

VISUAL ARTS HL

PROCESS PORTFOLIO

IB DP 2015-2017

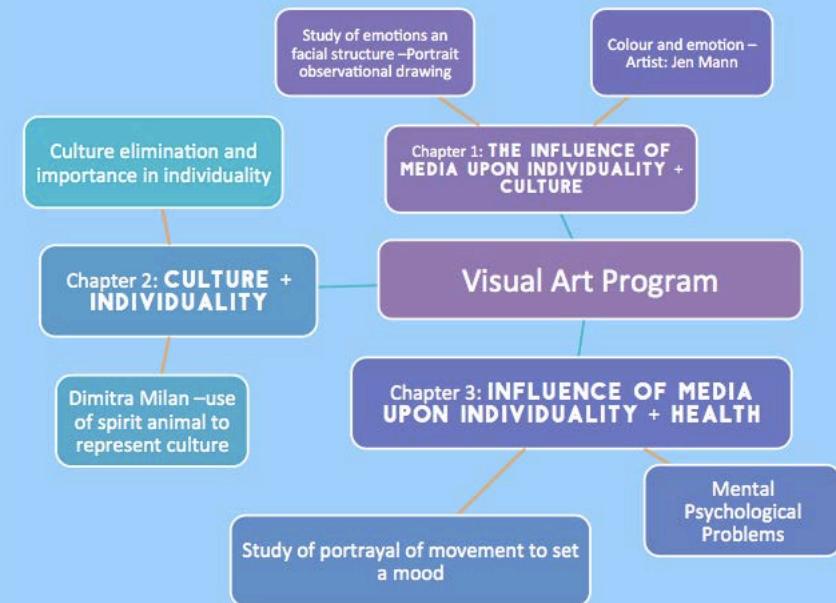
INTRODUCTION

This process portfolio will describe and show my journey through the system's self-led visual art program. Initially the core topic set for the course is 'Portrait', in which I became particularly interested in the study of human emotions in relation to facial features and presentation. Thus the first few pieces along this prep chapter mostly includes studies of the human face, its proportions, dimensions and expressions of emotions/individuality. I decide to further extend this view and relate human emotions, individuality and culture in relation to augmentation of social media. Much like the views of the artist Marcelo Monreal, I find that the results of excessive attachment on a gadget and social media can be dehumanizing.

This drove me to create awareness about the importance of culture and individuality, which I have set as the second chapter of the project. Throughout this second chapter, young artists like Dimitra Milan, have really influenced my views upon the simplicity of beauty, culture and nature and its importance within one's character.

Lastly, referring back to the impacts of social media, I specified my views and examined its effects on one's mental and physical health. This section of the project, artists like KwangHo Shin influenced and motivated my stance on the idea of elimination of excessive attachment and conformity to the 'digital disturbance'.

Additionally, in relation to the set initial topic of portraits and emotions, I have always struggled in choosing the 'correct' color scheme. I've always resort to bright and vivid colors and thus made it difficult to portray feelings of distress and confusion; fortunately artists like Jen Mann have taught me the importance of proportion, dimension, shading and angling or lighting of the subject in order to portray one's true expression and how these could overpower any color scheme of one's choice.



A Y E S H A ' S E M O T I O N S

This is Ayesha, my six years old little sister. I chose her as she is one of the youngest person I know, who I can communicate with. Also she fits into the most impressionable perspective or age group. Her pure perspective - innocent- exemplifies the portrayal of real human emotions, without any sense of coverage. She expresses natural feelings and reacted impulsively to these emotions. Through the photography session I was able to find an even deeper nature of her emotions. Throughout the shoot, I asked for her to pose to these emotions: happy, sad, anger, shy, fear and disgust. Although her expressions were free and boundless, there were emotions which were harder for her to pose for; these included poses of sadness and anger. Again, due to her realistic and impulsive reactions to these poses, some emotions are harder for her to portray as she does not feel a certain way. We had this photo-shoot right in the morning after breakfast, in which she was in a happy mood, thus it was difficult for her to express opposing emotions such as sadness or anger.

M E D I A E X P E R I M E N T S

Acrylic + Glue (Wash)

To recreate this acid wash effect all needed was acrylic paint, PVA glue and some courage to wash the art piece! Firstly paint a portrait while viewing a direct reflection or direct subject and roughly estimate proportions, most importantly the space between each facial features. Build on strokes from light to darker shades of colors. Then moderately apply PVA glue (the paint under this will essentially be washed out). Then simply put the piece under a tap and gently stroke or dab the glue off of the piece, this will create this worn-out, vintage, acid ash like effect.

Through my own experience of applying too much glue, I realized the effect of this technique in mood or tone. It forms and sets a tone of fade or rather nostalgic, antique tone, which can be very useful when recreating pieces of past memories. Personally, this technique may be handy for a planned piece which displays my background or heritage. However I mostly enjoy this media as the process gave me a sense of freedom in life and it motivates me to try more challenging mediums!



MEDIA EXPERIMENTS CONTINUED

Acrylic on Tissue

Next, I did one experimenting with the texture of tissue and how it would look with a coat of acrylic paint. This was a very messy process, involved a lot of glue, water and tissue. To recreate this technique, first build up the main features of the face -exaggerate upon muscle structures using tissue (thickness will result in forming depths). Once done, start to paint above it using different shades of acrylic paint, you can be very creative here. Use darker shade to illustrate deeper feature like between the nose and mouth; while lighter shades are mainly applied upon bulged areas. This shading helps in forming a more 3 dimensional, realistic effect. However it is very crucial to manage the facial proportion when applying this dimension.

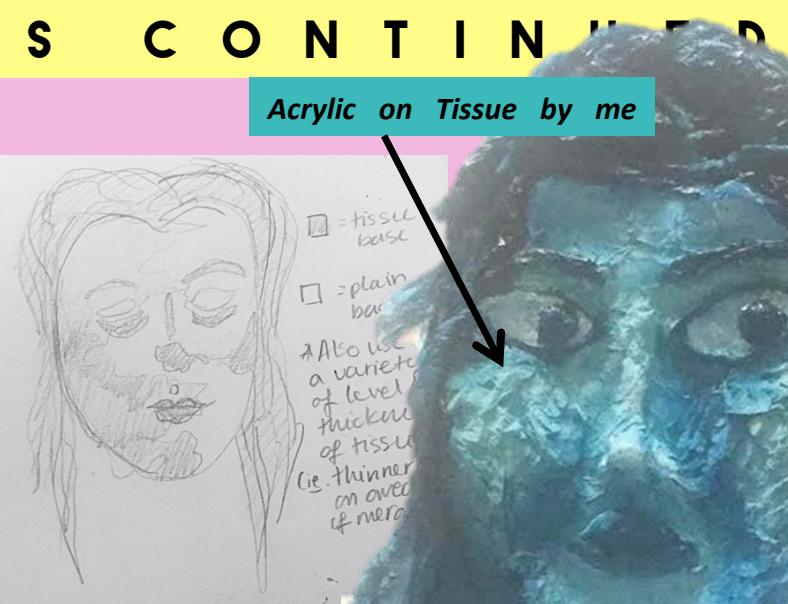
Wire +Ink + Glue gun Stringing

This last media experiment is totally different than the others in terms of the choices of mixed mediums -it is the most out of the box! In this case, instead of acrylic I used water based ink and instead of tissue base I built a wire skeleton. The best part of this piece was the stringing technique. This technique involved a glue gun and creating layers of strings of glue across and between opposite wire frame, which created a web-like texture. Though this process took the most time to complete, this technique is really unique. Furthermore, in this piece I challenged myself and used three of the most contrasting colors (primary colors). I decided to use these colors as I believe it was next to represent the energy and purity of the subject, my little sister. These colors are also mainly associated with the emotions of happiness and excitement, next represented through abstract or Impressionism like this very piece!

Tissue and Acrylic

On this third media experiment it really exposes the subtract tissue brings or sets to acrylic painted pieces. Texture wise, I believe the tissue may be quite in essay for this topic of realistic portraits; however, tissue really creates a bold texture and can be used as a helping media or for more abstract pieces (i.e.. To show facial distortion). Whereas color wise, I prefer to use acrylic paint alone by itself, as it offers brighter and bolder color outcome. Through this experiment, I also found out that it is very difficult for the paint to fill the tiny gaps created by the ridges of the tissue. As an improvement for future use of this mix media, the layout between the different medias should not be as direct, rather create a better merge between the two. This can be done through a more scattered transition or a fading of medias inward another media. Like this:

Acrylic on Tissue by me



Wire +Ink + Glue gun Stringing by me



Tissue and Acrylic by me

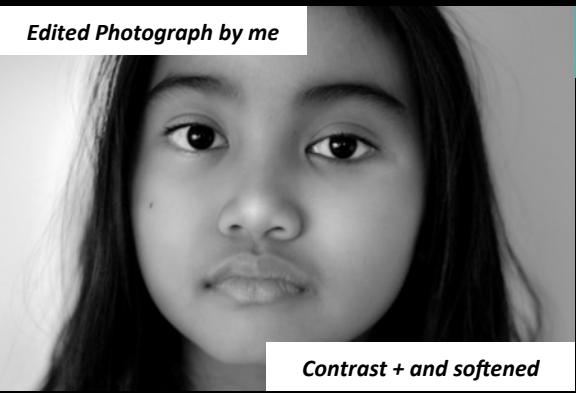


AYESHA'S EMOTIONS

Unedited Photograph by me



Edited Photograph by me



PHOTOGRAPHY PIECE

Although I found Ayesha's emotions to be very true and vulnerable, I find this very intriguing. Interested by my subject I decided to continue my research on her expression of anger due to entrapment. I decided to do a series of two very contrasting images: one plain and expressionless, another which screams of color like emotions. Here I utilized a plastic, liquid bubble to create a prop which both contributes into the effects like the tinting, lighting and the texture of the photograph, whilst also reinforcing the idea of entrapment or suppression of emotions. For extra editing I use the software 'Light room' to alter contrast, exposure, tint, clarity, etc.

Edited Photograph by me



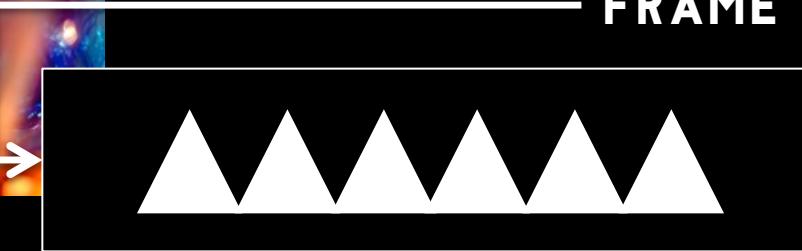
Contrast + and saturation +

Edited Photograph by me



Contrast + and brightness -

FRAME



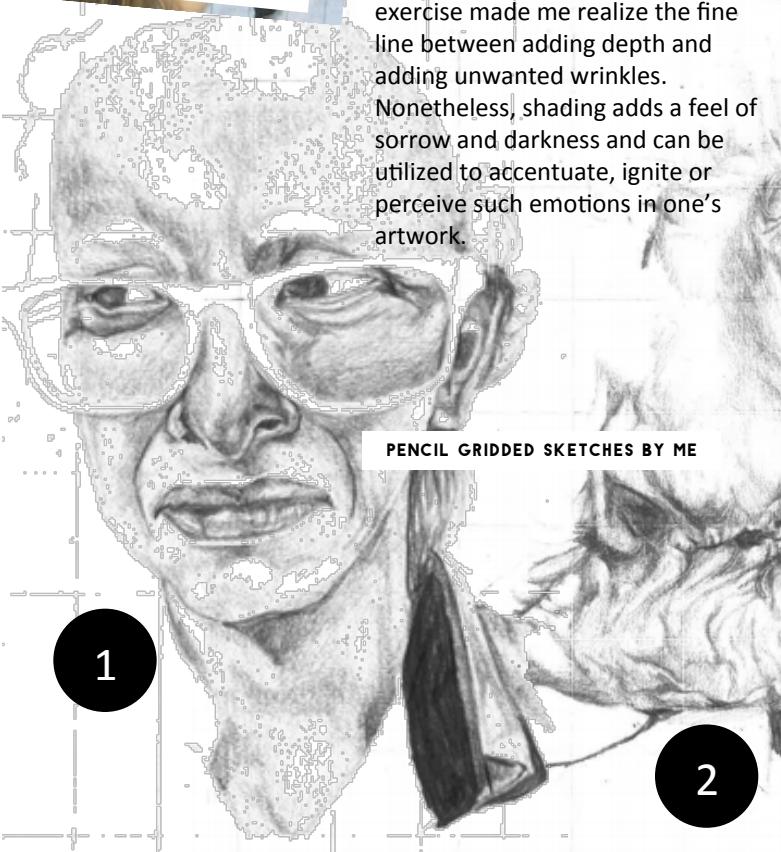
Alongside the editing of the photograph, I further emphasized the idea of suppression and the voiceless through the presentation of the photographs by toying with the frame. The concept behind the framing is to play with perception, and I was able to achieve this by creating the base of the frame which was shaped in a zig-zag formation. This platform creates the illusion of exposing certain images depending on the angle the viewer views the piece from. Moreover, this visualizes the façade that many voiceless individual are oppressed into expressing despite the many colorful and deep-cutting emotions they contain within themselves, crying to be set free.

The eye is another feature which I aimed to exaggerate or focus upon. Once again, eyes are considered to be the window to a person's soul, meaning it symbolizes vulnerability, purity and the truth. By enhancing the contrast and accentuating the whiteness of the feature, it aimed to exaggerate the truth of the cry for help, the desperation and the need of release of emotions. The colorful side envisions an aggressive and powerful tone, whilst the black-and-white piece shows death and deterioration, this contrasts acts as a call to action mood.

A STUDY OF Portraits



PHOTOGRAPH BY ME



Picture 1

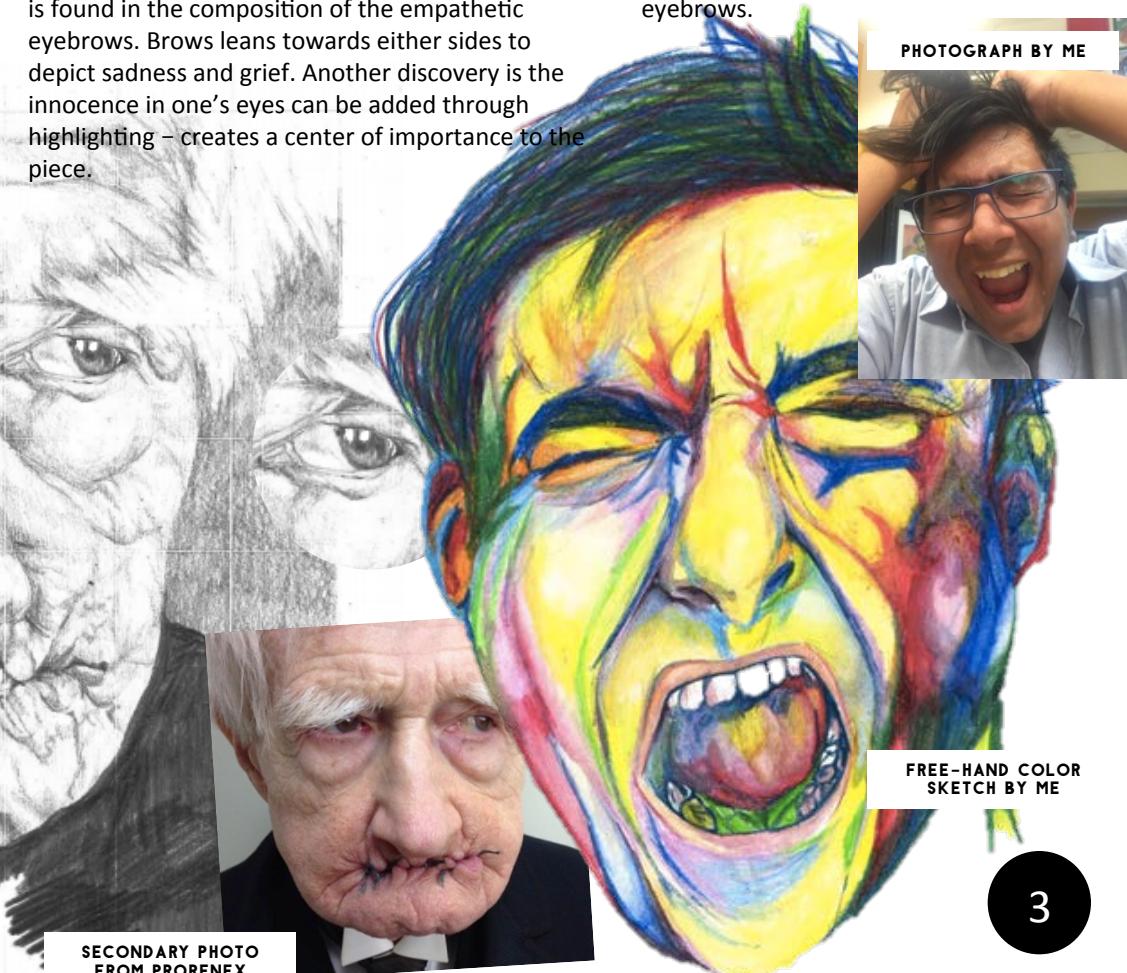
The sketch uses the technique of gridding, which resulted in a proportional and realistic feel. The study was initiated to understand the detailing on people's skin and how shading helps create dimension. Though the subject of the piece is a young teenage girl, slight shading adds dimension. However, this exercise made me realize the fine line between adding depth and adding unwanted wrinkles.

Nonetheless, shading adds a feel of sorrow and darkness and can be utilized to accentuate, ignite or perceive such emotions in one's artwork.

PENCIL GRIDDED SKETCHES BY ME

Picture 2

The sketch now focuses on the old-age in contrast to the previous sketch that focused on the youth. The study here aims to perceive the differences between the subject and how one could depict age differences. As expected, the idea of age could be reinforced over shadings of lines to create creases and capture the loose skin. There are also less prominently highlighted areas throughout the sketch – quite bland and flat in order to capture the aging subject. Age is also depicted through the intricate details that may add a sense of mess or chaos – yet shows journey and experience. Interesting similarity is found in the composition of the empathetic eyebrows. Brows leans towards either sides to depict sadness and grief. Another discovery is the innocence in one's eyes can be added through highlighting – creates a center of importance to the piece.



PHOTOGRAPH BY ME

FREE-HAND COLOR SKETCH BY ME

1

2

3

SECONDARY PHOTO FROM PRORENFX

Picture 3

Unlike the previous two sketches, this sketch is done entirely free-handed and utilizes color in support of shading. The addition of color is very impactful as it can alter the mood of the artwork. Here, primary colors replaces the monochromatic color scheme to create depth. The replacement creates a more vibrant and loud aura around the sketch – less sorrowful more angry and furious despite the similarities in actual facial features (like creases and angled eyebrows).

DIGITAL DRAWING

REFLECTING ON DIGITAL DRAWING



Now in the 21st century many artists have transitioned into a more digitalized form of art whether it be in animation or simply sketching digitally. Since the popularization of social media, many artists resort to digital art due to its quick and clean cut finishing that satisfies their audience. Moreover, as part of a case study in geography class we learned that even small villages and today's generation of the sculptors caste in India have transitioned into animation instead of direct sculpting. To fully understand the fascination in the trend of digital drawing, I've decided to try it myself.

In this piece I used the application Sketch on mac. From here I was given the option to choose from templates that varied in size and amounts of layers. The layering option acts like a sort of tracing paper and creates a sense of option for the artist. As an indecisive person this aspect was very useful. Tool-wise the application was very rich, it had tools I've never used in real life, and the results of each tool and its strokes were very realistic. Moreover, though the strokes gave the same texture, paint was not real and I had the ability to visibly add "watercolor" on top of "acrylic" - a very interesting combination that had a loud and texturous undertone from the acrylic, yet has gentleness and flow like watercolor. Strokes were very delicate yet bold as one can specifically alter sizes and opacity - this really helped me in my weakened in drawing hair. Moreover, highlighting has never been more powerful. The freshness of the color of each stroke gave the opportunity to really compose highlighted and shaded areas on wanted areas without the fear of a dirty color scheme. This feature successfully maintained the youth in the subject whilst still expressing the distress society has placed onto her. Lastly, you can never go wrong with digital drawings, you simply need to click undo and redo. These two buttons are very effective for perfectionists like myself. In general with all its features I was able to create what I envisioned, quickly and sufficiently.

Idea behind the Piece

They say the old are the most wise, little did they remember that the youth teaches too. Age restricts and ignores the voices and opinions of the youth. Fearful by this social construct, the youth may find to tangle themselves under a facade for protection. The media of digital art captures the fine-detailing in the hair acting as a facade of protection whilst the vivid eyes punctures attention.

MARCELO MONREAL

*THE INFLUENCE OF MEDIA UPON INDIVIDUALITY + CULTURE

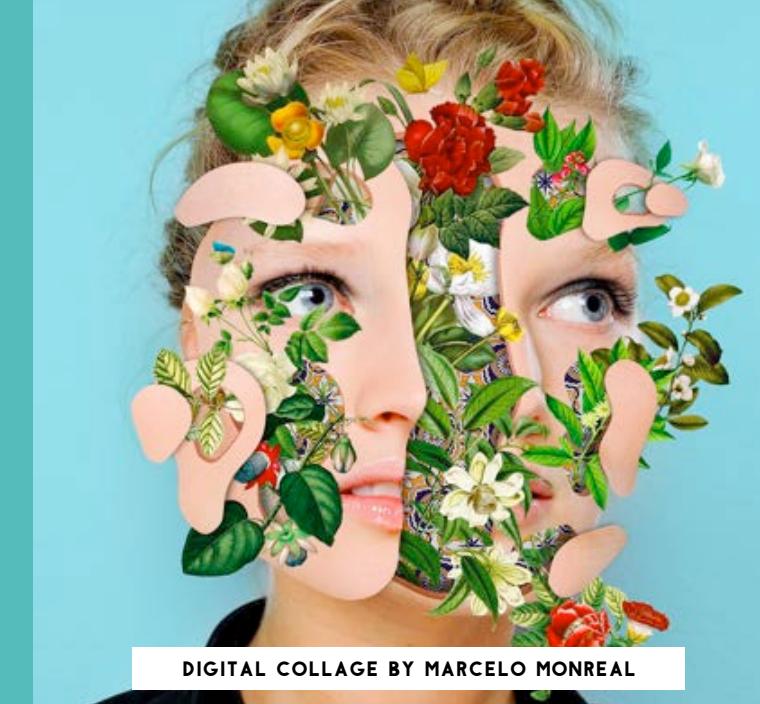
F I R S T C H A P T E R

PERSONAL THOUGHTS

Monreal's whole theme of media suppression of individuality really interest me. I to believe the media or rather our society has led us to become an act certain way. I am really interested in discovering every person's individuality if there was no system to stop and critique them. With the same interests I have the cited to use Monreal's idea of collage or a burst of the persons individuality through a collage of flowers. However I have also incorporated hickey hearts idea of digital disturbance. I used hearts idea of how these digital disturbance have In a way distorted are for sod our personality and makes us more aggressive and antisocial and depressed. I believe teenagers are most affected by this do to our exposure or easy access to these gadgets. Therefore to incorporate this idea I have chosen a teenage model, A friend, as my focus. I have taken pictures of her daily, early in the morning. Usually she is deprived of sleep were overworked, however she must be in this condition due to the distractions of these gadgets also knowing her I can justify that she is active on social media and almost always on some sort of gadget whether it was for school or in her free time. Seeing her in this condition makes me question what happened to her usual, upbeat character. It seems as if she has fallen into the trap of the routine of the system we live in. As one of her friends, I also know her individuality or characteristic. Her writings, art, photography shows allowed mine filled with beauty and passion, yet she seems drained out. Therefore to express her inner beauty, I have open your face and set free all her beauty through a collage of symbolic flowers of happiness, care, gentle, passionate and strong individuality.

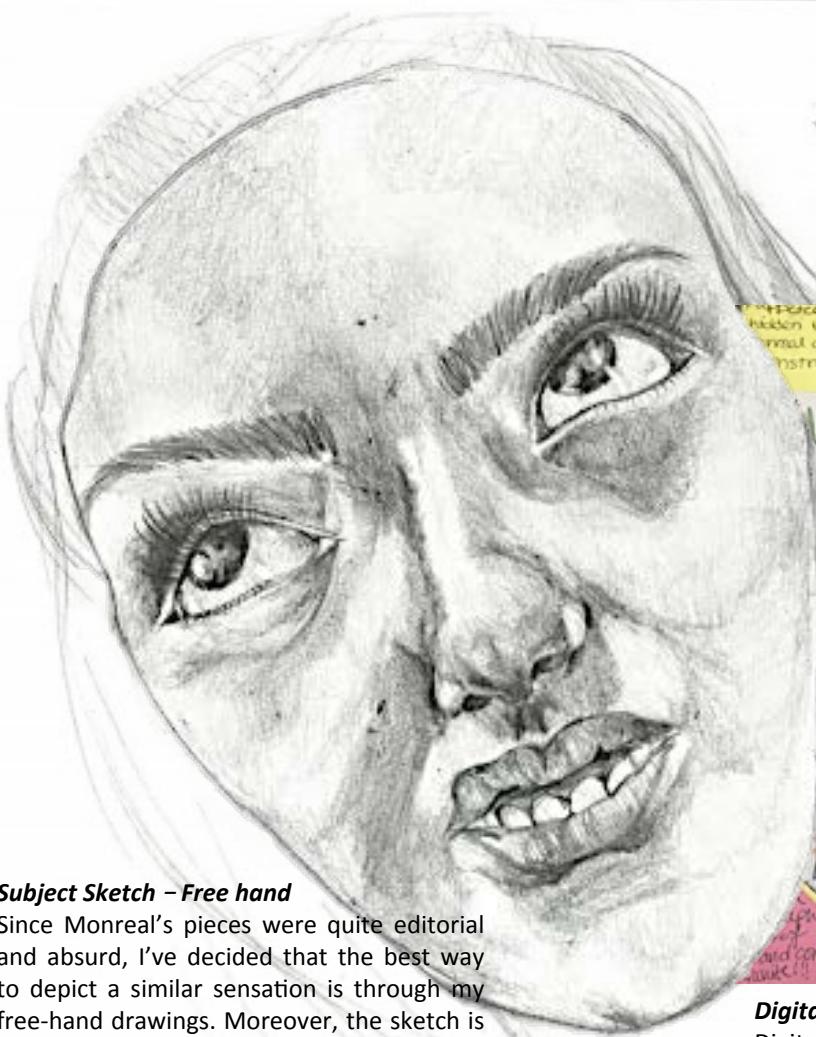
Monreal is a Brazilian based artist, most known for his digital collages series called "Face [UN]bonded". Through observing and analyzing emotions/expressions of famous celebrities -such as through interviews, etc. Monreal found an interesting comparison. He found how these celebrities have been trained with mannerisms and try very hard to get the media to not over exploit them. He believes however that they are trapped like puppets in the system and their management serves as puppeteers. To express the hidden beauty of individuality Monreal created these deconstructed facial features. The cracks between these facade expose one's true identity and their inner beauty of their thoughts, their voice. Monreal stresses the importance of showing character. He has metaphorically use natural flora's along with variety of symbolisms to express identity and each person's individuality. The bright colors he chose also emphasizes on the beauty of individuality.

<http://beautifuldecay.com/2015/04/07/marcelo-monreals-surreal-collages-replace-insides-beautiful-blooms/>



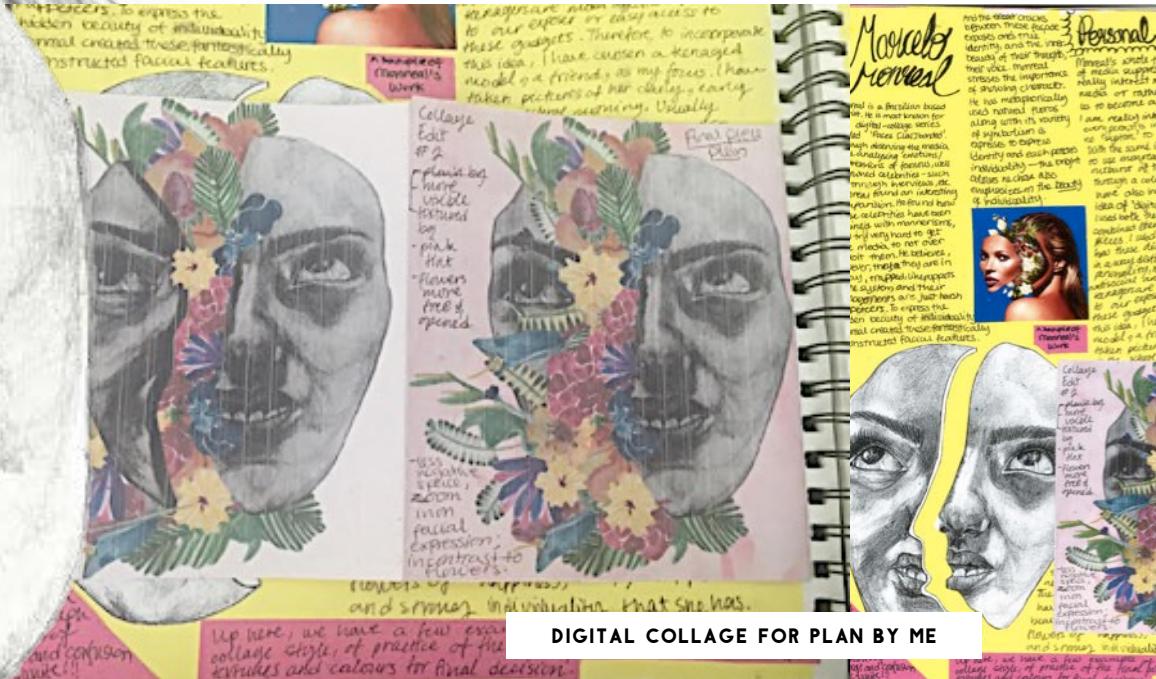
DIGITAL COLLAGE BY MARCELO MONREAL

Monreal's INFLUENCE ON MY WORK



Subject Sketch - Free hand

Since Monreal's pieces were quite editorial and absurd, I've decided that the best way to depict a similar sensation is through my free-hand drawings. Moreover, the sketch is evident to implement heavy shading to create dimension and to capture a sorrowful emotion. However to maintain a neutral expression, eyebrows are kept flat and unangled. Contrast is also enhanced by the brightness and scale of the eyes. I believe eyes are very important depiction of true emotions and adds a cry-for-help action towards the piece. Nonetheless, highlighting on the eyes yet still depicts a watery effect that alludes to innocence and pain.



DIGITAL COLLAGE FOR PLAN BY ME

Digital Collage

Digital Collages are very useful in the planning stage as it helps one alter and expand their ideas quickly and easily. In this piece alone, I've contracted nearly five possible compositions before landing of the final decision.

After reflecting upon the success of my first final piece above, I realize that I have a few improvements which can be solved to fully achieved my expectation. 1st was to add Hair to the subject (as Montreal to try best to keep reality amongst his distortions). Due to the angle of the actual photograph I was unable to follow the hair, thus I re-created one out of a life subjects hair modeling as I paint. 2nd improvement was the maintain and cast the theme of culture within the piece. I have successfully included detailing of India's traditional elephant pattern intertwining along with the flowers. Although culture was added through the elephant patterns using black liner on top of the flowers, I still believe the pieces can be improved by layout keeping the patterns more naturally and not covering the detailing of the flower. Another improvement would be upon my scale drawing detailed strands of hair. Maybe play with tones.

STEP-BY-STEP PROCESS

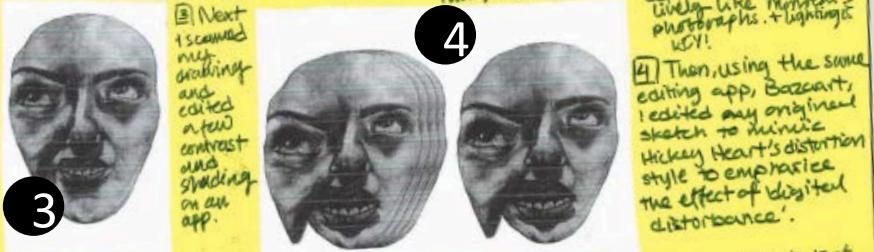
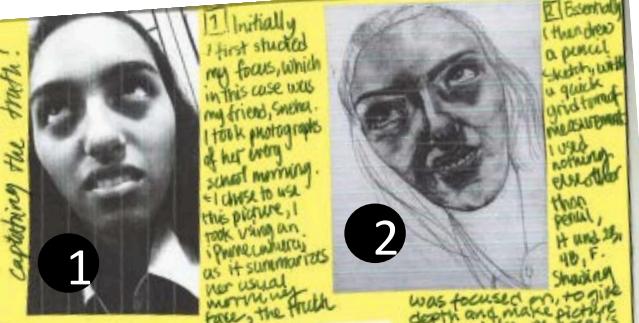
Inspiration)

Artwork Samples

Final Piece

Process

General
of 1st
Piece:



- Initially I first studied my focus, which in this case was my friend, Sneha. I took photographs of her every school morning. I choose to use this picture, I took using an iPhone camera, as it summarizes her usual morning phase, the truth.
- Essentially, I then drew a pencil sketch with a quick grid as a guideline for measurements and proportions, using nothing other than pencil: H, 2B, 4B, F. Shading was focused on to give depths and achieve heavy lighting is key!
- Next, I scanned my drawing and edited the contrast and shading on the app.
- Then, using the same editing app, Bazaar, I edited my original sketch to mimic Hickey Heart's distortion style to emphasize the effect of digital disturbance.
- I then did some research on different symbols of flowers, colors, their shape. And using secondary pictures online I drew and painted these flowers using watercolor. Most of the flowers I chose symbolizes strength, youth, happiness, kindness and passion. All very bright in color and it really captures the subject's personality through flowers.
- Then I started my canvas with marble background. I used bright and various shades of pink in order to create a flowing sensation whilst expressing the subject's flow of thought. As for the media, I simply used acrylic paint with a lot of water
- Next I printed a scan of the sketch of mine and measured the cut or split of the face or rather the outline of the opening of the character. Then knowing the placement of the face I then planned out the layout of the flowers. These flowers are photocopies of two A3 watercolor flower paintings I drew and painted earlier. I cut the copies out and stuck them in a collage form on canvas using PVA glue.
- So, I made a few changes to the final plan. I decided that the face needed more contrast in the shading. So, I continued to paint over the copy using purely white and black acrylic paint, to create a gloomy or the subject's expression. Also, I added some crystal paste on the gaps between intertwining flowers to emphasize further the beauty within the character. I finally, placed all the face and flowers to create a nice editorial finishing like Montreal had on his digital version.

NEXT CHAPTER

Culture and Individuality

CONTINUED



JEN
MANN

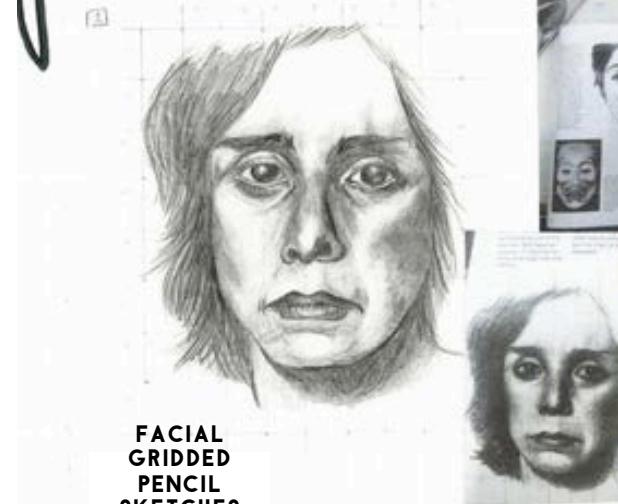
This artist is considered to be a contemporary artist as she projects a tone of call-for-help and discussed popular topic of this 21st century era. After visiting her online portfolio, I was able to spot a pattern especially amongst her choice of focus, layout and color scheme. Jen Mann focuses on people in particularly their faces and their hollow expressions. By using up her space and having a layout of more positive space than negative space, this emphasizes focus upon her subject's as it clarifies the expression of lost and confusion. Which leads to her choice of vibrant, bold yet soft and contrasting colors (such like blue and pink).

<http://weandthecolor.com/art-exhibition-jen-mann-strange-beauties-at-neubacher-shor-contemporary/>
22142

I decided to further extend my skills in realistic drawing, especially focused on the facial features and how different shapes can create different impressions and express emotions. Through this portrait study I also aimed to understand the effects of shading and dimension. After sketching a couple of portraits I now know that shading and proportion or angling of facial features are the key to achieving or portraying any emotion. I believe that emphasis upon shading and angling overtakes the effects of color of a certain piece in reference to its success on expressing different emotions. With this tip, I should now be able to portray any emotions, even anger and sadness, despite the colour scheme (even lighter tones).



Portrait Drawing Study



FACIAL
GRIDDED
PENCIL
SKETCHES
BY ME



Through these observational drawings (from books), I simply wanted to improve on understanding different emotions and how it shapes the facial features.



In the first drawing, the subject portrays a sad person - who's eyes are widened and eyebrows flat; and slightly shaping a pyramid/mangular, which the mouth does the same.



This second subject shows a face of fear and worry. Similarly shaped like the sad face, however the eyebrows are stronger and shows formality lines and the mouth jaw dropped, shading is especially harsh and darker to emphasize the clenching muscles.



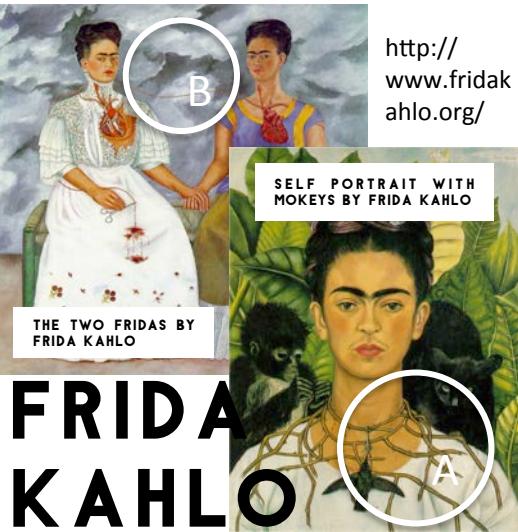
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- Initially I graded my canvas proportional to the edited digital college of a photograph using pencil and ruler.
- Then I begin to draw in accepting to the guidelines.
- I then further used a realistic colour of skin, of acrylic paint. As a reference of lighting and tones of the color I looked upon the photograph at all times.
- Here, I continued to add upon the hair again with acrylic paint. I also enhanced the shading using a lighter coat of acrylic paint.
- Then to mimic Mann's technique, I added a pop of color at the bottom using a pale bonfire and acrylic paint. As background I used a layer of 'Camel Paste' to subtly add the batik pattern. Above it I painted a picture washy gradation of contrasting blue.
- After sometime, as the paint dries, I then peeled the camel paste, like liquid latex. As a result the white undertone reveals the batik pattern. I then added a white 'clarity' spot with white acrylic and pallet knife, then I further painted a map of Indonesia by dotting with the end of a brush and acrylic.

Since the face was the only thing gridded and planned, the other parts were extended through my own imagination. This I believe was a fatal mistake, as it now looks proportional, and unprofessionally portrays impressionism. This is very evident through the "root hair", it does not flow and did neither portray a symbolic root nor hair. The colour scheme however was a success and so does the background with the batik pattern. However these are not the main centerpiece; Therefore to improve this piece I should structure the final piece with more positive than negative space to really focus on emotions. As an extension a map of Indonesia was included, but I believe its significance is eliminated due to its small size compared to the other features of the piece; this should be exaggerated in order to cast greater impact (regarding the movement towards equality within my culture and the respect I have towards the culture due to their accepting nature).

Culture and Individuality

PERSONAL THOUGHTS



FRIDA KAHLO

Similarly Kahlo's portraits often visualize on empty yet bold facial structures. However, what I admire most about Kahlo's work are her deeper, personal and symbolic portrayal of her feelings; Other than from colors, Kahlo utilizes surrealism. For instance in 'The Two Kahlo's' Kahlo bluntly exposes two interesting perceptions of herself, with intertwining hearts and veins these two versions of herself expresses feelings of uneasiness in her body. Feelings of hurt and pain in her cultural obligation. However through expressing this thought it acts as a source of movement towards equality and the importance of women's voice.

To take a lesson from my research I have decided to aim on including the ideologies and techniques of these artists in my upcoming pieces. Such like Mann, I aim to use her bold color scheme (this will be challenging as the colors may contradict the theme of loss, confusion and emptiness). This I shall also focus upon intricate detailing and proportion like Kahlo (I shall achieve this by grinding). Finally to continue with my topic of culture I shall include batik patterns like Kahlo did with Mexican designs on her dresses. I believe culture is one of the greatest section or influence of one's individuality, and should be strongly emphasized and remembered. I am personally very proud of the development (especially in regards to gender equality) and culture within my country, indeed it has influenced my way of life and perspective. This is exactly what drove my intention in this piece. And through Mann's views on colour and the indifference effect it presents in a piece, finely supports this idea of mine upon my culture's of equality.



Fish scales –

the fish scales I've planned had a soft, subtle effect of color; although subtle I still wanted the detailing of each scale to be visible and ordered. The best solution for this was a mix of 3 of my initial trials, liquid latex with a coat of gradation of ink. The liquid latex is much more firm than the hollowed printing sheet and more flexible than cut outs of tape. However to add to this, I think a coat of plain white acrylic under the coat of ink because of the nature of the ink, this will help exaggerate some color in certain applied areas. The worst medias for this certain section was acrylic and tape. The acrylic, although vibrant was too opaque and did not give the subtle effect of colors. As for the tape, the process was too time consuming and the outcome was not flexible. Unlike the smooth fish scale half ellipses, the tape formed a trapezium like shape. Opaque acrylic however, could be useful as a medium for fine detailing, finishing and can be used as an additional medium. Another tip is the use of cling film above the wet ink and liquid latex to create a pattern and somehow shiny finishing! Detailing mimics Kahlo's technique with the vines (A)

Culture and Individuality

FINAL PIECE # 3

1. Measure the printed and edited image using a ruler; then continue to proportionally grid the image using a light pencil (F or H). Then transfer these proportions into canvas by measuring the canvas and to this proportionally outline a grid on the canvas.
2. Start and continue to proportionally draw the image onto the canvas with the help of the grid using again a light pencil (F or H)
3. Shade the facial feature of this image using shades of pencil. Then finalize this by applying some coats of hairspray.
4. As for the other features of the image, including the background, achieve and colour these with mixing and blending shades of acrylic paint.

PROCESS JOURNAL



DIGITAL COLLAGE EDIT
BY ME

① Measure the printed/edited image using a ruler; then continue to proportionally grid the image using a light pencil. Then transfer these proportions onto canvas by measuring the canvas and to this proportionally outline a grid on the canvas.

② Start and continue to proportionally sketch/draw the image onto the canvas with the help of the grid using light pencil

④ As for the other features of the image, including the background, achieve and colour these with mixing and blending shades of acrylic paint.

Image transfer –

In the process of experimenting I selected many pastes and applied these on different platforms or papers. End result, the best paste on canvas was chromacryl impasto gel medium, its results were vivid and detailed. All the other end results were much worse as the image did not peel well. I also experimented with time period of the gels. It turns out the best time period is about 8-12 hours, more or less than the range may lead to excessive parts being washed off.

Although the piece is still within process of completion, I am already impressed and satisfied with the outcome in regards to proportion, layout, colour scheme and choice of mixed mediums. However, I have already spotted an improvement, that is to further analyze the national animal of Indonesia, and its significance as a logo. There are many symbolism within the national logo and I plan to further look upon its meaning in future pieces.

IMPROVEMENTS REFLECTION

MILAN'S INFLUENCE ON MY WORK

Even in the very young age of 16, Milan has inspired and influenced me a lot; I especially admire her love and awareness of the beauty of culture and acceptance of nature's simplicity. Through her pieces Milan was able to incorporate culture through a sort of 'flashback' feature of a cultural monument or regions in her piece. She has also influenced the idea of accessorizing her pieces with an animal to symbolize and portray one's personality, a spirit animal; in my piece I planned to incorporate a national animal to further enhance my culture. Indonesia's main national animal is the 'Garuda' falcon, as it signifies our strength in unity and equality within our diversity.

To further my previous goals of capturing the movement in equality and the importance to hold onto culture, I have planned to create this next piece in a more realistic process and portrayal. Inspired by previous artists, I made my plan of the piece on a digital collage (this is useful for planning layout and composition as well as color scheme). Despite the old mindset, I really admire Indonesian culture and traditions. Although some perceptions have changed in my life, I have passion to hold onto the base of my individuality, my culture. Culture may be complex and yet traditional life filled with passion and tradition seems to have an aura of simplicity and relaxation. I thirst to have remembrance of this authentic way of living, especially living in this diverse, international immunity. This piece shall act as a reminder of who I am and the beauty of Indonesian culture.

DIMITRA MILAN

I really admire Milan's romanticize get views on nature and the simple, traditional way of life, in which she portrays through every single one of her pieces. At a very young age of 16, she has already understood the beauty of the simple life and how to find true happiness; that is from accepting how beautiful culture is. Milan uses oil and other mediums, and usually visualizes a person alongside one's spirit animal, flora and other natural scenery. Her art along with its sparse layout and light toned color scheme create a soothing and peaceful aura representing common ground of world peace through acceptance of nature and tradition. After initiating my first plan through a digital collage, it clarified certain aspects and its simplicity made it easier for myself to reflect and this about specific mediums or techniques I can apply to the piece and exaggerate its beauty. This lead me to try and experiment with a couple of techniques including the use of liquid latex or tape with ink and acrylic, printing with Styrofoam and ink, as well as try out different pastes for image transfer. After many trials I came to conclusion of the best and worst results.

<http://www.dimitramilan.com/>



UNTITLED PIECE BY
DIMITRA MILAN

DIMITRA MILAN AND
UNTITLED PIECE



M E D I A E X P E R I M E N T S

1. Watercolor

Recently, due to its gentle nature, I really took interest in the study of watercolor painting. Just like its gentle nature, results of the watercolor portrays very silky, soft and fluid texture. Unlike many other form of paint, in water colour you use more water than paint, and that you are barely drawing on your strokes rather spreading and dabbing colours. The medium gave an effect of fluidity of washing something off, fluidity of unmasking, portrays a soft graze. Through its outcomes, I was inspired upon the idea of "hushed words" and suffocation. With its ability to express this aura like ones of Paredes, I was excited to recreate a piece mainly based on watercolor.



PROCESS JOURNAL

1. Trace or free-hand sketch the simple facial structure and proportion of the subject using very light pencil (H or F) on a water colour paper.
2. Imagine and sketch a cloth like material which covers the face and shuts out the face or rather implies a feeling of suffocation and loss.
3. Then using watercolor and water paint the cloth with a striking color. Darker regions portray depth/hollow and looseness, while lighter regions portray firmness and bulging areas.
4. Once dried, go over the piece with a fine liner to accentuate uncovered parts, like hair.

I am especially proud of the piece, especially because of the success in each of the specific parts. Firstly, I am very proud of my success in free-hand sketching of the basic facial proportions. Second, I am quite proud with the improvement on the drawing of hair, as I have been struggling with sketching hair strands and detailing; However I believe that I have learnt from my mistakes and applied a new skill within this piece. Even in the absence of detailed facial features like Shin and Paredes, the feeling of suffocation and loss is still evident and exaggerated through the cloth-like piece above the features, this was successful too.

IMPROVEMENTS REFLECTION



1. Gouache and Acrylic Paint

In contrast to watercolor paints, I decided to try a couple other types of paint of Gouache and Acrylic paint. Similar like watercolor, acrylic paint eases blending. But unlike watercolor, gouache paint is best used to create a flat, single and bold color. So, what happens when we mix layers of gouache and acrylic paint? This piece was first painted with a coat of gouache paint in order to set a flat texture. However, the gouache did not blend colors well and this led me to paint over the gouache with acrylic paint, which successfully created blended colors whilst still maintaining the flat feeling of a gouache. This mix creates a bold coloring effect, very effective for a statement piece, which details is mostly made of its structure rather than texture.

PROCESS JOURNAL

1. Set-up a two-point perspective grid to help guide a free-hand sketch of a maze-like path drawing on a wooden board. The technique helps give depth and distance onto the drawing. This shall create seemingly larger walls at the bottom, and smaller at the top (since the pin point starts about $\frac{3}{4}$ above the bottom).
2. Once the sketch is completed, apply a coat of different colored gouache paint according to the coloring plan. Remember to use very little water and keep the paint in its original consistence Let this to dry.
3. When the gouache paint layer is dry, work on top of this layer with a range of acrylic paint. Paint similar acrylic color on top of the set gouache paint. You may use water to help blend colors.
4. Once dried, the final layer should dry with a soft, smooth and blended colors whilst still maintaining a flat effect from the bottom base of a gouache paint.
5. Apply a layer of varnish on top of the whole piece in order to create a gloss-flat effect when finalizing the piece.

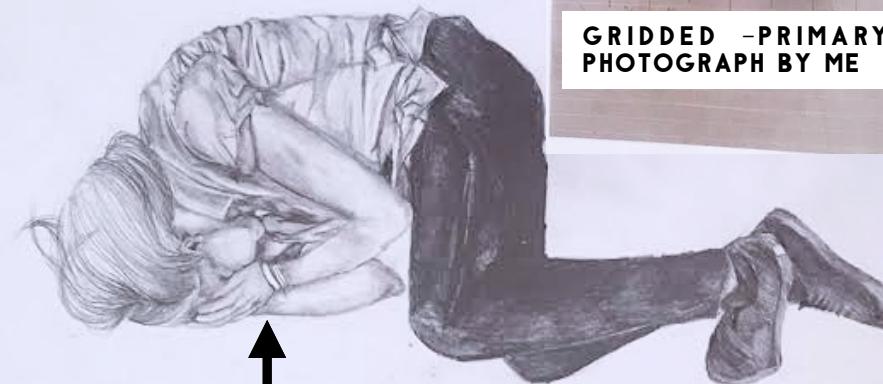
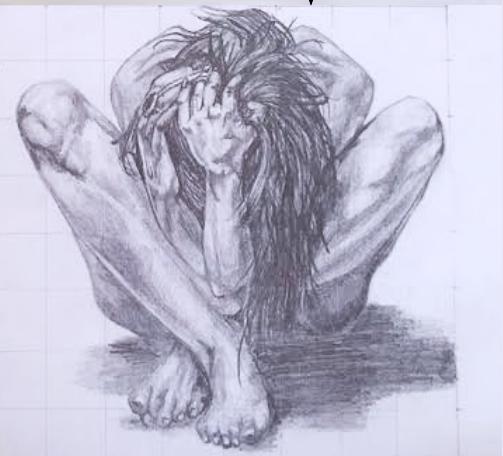
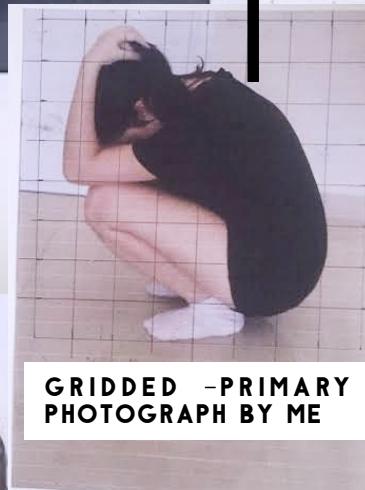
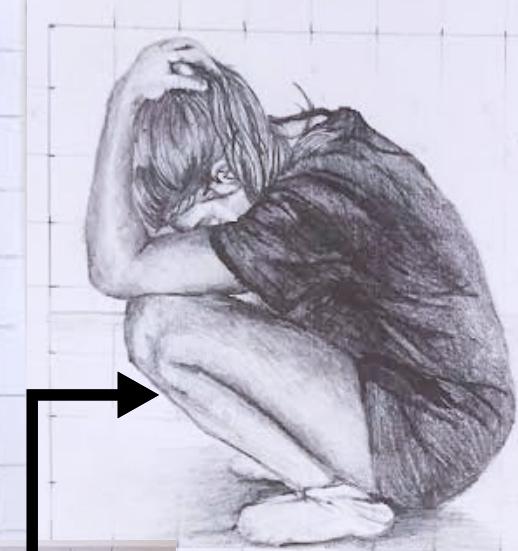
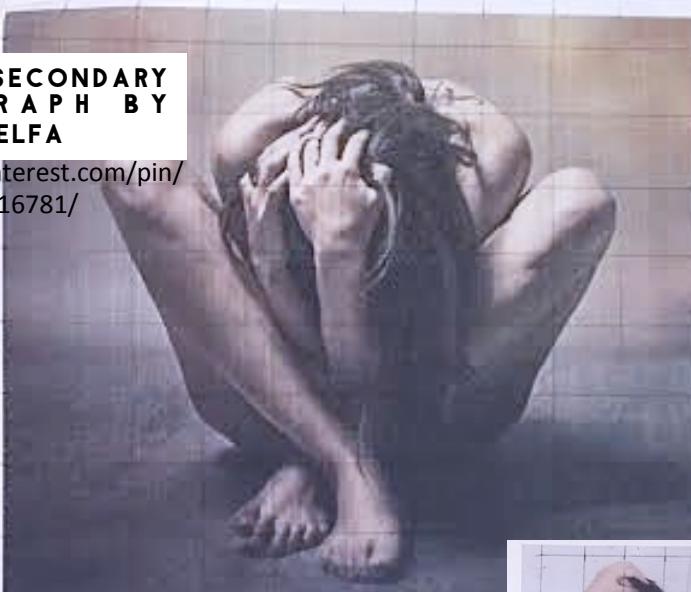
OBSERVATIONAL DRAWING SKILLS (GRIDDED AND FREE HAND)

THE POSITION STUDY: fetal position

Through these few next observational drawings I will be studying the aura and impact on audience upon the different bodily positions. By the end, I aim to find the most intriguing and bold in depth and emotions of hurt and frustration. I will also be testing different techniques of drawing like gridded and free-hand.

GRIDDED -SECONDARY
PHOTOGRAPH BY
CHRISTIAN MELFA

<https://www.pinterest.com/pin/122863896059916781/>



OBSERVATIONAL DRAWING SKILLS (GRIDDED AND FREE HAND)

After many trials and practice in pencil, observational drawing, especially using the gridding technique, it has really influenced and trained my eyes in terms of proportions. This is very evident as my final portrait drawing, I challenged myself to recreate a free-hand sketch of photograph of mine. The result was very intricate and its proportion was accurate, just like the outcomes of gridded drawings. This skill can further improve my process as free-hand drawing is a much faster way of sketching compared to gridding. However, I believe this would be more difficult when enlarging a picture proportionally for final pieces; and that gridding would be safer in this case. Nevertheless, I should try recreating and enlarging a picture into a sketch free-handedly. This is my next challenge.

IMPROVEMENTS REFLECTION

A STUDY OF *Jakub Kujawa* AND LAYERING OF THE FETAL POSITIONING

Kujawa is a Polish artist who works with various mixed medium. His works often focuses on movement to create depth and emotions. He studies models moving a particular limbs and draws each movement on top of another, thus capturing the movement through the technique of layering.

Kujawa utilizes various mediums including pastel, charcoal, oil and digital artworks on Photoshop. To fully experience and understand his works, I decided to try these mediums. On the application Bazaart I've created a series of distorted images using the technique of digital collage. Similar like Kujawa I was able to successfully capture a tone of distress through distortion of images. Moreover, I used the application Lightroom to enhance these edits in terms of contrast, brightness, saturation, etc. Though Kujawa often times do not mix media, I've decided to convert these images into a mixed media piece. In my mixed media I used charcoal, watercolor and acrylic paint.

This set of mixed media further enhanced a sense of movement and a sympathetic tone as the eyes were colored and highlighted to depict the cry-for-help tone.

<https://mayhemandmuse.com/jakub-kujawa-paints-the-personality/>



DIGITAL COLLAGES BY ME



MIXED MEDIA SKETCH BY ME

<https://kujawa-art.carbonmade.com/>



COCOON' BY JAKUB KUJAWA

Layering + Acetate Sheet

Influenced by Mann's series called 'Adrift', more specifically I found Mann's idea of layering in a few of his pieces very intriguing, and really emphasizes the aura of confusion, lost and distress. These are some of the many feelings and emotions which are experienced through multiple mental disorders. This is very influential as these are the mood I want to portray from pieces from this chapter of my project regarding social media and its effects on health, it augments mental disorders. In order to mimic Mann's technique, instead of using digital collage like Mann did, I decided to physically layer photographs by tracing it onto acetate using a sharpie and layer these sheets on top of another. Since, it was difficult to view the image, to enhance its structure I added a pop of colour (using acrylic markers) on certain parts of focus, mainly the arms. Although simple, this technique was able to create a sense of movement (mainly of distress and confusion). With the effects and outcomes in mind, I plan to create a piece with this technique, however in a larger scale.

Water color on Acrylic

Due to the unexpected results of a previous media experiment, this combination of medium of water color on acrylic aims to portray movement of confusion and angst on a flat piece. Since the nature of the water colour paint is less dense and opaque as the acrylic, water colour is applied on top of the initial main centerpiece to recreate a layering effect and essentially the atmosphere of distress.



Acrylic on Acetate Sheet

After testing and experimenting on the technique of layering, like Jen Mann, I decided to create this piece into one flat piece. I then conducted a painting on acetate based upon the layered pieces. I traced the outlines from the layered piece, and continued to paint on top with acrylic in reference to the original pictures. I noticed how opaque and yet smooth the acrylic becomes on a base of acetate. This was very interesting and was very easy for blending and stability/smoothness. However, this is not what I am aiming to achieve through my piece in this chapter. I want to achieve recreational of the atmosphere of movement and instability. In itself the experiment was successful, however useless for this section of my project; I could still utilize this technique as a minor medium.

LAYERING

I N F L U E N C E D B Y M A N N & K U J A W A



FUSING STYLES

Milan's style of watercolor-like oil-paint coloring technique also inspired this next piece of mine. After several media experimenting on water color, I decided to try and fuse Milan's technique with the idea of distortion and digital collage techniques derived from the study of Montreal as well as Mann's and Kujawa's layering technique. As a result the piece carries a mixture sense of motion through Milan's coloring technique while still presenting a dark and alarming tone through its distortion and shading like Montreal's viewpoint. Overall, the piece aims to present the idea of a movement in self respect that overrules the manipulation of social expectations.

PROCESS JOURNAL

- 1) First, lightly sketch the reference image of the previous digital collage onto the watercolor paper.
- 2) Then stretch this watercolor paper onto a wooden base with the stretching tape in order to avoid future wrinkles and damage from the application of layers of watercolor.
- 3) Start to apply the first layer of watercolor, with the lightest shade of the chosen color scheme. Use darker colors on intended deeper areas and lighter colors on higher areas. This will create a sense of dimension, blending (merging) and shall maintain the realism within the piece. (B)
- 4) Wait for the layer to dry before applying another layer. This will avoid colors to merge and create unwanted and un-fresh or dirty color scheme.
- 5) Once satisfied with the layers of watercolor, use charcoal, white chalk and acrylic to highlight details like hair strands and shading. Only apply white acrylic to add dimension AT THE END after all other steps of coloring are completed. (A)
- 6) To finalize, spray the piece, once dry, with a fixative spray and leave to dry. Then un-stretch the piece and trim unwanted sides and edges.



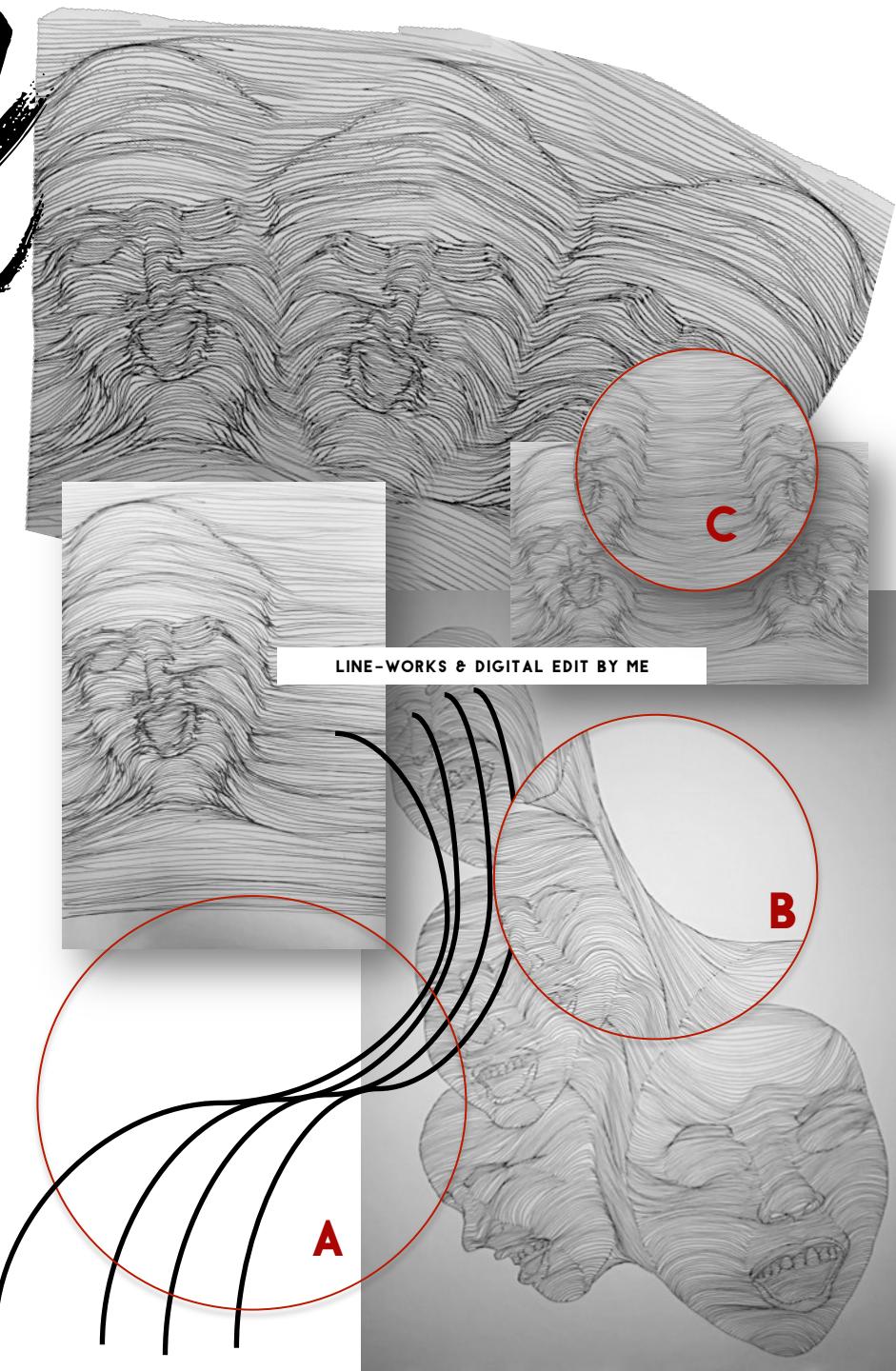
A STUDY OF Line-work

Line-work is another technique that depicts both movement and depth. The technique is rather simple and only utilizes your choice of either pen, fine-liner, pencil, etc. and a lot of patience through detail work. After many trials of free-hand line-work I've uncovered the simple trick behind line-work and dimensions. In line-work, areas that are elevated like in portraits: cheeks, forehead, nose and lips, will be curved upwards. And any 'flat' areas will remain straight, whilst hollow or deep creases will dip downward. Refer to image A as an example of line-work play in dimension. The best way to achieve this technique is to first create a reference picture in which you will refer to and trace on top.



PHOTOGRAPH &
DIGITAL COLLAGE
BY ME

Furthermore, since line-work essentially builds the bigger picture out of smaller, intricate aspects of lines, its intricacy also depicts movement and flow. To further enhance movement, one would plan the line-work and how each specific line would transition onto another aspect of the image. Refer to image B and C for an example. Here, in B, lines from the head in the bottom right, is extended and transitioned into the head up in the left hand corner through a twisted inflexed curve. The movement created captures a sense of being pulled and forceful stretch, and alludes to the struggle of the Voiceless.



PROCESSES JOURNAL

PIECE #6

With the clay model already successfully modeled, I decided to extend this piece into a final piece.

1. To add to the idea of 'spiraling thoughts' and the 'loud voices' heard by ones who suffer anxiety and schizophrenia (triggered by social media), I created a sphere of yarn to symbolize this feeling.
2. Use a ball or balloon as the base/mold of the sphere, and cover it with cling film
3. Then apply PVA glue as string of yarn rotates around it in a random manner until the mold seems compacted.
4. Pop the mold and hollow out the piece, attach this onto the clay figure.

After experimenting on layering as a form of recreation of movement, I have also decided to experiment movement in a 3 dimensional matter.

Clay Sculpture

In this experiment I simply modeled the 2D layered piece into a 3D clay sculpture. I used an air-drying clay along with water and many sculpting tools. From past experience, I have learnt the importance of creating a stable base for your sculpture, which is why I have used a tissue roll base to create the stance that supports the sculpture all the way to the top. Through the process I also found out how water is very useful in the process, the more water the smoother the sculpture and the more fluidity movement it portrays.

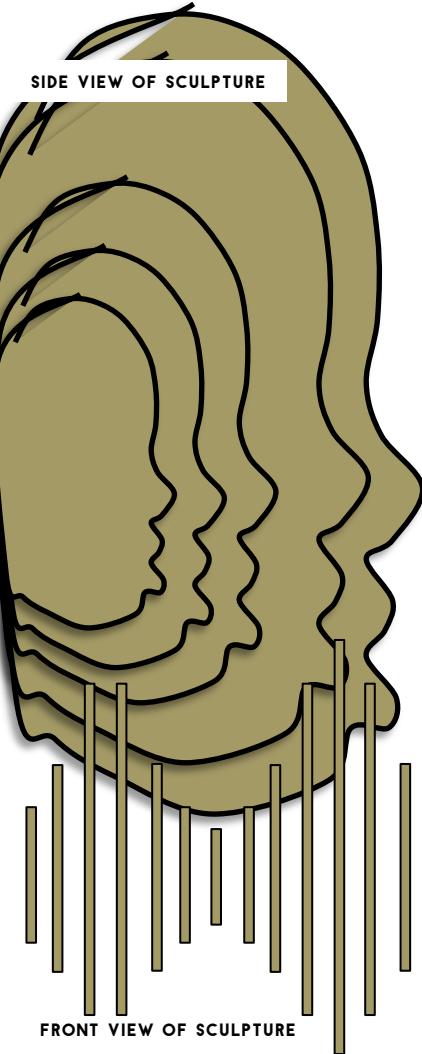
Cardboard Sculpture

I was inspired to challenge and experiment on new and interesting mediums, and I came across this, sculpting using cardboard. This technique included a variety of other techniques within itself. There is the technique of layering and the technique of puzzle. To really extend myself, I tried both. First with layering one must imagine a figure sliced and create slight changes by increasing or decreasing the size of the next when tracing above the previous one. This technique created a more subtle and smoother transition or movement. On the contrary, the puzzle technique require a lot more planning, as experienced, all pieces should be the same thickness in order to support one another. Essentially this technique created a more bold and chunky movements, very techno.



CARDBOARD SCULPTING EXPERIMENT PROCESS BY ME

Refining CARDBOARD SCULPTING



Moving forward and refining the cardboard sculpture, I've decided to do a partially 3D art piece. In the piece the stacking or layering of cardboard to create dimension is further implemented, however this time, instead of constructing a full sculpture, the pieces will be constructed on top of a flat surface or wooden canvas in this case.



The flat surface creates stability and can be referred to for guidance in terms of sizing of individual layers, etc. - helps with organization and consistency. To start such project, one must finalize the proportion and size of the end piece by creating the largest layer. Then, start from the smallest piece until one reaches the biggest piece. To create movement and flow, each individual layer is unique and is not a sized replica of another, these slight changes collects the sense of flow.



The most interesting part of this piece is the final front view picture it creates. Not only does it have add dimension, it also toys with perception. The frontal view depicts a sound-wave of the once silenced words of the voiceless. And the side view reinforces those voice by visualizing a facial structure of the voiceless person



REFINING CARDBOARD SCULPTING PROCESS PHOTOS BY ME



PERSONAL THOUGHTS

Like I have mentioned before, within my latest proposal, I believe that due to our dependence on the media and its critique, many people suffer from loss of identity and self esteem. In the vast online platform, at times, trends happen of every kind; challenges, aesthetics, fashion figures, etc. And unfortunately, these at times can be dangerous as many and most follow up and feel less of themselves. And thus in my next piece I shall portray this exact side effect of the media on people through the styles of Shin and Paredes.

ARTIST INFLUENCE

K W A N G H O S H I N

is a Korean Artist, contemporary, who is highly known for his massive abstracts artworks. His expressionist style, through his brush strokes, medium and choice of contrasting colors really enhance the theme of existentialism due to harsh critiques of society and media. Although the figures he paints seem emotionless, these hollowed haves seem to still give out the aura of loss, sorrow, helplessness and disappointment.

A G U S P A R E D E S

is a 21st century photographer who's focus is mainly on people and one's expression. I particularly found his series titled, 'Adrift' very interesting. Although the pieces capture moments which lack in facial features, the use of a cloth and a subject submerged in opaque water actually accentuates a sense of suffocation; a helpless aura, somewhat lost and suppressed. Being a contemporary piece, this may be deduced to represent the suppression due to unrealistic expectations of society and the media.

PROCESS JOURNAL

1. Initially the subject of this piece was sketched through observation and was further continued to be realistically painted using acrylic paint.
 2. Then I applied a beige base color to get a sense of skin of paint on the outer region don't but when it comes to the face, I overlay the water with a lighter coat paint mixed with water.
 3. I further continued the process of over laying the subject with the water. I focus on the tones to add deaths and dimensions.
 4. Due to the lack of preparation or planning when in drawing the face or subject, I realize that the features seemed unrealistic and flat. To add texture and depth as studied from KwangHo Shin. I decided to go over the face with modeling paste, paint and a pallet knife.

<http://gusparedesmx.vix.com/portfolio#!Adrift/oom/clzeq/lataltem-kyydk8k>



[NEXT CHAPTER](#)

The Artist

Kwang-Sub Shin is a Korean artist, currently based in Seoul, known for his massive abstract artworks. He explores style through his unique style of painting and choice of colors.



My Thoughts

like I have mentioned before within my latest proposal, I believe that due to our dependence on the needs and strengths many more suffer from loss - and self the broad like all the others of our surroundings - are better off, but unfortunately we must be courageous enough to face like less than realities like the press can - people vulnerable or folded up - less of themselves in my next page I shall discuss some effect of on people's thoughts of our and



MUECK'S INFLUENCE

This next piece is inspired by the artist Ron Mueck. Mueck, Australian (born in 1958), started his career as a puppet maker for TV productions and other decorative; subsequently, his experiences lead towards his current style of realistic sculptures. "A Girl" is one of Mueck's pieces that was first exhibited in 2006 and is most known by its exploitation of scale and consistent detail. The piece itself represents a newborn baby girl at her first stretched and realization of the world as her environment – the moment captures vulnerability, reality and appreciation of the human body. The idea of scale and the theme of appreciation of the human body (the attitude of the youth) most influenced this next piece of mine. My piece is essentially a sample of head pieces sculptures which all carry the characteristic motif of being in plain white, with exception the bolded pacifiers. The overall aim of the piece is to portray a silenced population, cradled and pacified by the suffocating media; essentially, the burst of light from within each sculptures alludes towards the presence of intelligence, beauty and individuality held in all these beings yet bottled and suppressed by society and may foreshadow an explosion that sets them free from such hostage.



A PICTURE OF ME VIEWING A MIMIC OF DUCHAMP'S FOUNTAIN IN CENTRE GEORGES POMPIDOU



https://www.moma.org/learn/moma_learning/themes/dada/marcel-duchamp-and-the-readymade

<http://www.gallery.ca/en/see/collections/artist.php?iartistid=25104>

Exploring Scale

PROCESS JOURNAL

- 1) Prepare a mannequin head and wrap it with cling film and tape to create a non-stick platform.
- 2) Once secured, prepare the Fisch glue by mixing its powder with water until the consistency is similar to that of PVA glue.
- 3) Next tear off rough pieces of tissue paper and dip piece by piece into the Fisch glue then directly build the sculpture by placing layers of these paper on the mannequin head. Make sure to wait until the layer is dry before applying another layer.
- 4) Once the whole mannequin head is covered by at least 3 layers of these paper pieces, leave it to dry and harden.
- 5) With a cutting knife, cut through the middle of the head, creating two sections of front and back of head. This should ease the removal of the sculpture from the model.
- 6) Once the head pieces are removed from the model, reconstruct it to create once again a full head by the help of tape and an additional layer of Fisch glue and paper.
- 7) Make a base for these heads using cardboard measured to fit the hole below. Stick this cardboard piece using either glue gun or tape.
- 8) Paint the whole heads with white acrylic base.
- 9) Create needed holes (eyes and mouth) using pencil and cutting knife.
- 10) Finally, stick on the readymade pacifiers onto the mouth of the heads with the help of glue gun to finalize its position.

DUCHAMP'S INFLUENCE



I find Duchamp's 'Readymade' technique quite intriguing and has quite influenced this piece of mine. Duchamp introduced the art in readymade medium as, "An ordinary object [could be] elevated to the dignity of a work of art by the mere choice of an artist." (Duchamp)

Therefore the implementation of a readymade medium implies importance in its statement. In this project, pacifiers are implemented in the paper-mache head sculptures in allusion to pacified people and the power of society upon a person.



PROCESS PHOTOS BY ME