

VISUAL ART

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Centenary State High School

Unit 3 Art as Knowledge IA2: Project - inquiry phase 2

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FOCUS

Originally, the focus for my Body of Work was about the relationship between an artwork and the society the artist lives in. Upon the decision of investigating a personal context, the focus evolved into a self exploration about my character development: what impacted me enough to become a defining feature of my character and art. However, the concept of 'society' (which in this instance was defined as a physical location) was restricting. It is not the only thing that impacts a person, there are multiple things that are not tangible. A place can impact a person, however, it's not the physical place that is important. It's how it affected the person and how they reacted from it, whether positive or negative.

The idea of someone's character is complex and different for everyone. People spend their whole lives discovering themselves. For artist, art is a creative outlet for self discovery and definitely was for me. There I experimented and explored, discovering that I loved drawing and what influenced me to lean towards certain subject matters and style. These were; advancements, culture, relationships, and passion. These four elements play an immense role in my life and have different stories on how and why they impacted me.

ARTIST'S STATEMENT

Alisha Vo

My Character Development

2020

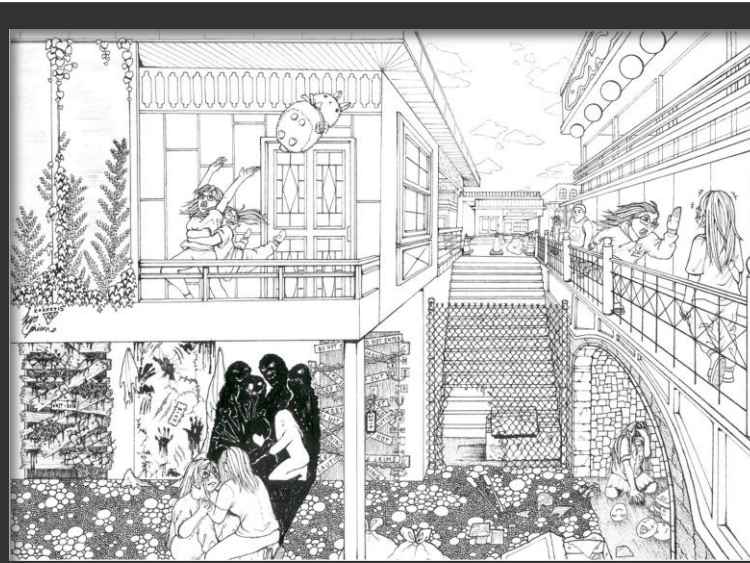
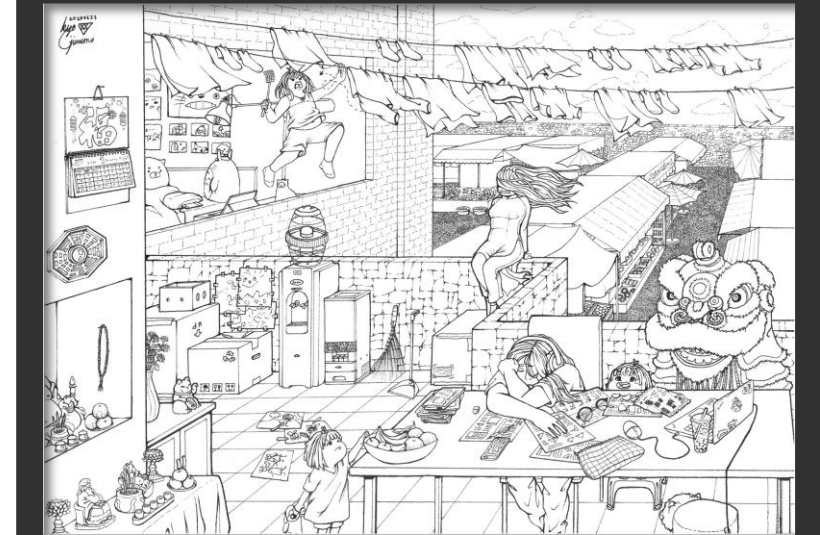
Black ink on 300gsm watercolour paper

Four panels, each 297mm x 420mm

“*My Character Development*” explores what impacts me; advancements, culture, relationships, passion. These are what created me. Art is imbued with knowledge constructed together to express meaning. Personally, I use art to portray stories. *Character Development* is a story terminology; a process of creating characters' depth and personality. The monochrome palette references Japanese Manga, a form of visual storytelling that heavily inspires me. The desaturation draws focus to the images, forcing the audience to contemplate a story to explain the assemblage of images. Varying line thickness suggest depth, encouraging the audience to see individual animated worlds. Diverse lines creates different forms - malleableness to people, structure to building. The hair, clothes, and non-solid objects defy gravity, forming movement. The consistent art-style unifies the series with cohesion that links the artworks into a complete story of “*My Character Development*”.

RESOLVED BODY OF WORK

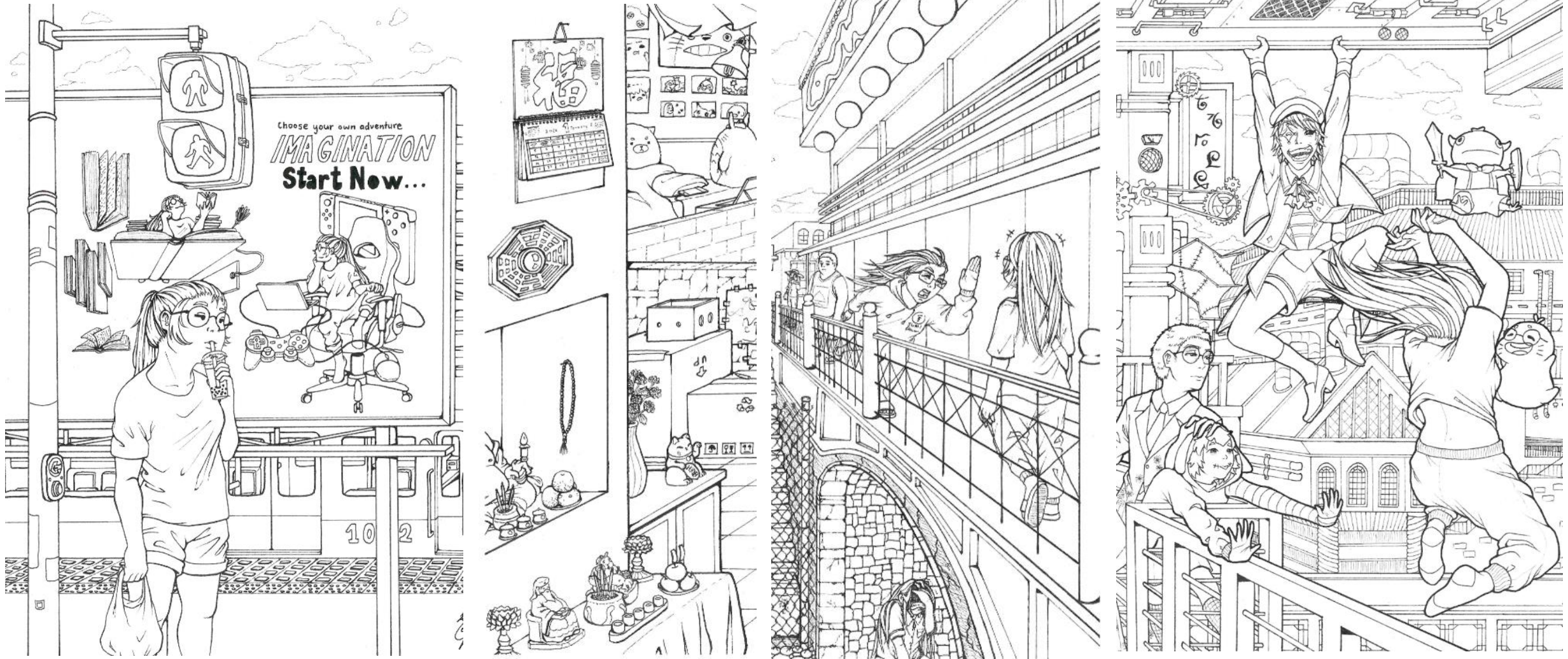
Display view



My Character Development
Four panels 297mm x 420mm
Black ink on 300gsm watercolour paper

DETAIL

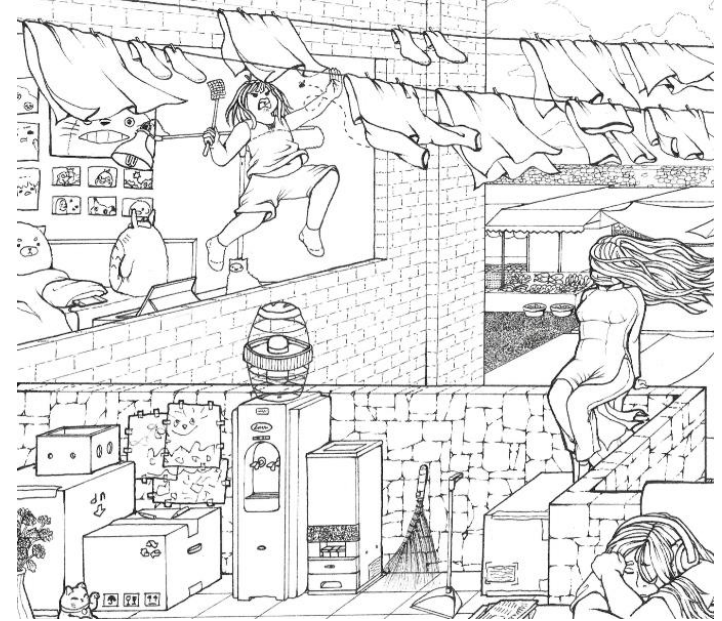
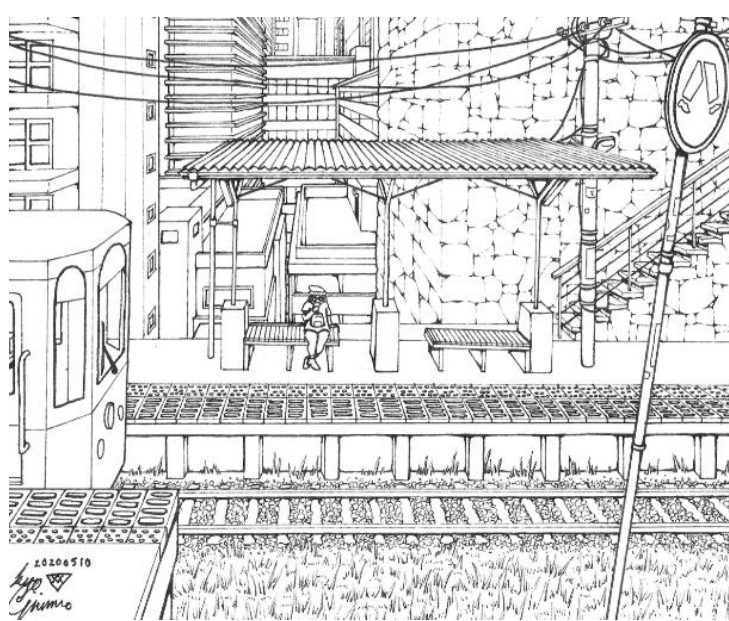
Foreground



My Character Development (foreground)
Four panels 297mm x 420mm
Black ink on 300gsm watercolour paper

DETAIL

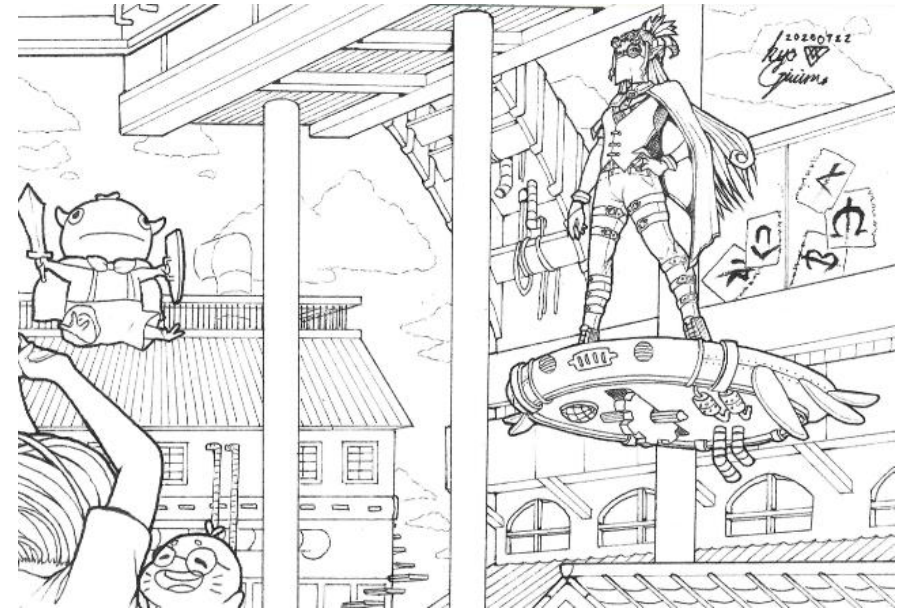
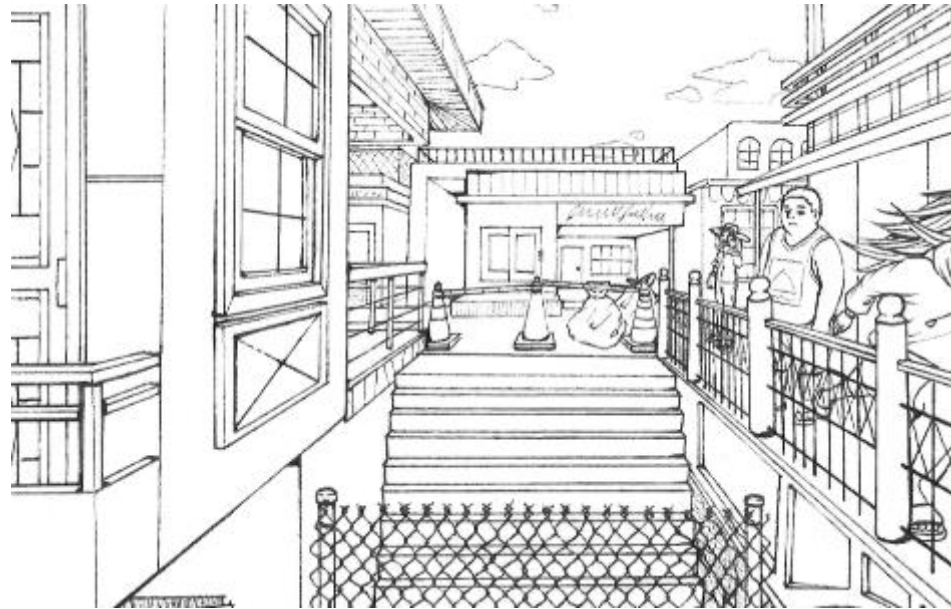
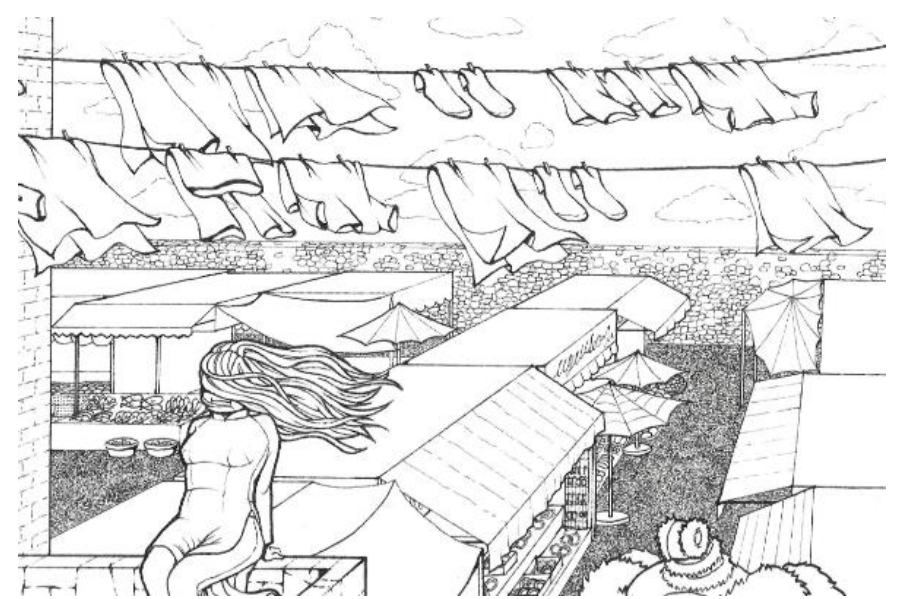
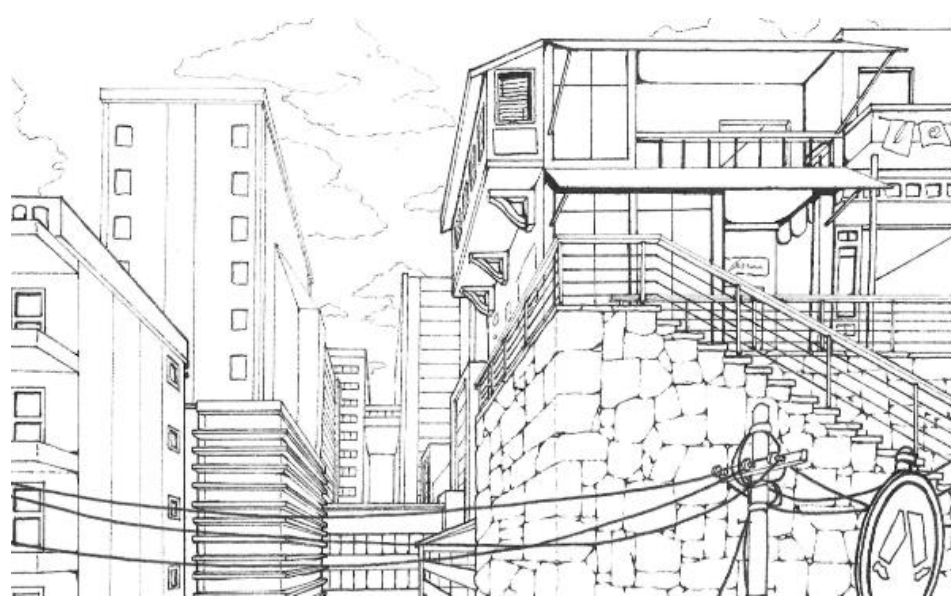
Midground



My Character Development (midground)
Four panels 297mm x 420mm
Black ink on 300gsm watercolour paper

DETAIL

Background



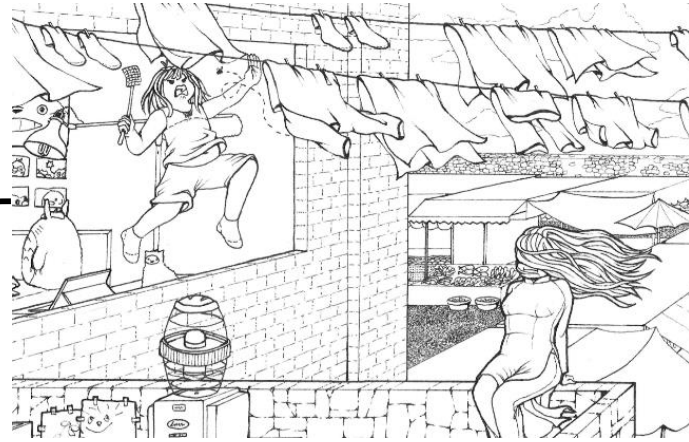
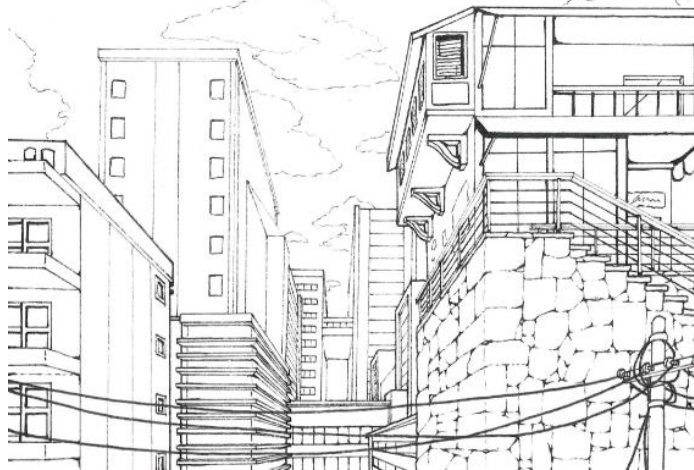
My Character Development (background)
Four panels 297mm x 420mm Black ink on
300gsm watercolour paper

ANNOTATED RESOLVED ARTWORKS



Developing:

Personal context - inspired by introspection, reflecting on impacts that defined my character and art: advancements, culture, relationships, passion. Each impacted me differently like separate universes that co-existed in my life. My focus 'My Character Development' was communicated through layering personal memories, illustrated through symbolic imagery, in complex scenic compositions. Line weight control and texture built depth.



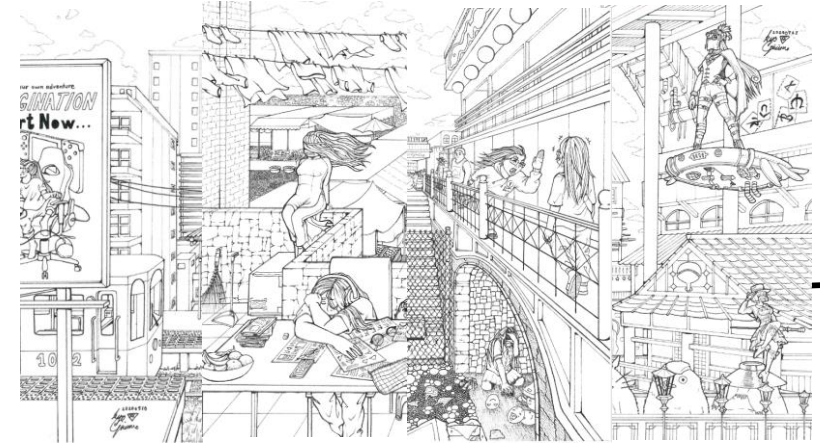
Researching:

Laura Heikkala and Ashiya Kisa, traditional artists, portrayed humans as part of the environment, interacting with their surroundings. Kim Jung Gi, ink cartoonist, creates expressive body language and dynamic poses to humans, building intricate emotions and movement. Miyazaki Hayao's and Makoto Shinkai's, Animators/Art Directors, complex perceptive on world building and story telling opened ideas of capturing a moment in a frame. All artists utilised their memories to create fantasy worlds that were relatable.



Reflecting:

The four impacts were represented using line variance, perspective, and gradual increasing line thickness to enhance illusions of depth, space, and motion. Artist research brought ideas of capturing a moment and utilising memories to further explore my personal story. Adherence to my personal art style improved consistency, allowing audiences to realise the artworks linked and reflect on the story being conveyed.



My Character Development (details)
Four panels 297mm x 420mm
Black ink on 300gsm watercolour paper

SUPPORTING EVIDENCE

Research 1

Source: Kim Jung Gi Official Site, <<https://www.kimjunggi.net/portfolio-v2/>>

Kim Jung Gi Artwork 2020/05/18 2020	Kim Jung Gi Fresque made by Kim Jung Gi in 2018 2018	Kim Jung Gi Various stuff 2015
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KIM JUNG GI

Kim Jung Gi has a very unique style, unlike the usual style found in Asian comics. He has a great visual memory, memorising from living in the moment and observing visuals and sensations. For large compositions, he has 60% to the composition envisioned and fills in gaps as he draws. I used a similar approach for time efficiency, sketching 60% of the artwork and added details in the resolved artworks.

He once said that a picture is just an instant from a continuous moment in time: there must be a story that is happening either before or after that moment. This provided the idea of drawing as if capturing a moment with a camera. This meant actions shouldn't be completed and objects may defy gravity due to human motion. I explored these elements in my artwork to portray activities the four impacts drawn as different universes.

One stylistic element I focused on heavily was his ability to express body language and facial expressions which creates a story in itself. His deep understanding of muscle push and pull, even subtly, creates a diverse range of emotions. I utilised this knowledge to inform the audience of the mood the humans in my artworks were feeling to further explore the message I aimed to display.



Laura Heikkala Summer Rain 2019	Laura Heikkala Urban Jungle 2018
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Source: Laura Heikkala Official Twitter, <https://twitter.com/heikkala_art/media>

Ashiya Kisa Tweet 12:59 AM · Sep 5, 2018.	Ashiya Kisa hidden spot Tweet 1:00 AM · Mar 16, 2018
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Source: Ashiya Kisa Official Twitter, <<https://twitter.com/ashiyaart/media>>

LAURA HEIKKALA (left) & ASHIYA KISA (right)

Although very stylistically different, both artist share similar concepts and purpose behind their artworks. Laura Heikkala aims to tell stories and bridge the divide between mundane and magical and to show the connection people have with their environment. Ashiya Kisa enjoy: "detailed scenery-situation-like work", using real settings and depicting girls doing commonplace activities as colourful reasons to be alive.

Both focus on bringing the environment to life - being inhabited by humans - adding details that show organic features and human interaction. This idea of the environment being there for humans to roam is a feature I wanted to add into my drawings to further explore the idea of small animated universes. Small details such as atmospheric wind, infrastructure realistic and human functional settings, and organised mess left by humans add onto the connection humans have with their surroundings.

Both artist also tend to focus on the idea that humans are a part of the environment. They are not something to add on top of an environment but, instead, interacting with their surroundings. This outlook I heavily carried over to my artwork to incorporate humans into my artworks to make places looked 'lived in'. I had humans located in places that were logically correct or interacting in the environment. This helped express everything within the universes had a purpose and linked together to represent my memories of each impact..



SUPPORTING EVIDENCE

Research 2

Source: Painting Valley, <<https://paintingvalley.com/miyazaki-drawings>>

<i>Speed Of Life The Art Of Miyazaki - Miyazaki Drawings</i>	<i>Totoro - Miyazaki Drawings</i>	<i>Hayao Miyazaki's Original Drawing Of Howl's Moving Castle - Miyazaki Drawings</i>
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Miyazaki Hayao and Makoto Shinkai are both movie directors for animated films, originally animators. Although they technically don't do majority visual art anymore, I studied them to expand my perspective of visual story telling. Even though both artist do the same job, their perspective are not similar, therefore, I felt like it is only right to discuss them separately.

Source: Makoto Shinkai Fandom Wiki, <https://makotoshinkai.fandom.com/wiki/Makoto_Shinkai_Wiki>

<i>Makoto Shinkai Supermarket: 5 centimeters per second anime film, 2007</i>	<i>Makoto Shinkai Train station: 5 centimeters per second anime film, 2007</i>	<i>Makoto Shinkai Railway crossing: 5 centimeters per second anime film, 2007</i>
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MIYAZAKI HAYAO

Miyazaki Hayao, a legend to many in the animation industry, is known for bringing recognition to 2D animated films worldwide. He's 79 and has a deep philosophy on the world, sometimes cynical to modern society. His award-winning films are a testament to his complex insight of the world. His films include details that doesn't continue the story but instead add life, space, time, and personality. He never made stories clear black or white, stating life is never like that: neither was history. I believe in his judgement, leading me to add details that weren't necessary but gave life and complexity to the universes.

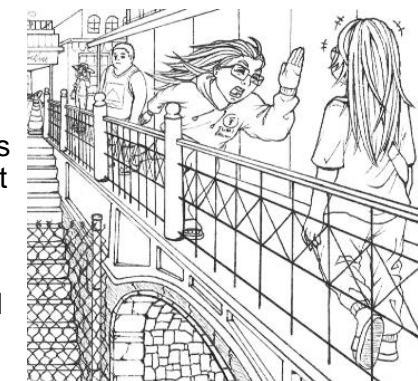
He also believed fantasy, more specifically imagination, was an amazing thing. In his opinion, it was a way for children to handle mentally difficult situations. A good balance of reality and imagination is important: reality is restricting, and imagination opens the mind to create wonderful things. He combined this with the emotions connected to his memories. He used imagination to metaphorically illustrate how he felt. I used this direction and drew images that broke reality but better visualised how I felt in my memories.



MAKOTO SHINKAI

Makoto Shinkai has a fresher mindset, wanting his films to relate to the younger demographic. His practises were more modernised. His creative processes always start with a line of dialogue for him to expand on and build a world around, using commonly known mythology to help the audience relate (such as the red string of fate). Knowing teenagers - with their busier lifestyles - tend to multi-task, he made his films rather packed to engage them. Having a similarly modern demographic, I also crowded my artwork with details to grab focus. I also used commonly known depiction, for example, shadows filled with demons, to aid people's comprehension.

He wanted to put him and his story into a movie. His inspirations come from real life influences like climate change, seeing how it affects the world he lives in, and how it affects others. He put emphasis on holding onto the emotions you'll feel throughout life or at least remembering them. This made me ponder for a long time to recall and replay memories in my mind, analysing the sensations and emotions rather than the visuals. This allowed me to better understand how exactly I wanted to represent my memories.



SUPPORTING EVIDENCE

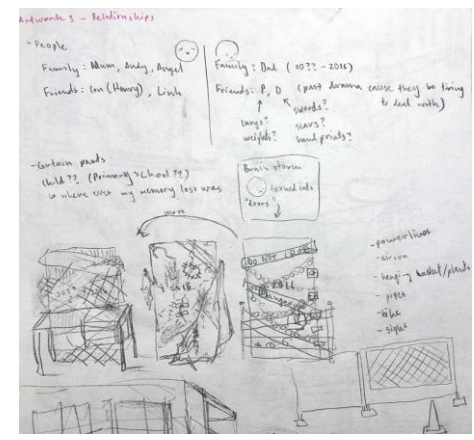
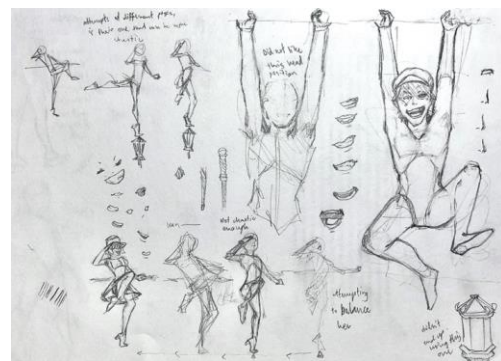
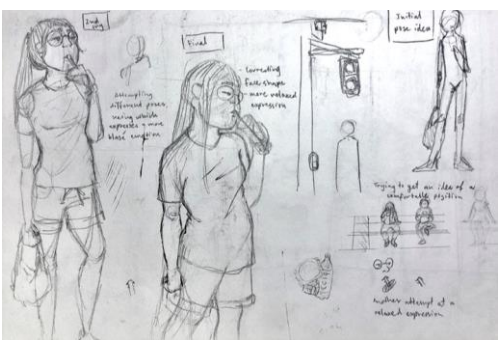
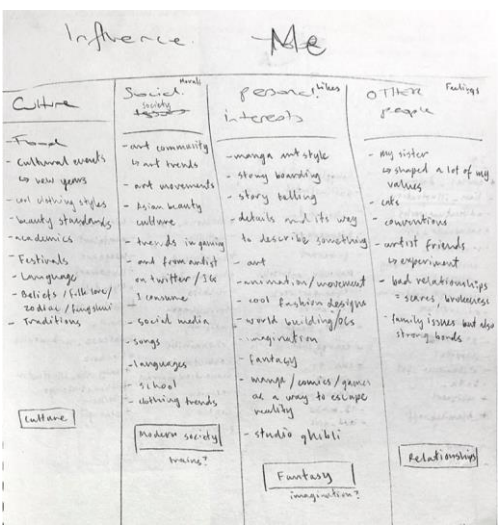
Development

Research from Kim Jung Gi gave me the idea of sketching a 60% finalised composition of each of my artwork. During that process, I've done most of my contemplating on how I wanted to depict my memories, how I wanted to built the setting, and the vague perspective of the whole piece. Along with a lot of brain storming, I've gotten an almost complete mental idea of everything.

Therefore, my development was just a process of trial and error. Redoing and refining the same image until I could visually depict the emotion and idea I originally designed in my mind. This was as small as singular line changes to portray the exact facial expression or body language I aimed to convey. This meant when I drew on my final piece of paper, I knew exactly how I wanted it to look like, giving the final artwork a very polished look. I wanted to make sure that the audience could comprehend the meaning as easily as possible whilst still making the drawing appealing.

There were definitely a lot of research for reference photos as my visual memory isn't good. I even went around the house and outside to take pictures. Reference photos was very important to capturing the likeliness of every objects and person in my artworks. The folder had 563 reference photos.

In terms of focus, I noticed during my first artwork I leaned towards a certain aesthetic rather than focus on the original focus. With artist research, I came to notice how much my past experiences impacted my artwork which had nothing to do with physical locations I have relations to. This helped incorporate more memories into my art and further develop my focus.



SUPPORTING EVIDENCE

Reflection

First ideas on resolved artworks:

Food about culture, the importance of food in Vietnamese culture?

Art about food?

There's a viet rice called Xoi

↳ usually coloured,

can make painting style art? — Painting on the event the food is usually eaten on

Teacher

Some examples of food used for art
- early APT, 3? Asia Pacific
each animal, audience eating it
+ fur coats?

Look into

- food illustrated in art
- not depicting (performance art)
↳ Mike Parr

Food as beauty, aesthetic, took photos
to make this forever, not temporary

Small idea for
Alternate
↳ How can I impact
society?
↳ spark controversy

RETHINK

- story board
- series, each drawing to focus on different influences on me
- maintain same media, style, use in it, medium
- At least A3 each
- Artist book, can say it's an artist book but each work is individual

Focus Evoked

The relationship between an artwork and the society the artist lives in

- focused on what about a society influenced how an artist saw the world

- then saw how the influences around them, from their society, impacted how they created art and what they created/depicted

- society was more country of birth, hometown, history of said place, and culture of place

My Character Development

- choice of wording references storytelling and the act of creating a character + giving them depth + personality
- the word 'society' was restricting
- more personal concept
- still investigating what impacts people
- more, what created MY identity + displaying it through art

Artwork Reflections

Tuesday, May 12, 2020 6:25 PM

Artwork 1:

- I believe I had grand ideas and got carried away
- The original focus wasn't clear in my mind, I followed my heart will drawing thus changing (evolving) the focus
- This artwork was more a topic (society - which is later changed to advancements) and my normal media / techniques / objects based on my interest and comfort zone
- Vividly reveals many elements of media I consume, losing track of my focus
- Since the focus evolved as I drew, nothing was consciously communicated but based on observation, I found the focus I wanted to convey and wish to continue with this with a clearer mind
- Lacked any research / development, was simply drawing what I liked and therefore has an unclear resolution
- With the changed focus, I believe the choices I made aren't too unreasonable, it was all a combination of int instinctive interest which is another way to visually show my character / influences
- Would've been better with a clear concept / motive / message, it impacted the development and the chance to include a strong communicated message

Artwork 2:

- I researched artist who drew about certain cultures and instead of simply illustrating elements of the culture, they drew from their memories of those elements and expressed the emotions they had related to that certain cultural element
- Helped me more personally develop my artwork instead of just drawing about my culture, I was able to draw about how I felt about my culture
- This idea of using my memories will be further used for future artworks, it's a great way to add another layer of personal meaning
- My techniques was the same as before but I improved at textures
- Since majority of my memories for this artwork had a lot to do with my childhood, I was able to include a lot of different ages and phases of myself and show the progressive influence on me
- With a clearer concept in my head, I was able to include a lot more personal objects that I had experience with and therefore could convey a much stronger message
- I had troubles drawing such a different range of things with this artwork that weren't huge boxes like the first artwork and with the scale, details were lost and messy
- I also had trouble filling the space with how I set the depth which I didn't consider during planning but solved with more sketches during my resolving phase

Artwork 3:

- The composition of the original sketch made no sense perspective wise and since the previous two were one point perspective, didn't feel it was right to do 2 point and ruin the cohesion
- Second sketch had better planning since it was done now having two artworks completed
- The environment was a little random since the focus was on people
- Could've done better and incorporated places I often are at with the respective people
- Using the idea of using my memories to further add personal elements from the last artwork was used here, allowed me really express how I interact with the people and my interactions
- I studies anatomy more between this and the previous artwork and it helped draw better representation of the people I wanted to draw
- I enjoyed with this planning I use add an element of story with the cutting of the fence and the metaphorical doors (thank you past self for making me redo the sketch)
- By now I noticed my outfit hasn't changed like I planned with the first artwork because I've been stuck at home and wearing basically the same thing
- My focus is solid by now and I could really focus well on how to show the affect they had with me and since it was people, was very easily able to show an interaction
- Due to time constraints, the buildings and their details fell behind and was really drawing from my previous two artworks

Artwork 4:

- As this was not really looking at a real life thing, rather than my own imagination and passion, I had freedom to draw what I liked
- I feel like out of all my artwork, the composition for this was really well done and had a lot of interesting shapes as I wasn't confined by the need to make it look realistic
- I broke perspective with the lamps since I felt it could add to the fantasy vibe this specific artwork was focusing on
- I believe my approach for this one used a lot of artist work I loved and added elements I liked from them, making it very different from the rest
- By now, I understand perspective very well and was able to free hand a lot more, sometimes being a bad decision cause I was more lazy than skillful at those points
- Also cause of laziness, my line depth was lacking compared to the first so I compensated by adding different outlines in hopes to better define the foreground, midground, and background as well as not to lost my characters too much into the background
- Since this artwork about my passions and interest, decision on what to add was very easy and, if anything, I went overboard with the details making it hard to separate different buildings
- The characters I added are my own characters who I know well (because I created them and their personalities) so I knew how to express them well
- I struggle with faces so some of them really didn't work so well and some of the clothes didn't work in certain poses, however, I did my best to make them work

When I first began development of my Body of Work, I had first investigated a cultural context, looking into using Vietnamese food to create art. I later noticed I had misunderstood the context of the assessment and re-evaluated my choices. I realised my first idea was too restricting and difficult to expand into many artworks. This led me to settle with a medium I was familiar with, ink illustrations, and explore my focus in a personal context. I then encountered another limitation with my definition of society. I overcame this while discussing with people. They advised me to consider exploring impacts that weren't tangible, leading me to finalise the topic of my four artworks: advancement, culture, relationships, and passion. I also believe a lack of shading affected the clarity of foreground, midground, and background. This was however compensated with varying the line thickness while progressing through the different sections.

A lot of considerations were also based on gut feeling (Do I want to draw it or not?) as I saw no point in delving into something I would dislike and eventually struggle with. This later became a strength. By drawing something that intrigued me and with a medium and style I enjoyed, it gave me a lot of motivation to produce a Body of Work that showed high craftsmanship and design quality.

My final Body of Work is a detailed and immersive four panel artwork about my character development. The decision on utilising a medium I had many years of experience provided high craftsmanship and detail, making the artwork visually fascinating and appealing to the audience with line, form, and depth. Meticulous planning during development and thorough collection of reference photo resulted in high design quality, creating movement, balance, and unity. Although, a lack of artist research prior to development resulted in a lack of expressiveness in the first artwork, affecting the immersion of the Body of Work's story. However, this mistake wasn't repeated with the rest, not ruining the overall engagement and still allowed audience to contemplate the message and come up with a personal response. Overall, the artwork is bold and brilliantly captures the audience. The Body of Work transports them into the universes I created, leaving room for self-conclusions to allow audience to resonate with the artworks.

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