

CITY & THE SKY

I was given the task of choosing a story from 'Invisible Cities' and creating an artwork through my own interpretation of it. 'Invisible Cities' (1972) is a novel consisting of eleven thematic groups - each pertaining to five individual short stories. Every short story is based on a different fictitious city described by Marco Polo's journeys. One particular city, Andria, intrigued me with its description of what I felt was a "sustainable" city - one which is designed to have minimal environmental impact.

<www.constellationsofwords.com/>

CONCEPTUAL DEVELOPMENT

Andria is described as a city where 'life flows calmly like the motion of the celestial bodies' of the constellations Antares, Alpheratz, Capricorn and the Cepheids. Despite innovations in technology, infrastructure and transport hubs, the inhabitants of Andria 'calculate the risks and advantages for themselves and for the city and for all worlds.' I interpreted this as the artificial city and the natural sky in this fictitious sustainable city align with each other, and with it imagination and pragmatism also coexist in harmony. I decided to draw the constellations mentioned in stippling to show their idealism, and the city along the border in continuous outline.

Andria was built so artfully that its every street follows a planet's orbit, and the buildings and the places of community life repeat the order of the constellations and the position of the most luminous stars: Antares, Alpheratz, Capricorn, the Cepheids. The city's calendar is so regulated that jobs and offices and ceremonies are arranged in a map corresponding to the firmament on that date: and thus the days on earth and the nights in the sky reflect each other.

Though it is painstakingly regimented, the city's life flows calmly like the motion of the celestial bodies and it acquires the inevitability of phenomena not subject to human caprice. In praising Andria's citizens for their productive industry and their spiritual ease, I was led to say: I can well understand how you, feeling yourselves part of an unchanging heaven, cogs in a meticulous clockwork, take care not to make the slightest change in your city and your habits. Andria is the only city I know where it is best to remain motionless in time.

They looked at one another dumbfounded. "But why? Whoever said such a thing?" And they led me to visit a suspended street recently opened over a bamboo grove, a shadow-theater under construction in the place of the municipal kennels, now moved to the pavilions of the former lazaretto, abolished when

the last plague victims were cured, and—just inaugurated—a river port, a statue of Thales, a toboggan slide.

"And these innovations do not disturb your city's astral rhythm?" I asked.

"Our city and the sky correspond so perfectly," they answered, "that any change in Andria involves some novelty among the stars." The astronomers, after each change takes place in Andria, peer into their telescopes and report a nova's explosion, or a remote point in the firmament's change of color from orange to yellow, the expansion of a nebula, the bending of a spiral of the Milky Way. Each change implies a sequence of other changes, in Andria as among the stars: the city and the sky never remain the same.

As for the character of Andria's inhabitants, two virtues are worth mentioning: self-confidence and prudence. Convinced that every innovation in the city influences the sky's pattern, before taking any decision they calculate the risks and advantages for themselves and for the city and for all worlds.

Calvino, Italo. *Invisible Cities*. Harcourt Brace & Company, 1972

I began by annotating the short story 'Cities & the Sky 5' which focused on the fictional city of Andria.

I initially picked up on the mention of the four constellations, and then began highlighting aspects relating to a sustainable city

While experimenting with pen & ink to draw the constellations, I initially produced the entire drawing using stippling, however, I felt the outlines looked messy and they didn't look like distinct forms from a distance.

I then switched to outlining the constellation with pen first and then filling in details with stippling. I felt this left a better impact while still giving the impression of stars.



<www.davidrumsey.com/>



FÍRA, GREECE
PHOTO BY ME 26/06/2016

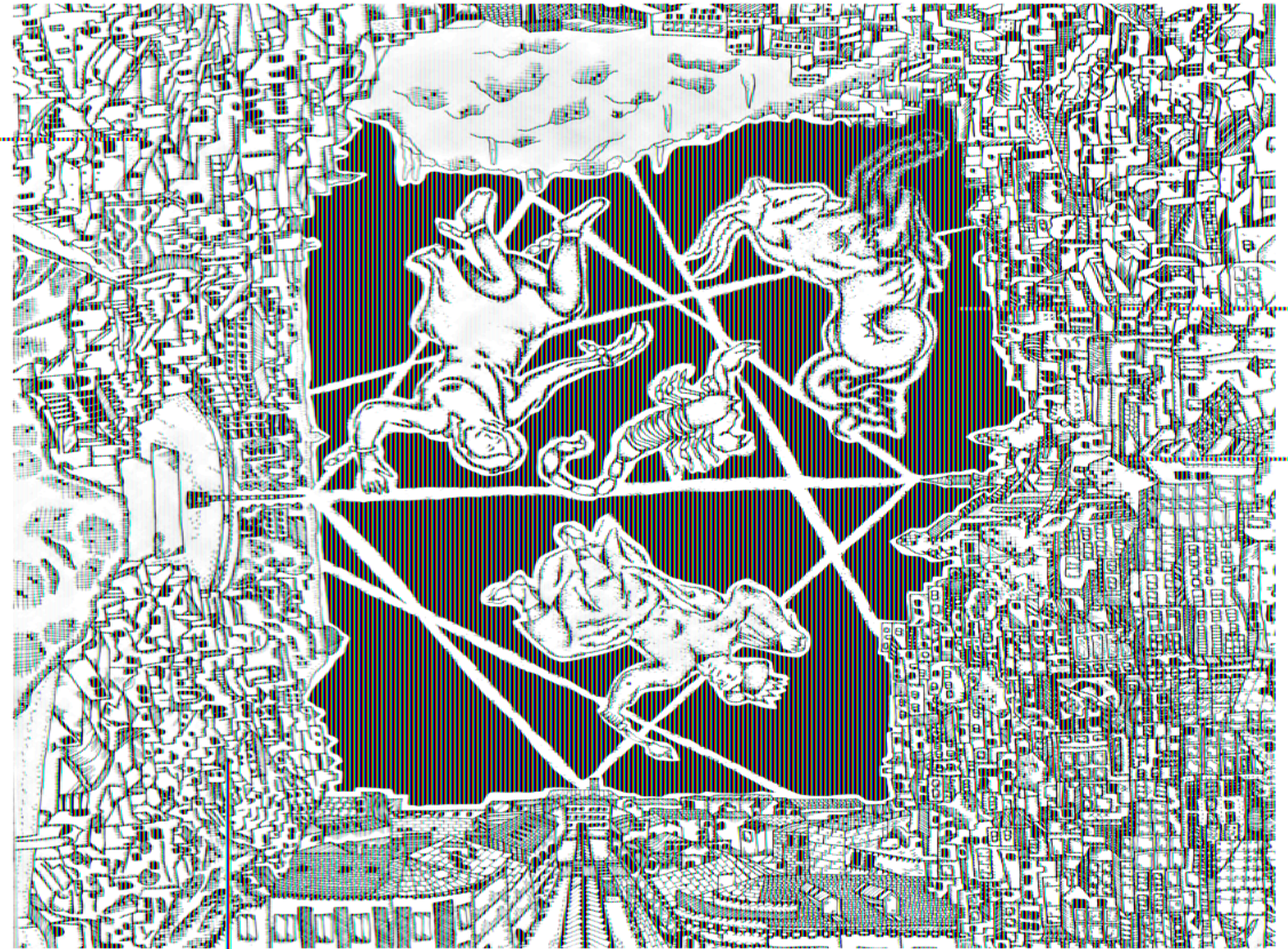


KUSADASI, TURKEY
PHOTO BY ME 30/06/2016

For inspiration to draw the city of Andria along the border, I got inspiration from the intertwined buildings and infrastructure in cities such as Rome, Fíra, Kusadasi, Athens and Nice. My intentions for the city was it to look connected and interdependent while the constellations were sparser. Since Andria is a utopian sustainable city and sustainability is depicted through circular processes instead of linear ones, I drew the city circulating the page around the sky to convey how it works to align with nature.



DETAILS FROM MY RESOLVED WORK IN LINE (CITY) AND STIPPLING (CONSTELLATION)

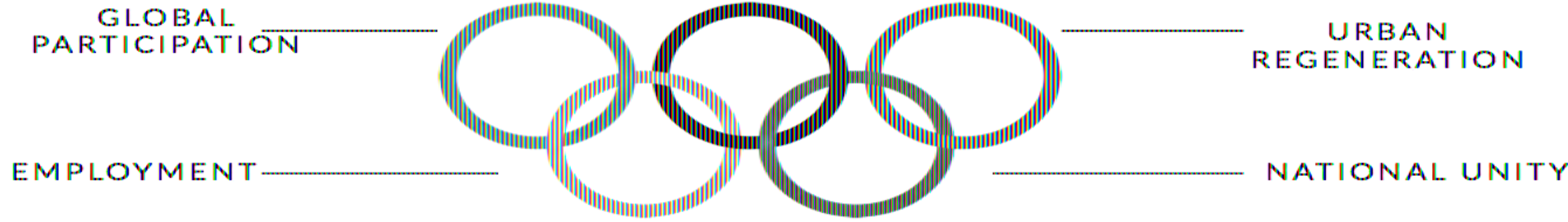


CITY & THE SKY
PEN & INK DRAWING
60CM X 60CM
(INCLUDED IN THE FINAL EXHIBITION)

I beg
comf
confi
influe
repea
deve
aspec
hope
huma

ACROPOLIS

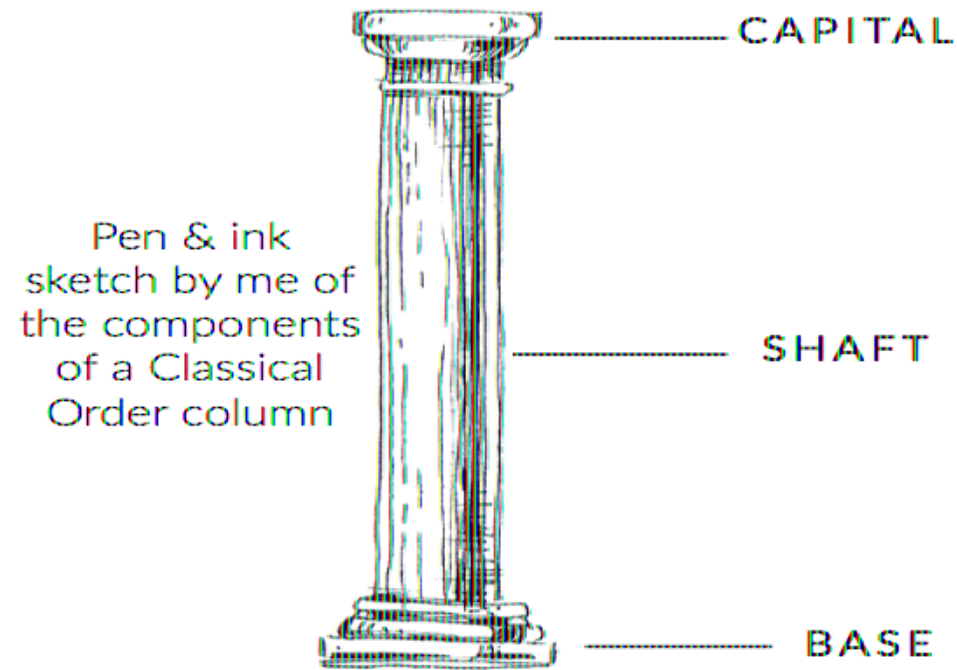
Continuing on from my previous artwork, 'Acropolis' also has its basis in issues of global importance on the human level. The Olympics began as an Ancient Greek competition in athletics dating back to 776 BC. Today, they serve a new purpose as a social force -



commons.wikimedia.org/wiki/File:Olympic_rings_without_rims.svg

CONCEPTUAL

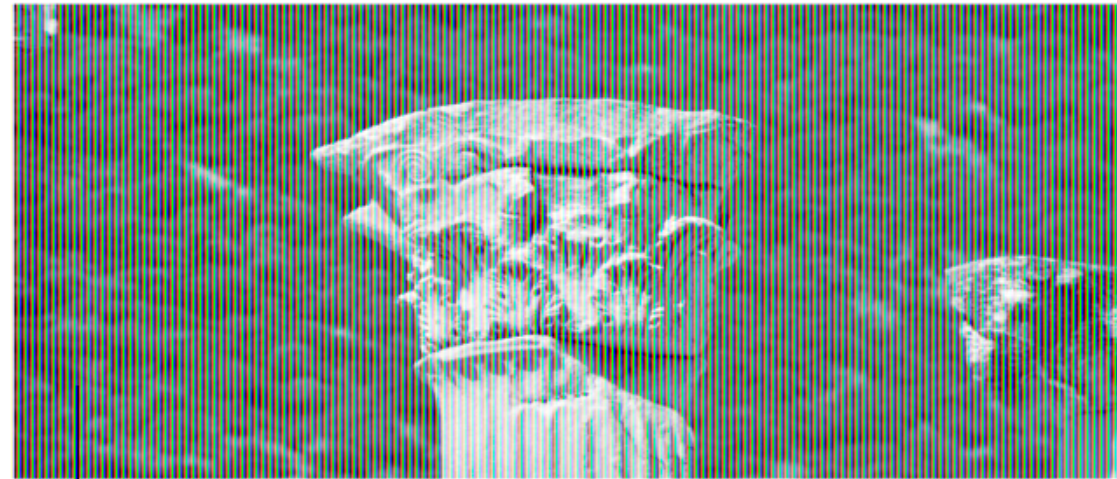
Since I wanted to explore the social impact of the Olympics, I decided to create five columns using the ruins today, and place them to form the Acropolis. The social benefits to convey how this affects the world today.



In order to create my own columns, I observed those found in the ruins in Ephesus in Turkey and the Parthenon in Athens. Ancient Greek columns followed the Classical Order of architecture. While photographing the columns at the ruins, I noticed most were found under the Corinthian Order, the Ionic Order or the Doric Order. I sketched each with pencil in order to get familiar with their structure and capital (the head of the column). I decided to base my own columns on those of the Ionic Order.

"Order - Architecture" Encyclopedia Britannica. 24 Apr. 2018, <www.britannica.com/order-architecture>

INVESTIGATING A COLUMN'S CAPITAL



PHOTOS BY ME AT EPHESUS 1/07/2016



The capital of columns of the Corinthian Order would be difficult to sculpt with clay

THE CORINTHIAN ORDER

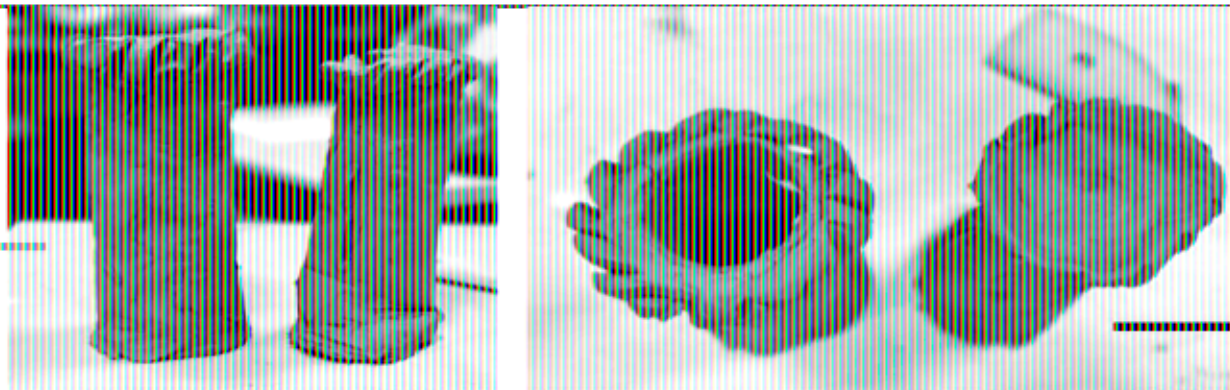


I felt the columns of the Ionic Order were a quintessential Ancient Greek style is what I

THE IONIC ORDER

CERAMICS & WHEEL POTTERY PROCESS

1



I began by creating two columns using an empty paper towel roll as the core of the structures. I used earthenware clay since it is durable to last well for over a year until the time came for firing the ceramics. I first created slabs and kneaded the clay to remove all air bubbles - using a wire cutter to constantly check if bubbles were forming. I created the ionic capitals using a sharp metal tool and adding extra clay.

2

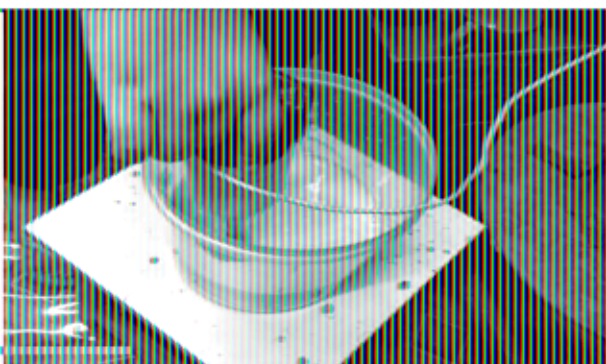
I made the rest of my columns (four in total) using stoneware clay and wheel pottery. To begin, I 'threw' the kneaded clay onto the still disk. This is a vital step since it needs to be thrown hard for all the clay to stick onto the disk and rise up when it begins to rotate. Once the rotating disk is switched on, I used my hand to 'rise' the clay to the desired height, while striving to keep another hand holding onto keepind the diameter of the column at 7 cm as the initial two had.

Using a straight-edge tool to hold and level the column at all heights while it spins around the potter's wheel - essentially giving it its shape



4

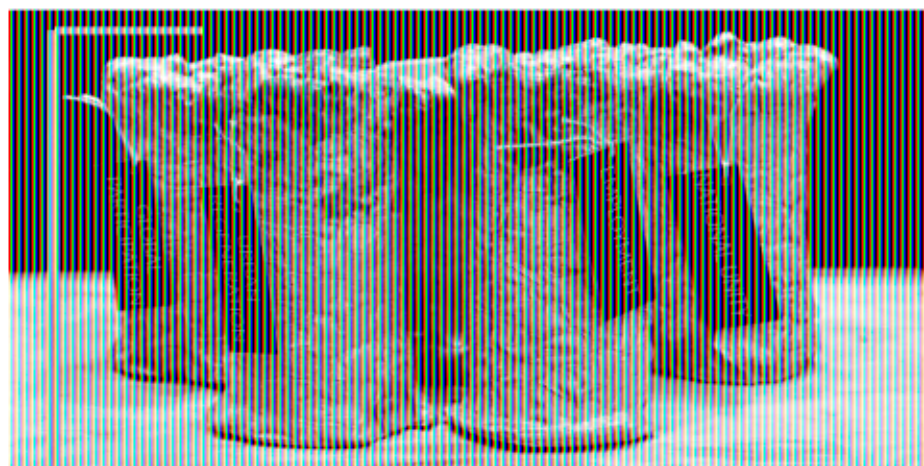
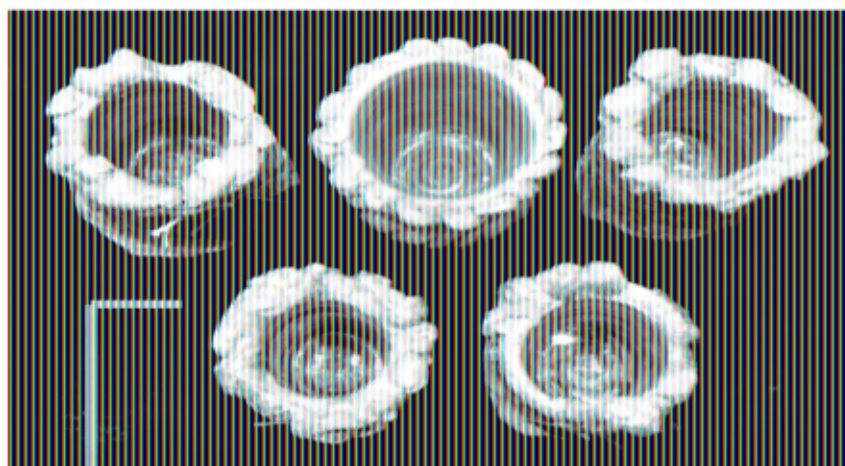
Preparing the glaze



The four columns made with stoneware clay had to be fired at a higher temperature than the earlier two made using earthenware clay since the properties differed. The firing kiln, located in Dharavi, reached up until 900 degrees celsius to bisque fire the clay into ceramics. After three days of firing, I applied glaze (a mixture of metallic oxides, silica and alumina) unevenly to show the age of the columns and firing took place at 1200 degrees celsius.

3

After all four of my columns had been fired, I began making them represent columns of the Olympics. I began as an Ancient Greek and inscribed the four key aspects of the Olympics to show the age and inscriptions.



ACROPOLIS
CERAMICS
25 CM X 19 CM X 10 CM
(INCLUDED IN THE FINAL
EXHIBITION)

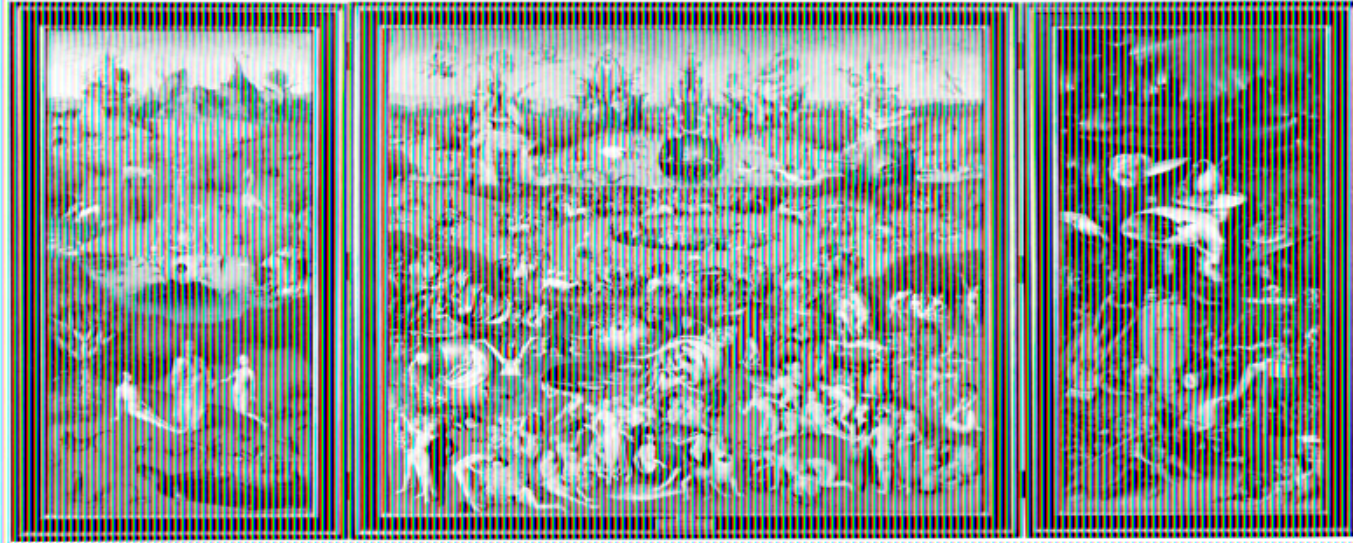
REFLECTIONS

Although I had worked with the ceramic process before, wheel pottery was new to me. Each column took multiple trials to get correct, if I slipped my hand for a moment the clay might collapse. Through the process, however, I learned skills from wheel pottery and the precision required for the medium of clay and this made the sculpture.

Since I was thematically connecting the ceramic columns to the social benefits globally of the Olympics, I placed the five columns to form the five Olympic rings. I also printed the four key aspects, 'Employment', 'National Unity', 'Urban Regeneration' and 'Global Participation' on cardboard and attached them as tags onto each of the pillars which I had engraved onto.

UNELECTED OLIGARCHY

Continuing with my theme of conveying messages of global importance through my artworks, my next artwork 'Unelected Oligarchy' impact global interactions have had on the world. Globalisation has brought along with it benefits such as improved transport links however on the other hand of this balance it allows for excessive power of corporatisation and loss of national sovereignty and interdependence between nations.



THE GARDEN OF EARTHLY DELIGHTS (1)
HIERONYMUS BOSCH
TRIPTYCH - OIL ON OAK PANEL
MUSEO DEL PRADO
386 CM X 205.6 CM

(1) The Garden of Earthly Delights" Museo del Prado. 24. Apr 2018, <www.museodelprado.es/en/the-collection/art-work/the-garden-of-e>
(2) ibid

THEMATIC INFLUENCE - HIERONYMUS BOSCH

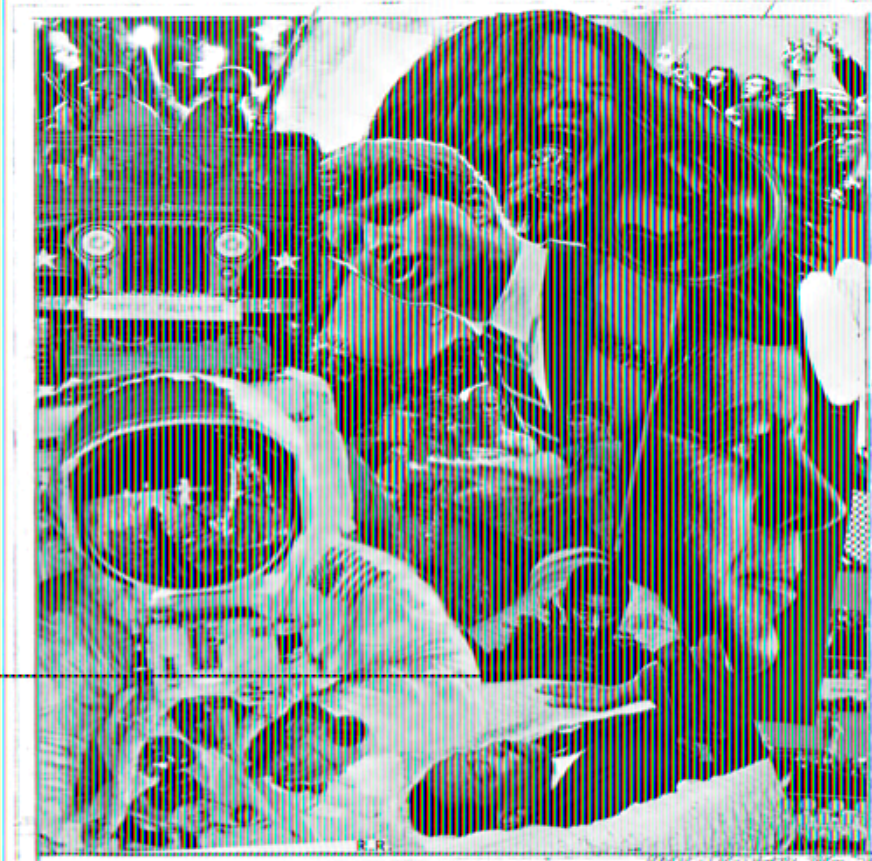
I felt there were two ways to interpret the composition of the triptych 'The Garden of Earthly Delights'. First, in the way the eye is led, from the initial panel depicting a calm and unspoiled landscape, to the middle panel where they indulge into temptation, and the third 'Hell' panel where they face consequences for their actions. This would be as a spectrum of human behaviour. The rhythm in the use of a triptych presents a pessimistic perspective of it in the third 'Hell' panel, and in the center panel, most of the figures, and most humans in general, fall under.

Playing with the concept of an artwork needing to be read left to right and not as a whole, for the artwork 'Unelected Oligarchy' was to present it as both a celebration and warning. The extremes of my resolved work show these distinctions, similar to Bosch's 'The Garden of Earthly Delights'.

STYLISTIC INFLUENCE - ROBERT RAUSCHENBERG

Milton Ernest "Robert" Rauschenberg was an American Pop Art artist who worked with non-traditional materials 'employed in innovative combination (4)'. His use of collage as artwork intrigued me greatly since I felt it was impactful for the audience and instantly puts forward a message.

Rauschenberg utilised collage to display issues of socio-political importance to add emphasis when all elements are placed together, as seen in 'Signs'. I hoped to reproduce this effect in my own collage artwork 'Unelected Oligarchy'.



'SIGNS' (3)
ROBERT RAUSCHENBERG

CONCEPT

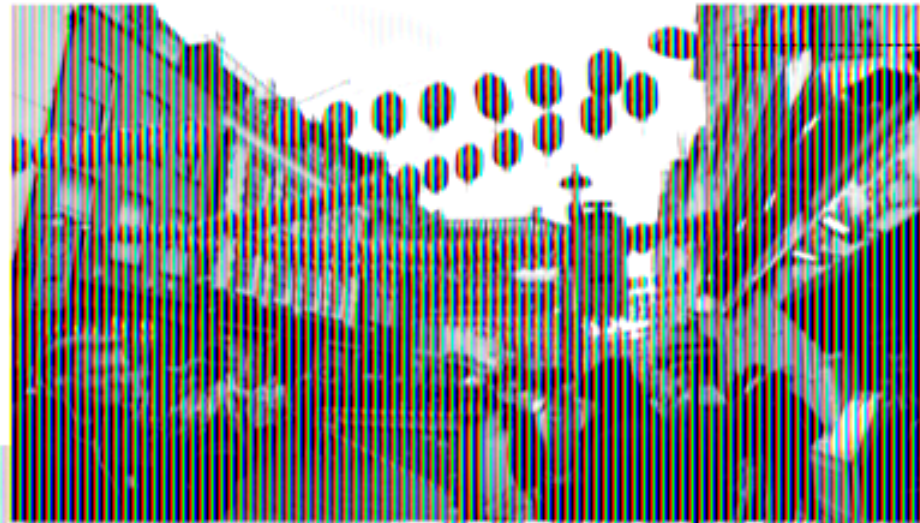
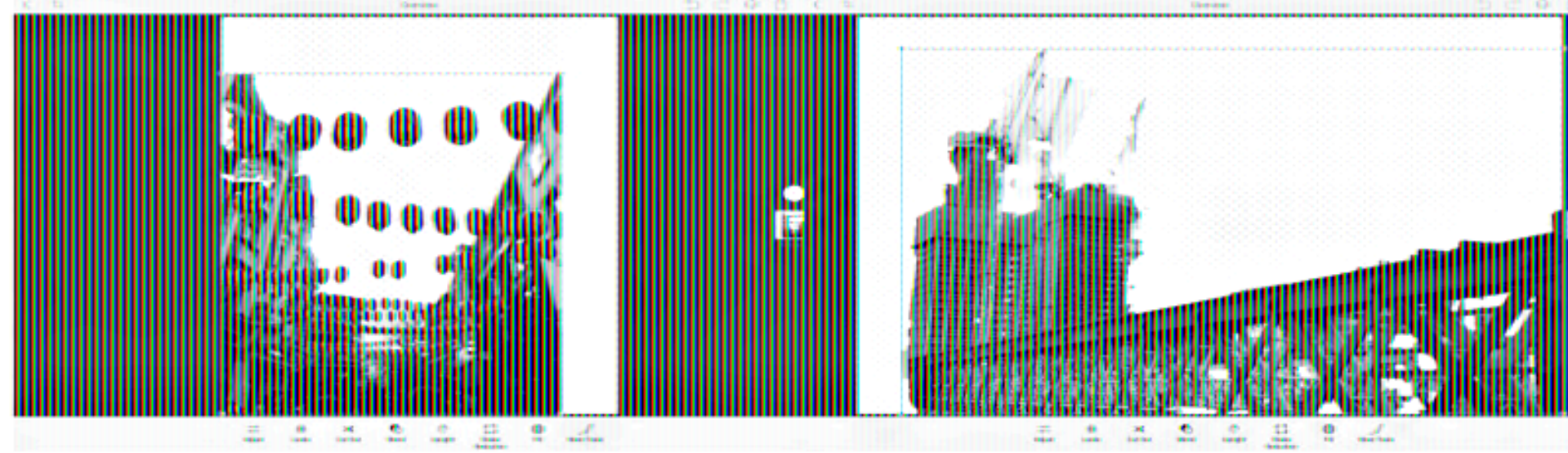
Using influence from Robert Rauschenberg and his collage work, I create four separate panels to depict the spectrum of globalisation in political, environmental, and social aspects. I decided to use juxtaposition of images that are all interconnected.

(3) Cumming, Laura. "Robert Rauschenberg - the combine master, uncut" The Guardian. 4 Dec. 2016, <www.theguardian.com/artanddesign/2016/dec/04/robert-rauschenberg-review-the-combine-master-uncut-thrilling-retrospective> [Accessed 24 April 2018]

(4) Tate. "Robert Rauschenberg" 25. Apr. 2018, <www.tate.org.uk/art/artists/robert-rauschenberg-1815>

DIGITAL COLLAGE PROCESS

Initially, I began photographing elements which would specifically relate to a position on the spectrum of impacts of globalisation, and later used photographs I had already taken before. I inserted each photograph on Adobe Mix and masked them using a stylus to highlight the aspects I wanted to be depicted (right). Then, I inserted the masked images on Adobe Comp and arranged them on a screen of dimensions 109 x 19, since it was an elongated spectrum. I went through a few trials of overlapping the image until I found the one I was pleased with.



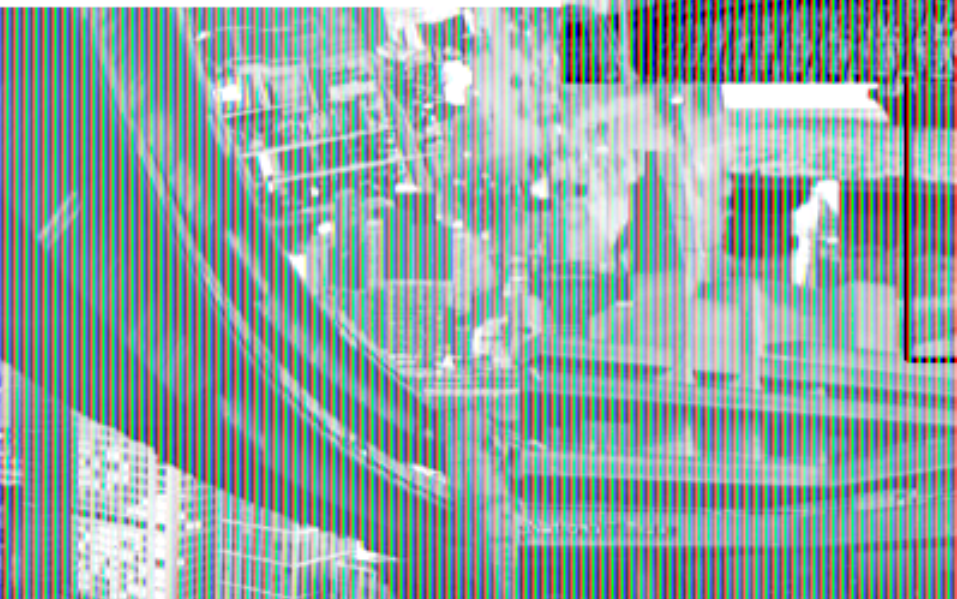
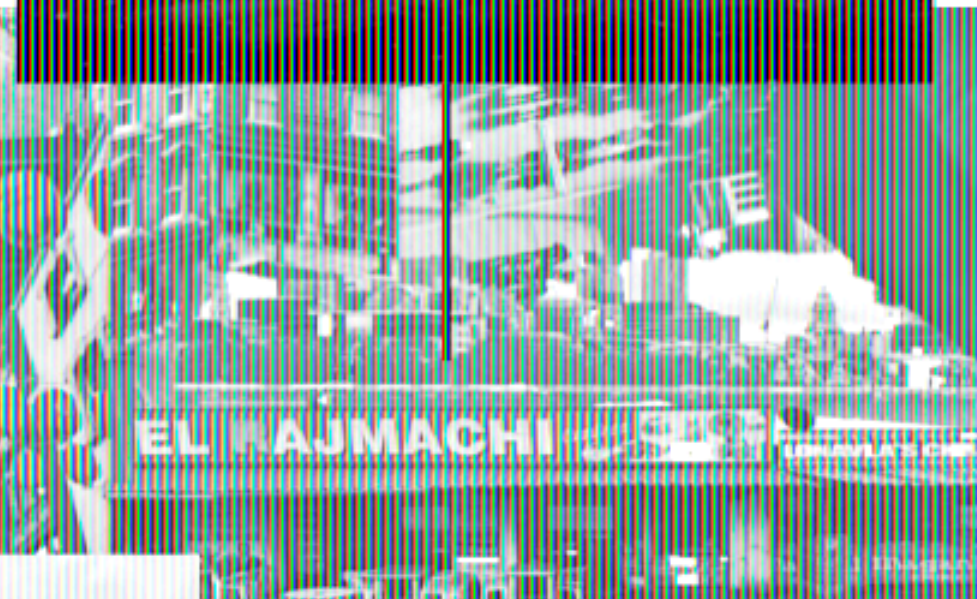
Chinatown, London.
Photo by me
01/03/2018
Cultural diffusion is
an advantage of
global interactions



Mumbai-Pune
Expressway. Photo by
me, 29/08/2017.
Globalisation brings
about FDI into a
country, but local
business suffer



Central Railway Line in
Mumbai. Photo by me,
03/09/2018.
Globalisation has largely
been brought about by
improvement in
transport links



'UNELECTED OLIGARCHY'
DIGITAL PHOTOGRAPHY AND COLLAGE
109 CM X 19 CM
(INCLUDED IN MY FINAL EXHIBITION)

For the extreme en
pictures to represent i

Allianz. 20 pollution disasters pa
about_us/open-knowledge/topics
and-future.html/#m92c036bf-79x

Honneur du Vin. Arguments con
[Accessed 3 April 2018]

BEHIND THE CROWN

With this artwork, a new sub theme was formed in my body of artworks, the relationship of Disney characters with real world issues that pertaining to mill film concludes with a happy ending, sometimes the underlying problems which shaped the characters behaviour is not yet resolved around the world. I cho

EDUCATION

In the movie 'Beauty and the Beast', Belle is mocked by her village for being a woman and wanting to educate herself and read.

Worldwide, 130 million girls of school-going age are being denied an education.

Sep 25, 2017, www.worldbank.org/en/topic/girlseducation
[Accessed 2 April 2018]

EMPLOYMENT

In the movie 'The Princess and The Frog', Tiana has to work two jobs to achieve her dream of opening a restaurant.

Worldwide, 67 women are employed for every 100 men.

2017, data.worldbank.org/indicator/SL.TLF.CACT.FM.ZS
[Accessed 2 April 2018]

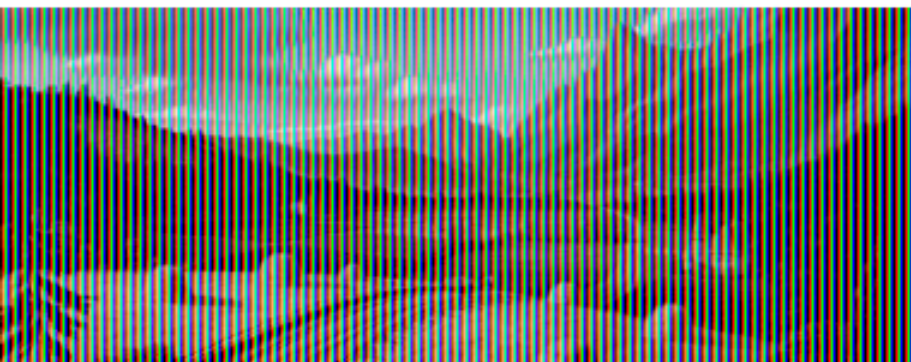
FORCED MARRIAGES

In the movie 'Pocahontas', Pocahontas is tried to be married to a village leader as a power strategy.

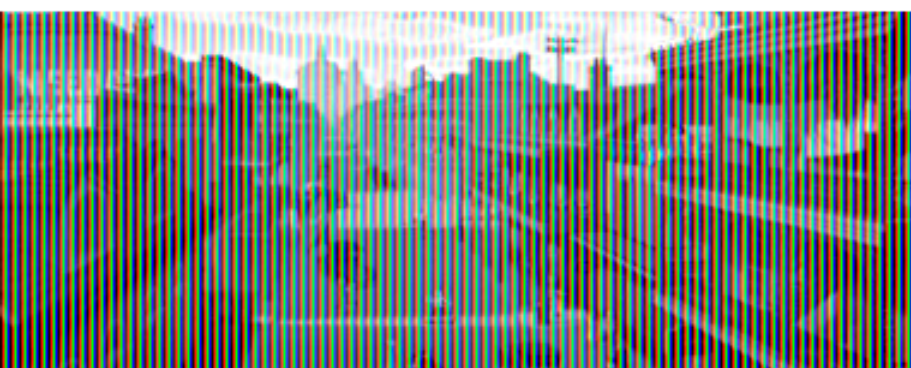
Worldwide, there are 11,250,000 forced marriages of girls under 18.

2 Apr. 2018, www.statisticbrain.com/arranged-marriage-statistics/

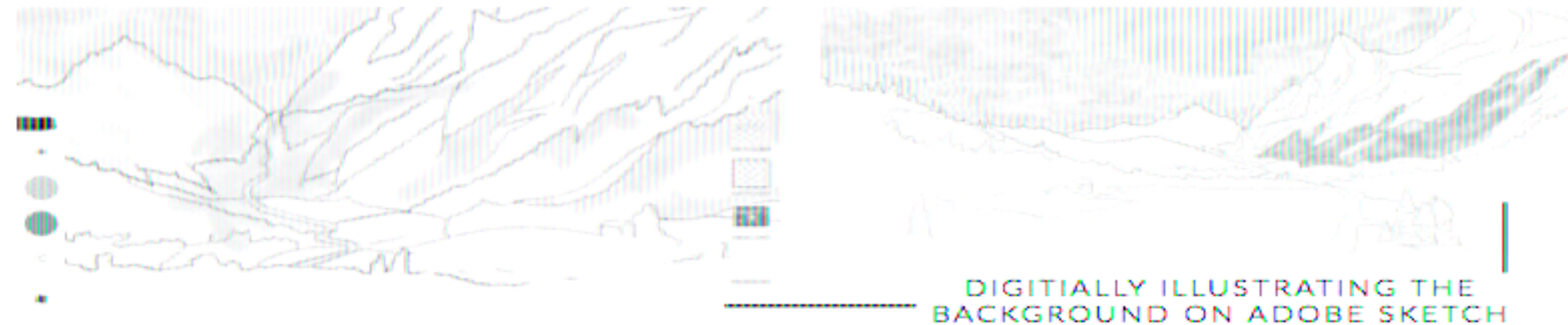
I decided to create a series of four digital illustrations, one pertaining to each aspect. For the backgrounds of these illustrations I took influence from that of the film in translucent colours to seem "storybook" or fairytale like in contrast to the foreground, where I chose images by photographer Steve McCurry, since they are just one of many.



Screenshot from the movie 'Beauty and the Beast'



Screenshot from the movie 'The Princess and the Frog'

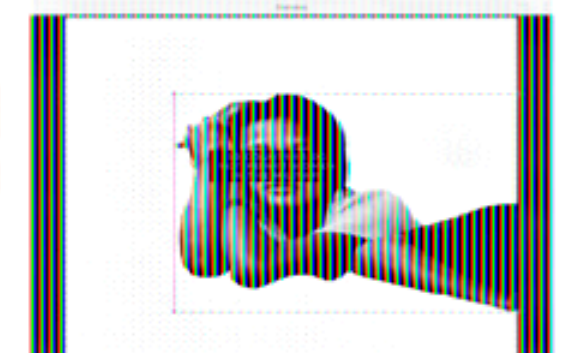


DIGITALLY ILLUSTRATING THE BACKGROUND ON ADOBE SKETCH

I began by using influence from screenshots of the movies backgrounds and recreating with the watercolour brush to let them seem calm and tranquil, to be in stark contrast with the foreground. I then placed each statistic on a photo and masked it on Adobe Mix and placed it ahead of the background.



When I first viewed 'Unto the Mountains' by Belgian artist Francis, I appreciated the contrast by the juxtaposition of television SMPTE bars with a photograph ahead. I decided to utilise his technique in my illustrations.



COMMUNICATION OF INTENTIONS - THE SNOWFLAKE AS A SYMBOL

I decided to develop ideas on a similar thematic framework as my previous artwork 'Behind the Crown', where I linked the situations and circumstances of the world issues regarding gender equality. For this artwork, I decided to explore a more personal and less global aspect. In the movie Frozen, Elsa has the power of ice. However, this power eventually takes control of her. Taking the symbol of a snowflake from her story, this artwork resulted in a stop motion video where the repetitive movement or task repeatedly interfering with daily routines.

CONCEPTUAL DEVELOPMENT

Other than its link to the movie Frozen, a snowflake is a force of nature which is created through repetitive patterns similar to repetitive patterns forming through prolonging habits. I decided to use digital sketching to develop the snowflake beginning at its core and then branching out into its motifs, signifying following the development of a habit.

While I was in the development stages of this artwork, I came across the concept of a snowflake as a symbol. Obsessive Compulsive Disorder (OCD) is characterized by repetitive and compulsive behaviour (1). It is generally attached to a stigma. This stigma is silenced through representing repetitions with a beautiful snowflake.

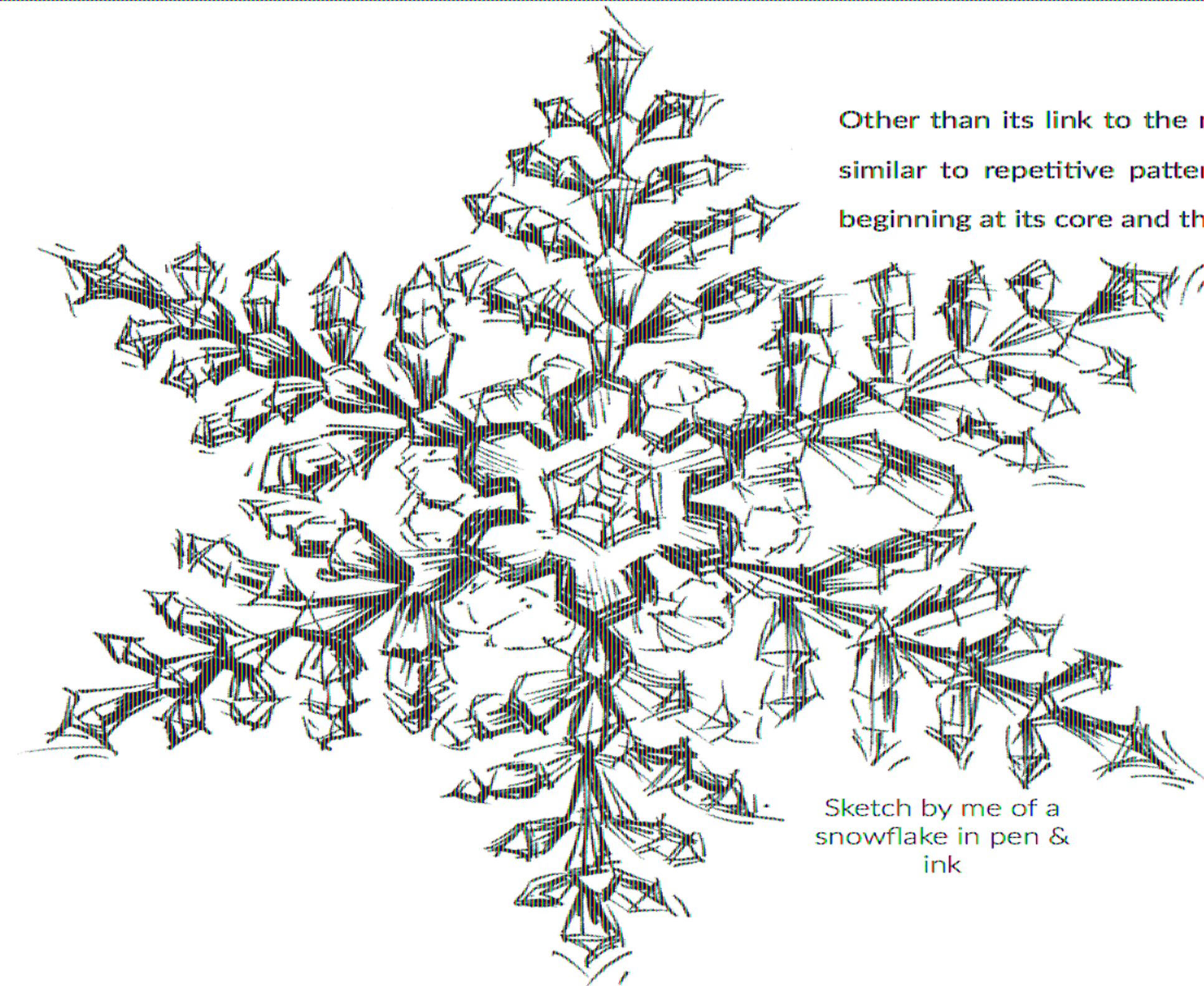
(1) "Obsessive-Compulsive Disorder" National Institute of Mental Health. 24 Apr. 2018, <www.nimh.nih.gov/health/topics/obsessive-compulsive-disorder/index.shtml>

BOSCH'S USE OF SYMBOLS

In 'The Garden of Earthly Delights', Bosch makes use of symbols such as berries to portray lust (1) - a pretty fruit to depict an abstract human quality. I wanted to instate the same conceptual quality of nature depicting a human's feelings.



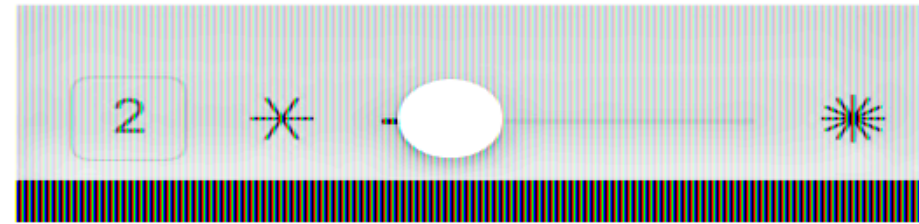
Images - "The Garden of Earthly Delights" Museo del Prado. 24. Apr 2018, <www.museodelprado.es/en/the-collection/detail-view.do?param=O1>
(1) Hodge, Susie. Art in Detail: 100 Masterpieces. Thames & Hudson, 2016



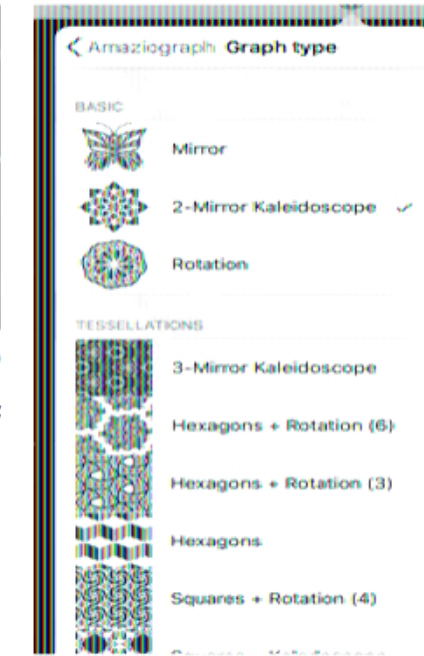
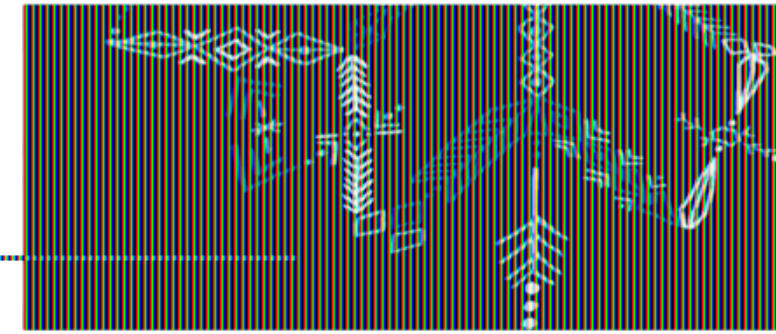
Sketch by me of a snowflake in pen & ink

DIGITAL STOP MOTION ANIMATION PROCESS

In order to create the expanding snowflake, I decided to digitally illustrate it to keep the line of the design crisp. I initially tried to



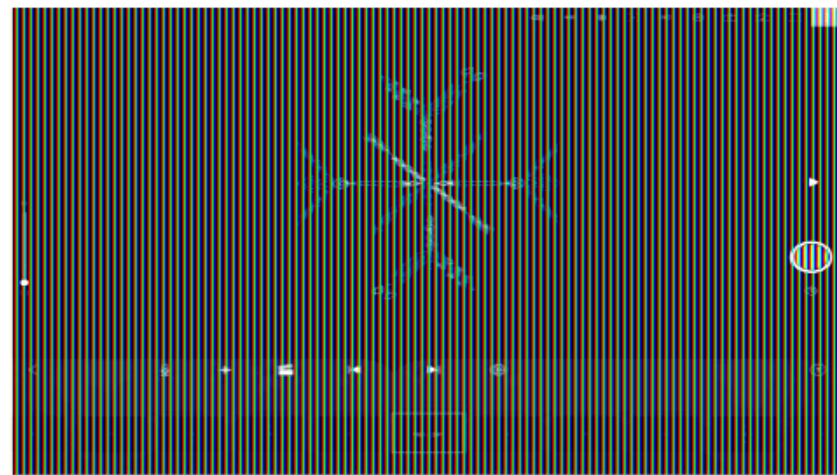
DRAWING DETAILS



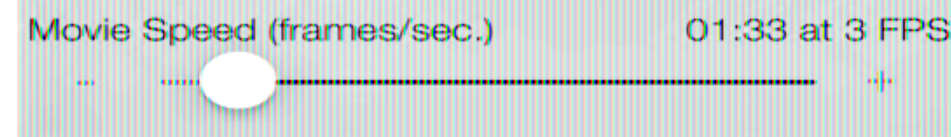
Sketch by me of a snowflake in pen & ink



do so with the programmes I am used to, Adobe Draw or Adobe Sketch, but I ended up choosing the app 'Amaziograph' - since it has a '2 mirror kaleidoscope' feature which mirrors your drawing against lines of symmetry. This would allow the snowflake's motifs to repeat and to overall expand uniformly. I first coloured in the background black so the design would stand out. I set the number of lines of symmetry to 2, and began drawing the snowflake on the edges of these lines using an stylus. I started with the core of the snowflake and began moving outwards, using a cool palate of colours with shades of grey and blue. I kept the designs stylised so when played in a sequence the expansion is distinct and impactful for the audience. After every few lines I made, I saved the image. In total, there were 280 images saved which led to 280 stop motion frames in my final video.



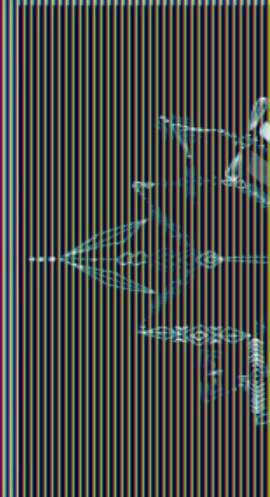
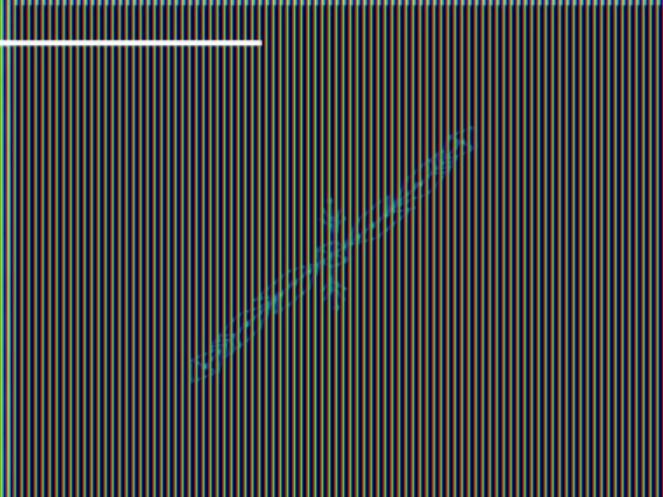
At the end of the video, after completing the drawing, I removed the lines of symmetry and used alternating grey and white to fill in the voids between the designs to depict the ice taking control over and freezing a repeated habit. Initially, I thought of using one of the programmes iMovie or Spark Video however they did not have an option of keeping an image on screen for a fraction of a second. I finally



inserted the 280 images into 'Stop Motion Pro' and the video played at 3 frames per second.

This was my first trial at digital animation, and I am proud of the result, and would like to thank you for the process not really having a clear idea of what I wanted to be and I feel it portrays something that I feel is a symbol for repetition.

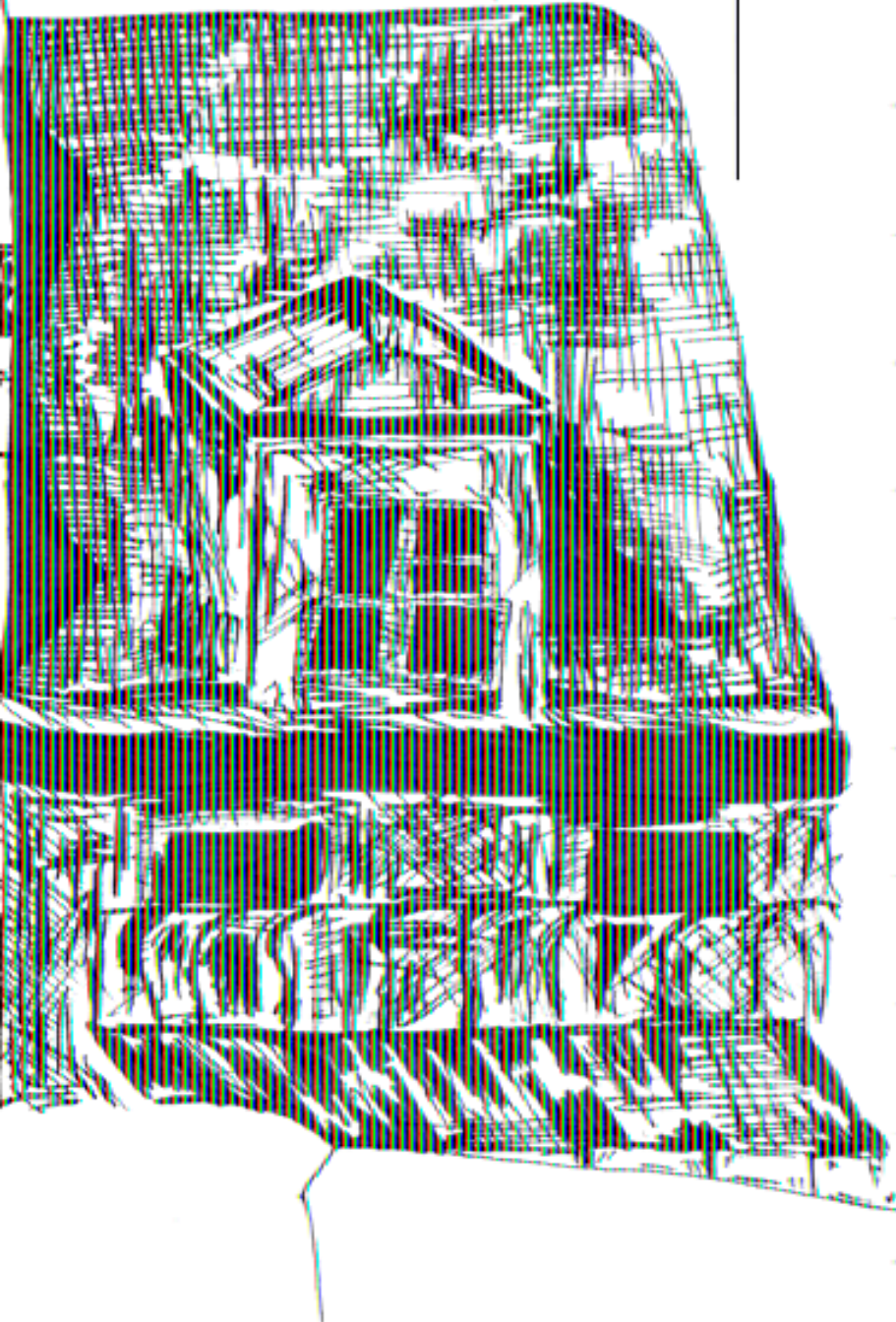
Selected frames showing the progression of the snowflake expanding. Since the source of inspiration for this artwork came from the movie Frozen, I used music from its soundtrack - 'Vuelie' (Track 11). I timed it so that when the ice appears at the end the music is at its climax.



POINT OF VIEW

Continuing with my Disney characters sub - theme, for the artwork 'Point of View' I decided to explore the movie Aladdin. Within the lyrics of the song 'A Whole New World', looking at the world holistically from the magic carpet led to 'a new fantastic point of view' on the same existing world. I considered this in relation to what I've learned in Theory of Knowledge - how a person's individual outlook is based on perspectives shaped by subjective factors such as their upbringing, culture and experiences.

Initial sketch for the city
found behind the windows
in pen & ink

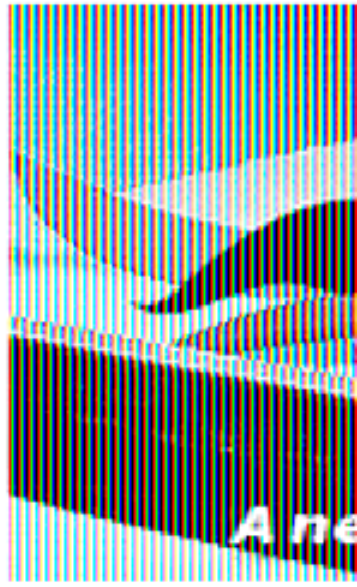


CONCEPTUAL DEVELOPMENT

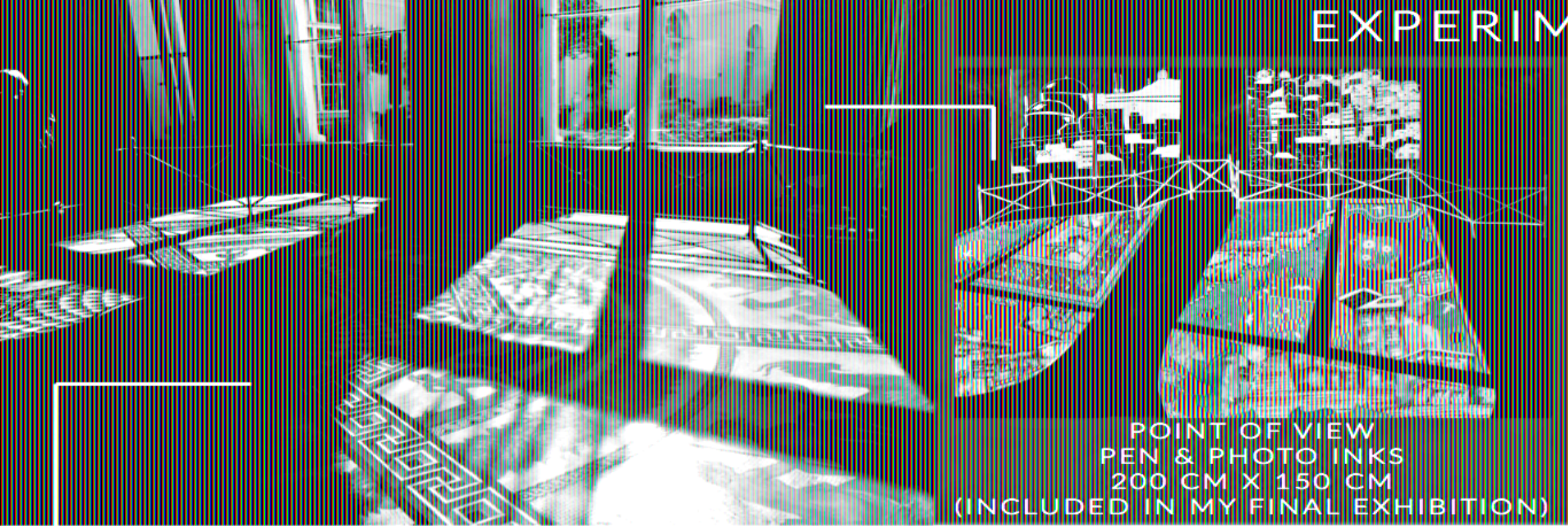
I decided to resort to a pen & photo ink drawing for this artwork. My idea was to depict a monochrome black and white city behind the lens of windows to depict the "true" objective world as it really is, but then in the reflection of the light coming inside from the window I would use photo inks in colour to depict the same city being observed through the subjective lens of an individual.

For the city behind the windows, I took influence from first hand observations of buildings and did a few pen & ink sketches (left). Since I had got the basis of this artwork from the magic carpet ride in Aladdin, which took place at night time, I drew the night sky with stars (right).

For the colourful part of the drawing (detailed on next slide), I used colour to depict similar housing however interlaced it with Persian carpet designs to allude to Aladdin's magic carpet, and also portray the individual outlook each person inherently has.

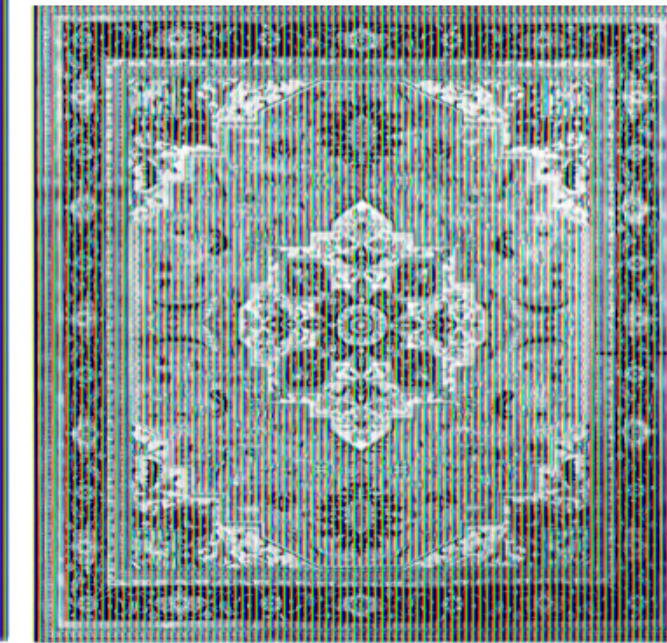


The monochrome
work. In nature
to appear
stylised



POINT OF VIEW
PEN & PHOTO INKS
200 CM X 150 CM
(INCLUDED IN MY FINAL EXHIBITION)

ARTIST'S INFLUENCE - JASON SEIFE



'CONSTANT NOTHING'
ACRYLIC & INK ON CANVAS
122CMX92 CM (1)

Jason Seife is an artist working from Miami, Florida. In his artworks, including 'Constant Nothing' (above), Seife uses influences from old Persian carpets, using colours and mediums not usually used for them (2). I used his techniques while keeping with my intentions in depicting the Persian carpet designs.

Photo by me at the Winter Palace in St. Petersburg - 18/07/2017. I chose this photograph as the basis of my resolved work (above right). What is seen through the windows is the "true" reality of the world as it is, while what is seen in the light passing through is the interpretation of it by an individual's perspective.

I USED GREY AS A 'LIAISON' COLOUR TO CREATE HARMONY WITH THE SURROUNDING COLOURS

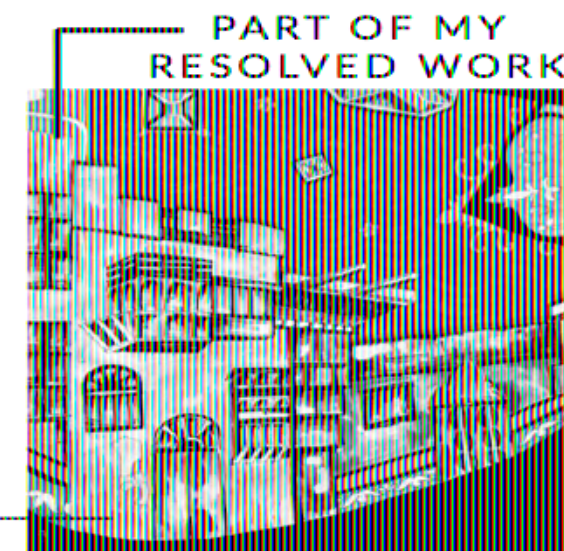
DRAWING INFLUENCES FROM MARIA CHUMAK'S DRAWINGS, I USED FAST, SKETCHY & EXPRESSIVE LINES & CROSS-HATCHES AND OVERLAPED IT WITH SINGULAR COLOURED PHOTO INK

ARTIST'S INFLUENCE - MARIA CHUMAK

Maria Chumak is an illustrator from St. Petersburg who lives and works from Pondicherry, India (3). I was drawn to her illustrations of buildings and street life because of her quick and expressive use of line to create sketchy yet attractive artworks. I used influences from her techniques to depict the city interwoven with the carpet designs.



Chumak, Maria. "Portfolio"
21 Apr. 2018,
www.mariachumak.com



I KEPT ALL COLOUR CHOICES BRIGHT & CONTRASTING TO REPRESENT AN INDIVIDUAL'S COLOURS

SIMILAR TO JASON SEIFE'S 'CONSTANT NOTHING' I USED SALMON & DRAWING EVEN IF IT ISN'T THE LOGIC

Creating this artwork on a scale - 200 cm by 150 cm, I used different elements of influences from artwork in my process of experimentation that I had not used before.

(1) Jason Seife. "Artworks" 2016, www.jason-seife.com
(2) Jason Seife. "Bio" 21 Apr. 2018, www.jason-seife.com/bio/
(3) Chumak, Maria. "About" 21 Apr. 2018, www.mariachumak.com/about/

MIND MAP

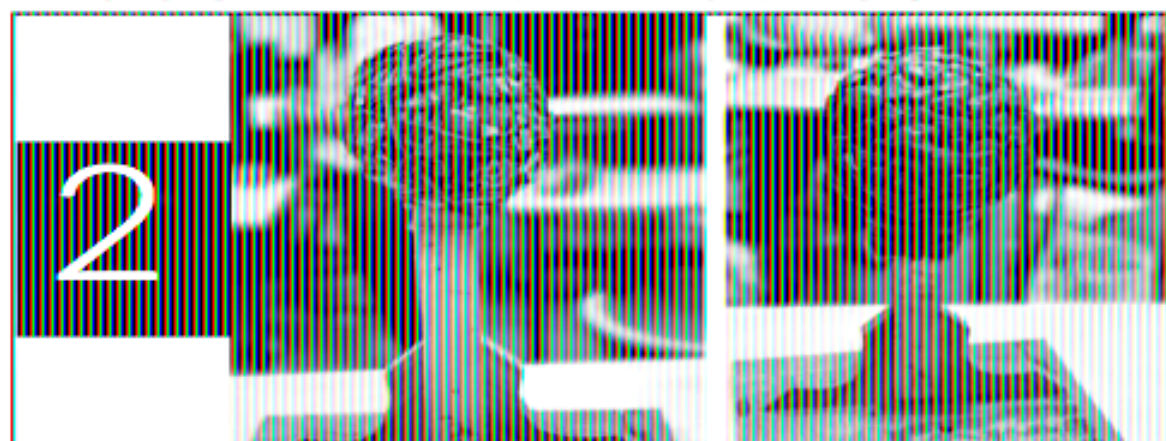
After having completed three artworks for my Disney sub-theme, for which I utilised mediums such as photo inks and digital programmes, I decided to now shift back to creating a three dimensional artwork using clay. Up until my previous artwork 'Point of View', my body of artworks were thematically connected to issues of global importance, while 'Point of View' was more linked to human subjectivity and less tangible concepts. Continuing with that direction, 'Mind Map' also utilises a conceptual head sculpture as its basis to visually depict the workings of the mind (detailed on next slide).

STONEWARE CLAY HEAD SCULPTING PROCESS



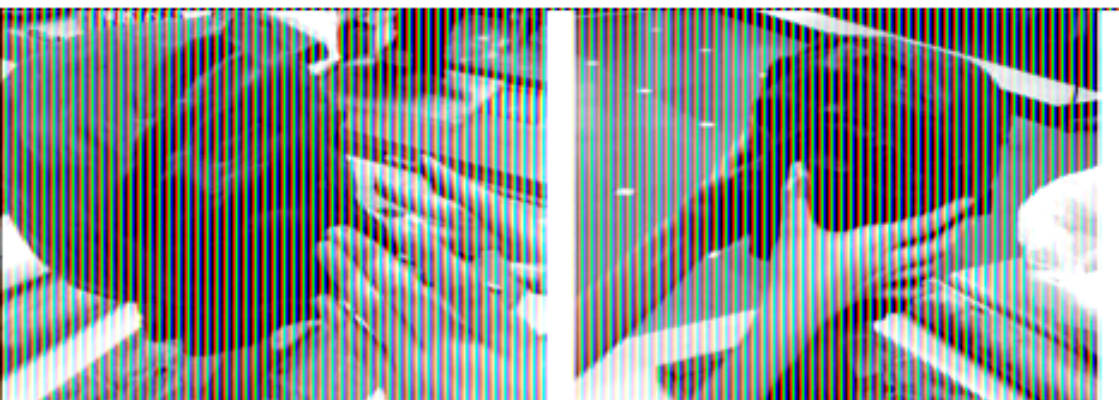
1

I began by filling newspaper into a wire armature, which would be the core, providing support for my sculpture. I tied the newspaper with jute rope to give it a form.



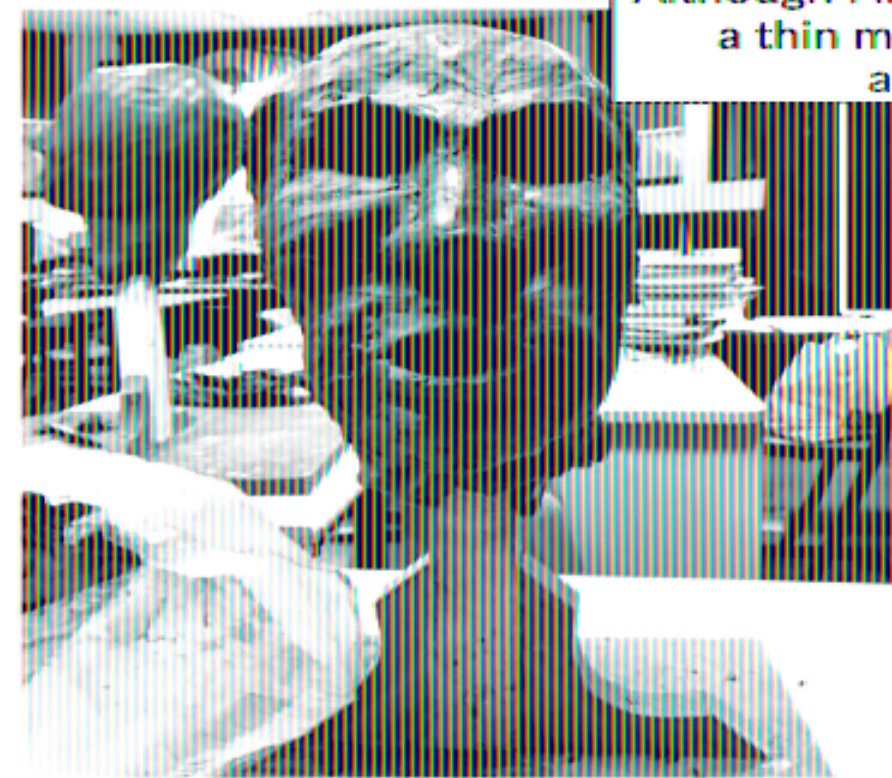
2

I then prepared 'slip' - a mixture of water and clay - to act as a glue between the jute rope and having the stoneware stick to it. After covering the jute string with the slip, I attached small pieces of clay covering all the jute string and newspaper as a base.

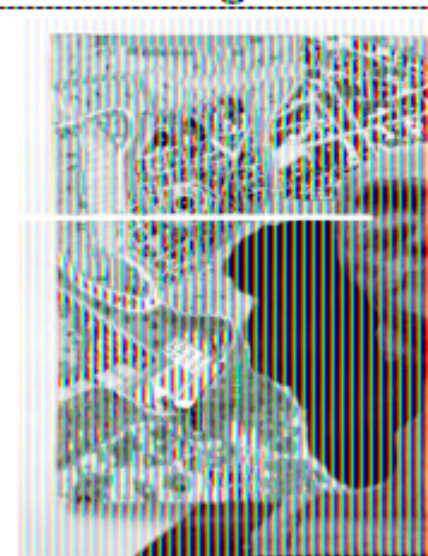


3

I then began sculpting the head. I first applied large slabs of clay onto the base and worked with that, and added details with smaller pieces of clay; using influences from the sculptures at the Musée d'Orsay and the Hermitage Museum (above right). Since I wanted the head to essentially depict the workings of my own mind, I added personal touches such as a long nose to match my own features. The sculpting process took days, so in between I had to be careful in covering my sculpture since inconsistencies in the air conditioning could cause cracking due to uneven drying patterns.



Although I initially sculpted features with a thin metal tool to disfigure the artwork being the 'inside' of the mind.

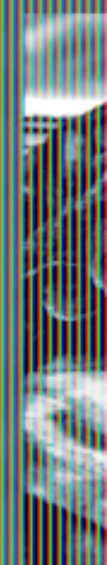


CRITICAL INVESTIGATION
I used influences of head sculptures I had seen at the Hermitage Museum in St. Petersburg in the 19th century, out of marble, not clay, what strikes me is that they depict expressions, which adds to the realism.

I would need to add sizeable amounts of clay at the cheekbones, forehead, upper lip and chin.



PHOTO BY ME AT THE MUSÉE D'ORSAY, 11/07/2017



'HE'

CRITICAL INVESTIGATION OF SANDRO BOTTICELLI'S 'MAP OF HELL'



LA MAPPA DELL'INFERNO (THE MAP OF HELL), ~1485
SANDRO BOTTICELLI
47 CM X 32 CM
VATICAN LIBRARY ARCHIVES (1)

'La Mappa dell'Inferno' or the 'Map of Hell' is an illustration on parchment by the Italian Renaissance painter Sandro Botticelli, depicting the nine rings of sin (lust, gluttony, greed, wrath, sloth, heresy, violence, fraud, treachery) in the structure of hell created by Dante Alighieri in the poem 'Inferno' from The Divine Comedy (2). Completed around 1485, Botticelli created this 'conceptual map' of hell and the sins of all men around the time when the earliest globes and atlases were being created to depict the real world (3).

CONCEPTUAL

Taking influence from Botticelli's conceptual map of hell where the sins of men and women are visually represented, I decided to use my head sculpture and pen & ink drawing to create a literal "mind map" of my own detrimental qualities (below). To depict them as cities of the mind, I took influence from Damien Hirst's usage of maps as an artwork (right).

Through this artwork, I have strived to depict human weaknesses rather than glorified strength.

COMMUNICATION OF IDEA - LITERAL "MIND MAP"

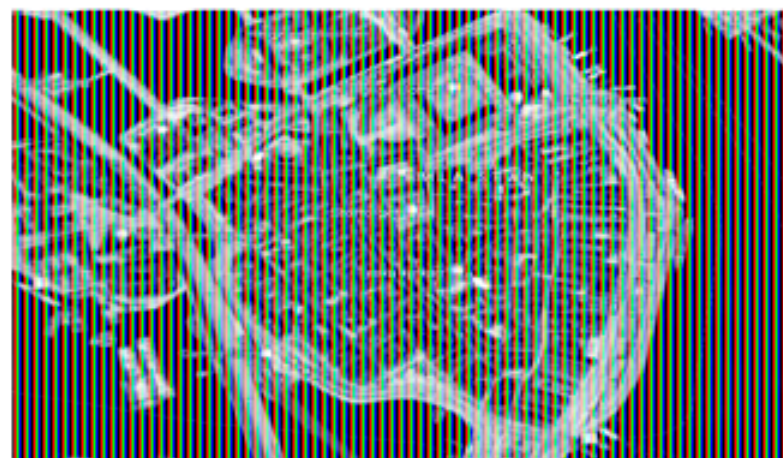
FEAR

To depict fear, I took influence from the winding roads of Rome where it is very easy to hide in the alleys - similar to how fear causes you to hide away from difficulties.



IMPATIENCE

To depict impatience, I thought about the busy city center of Gamla Stan in Stockholm, where all forms of Transport - vehicles, trains and boats - converge all at once.



SHYNESS

To depict shyness, I thought about isolation from others - hence I decided to draw locations that usually exist at the outskirts of the city, isolated from the rest of the city center locations (such as an airport, a port, more greenery and highways.)

REPEATED THOUGHT PATTERNS



To depict repeated thought patterns, I took influence from the blocks of Barcelona where the same motif repeats across many streets.

UNTIDINESS

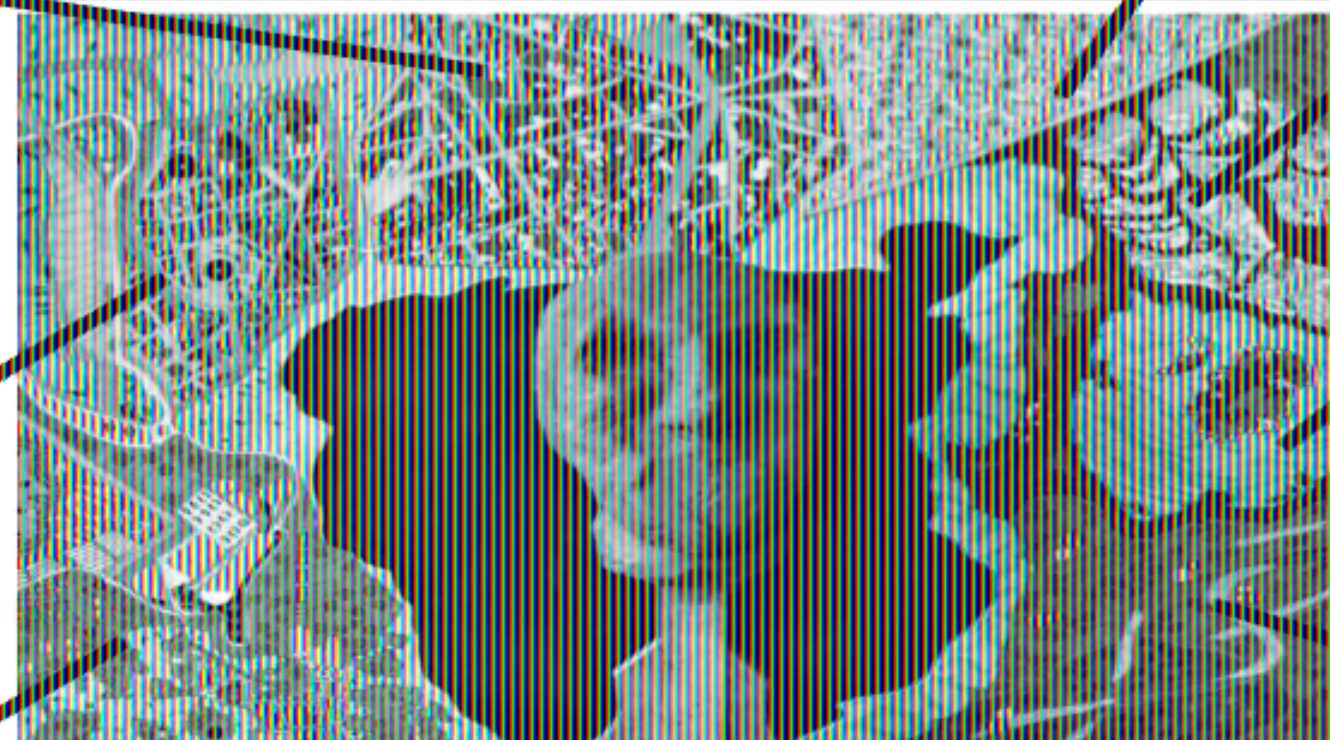
To depict untidiness, I thought about the roads of Fira where it is difficult to find your way - similar to how it is difficult to find things when your mind is out of place.

ANXIETY

To depict anxiety, I thought about being distant from others - hence I drew an abstract map of the world, where the continents are represented by water.

PROCRASTINATE

To depict procrastination, I thought about the idea of procrastinating along with some other things - then decide to stop.



MIND MAP
STONEWARE CLAY, PEN & INK
77 CM X 57 CM X 21 CM
(INCLUDED IN THE FINAL EXHIBITION)

ALL FOUR LOCATIONS

SOGNARE

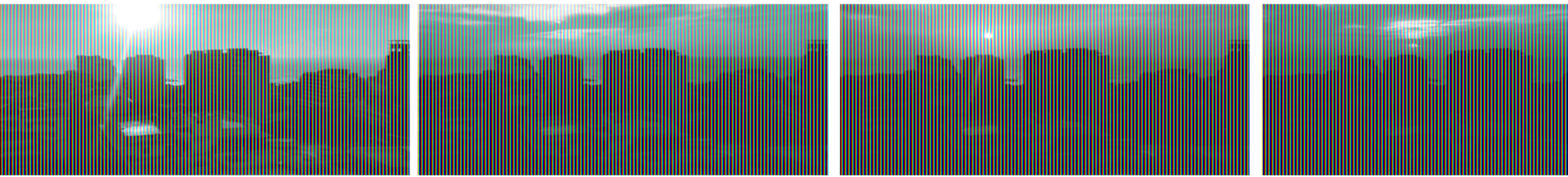
Following my turn away from artworks with thematic frameworks relating to global issues and into more of a sub-theme of human subjectivity and unconscious, the idea behind 'Sognare' is also rooted in such. 'Sognare' in Italian means 'to dream.' Sigmund Freud, the founding father of psychoanalysis, considered dreams to be the 'royal road to the unconscious' (1), where repressed feelings come into awareness and are received as ideas that could not have been created consciously. Although Surrealist artists such as Salvador Dalí were heavily influenced by Freud's teachings, Freud himself applied these methods to his own artworks by Michelangelo, who created some of the most celebrated artworks in history. After reading Irving Stone's biographical novel 'Michelangelo, 'The Agony and the Ecstasy', I decided to use influences from the novel as well as making a stop motion video again to conduct this artwork.



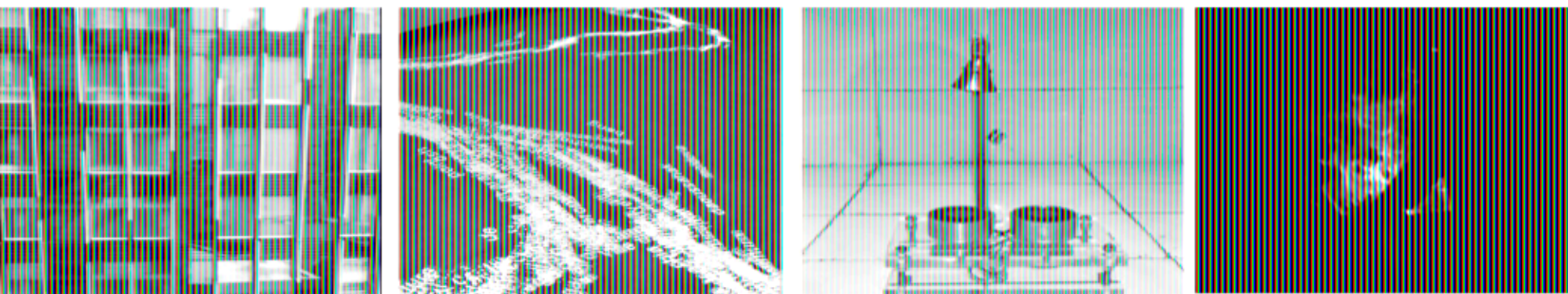
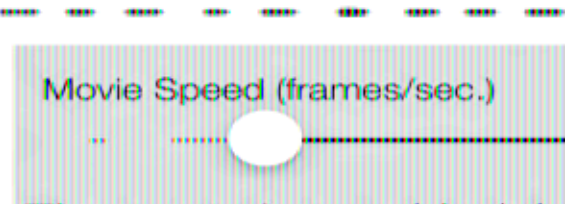
CONCEPTUAL DEVELOPMENT

When I try to recall dreams, they often come up as quick and fleeting moments. I decided to use a stop motion video for this artwork, drawing from videos I had taken from different places to portray the 'seemingly random' strings of unconnected imagery in dreams. Keeping with the theme of the dream, I will follow a dream-like sequence of Michelangelo, beginning with a conversation to release repressed emotions, then the string of unconscious thoughts and feelings, all which turns into an artistic breakthrough for the painter before waking up (detailed on next slide).

TIME-LAPSE & STOP MOTION VIDEO MAKING PROCESS



1) I left an iPhone camera recording the sunset on 'TIME LAPSE' mode for 2 hours and 40 minutes, leading to a 16 second video at 10 frames per second. I used the video of a sunset to signify the day coming to an end and the beginning of a dream where the day's repressed thoughts begin to come into consciousness. The end of this video faded to black.

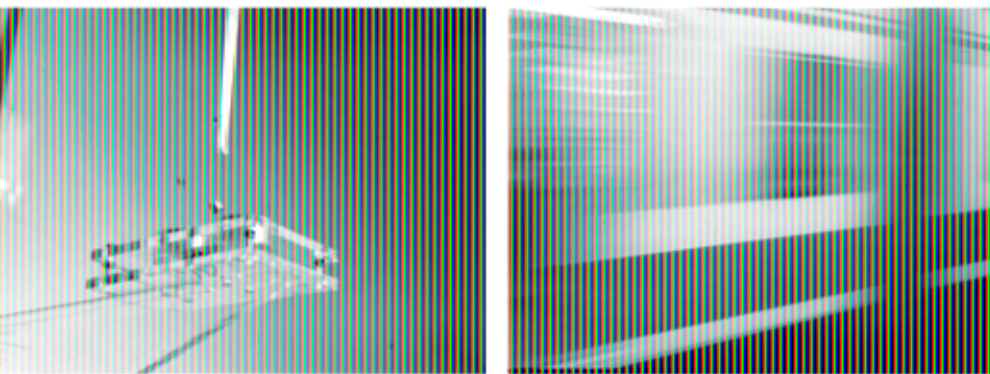


The chosen video clips (taken by me)

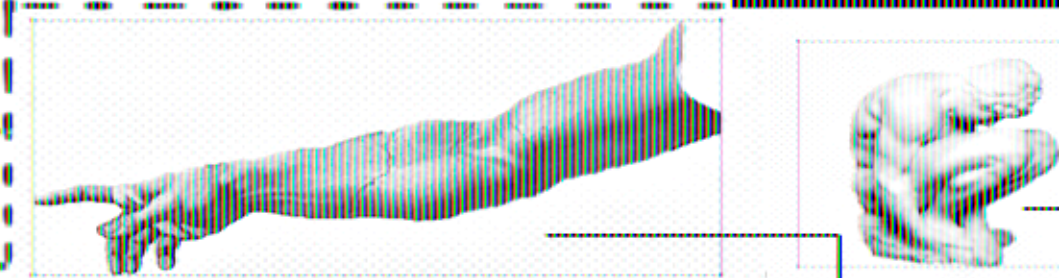
2) I typed the below quote novel into Adobe Comp, saving with each word typed. I typed into Stop Motion Pro & played at

Used as a random conversation of Michelangelo which finds its way into his dream. 'Indignation' also serves as a repressed emotion being released

"It's free
'Indignation.' s



3) I chose six 2 second clips of videos I had taken to display the "SEEMINGLY RANDOM" strings of imagery in dreams - snow falling in London, installations at the Kochi Biennale & the Quai Branley Museum, a campfire & a train passing in Swat.



4) I made one by one by Towards the of Adam' coming away, and finally crea

REFLECTIONS

The last step was to put all four videos together. Overall, it added up to a 32 second video which was much shorter than 'Compulsion' had been, however I felt it was fitting since dreams do occur very quickly.



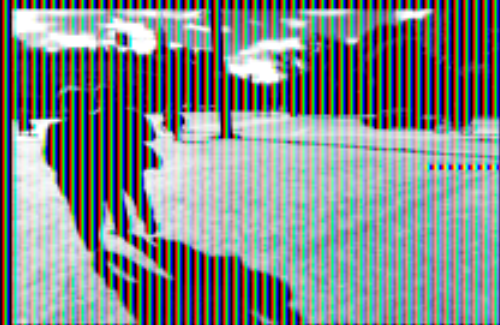
- (1) Bacchus. 3 Apr. 2018, www.michelangelo.net/bacchus/
- (2) Pietà. 3 Apr. 2018, www.michelangelo.net/pieta/
- (3) Brutus. 1 Jul. 1935, [en.wikipedia.org/wiki/Brutus_\(Michelangelo\)#/media/File:Michelangelo_Brutus.jpg](http://en.wikipedia.org/wiki/Brutus_(Michelangelo)#/media/File:Michelangelo_Brutus.jpg) [Accessed 3 April 2018]
- (4) The Deposition. 10 Sep. 2012, [en.wikipedia.org/wiki/The_Deposition_\(Michelangelo\)#/media/File:Pietà_Bandini_Opera_Duomo_Florence_n01.jpg](http://en.wikipedia.org/wiki/The_Deposition_(Michelangelo)#/media/File:Pietà_Bandini_Opera_Duomo_Florence_n01.jpg) [Accessed 3 April 2018]
- (5) Cupid. 3 Apr. 2018, www.metmuseum.org/art/collection/search/236774
- (6) Crouching Boy. Sep. 24. 2013, <https://alyssamc8.wordpress.com/2013/09/24/crouching-boy/> [Accessed 3 April 2018]
- (7) The Creation of Adam. 3 Apr. 2018, [en.wikipedia.org/wiki/The_Creation_of_Adam#/media/File:Creación_de_Adán_\(Miguel_Ángel\).jpg](http://en.wikipedia.org/wiki/The_Creation_of_Adam#/media/File:Creación_de_Adán_(Miguel_Ángel).jpg)

EXPERIMENTING WITH MONOCHROME PHOTOGRAPHY

Following the literary influences on my previous artwork, the initial idea for 'Matryoshka' also has its basis in literature. After reading influential Russian novels ranging from before and after the fall of aristocracy - such as 'A Hero of our Time' (1840) by Mikhail Lermontov, 'War and Peace' (1867) by Leo Tolstoy and 'Animal Farm' (1945) by George Orwell - on my first visit to the country I wondered how modern day Russia would have evolved to be. In St. Petersburg, the familiarity of the ways of everyday life compelled me to digitally photograph the street life of the city. Wanting to place emphasis on the movement of the vehicles and people, I edited the photographs to be monochrome as to not have the focus on any particular element.



A sign for a Burger King in Russian. This added to my focus of how globalised Russia is today following its history of being closed off from outward influence



My initial photographs didn't quite capture the 'movement' of the hectic city life. To improve this, I increased the shutter speed (the amount of time the lens is open) of my camera to capture the motion blur better.

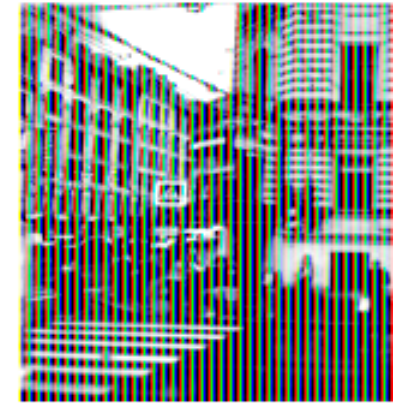
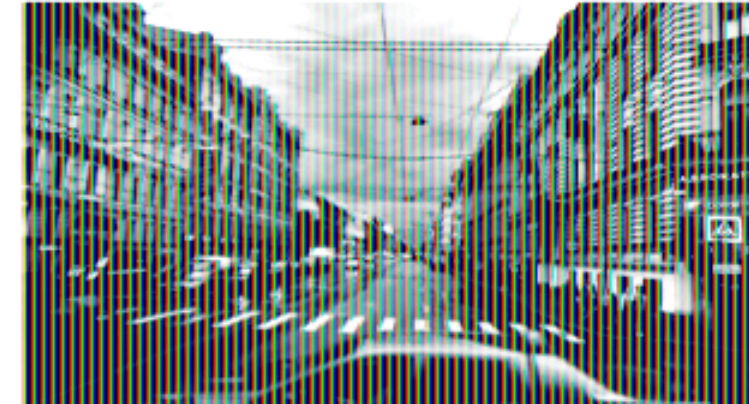
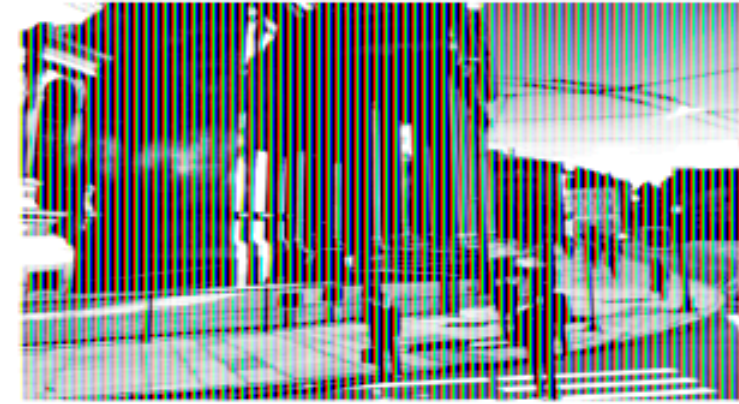
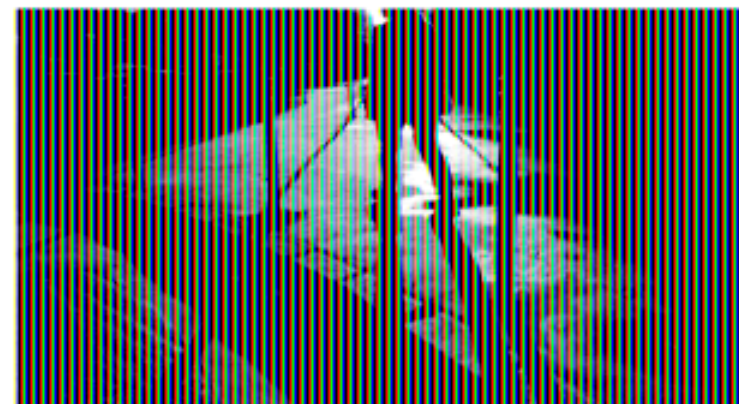


Although I liked how the contrast of the zebra crossing looked, these photographs do not look exclusively Russian

I was pleased with these photographs after increasing the shutter speed to 1/8th of a second. The inbuilt image stabiliser allowed for only the moving objects to appear with a motion blur.

All photographs on this slide were taken by me using a Nikon D3200 with an 18mm lens - 18/07/2017 & 19/07/2017

Contact sheet of the final six chosen photographs



CONCEPTUAL DEVELOPMENT



PHOTOS TAKEN BY ME, 18/07/2017

In St. Petersburg, I noticed the Matryoshka nesting dolls being sold everywhere. The set of wooden dolls of decreasing size are placed one inside another, symbolising Russian familial ties. The nesting dolls came about in the late 1800s, when traditional values and capitalism prevailed. With my original intention while photographing, I used the set of dolls to display the changes in Russian history (detailed on next slide).



Since the colour associated with communism is red, I painted each smaller doll with slightly more red to represent the increasing of socialism as time progressed



POSTERS DISPLAYED AT THE MODERNA MUSEET IN STOCKHOLM. PHOTOS BY ME, 13/07/2017



(1) Müller-Westermann, Iris. "The Russian Avantgarde - Visions of a Future" Moderna Museet, Stockholm. (2) Tate Modern. "The USSR is the Shockworkers' Brigade of the World Proletariat" 3 May 1930

CRITICAL INVESTIGATION OF

After the end of the Romanov Era and the Revolution of 1917 in Russia, artists became an ideological tool to educate the population on the importance of health; since the major goal was the new 'modern Soviet society (which) was functional environments' (1). Using photographs from different perspectives and sources to convey the message.



Influence of aspects in the Soviet Union poster (photos by me at the Moderna Museet) I drew on the second and third nesting dolls; to portray the changing times in Russia

Usage of colour in the Soviet posters - Red is associated with socialism & communism

PROCESS OF PAINTING THE OUTERMOST NESTING DOLL



I visited a Matryoshka nesting doll painting workshop in St. Petersburg, where we were taken through the procedure by the artisans (left). As there was a time constraint, we could only paint the outermost doll - allowing me to use the other four with my own interpretation.



The doll had to be divided into four equal parts lengthwise. The face had to be drawn with equal proportion on the edge of two sections, and a scarf with a bow drawn underneath. Looking at completed Matryoshka dolls, I realised they all follow this template.



Painting the face of the doll with acrylic paint. Since I was following the instructions of the professional artisans, for the outermost doll the design is of the traditional painting techniques - hence this doll will be used to represent the pre-Soviet country.



I then painted the whole doll with acrylic



DETAIL OF NESTING DOLL

The art... un... syn... art... go... syn... so... So... pro... so... tin...

INDUSTRIALIZATION

1929 - 1946

At this point of the novel, the building of new projects begin. I wrote the three original commandments which were slightly modified on the third nesting doll, to portray how owning private property and a social hierarchy was returning.

**"No animal shall sleep in a bed with sheets.
No animal shall drink alcohol to excess.
No animal shall kill any other animal
without cause."** (3)

(3) Orwell, George. "Animal Farm: A Fairy Story" Harcourt Brace & Company, 1946

COLD WAR & THE SPACE RACE

1947 - 1990

I drew an astronaut's outfit on the fourth nesting doll to represent the Space Race, where the USSR and USA competed for dominance in space exploration during this time.



DETAIL OF THE
FOURTH NESTING
DOLL



DETAIL OF THE
THIRD NESTING DOLL

COMMUNICATION OF INTENTIONS - COMMUNISM

RISE OF THE SOVIET UNION

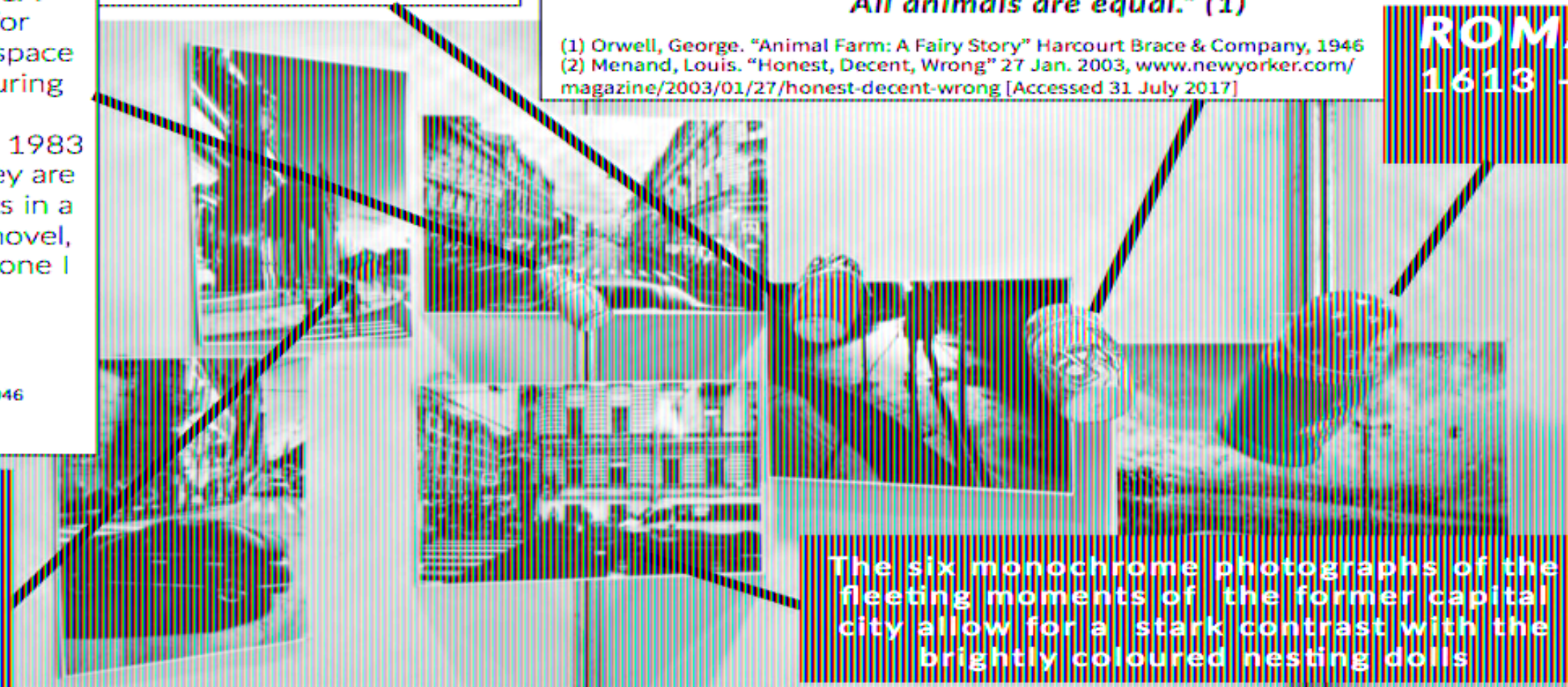
1918 - 1928

'Animal Farm' (1945) is a novel written by George Orwell. By narrative plot is about animals, but as a prescient novel it foreshadowed the Cold War and the dangers of communism in the Soviet Union (2). The reader can follow the novel follow the lives of a group of animals who defeat their human owner (depicting the fall of the Romanov era in Russia and the rise of communism), live in equality for many years, and then fall back into capitalist lives of owning private property and a social hierarchy. I wrote the initial seven commandments from the novel on the second nesting doll.

**"Whatever goes upon two legs is an enemy.
Whatever goes upon four legs, or has wings, is a friend.
No animal shall wear clothes.
No animal shall sleep in a bed.
No animal shall drink alcohol.
No animal shall kill any other animal.
All animals are equal."** (1)

(1) Orwell, George. "Animal Farm: A Fairy Story" Harcourt Brace & Company, 1946
(2) Menand, Louis. "Honest, Decent, Wrong" 27 Jan. 2003, www.newyorker.com/magazine/2003/01/27/honest-decent-wrong [Accessed 31 July 2017]

ROMANOV
1613 -



The six monochrome photographs of the fleeting moments of the former capital city allow for a stark contrast with the brightly coloured nesting dolls.

MATRYOSHKA

DIGITAL PHOTOGRAPHY, RUSSIAN NESTING DOLLS (FOUND OBJECTS), ACRYLIC

50CM X 46CM X 32CM

(INCLUDED IN THE FINAL EXHIBITION)

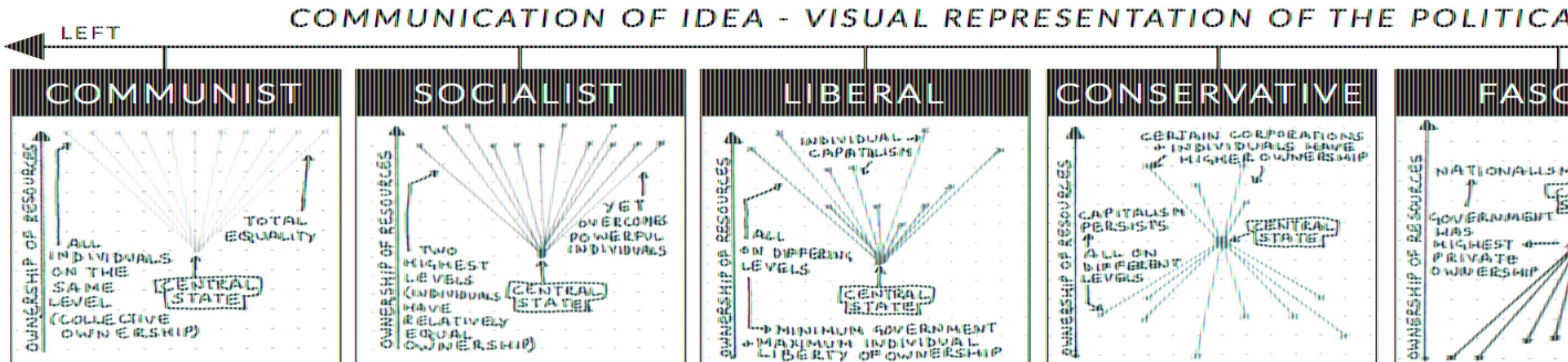
INDEPENDENT RUSSIA

1991 - PRESENT

I painted the innermost nesting doll the colours of the modern Russian flag. Although Russia is the largest country by land area, here it is represented through the smallest doll - to signify its even bigger history which gave birth to the country as it is known today.

CONTINUUM

After researching on the changes in the political ideologies in Russia for my previous artwork, I decided to focus in this on a more global scale as an artwork which a society functions, are arranged to form the left-right political spectrum. A 'continuum' is defined as 'a continuous sequence in which adjacent elements but the extremes are quite distinct' (1). I considered this in regards to how left wing and right wing politics are thought of as liberalism and conservatism, today, while in fact they have more in common with each other than those ideologies on the extreme left or extreme right of the political spectrum.

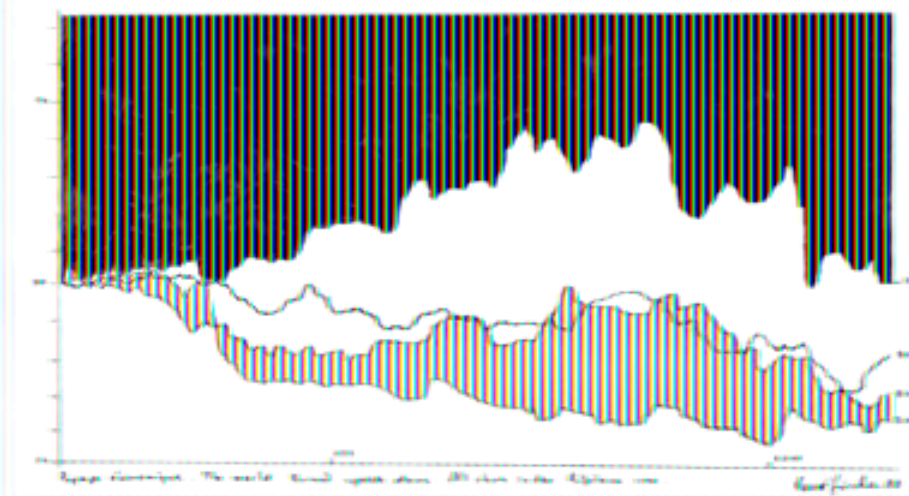


CRITICAL INVESTIGATION OF HERVÉ FISCHER - ART AS A LEARNING TOOL

Hervé Fischer (born 1941) is a French artist and sociologist. He developed the concept of 'sociological art' in the early 1970's, which consisted of 'exploring art's relationship with society; designed to bring art out of their institutional framework so that it could reach out to ordinary people and get them to think about their daily lives, their relationships with others and their place in the world' (2). I first viewed Fischer's work at his exhibition 'l'Art Sociologique' at the Centre Pompidou in Paris. His artworks, including 'Paysage Économique' (right) intrigued me since it utilised real world data and statistics to show economic trends in graphs in an artistic way; essentially stylising knowledge and functioning his art as a learning tool for the audience. I would like the same feeling to be instated in the audience when they view 'Continuum'.



Artworks created out of statistics & graphs at the 'Hervé Fischer et l'Art Sociologique' exhibition at the Centre Pompidou. Photo by me, 10/07/2017



PAYSAGE ÉCONOMIQUE
(ECONOMIC LANDSCAPE), 2000
HERVÉ FISCHER
ACRYLIC ON CLOTH (3)

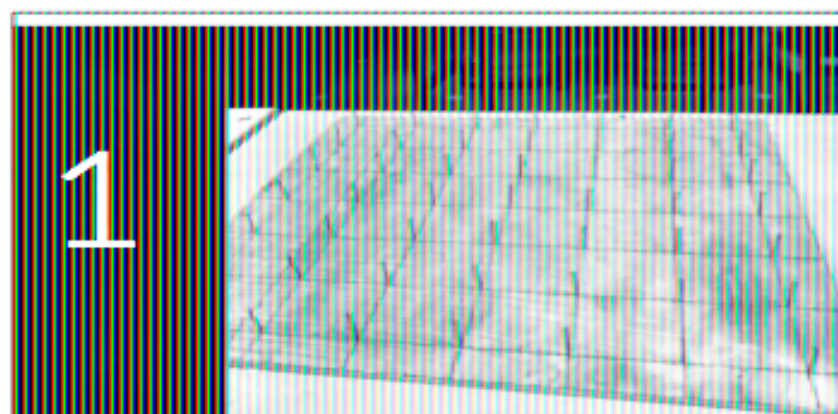
(1) Oxford Living Dictionaries. "Continuum" 18 Apr. 2018, en.oxforddictionaries.com/definition/continuum

(2) Centre Pompidou. "Hervé Fischer et l'Art Sociologique" 10 Jul. 2017, Exhibition Text

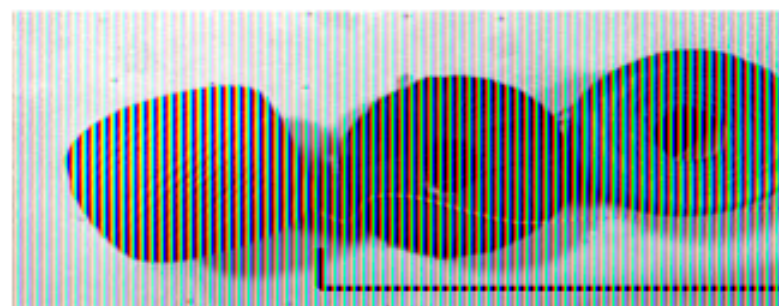
(3) Art et Économie. "Le Monde à l'Envers" 18 Apr. 2018, arteconomie.blogspot.in/2011/11/le-monde-lenvers.html

STRING INSTALLATION PROCESS

Since I wanted to display branched out divisions to show individuals from a central state, and do so in 3 dimensions, I knew I needed to work with string. Initially, I considered having each political ideology displayed in separate cubes and then arranged to form the political spectrum, however I realised it would be more efficient to have rows of thread of differing heights so the string could be tied with knots to different levels as per my intentions on the previous slide.

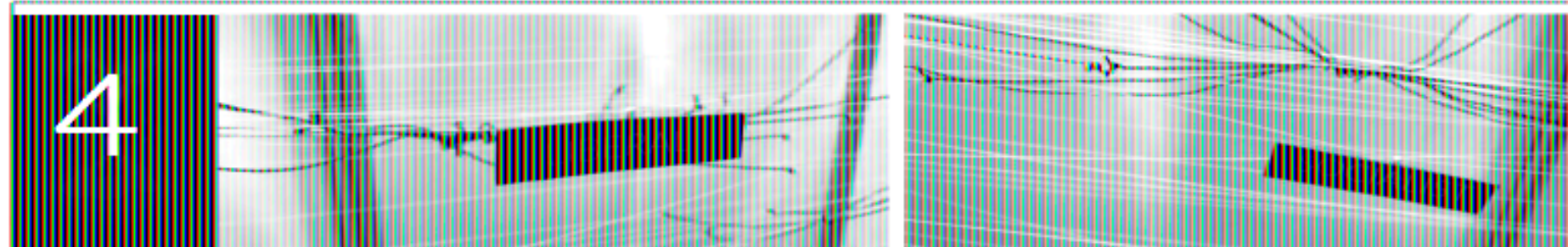
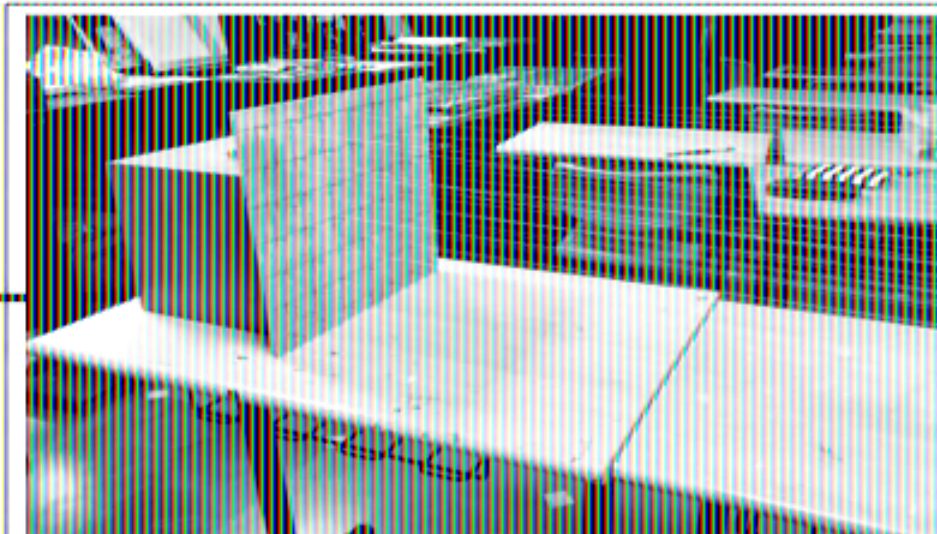


On two 36cm x 36cm pieces of plywood intervals to form a 7x7 grid to have 49 nails. A carpenter helped me do so, however vertically the thread slid off since these nails had no heads, so I plied them out and replaced them with head nails. Additionally, the pieces of plywood were held up by themselves, so they were nailed to wooden boxes for support.



The crochet string I used - red for communist & totalitarian (on the extremes of the spectrum), purple for socialist & fascist, blue for liberal & conservative

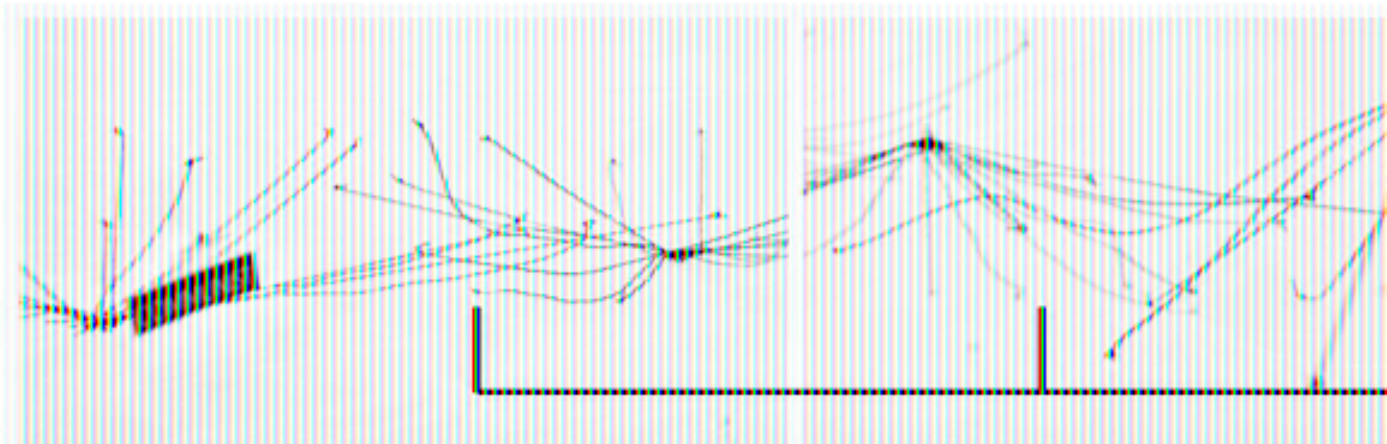
I then began the process of tying the crochet string. I tied all branched out strings to one central knot (to represent the nation) for each political ideology; and the other end of the string to the required height (as described in the previous slide).



After completing the tying of all the pieces of crochet string, I felt the viewers of the artwork would not be able to interpret its function offhand. Like Hervé Fischer's 'Paysage Économique' which included statistical details, I wanted this artwork to also serve as a learning tool. Hence, I printed out 6 tags on cardboard labelling the six political ideologies.

REFLECTIONS

An element of the process behind this artwork which I hadn't given much thought in the planning stages was the setting up of the thread to use as a 'blank canvas' for my string installation. This proved to be time consuming as well as a lot of trial and error with the initial nails not holding the thread, nailing the pieces of plywood onto wooden blocks for support, and the thread not holding taut due to the tension of the crochet string knots. However, through this reviewing and refining I have learned about all the preparatory work needed to create an artwork as I envisioned, and I am pleased I managed to accomplish it.



CONTINUUM
PLYWOOD, NAILS, THREAD &
250CM X 36CM
(INCLUDED IN THE FINAL

THE TOWERS OF SILENCE

At the top of all is a Parsy tomb, lately reared. On its declivity, towards the sea, the remains of a stupendous pagod, near a tank of fresh water, which the Malabars visit it mainly for." This "Parsy tomb," or "dokma," as it is called in the vernacular, still exists on Malabar Hill.

COMMUNICATION OF INTENTIONS

CONCEPTUAL DEVELOPMENT

Initial sketch of the installation

Initial sketch of the installation

CRITICAL INVESTIGATION OF PARSI FABRIC DESIGN

(1) Mani, Priya. "Peonies & Pagodas" Mapin Publishing, 2010.

(2) *ibid*

ACRYLIC TECHNIQUE & EXPERIMENTING WITH COLOUR

Before constructing my installation, I had to paint the canvas papers associated with the 'gara' designs which would symbolise the varied Parsi lives, so they needed to have a strong colour contrast with each other, and yet synchronise harmoniously at the bottom when I began to paint them in darker shades to depict the conjunction after death. This would cause a strong tonal contrast.

Experimenting with acrylic on small canvas paper. I liked these trials better below since I used less colours and designs more



My initial trial of painting with acrylic on a canvas paper. I was not pleased with the outcome since it felt too flat, and didn't look like the 'gara' designs

The final canvas papers used laid out together - I used complementary colours (found on opposite sides of the colour wheel) to create contrast



INSTALLATION PROCESS & DEVELOPMENT

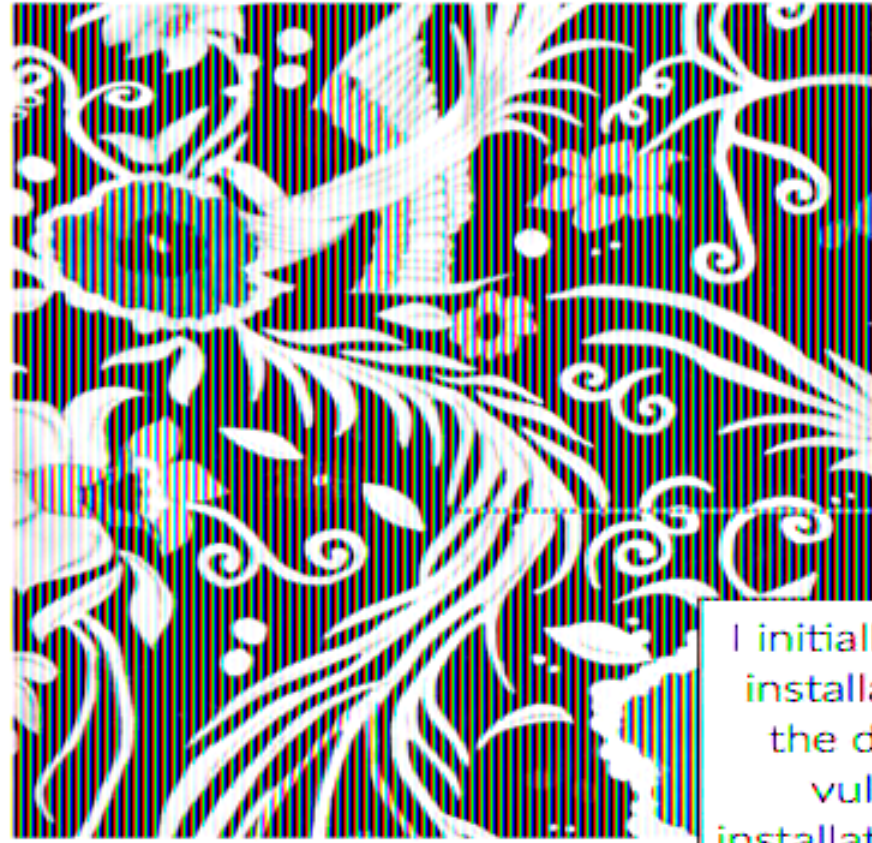
This artwork was my first attempt at a large-scale installation. Drawing from those I had seen earlier, I knew I needed my installation to instantly engage the audience. I wanted the audience to be able to walk around it, so I used a metal ring as what I would hang the canvas papers on. This also seemed fitting since the Tower of Silence is circular with the pit in the center.



ATTACHING THE CANVAS PAPERS ONTO THE METAL RING

After completing painting the three main canvas papers using influences from the 'gara' designs, I attached them to the largest metal ring with diameter 57cm using a stapler. I had to be careful to hold each canvas paper at the placement I wanted it to be since the material is heavy and wouldn't move easily after attaching it on. I painted two more canvas papers with plain colours getting darker at the end and attached them at the back for the audience viewing it in exhibition.

After hanging the installation, since I wanted the front three (pictured) canvas papers to be the main view, I used double sided tape underneath to let both canvas papers on the sides overlap over the front



DETAIL OF CANVAS PAPER (INCLUDED IN THE FINAL EXHIBITION)

As the canvas papers began to be painted with darker colours at the bottom of the installation, I tied them together with shoelaces at the end to represent the conjunction of all differently coloured lives after death.

I drew depictions of birds and flowers, as inspired by the 'gara' designs. I also felt this fitting since the colourful parts are meant to symbolise life

I initially thought of placing a plant at the bottom of the installation to symbolise sustainability - the remains of the decayed bodies turn into life-giving food for the vultures. However, I decided against it since the installation as a whole conceptualises sustainability itself.



THREADS OF SILENCE
CANVAS PAPER, ACRYLIC, METAL RING
220 CM X 57 CM X 57 CM
(INCLUDED IN THE FINAL EXHIBITION)

The parts of the canvas the installation are coloured (as per my i also utilise different us of abstractness - por equally colour

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