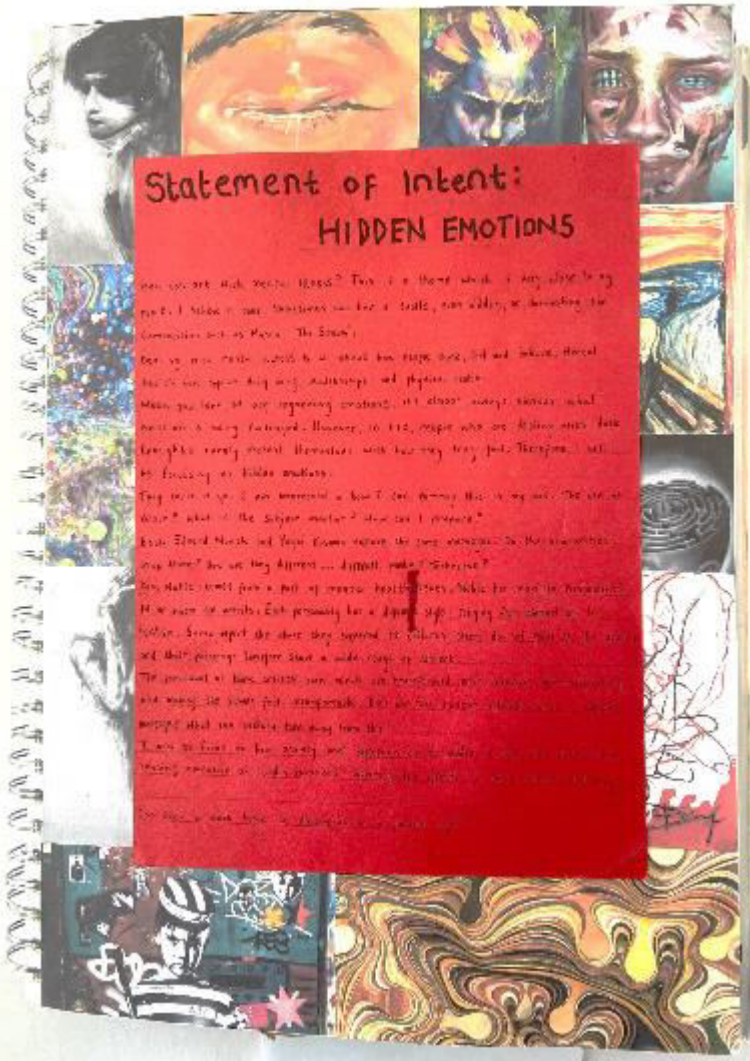


Winchmore School
Class of 2021
A Level Art & Design
GK



Statement of Intent: HIDDEN EMOTIONS

How do we feel about being ignored? This is a theme about a boy close to my heart. I think it may be because we live in a world that is often so busy that we forget to notice the people around us. (The Boy)

One of my main goals is to create a world where I can feel safe and where I can be myself. I want to be able to express my feelings and my thoughts.

When you feel that you are being ignored, it's often a very painful feeling. I want to be able to express my feelings and my thoughts. I want to be able to express my feelings and my thoughts. I want to be able to express my feelings and my thoughts.

They think it's just an accident, but I know that it's not. The way we live in a world where we are often ignored is a very painful feeling.

Even if you think you are being ignored, it's often a very painful feeling. I want to be able to express my feelings and my thoughts.

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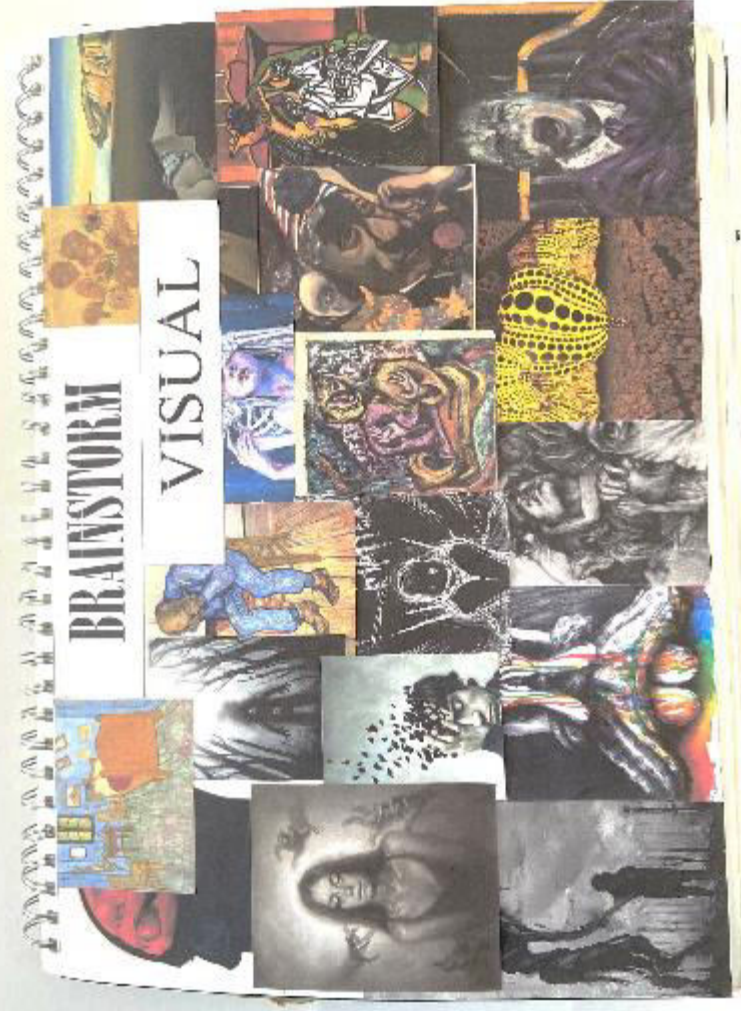
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HIDDEN EMOTIONS



**BRAINSTORM
VISUAL**



What are the similarities?
What are the differences?
Are there any links between the two artists?

- Artists that I like to research are:
1. Frida Kahlo
 2. Edward Munch
 3. Van Gogh

Each artist has a
characteristic style
and focuses on their subject/
Munch built a
different way.
Are there any links?

What techniques have they used?
Colour? Subject matter? What is the artist saying?

I am going to
highlight how
each painting makes
emotions in art.

Impaired in how
artists have a special
style about their
works in their own
art.

How does colour affect
the mood of a piece
of art?

How have artists
used colour to
convey their
emotions?

What are different
techniques used?
How do they
express?

BRAIN

Plunder Library
to create different
styles of art.
to create different
styles and techniques
of art.

Model that
we use to
Experimental
to create
different
styles of art.

Emotional tones
to create
different
styles of art.
to create
different
styles of art.



'The Scream' by Edvard Munch
color: 1910

STORM

The National Gallery
to create
different
styles of art.

to create
different
styles of art.

to create
different
styles of art.

to create
different
styles of art.

to create
different
styles of art.

to create
different
styles of art.

to create
different
styles of art.

THE NATIONAL GALLERY



TIMELINE

Edward Munch
'The Scream'
1893



Van Gogh
'Self Portrait with
bandaged ear'
1889



Pablo Picasso
'Sleeping Girl'
1935



Edward Munch
'Anxiety'
1894

Edward Munch's 'Anxiety' is a painting that depicts a group of people in a dark, stormy sea. The painting is a variation of 'The Scream' and shows a group of people in a dark, stormy sea. The painting is a variation of 'The Scream' and shows a group of people in a dark, stormy sea.



Van Gogh
'The Starry Night'
1889

The Starry Night is a painting by Van Gogh, showing a night sky with a bright yellow sun and stars over a dark landscape.



Lucian Freud
'Lionel Lincoln'
1991

Francis Bacon's work is characterized by a sense of movement and a focus on the human figure. He often depicted faces in a distorted, almost abstract manner, with a strong emphasis on color and light. His work is a blend of realism and abstraction, capturing the essence of his subjects in a way that is both recognizable and mysterious.

Francis Bacon
1909-1993



'Self
Portrait'



'Portrait of
Michael Lewis'

Francis Bacon's work is characterized by a sense of movement and a focus on the human figure. He often depicted faces in a distorted, almost abstract manner, with a strong emphasis on color and light. His work is a blend of realism and abstraction, capturing the essence of his subjects in a way that is both recognizable and mysterious.

The artist's work is characterized by a sense of movement and a focus on the human figure. He often depicted faces in a distorted, almost abstract manner, with a strong emphasis on color and light. His work is a blend of realism and abstraction, capturing the essence of his subjects in a way that is both recognizable and mysterious.

Yayoi Kusama
'Obsession'
1961



Yayoi Kusama
'Beyond the
Sky'
1959



Kim Noble
Personality:
Ria Pratt
1995

Personality and mood are often reflected in the colors and textures of a painting. The use of red in this work suggests a sense of passion, energy, and intensity. The silhouette of the person sitting on the red surface adds a sense of mystery and intrigue to the composition.

'Red Snow
all'

The painting depicts a scene of a person sitting on a red surface, which is a metaphor for the artist's inner world.



'My hands
are tied'

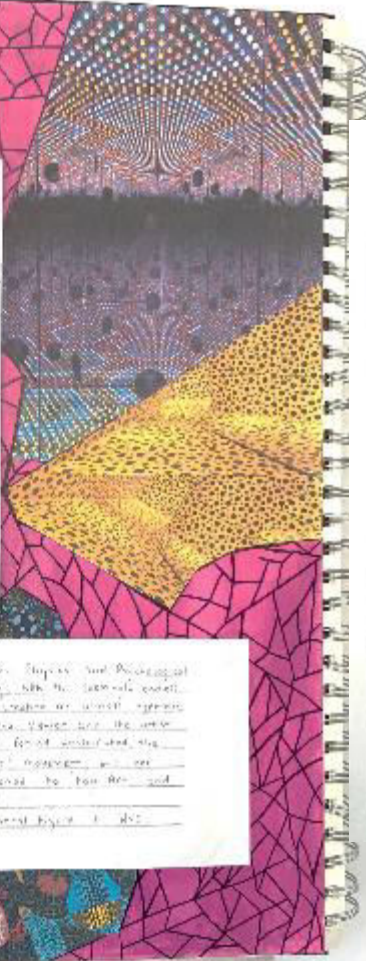
YAYOI KUSAMA

Yayoi Kusama was born on 1929 in Matsumoto, Japan. A Japanese artist who was self-proclaimed "obsessive compulsive" artist, known for her recurring use of polka dots and her "Infinity" installations.

Her notable works include 'Ground Zero to Heaven in Heaven' and 'Mirror Room (Pumpkin)'.

She was inspired by Shinto and Buddhist religious art, drawing with the formal quality of Buddhist art. Her work is a blend of spiritual devotion and her own vision and the world. Her extensive use of polka dots and the recurring "Infinity" motif are her most iconic work. Her work has been recognized by the Art and Architecture Council.

The picture is created by Yayoi Kusama.



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AM

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ANALYSIS

Beauty has always been important to Yayoi Kusama. Her childhood spent in a rural environment surrounded by rice and fields, surrounded by mountains. They represent the sun and death, purification and mourning, masculinity and femininity, while their complex forms - organic, fragile, fluid and dense - through repetition - find order through

Kusama's sense. Kusama's feelings of self-substitution have had little to do with the form of her sculptures. At the same time, Kusama's recurring experience of visual hallucinations, which patterns in fabric would, Kusama has said, have allowed her to feel isolated. Kusama's inability to express this to her family made her feel isolated.



Known as 'Kabocha' in Japan, Pumpkins are found across in Kusama because they represent a piece of her childhood in Matsumoto. As a young girl, Kusama spent hours drawing Pumpkins. To her, Pumpkins are a representation of stability, comfort and morality. They are cheerful and tender in touch, both in colour and form. The inclusion of Pumpkins in her artwork are, therefore, to be seen as a result of the childhood memories that the Pumpkins shared. These colours symbolise infinite energy, comfort and warmth.

Her work has a unique way of not always, but an emotional ability to create an exciting atmosphere of many variations, all with just dots.

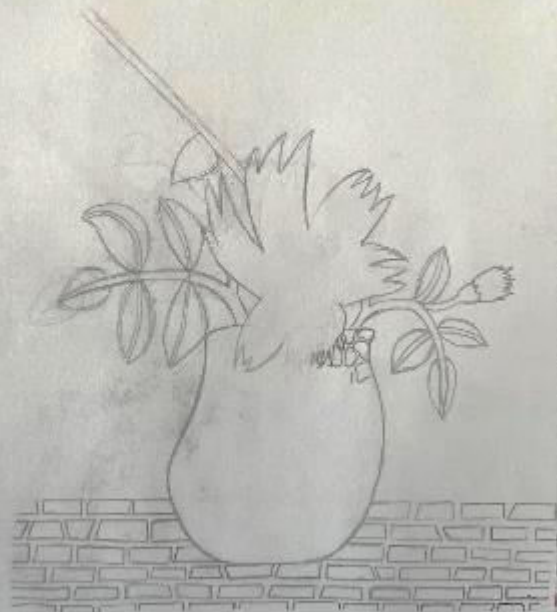
There is no third and error in her work, what she paints is all in one go. The repetitive dot paintings, yellow Pumpkin motifs, mirror rooms and her self-sculptures define her work.



Creating objects with paper dots that with the memory of her child hand-drawn. Her works are a mean of 'therapy', confronting her fear by representing it on a grand scale. Her 'Dot Obsession' is a series of installations that represent her madness, her obsession and her art.

Her obsession visually represents the hallucinations Kusama suffered as a child, in which her surrounding space was covered in repeating patterns.



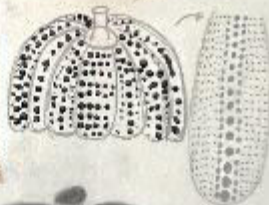


organic forms?

Need to develop ideas further

Food
Biscuits?
Organic
New forms
Film of biscuits
etc.

References



Colour
palette
for
Yogurt
Quinn's
Lupinus
Pasta
(colour)



My Own Style And Interpretation of Yayoi Kusama's Work

Yayoi Kusama chooses sacred objects and uses their symbolism and her style to convey a message, a message deep rooted in her heart. With reference to my analysis page about her work, we can spotlight her 'Pumpkin' works. As stated, pumpkins are a symbol of stability, comfort and modesty in Japan. To her, pumpkins represent a positive piece of her troubled childhood. She uses symbolism to captivate her audience.

The Evil Eye

In light of Yayoi Kusama's work, I will be creating a concept that is deep rooted in my culture and beliefs. In Turkish culture, the 'Evil Eye' or better known as 'Nazar Boneuk' is the amulet to repel evil spirits and keep you safe from harm. It is less about good luck and more about protection. Here are some secondary resources displaying what they look like:



The History Of The 'Evil Eye'

It is a cultural thing that has over 5000 years of history and is still used all around the country, especially for a newborn baby, a brand new car, or even a newly built house to keep that bad energy away. People began to hang the amulet almost on everything from their pets to their children. It's also a common practice to wear them on your person and put them around the house.

So How Can I Portray This?

The technique Yayoi Kusama displays is creating objects through patterns. Due to her hallucinations, she always saw dots. Dots are the most prominent thing in her work. This displays **Hidden Emotions** as she litters her creation all over her work, in a subtle, non-discreet way. You'd have to pour it out to understand. I am to do this in my work, but using lines and shapes as color and execute my own concept, using her style as my influence.

Here I have sourced some primary research, displaying a range of images of evil eyes around my house hold. Religious symbols, necklaces, home decor. It's sacredly conlars my family, protects us.





I began by creating a background consisting of polka dots. Using my graphics tablet, I began plotting the dots randomly. I gained inspiration from Yayoi Kusama's "Pumpkin" piece due to her having two different patterns in her work. These polka dots can be reflected as small evil eyes symbolizing that they are always there watching. Although there are many colours in my work, I decided to make it blue so it could look like it blends in.

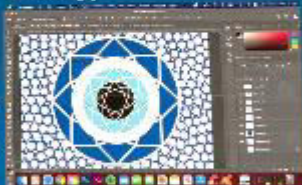
I created a diamond pattern using the eclipse tool. I made an outline, that I used on all of the circles, except the white circle.



To me, diamonds represent an emblem of purity and perfection, of invincible spiritual power. It is a symbol of light and brilliance, unconquerable; treasures, riches, intellectual knowledge. This resonates with me deeply.



I created my evil eye using the eclipse tool. With the eclipse tool, you can create shapes. I created four circles, shaped them into the image of an evil eye and changed their colour accordingly.



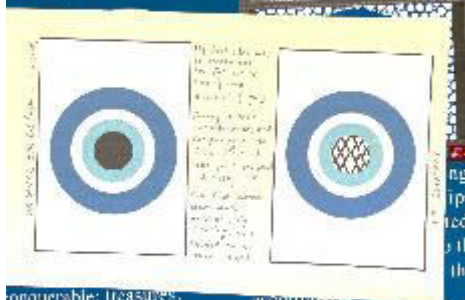
How I Created My Evil Eye Portrait

Here we have the evil eye and diamond outline together. I decided to not add an outline to the white circle.



Here we have our final image. I have tried to achieve Yayoi Kusama's style through the emotion of patterns and linking the image back to my Turkish heritage.

I gained inspiration from Yayoi Kusama's "Pumpkin" due to her having two different patterns in her work. These polka dots can be reflected as small evil eyes symbolizing that they are always there watching. Although there are many colours in my work, I decided to make it blue so it could look like it blends in.

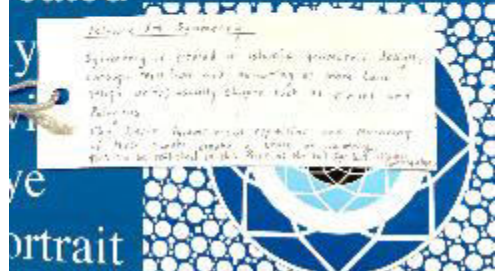


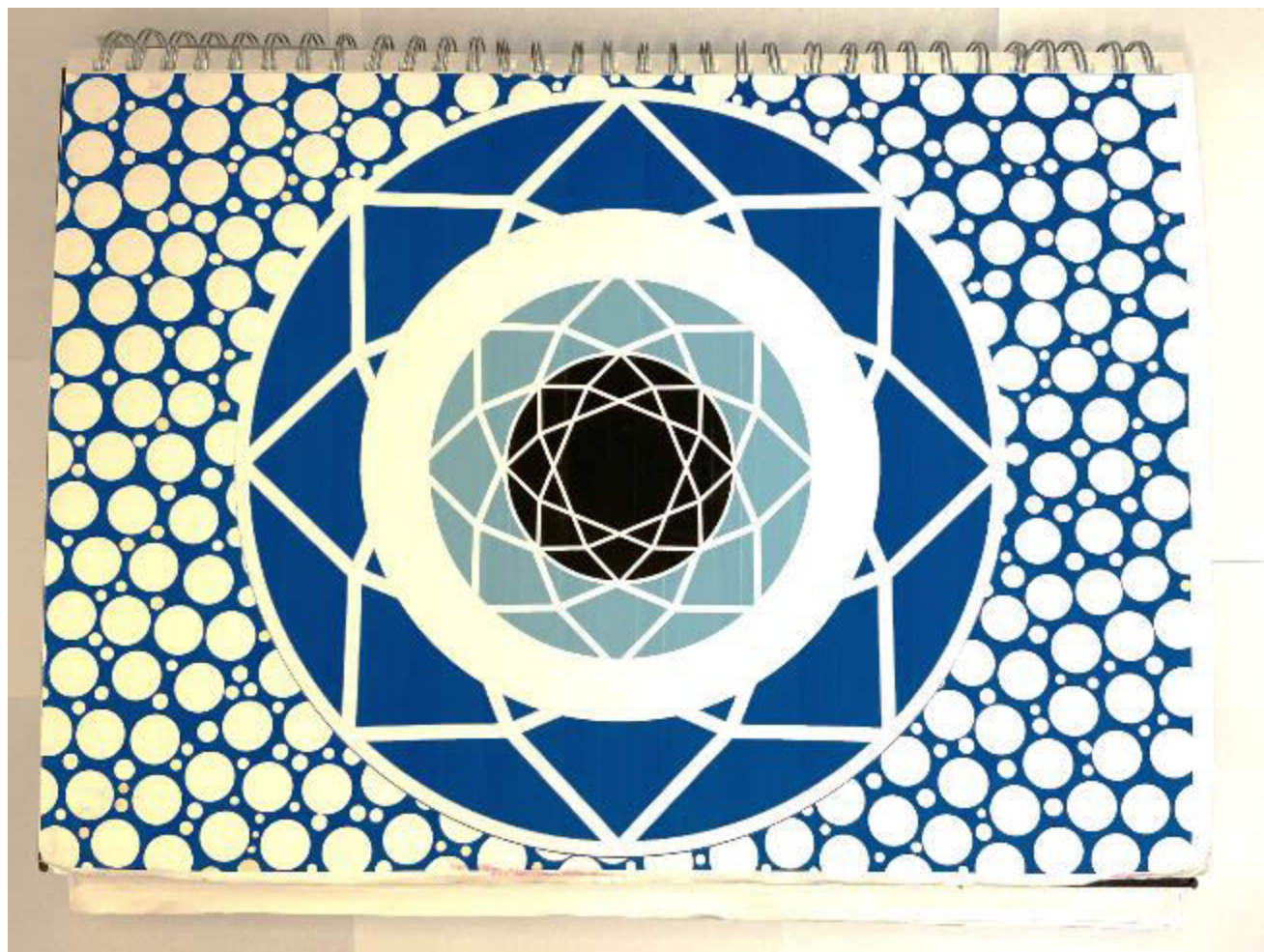
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Here we have the evil eye and diamond outline together. I decided to not add an outline to the white circle.





EXPERIMENT



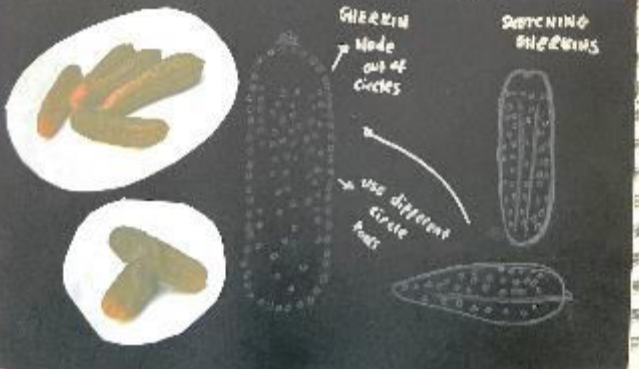
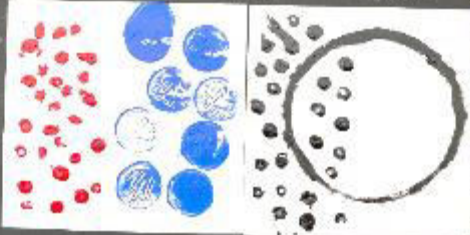
I am going to create a smaller piece by keeping using acrylic paint.

Now I have used the end of a paintbrush to create dots.

Now I have used the end of a paintbrush to create dots.

Now I have used the end of a paintbrush to create dots.

I have created the same shapes as in the first piece. I prefer to use the same colors as in the first piece to create the same effect.



Meaning / Symbolism

I am using a pickle as a metaphor and representation of 'obsession'; directly relating to Yayoi Kusama's

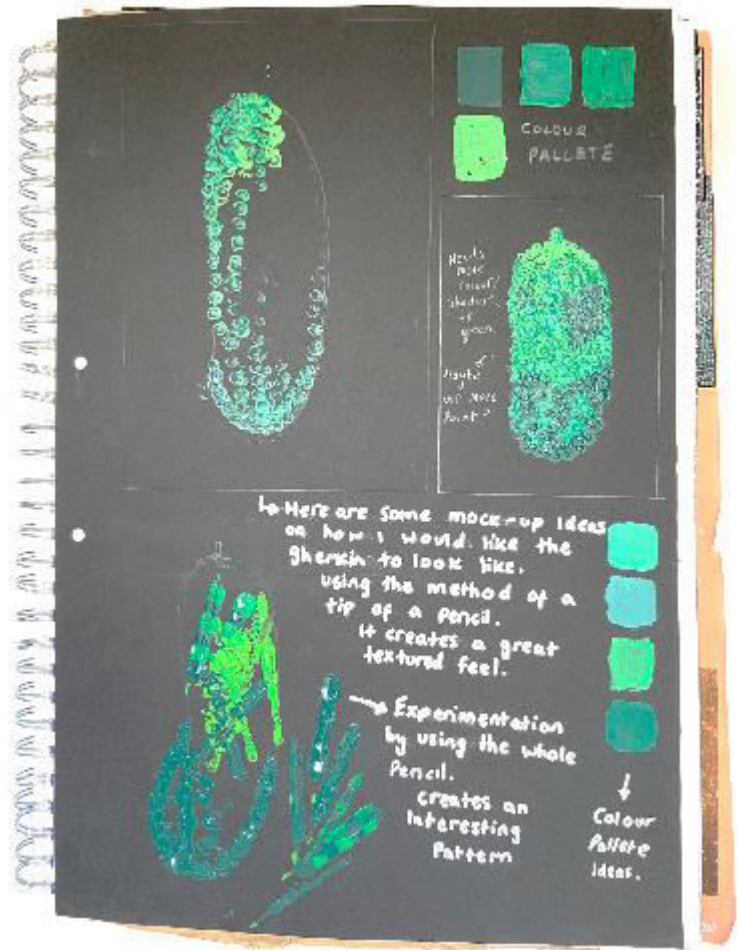
- 'Polka dot obsession'.

As a child, I was obsessed with Pickles. Using that as a metaphor is reflective of Kusama's use of organic forms in her works, such as her 'Pumpkin' and 'Flowers' pieces.

- Using inspiration from her 'Polka dots obsession', I will use these points and create blobs through using different tools.

This piece is a direct representation of Hidden Emotions, as I am using form, colour and symbolism to portray my emotions.

At a first glance it will look like a pickle, but unwrapping the layers of the work will take the viewer into a deep dive of my mental state.



PRIMARY RESEARCH - GHERKINS

After taking pictures of gherkins as primary resource, I understood that the bumps are the only consistent part of a gherkin. The shape and tones are never the same, meaning each vegetable has its uniqueness.



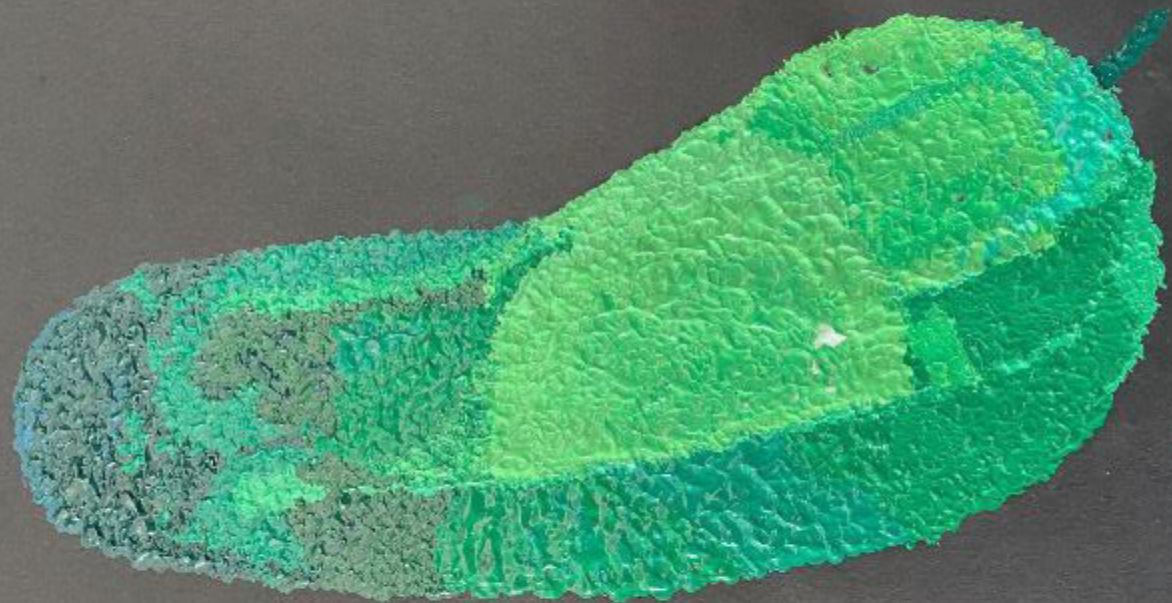
Here we can see the details in the bumps, more on the top than on the bottom.

I want my piece to implement these bumps everywhere as I want it to look abstract, just like Yayoi Kusama.

Here we see the change in tone. Darker at the bottom and lighter as it goes up.

Although it is quite two-tone, I want to add more shades of green, to highlight where the light hits and to also give the piece more detail.





COLOUR PSYCHOLOGY

Do you feel anxious in a yellow room? Feel calm around blue? Artists have believed that colour can dramatically affect moods, feelings and emotions. As quoted by Pablo Picasso "Colours, like features, follow the changes of emotions."

The Psychological Effects of Colour

So, why is colour such a powerful influence in our lives? Perceptions of colour are subjective, however there are some colour effects that have a universal meaning.

Colours in the red area of the colour spectrum are known as 'warm colours'. This includes red, orange and yellow. These warm colours evoke emotions ranging from feelings of warmth and comfort to feelings of anger and hostility.

Colours on the blue side of the spectrum are known as 'cool colours' and include blue, purple and green. These colours are often described as calm, but can also relate to sadness or indifference.

Colours in the middle of the spectrum are known as 'neutral colours'. This includes white, grey, brown, black. These colours are unsaturated, allowing them to serve as relaxing colours and are visually restful.

So, How Does This Relate To Art?

Colour can be used in art to express or evoke emotion. Modern expressions such as 'feeling blue' and 'seeing red' have come about as colour has an emotional effect independent of its subject matter. Artists use form and colour to express emotion and arouse feelings in the viewer. The viewer can deduct the emotions portrayed quite easily due to their own subjective views on what the colour may suggest.

For example, Megan Crayle uses blue a lot in her collages. It's one of her favorite colours and although we often think of sadness when we think of the colour blue, it can also represent a sense of relaxation.

Colours associated with sadness or depression



COLOUR PSYCHOLOGY

examples and Analysis:



Water Lilies, Claude Monet 1896

Colour Palette



This is the colour palette of this piece of work. Could the colours been chosen on purpose?

This painting has a lot of soft colours - ranging from warm, neutral and cool tones. Due to the colour choice, this gives of a dreamy sense. The viewer can look at this piece and absorb a very relaxing scene of nature. This is from the collection of 'The National Museum of Western Art, Tokyo'.



An Attack During Saipan in France, Henry Jones 1943

Colour Palette



This painting specialises in warm colours with a subtle mix with cool colours. This creates a sense of anxiety in the piece. The dark smoke that takes away pieces of the lighting of these colours to the lighter colours. This comes from the collection of 'Imperial War Museum'.



After the Hurricane, Howard Christy 1899

Colour Palette



This painting consists in cool colours. The dark blue of the sea makes the piece feel almost by the violent waters and dark greys of the sky. The transition from dark to light colours is a reflection of the passing storm.

HOW CAN LINES BE PORTRAYED IN TERMS OF EMOTIONS?

HORIZONTAL LINES

The language of lines is easy to understand: we use the language everyday - whether we realise it or not. An example is the horizontal line:

Where in ordinary life do you see this line?

1. People take the line when they are asleep.
2. A log makes the line when it is lying on the ground.
3. The horizon makes the line.

This is a quiet line, a few paintings use it. The line doesn't add much excitement to the picture. Winslow Homer uses the line to create a quiet beach scene.



Moonlight, 1874, Winslow Homer

DIAGONAL LINES

We associate diagonal lines with action. For example:

1. If a tree is standing at a diagonal, it might be ready to fall.
2. When we run, we lean in the direction we are going.
3. If a building is standing like this line, would you stand next to it?

There is much more action in this painting due to it being set in a diagonal line. The clouds are also at a strong diagonal - the clouds are on the move.



The Fog Warning, 1885, Winslow Homer

VERTICAL LINES

Does this line suggest movement or stillness?

Vertical lines doesn't seem to move. Edward Hopper's 'House by the Railroad' uses both of the quiet lines - the horizontal and vertical. Do you notice how quiet the house feels?

ROMAN ARCH

Another line is repeated in this painting, the roman arch. What feeling does it convey? You may find this line on bombshoes, arches of ancient Roman buildings such as the 'Colosseum'



House by the railroad, 1925, Edward Hopper

These lines suggests weight, dignity and solidity. It is not a light hearted line, instead it has a heavy, solid, other. In the Hopper painting, it adds even more weight and vertiginousness to the already staid structure. These lines and gloomy colours, it doesn't look like a joyful home.

Emotions in Lines (A General approach)

How it how emotions can be expressed with lines. Horizontal lines explains how it can be perceived literally, rather than a symbolic way.

STRESS

- Budget lines are falling across due to the fact that stress not been satisfactorily resolvable and increase instability and uncertainty.
- Diagonal almost implies a feeling of power in our hands.
- Lines can represent our being trying to find a solution to the situation.
- Vertical, horizontal lines, zig-zags and loops.

Frustrated

- Overall, this diagram clearly suggests frustration.
- Spirals lines, spiraling out of themselves.
- It could also suggest that this can represent anger.



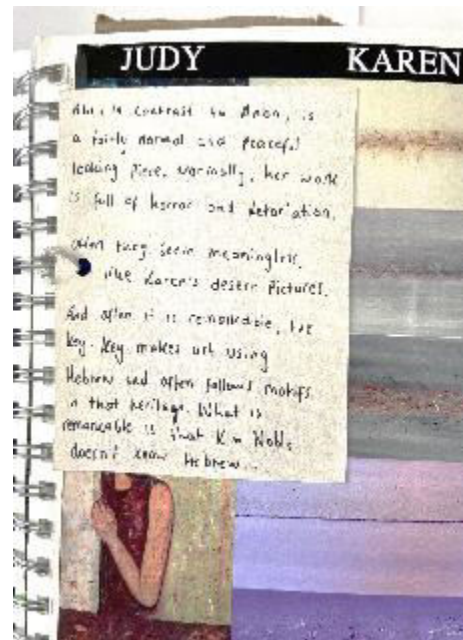
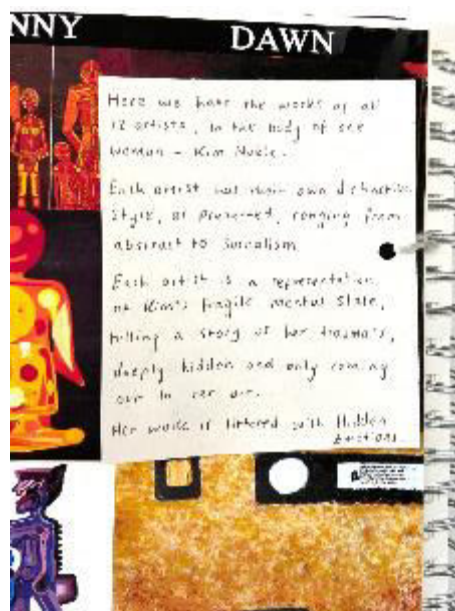
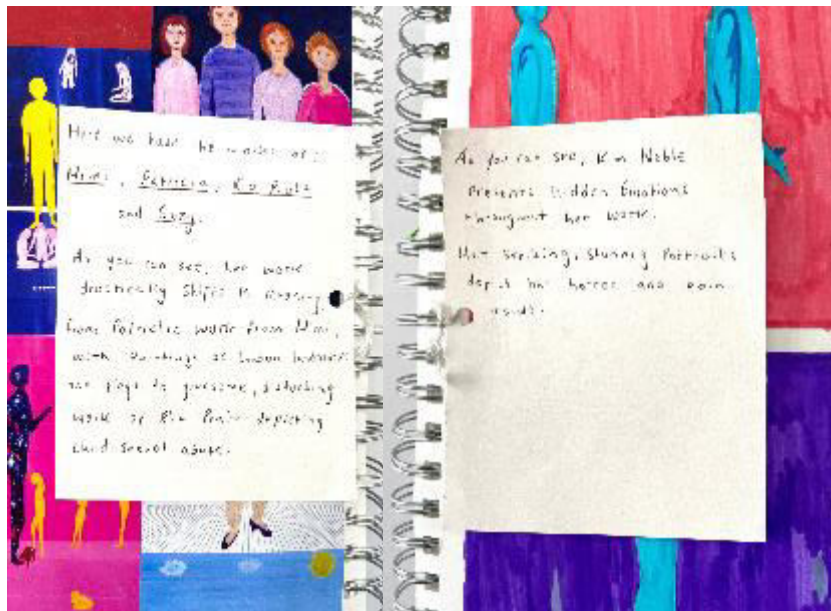
Isingny

- Strain, tension, movement.
- Suggesting change, or progress. Excitement and anticipation.
- Stress represented light and dark, people have star getting.
- Curved lines throughout, Suggesting movement.



During the course of that line, a dark was sharp, so to my large and solid. As a result of the line, it was a result of the line.







LOW POLY PORTRAITS



What is a 'Low Poly Portrait'?
Low poly is a polygon mesh in 3D computer graphics that has a relatively small number of polygons. The term 'low poly' is used in both a technical and a descriptive sense; the number of polygons in a mesh is an important factor to optimize for performance but can give an undesirable appearance to the resulting graphics.



How can this be produced on photoshop?
You first select your image and open a grid from the 'view' tab. After, select the 'Polygonal Lasso Tool', as shown below. Make a selection by playing lines to the shape of

a triangle. After the selection is made, create a blur. Go to the filter tab and select 'Blur' then 'Average'. Repeating these steps should give you a final image of a low poly portrait.



What does it produce?
A low poly portrait captures the shadows of an image and blurs it to create a shape of a polygon. These are generally small or big triangles, depending on your image. What makes these portraits stunning, is the colours they produce. If your image has light in different areas or the image has multi-colours, it will create an image that is visually appealing. These two images presented has a colour pallet for reference.



EXPERIMENTATION



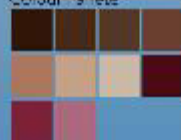
For my first piece, I have decided to implement the 'Low Poly Portrait' technique to create a piece of work inspired by my two artists Yayoi Kusama and Kim Noble. I was inspired to use shapes in my final piece after researching Yayoi Kusama. By using the Low Poly Printing technique I will achieve this, as I will be creating a portrait of somebody from triangles.

So I started experimenting, I used a picture that I have secondary sourced to understand how to execute the technique and understand if there are any flaws. The picture presented on the left has a lot of light coming in different angles. This initially made me think that it could create a lot of shades and texture in the final outcome.

Here is my first experimentation of a Low Poly Portrait. I decided only to experiment and focus on the face. I correctly assumed that the light would create different shades and tones on the face, creating a stunning, abstract portrait. However, it looks too abstract and robotic for what I wanted it to look like, as I wanted it to look as realistic as possible. This is due to there being a lack of detail in the face with the large triangles placed. Revising this, I will use smaller triangles for more detail.

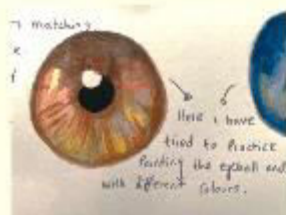


Colour palette



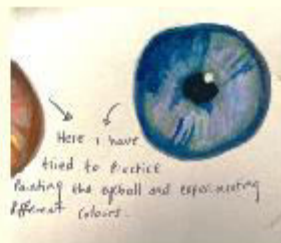
Here is my second experimentation of the 'Low Poly Portrait'. Here, I have experimented with smaller triangles to add more detail. This creates a more realistic image, as well as it looking abstract. It looks less robotic and more like the original image. Furthermore, when I create a portrait for my final image I will use smaller triangles to create the most detail. I will also use lighting to help create different tones/shades on the face.

POLY PORTRAIT - EYE STUDIES



Here I have done a poly experiment on a watercolour painting of the eye. It is best to capture the natural lines rather than using big triangles as it creates more tone and detail.

Here I have done an poly experiment on a watercolour painting of the eye. As you can see, the contrasting blue tones create a great combination of poly triangles.



Here I have done a poly experiment on an abstract drawing of the eye. It is best to work from the outside in when creating the poly so the triangle's pointing is also. If inner triangles work better. This creates a more natural look.

POLY PORTRAIT - NOSE STUDIES



Here I have done a poly portrait experiment on a pen observation drawings.

The black and white tones don't work well with the poly print and I wouldn't use black and white.



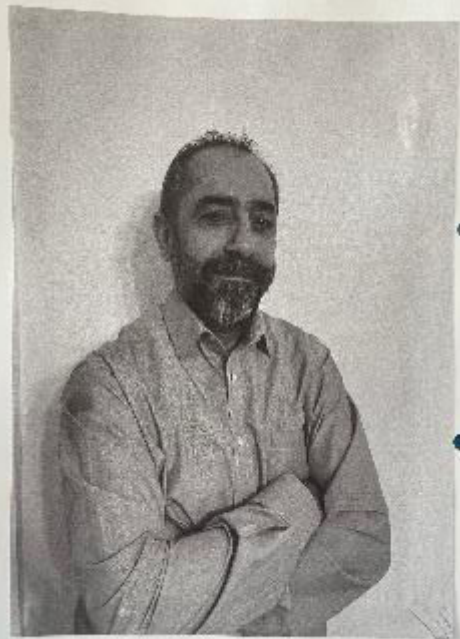
Here I have done a poly portrait experiment on a watercolour painting.

The poly print technique works best here due to the range of colours that produce different types of tone.



Here I have done a poly portrait experiment on an observation drawing on nose using pencil.

ORIGINAL PICTURE



Open black and white to allow myself to trace easier.

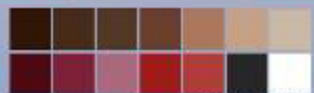
Here I was done another try but experiment. Not too tracing it with pencil, when I noticed that the look of some made it look noisy and that certain areas that were meant to be defined, are not.



Here I have done another try but experiment. This time tracing it with pencil, when I noticed that the look of some made it look noisy and that certain areas that were meant to be defined, are not.



Final Piece Ideas



Colour Palettes

For my final piece I am using inspiration from Yayoi Kusama and Kim Noble.

My concept idea is about somebody hiding their 'demons' and 'emotions', whilst they are presenting themselves as strong.

Using my knowledge of Kim Noble's work, specifically her personality called 'Ria Pratt', I will create a background that features demons and hidden emotions to capture this.

At first I wanted figures in the background, just like Ria Pratt. However, with my concept it doesn't communicate it well. And the lines in the background doesn't make it look aesthetically pleasing. But I like the two tone look of the background.

Alternatively, I had the idea to add shadows in the background and have them hidden. Here are ideas I have created to see what it will look like. I want to have them more hidden but it looks great for my concept and I will be using this.



Further to my shadow experimentation, I have created mock-ups of backgrounds using different colours and textures. Kim Noble is notable for her "Ria Pratt" work, which displays her trauma and dissociative identity disorder. Within this work we can see detailed and textured backgrounds which also reflect her mental state.



Background Experimentation In Red

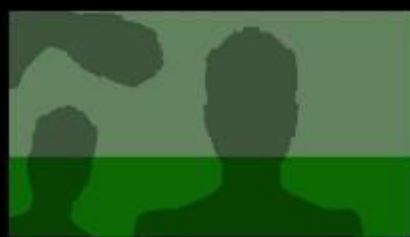
I started experimenting with a red background to start off, a two tone gradient like Ria Pratt. The colours as its own looked flat and boring, so I decided to add texture to create a contrast with the portrait and shadows. The middle two experiments contain only a texture that has been overlayed into the picture. One gritty and one marble, the piece suddenly looks more interesting and capturing. Many different meanings can be drawn to these backgrounds, which I will refer to in a later page.

The top picture used the marble texture, however a different filter. Here I used the filter 'hard light'. This creates a harsh and disturbing background, similar to Ria Pratt's backgrounds.

In my final piece, I will use textures to create my background as it creates a more interesting and engaging piece of work. I will create primary resources from different materials rather than using secondary materials.

Next I will focus on the dimensions of the room and taking my own picture portraits. Each will be symbolic of hidden emotions.

Here, using the same template, I have created an alternative experiment to my original mock-up (the red background experiment). Different colours are associated with different connotations, and with green we can portray a more eerie and nightmare inspired background. Green can also be a representation of protection, implying that the main figure is trying their best to keep protected, only to have this juxtaposed with shadows creeping in.



I also used a marble texture for the second experiment, that created a different outcome. Instead of the marble blending in with the same colours, it overlayed as a different colour. Rather than being all green, we see orange taking over the bottom rectangle, with bits of orange in the bigger rectangle. This brings a new meaning to "two tones" due to the symbolism we can draw up from this. Perhaps the orange is the negative and green is the positive. The bottom experiment, I implemented lines to the background to see if it would look interesting. In my opinion, it looks overbearing and not aesthetically pleasing. So I will not be using shapes and lines in the background. I only will be using textures to define the walls.

FURTHER QUESTIONS



My dad is an elder man. Could we draw symbolism from this? Maybe his 'demons/hidden emotions' are catching up to him after years from covering them up. Links to Men's Mental Health?

DEVELOPMENT

These are primary photos taken of my dad.

After experimenting with shadows, using my dad as the figure, it makes it easier to understand two things. Shadows can be portrayed as haunting. And also how light can affect shadows.

Having tried multiple angles, the vertical pictures would be perfect as the main figure and main shadow. The horizontal figures will be perfect for the shadows that are hidden in the background.

The entire figure will be in the style of a poly portrait, however I am not sure if I should make the shadow's the same. For now, no as I wouldn't make it realistic, but I will experiment with the idea.

I think having the figure smiling creates a haunting atmosphere as it shows the figure still denying his feelings.

I will use these images in my final piece.



BACKGROUND EXPERIMENTATION



Rita Pratt uses two tone backgrounds for her work, however some of her work focuses on corners. Originally, I wanted to use a two tone background, but with some deeper thought, it would look better with realistic dimensions. Including corners will create a more realistic background in my work.

Here I have created a mock up of my background. It consists of real life dimensions of a corner wall of a house. This in comparison to the first mock-up creates a more realistic approach to the portrait.



Here I have taken primary resources of corners and walls in my house. These are perfect examples of where I could take pictures, as the walls are perfect to overlay with textures. I will use real-life dimensions as it will make it more personal and realistic. It will make it more personal as it will be the walls that my father lives in, symbolic of his own struggles. Also, choosing to do a corner

can bring connotations of "being backed into a corner" and facing his emotions.

I will take more pictures and decide which one looks the best to use. In my final piece I will use pictures I have taken on my father against the walls. Next, I will need to decide the textures I will use and how I will use the shadows.



MOCK-UP OF FINAL PIECE



Here I have created a mock-up of my final piece, incorporating the experimentation and techniques I have explored these following weeks. A portrait of a figure in the middle, created as a low poly portrait, complemented with shadows in the background symbolizing the "demons" and "hidden emotions" within the person. A three dimensional background creating a more realistic approach with literal hidden messages in the wall. An object from "The Matrix" is present in the background, and a picture from "The Matrix" is present in the corner. Putting everything together to create a painting image.

Next, I will do further experimentation with the shadows, as they are a critical "visual" that will make the image "painting". I need to decide what type of shadows I will use and where I will use them.

Further to this, I will create another mock-up incorporating and involving everything such as a low poly portrait of the father and also using texture in the background.



Here, I have created another mock-up incorporating a finished low poly portrait of the father and background textures and shadows. I will continue to play around with these ideas, however I like the portrait and the textures and shadows. The textures could be a "Matrix" and I will play with it, showing how it can be a primary picture to use.

PRIMARY RESOURCES - CARDBOARD



Creating texture for the walls in my final piece is an integral part of the piece. Kim Noble has different textured walls that reflect on her mental stability, something I also aim to do. I have used secondary resources in my mock-up, however using my own primary resources will bring more meaning and symbolism to my work.

I started experimenting with cardboard, ripping it up, making it damp, scratching it, throwing paint on it. Hying myself up to show my emotions in the cardboard. This is a precise example of hidden emotions in a piece of work, relating the obvious damages to my mental state - anger.

I will use these as my texture for my walls as an experiment to see how strong the piece looks. I will use different colours, filters etc.

Kim Noble uses different textures for every dimension, so I will use the same idea and apply that to my work.



EXPERIMENTATION ON PLASTIC

As done with the cardboard, I have experimented with a new texture, plastic. I recycled old bits of a plastic bag to create two different types of wrinkles and a glass-like presentation.



Wrinkle Experiment One

Here is my first experimentation using a plastic bag. As it has been recycled, it naturally had wrinkles and looked used. I took a picture of it as its natural state. Interestingly, the shadow of my hands reflected on the plastic bag is a good representation of how I would like to present shadows in my final piece. I will experiment with this texture in my mock-up to understand whether or not it would look good as a background.

Here is my second experimentation using a plastic bag. What I did here was scrunch it into a ball to create more wrinkles and damages to the plastic bag itself. The end result created more compact and detailed wrinkles. My personal observation concluded that this could be a better texture to use rather than the first one due to it having more detail than the previous experiment.



Wrinkle Experiment Two



Water Experiment

Here in my final experiment, I implemented water. I soaked the plastic bag in water and held it up to sunlight. It created a texture that almost represents glass that has raindrops on it. Already, we can draw symbolism through this wall texture by saying that the "cracks" are his protection (walls) crumbling down, resulting in the shadows being able to linger. Other symbolism includes the saying "don't throw rocks at a glass house".

EXPERIMENTING WITH PRIMARY SOURCED TEXTURES



Using my primary sourced textures, I have experimented with how I could apply this meaning and how it works on a technical level. Here I have used a secondary source to compare.

Although a secondary source works, Kim Noble uses multiple different textures for her walls. Using the same texture makes the background look unnatural and doesn't present the dimensions well. On the other hand, if used, we can relate this to the continuous cycle of his emotions and how it is everlasting.

In contrast to this view, using primary sourced textures will make the piece more personal to the person in question. Making each wall different may consider various different issues in their mind.

Below I have used textures that have been primary sourced, and applied it so each wall has a different texture. Instantly, the walls have transformed to a more complex, interesting piece. Images of the cardboard being ripped could relate to self-harm or the figures world falling apart. The cardboard with lines could relate to frustration, the figure has clawed and scratched the walls out of frustration during an "episode". Perhaps, these textures, including the colour, will be how I portray the hidden emotions.



Secondary Source Texture



Primary Sourced Texture



These experiments went well, however I need to consider different ways to to present the background as I need an original idea, rather than copying directly from Kim Noble's work.

After consideration, I have decided not to use my original mock up idea. This is due to it looking basic, unnatural and like a direct copy from Kim Noble's work. I have implemented new ideas and a new background to create a more original, personal piece that will communicate ideas about hidden emotions.



Here is my new mock-up of my final piece, where I took inspiration from a previous photo shoot of background ideas. At first I struggled to understand how I can use this background to present these ideas, but after some thought it seemed like the perfect decision to use this.

Firstly, there is an introduction to two new figures. In Kim Noble's piece she implements

figures meant to represent disassociation, in reference to her DID. These two figures are meant to represent the same concept, but they represent different things. They are the representation of the figures subconscious. When we don't feel okay, usually we find the energy to get better and care for ourselves, however, often we find our subconscious talking to us, telling us to get better and the care for ourselves. It is hard to listen to these thoughts when you are constantly surrounded by negativity. In my experience of dealing with mental illness, I personally find it very difficult. In this portrait, they are meant to be the 'warnings', the panic to get better and be better. Where everything is falling apart for this person, their subconscious still exists. Will he choose to listen or not?

I believe that this idea is better than my other mock up and I will work to experiment with this, by taking new photos condiering where the figures are positioned and the angle.

However, I will experiment using the mock up to understand if the textures and placements will work.



EXPERIMENTS ON SHADOWS - FURTHER

Further from my last mock-up, I have done an experiment on shadows. Previously I have done experiements on shadows but i have decided to take another approach. I will take multiple pictures of my dad from both a main and back composition (see pictures on the left). Using the bottom two pictures as reference, I will select the figure and use it to make a background shadow. This is going to be hidden and will act a representation of his demons catching up to him - Hidden Emotions.



Previous Experiment

A MORE IN DEPTH LOOK INTO THE COMPOSITIONS OF THE ROOM



My last mock-up created inspiration with more meaning and a better presentation. However an issue that arose was the compositions of the rooms. The technical skill is going to presented through a poly portrait so it needed to be more clearer. The previous mock-up consisted of three figures. This new mock-up will only consist of one figure and a shadow as the main figure will be more centered and it won't look as busy. I will use the centre wall and one door as it would mean that the compositions of the room will focus on the figure, making the poly portrait more clear.

I will use the figure of the picture on the right to create a shadow on the door. This shadow will represent his demons coming to haunt him. I will make a selection, fill it with a black foreground and use the drop shadow filter to create a more realistic shadow. This is in inspiration of Kim Noble, where she has influenced my background. Further to this, I need to decide how to present my main figure.



Initially, I had taken a picture of my dad in a smiling position (left), however I decided to experiment with the idea of my dad in a yoga/prayer position. Experimenting with this position made me realise that it would better suit the image, as well as the message as a whole. I will take my final pictures using this pose. The meaning will symbolize his attempt to take care of himself and to also protect himself.



Final Decision

I will use the compositions of these pictures, reinforce this background rather than creating one and incorporate a shadow on the door. The next decision to make is the colour palette, textures and writings that will be displayed in the background.

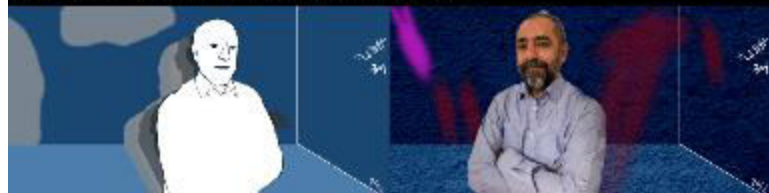


COMPARING MY MOCK-UPS



Mockup 1

This was my first mock-up at the start of my development. My main aim was to use a bed-time background and shadow figure coming off a screen. This was heavily inspired by Ra.F. (from hollie) and lacked originality and creativity. That was mainly the reason why I didn't go forward, it looked too basic and needed to be developed further.



Mockup 2

This was my second mock-up, which was the stepping stone in the development of my final piece. Although I realise that this mock-up was basic it had more than just the final piece. The background caused an issue as did the colours. I knew this had to be refined or left behind originally.

This was my third mock-up, a mock-up that made the items everything together. This transitioned into a more original piece and I did it back with the use of using my own home as a set as that was the composition will my dad and skill (only and a) show? Will it be clear? I wanted the users to improve the composition.



Mockup 3

Lastly, this is my fourth and final mock-up. This came across as an original piece and the improvement in the composition, background, pose and shadows shows.

Why did I choose the background as my own house?

Using my own house made it more personal to my figure (dad). Making it more personal added some themes, Hidden Emotions, and brought the message of the image.



Mockup 4

FINAL DECISION ON THE COMPOSITIONS



Here is my final decision on the compositions of the room. Here you can see I have adopted a different pose, I went for him looking like he was praying as it would strengthen the image and the meaning. Helplessly searching for help in every corner, forgiveness, innocence. Here he is closer, this was an intentional change as it would mean the poly print would be seen better as that is the technical skill on the piece. The shadow is different also, and previously explained. Altogether, comparing all of my mock-ups, I believe that this is the best one.

FINAL DECISION ON THE TEXTURES



I have selected these two textures to use in my final piece. The reason why I have decided to stick with one texture is due to the fact that I didn't want the final piece to be too overcrowded with textures. With so many different varieties, it would look messy. I have selected to use this due to their meanings:

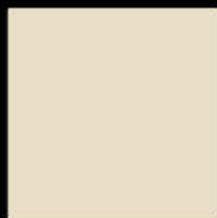
They represent destruction amongst the protection. The wall's ripping up, destroyed. A metaphor and representation of his mental state, being physically portrayed. Hidden

within the walls. They will be directly contrasted to the colour palette and serve as a juxtaposition. Texture; destruction, Colour; protection.

FINAL DECISION ON THE COLOUR PALETTE



Taking into consideration the final piece, there will be multiple colours due to the poly portrait. The poly portrait will produce a multitude of tone due to the skin and shirt. However, the main colour and motif will be light green and cream. The cream will naturally be there as the walls are cream, but I will make the textures this shade of green.



Cream with pale green and mid-green creates an analogous color scheme. Analogous colors - those that sit next to each other on the color wheel - blends the colour palette of the room effortlessly.

Green is a cool color that symbolizes nature and the natural world. Perhaps because of its strong associations with nature, green is often

thought to represent tranquility, good luck, health.

The color cream is usually associated with reverence and humility, in addition to offering warmth and comfort.

These colours are meant to, together, represent Protection.

The hidden emotions in my final piece is Protection and Destruction, and the colour scheme will enable me to hide this emotion amongst the piece.

This colour scheme will juxtapose the textures on the wall. The textures are there to represent destruction.

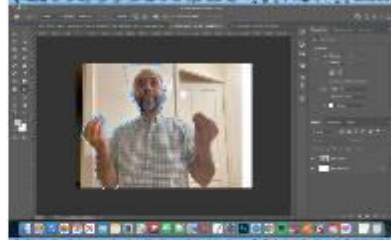
This is only going to be on the textures, as the rest of the piece will stay to its original colour (in terms of the background).

Step by step analysis of how I created my final piece

I began my final piece by creating a selection of my figure using the pen tool. The pen tool allows you to create precise selections, keeping in mind curves. The quick selection tool also allows you to create a selection, but doesn't keep in mind curves and cuts things out.

I left out the head initially due to the hair being very difficult to make a selection over. Ultimately, I decided to cut that section of the hair off as it wouldn't allow me to create a good selection and it would be difficult to make a poly print from it.

After I made my selection, it copied and pasted it over the original image, keeping the original image there but using this new layer to create the poly print. I began work on the hand, focusing on the elbow at first. The lighter tones created a beautiful contrast the the rest of the shades. Poly portraits look better when a lot of tone is involved as it creates are more in-depth and realistic look. I then focused on the finger tips, which I anticipated would be difficult. I started with the nails and worked my way down realising that it looked good and it wasn't as hard as I thought.



Step by step analysis of how I created my final piece



I began working on the arm as my starter in my poly portrait. I realised that in order to create a more realistic image I had to use smaller triangles and had to be aware of the tone I was using. I needed to be sure I was including the highlights as well as the darker tones, which smaller triangles would enable me to do.



Here you can see the detail in the fingertips, nails and the right side of the hand. There are lighter tones on the right side which enabled me to make it more realistic. If the whole hand was a dark tone, it would again look robotic, but it looks more realistic this way. An issue arose with the middle of the arm as I was creating this portrait.



Looking closely at the arm I realised that my first attempt created a more robotic look due to the size of the triangles. I used bigger triangles in the middle of the arm (left picture), which I refined to make the triangles smaller (right). I cut out that point and layered it over using the original image. I then used smaller triangles, which I found looked more realistic and my technical skill was much better.

Continuing with my final piece, I made sure to use appropriate sized triangles. I made sure that the skin had medium to small sized triangles and the shirt would involve bigger triangles.

Step by step analysis of how I created my final piece



I started to work on the poly portrait, in terms of the body.

What I initially noticed from starting on the arm was that consistently using bigger triangles made the poly portrait look very robotic.

After refining that issue, I made sure to use appropriate sized triangles. For example, for the skin (such as the face and arms) I will use smaller triangles, (see first photo).



In terms of the shirt, I will use bigger triangles (see third photo).

Initially, I was going to make the poly portrait covered all over the figure, but I decided to leave a few gaps out to leave a fragmented look. This strengthens the image as it portrays his armour slowly being taken off. He is breaking down and that is portrayed here.

After doing this, I was done with the poly portrait and moved onto working on the high lights.



Step by step analysis of how I created my final piece



After putting the textures on the walls, I noticed that there were imperfections on the texture.

For example, paint.

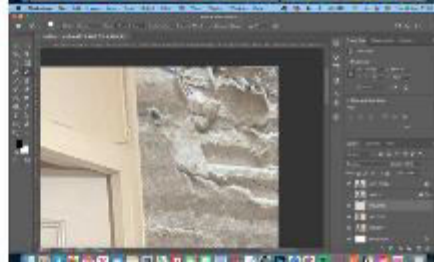
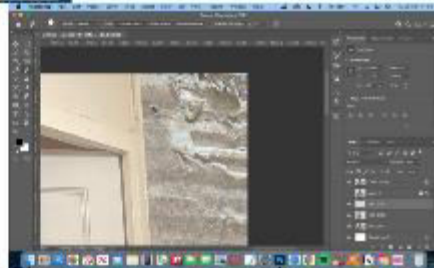
I decided here to use the spot healing tool to refine this so that there were not paint marks on the texture.

(see left)

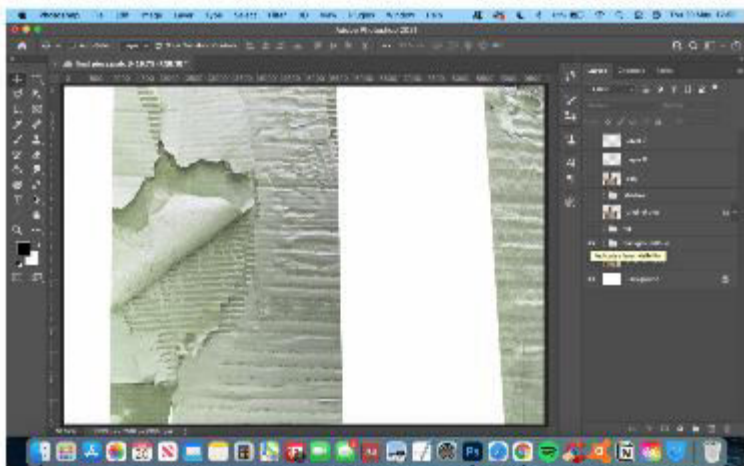


After removing paint from the cardboard texture, I decided to do the same with the other cardboard texture. There were imperfections, such as paint and pen marks. So, again, I used the spot healing tool to refine this.

After this, I made the textures green using the hue saturation filter.



Step by step analysis of how I created my final piece



After refining the highlights of the door I worked on the colour. Previously in my development, I decided to use the colour green as it compliments the cream and withholds many symbolism. I selected the layers and used the hue saturation tool to create this.

Step by step analysis of how I created my final piece



I then began working on the shadows. Initially, I was only going to only have a shadow in the background, but looking at the final piece again I thought another shadow would complement the back shadow. I only had it on the left side of him as it created a more natural look.

The closer the shadow, the more personal it seems and it represents that his demons are close. Like the saying,

"keep your friends close, but your enemies closer".

After this I went and created the shadow on the background, adjusting the opacity and size.

Step by step analysis of how I created my final piece



As said, I started to create the shadow on the back, I first created a selection on a different picture I took using the pen tool. I then copied and pasted it. With the duplicate figure I again made a selection and used the 'fill' button to make it black. I then changed the opacity down to make



it look less dark, more grey. I then double clicked the layer and used the "drop shadow" filter. This filter makes the shadow look more realistic as you can adjust the size, spread, distance and noise of the the shadow.

After adjusting it to the look I wanted, I went and used the same filter on the shadow of the main figure.

After that, I had finished the shadows.

Step by step analysis of how I created my final piece



Looking at my piece, the walls looked slightly empty. I took inspiration from Kim Noble and decided to add text to the walls, in a repeating manor. The concept is that it looks like patterns from a distance but shows emotions when you come closer to it. I used a graphics tablet to achieve these and copied and pasted it down the gaps. This is a further demonstration of Hidden Emotions and looks better refined this way.



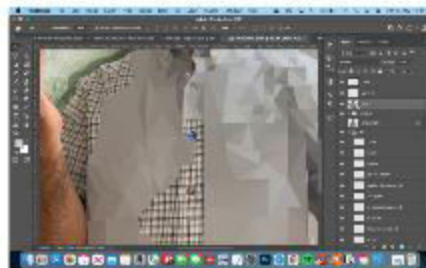
Step by step analysis of how I created my final piece



As I was doing my work, I decided to add a little touch from research from my previous work. I decided to use the Evil Eye as a button. I used a previous design that I had created in the style of Yayoi Kusama. I refined it by adding tone, highlights and a button overlay to make it look realistic (see below).

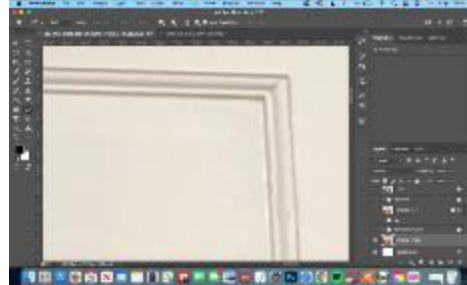
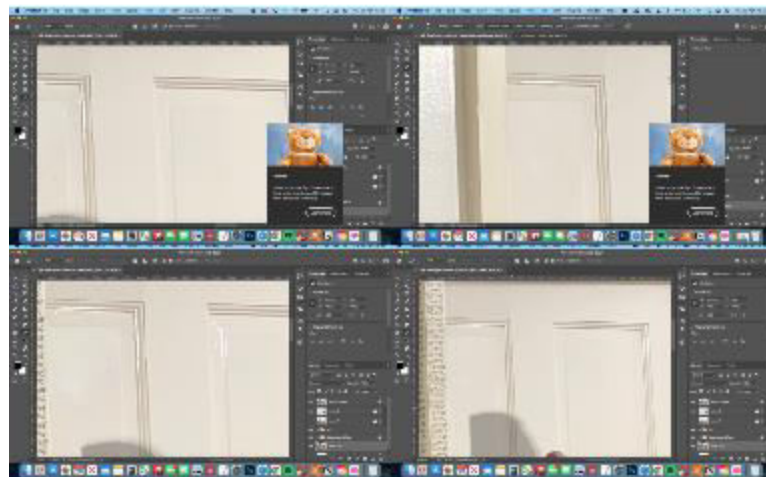


In Turkish culture, the 'Evil Eye' or better known as 'Nazar Boncuk' is the amulet to repel evil spirits and keep you safe from harm. It is less about good luck and more about protection.



Here is what it looks like on the final piece. It blends in well with both the piece and the symbolism, especially since it links with the figures heritage.

Step by step analysis of how I created my final piece



I started to notice that on my original picture that I took for this, there was highlights on the door that had too many levels.

So to refine this issue, I used the content aware tool to make a selection and cover up the highlights

After this, I went back and refined my poly print.



EVALUATION



Here is my final outcome. For my final piece, I used the ideas of protection and destruction as a driving force for my outcome. I used technical skills such as a 'Poly Portrait', colour palette, Evil Eye (button) as a representation of protection. This meaning was either obvious or subtle. The colours, green and cream, are a representation of tradition, warmth and comfort. Tradition relates to protection to many people. The poly portrait is another example of protection due to the triangles. Triangles represent power, amour, protection in itself. The Evil Eye is an amulet of spiritual protection, which links to the figure's heritage. In contrast to this, we have the elements of destruction. Fragmentation in the poly print, textures, words and shadows. The fragmentation is meant to represent that the figure's protection is slowly wearing off, he isn't fully protected leaving him in a vulnerable state. The words on the wall are meant to be an embodiment of hidden emotions - as from a distance it looks like patterns, but when seen up close you can see clearly the words. These words are meant to be the thoughts in his mind and are up to the viewer's to relate meanings. This was intentional, as the words will continuously be analysed with different perspectives giving new meanings. The textures are a representation of destruction due to the destructive look it gives. His protection is tearing down - juxtaposing with the colour green (protection). Connotations of self harm, hate can also relate. And finally the shadows. His demons. They are present and have always been there. The difference now is, they are close and are haunting. As his protection is crumbling, the destruction invites itself in.

CRITICISM AND DIFFERENT PERSPECTIVES OF MY FINAL PIECE

Here are three different perspectives on my final piece:

Dad (person in the photo)

- Powerful, fear is within him and cannot be released.
- Everything is affecting his brain and his surroundings is a re-orientation of this.
- He is portrayed as powerful and has everything under control.
- His feelings are scattered, he's trying to keep it together.
- Green colour = power, strength with himself.
- But the fears are trapped in here and he can't release these fears.
- Evil eye = belief, he believes in superstitions and is chasing these beliefs for protection, he can't do it himself.
- Triangles = He is protected from his demons, he believes these things as well protect him.
- Writing = complex personality. Might not be with us the surface, but there are so complicated inside.
- People don't understand him, emotions kept within.

Shannon (friend)

- Saw the evil eye first, looks at the hand next and sees the shadow in the background.
- Different shadow behind him, different personality?
- Deep meaning.
- Then looking at the words numbers represent he has been in this state a long time.
- He looks like he's praying.
- Hidden emotions, everything is victims.
- The combined = constructed, representation of himself.

Abul (friend)

- Fear = praying.
- "Is it too late?" = represent save him from destruction.
- Hell yes = trying to keep away destructive energy.
- Small writings, at first looked like patterns, but after repeating realised they are words. Telly means he can't escape there.
- He is misunderstood.

FRANZ WEST

R E S E A R C H



Franz West was born in 1947 in Vienna, and died in 2012 in Vienna. He studied at the Academy of Applied Arts from 1977 to 1982. His work has been a fixture in countless international survey exhibitions all over the world. From abstract and interactive sculpture to furniture and collage, Franz West's oeuvre possesses a character that is at once lighthearted and deeply philosophical.

Belonging to a generation of artists exposed to the Actionist and Performance Art of the 1960s and 70s, West instinctively rejected the idea of a passive relationship between artwork and viewer. Opposed to the existential intensity requisite to his performative forebears (such as Action art), he produced work that was vigorous and imposing yet unbounded and buoyant. In 1973, he began creating compact, portable, mixed media sculptures called Passstücke (Adaptives). These "ergonomically inclined" objects were actualized as artworks only when touched, held, worn, carried, or otherwise physically or cognitively engaged. Transposing the concepts engendered by these formative works, he explored sculpture increasingly through the framework of the ongoing dialogue between viewers and objects, while probing the internal aesthetic relations between sculpture and painting.



Manipulating everyday materials and imagery in order to examine art's relation to social experience, West revolutionized the interplay of concealment and exposure, action and reaction, both in and outside the gallery. Visitors to this major retrospective will be able to handle replicas of his Passstücke (Adaptives) - papier-mâché pieces made to be picked up and moved. They were a turning point in the relationship between art and its audience. He also created playful sculptures incorporating objects from everyday life such as a hat, a broom, or even a whisky bottle. In his final years he produced large, brightly coloured and absurd sculptures both for galleries and public spaces. Public collections including Centre Georges Pompidou, Paris; Tate, London; Albertina, Vienna.



FRANZ WEST

A N A L Y S I S

He was a drunk desperate to prove himself as an artist. His clumsy paper mache twists, lumpy objects and wearable sculptures test if that he succeeded. An example of hidden Emotions.



The Legitimate Sculptures which sit on plinths like "proper" art and are not meant to be touched. Misshapen plaster and papier mache lumps daubed with random splodges of paint, they are displayed on Lucas's neat plinths. Vaguely resembling heads. Things really took off, though, when West began incorporating items he had lying around the studio - an old bucket or broom, paint brushes, coat hangers, empty paint tins, cardboard tubes and beer bottles.



Deutscher Humor, (German Humour) 1987 is an old broom shoved into an orifice in a contorted pile of papier maché enveloped in plaster, which says something about the Austrian view of German jokes. Painted vivid green, Trunkenes Gebot, 1988 leans against the wall like a stumbling drunk. It resembles a broken leg ineptly encased in plaster, while protruding from the top like a thirsty mouth is the rim of a beer bottle. West was drinking heavily at the time but didn't want to throw away the bottles and so they were "sublimated into art". He even made a sculpture from his childhood bed, which he reconfigured in a shape resembling a shallow bath or the wonky brow of a snic and covered in aluminium foil.

FRANZ WEST - Observation Studies



These are observation studies that I have done in Watercolour.

Watercolour was the best media to choose as Franz West incorporates a lot of colour in his sculptures.



SECOND FINAL PIECE LINK TO YAYOI KUSAMA AND FRANZ WEST

For my second final piece I want to create a sculpture in the style of Franz West with symbolism inspired by Yayoi Kusama - who also is famous for making sculptures and installations. Yayoi Kusama is known for her use of organic forms and her polka dot obsession. Franz West is known for substance abuse and weird, unconventional sculptures. Drawing inspiration from both artists, I desire to create something unconventional and symbolic.

Franz West



Franz West links to my second final piece due to his unconventional approach in his paper mache pieces. I want to create the same type of style with my own twist.

His work is littered with Hidden Emotions due to the fact that you can never really tell what is going on in his pieces. It may have a story, but the meaning is mainly up to viewer perception and symbolism.

Yayoi Kusama

Yayoi Kusama links to my final piece due to her inspiration in organic forms and symbolism.



Previously, I created a small painting of a pickle. I plan to take inspiration from that piece and create a big paper mache pickle. The pickle is a metaphor and a representation of "obsession". As a child, I was obsessed with pickles. This

strong and intense emotion is meant to be seen through the pickle, hidden. The bumps on the pickle, I hope to achieve, will be reflective of Yayoi Kusama's polka dot obsession - creating something original.

This pickle is an embodiment of Hidden Emotions.

2nd FINAL PIECE DEVELOPMENT

Yayoi Kusama
+ Inspiration

Franz West

↓ Sculptures maker
"Alcoholism"
Paper mache

Hidden Emotions
"Obsession"

With Polka Dots
- uses Vegetables + flowers

My Idea

Create an unconventional
sculpture (Like Franz West),
Such as my Pickle Idea.

Pickle idea stems from the
idea of Yayoi Kusama who creates
sculptures of organic forms.
Hidden Emotions Within
the Symbolism.

Media

- Paper Mache
- Chicken wire



↓
I have developed
my idea
based on the
Pickle previously,
so I will experiment
with medias.



2nd Final Piece Development: Experimenting with medias

Media I have selected.

CHICKEN WIRE

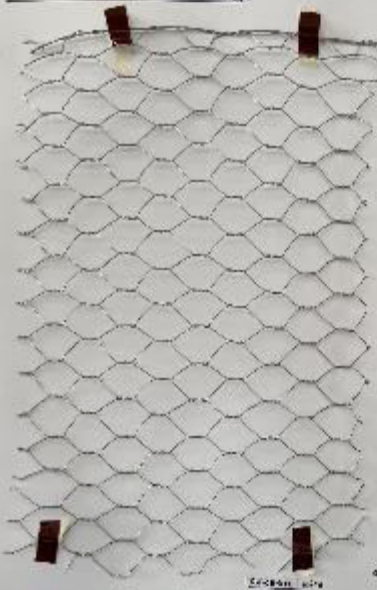
In order to create the shape of the
Pickle, I have chosen to use chicken wire
to create the skeleton of the Pickle.
Chicken wire is a heavy and flexible
wire that will be good to work
with as it will enable me to create
various shapes incorporating
the natural curve of a Pickle.

Further to this, I will experiment
with the wire to form of the
flexibility and create a mock-up
of a small pickle.

PAPER MACHE

To create the bumps and rigid texture,
I will use paper mache. Paper mache,
when dried, looks similar to the bumps
on a pickle (See below). In relation to
Yayoi Kusama's polka dot obsession, these
bumps are in representation of the polka dots.

Once the paper mache has dried, I will
paint over it using a range of green
tones.



Chicken wire



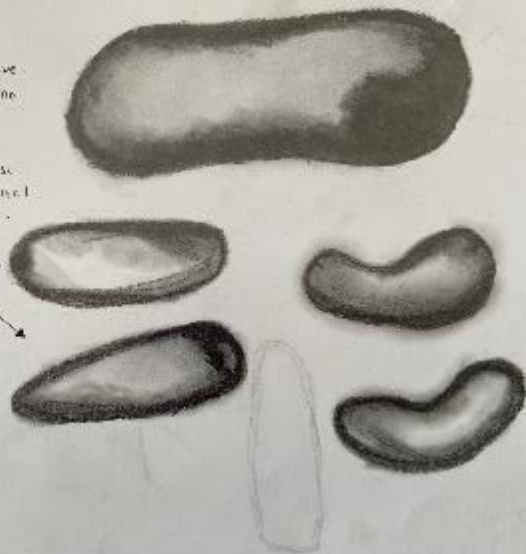
Paper mache

SHAPES

Here I have drawn sketches of the different shapes that brussels have. They are quite regular in shape as no brussels is exactly

like my sample. I would like to use a shape that isn't too wide but not too straight, somewhere in the middle.

Possibly something like



OBSERVATION STUDIES

OIL PAINT - PICKLE

PASTELS



EXPERIMENTING WITH CHICKEN WIRE

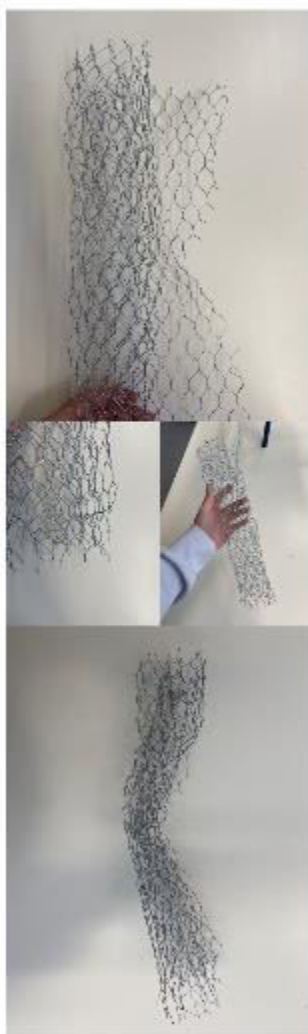


As I have chosen to use chicken wire as my media to create the skeleton of my background, I have conducted a few experiments to understand the durability and to understand how it can be used to create my pickle. I first cut out a piece of the chicken wire and initially tested the flexibility. Chicken wire, as previously stated, is a bendy wire and can be molded to any shape. It came as no surprise that I was able to mold the shape flawlessly, even multiple times without it getting difficult to do.



Further to this experiment, I will try to create a cylinder shape, then bending this cylinder to understand if my desired shape of a pickle is achievable.

After this, I will create a few mock-ups of the shape then focus on the paper mache and colour scheme.



Here I have experimented with the chicken wire to create a cylinder shape. This shape is going to help me create the skeleton of the pickle. A method I have learned is to use the wire that is poking out as a way to keep it intact all together. Even as a cylinder, it is easy to shape and mold and through my understanding, would make it perfect as the media to create my pickle. What I have also concluded is that the cylinder shape must be spacious in the middle. The more space you have inside, the better the shape created.

Further to this, I will create my mock-ups and then experiment with paper mache and the colour scheme.



First Mock-Up

Here I have created my first mock-up of my pickle. I chose a smaller scale to understand if chicken wire would be the best media to choose.

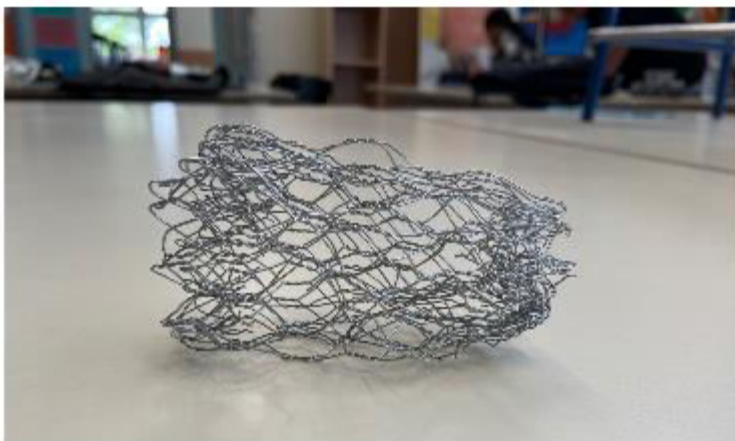
After creating this, I understood that chicken wire would create a perfect shape. The shape I want to achieve is big to small with a slight curve in the middle. As you can see in this mock-up, it is the exact shape that I wanted.

However, I want to create a bigger scale for my final piece and to understand if the media will work, I need to make the same shape with a larger scale.

I intend to create two more mock-ups before my final piece.

What I also need to consider is the texture of my final piece. Will the paper mache stay on the chicken wire? Will it make the shape dip? How quickly will it dry?

Further to this, I will create a mock-up of the use of paper mache.



MOCK-UP 2 WITH ZIP TIE

Here is my second mock-up, however I have decided to keep it at the same scale and experiment with a zip tie. To create the cylinder shape I desire I needed to find a way for the wire to connect. Before I used a bending method, where I would take the end of a wire and bend it over another one. I figured that it may be okay to do that with a smaller scale and not a bigger scale.

Here in the top picture you can see my use of the zip tie (shown right). For a bigger scale I may need to use multiple.



As you can see with the bottom two pictures, the zip tie has enabled the cylinder shape to stay together efficiently. Moving forward, I will create a medium size mock-up implementing the use of zip ties, seeing and understanding the problems that may arise when making a bigger mock-up.

Further to this experiment/ mock-up I will create a medium size mock-up, experiment with paper mache and experiment with the use of colour.



FINAL MOCK-UP

Here I have created a mock-up on a larger scale. Through doing this I understood that if I wanted to create a bigger piece, I would need to use multiple sheets of chicken wire as one sheet would make it soft and hollow, it wouldn't hold the paper mache. I also found out that the zip tie's would in perfect use when I make it on a larger scale. I really like the shape of the mock-up, so I think I will continue to have it done in this shape. I may make the body a little bit longer, but that would naturally happen making it at a bigger scale. Next I will experiment with the paper mache and colour.



Paper Mache, in wet form.

To the right, you can see the mesh in its dried form. It became hard and the colour became darker. It is very light and didn't have much weight to it. I also concluded that the chicken wire didn't sink due to its weight.



Paper Mache, in dried form.

In conclusion, I have decided to use this paper mache mesh as it is easy to use/mold and it dries perfectly. I believe that it will work best on a bigger scale, with the use of more chicken wire in the sculputre.

Further to this, I will experiment with the use of colour and make my final decisions about my second final piece.

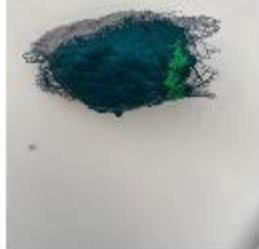
Paper Mache Experiment

Following from the mock-ups I have made, I started to experiment with paper mache. By mixing PVA glue and newspaper, it created a mesh that sticks together whilst you put it on the chicken wire. What is more interesting is that it was a thick texture, rather than a watery one.

As you can see to the left, this is what the mesh looks like whilst freshly applied to the chicken wire.

Next, I will wait for it to dry, to see how hard it gets, if any weight is added, and if - when dried - the chicken wire sinks in due to its weight.

First Colour Experiment



After letting my paper mache mesh to dry, I started to experiment with the use of colour and did two experiments. In this first colour experiment, I used a dark base layer of emerald green. I then used a lighter tone of green and created small dots to replicate tone, texture and depth.

I quite like the look of this and think it will look good on a bigger scale.



The lighter green paint really brings out the bumps and the tone of the piece.

Now I will consider it from the other way around - starting with a lighter base layer and adding dark texture. I will consider the following questions:

1. Which one would present the pickle better?
2. Why?



Second Colour Experiment



For my second colour experiment I used a lighter base colour and dark highlights/tones. As you can see it is drastically different to the previous colour experiment.

This experiment is very light and vibrant compared to the other colour experiment. The light colour dominates here, whereas the other one doesn't. The base layer shouldn't be dominating.

Which one would present the pickle better?

Emerald Green base layer with light green tone.

Why?

Comparing both experiments, the dark base layer looks better due to its better resemblance to a pickle. The lighter tone also looks better in terms of tone.



DEVELOPING A REAL OBSESSION?

Over the course of this project I have been looking deeply into pickles as a part of my Hidden Emotions theme. Drawing many connotations and symbolism to the pickle, I have started to realise that I am finding pickle shapes in everyday things. As I was walking home, I took these pictures of nature creating an organic form in itself. A pavement, leaves, water. It was very surreal in the moment, and left me quite concerned that I have started to develop a real obsession.



This further drives the understanding of why the hidden emotion in my final piece is "Obsession". This truly describes Hidden Emotions.

Here are the pictures I took:



CREATING THE CYLINDER

To start, I created a cylinder shape to replicate the body of a pickle. Using a bigger section of chicken wire, I felt like it was easier to shape especially when using the zip tie's. I carefully used a few zip ties, then bent the sharp ends of the wire to it can stay together. I noticed that using one strip of wire wasn't enough as the amount of paper mache I was using wouldn't hold on it. So I decided to use a few more sheets of chicken wire.



Here you can see that I have added more sheets of chicken wire around the original photo, using more zip tie's and the bending method. This created a more strong body which would be perfect for the paper mache.

Here you can see the length of the pickle I am intending to make. At first it was shorter, but after some consideration I decided to make it longer; that's where the extra sheets of chicken wire came into play. I then realised that the top and bottom part wouldn't look right if it tucked them in like I had done with my mock-ups. So I decided to cut two more sheets and create a curved shape, both at the top and bottom. This ultimately will create my desired shape and would be better for the mache.



Molding the shape

After creating the cylinder I started to mold the shape. The extra sheets of chicken wire allowed me to create my desired shape, as previously stated, as it allowed me to mold the shape with a harder material. I also used more zip tie's to do this. Using a bigger scale allowed me to create a more precise shape and was definitely easier to mold. The more space in the middle, the better the shape looked.



After molding the shape, I focused on the top and bottom part of the shape. I had to make it circular as a pickle would look like. After that step the skeleton will be finished and I can start on the paper mache.

I quite like the shape at the moment and think it looks like the desired shape that I wanted in my sketch book.



CREATING CURVES

After creating the body and being satisfied with it, I decided not to tuck in the top and the bottom and instead use another sheet to create a curve.



So that is what I did. What I noticed whilst doing this was that it was extremely difficult. As I'd bend a wire on one side, it would come out as soon as I'd work on a different side. I utilised using the zip tie's here as it wouldn't of worked if I had only used the bending method.



After that was done, I cut the unnecessary part of the zip ties, and the final body of the pickle was complete. It was hard and light, which made it perfect for the paper mache part that is coming next.



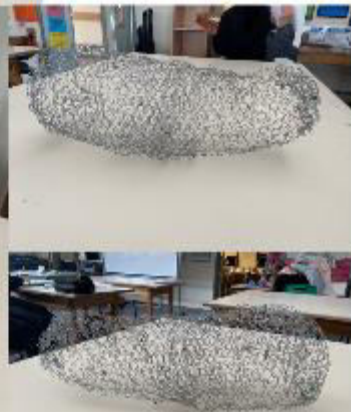
However, to retain the shape of the pickle, I tied it up to a wooden easel using string. This would allow the paper mache to mold in the shape of the skeleton and would make it easier for me to apply the paper mache.



FINAL SHAPE

Here is the final shape/skeleton of the pickle made out of chicken wire and zip tie's. As you can see on the left, it is a big scale that I am happy with.

Next, I will be using the paper mache.



Beginning The Paper Mache

To retain the shape of the pickle, I tied it up to a wooden easel using string. This would allow the paper mache to mold in the shape of the skeleton and would make it easier for me to apply the paper mache.

As you can see, I first worked on the front part using latex gloves. The paper mache mesh was nice to work with on a big scale and was easy to apply. Though often it wouldn't stick and would fall off, with the right amount of pressure and the right amount of the mesh, it slowly took its form and stuck together.

I didn't complete the front part during my lesson time, so I came back to it a day later to continue.

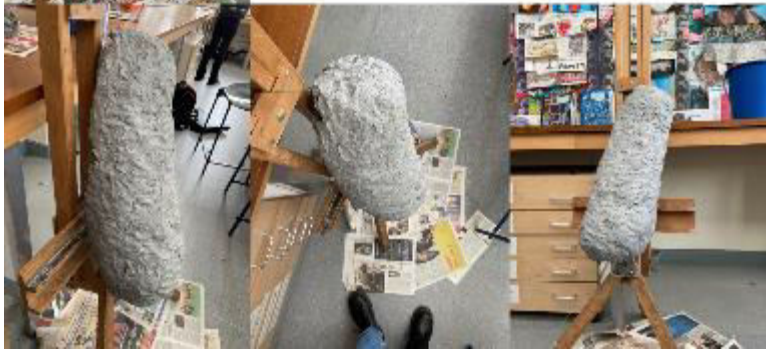


Finishing the front part

The next day I continued with the front part. The bumps were created from my finger marks as I was applying the mesh. The bumps look very natural and make it look as close to what a pickle looks like.

The wooden easel was really helpful as it held the sculpture in place and I could place the mesh onto it at ease. If I didn't have that, it would have been difficult to put the mesh on as the mold would of rolled back and forth.

I couldn't complete the back instantly as it was tied up, so I waited a few days for it to dry so I could take it off and do the same thing to the back.





DRIED

This is what the sculpture looked like a few days later. As you can see, it is now taking its shape and molding. The dark greyish bits were rock solid and it overall needed more time to try as some parts were still wet (light grey parts).

When touching the hard grey parts, I realised that it would take its shape properly and would be perfect to paint on.

As said, it needs a few more days to dry, which I will wait on. After it has dried, I will take it off the easel and tie it back up to it on the side that hasn't been done yet. This so that the shape molds the way I want, as the weight of the mesh may dent it.

After this has been done, I will move onto painting it.



Finishing the back - mold finished

Once the mold dried fully, I took it off the wooden easel and placed it on the table, side not done facing upwards. I then tied it up to the easel once again, insuring that the shape stays the way that I want it to.

I then continued to put the mesh onto it, also refining the side that was finished as there were a few open bits.



I also placed a scissor underneath to help mold the shape, and help retain the curve. After that was done, I waited for it to dry - which took a few days.

I returned to this a few days later, cut the strings off and began painting it with a base colour.

It was very light and hard once it dried.



Starting to paint the base colour

After it dried it turned to a rock solid state, as its colour turned dark grey.

As the mesh was a mixture of newspaper and PVA glue, it was already primed due to the PVA glue. This meant that I could instantly begin painting it.

As stated in my development, I chose to use a dark base colour complemented with light tones.

I used emerald green as my base color and again tied it up to a wooden easel.

I waited it for it to dry so that I could do the back and do the highlights,



Adding Tone and Highlights

As soon as it dried it became even darker than the colour I applied. I quite liked it as it meant the highlights would stand out and look better. I then started to apply the highlights with a lighter green tone.



I started at the top and gradually worked my way down to the bottom. At first I made it look like it was done with a paint brush, but afterwards I used less paint and made sure I was only tapping it gently. I focused on the bumps and places I thought would make a good contrast at first, then moved onto the rest of the pickle. And then I was finally finished and took it off the easel for good.



Final Result



Final Result



EVALUATION



Here is my final outcome for my second final piece. The idea and concept was entirely inspired by Yayoi Kusama's work, especially her sculptures. As previously explored, Yayoi Kusama uses organic forms and polka dots to express her mental state, more specifically her psychological issues; such as hallucinating and seeing dots. I also previously chose to explore the idea of the pickle, using acrylic paint to create this. I am using a pickle as a metaphor and representation of 'obsession', directly linking to Yayoi Kusama's 'Polka Dot Obsession'. As a child, I was obsessed with pickles. Using this as a metaphor is reflective of Kusama's use of organic forms in her work, such as her 'Pumpkin' and 'Flowers' pieces. Using inspiration from her 'Polka Dots Obsession', I used the technique of molding the paper mache to re-create this. This piece is a direct representation of Hidden Emotions, as I am using 3D form, colour and symbolism to portray my emotions. At first glance, the viewer will take away that it is a pickle, but unravelling the layers of the work in terms of the symbolism and emotion hidden within the piece will take the viewer into a deep dive into my mental state. This piece is the essence of Hidden Emotions and how effective and empowering a piece of work is when the emotion and the meaning isn't directly given to the viewer. A piece of work becomes more interesting and captivating, in my opinion, when there is a discussion and debate about what this piece could mean. Yayoi Kusama has become a great inspiration of mine and has carried inspiration throughout my work. Franz West has also been a great inspiration. Franz West has inspired me in terms of creating unconventional sculptures that leave the viewer puzzled. His mental state is shown through unconventional and not sticking to societal norms. This is something I have achieved through creating something that doesn't fit normal creations.

INITIAL IDEA AND LINK TO 'PICKLES' FINAL PIECE

To complement my Pickle final piece I want to create a pot in the same style. Previously researching Yayoi Kusama, I found out that she has an obsession with "polka dots". Using this as inspiration, I created an acrylic painting of a pickle, using thick acrylic paint. Dotted it on the page, in the shape of a pickle.

I took this as inspiration to create a big paper mache piece. For my pot I want to use the same style and plot thick acrylic on to it. The entire concept is to show Hidden Emotions within this pot and the dots just like Yayoi Kusama did. This will also nicely complement the pot as I will be using similar colours.



Student Work - Inspiration Yayoi Kusama



Student Work - Pickle Final Piece

I will take a period of days to complete this piece of work. Each time I return to this piece of work, I will return with a new emotion.

This is meant to be an example of Hidden Emotions as the dotted acrylic paint is portraying my emotional transition throughout my week. At first glance you aren't meant to see the emotions, but understanding the shift in patterns / colours will further explain the meaning and purpose.

I will document this process and presenting it in my sketchbook.

HOW I MADE MY POT - SCULPTING



I created this pot using clay and clay tools. I created the base of the shape which was a circle, then added more clay around the sides until it gradually started looking like a vase. I then curved it in and added more clay to create a small vase-like look. I then smoothed the sides. I am pleased with the shape that I got.



After I molded the clay, I put it into the firing process so that it would become hard. The final result is what I wanted to achieve and it became the exact shape that I wanted it to be.



Painting the pot

After the pot was dry, I started painting it with a base coat of emerald green. This base colour will only slightly show as the thick acrylic paint will dominate the entire pot.

After this step I plan on starting to put the thick acrylic paint on the pot, starting from the base and working my way up to the top then inside the pot.

I will use the colours, emerald green, light green, white and black.



Calm to swift emotional transition

I started to paint the pot with the use of cotton buds. Dipping the cotton buds into the paint, mixing the colours then putting it on the pot.

To the left, I started this piece really calmly and giving my attention to detail.

After revisiting this after spending some time away from it I was quite frustrated and started to carelessly put the paint on the pot as you can see below. This emotional transition is vital in understanding Hidden Emotions.





Finishing the base

Spending some time away from this, I felt more sad when revisiting this. This is reflective in the amount of paint I was using as I went from using a little paint to then using a lot. This is symbolic of me feeling meaningless - why preserve the paint? Use more why does it matter?

I finished the base with that mentality and started working on the top of the pot.

I left it again, giving myself time to return with new emotions and new ideas.



3/4 Done

Here you can see that the pot is almost finished. Only a tiny section to be completed. The rest of the pot was done with a lot of thick acrylic paint as I felt like it was very tedious and went back to my frustrated emotion.

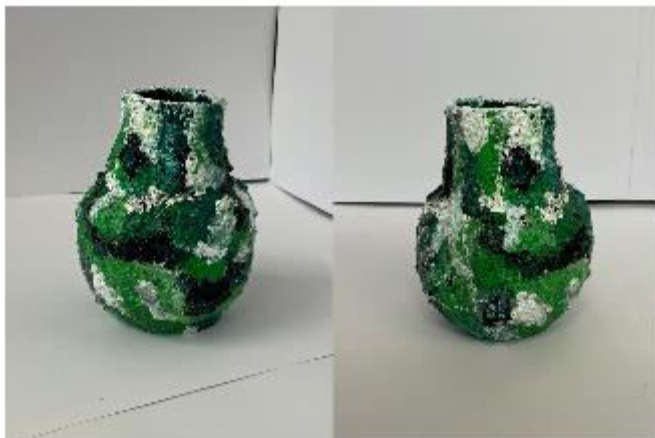
I also thought that the thick paint would be interesting to touch once dried.



Finished Product



EVALUATION



This is my final outcome for my third final piece. The idea and concept aligns with my second final piece, 'Pickle Obsession'. I used thick acrylic paint. I started this piece really calmly and giving my attention to detail. After revisiting this, after spending some time away from it I was quite frustrated and started to carelessly put the paint on the pot. This emotional transition is vital in understanding Hidden Emotions. Spending some time away from this, I felt more sad when revisiting this. This is reflective in the amount of paint I was using as I went from using a little paint to then using a lot. This is symbolic of me feeling meaningless - why preserve the paint? Use more why does it matter? The rest of the pot was done with a lot of thick acrylic paint as I felt like it was very tedious and went back to my frustrated emotion. The reason why this piece becomes symbolic of Hidden Emotions is due to the emotion being expressed within the paint, specifically understanding the vast emotional transitions surround it. It is another metaphor and representation of obsession.

HIDDEN EMOTIONS EVALUATION

My first emotion when I read your article was a sense of awe and wonder. I've never before experienced such a profound and beautiful insight into the human mind. I'm grateful for your work and the opportunity to share it with the world. I hope you continue to inspire and enlighten others with your wisdom and compassion.

My second emotion was a sense of relief. I've been struggling with my own emotions for a long time, and your words have helped me understand myself better. I'm grateful for your support and the knowledge that I'm not alone in my journey. I hope you continue to help others find their way.

What I love the most about your work is the way you combine science and art. It's a beautiful blend of the two, and it's exactly what I need. I'm grateful for your creativity and the way you make complex ideas so easy to understand. I hope you continue to inspire and enlighten others with your work.

I'm grateful for your work and the way you combine science and art. It's a beautiful blend of the two, and it's exactly what I need. I'm grateful for your creativity and the way you make complex ideas so easy to understand. I hope you continue to inspire and enlighten others with your work.

My third emotion was a sense of hope. I've been struggling with my own emotions for a long time, and your words have helped me understand myself better. I'm grateful for your support and the knowledge that I'm not alone in my journey. I hope you continue to help others find their way.



Hidden Emotions: messages and symbols hidden in the world of contemporary art



Introduction

There are times when our emotions run wild and we are plunged into the darkness in our minds. Some of us struggle to tame them, some heal over time. We naturally find ways to adapt, but for others, it is a challenge. It is a battle between the heart and the mind.

In my opinion, some of the greatest artworks were the outcomes of artists in this vulnerable state. Perhaps they use their fragility to create masterpieces of raw emotion. Were they blindly participating in their own 'art therapy' sessions? Did their art enable them to heal or cause further distress when facing the reality of their lives?

Should we, the viewer, be looking deeper? What can these artists teach us about mental health?

Not only about the creative process, but the emotion invested on their canvases? How do they portray themselves?

What part does society play in this? Our role in society is shaped through our appearance and identity, what 'box' we fit in. Have we left the stigma of asylums in our history books? What happened to 'care' in the community?

People whom society deems worthless have the power to create a revolution through their creativity. For example, Van Gogh endorses the 'Post Impressionism' movement. Van Gogh was valued as a pioneer of twentieth-century expressionism. How did he influence and progress art? Use of colour or Brushwork? How did he inspire and influence an array of artists?

I aim to present the same reality through my experience of mental health issues and focus on how 'Hidden Emotions' can change the narrative on how artists present emotions by looking at specific artworks and artists. I also aim to specifically analyse how anxiety and depression can be hidden from day-to-day life and will use examples of these artists to gain a better understanding of my perspective. Presenting my obstacles in life will illustrate the same messages as the artists I will research.

At a first glance at Yayoi Kusama, it is almost impossible to understand the message she presents. Her use of patterns relates to her inability to express thoughts, rather than portray them quite literally. Is it more effective to make your work obvious or subtle? What creates a deeper message? I believe that the patterns and lines that Kusama uses allow us to understand the artists' inner conflict.

How do we establish if a work shows hidden emotions? Take Edvard Munch, *The Scream*, we see a figure, body language drawing us to the distorted face. Add in the angry fiery red sky, look to the title and there is the emotion. I remember understanding this emotion when I saw this as a child, but is there more to the work? What story does this convey? Does this relate to Edvard Munch's story?

Then we have Kim Noble, a woman who has 100 personalities, 12 of which are artists. From abstract work to surrealism, her art was created at her most vulnerable state or rather states. Suffering from dissociative identity disorder, her portrayal of her mind is so surreal, yet it is her reality?

The complexity of this topic has been narrowed down to focus purely on the question of is hidden emotion subtle vs obvious? This juxtaposition characterizes the true essence of art, and artwork can be either-or. Depicting the secret messages hidden beyond what we initially 'see' in a work.

Main Text



Yayoi Kusama, *Mushrooms* (1995)

Submerging herself in patterns and symbolism, Yayoi Kusama constructs a new form of storytelling. Her minimalist approach conveys much more than what meets the eye. The symbolism of using dots as the pattern to describe her inner conflict reflects her mental state. Kusama reportedly suffered hallucinations as a child, in which the entirety of her surrounding space was covered with repeating patterns. She was frightened as a child by the vivid, violent visions of the dots, to the extent that she felt obliterated. She shows this throughout her work to display the continuous horror and anxiety she faces in day-to-day life, an example of hidden emotions. She constructs her work by subtly expressing her mental state. Subtly representing her emotion could leave the viewer

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puzzled, what is she trying to portray? What meaning does this have? Understanding her background of psychological issues brings awareness and understanding to her artworks. Considering her history of hallucinations, her use of organic forms in her work, such as her 'Pumpkin' and 'Flowers' series, suggests Kusama trying to ground herself, from the realistic representations of the natural world and living things. Specifically spotlighting on the mushroom, we could infer drug use on the part of Kusama, which may link to her hallucinations as a whole. Her 'Dots Obsession' shines through this piece of work, creating an outline of mushrooms through dots. This is a capturing image and disturbs our eyes as if we are hallucinating with her. Using flat, vivid colours relates with the style of 'Pop Art', representing the ability to grab the attention of the audience. It quickly absorbs you into the piece, overwhelming you with the intricate details. Her portrayal of her emotions is quite complex, yet simple.

Kusama uses the 'Art Brut' style. This style was coined by the French artist Jean Dubuffet. This term refers to self-taught artists presenting their experiences 'outside the restrictive bounds of society'. Created by psychiatric patients, their works illustrate their fragile mental states and unorthodox perspectives of the world. Artists, like Yayoi Kusama, abandon tradition and collectively reject society's values. Rather, they create with their instincts, not conforming to a particular style or preceding movement. The result of this displays raw, emotional works of art.

When asked about her 'Dots Obsession' Yayoi Kusama states:

*"After all, well, moon is a polka dot, sun is a polka dot,
and then, the earth where we live is also a polka dot."*

Her perception of living revolves around dots as she attaches this concept to everything, including the stars and planets. The idea of obliterating our bodies to become one with the universe and our surrounding environment,

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Hidden emotions are evident, as, through her work, she continuously executes this. I believe her reality is hidden among the dots, among the patterns, the colours. The horrors and anxiety are presented as her day-to-day struggle, and arguably, could reflect our lives also.



Yayoi Kusama, Flowers A (2005)

Yayoi Kusama exhibits her childhood trauma throughout her work. As a little girl, sitting in a field of flowers, she experienced the flowers talking to her. The heads of the flowers translated as dots in her mind, dots as far as she could see. She recalls feeling as if she was disappearing or as she calls it 'self-obliterating'. This episode influenced the majority of her work. By adding dots all over her art, installations, clothing, and objects, Yayoi explains that she feels as if she is making her viewers (and herself) melt into becoming a part of the bigger universe. She states;

"Our earth is only one polka dot among a million stars in the cosmos. Polka dots are a way to infinity. When we obliterate nature and our bodies with polka dots, we become part of the unity of our environment"



'Evil Eye'

Student work

After deeply analysing her work, I gained inspiration to create my symbolic art piece, focusing on shapes, flat colours, and links to my heritage. Turkish culture deeply believes in the 'Evil Eye'. This malevolent glare is a curse or legend believed to be cast, and typically given to a person when they are unaware. An evil eye is a talisman or amulet crafted in the form of an eye that signifies spiritual protection, usually in the colours of blue or green. The emotions are hidden within the shapes of the image, a technique made famous by Yayoi Kusama. A cut of a diamond signifies an emblem of



'Obsession'
Student Work

I gained a lot of inspiration from Yayoi Kusama as she portrays the essence of Hidden Emotions, in my opinion. I have created another piece of symbolic art. I have created an abstract pickle using thick acrylic paint. The pickle is a representation of obsession, as when I was a child I was obsessed with pickles. This directly relates to Yayoi Kusama's obsession with polka dots and further exemplifies how Hidden Emotions are presented in everything. Also, substituting the polka dots, I have used thick acrylic paint to duplicate this. Using various tones, I achieved something that looked very similar to Yayoi Kusama's work. As it is abstract, I decided to use various tones of green and section it out. This creates more texture and depth in my work. I have achieved Yayoi Kusama's style by displaying my emotions through objects, symbolism, and colours.

purity and perfection. What translates in this image is the emotion of being strong, powerful, and confident. The idea that I am always protected. The white polka dots are a reflection of Yayoi Kusama's influence on my work, but it is also a symbol of small evil eyes. They are always watching, they are always there. I have achieved Yayoi Kusama's style by displaying my emotions through patterns and shapes and by linking the main idea of the piece to my heritage.



Kim Noble (Ria Pratt), Round The Corner (2004)

Kim Noble, the woman with a hundred personalities. Most notable for creating a range of different artworks with twelve of her personalities. These 12 artists have their distinctive styles, colour, and themes. This ranges from solitary desert scenes to sea scenes to abstracts, collages and paintings. All of which include traumatic content. Here we focus on "Ria Pratt", Noble's most disturbing and direct work which depicts her childhood trauma, unlike any other artist she possesses. Kim suffers from DID

(Dissociative Identity Disorder). The development of dissociative identity disorder is understood to be a result of several factors: recurrent episodes of severe physical, emotional or sexual abuse in childhood. Absence of safe and nurturing resources to overwhelming abuse or trauma. Ability to dissociate easily.

Here is her work, we see a pink figure on the top left, mirroring the main figure in the middle. We see elements of dissociating here, early in Kim's childhood, a coping mechanism that would help Kim deal with her trauma. A teddy bear on the floor, reflecting again that this figure is a child. The isolation and distance of the teddy bear suggest that her innocence has been taken away from her. Due to the horrible and scarring things she has seen, she no longer has a carefree nature as most children do. She was forced to grow up and deal with trauma, at an age where it would be impossible to hold onto all that pain. What is even more interesting is the fact that the figure is put on a pedestal. Almost on display. What does this suggest about the figure? Perhaps she is the centre of attention, perhaps she's been made an example of. Two blue figures hanging on the top right, a sign of physical abuse? Why are there two figures? Contrasting the bright pink figure with the dull colours of the background highlights how the child's emotions are heightened. Ria Pratt strategically uses colour to hide her emotions in her work.

In essence, her hidden emotions, mainly her suppressed trauma, are presented through her use of colour. The two figures that are hanging are in a dark blue tone, creating an atmosphere of coldness and sadness. Dark blue communicates pain and desolation, as shown through Ria's disturbing work. As for the bright pink figure, bright pink is often thought of as the colour of inexperience and is associated with weakness. Ria uses this to convey the child's vulnerability as she is suffering. By making the background of this look quite dull with less vibrant colours brings light to these figures and highlights the importance of their story. Ria Pratt has spoken about her work before:

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'What she's said is, especially with child abuse, people actually – especially years ago – turned a blind eye. It didn't happen, you know. And I think by using the bright colours, you can't miss it.'

Another way Ria presents hidden emotions is by putting hidden messages in her work. In this piece we see these sentences written backward, 'PRATT WAS HERE', 'HELP', 'HELP ME PLEASE'. Ria is reaching out for help.

Hidden emotions are evident in Ria Pratt's work as she continuously executes this idea. I believe her reality is hidden among colours and hidden messages. The horrors of her childhood trauma are presented as her day-to-day struggle.

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Kim Noble (Anon), Training of the Purple Spirit

Intiguingly, Anon (another one of Kim's personalities) is less disturbing in their work. The sheer opposite of Ria Pratt, this makes the viewer understand the celicacy in Kim's mind. She goes from one extreme to another.

Anon is a personality that takes over at night when nobody else is around. Kim has stated previously in a documentary with Vice that she hasn't managed to find a name for this personality. So uses Anon (short for anonymous) to sign the canvases. This piece by Anon is a piece of abstract impressionism. We see different techniques used here, such as the lashings of thick black paint, sharp white interjections. Almost reflecting headlights at midnight.

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Less extreme, the colours used here are calmer and more relaxing. Purple is often used to symbolize wisdom, magic, and mystery. I believe that with Kim Noble there is always a sense of mystery due to her multiple personalities. Magic can tie into the title of this piece, "Training of the Purple Spirit". Even though this is a more relaxing piece, the colours can still be linked to sadness. Purple can be tiring on the eyes and feelings of gloom may appear. The hidden emotions lie beneath the colours of the spirit. Though calming, Anon may be trying to convey their despair in a less horrid way.

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Edvard Munch, The Scream: 1893

In contrast to the previous artists who subtly invoke their emotions, Edvard Munch takes on a literal approach to emotion and his expression of his mental health issues. "The Scream" is undoubtedly Munch's most famous motif, and very popular throughout the centuries.

This piece is an autobiographical and expressionistic construction based on a real-life experience. An experience of a scream piercing through nature as he was walking with his two companions. The scream was released as they had left him.

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Munch also dealt with mental health issues, more specifically depression, anxiety, and bipolar disorder. How this piece is presented displays his raw emotion quite obviously. He is in pain, agony, and quite possibly anger. He is directly expressing his emotions, which differs from the previous artists.

What could perhaps be similar in Edvard Munch's work and the work of Kim Noble is how colour is used to present emotions. By using a red, fiery sky, we can relate this to anger. I believe that the red and orange tones reflect his mental state. Munch was well known for his exploration of psychological themes in his work and 'The Scream' was intended to invoke a sense of overwhelming uncertainty. He showcases the intense anxiety he felt through these shades of reds and oranges.

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'Protection vs Destruction'
Student Final Piece

Conclusion

For my final piece, I used the idea of protection and destruction as a driving force for my outcome. I used technical skills such as a 'Poly Portrait', colour palette, Evil Eye (button) as a representation of protection. This meaning was either obvious or subtle. The colours, green and cream, are a representation of tradition, warmth and comfort. Tradition relates to protection to many people. The use of colour was inspired by Kim Noble who uses colour to make her work stand out, making it unavoidable. Her emotions are often hidden within the walls. The poly portrait is another example of protection due to the triangles. Triangles represent power, armour, protection in itself, inspired by Yayoi Kusama. Kusama uses 'Polka Dots' to express emotion in her work,

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making organic forms out of polka dots. Inspired by her work, I used triangles to represent protection. The Evil Eye is an amulet of spiritual protection, which links to the figure's heritage. In contrast to this, we have the elements of destruction. Fragmentation in the poly print, textures, words and shadows. The fragmentation is meant to represent that the figure's protection is slowly wearing off, he isn't fully protected leaving him in a vulnerable state. The words on the wall are meant to be an embodiment of hidden emotions - as from a distance it looks like patterns, but when seen up close you can see clearly the words. These words are meant to be the thoughts in his mind and are up to the viewer's to relate meanings. This was intentional as the words will continuously be analysed with different perspectives giving new meanings. This was inspired by Kim Noble who often has writings carved into the canvas in mirrored writing. Noble uses this to help the viewer understand the piece, as from first glance it can be hard to understand. The textures are a representation of destruction due to the destructive look it gives. His protection is tearing down - juxtaposing with the colour green (protection). Connotations of self harm, hate can also relate. And finally the shadows. His demons. They are present and have always been there. The difference now is, they are close and are haunting. As his protection is crumbling, the destruction invites itself in. Hopefully as people view this piece, they will understand that even the people who seem the strongest may secretly be the ones who are in the most pain. Let's take mental health seriously, whilst the mild fragmentation is happening, as it may be too late if left for too long. I have mainly used inspiration from Yayoi Kusama and Kim Noble in this final piece, as they shape meanings by using motifs to present their emotions. I also hope that this piece conveys that in art, messages and symbols are continuously hidden within contemporary art.

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