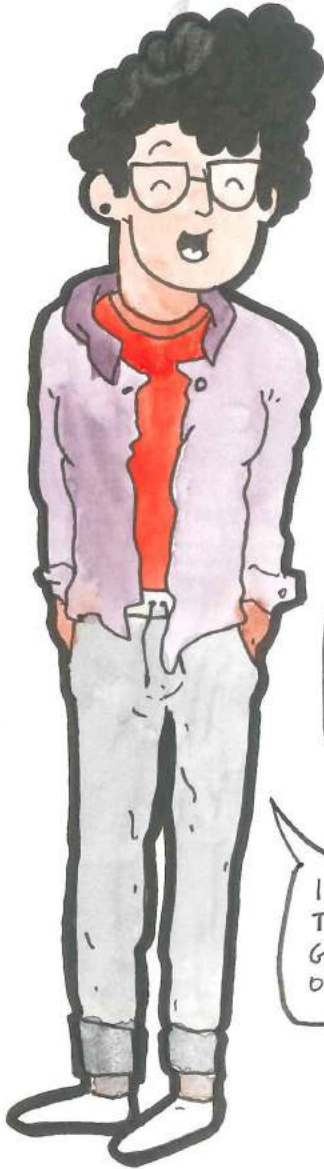


# PROCESS PORTFOLIO

VISUAL ARTS HL



WITH THIS JOURNAL, I SHOW YOU THE JOURNEY OF MY ART OVER THE PAST TWO YEARS. I WILL SHOW HOW MY CONCEPTUAL THINKING, SKILL & PRESENTING DEVELOPED WITH THE EXPOSURE TO DIFFERENT MEDIA, ARTISTS & TECHNIQUES.

I WANTED TO CREATE THE LAYOUT OF THIS JOURNAL AS A COMIC BOOK TO GIVE A MORE INTERACTIVE PERSPECTIVE ON MY PROCESS & DEVELOPEMENT.

## INDEX

1. Minimalistic Illustration
2. Figure Drawing
3. POLLOCK'S PAINT
4. COMIC/SEQUENTIAL ART
5. Animation
6. Pop-Art Sculpture
7. Digital Art (Photoshop / Ben Frost)
8. COLLAGE

STEVE CUTTIS DOES SOME REALLY INTERESTING WORK ON CONSUMERISM.

HE USUALLY WORKS ON DIGITAL PLATFORMS LIKE PHOTOSHOP & ADOBE AFTER EFFECTS.

I WAS REALLY INTRIGUED BY HIS STYLE. CARTOONY-LIKE AN ILLUSTRATION, BUT HIS PIECE'S STILL CARRY THIS DARK VIGNETTE & GRAINY FILTER GIVING IT A SADISTIC TONE.

YOU CAN SEE THE OMINOUS TONE THAT COMES WITH THE SHADING.

BUT I HAD TO OBTAIN THE MINIMALISTIC STYLE.

I ATTEMPTED TO FIRST GET THE ILLUSTRATION STYLE.

THE BRIGHT COLOURS CONTRASTED WITH DARK SHADING REALLY HELPS GET ACROSS THE DARK HUMOUR & MESSAGE.

ORIGINAL SKETCHES

STYLING

CONTENT

STYLING

CREATES MIXED REACTIONS IN VIEWERS

attempt

THE SIMPLE STYLE PUT WITH A DARK & SADISTIC MESSAGE OR CONTENT CREATES AN INTERESTING CONTRAST.

« modern day princess »

I GOT THE RIGHT BALANCE OF STYLE, BUT NOW I NEEDED TO FOCUS ON A CONTRASTING DARKER MESSAGE & MEANING.

PEN & INK

I WANTED TO GET A SMOOTH, CLEAN CUT STYLE OF DRAWING WITH PEN & INK.

ITS NOVEMBER!!! SHIT READY!!! SHIT READY!!!

"HAPPY CHRISTMAS"

STEVE CUTTIS DIGITAL DRAWING

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Will do anything for some money to shop for...

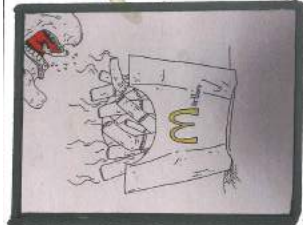
FOREVER 21



ORIGINAL SKETCH  
Gouache & Felt pen

I WANTED TO EXPLORE HOW COLOUR AFFECTED THE SIMPLE BLACK & WHITE STYLE WHILE STILL USING A MIX OF DARK & BRIGHT TONED COLOURS LIKE CUTTS FOR MIXED EFFECTS.

# DEVELOPMENT



MADE THIS PIECE STARTING ON THE LINES OF MY CONSUMERISM THEME.

I ENJOY THE SIMPLE BLACK & WHITE STYLING BECAUSE I FEEL IT CARRIED THE MESSAGE FORWARD TO THE VIEWER. WITH COLOUR & DETAIL, IT CAN OFTEN BE DISTRACTING.



STEVE CUTTS "SAD MODERN WORLDS" (2012)  
Digital drawing

HOWEVER, ON THE OTHER HAND, COLOUR BRINGS IN THE ASPECT OF SATIRE. FOR EXAMPLE, IN THIS SPECIFIC CUTTS' PIECE, THE BRIGHT POP COLOURS LIKE PINK MAKE THE MESSAGE ALMOST HUMOROUS, LIKE SATIRE OR SARCASM.

ORIGINAL SKETCH

I also attempted to use colour to highlight a specific element in a piece.

BUT I DID NOTICE I NEEDED TO REFINE MYSTIQUE.

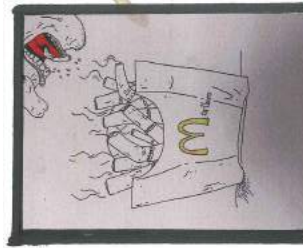
ALTHOUGH MINIMALISTIC, IT SEEMED EMPTY & LACKING VOLUME



ORIGINAL SKETCH  
Gouache & Felt pen

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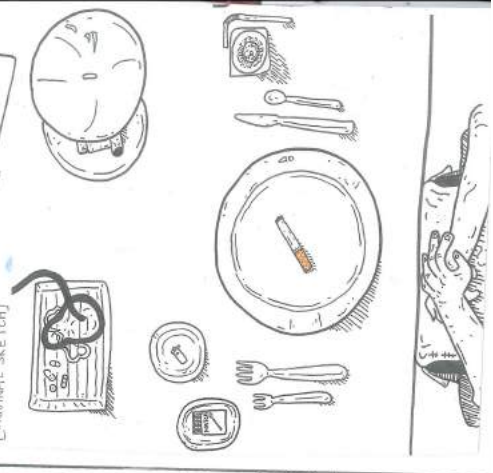
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ORIGINAL SKETCH



THE SUNSET COLOURS, INSTEAD OF A WARM, HAPPY FEELING, BRING AN EVEN STRONGER FEELING OF OMINOSITY. ALMOST AS IF HINTING THE SUNSET INTO THE DARKNESS.

SO THE COLOUR DOESN'T JUST HELP SET THE MOOD OF A PIECE, IT CAN ALSO CREATE SPACE FOR INTERPRETION.

THE SUN COLOURS, INSTEAD OF A WARM, HAPPY FEELING, BRING AN EVEN STRONGER FEELING OF OMINOSITY. ALMOST AS IF HINTING THE SUNSET INTO THE DARKNESS.

# EXPERIMENTING

WITH ALL THIS TALK OF COLOUR, I WANTED TO TRY HOW PAINT OR COLOUR WOULD LOOK IN AN ABSTRACT FORM ON PEN & INK.

BUT FIRST, I WANTED TO REFINE & PERFECT HOW TO DRAW THE BODY SHAPE OF A FEMALE FOR THE PIECE

I AM NOT PARTICULARLY SKILLFUL AT PROPORTIONS IN DRAWING HUMAN BODIES WHICH IS WHY I HAD TO GO THROUGH STEPS TO MAKE SURE THE BODY LOOKED REALISTIC.

## 3. INKING

I had to do multiple tries to get the sketch right

I used a marker to ink the sketch to get the smooth un-interrupted lines I was aiming for. One flaw I noticed was the model's figure type being slightly 'masculine' which could cause confusion. However, I left it as it was and used this factor to not stereotype the female body to be one that was socially accepted. I decided to work on details that would highlight the femininity.

## 4. DETAILS

The details was the last part but was a crucial element that gave depth to the character. Adding definition to the eyes, arms & neck helped highlight these 'feminine' elements,

## 1. CHARCOAL SKETCH

I first attempted a very rough & raw approach to the body sketch. I felt as if

I had obtained the body shape I was aiming for however I lost the minimalist style I wanted to maintain.

## 2. SKETCH OF FINAL

I drafted out my final sketch for the piece.

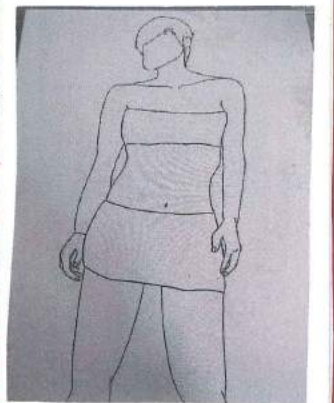
I was happy with the shape of the body as I wanted to resemble the body type of modern day models; skinny & tall!



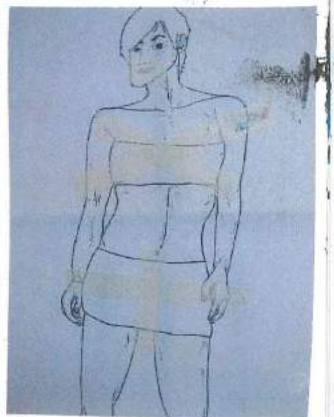
1. CHARCOAL SKETCH



2. SKETCH OF FINAL



3. INKING



4. DETAILS

...The Great **JACKSON POLLOCK**

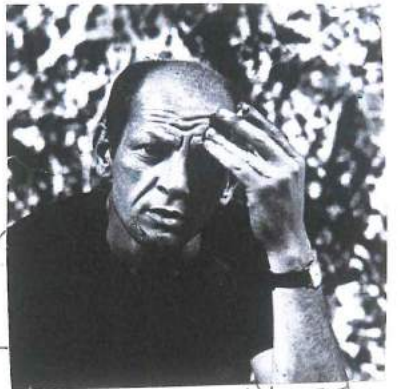
I THOUGHT OF USING AN ABSTRACT FORM OF PAINTING, SUCH AS SPLATTERING PAINT.

SO, WHO BETTER TO GO TO FOR HELP THAN...

ACCORDING TO [www.Jackson-pollock.org](http://www.Jackson-pollock.org)



DID YOU KNOW?  
POLLOCK'S WORK WAS HEAVILY INFLUENCED BY THE POST-WAR ABSTRACT EXPRESSIONIST MOVEMENT



WHAT I ADMIRE ABOUT POLLOCK IS HOW DESPITE FIRST HAND IMPRESSION THERE IS VALUE & TECHNIQUE BEHIND HIS PIECES, WHICH MANY PEOPLE UNDERVALUED.

HE WANTED TO DEPICT HUMAN IRRATIONALITY & VULNERABILITY

My art is motion made visible. memories arrested in space



(circa, 1948/49)



NO. 5, 1948  
JACKSON POLLOCK  
FIBERBOARD  
2.44m x 1.22m

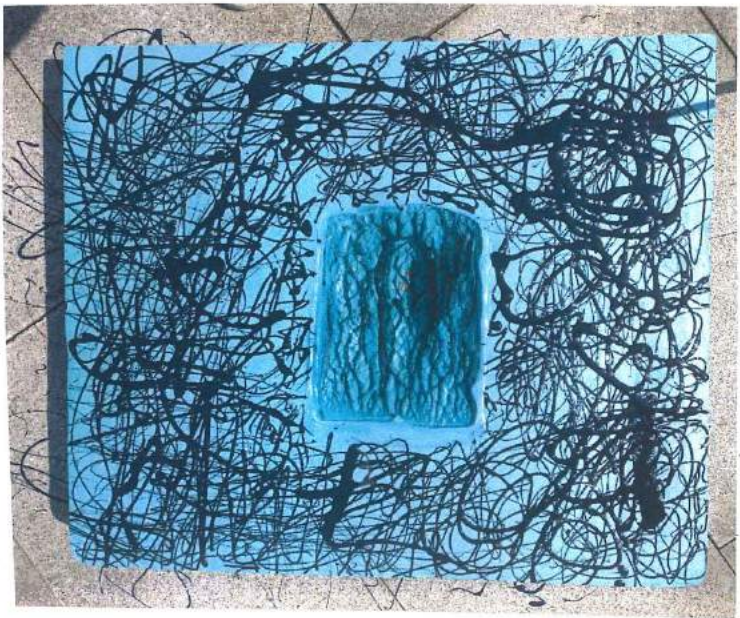
FOR EXAMPLE, THIS PIECE WAS A KEY PIECE IN POLLOCK'S CONTRIBUTION TO THE ABSTRACT EXPRESSIONIST MOVEMENT AS HE PUSHED THE BOUNDARIES OF WHAT 'PAINTING' WAS CLAIMED TO BE.

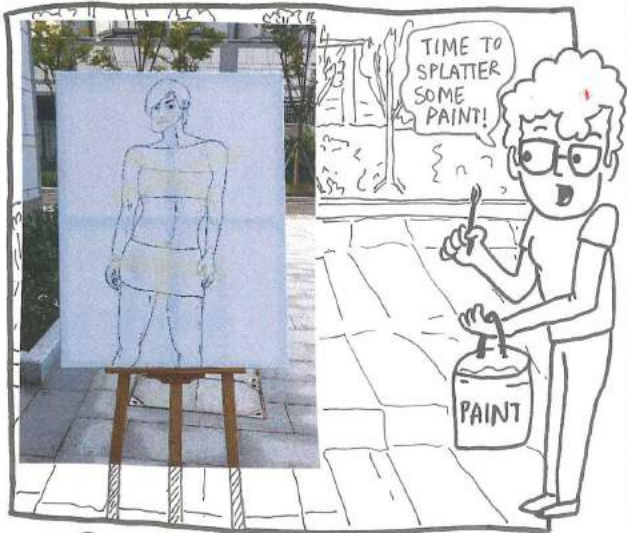


HE ALSO USES SPECIAL METHODS TO MAKE HIS DRIPS BY PLACING THE EASEL ON THE FLOOR & PACE AROUND IT

attempts at drip painting

made with wall paint





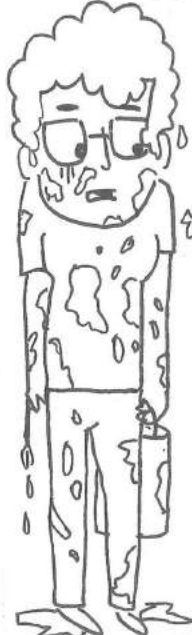
I WANTED THE THREE COLOURS I CHOSE ONES THAT WERE LOUD & VIOLENT.

Red, yellow & orange are usually associated with violence or providing a sense of attack due to its resemblance to things such as blood, fire etc.

[BONUS !!! COLOUR]

I included black to specially symbolize censorship.

- RED
- YELLOW
- ORANGE
- BLACK



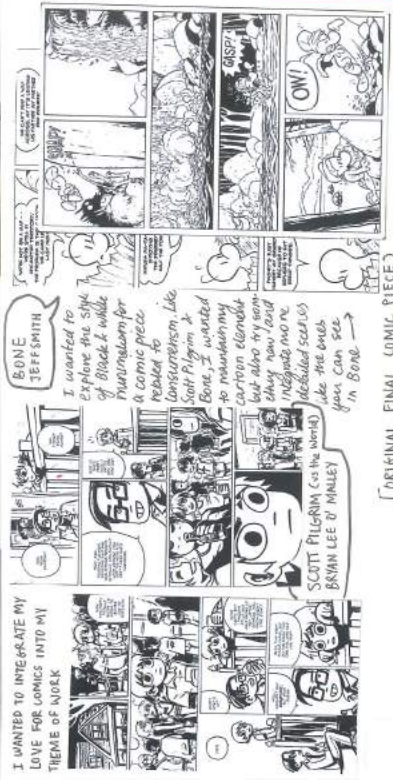
I WAS ABLE TO GET A GOOD BALANCE OF ABSTRACT & UNIFORM

THE FEELING OF ATTACK THAT I WANTED THE PAINT TO DELIVER WAS ALSO OBTAINED

BUT I DID COVER A BIT TOO MUCH OF THE MODEL MAKING IT SLIGHTLY DIFFICULT TO SEE THE FEMALE

SO I HAD TO REFINE SOME OF THE LINES TO MAKE THEM MORE PROMINENT



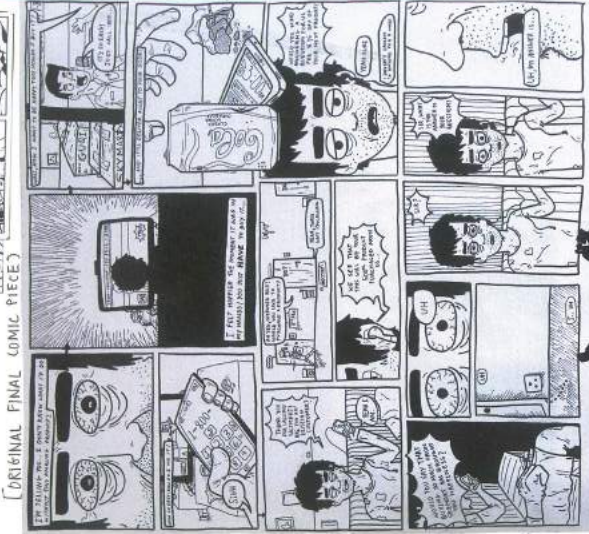


I WANTED TO INTEGRATE MY LOVE FOR COMICS INTO MY THEME OF NOCK

BONE  
JEFF SMITH

I wanted to explore the style of Black & white illustration for a comic piece related to Consumerism. Like Scott Pilgrim & Bone. I wanted to maintain my cartoonish style but also try something new I could integrate more detailed scenes like the ones you can see in Bone

SCOTT PILGRIM (in the world)  
BRIAN LEE O' MAILEY



(ORIGINAL FINAL COMIC PIECE)

- Sunday is essential  
- layout & presentation helps distinguish tense

MAUS (in Spiegelman)  
I also attempted new & different layouts, inspired by MAUS's simplistic yet densely placed design and presentation.

I practiced layouts by making some comic pages to see how I could experiment with perspective and lighting and how this affects the drama and suspense of the scene.

(INK & WATER COLOUR)



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SCOTT PILGRIM (in the world)  
BRIAN LEE O' MAILEY



(PIECE)



I HAVE MEMORIES FROM THE LAUER MY FATHER IS A GERMAN SOLDIER!

WHEN I HIT HIM AND THEY LAUGHED!

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# ANIMATION

Before attempting to create my own animation, I wanted to investigate the different kinds of animation, excluding digital & computer animation.

I FOUND THAT IN JAPAN, TO MAKE AN ANIMATION, YOU NEED TO REGISTER TO BE A MEMBER OF AN ANIMATION UNION. I REFUSED TO REGISTER TO BE A MEMBER OF AN ANIMATION UNION.

THEIR DEDICATION TO HAND-ANIMATING THE ART IS INSPIRING AS THEY SPEND YEARS ON AN HOUR LONG MOVIE.



IT WORKS THROUGH THE SAME CONCEPT OF STOP MOTION, BUT THEM MAKE ANIMATION SMOOTHER & EASIER BY ADDING TRANSITIONS LAYER BY LAYER (AS I'VE DEMONSTRATED HERE)

However, it was hard to make smooth transitions in this process so I resorted to using markers on plastic sheets to make the animation smoother.

(marker on plastic sheet with acrylic)

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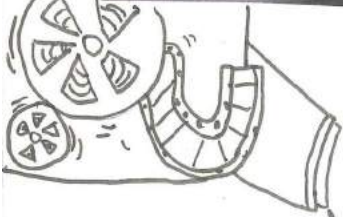
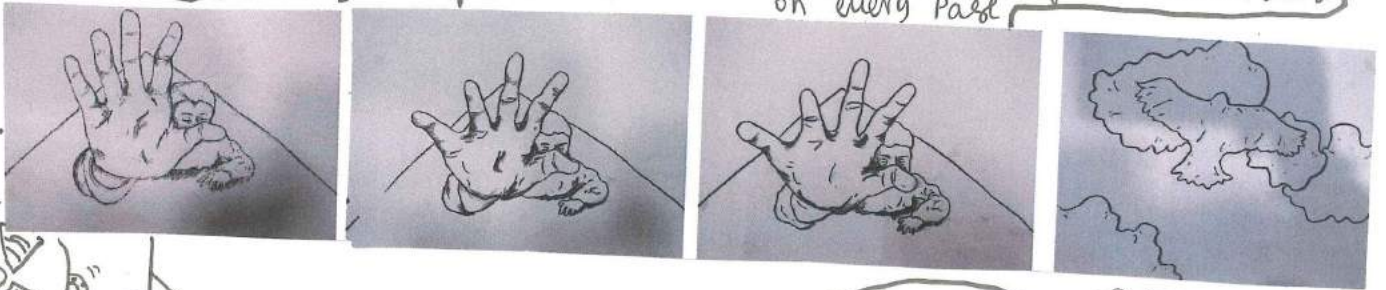




MAKING SURE THE PERSPECTIVE WAS RIGHT WAS CRITICAL!

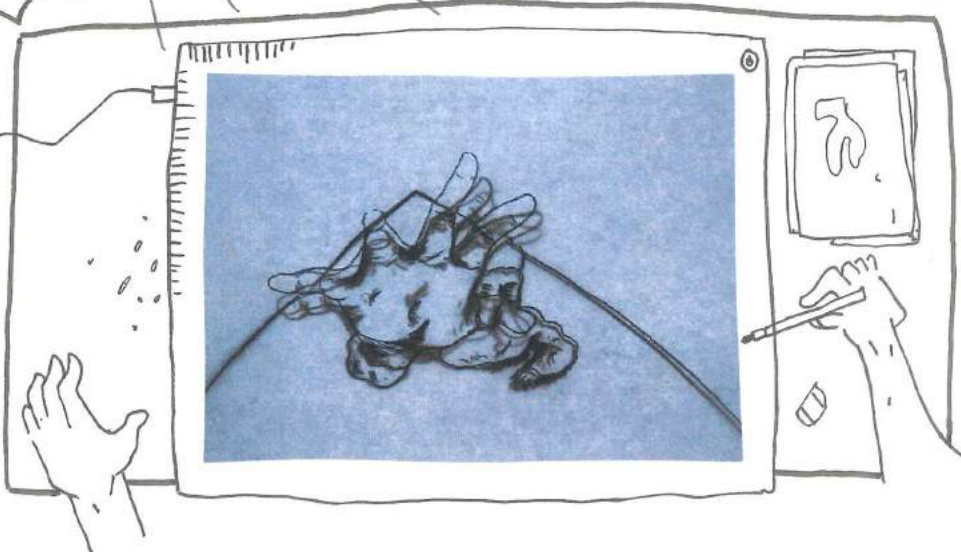
## CONTACT SHEET

not only was this process tiring & monotonous, I had to be very cautious to keep the darkness of the Charcoal same on every page

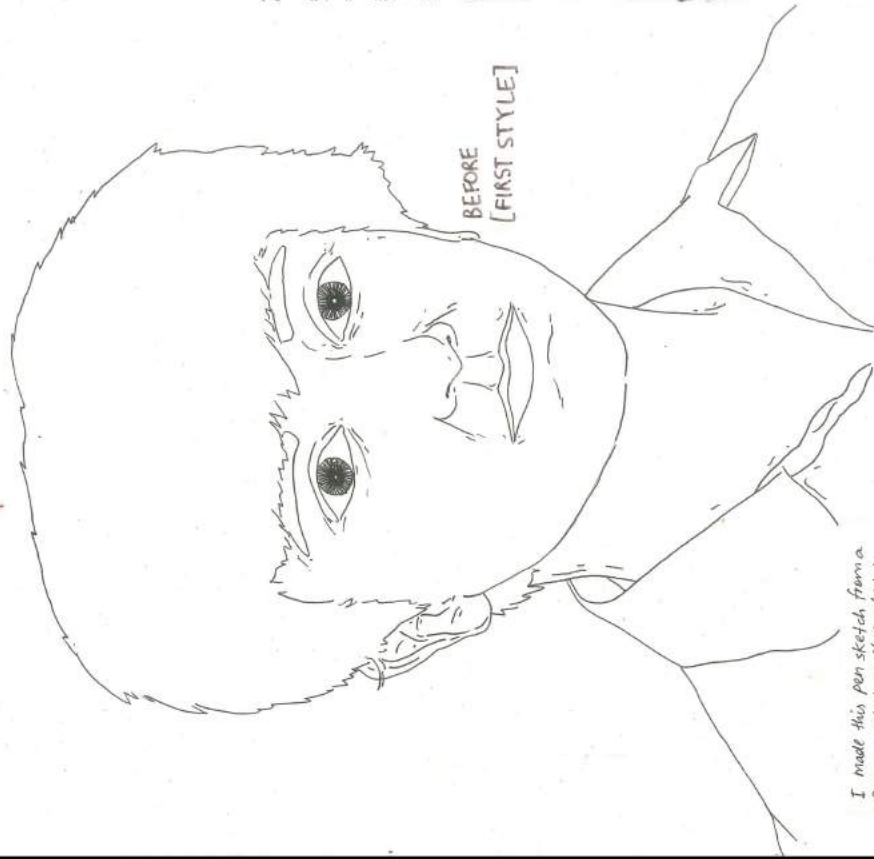


IT WAS A 12 second animation with 150+ frames

I USED MY TRACING BOARD TO ENSURE THE SMOOTHNESS OF THE MOVEMENT



I felt it to be very fulfilling at the end because I learned how through a medium like this; patience is earned as a skill.



BEFORE  
[FIRST STYLE]

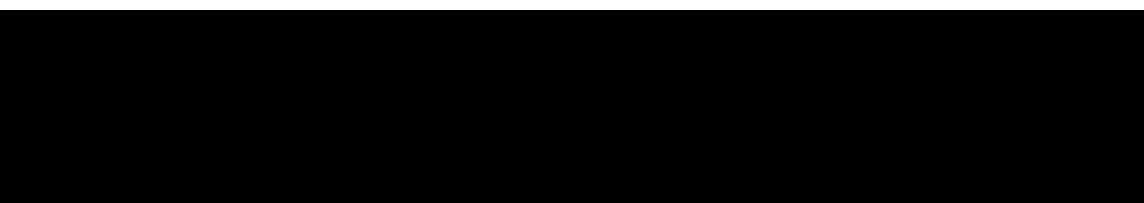
I made this pen sketch from a primary photograph and was glad it was realistic but still had the raw sketch feel of an illustration or cartoon. I was curious as per how much the sketch would change if I used another medium. However, I did not want to bombard it with color & hence tried the same piece with oil pastels except only the colors black, grey & white.

blending very well however I did want to sustain a simple look as much as possible. The crayons made it seem too surreal.



AFTER  
[SECOND STYLE]

The crayon sketch visibly seemed a lot less realistic than the first try. I did not do the shading & blending very well however. I did want to sustain a simple look as much as possible. The crayons made it seem too surreal.



However, after attempting to create a simple piece of a burger with solid 1-tone colour & minimal detail, much like Lichtenstein's pop art style, I found myself wanting to attempt & create a 3-D recreation of the piece.

AFTER VENTURING INTO THE WORLD OF COMICS, I COULDN'T RESIST EXPERIMENTING WITH POP-ART.



INK & GUAACHE ON PAPER

I was able to find the right amount of water needed to be able to shape the clay just enough. However, due to the 'sturdiness' of the clay, I was not able to get a very smooth sculptural shape.

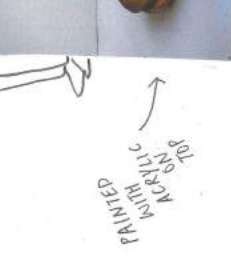
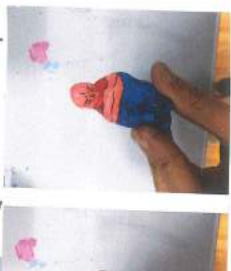
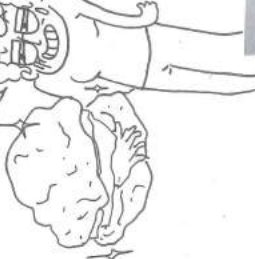
Working with the clay was quite difficult as the texture of the clay was very hard to mold & shape. Too little water made the clay dry & chip off while too much water almost made it melt into my hands.



HERE

I WASN'T ABLE TO GET WHAT I WAS AIMING FOR, HOWEVER! THE ROCKY SURFACE TO THE BURGER DID GIVE IT A CARTOON EFFECT THAT CARRIED FORWARD THE POP ART STYLE

THIS WAS A 2ND ATTEMPT TO SCULPTING WITH THE CLAY. YOU CAN SEE HOW I WAS NOT ABLE TO MAKE DEFINITIVE MOUNDS & SHAPES ON IT.



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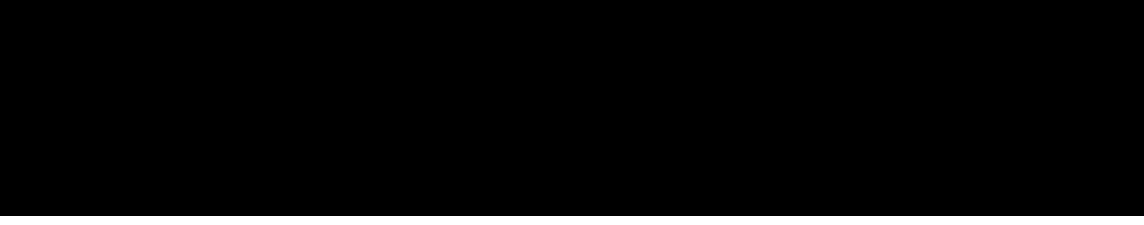
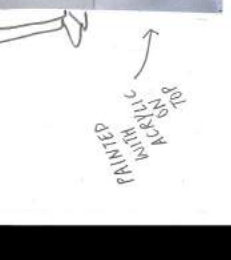
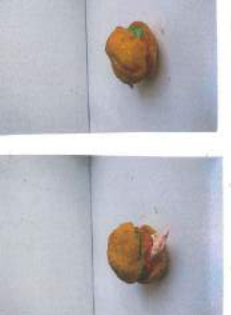
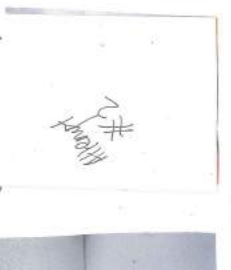
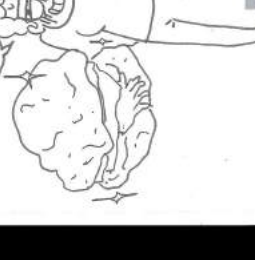
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I WAS PLANNING AROUND WITH THE LIGHTING FOR A DIGITAL PEICE.

I WAS ADJUSTING THE EXPOSURE, CONTRAST & TINT OF THE PICTURE TO REACH A DARK/ DIMLY LIT YET VISIBLE BACKDROP.

[All personal Photos]  
(CONTACT SHEET)



I wanted to use digital media to create a surrealistic piece on materialism. The shopping oasis, evokes an image of the feeling of being stranded & isolated due to the obsession of consuming materialistic goods. The sink creates the perspective of how small the aluminum is made to seem.



I WAS PLANNING AROUND WITH THE LIGHTING FOR A DIGITAL PEICE.

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(almost black)

EXPO. CONTRAST

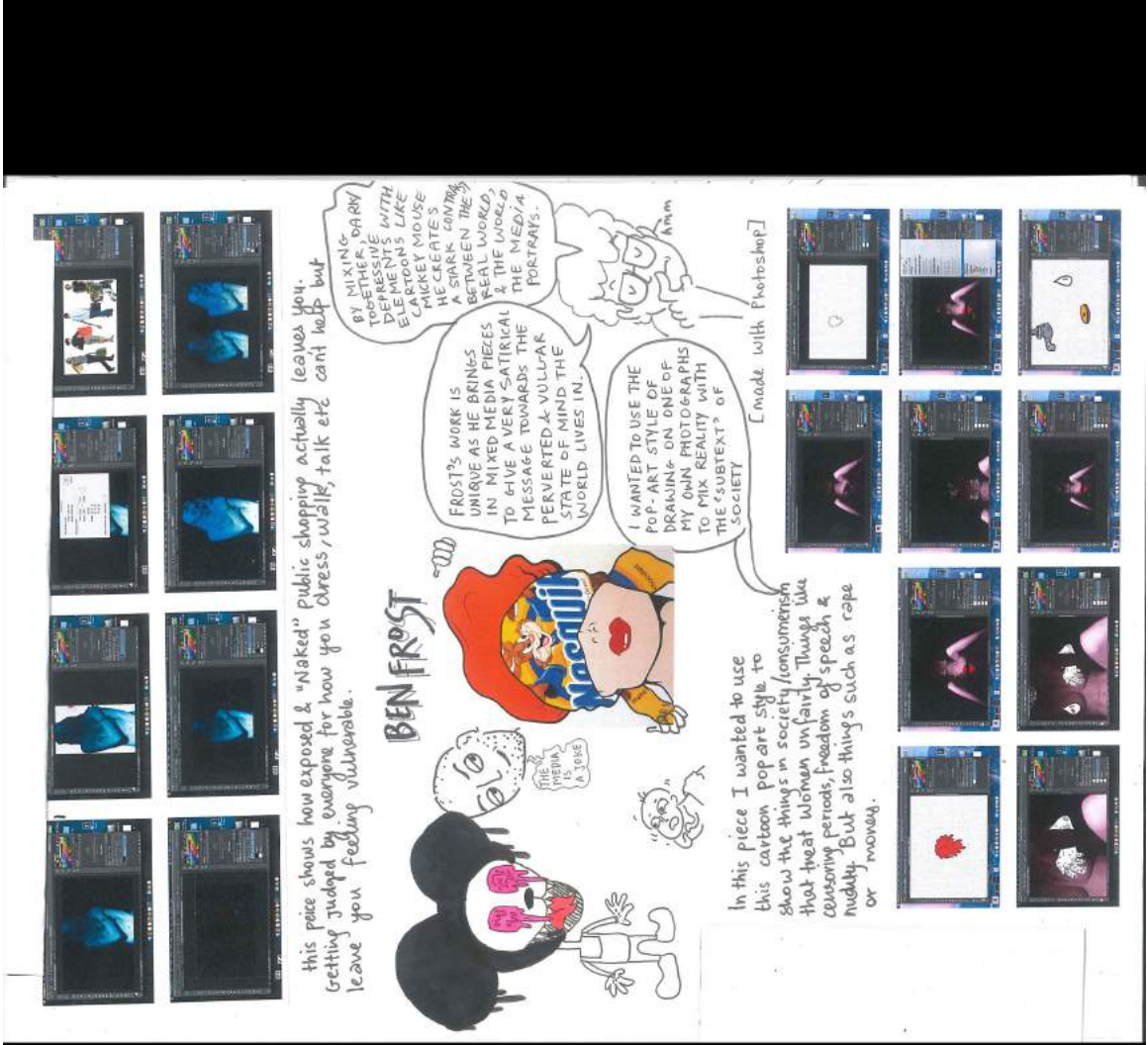
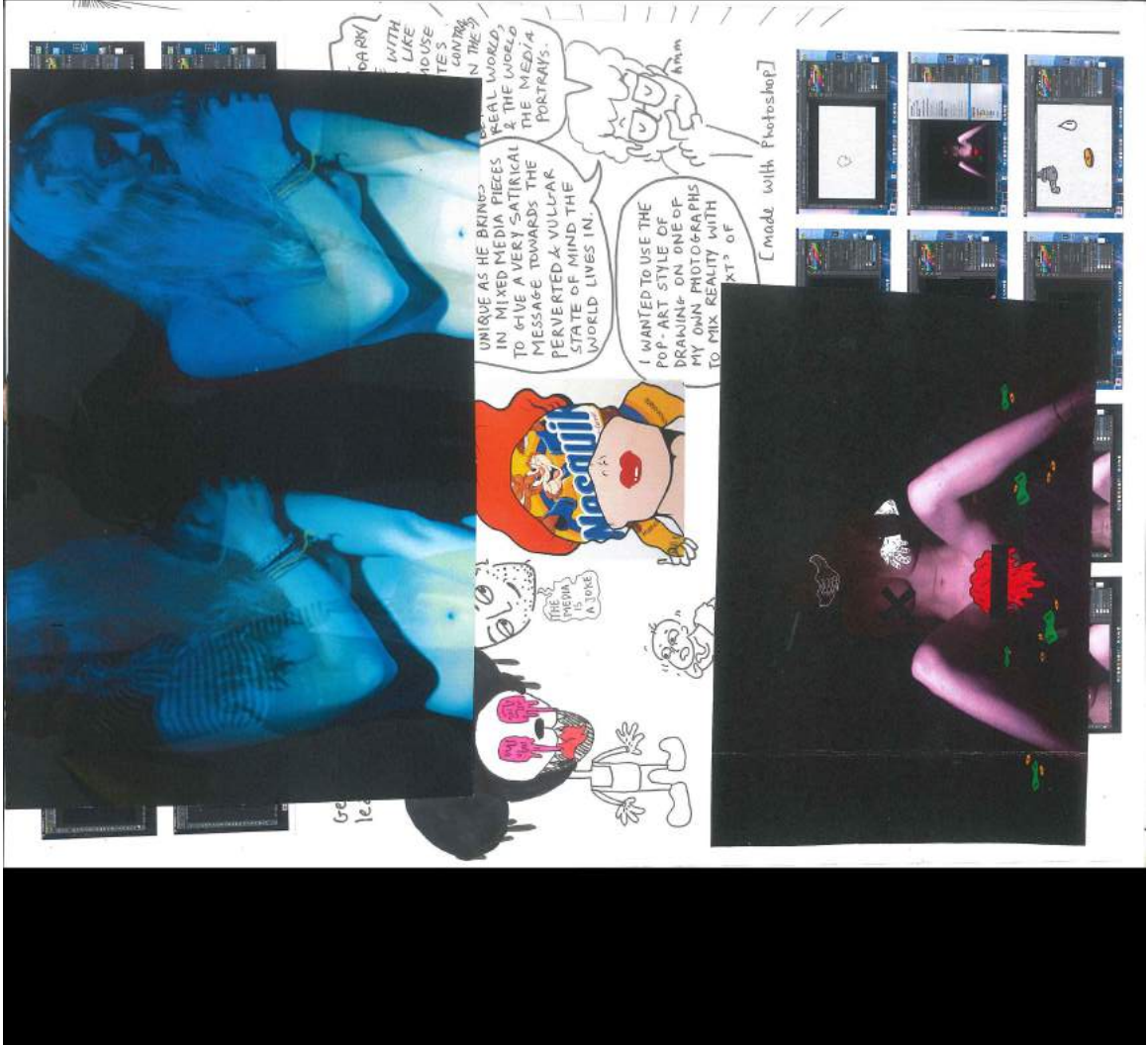
(too dark & not visible)

I wanted to get a blue-ish/purple tint because I was reaching for a very ghouly yet zenic atmosphere to the picture.

[All personal Photos]  
(CONTACT SHEET)

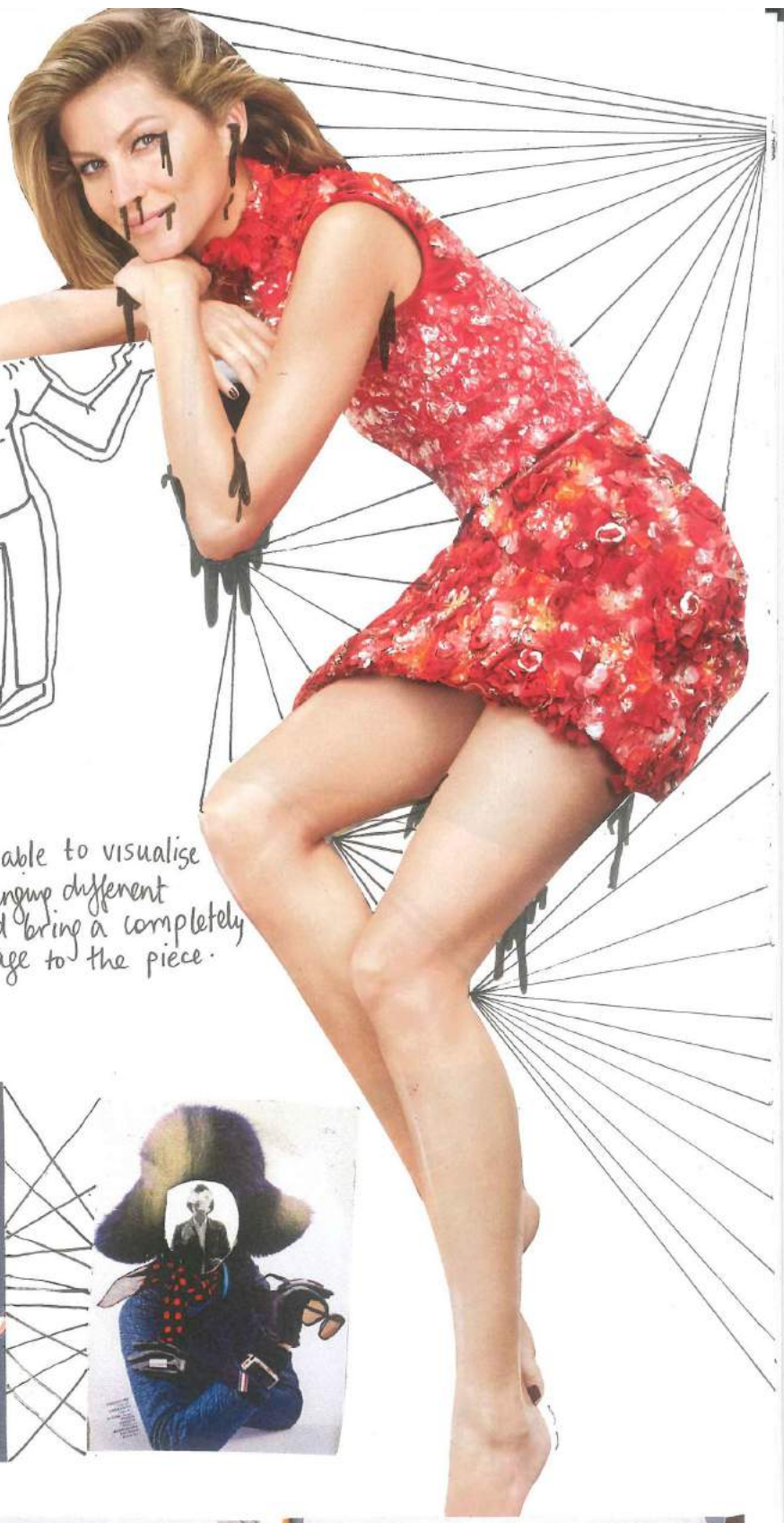


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CREATING A COLLAGE WAS AN IDEA I GOT FROM FROST'S CRAMPED COLLAGES MADE WITH PAINT.

I WANTED TO CHANGE & ATTEMPT CREATING AN OVERWHELMING COLLAGE WITH JUST MAGAZINE CUTOUTS



1st TRY

I was already able to visualise how by rearranging different elements could bring a completely surrealistic image to the piece.

2nd TRY

I was enjoying the surrealistic images that were easy to create, however I wanted to build layers of the cutouts.



3rd TRY

I began stacking cutouts of human figures and visualised the exact goal I was reaching for. I attempted to see if I should add colour elements but it stood out too much hence I chose to leave it Sepia tone.

