

### 4) DESIGN PROCESS



My panel outlines all have a paint brush texture around them to match the style of characters and environments. I also decided on a dark-blue background. In this decision, I had taken inspiration from comics with black backgrounds like Luke Pearson's Everything We Miss however I couldn't go black as I had not used black at all in any of my character and environment designs, so instead I went for a dark blue colour. This decision allows for the diagonal outlines to stand out even more than they would have on a white background. I had a frame with 3 shots of my character overlapping each other. I refined that by removing the unnecessary middle shot and giving each shot its own panel to give emphasis to them. This more clearly communicates the character's change in facial expressions. I have also placed the characters in each panel as if they are bleeding out of them. Although this effect looks good, I am slightly worried that the harsh diagonal lines could get lost as these characters cover them up.

### 5) DESIGN PROCESS CONTINUED...

Initially I had the character moving right to left as seen in my storyboard. While this may work fine for a video game or movie, this didn't seem to flow that well in this format as the reader eye would constantly be drawn to the left of the panel before jumping to the panel on the right. Since western audiences read left to right, I flipped the shots allowing for easier readability and better flow from panel to panel during the action sequences. Now it feels like the momentum from the grab follows through to the landing and the wind up follows through to the force of the punch in the following frame. I added action lines on the footpath in the first panel.



This is coupled with the long shadow behind the character and the white light to the front of the character, guiding the eye towards Mike. I then used them more intensely behind the characters and along their body as a kind of motion blur in the panel where the main character pulls the other character to the ground. This creates a sense of movement in the direction the characters are travelling.

Going back to the 1950s advertising that I had originally drawn inspiration from, many of their backgrounds are made up of simplistic pastel colours that look to be made with watercolours. I mimicked that in my panel backgrounds with mid-shots or close-ups which don't have a specific background that relates to the scene they are in and instead use a generic colour reminiscent of 1950s advertising.

I chose comic book style typography for the text. It fits well in the style as it also has hand made qualities about it. Originally with the bottom section of panels my plan was for the main character to begin to grab the chip, then cut to his determined face then cut back to him grabbing the chip. This seemed to block the flow of the motion so instead I moved the panel with his head to before the motion of him grabbing the microchip starts. This change flows better, making it easier to communicate the action taking place. It creates the feeling that time has slowed, emphasising the important moment that has taken place.



# FRONT COVER

THE FRONT COVER DOES NOT NEED TO BE IN THE SAME STYLE AS THE INSIDE PAGES OF THE GRAPHIC NOVEL

## INSPIRATION

FACE OFF  
CONNOR WILLUMSEN



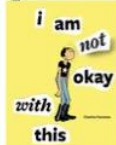
### "FACE OFF", CONNOR WILLUMSEN

This design is well balanced as it has equal amounts of positive and negative space on either half of the poster. The two faces are centralised on the page to create hierarchy. It is framed in a square to emphasise this hierarchy. The two faces communicate the relationship between the two characters in the film. I could use this idea in my cover to show the two sides of my character - the happy guy with the brain chip and the sad guy who cannot afford the chip. The 45 degree angle creates drama tension and makes the design feel uneasy. This will work so well for my story as my design is meant to be dramatic and suspenseful and by creating a cover like this, the style of the story is communicated in a reader's first impression. The format is utilised effectively as the poster can be read from two different sides. I could also use this to show the contrast between the happy thoughts of the character with the microchip and the sad thoughts of the character who has had his life ruined by the microchip. Green and red contrast each other to show the differing views of the two characters. The text is a scratchy traditional type with a slight italic to show the messiness of the film.



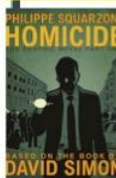
### BATMAN: THE KILLING JOKE, BRIAN BOLLAND

This cover works well to show the emotion of the character of the Joker and set the story for the rest of the novel. The rule of thirds is used here where the face is aligned on the intersection of the top right third of the page. This creates good balance between the elements in the design while effectively managing the positive and negative space on the page. This also centres the camera lens on the page, giving it hierarchy. The use of dark shading and blacks in the background make the Joker seem scary and menacing. This gives the impression that the text is dramatic. The white texts contrast the dark colours to help ensure they stand out. The use of a serif typeface makes the design feel even more dramatic and serious. The wider, bolder text of 'BATMAN' breaks up the title text which ensure it is easily readable as well as giving it hierarchy so a new reader can see that this is a story about Batman.



### I AM NOT OKAY WITH THIS, CHARLES FORSMAN

The most striking difference in this cover compared to most is the use of the solid colour. This makes the cover eye-catching and this amount of negative space adds emphasis to the positive space (the text and character). This also gives emphasis to the characters pose and expression. I could use this technique as well to show my main character's sadness. The use of paper cut-outs here both ensure the text stands out as well as adding jagged qualities to the design to give off the impression that not everything is right as they are not perfect uniform shapes. The mixture of sans serif bold text with italic serif text gives emphasis to the words "not" and "with". This also helps to break up the sentence and make it be better readable. The text of the author's name is also smaller compared to the title to ensure a reader will read the title first. The addition of hand drawn lines around the character's face again give emphasis to the sad expression as well as showing that the text has got something to with the character's thought/mind.



### HOMICIDE: THE GRAPHIC NOVEL PART 1, PHILIPPE SQUARZONI

This design uses light in a very interesting way. Highlights are coming from behind and along the sides of the character which creates a shadow on the front of the character, predominantly their face. This also creates a serious, dramatic vibe. The highlights are only midtones which add to the moody atmosphere. His nose has a lighter highlight however, which gives emphasis to the face and the character's emotion. The bright warm light of his flashlight contrast against the black and dark grey/green of the rest of the image. The colour is also used effectively in the title with bright vibrant yellows and oranges to make them stand out. The title 'HOMICIDE' is larger and more vibrant than the rest of the elements on the page to ensure it has hierarchy over them. The character is centred on the page to give him emphasis. The smaller people in the background around the crime scene add a sense of what the story is about. They are smaller to give emphasis to the main character so the viewer can question why he is posed the way he is before they see all the little details to figure out it probably has something to do with a police story. The buildings are angled down and in towards the center. This again draws the eye towards the main character in the middle.

## CONCEPTS



For many of these initial concepts, I have taken what I have learnt in my research of previous graphic novel covers and incorporated in the style, characters and environments from my project. My greatest challenge in many of these was incorporating the logo into the page. For the first and last concept, I had to cut off the top of the design to make it large enough. For the 3rd concept, I haven't done this which makes it feel like there is too much negative space above the logo. For concepts 1, 3, 4 and 6 I used the line from the logo to my advantage, by wrapping it around the designs or using it as a border on the page. I used a mix of my character when he was happy and when he was sad. For the 4th concept, much like in Willumson's poster, I showed both Mike happy and sad.

## DEVELOPMENTS



Development 1 heavily leans on the paint brush textures I have used throughout my novel. The benefit of this design over the others is that it can be viewed from two sides. I have done this as graphic novels aren't fixed on a way like a poster for example, so you can turn it upside down to see the other side of the story when it comes to Mike. In development 1 & 2 I have used solid blocks of green to show the good side of the character. In development 4, instead I have engulfed the character in green with text around him showing how he is consumed by the technology and the phrases associated with it in the text. In the 3rd development, I have turned it from landscape to portrait which seems to fit so much better on the page.

## REFINEMENTS



Developing these designs further I have taken the gradients from my final poster design and incorporated them here. For the second refinement here, this works well as it breaks up the background and makes the whole design a lot more interesting. For refinement 1 on the other hand, I am worried that the cover is way too busy with just too much stuff happening on the page. I replaced the second unnecessary cerebrolink text that was there in the development with 'The Graphic Novel'. I also added lines coming from Mike's head to emphasise the cerebrolink within his head.

## FINAL

I decided to choose this design as my final over the other design as the other design is very similar to my poster in terms of the use of the mascot character, and I feel it is more appropriate to use and image of my main character instead (as he will be the one in the novel). In this final design, I have simplified the cover by removing the second version of Mike which although I did feel better communicates the negative challenges the character faced, the design feel a lot more harmonious with one central figure. In the background, I have kept the gradient (representing the happy man with the Cerebrolink and the depressed man without it). I have placed a monotone version of his house behind the character in the green to symbolise his happy life, with the tall ominous looking building emerging from the darkness to show the hardship of his work life. To nail home the idea of 'the American dream' I added a white picket fence in the foreground with Mike standing behind it to show when he's happy he is living his dream. Much like in the poster, I warped the logo to a shape which further emphasises its movement.



# NEXT STEPS

## GRAPHIC NOVEL



If I had a fourth panel, the first step I would take would be finishing off the graphic novel with more pages. I feel this is very logical and important as I would be able to showcase all of my environments and characters in more scenes and fully tell the story I am trying to tell in this project. This would be great to do as just from the 5 pages I have currently created, it is unclear as to the exact plot of the graphic novel. I will be able to rectify this with additional pages. The pages I would choose would be ones with scenes of my character at home and in the living room. I also want to create a double page spread showing him working in his office at the start of the novel and the moment he gets fired and replaced by Frank in his job. It may be nice to do a page where we see Frank after the events of the page where Mike pulls the CerebroLink from his head. Frank would be on the street, having lost it all. This would better show the impacts of life without a CerebroLink for the reader. It would also be nice to be able to hold a full bound copy of the novel with the front and back cover over it.

## ANIMATION



I also would like to bring to life the animation I had designed in one of my pages where the mascot character sees this fairy who grants him access to the CerebroLink. This would make for a cool way to show what the advertisements are like in the novel. I could also turn it on its head like I had done with the poster advertisements and make it also advertise the graphic novel. Creating an animation to advertise it would be a good idea as I can broaden the areas of advertising for the novel from just a poster to TV and online video platforms.

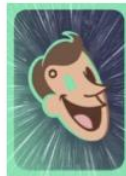
## EVALUATION

Overall, I feel I have successfully addressed concerns around new technologies, artificial intelligence in particular, through the use of a graphic novel with 1950s characters and setting. I have used the CerebroLink as a sort of metaphor for AI and the problems it can bring taking our jobs and even our lives. This is especially relevant for teens / young adults (my target audience) who are most likely going to be the most impacted by this change in the way we live our lives in the future.

## MERCHANDISE



I would also like to design merchandise for my Graphic Novel. This could include clothing, stickers and collectable cards. I have created some possible designs for a set of baseball card inspired collectable cards which I have settled on as this is what was popular in the 1950s. A set of these cards would have half of them be of Mike and the other half of Frank. There are stats on the cards telling the user where in the novel the event occurred as well as showing whether the event positively or negatively affected the character. This design feels kind of like a merge of the poster design and my novel as I have incorporated text and ways of displaying it which I developed in my posters as well as incorporating my characters and environments from my graphic novel.



I feel creating a whole set of these as well as other merch would also help promote the graphic novel further. This process would also be important when thinking about further extending the identity of the brand and perhaps making it bigger than just the Graphic Novel I had started with.

# TIMELINE

## Term 2

### Week 3:

Wednesday: 3:30 - 4:30

### Week 4:

Wednesday: 3:30 - 4:30

### Week 5:

Wednesday: - 3:30 - 4:30

### Week 6:

Wednesday: - 3:30 - 4:30

### Week 7:

Wednesday: - 3:30 - 4:30

### Week 8:

Wednesday: - 3:30 - 4:30

### Week 9:

Wednesday: - 3:30 - 4:30

### Week 10:

Wednesday: - 3:30 - 4:30

## Term 3

### Week 1:

Wednesday: - 3:30 - 4:30

### Week 3:

Wednesday: - 3:30 - 4:30

### Week 5:

Wednesday: - 3:30 - 4:30

### Week 7:

Wednesday: - 3:30 - 4:30

### Week 10:

**Monday - Folio Due**

Wednesday: - 3:30 - 4:30

## Term 4

### Week 1:

Wednesday: - 3:30 - 4:30

### Week 2:

Tuesday - Prizegiving

### Week 4:

Monday - workbook due

**Note: The Art Dept is open Sundays 1-5pm every week until senior exams (Week 8 Term 3)**

# — Useful Links

Top Art Exhibition Page:

<https://www.facebook.com/NZQATopArt/>

NZQA Visual Arts Scholarship Info:

<https://www.nzqa.govt.nz/qualifications-standards/awards/new-zealand-scholarship/scholarship-subjects/visual-arts/>