

**Name:**

**Course:** General Art and Design Yr 1

**Qualification:** L3 Diploma in Creative Practice: Art, Design and Communication

**Final Major Project 2022**  
**'Flipside'**

**ual:** university  
of the arts  
london





**FLIPSIDE ;**  
 Another aspect or version of something, especially its reverse or its unwanted concomitant.

**KEY WORDS**

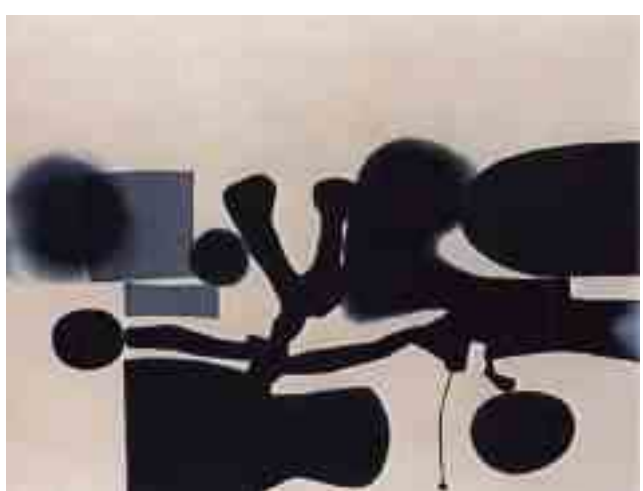
- Reverse
- Mirrored
- Flipped
- Swapped
- Alternating
- Revolving

**THE "FLIPSIDE" ELEMENT**  
 INSTANT IDEAS



On the flipside, - however  
 A contradiction.  
 A pause, change of mine, alternate opinion.  
 A decision being made, something being determined.  
 Both points of view, perspective.  
 Perception - ignorance  
 Individuality  
 Concept  
 Reality  
 Normal at first - however, misleading.





MISLEADING

# THE CONSTRUCT AND DESTRUCT OF REALITY ALICE IN WONDERLAND

- Initial ideas for project proposal.
- Researching conceptual art.
- RESEARCHING DAMIEN HIRST
- Psychedelics, alice in wonderland.
- Reality and our perception.
- Controversy

## EXPLORING CONCEPT, PERCEPTION VS IGNORANCE, REALITY.

### WHAT PERCEPTION MEANS IN ART?

Perception in art stands for a **complex relation between visual stimuli and a personal understanding of them**. It is a theoretical postulate that aims to clarify the relation between artworks and individual opinions and evaluations.

### WHAT CONCEPTUAL ART IS?

Art movement. Conceptual art, also referred to as conceptualism, is art in which the concept (s) or idea (s) involved in the work take precedence over traditional aesthetic, technical, and material concerns. Some works of conceptual art, sometimes called installations, may be constructed by anyone simply by following a set of written instructions.

I watched a youtube video called "the case for conceptual art" created by the art assignment. This featured a range of sources and opened a whole range of opportunities for this project. It was an introduction into the world, it opened my eyes to art in which the artists idea or concept is more important than the appearance or execution. This art was completely unheard of to me until this point and i find it intriguing.



Sigmar Polke

*Potato Machine -  
Apparatus Whereby One  
Potato Can Orbit  
Another*

1969

This art tends to provoke arguments and feelings, controversy and contradiction as to whether or not this is in fact "art".

The book and various films have all been interpreted as making reference to **drug abuse**, with Alice drinking potions, eating mushrooms and hallucinating as if she were on LSD, all while the world around her changes frighteningly and her mood and perceptions are hugely altered. 15.4 Jul 2015 [25 things you never knew about Alice In Wonderland to mark its 150th anniversary | Metro News](#)

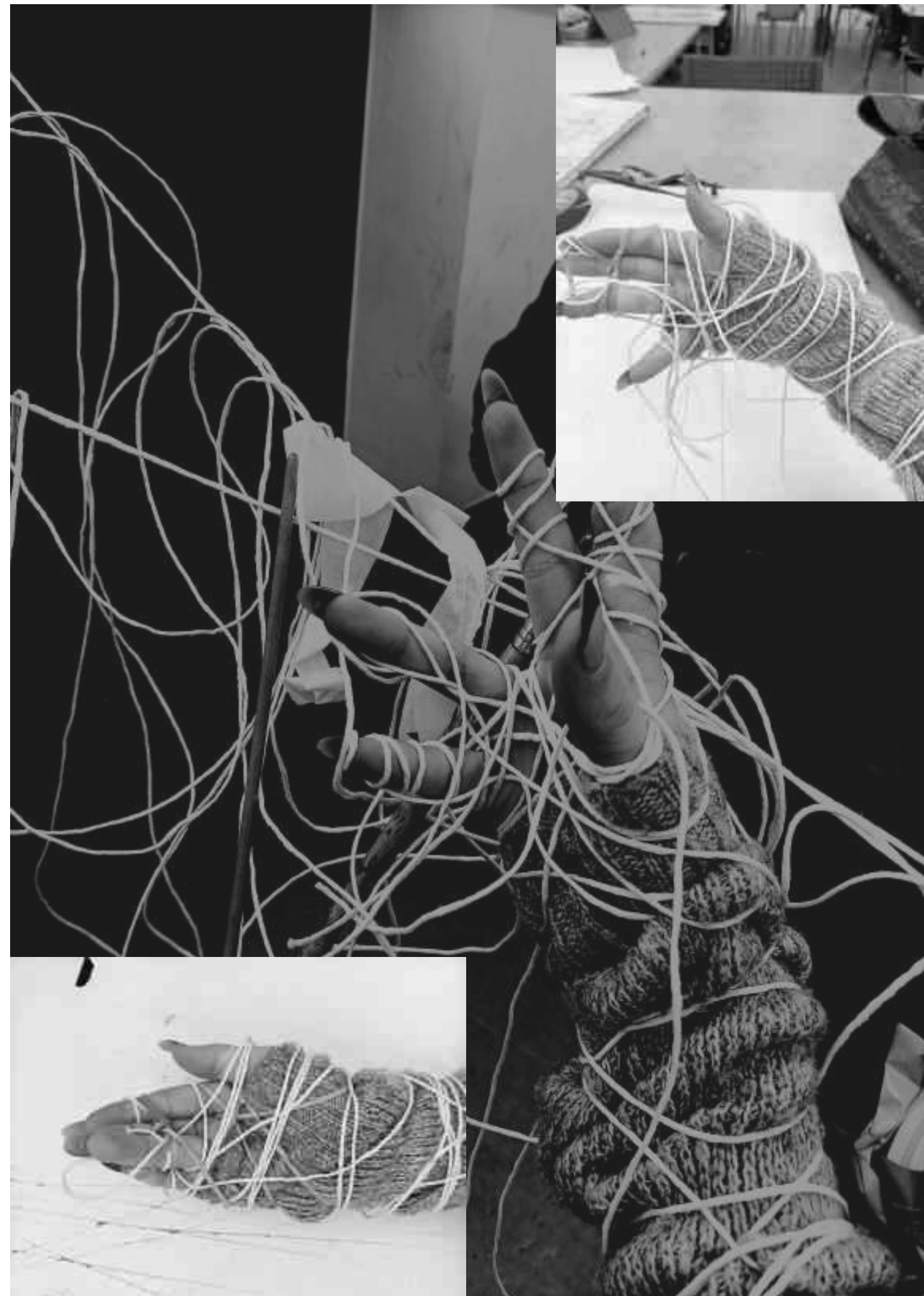
***Alice's Adventures in Wonderland*** (commonly ***Alice in Wonderland***) is an 1865 English children's novel by [Lewis Carroll](#). A young girl named [Alice](#) falls through a rabbit hole into a fantasy world of [anthropomorphic](#) creatures. It is seen as an example of the [literary nonsense](#) genre. [Alice's Adventures in Wonderland - Wikipedia](#)



Alice in wonderland. This novel's fictitious characters represent real people. This is known as a roman a clef "french for a novel with a key" this key is the relationship between the nonfiction and fiction. The concept of this project is therefore the relationship between perception and reality. Just like Lewis Carroll's book I would like to explore links and keys within my work, and incorporate surrealism.



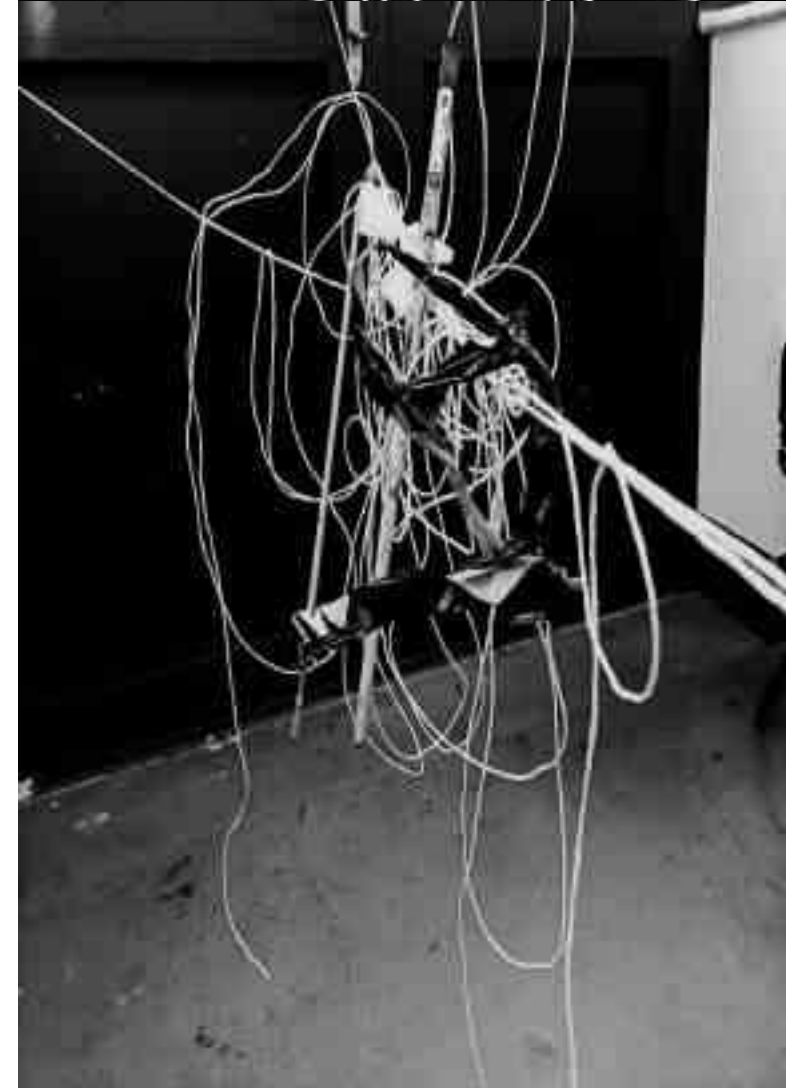
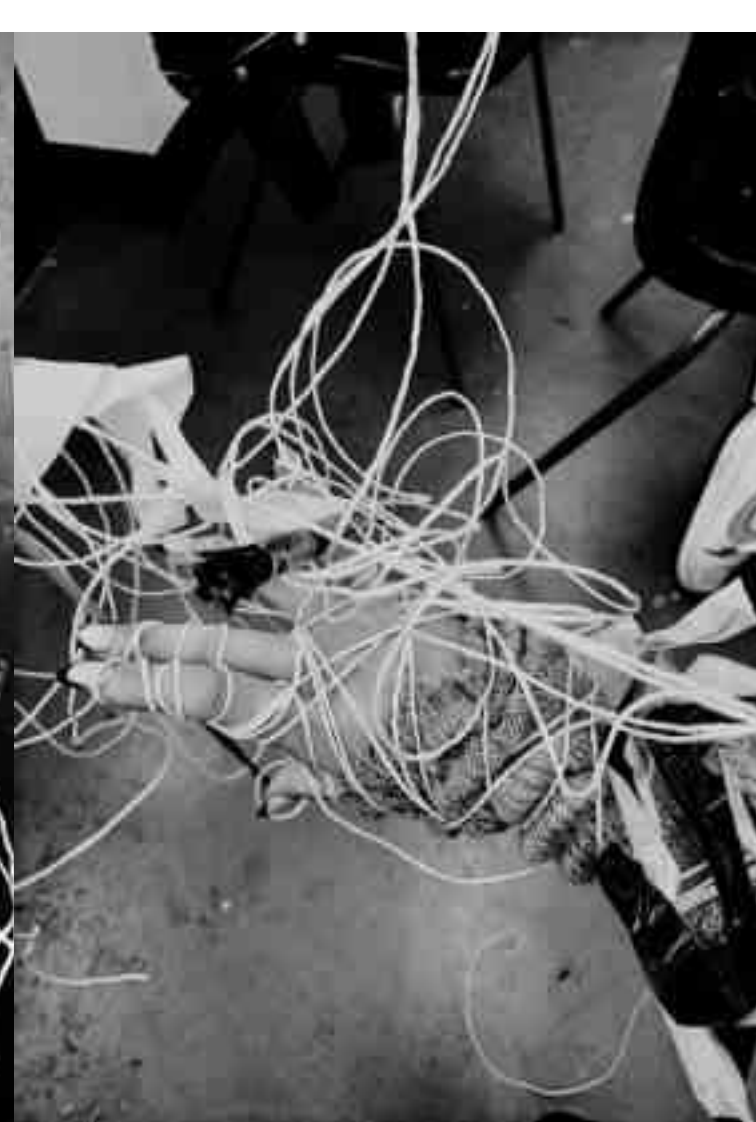
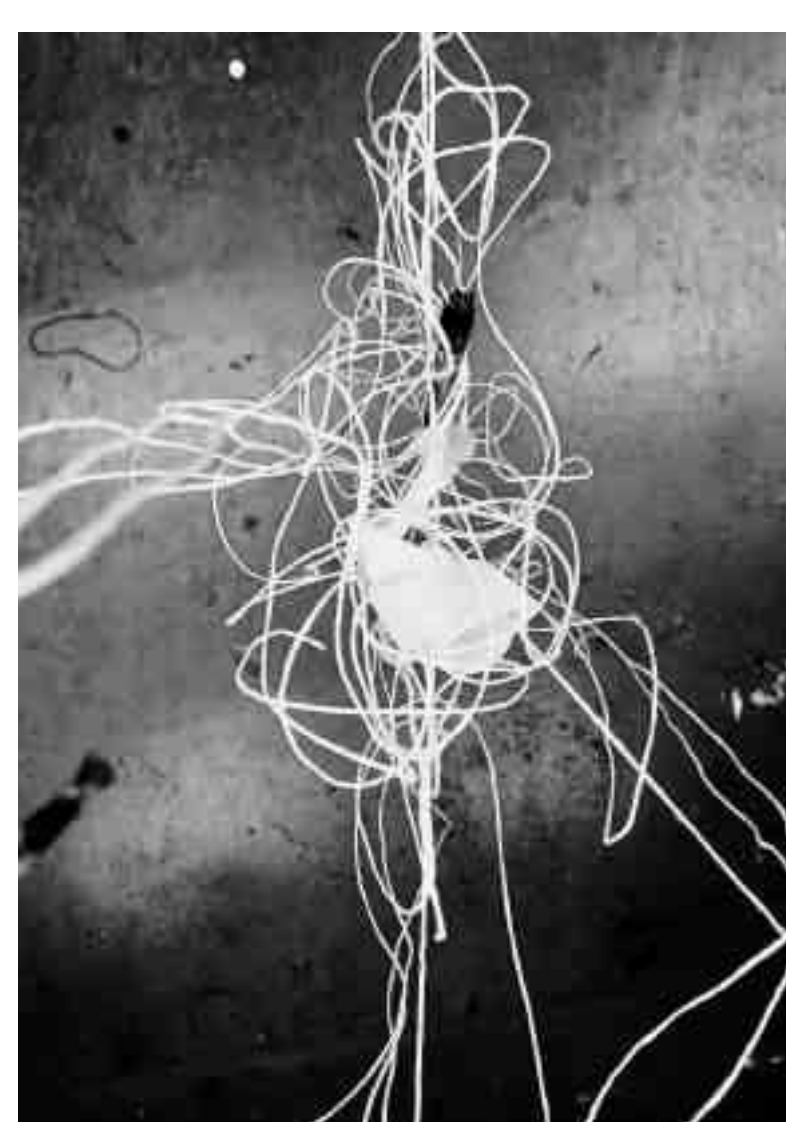
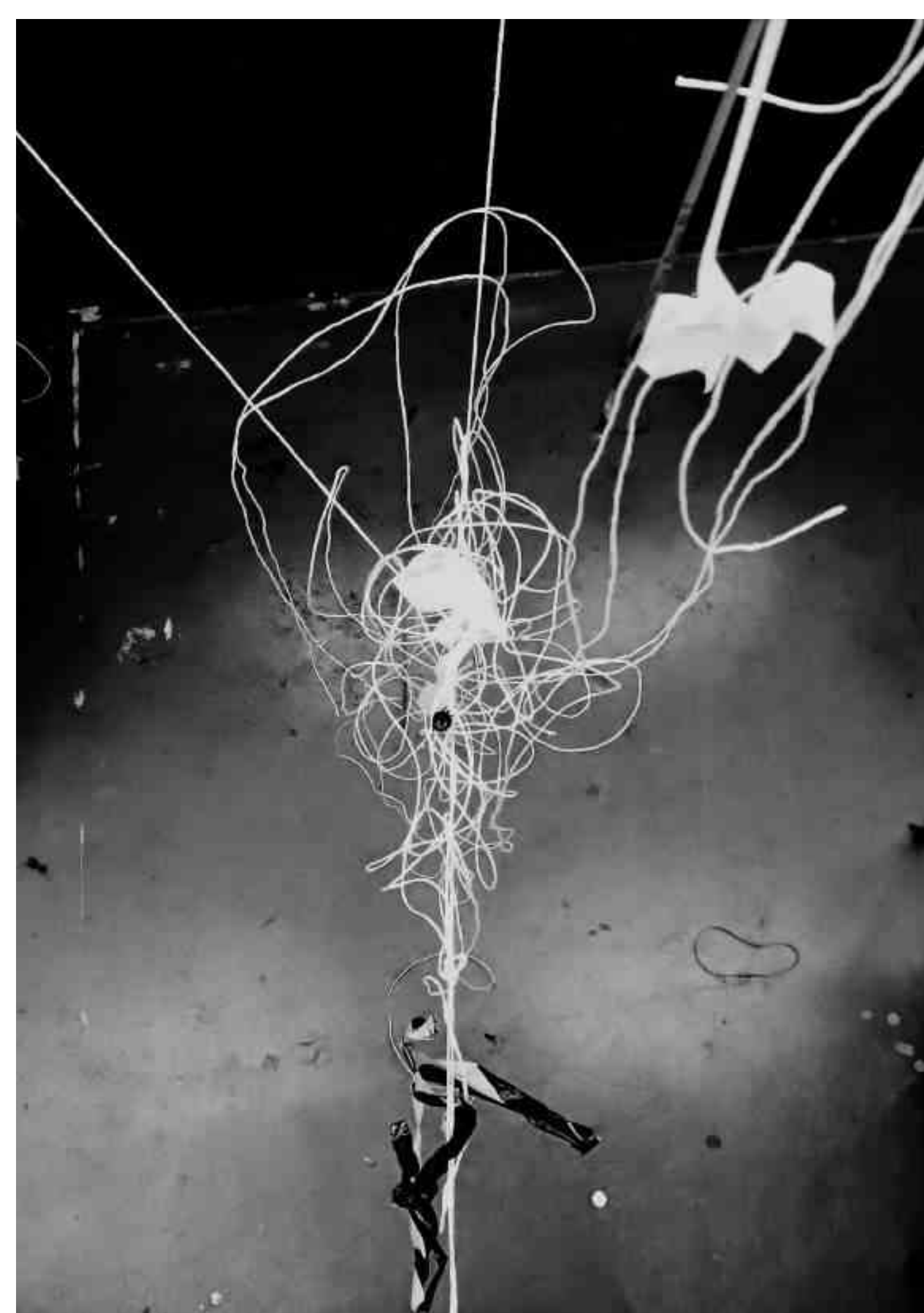




## TWISTED HANDS WORKSHOP

These series of photos were all trial and error of trying to achieve, dark, unnerving, unusual and interesting photos to use in future. Looking back on these photos i could've added more tape/string to achieve a subhuman look but at the time i thought this looked the best. This was a really easy way of collecting primary imagery to use if further collages, paintings, drawings etc.

There's tons of texture in these images and there intriguing, i turned up the exposure and contrast to blow out the imperfections and darken the details. These also looked 10 times better in black and white, colour made the photos look ammature.



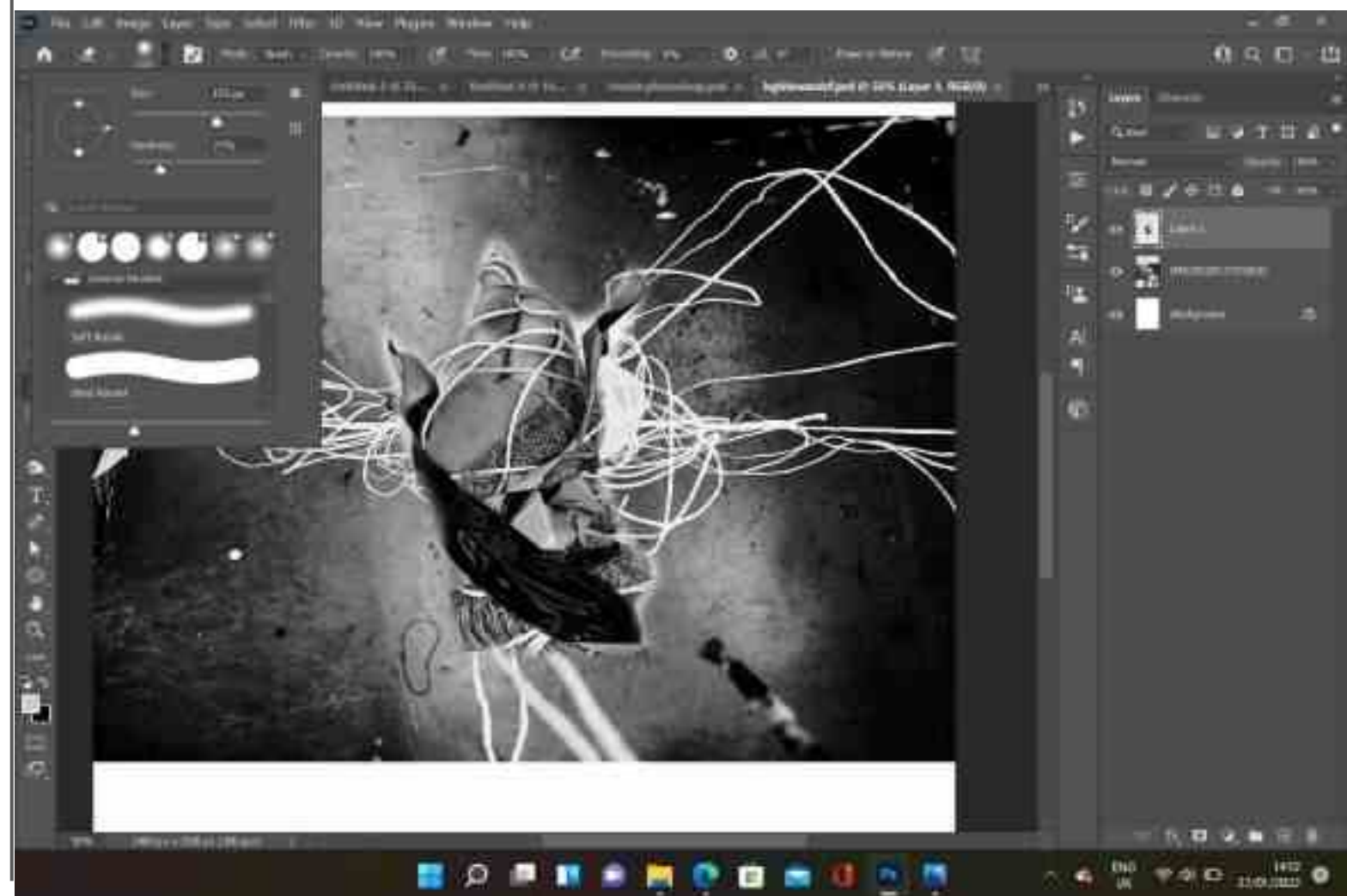
I decided to create my own installation/backdrop to take photos within, i strung all bits and pieces to the ceiling table and sinks. It ended up creating a cross shape looking from above.

I took photos with my hand tangled up in between it, trying to angle the classroom out of the way. On page 10 you can see i took the photographs into photoshop and combined three photos into one, using the erase tool to eliminate the grubby background.

I did this with another photo with just one hand in the centre between the cross. I used a brush tool on photoshop and low opacity to glow the edges.









## JULIA CHERNYSHEVA

- Contrasting
- Draping
- Cold
- Vibrant
- Texture
- Fabrics
- Opposite colours

I found this artist on pinterest whilst trying to find artists that explore textures, composition and positioning. This artists work is a much more delicate, toned down version of the photography i was taking. Her work is cool toned with a hint of red, being the string with i've linked to the greek myth of clothos, lachosis and atropos.

## CLOTHO, LACHESIS AND ATROPOS

The names of these daughters were; *Clotho*, who combed and spun the wool yarn life of man, *Lachesis* was to measure the length that was given to each and every living being which was their life form, and last but not least was *Atropos* who is the oldest and smallest of the three sisters. Atropos was also known as the Goddess of Death and was the one that did the final thing and snipped the yarn. When this was done the man to which the yarn was attached to died.

*Zeus* being the main God and the father of these ladies even had the fates kill men due to wanting his own revenge. He was also known to command the fates not to cut some or had Clotho to re-spin the cut piece back together. When he did this there was always a reason.

When Zeus would want a job done and knew who could do it or he wanted to be the one to kill this person who ever it may be. Sometimes the fates would not listen to Zeus and did what they knew was right. They had all of the oracles to tell them things and what was to happen and who would die on this day.

[The Sisters of Fate Of Greek Mythology – Best Of All Topics](#)



# DIVIDED FACES

This session was a quick idea generating idea, we cut up portraits and disfigured them to create unnatural looking personas. I used these black and white images to trace certain areas of the faces joining them together with continuous lines.

This session led to ideas around collage such as painting the absent section of the face in the gaps which i might try.

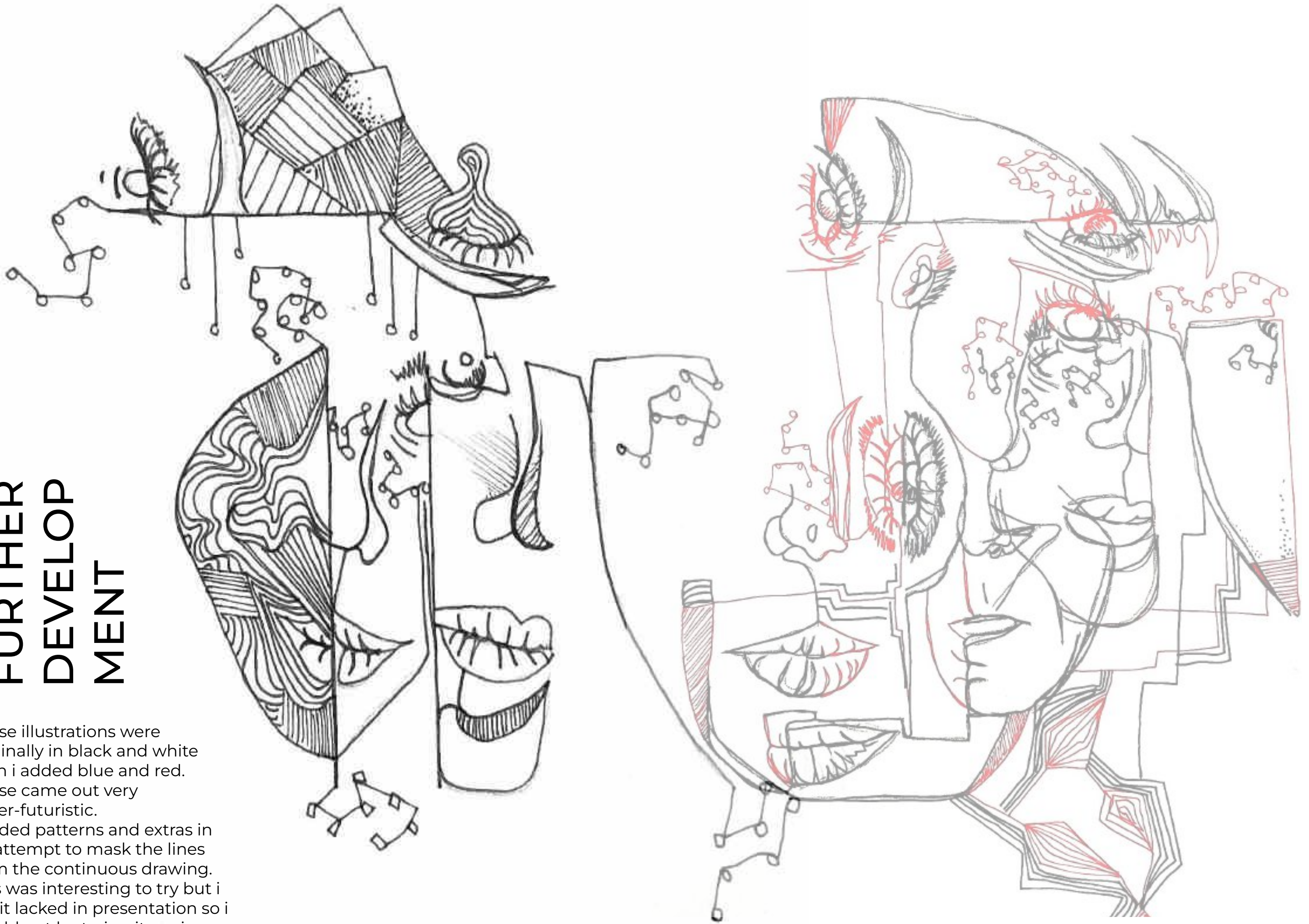
- Striking
- Shattered
- Mirrored
- Negative space
- Strong bold lines and cuts.

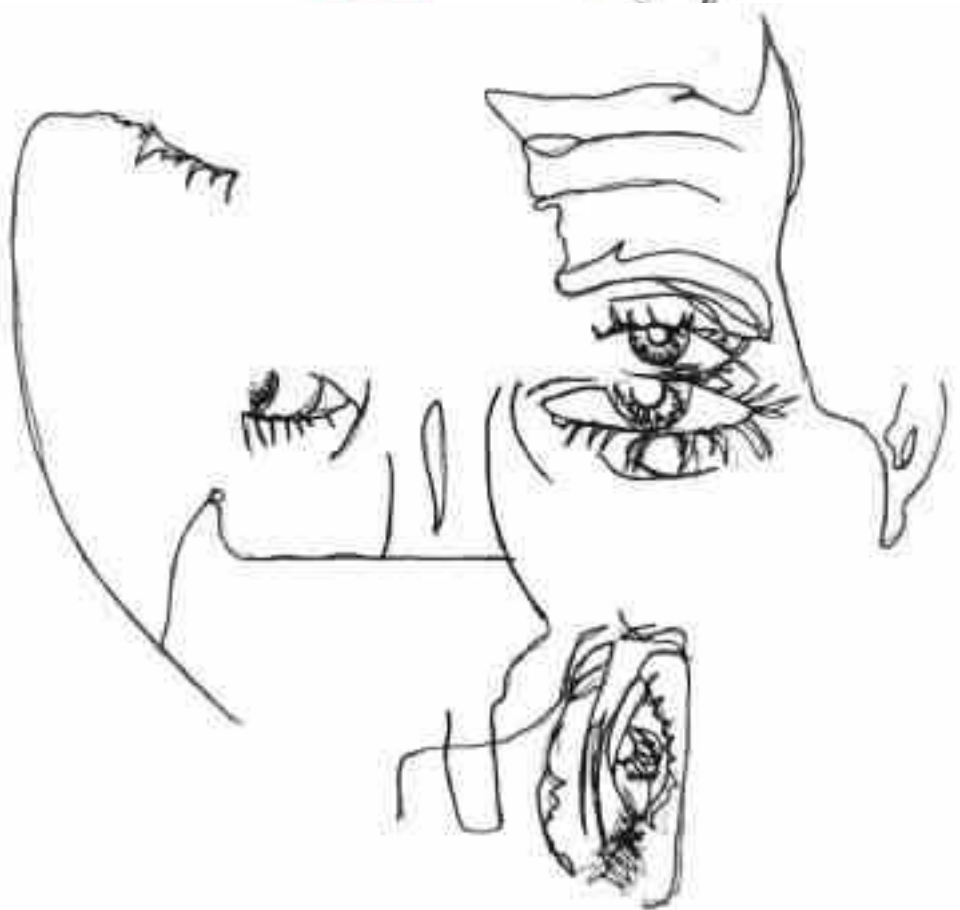
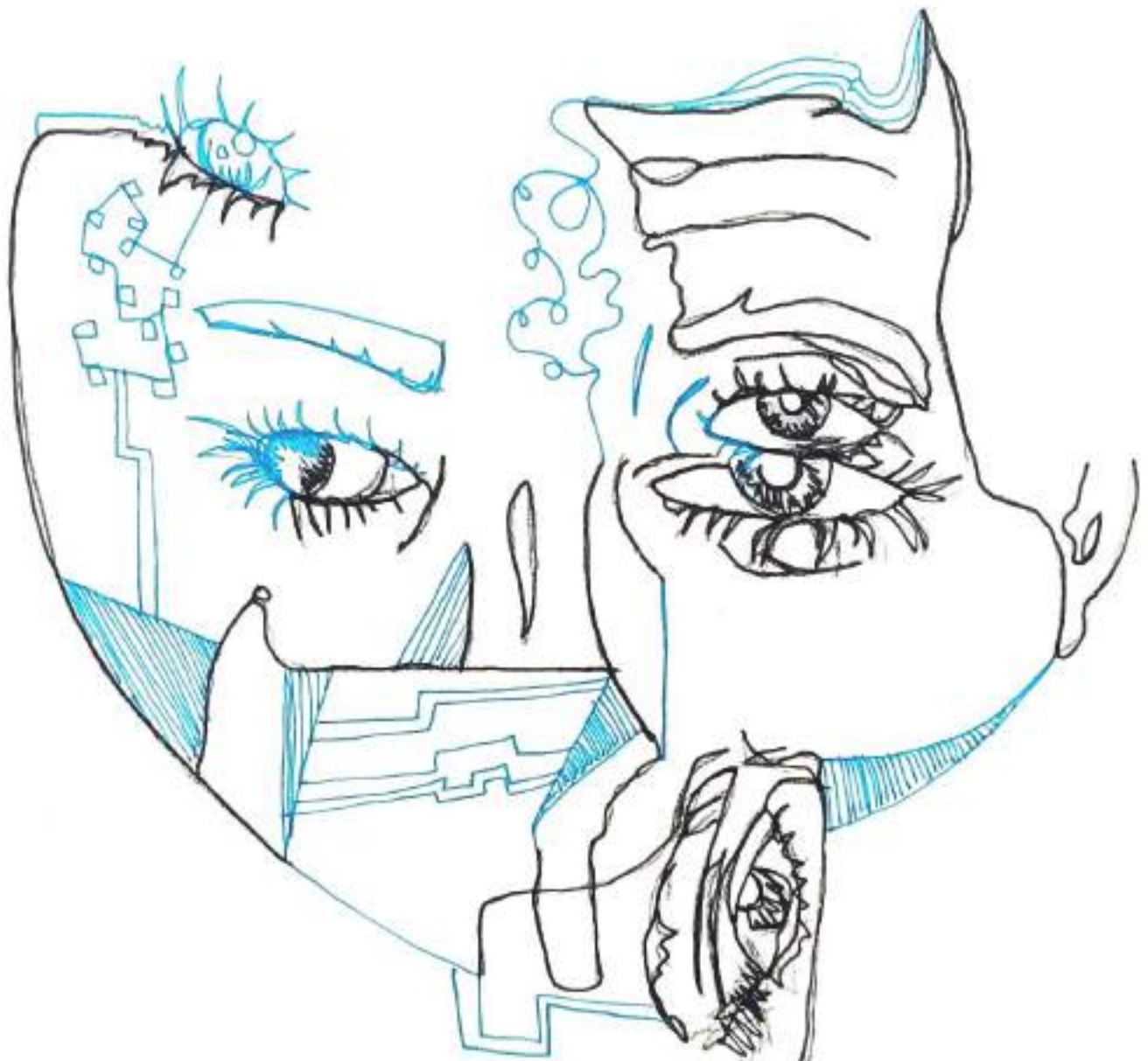
These photographs are all about placement and composition, if they were not visually interesting and hadn't been transformed into drawings they would be characterless. These could be linked to the cubist movement, the strong lines are similar to that of pablo picasso.



# FURTHER DEVELOP MENT

These illustrations were originally in black and white then i added blue and red. These came out very cyber-futuristic. I added patterns and extras in an attempt to mask the lines from the continuous drawing. This was interesting to try but i felt it lacked in presentation so i would not be trying it again.











# LIFE DRAWINGS

This workshop was very different to the first Life drawing session. I was able to get her proportions much more accurate and so much quicker. On the right is Juan's expressive free and flowing drawings. The drawing with the peach dot is most similar to Juan's illustrations. The angle of the figure and the shading is noticeably similar and some areas are fading into the background. In this workshop I was more deliberate with my marks and tried not to be so sketchy. This grid of drawings were all roughly 1 minute each so instead of spending ages perfecting it, they were confident bold drawings.

# JUAN BARQUERO



The yellow dotted drawing on the left is much more contorted than the others, the lines do not curve with the body. Much like the Juan's with the yellow dot, there are grid lines and the body looks like it's being held by them. The lines show movement through the positions, there looks to be multiple arms, and the shading/charcoal goes beyond the borderlines.

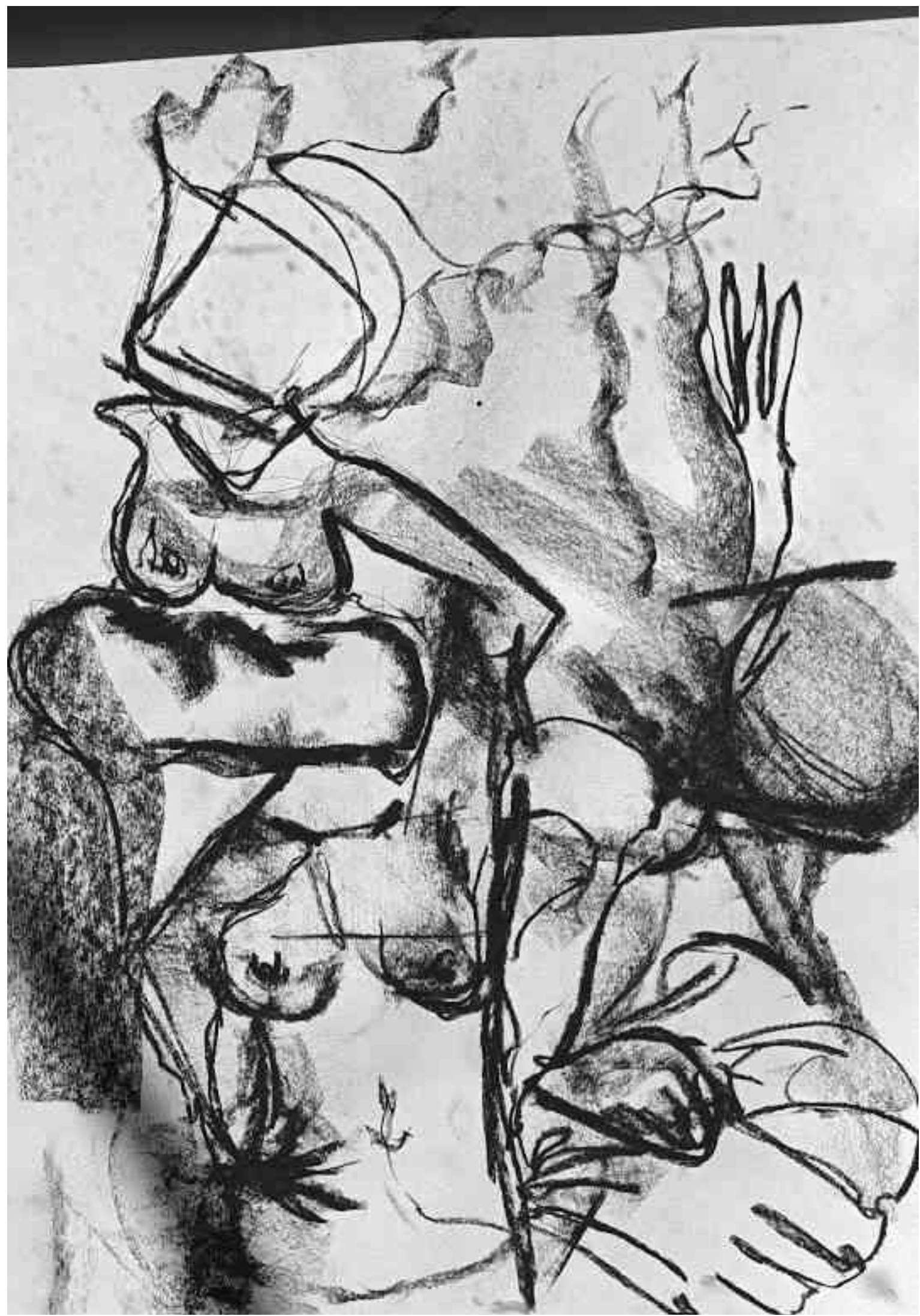




## Charcoal drawings.

To take the life drawings and other ideas further, I used a photo of Jess that I took on my Canon Rebel T3, which is shown later on in the project, to create this composition between the skull and her. I tried to leave parts missing and convey movement like Juan does, the contrast between the thin dark lines cascading as her hair and the dark shading is disappearing, fading and growing into the space around them.

- Blunt lines, and thoughtful movement with the charcoal.
- Contrasting light and dark/bright areas, could've used a rubber to erase some parts to create more realistic eyes and high points.
- These were relatively quick studies that give off amazing results.





## LAURENCE EDWARDS

I was lucky enough to be welcomed into laurence's first studio, his studio felt like an extension of his person/personality.

It felt :

Free

Creative

Spread across rooms

Open

Peaceful

The messiness appealed to me

On this day we went to the 2 studios of local artist Laurence Edwards. He lives and works in/near Saxmundham and Yoxford. We saw his 26ft Yoxman sculpture. It was great to see the workings of an actual artist's workshop and his creative journey from idea to full realisation of a commissioned piece.

I liked the piece, but I would've created a piece like this using birds - similar to the way he used leaves; birds in a swarm maybe. This could be something I look to do later on perhaps. It was amazing to experience a day in laurence edward's life, it gives you an insight into the way he works, the environment he likes to surround himself in. It was incredible seeing the yoxman in real life because you get to see the immense scale, whilst there we got to touch the sculpture and he explained to us how he created it in order for it to not crack, be too heavy.

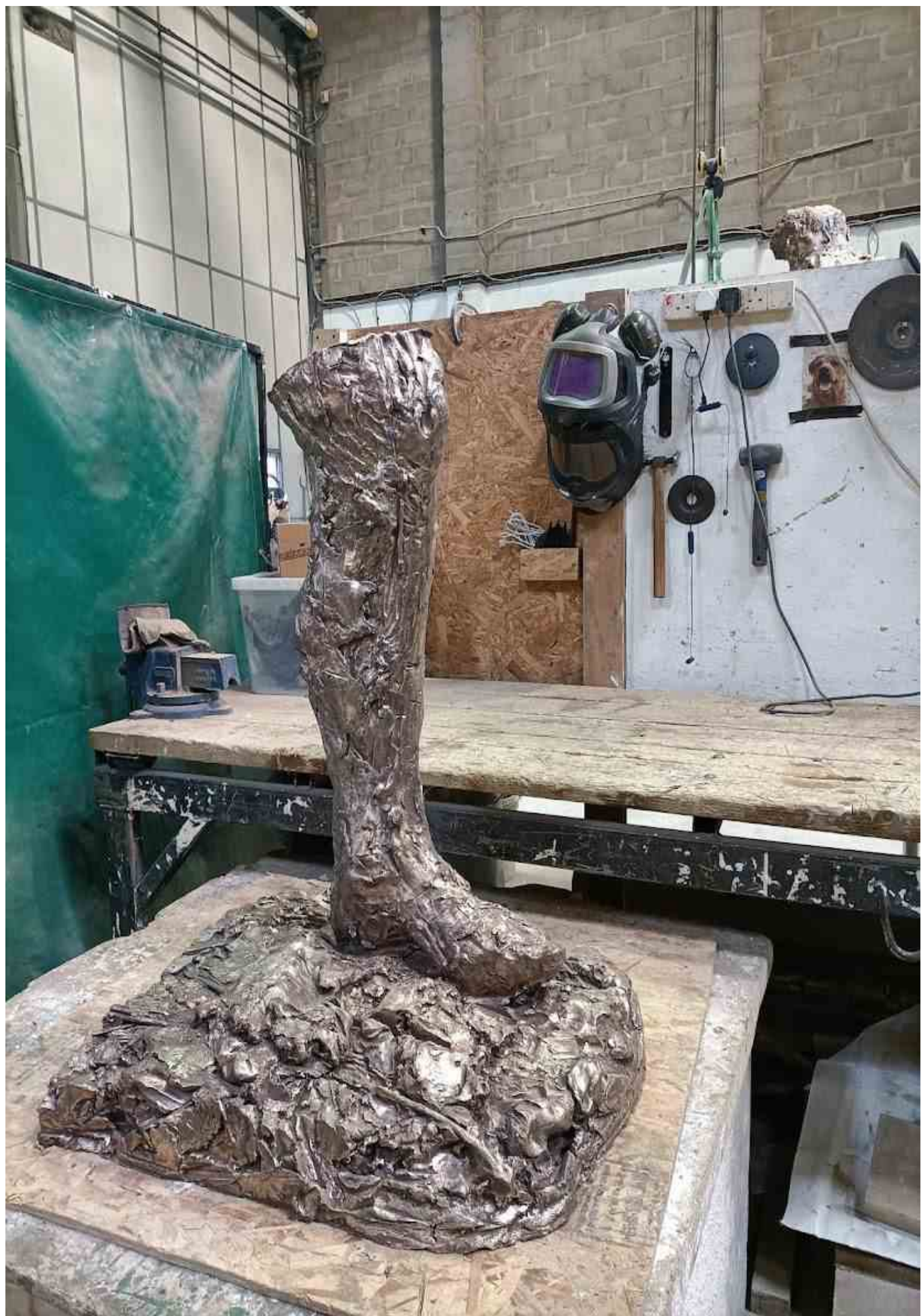


Returning to the land... man into nature... local grounding...responding to the natural world





Laurence in his industrial unit giving a talk on the process of the casting of the Yoxman.



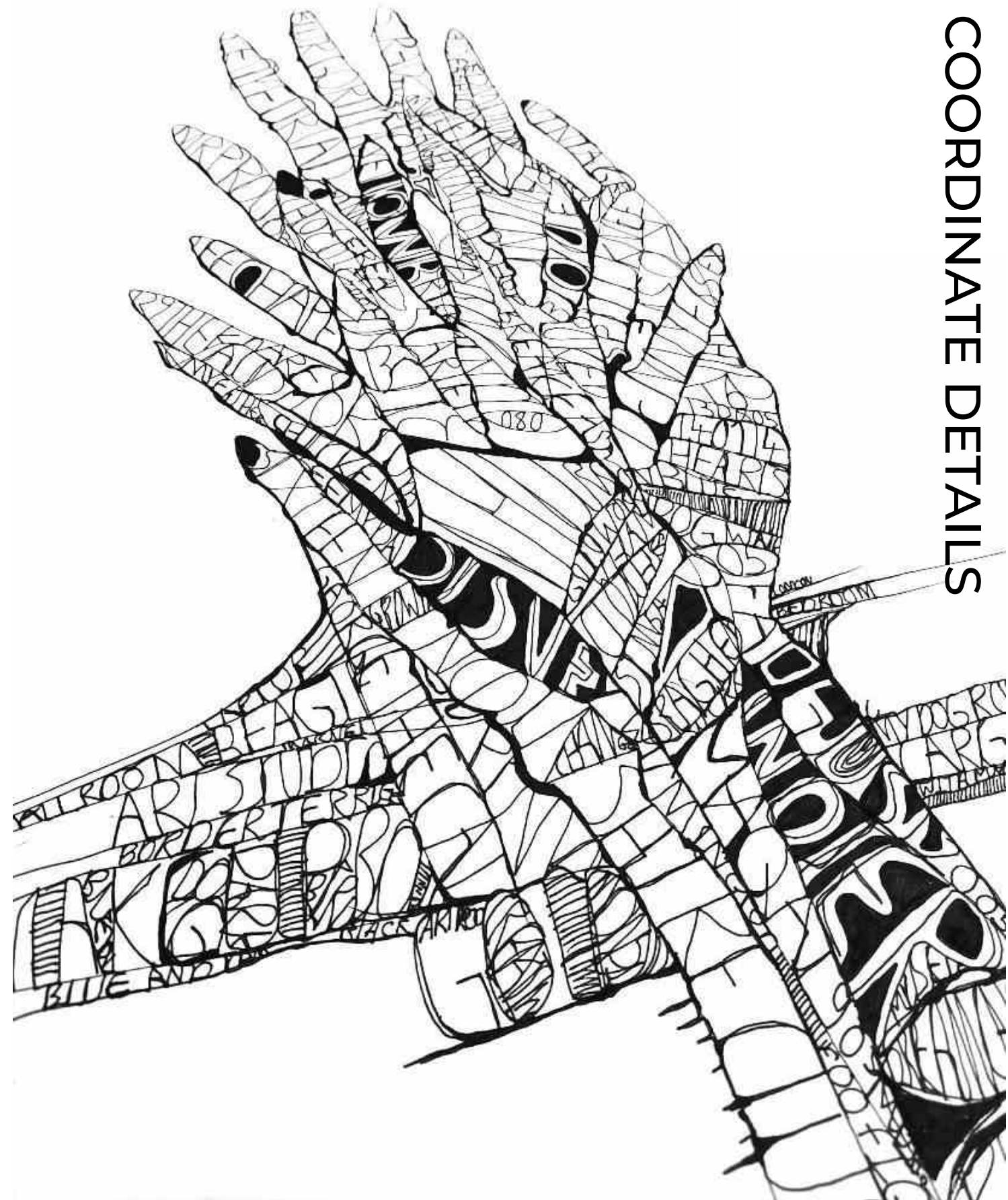
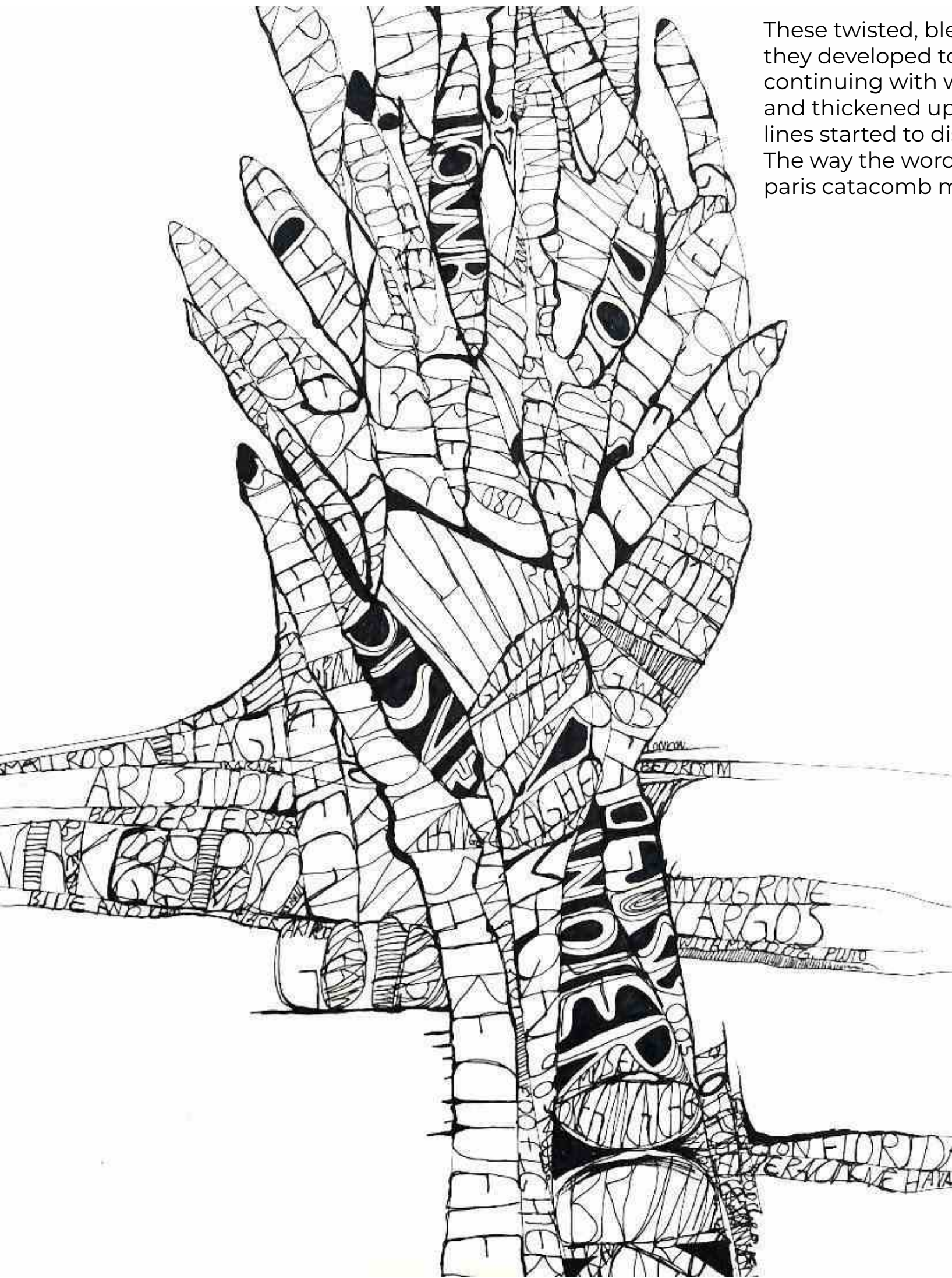


# THE YOXMEN

The texture of the sculpture was rough and some areas were even sharp, it was cold to the touch because of the metal. It was almost surreal to see it in real life. The environment was an empty field and it amplified the height of the sculpture.



These twisted, blended hands started as outlines then through a series of questions and answers they developed to include incredible detail. Starting off with a basic outline of the hand and continuing with writing answers to personal questions. To make it more bold I coloured in areas and thickened up words. Photographing in black and white and over exposing the photo the thin lines started to disappear. The way the words and letters blend look reminiscent of maps. These are also very similar to the paris catacomb maps, the words from these square patterns like honeycomb.



COORDINATE DETAILS

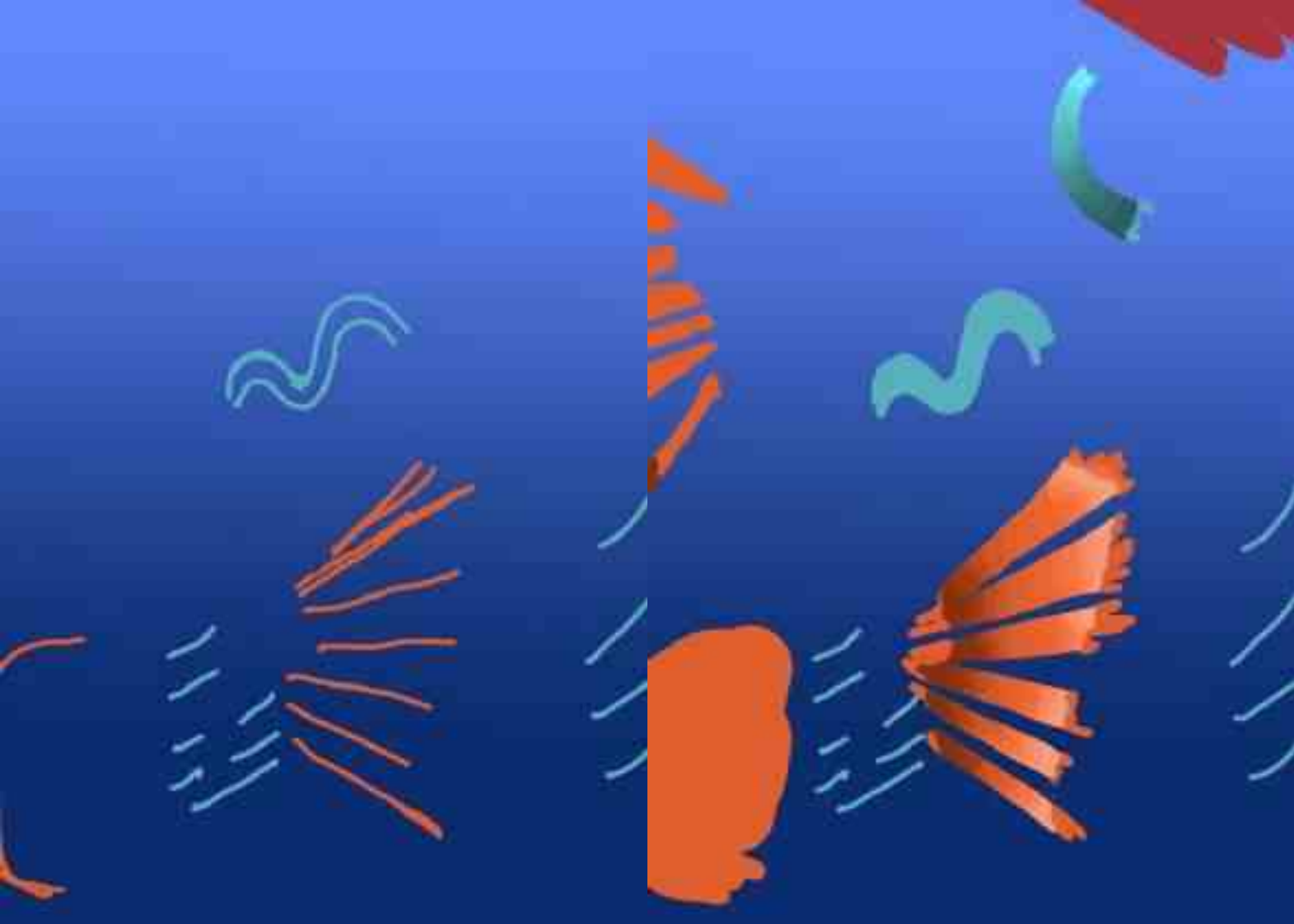
This is my sketched design called METAMORPHOSIS for my woodcut prints, i used my life drawings for the references of the body shape, positioning and overall composition. On this page i doubled it and mirrored to create a striking double page.



On the next slide you will find i turned this into an A3 acrylic painting in my own time, i came to love this design so much i decided to paint it. Using surrealism as the overall style inspiration I also looked at 90's retro sci fi comics on pinterest.







# METAMORPHOSIS ANIMATION

This is the first few steps of my animation, to start off with I traced my original painting in photoshop for the outlines to keep the overall size, shapes and proportions of the painting. Then I completed the shading to add depth, this part took forever because i was constantly changing between colours and layers. I used my xence tablet and pen for this in order to be able to accurately draw and shade. After finishing the shading which you will see on the next page I added extra layers in order to animate it into a moving painting. Part of the animation is to add movement like lightening areas the light hits.

At the end it will end up like a moving world and an insight into the painting. Almost like a window to this dystopian world distant to the dreams of a child.

I created all of this in photoshop as I don't feel comfortable using illustrator. I ended up changing the background to black because it made the drawing more neon and made the colours really pop.

The animation consisted of my shading growing and moving on the canvas, it gave the illusion of the people vibrating and lighting up, Like a butterfly when they flap their wings and the colours move.

The journey of this animation has changed from a sketch to a print to a painting all the way through to a digital animation, the basis hasn't changed but the colours have and their shades are slightly different to the original.



# METAMORPHOSIS

THE PRINTS FROM THE WOODBLOCK CAME OUT REALLY CLEAN AND BOLD, THE PHOTO BELOW IS OF THE WOODBLOCK COVERED IN BLACK INK. THE INK ON THE BLOCK LOOKS TO BE A BETTER RESULT THAN ON PAPER, THERE'S NO SMUDGES, FINGERPRINTS OR EXTRA MARKS. THE PROCESS OF CREATING THE WOODBLOCK WAS TEDIOUS AND THE TOOLS KEPT SLIPPING IF YOU FORCED IT TOO HARD, THIS MEANT CURVES WERE INCREDIBLY HARD TO CUT OUT. AS YOU CAN SEE BELOW THERE ARE LINES THAT HAVE GONE [PAST WHERE THEY SHOULD HAVE BEEN AND THIS IS BECAUSE IT WAS SO HARD TO CONTROL, I THINK THIS IS WHY ARTISTS LIKE EDVARD MUNCH GET AMAZING RESULTS BY ALLOWING THEIRS TO BE MESSIER.



In July of 1936, Francisco Franco led a military coup with the goal of overthrowing the democratically elected government of the Spanish Republic, marking the beginning of the Spanish Civil War. The violent conflict sparked the creation of posters by both the victorious Nationalists and the Republicans. Most posters in the collection support the Republican cause, but the Nationalists are also represented, and the posters feature the perspectives of the trade unions, Catalanian nationalists, and various international groups.

Posters: Spanish Civil War Posters - About this Collection - Prints & Photographs Online Catalog (Library of Congress) (loc.gov)



Salvador Dalí is the artist I associate surrealism with, there are many great surrealists, however his work is described beautifully and each piece evokes emotion. In my eyes his is by far the standard of that movement, his work is expressive and bold. These dreamlike states are open to interpretation, this work is largely confusing and reading his descriptions of it is almost like a key to understanding it.

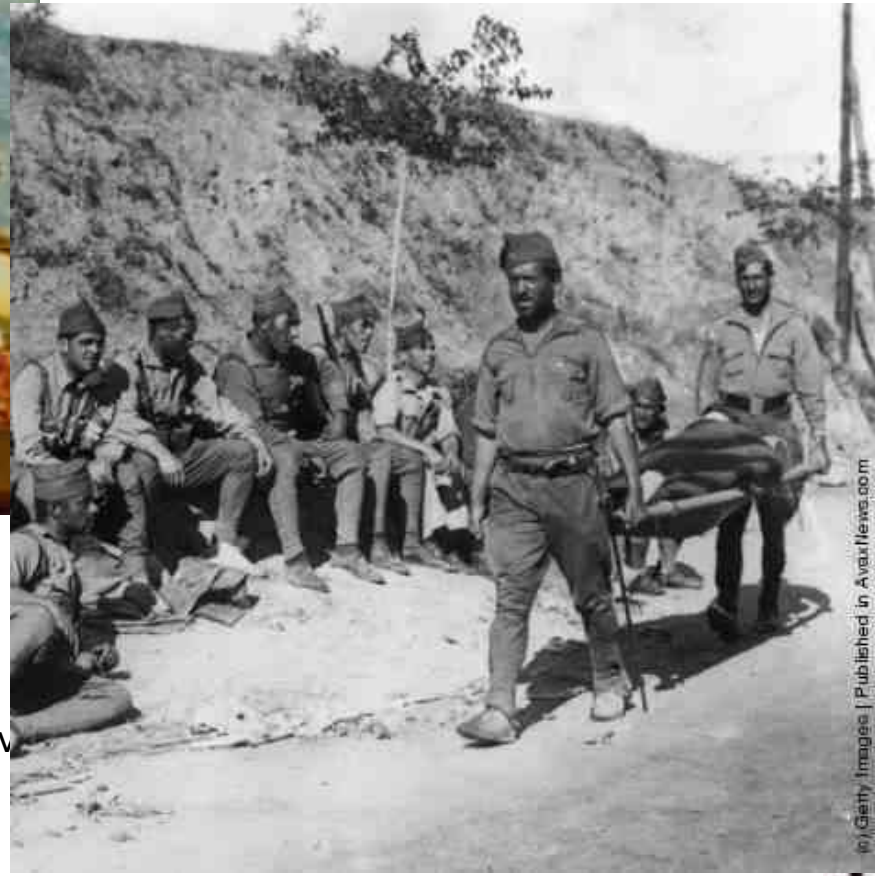


## SALVADOR DALI

He has been a huge influence in this project along with Lewis Carroll. If Lewis Carroll was an artist, this is how I believe he would paint. Carroll's nonsense poems would be great descriptions for these paintings.



## SPANISH WAR POSTERS



These posters are vibrant and look to be some sort of print, they typically include metaphorical imagery and the country's flag colours. A war broke out between Spain and France in July 1936, and Dalí and his wife remained in Paris while his artistic style took off. The artist, who had first met Sigmund Freud in 1938, was greatly influenced by him.

How Has Salvador Dalí Influenced The World? - ArtRadarJournal.com

Dalí's artistic repertoire included painting, graphic arts, film, sculpture, design and photography, at times in collaboration with other artists. He also wrote fiction, poetry, autobiography, essays and criticism. Major themes in his work include dreams, the subconscious, sexuality, religion, science and his closest personal relationships. To the dismay of those who held his work in high regard, and to the irritation of his critics, his eccentric and ostentatious public behavior often drew more attention than his artwork. His public support for the Francoist regime, his commercial activities and the quality and authenticity of some of his late works have also been controversial. His life and work were an important influence on other Surrealists, pop art and contemporary artists such as Jeff Koons and Damien Hirst.



Salvador Dalí 1904-1989 | Tate



**REINARE EN ESPAÑA** ¡QUE TE CREES TU ESO!

PARRILLA

AYUNTA. DELEGADA DE DEFENSA DE MADRID  
DELEGACION DE PROPAGANDA Y PENSA



**GANAR LA GUERRA**  
**¡MENOS PALABRAS VANAS!**



SCOOPS WITH YOUR CAMERA

taken in a way that is  
never a day  
C. B. B...

100'028

Acidi Hydrochlor die Zij  
Acid... die Zij



100'030

100'030  
Ohe  
Ry  
Acid  
Acid Hydrocyan  
Sp. Chloroform  
Frostkamp Co  
Zij  
Zij



SCOOPS WITH YOUR CAMERA

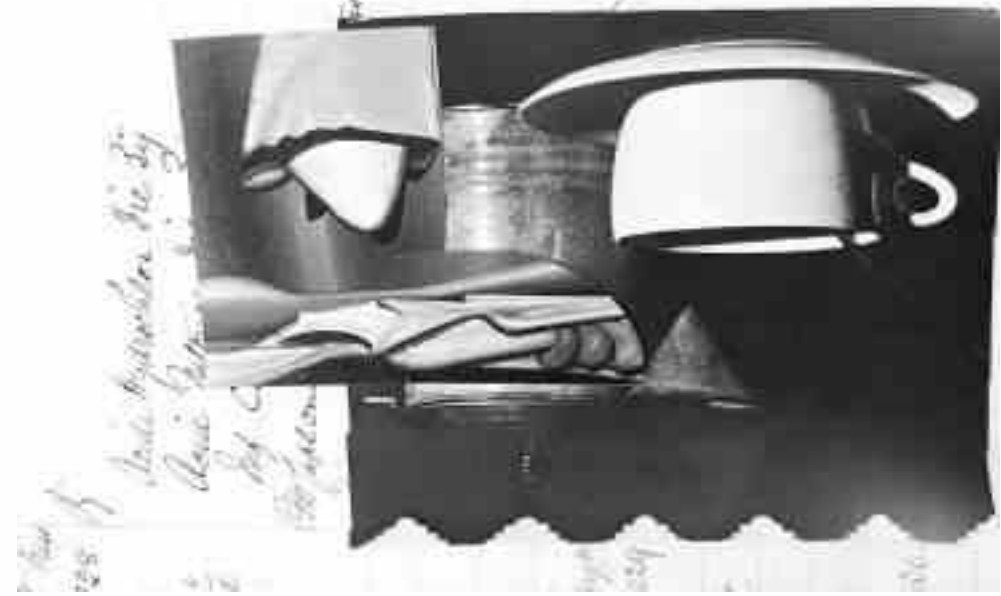
Chopping photos into random shapes we used multiple backgrounds to create fast temporary scenes. Most of my photos were taking through B&W but some of the colours such as the ones on here had to shown as they were. I used 81 photos in total to square together 9 grids of 9, that I combined into one huge grid of texture, body parts and scraps. The end result was a collage of all the moments leading up to the very last square.

- GRAPHIC POSTERS
- POP ART,
- DIFFERENT ERAS
- ADDRESSES AND HIDDEN MESSAGES
- PHOTOGRAPHY
- GEOMETRIC COLLAGE
- DIFFERENT TEXT
- TYPOGRAPHY AD NUMBERS.





# SCOOPS WITH YOUR CAMERA



# .....OPPOSITES ATTRACT.....



**Sitting across from people on our table we painted each other in a style that adds dimension. Blocking the colours in and layering darker shades to get the structure of the face, slowly adding in brighter and lighter shades gabija's face started to form. Oil pastels were scribbled around to give it some texture, once it had dried I wanted to make it more layered. I drew over exaggerated eyelashes in thick dark oil pastel, i actually also really like the painting in black and white too, it's very dramatic and rough. I encountered problems with the colours going too muted at one point this was because I kept mixing the layers when it wasn't fully dried. I fixed this by letting it fully dry and reapplying the paint.**

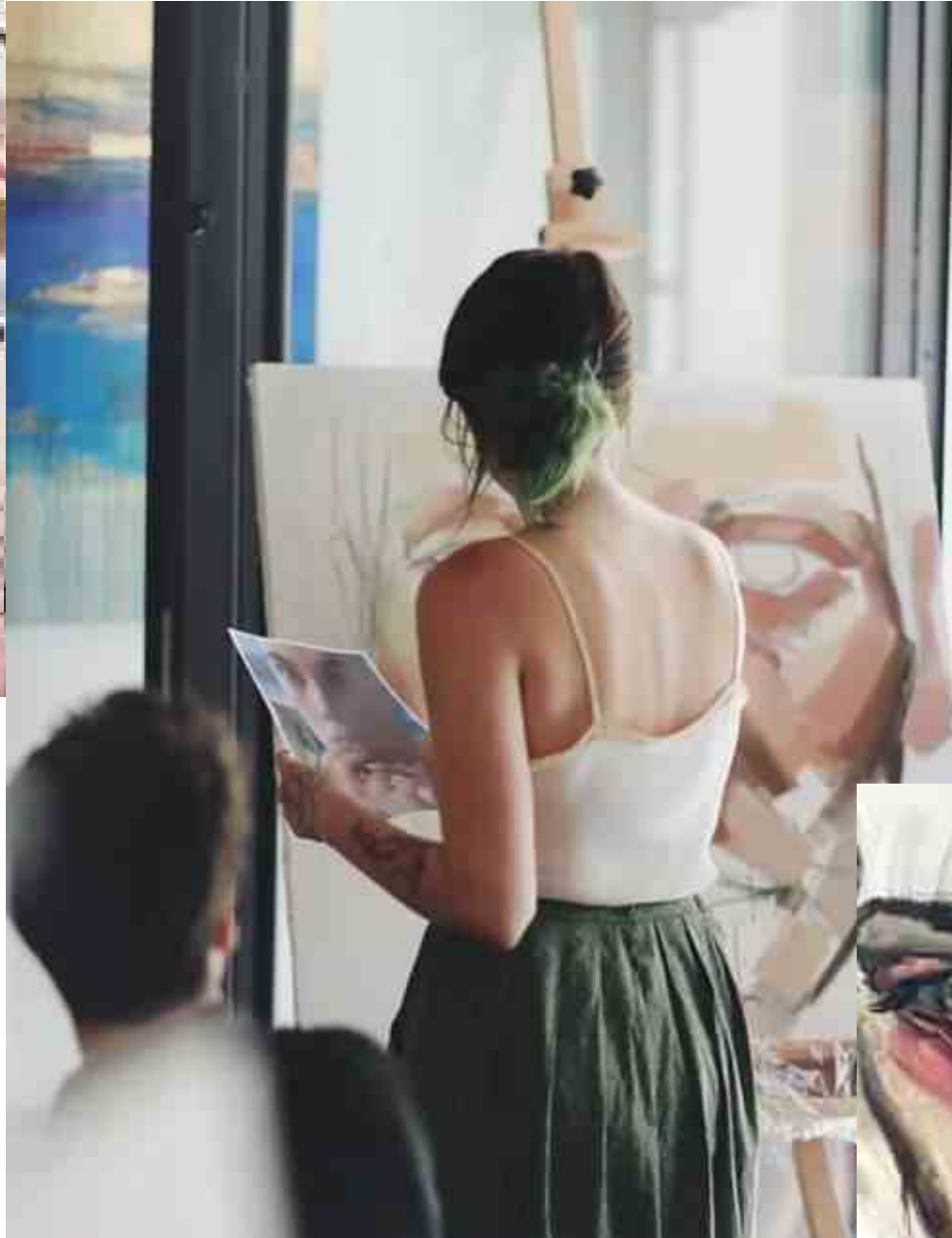
**When all that was complete I spray painted pink, blue and white designs, these came out really well and then i over exposed the final photo to make parts appear missing like wear and tear. I did not include faces in my final paintings as i do not feel that is my strongest suit.**



# ELLY SMALLWOOD

FEMALE ARTIST BASED IN CANADA.

Her artworks have a sense of urgency around them, the sketch still left in the background adds depth and almost shows the bones of the painting. Her paintings are large scale and the colours are all quite natural, neutral and earthy. I'm researching Elly because her artwork is not only good it gives a message and provokes conversation, there regarded as intensely personal and many of her work includes nudity etc so I do agree with it being personal.

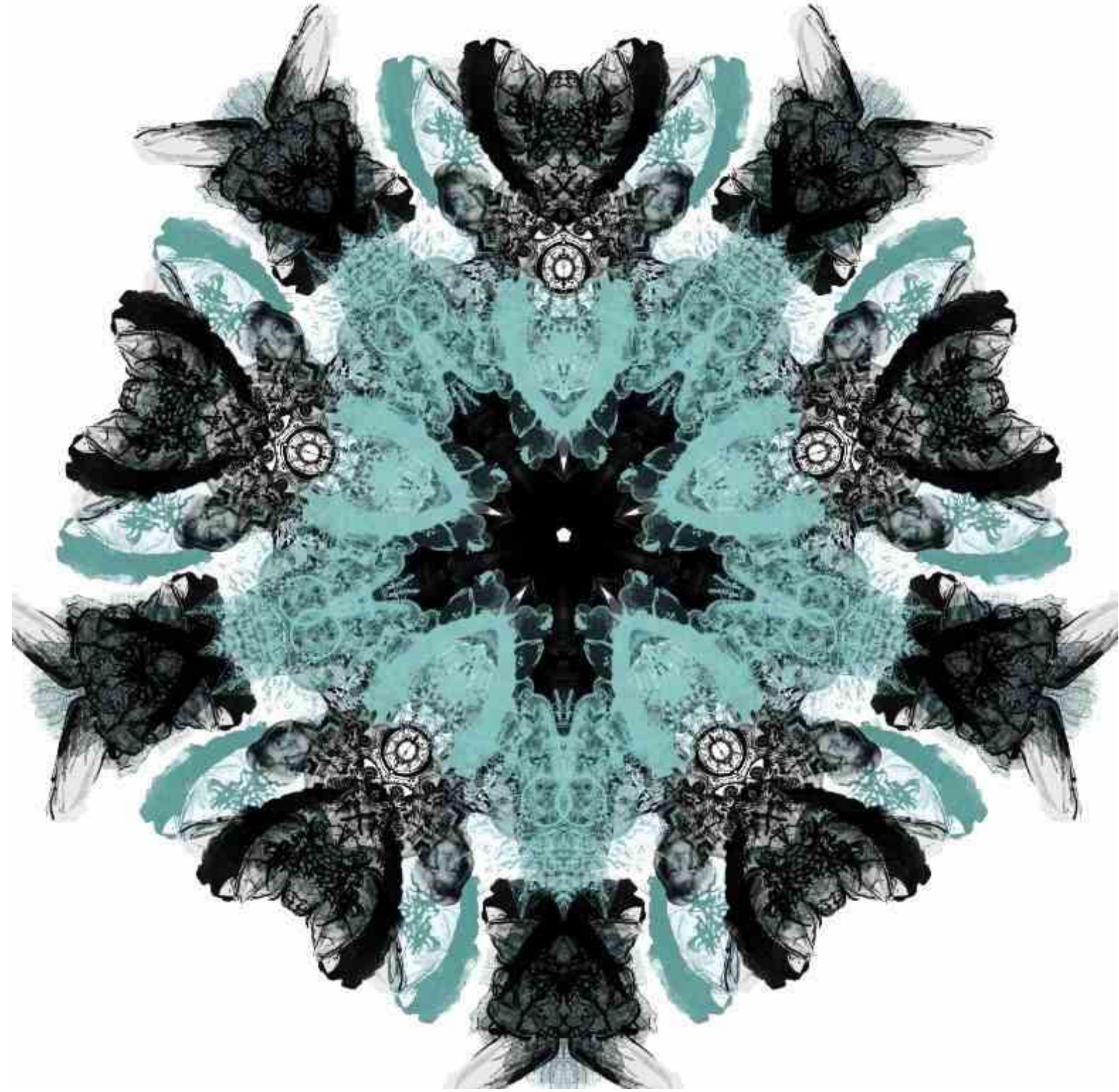
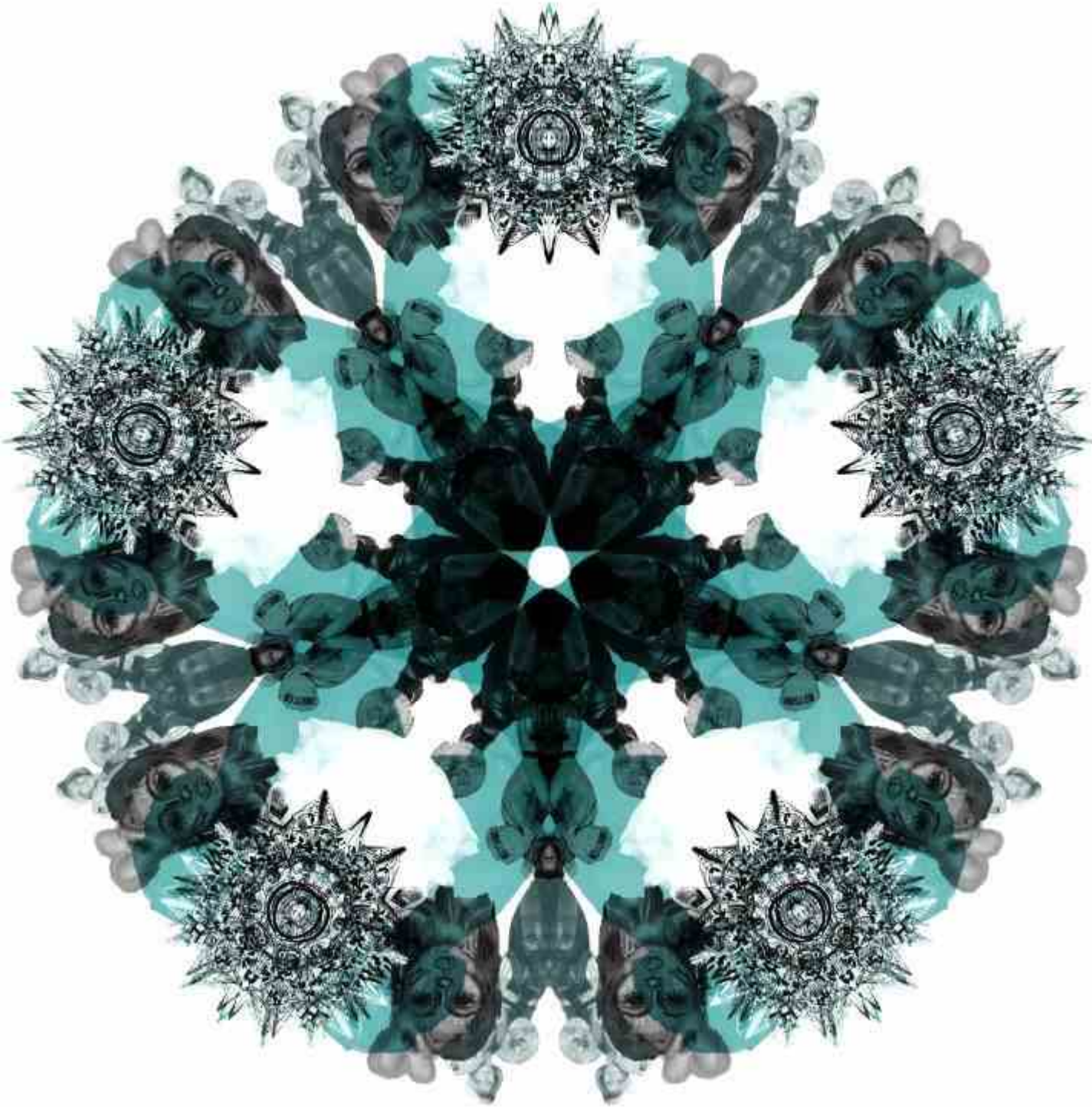


- COLOUR BLOCKED, STRONG HIGHLIGHTS AND CONTRAST.
- EXPRESSIVE
- STRONG BRUSH MARKS
- CONFIDENT MARK MAKING SHOWS EMOTION, LOOKS PEACEFUL

Her artwork is very feminine, her paintings are expressive and bold. The paint strokes are exaggerated and multiple medias are utilised. The artwork above is very similar to my opposites painting, the expressive brush strokes, the translucent washes are something I would have liked to incorporate. The patches of colour are slightly less blended than mine though.



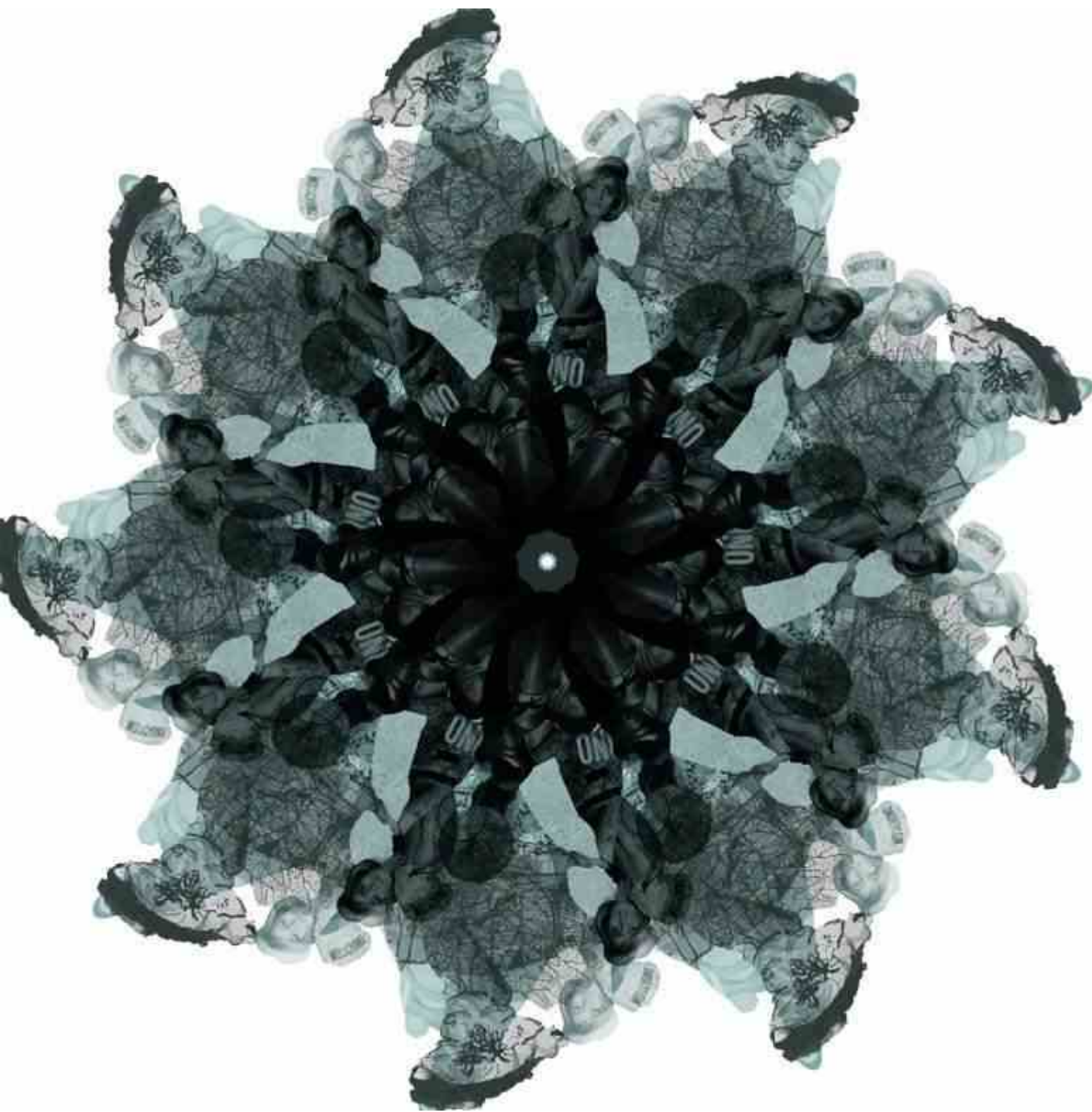
# DIGITAL MANDALAS



12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

0 sec. 0 sec. 0 sec. 0 sec. 0 sec. 0 sec. 0 sec. 0 sec. 0.1 0.1 0.1 0.1 0.2 0.2 0.2 0.2 0.5

Forever ◀ ▶ ⏪ ⏩ ⏴ ⏵

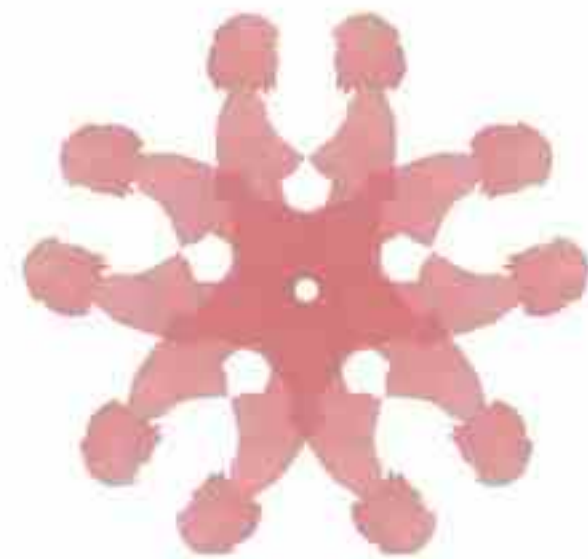
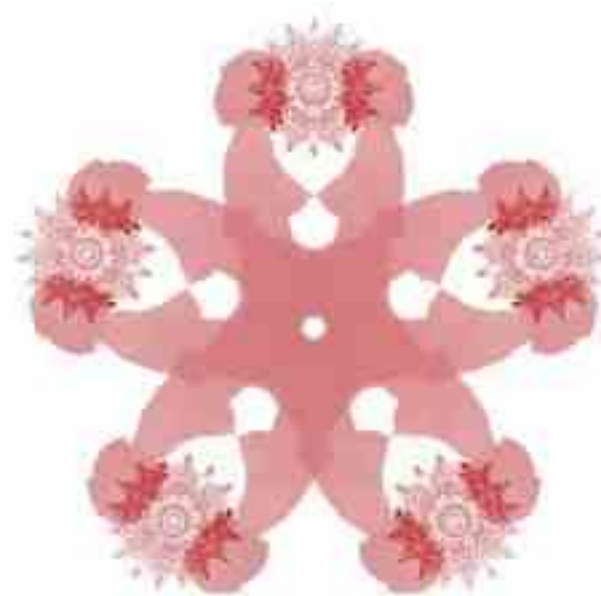


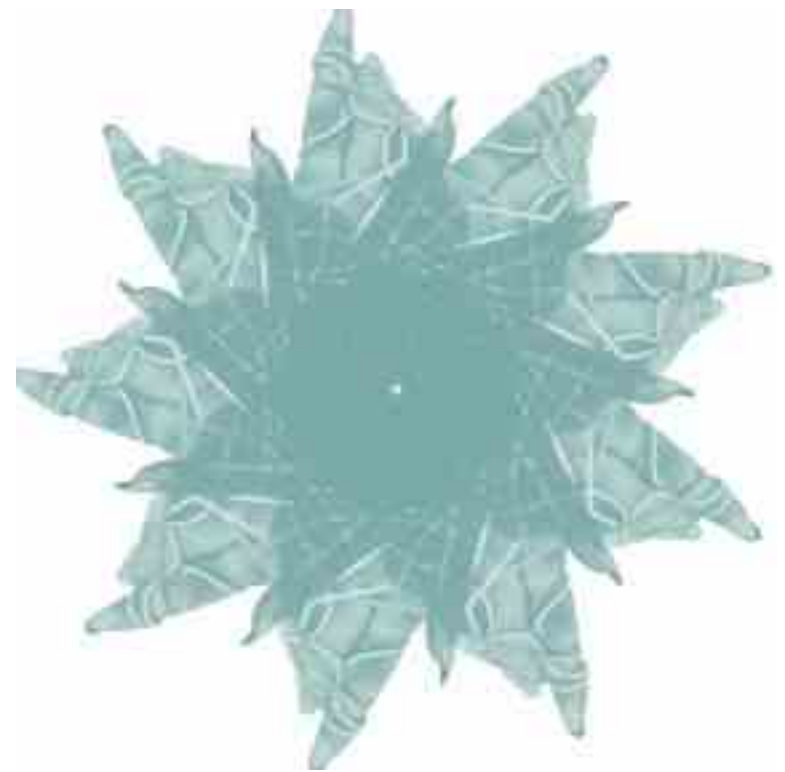
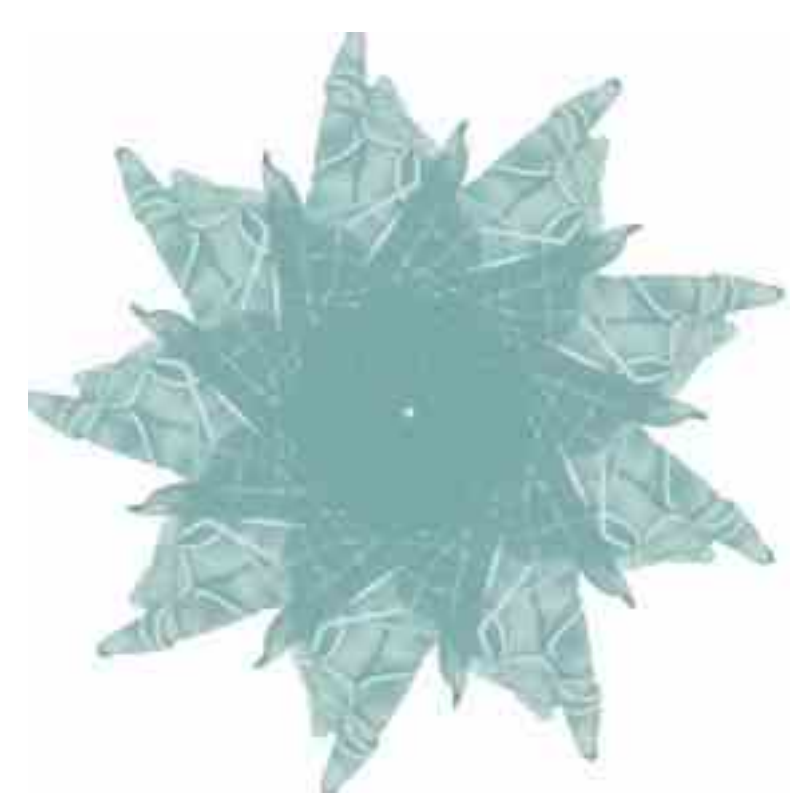
**To create these I used photoshop and the marquee tool and created all these different stickers of parts of my work. Then I used the symmetry tool to place my stickers on different layers throughout the mandala this meant i was able to turn the layers on and off and make it appear flashing.**

**All these layers took awhile because i needed to change colours and use layer blends but once i had built them all up i had access to quite a few variations.**

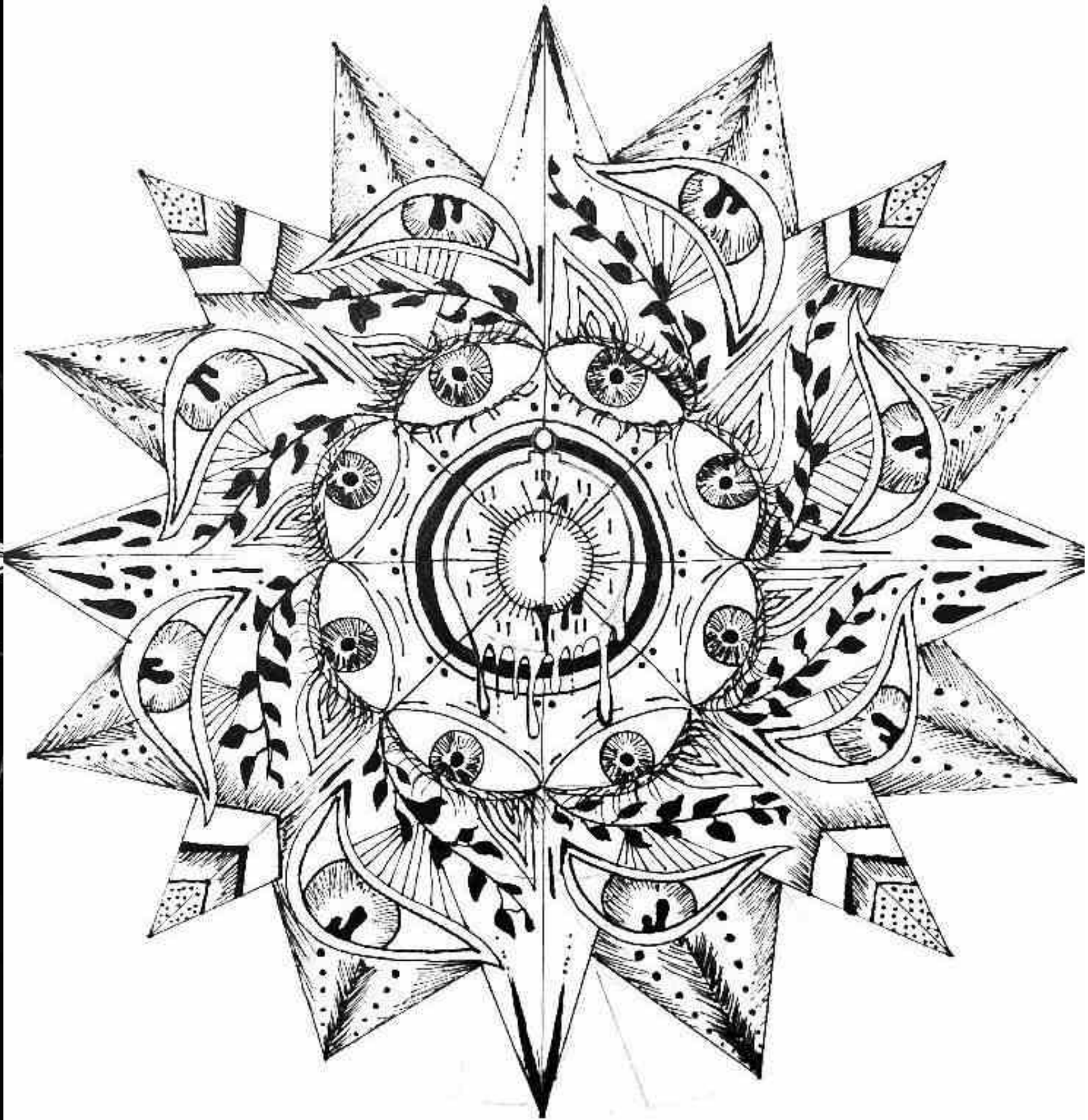
**Using the timeline window i was able to turn the visibility of these layers on and off and frame each one. This created a flashing animation that i was able to export and change to a gif.**

**Using photoshop i did bump into problems when i forgot certain steps, such as forgetting to save for web and instead i tried to just export the gifs which did not work, this was easily fixed when i realised i had just missed a step.**







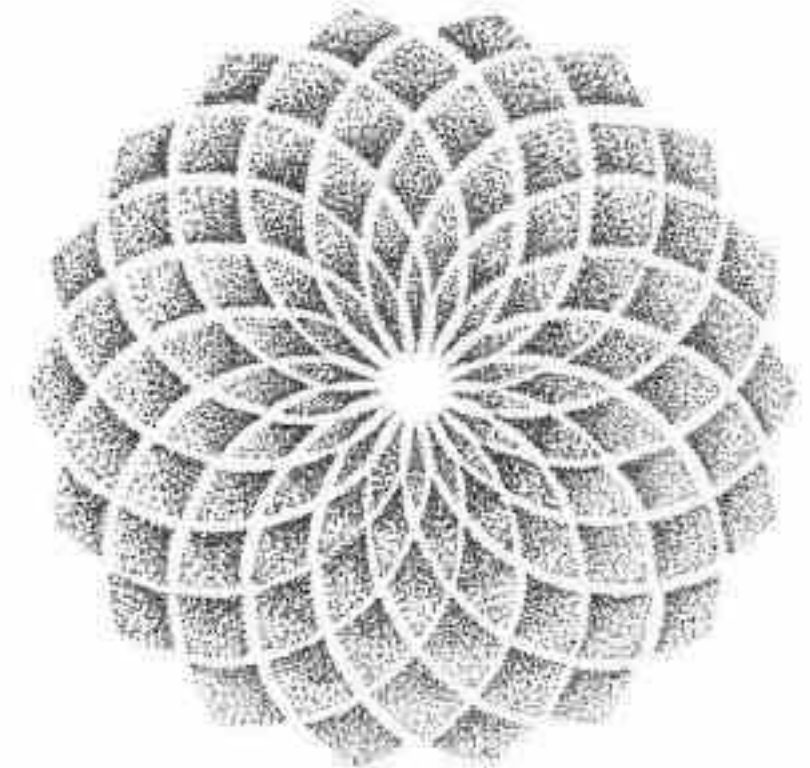
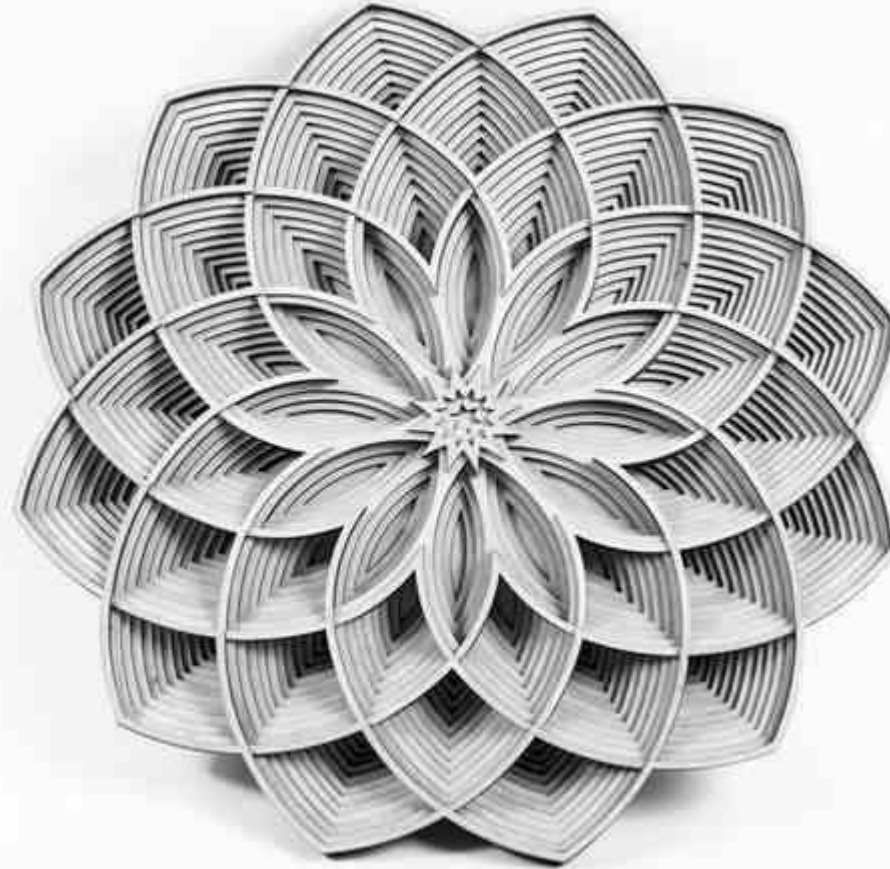
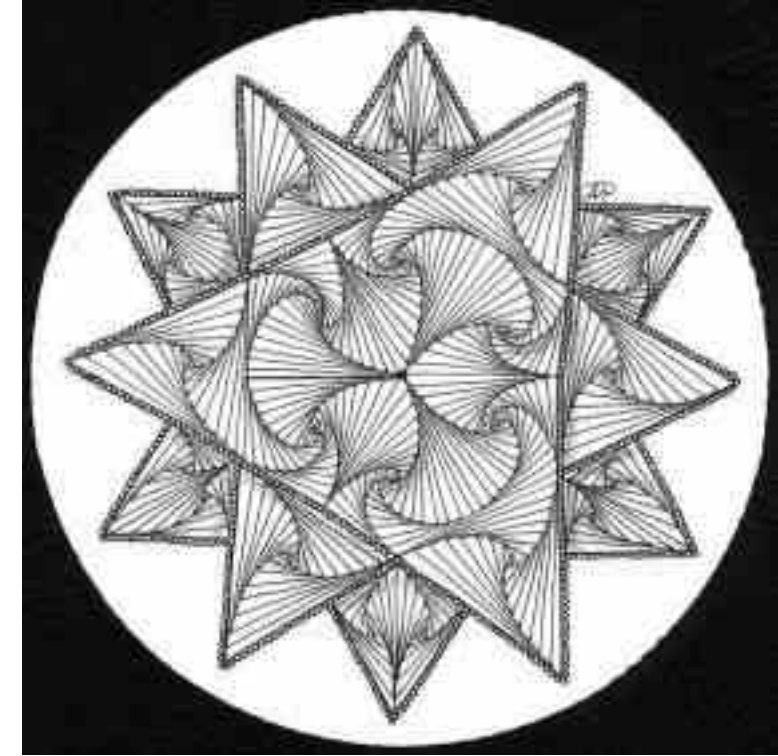




## MANDALAS AND THE FIBONACCI SPIRAL

Mandalas have been widely used in many different cultures for thousands of years. Starting in the 4th century in the service of buddhism, they are used in prayers, meditation and healing.

Buddhists used to create them out of sand and destroy them after their purpose. The Hindu Mandala is a square, and it has four T-shaped gates. They open up towards the center of the Mandala. This configuration is also known as a yantra in Hinduism, although the latter are smaller than traditional mandalas and has only two colors.

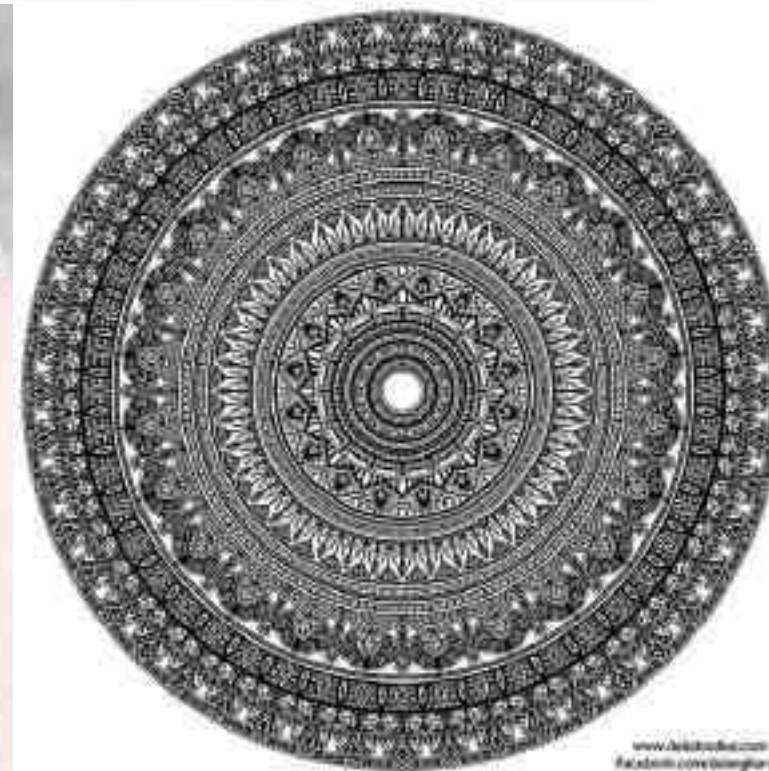


There are many objects in Christianity that are evocative of mandalas. Some of them are, the Crown of Thorns, Rose Windows, Celtic Cross, The Rosary, The Halo, etc.

The Mayan culture features the Wheel of Time or Kalachakra Mandalas, which are quite similar to the sand paintings by Tibetan Buddhists. This Mandala is in the shape of a wheel and has 260 segments. The Mayans used them for ritualistic purposes. Besides this, you can also find Mandalas in:

- Celtic knot works and spirals
- Tibetan sand works
- Dream catchers and shields used by Native Americans
- Yin and Yang symbols in China
- Sandpaintings of Navajo
- Mayan, Astrological, and Gregorian calendars

- [Mandala Meaning, Mandala Symbol : A Blend of History, Religion, and Psychology \(themindfool.com\)](http://www.themindfool.com)



### Wheels with eight spokes

Wheels with eight spokes are often used to represent a perfect universe because in Buddhism, a circle is considered perfect. The spokes of the wheel represent the Eightfold Path of Buddhism, which is a set of practices that can help one to liberate from the cycle of birth and rebirth.

Triangles are used in Mandalas to represent energy and action when they face upwards. When they face downwards, they represent the pursuit of knowledge and creativity.

VISUAL ART

# Damien Hirst: Mandalas review — 'I, for one, would be ashamed to own one'

His art is made up of butterfly wings.  
It's beautiful and cruel, says Rachel  
Campbell-Johnston



Damien Hirst is a great example of conceptual artwork, in some instances he will generate an idea and pay others to execute it. This is seen widely in his exhibition work.

Most of his animal work is widely controversial, sparking debates over his methods of sourcing the animals and the value of their lives. For example the collage/madala of butterflies to the bottom left is worth just over £19,000.

After watching a youtube interview about him, I realised that to me he doesn't seem to be that passionate about his work and he seems to struggle to justify the use of certain elements in his artwork.

This work is visually similar to the mandala in the centre gif. In my gif it looks to be wings opening and closing, this was unintentional but I really like it. If I were to create a mandala like his I would not be able to justify using real butterflies so mine would be digital.



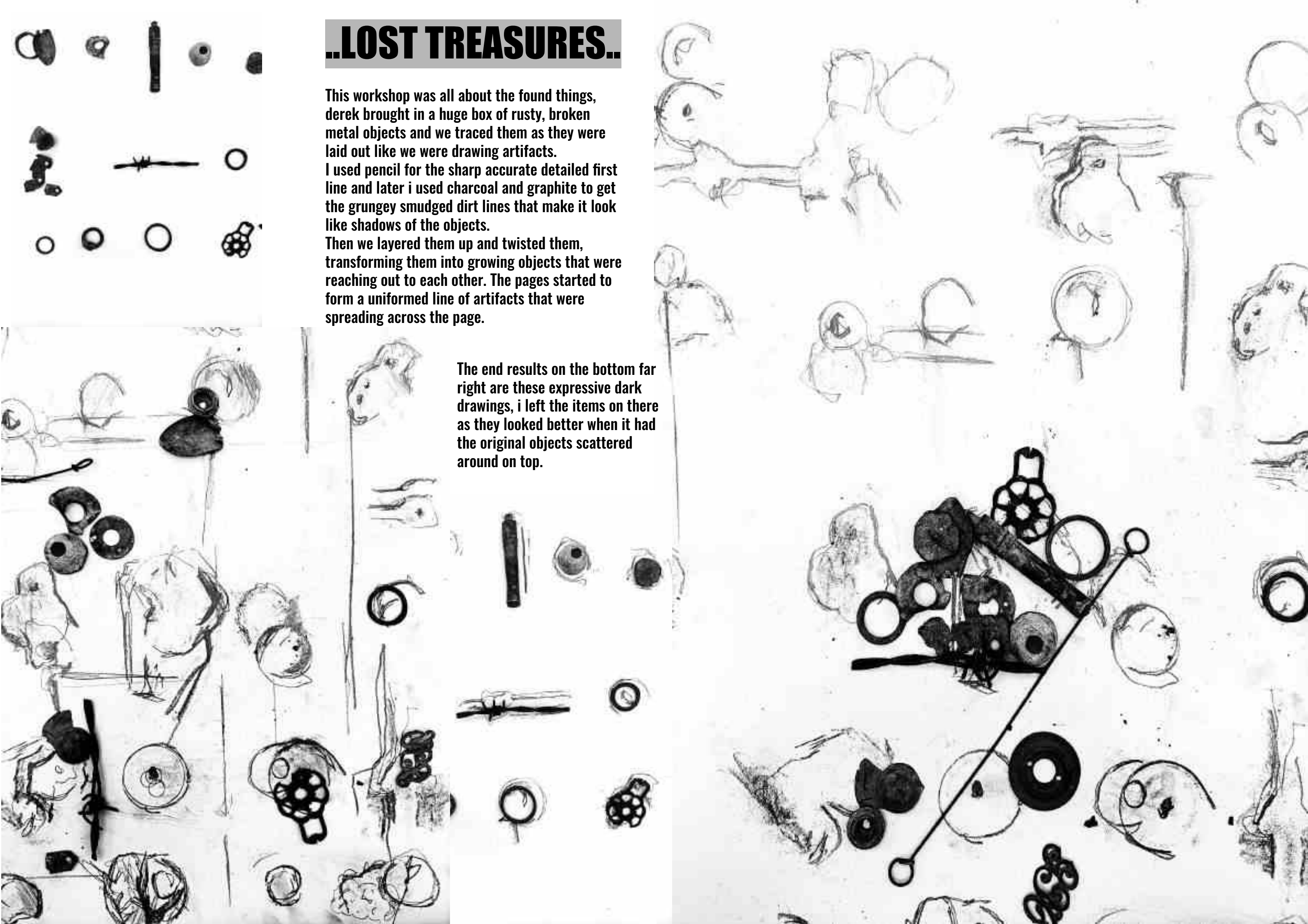
## DAMIEN HIRST CONTROVERSIAL



# ..LOST TREASURES..

This workshop was all about the found things, derek brought in a huge box of rusty, broken metal objects and we traced them as they were laid out like we were drawing artifacts. I used pencil for the sharp accurate detailed first line and later i used charcoal and graphite to get the grungey smudged dirt lines that make it look like shadows of the objects. Then we layered them up and twisted them, transforming them into growing objects that were reaching out to each other. The pages started to form a uniformed line of artifacts that were spreading across the page.

The end results on the bottom far right are these expressive dark drawings, i left the items on there as they looked better when it had the original objects scattered around on top.





## CATACOMBS

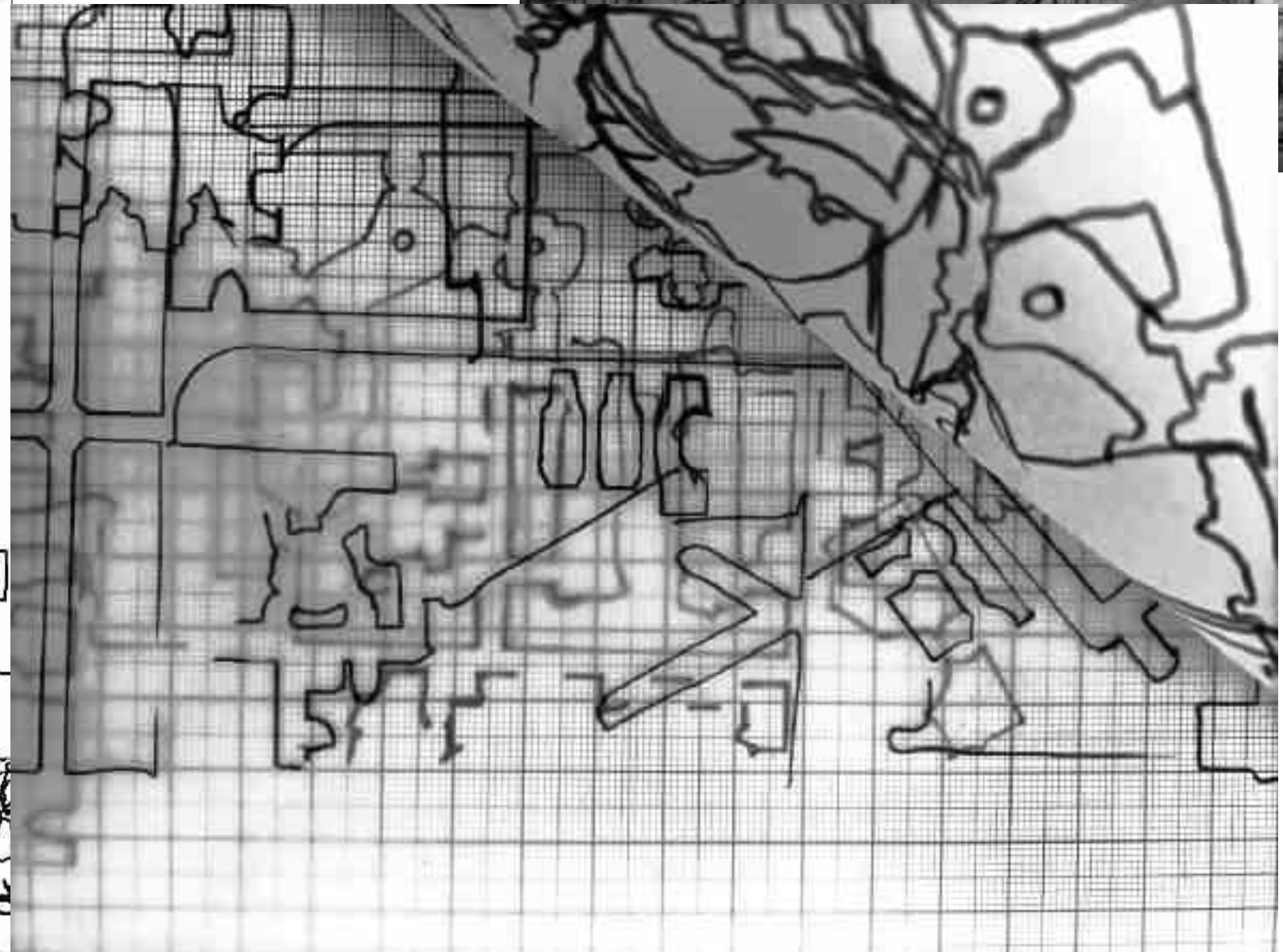
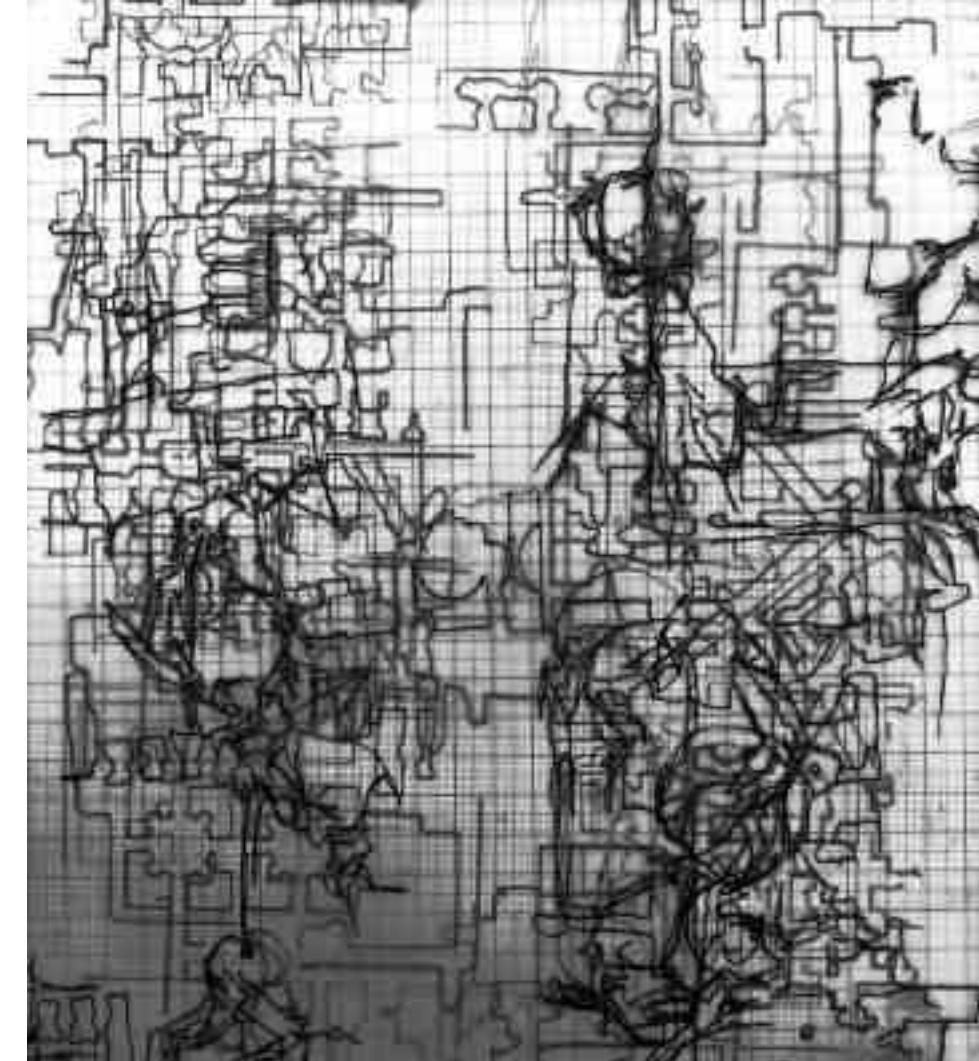
## CATACOMBS

In this workshop we used maths paper/grid paper as a starting point and traced around model kits, the intricate twists and turns layered up to create tunnels and layers.

Then we added tracing paper to blur the layers underneath and trace even more into that. In the picture below you can see the layers of translucency.

Turning up the exposure allows parts to disappear into the paper, this looks like roots growing through the different layers.

The picture to the right looks like tangled tree roots, the darker areas growing towards each other. This was a simple way of creating backgrounds for posters or instagram grids, i named this catacombs because these are like the vintage maps of the paris catacombs where there's layers and layers of tunnels.



These aluminium structures are the result of artists pouring molten aluminium down into the nests of ants, once the aluminium has cooled and set they're brought up out of they ground, power washed and displayed. The outcome is highly detailed and intricate nest of twists and turns. These are similar to the drawings on the last slide, these are almost a 3d result of them.

ALUMINIUM ANT NESTS

ALUMINIUM ANT NESTS

ALUMINIUM ANT NESTS



- Powerful structures
- Tangled messes of webs
- Dark pieces of art when you know that the death of animals were involved.
- Turning the nest inside out is a form of the flipside element.
- Bringing it up out of the ground is destructing the nest however constructing a sculpture

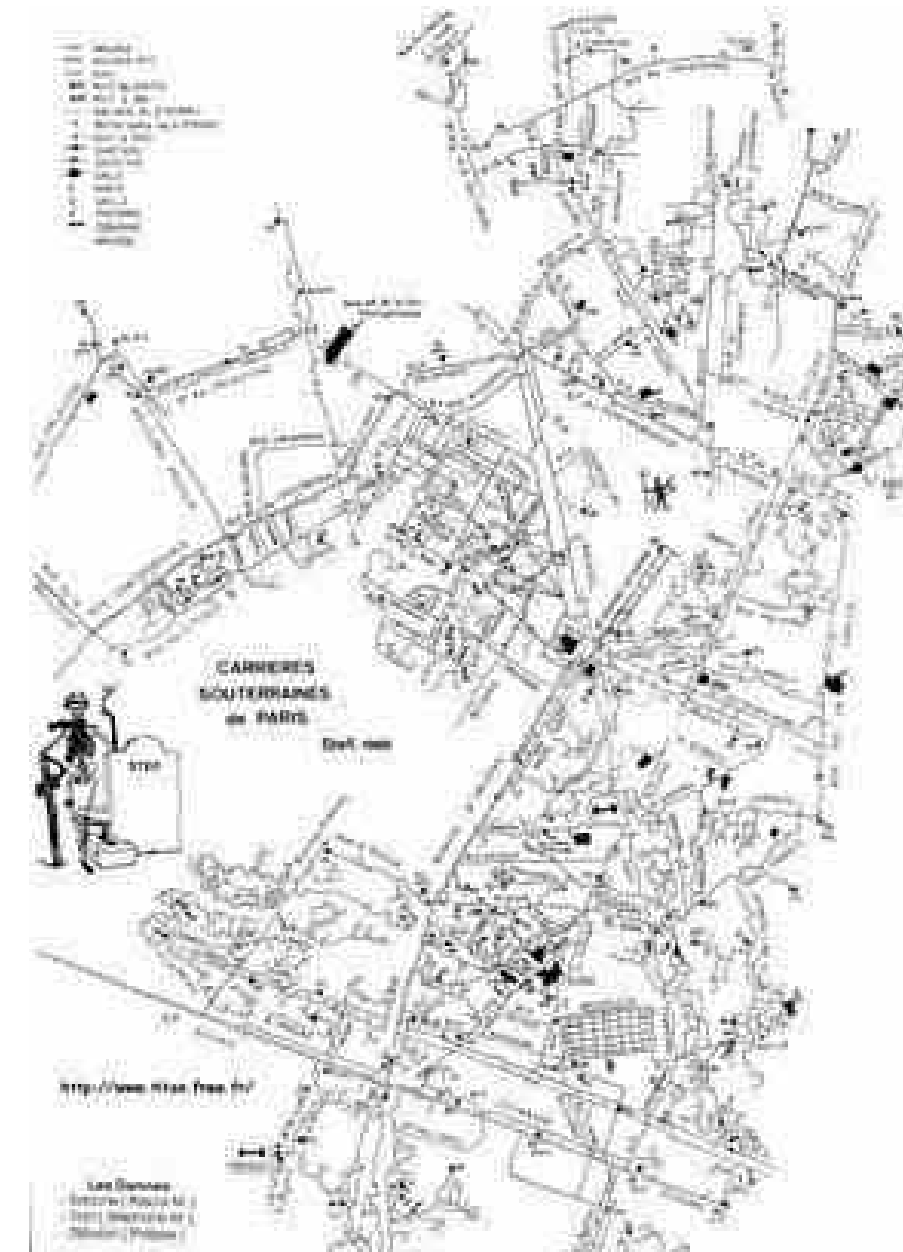


## PARIS CATACOMBS

The patterns formed by both the ants next and the two workshops above are similar to the patterns in the maps of the paris catacombs. It starts in the middle very dense and entangled then it grows out and starts to dwindle out.

Just like the layered drawings we were creating.

The paris catacombs are lined with skeletons, the skulls and their fellow bones line the walls and you can get tours of the tunnels to go see them.the former stone quarries hold more than six millions peoples remains.









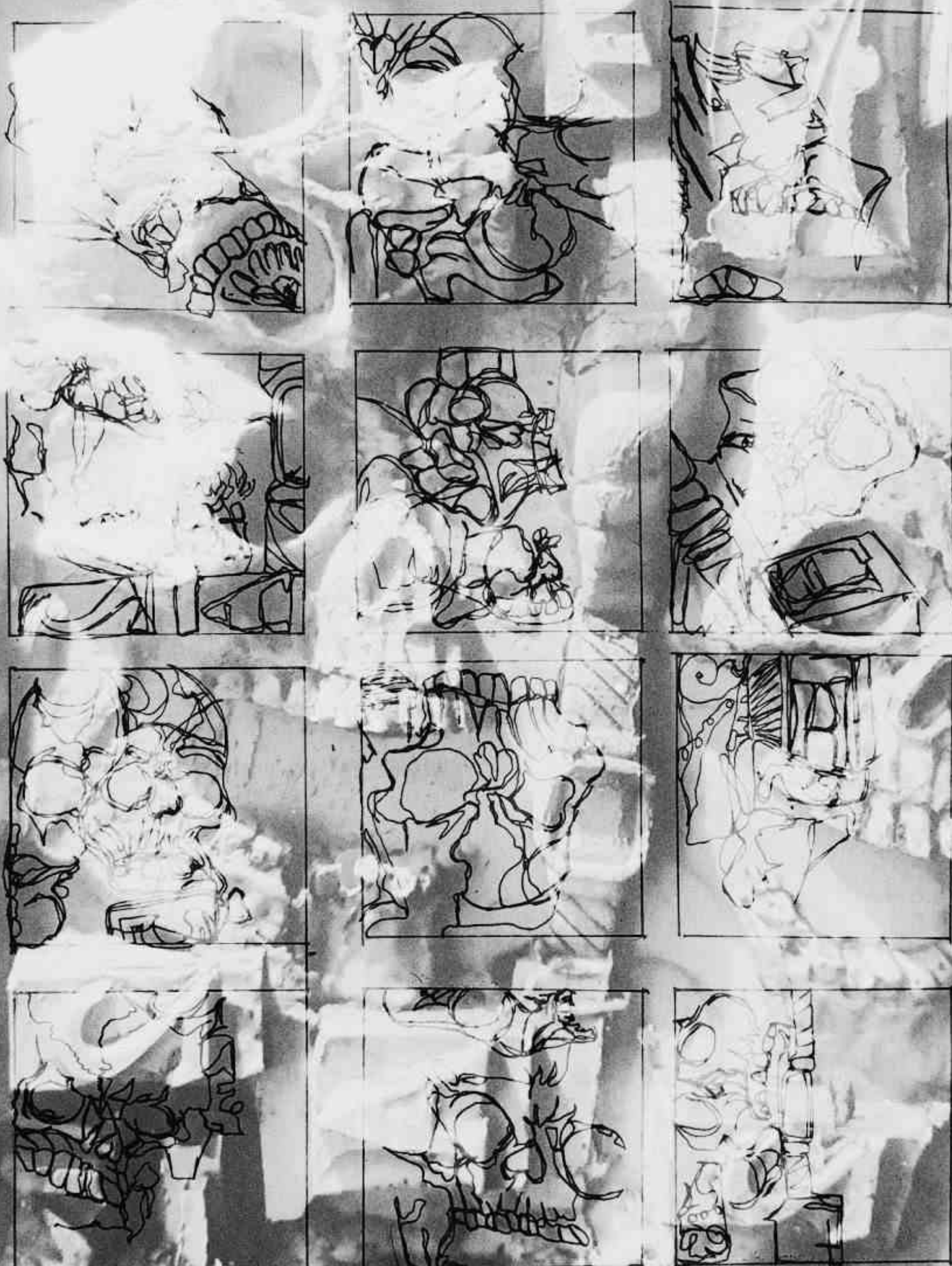
# AZTEC WALL TILES

**This workshop started off by imprinting simple items such as letterpress parts, skull imitations and my own jewelry, it formed a wall of emerging patterns and textures. Then we filled it with plaster to create a 3d result, after peeling off the clay all of the details were heightened and discoloured, this added more depth and aged the tile.**

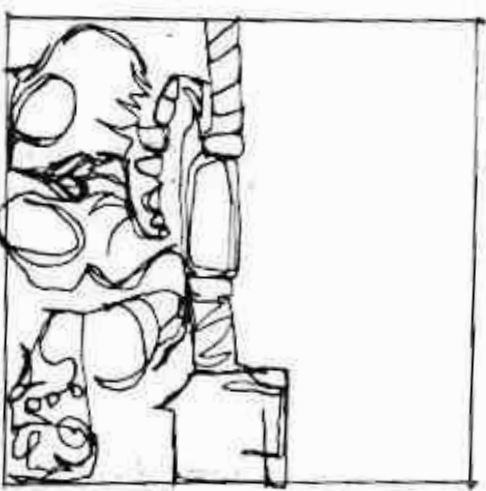
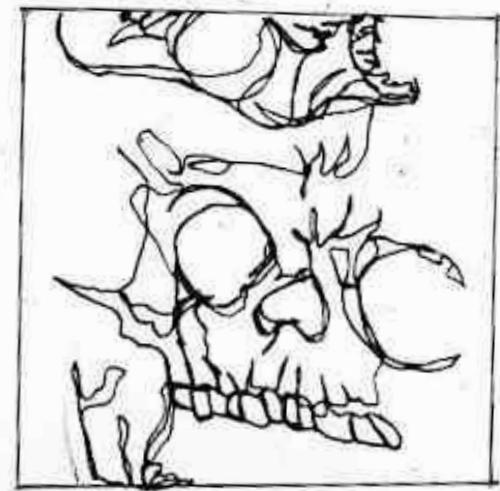
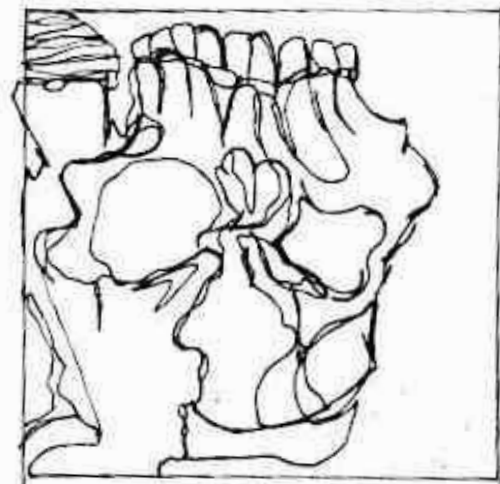
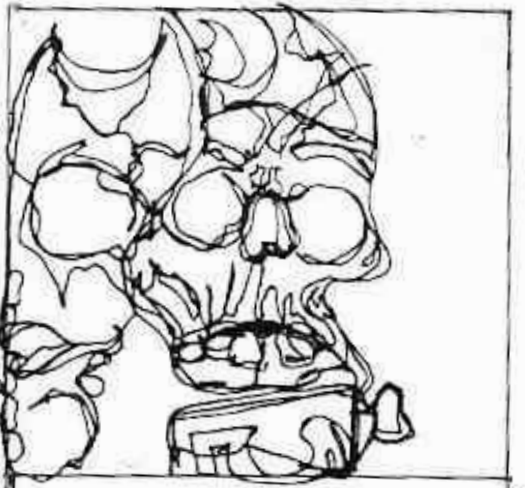
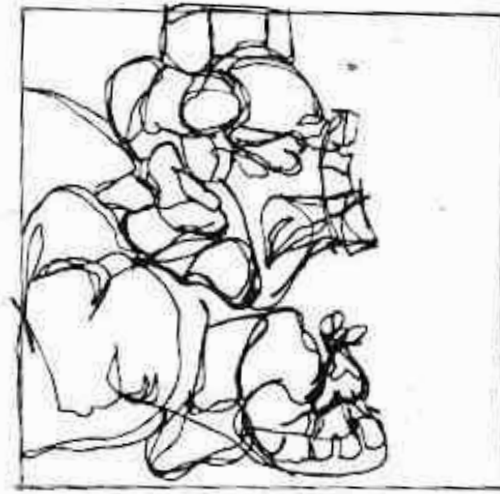
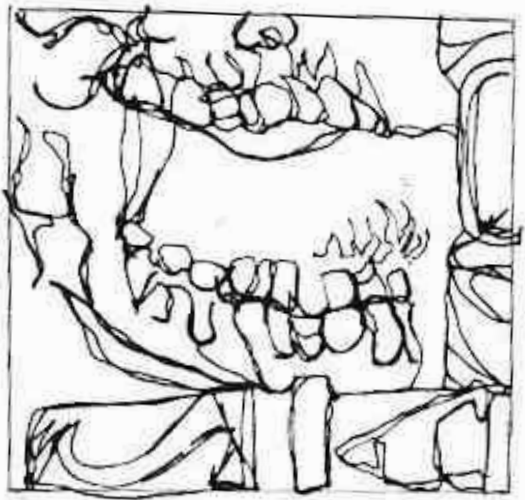
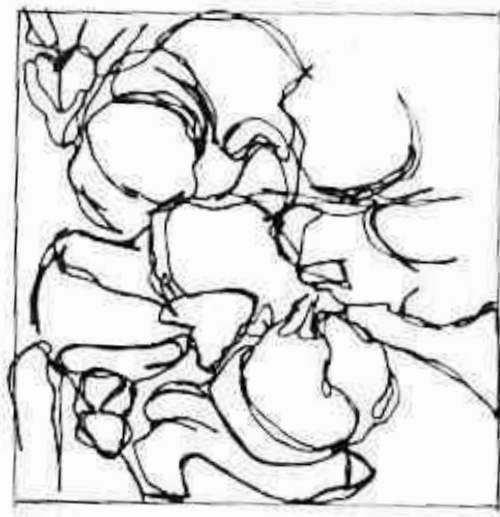
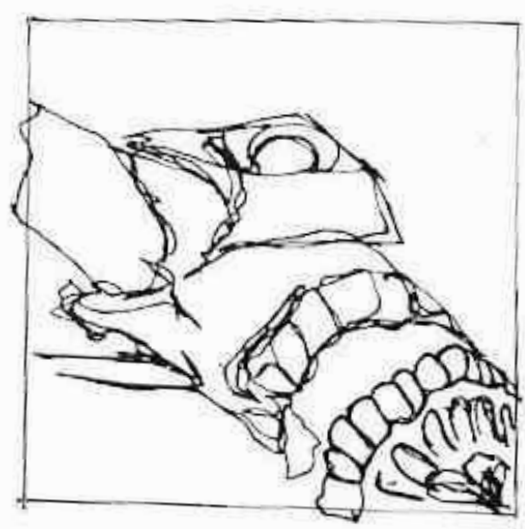
**This ended up making it look more authentic and real, using a partner we then played around with different lightings, positionings, black and white and then videos of these outcomes.**

**Getting the clay off of the tiles without damaging the plaster was tricky, it tended to break off small parts that stuck out.**





I used snapseed to combine two photos with the double exposure tool, this resulted in overexposed, blended photos. The one on the left has drawings overlapped with a black and white close up, the detail lost in the close up is made up for with the intricate drawings around it. The way the photos texture has been enhanced makes it look like an old historic photo. The image on the left is two very similar colour photos of the tile that i blended, the letters and skulls have all merged and the photo is confusing, the bright points show through and attract the eye meanwhile the small details are doubled up and overlapped creating movement.



**ENCRUSTED SKELETONS**

# ENCRUSTED SKELETONS

The jeweled skeletons were originally found in catacombs beneath Rome in 1578, and distributed as replacements under the belief they were Christian martyrs to churches that had lost their saint relics in the Reformation. However, for most, their identities were not known. The receiving churches then spent years covering the revered skeletal strangers with jewels and golden clothing, even filling their eye sockets and sometimes adorning their teeth with finery. Yet when the Enlightenment came around they became a little embarrassing for the sheer amount of money and excess they represented, and many were hidden away or disappeared.



At Atlas Obscura, we're not unfamiliar with the beautiful dead, from the painted skulls of the Hallstatt Charnel House to elaborate wax and bones saints like Saint Vincent de Paul in Paris, but the skeletons in *Heavenly Bodies* take ornamentation to a new level. Here are a few from for proof, with captions from the book that give some insight into how these skeletons came to be so glamorous.

[The Most Beautiful Dead: Photographs of Europe's Jeweled Skeletons - Atlas Obscura](#)

These skeletons caught my eye because of the insane detail on the beading and clothing, these link to the feel of the project because the idea of decorating human skeletons is surreal. Even the photos have a dramatic feel to them.



# DAMIEN HIRST



# FOR THE LOVE OF GOD

For the Love of God 2007 is a life-size platinum cast of an eighteenth century human skull, covered by 8,601 flawless diamonds, inset with the original skull's teeth. At the front of the cranium is a 52.4 carat pink diamond. Since it was first exhibited in 2007, For the Love of God has become one of the most widely recognised works of contemporary art. It represents the artist's continued interest in mortality and notions of value.

Alluding to the iconography of the skull in art as a memento mori – a reminder of the fragility of life – the work can be viewed alternatively as a glorious, devotional, defiant or provocative gesture in the face of death itself. The £50 million price tag made it the most expensive work by a living artist.

Damien Hirst: For the Love of God | Tate

This skull is both beautiful and disgusting, its shiny and pretty however its disgustingly expensive. This is another example of glorifying skeletons in a surreal way much like the ones in the rome catacombs on the slide before this. To spend this much money on something so gaudy and controversial is typically very surreal, you would not see a piece of art like this on the day to day or even in galleries. That's why i choose to include this in my research.



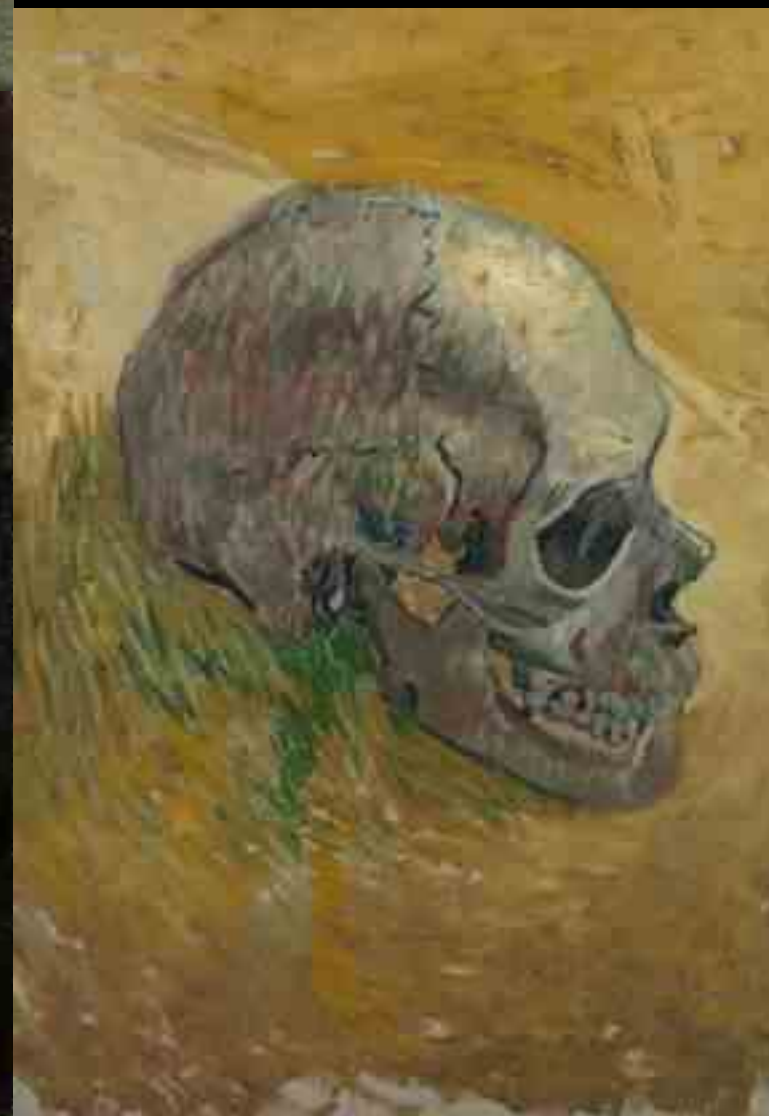
# MEMENTO MORI

Memento mori is a Latin phrase meaning 'remember you must die'. A basic memento mori painting would be a portrait with a skull but other symbols commonly found are hour glasses or clocks, extinguished or guttering candles, fruit, and flowers.

Closely related to the memento mori picture is the vanitas still life. In addition to the symbols of mortality these may include other symbols such as musical instruments, wine and books to remind us explicitly of the vanity (in the sense of worthlessness) of worldly pleasures and goods. The term originally comes from the opening lines of the *Book of Ecclesiastes* in the Bible: 'Vanity of vanities, saith the Preacher, vanity of vanities, all is vanity.'

The vanitas and memento mori picture became popular in the seventeenth century, in a religious age when almost everyone believed that life on earth was merely a preparation for an afterlife. However, modern artists have continued to explore this genre.

[Memento mori | Tate](#)





THE  
ЭРТУУ  
МОИНСАЯ ЧО



Chelsea Harbour: sexualhealth.com Made in England

Chelsea Harbour: sexualhealth.com Made in England

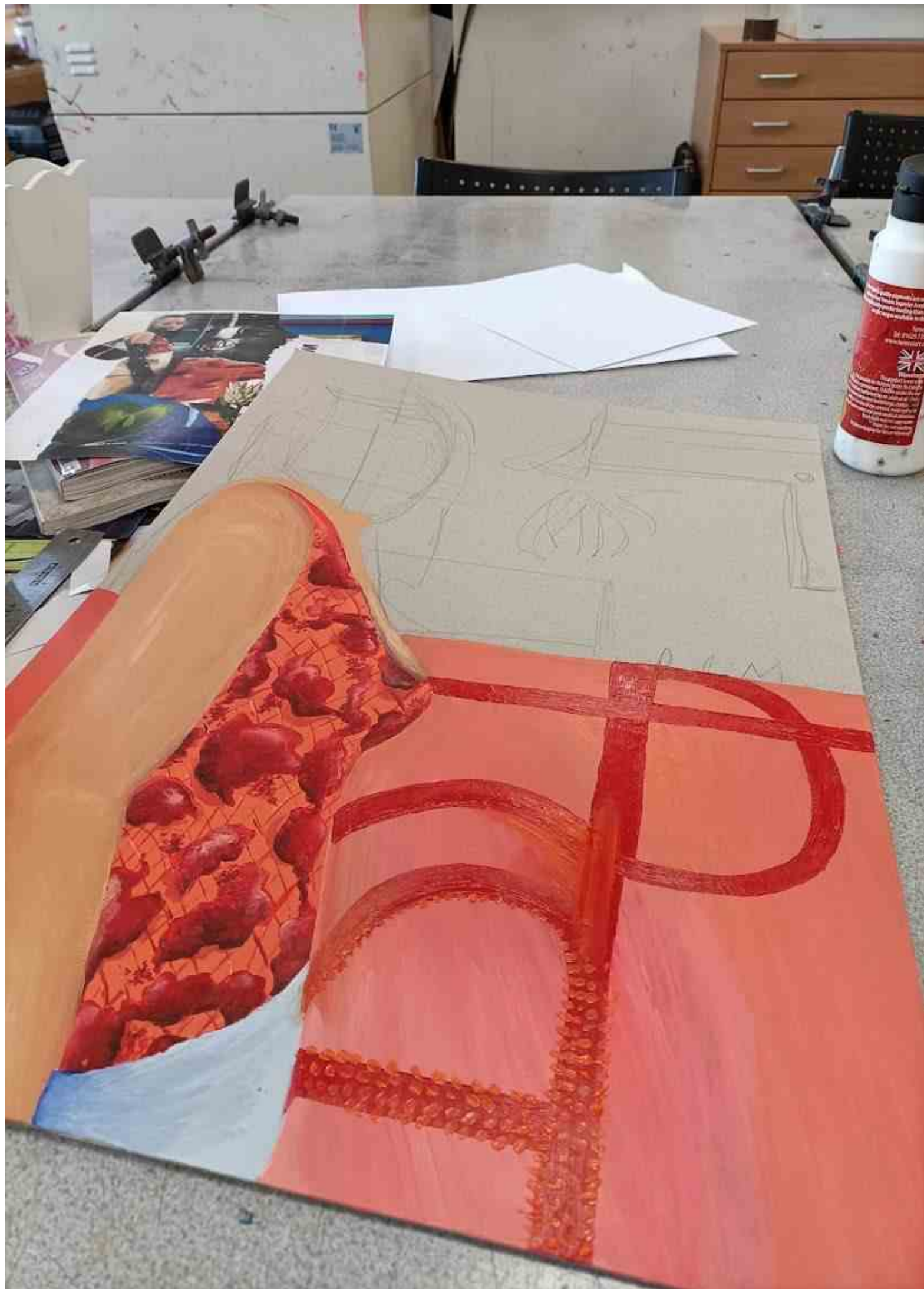


## **PAINTING PLANNING**

**I started the session off with scanning through vogue magazines in search for interesting textures, patterns and models. I was not fussed about colour palettes yet this was all about idea generation and composition, positioning the model first i then worked around her with torn out pieces and placed them behind and in front, I also included relevant text to add an element of typography. Using the printers i was able to enlarge this to the scale of the painting I was looking at using and also made some inverted copies, these were for instagram and doubling up. I decided on a blue and orange colour scheme, blue to keep the element of alice in wonderland, this is to reminisce the very iconic blue dress that alice wears. And orange to keep in with the background of the original photo and as its complementary to blue.**

**This collage was also about including the fashion aspect of my work, these photos all came from a fashion magazine and fashion is known to be crazy and surreal. It also plays a part in the story of alice in wonderland, as you can remember the original novel was set in 1865, fashion back then were blue, neutral and stripes. With many dresses being belted and the waist and contrasted trimmings fashion played a huge role in status too.**





# ..Headless modelling..

The 1st painting



This was the 2nd of my paintings named memento mori, this is the darker aspect. The colours are in a similar range of each other, with the skulls being 2 different tones. This painting took many layers, this is because of the way i needed the paint to look which is smooth and blended, this meant i had to paint the background then lots of layers on the subjects to make them realistic yet smooth and then each time i added a new skull or subject i had to repaint the surroundings or add shadows etc. meaning i had to use a hairdryer every time to minimise smudges and dents.

I really wanted to include skulls in this painting because they play huge parts in symbolising time going by, a reminder in a way. time is a big part in alice in wonderland, in the novel she awakes to find that in her wonderland time passes so much quicker than in real life. You also have the white rabbit constantly reminding everyone that he is late, so time plays a huge part in the novel.

The egg and the fruit for a sun were to mix things up for an element of confusion and wonder, in alice there are many plays on words or confusing riddles, with a wedge of fruit being the same shape as a rising sun this was easy to add in and add to this surreal landscape.

I chose this colour palette as its warm and inviting, it is also similar to the shades in a sunrise and i needed to create an atmosphere.

# MEMENTO MORI

## THE 2ND PAINTING





## COOLER.CO

This website allows you to create your own colour palette or choose from one of the trending palettes, which is what I done. Copying this into photoshop meant I had constant access to these colours... these colour graded, sized, instagram squares are now easy to make cohesive. The colours are not slightly "off" either.

These instagram grids are to set the tone of the project on social media. Combining photos and text, as you can see in the photos to the right they use bright bold colours to draw attention and compliment the brand.

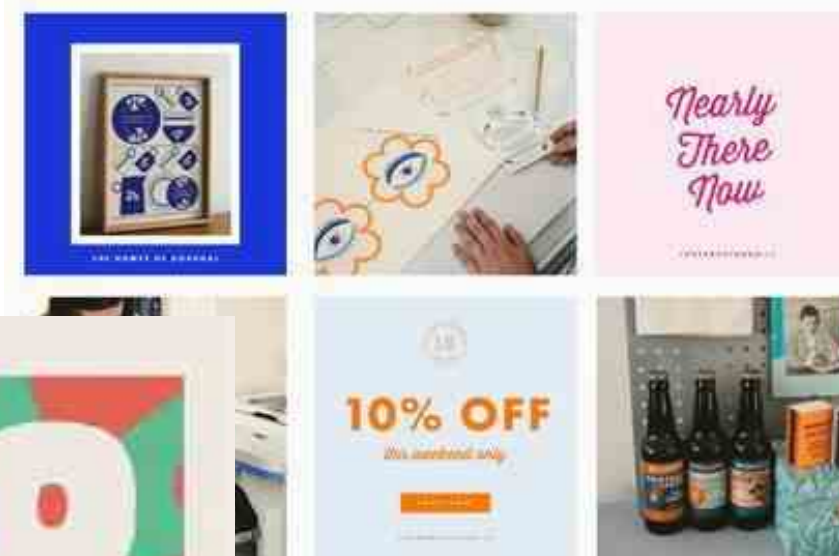
This website gives you the colour names so you can copy and paste them into photoshop at any point. This website would be helpful in the future for choosing colour palettes for paintings and to see how to make a set of paintings complimentary.



Using an online sizing chart for social media apps such as instagram facebook etc, it made sure the squares i were creating would not have to be cropped. These grids have to be in a multiple of 3 to fit into instagrams layout.



The use of patterns, text and photos means it's almost like a digital collage without the hassle of cutting and sticking and rearranging.



I added various words and dates to my titles to give off the feeling of a magazine cover. I played around with layering to create titles coming up out of the image and things disappearing behind. This was a great way of quickly creating a big outcome.

## The super fast color palettes generator!

Create the perfect palette or get inspired by thousands of beautiful color schemes.

Start the generator!

Explore trending palettes





## INSTAGRAM GRID SESSION.

- Branding
- Colour palette
- Cohesive
- Aesthetic

I used the halftone tools to change the photos i've taken into the colours i've picked. This filter allows you to change the dot size, which adjusts the amount of detail in the images. Using the text tools I warped text around the images with the idea of fashion magazines in my mind.



# SOCIAL IMAGERY SIZING



Facebook

Profile Picture: 180 x 180 px  
Cover Photo: 820 x 312 px  
Shared Image: 1200 x 900 px  
Shared Link: 1200 x 630 px



Twitter

Profile Picture: 400 x 400px  
Header Photo: 1500 x 500px  
Shared Image: 1024 x 512 px



Instagram

Profile Picture: 160 x 160 px  
Photo Thumbnail: 292 x 292 px  
Shared Image: 1080 x 1080 px



LinkedIn

Profile Image: 400 x 400px  
Standard Logo: 400 x 400px  
Background Image: 1000 x 425 px  
Banner Image: 646 x 220 px  
Square Logo: 60 x 60 px  
Status Update: 698 x 400 px



Pinterest

Profile Image: 165 x 165 px  
Pin Sizes: 238 px in width  
Boards: 238 x 284 px  
Cover Image: 217 x 147 px



YouTube

Cover Photo: 2560 x 1440 px  
Video Uploads: 1280 x 760

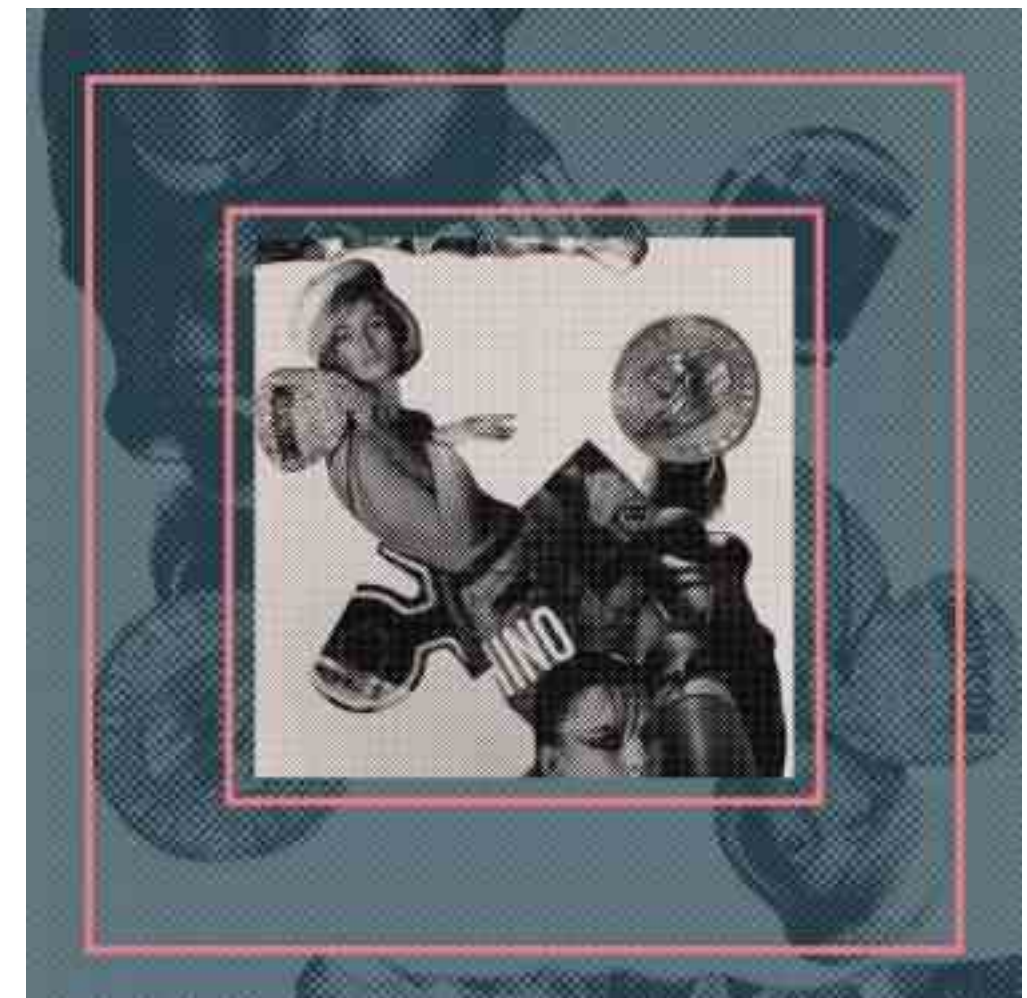




**NOUN**

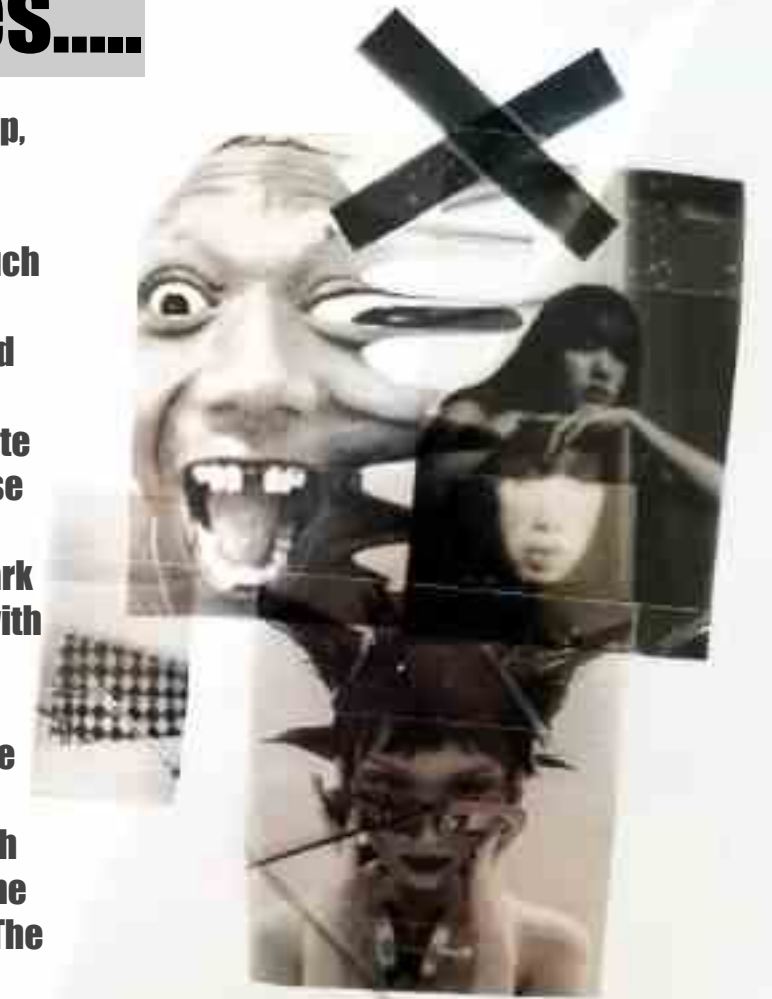
**surrealism** (noun)

20th-century *avant-garde* movement  
in art and literature which sought to release  
the creative potential of the **unconscious** mind,  
for example by the **irrational juxtaposition** of images.

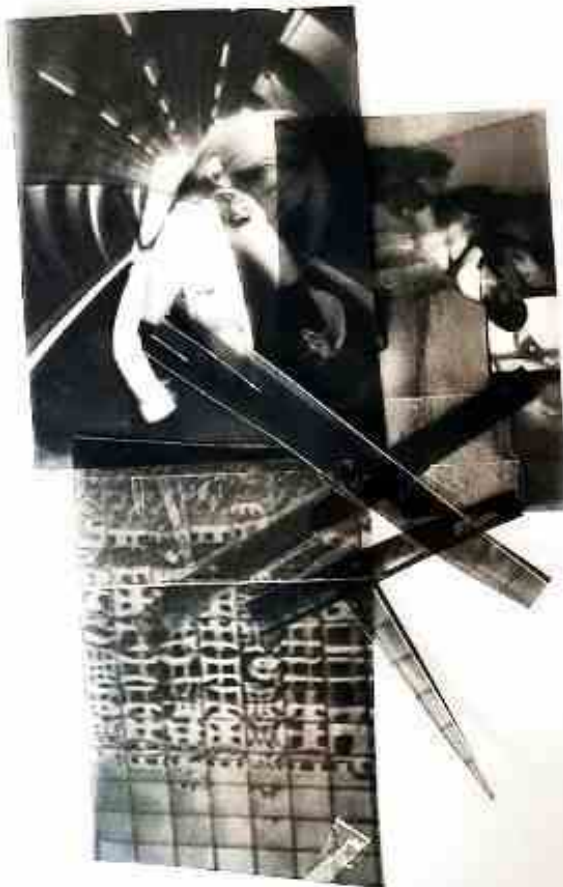


## .....fashion collages.....

I used photos from pinterest for this workshop, we were using light sensitive paper for these outcomes, this results in photograms. A photogram is reminiscent of x-rays and is much more aesthetic than regular photos. We started off by cutting out these photos and making small A6 sized collages, the overlapping darkest areas would then be white in the outcome. I used clear tape to stick these together because it will not show in the end. Once the collage was done we entered the dark room and exposed the photographic paper, with our collage on top, using the enlarger for around 3-5 seconds. We then turned the exposurer off and submerged the paper into the developer until the image appeared. We then washed the image in the stop to wash off the developer. Then the image goes into the fix to fix the print to the photographic paper. The image is then hung up to dry.



A photogram is an image made by **setting objects directly onto a light-sensitive surface and exposing it to light**. This cameraless photography technique gives a sort of a photographic picture, but it displays tones in order opposite from the one seen in reality. This means that photograms show negative shadows, or in other words, the portions of the surface that do not get touched by the light remain white (not black, as we would expect to happen in real life). The variety in tone depends on the quality of the materials used for the completion of the image. Therefore, those objects that lack opacity or appear transparent to a certain extent show up as grey, and the darkness or the lightness depends on the amount of transparency. However, if the objects are placed so that they press against the light-responsive sheet, and none of them is transparent, the image will probably appear as a high contrast black and white photogram picture, with no shades of grey. [Exploring the Photogram - How Does Cameraless Photography Work? | Widewalls](#)



# RUINED POLAROIDS

BY WILLIAM MILLER



- Texture
- Marbling
- hue/transparency
- Illuminescent
- landscapes

**The polaroid to the left coincidentally looks like a beach, these sort of polaroids would be great for landscapes for my paintings. Recreating these with paint would be incredibly difficult. These photos are really interesting, its a new aspect on polaroids and its incredibly creative, this could be used for so many different things. These behind text would be amazing album covers or posters. I would love to try this in the future. I really like the colours in these photos, there bright but also muted and blended into one another. The marbling of the colours are detailed and gives off amazing patterns.**

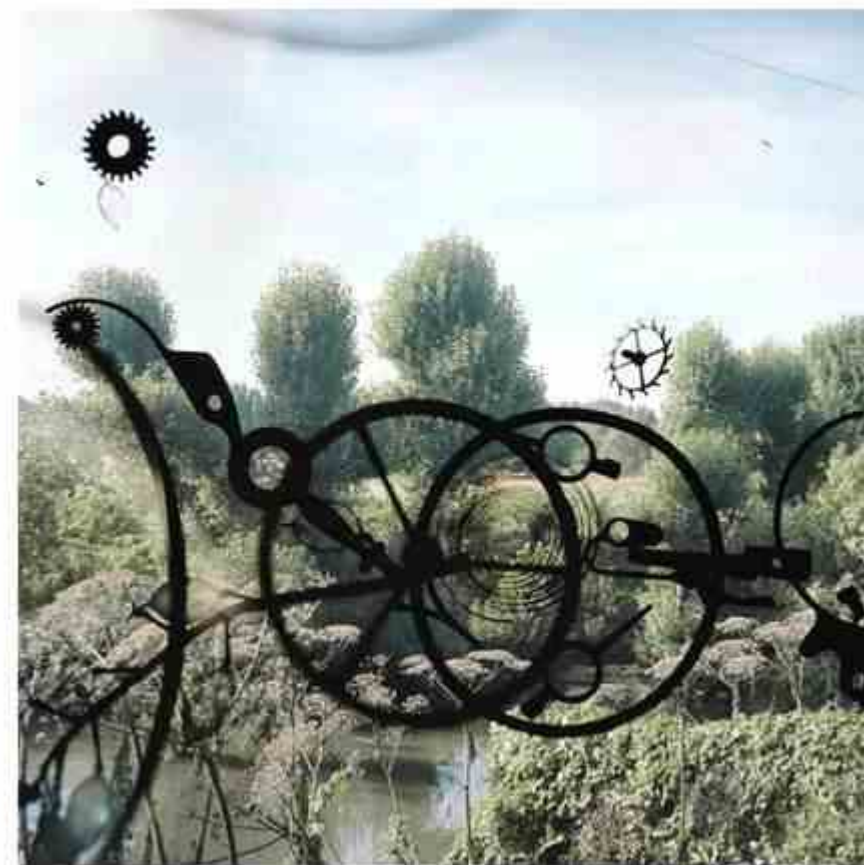


These pictures are taken with a camera that is, by most definitions, broken: an old Polaroid SX-70 camera that I rescued from a yard sale last year. I've always loved this camera. It is an ingeniously conceived, complicated bundle of gears and switches with dozens of moving parts packed in tight like a chrome and leather pistol.

With its first use I realized the camera wasn't functioning properly. It sometimes spills out 2 pictures at a time and the film often gets stuck in the gears, exposing and mangling them in unpredictable ways. The image as it is exposed within the camera becomes pulled and stressed by these violent mechanisms, often to abstraction. Before long I was participating in its process, collaborating with it. I've figured out how to control and accentuate aspects of the camera's flaws but the images themselves are always a surprise. Each one is determined by the idiosyncrasies of the film and the camera.

I am impressed with the old technology's resilience. This Polaroid camera is broken, by chance, in a way that is productive but the flaw that has given it that extra dimension has also robbed it of its initial purpose. When the narrative and depictive elements are nearly removed from the photographs one can concentrate on the details of its abstraction. Any representational remnants of the original image as well as any hint of the will of the photographer become recontextualized inside this new dynamic. Instantaneous, cheap and ubiquitous digital photography has long since replaced Polaroid film.

# STEPHEN GILL



- Multi texture
- High exposure
- Landscape
- Outlines and silhouettes

I came across stephens photography at the same time as william miller's and i find both very pretty, stephen's however includes a subject and/or items in front of other photos, i really love the photo on the far left, the colours are really appealing to me and the flower is placed just high enough to see the woman smiling, what i also love is that at first you can't quite tell what you're looking at. I looked into this artist because their work is not only visually intriguing it also correlates to my work. The landscape combined with the structures and items are similar to surrealism paintings, each photograph is like peaking into different worlds.



Bristol, UK) Stephen became interested in photography in his early childhood, thanks to his father and interest in insects and initial obsession with collecting bits of pond life to inspect under his microscope. Stephen's photographs are held in various private and public collections and have also been exhibited at many international galleries and museums including London's National Portrait Gallery. [portfolio » About](#) ([stephengill.co.uk](http://stephengill.co.uk))



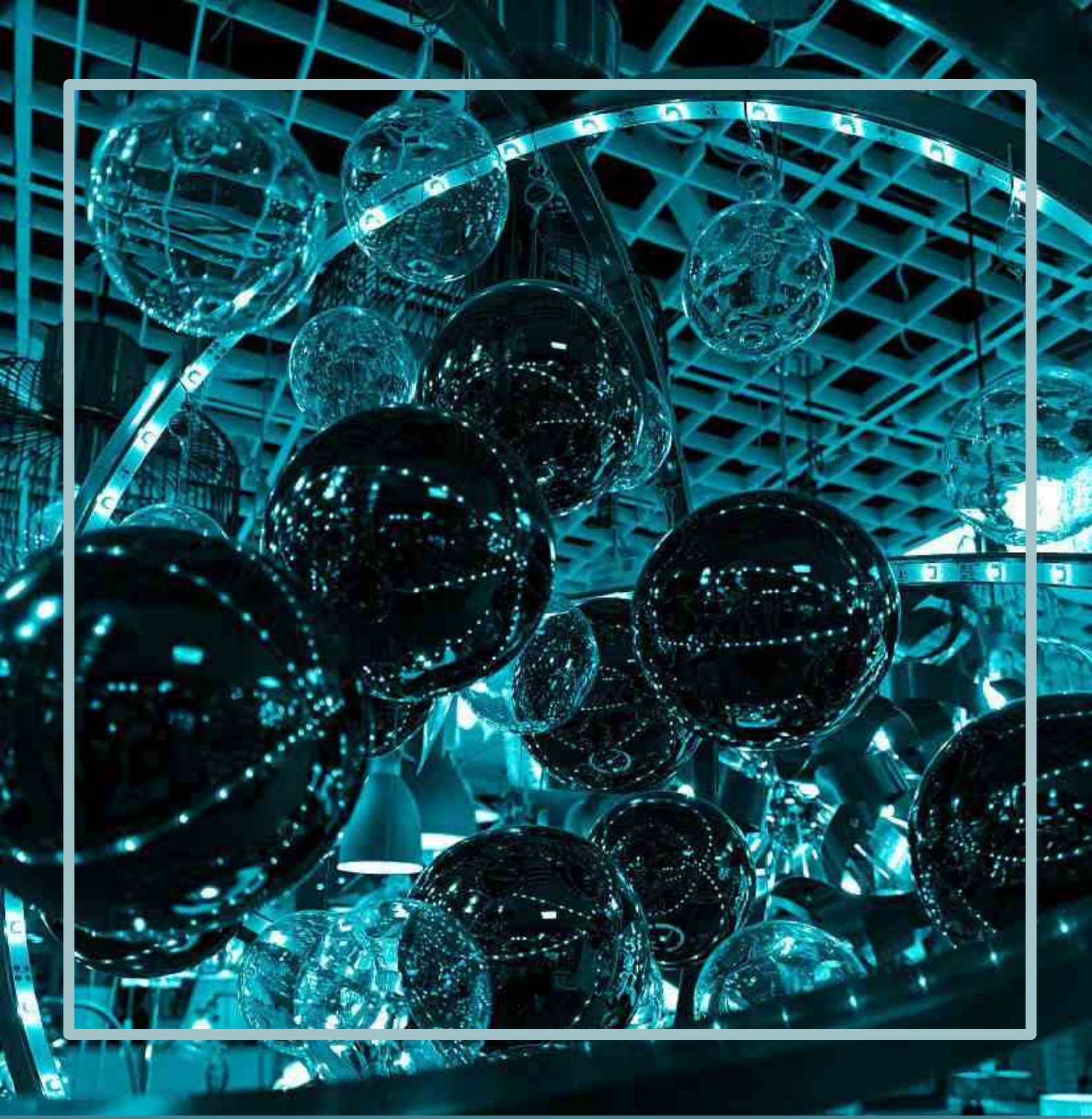




**DANA TRIPPE**

**DANA TRIPPE**

**DANA TRIPPE**



## **FUTURISTIC SPHERES**

- **led , cities?**
- **Ecosystems**
- **Grids and spheres**
- **Movement and depth, animating through the spheres?**

**The photos on the last two slides and the one above are the inside of hanging lights from glasswells, i saw the unusual designs and instantly thought of dana trippe's 70's photography. Just like the one on the right, her photos feature spheres, bubbles and light bulbs etc. I edited the photo above and dana's to the same colour. These photos would be really cool as a backdrop for a photoshoot inspired by her work or a digital piece using these photos.**

**I will be using next week to my advantage and hopefully take some photos of my own and create some surreal photos, i will incorporate mirrors into mine too.**

# DANA TRIPPE



# DANA TRIPPE



**Dana Trippe is a self-taught mixed media photographer based in San Diego, California. She is heavily influenced by the '70s, science-fiction, and surrealism. Using various techniques of perspective manipulation, collage, set design, and post-treatment, she creates a colorful and distorted world of imagery for the viewer.**

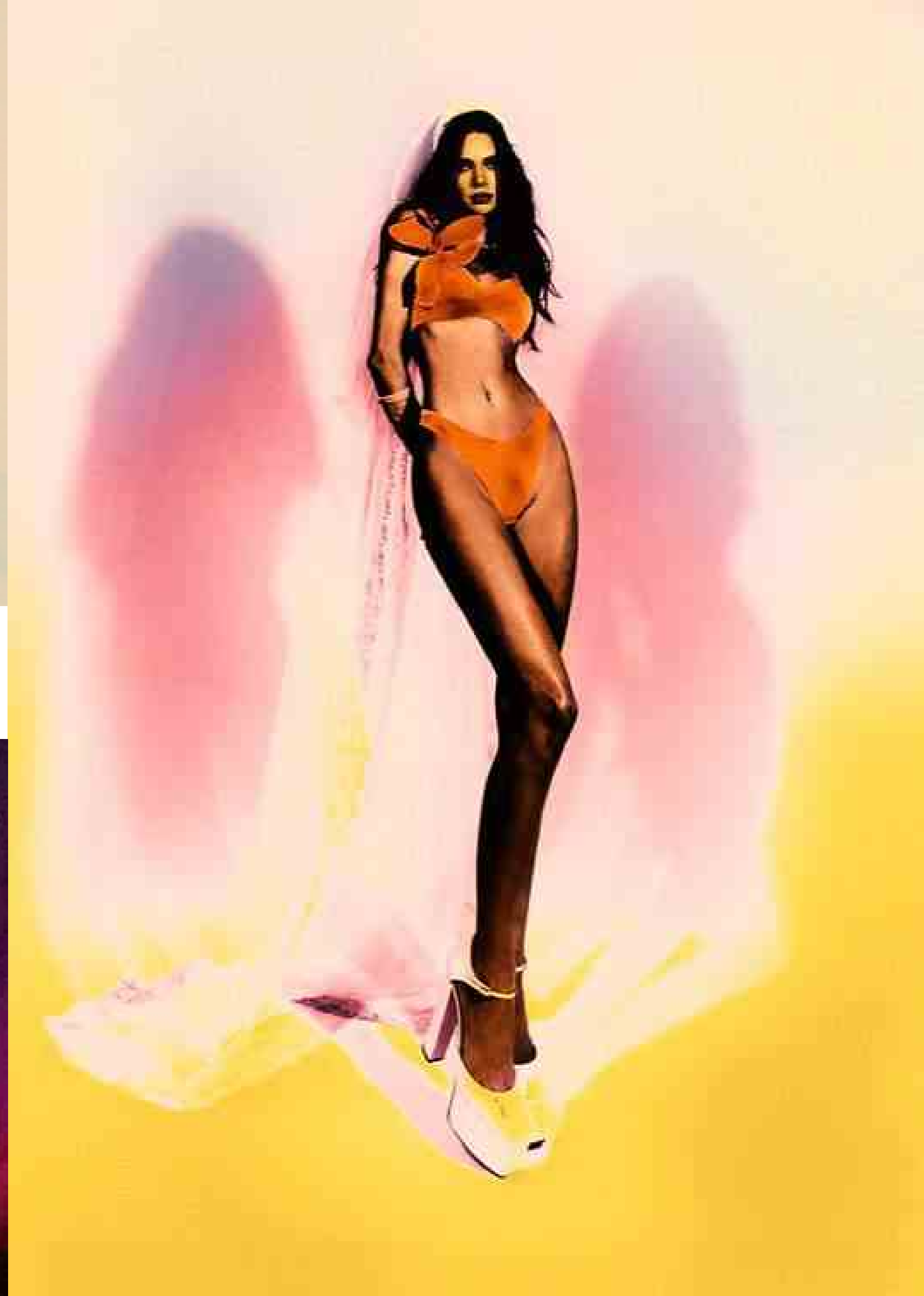
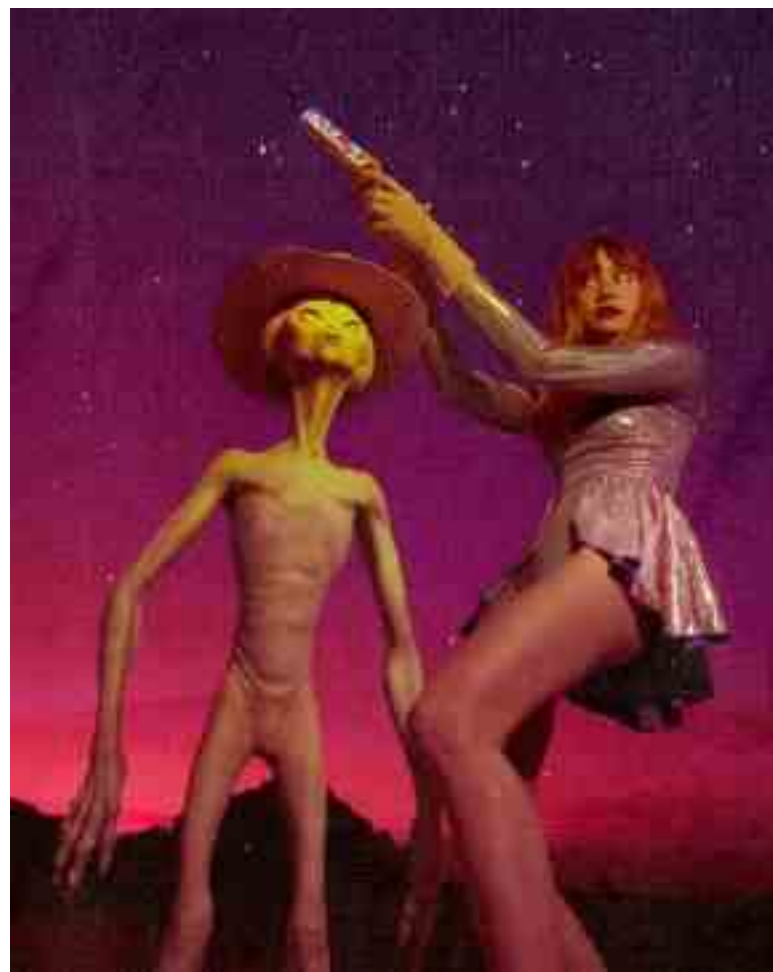
[Dana Trippe / ABOUT](#)

**Dana photographs these people/celebrities in a way that creates character, certain colours reflect the mood of the photos and the clothes represent an aspect of the "characters" personality.**

**Much like Alice in Wonderland the lighting is a huge part of the atmosphere, more playful photos are in pink and more passionate, funky photos are in darker colours.**

**The clothes usually harmonise/ contrast with the lighting/ surroundings.**

**Im researching this artist because of her creativity within this photography, her work is visually appealing and i feel that the sense of characters reflect my project.**

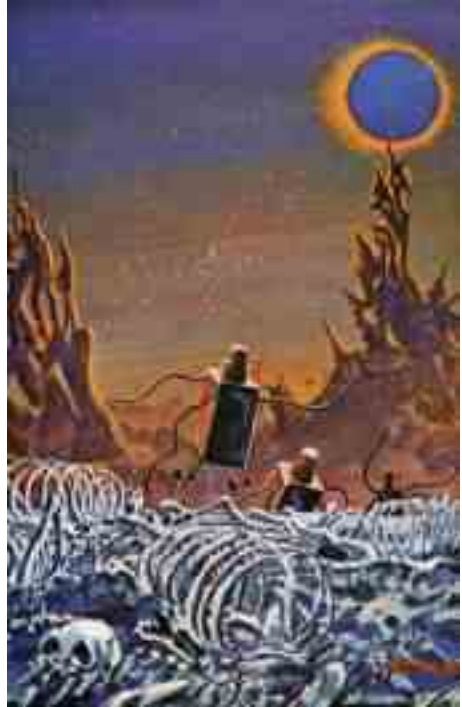




# INDEPENDENT PLANNING AND IDEAS

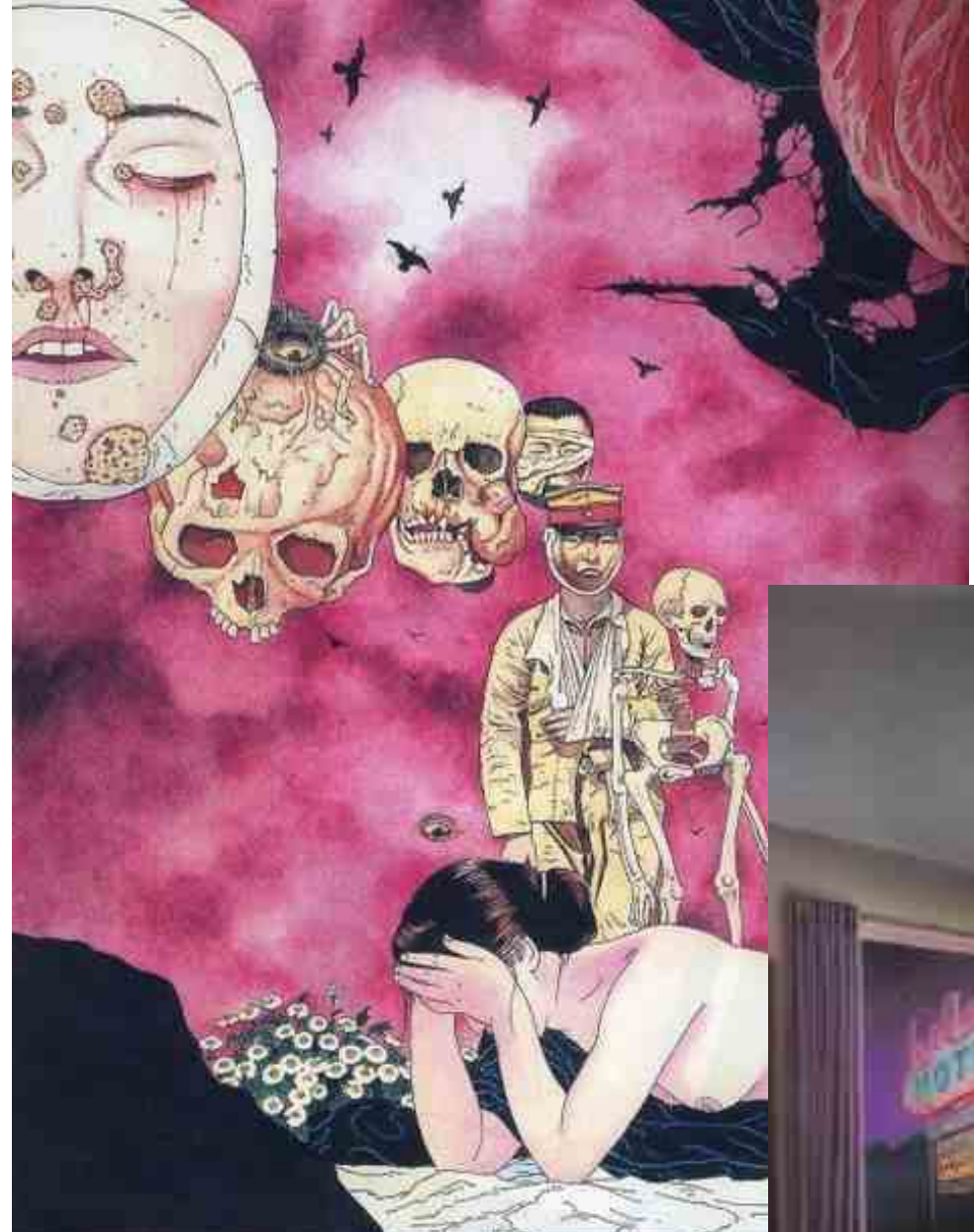
## CONTEXTUAL RESEARCH/ SUBJECT MATTER.

- VICTORIAN ERA, LEWIS CARROLL AND HIS LIFE.
- 70'S TO 90'S ERA
- SCI-FI POSTERS
- ALICE IN WONDERLAND, DIFFERENT DIRECTORS APPROACH
- TIM BURTON
- VOGUE
- SCI-FI MAGAZINES
- GRAFFITI?



# MATERIALS, PROCESSES AND TECHNICAL SKILLS

- CANVAS, PAINTING
- DIGITAL, PHOTOSHOP
- COLLAGE, BOTH DIGITAL AND IN REAL LIFE
- PHOTOGRAPHY, COLOURED LIGHTS
- ADD OBJECTS AND OTHER PORTRAITS WITH PHOTOSHOP
- LINO PRINTS
- MOOD LIGHTING



## ARTIST RESEARCH/ TECHNICAL SKILLS

- DOUBLE EXPOSURE PHOTOGRAPHY
- FASHION MAGAZINE ARTISTS
- FASHION DESIGNERS, SURREAL GARMENTS
- 70'-90'S FASHION
- PAINTING
- COLLAGE
- MOOD LIGHTING
- PHOTOSHOP SKILLS, EDITING LIGHTING.
- IRIS VAN HERPEN

## POSSIBLE OUTCOMES

- A COUPLE OF SURREALISM PAINTINGS
- DIGITAL POSTER OR SHORT ANIMATION/GIF
- PHOTOGRAPHY, FASHION STYLE/ CREATING CHARACTERS
- VOGUE LOOKING FRONT COVERS

## COLOUR SPECTRUM

I wish i had taken progress pictures of this painting however i left this one a little bit late and completely forgot to take photos of the different layers. This is annoying because i cannot show how the painting developed. This painting combines the various mentions of food in alice in wonderland along with the landscape/strange backgrounds of the surrealism paintings. I painted the fruit in the lower half of the painting simplified without texture, then in the top half we have the exact opposite, bright oranges with detailed leaves. I did however forget to make the pores on the oranges which was a mistake as now they look too smooth, this is why i did not include these in the final A2 digital outcome. Overall this painting still links to alice in wonderland's however reflecting back on it now i could have added more symbolism in this final painting.



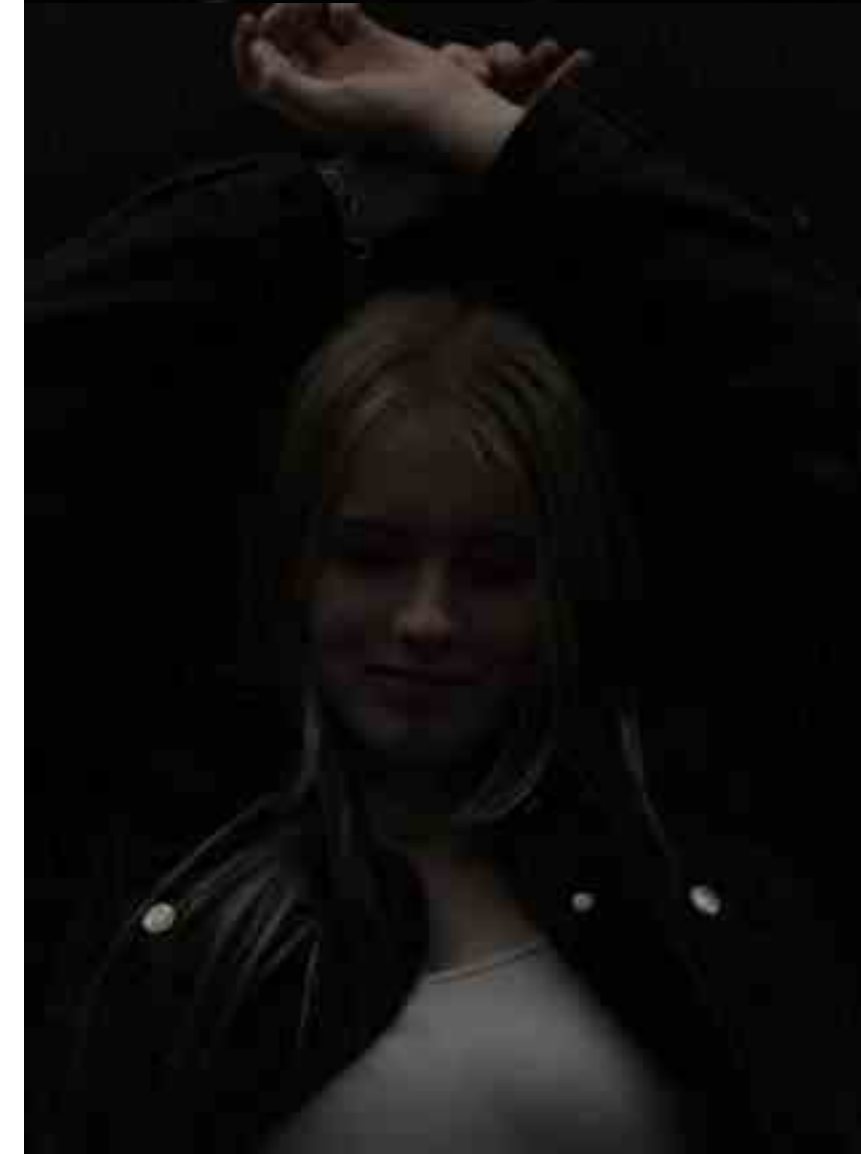


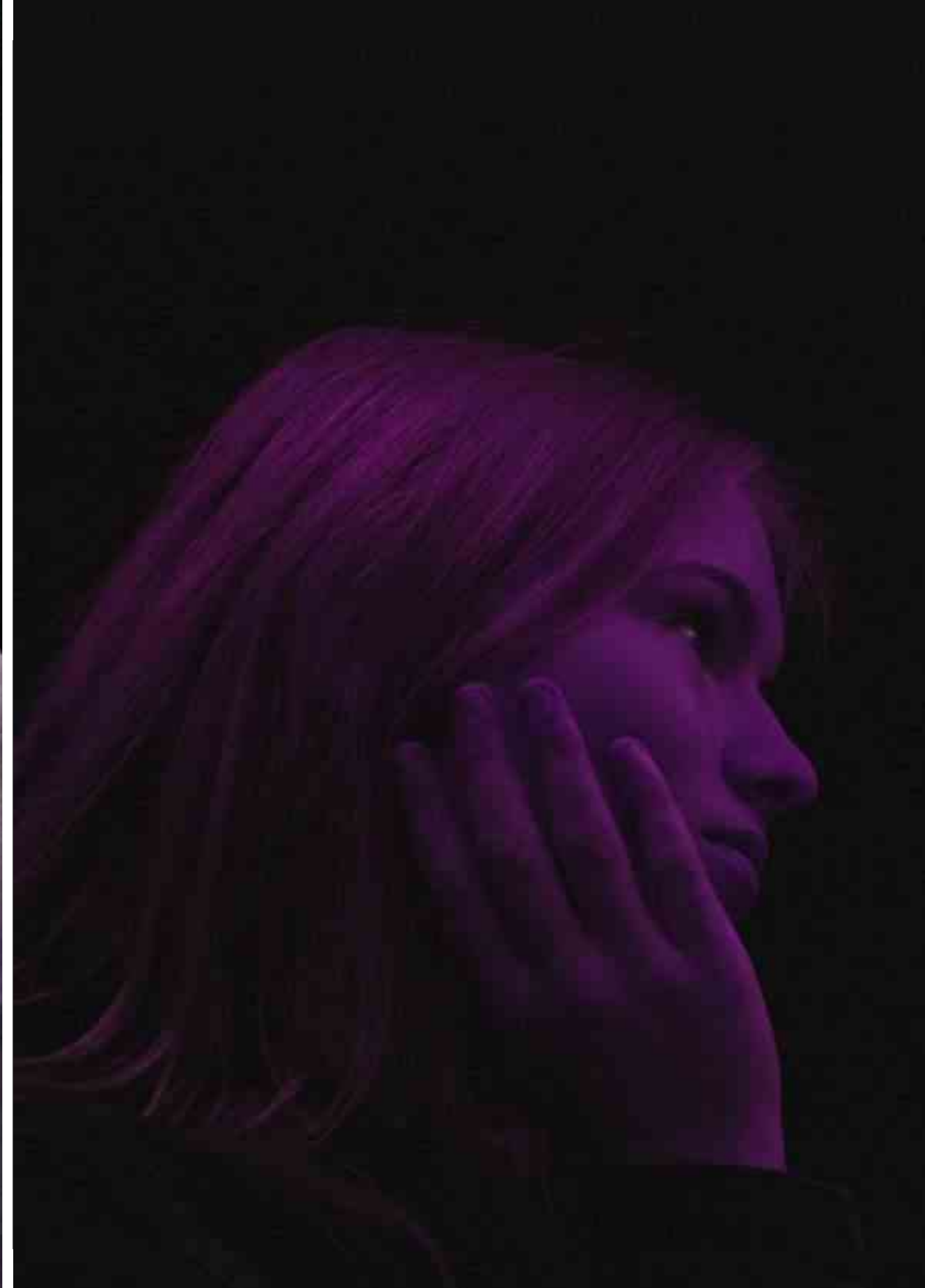
# LOW LIGHT PHOTOGRAPHY

Using my canon rebel t3 i found a room with overhead low light and asked my friends to model for me, i posed them similarly to dana trippe's photoshoots. I wanted to focus the light on the high points so i got them to angle their faces towards the lights and their eyes downward or straight on, as you can see in the photo of jess on the far top right, the light hit the high points of her nose, cheekbone and hair yet shadowed perfectly around her jaw neck and eyes.

I then went into photoshop, adjusted the levels and changed the lighting colors. Three of them i changed to pink and one purple, however the low light proved challenging for editing, when trying to adjust the colours i was only able to change to pink or purple otherwise i got blotches of different colours on the skin, although there still there on the images its not as bad as in other colours. If i had lit the room and the subject better then the camera would have captured more details even in the shadows so that when i changed the colours in processing it would have eliminated the blotches.

I had planned to use these photos in a poster or as painting references however i was not entirely happy with them, next time i know to keep the lighting higher and turn it down on photoshop that way i can properly capture the details and avoid blotches and blurriness.







# IRIS VAN HERPEN



Widely heralded as one of fashion's most forward-thinking designers, Iris van Herpen discovered fashion for the first time in her grandmother's attic, where she unearthed a mini-museum of garments and costumes that opened her eyes to another decade. Trained in classical ballet and throughout her career, the designer has been fascinated by fluidity and the entangled art of movement. The mercurial dance in which the body and mind intersect have perpetually propelled Van Herpen's sensorial design philosophy and paved the way for more conscious forms of fashion.

Contemplating movement as a metamorphic force enables these ethereal garments to extend from the human body, sculpting their forms into multi-dimensional silhouettes. Movement adds another layer to the brand's craft. Van Herpen's vision is guided by the human anatomy and the way the woman moves, making these other-worldly looking garments adored by clientele worldwide.

*"Those years of dance taught me so much about my body, the transformation of movement, the 'evolution' of shape, and how to manipulate both shape and movement. My interest in fashion were rooted in dance, in which I am now able to transform this kinaesthetic knowledge into new forms and materiality." - Iris van Herpen*

Van Herpen's work is deeply embedded in nature. Its beauty, mystery and chaos are aspects that the designer draws inspiration from. Elements of water, air and earth and its translation into liquescent, diaphanous, or textural forms sculpt the celestial designs. For instance, the infinite properties alluding to movement such as the unbound forces and fluidity behind water or its crystalline formations are facets that flow into the designs. Venturing into uncharted territories often means defying the parameters of disciplines, expanding Van Herpen's interest into lesser-explored territories within nature such as the wood wide web, sound waves, cymatic patterns, synapses, magnetism, symbiosis, voltage, or kinetic movement. Through biomimicry, the maison visualises and materialises the invisible forces that shape our world, perpetuating a deep sense of organic presence. Ms Iris van Herpen | About | Iris van Herpen



## .....EARTHRISE.....





Organic femininity and the transformative power that arises from the fluidity of the human body are the canvas on which liquescent layers of fabric form textural and conceptual pieces of art.

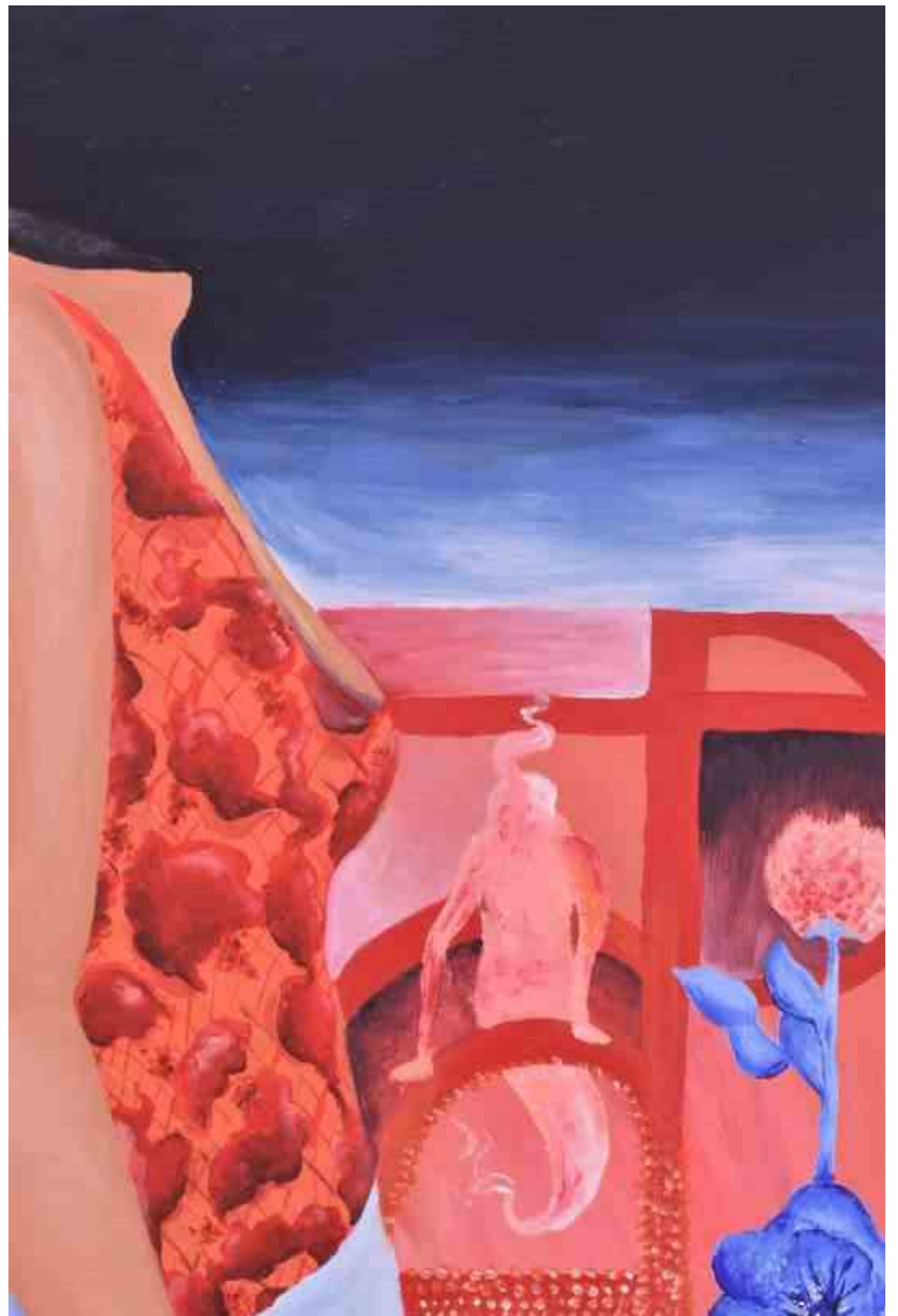
A fascination for architecture has been with the designer from the very beginning. Echoed in her creative process, a visual dialogue between these two worlds arises — on a conceptual level, the level of materiality and the level of techniques. Fashion and architecture are both expressions of self, culture and community that reflect the times and fabric of society. Dichotomies of the hard and soft, the structure and organic elements are visually evident in the brand's distinctive viewpoint. Whether drawing from the intricate web of nature, the structural philosophy of living architecture or fluid anatomy of the body, the vision of Iris van Herpen encircles the female form.

[Ms Iris van Herpen | About | Iris van Herpen](#)

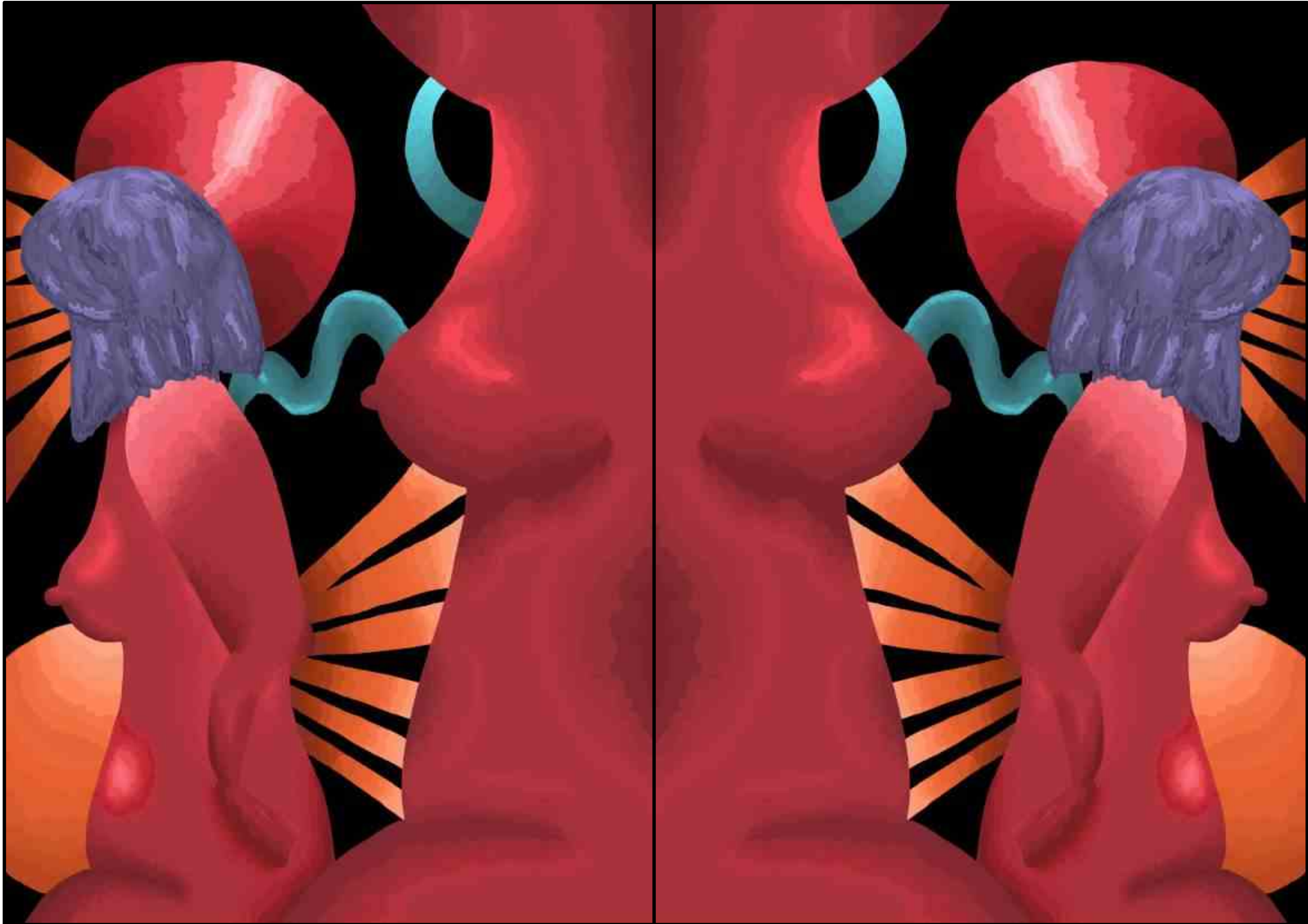


I'm researching iris van herpen because her designs are intricate, surreal and intriguing. When you look at her designs they do look like something out of a fairytale, her designs do have a set likeness around them in which you can always tell it's one of her own, whether it's the strange alien feel or the linework and patterns on her garments. In these particular photos the bare feet fit with the dress so much, it does not look out of place because the dress looks like it is one with the person's body, in these photos the dress is without edges so it seamlessly blends with her skin making her become this character.











# EVALUATION

At the start of the fmp I learnt key processes and helpful tools such as photograms, the symmetry tool on photoshop and how to create molds with clay. The photograms were incredibly interesting to learn about, there's lots of different outcomes and experiments you can try with them, such as missing certain steps in order to achieve pink results. There were some workshops that impacted my project, an example of this were the aztec wall tiles.

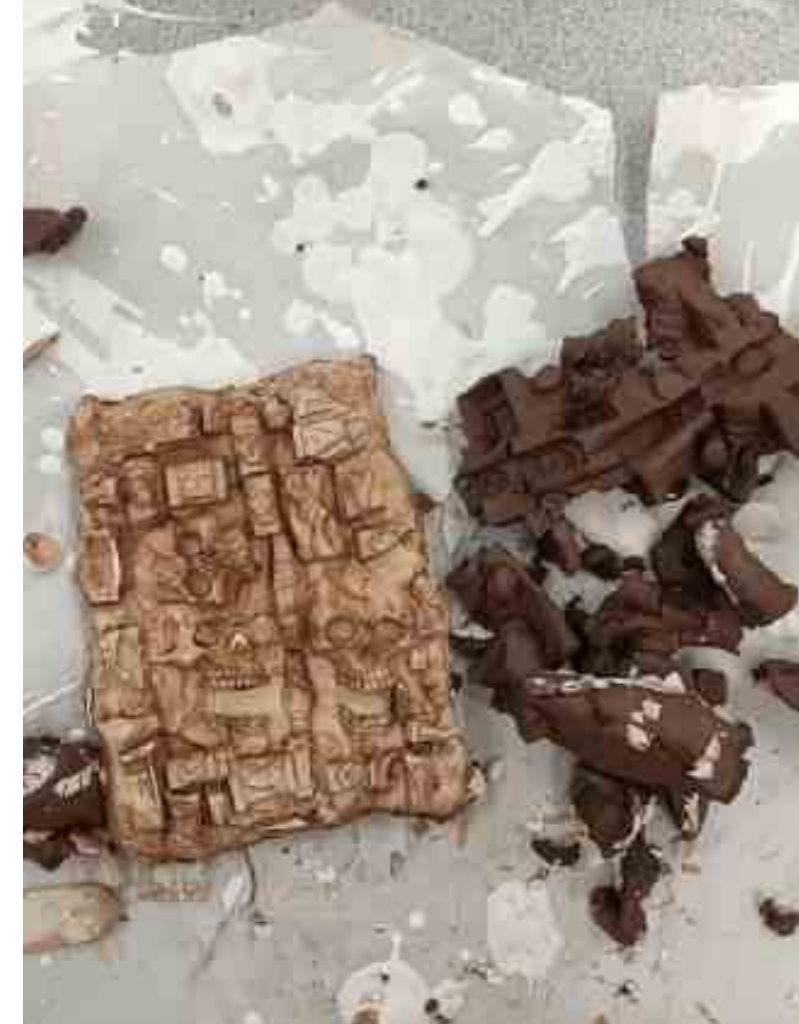
I really enjoyed creating the molds from scratch with clay, letterpress parts, my own jewelry and skulls were used to indent into the tiles mold. Then we filled them with plaster and slowly broke off all of the clay to reveal a 3d imprint of those items which had been discoloured from the clay, when researching this i came across the phrase memento mori. I loved the paintings so much that i decided to base one of my own around skulls and the idea of time passing.

One of the major parts of my research has been fashion and photography, dana trippe combines these two in a way that is incredibly visually appealing to an artist. I think her work has impacted my project in a different way. It has not made me want to change my ideas but incorporate so much more into them. As you can see in the collage of her photos i've made, the bottom middle depicts a top half naked woman holding a light. It were photos like this that made me think more into the lighting/aesthetic of my paintings. With the novel alice in wonderland playing a huge part in this along with the idea of characterization, dana seemed to be the perfect research for this project. Her photography is incredibly feminine without being from a male gaze,

In one of my last projects i actually spoke about wanting to research her further and use her work as a bigger inspiration and i feel that i've followed through with that. I used my own camera in this project to turn my classmates into these characters. Using the lowlight and similar posing.

I think using wider research such as the link to ancient gods like clotho lachesis and atropos it adds more depth and meaning to a project, researching different cultures and religions is important because within each one there are similarities and you uncover links between them all. Just like the mandalas they are used throughout history in many different countries and for many different reasons. Primary research like questioning laurence edwards and touring his studio is important to the project because its information that you will never get elsewhere and it's a firsthand experience. The research is meaningful because you've been there to experience it and meet him, it's much more genuine and gives you a chance to see part of the industry from your own view.

All of my experimentation and research has in some way contributed to my final 5 outcomes, whether it's indirectly or not it has impacted the way my project has turned out. Experimenting allowed me to figure out exactly how i wanted my paintings to turn out. Whether this be not including certain mediums or colours it has all affected my final work.



# EVALUATION

I used Lewis Carroll's novel Alice in Wonderland as a starting point because I thought it was a great representation of construct and deconstruct, this being about the construct of reality. At the beginning the workshops didn't really relate to my topic, however they gave me the necessary experimentation in order to figure out how I wanted to do my final pieces.

After the workshops had finished I was able to start designing my paintings with collage techniques, I made sure to steer clear of anything with too much relevance to Alice in Wonderland such as, playing cards, hats or animals. This had to be my own approach otherwise it would not work. The digital animation was a direct result of a wood print design that ended up as a painting, then a print then a digital gif. I faced tech problems on this one, where I missed out a step and exported the file wrong, it was fixed by saving for web then exporting. I'm really glad that I animated it in the flashing, drawing itself way that I did because I feel that it would not have accurately represented my project if I animated it differently. I also changed the background to black which was so much more effective as I had used blue for the backgrounds in two of my paintings already, it also made the colours stand out so much more.

The 1st painting; the headless model was the first painting from a collage of fashion magazines. I didn't face many problems with this one apart from a few smudges. The second painting memento mori was a sinister approach on the tale, I included food items directly contrasting the skulls. The tonal piece had shadowing around the skulls and food, this I had not done before, but it helped portray that it was a landscape and not a flat surface. The third and final painting veered off topic a little bit, I struggled with this one a lot, I had forgotten that I wanted to include the female body again in this one and therefore the top half of the painting did not come out how I had planned, the bottom half was perfect but I'd forgotten to look back through my project and add in figures in the background. I'm still happy with the piece but I wish I'd kept in mind my timing so I was not stressed then I would have been less likely to forget.

For my A2 print for the end of year show I chose to combine all three paintings into one poster, for me the paintings were a journey and would not have been as effective as a small grid nor on their own so I went into Photoshop and took out my favourite pieces from each and created a poster in a similar style to a magazine cover which I had actually mentioned wanting to do earlier on in the course. I feel that it showcases the strongest parts of each painting and allows them to stand out. If I were to exhibit my work I would have a back wall with glass over it so it's reflective and shiny but still pitch black, then I would have all 3 paintings in a row inside glass boxes. This is something I've never seen before and I think it would be really interesting. On the other side of the wall would be a projected gif of my animation playing over and over.



# EVALUATION

Throughout this project i have evaluated during the explanation of most workshops/ slides. I have tried my best to write about the problems i have encountered and how i have solved them, constantly looking back through my slides and re reading what i have written helped me stay on task most of this project and they've pushed my creative journey further by being able to link in so much research after writing about what has inspired me. During formative assessment week i was able to get feedback from my course lecturers on their opinions of my work, it's been amazing to hear how i can improve from so many different perspectives and when i was stuck its helped to re read their comments to clarify problems or suggestions. When receiving feedback it helps you push on because you know exactly what areas to target and focus on, you also know which areas not to obsess over. I feel that i met the targets given to me and i achieved this by even when i was really unmotivated i had a break then came back and worked a little bit each day up until my deadline, i did not push myself too hard and burnout, instead carried on with enough that i could manage. My evaluation methods ended up helping motivate me, when writing about similarities in my work and problems i had fixed by using methods id seen elsewhere i found myself wanting to research them and include them in my work, i also got into the habit of looking back at my old work and reusing artists that are now still relevant to project and reflecting on old work. I feel that i've kept up to my promises in my proposal of trying to evaluate consistently with every workshop.

