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Name:

Course: General Art and Design Yr 1

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

ULN: Don't worry about this yet!

Final Major Project 2022
'Flipside'



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Examples of different art showing:
Life/Death

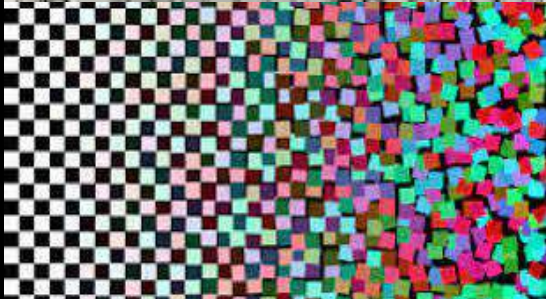


Examples of different art showing:
Childhood/Adulthood



FLIPSIDE

Examples of different art showing:
Order/Disorder



Examples of different art showing:
Illumination/Blackout



Project Idea Mindmap

I decided to chose this theme for my project because it was more personal while still being relatable. I liked the idea of being able to represent myself in my project but the content being a common thing that people experience and I suppose my take on this. I also made this decision as I was considering what it takes and at what point someone 'grows up'. I was thinking about this for a few different reasons one of them being my friend who is the same age of me is having a baby and we were thinking about whether responsibility makes someone an adult.

Lawrence Edwards' Studio Trip

When I went to Lawrence Edwards' studio with the class I was excited to be able to see the process and workspace of an artist. Though personally I do not seek to make sculptural work myself, I really appreciated seeing the processes taken and the outcomes created of Edwards' sculptures. I took a lot of photos of different things that I thought was cool, different or stuff that was talked about to us by Edwards himself. This trip for me was very visual rather than analytical. Though hearing about process and inspiration etc was interesting, I was quiet and focused on looking at everything I could rather than analysing it and ruining the first impression of this art. Which is why I wanted to make the slides for this trip full of mostly imagery rather than writing as I wanted to mimic how the trip was for me.





Nothing is final
everything ends.











On the left is a photo of 'Yoxman' which is A very big sculpture by Edwards that we visited after seeing his first studio.

We then moved over to his second studio where usually the actual making/assembly (the practical stuff) happens.

We got to hear about the making of the Yoxman, and making of some 'Walking Men' sculptures for Ed Sheeran









118 Elements of Me

My Outcome

Using fineliner I drew around my hand and wrist multiple times, layering them until it took a tree like structure. Then I was asked quickfire questions to answer by writing them in the gaps, things such as:

- How old are you?
- Where were you born?
- What is a good memory you have?
- What is something you wish never happened?
- Who was your favourite teacher at secondary school?
- ETC...

I tried using different handwritings when I could and continued filling it up.

This workshop was good in relation to my flipside theme. My chosen flipside theme is childhood/adulthood and this piece is similar to the structure of a tree, which symbolises growing like growing up and it's filled with answers about my life and memories from different stages of my life meaning it shows the different parts of my childhood and becoming adulthood.

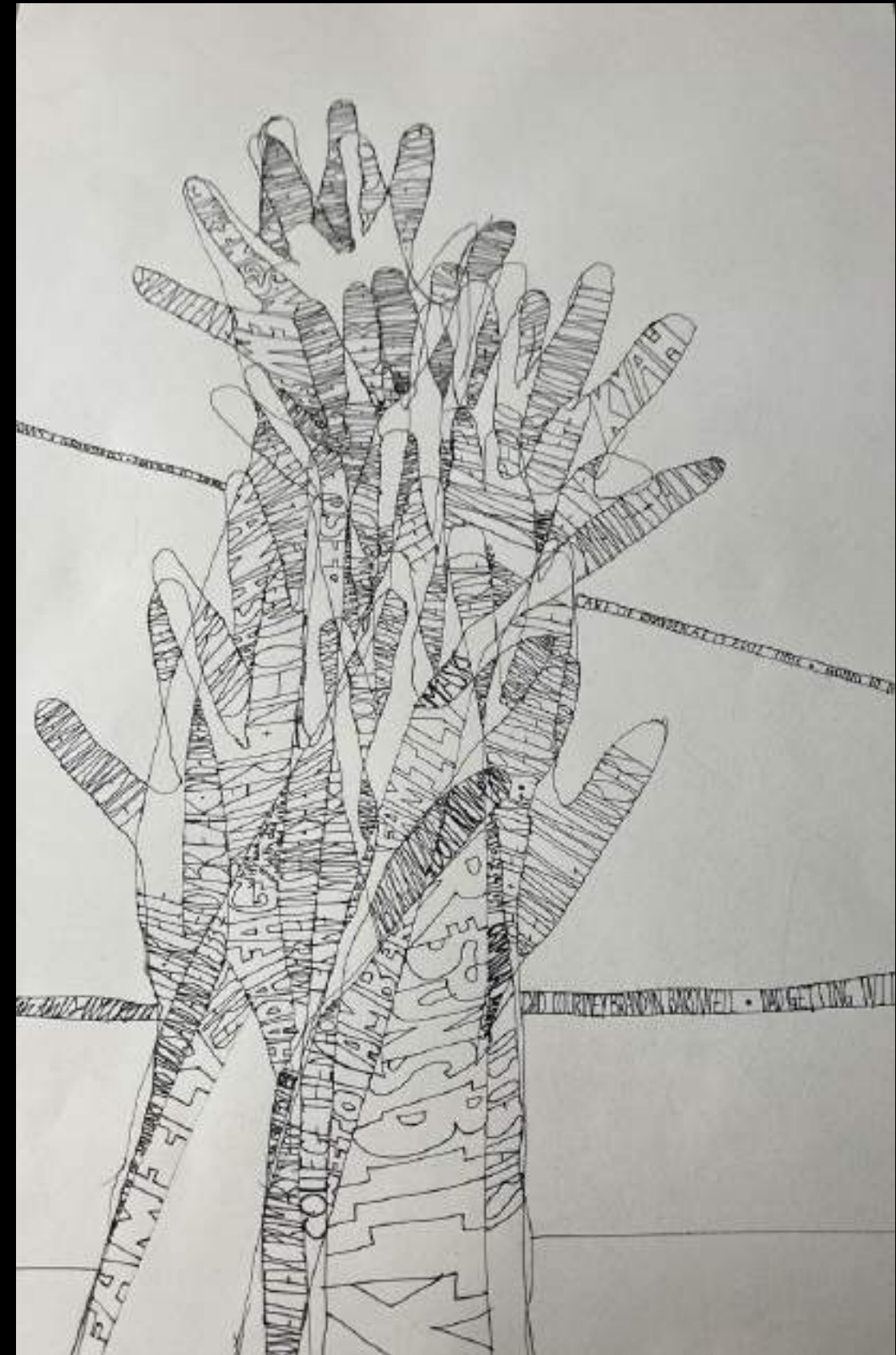
If I could do anything differently next time I would change the writing to fit to a different topic, use a wider range of handwriting and possibly digitize it. I wouldn't change the colour though as I like the monochrome contrast.



For the photo I attempted to crop it such a way that makes it more similar to the structure of a tree.

Media/Materials:

Fineliner pens, A2 Paper



Personal Project - A Playlist of Me (Developing '118 Elements of Me')

My Outcome

Using fineliner I drew around my hand and wrist multiple times, layering them until it took a tree like structure just like i did with the '118 Elements of me' workshop. Then I used different songs in my playlist instead of questions to fill up the gaps. I also used different handwritings to create a contrast.

My chosen flipside theme is childhood/adulthood and this piece is similar to the structure of a tree, which symbolises growing like growing up and it's filled with different song titles which though seems irrelevant, isn't to me. Not only has music been a big part of my life since i was a child, you music taste seems to change and grow as you do. Also songs can take me back to different parts of my life or even individual memories.

The music I chose is from a playlist named 'Zenosyne' which is a word that means:

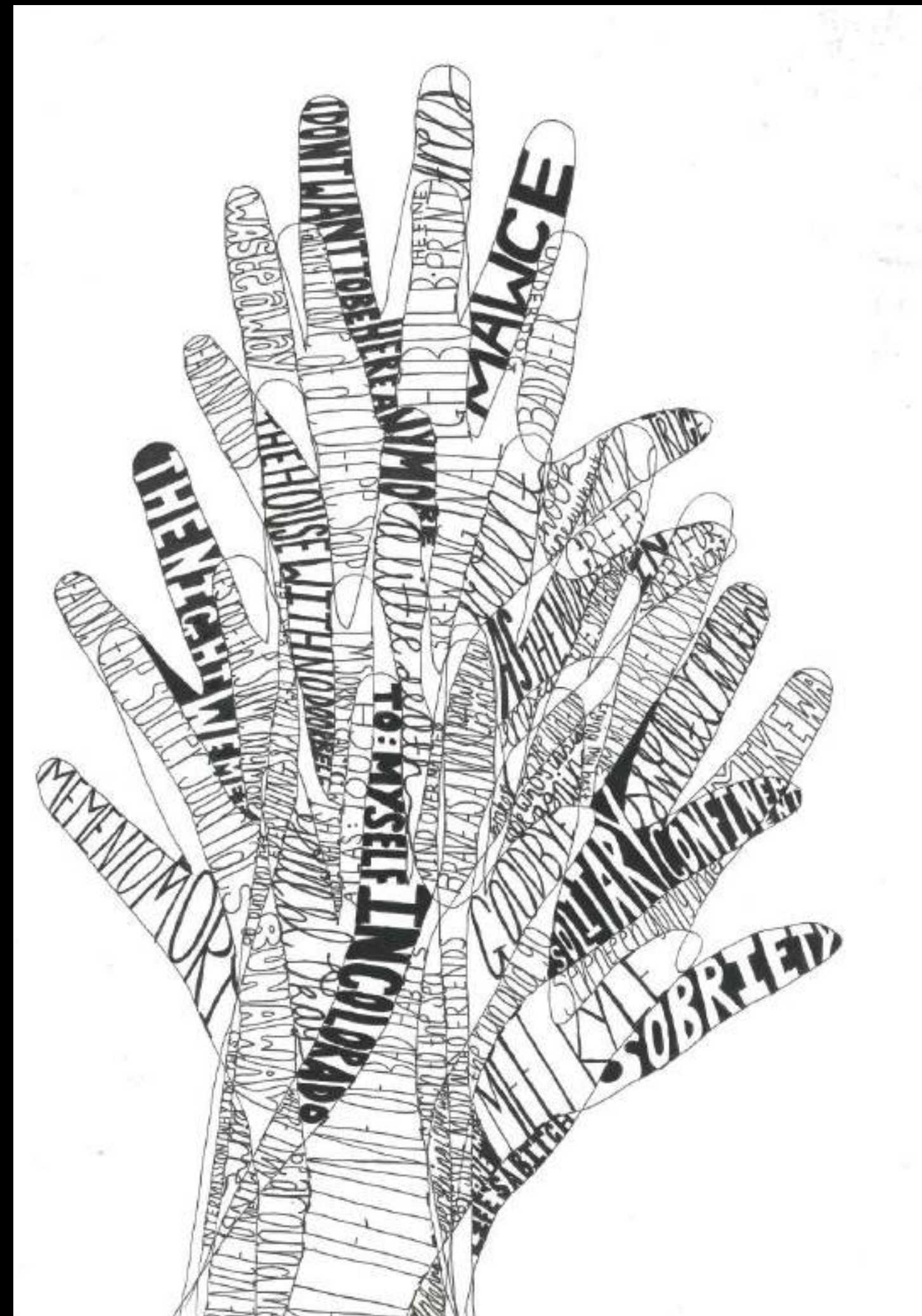
- The sense that time appears to be moving faster and faster--especially as one grows older--speeding towards the inevitable conclusion that will arrive unexpectedly soon.

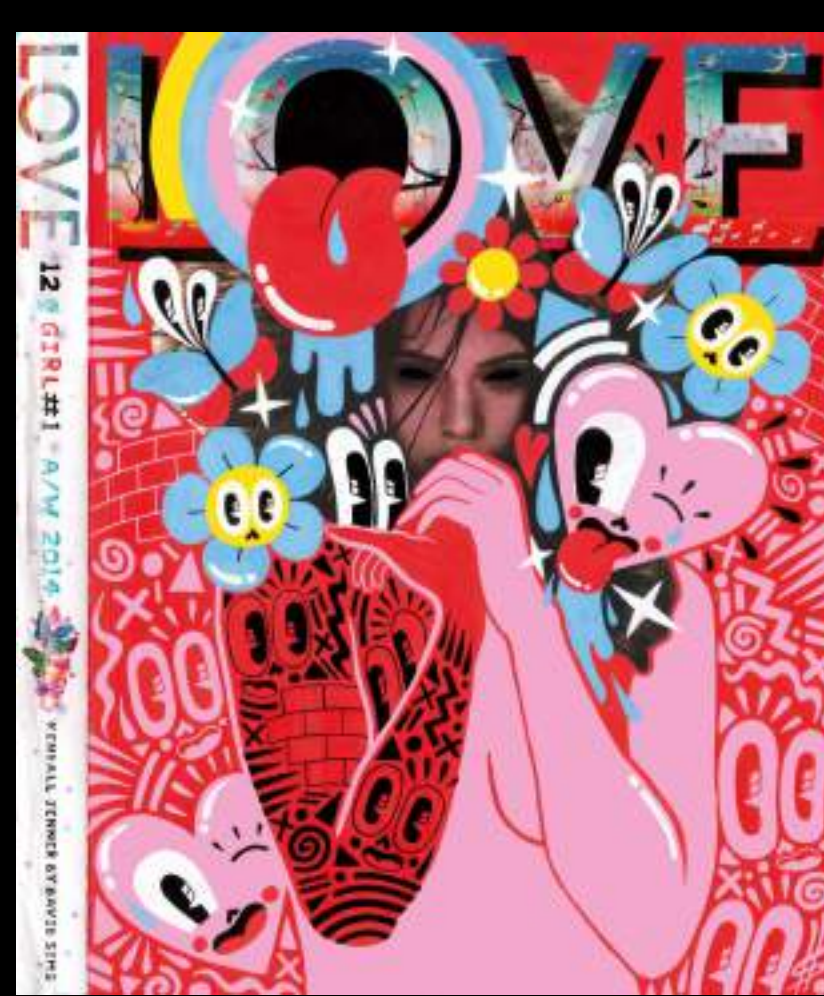
This is music I listen to when I feel like this, like time is going faster and faster, growing up.

This is an odd concept to write about as this is my second of these where I took into consideration some of my last points, though I think this would be cool if I added some more medias to it as a background but randomly like some spray paint lines, sticking on a piece of a magazine, etc.

Media/Materials:

Fineliner pens, A3 Paper





Hattie Stewart

Hattie Stewart is a self-proclaimed 'Professional doodler' who is most known for her project called 'doodle bombing' which consists of doodling over the covers of influential publications. I really love Hattie Stewart's style of work. I love the bold, bright colour palette and the cartoon-like feel, it feels almost pop-art like but still integrates real people and media presentation.



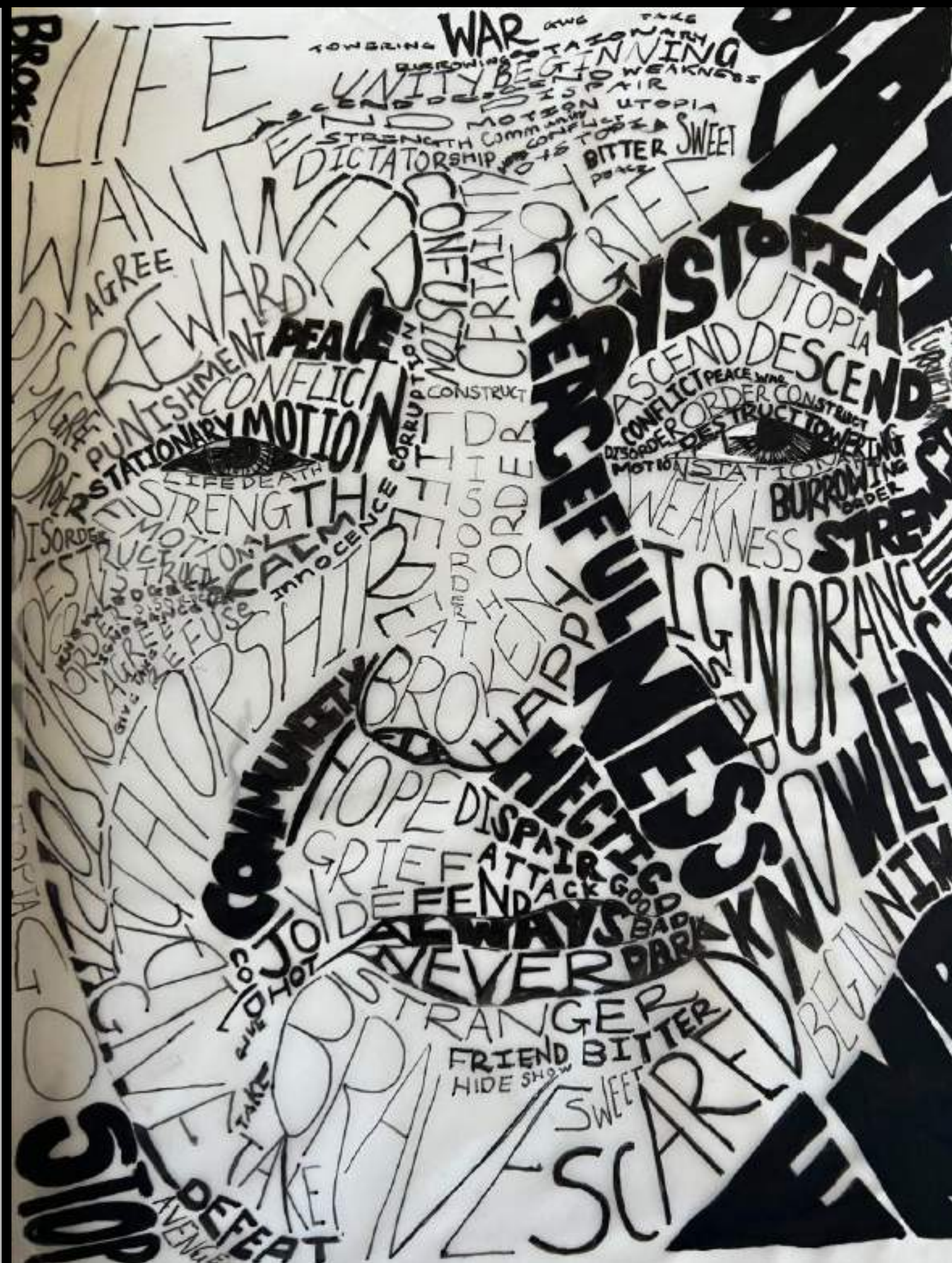
My Outcome

After looking at Peter Strains work and taking inspiration from his style of typography, I started off by choosing the photo that I wanted to use and taping my tracing paper on top of it. Then I traced the general outline using a small fineliner. I then used opposite words some from the flipside theme list and found some others myself. I drew the words in specific directions of the face and used smaller writing for the wrinkles. I used dark and blocky handwriting for shadows and light and thin handwriting for the highlights.

I used different antonyms which relates to the theme flipside as they are the flipped (opposite) meanings for the the writing.

I would create more of a contrast between the different features, I would also digitize and overlay this onto something else of the original drawing.

Media/Materials:
Fineliner pens, A4 tracing
paper, photo of face



Mandalas



Mandalas in Christianity

Circle - symmetry / composition

Stained glass

Comparative to spiritual/tradition mandalas

Colours - bright

Centre (focal point) is Jesus

Traditional

Spiritual and ritual

Symbol in Asian culture

Religious - Hinduism and Buddhism, also take place in many traditions such as meditation

Represents the universe

Circle - symmetry/composition

Earthy colours

Centre and focal point



Michael Brennand-Wood

Textile artist

Circular form

Flowers, marble, string paint - mixed media

Bright colours

Organised busy

Focal point centre

Decorative pattern

Fresh - exciting

Damien Hirst - Butterfly artwork

Made from real butterflies

Personally think it's cruel

I don't agree with death for art

Colour is intense, glowing

Focal point - centre

Used actual butterflies - don't care about smaller life

Killed 912,000 insects and 17,000 butterflies



Tattoos

Monochrome

Decorative - intense detail

Symmetry

Centre - focal point

Damien Hirst - Splatter painting

Medium - paint (probably acrylic)

Bright - intense colour

Primary + secondary colours

Composition -> skull in middle but otherwise

random

Centre is focal point





Patterns in nature

- Symmetry
- Colour - natural
- Circle form
- Focal point - centre
- Artificial vs natural

My Outcome

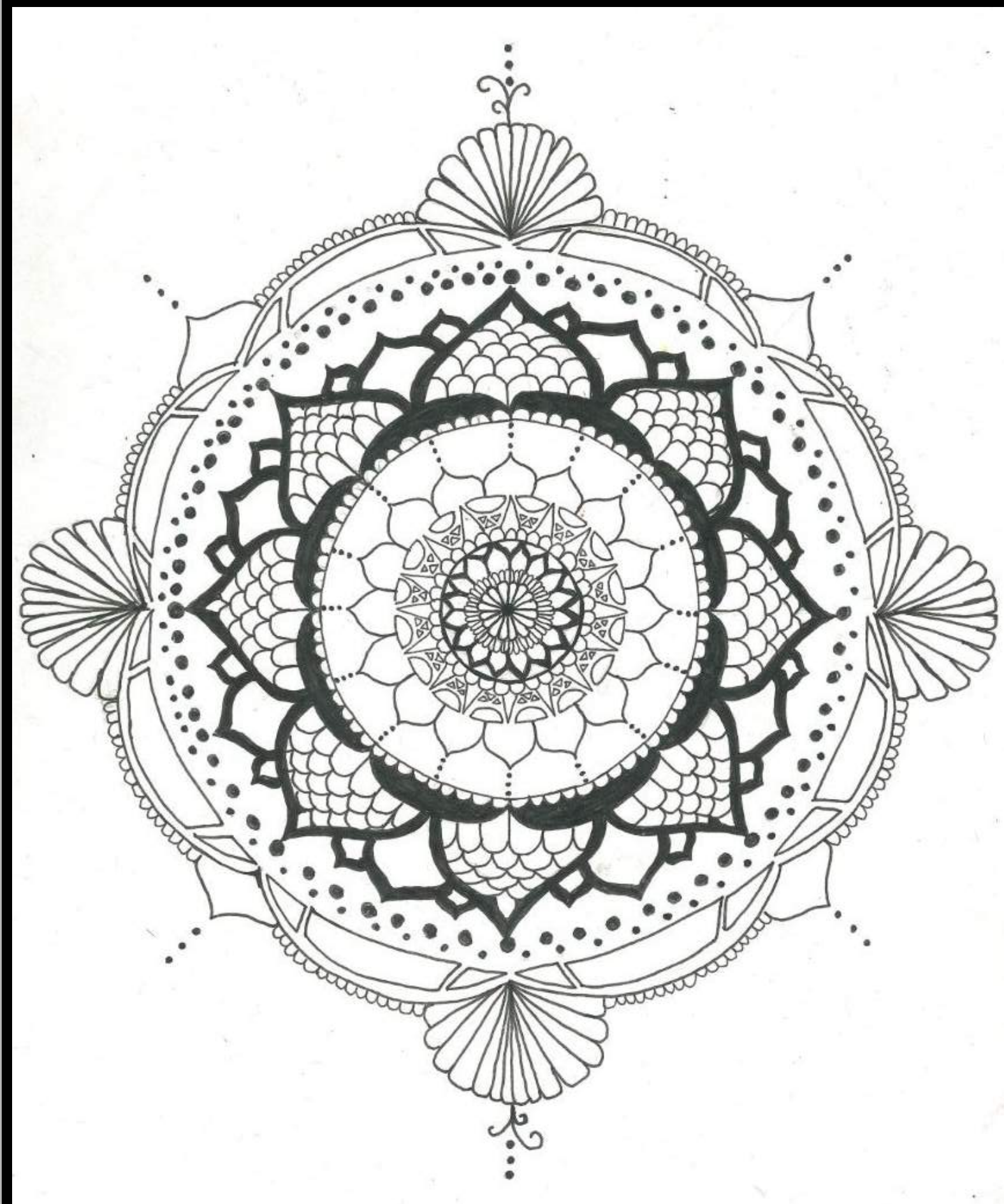
I started by using a pencil and a compass to create a perfect circle as a starting point. I then made a few different sized circles within the first. I then, starting in the middle of the circle, created small symmetrical patterns that got bigger as I made my way further out the circle with my pencil. After I was happy with my design in pencil, I went over it with fineliner.

Though I hadn't chosen my full FMP theme at the time and therefore didn't base the mandala on this; I feel as though this mandala could link to my theme of adulthood/childhood as it grew from the middle outwards and started of small and now has many different intricate parts. It has layers like people have as they grow.

Next time I would like to spend more time focusing on the smaller details to make it even more symmetrical. I would also create one with more of my theme childhood/adulthood linked into it. I was considering digitizing this piece but in that case I am wary of changing the colour, if I did I would maybe use a primary colour such as red and layer it underneath the monochrome version.

Media/Materials:

Pencil, fineliner pens, compass, A4 paper



Flipside Portraits

Ryan Hewett

Ryan Hewett is a south-african artist who focuses on painting, more specifically portrait painting. The style of portrait painting I am focusing on is shown in the photos of his work that I have chosen but Hewett also does some brighter more abstract work too involving shapes and faces. I like the use of colours used to create shadows, blues and pinks in shadows and background. I really like this style of being able to see an almost realistic face in an abstract piece of art. Overall I really like painting portraiture in this style.



My Outcome

After looking at pieces produced by Ryan Hewett's portrait paintings and looking at the way he places the colour on his pieces, I started my work with this in mind., I was given a big piece of paper and red, blue, white and black acrylic paint. I drew an outline of the face of the person opposite me, avoiding drawing the hair. I then mixed different colours to get many different colours and shades of colours so I could start my painting. I used a paint brush and sponge on a stick to create large and obvious brush strokes similar to Hewett's. I added small compliments of oil pastel to the face before I took it down to spray paint. I used red, blue, pink and white spray paint in small amounts around the face, some even mimic hair.



Because you cannot see the eyes and there is no stand-out features, It is a very generic person, almost like the shell of a person, which makes me think about how many things are put into our 'shells' over the years of our lives that create us as individuals.

If I could do things differently I would maybe use a different combination of colours, possibly just secondary colours instead of more primary colours. I would also keep the paint less blended and blocky almost.

Media/Materials:
Acrylic paints, spray paints,
pencil, Paper, Paint brushes and
sponges



Treasure Hunt and Infinite Playground

My Outcome

Using a handful of metal object I was given, I started by lining them up on my paper like a display and taking photos. I then moved them around to make trinket like creations. Then using sharp graphite stick, I aggressively drew around the objects as they were lined up originally on the page. I then built the metal up the page to develop this further. I drew around these until I had created a background by adding straight lines and rubbing the graphite randomly.

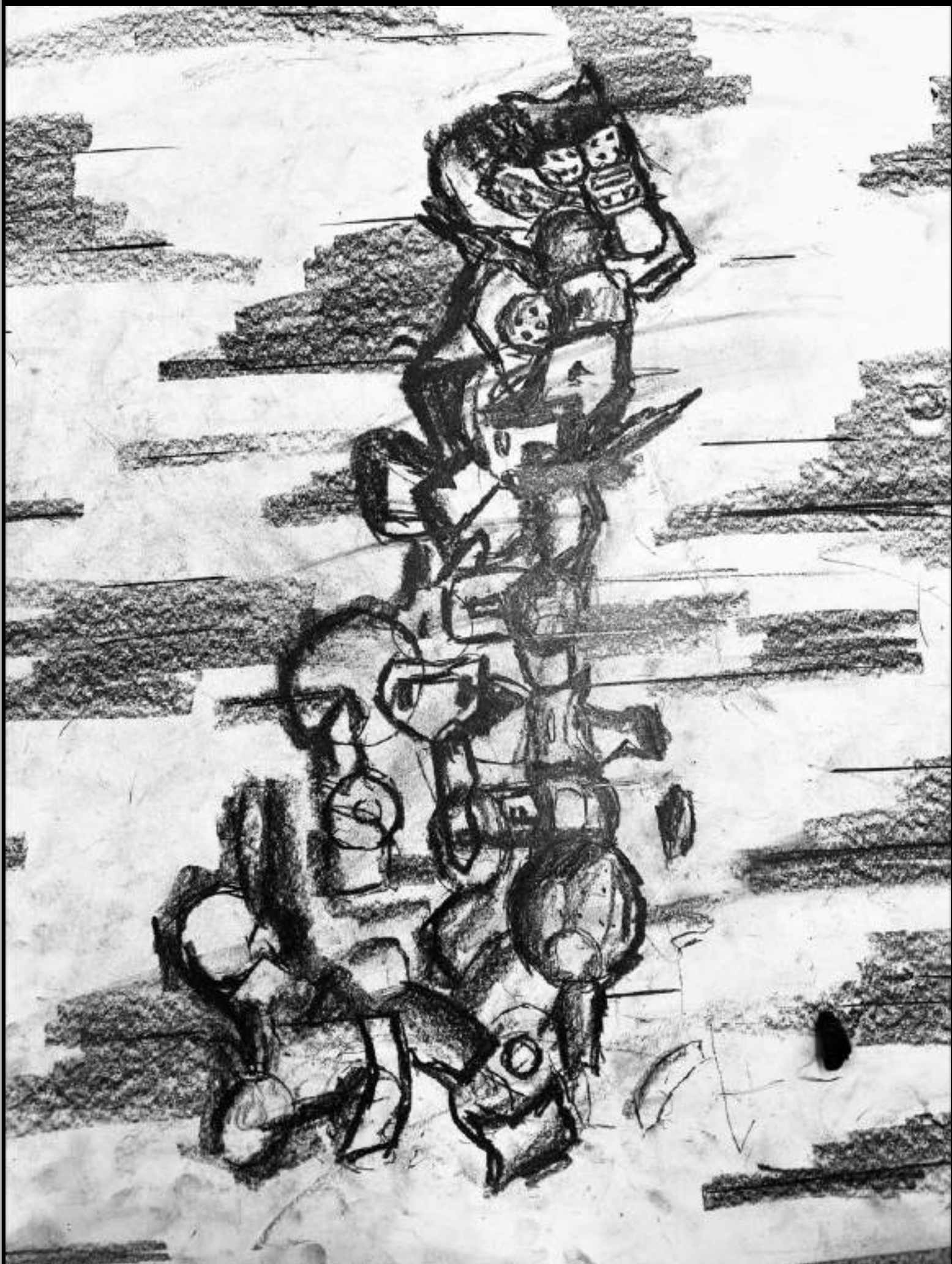
When I created the finished piece I was thinking about how children often see toys or a coat in a dark room and their brains imagine it as a monster or something scary which is why I created a monster-like thing out of random objects.

Use different materials like fineliner to make it neater and maybe even watercolours. And also using children's toys or something to create the monster so it links even more to childhood/adulthood.

Media/Materials:

Graphite sticks, small metal objects, A2 paper, ruler





German Expressionist Woodcuts



Erich Heckel

Erich Heckel was a German artist (born 31 July 1883 and died 27 January 1970) who produced different outcomes but I am focusing on his printmaking. Heckel was also one of the founders of the group 'Die Brücke' ('The Bridge'), this influential group of German expressionist artists.

I really like the use of differently presented lines to create shape and shadows in these pieces. I specifically like the presentation of direction in the top left piece.

After seeing this work I planned to take inspiration from the thick and intricate linework Heckel used and produce this in my own work.



My Outcome

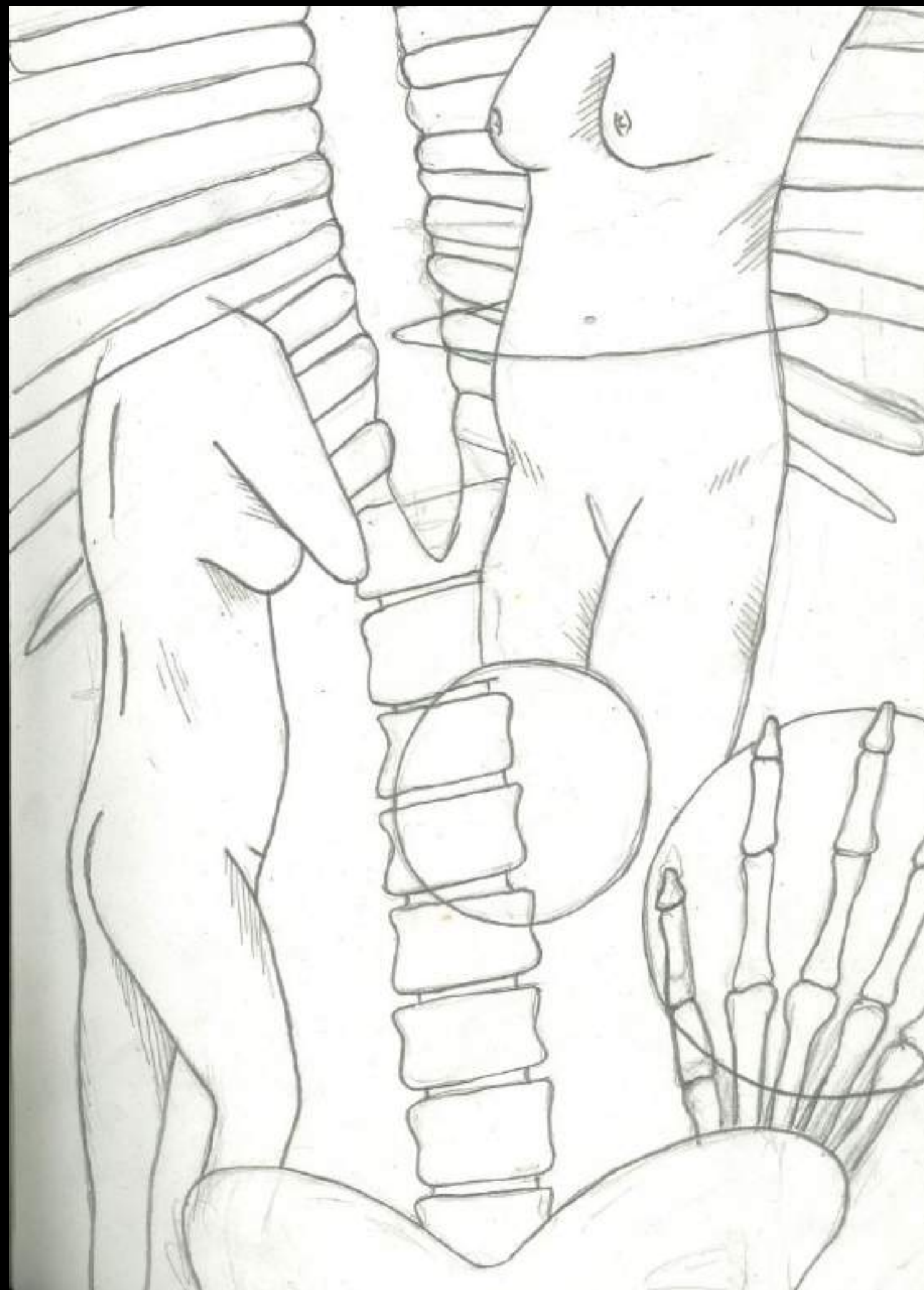
I started off by drawing out my design in pencil onto an A4 piece of paper, which was based off the life drawing I did and I also added some bones and small shapes to complete the design. Once I completed this I used carbon paper to trace this design onto my woodblock. Once I traced the design I had to teach myself safely how to actually woodcut, though I knew the tools and technique I did have to get used to density of the wood against the tool especially compared to the linocut surface which is smoother. After I was satisfied with my woodblock I used newsprint and graphite to create a rubbing so I could test the design. Due to an absence due to an appointment I was unable to attend the session where I could print this, so luckily mine was printed for me, though I missed the actual process of this, I did learn about this process and am confident that I have the ability to print if I get another opportunity.

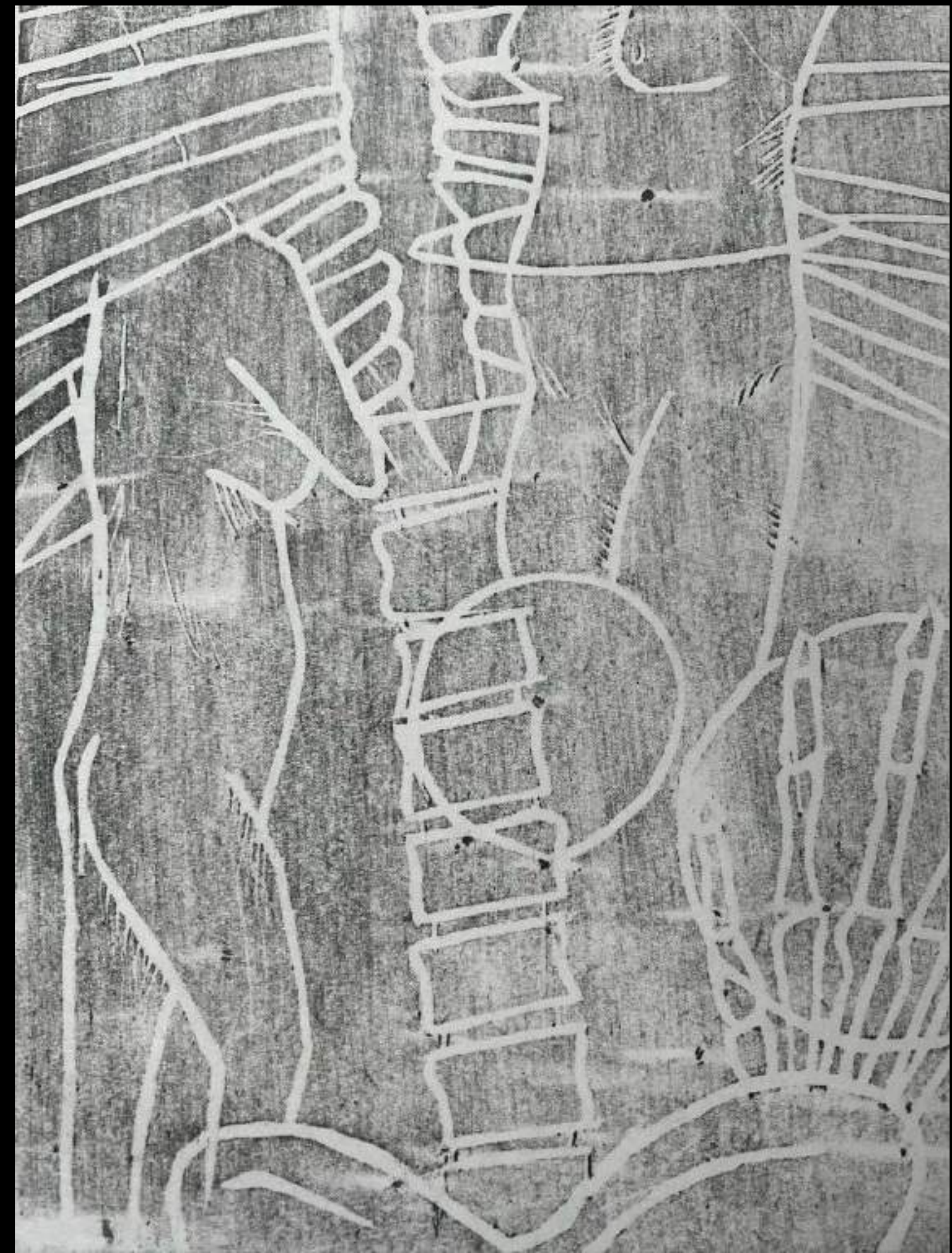
This is a hard workshop to link to my theme as though I had the basis of my theme I wasn't sure how I could incorporate my theme into a piece with life drawing, but what I did realise is that it was showing two raw parts of human life, bones and a woman's' body which are things that hold more significance to us as we grow.

Next time I would definitely spend more time with my design and the carving process to sharpen it up. I also would actually print it myself this time.

Media/Materials:

pencil, A4 paper, Carbon paper, woodblock, cutting tool, newsprint, graphite stick, ink.





Canvas Sheet Painting

My Outcome

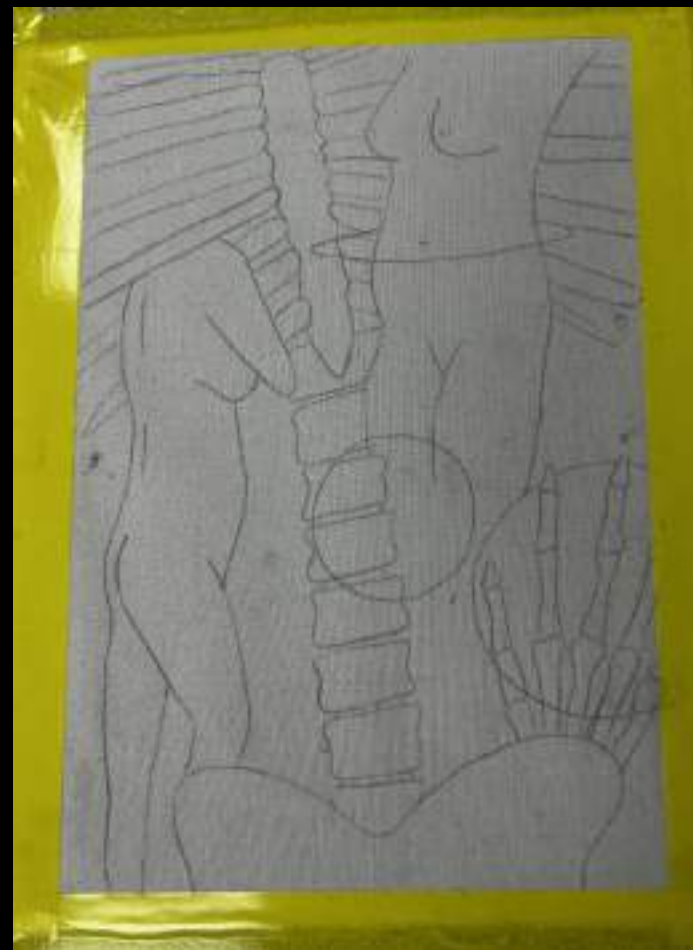
For my canvas sheet painting, which I started at the same time as my woodcut, I decided to use the same design as my woodcut print. Once I drew the design onto the canvas sheet, I took the sheet home to finish it there. When I checked through what paints I had I only had some small black, white and green paints left so I decided to work around this issue by using monochrome colours in my painting.

As I used the same design as my german woodcut print workshop I have the same answer for how this links to my theme: 'This is a hard workshop to link to my theme as though I had the basis of my theme I wasn't sure how I could incorporate my theme into a piece with life drawing, but what I did realise is that it was showing two raw parts of human life, bones and a woman's' body which are things that hold more significance to us as we grow.'

If I could redo/change anything I would definitely use a wider range of colours, I would like to do a piece with a different design that is either closer linked to my theme or even just a different style.

Media/Materials:

Black and white acrylic paint, canvas sheet, paint brushes, pencil



Exploding Heads

My Outcome

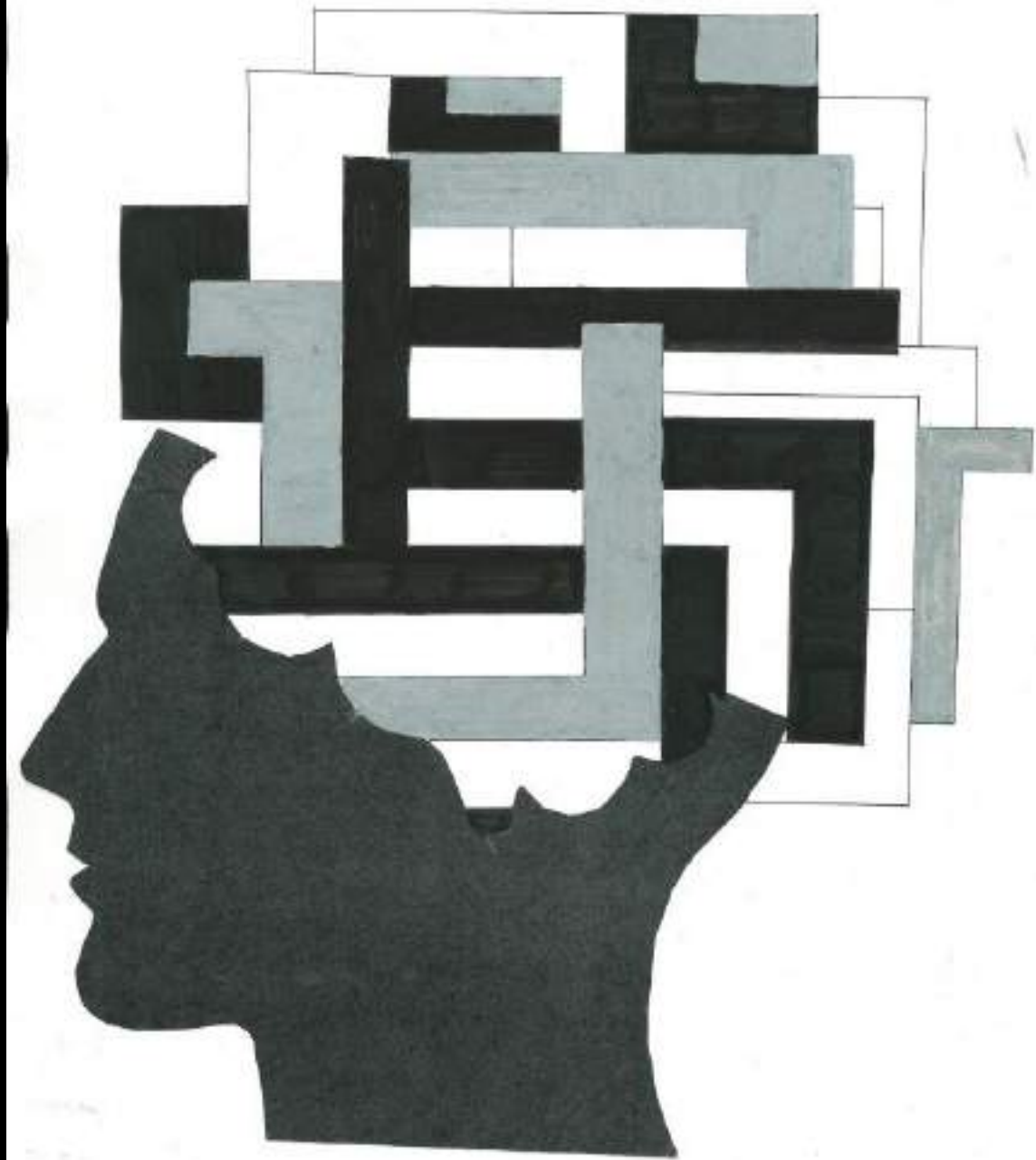
I started off by cutting out the head-shaped silhouette and sticking this down onto my paper. I then used a fineliner pen and a ruler to create the different rectangular shapes that are growing from the head. Lastly I filled some of the shapes with grey and black posca pen.

When creating my outcome I was still slightly unsure how I would link things to my theme without becoming repetitive so I decided to do something simple by attempting to briefly illustrate complexities of the human brain without making it overcomplicated. I also thought the simple design would be able to make this work as a base/beginning point for other outcomes in the future.

If I were to develop this outcome I might try adding colour and creating a bigger shape that fades in different directions as I feel like this would be more interesting/visually pleasing. I have digitized this in my next set of outcomes (digital collage tiles).

Media/Materials:

Posca pens, fineliner, ruler and head-shaped silhouette





My Outcomes

After briefly being shown some tiles to get a general idea and some inspiration for content and colors I began my outcomes. Using Illustrator I created 6 artboards fit to the size of instagram tiles (1080 x 1080). I then went onto the website: colors.co to pick out 4 or 5 colours (this does not include black) to use on my tiles. I then went through some scans I had taken of some different practical outcomes and chose which I wanted to digitize for this project and looked on a website called pexels for a few free photos that related to my theme (the photos on the childhood tile, adulthood tile and the zenosyne tile). I then inputted my colours and used the two tone filter on the scans and photos, adjusting the size and contrast to vary the looks. I believe it was at this point that I moved over to using photoshop, for my zenosyne tile I just used the type tool to write out what I wanted and changed the colours to fit my theme; I did this same thing with my childhood and adulthood tiles. Once my tiles were completed I did: file - export - export as png, changed the names (eg. digital tile 1.png) ticked 'use artboards' and clicked export and changed the resolution to high. I then uploaded the tiles individually to instagram in a certain order so they would present how I wanted them to (see the end of this projects slides).

All of my outcomes were based on my theme. I tried to represent this in different ways throughout my six tiles, with two tiles actually containing my theme name, I really thought about feeling and what it means to be a child and an adult for people. I included the word I have spoken about before; Zenosyne, with its definition too. Zenosyne is a word that is one of my favourites, I just think is such a pretty word with a deeper meaning that's actually quite tragic when you dig into it. I have the feeling of Zenosyne very often even though i'm classed as very young (currently 17).

There is honestly not a lot/anything I think I would change if I did this again, I would definitely refine my skills with making something like this or make more but not change it.

Media/Materials:
Photoshop and illustrator.



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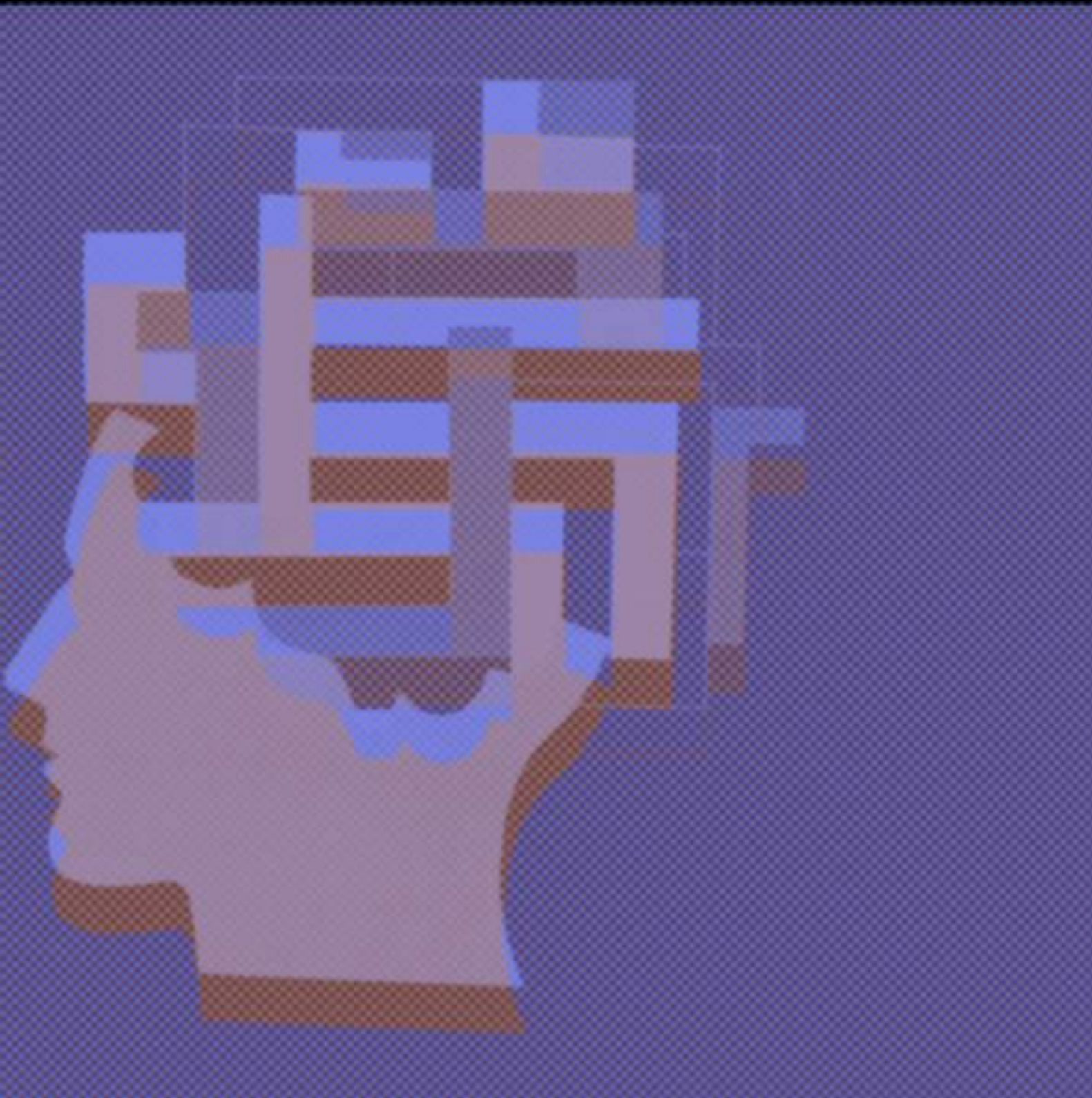
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ZENOSYNE (NOUN).

The sense that time appears to be moving faster and faster especially as one grows older speeding towards the inevitable conclusion that will arrive unexpectedly soon.



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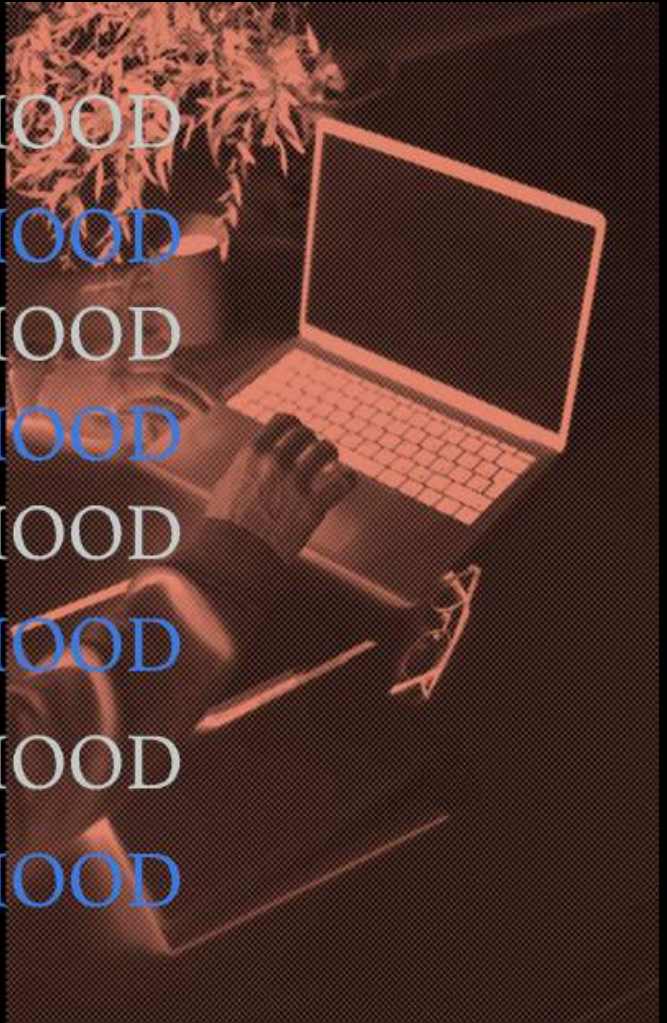
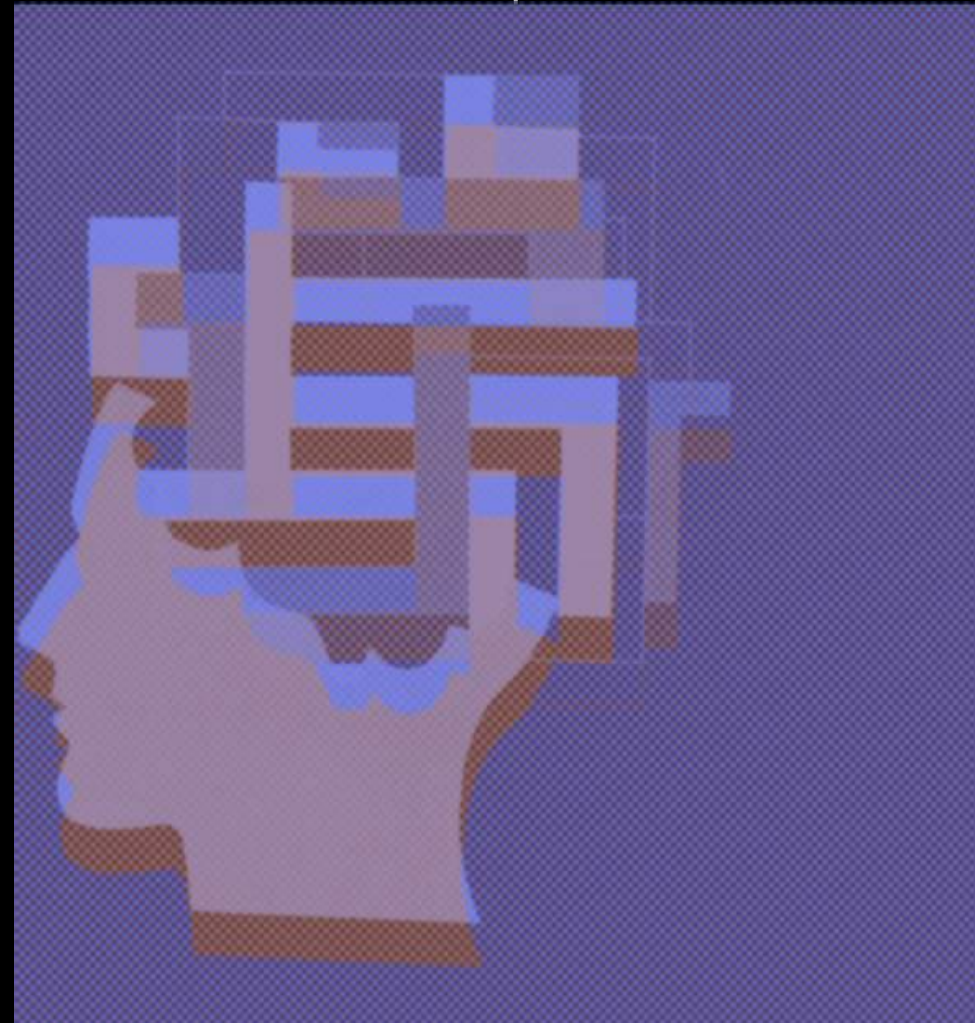
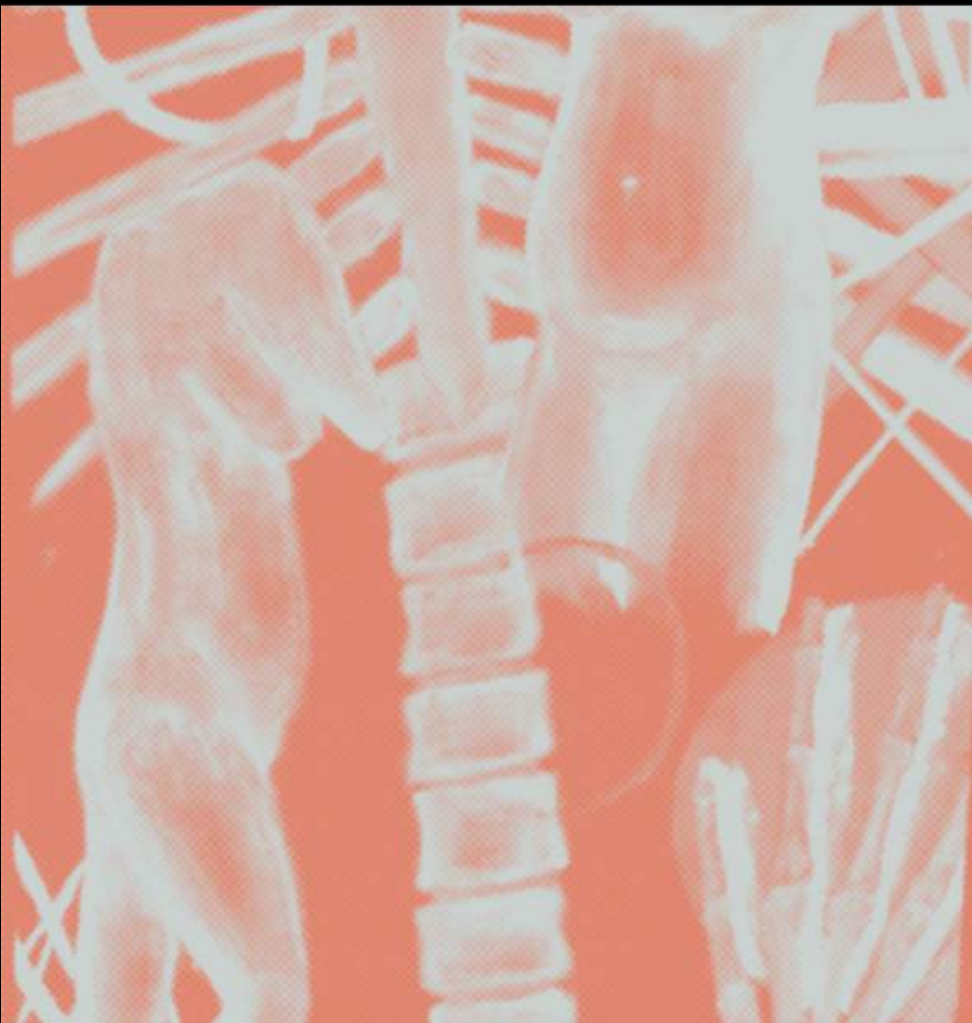


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ZENOSYNE (NOUN).

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Skulls

Tom French

Tom French (1982 - 2019) was a British artist who is most known for his 'duality' series. French seems to predominantly use charcoal enhanced with acrylic, ink and some spray paint. I really like his use of monochrome colours and the way he has hidden the drawings of people within the skulls.



Ian Jones

Ian Jones is a British artist who describes his art as "a frenzied mixture of painting, drawing, mark making and collage" who is influenced by Shamanism, cave paintings and more. I really appreciate the range of colours Jones uses in all his pieces and the abstract shapes he incorporates into the skulls.



Memento Mori

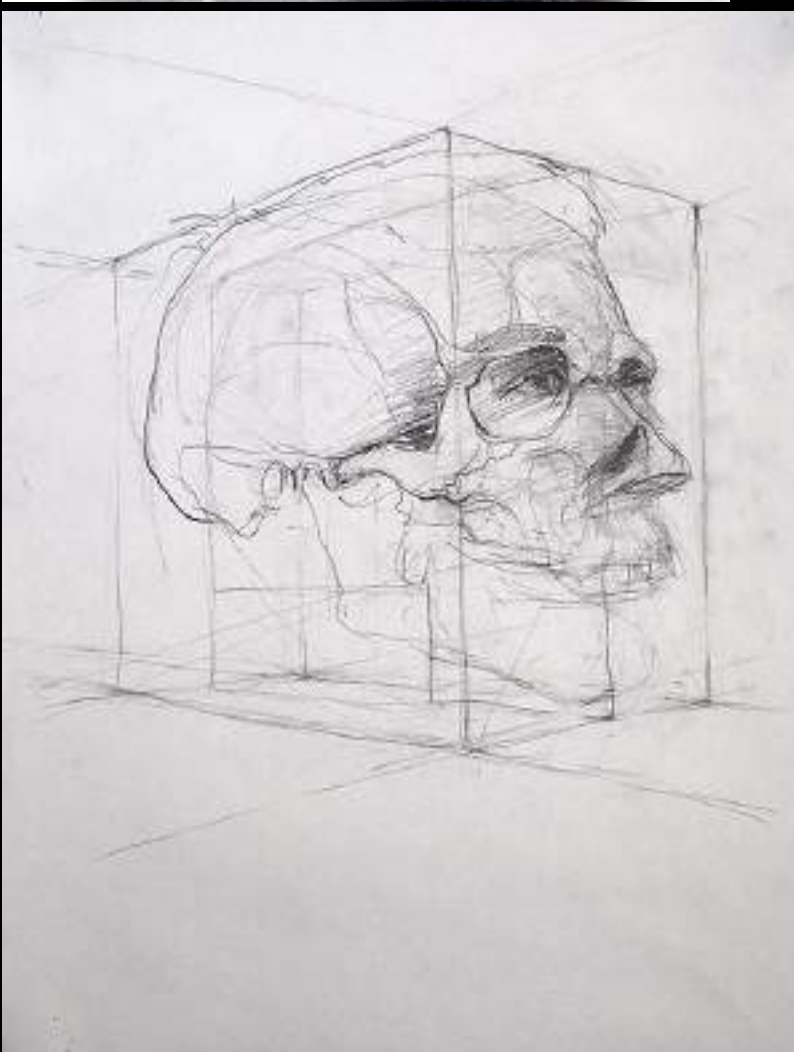
Memento Mori is a phrase in Latin that translates to 'remember you must die'. A memento mori is artwork that is created to remind viewers of their mortality and how short human life really is. This became popular in the 17th century when religion and the thought of afterlife was believed by most but is still popular to date.





Tim Dayhuff

Tim Dayhuff is an American artist who focuses his art on painting and drawing. It is hard to find information on this artist except for where he went to University but he does have social media such as Instagram where he posts about his artwork. I really like the pencil sketch skulls he produces.



Jean-Michel Basquiat

Jean-Michel Basquiat (1960-1988) was an American artist who created large abstract works, with bright colours and interpretive faces and skulls. He rose to fame during the 1980s as part of the Neo-expressionism movement. I have personally always really loved the colours and just general content of Basquiat's paintings and drawings.





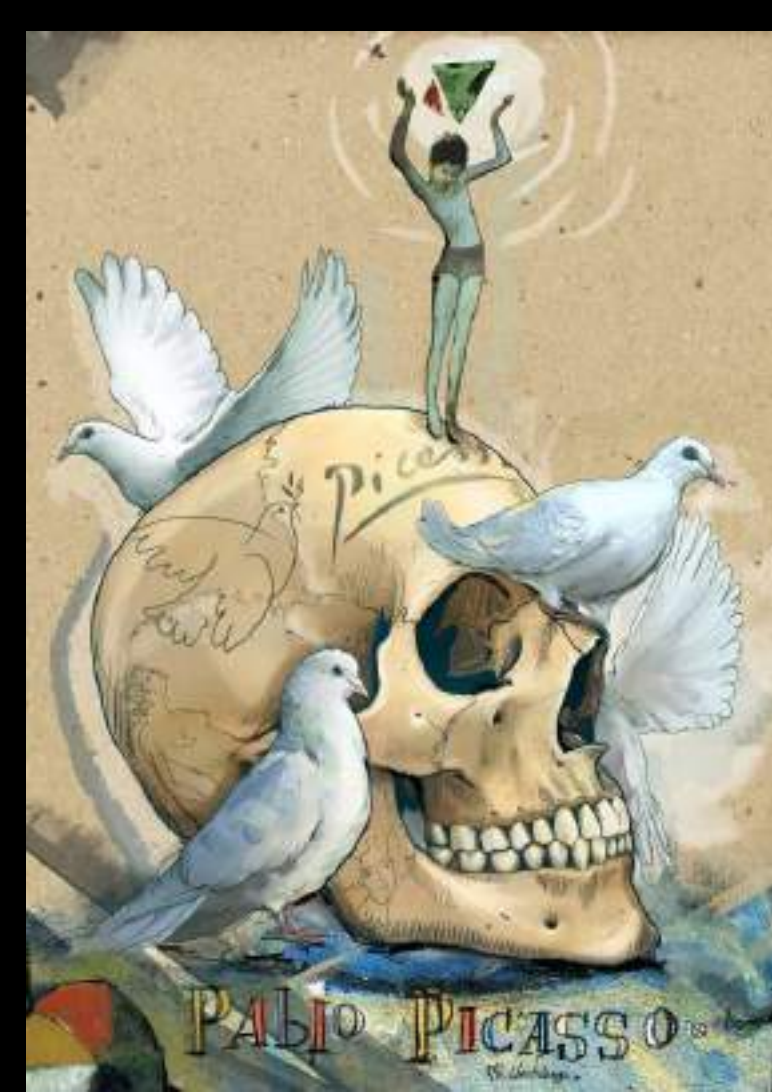
Mr. K

Mr. K is a tattoo artist originally from Seoul, Korea now working from a tattoo studio in New York, USA. He specialises in micro style and single needle tattoo work. I really like the skull tattoos he produces with his monochrome, minimalist style and his ability to produce tattoos with intricate detail within a small surface are



Mimi Initskaya

Mimi Initskaya is one of my favourite artists. She is an illustrator from Kazakhstan who creates drawings of skulls with images of different things that link to certain artists to create individual skulls inspired by her favourite artists such as Vincent Van Gogh, Andy Warhol and many more.





Vanessa Davis

Vanessa Davis (also known as 'The Skulltress') is a creative makeup artist and special effects cosmetic expert from the UK. Her artistic focus being skulls, she uses a very wide range of colours, embellishments and designs to create different makeup looks.



My Outcome

To start making my model I used clay to create a flat tray with a lipped edge, this was to stop the plaster from spilling out too much. I then used letter print blocks to press in random letters into the clay. I then used one of the small skulls being passed around to press into the middle. I also used my flower ring to press in a crown-like band on top of the skull imprint. The plaster was then poured in and I had to wait for it to dry. Once this had dried I carefully peeled the clay off. After I had peeled my model out, I took some photos with different light directions, angles and filters. I also produced a series of drawings in fineliner of skulls from different perspectives which had been inspired by Ian Jones and Jean-Michel Basquiat and their abstract style of skull.

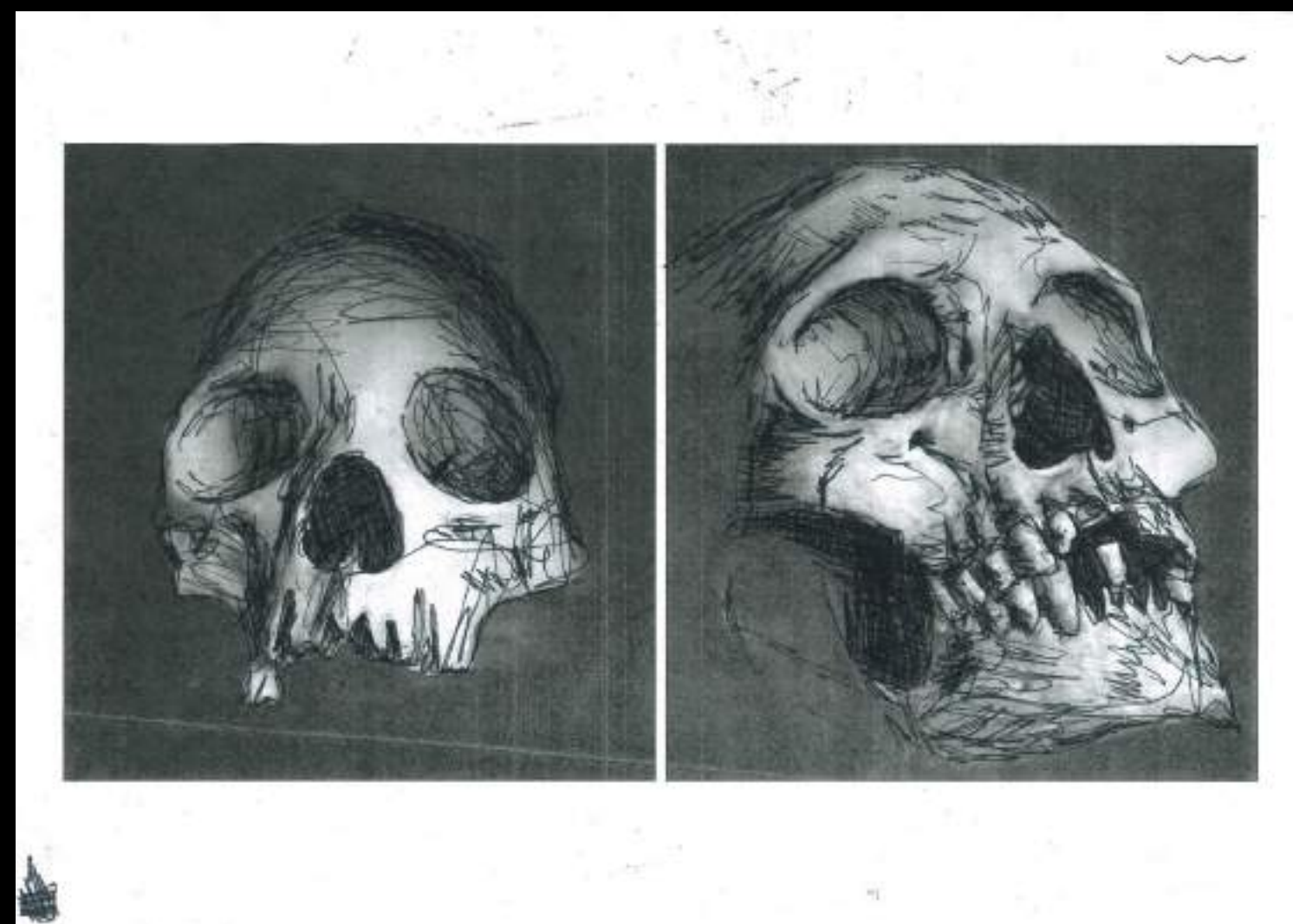
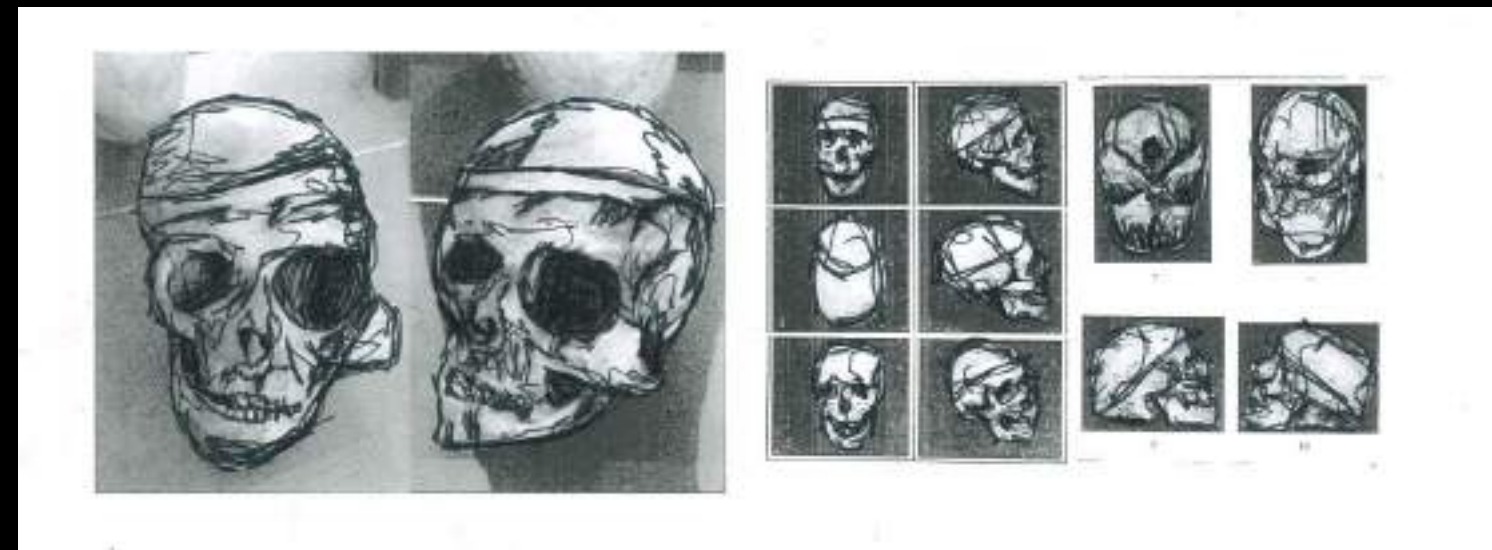
The actual piece itself is difficult to relate to my theme but the subject 'memento mori' is a popular focus for art that I feel like not only relates to my theme but also to the word I keep repeating in my project - Zenosyne.

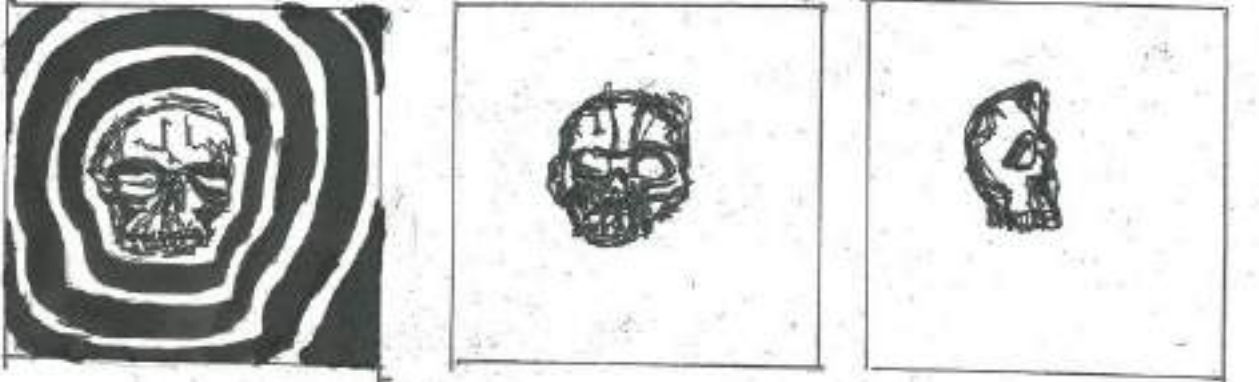
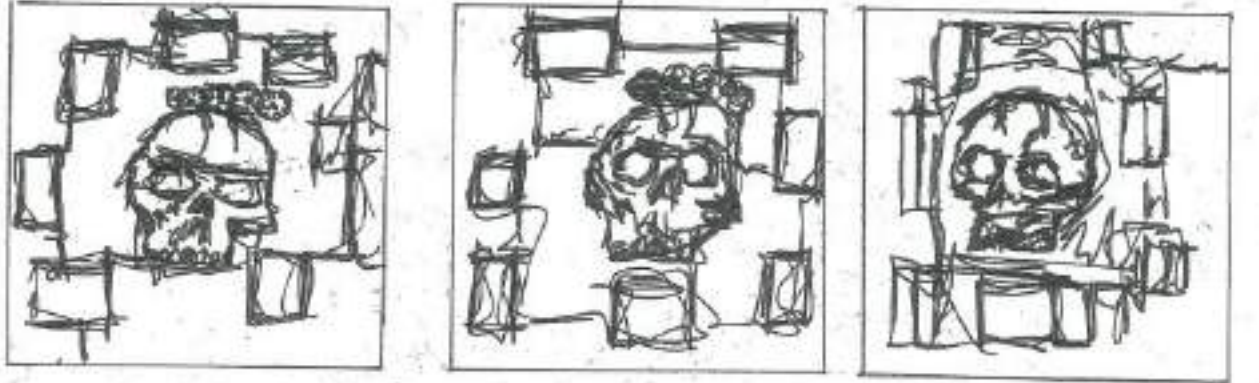
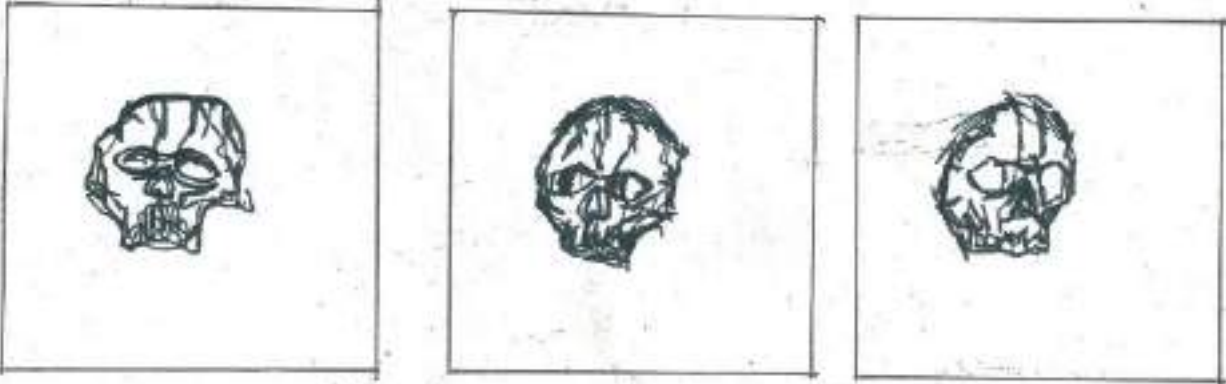
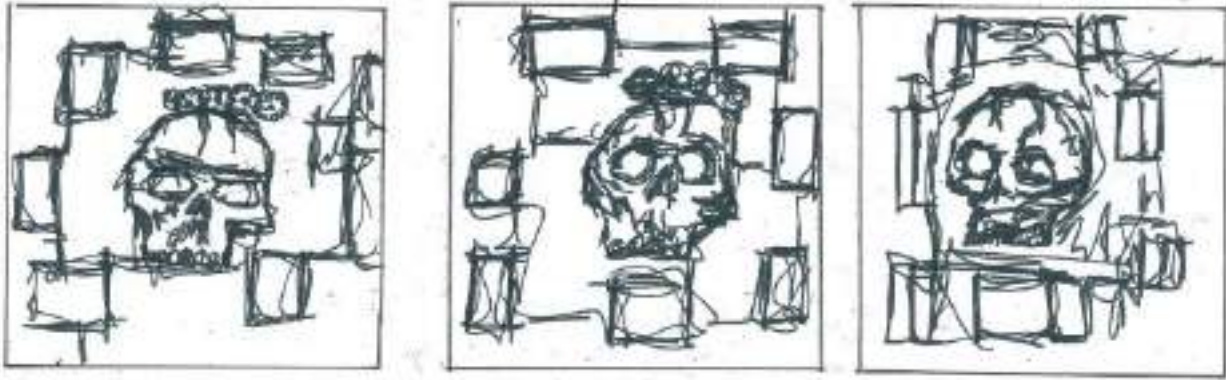
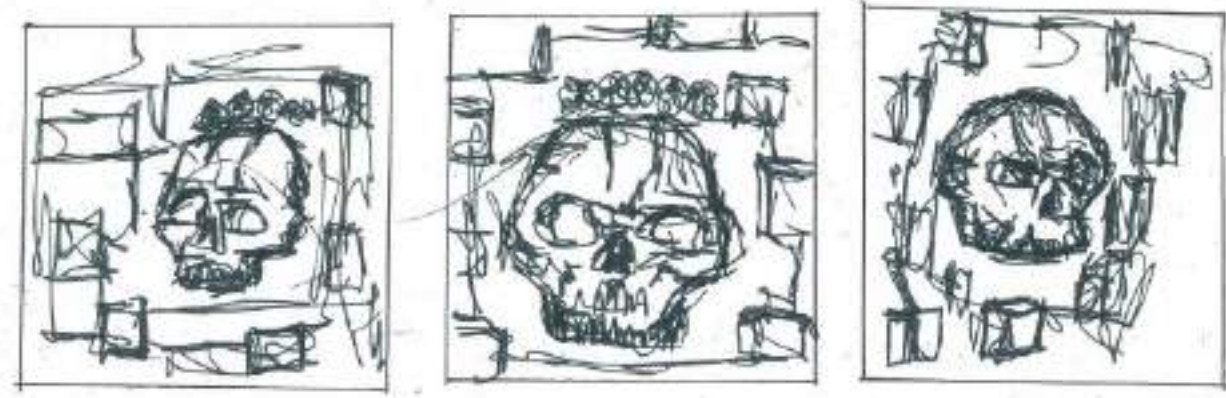
Next time regarding my model I would love to be able to spend more time to make a hollow vertical mould for my model. With my drawings I would like to make bigger versions and overlap them.

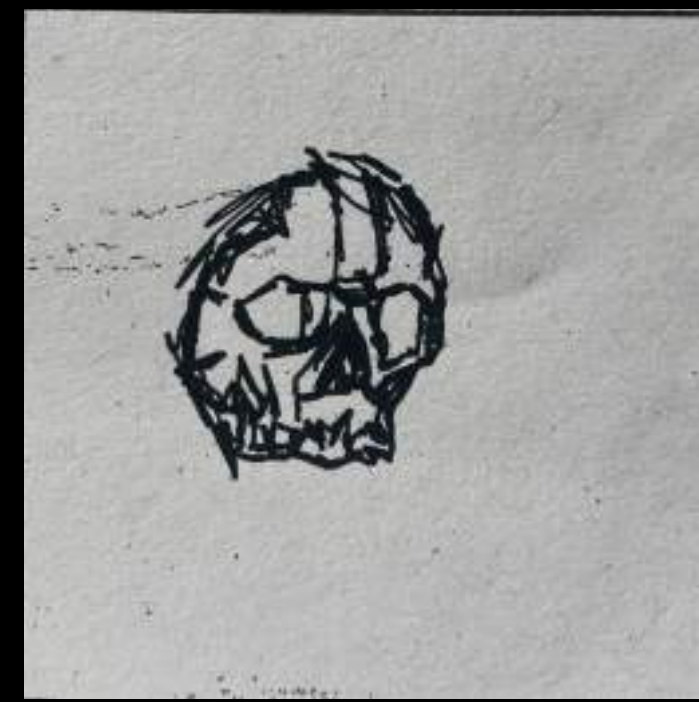
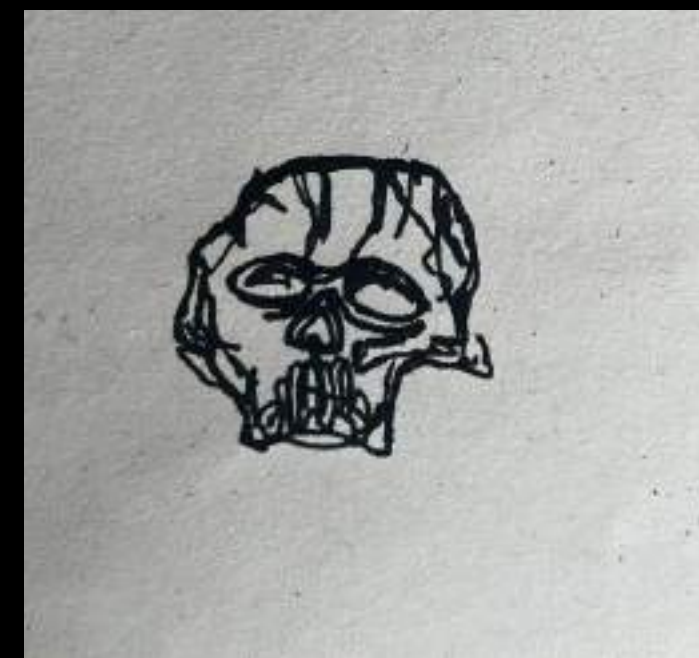
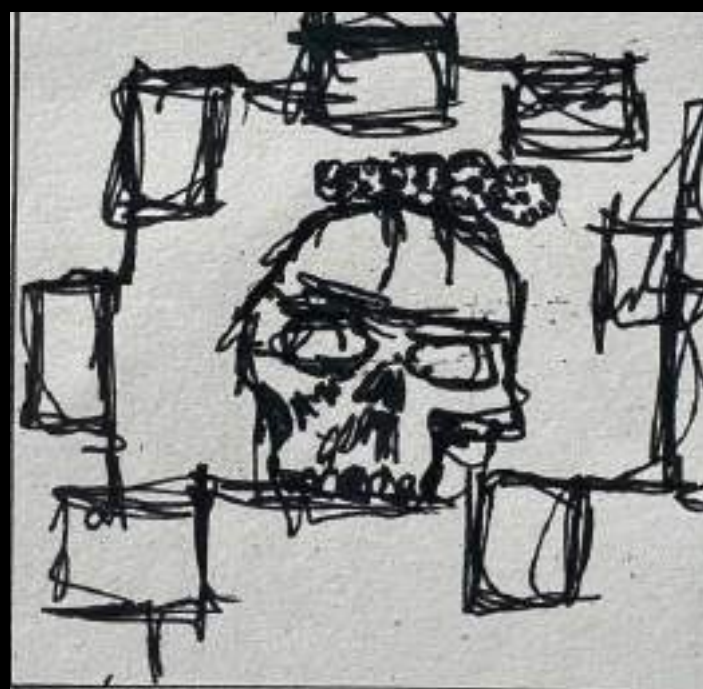
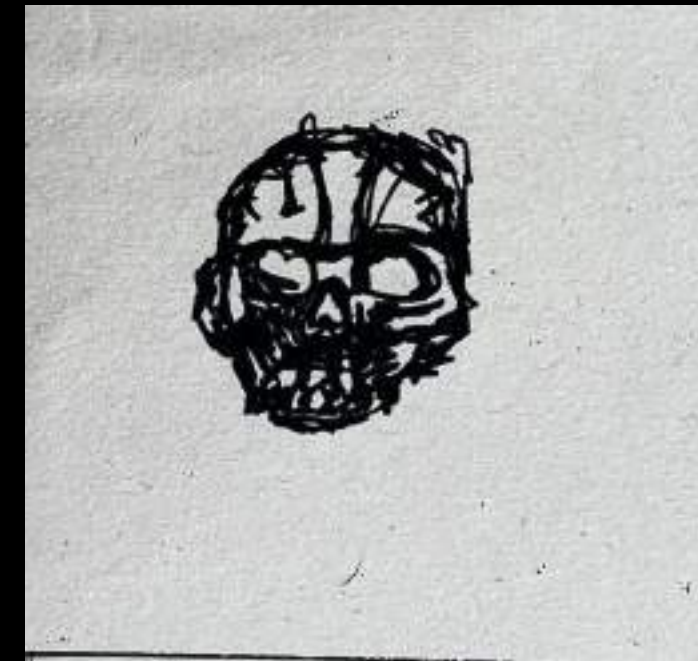
Media/Materials:

clay, plaster, letter print blocks, mini skulls, my ring, A3 paper, fineliner, ink.











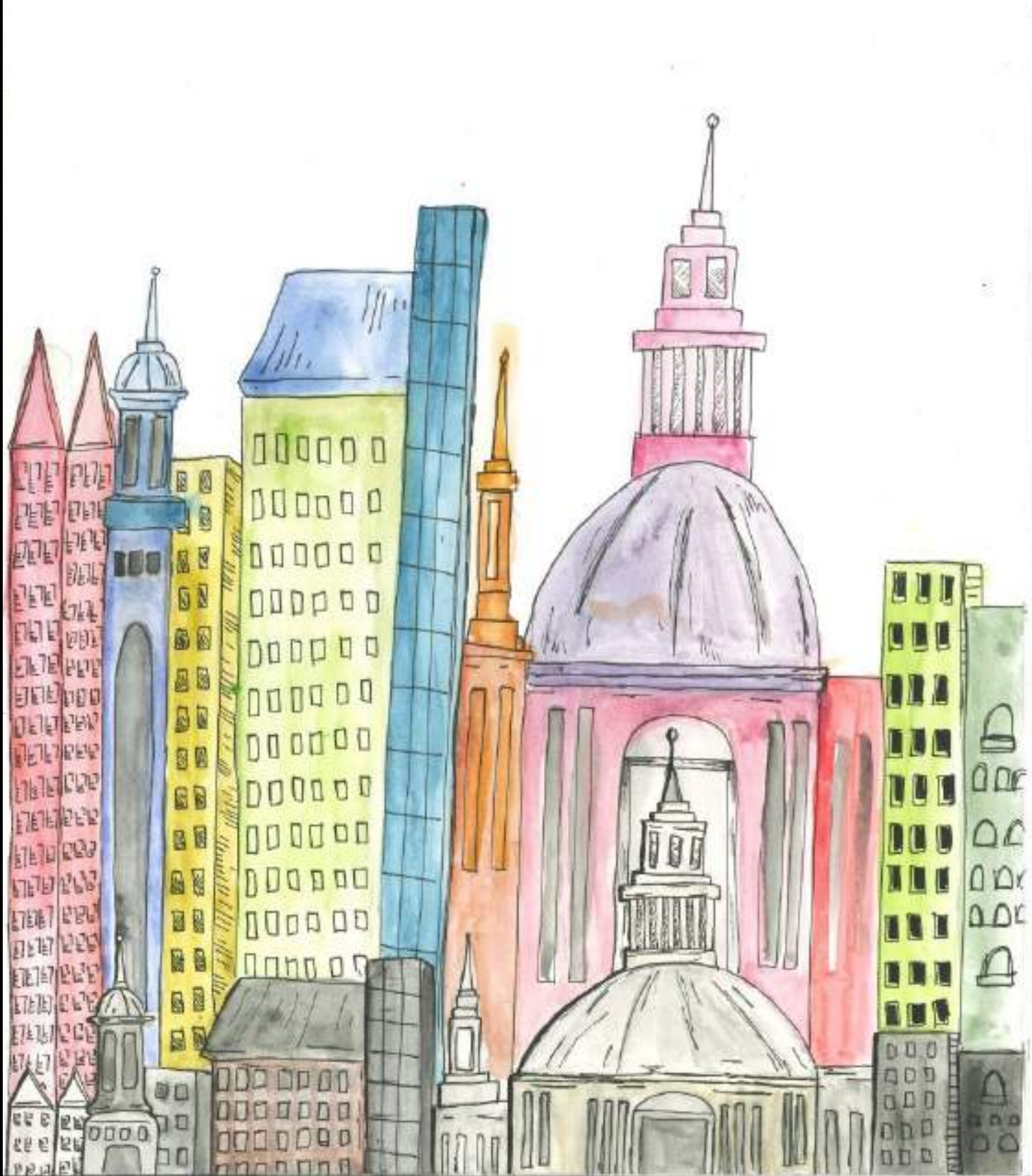
Double Me



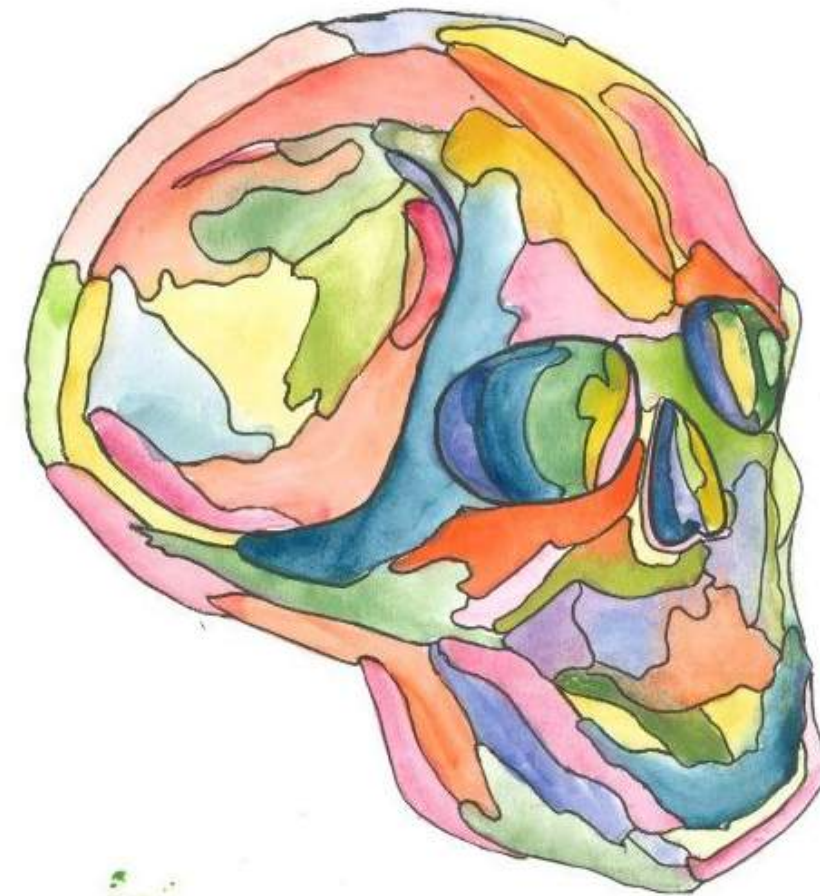
This is a drawing of me now (17) and myself when I was younger, approximately 6 years old.

The City and The Skull

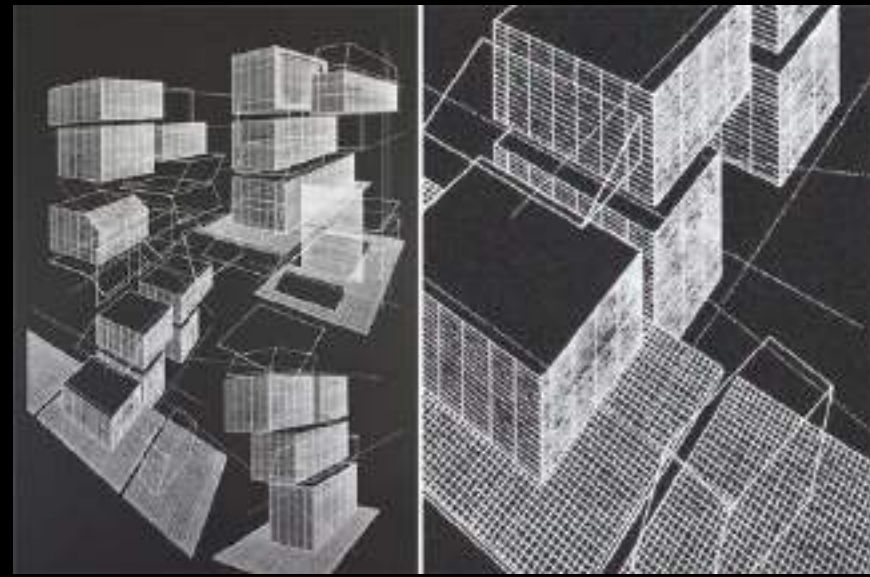
I made this watercolour and fineliner piece to exaggerate the fact that children's perception is very different from ours. The small dull buildings are representing our perception of things such as the normal buildings. The tall and colourful buildings are an exaggerated example of how things are bigger, more interesting and lively to children.



This watercolour and fineliner piece had a similar concept to the buildings but is more about the idea that skulls are almost a representation or are associated with death but the illustrative style and childlike colours are a big contrast from that theme.

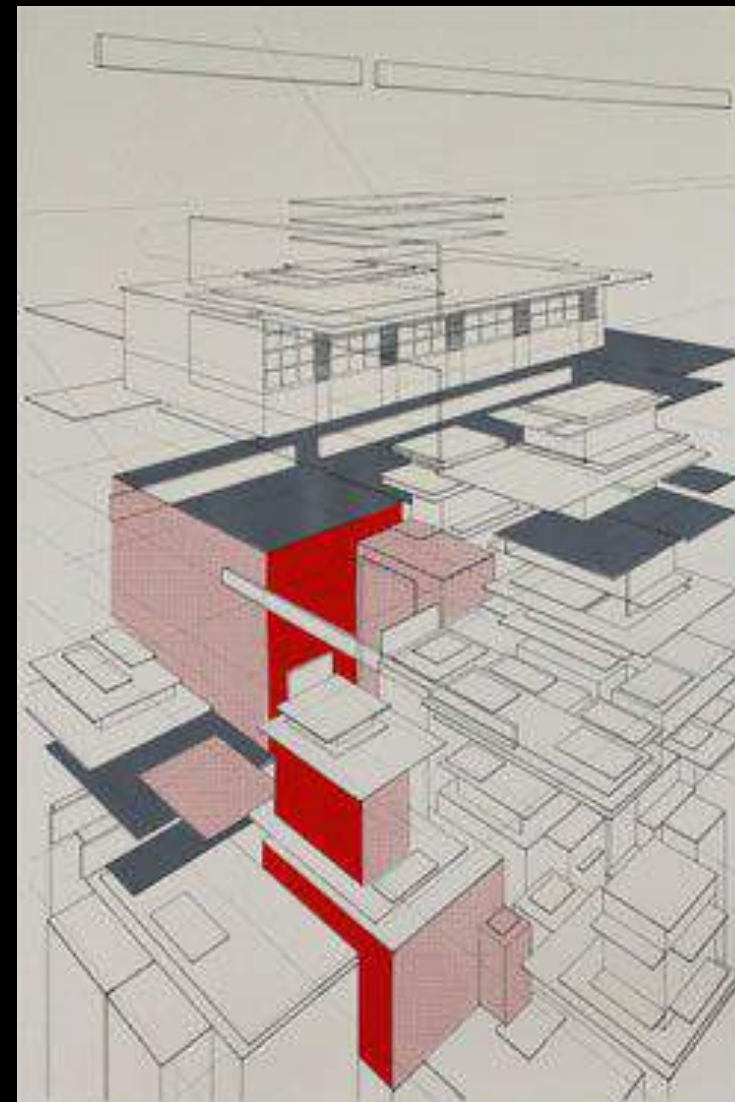
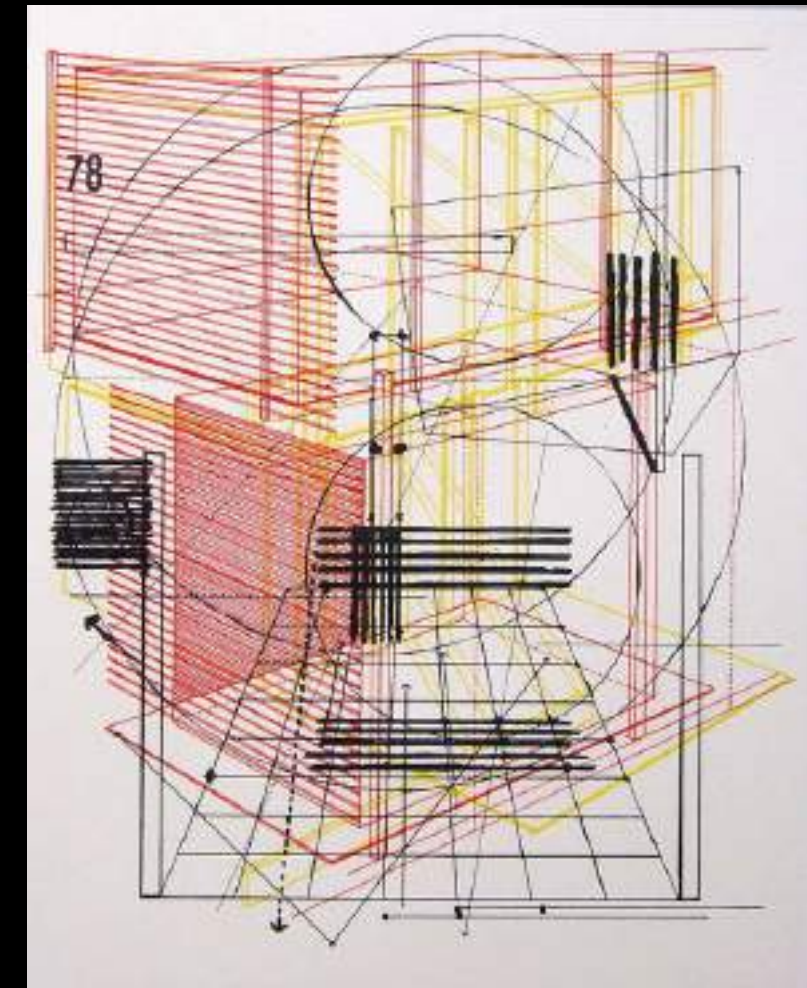
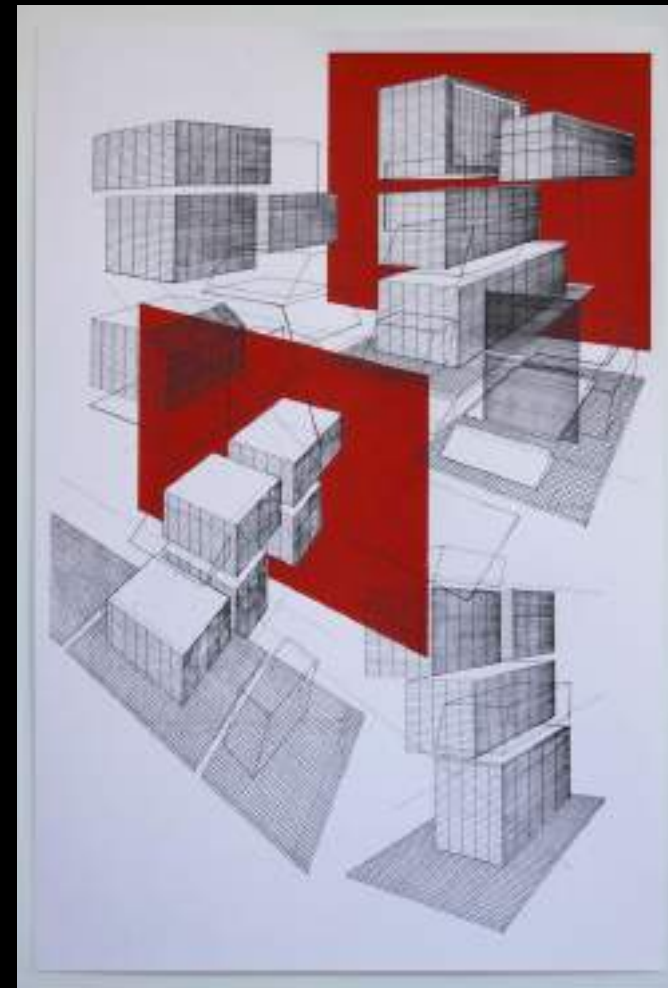
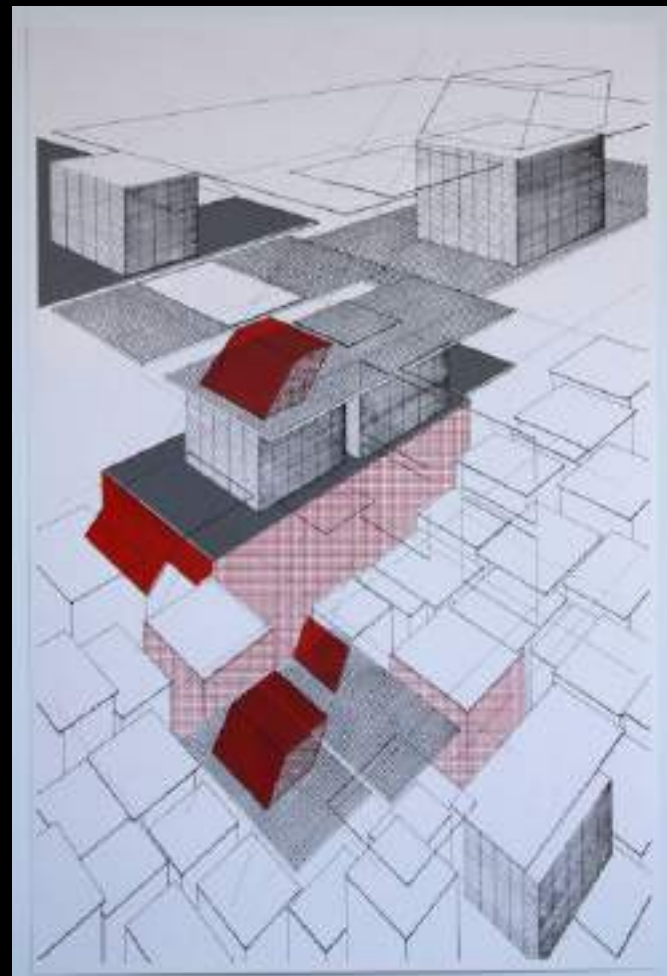
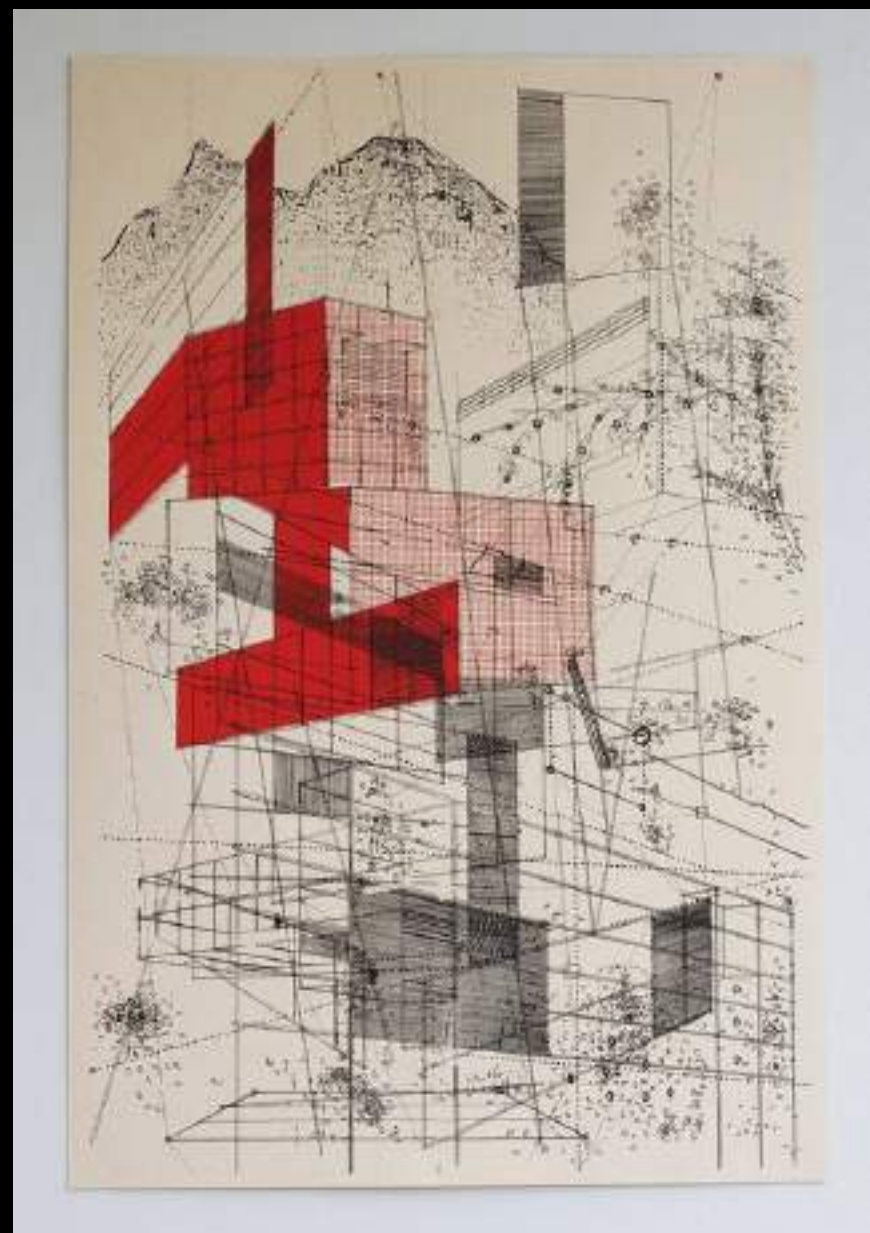


Childhood to Adulthood: The Building Blocks Of Life



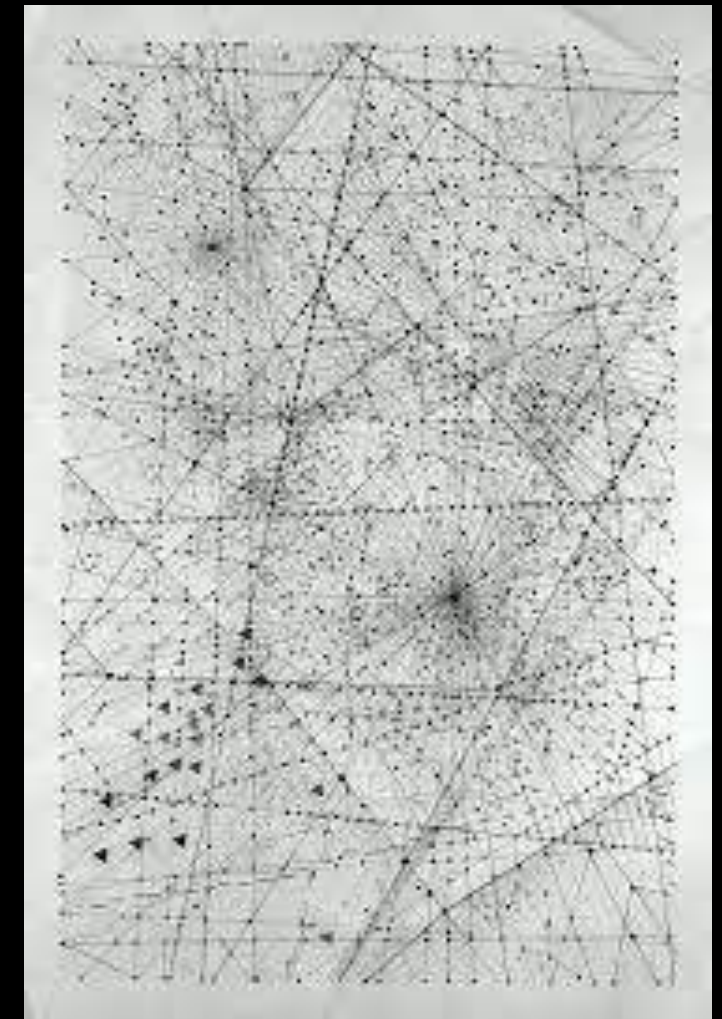
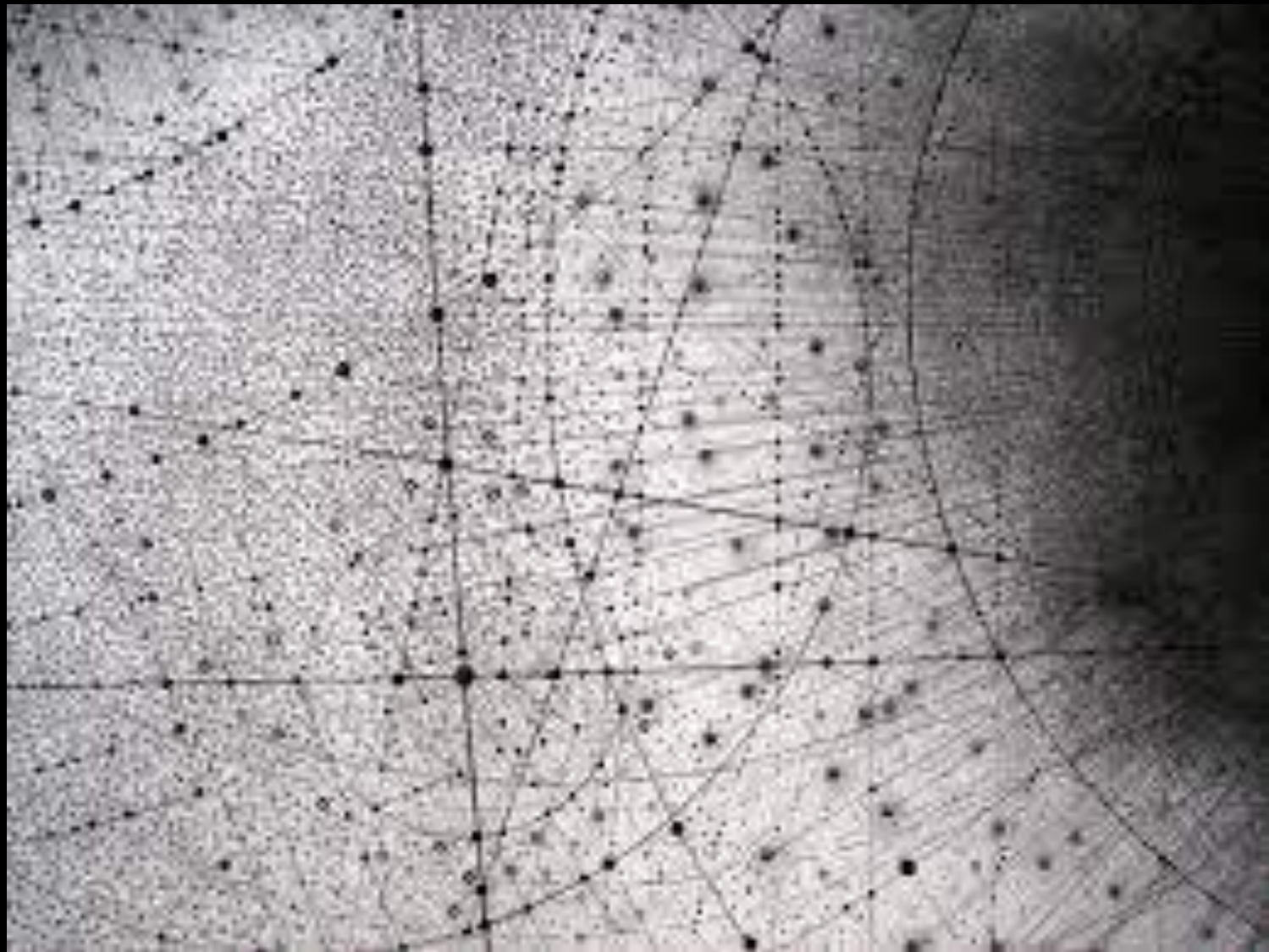
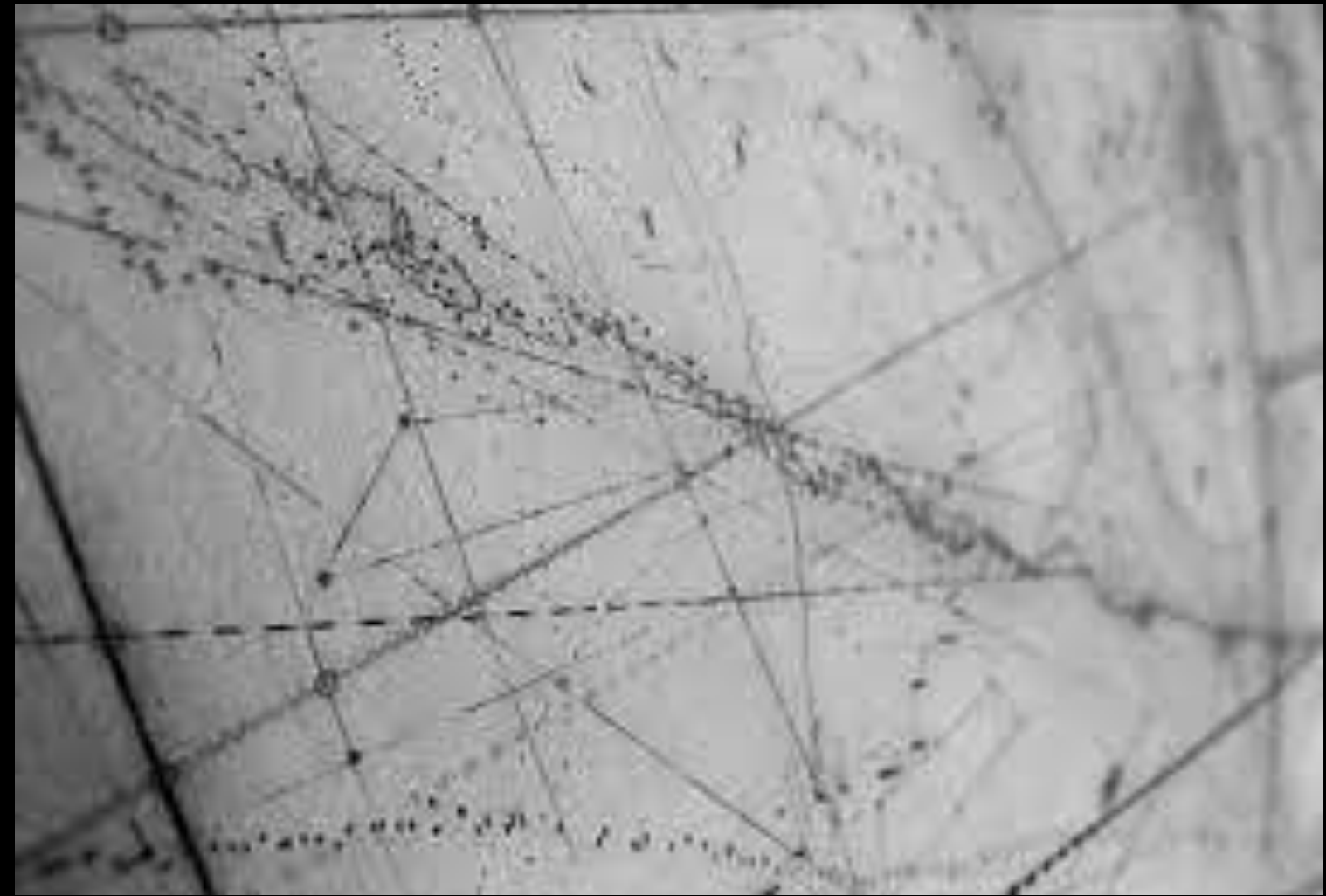
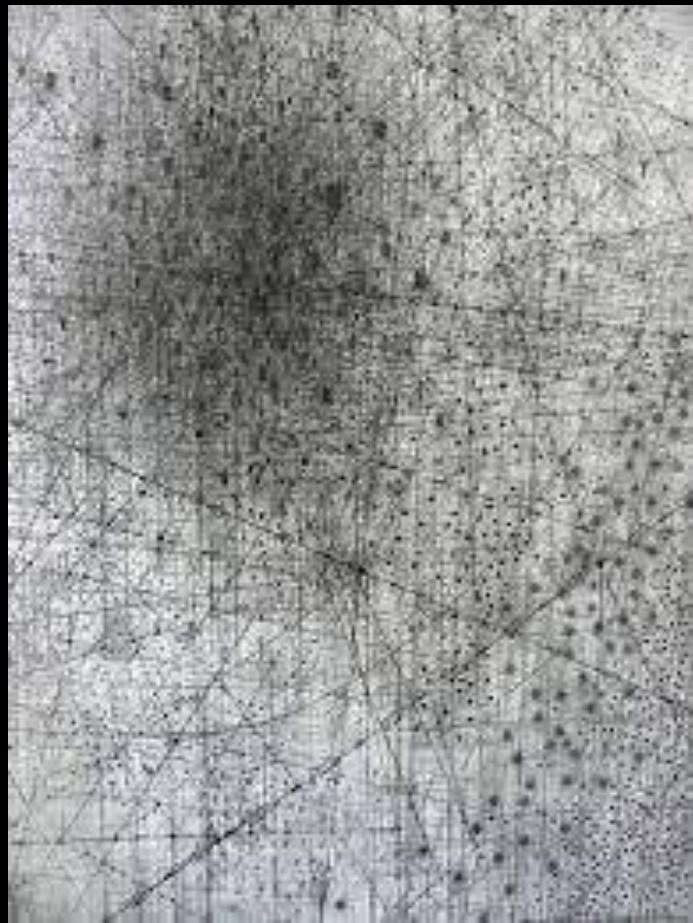
Ben
Kafton

My main inspiration for my outcomes was Ben Kafton. Kafton is an American artist whose work seems to be a mix of colour and graphic design as well as architecture, diagrams and photography. I was drawn to his use of colours specifically the use of red block against the black linework.



Emma McNally

Emma McNally is an artist from London who creates maps and constellations and more with many varied presentations, from more abstract line work and smudged elements to more sharp and refined pieces with colour. I have liked the drawing of constellations with small lettering since I did this in the last project and would like to try producing a bigger piece with more content in the future.



Outcome Experimentation

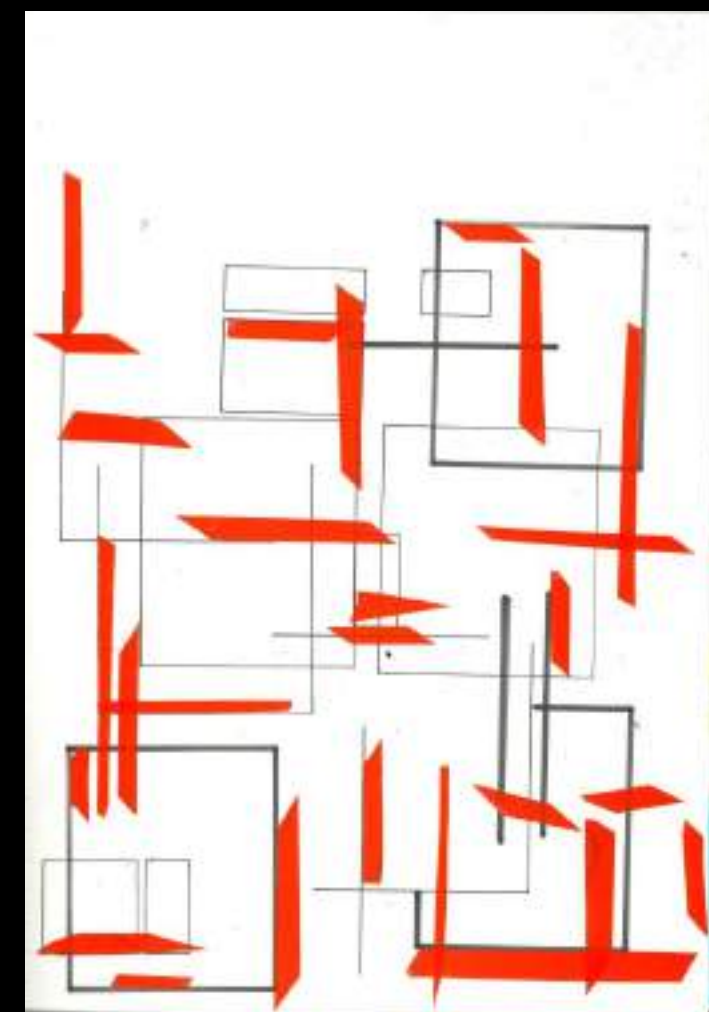
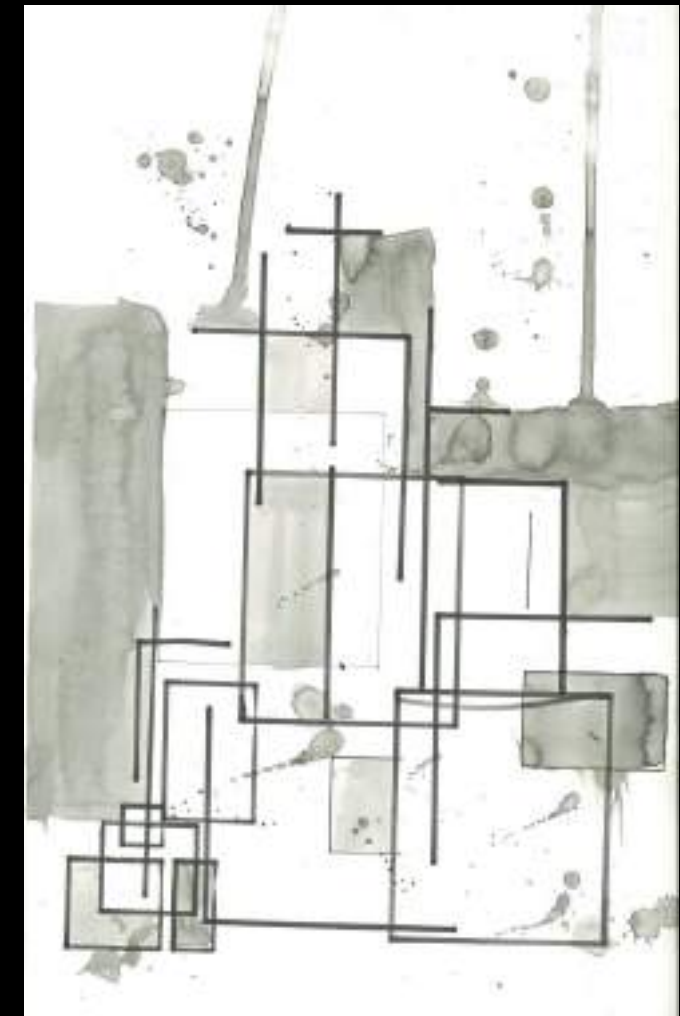
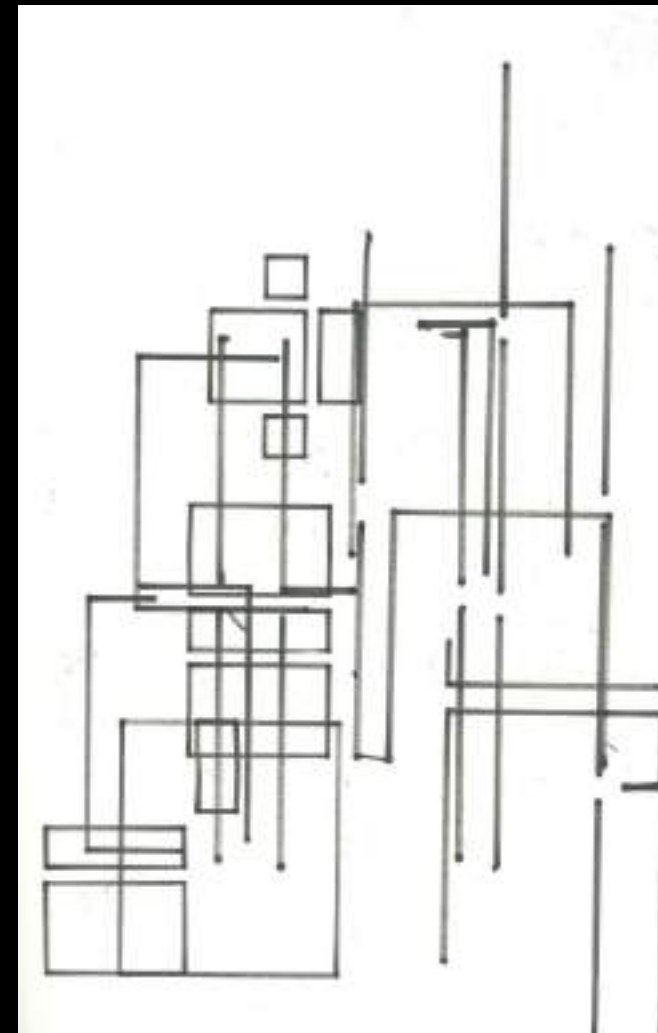
My Practical Outcomes

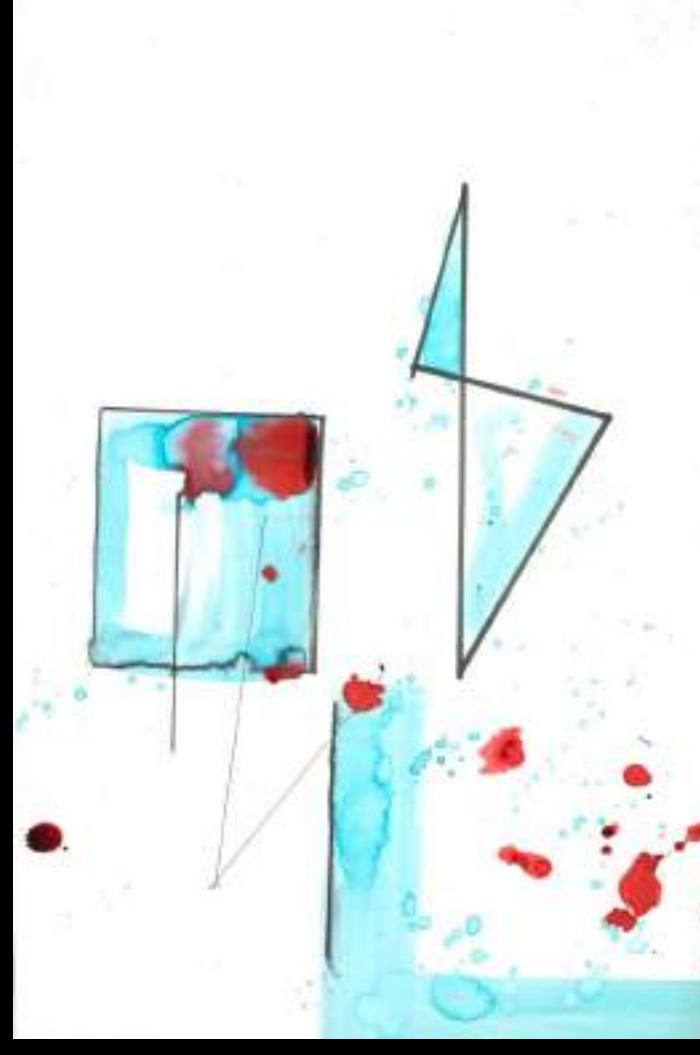
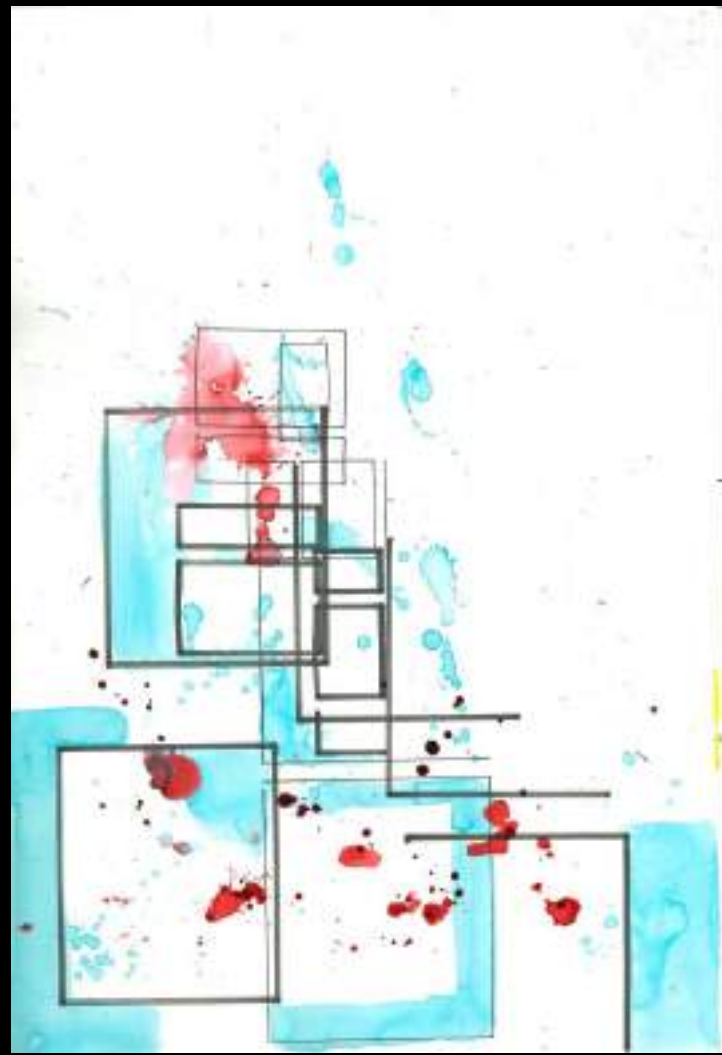
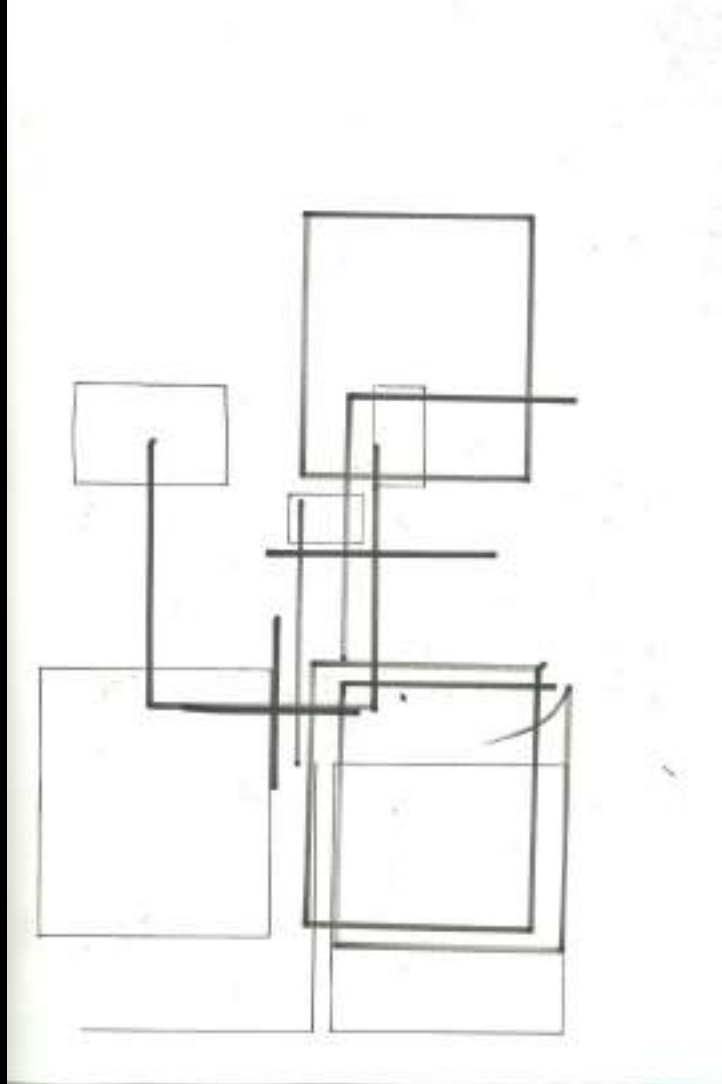
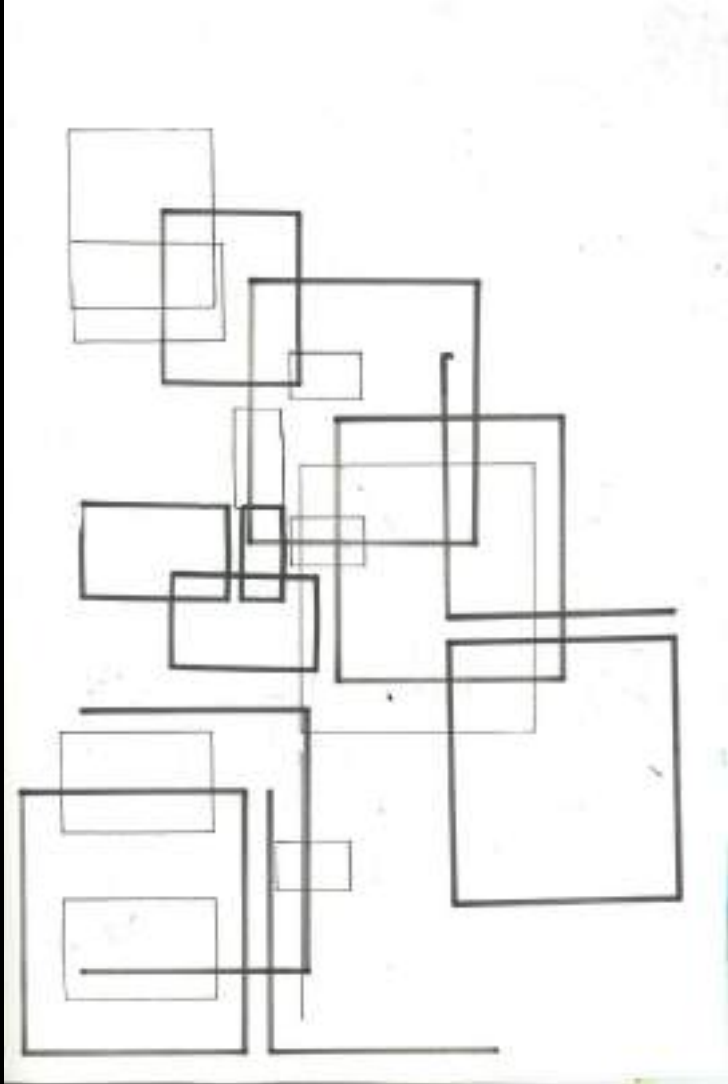
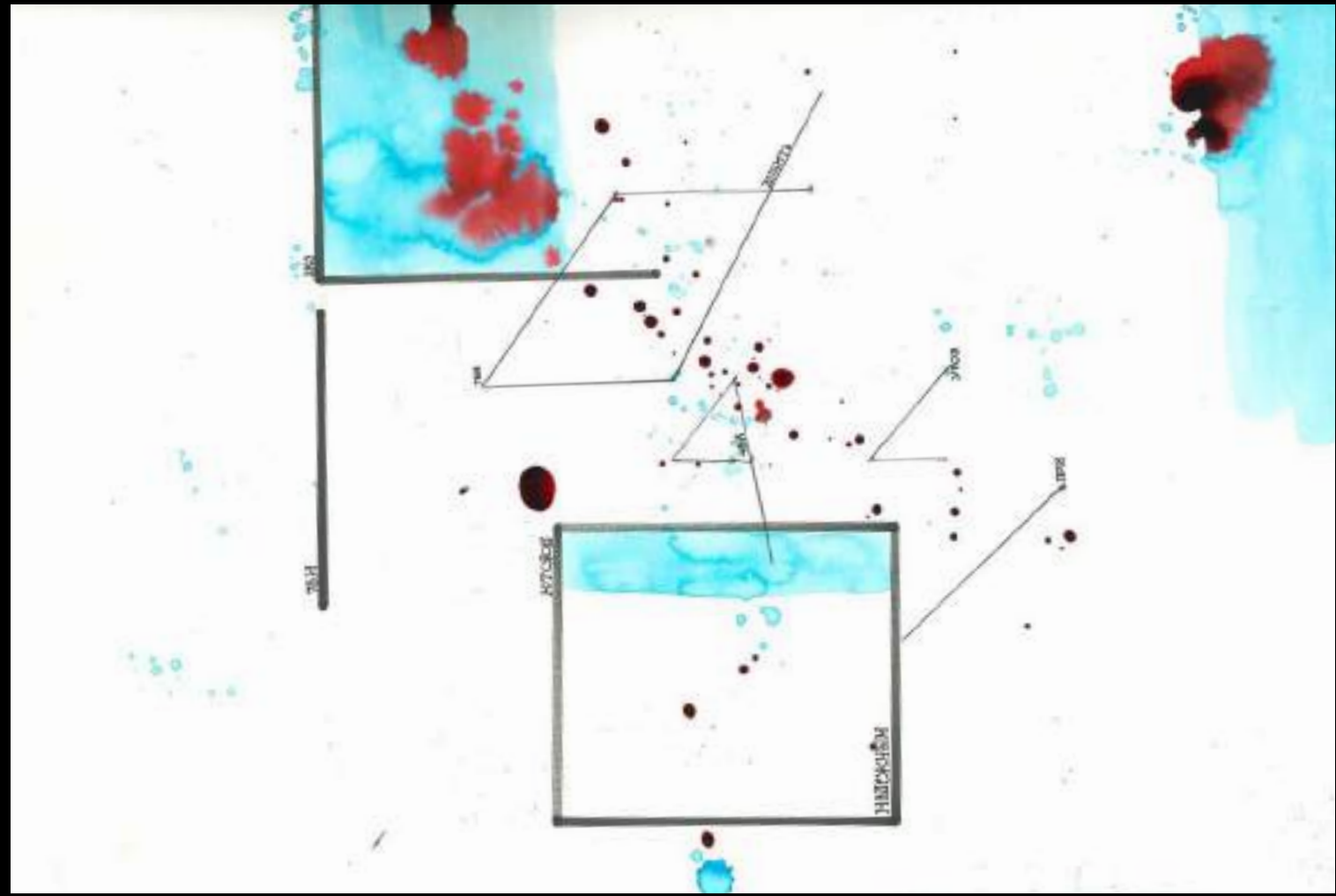
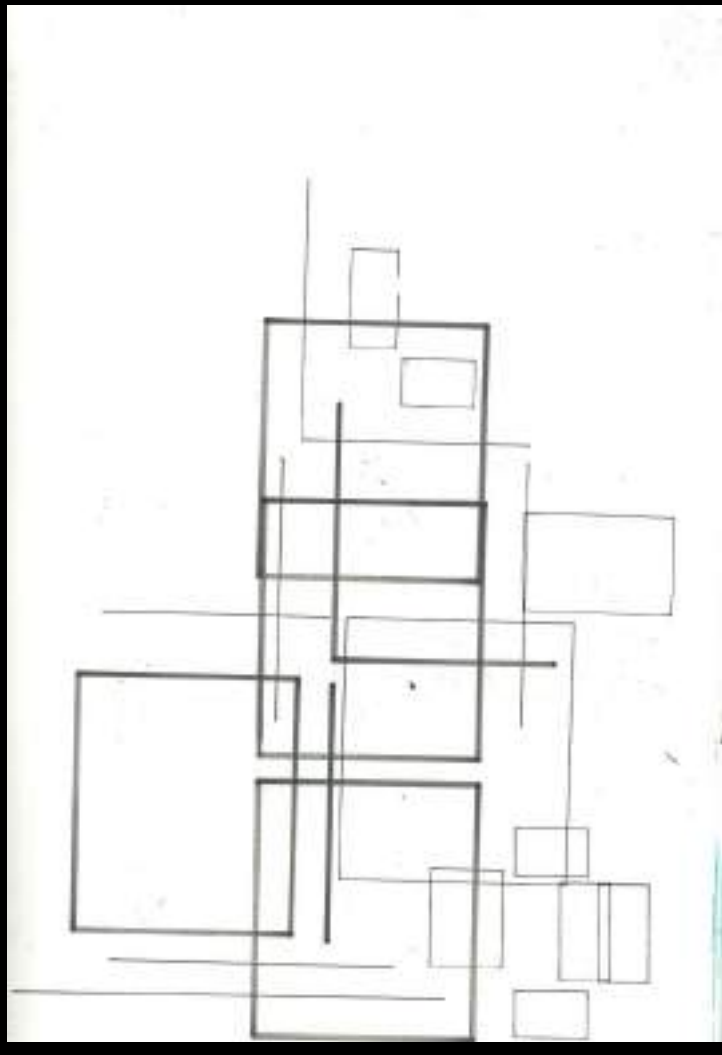
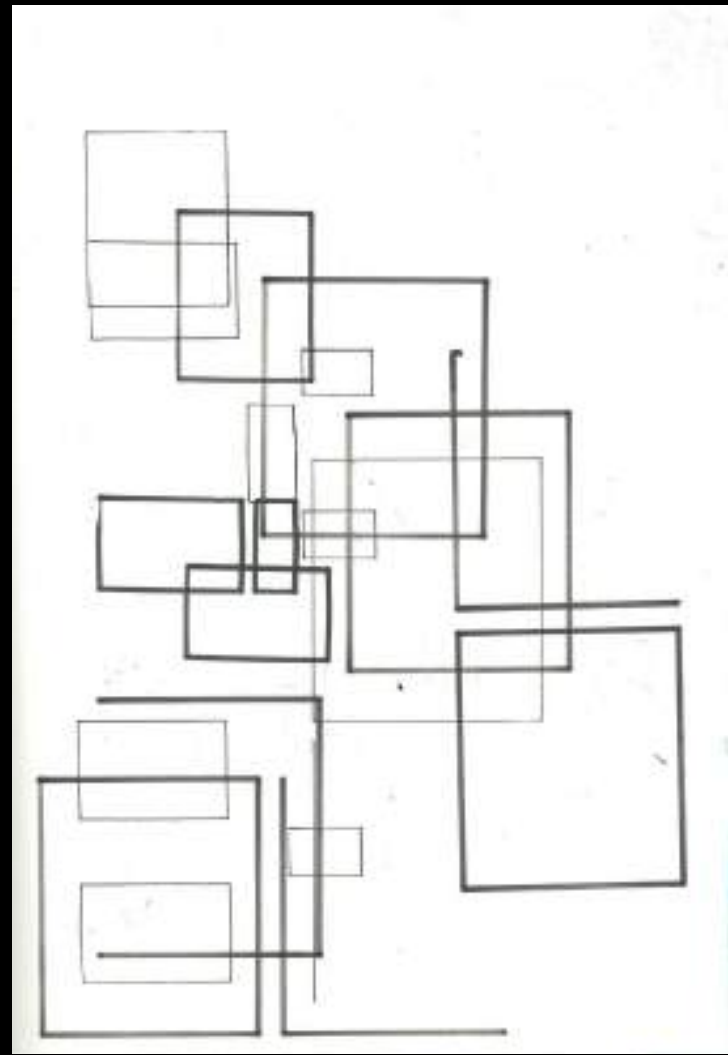
After researching and looking specifically at Ben Kafton and his use of colour and line work I started making my outcomes.. To start my drawings I used black pens with a range of thicknesses and square templates of different sizes and a ruler to create the base shapes. After I did this I started by using a watered down black ink to create drips, shapes and fill in certain areas on some of my drawings, I then moved on to using red tape that had been cut and placing these over my drawings. It was then that I realised that on some of the back paper on some of the drawings there was small pen dots appearing and leaking through and so instead of leaving these I decided to improvise and connect the dots with thin lines and take inspiration from an older projects I did and use russian characters to write thinly and label these to create abstract constellations. I then returned to my original linework drawings and decided to add some coloured ink; I used blue red and yellow inks to create different features on my drawings. For example on a couple I used simple red ink drips whereas on another I used harsh brush strokes with my ink so it would create drips and blending into each other. With some of my pieces with ink I spent a bit more time trying to be careful with the ink and place it strategically whereas with others I was more expressive and allowed the ink to drip and blend and move in different directions.

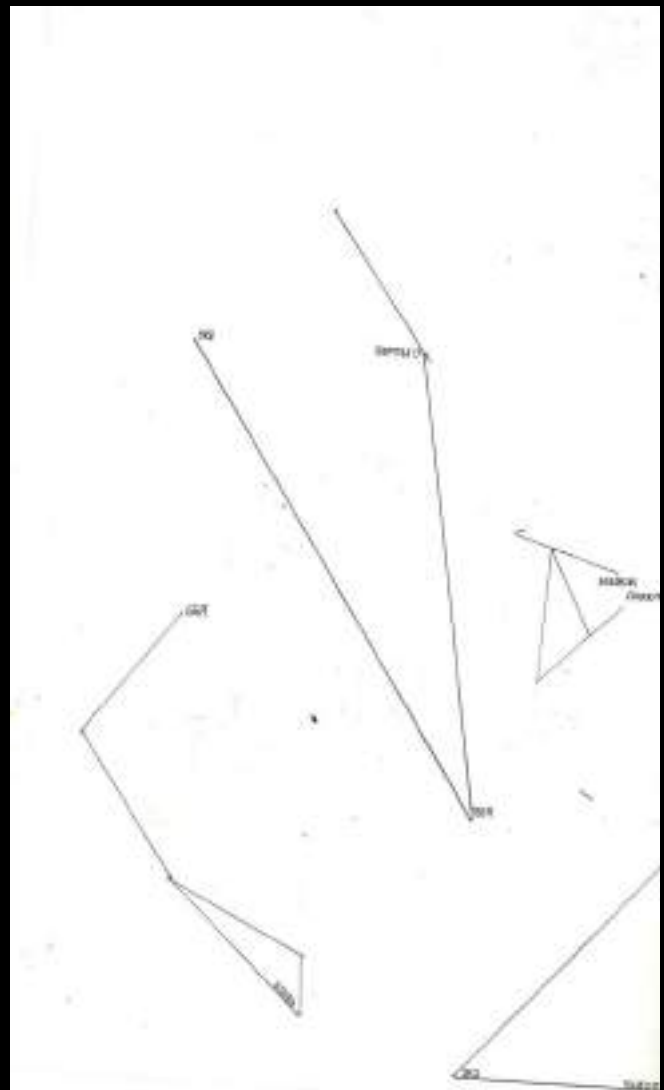
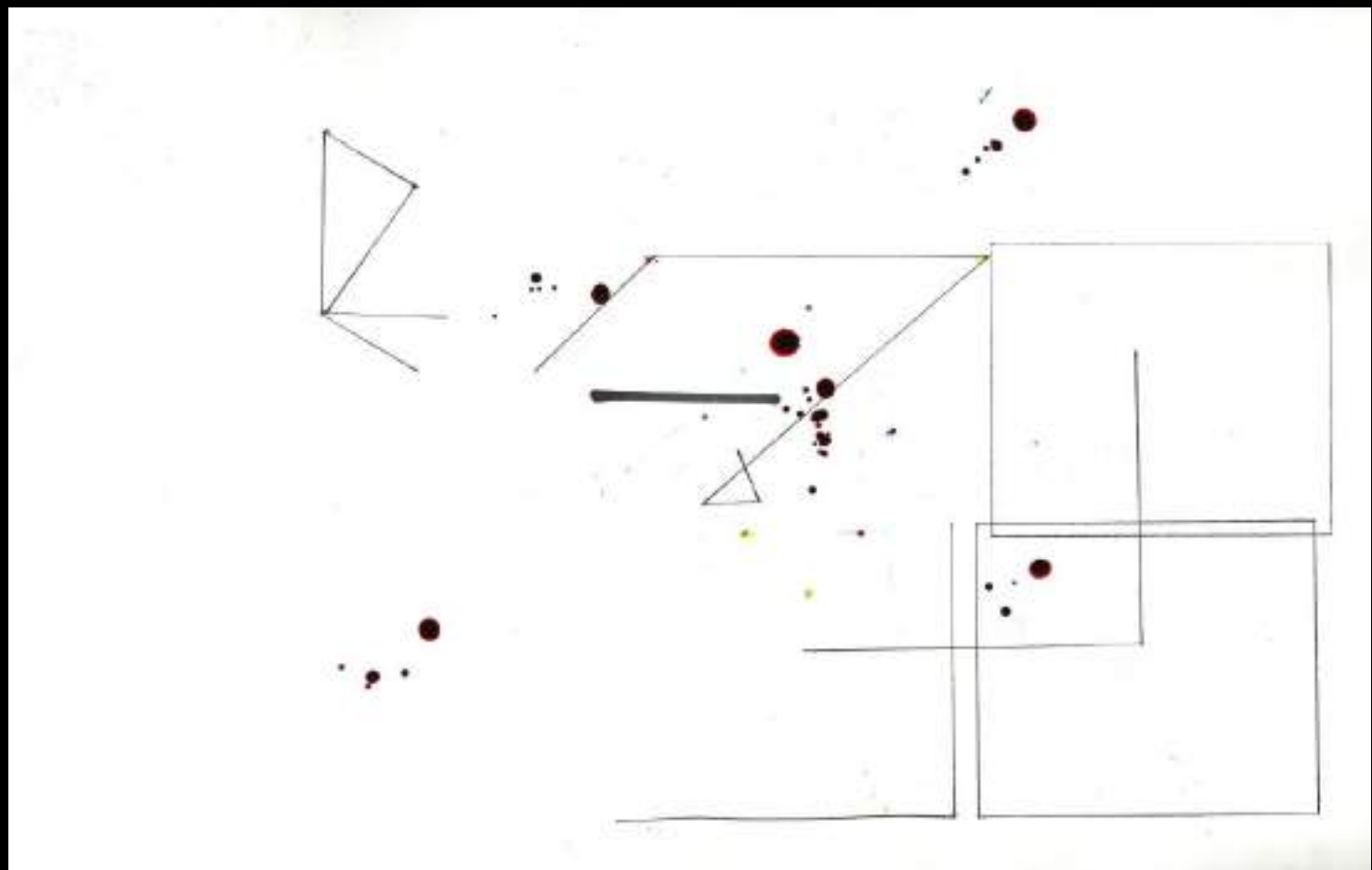
The title of this project in which I produced my final pieces is 'Childhood to Adulthood: The Building Blocks of Life' which has incorporated my main project title in. The pieces in this project is supposed represent the journey of life. The lines and squares show the directions life goes in and the squares also represent blocks and building upwards, our building blocks, what makes us who we are as individuals. When I added the separate features it shows not only the many things in life that shapes us all but can also represent or be interpreted as individual things such as the colour splashes are mixes of emotions and the diluted black ink is the parts of life that everyone has that aren't super original or exciting that still add to how we become as people.

Media/Materials:

A3 paper, black pens, red tape, black ink, blue, yellow and red ink, ruler, square templates







My Final Practical Outcomes

To develop my original pieces into my final pieces I wanted to add elements that enhance the piece while still linking this to my concept. To do this I started off by adding illustrations of skulls and patterns onto my first piece. I really liked this idea as I was thinking of the fact that no matter at what stage of life you are you still have your bones that will always be the same. On my second piece I decided to illustrate different abstract faces some I created with more thought and others I decided to draw without looking at the page. I also decided to add less random shapes and blocks to this one to keep it more delicate. For my third final piece I decided to go down a completely different route and used my red posca pen to create a page full of abstracts shapes, skulls and the faces on top of my constellation drawing. I then re drew my constellation drawing over the top of this, the pattern I used was important to me to represent a journey of life, the blocks and twists and turn and nothing is straight and perfect. For my fourth and last practical final piece I decided to use the base piece with the red tape. I used my small black posca pen to go back to my original idea of adding the skulls, I also added a small amount of the patten I used on number three to add that extra element of journeying through life. I also preferred the deepness of my black posca pens and so went over some of the original lines to make them bolder.

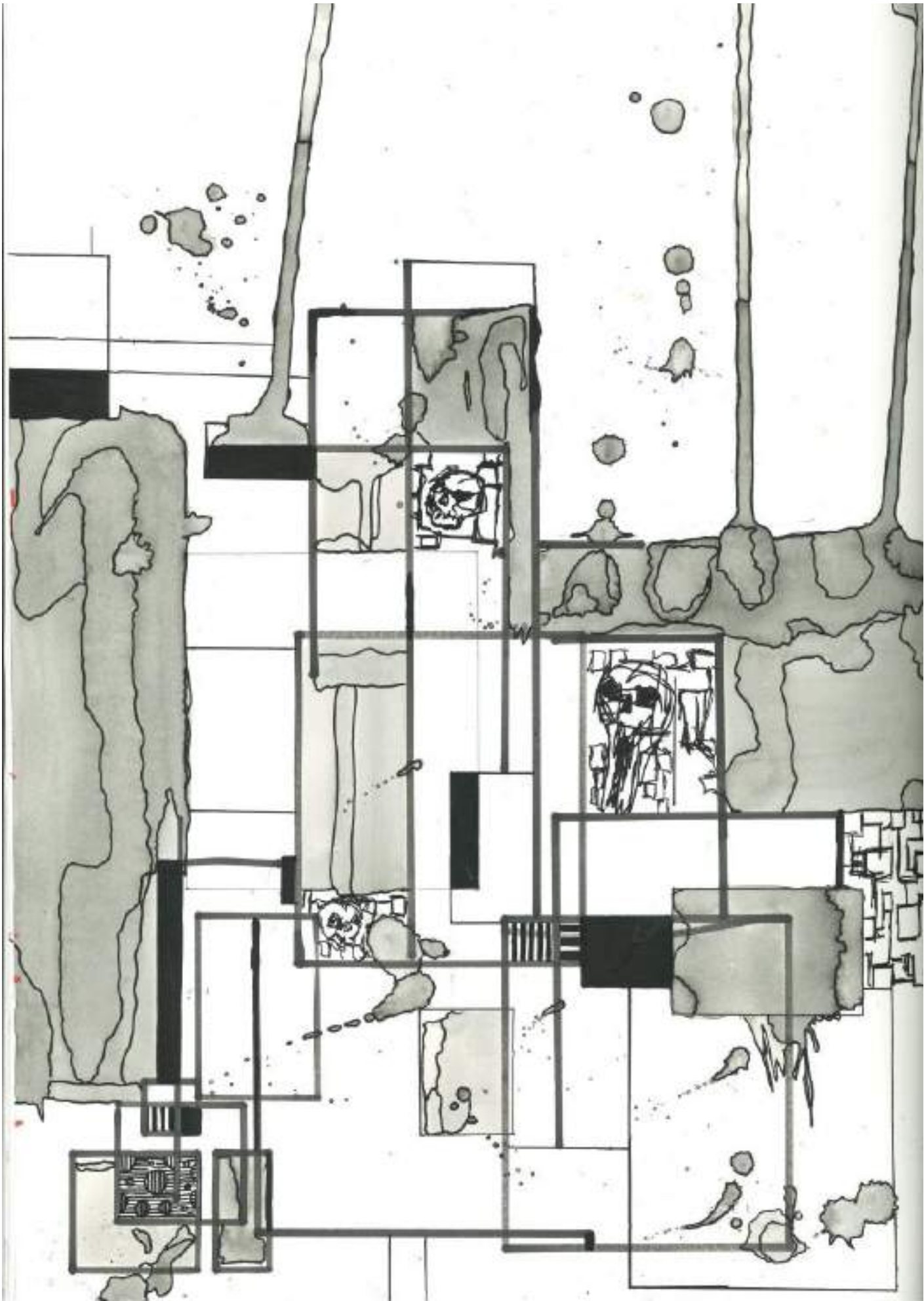
My Final Digital Outcomes

Using scans of my practical pieces I decided to mainly focus on enhancing and refining my practical outcomes and also adding type into my pieces. Before I started focusing on them individually, I adjusted the contrast and colour and straightened some out to just give a cleaner look to all my pieces. For the first piece I used the brush tool to add red to my skulls which made them stand out more. I then used the type tool to add red type, these words are placed in a certain order from bottom to top to represent growing and show the development of life. The words I used for my first outcome were 'Youth, Life, Grow, Journey'. I then decided to add red behind the lines of my pieces to create a path from each word and skull to create a path of life that moved in different directions to show the journey. For my second digital outcome I did the same thing so I put red on some the faces, I did the red journey line and I used the words 'Aging, Personality, Knowledge, Wisdom'. For my third outcome I was stuck with what to do and decided because it was very full already to keep it simple and just minimally enhance the skulls and faces with elements of black, make the thin black lines slightly more bold and add two words 'Learning & Growing'. For my last digital outcome I added black type and that was it as because of the tape it already has a lot of red elements and I wanted to keep it more simple, the words I used were 'Seconds, Minutes, Hours, Days, Years' to reinforce the idea of how quickly time moves.

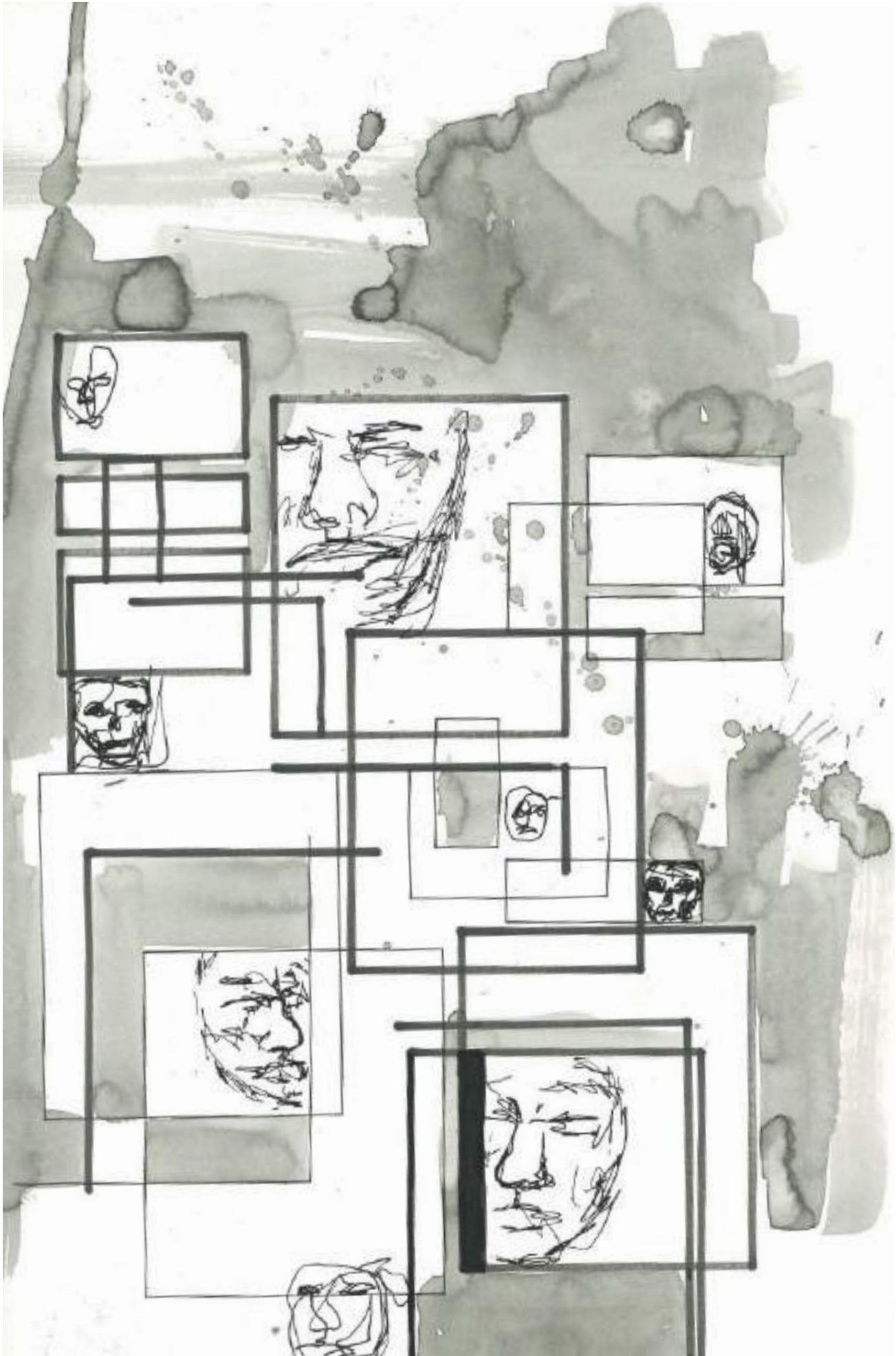
Media/Materials:

Scans of final practical outcome, Photoshop.

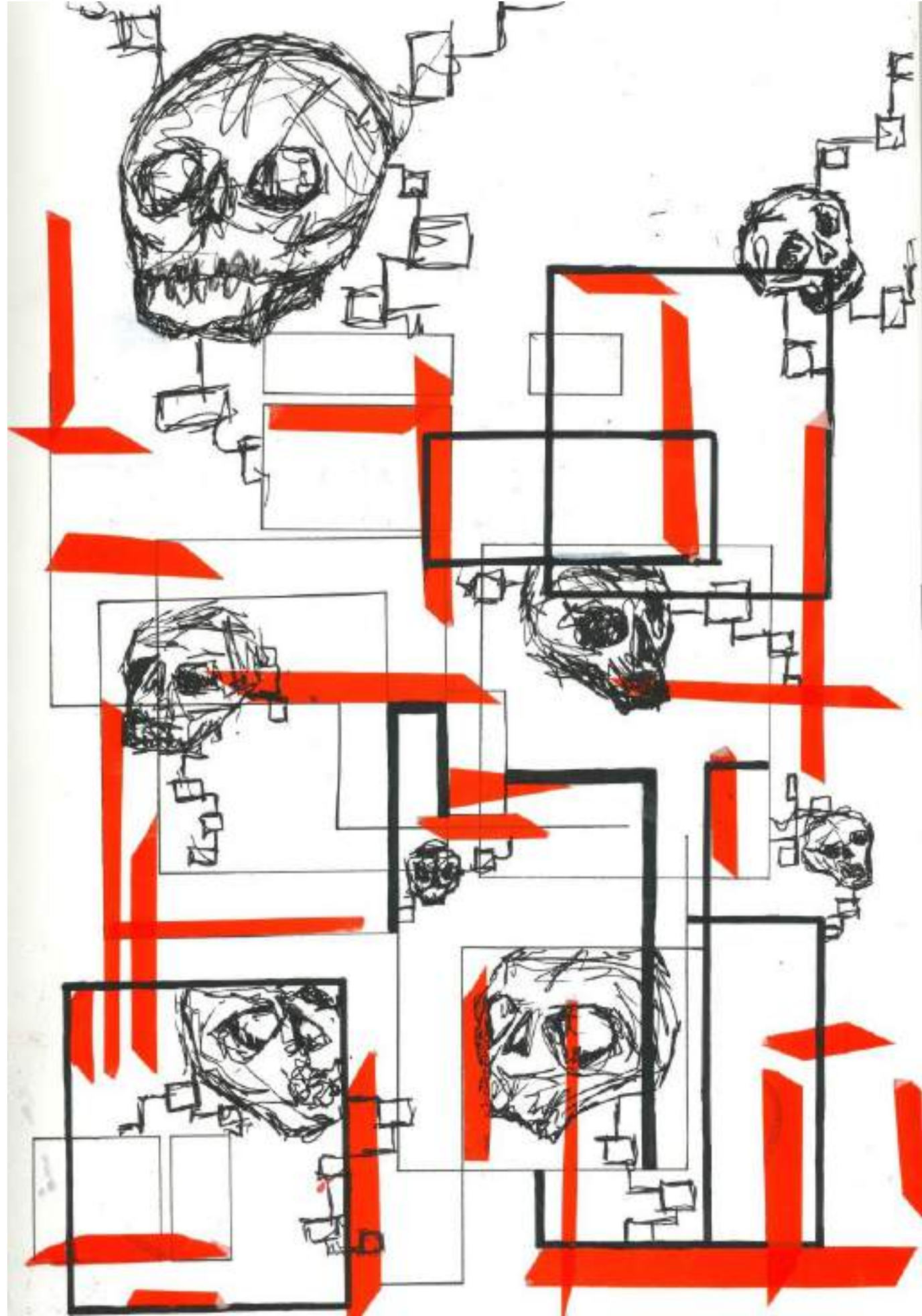
Final outcomes: *(Building Blocks of Life, Range of Ink and Pens, A2)*



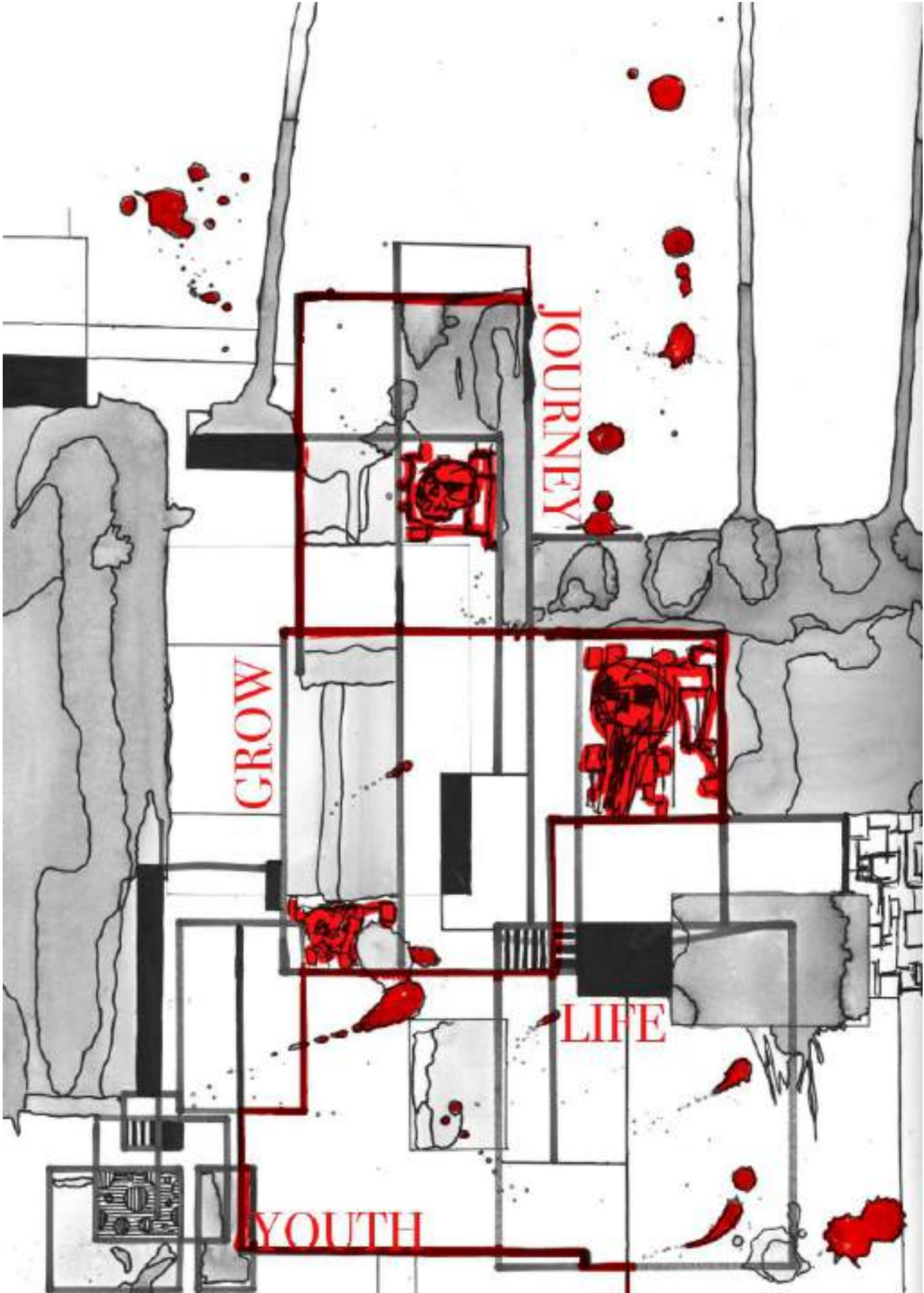
Final outcomes: *(Building Blocks of Life, Range of Ink and Pens, A2)*



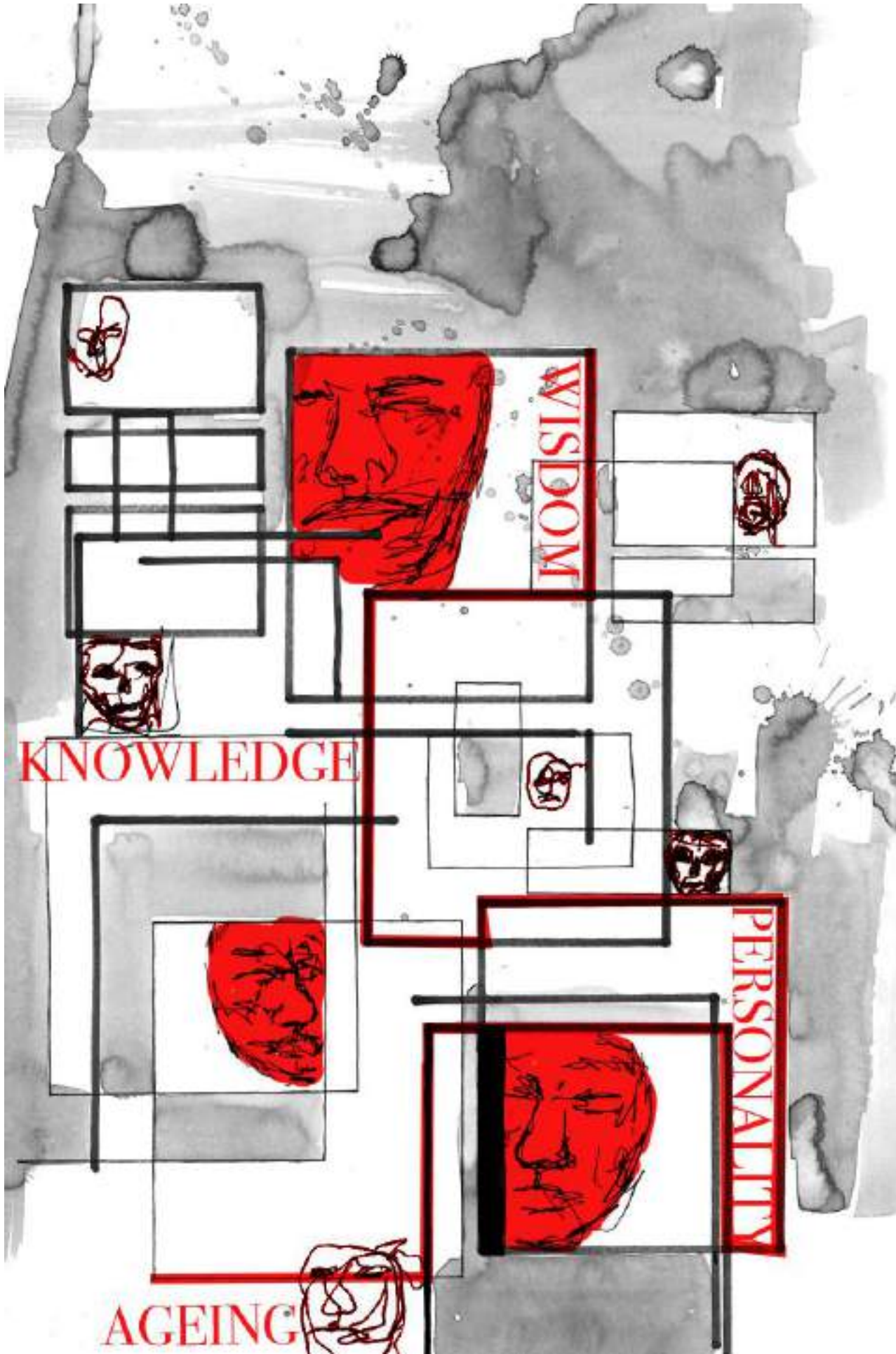
Final outcomes: (*Building Blocks of Life, Range of Ink and Pens, A2*)



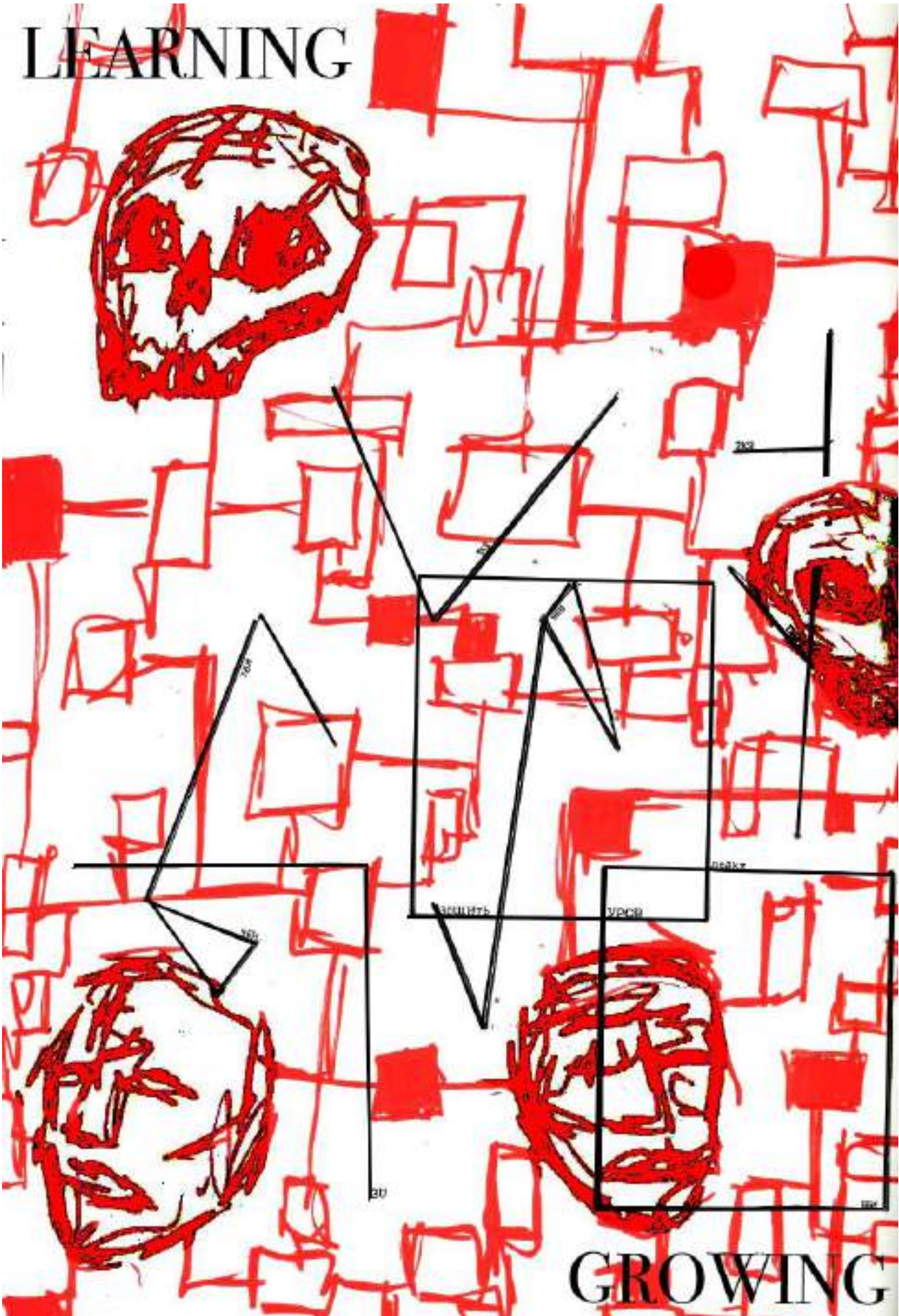
Final digital outcomes: *(Building Blocks of Life, Photoshop and Original Scans)*



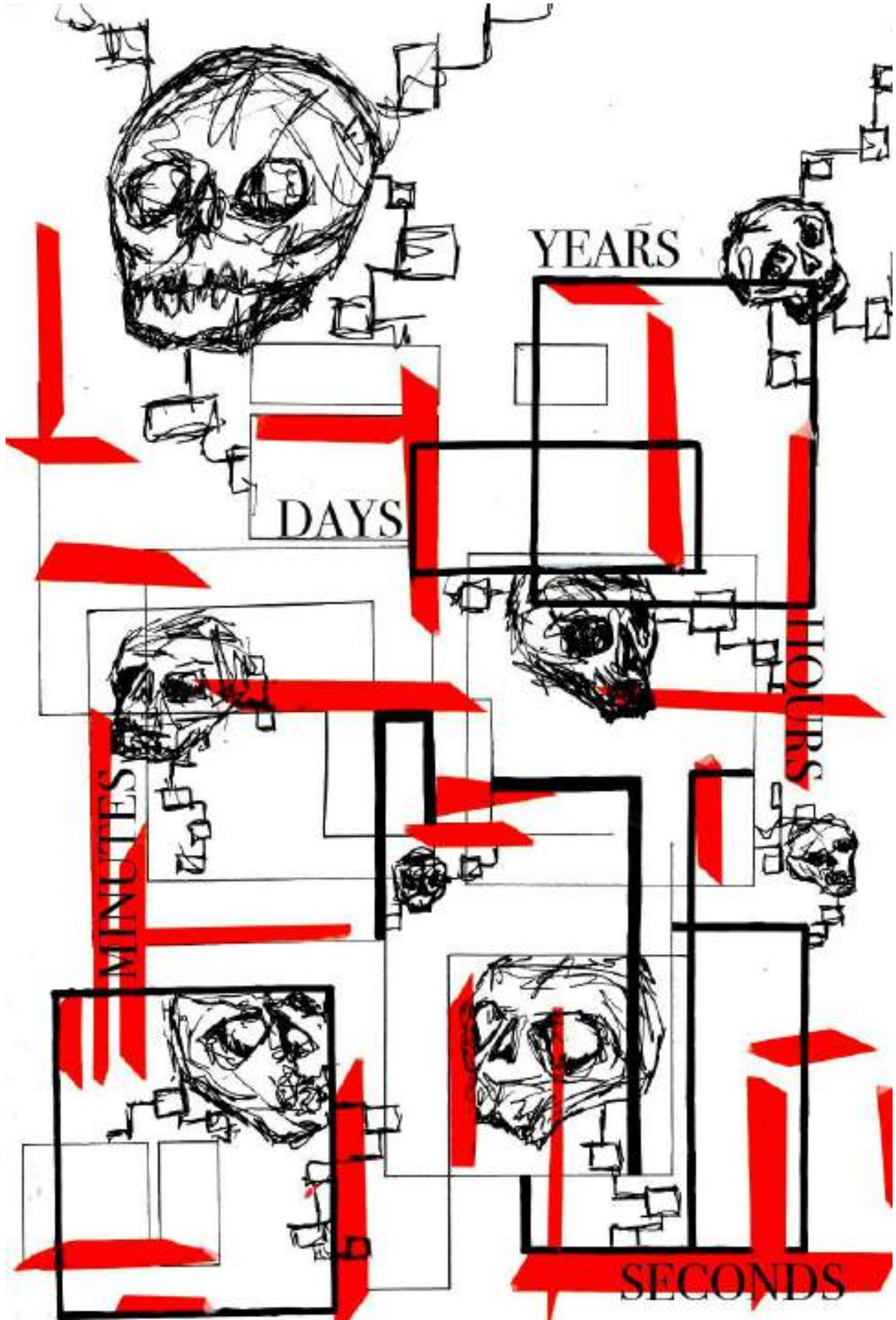
Final digital outcomes: *(Building Blocks of Life, Photoshop and Original Scans)*



Final digital outcomes: (Building Blocks of Life, Photoshop and Original Scans)



Final digital outcomes: *(Building Blocks of Life, Photoshop and Original Scans)*

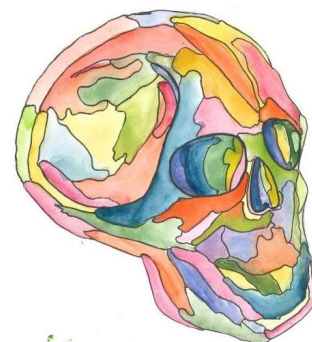
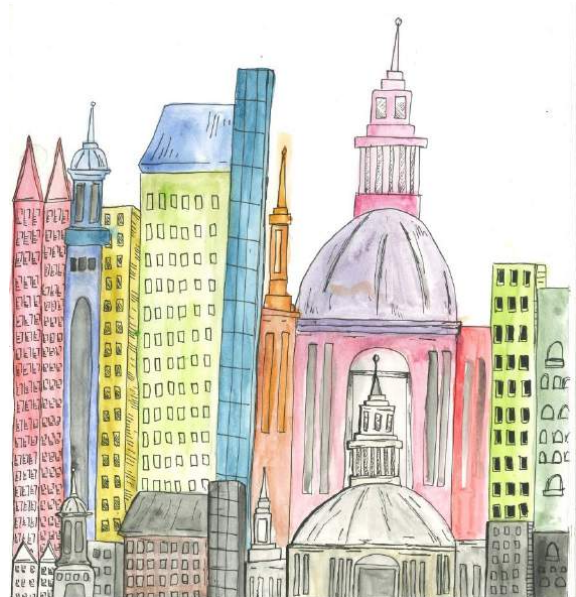


End of Year Show Print: (A2, framed)



Section 2: Purpose / Theme / Context

I was conflicted regarding my theme for my final outcome, I chose childhood to adulthood because I wanted to have a theme that was personal and relatable to myself but also relatable to everyone, after experimenting with many media, processes and techniques throughout my ideas for my final pieces changed. I originally wanted to create multiple sketches representing childhood to adulthood, I was going to do this by live drawing people in the adulthood stage and copy drawing photos of them when they were in the childhood stage, but after experimenting through workshops I found ways I could represent my theme in a more creative way, getting inspiration from artists I had researched during my final major project. I experimented with both concepts, by producing self portraits of myself as I am now transitioning into adulthood, and then copy drew a photograph of myself when I was in my childhood stage. I also strayed from my concept to produce two bright watercolour pieces based off the children's' perceptions that were produced in the style of illustrations usually seen in children's books. I enjoyed these processes but didn't feel it was a universal enough way to express my theme for my final outcome. When I originally set out to create my pieces I wanted to try and keep it personal, one of my research options was to watch my sister and create a piece that showed the innocence of childhood and the difference between a child and an adult, but after carrying out the workshops, and artist research I steered away from my original aims for my project. This is when I decided to create my abstract linework outcomes.



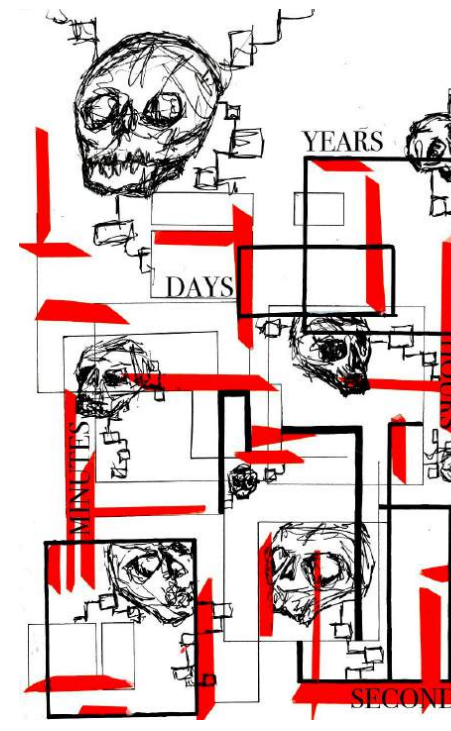
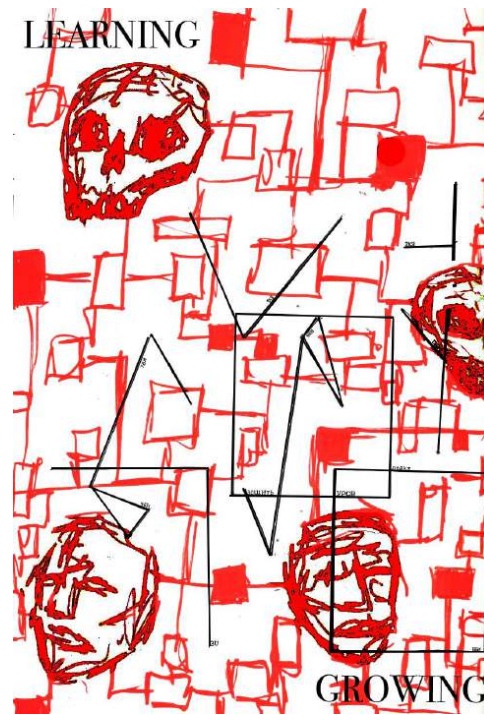
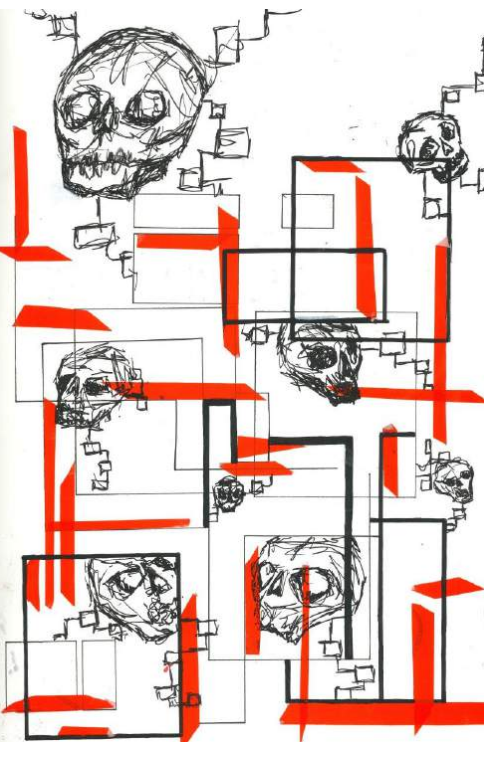
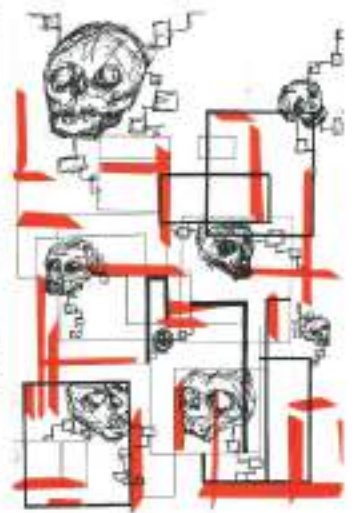
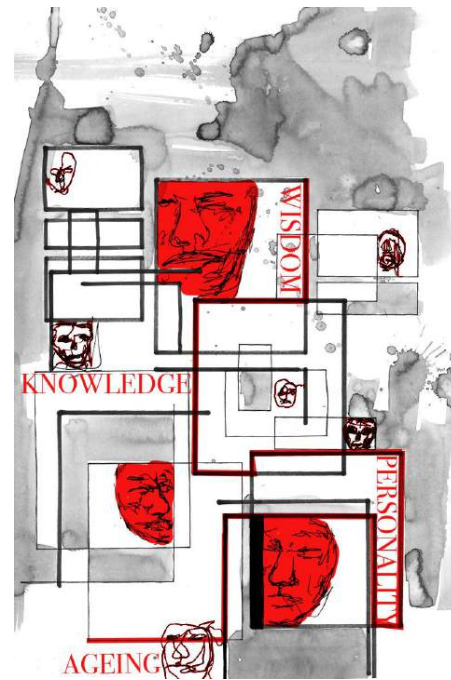
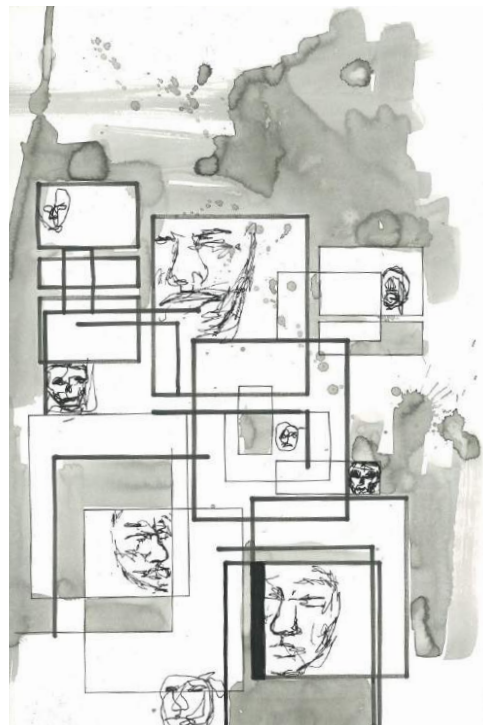
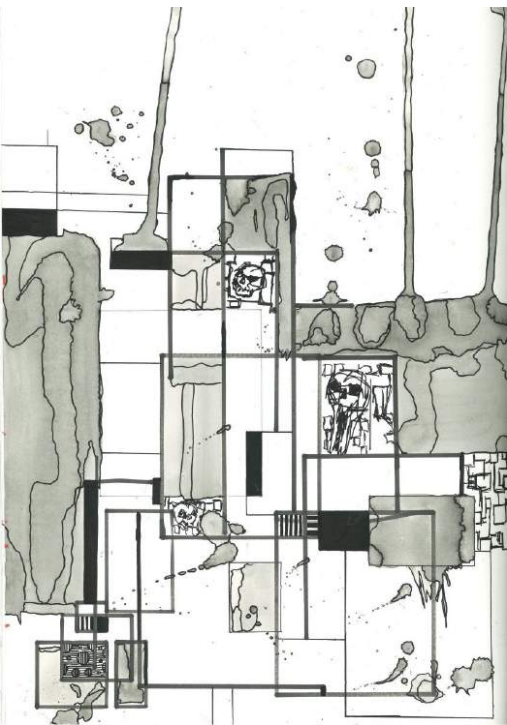
This is the first layer and starting point of one of my final outcomes



Section 3: Outcome

To develop my ideas into my final pieces. I experimented with adding elements that enhance the piece while still linking this to my concept. This was done by adding illustrations of skulls and patterns onto my first design. I found this idea improved my original design as I was thinking of the fact that no matter at what stage of life you are you still have your bones that will always be the same. On my second design, I chose to illustrate different abstract faces, some I created with more attention being given and others I decided to draw without watching what the pencil was doing to create a freestyle piece. I also decided to add less random shapes and blocks to this one to keep it more delicate. For my third piece I decided to go down a completely different route and used my red posca pen to create a page full of abstract shapes, skulls and the faces on top of my constellation drawing. I then re-drew my constellation element over the top of this. The design I used was important to me to represent a journey of life, the blocks and twists and turns and nothing perfect. For my fourth and last practical final piece I decided to use the base piece with the red tape. I used my small black posca pen to go back to my original design of adding the skulls, I also added a small amount of the pattern I used on number three to add that extra element of journeying through life. I preferred the deepness of my black posca pens and went over some of the original lines to make them bolder and add more definition. To create my digital piece I used scans of my practical pieces. I decided to focus on enhancing and refining my practical outcomes and also including typography into my designs.. Before I started focusing on them individually, I adjusted the contrast and colour on photoshop, I then used the crop tool to straighten some out to give a sharper look to all my outcomes. For the first piece I used the brush tool to add red to my skulls which made them bolder and created a focal point in the design. I then used the type tool to add red type, these words are placed in a certain order from bottom to top to represent growth and show the development of life. The words I used for my first outcome were 'Youth, Life, Grow, Journey'. I then decided to add red behind the lines of my pieces to create a path from each word and skull to reinforce the idea of a path through life that moved in different directions to represent the journey. For my second digital outcome I repeated this process, so I put red on some of the faces, I did the red journey line and I used the words 'Aging, Personality, Knowledge, Wisdom'. For my third outcome I was conflicted with what to do and decided because it was very full already to keep it simple and just minimally enhance the skulls and faces with elements of black, make the thin black lines slightly more bold and add two words 'Learning & Growing'. For my last digital outcome I added black typography because of the tape I used, It already has a lot of red elements and I wanted to keep it simplistic, The words I used were 'Seconds, Minutes, Hours, Days, Years' to reinforce the idea of how quickly time moves. For my A2 poster I decided to use two of my digital outcomes and three of my practical; the two digital outcomes I chose were my favourite and I felt represented my theme most, this is also the case for the practical outcomes I presented on my poster.

Section 3: Outcome



Section 4: Evaluation methodology

After each workshop I created my own outcome, after I completed these outcomes relevant to the workshops, I evaluated each piece. This helped with my creative process because I was able to step back and look at the work and state what I think worked best or didn't work so well, Also what techniques and media I'd like to explore further possibly into my final designs. I also wrote out the process for each outcome I created, making it easier to see what would work best for my final outcome and if it would be achievable to create more than one design for my final piece, Whilst carrying out my evaluations of each outcome, I wrote about if it was relatable to my theme, and how I could show my theme with the techniques and media used. I was able to look at what I could do or change to make the outcomes more desirable for my theme. The feedback I received gave me an idea of my strengths and weaknesses, It allowed me to see areas where I could improve my work, or I could do things differently. I also had feedback from peers and family members, which helped me to view my outcomes in a different light, I was able to gather ideas from other people during the feedback that I would not usually have thought of. I showed other people two different pieces of my work, with slightly different content and asked for likes and dislikes of both and which one they favoured. I then was able to take aspects from one and include them in the other one which then created a different atmosphere in the design.