Pearson

GCE A Level Advanced Art and Design

Graphic Communication
Component 1

Total Mark 51 (44**+PS**7)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	11	11	11	11	7
Performance Level	4	4	4	4	3
				Total out of 90	51

Pearson

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Diverse Skillful Contextual references inspire creativity			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Imaginative Informed			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Consistent control over the formal elements Coherent			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 11
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT Effective Satisfies creative intent			CONFIDENT AND ASSURED			EXCEPTIONAL			
																			Total mark: 44

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/ A03/AO4) Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1): 7
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study Description not explanation Signs of understanding Developing and broadening use of written language			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			

Examiner commentary

The submission effectively communicates the candidate's engaged and informed journey in Graphic Communication through a number of shorter design projects, for instance, into packaging design, which then develop purposefully into imaginative creative explorations in album cover and music festival poster illustration, followed by protest work based on racial discrimination issues, which are clearly personal to the candidate. Outcomes such as the t-shirts and poster designs, demonstrate a consistent control of formal elements but have yet to demonstrate the comprehensive control of Performance Level 5, Confident and Assured Ability. This submission is therefore best described as being firmly within Performance Level 4, Competent and Consistent, across all four Assessment Objectives.

AO1: The candidate shows a creative Journey that is purposeful from the outset and explores diverse Graphical canons with imagination. Contextual references inspire the candidate's creative development, and there is evidence of some perceptive, though not in-depth critical analysis of contextual sources.

AO2: This candidate consistently engages with review through annotation of diverse explorations, with imaginative responses to a range of graphic designers' work but is yet to show genuine critical perception to move the candidate into the Confident and Assured level.



Examiner commentary continued

AO3: This candidate shows consistent control of the formal elements, and as the submission evolves, visual language is skilfully used to express imaginative work that explores how graphic design can communicate complex issues. There is coherent and informed critique of progress evidenced in annotations and in the way the ideas are moved forward, but without the level of assurance in refinement of ideas to move the candidate to the Confident and Assured level.

AO4: This purposeful and imaginative journey leads to effective realisations which do realise some aims. The candidate has achieved consistent levels of achievement in their realisation of personal and thought-provoking work that moves beyond the merely technical and descriptive to consistently address diverse issues in Graphic Communication.

Personal Study: This personal study consistently informs the practical exploration, in this case addressing social issues of race equality, and there is a clear demonstration of intention to study how designers communicate change and protest, with a broadening use of written language expressing an emerging critical understanding. There is a tendency to describe the way artists achieve their intentions rather than explain them in this study, which places it in a level below the practical work, as Performance Level 3, Emerging Competent.



Pearson

[redacted]

COMPONENT 1:

PERSONAL INVESTIGATION

[redacted]

CHANGE & STABILITY

branding

/'branding/

noun

the promotion of a particular product or company by means of advertising and distinctive design.

- Stigmatizing
- Identifying
- Tagging
- Marking
- Labelling
- Trademarking
- Imprinting
- Stamping

BRANDING

LOGOS

Emblem Logo

Combination mark

Abstract mark

Wordmark

Wordmark

Mascot Logo

Pictorial mark

PACKAGING

Bags

Boxes

Cartons

Bottles

Perfume

Beaver Town Ale



Beginning life as a series of experimental homebrews in founder Logan Plant's kitchen in 2011, they're now iconic Neck Oil Session IPA and Gamma Ray APA are now among the most recognisable beers in the UK. With their eye-catching can art, barrel-ageing projects and microbrewery at Tottenham Hotspur's stadium, Beavertown are the masters of capturing imaginations and pushing craft beer's boundaries.

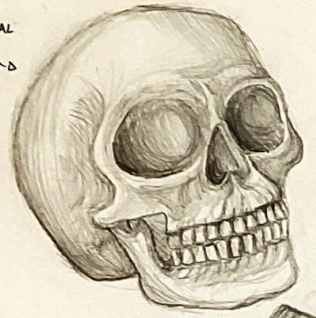
The dystopian comic book style art presented to brand and establish the ambiance of the ale. I chose Beavertown because of its versatile nature with visual motifs throughout each can's art; such as the white scull, predominant colouring, and references to extraterrestrial virtues. I believe that presenting these pieces individually can create effective pieces of artworks and allow viewers to attach to the artistic style of each can.

Sketches

POSCA



TONAL





CALLIGRAPHY PEN



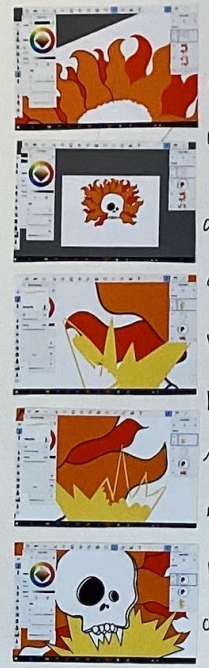
TONAL

POSCA

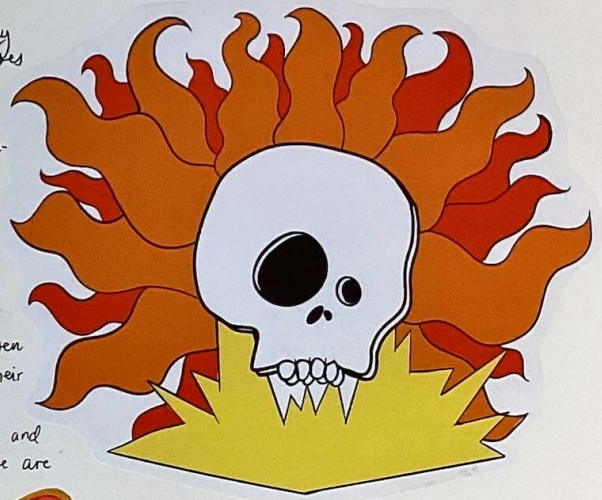


This page indicates my concept sketches, as well as media try-outs and what I did to make progress in the first artist of this project.

I started by creating sketches of my own version of some of Bearer Town's visual motifs. I started by using an HB pencil, I made one using POSCA pens, one using a calligraphy pen, and two using tonal pencils; 3B, 4B, 7B. I enjoyed this pages experiment as it helped me gain perspective on how certain features harmonise with other concept designs.



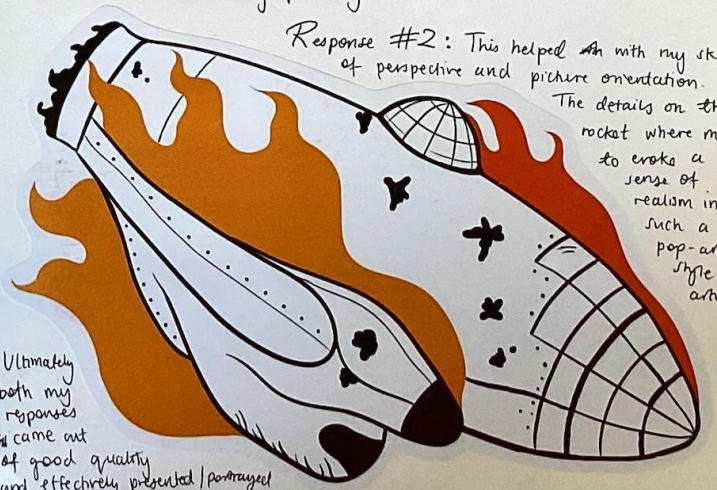
These are my digital responses which I made using the software 'Sketchbook' I decided to add my own creative spin on Bearer Town's visual motifs that they often presented on their packaging. My first response and second response are made to be linked in both colour schemes, and style.



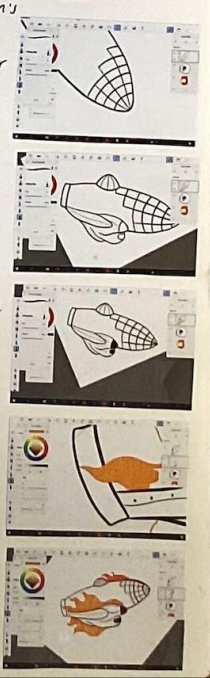
Responses

Response #1: This features a sculpt (which is ~~their own~~ Bearer Town's visual mascot) being illuminated by the fire. I tried to ~~make~~ convey the comic-book, skater style often presented as graffiti, therefor I strived for imperfections in the piece. After scanning my concept sketches in, I started by building colour, and blocking the shapes out. The most challenging aspect was the tedious line art which had to be done very precisely.

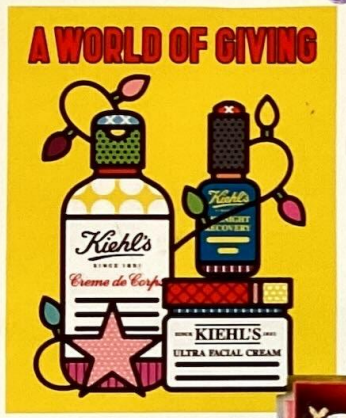
Response #2: This helped ~~An~~ with my skills of perspective and picture orientation. The details on the rocket where made to evoke a sense of realism in such a pop-art style artist.



Ultimately both my responses came out of good quality and effectively presented / portrayed the artists vision.



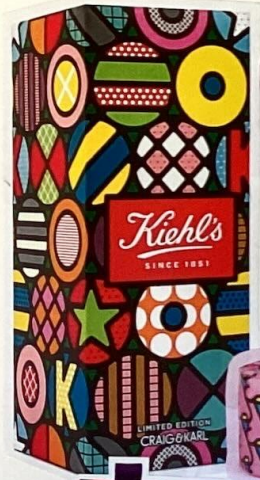
Kiehl's Craig & Karl





Each season, Kiehl's works with an artist to create an exclusive collaborative collection to celebrate both its New York heritage and the holiday season. For Craig & Karl, "creating artwork that embodied the holiday spirit using circular forms to allude to Christmas decorations ensured a positive spectator response". Additionally, the circular imagery reads as iconic New York treats such as doughnuts and bagels.



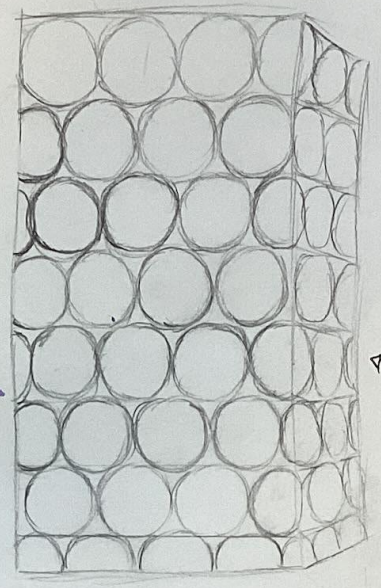


When exploring their artwork, I saw running ritual motifs that created a strong sense of positive, festive recognition that creates critical acclaim towards their products, and allows spectators to understand the messaging that is involved through their work.





Kiehl's Craig & Karl predominantly explores a crisp-clean pattern aesthetic which revolves around the repetitive pattern that dominates in their art.

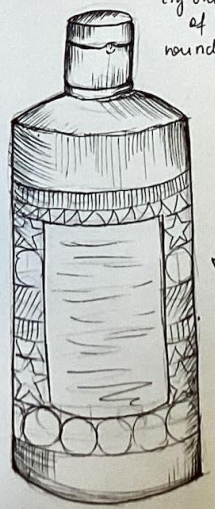


Concept Sketches

For my first sketch, I wanted to create a traditional Kiehl's product. By mirroring the artist's work, I could make my own version which resembled the nature of the original piece. By using felt-tips, I noticed that I could promote the products vibrant nature.

For my second, I wanted to elicit the design onto a different format of a packaging, I wanted to try out the nature of a flatter, rounder product.





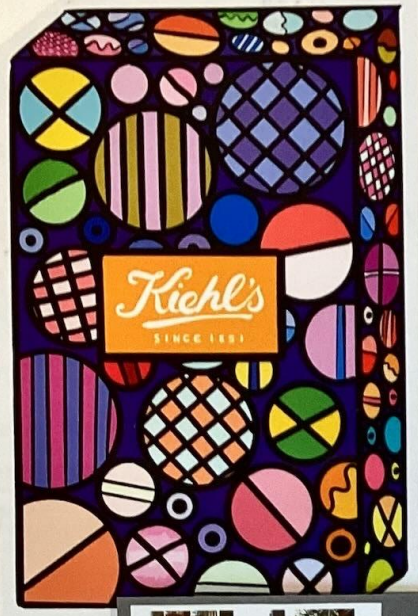
For my third concept sketch, I wanted to ritualise my plans as to what I wanted to do with my responses.

Here, I would like to take photographs of a normal bottle, and later digitally put my Kiehl's response on the product.



For my responses for Kiehl's, I decided to create a digital 2D response, as well as a version of a Kiehl's product. Here I document my process.

Responses...



My first res... a produc... visual mo... and de... rendi... own pie... it wo... next... purple...

For my second response, I created a imitation of what a 3D product would look like. I made this to elicit a realist concept of the company's product. I think it worked well at the perspective, however. Similar to my first response, I would make the colours lighter.



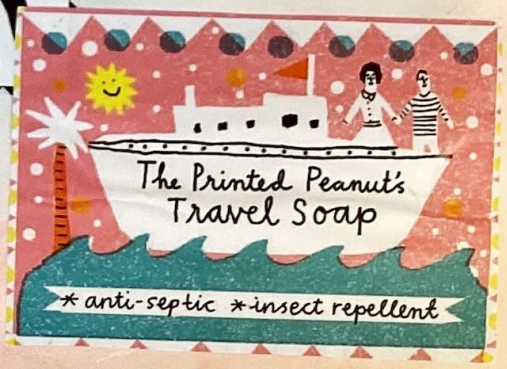


The Printed Peanut



The Printed Peanut is a one-woman operation based in Yorkshire. All products are made in the U.K and use eco-friendly materials wherever possible. Every card comes in a biodegradable cellos packet. The company started in 2012 whilst working in a stationary store in Canada.

I chose 'The Printed Peanut' because of its nuanced art style the artist ~~does~~ ~~with~~ elicits using both digital, and manual techniques. The youthful ambiance is also a projection of the product's abstractness, this allows for a greater attraction to the spectator. The asset of the brand's success is the demographic it targets; young females, which ~~makes the~~ creates the appeal.





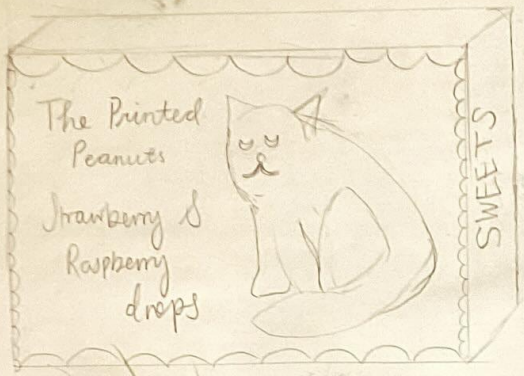






Certain features of 'The Printed Peanut' create a look of paper cut outs approach, The imperfection of the nature of the pieces where made to evoke the childish ambiance of the company's signature style. The patterns and line art are made to ~~create~~ mirror the soap inside e.g. having horizontal lines on the elephant that correlates with the soap's benefit with fine lines & wrinkles. Other aspects such as the presence ~~with~~ of ~~to~~ vibrant colours are made to elicit a positive response for the spectator.

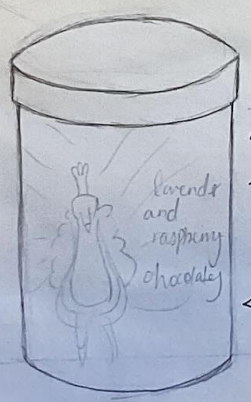
Concept Sketches







I decided to sketch out a peacock, and a red panda as a way of including the animal aesthetic in my final pieces.



Here I included a sketch of the final packaging + its design

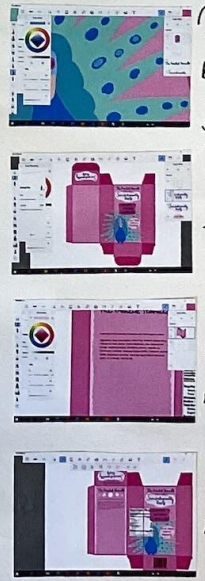
These are my concept sketches for my future digital response. I used colouring pencils and paper cut-outs to try and imitate the style and vibrancy of The Printed Peanuts's style. I firstly decided to sketch out my own version of a soap packaging - I did this to try and conceptualise and break down the artist's way of functioning. The paper cut-outs were made to create a manual version of what will actually be effective when going towards doing my digital response.

RESPONSE



This is my 2D rendition of the Printed Peanuts product. I chose to create a digital 2D piece as a way of reinforcing the concept I'd like to explore with this company's artwork.

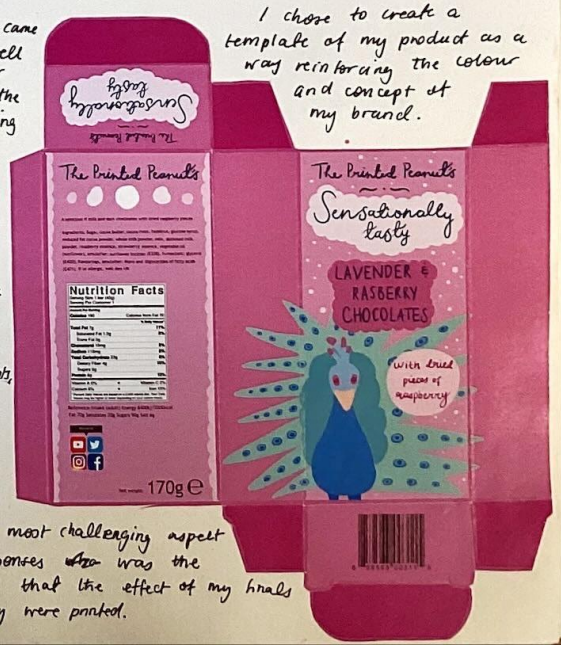




I believe that this came out exceptionally well because of my clear planning involving the sketching and colouring of the animals on my previous page

This is my template of the packaging I'd like my product to be presented in. I made sure to include the ingredients, nutrition facts, barcode, net weight + social media links.

I chose to create a template of my product as a way reinforcing the colour and concept of my brand.



I think that the most challenging aspect of both these responses was the colour, as I knew that the effect of my finals was going to be very different after they were printed.



"We want our work to contribute to the well-being of society - this begins with the raw ingredients we buy"

Harvest Moon guarantees this philosophy to align with their consumers on the quality of their products and the legitimacy of where their commodity comes from. "The remaining profit goes towards developing new products + donations".











Juices, yoghurts, alternative dairy products + more



I chose Harvest Moon because of their bonafide aesthetic which reflects the time of their making as well as the place of the company's origination. The colours play well to complement each other.

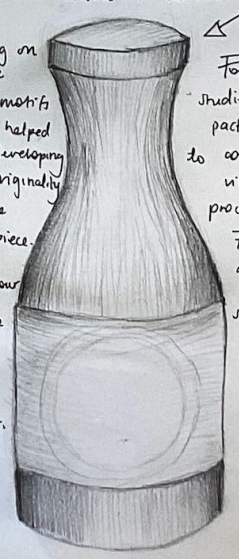
Florian, the founder of Harvest Moon, travelled to South Africa when he was a student. One of the many places he visited was Bulunga - with little incentive as to what insight he would gain from his trip. Meeting a local in Bulunga who had a dream of opening up a hotel that'd be run by the local community who didn't get the privilege of education. Through time, the local managed to build his dream which ultimately inspired Florian with the idea of a commercial enterprise with a social mission - through this he founded Harvest Moon.

Harvest Moon

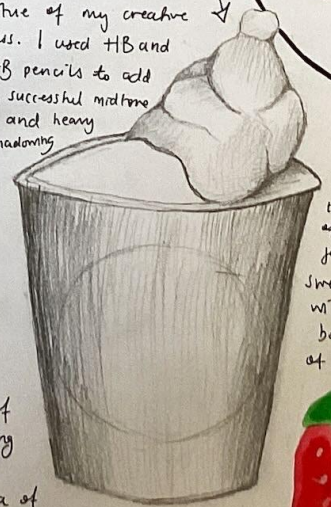
SKETCHES

This is my Harvest Moon concept sketches page. Here I'll be sharing my creative process on how I'll progress into the next part of this project. I'll also justify the experiments I made which will help me with my response.

These are my ~~ton~~ watercolour beanies. I believe that focusing on single visual motifs have helped with developing the originality of the final piece. I used watercolour and gouache as well as felt-tip and fineliner.



For my tonal observational studies, I decided to imitate packaging which allowed me to conceptualise the entire virtue of my creative process. I used HB and 7B pencils to add a successful midtone and heavy shadowing



HARVEST MOON

STRAWBERRY

Vegan jelly sweets with yoghurt bits

Here I presented the nature of the jelly sweets which will be in the bottle and parts of my packaging







I used fineliner, gouache and coloured pencil.

I also created my own version of the logo to help with realising the way I'll present my final product later on. As my area of focus is sweets + chocolates, I decided to create vegan sweets with yoghurt bits to reflect on the sustainable nature of Harvest Moon's company and adverse their alternative nature.

Paper Cut-outs

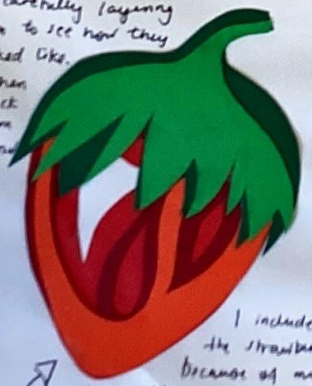
These are my paper cut outs as responses to my final. I decided to my cut outs as an attempt of conveying the vibrancy of the pops of colourant.

Overally, I enjoyed the process of the paper cut-outs because I was able to conceptualise my initial ideas which revolved around the effectivity of the colourant. The process became very nurturing because of the array of card I was able to use in order to bring my sketches into reality. I started by cutting out overall shapes and carefully layering them to see how they looked like. I then stuck them together.



My second cut-out was the bottle, this was the packaging that I made a floral drawing of in my previous page. The strawberry sweets would go inside and the colours I chose were done to translate the effectivity of the bottle.





I included the strawberry because of my day media experiments in the previous page, this way it created a base for all of my cut-outs as I realised how to do this effectively.

ZENDO



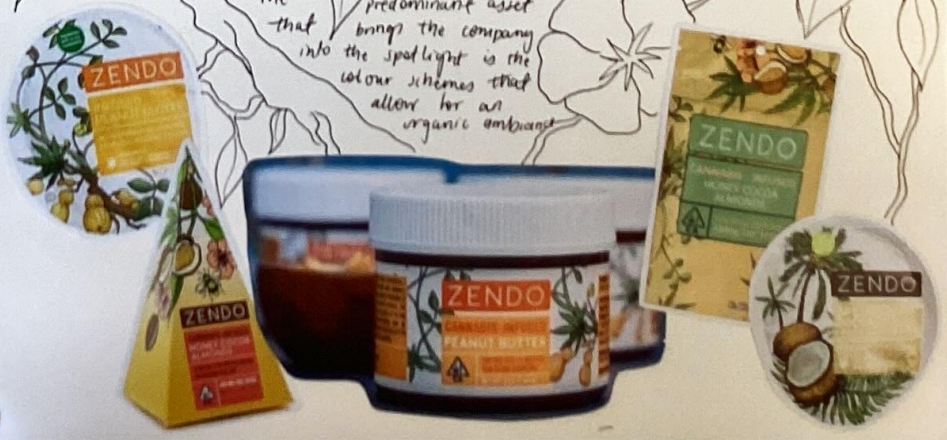
I chose Zendo to respond on as the company promised the project a broadening of aesthetic which would aid me in deciding how I would evolve my final piece into a successful and effective art piece.

An asset that also caught my eye was the intricacy of the artstyle. I enjoyed inspecting the colour schemes used by Zendo, along with their exploration of detail; some pieces contain more, however others are more symplistic.

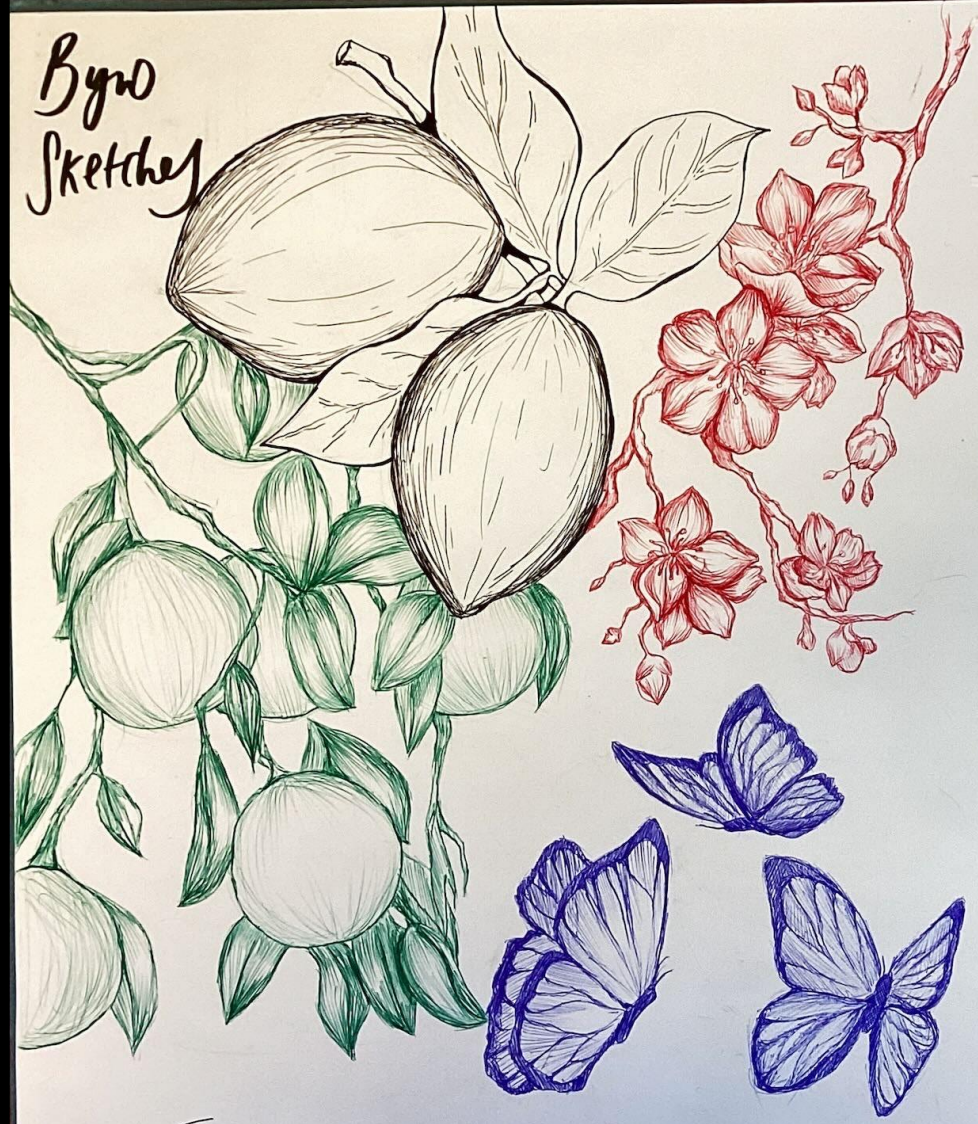


The demographic is targetted they contain, purposingly The that

I imagine this product for is young adult to adult. Because of the products and what the demographic would targetted towards adults be predominant asset brings the company into the spotlight is the colour schemes that allow for an organic ambiance



Byro Sketches



These are my byro tonal sketches that I created to try and create a rendition of the visual motifs that I'd like to put onto my packaging. I used a range of colours; blue, green, red, black to see the effect they would give to my work. When analysing Zendo's art style, I found that the conventions of their packaging delved into the world of organics structures and botanicals. I enjoyed the process because of the piece because I was able to portray the values and tone of the pieces I'd like to further in my project.

Manual Final

This is my manual finals that I created to show the range of







MAST BROTHERS



Mast Brothers' Mission ~~nourish~~ is to the community. Believing in healthy, local food systems are an essential part of nourished communities. Working directly with small batches allows for a highly more nutritious, organic pantry which becomes more sustainable, and delicious.

From house roasted coffees, stone milled heritage flours, and home-made jams, to house churned butters and handcrafted chocolates.

I chose to have Mast Brothers be the next company to progress my branding project. I chose them as I ~~was~~ wanted to reconceptualize an actual sweet company because that is the area of branding I decided to focus on in the 'Branding' project. The multitude of colours and patterns allow for an engaging visual spectacle for all demographics which attract for consumption.

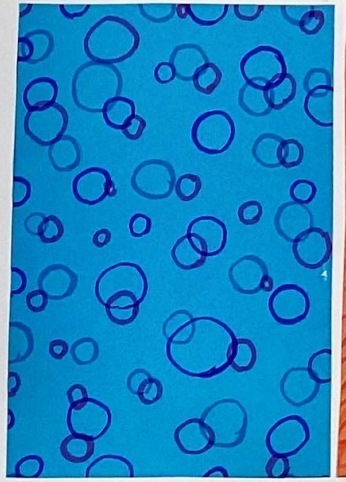






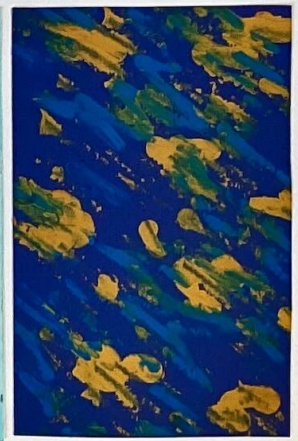
FELT TIP

These are my experiments which I created to help with the repetitive nature of Mast Brothers chocolate packaging. Here I used felt tips









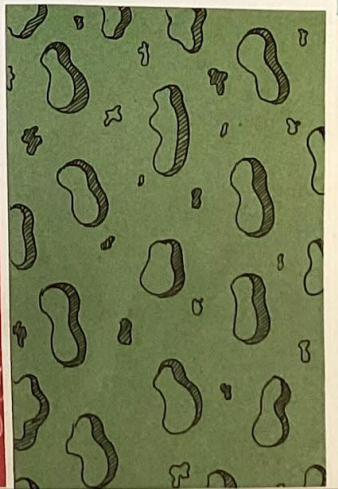
GOUACHE

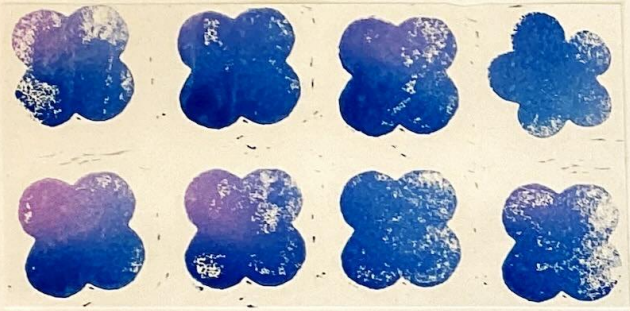
For my gouache experiments, I used a pallette knife to bring the arbitrary yet repetitive ambiance of the original packaging to the spotlight. I enjoyed the progress because of how forgiving the process was.

INK

For my ink experiments, I was more careful with the the pattern. I drew butterflies in white ink, and cell-like shapes on green paper which I used to bring to the spotlight by the smaller details i.e. lines, dots









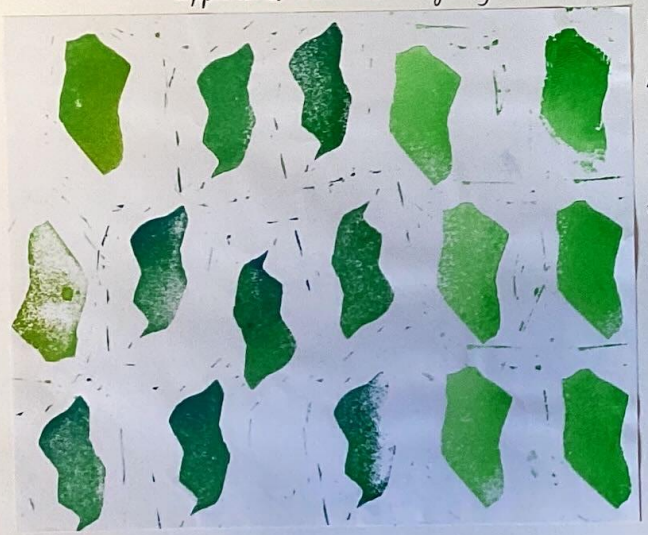




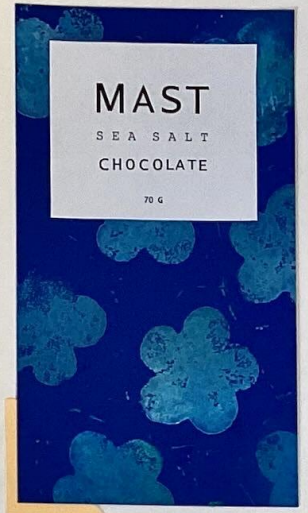


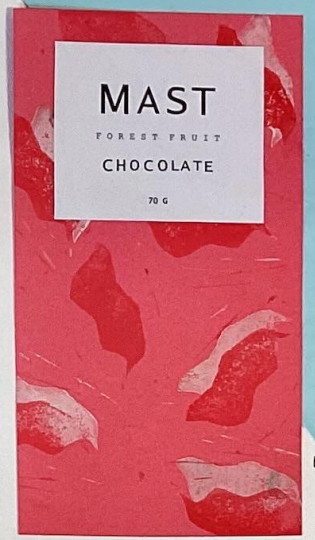
Lino Experiments

These are my lino experiments that I made with the intention of furthering into the next stage of my branding project. I decided to create the pieces this way because of the repetitive nature of Zendo's artstyle. With lino, I ~~made~~ engraved botanical-like shapes which give a cyclical aesthetic as they worked well with coloured paper and other approaches such as layering the shapes together (which I made for my finals as well on the next page).



I experimented with colours that could codepend with other colours - including a range of values from opposite sides of the colour wheel. I think that the process helped me with allowing me to expand my creative range, and bringing forward techniques that revolve around manual approaches to visual art.

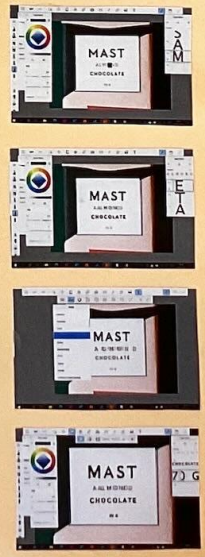


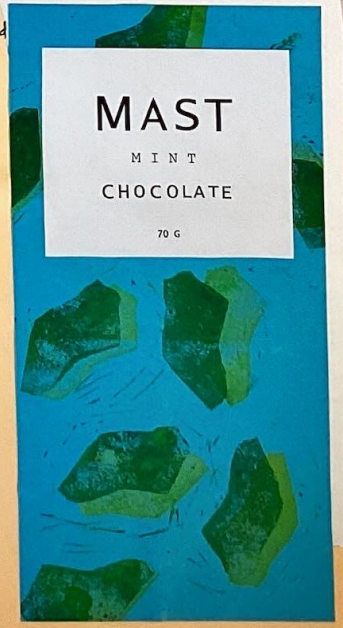


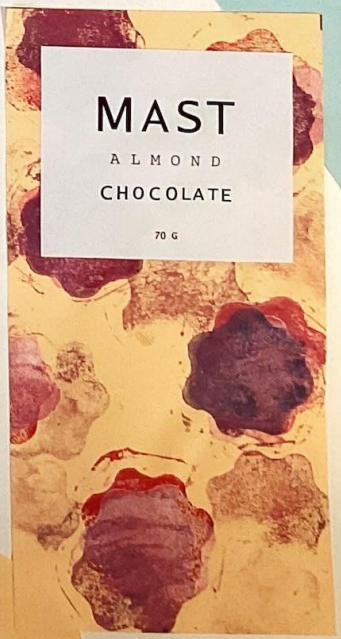
Finals...

For my finals, I used the lino stamps shown on the previous page and made pattern-like renditions which relate to Zendo's overall aesthetic. I enjoy the subtlety of the sea salt piece, (having a lighter blue against deep dark blue) because I was able to make the values of both colours quite comparable with one another.

Albeit, the challenging aspect of the process would probably be ~~how~~ the placement of the stamps - I couldn't create ~~the~~ a plan for what my finals would look like because the whole approach is a very arbitrary process. Although this meant that the medium was very forgiving as there was no way to go wrong with this body of work. My most successful piece was the mint chocolate packaging because I used a completely different ink colour to the colour of the background. This created an effective outcome as it provided range







Statement of Intent

My area of focus is branding. Using this as my foundation, I want to try and explore predominant features of the effect branding has on the packaging of each product. The colour, composition, and aesthetic I would like elicit stems from previous encounters of brands I responded to, to institute chocolate & sweets in its packaging.

When reviewing back on my previous experiments, I mostly explored digital responses over manually made pieces which instituted a multitude of different media. I experimented manually using gouache, watercolour, acrylics all to explore colour. Colouring pencils, normal pencils to establish tonality and detail in my experiments. As well as reconceptualising visual motifs of different artists; redesigning product logos, and making digital templates of what my final product would look like. These allowed me to gain nuance in the project, as it helped to constitute for a more independent approach to the universality of all artists I have explored.

Main ideas I'd like to explore would be furthering the concepts of sweet and chocolate wrappers in which I will reimagine the concepts of how the aesthetics will codepend on one another, and relate to previous artist work. Experiments I'd love to try out would be more manual, responses, such as uno, fineliner, paint experiments. Artists that I'd like to explore would be Sabadi candy as I believe it would provide a bigger range of aesthetic for the body of work I have done.

SABADI



Sabadi Candy is a high quality chocolate company.

Cioccolato di Modica, or Modica chocolate, is an official traditional agricultural product of Italy, which is protected by a slow food presidium. This specialty chocolate is typical of Modica, Sicilia, and is characterized by an original recipe that gives the chocolate a uniquely grainy texture. Sabadi is dedicated to using only the finest raw materials in making their chocolate, and use a cold grinding process to preserve all their nutritional and aromatic properties of the cocoa. Sabadi organic candies are cooked over direct fire and cut by hand cut by hand. Sicilian black





They contain only bee orange blossom honey, brown sugar and extra pure essential oils. Without preservatives, dyes, thickeners, or stabilizers.



CANDY

Natural, organic and original sweets. Only cane sugar, orange blossom honey produced by Sicilian black honeybees and extra-pure essential oils are used. All these ingredients are cooked over direct heat and worked by hand.





Their organic raw chocolate retains as much of the beneficial properties of cocoa beams. Only agricultural raw materials, processed as little as possible. A direct, persistent, and aromatic chocolate.





The use of colour for Sabadi revolves around the type of candy/chocolate that they're advertising. So this will be appropriate as I will be able to provide for what I am trying to sell.

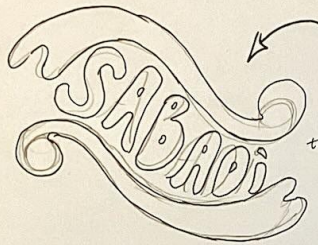


Logo Sketches

ORIGINAL

SABADÌ

SLOWLIVING

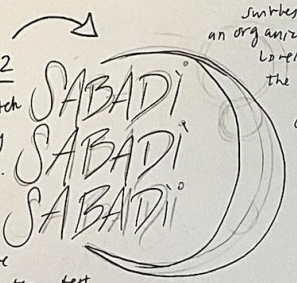


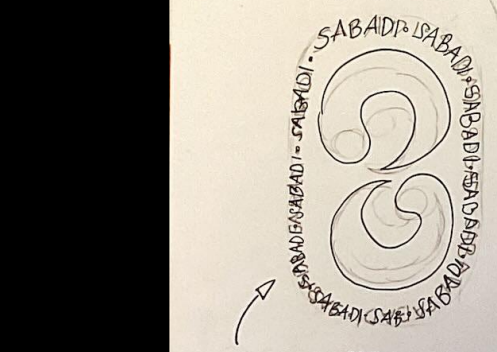
Sketch #1

For my first sketch, I challenged the visual motifs that are often presented in the brand's art style - therefor I included the swirlies, which gives an organic ambiance correlating the the vegan, organic contents of the company/commodity.

Sketch #2

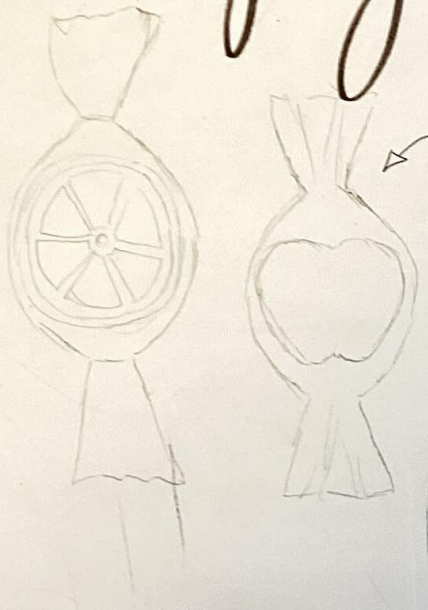
My second sketch was definetly my most successful. I enjoyed the half moon crescent with the ruggedness of the scribbled aesthetic of the text along with having it x3 reinforces the superiority of the brand




SABADÌ · SABADÌ · SABADÌ ·

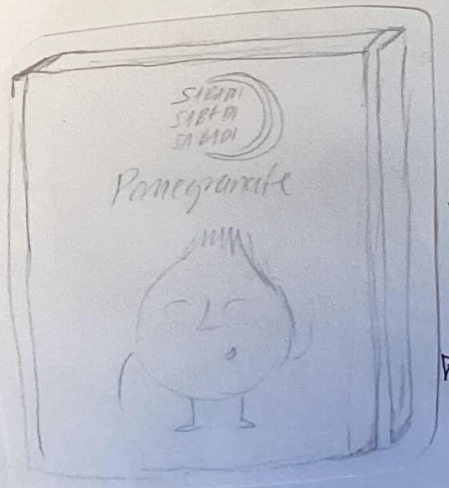
Packaging Sketches

Sketch #1



For my first sketch, I decided to design the look of the sweets that will be inside of the packaging. I want to reflect on the sweets that Sabadi ~~store~~ has, and came up with these ones.





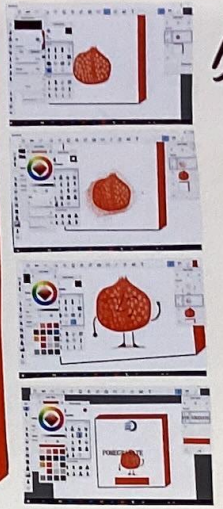
Sketch #3

For my third sketch, I created a small chocolate square with the visual motif of Sabadi Candy.

Sketch #2

My second sketch is a box packaging of my sweets. Whatever the flavour of the sweets, I decided to imitate the fruit as the packaging.





Digital response

My digital response is based on Sabadi Candy, the colours are repeated due to the pomegranate colour of the packaging

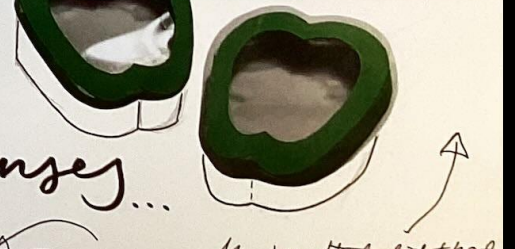




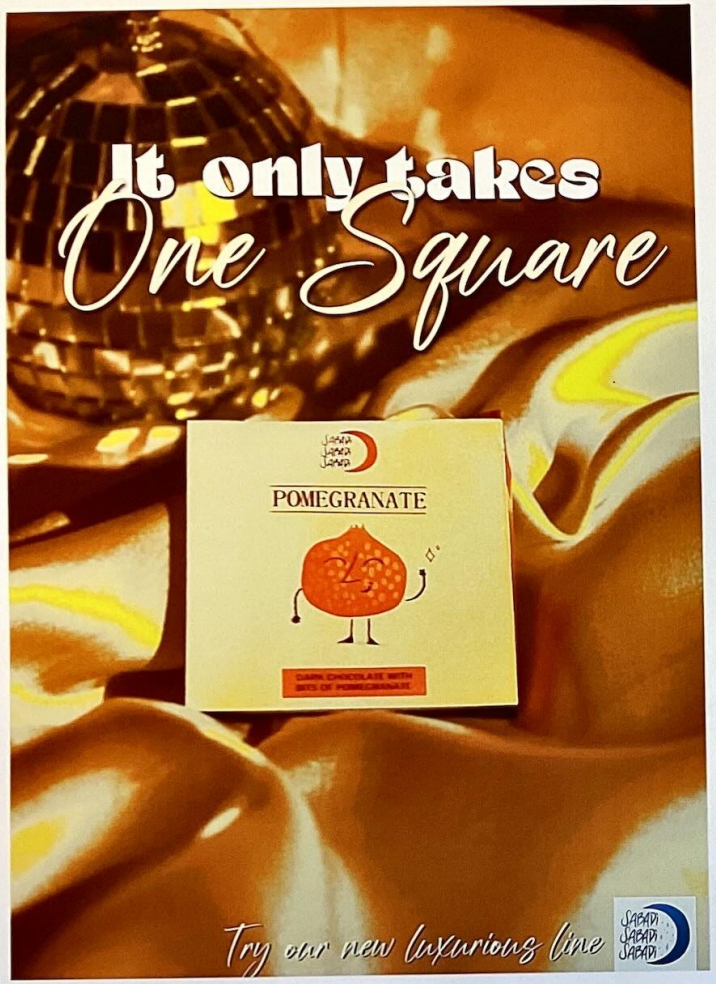
Manual responses...



These are my sweets that I manually created ~~through~~ by using plastic sheets and gouache paint to draw the fruits on the inside



My box ~~that~~ lid that I created was meant to portray the contents inside. I created a manual 3D design and a manual 2D

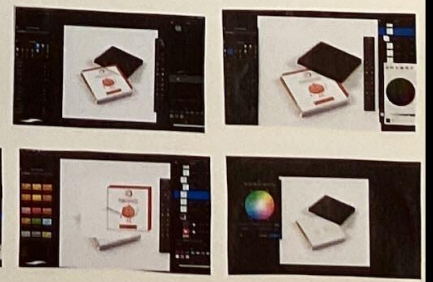




This is my first Sabadi poster, this was to portray the chocolate squares. I took the photograph myself and edited it to reflect onto the warmness and temperature of my sweet.



For my second brief, I decided to create a mock-up digitally illustrating a 3D rendition of the chocolate squares that I want to make and present for my version of SABADI's brand.



[redacted]

"Face The Music"

COMPONENT 1:

PERSONAL INVESTIGATION

[redacted]

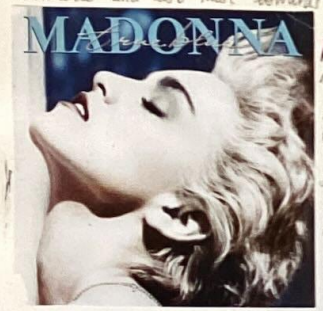

QUEEN
THE NIGHT AT THE ROXBURY
THE LONELY ISLAND
GUNS N' ROSES
THE SPAGHETTI INCIDENT
RED HOT CHILI PEPPERS
STADIUM ARCADIUM
Fallows
TWO DOOR CINEMA CLUB
QUEEN
FACE THE MUSIC

ICONIC ALBUM Covers

White Background

David Bowie's "Aladin Sane" album is the sixth from his studio works. Its iconic imagery is created by the futuristic appeal making it "way ahead of the game". It shows that Bowie is a legacy and them being unclothed creates a feeling of genuineness - generated an exposed charisma of himself. The red and blue lighting bolt originated a quintessential uproar as it often connotated with power and the devotion towards his fans through the patriarchal colours. Out of the many albums of David Bowie's work, this one created as sense of inspiration for me personally. Seeing this artiste as a whole showed me an element of confidence and also trust towards him.





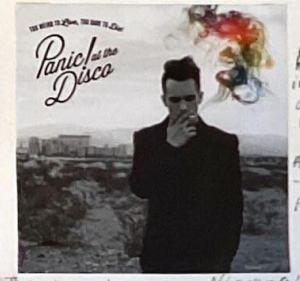
Portrait/Side Profile

Maddona's "True Blood" album is the third out of the ones she's done. The side profile plus close-up creates iconic imagery. Of course, the album's popularity came from Madonna herself, yet her characteristics shown in this photograph connotate with Marilyn Monroe's features such as the fair skin, bleach blonde hair, red lipstick all relate to the legendary Sex icon that made her own legacy in the music industry.



Dark Background

Michael Jackson's "Thriller" is his sixth out of the ten studio albums he's made. It's iconic as it shows the artist with and aurora, creating an almost "holy" outline of him along with him laying down, creating a comfortable perception of the artist. The whites of his suit contrasts against the dark background, and the spotlight (around his name) shows his impact on listeners.



Modern...

Relating to modernism shown in album art and covers. All artists now have distinguishable logos and even fonts used through their promotions. Albums also have more illustrations implemented along with photography. Creating more creativity in the music industry.

This shows how the evolution of the music industry and how certain parties are more unique than others. For example, Panic! at the Disco's "Too weird to live, too rare to die!" creates a well known perception of youth, the colourful smoke emitted from the cigarette portrays a sense of this being a pro in Brendon Urie's life that maybe nothing else makes him happier than a...

One coloured Backgrounds

Nirvana's "Nevermind" album and logo both portray one coloured backgrounds. The album's iconic popularity sparked through as an abstract concept, it not being designed obliged by standards. A message conveyed through this album's aesthetic: youth shouldn't be neglected but rather taught correctly.





Jim Flora

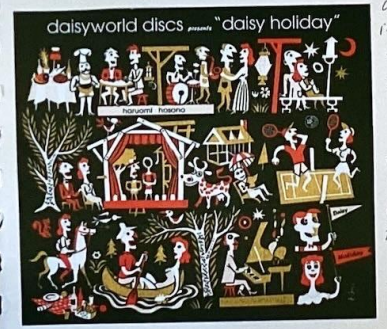
Research Page



James (Jim) Flora is best-known for his jazz and classical album covers for "Columbia Records" (late 1940s) and RCA Victor (1950s). He authored and illustrated 17 popular children's books and flourished for decades as a busy magazine illustrator.

Few realize, however, that Flora (1914-1998) was also a prolific fine artist with a "devilish" sense of creativity and his often juxtaposing of playfulness, absurdity and volence.

Flora's album covers pulsed with angular hepcats beaning funnel-tapered noses and shark-fin chins which played pianos and horns. Yet his childlike exuberance was subverted by a tinge of ~~the~~ religion. Conjuring flying musicians, levitating instruments, and different dimensioned perspectives



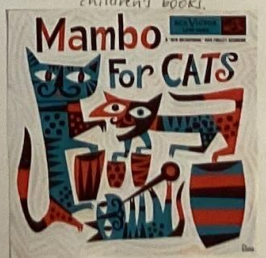
Flora was born in Bellefontaine, Ohio. He studied for four years at the Art Academy of Cincinnati (1936-1939), where he met his future wife, artist Jane Sinnicksen. In 1942 he moved to Connecticut after taking a job in the "Columbia Records Art Department", where he served as Art Director from 1943-1945. After five years in "Columbia executive suites", he quits the company and moved with his wife and two young children to Mexico. Jim and Jane spent fifteen months in Taxco as footloose expatriate artists, before returning to their home in Bell Island, Rowayton, Connecticut in 1951.

Jim Flora once said that all he wanted to do was "create a little piece of excitement", which then reflected on his future greatly.



Flora likes to take liberty with human anatomy. He drew bodies which bonded together along-side of misshapen heads, while inking ghoulish skin tints. He was never hesitant about ~~a~~brightly pigmenting jazz legends Benny Goodman and Gene Krupa like bedspread patterns. On some of Flora's work, multiple limbs was a standard. His rarely seen artworks reflect the same comic yet disturbing qualities. "He was a monster" said artist and ~~Floraphile~~ a fan of Flora's work, JD King.

Jim immediately embarked on what became a lengthy and successful career as a freelance commercial artist, while he and his wife have had three more children. ~~To their~~ In 1955, Jim wrote and illustrated "The Fabulous Firework Family", the first of his most popular children's books.





Jim Flora's Response design ideas



INSTRUMENTAL REFERENCES

I created a range of tonal drawings of instruments to act as a helping reference for my later designs. I chose the saxophone, banjo, drums and guitar as I've noticed a repeating appearance of these instruments throughout Jim Flora's work.





DESIGN #1 : Gouache

For my first idea I wanted to shows a highly detailed sketch which shows a whole scene of action. Flora's grim easter eggs in his art inspired me to also include a scary alternate reality if audiences looked into this design more carefully.

Colour-wise I wanted to contrast a bright coloured variety of hues against a black background. This helps audience differentiate the dark mysteriousness of the background, and the light, vivid secure-feeling designs of the people and scenery. My inspiration was from the vast amount of waves Flora uses in his work, therefor I wanted to implement a more gentle, and less geometric element in the design.



DESIGN #2 : Colouring Pencil.

For my second design, I decided to sketch out a more instrumental and abstract version of a person's thoughts and feelings during the creation of music. As music communicates so much through melody, I wanted to capture it into a more personal thought perspective, showing an person's mindset.

A plain white background was an eye-pleaser, and not to overcrowd things, I thought that keeping the background simple would bring more attention onto the girl in the middle, and everything else around her. To make things the design more significant, I added a vinyl player on the right hand side - creating a more assymetrical approach to the scene.



DESIGN #3: Watercolour Markers

For the third design I wanted to include soft shapes and features (as quadrilaterals, this design I wanted to also create more musical elements to relate to the jazz albums Flora always worked on, for other musicians.

I thought that including a main character would relate and connotate much more with the audience, and an element of abstractness if portrayed due to the objects included in this design such as the book that the character's holding, or the shoes on the floor and the dog that's prancing.



Done using card and paper

Final Design

inspired by Jim Flora

My final design came out much more differently than I expected. By using coloured paper, I was able to get the crisp, clean shapes that I was going for, along with the vibrancy and saturation of colours that Flora uses in his work also.

By using a black background, I could use bright and light colours without making my design look too crowded and messy. I started from cutting and measuring the pieces of paper that are in the background such as the blue moon, purple ground, yellow squiggles in the sky and ofcourse the black background. I stuck down the moon and ground first before working on other details. Next I focused on the squiggles in the sky. A detail I changed was that I created stripes which overlapped onto the the black background, I thought it looked much more interesting and tied the black background to the squiggles. I also added a pink ending on the tips to represent the character who's laughing as the villain of this design. My next step was to create the character standing in water and playing the cello, creating the guitar first, and then the person, I stuck them together and adhered the whole thing to the already adhered river, leaving out the legs which I later stuck on to look like they are submerged under the red stripe in the water. Then I created the boat with the two people characters inside it, sticking it onto the river and later adding the red stripes onto the blue river. I then added the grass along with the grass with the cat hiding in it. And finally I added the cat lying on the ground along with some details with fine liner like eyes and eyebrows.

Ultimately I'm happy with the result, even if I changed some of the details, as I made my design more captivating to the audience.

Final Digital Design









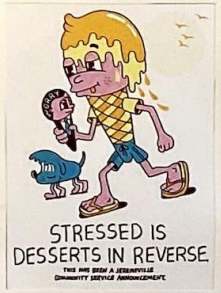
This is my final design made digitally. I used the software Pixelmator. I started from uploading the photograph I took of the handmade final design to use as a guide. When re-creating this digitally, I first started creating the background pieces such as the moon, lake and purple ground, I later moved on to the squiggles in the sky. A detail I changed was making the ends of the squiggles have a pointy end to act as an "accusatory" finger pointing at the laughing character. Then I created the other characters, and moved onto making the grass. I tried to make the grass different from every angle. Then my last step was the cats. A big detail from the cats I changed was I didn't include the



Information + Artist Copy

Jeremyville RESEARCH PAGE





Jeremyville is an artist, product designer and animator He has written and produced two premier design books "Vinyl Will Kill!" (this first book on designer toys) and the latest title "Jeremyville Sessions. Published by IdN, they've become international best sellers. His art has been published in design book by IdN, Die Gestalten Verlag, All Rights Reserved, Vichenary, MTV, Magma Books, Kidrobot, Faesthetic, Laurence King, Pictoplasma and the recent edition of Now 2 by Taschen. Jeremyville has worked with a broad range of clients throughout the world. Examples include; illustrations and product designs for Converse 100, Rossignol U.SA & Europe, Kidrobot and Collette Paris. Animation and character designs for MTV Latin America. Apparel and product designs for Graniph Japan. Packaging and illustration design for Nestlé and Nokia. Live murals and artworks for MTV Italy, 55 DSL and Tiger Beer Asia, for which he was flown to Beijing to participate in the Tiger Translate exhibition in 2007, and interviewed on the only National Chinese TV station viewed by 40 million people.







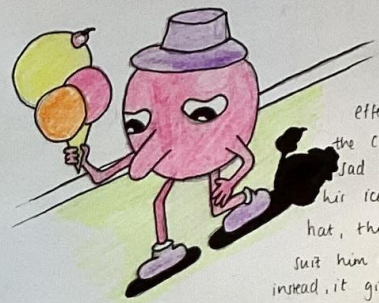


I used:
- Gouache
- HB pencil
- Fineliner
- Calligraphy Pen.

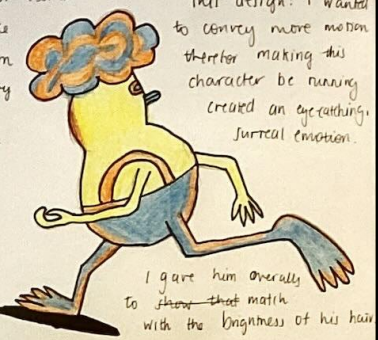
My Artist Copy - Gouache

This is my attempt at recreating one of Jeremyville's pieces. I used gouache to try and convey the vibrancy and crispness that Jeremyville likes to portray. Starting with a quick sketch using a HB pencil, I ~~later~~ got onto painting it right away. By ~~using~~ layering the gouache, I got the opaqueness that lies with the original artwork. I started with shading in the blacks such as the bottoms, shoes, and the opening at the top, then I did the blue, using a blue-white-green mixture. My last steps were to paint the heart and outline

Jeremyville Response Designs

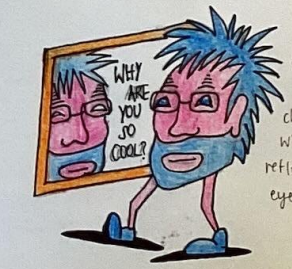


For my first design, I got inspired by one of Jeremyville's already existing characters, for abstract effect, I wanted to make the character in this design sad because of how heavy his ice cream is. With the hat, thought that it would suit him more instead of hair; instead, it gives him an elegant persona.

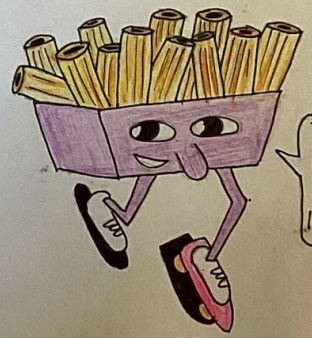


This design: I wanted to convey more motion therefor making this character be running created an eye-catching, surreal emotion.

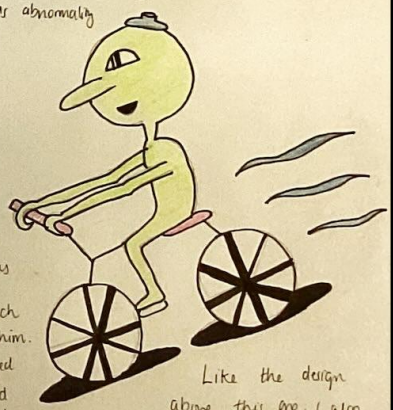
I gave him overalls to ~~show that~~ match with the bigness of his hair



I wanted to communicate a humorous message in this design, having it be this character looking into a mirror and thinking why he's so cool. His hairs abnormality reflects the expression in his eyebrows and eyes.



For the album ~~covers~~ cover, I created a motto to work with the album name. This was inspired by a character who was of similar shape but had french fries inside him. I really enjoyed the idea, and so incorporated a different type of food inside him.



Like the design above this one, I also wanted to create ~~an~~ action. Therefor putting this character on the bicycle seemed like the perfect idea. His miniature hat creates a comical remorse and add the extra detail.

Jeremyville final Design



This is my final design that's digitally made and inspired by Jeremyville. Overall, I am very pleased with the look of this design as I was able to portray the techniques and icorporate details often found in Jeremyville's work. I had gotten ispired by an already existing Jeremyville character; a differently shaped box of french fries that was running around. As I really enjoyed that idea, and therefore thought that I could create my own depiction of a character. When starting my design, I firstly uploaded the photograph I took of the already sketched out design. Then, I started on the background, I wanted to use colours that didn't attract away from the "Churros Guy" therefor using muted colours such as green, grey and tan (latte) allowed me to bring focus onto the churro guy without having to ~~good~~ any more detail to the ~~churro~~ overal subject. I later focused on the pink box/packaging. While keeping in mind the perspective, I tried to portray the box from an angle at the side, I personally feel ~~as if~~ that it succeeded to look like a well presented churro holder. I later created the details and and churros themselves, by using layering I could show the multiple depths, and even ~~be~~ through the fact that this piece is a 2D image, I personally feel as if I created enough texture to ~~create~~ make the image ~~as~~ captivating to the spectators. After that, I added text; this being born a humorous remorse and the title of the album. I then ~~added~~ added the "Jeremyville" name on the top and the "exclusive" and "explicit lyrics" labels.

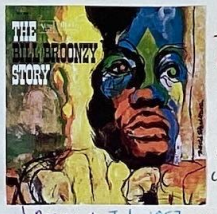
Painted/Handdrawn Album Covers Info + Notes

Released: October 1969



Court of the Crimson King By: King Crimson

Pete Sinfield (lyricist) was in need of an album cover. He reached out to his former collegue Barry Godber. Sinfield gave Godber one directive: The cover had to stand out in record shops. Godber therefor sat himself in front of a mirror and started painting. His use of watercolour on canvas for sure created a feeling of abstract surrealism. When completed, Sinfield laid it on the floor for the band members to look at in sheer euphoria.

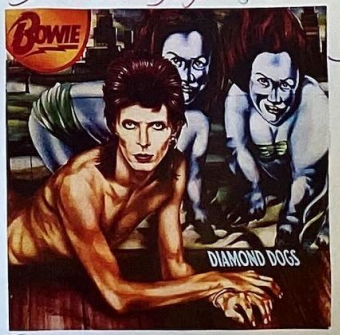


Released: July 1957

The Big Bill Broonzy Story By: Big Bill Broonzy

I choose this album as I personally really enjoyed the colour imagery represented. The lack of real skin tones creates and overal equal delineation of blues culture, symbolising a universal meaning around the genre of music in this album. I also enjoy that different colours have a different value on the face.

Diamond Dogs By: David Bowie.



Released: May 1974

The artwork originated from a photo session with photographer Terry O'Neill. To Bowie's request of Belgian artist Guy Peellaert for creating his album. Bowie invited Peellaert to the photoshoot, where Bowie posed as a dog. After the photoshoot, the album got digitally combined along with other pieces, and drawn by hand with colouring pencils to add the effect of [illegible]

Released: June 2004



Sonic Nurse By: Sonic Youth

I enjoy the abstractive and reminiscent feeling of this album cover. The side body profile adds a much more personalised way of relating to the listener. The use of warm colours create source of security for the spectator



Released: July 1968

Music from Big Pink by The Band.

Bob Dylan offered to sing on the album, but ultimately realised it was important for the Band to make their own statement. Instead Dylan signified his presence by contributing a cover painting. The album cover of Music From Big Pink was intended to establish the group as having a different outlook from the psychedelic culture of 1968. Photographer Elliot Landy flew to Toronto to photograph the assembled Danko, Manuel, Robertson, Diamond, Nell Helm and Hudson families, later converted into a painting.



Released: March 2017

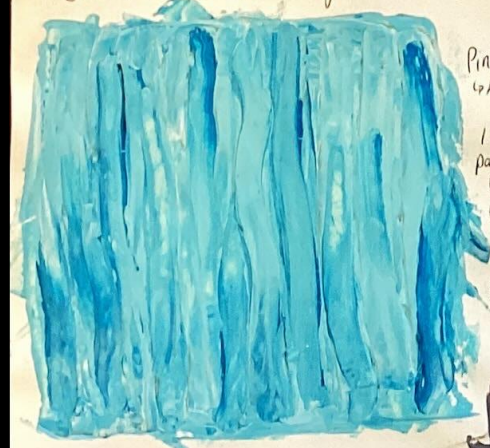
Divide By: Ed Sheeran

I included this album as I prefer this type of colour imagery. This shade of blue creates an energetic, bright depiction of the songs, and blended with darker

Painted/Hardrawn Album Design Ideas

These experiments were a way of developing my ideas for a final album cover. I enjoyed the process immensely and finalised my design, perfecting it further with including other ideas in my album cover.

Blue and White - acrylic



Pink + Orange + Acrylic

I used a palette knife for all of these experiments, I thoroughly enjoyed this process, and think that it was a success.



Purple + blue + White

The purple and blue one was a little challenging because I didn't want to blend the colours entirely.



Blue + White + Red.

The blue, white and red experiment, personally for me connotates a very pathetic feeling. The symbolic colour imagery is what makes this experiment so powerful along with its aggressive yet detailed texture.



White + Orange + blue

This white, orange and blue experiment is my favourite I enjoy the aspect of purple also playing a part, and thoroughly enjoy the fact that it is a gradient. Next time I'd add a bit more of the blue and orange to add more depth.



Orange + White

I'm not entirely happy with this orange and white experiment. I think it's overly plain and uninteresting. If I were to improve this for next time I'd add colours from the opposite of the colour wheel.



Each one of these experiments helped me develop my own style and decide what my final album cover will look like.

Painting this side profile portrait related to the sonic "Nirvana" album. I am a big fan of how impactful the line strokes are, and how much texture is created through the acrylic.

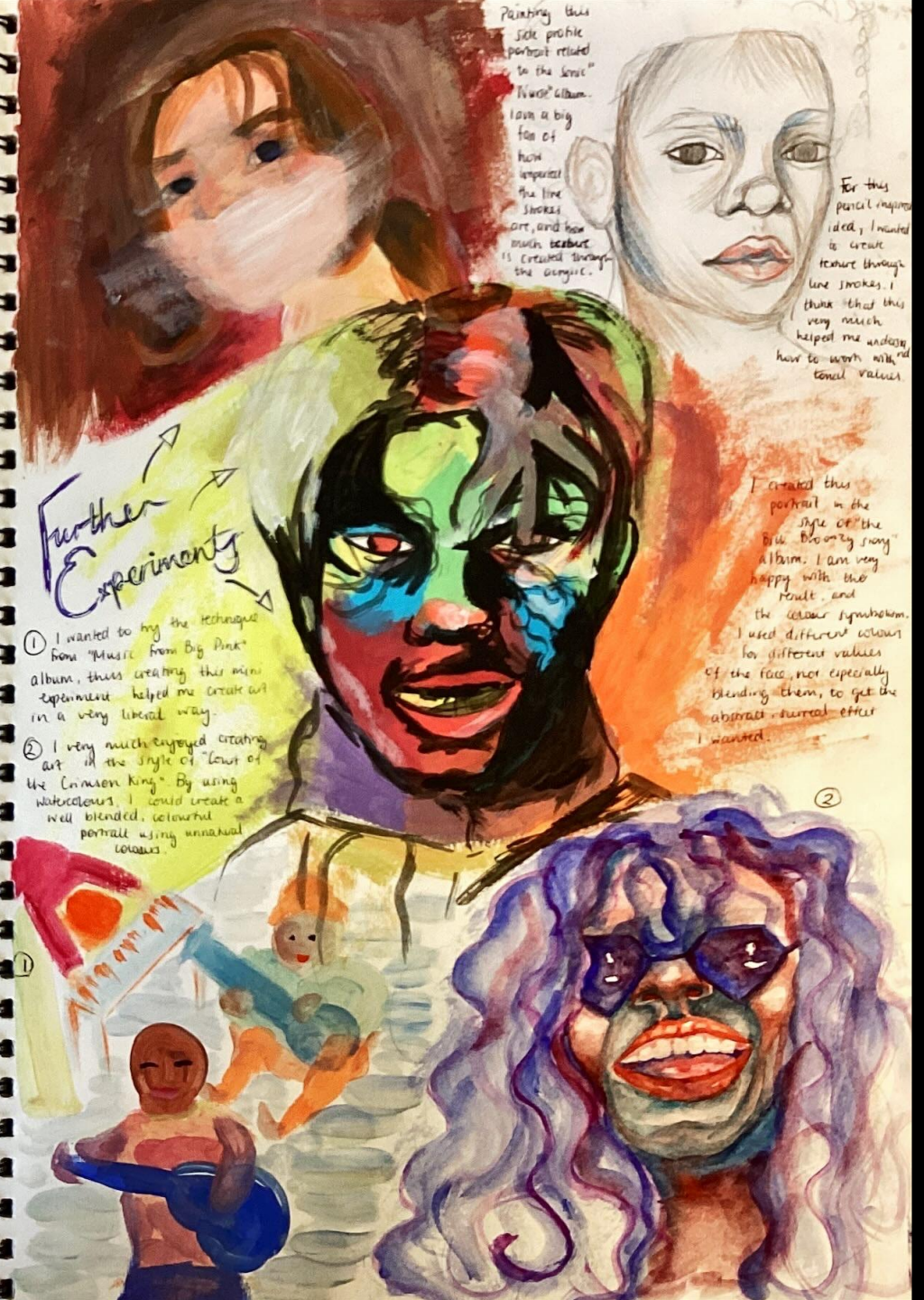
For this pencil inspired idea, I wanted to create texture through line strokes. I think that this very much helped me understand how to work with tonal values.

Further Experiments

① I wanted to try the technique from "Music from Big Pink" album, thus creating this mini experiment helped me create art in a very liberal way.

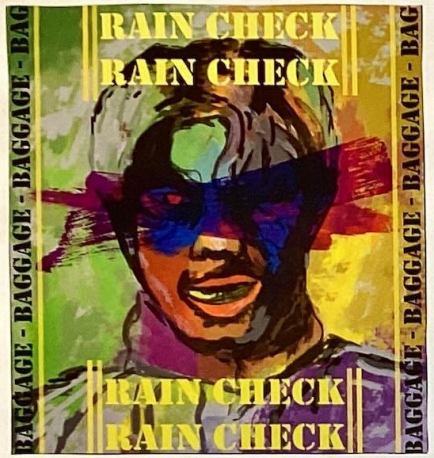
② I very much enjoyed creating art in the style of "Court of the Crimson King". By using watercolours, I could create a well blended, colourful portrait using unnatural colours.

I created this portrait in the style of the "Pink Floyd" album. I am very happy with the result, and the colour symbolism. I used different colours for different values of the face, not especially blending them, to get the abstract, surreal effect I wanted.



Painted/Hand drawn Final Cover







This is my final painted album cover. I thoroughly enjoyed the overall process of creating it. This project also helped me develop my computer brush painting skills alongside advancing composition when it comes to placing the title of the album and band name. I also improved my expertise in aesthetics of creating album covers.

As previously shown in the last page, I started the whole process with manually painting my idea. This way I get the most legitimately unique result that a painted album should have. When starting to edit in photoshop, I started by cropping the photograph I made of the previous page, to focus on the portrait and let that be the focus of my piece. Next, I adjusted the colour contrasts and hues. I wanted there to be more blues and yellows to my and create a cooler, more icy emotion in the final cover. After I lassoed and erased out the overlapping designs I created also on the same page. I then went over the erased areas with the same base colour, giving it a light grey tone. Subsequently, I used the brush tool to create a new background; by making it into the brushsmoke settings I could imitate the rugged look of ~~brest~~ paint-loaded brushstrokes on paper, I think that overall I succeeded in matching the style of the real paint-brushes.

My last steps were ~~the f~~ adding the album title and ~~band name~~ artist name. Ultimately I am happy with the result. I was able to create an interesting cover, with impactful colour imagery, and have it relate to an existing cover which was initially handmade.

Geometric Albums

The Dark Side of the Moon By: Pink Floyd



I thought that geometry hugely played with 'The Dark Side of the Moon' album by Pink Floyd. The hard, crisp lines of this album cover create ~~a~~ congruous imagery. It's iconic feel comes from how simple yet interesting ~~design~~ the diagram ~~of~~ is. The method of refraction being represented in a diagram.

Volume 4 by: Simply Three



The distressed look created by paint splatters creates an imperfect aesthetic for this album cover. The different colours ~~of the~~ making the triangle shows the different elements ~~of~~ such as water, fire, Earth, air along with others symbolising wood, grass etc. I also like the use of different fonts on this cover.

Rupture by: Stevans



This two-dimentional album cover called 'Rupture' by Stevans creates idiomatic expressions of a futuristic appeal. When the colours are combined, they work well together; especially the three triangles, the turquoise breaks up the orange and pink as it's on the opposite of the colour wheel.

Out of all of these albums, I am most inspired by the simplistic "Rupture" albums.

Dreamland By: Glass Animals



I very much enjoy the aesthetic feel created by this cover. Geometrical shapes are significantly shown through a highly symmetrical aspect. The colour scheme, being very subtle and complimentary towards itself creates impactful imagery as everything very softly works with each other.

Sunflares by: Sunflares



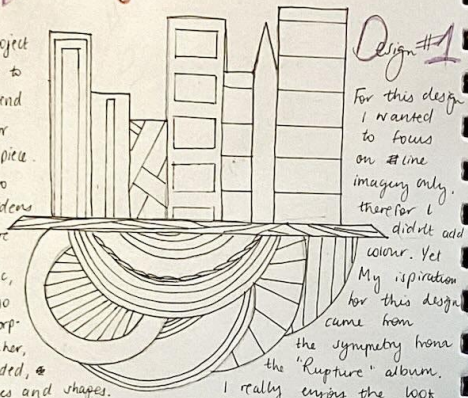
In Sunflares, I personally thought that geometry isn't as obviously represented as other albums, yet the circle depiction creates an almost cinematographic, futuristic space metaphor. As the circles start to fade into the dark, star-filled atmosphere, it creates a mysterious aesthetic as it ominously and lossily blends into darkness, creating a sense of mysteriousness playing with the skies above. I also enjoy how "Sunflares" the title is in bold white writing, evenly spread out on the cover creating a sense of direction from the unknown to the audience.

When researching these albums, I found that all have similar formal elements such as Symmetry, Balance, Focal point and view point.

Geometric Album Response Designs

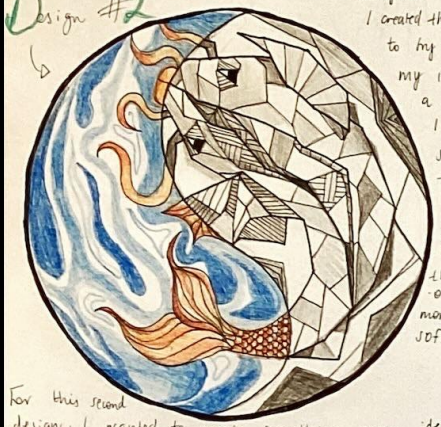
Throughout this project I created this page to try and extend my ideas for a final piece. I tried to sketch ideas that were purely geometric, and also that incorporated other, more rounded, & softer edges and shapes.

Design #1



For this design I wanted to focus on #line imagery only, therefor I didn't add colour. Yet My inspiration for this design came from the symmetry from the "Rupture" album. I really enjoy the look of simplicity therefor I wanted to reflect the same elements

Design #2



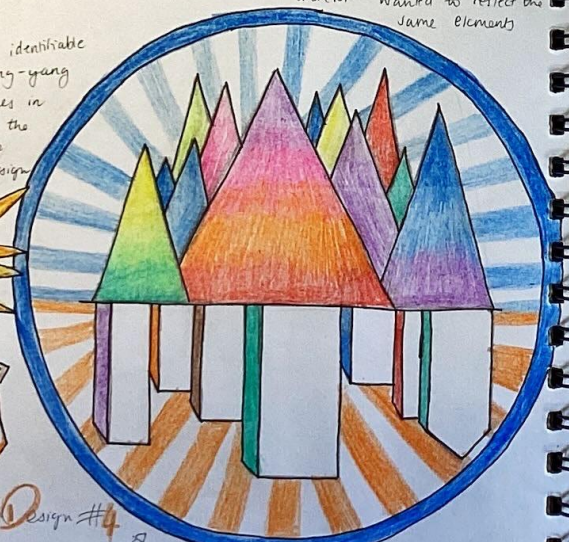
For this second design, I wanted to create something more identifiable therefor I opted for a koi fish in a ying-yang design inspired by the sharpness of lines in the "Rupture" album and the circle imagery in the "Dark side of the Moon" - both presented on the previous page. If I were to present this design in a more improved way for next time, I'd possibly create a fully geometric design without implementing a more realistic, softer approach as I feel like it does not fit into the geometry category as much.

Design #3



For my third design, I created a more symbolic design. Something more mystical - an angel holding onto a cloth and looking off into the distance. If I were to improve ~~for next time~~ when creating this ~~my~~ final piece, I would ~~_~~4" album because of the symmetry and add buildings into the background to relate to the title of the album.] cleanliness of the lines.

Design #4



For my last design, I created a contrasted universe between mountains and buildings, both having sunrays coming off of them. My main inspiration was the "Dark Side Of the Moon" album's refraction, and the "Volume

Geometric Album Final Design



This is my geometric album in its finalized state. I, personally am a big fan of what came out as the result and both the religious and industrialized imagery shown through this piece.

I decided that I quite enjoyed the look of a plain background, and thought that making the piece into a simple and minimalist design would initially counterbalance the sharp edging and shape of the geometry in the response. I am also a big fan of colour in this piece; & how there's a big element of juxtaposition in the blue and grey tones as they express a cool and icy emotion, and the warm and yellowy tone in the angel handing the piece of cloth. Subsequently the bold writing of the album name and artist name, shows a daring and courageous element in this design.















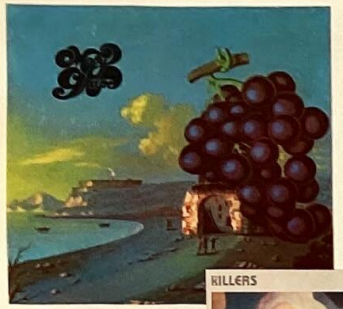


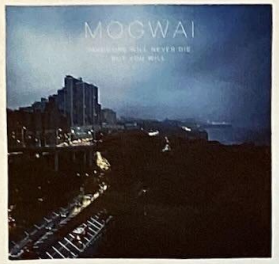
I started by scanning the sketched designs, and opening photoshop I already knew what my design would look like. When finally ~~editing~~ coming to edit, I started from the body and anatomy of the angel, I used an all over mid tone, and then later proceeded to create the contours and details. For every object in this album cover, I leaned away from rounding out the the edges, and always stuck to making all the lines clean and straight for the optimal geometric effect. I later did the piece of material that the angel is holding. This part was the most detailed and challenging amongst all the other parts because I had to assume where the folds would be, and making the shadows look both two-dimensional and believable was something I struggled with intensely. Other than that, I later created the city standing far off in the distance being bounded by the sea. Moreover I then created the shadows, and lastly the titles. Ultimately, I am a big fan of the result.

Scenic Album Covers



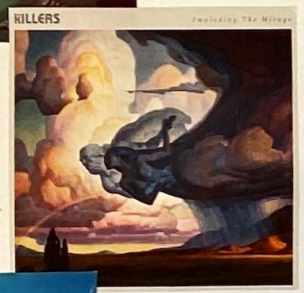
Throughout all of these album covers, there runs a correlating theme; the fact that all of the albums create scenic imagery. In my opinion scenic can mean both natural, and industrialised, there being and creating stunning views ~~for being~~ that are caused by landmark and/or colour symbolism.





On the left hand side, an impactful amount of scenic imagery is shown through painted albums. There's also a lot of blue and pink tones used in very vibrant quantities. I enjoy at how surreal the painted, bright aesthetic makes these album covers stand out and become influential to whoever sees and notices them.

Painted Scenery



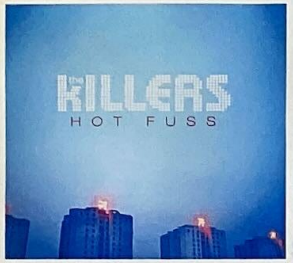




Photo Layering

Troy Sivan's debut album "Blue Neighbourhood" album art was created by ~~artist~~ Taiwanese artist Hsiao-Ron Cheng.



In this album I very much liked the use of colour layering and what effect shows. The sandy dunes look like the ocean ~~and~~ which the little square of pink in the middle makes more clear; making it look like waves and a sunset. I also enjoy the colour aesthetic and how it creates a calming feeling for spectators.

Even though she created it digitally, this album's design still looks very much unique and as it done by a brush.

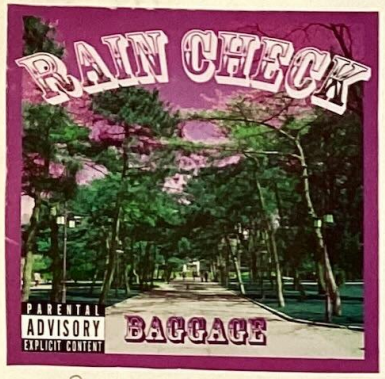
I chose this album because it sparked a dream-like connotation of ~~the~~ a beautiful, vibrantly coloured world. I enjoy the pink mid tone contrasting with the huge amount of blue that's implemented.

Contact Sheets

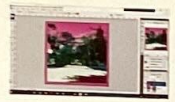


Scenic Albums Final Design

Throughout this project, I've gained the skill of developing my aesthetic and evolving my ability to use photoshop in a colour altering way, making the album covers look unreal and intriguing in the creative sense. I also explored concepts out of my comfort zone that fortunately resulted in pleasing-to-the-eye designs.









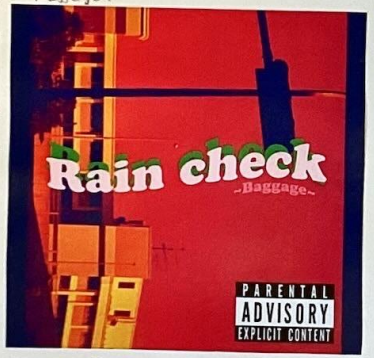






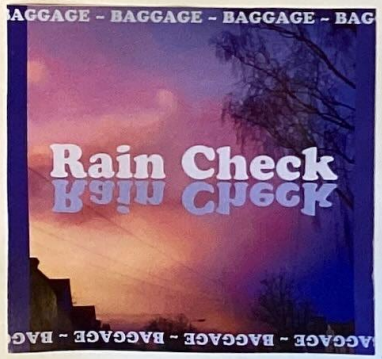
Design #1

For my first design, I used a photo of a known park in China. Firstly cropping it and then changing the saturation and hue of it from blue to magenta. I then added boarders on the outside with the same colour. When later adding the title of the album, I used the 'warp text' settings to create a curved message.



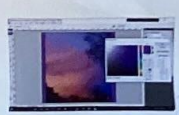
Design #2

My second design is by far my most favourable one. I started by cropping the photograph and adding a colour gradient on it to give it a differently toned 'filter'. Finally I added the album and artist name. Alike my first design, I used the 'warp text' settings and used the flag tool to create the wavy nature that the album has now.









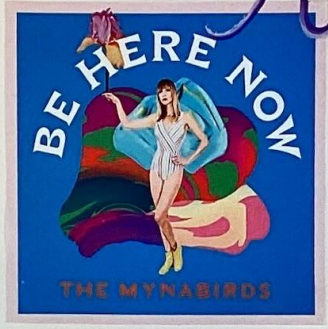
Design #3

My last design has the most beautiful aesthetic. I enjoy the result of the colours that pair very well with each other. During editing, I cropped the photograph and used the hue settings to saturate the colours, this way giving them a surreal element. A correlation running through all designs is that I created boarders, as for this design I made two at both sides. After that, I added the 'Rain Check' name and thought that making the artist name as also a boarder looked very nice.

Chrissie Abbott



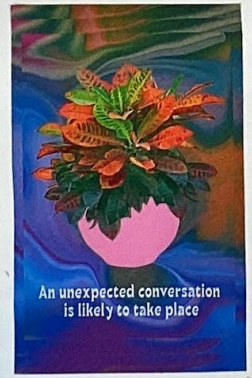




Chrissie Abbott is a designer, art director, and artist from London. She creates bespoke content, imagery and animation for brands utilising media for online and print purposes. She also exhibits artwork internationally. She currently lives in Hackney and runs a small studio in Dalston where she works, making art using illustration and collage.

She's worked with many companies such as: Virgin, Orange, MTV, Coca-cola, Nike, Nylon, The Barbican, The New York Times, T-shirts for 2K, Urban Outfitters, Timberland, ASOS, Vans, AnOther Magazine, Wallpaper*, Sony BMG, The Ace Hotel, Universal music, Adidas, Absolut, Dazed, and New York Magazine

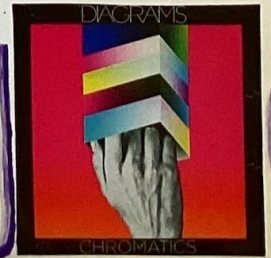




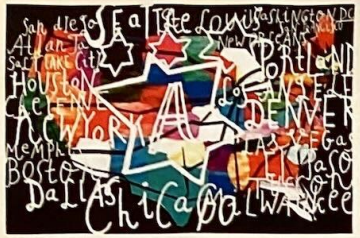
She studied graphic design and illustration at LCC in Elephant and Castle. Her first job was at a design studio in North London called Zip where she learnt all of her editing skills and techniques. She's been working freelance for the past nine years. The ultimate style has evolved over time, yet Abbott describes it as 'eclectic' which includes having vibrant colour imagery. She says that the running themes and concepts have remained the same.



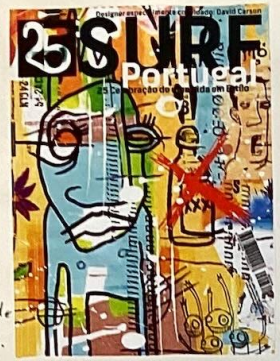
Yet the longer she's been in the illustration industry, the more her work has changed over time. And all the different "eras" of her work all inspire other messages in viewers.



I enjoy Abbott's work as I personally prefer a more vibrant, messy look rather than something monotonous and organised. She creates bizarre connotations to the messages she tries to get across.



David Carson - born September 8th 1955 - is an American graphic designer, art director and surfer. He is best known for his innovative magazine designs, and use of experimental typography. He was the art director for the magazine "Ray Gun", in which he employed much of the typographic and layout approach for which he is known. In particular, his widely imitated aesthetic defined the so-called "grunge typography" era.

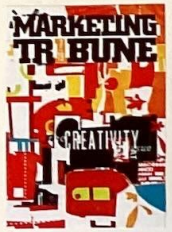




David Carson Research

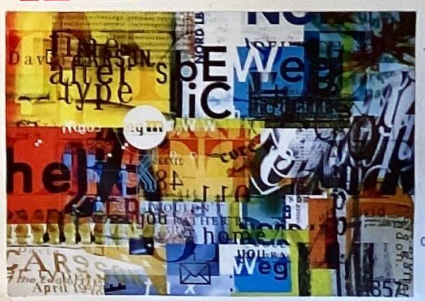
Born in Corpus Christi, Texas. He attended Cocoa Beach High School, was class president for three years, and still considers Cocoa Beach, Florida to be the place he is "most from". 1983, Carson started to experiment with graphic design and found himself immersed in the artistic and bohemian culture of Southern California.

Carson also attended San Diego State University, graduating with "Honors and Distinction" a bachelor of Arts in Sociology.



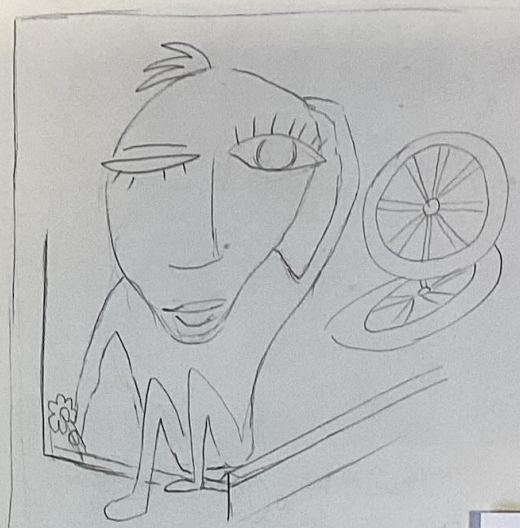
Carson's first contact with graphic design was in 1980 at the University of Arizona during a two-week graphics course, taught by Jackson Boelts. From 1982 to 1987, Carson worked as a teacher in Torrey Pines High School in San Diego, California. During that time, he was also a professional surfer and reached a 9th in the WSA pro-4A division. The teacher of a three-week workshop Hans-Rudolf Lutz, became Carson's first great influence.



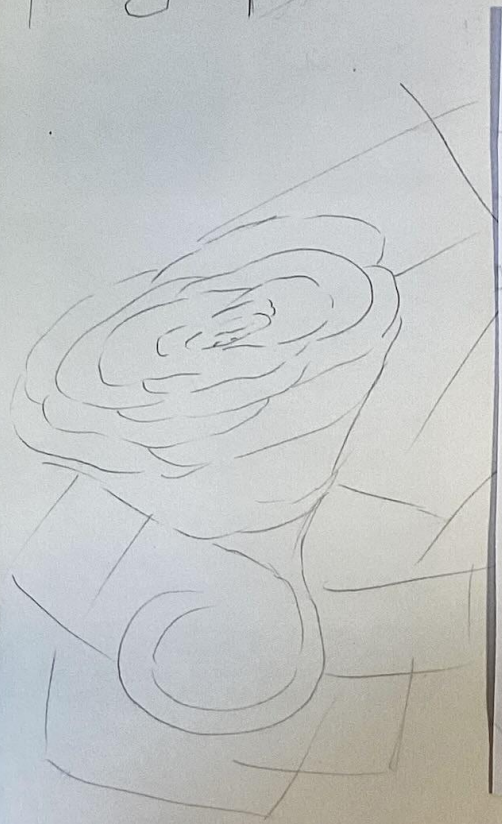


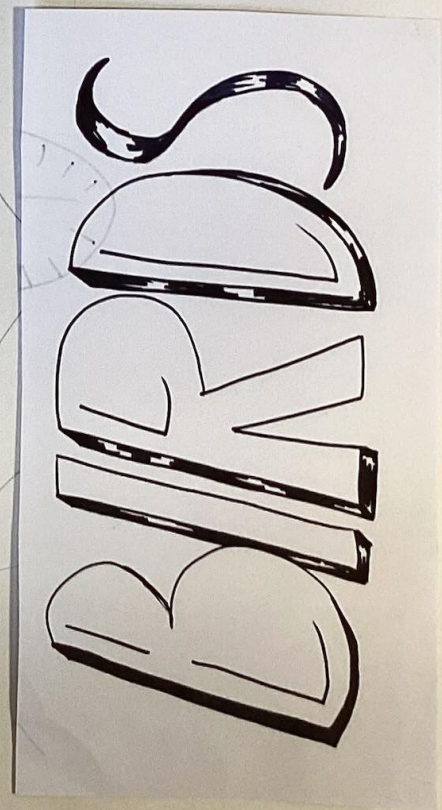
Carson had his own signature model surfboard with Infinity surfboards and his own signature model fin with rainbow fin co. he still surfs regularly at his property in the Caribbean. He became the art director of Transworld Skateboarding magazine in 1984, and remained there until 1987.





Design Ideas





Rock/Hard Rock Album Covers

Throughout this research page, I'm presenting art styles that are heavily presented in Rock/Hard Rock albums. I chose this genre as albums' artwork tends to be different to those of ~~more~~ less energetic music categories (I noticed many more styles, yet these are, in my opinion, the most interesting and doable as some include heavily editing a photograph, or making art look photorealistic). I do think that it will be challenging, however I want to try both techniques of photo editing, and computer painting.





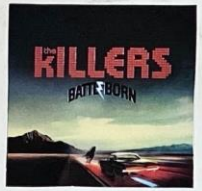




More detailed album artwork ↗

↘ Less edited/intricate albums











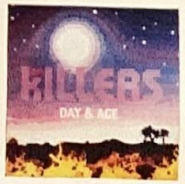
'Ram it Down' Album by Judas Priest. Artwork by Mark Wilkinson - is an English illustrator and is best known for the detailed surrealistic cover art he created for a number of British bands.



"Born Again" album by Black Sabbath. Artwork by Steve 'Krusher' Joule. It is based on a black-and-white photocopy of a photograph published in a 1965 magazine.

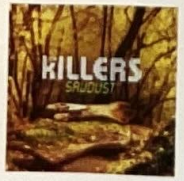
I chose both of these albums because of the surrealistic factor. Both have impactful and powerful imagery; 'Ram it Down' having the Earth ~~shaking~~ crushing result of the fists strength. And 'Born Again's innocence of a baby being juxtapositioned with ~~the~~ maleficence of added devil horns, sharp nails and teeth. Characteristics often expressed in rock/hard rock album artworks include having vibrant colours, ~~and~~ rebel imagery and most importantly bizarre messages; all communicated through artwork and photography. To conclude I enjoy the simplism of the Black Sabbath album, yet I still want to try and execute a design in the style of the Judas Priest album.

The Killers



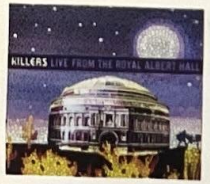


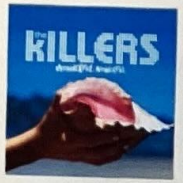




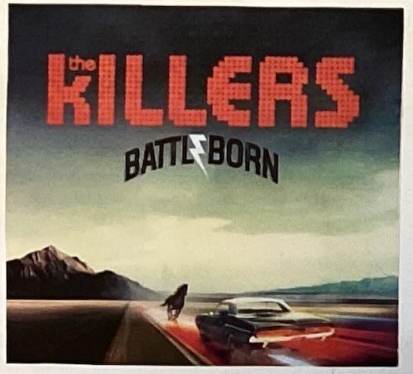








Chosen Album Cover



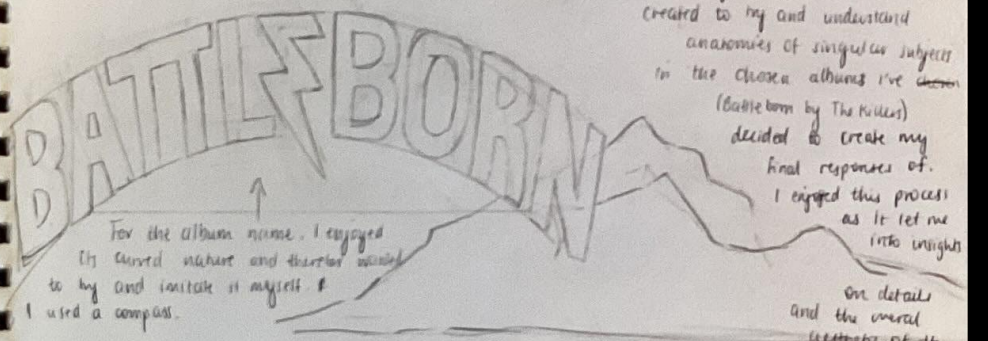
I will be using this design as my attempt at an artist copy. I chose this as it includes both digitally designed details and photographic composition.

The band that I chose to explore further is "The Killers". I chose "The Killers" because in addition to being a big fan of their music, I also enjoy the imagery their albums' artwork presents. When looking through them, I realised that albums of this particular band usually have a surreal nature; usually with a mystical, or highly detailed subject which allow the audience to interpret their own outlooks when getting to view them.

Knowing that this band is strictly rock allowes me to understand that ~~set~~ the artwork created for these albums successfully highlights the genre. Being that the rock they like to play is very high tempo, many of these albums reflect that: whether it is the flowy, soft lines and the smudging that make them look as if in motion, or the clean, crisp detail-oriented shape that effectively manipulate the audience into viewing them.

For all of the albums above, some are based on photographs alone, yet ~~most~~ all have been edited to show a surreal outlook. Most have been made by graphics such as the "Iron Maiden", "Imploding the Mirage" or "Direct Hit". I personally I feel that "The Killers" have a variety of ages in their demographic. They target songs to people who are usually older as they've been around for the past two decades, yet some tunes carry out attention towards younger fans.

This is a page of practice sketches I've created to try and understand anatomies of singular subjects in the chosen albums I've ~~chosen~~ (Battle born by The Killers) decided to create my final responses of. I enjoyed this process as it let me into insights on details and the overal ~~aesthetic~~ of the album cover.

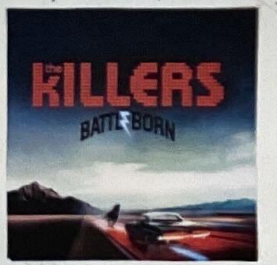


For the album name, I enjoyed its curved nature and therefor wanted to try and imitate it myself. I used a compass.

I used a ruler for the straight edges of this car sketch. By sketching the light beams, I realised that I very much love the way they look and have decided to keep them in my final design



Reference



I wanted to sketch the mountains and practice my use of shade and pencil tonning to try and imitate ridges and dips in the mountains' surface.

This helped me decide whether I wanted to manually paint it or use the original part of the album.

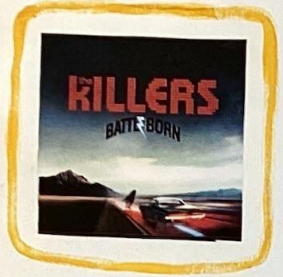
The horse was harder to sketch as the album doesn't make its details very clear. Yet I did learn about its anatomy and ultimately decided the orientation I want it in my final piece.

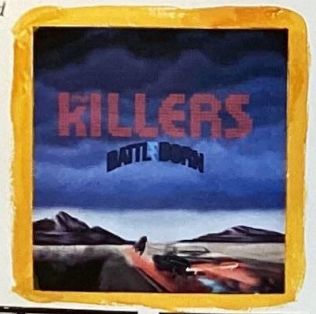


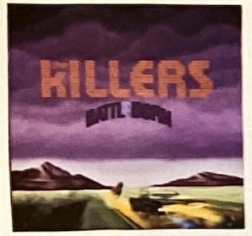
Sketching Subjects Seperately

Hard Rock FINAL

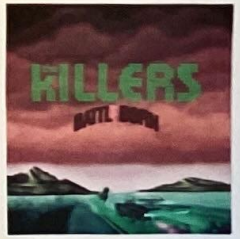
Original?

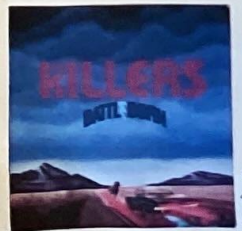






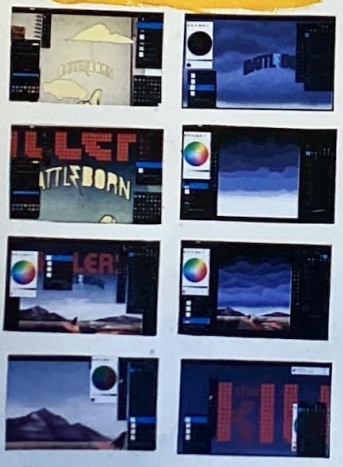






This page is about my digital final piece and the process I used execute the overall piece. I think that my outcome was successful yet if I were to re-do the piece, I'd focus on deeper and cooler toned colours to my and link with the techniques ~~to~~ used to create the original album.

My first response involved me working on the skies. I started ~~the~~ ~~f~~ from the darkest colours ie. the dark navy on the top of the design. Later I slowly progressed downwards with lighter colours. I also added some small dots that acted as stars to my and imitate the nighttime. I later did the mountains. I used a smudge tool to blend the ridges of the mountains together. I kept the horse and car original as I enjoyed the look of them. My last steps were the streets and surroundings and the titles of the album which I used the original as a template for.



I feel as if the overall outcome was well done, however I do think that for next time I would change certain things: I wouldn't make the bottom of the clouds have such a harsh line, instead I'd blend it into the background like how it was done in the original cover. I'd also make the titles more vibrant, as in this design, they're unfortunately blending into the sky.

~~&~~ I also changed the hues of my first created album to my and show more variation in colour, and experiment to see if any other colours would look good. (I like the look of the purple and yellow one :)

CD Cover Designs



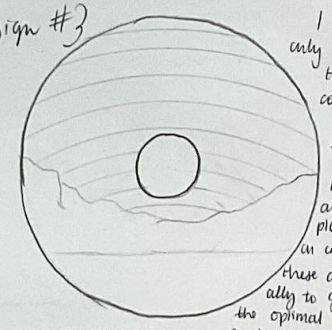
For this design page, I was assigned to try and ~~experiment~~ sketch ideas for a CD cover that's meant to be paired along with the Album cover that I previously created.

To help and act as a reference, I decided to also include some existing "The Killers" ~~art~~ CD covers. I used these to look at themes and styles that I ~~can~~ later implemented into my response designs.

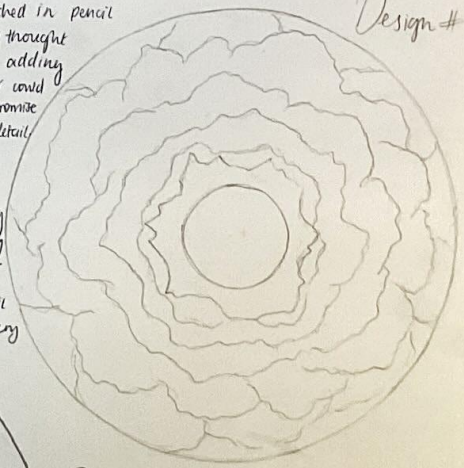
Design #3

I sketched in pencil only as I thought that adding colour could compromise the detail.

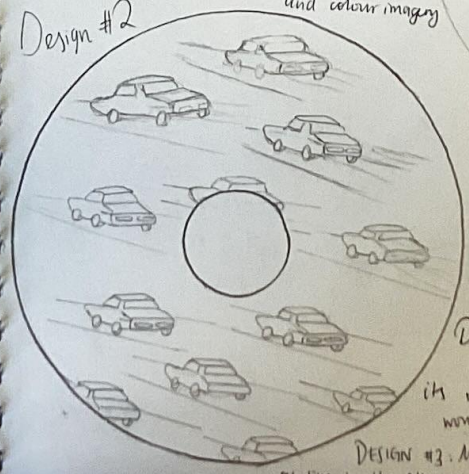
I am also planning on creating these digitally to get the optimal detail and colour imagery



Design #1



Design #2



DESIGN #1: I saw that a common theme among existing "The Killers" albums was how the designs revolved around being round and wrapped around the hole of the CD. Therefor, I wanted to use the clouds from the Album cover, and create a tunnel of clouds around the hole.

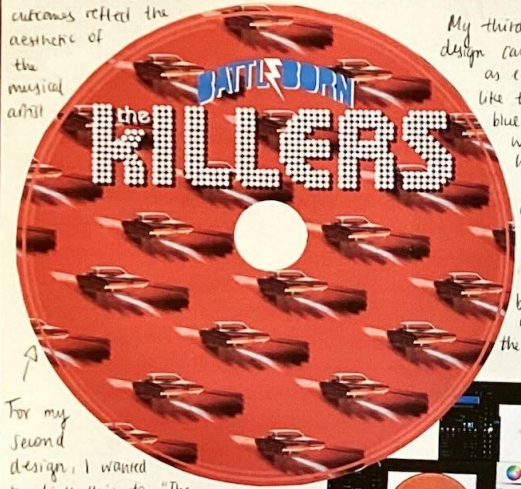
DESIGN #2: For the second design, I thought that the look of the car was very suitable ~~out~~ because of its vintage nature - I thought that the repeated pattern would also look very good against a red background.

DESIGN #3: My last design consisted of me creating a landscape relating to the albums design. Along with a layered sky which graduates into darker shades. All of these designs will also have "The Killers" and "Battleborn" on the top of them.

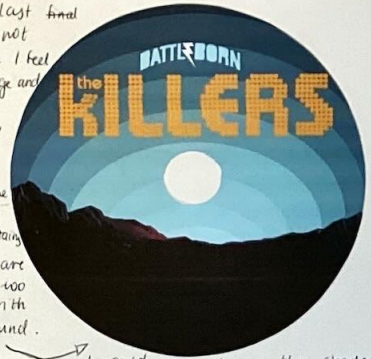
This page is all about my process and outcome of my final CD designs.

I ultimately enjoyed the process and think that the outcomes reflect the aesthetic of the musical artist.



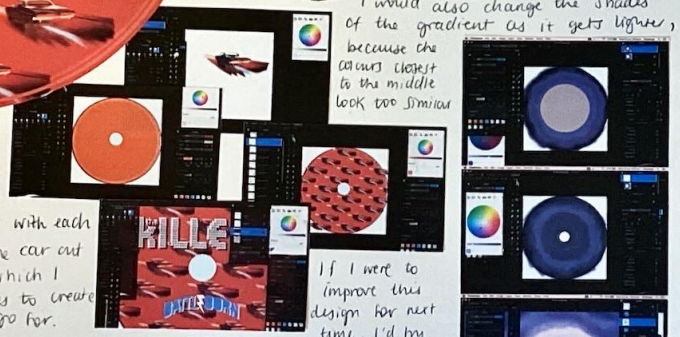


My third and last final design came out not as effectively. I feel like the orange and blue colours work well, however I would change the darkness of mountains as they are blending too much with the foreground.



I would also change the shades of the gradient as it gets lighter, because the colours closest to the middle look too similar

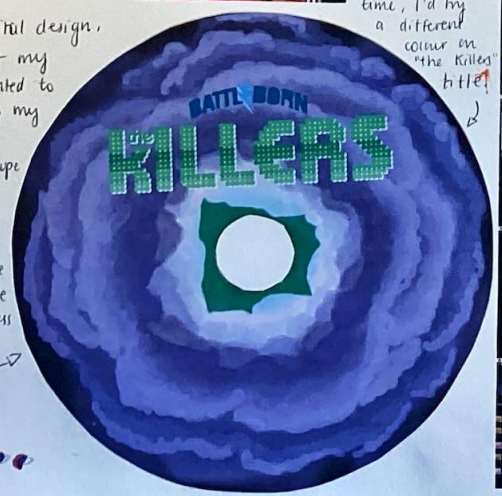
For my second design, I wanted to link this to "The Killers" real CD designs - they have a repetitiveness which plays well with their aesthetic of ~~set~~ using multiple colours which pair great with each other. I started by tassoing the car out of my chosen album, which I later ~~g~~duplicated multiple times to create the effect I wanted to go for.





If I were to improve this design for next time, I'd try a different colour on "the Killers" title.

This is my first actual digital design. I enjoyed the outcome of my album cover therefor I wanted to link my first CD cover to my album final. I started by establishing the circular shape along with the hole on the inside. Looking at my previous 'The Killers' album sketches, I made this revolve around the hole in the middle to show a unity and roundness in the overall outcome.



FINALS...

Festival Logos Page #1

RESEARCH

Summerty



Founded in 2013, the Atlantic Beach NC music festival features music from a lot of bands, mostly playing R&B and soul.

I enjoyed the look of this festival logo because of its use of gradient and transition between colours. In addition to the summeriness of the palm trees and sunrays.

Summerty festival is one of the biggest musical festivals in Southern Germany.

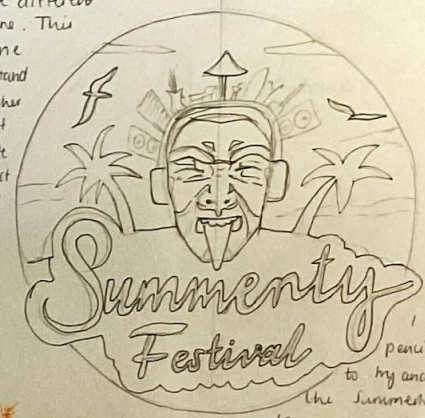
I deeply enjoyed the simplicity of this festival's logo. The small range of ~~set~~ warm colours play really well with the blue skin colour in the middle. Its rebelious aspect attracts a more young adult / adult demographic.

Atlantic Beach NC



For this atlantic beach festival logo, I used a calligraphy pen to try and include different values of line. This helped me understand whether or not to create this effect for my final piece.





I used a pencil (HB, 2B) to try and sketch the Summerty festival design. I wasn't very ~~care~~ careful about trying to make this clean and crisp. I made this copy to try and experiment with the shades and tones.

Sketches...

Festival Logos

Page #2

Summadayze



Summadayze was an annual Australian music festival held always in the month of January. The first ever event occurred on 1st January 1994 at the Sidney Myer Music Bowl in Melbourne.

I very much enjoy the look of this logo. I enjoy the look of the two-tone colour and believe that I can make many variations of this design. By the looks of it, I think that this festival attracts a wide demographic, yet mostly young adults / adults.

Middle River

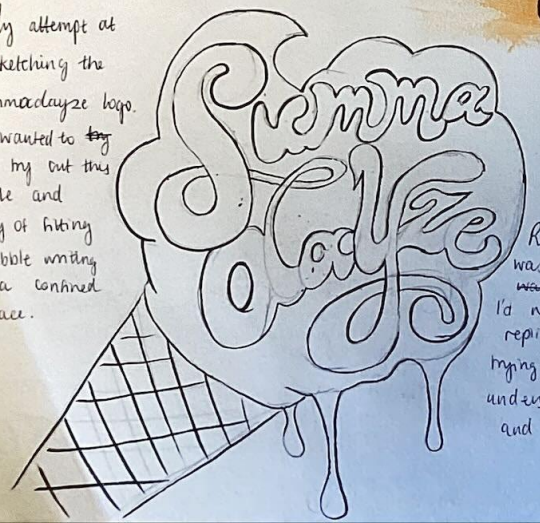


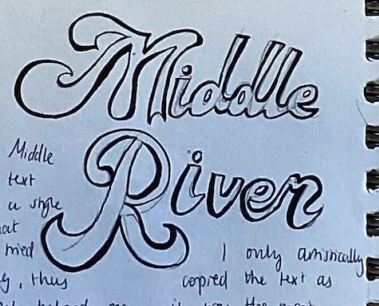
Middle River Music Fest is a country-based genre festival based in Ontario, Canada to help raise money in supporting the ~~need~~ workers from its farm and cafe.

The colours in this logo work very well together, by all being different, their shades are similar and thus partner each other well. A bit of an older crowd goes to this festival, either a bit older 50/60 years old, or families

Sketches...

My attempt at Sketching the Summadayze logo. I wanted to ~~try~~ ~~and~~ try out this style and way of fitting bubble writing in a confined space.





The Middle River text was in a style ~~way~~ that I'd never tried replicating, thus trying it out helped me understand the dynamic and style of writing.

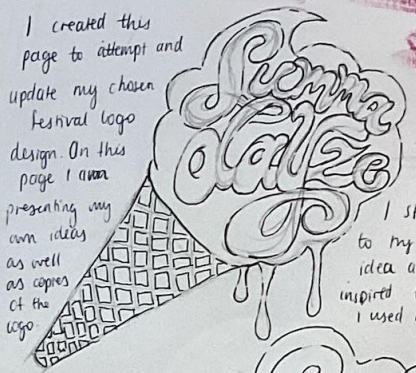
I only originally copied the text as it was the most challenging amongst the other subjects in the logo. I wanted to make sure to imitate the aesthetic of the overall form of the logo.

Chosen Logo Re-designs



I created this page to attempt and update my chosen festival logo design. On this page I am presenting my own ideas as well as copies of the logo

Sketching The Original



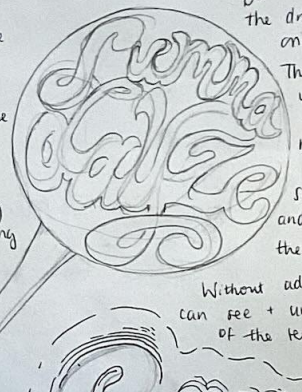
I sketched the original to try and understand the idea and anatomy of what inspired this overall topic. I used a gel pen, and didn't add colour to try and make the line imagery distinctive

Design Try-outs

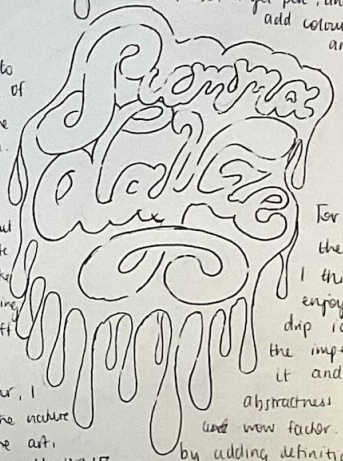
Instead of the ice cream design, I thought that a lollipop could be an interesting concept.

Creating this along with manipulating the text to suit the roundedness. This created an almost fish-eye effect.

By using a liner pen, I could get the ultimate detail I was going for.



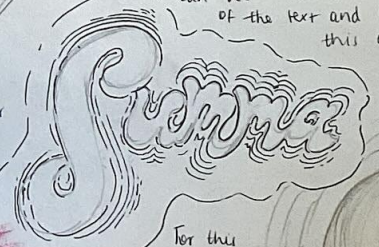
I also tried to ~~Do~~ extend the idea of the drips from the original design. This way, I used the same font but tried to create a slime-like substance draping and dripping off the text.



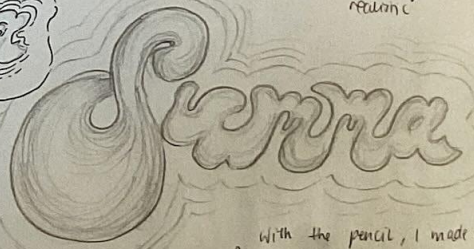
Without adding colour, I can see + understand the nature of the text and line art, this also adds texture.

For both of these ideas I think that I enjoy the the drip idea. I like the imperfectness of it and the abstractness which creates ~~a~~ wow factor. I think that by adding definition and highlights/shadows, I could make this design look fairly realistic

Text Try-Outs



For this part of my design page, I wanted to create shade and texture through sketches of lines on both the outside of the text and the inside - so I could see which will looks best on the drip design.



With the pencil, I made the font more thicker, this was so I could decide whether this would be more necessary and important for my final piece.

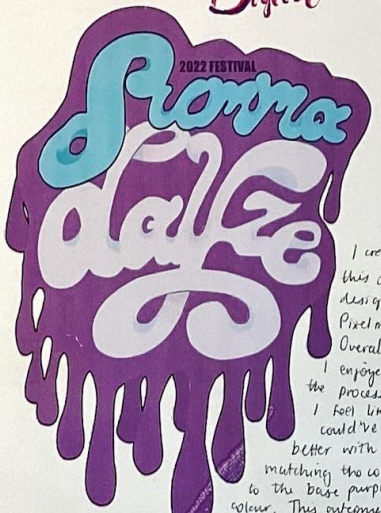
Logo design media Try-outs

Pencil

For this pencil design, I wanted to focus mainly on texture and tone. I chose pencil above other, less predictable medias (e.g. charcoal) because I enjoyed the concept of choosing the hardness of the pencil, as it benefitted me with trying to show the tone and deepness of the curves and squiggles.

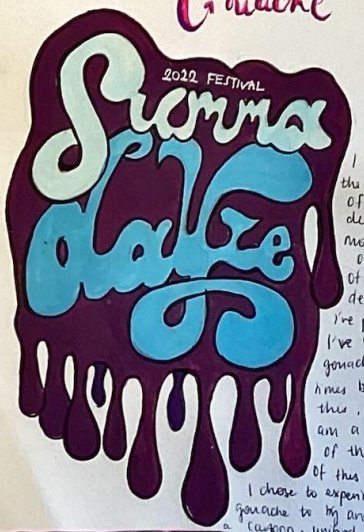


Digital



I created this digital design in Pixel mator. Overally, I enjoyed the process yet I feel like I could've been better with matching the colour to the base purple colour. This outcome doesn't look consecutive when initially untning to the main colour which is purple.

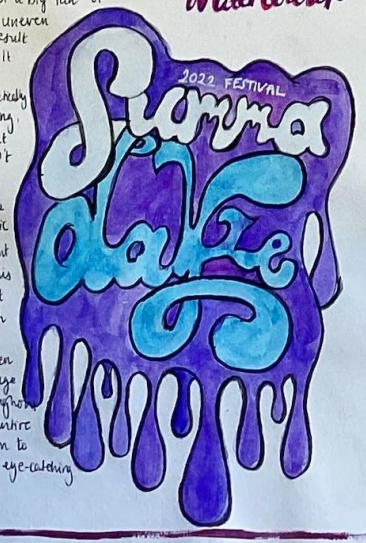
Gouache



I enjoy the outcome of this design the most out of all of the designs I've presented. I've used gouache many times before this, and I am a big fan of the opacity of this medium. I chose to experiment with gouache to try and imitate a 'cartoon, unified coverage'

Watercolour

With watercolour, I enjoy the effect. However, I am not a big fan of how uneven the result was. It looks aesthetically pleasing, yet it doesn't relate to the graphic element of this project which needs an even coverage throughout the entire design to look eye-catching



Final Logo Design

On this page:

- I mention my thought process of why I chose gouache as my media
- I mention the steps I used to execute the logo
- I talk about how this logo is effective + who this logo is for



I am overally happy with the outcome of this piece, as I was able to create a piece with mesmerising colours and an interesting shape. I discuss the details I've initially changed in this and the foregoing design I created using gouache.

I produced this piece as a means of reaching the young adult/adult/middle age demographic, hence the use of colours that fortunately work well when paired together, however which aren't too vivid and bright.

Colours I used:

- Plum purple + white
- Ocean blue
- Deep blue + white
- Black

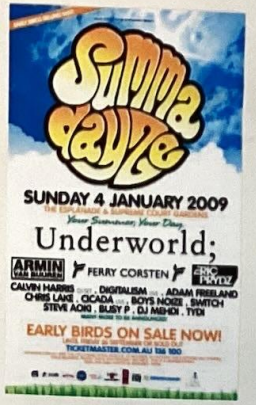
With addition of a white ink pen: for highlights

This is my finalised design I chose due to experimenting with medias previously. As mentioned in the previous page, I started trying out my logo using gouache because I had significant experience in it already. I was able to easily control the paint and happily determine colours that played together in harmony because of my foregoing ~~previous~~ personal interest in it. After completing it in ~~my~~ the preceding page, I have realised that I could improve certain things to make my design more effective for its spectators, hence I did them for this ~~best~~ final design. I changed the colours of the text ~~into~~ ~~blue~~ dark blue being on top (Summa) and light blue being on the bottom (dayze), I did this as it made more sense and added an element of an ombre effect. To make the design look more surreal and cartoon-like, I added highlights using a white pen - I enjoyed this detail as the original logo had highlights too.

Summa Dayze Posters



Summa dayze festival posters slightly change each year. Yet I have realised the composition of the logo (plus the font) has stayed relatively similar. Knowing that the music mostly consists of dj, hip hop and rock ~~musi~~ genres, the poster designs are both informative and aesthetic. The logo is usually always in the middle - top middle/centre middle is what creates the eye-catching imagery.





The demographic being mostly young adult/adult/middle age, the colours are distinct, yet not blinding nor pastel - these attract younger age groups. Noticing that the colours are darker hues, this is how the white writing shows up and matches well with any colour.

After researching, I also found inspiration on how I would start my sketches on the next page. I found the incentive on making my designs reflect summer-related imagery such as ice cream, skies, grass, and possibly some retro-fitted subjects such as the text and the colours wheel.



Most important assets of a festival poster is a clear & logo name; informing the audience about who is featuring it and an addition of what age groups usually attend such festivals. A list indicating who will be performing, also the year the festival will be set at. And a great amount of details relating to the aesthetics of the festival - this is what will gain audience attention and interest.



Summa dayze poster ideas

This page features the details I want to put into my final posters. I talk about my thought process & what aesthetic I want to feature.

DAVID GUETTA • BOYS NOIZE
TINIE TEMPAH • MIAMI HORROR
DENNIS FERRER • CHASE & STATUS • ANDY C

Logo Sketches





7TH JAN 2020

SIDNEY MYER MUSIC BOWL
SUMMADAYZE.COM
THEARTSCENTRE.COM
TICKETMASTER.COM.AU

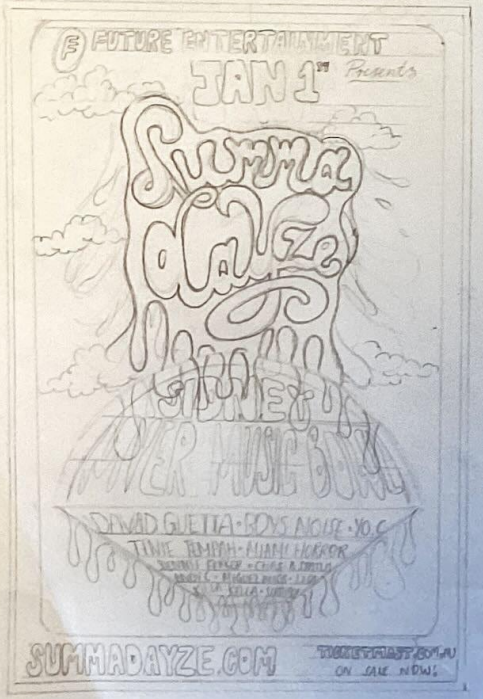
I re-sketched the logos to see how I could alter them to fit the aesthetics of the posters I will be creating for my final. I gave shadows (& a 3D outlook) to my and create dimension and see if it is more effective in the poster.

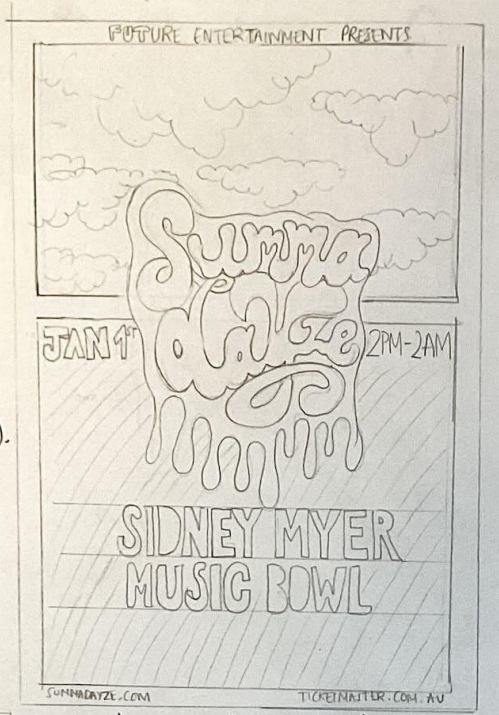
Other details

The semi-sphere creates a well-rounded look. As everything in the poster is also round and un-geometric, I wanted to continue that with this element, however to add extra dimension, I added the trapezium - this is effective as the shape has crisp clean lines.

Finalised Poster ideas

My first poster idea - I wanted to include clouds in both my designs because of Summa Dayz's actual festival posters (which had exaggerated cloud imagery). I am planning on using similar colours for both posters to allow myself to relate the two designs together. I have also slightly changed my logo to my and make it look like a ~~splash~~ motioned splash; having more droplets.





For my second design, I wanted to create a more minimal design, much more minimal from my first poster design.

Mock Plan



STEP 1
I will start with creating the background (Navy blue)

STEP 2
I will add a differently coloured box to act as an enhancer of whatever gets layed over it (orange)

STEP 3
I will add clouds - I was thinking about making them in the an oriental style.

STEP 4
I thought that implementing a perfectly round semi-sphere would add an element of accuracy, as everything else is hand drawn

STEP 5
I will make the trapezium darker to act as a a different inclination suggestor.

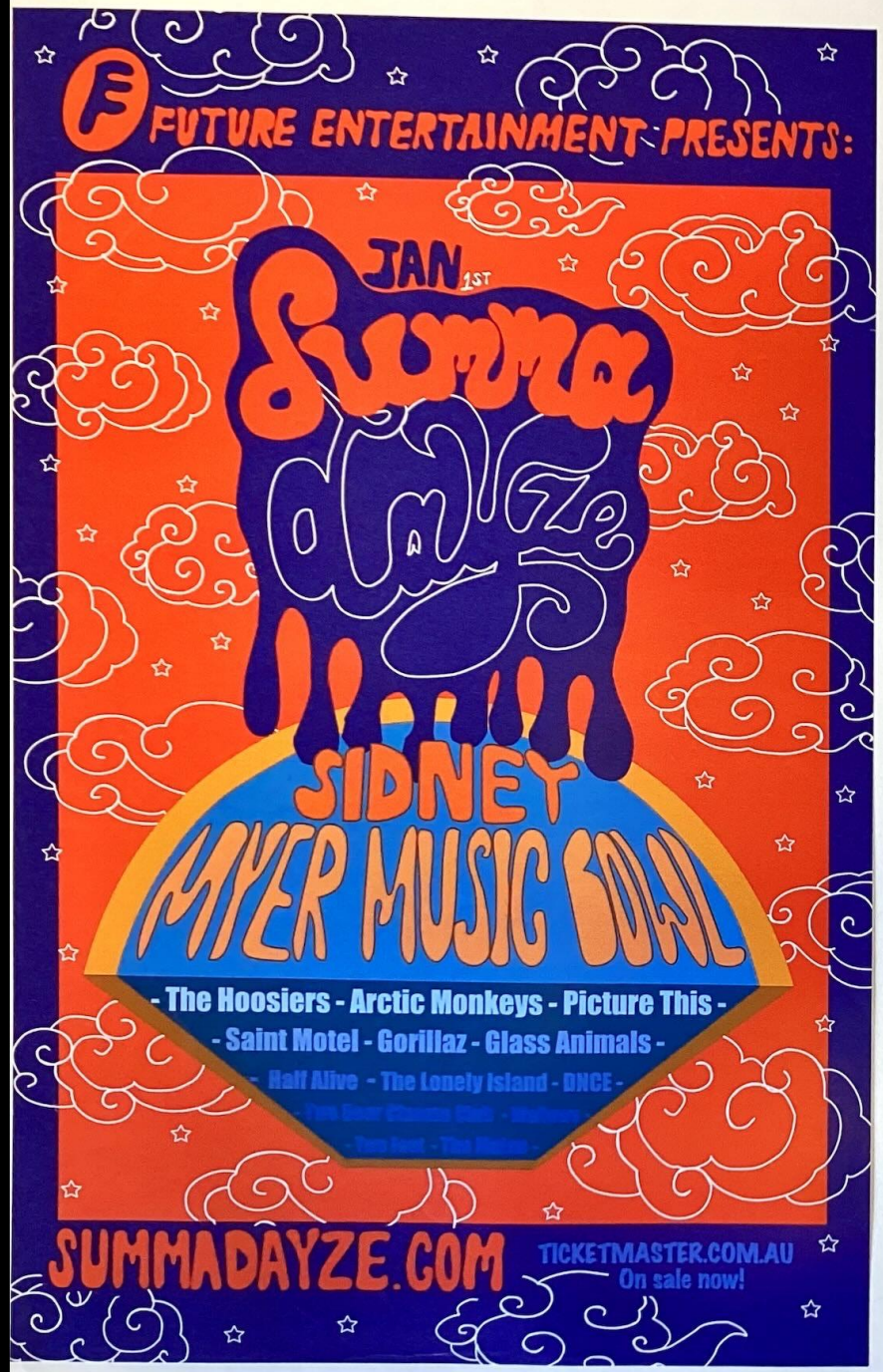
STEP 6
Presenting the 'summadayze' website for extra information

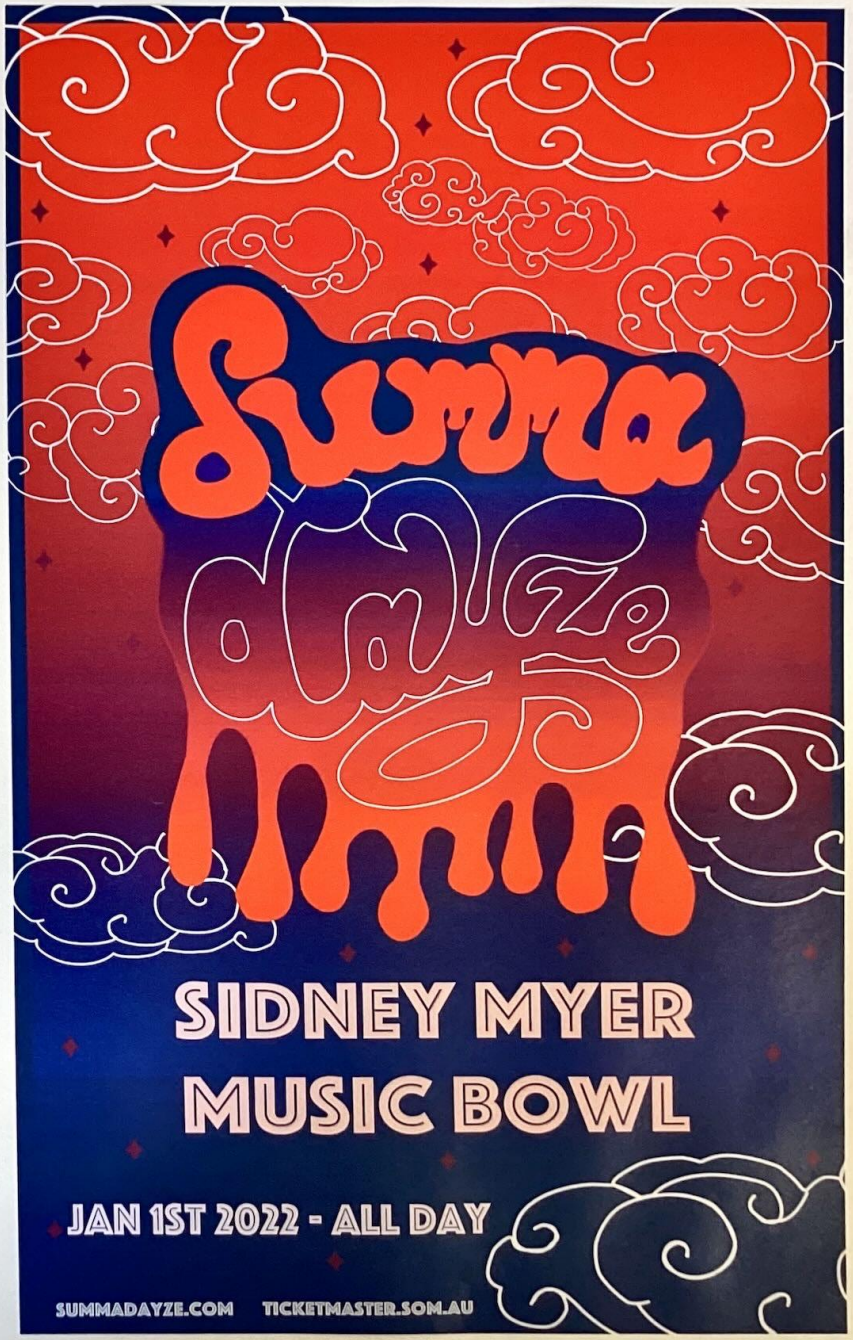
STEP 7
Where to buy tickets at the bottom

STEP 8
I am planning on making a gradient from light to dark when presenting the artists that will be playing.

STEP 9
Adding stars towards the end ensured the correct positioning of them.

STEP 10
Lastly, I'll add the sponsor company for legitimacy of the festival


FUTURE ENTERTAINMENT PRESENTS:
JAN 1ST
Summa dayze
SIDNEY MYER MUSIC BOWL
- The Hoosiers - Arctic Monkeys - Picture This -
- Saint Motel - Gorillaz - Glass Animals -
- Half Alive - The Lonely Island - DNCE -
SUMMADAYZE.COM
TICKETMASTER.COM.AU
On sale now!

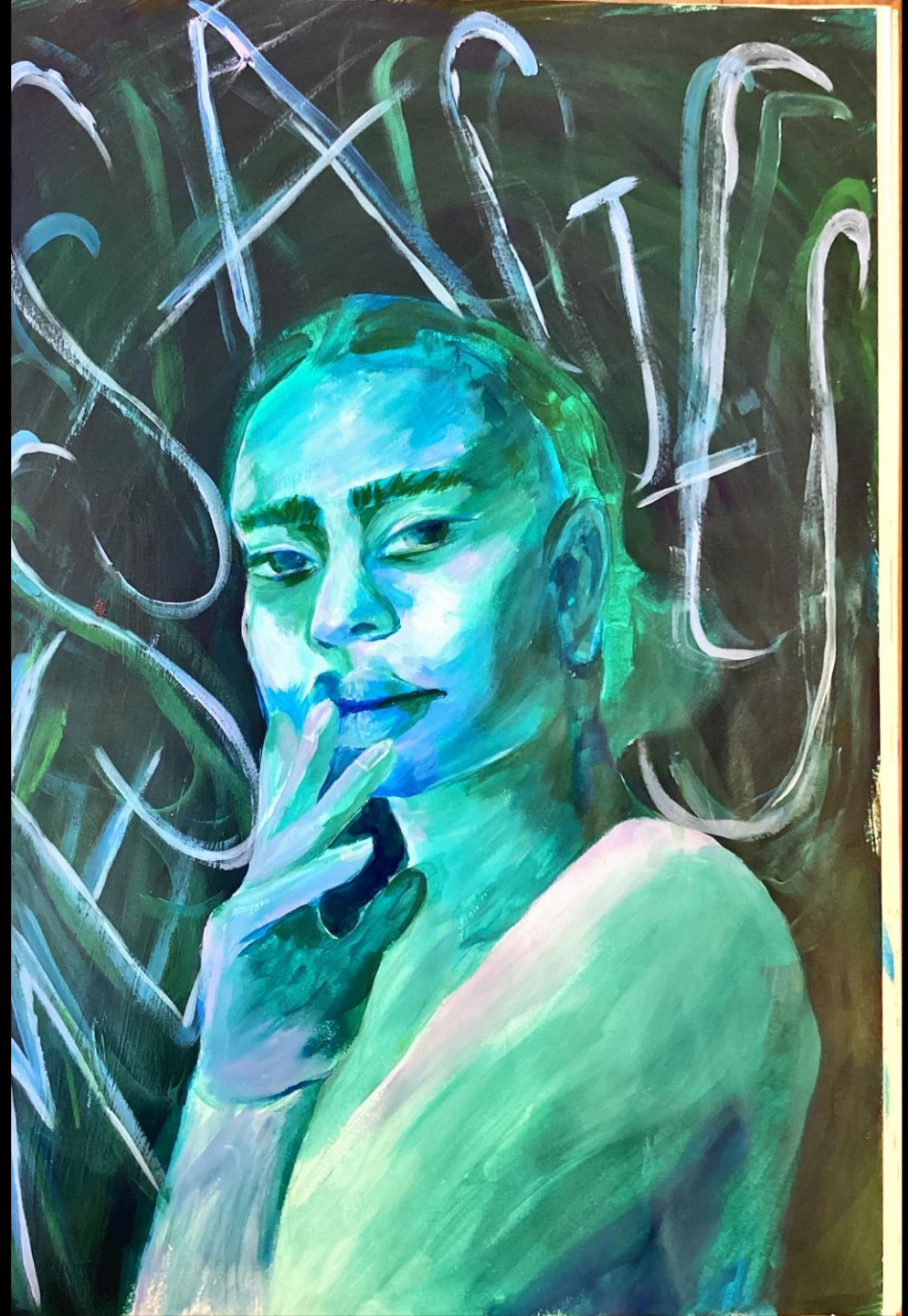

Summa dayze
SIDNEY MYER MUSIC BOWL
JAN 1ST 2022 - ALL DAY
SUMMADAYZE.COM
TICKETMASTER.SOM.AU

[redacted]

COMPONENT 1:

PERSONAL INVESTIGATION

[redacted]





Nina Chanel Abney



Combining representation and abstraction, Nina Chanel Abney's paintings capture the frenetic pace of contemporary culture. Broaching subjects as diverse as race, celebrity, religion, politics, sex, and art history, her works eschew linear storytelling in lieu of disjointed narratives. The effect is information overload, balanced with a kind of spontaneous order, where time and space are compressed and identity is interchangeable. Her distinctively bold style harnesses the flux and simultaneity that has come to define life in the 21st century. Through a bracing use of colour and unapologetic scale, Abney's canvases propose a new type of history painting, one grounded in the barrage of everyday events and funneled through the velocity of the velocity of the internet.







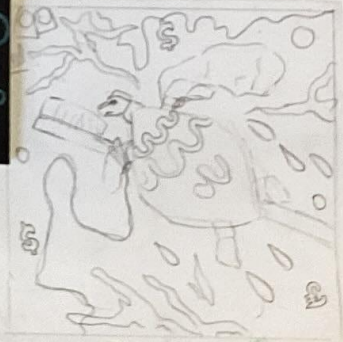


These sketches and experimentation page revolves around my observations based on Nina Chanel Abney as an artist and an activist. My chosen theme being: PLASTIC WASTE + AWARENESS

I came up with some concepts which help me build up visuality in the style of the artist







Lino Stamps

These are my Nina Chanel Abney inspired lino stamps which I used to experiment with. I chose to use lino as I had complete control over how I wanted to ingrain into the material. When stamping, I made sure to have the paint become matte so that I could get the optimal vibrancy along with it not smudging / overflowing with ink. The demographic I planned on presenting this to would be children / young adult / adult.

Yellow + White ink paints

Yellow + red ink paints



The top (first) sketch is contextualised as an attack on human potential by marine wildlife. I tried to do a similar concept for my third sketch (bottom) of a turtle



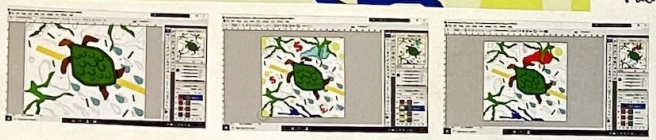
My second sketch (fiddle) is of a simple conversation; I made it to the point to avoid any miscommunication.





These lyno experiments helped me gain perspective on texture-building, and learning to work with values and different levels of material. Ultimately I liked the colours used, and the patterns, however, next time I'd like to be more tentative with the paint, and its amount when putting them onto the stamps





Response Finals...

DIGITAL

1

Here is my first response. Out of the three sketches presented in my previous experiments page, I chose to utilize the one with the turtle as the main subject. I used motifs such as the dollar and pound coin signs, the water droplets, the small confetti, the circles and the 'U' pattern on the turtle's shell. These put together manifest successfully into a piece which resembles Nina C.A's work.



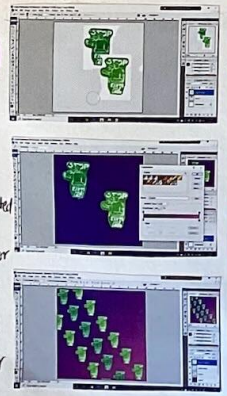
PAINTED

2

I hand-painted this response using gouache. Being heavily influenced by Abney's pieces in her 'just can't win' series, I enjoyed the bouncy, colourful imagery along with a dark underlying message.

DIGITAL PATTERN

3

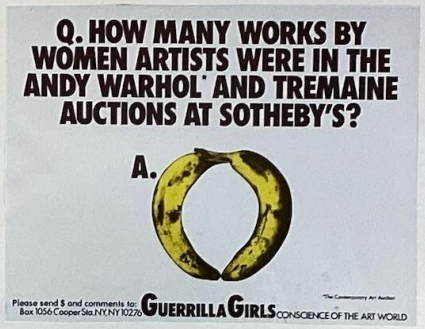


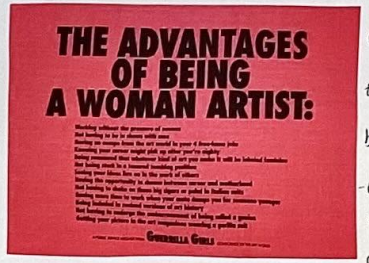
My third piece is a complete experiment. With the stamps from my lyno prints, I wanted to make a flashy + vibrant pattern to mirror Abney's work. I started by using the gradient tool to create a purple/fuchsia background. Later with copy, ↕, ↔, I could



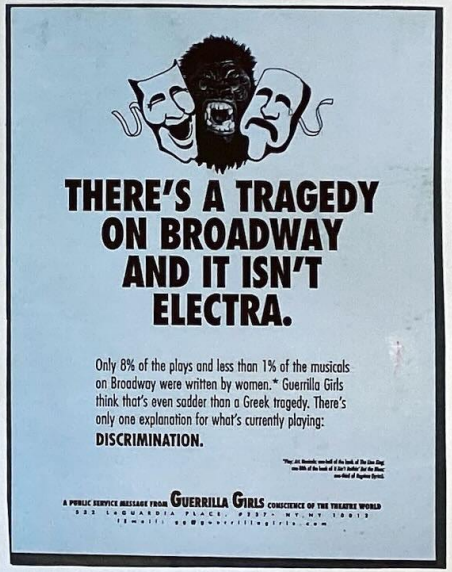
GUERRILLA GIRLS

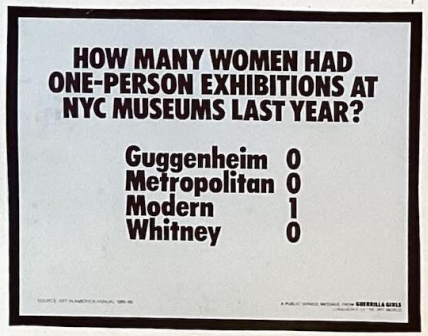
Guerrilla Girls is an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art industry. The group formed in New York City in 1985 with the mission of bringing gender and racial inequality into focus within the greater arts community.





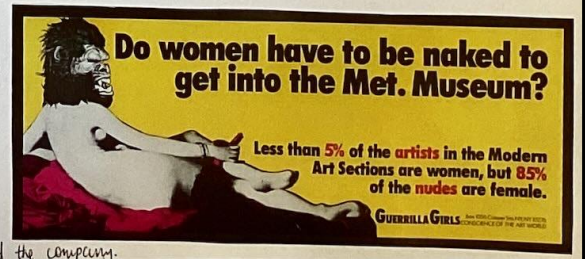
The group employs culture jamming in the form of posters, books, billboards, and public appearances to expose discrimination and corruption.





To remain anonymous, members wear gorilla masks and use pseudonyms that refer to deceased female artists. Great attributes are paid towards the film world as the Gorilla Girls protest(ed) the dearth of female directors, GG distributed stickers during the 2001 Sundance Film Festival.

I enjoy the use of minimal post-modern aesthetics to present titles and facts based on sex and ethnicity in the entertainment and pop culture industry. The block colours play well with the pitch black writing and heavily edited photographs of famous artworks. The motif of the gorilla head reminds audiences about the authenticity of real feminists/women being behind the campaigns.



SKETCHES

COLOUR TRY-OUTS







This is my digital colour try-outs page. I decided to experiment with colour + its effects to see whether it helps to reflect Guerilla Girls' work with the addition of ALSO allowing my own style to come through. My last three experiments are of different mixes of inverse effects on the original Michael J. Fox photograph. Initially, inversing the photo gives definition to different areas which may play successfully in the piece, yet I don't think these would translate my Guerilla Girl pieces.



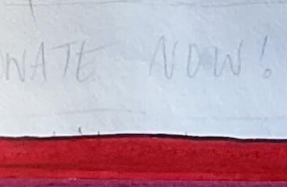


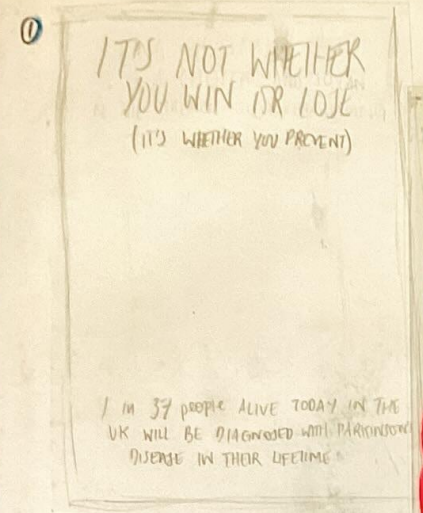
Next, I have overlays on the photograph of one being a simple grain effect. The one below is grain on black and white. And the last one being a [illegible] effect which amplifies the outline and makes the whole photograph thick. Ultimately, this page [illegible] with the decision making and [illegible] will be in my final [illegible]

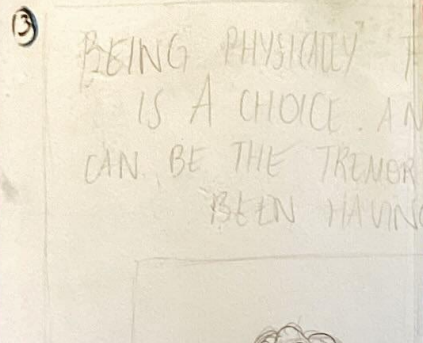


I thought that it would show the authenticity when showing a real person's struggles in a way with aligning with a modern day contemporary audience.







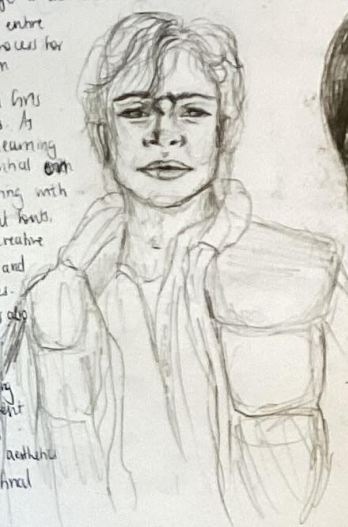


PREPARATION + EXPERIMENTS

This page is dedicated to my entire creative process for my own Guerilla Girls responses. As well as learning my potential experimenting with different fonts, colours, creative effects, and techniques. This process also helped me with understanding how different variables determine aesthetics of my final pieces

SKETCHES

I sketched out Michael J. Fox to experiment whether a handdrawn approach would be best in this instance. My last rough sketch is to communicate the whole of Fox. Then, I sketched out a more tonally correct portrait of his face + facial expressions to show a refined version of the photographic reference I used. Overall, this practice helped me gain perspective on how a more detailed study can influence my final Guerilla Girls response.





FONT TRY-OUTS

These are font try-outs for my Guerilla Girls Titles. I wanted to experiment with the looks, styles and colours of the titles to see if their emotions vary in any way.

Guerilla Girls

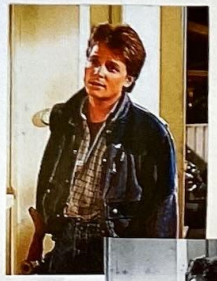
Guerilla Girls

Guerilla Girls

Guerilla Girls

GUERILLA GIRLS

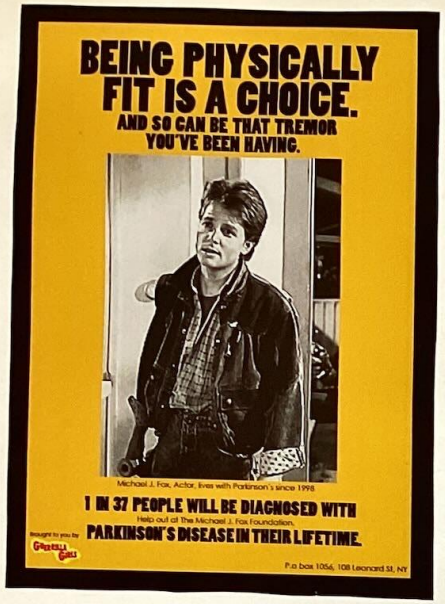
GUERILLA GIRLS







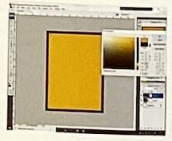
These three colour try-outs primarily revolve around light colour changes. 1st: increasing saturation 2nd: sepia effect 3rd: black + white













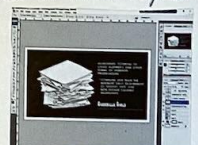




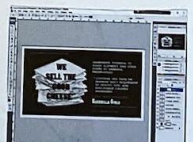
FINALS ...

This is my first Guerrilla Girl design. As mentioned, my chosen theme is Health & Illness, and I ~~started~~ decided to focus on illnesses of the ~~neurological~~ nervous system, this being Alzeimer's and Parkinson's disease.







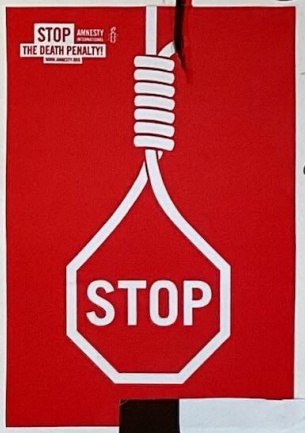




My first take on my first response is of an alternate version of one of GG's original pieces. Here I started by layering a mustard yellow background with black borders. I later added the bold black text along with the black and white photograph. This response came out quite successfully as I was able to convey the commanding yet still ambiguous tone often expressed by Guerrilla Girls.

For my second copy response, I used their 'We sell white bread' piece as influence. Instead of bread, I chose cheese and did a similar narrative text with similar font. When creating these two, I ultimately learned to absorb information & techniques and manifest them into effective responses, correctly representing my chosen artists work.

Fons Hickmann

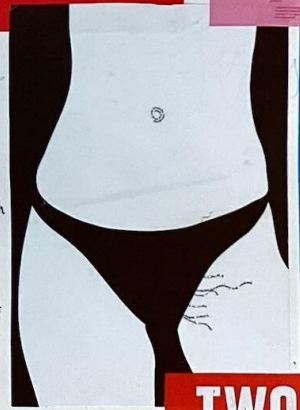


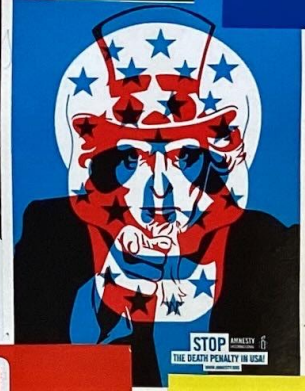
Fons Hickmann is a German graphic designer and professor at Communication Design at the Berlin University of the Arts. He is the founder and director of the design studio 'Fons Hickmann M23'





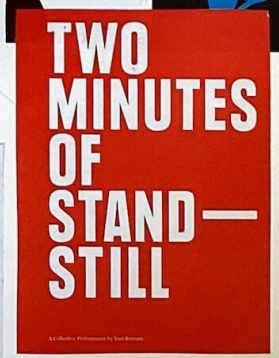
Hickmann and his colleagues promoted the initiative 'II Designers for Germany' which ~~mied~~ tried to bring a consciousness of graphic design into ~~public~~ the public sphere. The group received wide media attention for their effort to prevent the adoption of an embarrassing logo for the 2006 FIFA World Cup in Germany.





Studied photography and communication design combined with philosophy at the University of Applied Sciences Düsseldorf. This may explain ~~his~~ the clean and crisp nature of his art, often communicating philosophical and activistic messages, which spreads awareness throughout many problems such as: corruption, gun violence, etc.







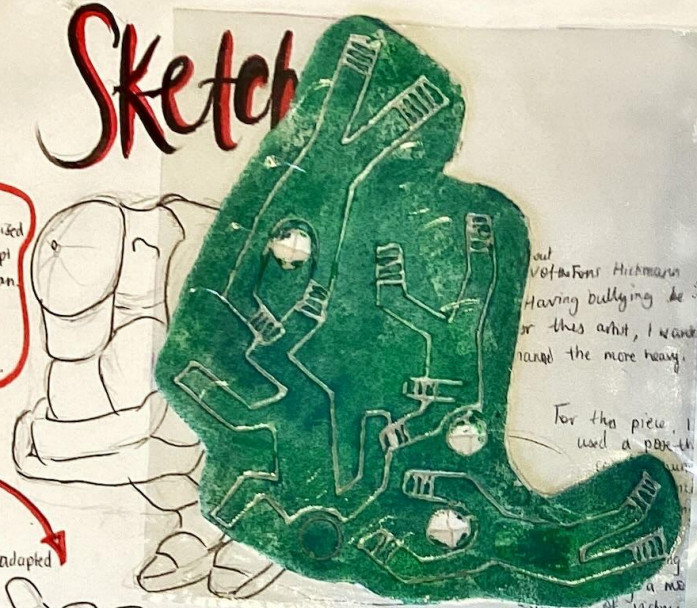
Hickmann and his studio were invited to exhibit at the opening of Museum of the Image (MOTI) in the Netherlands, the world's first graphic design museum. The exhibition, 'European Championship of Graphic Design' was opened by Queen Beatrix in June 2008.

I aspire to create responses of Hickmann's work through showing the colour imagery of clean lines and minimalistic post-modern nature of his aesthetic. The combination of dark and innocent images conveys a deeper meaning which affects many older demographics.

Sketch

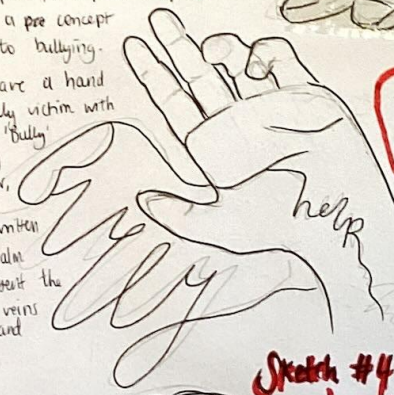
I finalised all of my sketches to show a finalised ~~sketch~~ version of a concept I'd like to respond on.

I added some shading with a HB pencil to create a little dimension.



Sketch #2

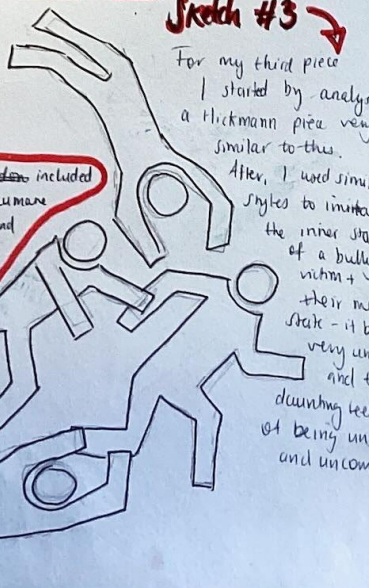
For my second sketch, I used a Fons Hickmann original piece, and para-adapted it into a pre concept relating to bullying. Here, I have a hand of a bully victim with the word 'Bully' written as the shadow, as well as 'help' written on the palm that represent the lines and veins on the hand



My chosen demographic for this project would be young/adult/aduldth as I touch on projects which should be approached towards with sensitivity and maturity. Ultimately Hickmann was a suitable artist for me to deliver this topic with.

Sketch #3

For my third piece I started by analysing a Hickmann piece very similar to this. After, I used similar styles to imitate the inner state of a bully victim + their mental state - it being very unstable and the daunting feelings of being unsafe and uncomfortable



Sketch #4

I had ~~also~~ included portraiture, human characteristics, and figures, to bring the messages into perspective of everyday life.



For my fourth sketch, I also used a Fons Hickmann piece as influence. Here, I have a portrait of a bully victim with an ~~back~~ injured forearm

Experiments

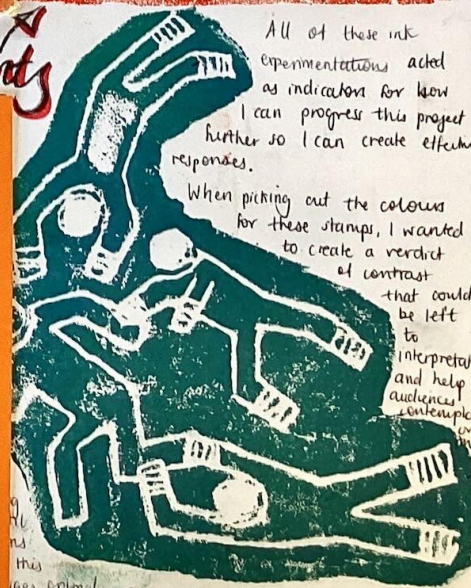




1st Stynofoam Experiments

Contact Sheet





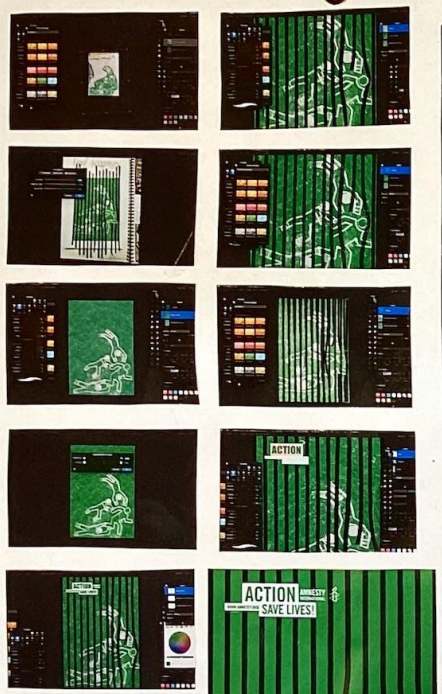
All of these ink experimentations acted as indicators for how I can progress this project further so I can create effective responses.

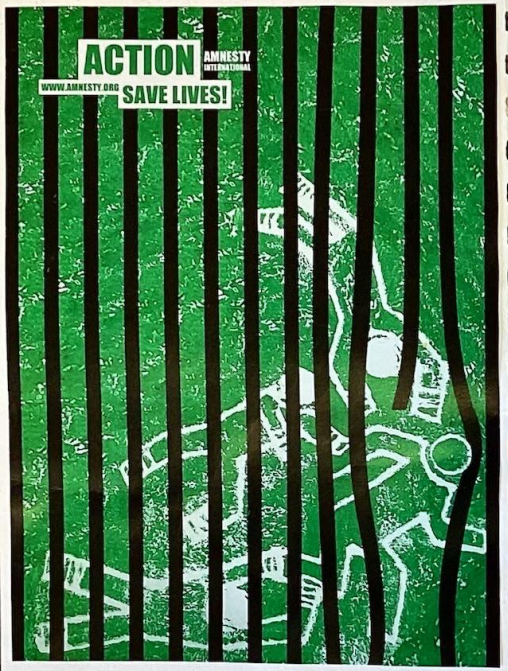
When picking out the colours for these stamps, I wanted to create a verdict of contrast that could be left to interpretation and help audiences contemplate

2nd Stynofoam Experiments

These are my second stynofoam experiments, I used green as a means of relating to Hickmann's original piece.

Final Responses



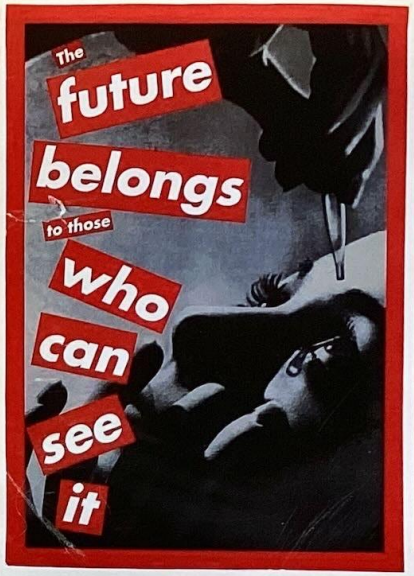


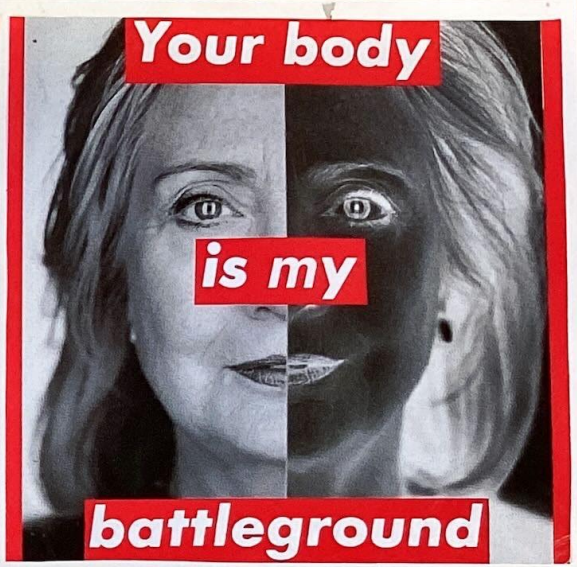


As mentioned before, I started with scanning and then copying and pasting it to form a linear green as a background, after doing the black and white line work, I began to add the text; "Action Save Lives!" which creates an awareness against human rights, and as bullying statistics astonish readers, shining a spotlight onto the problem through Amnesty International can bring audiences to become educated on the topic and change the perception of new generations.

For this Fons Hickmann final, I incorporated my styrofoam stamps into my digital piece which I presented in a similar way as ~~his~~ Hickmann's original piece (which I presented ← here as reference).

When doing my digital piece, I started by scanning in the stamp. Later as a means of imitating the imperfect pattern of a styrofoam stamp, I was pleased with how close the green ink I used was to Hickmann's original piece. My next step was to digitally include the thick lines to act as a prison cell, these gave the ambiance of being trapped in an environment where bullying is actively taking place. I enjoyed the vibrancy of the green and the black and white acting across it, as it gives a comic book, pop-art effect.

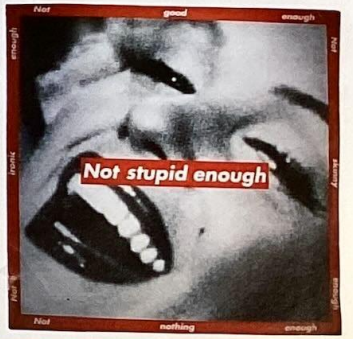


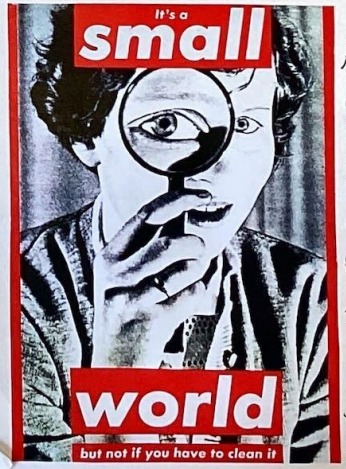


Barbara Kruger

Barbara Kruger is an American conceptual artist and collagist associated with The Pictures Generation. Most of her work consists of black-and-white photographs, overlaid with declarative captions, stated in white-on-red Futura Bold Oblique or Helvetica Ultra Condensed text.

The phrases in her works often include pronouns such as 'you', 'your', 'I', 'we', 'they' etc... addressing cultural constructions of power, identity, consumerism, and sexuality. She is known for her blend of type and picture that passes on an immediate feminist cultural activism. Her works inspect generalizations and the practices of industrialism with text layered over broad communications pictures.





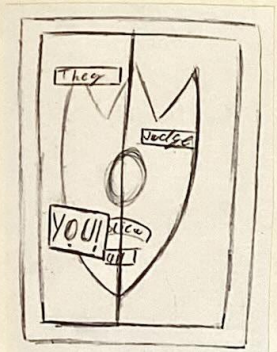
As a group collaboration, me and my classmates were chosen to respond on Kruger's work as a means of bringing awareness to cultural, industrial ~~and~~ racism, as well as racism in the art world.

Her distinct projections of personal accusations ~~towards~~ the spectators are a criticism of ~~standards~~ outdated standards created as a means of submitting to a particular construct, as well as building pressures onto new generations.



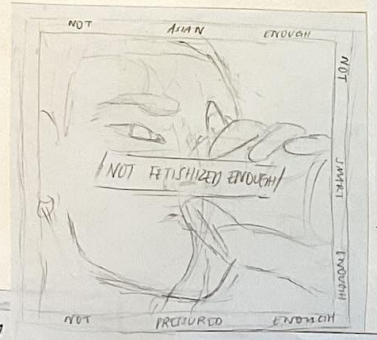
Group Sketches

Josh

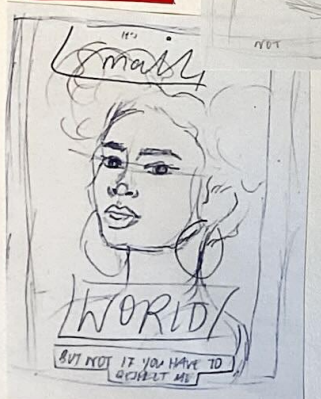




These are Josh's sketches. When consulting with my entire group, we talked about how we can create the powerful ambiance in the entire group's work.



Mine





Tyler

These are ~~Josh's sketches~~ Tyler's sketches, when talking to her I learned that her thought process through making the concepts was through the use of close ups in her pre-production photography. Having the text run through the eyes - which are often associated with the truth - makes the piece more effective.



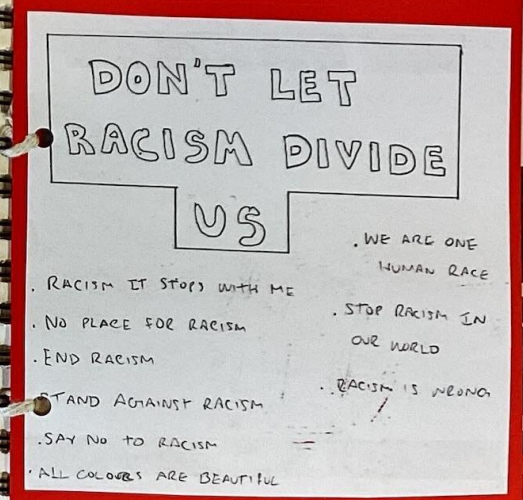
→ For my sketches, I used other ~~inspiration~~ reference images as inspiration, yet they only acted as a ~~mold~~ template for my responses. I had the reference images as a means of photographing the models for my final piece.

My sketches are ~~sketches~~ purely made using pencil. The phrases are ideas which are paraphrased through ~~the~~ Barbara Kruger's original work and ~~with~~ with the theme of standing up against racism, I tried to tend to the matter with respect and careful consideration.

Final Responses



Dharan

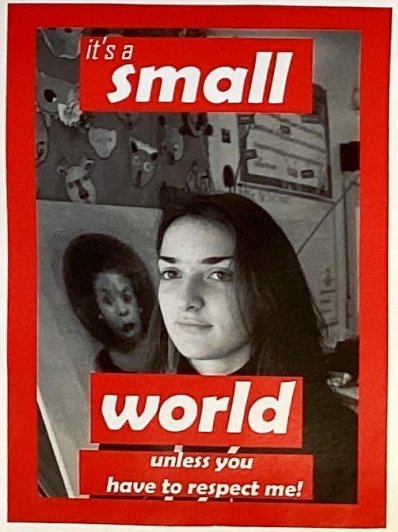




Dharan

→ "In our group, this was my ~~own~~ response to Barbara Kruger's work. I like our artist's pieces as they are digital responses and I'm good at that. In common her designs have a lot of red lines, red borders, big white fonts and red boxes. Within the group, I decided to work on Josh's portrait as it was challenging and sort of identical to one of Kruger's pieces."

-Dharan



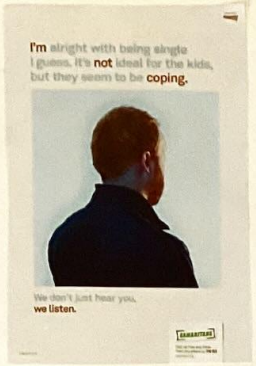
graphic work.

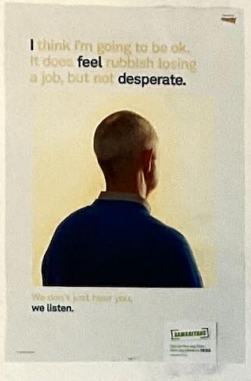
My response

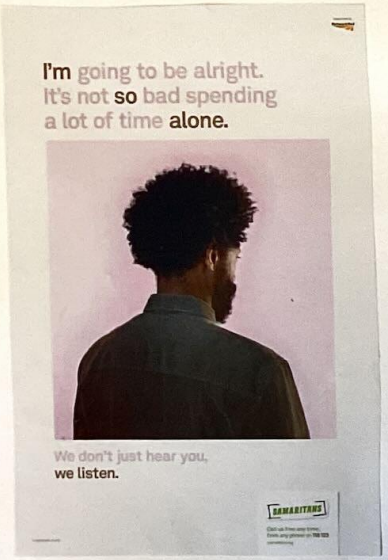
→ For my response, I made sure to have my piece be very similar to the pieces made by Kruger. Down to the shade of red, the phrasing had to be of similar tone as well.

→ As our topic was "Racism, I tried to make the phrasing seem like a cry out for help, which I think I successfully achieved









NADAV KANDER

SAMARITANS

Run from: Feb 2016 - Feb 2018

MullenLowe London launched its 'We Listen' campaign for Samaritans with faceless portraits shot by Nadav Kander. It launched across digital, posters and railway media.

Nadav's portraits reveal only the back of the posters' subjects and accompany coloured copy that highlights the hidden messages behind people's claims that they are 'fine'.

My next artist being Kander, a photographer who focuses on a post modern, clean-and-crisp approach with their artwork. As for the Samaritans series, Kander's distinct ~~style~~ projects through onto this series with an ambiguous essence, urging the audience to think of deeper meanings to the titles on these campaign posters. I believe that this series is appropriate for more mature demographics such as young adults/adults as the overall meaning of the campaign is the support behind more complex approaches to mental health along with the serious, morose side of mental wellbeing and stability. I think responding to these pieces can be greatly influential towards my own perceptions on my chosen topic: Feminism.

THUMBNAIL SKETCHES



- I'm ... am ... powerful
- I'm ... wear ... skirts
- I'm ... not .... asking ... for it
- I'm ... no ... housewife
- I'm more ... than ... my body
- Sex ... isn't ... payment
- Women .... help ... women
- I'm ... not ... dumb
- You're .... imagining ... things

- I'm ... no... femme fatale
- I'm ... not ... asking for it
- Women ... help ... women
- I'm .... not ... dumb
- Sex ... isn't ... payment

Subject must be female
↳ feminist topic

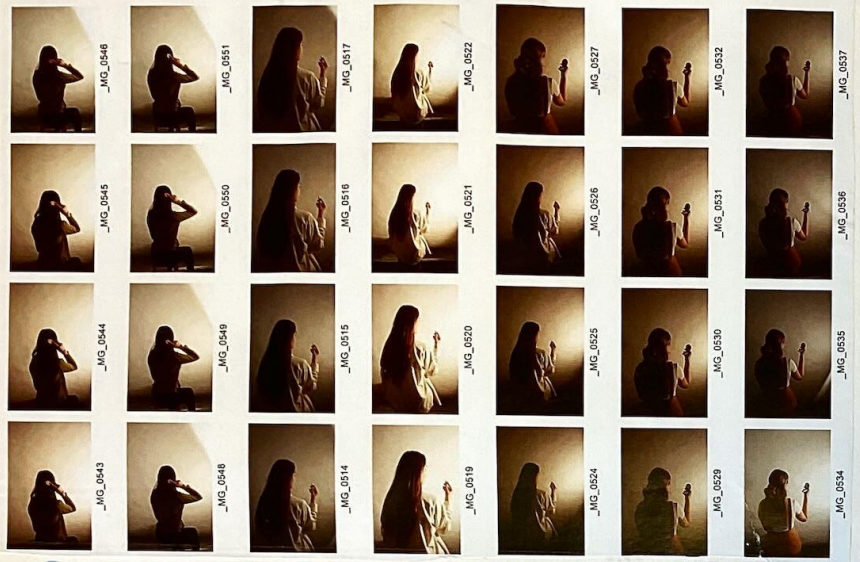
Model will hold an item signifying their status as a woman

background colour + text will match

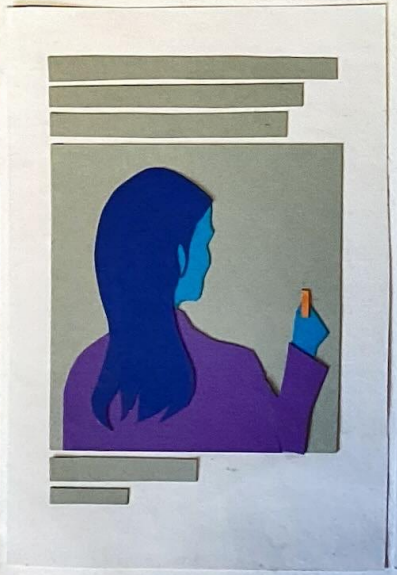


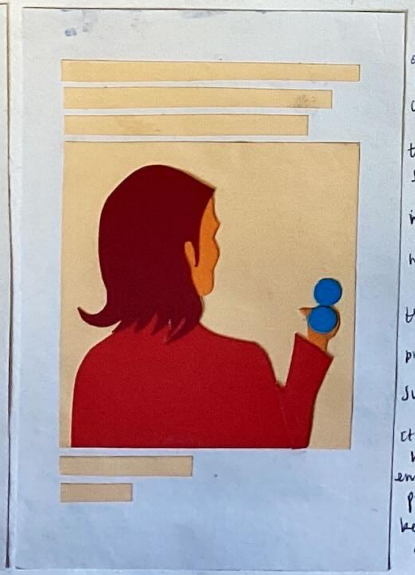
CONTACT SHEET ~

I am drawing my concept as my attempt in showing the attempt of my camera as well as my completed idea



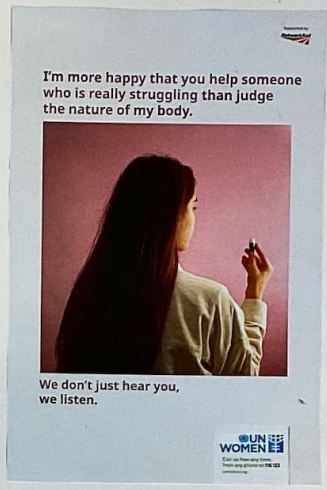
PAPER CUT-OUT EXPERIMENTS





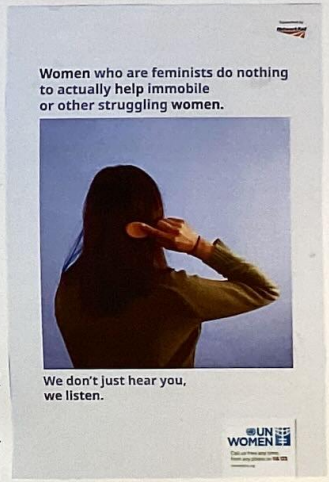
Here I created paper-cut-outs as a way of experimenting with Kander's photographic concepts. I used colours that played well together: cool colours such as blues, purples, greys along with ~~my~~ other cut-out ~~drawing~~ consisting of warm colours such as orange/peach, red, maroon. I did these by using an original Samaritans piece and sketching over the features such as body, face, hair and print-sketched it onto coloured card which I cut and embodied into the pieces which I will be later recreating digitally.

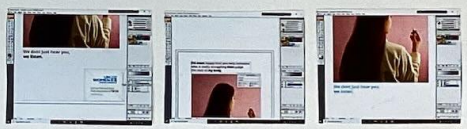
~ FINALS ~



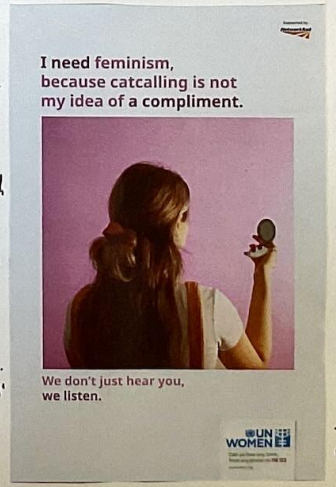
These are my Nadav Kander 'Samaritans' responses.
For my first response, I elaborated on 'women ... help ... women', as a means of exploring feminism in a functional manner, which means that it's healthily promoting feminism as a movement to fight gender equality.
Nadav Kander's own pieces reflect that greatly through the exploration of people's mental wellbeings, therefor, I wanted to bring that to the spotlight and therefor talk about the effect of a patriarchal society on females and how mentally draining it can be.







For my third response, I started by editing the photograph. Likewise to all the photographs, I started by changing contrast and brightness to suit the look of the entire piece, later I added the photos to a white background and worked on the text. I decided to correlate the text with the backgrounds of the photos for a more unified look, and making the main words a shade darker to highlight them. Lastly, I added to 'UN WOMEN' logo onto the piece to support the topic of my responses. Overall their end results was successful, yet next time I hope to make my photographs have better quality.





As for my second response...
→ For all of my pieces I intended on adding my own twist onto the overall aesthetic of all the pieces. By this I mean by the poses → of my models i.e. holding different objects to establish their identities as female, and digitally changing the colours of the background to suit the topic better.
→ I believe that this created a much more nuanced effect and allowed me to get a more predominant message across.

CAMPAIGN LOGO RESEARCH

Here is my campaign logo research page. I decided to include this page as a means of talking about what makes an effective logo that communicates it's awareness and purpose. Many of the most recognisable logos have simple designs which stick into spectator's memories. These include: Me Too movement, BLM, AAPI, WWF etc... Many of these design's colours also follow a simple concept - using colours that are in close proximities of each other on the colour wheel, or on the other hand, be completely opposite from each other, e.g. #EqualityActJapan, #TeamSeas, Plasticfreejuly.org etc...

Other factors such as the political relevance makes a memorable logo. A logo that follows up on the news approaching a trend creates more activity in audience's awareness. I also noticed that many popular logos contain block colours as backgrounds, this creates a cognitive reset in audiences.

Ocean Conservancy

SURFRIDER FOUNDATION

WWF

PLASTICFREEJULY.ORG 2020 JOIN THE CHALLENGE

#TEAMSEAS

furfree ALLIANCE

Young Feminist Europe

BLACK LIVES MATTER

LGBT foundation

STOP AAPI HATE

ME TOO

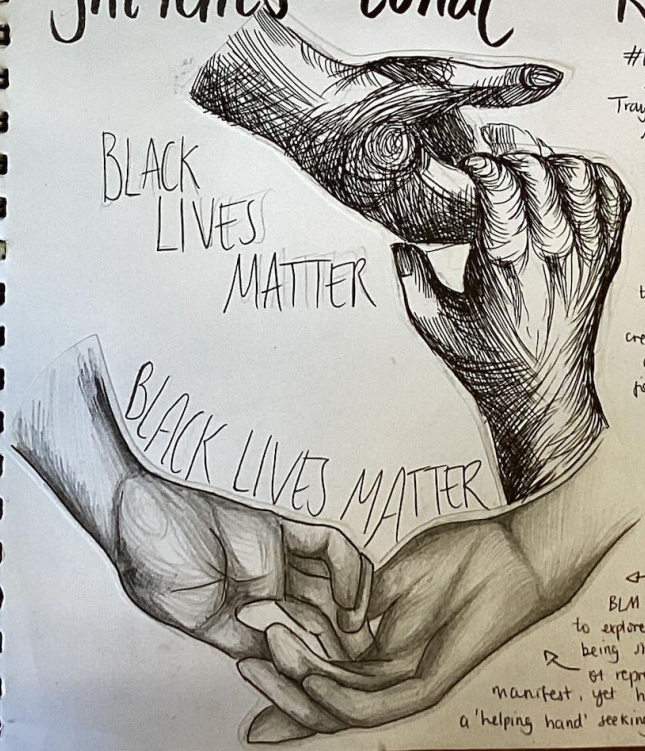
#EqualityActJapan

日本にもLGBT平等法を

BLACK LIVES MATTER

BLACK LIVES MATTER

SKETCHES - tonal RESEARCH



#BlackLivesMatter was founded in 2013 in response to the acquittal of Trayvon Martin's murderer. Black Lives Matter Global Network Foundation, Inc. is a global organization in the US, UK and Canada, whose mission is to eradicate White supremacy and build local power to intervene in violence inflicted on Black communities by the state and vigilantes. By centering and countering acts of violence, creating space for Black imagination and innovation, and centering Black joy #BLM are winning immediate improvements in the lives of millions of lives.

These are my sketches based on my response to the #BLM campaign. I completely understand the autonomy behind the singular powerful fist of the original BLM logo, yet for my attempt, I wanted to explore a collaborative concept - this being still including hands as a means of representing the actions they can manifest, yet have it be emblematic of a 'helping hand' seeking out for justice in the institutional system

EXPERIMENTS

COLOURED PENCILS



SHARPIE



FINELINER

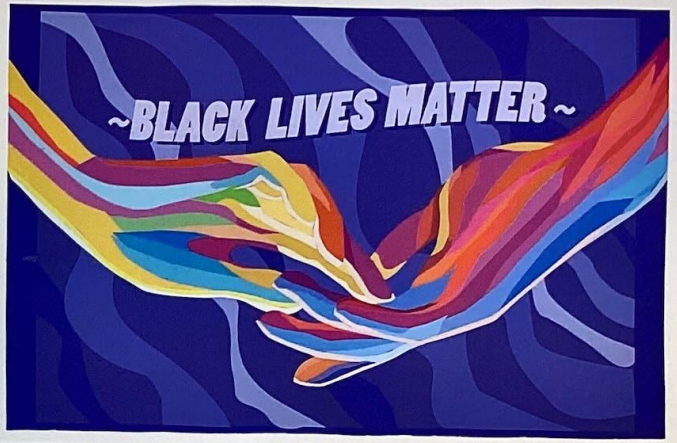


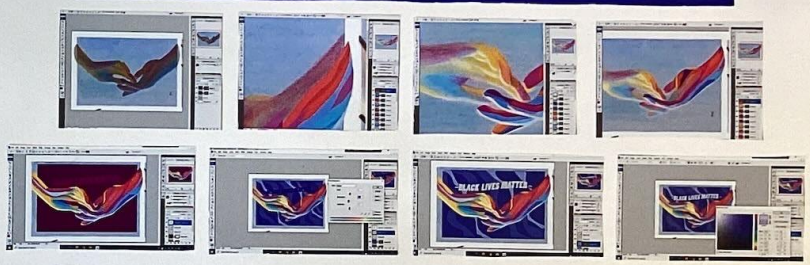
FELT-TIP PENS



These are my experiments based on the sketches I presented on my last ~~piece~~ page titled #BLM sketches. I decided to do a tracing paper approach as a means of experimenting with media that's based on the same photograph/reference. Here I could see and understand the anatomy of the hands along with presenting them ~~easier~~ ~~differences~~ in a multitude of ways so I can give an aesthetic judgement to which technique I will be progressing with for my final response. For my first experiment, I used coloured pencils to imitate the colours present in the photograph. I enjoyed the vividity and softness this medium. My other experiments include sharpie and fineliner - outlining the details of the hand gestures. My last experiment is felt tip markers done in a messy, abstract manner imitating the two colours as close as I could.

FINAL



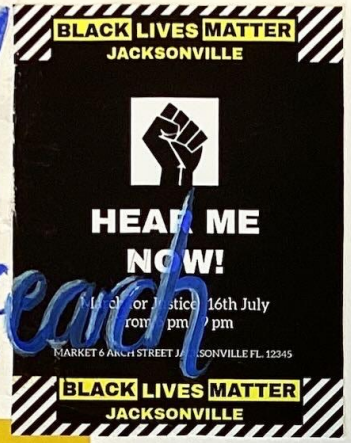


This is my Black Lives Matter logo. I believe that it is successful as I was able to add colour without having to use black or much white. My concept was to use colour only as a means of portraying racial equality in a more positive spotlight. This is also evident from including ~~two~~ hands, instead of one, to try and create a prospect of unity - to try and portray a fight against racism as a collective effort.

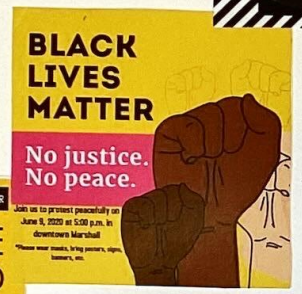
When creating the logo, I started by scanning my experiment piece, and later using the ink tool in photoshop, I started using a line style to create my response. The use of different colours allowed me to establish shading and highlights in a less monotonous way. As for the title, I wanted to have it visible yet not a distracting aspect of my piece. Therefor using colours that helped with the flow of the piece in an aesthetic way allowed me to establish the cause of my topic. Lastly, I also gave the name of my cause, I made the text have a slight curve by using the 'distort' tools on photoshop to create an organic ambience as it reflects the nature of the hand position.

BLM Flyer Research



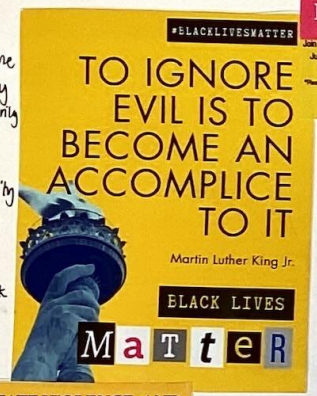


Black Lives Matter (BLM) is a decentralized political and social movement that seeks to highlight racism, discrimination, and inequality experienced by black communities.



BLM principles focus on:
- Ending 'zero tolerance' discipline, and implement restorative justice
- Mandate Black history and ethnic studies in school curricula.
- Funding counselors + communities, not cops.

When BLM supporters come together, they do so primarily to protest incidents of police brutality and racially motivated violence against black people.

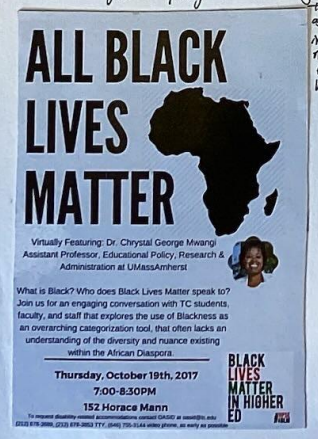


These are the flyers I chose to bring awareness to social and institutional racism against black communities.

After consideration and visual analysis, I found that bold colours such as white, yellow and black are repeated throughout many of the flyers. This attracts the eye of a spectator as many other campaigns don't lean towards these colours. I believe I would be able to successfully give my perception towards the BLM movement through adapting and molding these aspects into my own work.

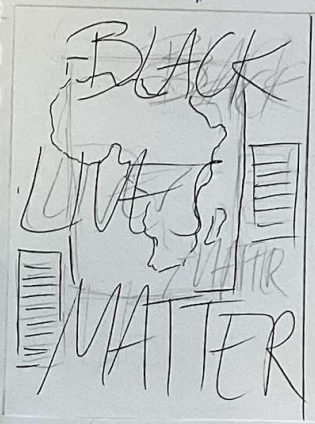


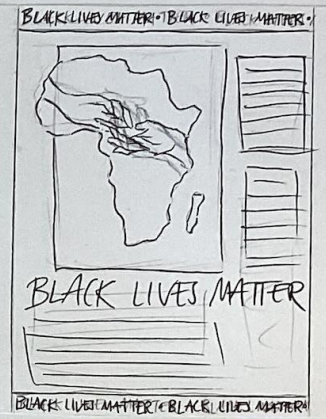


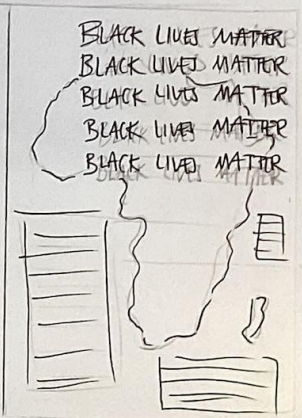


Response Designs

Concept Sketches







Watercolour Try-outs



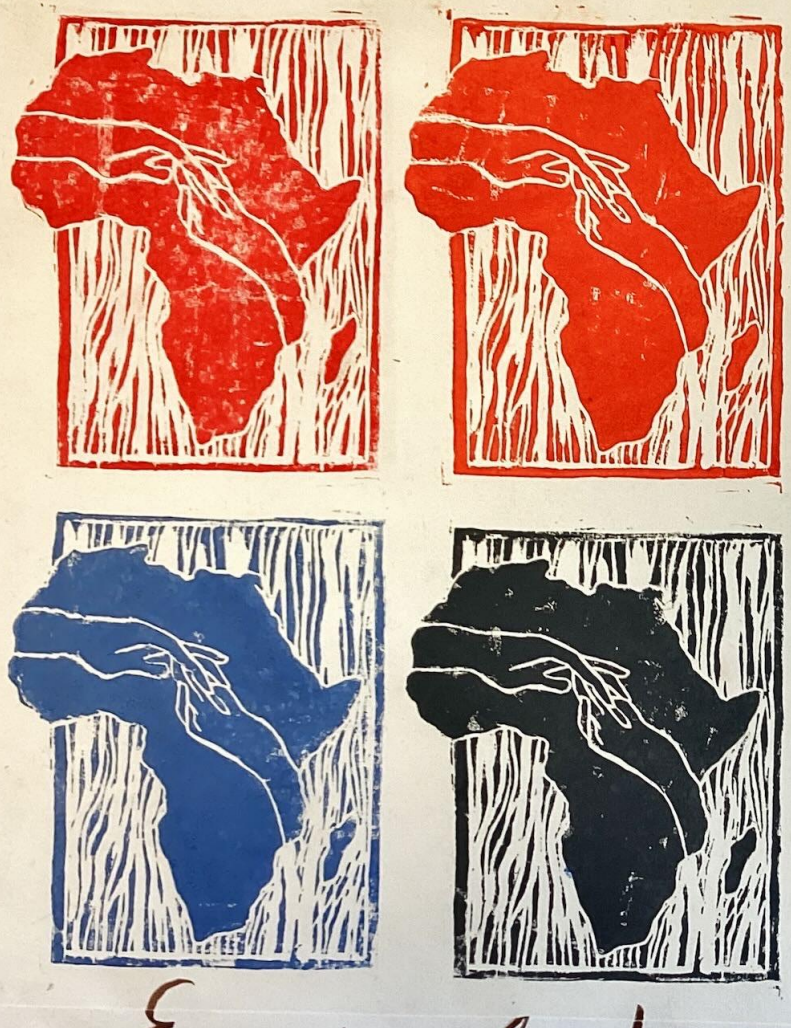
My concept sketches for my flyers: I leaned towards a more pop and graphic aesthetic with bold colours and vibrant texts to keep attention to the cause







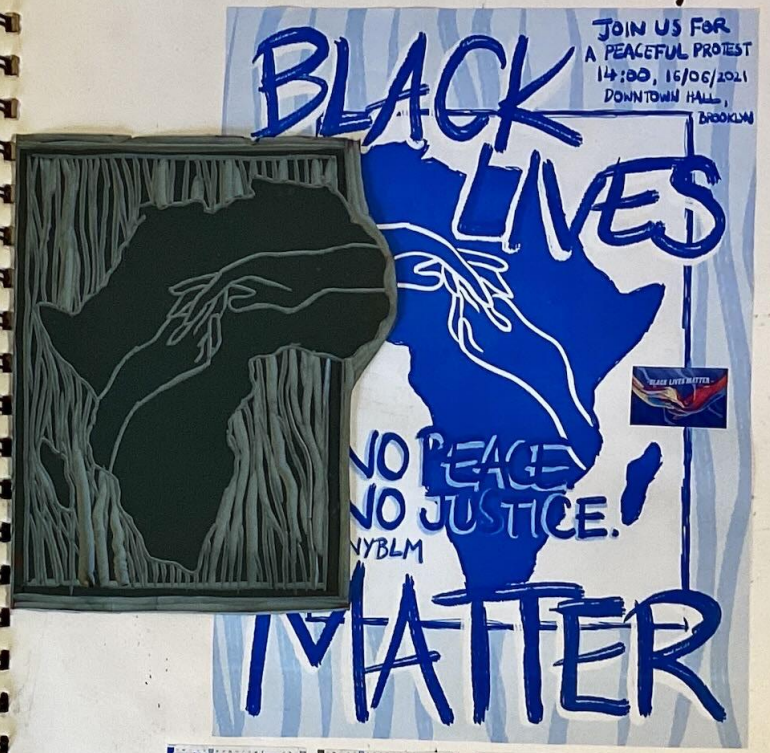
As for my watercolour experiments, I started by sketching, and later by using good quality watercolours experimented with the colour schemes I could go for in my final response. I used little water to create a vibrant result.

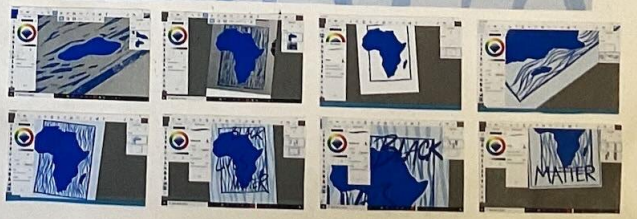


Experiments : Lino

These are my Lino experiments. As mentioned on my previous page, I wanted to use vibrant colours when creating my flyer as a means of introducing an aspect of nuance as previous BLM flyers use colours such as black, yellow, white etc. Yet here, I wanted to create a different version which brought a more positive response from my audience. Here, I experimented with blue, red, orange and a charcoal colour to ~~not~~ reach a spectrum of a wider experimentation. I used lyno as I have great control from this medium, I ~~could~~ felt like I could use anything as inspiration when carving. I am happy with these pieces as I successfully created a strong structure for the next step of this project: final poster response.

Final Response

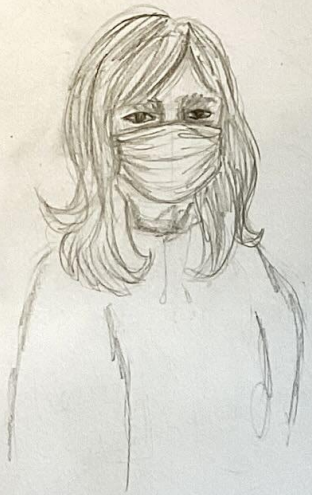




For my final response, I started by scanning my Lino experiments, an as a structure I traced over the scan to create my response. I firstly created a silhouette of Africa - I decided to experiment with Africa's continent, as I noticed a running motif when exploring original BLM posters. Later when adding the text, I mirrored other flyers to try and bring a cognitive relevance for my cause. I tried to include as much information such as the date, the destination, the hashtag and the logo I had made previously. I think this response was successful in the way I could portray, however when printing it out, I don't like how my title is ~~too~~ blending with the background. I will take that into account next time.

Gouache + Tonal













For my final response, I decided to have corresponding colours as a colour palette. Therefor having different shades of blue/periwinkle, along with colours on the opposite side of the colour wheel such as yellow and orange helped with giving a varied exploration of aesthetic.

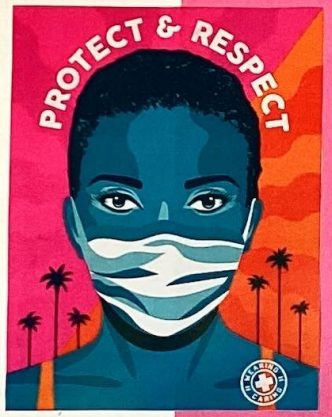
When proceeding with creating my piece, I firstly scanned in my sketch which I experimented with on the previous page using gouache. I later used the ink tool on 'Sketchbook', and added the characteristics in bulk colours.

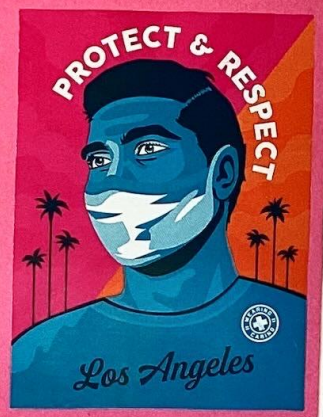
By returning back to Kestner's work, I noticed the simplicity of her digital portraits through the minimalist approach to shade - not having a lot of value + tone allows the viewer to focus on the facial expression of the subject, and therefor I adapted the same construct when creating my piece.

Overall, I enjoyed the detail-oriented portion. Such as the the details in the hair, the eyes, and the background - as it allowed me to implement my own skills which I gained through experimentation, and my previous digital pieces.

L.A. MASK PRINT PROJECT











In partnership with 'Studio Number One', a Los Angeles creative studio founded by artist Shepard Fairey, the City of L.A. is unveiling the second phase of the "Protect and Respect" pandemic art series with two new posters encouraging Angelenos to get vaccinated. The posters are available in both English and Spanish.

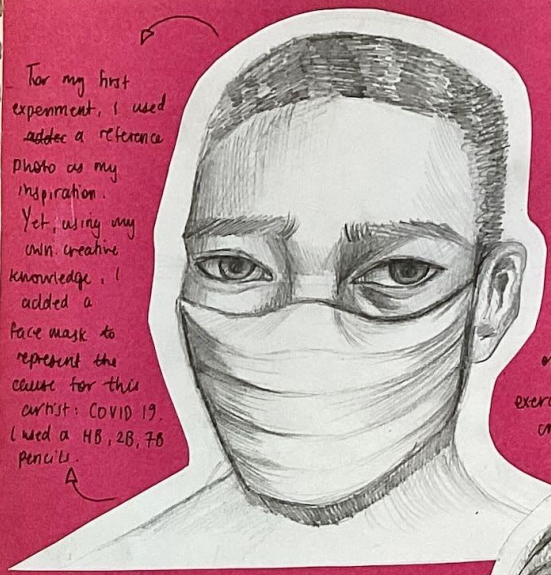
This is an attempt at the City's initiative to use the work of artists to remind Angelenos to wear a mask in public. Building on the campaign to encourage businesses to display the open-source artwork across L.A, the City and Children's Hospital LA (CHLA) recently installed fifteen LAMPP banners designed by Shepard Fairey's Studio No. One on Sunset Boulevard

The latest additions to the LAMPP artwork represent communities across the City and includes a piece by a sixth grader, as well as selections in Spanish and Korean. To keep driving the message, the Mayor's office and the Bureau of Street Lighting worked additional partners ideology + Gold Metropolitan Media.

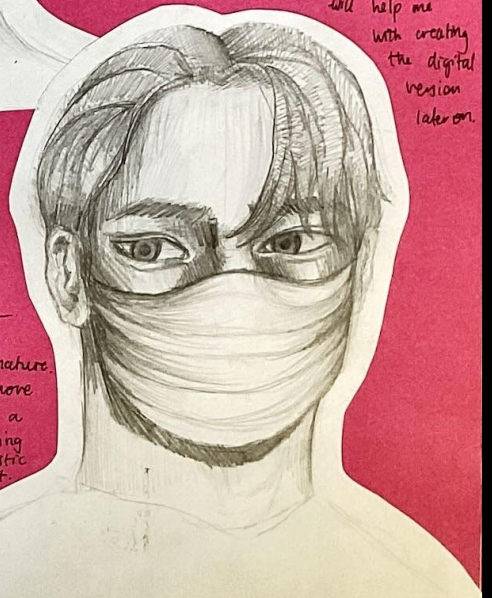
Tonal Sketches

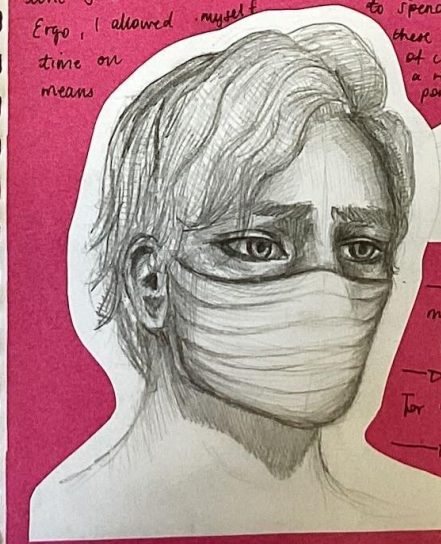
These are the tonal observational sketches which I have done to experiment with values and tones, as well as gain skill in observational portraiture. Overall, this exercise allowed me to understand an organic concept of portrait sketching which will help me with creating the digital version later on.

For my first experiment, I used added a reference photo as my inspiration. Yet, using my own creative knowledge, I added a face mask to represent the cause for this artist: COVID 19. I used a HB, 2B, 7B pencils.



For my second tonal drawing, I used the same pencils as my first sketch. To start, I sketched the structure of a face; a circle and lines to give me leverage as to where I would put the facial features. Later, I started to build up tone for my portrait. I found that carefully building tone gives the piece a more organic nature. Ergo, I allowed myself to spend more time on these as a means of creating a realistic portrait.





For my final sketch, I focused on adding much more tone and value to portray a more genuine portrait, and to represent a figure in a more shady area (not under direct lighting).

For all three of my sketches, I enjoyed creating the features, and adding as much detail as I possibly could. However, as a result I could improve for next time, I would focus also on the hair as I think I unintentionally rushed it.



L.A. MASK PRINT PROJECT FINAL RESPONSE

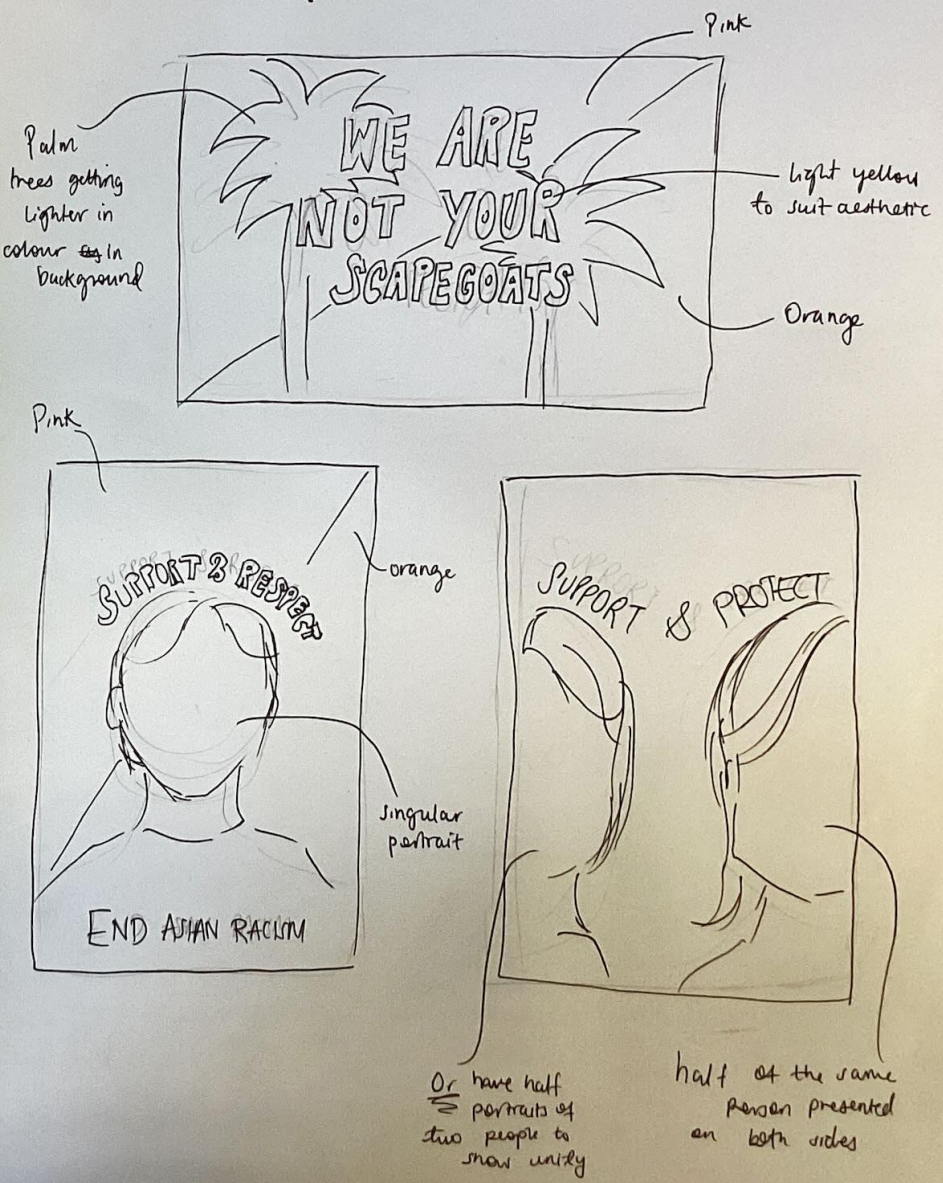


This is my final piece for my 'L.A Mask Print Project' exploration.

I firstly started with ~~with~~ scanning in my tonal sketch. Later, used block colouring to establish the characteristics of the portrait. After putting the background colours in, I started on the details in the face - such as the highlights and contours. The most challenging obstacle I found myself having to face was the dot pattern in the lighter blue. Yet using the dot tool helped me with the direction the pattern was going.

After, I put in the text and palm trees - I recycled certain palm tree designs to help with the difficulty of the piece: I flipped them to have them be less recognisable. Overall, I enjoyed the effect of the piece however next time I would make the waves in the background more clear as they became unrecognisable ~~when~~ after printing.

EXAM PLAN PAGE



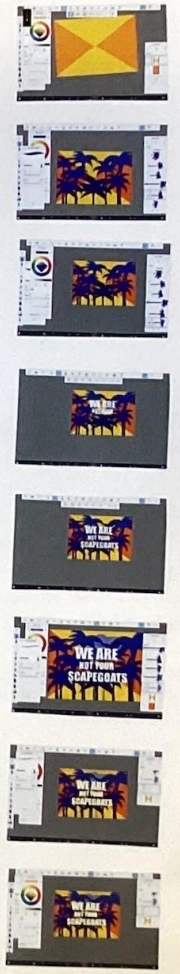
FINAL #1





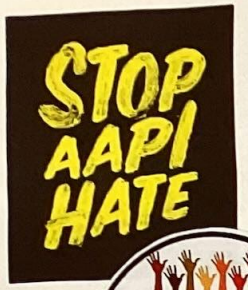
This is my first exam mock final. I found this project quite challenging as alike my LA. Mask Print project response. I had to establish the aesthetic created and reflect it in a portrait of my own choice, ergo the placing of highlights and shadows was a debilitating point as I wanted to make the cause of my art: AAPI/Asian Hate Crime apparent as well as reflect the original artists style. I enjoyed the outcome of the piece, yet I wasn't happy with how it printed out because the details of the background were unapparent.





FINAL #2

For my second piece, I wanted to create a blatant statement which speaks directly to the audience. I wanted this piece to reflect the aesthetic of L.A. Mask Print Project yet with my own creative skill therefor I settled for changing certain motifs such as the shadow in the writing and the shades of blue of the palm trees. I am happy with the overall look of the piece, however a casualty I experienced with this, similar to my first was the printing: the details of the orange/yellow aren't as distinct as I would have wanted them to be.

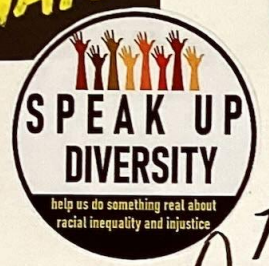


LET'S GET UNCOMFORTABLE







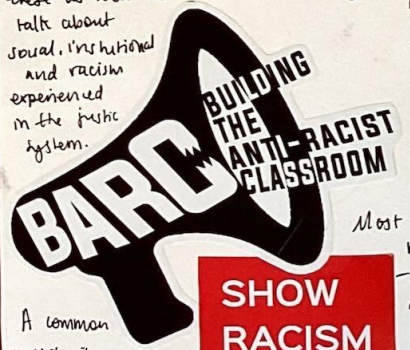


Anti-Racism Logos/Campaigns

This is my anti-racism logo/campaign research. Here I will state why I chose to include these as well as talk about social, institutional and racism experienced in the justic system.

Many of these campaigns are made to speak up against racism in the sport industry, especially football. Much of them are a call of criticism against racist parties that had the poignant intentions of discriminating against ethnic minorities.

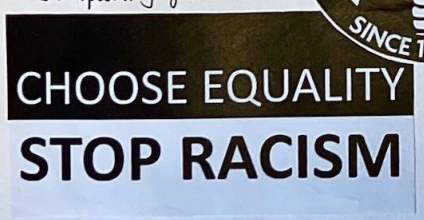
Most caused by hate crime in media, supporting these campaigns allows a change and shift in the contemporary audience and new upcoming generations.



A common merit is bold writing, usually capitalised. And the colours: black, white and red.











Key words:
Judge
Discriminate
harm
harm Prejudice
hurt

Generated
- Asiature
- Asiatees
- NorAsia
- Matter:A
- Allyasia

My Campaign Name Ideas

This page is dedicated to the process of naming my own campaign.

I chose to explore generated ideas, as well as hashtags and phrases, and word play: puns etc...

These greatly helped me with boiling down the ideas of where I'd like to take my project in the future.

Hashtags + phrases

- #notyourmodelminority
- NOT your model minority
- #We belonghere
- Fetishized for what?
- Not so glonified is it?
- #notroglonified is it?

Word play

Fetishized
- Fetishisation
  - Fetishisasian

Romanticise
- Romanticisasian

Glonified
- Glonficasian

Logo Sketches





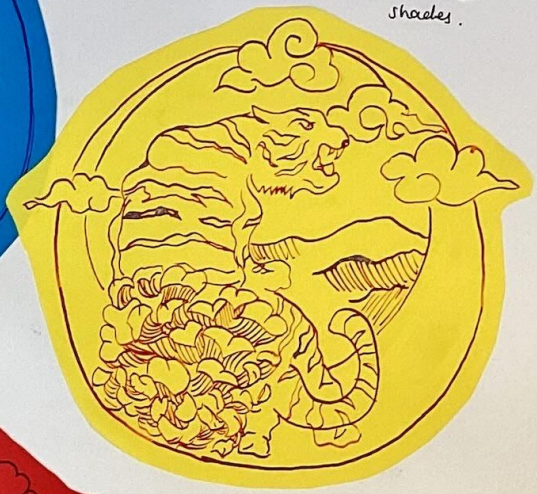




Ink Experiments



The use of coloured paper helped me determine the effect of ink on different colours and shades.

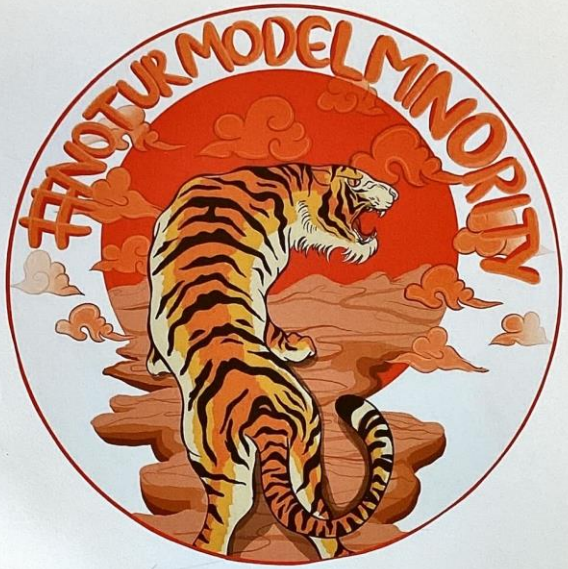




The use of ink represents historical context of using ink in traditionally created art.



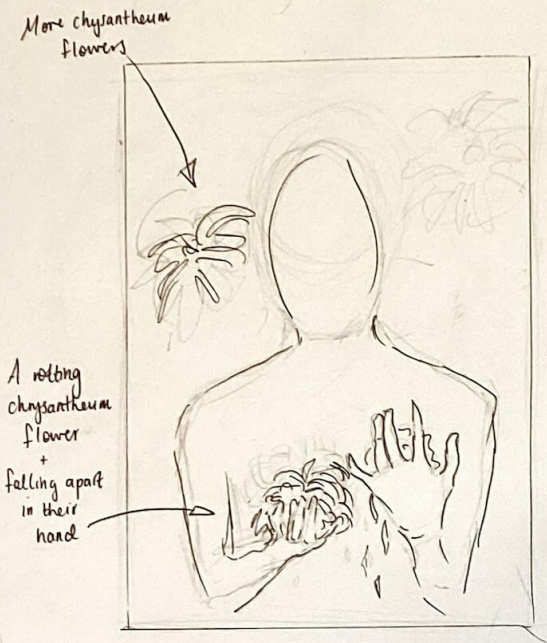
Initial Poster Final

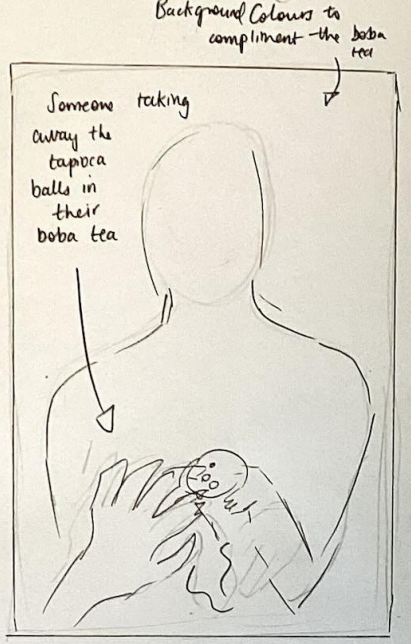


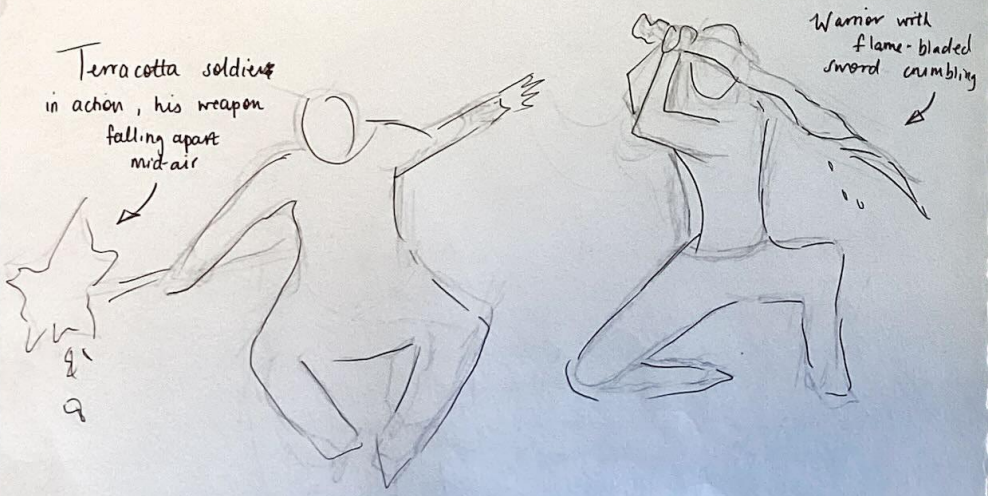


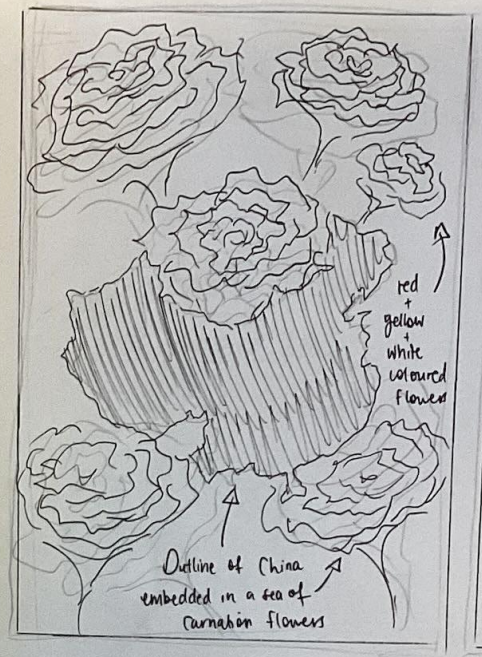
This is my AAPI logo. After my concept sketches, I decided this to be the ~~most~~ representative and appropriate. By using the phrase #noturmodelminority, which helped me with instituting cultural influences, I was able to get a message across straightaway with the spectactor's first glance. I firstly started with creating the features and later adding detail. I enjoyed the process, as I had a clear concept in mind which was a solid structure to ~~~~ start my topic and response on. Knowing that this will be a small logo on my posters, I leaned away from adding immense amounts of detail which benefitted me as I was able to create a head-hitting piece.

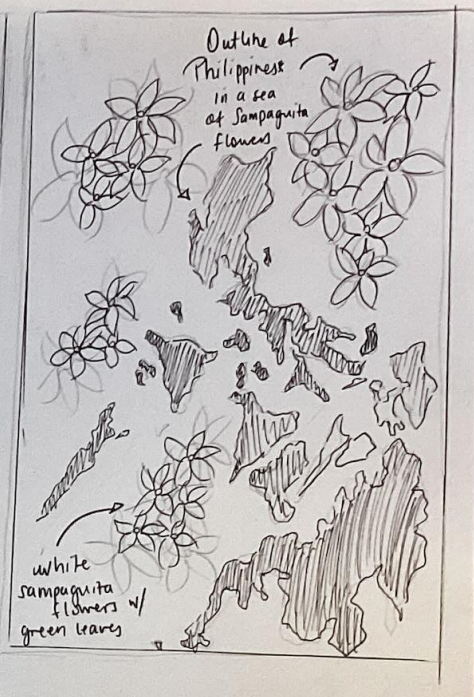
General Poster Ideas

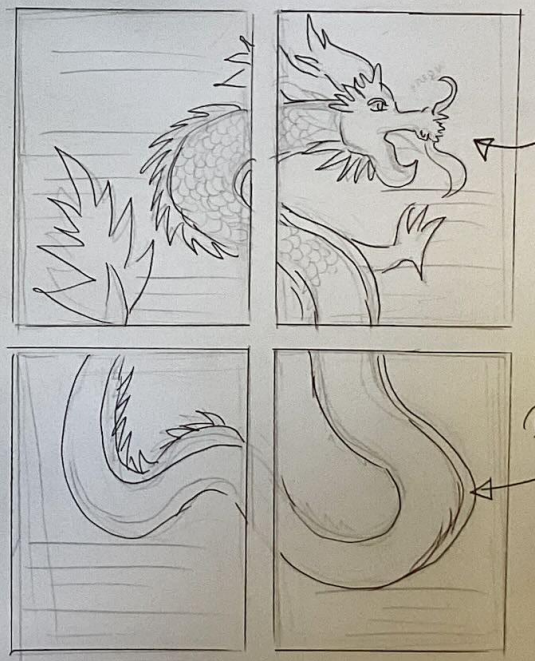


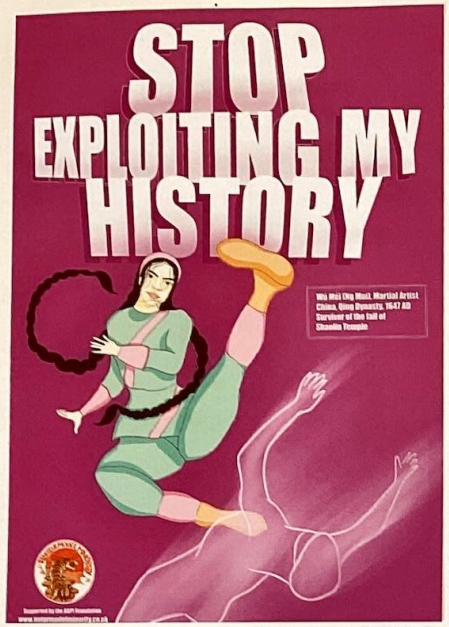










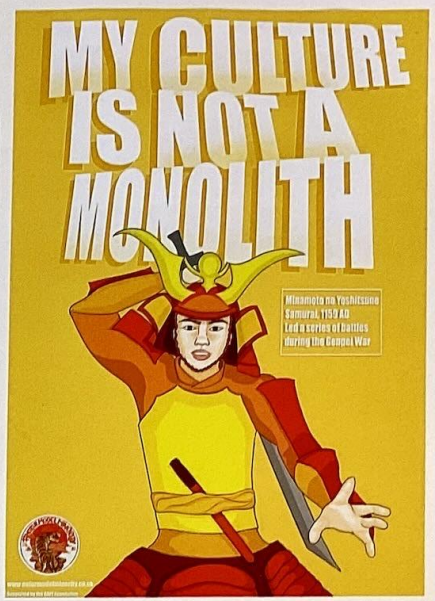


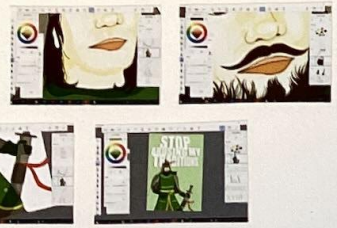


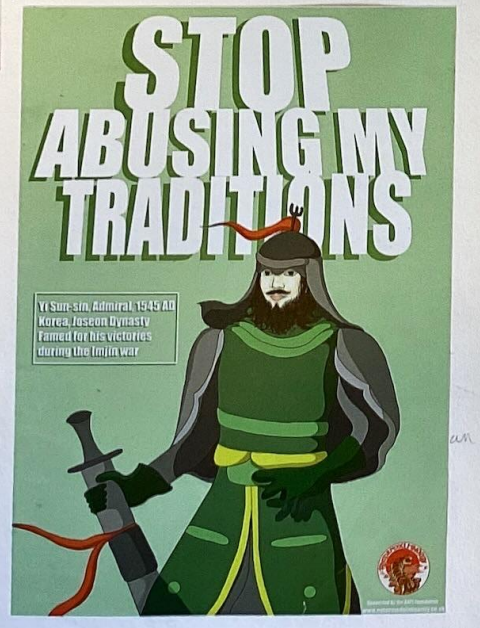
FINAL TOPIC:

POSTERS AAPI

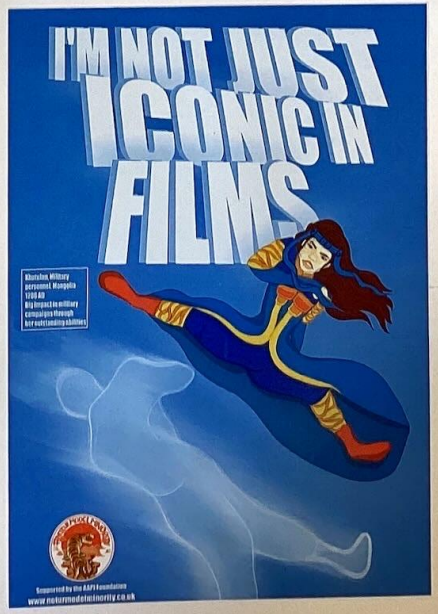


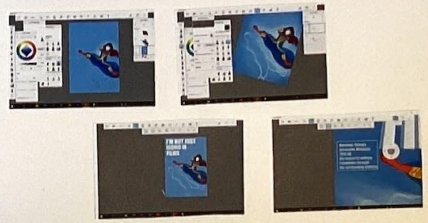






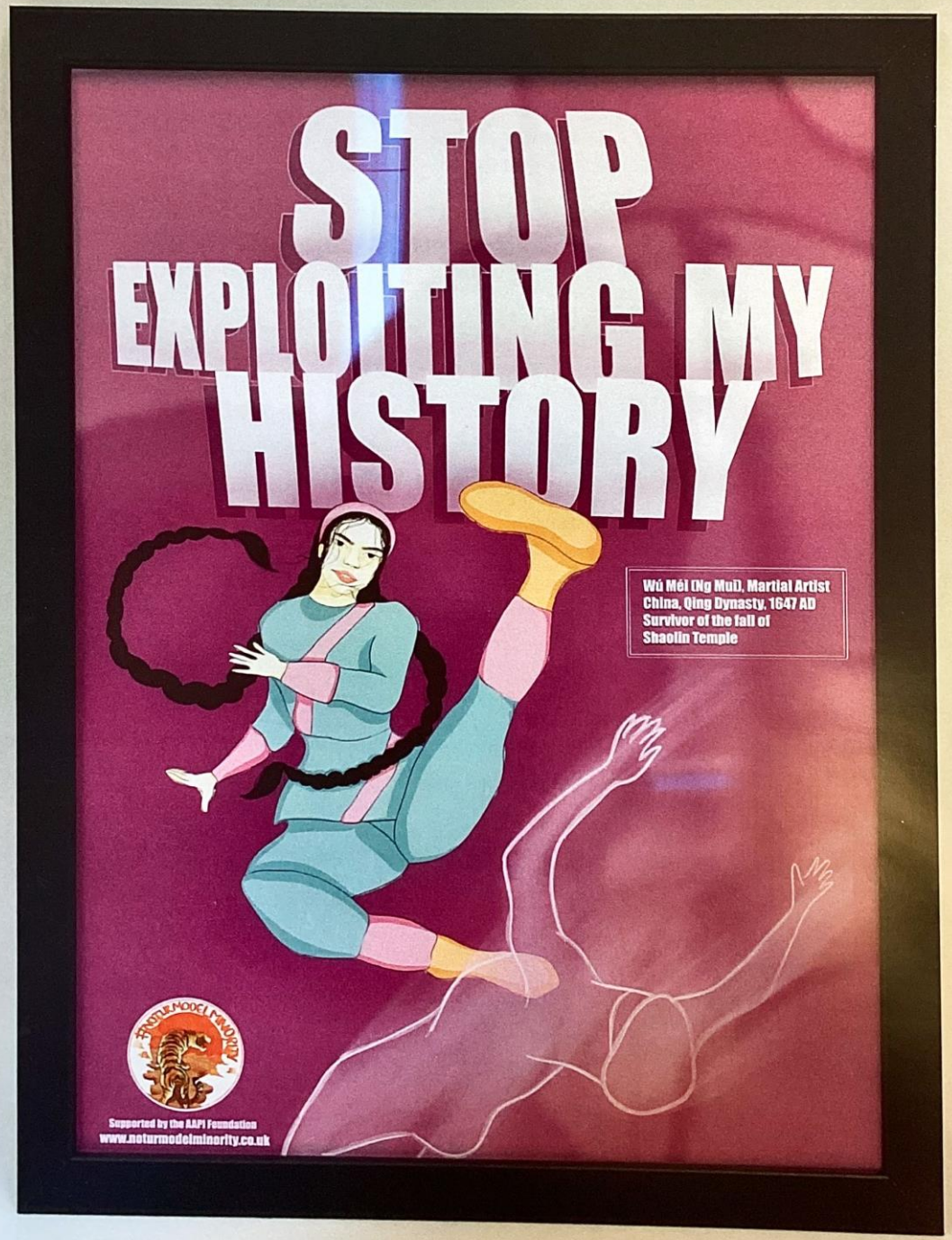
These are my four final posters. Knowing that they will be posted in the exhibition, I wanted to project clear messages which will be hard-hitting for the audience, however they will be a clear indication of the public's westernisation of Asian history. I created these as a criticism against the stigmas created through misinformation, and present true figures from Ancient Asian History.

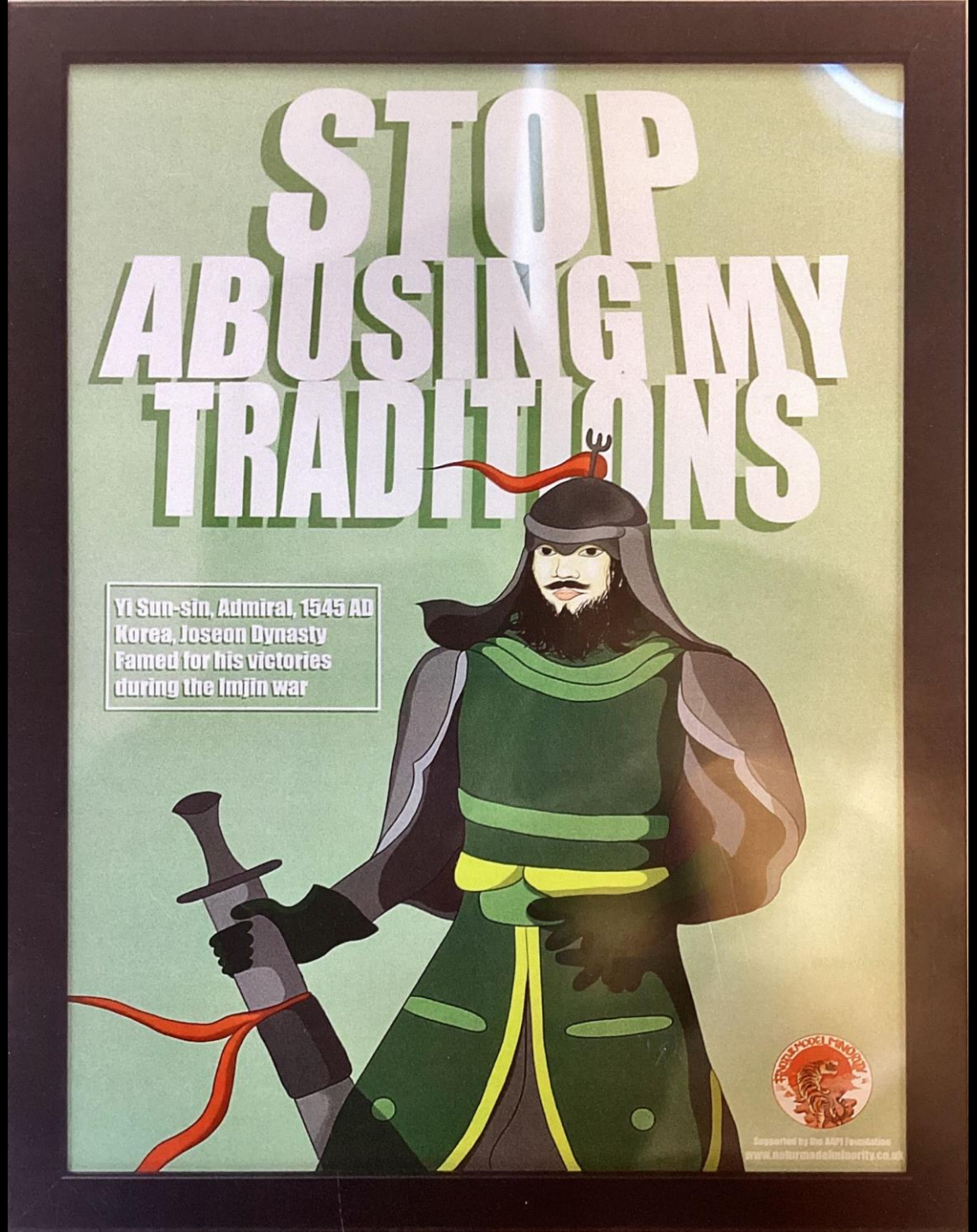




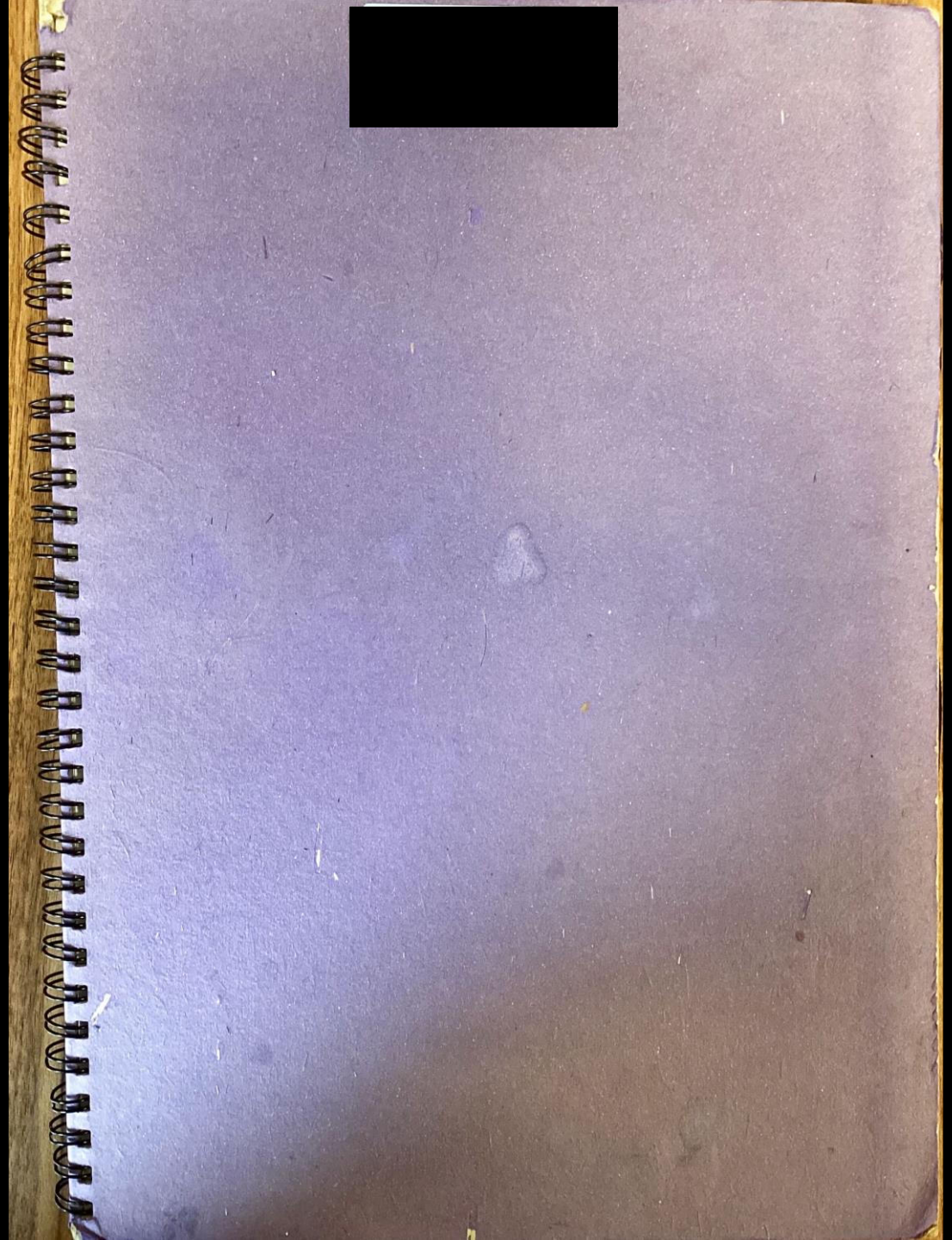
For all my pieces, I started by blocking out the colours of each figure's characteristics. And later adding details such as the hair, facial features and clothing. The most challenging obstacle I had to overcome was the lining/outling of everything. As this took a tedious amounts of skill and I had to make it clear that it was outlined, however I couldn't make it too distracting. I enjoyed the outcome as the colours worked well together and I could establish my own art style.


MY CULTURE IS NOT A MONOLITH
Minamoto no Yoshitsune
Samurai, 1159 AD
Led a series of battles during the Genpei War
www.notmymodelminority.co.uk
Supported by the AAPI Foundation


STOP
EXPLOITING MY
HISTORY
Wú Méi (Ng Mui), Martial Artist
China, Qing Dynasty, 1647 AD
Survivor of the fall of
Shaolin Temple
Supported by the AAPI Foundation
www.noturmodelminority.co.uk


STOP
ABUSING MY
TRADITIONS
Yi Sun-sin, Admiral, 1545 AD
Korea, Joseon Dynasty
Famed for his victories
during the Imjin war
Supported by the AAPI Foundation
www.naturmademinority.co.uk


I'M NOT JUST ICONIC IN FILMS
Khutulun, Military personnel, Mongolia 1206 AD
Big impact in military campaigns through her outstanding abilities
NOT A MODEL MINORITY
Supported by the AAPI Foundation
www.notamodelminority.co.uk




METAMORPHOSIS

#1: Illustrated Mind





'Illustrated Mind' focuses on providing clothing for many other companies. When researching the 'Illustrated Mind' website, it turned out to be temporarily closed, however, many companies such as 'Family Store', Guy-Field, Jack Teagle Illustration etc... all sell merchandise suited especially for their store's aesthetic which are all designed by Illustrated Mind (I personally noticed through looking at the style of the graphics).







Similarly to other companies Illustrated Mind provide for, it's an independent business based in Brighton. Selling clothing, pins, patches, records, small press, other illustrated commodity, nonetheless, they're mostly known for their brightly coloured T-shirts which act as their image maker - ~~a proud~~ they show their pride mostly the tops they make. I enjoy the colour that's often used by artists in Illustrated mind. There is big use of juxtaposition between colour wheels that ~~allow~~ create a design which stands out to all viewers.







#2: 3rd Rail



'3rd Rail' is staffed by a collection of printmakers and other creatives dedicated to providing high quality screen printing and garment customisation from ~~their~~ their fully self-sufficient studio in London. They deliver a wide range of commodity decorating and paper editioning services including screen printing, embroidery, re-labelling + customisation.







'3rd Rail' has been operating as a commercial screen printing studio for over 10 years completing projects for some of the most recognisable brands and illustrators in the world along the way. "From epic t-shirt prints and instagram worthy live print experiential activations to stunning art editions and bespoke packaging solutions, our services are available to anyone with the visual to exploit them". The 3rd Rail artists mostly work on 'blacks or white' t-shirts. This is understandable as the designs are ~~sometimes~~ mostly the opposite of the colour scales which bring vividity to the brand.







#3: Threadless



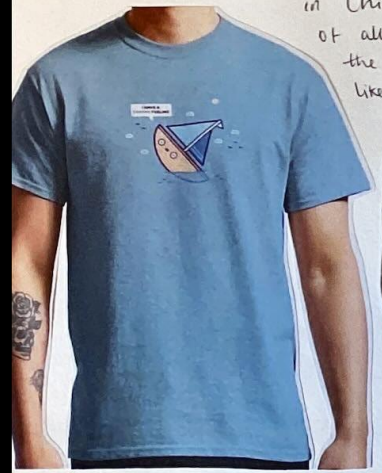


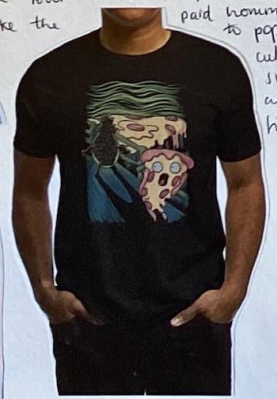




'Threadless' (stylized as threadless) is an online community of artists and an e-commerce website based in Chicago, Illinois, founded in 2000 by Jake Nickell & Jacob DeHart.

'Threadless' designs are created by and chosen by an online community. Each week, about 1,000 designs are submitted online and are put to a public vote. After seven days, the staff reviews the top-scoring designs. Based on the average score and community feedback, about 10 designs are selected each week, printed on clothing and other products, and sold worldwide through the online store and at their retail store in Chicago. I enjoy Threadless commodity most out of all the companies throughout the four that I explored as I like the paid homage to pop culture such as films.





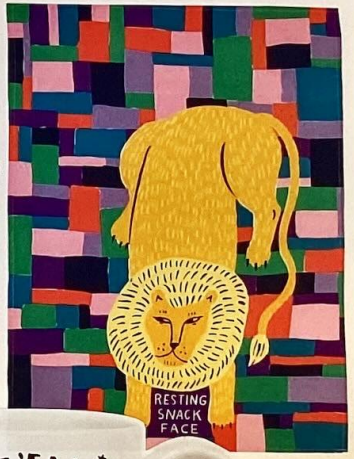


#4: Ohh Deer

'Ohh Deer' are a greetings card, stationary and gift company operating from a HQ in Loughborough. Founded in 2011, 'Ohh Deer' has quickly become the established place to find artistic and uniquely created illustrated products.



The huge success of Ohh Deer revolves around the roster of over 100 talented creatives based around the world who collaborate and fulfill the greatness in the products sold.



Supporting all the artists they work with, all the shared revenue goes directly to them.

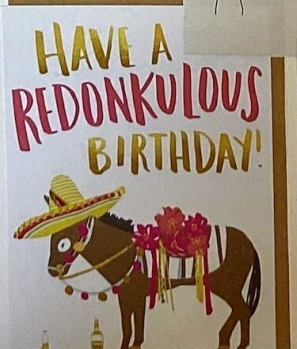


Their designs revolve around animals to cause a level of adorability which I enjoy.





"You might've also heard of Papergang: another of our other endeavours that we're extremely proud of."

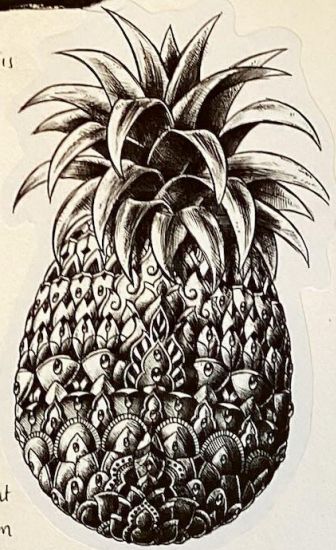




Every month 'Ohh Deer' work with a new, skilled artist to design a box of merchandise and stationary that's delivered to buyers doorsteps when agreeing to subscribe.

Bioworkz





Bioworkz aka Ben Kwok is a Southern Californian graphics artist and illustrator. Born in Taiwan, raised in Los Angeles, his love of art directed him to persue the profession.

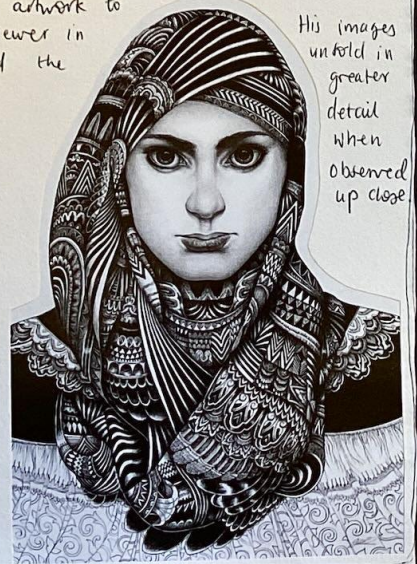
"I love complex hyper detailed artwork. To lose myself in the 'flow' of drawing is about as good as it gets. I'm very passionate about what I do, that's why I continue doing it."

Illustration Style: Highly detailed, rendered, polished illustration is his main goal when creating art.

"I want the artwork to pull the viewer in and hold the hostage".



His images unfold in greater detail when observed up close



Iain MacArthur

Iain MacArthur is an artist/illustrator and a creator based in London, known for his mixture of intricate patterns and wildlife elements. Working with black and white and sometimes colour, he likes to experiment with depth and surrealism to transform his work into something that's bizarre and elegant for people to get lost in.

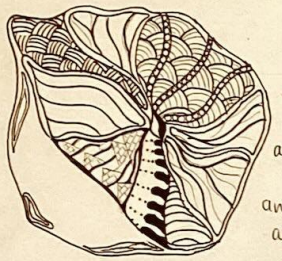


Iain's been painting murals for a year, however, he mostly illustrates designs on things such as skateboards, t-shirts and helmets. Iain's work is inspired by a lot of things but mostly art nouveau, dark animé, nature, native patterns. I enjoy MacArthur's work due to his resilience of tone and detail. He always remains prone to shade and texture in his work, and due to the intricacy, I enjoy how perfect his provide work is portrayed.

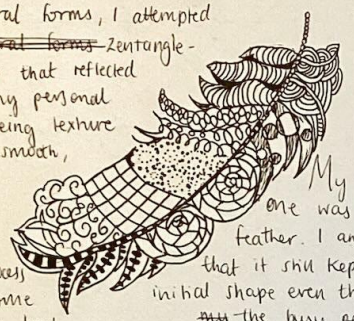




Natural forms

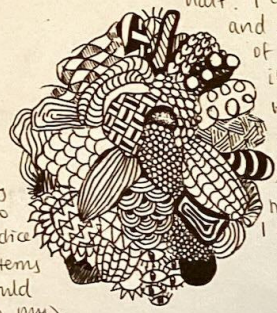


For my natural forms, I attempted to create ~~natural forms~~ zentangle-filled objects that reflected and improved my personal skills of seeing texture and patterns in smooth, average objects



My last one was the feather. I am happy that it still kept its initial shape even through ~~my~~ the busy pen work.

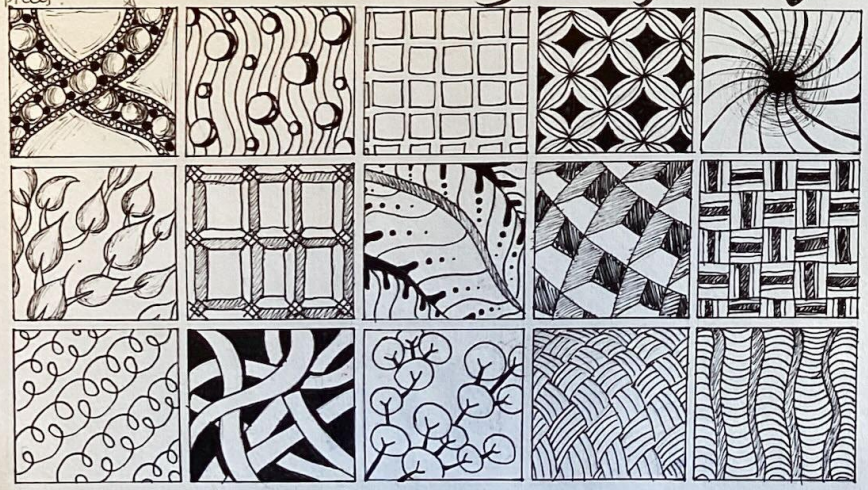
My first natural form is a lemon half. I enjoyed the process and overall outcome of it as I like how it represents a lemon's quality when it's sliced in half, and how it's smooth on the outside.

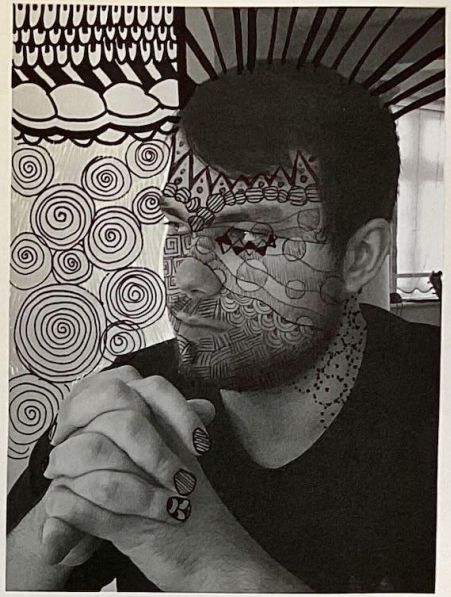


My second would be the pine cone. I tried to go for a very maximalist appeal. I used both blocked out techniques and very intricate ones too!

These try-outs were done to try and practice different patterns which I would later use in my other pieces.

Zentangle Try-outs





For my second zentangle photographic piece, I allowed myself a more improvised, less planned piece. I was presented with a much brighter in colour photograph which ultimately gave me a larger opportunity to use black pen exactly how Bioworkz and Iwain MacArthur do.

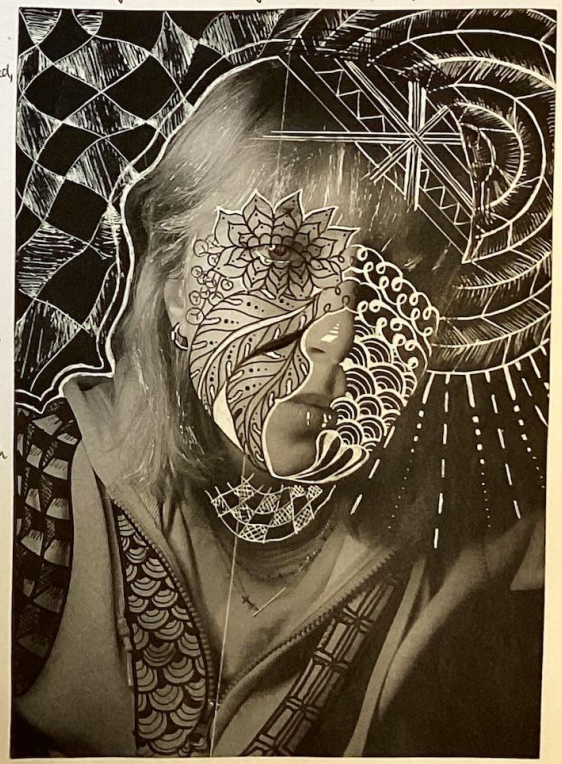
I understand that with less preparing, this piece is not as effective as my first zentangle photograph. There are a number of mistakes and imperfectancies that were caused which made this piece inferior. However, I did learn to control both a thin and thick tip black pen which taught me to create chiaroscuro in the end result

I started from the thicker tip pen, which I focused on more repetitive and geometric shapings. And later, used the fine liner to add the other details.

Zentangle Photographs

My first zentangle photograph was fairly successful. I started by putting patterns on the face with both black and white fineliner. I chose this photograph of myself as I enjoyed the chiaroscuro and how it presented a distinct difference between light and dark.

I used both geometric and flowy shapes and I also used a lot of organic-looking patterns as they layed best on the face.



HATTIE STEWART RESEARCH





Since graduating from Kingston University in 2010 and moving to London in 2011, Hattie has created a varied portfolio having worked with creatives such as Roman Coppola and for artists like SZA, Ariana Grande and Kylie Minogue. Her artwork is very unique and has a playful illustration style.





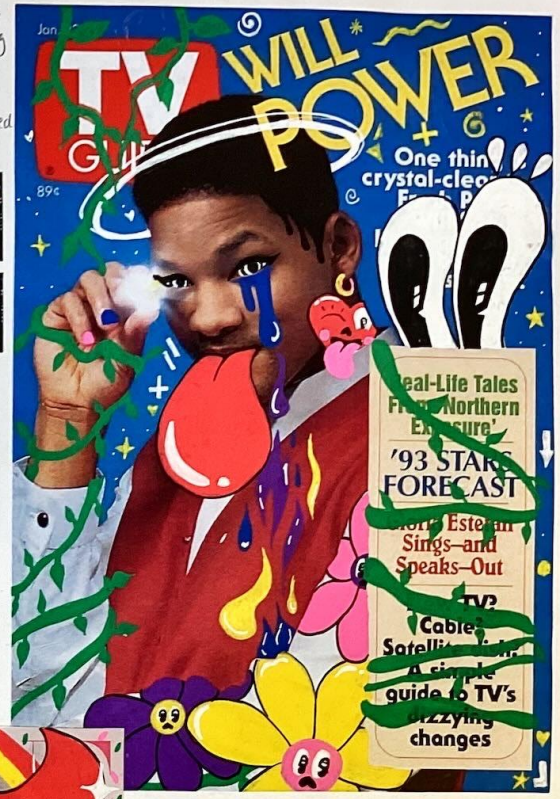
In recent years her notoriety has increased due to a personal project titled 'doodle-bombing' where she draws over the covers of influential publications such as Interview, Vogue, i-D and Playboy. Part homage and part satire, this ongoing project, which began in 2010, has formed the basis for most of her commercial projects and endeavours, avoiding a more conventional illustrative style in the process.

This is my digital copy of the second manual response I created in the Hattie Stewart style. I started by creating the background details such as the blue, purple, yellow + red outlines around Dame Judy Dench's head and later proceeded with the other parts



In retrospect, deciding not to add the coloured confetti around her head in the digital created a much more clean version of the overal chaotic environment that is in the manual piece.







Manual + Digital Responses

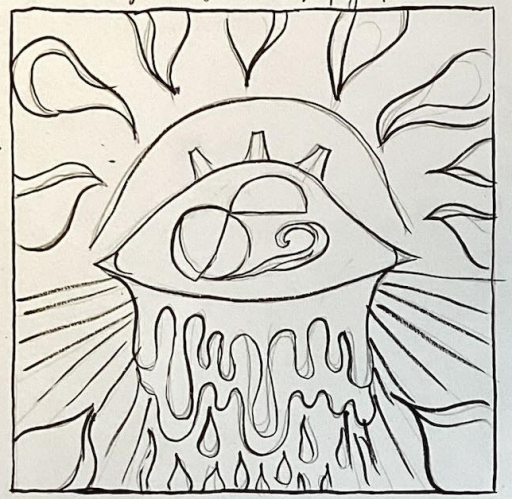
My manual responses were done in both the style and technique that Hattie Steward makes her art in. Ultimately, I enjoyed the process of all my responses, yet, honestly I ~~prefers~~ prefer the manual to digital as I can experience Stewart's art on a more practical level.

Manual responses were done by POSCA pens - the ones that Stewart uses - these gave great opacity and created a Pop art, comic book style that I was aiming for. My first piece was the Will Smith magazine cover, I tried to use as much of Stewarts motifs as I possibly could, such as: the heart character whose tongue always sticks out, the curved eyes, the colourful flowers, the drops of colourful liquid etc... I also have done this for the Dame Judy Dench cover. All came out great, however, I feel as if I could have planned them all a bit more precisely.

RESPONSE SKETCHES

This page contains ideas + designs of possible responses I might digitally create in the style of Oliver Hibert. I started by sketching out designs that contain Hibert's artistic conventions, and later outlining - using a calligraphy pen.

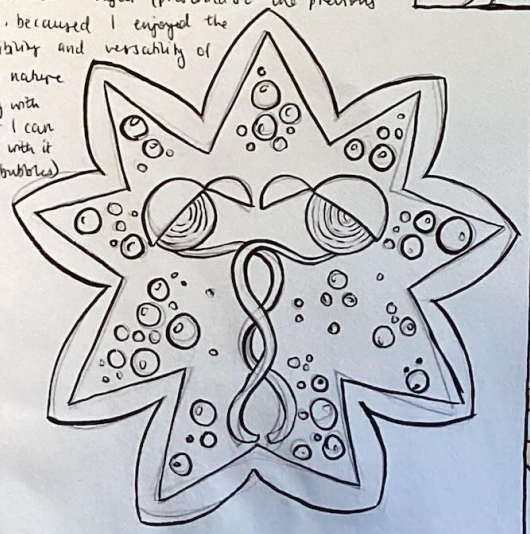
My first design is done to make the Hubba Bubba gum be the eye + eyeris~~e~~. I also noticed droplet-like details in a lot of Hibert's work + ~~drop~~ drippings which I added to the bottom of the eye.

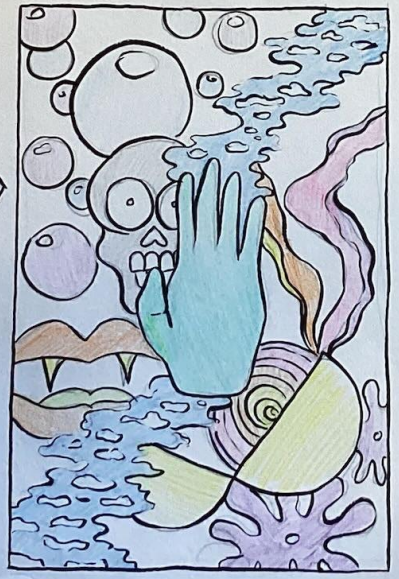


My second design is based on one of Hibert's actual Chupa Chups ~~collab~~ commission. I used most details from that and added my own details into it, such as the bubbles and ~~intertwining~~ intertwining bubble gum.

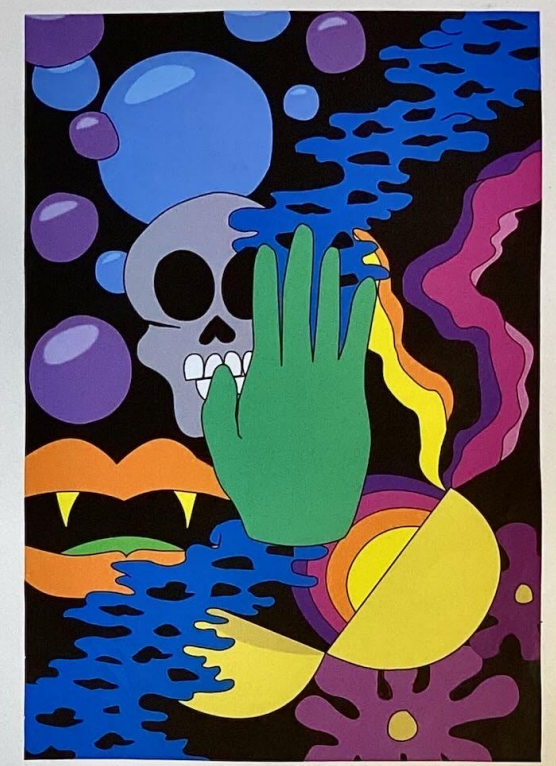
My third and last design is by far the most detailed and the one I plan to be the most colourful. It contains details I have noticed in other Oliver Hibert's artworks.

I ultimately chose the bubble gum as my featured object (presented on the previous page), because I enjoyed the flexibility and versatility of ~~the~~ its nature along with what I can pair with it (e.g. bubbles)





FINAL OUTCOME









My final is from the third design I did on ~~the~~ previous page. Ultimately, I enjoyed the process along with the final outcome as it successfully reflects Oliver Hibert's work - through both colour and motifs.

I started by creating the back layers first: The lips, flowers, bubbles and ~~with~~ skull. I later added the ~~the~~ colourful chewing gum tape, the colourful swirls and the blue smoke. Lastly, I added the green hand along with smaller details - the flowers yellow middles, the dark spots in the blue flames, the highlights on the bubbles etc. I learned how to successfully layer aspects of my work and make it aesthetically pleasing - when thinking of the overall look of my piece, I decided to use black as it becomes an amplifier for the colours.

Henri Matisse





Henri Émile Benoît Matisse (31 December 1869 – 3 November 1954) was a French artist, known for both his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter. Matisse is commonly regarded, along with Pablo Picasso, as one of the artists who best helped to define the revolutionary developments in the visual arts throughout the opening decades of the twentieth century, responsible for significant developments in painting and sculpture.

His mastery of the expressive language of colour and drawing was hard-earned over many years.

I enjoy Matisse's work due to his presence of colour imagery. The abstract nature of his art creates a plethora of scenes which show botanicals, flowers, humans, animals + instrument, etc...

Matisse enjoys to be playful in his artworks. I mean this by how certain pieces are caked with designs, and others are simple, yet still portray a complex concept due to the use of colour and/or curviture of the shapes. They mostly tend to be abstract, yet some objects are recognisable



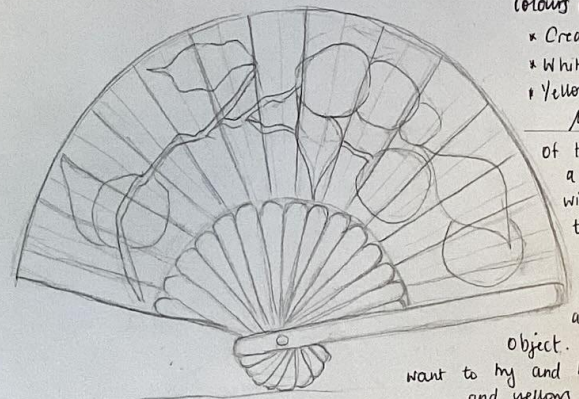
The intense colourism of the works he painted between 1500 and 1905 brought him notoriety as one of the Fauves (wild beasts).





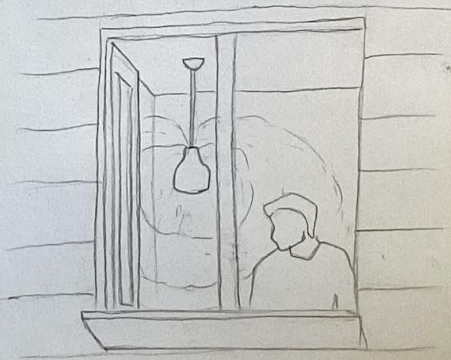
Matisse usually works with warmer colours. This communicate a positive feeling. Along with tone, the mixed use of geometric and softer, more rounded shapes, allows Matisse's work to relate to more demographics. I mean this by how the nature of his art is so versatile and applies to more artistic opinions.

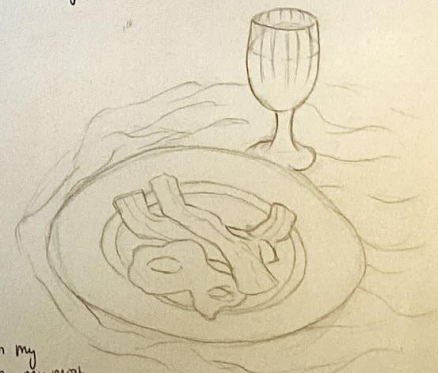
Line Drawings



Colours of paper I'd like to use:
* Cream
* White
* Yellow
* Light yellow
* Orange
* Green.

My first line drawing would be of this hand fan. I got inspired by a photograph of a hand painted fan with blue flowers on it. And decided to paradesign it into my own. I want to use light, soft colours to communicate the intricacy and aesthetic of a delicate object. When going onto using paper, I want to try and layer different shades of blues, oranges and yellows to ~~create~~ an abstract method of 'shading' an object in, like Matisse.





Colours of paper I'd like to use:
* Light pink
* Hot pink
* Red
* Green
* White
* Cream
* Yellow
* Blue.

In my opinion, my most effective design would most probably be the hand fan. As I ~~stay~~ able would be able to use light colours that stand out.

This is a pencil line drawing of a person in the window. As with my fan design, I'd like to use different shades of colours to show gradients of light. I'd also like to use abstract colours for the features of the person, such as blue hair, ~~gold~~ orange skin to try and reflect Matisse's perception when creating his art.

Colours of paper I'd like to use:
- Yellow
- White
- Pink
- Hot pink
- Blue
- Grey
- Cream
- Orange.

My third and last design is of bacon and eggs on a plate with a glass of orang juice placed onto a piece of fabric. ~~This is~~ I think this will be my most challenging design to do using paper as it ~~can~~ will contain a lot of shapes & details

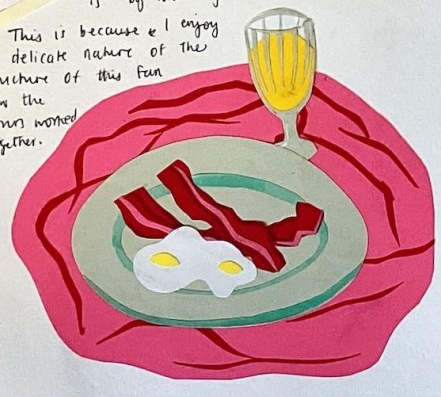
Paper Cut-outs



This is my paper cut-outs page. I will be exploring the deeper meanings of all three of my ~~pieces~~ cut-outs and their presences.

My first cutout is of the hand fans. I talked about (in my previous page) how + why I chose the colours. I also talked about how I thought my first design is by far my most effective one.

This is because I enjoy the delicate nature of the structure of this fan + how the colours worked well together.



My second cutout is my least preferred. I don't enjoy the colour palette I decided to go for as the colours 'bite' at each other - they're too strong and too vibrant. I do enjoy the pop of yellow in the design which add dimension.



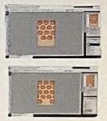
My last cut-out is also very effective. Similar to my first design, the colours are soft yet with an appropriate pop of colour (red). This allows the viewers to successfully notice the entire structure of the design without it being completely overcrowded with details or too much shading like my bacon and eggs edit. I enjoyed the process of all three of my ~~6th~~ cut-outs and look to create a ~~6th~~ good-looking final piece.



finals...

My first final is of the bacon and eggs pencil design I created in my previous page titled 'Paper cut-outs'. I mentioned that I didn't like this paper design yet ~~still~~ by adjusting the colours, I got it looking more effective as a repeated art design.

I started by changing the colours from hot pink to coral. Later I lassoed the entire shape and duplicated ~~&~~ the shape multiple times. Then I carefully chose the background to suit the contendre of my designs.





My second final design is of the hand fans I thought were very effective when done with paper. I chose a background which paired nicely with the colours on my cutout (greens, yellows with ~~light~~ royal blue).

The overall process turned out to be a success, yet if I were to improve, I'd probably make them bigger to further amplify the shapes and details on the fans.



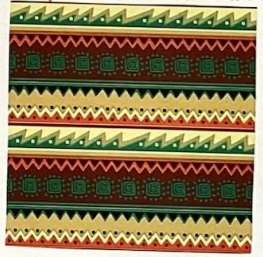
Aztec Patterns + Info

Certain defining features of Aztec patterns are how assuredly the amount of repetition presented.

The colours often are paired well (used/includes similar hues in the colour wheel + some which stand out - these are from the opposite of the colour spectrum) and work well together to bring a consecutive pattern together. The choices of colour matter due to the emotion of the ~~message~~ message presented to the viewer.









Ozomahtli meaning 'monkey', is the day in the Aztec calendar associated with the god Xochipili. Xochipili, sometimes called the Flower Prince, is the god of flowers, feast, fun and creativity. Ozomahtli is a day to be light-hearted and frivolous. It is a bad day for seriousness).







REPRESENTATIONS: Sun - was often represented by a flower drawn in different ways. It represents the immobile full sun, it's characterized by concentric circles in its center and the petals of the flower represent the rays of sunshine.

This symbology allowed to express a message while being decorative, a function for which Aztec motifs are so much presumed nowadays.

The vast majority of Aztec graphics represent deities, animals (related to the deities) or religious symbolism. The Aztec writing consisted of glyphs representing a sound or word or letter. They were used to using symbology to express messages.

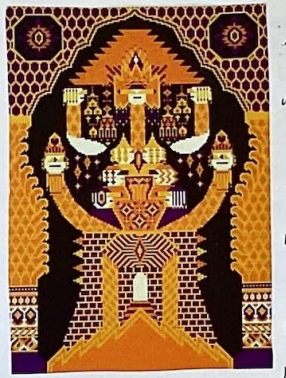
The social life of the Aztecs revolving around the religion related to the stars, all the reasons that are had on the ceramics or the decorative objects are related to their astronomical interpretation of the stars and the sky which they could observe.





I chose Aztecs because of colour imagery and the distinctive patterns. The spark huge inspiration in me because of how different each row of detail is yet how they all work together + make aesthetics art.





23 year old designer Colin Henderson describes his work as 'ruggish'. Maybe because his bold, modern, and mural-inspired designs remind people of traditional aztec art? Having studied illustration at Brighton University and now in London, Henderson creates multi-coloured, ethnic and textile informed designs, whether they're hand-drawn, digitally illustrated or cut-and-paste, the results become breath taking.

Colin Henderson

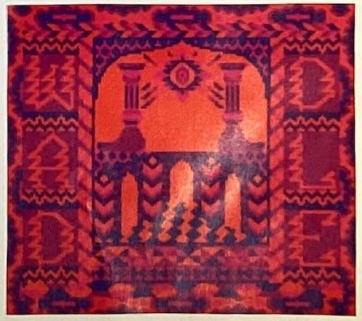
The use of vibrant colours create strong imagery throughout Henderson's art.

This also gives an entirely modern take on an otherwise conservative art style (aztec)





The Aztec look has been popular with a lot of designers as of lately, but Henderson has taken his colourful structures to the bigger circle. He has also created one-off prints and designs for clothing, books and music videos.



Colin Henderson uses colours that stand out from each other (e.g ones on opposite colour wheels) and ones that match together well through using similar hues and shades.



I decided to research Henderson as the audiences I can assume the primary source of inspiration is traditional aztec art which I've been exploring prior to creating this piece. When looking closely at Henderson's art I realised that he enjoyes to work with geometric curves rather than flowy lines. This is what creates a modernized appeal as the style connotes a video game aesthetic.



These three designs represent my entire process of combining frequently used shapes and designs portrayed in the Aztec Empire. I made sure to present an array of geometric and rounded shapes, along with more parallel and intricate imagery.

I started by browsing sources for inspiration and slowly formulating shapes in my head; I made sure to order them so their designs worked together effectively (such as having geometric shapes after flowy/rounded shapes).

As mentioned, the medias I used were water soluble: inktense, gouache, watercolour. I decided to do this as I prefer the control of using these medias, also the layer possibilities and vibrancy.

My aztec pattern sketches are done using ink, paint and watercolour.

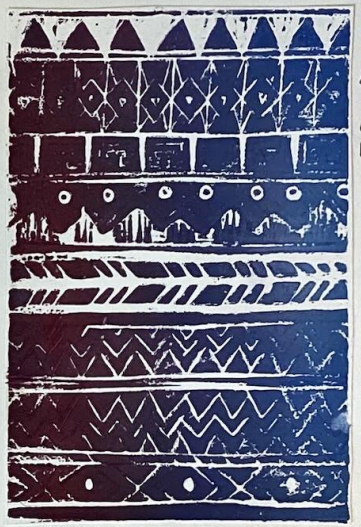
Aztec Patten Sketches

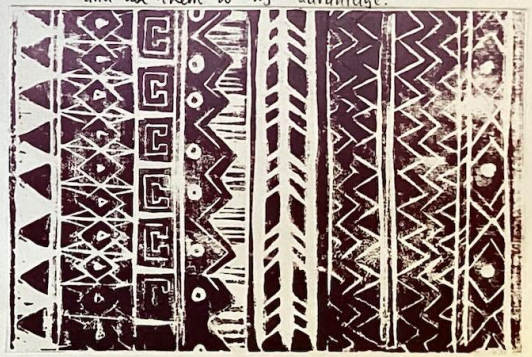


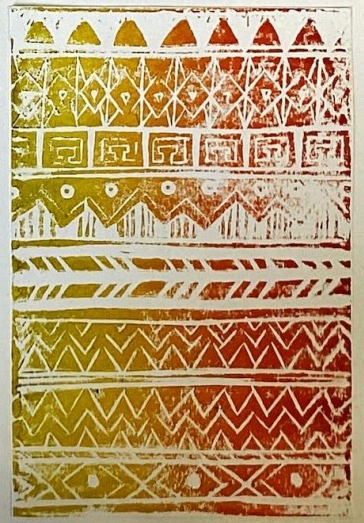


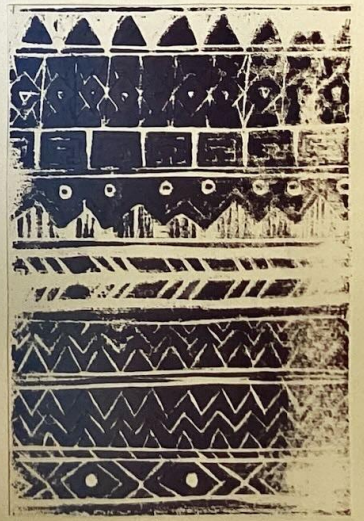
Lino Prints

These are the lino prints done using printing ink stumped out by an acrylic engraved lino. I used printing ink as it stays tacky for long enough so I can create effective gradients. I used many different colours to create gradients as I wanted to create variation and when presenting so much detail. I learned to accept imperfect prints throughout this project and use them to my advantage.







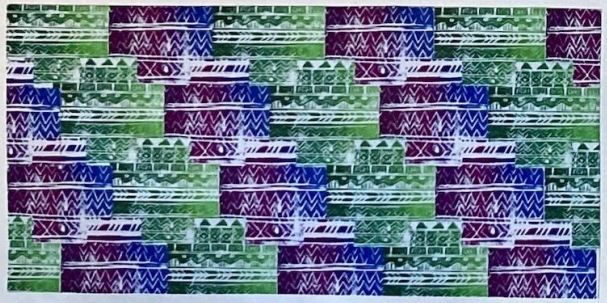


Lino Digital Patterns





This page is on the patterns I created using lino and ink on my previous page. However, here, I created patterns on the computer that relate to many Aztec patterns. I started by scanning in my prints, and by being able to access the scan on the computer, I was able to edit the colours vibrancy and hue.



I ~~used~~ changed the colours from the original light blue gradient into a purple and blue gradient, and an emerald into a lime; these colours work well as they oppose themselves on the colour wheel. On powerpoint, I accessed the crop tool and changed them into different shapes which I could later place into a pattern.





Modern/ Simplistic /Illustration

Ideas of Aesthetic

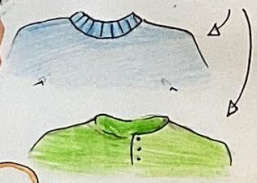
Nihonga /Ukiyo-e Art



* Relating it lot to Milton Glaser and Henri Matisse as well as Mike Stephanini.



Crew neck/Henley neckline



Chosen demographic: Unisex, Young Adults

T-shirt Types

Baggy/ Oversized

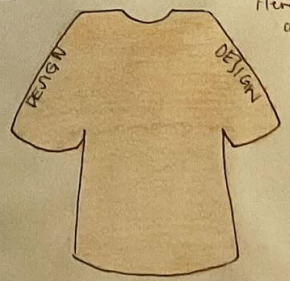


I created this page as a means of presenting my process of deciding what I would do with the new project of creating my own t-shirts.

Here I show the at styles I feel are necessary and match well as well as T-shirt styles etc...

Back + Sleeve designs





STATEMENT OF INTENT



This statement of intent will include the overall theme of 'Metamorphosis', the brand and target audience, my company's ideologies and ethos. As well as how politically charged I set out to be; eco-friendly, fair waged, ethically aware etc. And lastly, identifying successful outcomes and experiments inspired by previous artists.



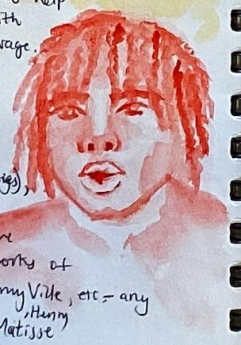


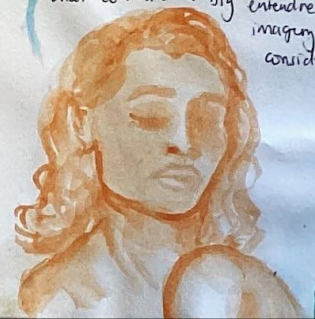
Metamorphosis is the (mostly biological) process by which something physically develops after a set period of time, involving a conspicuous and relatively abrupt change in the body structure through cell growth and differentiation. When applying the definition of this to art, Metamorphosis explores the slow change between different stages of a project, creating nuances that explore and refine the pieces. My selected demographic to present the t-shirts to would be young adults (ages 18-26) targeting towards unisex. My brand's objective would be to explore an ethical, more politically charged brand including: fair wages and ecologically aware. I want to meet a more modern and progressive standard of clothing to help reduce carbon footprint and water waste along with keeping workers safe and paying them a livable wage.

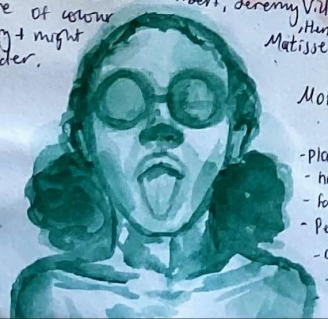




I might consider taking photographs that act as a 'skeletal structure' for my designs. I am immensely interested in Ukiyo-e art (a genre of Japanese art which flourished from the 17th through 19th centuries), as I enjoy the landscape scenery enhanced by the vibrant and chiaroscuro colours causing an effective difference between light and dark. I also enjoy the works of previous artists such as those of Oliver Hibert, Jeremy Ville, etc - any that contain a big entendre of colour, imagery + might consider.







Matisse, Hung

Mobfs I'd like to include:

- Plants : Matisse
- hand fans : Matisse
- food, fruits + veggies : Matisse
- People / Portraits : Glaser
- clouds : Glaser
- Containers / Boxes : Stephanie

MARKET RESEARCH

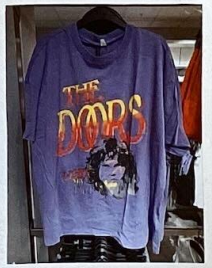
I visited H&M as it personally resonated with me and my personal style. The youthful nature directed to a young demographic encourages such a superlative success for the company. Founded in 1947, swedish clothing retailer H&M Hennes & Mauritz, has grown into one of the most recognizable brands in the fashion industry. As reported by Bloomberg, H&M has almost 4000 stores worldwide and has plans for 7000-8000 more stores in the future.

Ultimately, H&M is one of the stores I often enjoy browsing and discovering my style in. With a constant update on the trends presented in the shops, I find myself able to dress in a comfortable and good-looking fashion, without looking pretentious. Target audiences include a socio-demographic which achieves to both feminine and masculine dressing standards, yet mostly, H&M advertises a unisex dressing style often directed at a younger audience. I can personally tell that H&M targets their clothing at a younger audience as they have the responsibility to broaden new generations' horizons as well as let young adults realise what is compatible for them & what they prefer over other clothing articles.

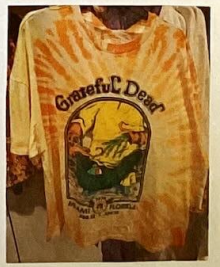










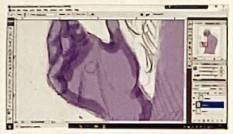




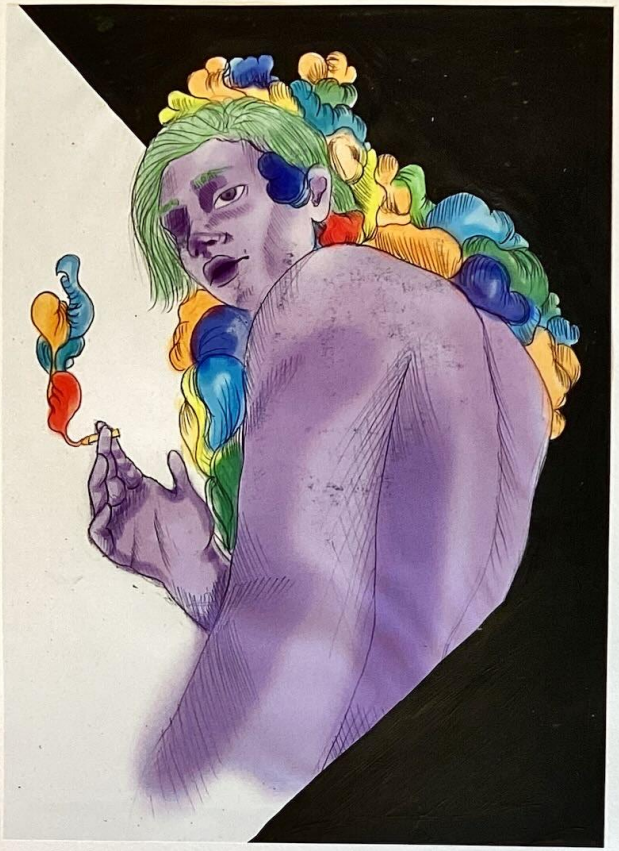












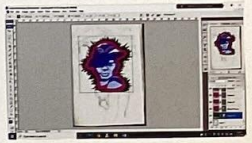
Milton G. Final

This is my first Milton Glaser outcome. I started by sketching out the designs in the style of Milton Glaser's. He's a very broad artist who has many motifs which is predominantly why chose him; he focuses on many of his artworks with a fine art style. ~~It~~ The almost-hand-drawn nature of his masterpieces ~~was~~ with detailed line shading, and ~~criss-cross~~ sometimes criss-cross pattern is what I tried to apply in my response. I started by boiling down his motifs in a particular artwork, and used ~~different~~ these techniques in this piece too. After using the ~~pen~~ brush tool to give a feathered look, I added heavier shading to emulate more depth in the person's face and body.





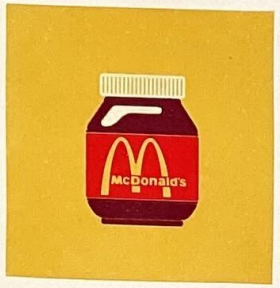




2nd Final Design

This is another piece which I responded to by using Glaser's existing piece. Here, I used techniques which were very similar in his piece as I wanted to uncover whether they would be applicable for future projects. As this is a much more pop art/comic book aesthetic I would say I won't enjoy repeating this in the future (I enjoy more intricate/detailed artful pieces). Both these results were initially done digitally, and later completed manually. To live up to it's original piece standard, I used similar colours and shapes in this also. After completing the ~~end~~ entire piece, I have to honestly admit that I'm not the biggest fan of it. I ~~esp~~ like when artwork looks more realistic rather than abstract. If I were to improve this for next time, I'd add more detail to the face digitally, as the permanent marker is too harsh in some areas.













I enjoy the outcome of this manual copy. The colours I used were emerald, cadmium yellow, true blue, bright orange, true red and white.



Mike Stefanini is a french illustrator and Graphic Designer and with his project 'Atomike Studio', he has uniquely designed many illustrations that question consumer habits logos are indeed drawn on products which are very different from their original source. An original way to convey the therapeutic aspect of Netflix or the addictive are of some fast-food restaurants?

I decided to respond to the 'Tide' logo being on a beer bottle as I wanted to get a manual interpretation on the process of his art.

Mike Stephanini

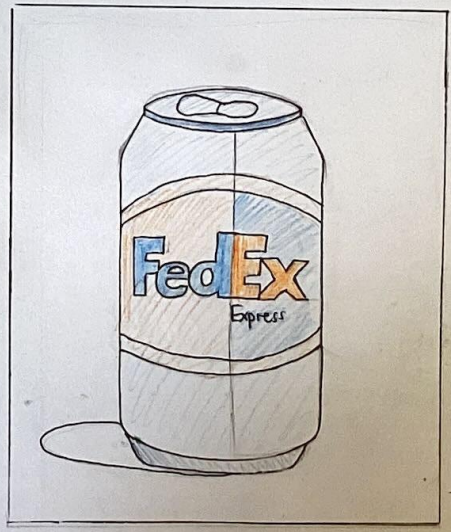
I chose Stephanini's work to explore as there a distinct mix of the objects (and company logos) merging and morphing into one. I also thought that the crisp, clean aesthetic could help me widen a knowledge of a more planned, perfect style.

Response Designs







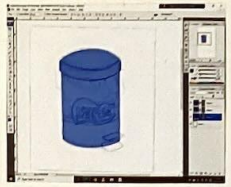


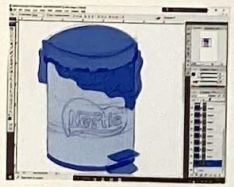
These are my Mike Stephanini response designs. I was influenced by objects I was surrounded as well as using company logos with colours that accented my previous projects aesthetics.

I chose a much more clean cut, organised artist to responds to as I wanted to broaden my spectrum of ability. I also am planning on using this artist's techniques in my later projects and morphing it together with other illustrators to relate to the topic of 'Metamorphosis', and how things gradually start to intertwine with each other and start to work with each other's artistic potentials.

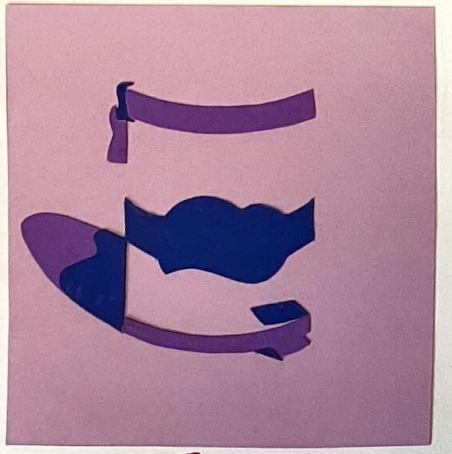
I mainly used primary colours to try and make a distinct contrast between all the colours. This is also the main reason why I chose these companies to include in my designs.

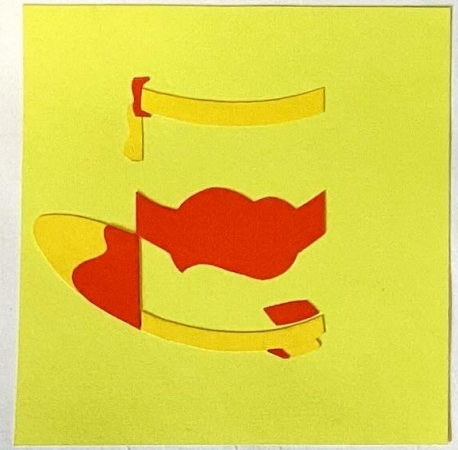












Final Design + Cut-outs

After finishing this digital design I sketched and visualised on the previous, I also created minimalist card cut-outs to show a range of different colours (I wanted to see how they'd look like ~~with differ~~ without having to do it ~~base~~ digitally). For digital design I started by scanning my sketch, then going over the shadows with a dark blue as well as the ~~bo~~ dark band on the bottom of the bin, and a the pedal. Later I did the plastic bag and the nestlé logo. Overall, I enjoyed the process, and think that the result ~~light~~ relates indicatively to Mike Stefanin's art.

For the cut-outs, I went for a minimalistic aesthetic because I wanted to suggest a more straightforward and subvert the colours used ~~a~~ to unite with each other.

T-Shirt Sketches

Collection #1

These are my initial t-shirt sketches + ideas page. This is my first collection meaning that there will initially a set of three t-shirts with a codependent theme.

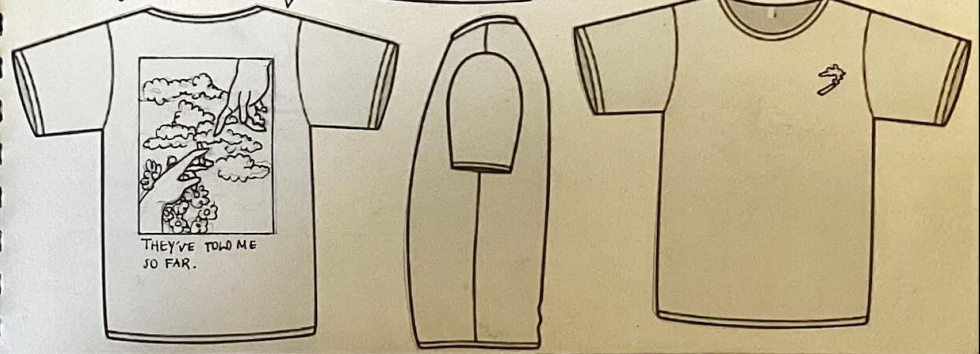


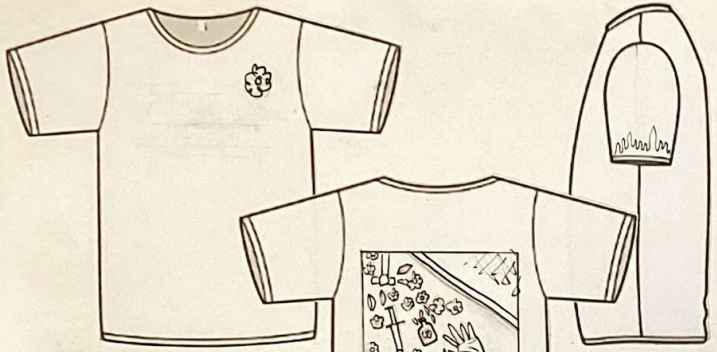
For my first idea I will have a figure smoking with his cigarette smoke creating the clouds above the city below.



My second idea is a rendition on pollution. With the windows of the empire state building creating monstrous amounts of smoke.

For my third t-shirt idea I wanted the notorious Michel Angelo painting except with cigarettes instead

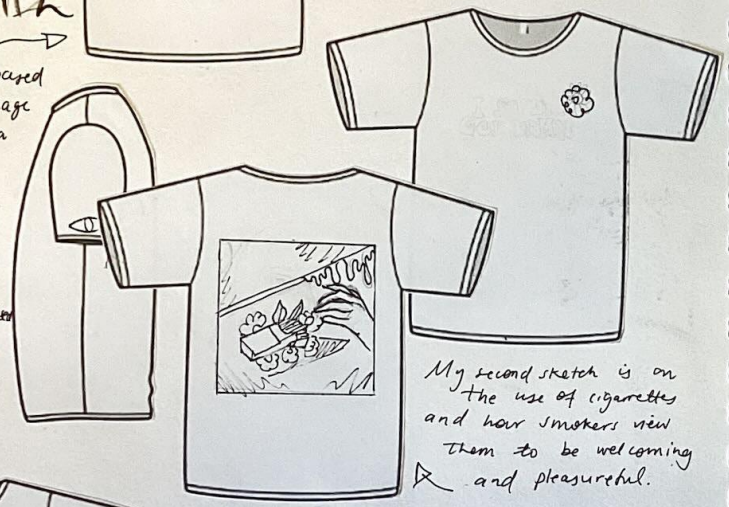




My second collection of t-shirts revolves around the theme of addiction. Therefor here I want to portray the psychological aftermath of each addiction; intravenous drugs, cigarettes/smoking & gambling.

Collection #2

My first sketch is based on a borrowing image of screengrab from a Bring Me The Horizon music video.
I want to make the colours of all my T-shirts very vibrant to show the romanticised perception of a person struggling with addiction.



My second sketch is on the use of cigarettes and how smokers view them to be welcoming and pleasureful.



My third is on gambling. This brings forward the hard hitting paranoia of not being able to win. The drips of the other figures eyes are indicative of a torturous behaviour associated with gambling.

Final T-Shirt designs







Name Ideas

Paminilit (compulsion filipino)

L'intoxication (addiction french)

Koi Koi (compulsion)

Yin 瘾 (addicted chinese)

Deditus (addicted latin)

Typography

YIN 瘾

瘾

Deditus

Koi Koi

PAMILILIT

L'intoxication

Logo Ideas

Colour Scheme









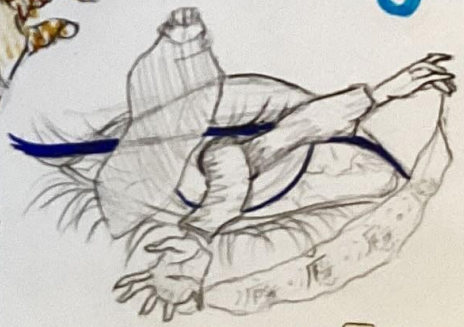


Logo Designs



DEDITUS







DEDITUS



DEDITUS · DEDITUS · DEDITUS · DEDITUS





YIN 瘾

Experiments











These are my medra experiments, I decided to create experiments full of different medias as a way of furthering the skills that I may apply to further my project. Coloured pencils: I created a rendition of different colours to give an abstract perception of the logo. Felt tip: I used felt tip markers to see a vibrant approach to my logo, I enjoyed this as it made me realise that block colouring should be the way I should creat my logo. The Fineliner: I used a fineliner as a way of manually creating the silhouette of the piece, this way I could see the proportions and nature of the end result. The tonal (byro + pencil); this was to see the tonal values of my logo.

Poly Prints



Used a pen to engrave the polystyrene. Here are the prints, I used a variety of blues, purples, and yellows. I think it would have been more successful if I made the indentations more deeper as the design isn't as clear as my manual renditions.



Clothing Tag Research





In a retail setting, people come into contact with a lot of brands, often displayed close together with similar products. Anything that can be done to differentiate other companies apparel will help get the brand noticed.



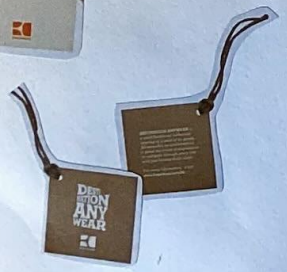


Brand hand tags tell a lot about the product & the brand. A clothing tag provides the valuable opportunity for an emotional decision, and a rational justification of a product. The colour, material choice, logo, tagline all evoke a feeling for a customer, while highlighted features and benefits can add validation nessecary to justify purchases.





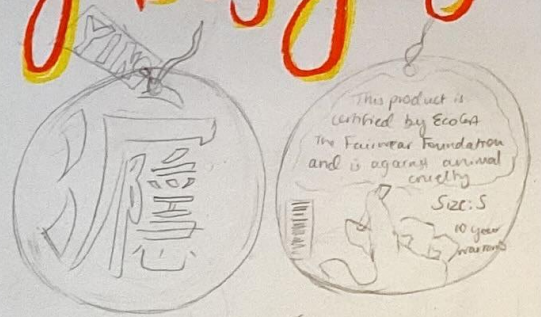








Clothing Tag Designs



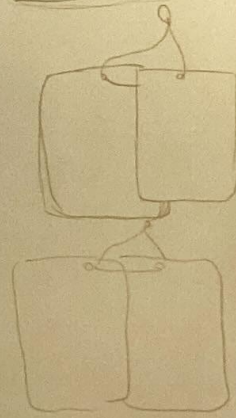










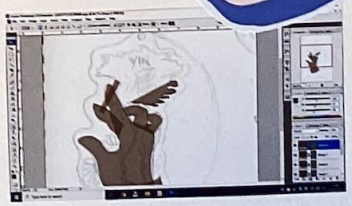


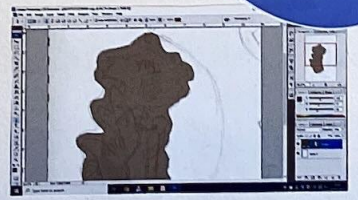
This page marks my clothing tag designs in response to the hand tag research I made previously. I tried to make my ideas as universal and unique as I could to guarantee the utmost reach towards my chosen demographic; young adults, adults.

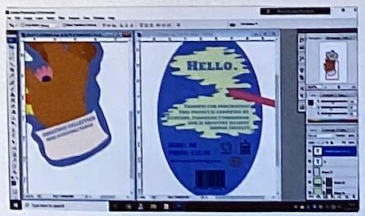
Exam: Tag #1

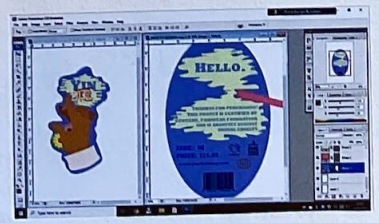






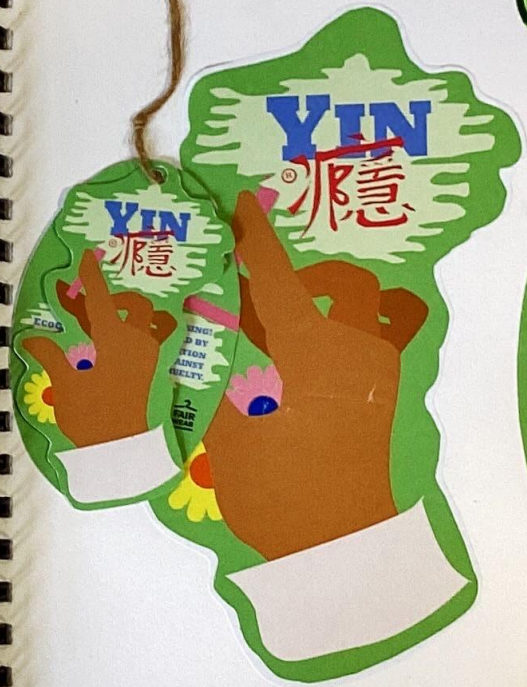






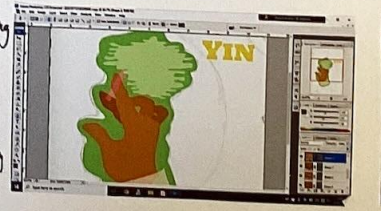
This is my first clothing tag. I decided to go for the layered approach to my tag. The green version (seen on the right) is the original. The blue yellow are the limited edition tags: conscious collection, and a 'limited edition '21'.

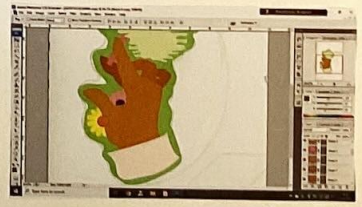
Exam: Tag #2



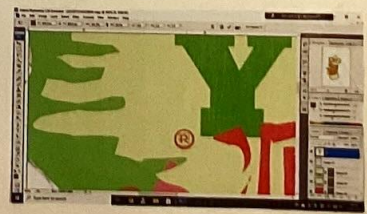


I started by scanning in my sketch. Layer, creating the block colours, I started by creating the hand, then the smoke clouds, the flowers, then the text. I enjoyed the process of my final as it targets my chosen demographic.



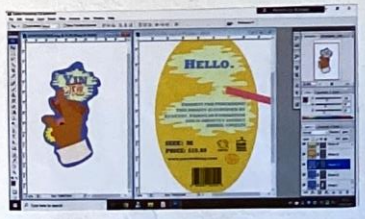


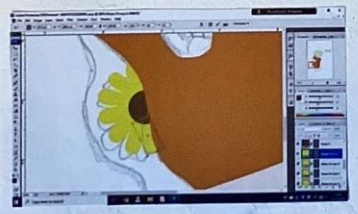


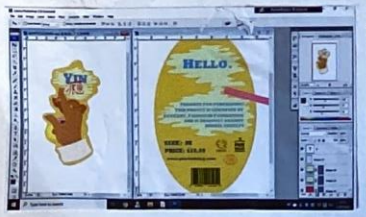


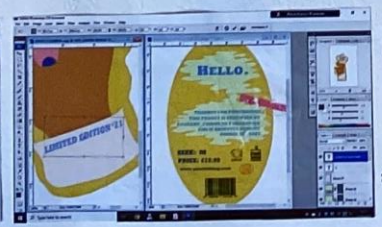
Exam #3











My last tag is the yellow Limited Edition '21. Out of all the clothing tags I made, this was most successful because of the colour harmony. I was able to bring forward the way colours played along with each other, and made the piece have a warm, welcoming ambiance.





[redacted]

[redacted]

An exploration of meaning & messaging in visual art: focusing on AAPI

The popularisation of digital art in the 21st century became a medium made to evoke a strong spectator response. This caused the visuality in graphic design to be influential through its accessibility to spectators, and resulted in many different ways of recognition to a contemporary audience. Each artist uses a multitude of different styles. In my essay I intend to explore the potential of graphic design and visual art and its abilities to persuade viewers through ulterior messages. Moreover, trying to expand on the topic of whether we are manipulated or taught the correct information in the media.



Felicia Ciao is a former industrial designer, now illustrator and sketchbook artist. The San Francisco-based artist focuses on a mildly mythic, dystopian-esque style that puts her in a convenient position to help bring her artwork into the spotlight. The clean and crisp approach to her work pairs well with an overcast of a yellow tone overlaying her work that evokes a nostalgic feeling - this creates a bond between artist and spectator putting us in a position of being included in the scenes Ciao portrays. Her previous work in industrial design contextualises the detail in her work; the minute aspects such as dimensions and angles are made to have audiences contemplate on the awareness Ciao wants to spread about Asian culture, and what she has been through as an Asian American living in America. By creating her work manually, this gives her illustrations a set aesthetic on the aforementioned nostalgia element. Through the use of brown paper and copic markers, spectators can see the sustained method of traditionally created art. A common motif in Ciao's work is the presence of a singular character, which is an asset of exposition for audience members. We can relate ourselves through this character as it can be a projection of living independently in a world led by many ideologies, often talking about the cons of not having a set identity in standards set by the public, and through that "giving us the impression that the artist depicts her own dreams" through her artwork.



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Amanda Phingbodhipakkiya is a multidisciplinary artist and speaker based in Brooklyn, New York. “Phingbodhipakkiya is a neuroscientist-turned-artist and an advocate of STEM. She is known for conveying complex scientific ideas via art.” I chose Phingbodhipakkiya’s artwork because of the seemingly blatant message that she presents which under closer inspection becomes a harrowing introduction to hate crime towards asian communities in America which has risen due to many political events such as the COVID-19 virus. Her artwork is of the same topic as Felicia Ciao’s artwork, yet highly contrasts the traditional, manual approach that Phingbodhipakkiya explores. Her obtuse use of imagery such as flowers and patterns in the backgrounds of her figures are a reflection of the cultural traditions she’s fighting for, as well as a translation of her scientific calibre being at play. The stern looks shown by the models in her artworks are the externalisation of asian communities being affected by hate, which effectively educates an active spectatorship on what is rightfully presented in the media and how no ethnic minority is to blame for the consequences of crime. As artist-in-residence with the NYC Commission on Human Rights, Amanda’s art series celebrates the resilience of the AAPI community, “I Still Believe in Our City", reaching millions in New York City and worldwide through her Atlantic Terminal billboard, subway domination, and social media amplification. ‘She has explored microscopic universes, familial memories, and the power of collective action, challenging viewers to rethink the world around them and revealing the often unseen depth, resilience, and beauty of marginalised communities.’ Phingbodhipakkiya's art is usually colourful and she considers space to be a vital aspect in her craft. She cites artist Bruno Munari as her inspiration as she is fascinated by how he pairs colours and shapes. The captions in her art, often in English and some in Asian languages, is a call-for-action which becomes a predominant reason for audience members to look beyond what is shown and rather research for themselves the true statistics of both social and institutional racism.



Artist Jessica So Ren Tang creates pop-artesque embroidery pieces suited to play against the voyeuristic nature towards asian heritages. The 25-year-old from San Francisco talks of her experience with using fabric to portray visual art when stating “I enjoyed the softness and texture of embroidery in my sculpture pieces and I continued looking for other objects to replicate. I was more interested in sculpture but disliked the bulk clay and similar mediums”. Having her work manually made relates to the historical context of the standard of women having to sew and make clothing for their family. So Ren Tang uses the medium to draw awareness by pushing against the marginalised expectations that embroidery has to be only aesthetically pleasing, or otherwise made for practical uses. Her artwork speaks towards fetishization culture directed towards asian communities, specifically asian women. This closely relates to Ciao’s artwork, and contradicts Phingbodhipakkiya’s artwork as it throws back to traditionalist ideals of what was expected of women, and juxtaposes the previous artist’s work because its muteness of colour and the delicate nature of the botanicals in the work. And by personifying her subjects with botanical structures reinstates that asian women don’t exist to be put on a pedestal, and minorities shouldn't be monolithised to prove their superiority against other backgrounds. The presence of female bodies is an institution of So Ren Tang’s own identity, drawing much of her inspiration from her childhood, she portrays objects of her youthful recollection to establish a grandiosity towards traditional embroidery. “It is a way for me to replicate the duality of being too Chinese to be American and too western to be really Chinese” became the defying asset to her art pieces and still stays a form of expression for her pieces





Similarly to Amanda Phingbodhipakkiya work I chose my next artist that reflects certain motifs which relate to one another. Having grown up in Brooklyn’s Chinatown, Nessa Fiesta feels “lucky enough to have been in an environment where Asian heritage and culture was celebrated by my peers around me”. Stating



that being surrounded by many different people and being immersed into a fast-paced living environment helped the artist get used to the chaotic life of a freelancer. Her artwork overtly speaks the truth of growing up as an Asian American and having to endure the hardships of a member of ethnic minority to try and sustain both her culture and have a successful career as a female entrepreneur. The distressing subliminal messaging in her work brings to the spotlight a harrowing truth of how her experiences made her the person she is. The use of bright colouring in her art dictates a sense of self reflection and challenges the spectator to try and comprehend the darker, ulterior motifs of asian hate crime. Much of her work involves a female questioning her identity as an Asian American, the word "Nobody, Nobody, Nobody..." displayed behind a young woman crying with monochromatically coloured hands in the background defining the moment of what it means to be proud of where one comes from. Having the figure be a vibrant pink colour saddens the image as it amplifies the nature of someone who doesn't 'belong' to a set community. Fiesta tries to show in her art that not everyone belongs in a single community, that spectators can reflect on the concept of sharing more than one culture, and normalising the existence of multicultural belonging. This is also a criticism of upper class ignorance towards western culture, how it proves that people of colour successfully spread the message of inclusion and how an active spectatorship should take into consideration the pluralism of a modern society.



To conclude, much of contemporary visual art and graphic design is used to send subliminal messages to try and educate the spectator as all the aforementioned artists are largely followed by a mainstream audience. This correlates to how accessible it can be to shine awareness on the AAPI community and offer a chance for watchers to become educated on the troubling matter of asian racism. Overall, I personally believe that visual media can change a modern audience, as spreading ulterior messages through visible mediums is a turnpike for audiences to become aware of the potential of AAPI artists in the industry.

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