

# INSPIRATION

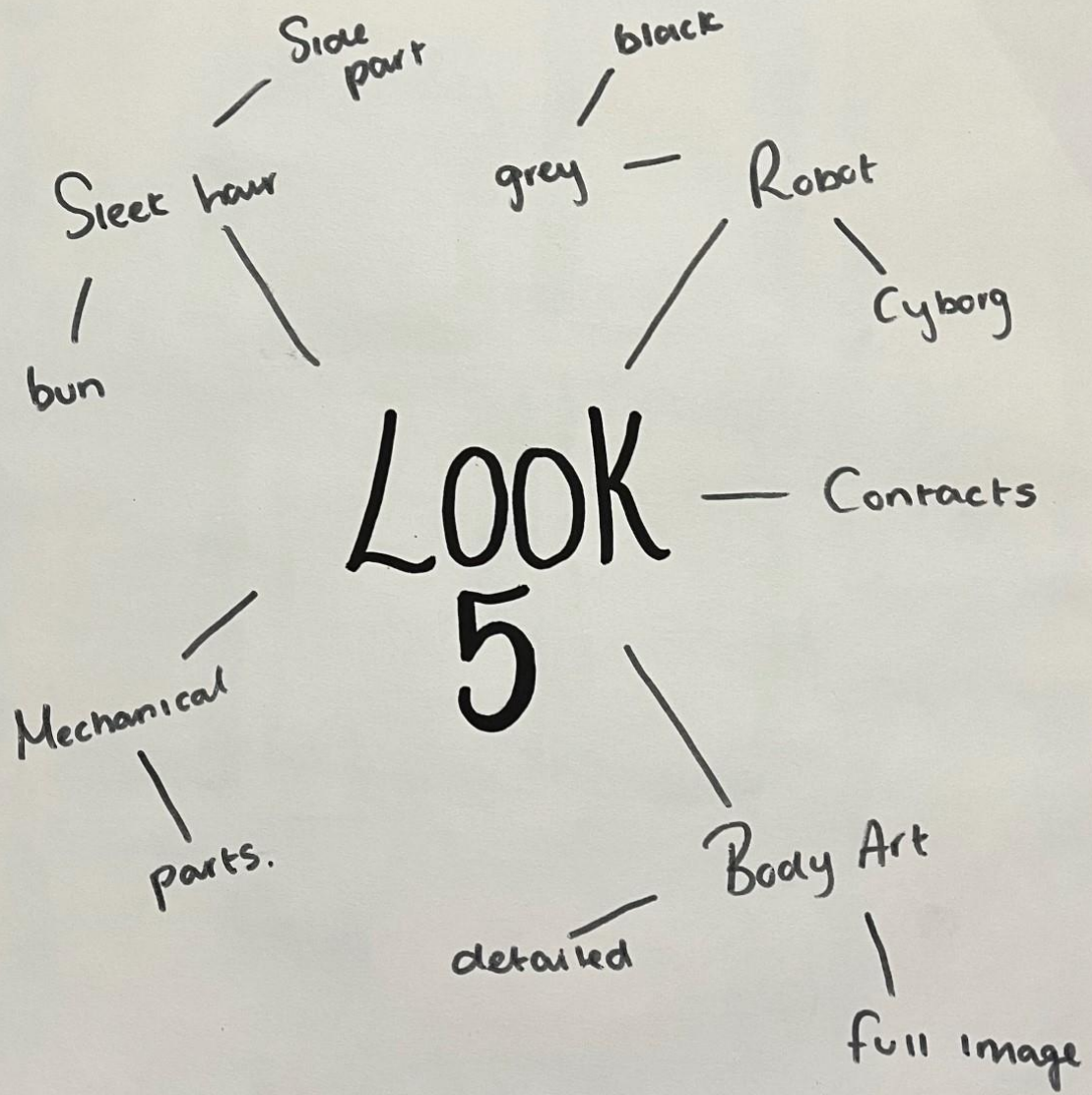
My main inspiration for this look is terminator  
I love the look to the right →

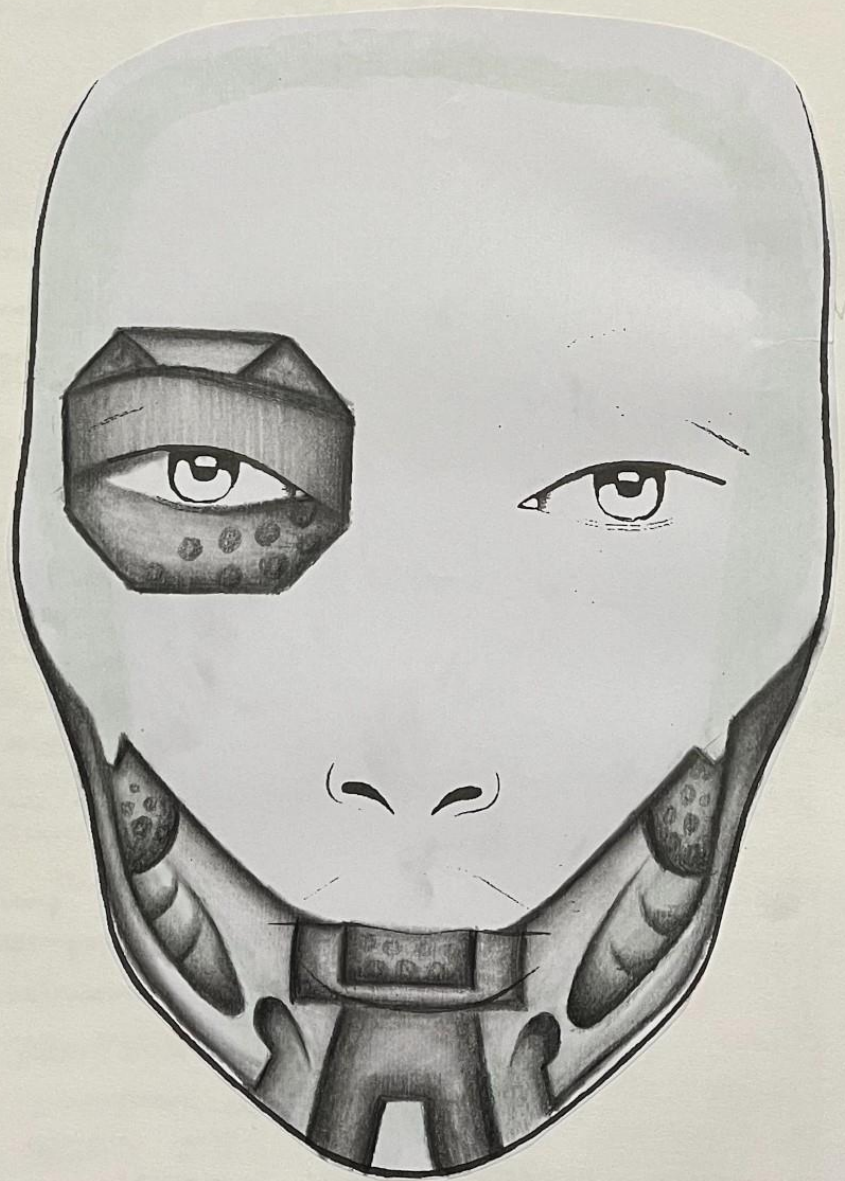
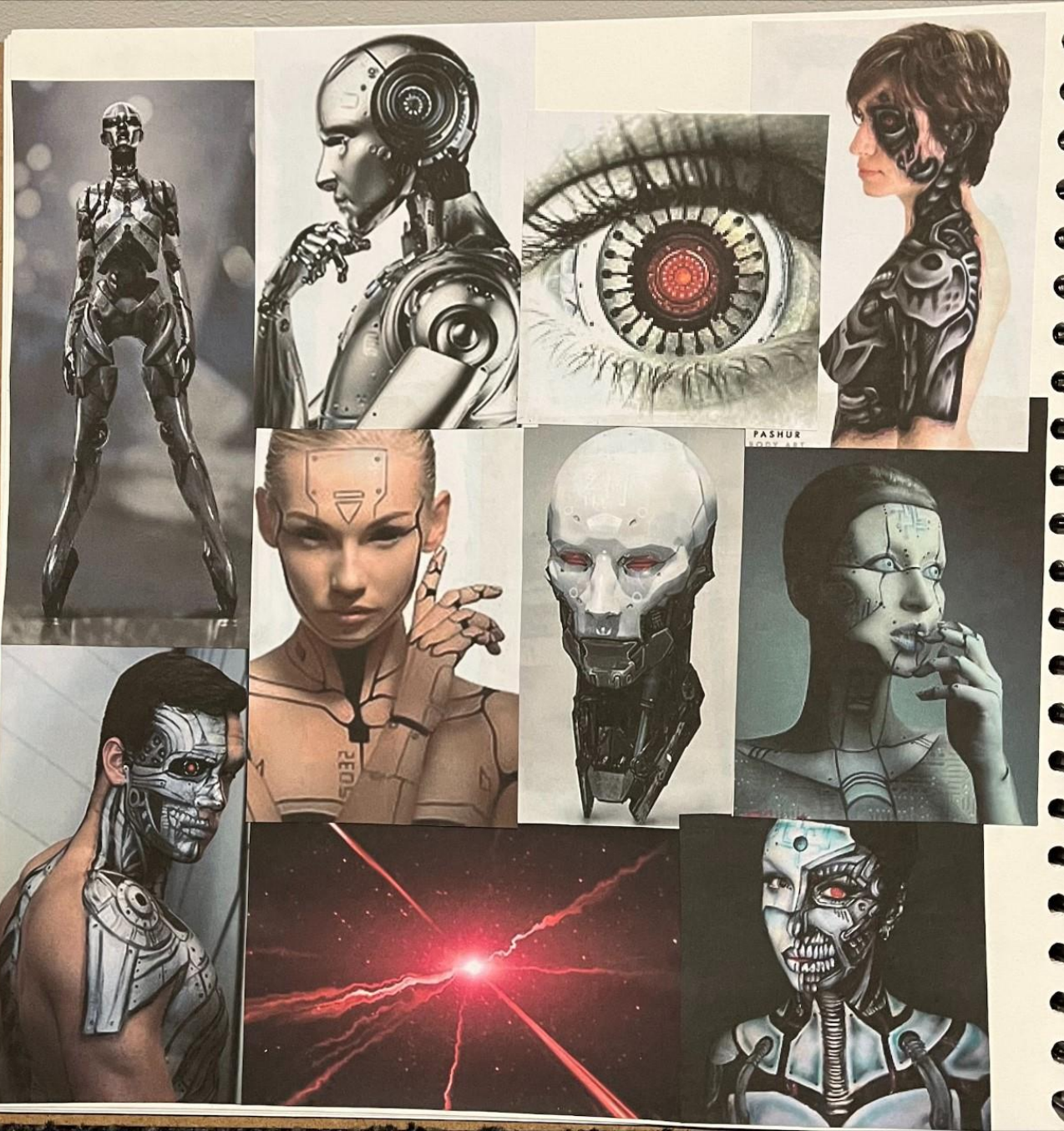
I feel like having one robot eye is quite intimidating  
and the red really brings the robot look together  
so I definitely want to try and include that.  
However, I am doing a body painting so its  
going to be illusions like what another artist  
(samantha healen) is another inspiration since her  
work is genius. Im wanting detail like the  
picture below ↓ but along the chest and lower  
face.



# PLAN

My plan is to use white and red contacts  
in one eye as if the robot is breaking through  
one side. Then for the mouth down I'm wanting  
classic robot with pipes joinery and detail and  
depth. I will achieve this with cream based  
paints in grey and black. And also eyeshadow  
to create further contrast on specific areas.  
Then around that I will add browns and  
light highlights to add even more illusion as if  
it is hanging off / peeling through the skin.





# ROBOTS

## WHEN WAS THE ROBOT INVENTED

In 1954 George Devol invented the first digitally operated and programmable robot called the Unimate. In 1956, Devol and his partner Joseph Engelberger formed the world's first robot company.

In 1961, the first industry robot, Unimate, went online in General Motors automobile factory in New Jersey.

## ABOUT ROBOTS:

Robot, any automatically operated machine that replaces human effort, though it may not resemble human beings in appearance or perform functions in a humanlike manner.

By extension, robotics is the engineering discipline dealing with the design, construction and operation of robots. Alfred Abel, Brigitte Helm and Rudolf Klein-Rogge in Metropolis.

The concept of artificial humans predates recorded history, but the modern term robot derives from the Czech word robotica ("forced labour" or "serf") used in Karel Capek's play R.U.R. (1920). The play's robots manufactured humans heartlessly exploited humanity. Whether they're biological, monsters like in Frankenstein (1818) or mechanical was not specified but the mechanical alternative inspired generations of inventors.



# EMMA HACK

Emma Hack is an Australian artist working in the unique medium of Body Paint installation and photography. Exhibiting extensively throughout Australia since 1999, Emma's astounding artwork has since captured the attention of collectors and art lovers worldwide.

Emma has received great acclaim for her refined body art camouflage technique; through a combination of painting on canvas, body painting and studio based photography, her work evokes a rich array of visual narrative and magical realism.

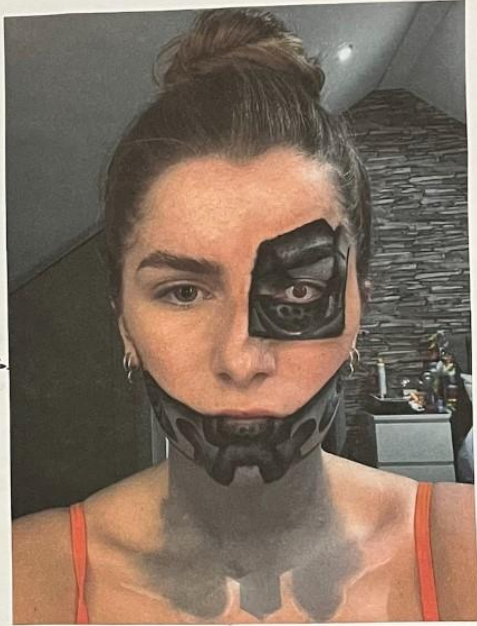
Emma Hack opened her own flagship gallery and studio in 2014-2016 in her hometown of Adelaide. The gallery is now mobile with many pop-ups planned throughout Australia and art fairs worldwide. Emma is represented by galleries throughout Australia, London, New York, Hong Kong and Taipei. Her work is held in numerous private and corporate collections globally.

I found out about Emma from her work done on a music video: Somebody that I used to know - Goyte



# PRACTICE

**METHOD:** To do this look I started by putting a contact in and then mapped out the shapes with a white pencil. Next I went straight in with the base colour which was like a darkish grey. Then I went in with black paint to map out the inside shapes. Now I set in place so the paint doesn't move so when I went in with eyeshadow it would be easier to blend. Therefore, next was eyeshadow I went straight in with black to get the strongest edges and then blended with grey and also a clean brush. For the black dots I used a dense pencil brush so I could use the natural shape of the brush to pack the eyeshadow straight on.



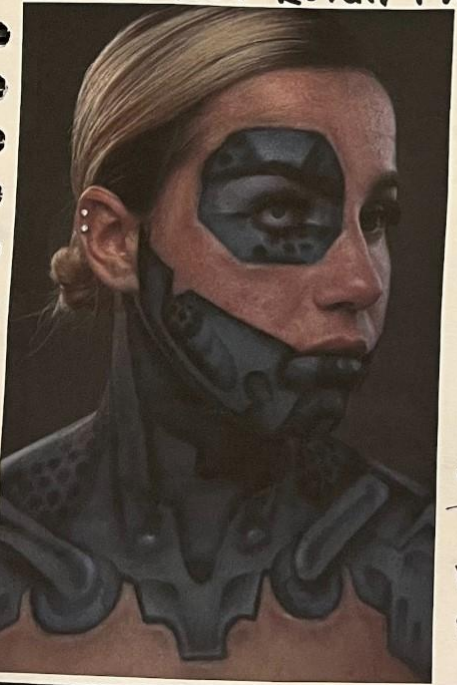
# FINAL LOOK 5:

**METHOD:** To do this look I started by doing the hair so it's out of the way. I <sup>side</sup> parted the hair and brushed back into a low ponytail then wrapped the rest of the hair round to create a bun. I smoothed the hair with leave in conditioner and water. Next I gently placed a contact into my models eye and let her get used to it before I started the makeup.

Now for the makeup I started with a grey cream paint and went straight in with it on a flat angled brush to get a straight line, and mapped the straight edges straight away instead of mapping out the shapes first since before I obviously

**MODEL**  
**COURTNEY-LEIGH PATE**

shaped first since before I obviously painted over the lines. So once the base was on I set with translucent powder and mapped out the black lines with a black pencil. Once the outlining was done I went in with black eyeshadow to create the depth and shadows. For the areas with the black spots I used a dense pencil brush and eyeshadow and used the shape of the brush to create even dots. Then for the eye I used the same method but kept it in a hexagon shape. To finish the look I added a few white highlights with cream paint and also added shadows around the edges to make it appear more 3d. Then I added more highlights for more depth.



# REFLECTIONS:

## PRODUCTS USED:

- mehron white paint stick
- grey grease paint
- black eyeshadow
- RMA translucent powder
- red robot contact
- leave in conditioner
- water - comb - hairbrush.

## WHAT WENT WELL:

I am SO HAPPY with how this came out! I think it is one of the best looks I have done and I think the overall images came out great. I think the detailing came out so well and that all the different shapes add so much dimension to the look. The low bun was a great idea since it keeps the hair out of the face but is still part of the look as I think it fits the robot "theme". I think in industry this would work well for something to do with body painting like for magazine advert or even on TV.

## HOW TO IMPROVE NEXT TIME:

Although I am so proud of this piece there are definitely things to improve, for example I would make my lines more precise and neat to create a more sharp image. I would also add a few more highlights to it so it would create more contrast and also add more depth to the overall image.

