



Visual Arts
PP

Critical Investigation

Mental

INTRODUCTION



21/02/17

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Shawn Coss

Shawn Coss is a 33-year-old professional artist who currently art for the web comic and animated shorts of Cyanide and Happiness as well as telling his own original art work and a clothing line. His art style is quite 'dark and free' and not limited by the medium of creation: markers, ink on paper, pencil, and digital mediums. The majority of his work is skeletal or demonic in nature.

- complimented and brought to life with impressive command over form and tone! (shawncoart.com)

Hence, the reason why I chose this artist was because I wanted to explore the theme of birds and climate change/global warming, through the lens of a birds' psychological nature: mental disorders, mental pain. Shawn's art primarily looked at different mental disorders and sicknesses and put them a physical and visual form. Also Shawn chooses to represent his work raw and fully detaching from perfection allow it to be more rich and impactful.

According to Shawn Coss: "he feels 'the creepy and unsettling' and that what drew me to him even more because he doesn't just paint flowers and mountains, I want to look at art that was scary but the same time amazingly beautiful."



Artists Page :

On this page I looked at the background of the Artist; Shawn Coss and looked briefly at the general aesthetic, theme and motivation of his work. I also reproduced two of his works because I admired how he used the simplicity of black and white artwork which still carried volumes of interpretation. In my artwork I have always tried to draw away from black and white pieces because I feared the monochromatic nature of them and I had the perceived judgment that they wouldn't say much. But, artist like Shawn Coss inspire my work and explore the formal elements beyond hues. What I loved about his work was this sense of lightness and corruptness working hand in hand to evoke a certain emotion. I also loved how his work was consumed by darkness but still stood out.

Artist Page:-

On this Page I looked at the artist Vally Nomidou whose technique inspired me to create a wire armature bird mimicking the same style for my “Princess Mononoke” piece. Here I looked at the general theme of her work and what drives her to only do pieces in this style. The artist focuses on harnessing different paper and cardboard materials in order to create these fragile looking, degrading pieces of beauty. I was drawn to the artist because I admired the idea of using recycled objects to create art and that is essential to the main theme and basis of my work and the mindset of my school: UWC Thailand, which strives to be sustainable. I also reproduced one of her works in pencil so I could see how the artist develops her 3D ideas.

PRINCESS MONONOKE

INTRODUCTION - PRINCESS MONONOKE Vally Nomidou

Vally Nomidou is a Greek artist who makes life-size sculptures of human figures using only paper and cardboard. The interiors are a vertical and horizontal grid of cardboard to give support to the structure, while the outer “skin” layer is constructed from newspaper, paper towels, handmade paper, and other salvaged materials that have been cut, sewn and glued and manipulated for a realistic rendering of her subjects. It almost mimics paper mache and this very interesting medium is one of the reasons why I chose the artist. For my next piece I want to “make it 3-Dimensional” since the artist takes is really beautiful and her method is highly unconventional and unique which I like a lot.

When I start thinking of my next idea I imagine the bird that will sculpt to be rough and clumsy in terms of texture, which will be explained by the idea that I have for the piece. I think that the artist's technique will be fitting to my idea. (arttoday.com/?p=13669)

Artist
Reproduction



(vallynomidou.wordpress.com)



ART ANALYSIS

INITIAL RESPONSE

In this performance, Saburo used his body's momentum to break through many consecutive panels of paper which were stretched between pieces of wood. These were presented as if they were 'paintings' (artj.net). The visuals were devoted to kinematics of painting, the spiritualization of matter and interaction. See, (artjournal.com) So when I first saw this piece I was confused because it didn't look like my preconceptions and ideas of what art is. It didn't make any sense to me either, because from my eyes he just rammed himself through pieces of paper.



Passing Through ... 1993

FORMAL ELEMENTS

Within this abstract piece, Saburo merely assembles a series of panels with paper in a line to create his entire composition. The simplicity of his composition is really what drew me to his piece. I believe he wanted me to think on what the various raw canvases and his performance evoke within of visual aesthetics. I suppose the main formal elements were probably composition, balance, and style (of objects, form, texture, medium).

Meaning

PERSONAL
CULTURE

I believe the artist wanted the performance a statement i.e. something that goes beyond and could be interpreted beyond the explicit. He

chose to challenge the the particularity of performance and painting and to instead be simplified as an intricate combination of the two. The simplicity of his artistic philosophy is what attracted me to his work. Hence, I believe that in this piece, he artist wanted to symbolize a sense of freedom. Given the context of the Great Leap I believe that it is freedom to the newly formed idea pertinent to the post war atmosphere. But, I also see the symbol of the versatility of art/visual arts as a form of expression, which carries an element of beauty within it.



← The raw energy that he was in his performance would as greatly felt if he had done his piece on a 2-Dimensional plane. This reminds of what my art teacher told me: The medium of an art piece does have significant meaning and room for interpretation by the audience.

Art Analysis: Saburo Murakami:

<https://www.youtube.com/watch?v=EWctGeMMA>

Here I did an analysis of a performance art piece done by Saburo Murakami where I looked at the initial response I had to the piece as a first time viewer as well as the formal elements and meaning behind the composition of the piece. I even attempted to mimic the the movement he has when he emerged from the canvas in the medium of pencil. Comparatively I believe that performance art has this aspect that makes the art so real that can't be achieved on paper. This was critical work that attempted before doing my performance piece where I would enact a bird trapped in a bird cage, but I would be in a box as I was inspired by the mistreatment of animals in the Bangkok Chatuchak Market.

Art Analysis



03/11/16

INITIAL RESPONSE

When I first saw this piece, the first thing that stood out to me was the **TEXTURE**. I initially gave me thoughts especially on the bird's neck. It makes the bird look really realistic without having to be the **NICHE** detail of paintings of realist art. I could feel a sense of texture and pain in the bird. Something personal, but I couldn't make out what.

FORMAL ELEMENTS

In his piece, Eric Lacombe uses acrylic and glue and ink in order to achieve texture but also beautiful mixed media piece. I am hoping to be able to adapt this style but to also incorporate mixed ~~in~~ other mediums like ink and charcoal. The artist creates most texture where there are light tones and hues contributing to the look of texture in darkly toned areas. This is to draw attention more on focus areas of the bird to make it more visually appealing and maybe if carries more meaning than seen.

PERSONAL PERSPECTIVE

In my opinion, even in just looking at the eyes of the bird alongside the mouth, there is this sense of longing which is more of ~~unhappy~~ ^{unhappy} nature in a negative sense. One can hardly see the eye of ~~what~~ ^{what} if a wheel used facing towards something else above. This evokes our sense of loss and pain, which is further emphasized by the animal's exposed ribs. Maybe this could be ^{quite} ~~seen~~ ^{seen} ~~viewing~~ ^{viewing} that the bird is a symbol of representation of the mistreatment of animals or the pain endured by the birds in habitat lost from deforestation. Being displaced from their habitats/shows it ~~is~~ ^{is} ~~out~~ ^{out} in the sense of loss from zoo in the composition of the piece. When I begin my piece I will definitely merge texture, alongside meaningful consideration of tone and hue, and use of well-balanced varied media.



Artist Reproduction



I tried to apply his mixed media technique to the piece above of ink, pencil and marker. I think that charcoal works a lot better with ink as well pen (image of a hand to the left). In the following pages technique page after the brainstorming page. My initial hopes and aims are to use Eric Lacombe's glue and acrylic technique, alongside use of charcoal and ink. I am also considering using found material to create more depth and visual interest.

Art Analysis:-

Here, I did an analysis of a piece by Eric Lacombe where firstly looked at my first thoughts and ideas about the piece when I first saw the piece and what I viewed on the artist's use of the formal elements and their achievement of harmony and balance. I then went deeper into looking at the possible hidden meanings from a personal perspective. One of the reasons why I admired this artist and this piece in particular was due to the artist's use of texture which added more depth and realism. I even attempted to replicate the style of the piece because I wanted to get used to the looseness of the artist's technique as I have become so accustomed to being rigid and fixated on achieving realism.



Visual Arts
PP

Communication of ideas
and intentions

Trapped in your mind



31/11/16

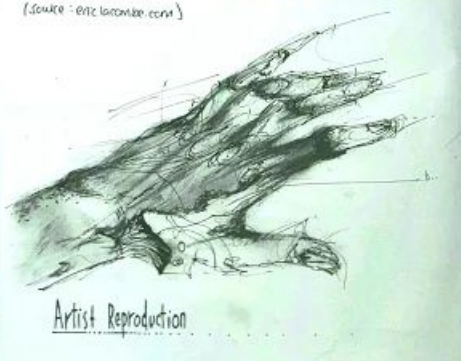
INTRODUCTION

Eric Lacombe... The Artist



Eric Lacombe (born 1968 in Lyon, France) is a graphic designer, digital artist and self-taught painter whose art pieces focus on melancholy, a negative and unavoidable feeling, which usually is accompanied by fear, anxiety and sadness. He investigates the most complex aspects of the human mind and transfigures the human body in the context of a plain, unadorned metaphysical scenery what I love about his work is that he works as a realist with slight 3-dimensional qualities, but allows the viewer to interpret the piece on their own, which makes his work all the more compelling and interesting. What I also found interesting about his work is his media. He mixes glue and acrylic to create beautiful textures and then also uses pen and oil to create more depth, usually that is.
(ericlacombe.com).

Lacombe has no characters, no masks, but humanity that breathes pain between the pleasure of being, whose there are not portraits but reproductions of hidden identities. (beautiful bizarre net). The artist's use of contrast in terms of "jump" juxtaposing light and dark pushes the viewer to require the narrative behind his piece. I chose him because I really liked his use of mixed media. He finds a way to balance and use different techniques and finish to achieve this in my next artwork.
(source - ericlacombe.com)



Artist Reproduction

Introduction Page:

This was this the Introduction page for my mixed media piece, where I explored the artist's use of mixing glue and acrylic paint in order to create texture and depth in his work. Moreover, the artist's use of tissue paper, ink and paint which worked so in balance was one of the reasons why I chose to look at Eric Lacombe as a source of inspiration. I was also drawn to his work because the artist achieve harmony and balance in his pieces in what seems to be a chaotic and messy use of medium. I wanted to mimic that method and technique in my work because I wanted to create balance but still use crazy and different mediums at the same time.

My Theme: Birds

Geometric Birds

Because my theme is birds I wanted to explore different ideas and techniques. So whilst browsing Pinterest I came across some geometric art which I thought it was pretty cool, so I tried it out with some birds and I happen to really like it.



Humming Bird

I like how you can still create depth and motion by using planes that are similar and at a particular angle. Geometric birds seem to be quite interesting and I've already got the different ideas I can look with this.



Cardinal Bird



Jasper

Looking at different artists will really help gain inspiration for ideas of how I can develop my theme.



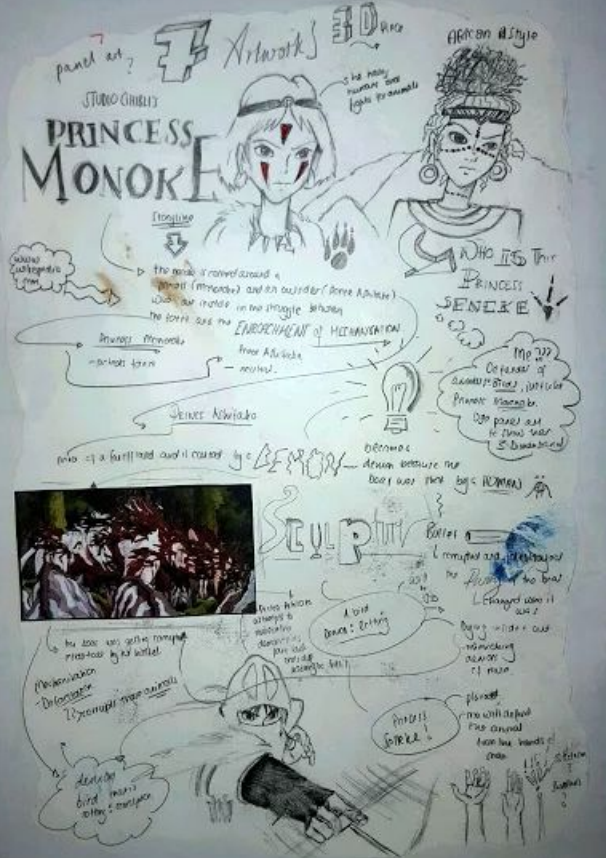
Wing

Brainstorm Pages:

This page illustrates the investigation of the initial ideas I had from combining the theme of birds with global warming and climate change. On each sketch and thought process I annotated my initial responses and thoughts on the idea and kept sketching so that I could further develop the ideas.



Brainstorm



Brainstorm Page:

On this page are examples of brainstorming processes that I had for two different pieces. The one on the left involved developing ideas and thought processes after being inspired from the Japanese Studio Ghibli production of "Princess Mononoke" of which I tried to look at the ideas of my own culture alongside mechanisation and climate change. The brainstorm on the right is for a 3D model of birds brain as I wanted to explore how climate change and global warming affects a bird mentally.

For both I would begin with one idea and branch out different links to it.



The Idea



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I think that the going to not cut the background to make features or lines not fall into a group background

The bird will be behaving like a bird or fly out outside the inside with the inside and outside. The outside being less subtle movement and behavior compared to the inside being more subtle than (character features) (open to interpretation)

create birds with various female characters

will be visible period

position from behind

Can be interpreted as bird with bird in woman's that just looks like a woman and woman

possible round items

may be material or hair

may be air and all things

Symbol

for pain

She will be trapped in a moment of time

will be trapped in her female form

line will be more in the and shape but

gesture

MOVEMENTS

ON CANVAS

Clara idea: watch animals from Cellulose Art

J. Schwin

Composition Page:

On these two pages, after formulating and finalising my ideas, I drew out what the piece was going to look like and made sure that I made sketches of even the smallest detail so that I wouldn't be confused in the actual process of creating my work. Looking at my idea before it was actually done helped me prepare and know what I was doing for this with no confusion when I started.

The Idea



03/11/16

long plan to make my figures in the end because I feel at least it will make it more compelling and interesting to the eye - if I think out the parts in back I feel it will be all the more detail and moving

In the actual part I plan to look at the parts with use not the hair a black white attempting the light and shadow technique here early but

I have chosen to make the human a puppet here because I feel at though it would add more meaning and depth to the piece -> the human is two birds puppet and not the other way around

I would like the talent if he had to have two general details details that will be the main focus perhaps if he plays they can be noticeable or rather part of the background in his piece he reached his personal work towards me but it also like as the idea of how man / the woman how they are animal, spiritual birds so the pieces appear: - a bird that front between me the woman AND - a human (man) who has between bird (animals)

Distraction Killing Animal Things

Climate Change

I've had to put silhouettes of parts on the fig which will make shadow reflecting the hand you won't see a bird (animals) as a result of light and good



Visual Arts PP

Skills, techniques and
processes

COLOUR VALUE

The Dress



The yellows and greens will be in the printed African design. The red will be the main part of the dress. The middle triangle of the second triangle is one of the other main hues. The variations of each hue represent each tone that will be in the dress as well.

I need to practise making a smoother opaque result without using little to no water. The still getting used to acrylics. I also noticed in painting the colours that the best results came with absolutely no use of water.

For the darker skin tone I began with burnt amber for the first hue. Then to muddy my own skin with all primary colours. To make the lighter tones I added white along with yellow. However it was quite difficult to make the white skin tone. But when my art teacher told me that it wasn't a lighter brown but pink, I used a bit of red to create the initial hue and the lighter tones.

Skin Tone



...White...

...Black...

TRANSCRIPTION

Servant clothing

Finding the exact hues and tones for the clothing worn by the maid and the man wasn't too difficult. The darkest hues came out the most smooth and opaque.



The sky

The colours for the sky were pretty good, but balancing some of the brightness from the sun and the darkness from the rainy weather. I think I would need to make a lighter shade of blue to add highlights to the range.

Colour studies 1 and 2:

On this page and the following page I did colour studies of all the colours that I was planning to use in my transcription piece of "The Singing Butler" by Jack Vettriano. It was meant to mimic the sense of freedom in the skies seen in birds but from the lense of African colonisation by the British and the feeling felt after independence.

VALUE SCALES



Here I painted the same colour as before that will be in the transcription but this time I blended them to form value scales.

They are definitely more smooth than my mixtures before but I would like to work on making them more opaque. I don't like seeing the brush strokes.

The skin tones were definitely more easier to reproduce having prior practise working them.



I do however like these tones and hues much more than the previous ones. Practising how to paint acrylics really helps you understand the medium better.

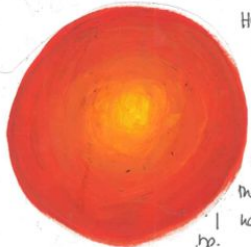
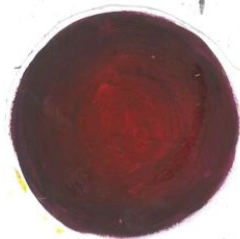
I would have used the 2nd skin tone to be more light at the bottom.

In these value scales I use absolutely no water. The only time I place the paintbrush near the cup of water was when I change colours. Of which as soon as I did I would wipe the brush on a cloth. I prefer acrylics to be very thick and I really like the way they came out.



I also noticed that in blending, it was more easier to do with the darker colours. I'm more satisfied with their result because they look like a smooth gradual gradient, this being the blue, grey and red. With the other value scales weren't as gradual and I would like to improve on that.

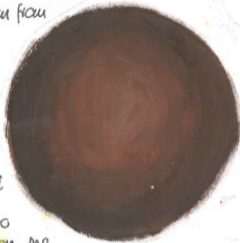
SPHERE VALUES



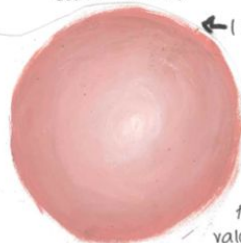
Here I did value scales but on a spherical form so that I could see how it looks like on a more 3-dimensional form.

Here I managed to make the acrylics as opaque as I have been desiring it to be.

I also really like how the first skin tone because you see the transition from light to dark, but the centre isn't too light, which I like. I don't like when the centre is a cream colour, so this one is the most close to what I envision the final piece will be like.



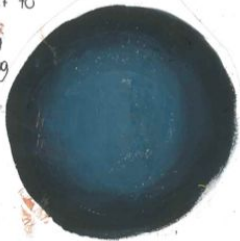
Practise has allowed me to not only get the right texture but the right colour as well.



← I really like how this skin tone came out. It definitely has the amount of lightness it needed in the previous value scales.

But I would like it to be a shade more lighter.

I'm still finding it a bit difficult to blend the colours but it's becoming less and less challenging with more practise.



TRANSCRIPTION

FURTHER VALUES



Further investigating the acrylics

my art teacher advised that should start with the lighter colours and then go dark. In doing

the darker skin tone I found this method to be quite challenging and felt my method was much more easy and quick. But his advice



did work in painting the lighter skin tone, which I

like way better than my previous attempts. They still have a hint of red, but brown as well, which makes them a bit more realistic. Looking back I realise that my attempts at the higher skin tone were actually really pink and did not look very realistic.

I, especially like this skin tone here ↓

because all the hues and tones

have blended in nicely, I realise now I

highlighted and the darker parts and it had the smooth texture that is opaque

that acrylics are known for. It also actually looks as the skin tone of a white person which was the ultimate goal.



In my last darker tone studies I did use the colour brown and I got but the colours didn't seem to blend as well as before. Partly because I didn't work in my normal way of going from dark to light, but also because some of the hues were a bit too pale.

TRANSCRIPTION

The Technique

Jenny Saville



In looking for a technique that I could adapt in my piece, my teachers told me about Jenny Saville and her texture she has in her oil paintings.

Jenny Saville is a contemporary British painter who is drawn to the endless aesthetic and forms possibilities of the materiality of the human body. She makes a highly textural and dynamic impression of surface and mass in her monumental paintings. I chose her because her work has



a degree of realism but tries to add more depth through texture and form. She balances her pieces by adding hues for from the background or the person's hair or clothes because it makes it more interesting and more powerful.

2)

I wanted to mimic the artistic style of Jenny Saville because I love how loose it is and I wanted to practice using the mix.

If I make my first strokes bold and realistic it will take away from the meaning and make it boring. I want my piece to be real but to stand out as well. I want to branch out from hyper-realism and be more raw in my art.

I really like the texture in the neck and the subtle tones of skin.

I really like how I did the lips. They look real because they have a texture that I don't like. I don't like the color of the lips.

I don't like the color of the lips.

Color palette

To make the tone I started with the 5 primary colors and mixed them to make brown.

I used Turquoise to brown and the paint and more it does to use.

To my brown I added white to make it lighter. I used the skin tone that I wanted.

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Technique - Acrylic + Glue 11/12/16



For most of his work, Eric Lacombe mixes glue and acrylic in order to create texture and visual interest. On this page I attempt to do so with the colors black, burnt umber and white. I was a bit unsure as to how the process would work because we write just over the materials he used and not the approach. So, what I did, is that I mixed the glue in with the paint whilst painting and used no water at all because I thought it would affect the consistency and appearance of the glue with the paint. I like the texture and patterns that I achieve with the mixture,

but I would love to incorporate more mediums to further enhance my idea.

To the left, I attempted to reproduce one of his paintings. In terms of how my resolution is limited, but I did focus on the use of texture and depth and given that this was a rough sketch painting I believe I will be able

to work with the medium better when I begin my actual piece. I also realized that ink and pen don't work great on canvas and water leaves a bluish tint which I don't like. meaning I will need to research what I will use for the woman inside the bird's eye



On these two pages I did technique tests where on the image on the left I mixed acrylic paint and glue to achieve texture (mimicked from the artist, Eric Lacombe) but it only made the work look shiny. And on the left I used a mixture of glue, plaster and acrylic which just absorbed the colour of the acrylic without changing it and when I applied on the paper it was very thick and layered. These techniques were applied to my mixed media piece entitled "A Plastic Ocean".

Technique - Acrylic + Glue + Plaster 11/12/16



Before beginning work on my piece I wanted to test out the paint again in order to get more texture as the previous attempt was too flat. So upon advice from my art teacher I mixed my acrylic and glue mixture with some

plaster powder. It absorbed the colour and did not change the hue but made the paint more thick and textured and when I dried it here it dried quite quickly. In looking at the results I really like 1 and 3 on the left in comparison to 2. They are more layered

and textured and I really love form that was created when I painted. This was because I had put just a little more plaster powder than I did in the 2. (I put more on the paint brush). I also noticed that without the glue the mixture was very weak.

As seen in 1 some of it began to crack so what my teacher and I discovered by chance was that the paint would hold together longer and better visually once it was mixed with glue.

I plan to apply this textured paint mainly in the background and in the rim of the gas mask, which will be gold. I want my artwork to achieve more depth and realism that is aesthetically pleasing but not over-detailed like boring realistic paintings. In my piece I also hope to use the medium of:

- tissue paper
- plastic bottle caps
- collage
- newspaper
- cast material



Technique

01/02/17

Materials I need

- | Materials I need | Access |
|---------------------------|--------|
| • Cardboard | ✓ |
| • Paper | ✓ |
| • Wire | ✓ |
| • Paper towels | ? |
| • Newspaper | ✓ |
| • Handmade paper | ? |
| • PVA - Polyvinyl alcohol | ? |
| • White wood glue | ~ |

Wire armature practice

In order to practice the wire armature I did a study of an almost 2-dimensional bird. It was difficult to manipulate the different shapes and forms of the bird cause it was so tiny and I was using my fingers. I tried to use the cutting tools but the wire was too small to work with BUT I do like how the bird came out.



WIRE ARMATURE



Reflection

I like the shape of the bird but I don't like how the feet/ talons came out. The thing with with the small wire is that it hard to manipulate especially since the cutting tools are big and I can only use my hands. But I do think that using my hands was better because I could feel and hunt with the form I wanted.

... Inside the bird consisted of newspaper, tissue paper, cardboard

Bird OUTER PART

On the inside of the bird I know that I was going to make a wire armature but to mimic really animals techniques I did wanted to use paper no mechanical advice (yet) to make the bodies of the bird more strong. My art teacher had told me of a technique of shredding newspaper, making it into pulp, blending it and then mixing it with glue for the outer part of the paper birds. But I wanted to first try out Mondrian's paper mache technique.



PLACARDS

The placards I thought should be made out of cardboard but this came out very messy and I didn't feel clean at all using art teacher glue. But card which I liked even more because it looked really better but because it was harder, it took a lot more time to cut the pieces.

Technique:

On this page I attempted to portray the processes I went through in order to achieve my "Princess Mononoke" piece. I included the the pieces which I used to sculpt the bird which included a mixture of shredded and blended newspaper and glue. I also put pieces of the materials I used to fill up the bodice of the bird: newspaper, tissue paper, cardboard. Moreover, I included a wire armature mock study so that I would get a general gist of how I would form the shapes of the bird given that I was going to only be working from image. I had also practiced placard art on cardboard and then the board of the back of a sketchbook which is seen here. Each practice helped me know how I was going to do the actual piece.

Technique

05/01/17

I



← It was really difficult to carve out the shape of the feet which I was following the video because it was my first. I kept cutting myself because I was applying too much force and the technique was harder than I expected. So in my first attempt at printing the result wasn't too good.



I got better-ish by attempt 2 but it wasn't as good as I hoped so I will practice more.



← This was the best one - used less printing points, - printed more on paper



Attempt 1



Attempt 3



Linda Gate Studio Designs - Linda does pre-making as a form of relief in her life, which happens to also be her job. I looked at her work and technique in tutorial videos so that I could better improve my technique and fully understand what I was doing which I attempted in the 2nd



Technique page -> NEXT PAGE: She achieves so much detail and experienced matter in her work but this also comes by the fact that she uses a very soft linocut block called softstone which is really dense and holds amazing lines and wears up nicely without warping, and is very durable, unfortunately I don't have this but will attempt her style



Technique:

On this page I did mini prep studies of how to do linocut pieces and attempted to make prints of them as it was my first tie. I had followed YouTube tutorials online and worked by "trial and error" in the process so that I could really understand the medium and I had to switch my brains thinking of dark and light and the print would come out.

II

Technique

05/01/17



After doing a second technique attempt I realized that I had cut out the parts which I didn't want to be seen in the final print. Also I had to make sure I made deep cuts in the uninked parts so that paint wouldn't go there and so that the print would come out better. I learnt this after watching many tutorials on linocut.



I realized that the flower I want and the rest time I took in the cutting, the less I cut myself and the better it would come out. In this one I got used to the movement, the needed amount of pressure and the angle I would use to not smudge and not be abrupt and jagged like in my first attempt.

I also realized that the rolling out of paint and the actual printing process is very important. Because I just used my fingers and printed the paper on the cut-outs it didn't come out as well. I need to use the rolling machine for printing.

Key:-
 * = Best results
 / = Best amount of paint.

Process.....

01/02/17

① When working on my bird I first made the abdomen/body by using the wrap pieces which were in supply in the art room. I then attached the head and first markings of the wings. To make sure I was making an actual bird I looked at many images of a 'dove' specifically in different angles, so that what I was sculpting was accurately.



② Next I wanted to start putting in the road board backing on the inside over outside of the bird of course I held together with masking tape. I filled the inside of the abdomen and the head.

③ Refining back, the difficult part about sculpting a bird was that I was making a 3-D figure from 2-D images. I really wish I had an actual bird or a model of a bird to work from so my sculpting wasn't just me making assumptions of what a bird should look like. But that was my 2nd attempt in bird sculpting. I think I did a good job.



④ Whilst filling in the abdomen and the head, I used newspaper, tissue paper, handmade paper and masking tape to hold it together. I filled up the body so that I had a foundation to model on and also so that whatever I modelled on top would not collapse in wood in the sculpting process.

⑤ After sculpting the body, I began to work on the wings. I didn't want the feathers to be highly accurate because I would just sculpt over it so I made them as simple as possible so that I would have a foundation to build over. I really like the way it came out.



⑥ I then began to put more road board and masking tape on the back of the bird. Most of the pieces I made was really 'frial and raw' and the learning of them. When I began the sculpting process

I tried to do my paper mache technique but it was holding poorly well and needs to be fixed very rigid. So I tried changing the water to flour ratio but it just ended up being powdery and weird. (I think it was) also because I used no flour instead of regular baking flour which won't swell up in the water. So for the sculpting piece I did my teacher's suggestion

→ P.T.O



Process Page:

Here is the step by step process I took in doing my my 3D sculpture piece inspired by the Japanese animation "Princess Mononoke". I took photographs on my phone whilst I was doing the piece and each time I would mix or make anything needed. I then printed the images in the same size and format and then stuck them in my portfolio each time I made a progression in my painting.

Process.....

① Gaining the materials for my sculpting material. My teacher gave me this mesh locking screen that I would use to drain out the water.



② In the placed process, I must say that the drawing part was fairly easy but the carving was quite difficult, especially with pencil lines on the back of little details in the hair which I wanted to show.

③ I first shredded up pieces of newspaper into small pieces and then I put them in a large bowl. I then added water to it so that newspaper would become pulpy and be easier to blend. It would sit for 15 mins or so.



④ At first I had made all the birds go in a line but then later I knew it would make more sense if they went towards the boat.

⑤ I then would take large handfuls of the newspaper and put it in the blender. I added more water, and then began blending. I would blend until the mixture had no more newspaper pieces. I then would put that on the sticky thing (step 1) and repeat the same process until all the newspaper finished.



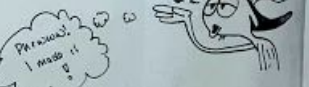
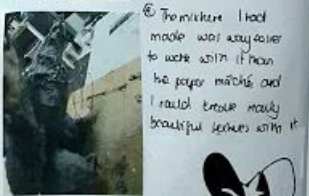
⑥ When I finished sculpting the bird I realised that the mixture was too muddy and used to do both sides to avoid the back and placed the bird in the bowl and waited because when I was tried to make the bird around and sculpt it upright, pieces kept falling.

⑦ I then put the mixture in another bowl and added a LOT of glue into the bowl. I then mixed the two with my hands until it reached the same consistency.



⑧ The mixture I had made was way easier to work with than the paper mache and I could create really beautiful feathers with it.

⑨ I needed to mix it the mixture I would just use the mesh thing to drain out the newspaper of my mixture.



Princess I made it



Visual Arts
PP

Reviewing, refining and
reflecting

Reflection

The funny thing about this piece is, when I had finished it and came back to school the following Monday I saw that it was developing this pinhole white mold and at first I was disgusted but I realized that my piece was speaking for itself. In the film



what the spirit animal of god was like with me (representation of corruption) it was digging from the inside out, destroying in ways and means what my piece was doing without me. The funny thing was I was actually wondering how so I could enhance the moulding effect and the environment just did it for me, for which was pretty cool.



Reflecting back I really like how every element in the piece just seemed to fall into place. I can remember when I was spray painting the hands I accidentally one of the colours on the board and it created this shadow and I just loved it so I put more. This piece really worked on my mind to just let the piece flow as my thoughts and feelings went and I think that made it all the more compelling and impactful: unexpected: no working in the dark.



Personally, I think that I would have used Princess Senko's arms to be a bit smaller in terms of proportion and her legs a bit bigger, but that was heavily noticeable. I also would have liked the bird to be a bit smaller because I did not anticipate how much space it would take up or the fact that I need a ruler and now I'm stuck for the Princess Senko. Also because I used primer coats



to paint Princess Senko the legs and the hands were as smooth and clean as I had hoped they would have been. I believe that if I had used watercolour that might have been more successful, but overall I loved my piece as much as I loved the movie.

THE END

Reflection:

On these two pages are examples of how I reflected on my piece of "Princess Mononoke" (on the left) and "A Plastic Ocean" (on the right). Both demonstrated how I felt about the pieces in the end and how I could have improved and made the pieces even better. The reflection on the right actually goes further and analyses my piece for microscopically.

Reflection

30/03/15

Initial Response

At first glance it doesn't really come off as a bird but I think that was main point because the meaning was really in the message which is primarily seen in the woman as well as the images which are in the background and the plastic bottle gas mask breathing tubes. When I first looked at the piece once it was done my eyes were first drawn to the woman just because of colour of the appearance (the nakedness), and the emotion the person looked: pain, as that was reflective of the bird's state.

Formal Elements

This piece is a mixed media piece which includes: the medium, acrylic paint, glue, paper, tissue, collage, plastic bottle caps, cut material, newspaper, and acrylic resin. All of those were merged together to create the piece.



From the lens of the formal elements I believe that I could have put a few more pictures within the background to add a bit more balance to the piece, but I also wish had more neutral colors to put in the gas mask because I mixed in infrared reds which fill in the space and to have the colour of the newspaper seen. I like that there aren't too many bird elements but I do wish that the bird head actually looked more like a bird head so that message would be more clear. This would mean that I would have to put a synopsis or rational beside the piece so that viewers would not be completely lost, but I do believe that the other elements of the piece do help to a certain extent.

Reflecting back on my work, I think that given that this was my first mixed media work a lot of the objects were experimental I did a really good especially in terms of not so detailed oriented as in my previous work but overall saying what I feel in terms of the subject. I hope that in my future pieces I will be able to create work that doesn't only to me but has something to relate to my personal life and emotion.

So far my work has been a reflection of how I feel about external issues around me: Birds within the context of climate change and global warming. I now want the rest of my work to be a reflection of myself internally as an individual. I need this as it may be work I have done been being through a global context is still of personal relevance towards me.



Reflection

The main idea behind my piece was make people open their eyes (the world). The problem with the world is that people aren't able to see the obvious because as humans, we are so easily blinded by greed, the economy, lust, materialism, money and development and that makes people not see how they are hurting what's around them => => => The environment, because it would be inconvenient to halt greed and lust for money. So, the piece is in black and white, to not distract people from seeing the problem: Deforestation. This deforestation being focused on the Amazonian rainforest which has caused habitat loss, reduced biodiversity and species endangerment. Hence, the bird is so big because it not only represents all birds and the red macaw species, but it's also a symbol for the Amazonian rain forest.



I wanted to show that the pain that the birds and all the animals go through from deforestation and all the other effects of it, is the same pain endured by the rainforest. It goes beyond just habitat displacement but pollution, etc. My position has grown so much over time I look at it as a class.

I always thought to bring change you have change laws and free people, but really as I reflect on the ecology is mindsets and mental models which can be affected by awareness. I can carry out change in being an environmentalist by making people more aware with my art. I remember whilst I was painting I felt so happy because I was combining two things I love: art and the environment. Finding my voice in art has been really difficult because I'm no Picasso who did crazy cool stuff with Cubism, nor am I like Leonardo da Vinci whose brain literally revealed the Golden Ratio. I'm not that cool, I'm just a pretty "normal" teenager and to become this spontaneous bubbly personified person of a hot artist is something I might not do because I just want to write and love and love.

Reflection and Review Page:

Here I looked at the result of my planning, brainstorming and practical work for my Amazonian bird piece. I reflected on what I felt about the final piece and what I believe could still be improved.

Reflection

Reflecting back on my piece I think my main problem was that in the end all I did was draw a pretty bird. In my whole art life I have struggled with finding a voice for myself and what I want to say and portray in my work. It has been especially hard for me because in my previous school I was just drilled into learning how to paint and draw still objects. So I've grown up with this innate desire for perfection in medium. I just want to draw real things and because of that I have really struggled with finding meaning and depth in my work, because it's really hard for me to be creatively and imaginatively portray what I feel in art, which is hard because that's what art is supposed to allow you to do: Express.

My initial hope for the piece was for the strength and purity and ironic simplicity of the medium to be translated into the conclusion that the bird carried. Now that I think about it just seems really boring, boring as it bears no real meaning. I think that in me, I just wanted to perfect my pencil skills, which I did. There never dawned on anything so realistic and detailed to date, and I'm proud of that. But, I have a new obstacle to cross in my watercolor as an artist.

My next goal as an art student and an artist is to now capture true emotion, my search in my art. I need to be able to show true meaning and depth through utilizing my skills in the formal elements. My bottle is no longer with tone, line, shape or proportion but with myself and my ability to imagine and think in a more creative but meaningful manner. I need to take risks. Before my risks were making but now it's meaning. I have been experimenting different colors and forms and techniques I could take with them. Hopefully each will make me grow, even through every mistake and failure.

Reflection Page:

On this page I look at back on my pencil piece of an eagle and talked about how I felt about the piece formally and how I could improve and grow as an artist in terms of evoking a message and meaning that is relevant and important to me: My artistic voice.