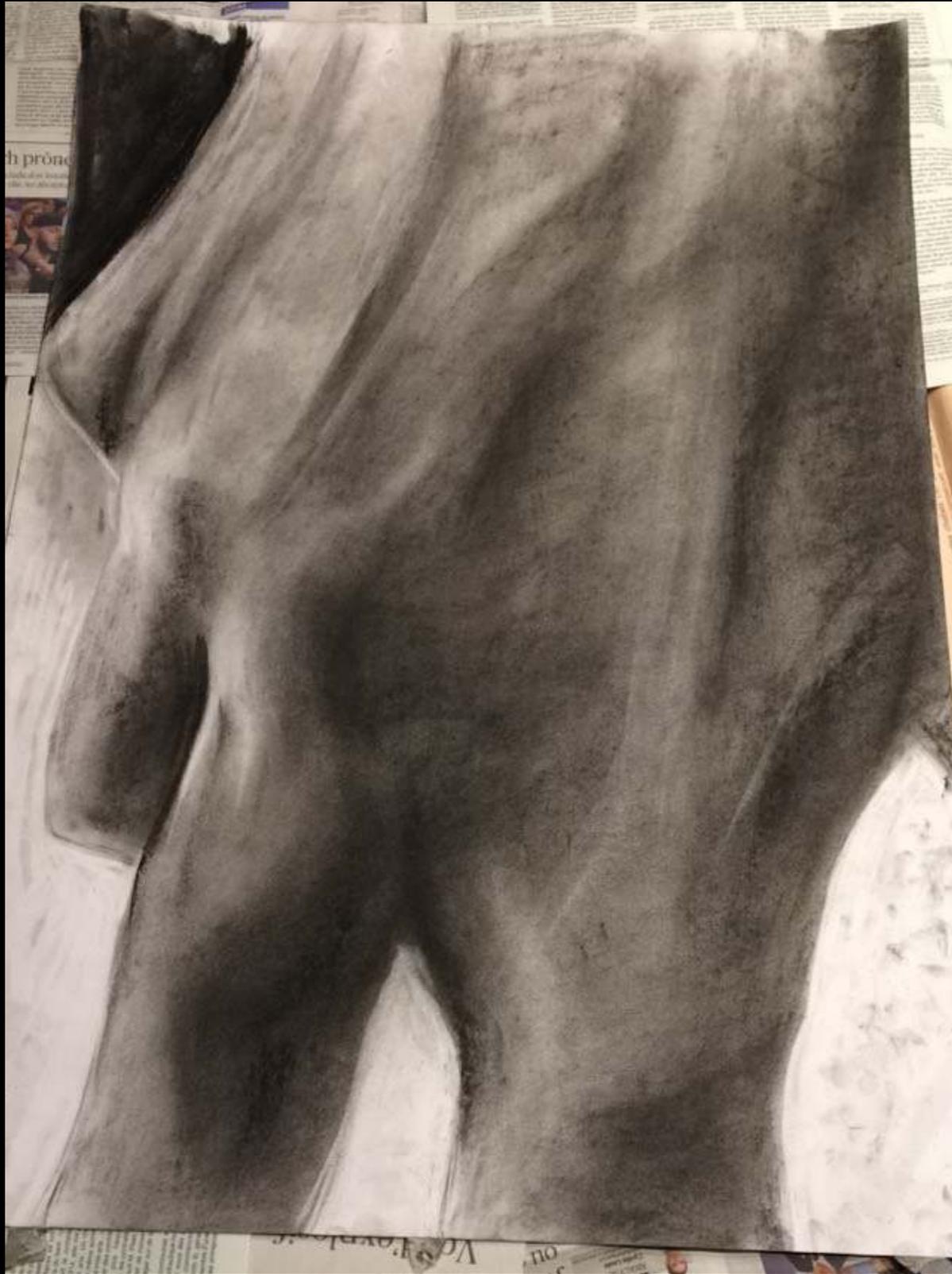


Charcoal project



Final Work: 15 x 70 cm

The practical aspect was instead much more difficult. Being such a detailed image, the only way to really replicate it correctly was to perfectly highlight the shadows that gave it its shape and characteristics. Because the charcoal was so easy to spread along the page, it also made it more difficult to permanently leave a deep mark on the paper, so as to have a defining mark. Instead, I had to go over each layer multiple times, resulting in a very tedious for. Despite this, the form and shape of the image were quite recognisable in the replica.

The idea of this project was that of taking a small object or picture, one that was small in real life, and representing it on a much larger scale. After multiple attempts in trying to find the right subject for the work, I decided to focus on a particular position and part of the hand. This subject in particular was very intriguing due to the lines formed by the veins under the skin, which formed particular shadows that were ideal for the representation in charcoal. What added to the effect created by the shadows was that these details were only noticeable when looking closely at the subject. I then thought that this would make the effect of representing the image on a much larger scale even more effective. As well as this, I also noticed how a specific snapshot of the hand was cut, giving the idea of looking at the object of the picture from a very close distance.



Stencil Project: Photography, Editing and Painting



One of the first projects of the year was the stencil, which initially started as a photography session. By placing the subject, myself, with different lighting for each attempt, the class tried reaching the best situation of definition between black and white, thus creating a very specific outline of shadows. Once this was completed, the selected pictures were then imported into an editing program, with which intensity, neutrals and tone were regulated in order to transform the above image into the second step, the adjacent image.

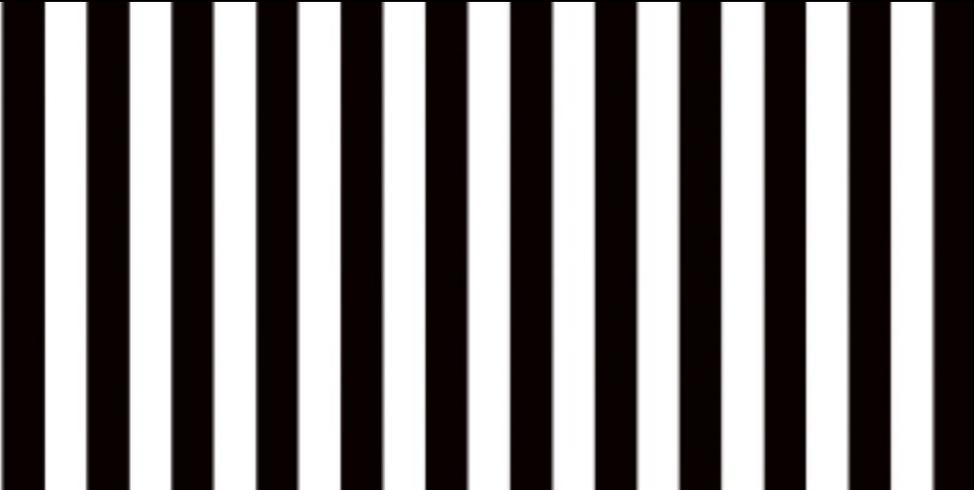


Once the second step was completed, there came the matter of choosing what sort of work was to be completed with the image. Satisfied by the distinction between black and white that I had attained from my original picture, I decided to settle for a stencil, with which I would attempt to invert the colors.



Satisfied by the distinction between black and white that I had attained from my original picture, I decided to settle for a stencil, with which I would attempt to invert the colors. The first step, (top left), was to trace the outlines of black onto a transparent surface, which could be then cut along the shapes in order for the spray paint, which I used to switch the black with silver, to follow the shapes I wanted. I then applied the spray paint along these traced sections. Finally, in order to to show the switched colors, I repeated the process on a black surface, where the photograph once more took shape, but with inverted shadows.





Stripe Project: Photography, Sound Sculpture, Oil pastels.

One of my main interests all around being sound and its various properties and effects, I wanted to have a project with which I could use its visual effects in art. The first idea that came to my mind was that of a liquid responding to sound vibrations.

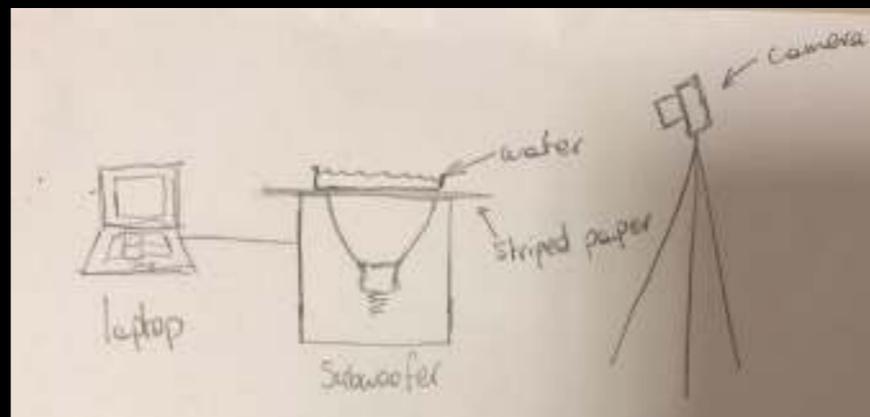
By filling a large plastic container with water, I had an amount of liquid that would properly respond to vibrations. I placed it on a subwoofer, emitting various pulses at low frequencies, for a massive vibration and for best results.



In order for the effect the sound had on the liquid inside the container to be clearly visible, I placed a surface of black and white stripes underneath it, (top left) so that these shapes would show the distortion of the liquid even better.



Once I got the desired results, I chose a select few of the pictures that showed the stripes underneath the water in evident movement due to the vibrations caused by the sound. In order to make sense of the pictures, I chose the ones that showed the container as well, so as to show the difference between the stripes underneath the water and the stripes that were not.





What with sound being one of my major interests in general, I wanted my final works to be focused around the idea of managing to express the idea of sound shown on a visual level - something that would be challenging, without a doubt, but which would allow me to use various methods and application of skills, in order to display the various ways that sound can be physically seen. Having studied the initial phase of my first work using sound, Stripes, I realised that an easy choice would be the use of liquid matter to show the effect that sound's vibrations have on the physical characteristics, behaviour and movement of the substance. Thus the choice of water on a specific background set the example for how to proceed with my line of work, and tested my skill in creating both the sound capable of creating a certain effect, but also the perfect conditions that allowed me to display the effects that sound had on the liquid. This was done thanks to the layer of striped paper placed underneath the container of water.



I then started experimenting with the prints of these pictures. By placing them in specific patterns, curious shapes were formed between the various pictures. The distinction between distorted lines and normal lines gave the pictures form and context. I then put some of the pictures together in order to have an approximate replica of the container, with pictures of it taken from different perspectives, resulting in a curious, distorted display of the setup, (bottom right) which I found interesting, as it was similar to the effect that the vibrations from the sound had on the stripes underneath the water. Printing format is 20 x 27 for each one of the snapshots. (photocity.it)

The final distribution of the images was determined following the idea of my following works. In order to display the difference between the shapes of the stripes when affected by sound compared to being still, I arranged the snapshots connecting them by the lines underneath the water - the pattern created by this combination highlighted the distortions in the lines caused by the vibrations of the subwoofer.



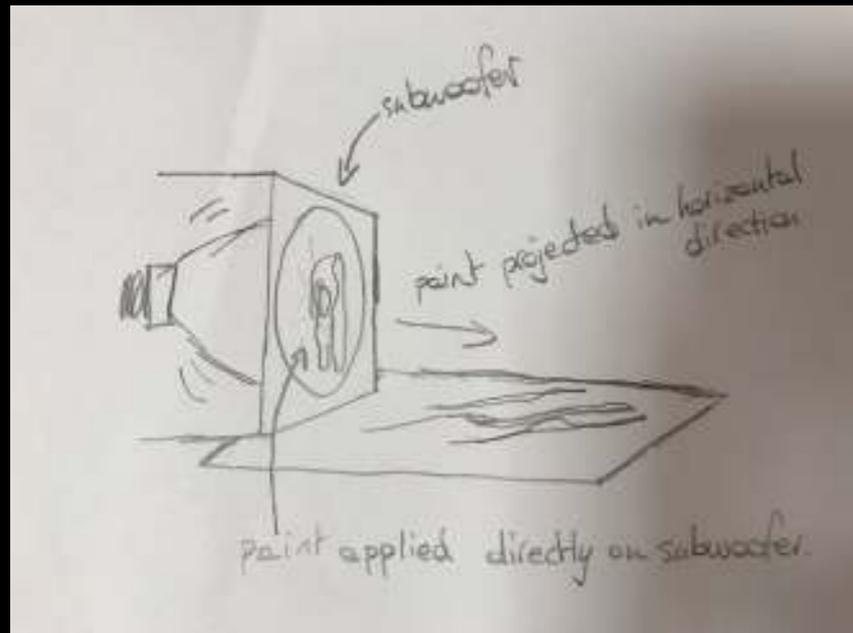
Wobble



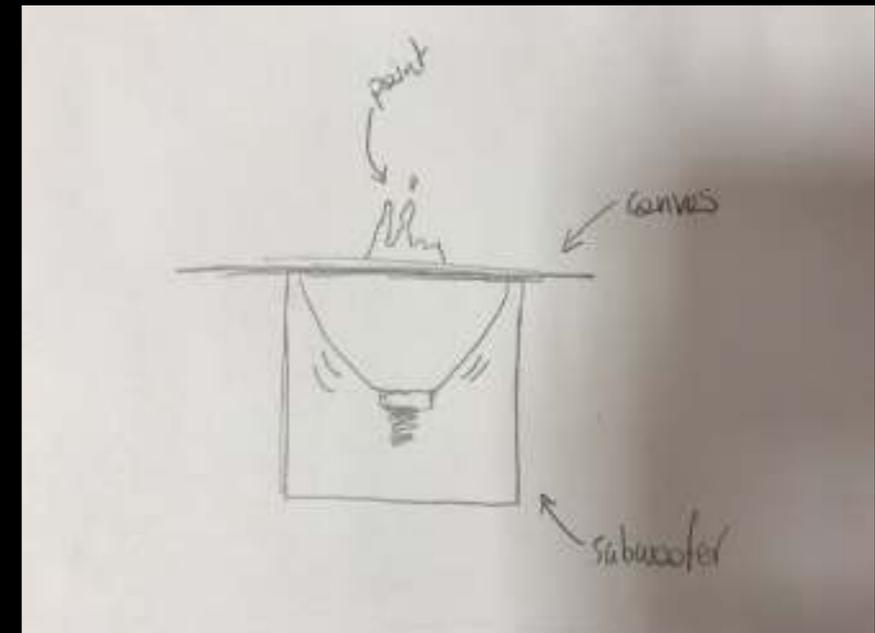
Finally, I then selected three pictures which were taken close up to the water, (right column) and which did not show the container. The stripes underneath the container helped put the shapes created by the water in even greater prominence. The shapes created by the surface of the water adopted almost a sort of form, so much that I then went on to attempt to replicate them through the use of oil pastels on cardboard paper. This work helped me notice the detailed shapes and characteristics of the vibrating water. It was almost as if sound were replicating a natural effect - that of seawater waves going up and down. This inspired me, reminded me of a reality created using sound exclusively - a song of virtual reality: a concept that I would go on to develop in multiple works after Wobble.



Sonic Boom - Painting



Wanting to follow the same theme of sound, I wanted to attempt finding another way of having a visual result of the effect that sound has on liquids. This time, I had to deal with paint. Being much more dense than water, the task was much harder, and I had to change my method completely. By placing the paint directly on the subwoofer, I had to tune the emission of the bass on maximum volume, and in short bursts, in order to have a sudden explosion of sound, and this caused the paint to shoot from the speaker. Instead of placing it vertically, I had to place the speaker horizontally, and quickly pour the paint on it before it leaked too low. As the trials went on, the force of the vibrations damaged the speakers, causing the results to become less and less pronounced (top right)



Jackson Pollock

One of the most influential American painters of all time, Pollock (born January 28, 1912, Cody, Wyoming, died August 11, 1956, Springs, New York) was one of the leading forces behind the abstract impressionist movement in the art world. The descriptions of his artworks and his goals are to redefine the categories of drawing and painting, and finding new means to describe pictorial space. While his methods were quite different, his methods and results were in a way (and on a much larger scale) similar to mine. My work *Sonic Boom* works on showing another way of visualising sound. A more violent approach than my other works, I again used the powerful vibrations of sound to create movement of the paint I was working with. While Pollock was driven by emotion and physical strength, I attempt to replicate this effect by showing the same characteristics through the use of sound, and how they could be represented visually by something that is only considered to be audible. The link between sound and abstract painting was made even stronger, as painters such as Pollock used music as inspiration and believed in the expression of emotion through sound- something that I carried onto the visual level as well.



Convergence, Jackson Pollock, 1952 (<http://www.jackson-pollock.org/convergence.jsp>)





By taking multiple pictures of the subject, I was able to recreate it, then going on to the last step, which consisted in adding the last layer, the phone, which I then added a layer of green to in order to dull the colors, to represent the effect that virtual reality has on the world perceived by humans.

Rose: Painting

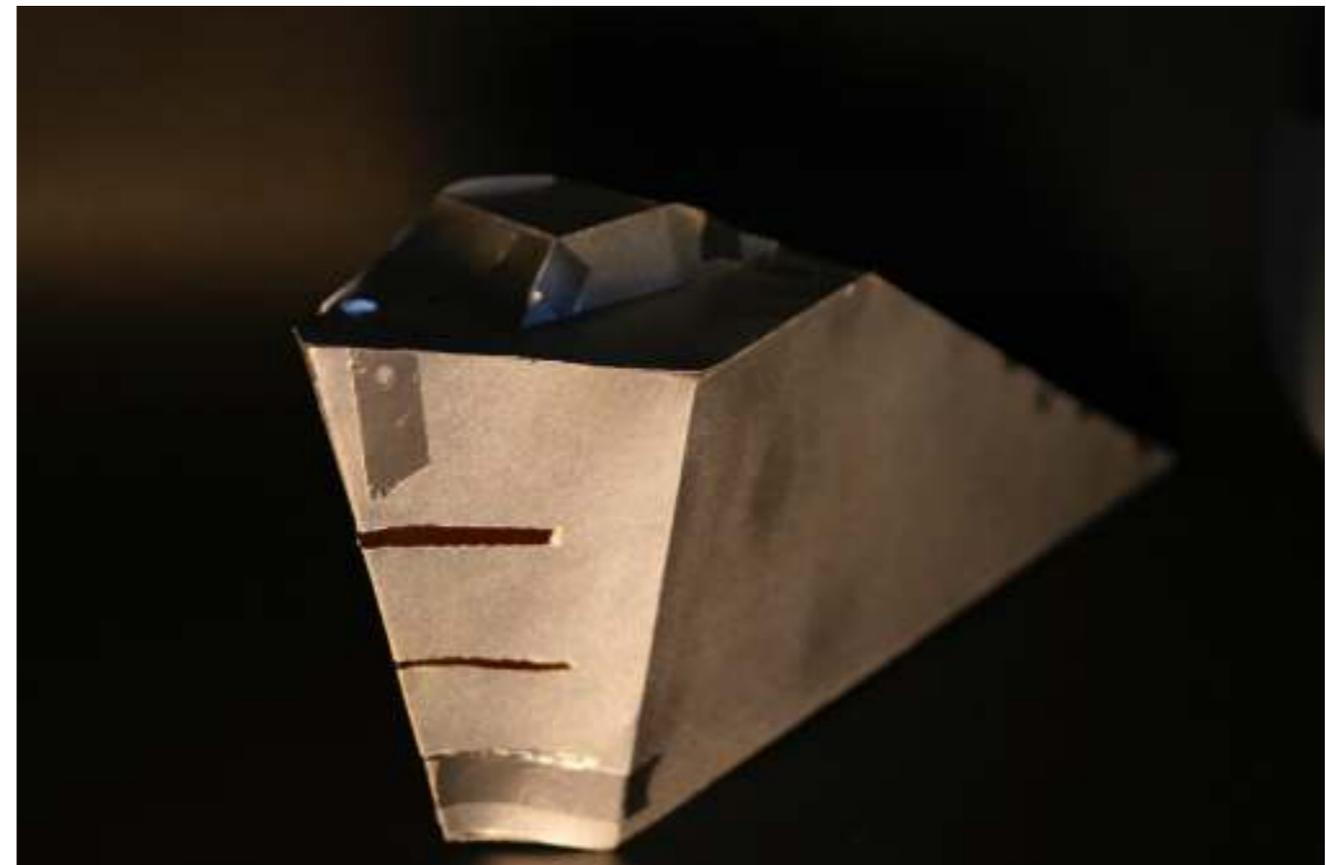
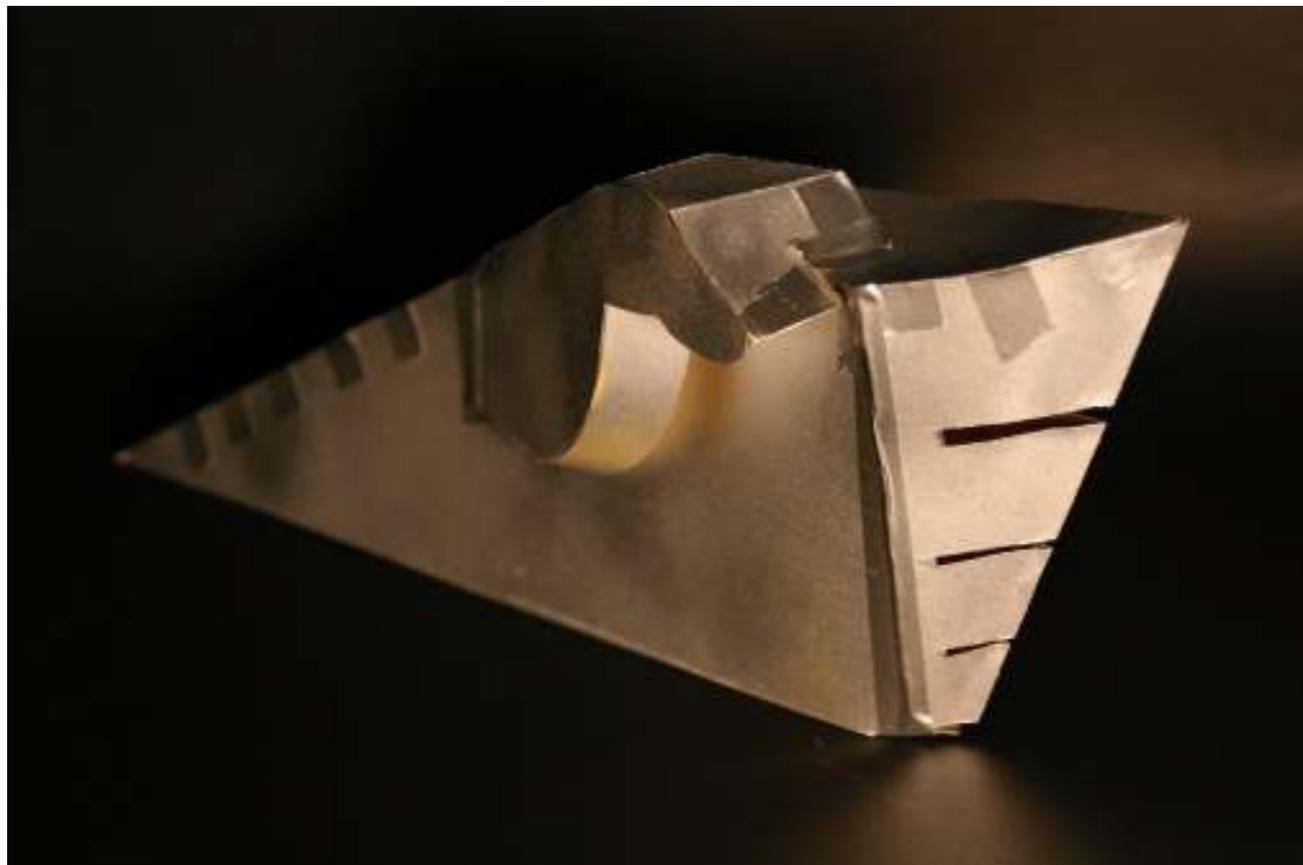
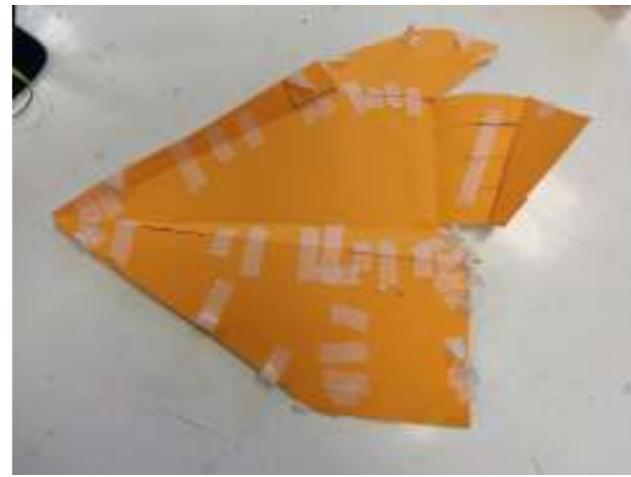
The class then had to find a way of expressing life through a single picture. What I immediately thought about was nature, and how the world around us is influenced by technology. I thought that the depiction of a flower concealed behind a mobile phone would prove to be very effective.



22.5 x 31 cm

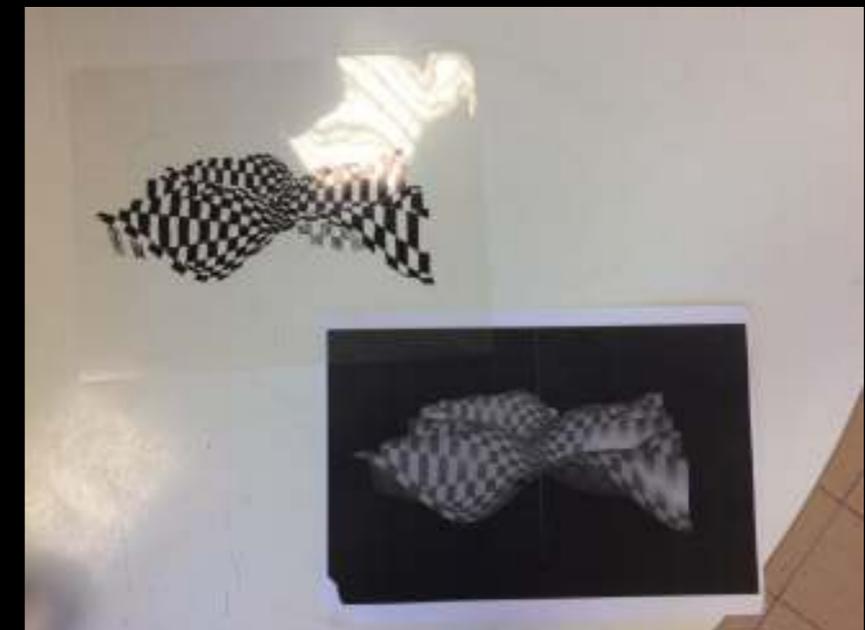
Strike Sculpture

The idea behind this sculpture was that of selecting specific symbols, of which I selected force. The idea of having a fist occurred to me as a clear representation of this concept, and to further amplify the idea I had, I decided to morph it, distort the shape in order to emphasise the aggressiveness of the symbol it represented. I initially plotted the shape needed on a flat surface (top left). I then cut the outline of the 2d shape onto a 3d representation (left), and then spray painted the sculpture in silver to give the whole artwork a metallic, artificial complexion, which also displayed artificial strength. While this did not directly tie to the idea of the visual representation of sound, I like the effect of connecting to the idea of a virtual reality. Much like the artificial landscape that was created with Sound Wave, and which I would then integrate with a 3d representation of a real life situation in Skate Park. The image of the fist is distorted, both in colour and in form, really to give the idea of strength, force not to be natural nowadays, but to show how raw material and technology can create a symbol so strong as the human clenched fist.



Sound Wave: Design, Painting

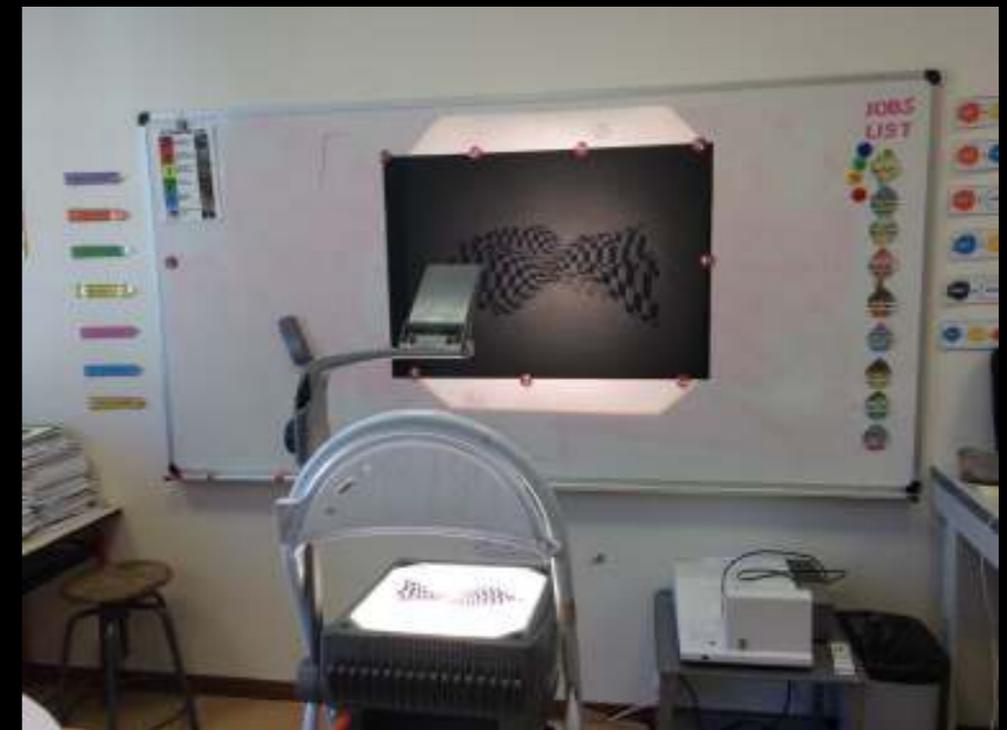
As a continuation to the sound project, I decided to put some of the equations I had used to formulate 3d graphs for the sound waves I had used earlier. Originally starting from wanting to create a 3d illusion, I then proceeded in creating a 3d space for one of the waves I had selected for a future project. Originally, the idea was that of a tunnel, but the waves were a perfect combination of sequence of colours and distribution of space. The first thing I did was to take a printed version of the 3d graph, and by using a laminated, transparent sheet of plastic and a resistant ink marker, I traced the graph. (top right and centre)



By using transparent paper, I used black only to trace the black space in the wave. This allowed me to work on both black and white for the tracing. (top right)



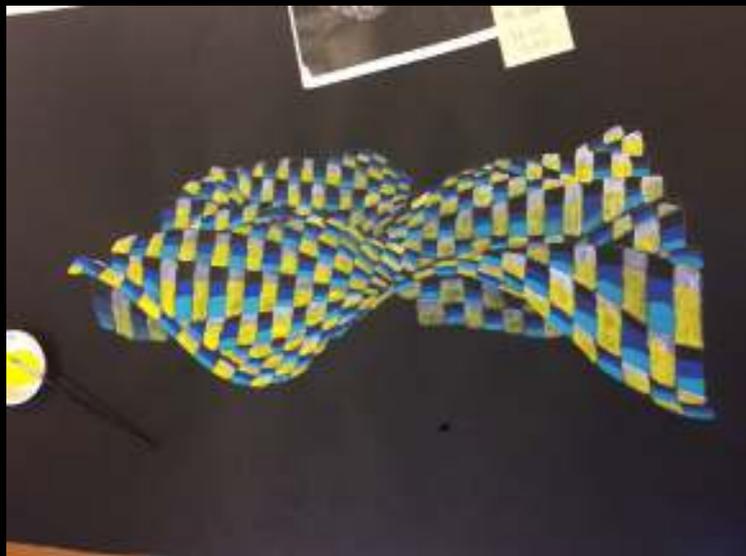
I then proceeded to place the laminated paper on a projector. I adjusted the scale so that it fit onto a much larger scale paper, thus allowing me to make a very detailed copy, maximising the size of the actual work.





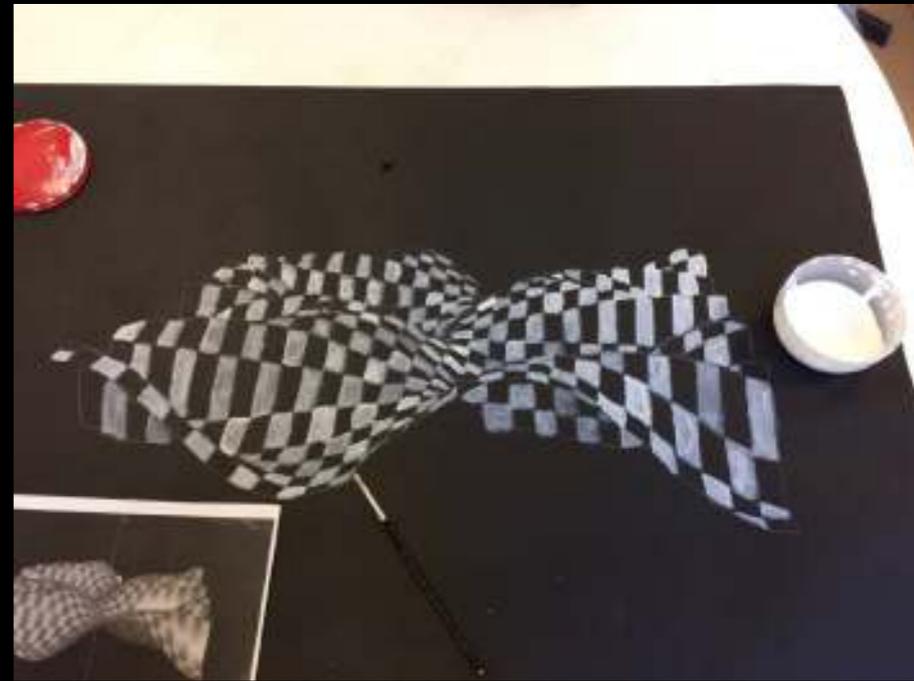
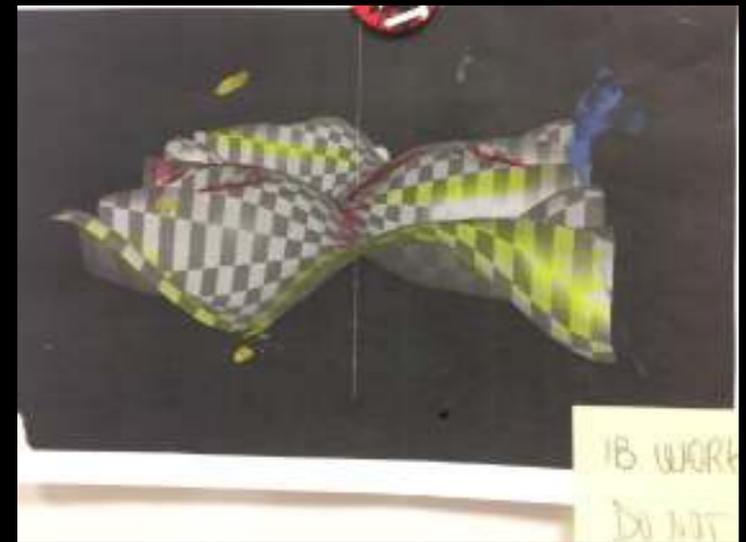
Once I had used a white tip pencil to copy the work onto a black sheet of paper, I had a copy of the work on a much larger scale. What I now had was a black and white copy. My objective was to create a wave and also to give it 3d space, and it is because of this that I decided to colour code each square in order for the work to have a sense of depth.

The white squares were left like they were for the first colouring step, while I started applying the first layers of blue to the black squares. The first layer was light blue, which would then transition into dark blue, and finishing in dark blue. This would then end in black, the last colour for each one of the black squares.



The white squares, instead, would then go on to be the yellow ones. These consisted of a full, bright yellow, which then transitioned into a darker hue of the cooler, which I attained through missing it with green and black, and finally adding a touch of white. Then I added the white by hand in the sections in which the waves are supposed to look closer to the viewer.

To complete the work, in terms of space, depth and perspective, I then went on to shade the appropriate parts of the waves. I did so with a charcoal pencil, and by darkening the appropriate spaces which I traced on the original diagram to help me understand where I was supposed to focus the darker areas on. Having done this, the work was then complete.



70 x 100 cm

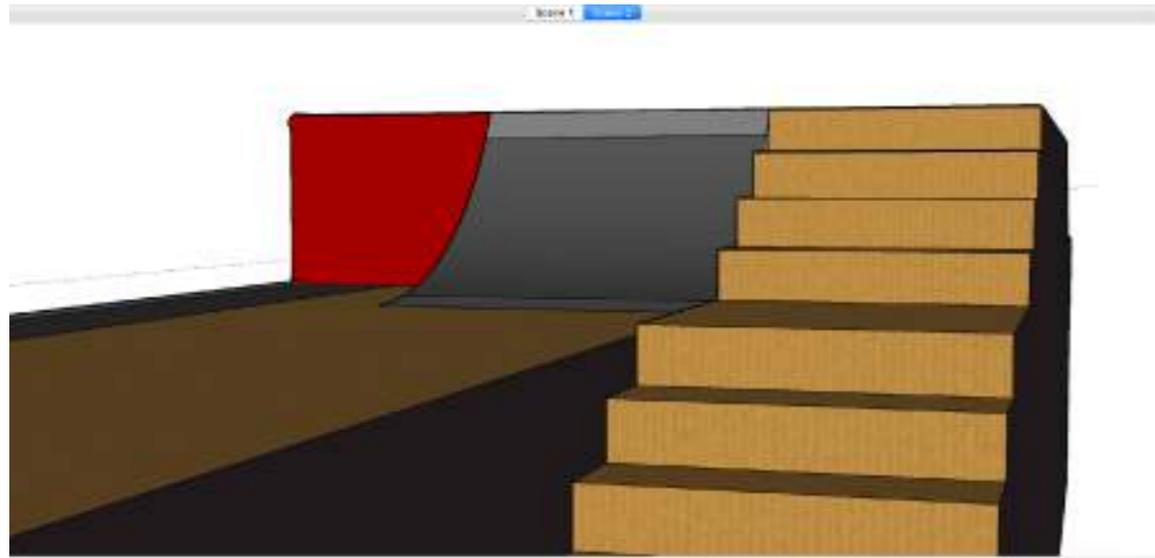


Paul Klee, *Highways and Byways*, 1928, Oil on canvas on canvas stretcher, Museum Ludwig, Cologne (<http://www.paulklee.net/highway-and-byways.jsp>)



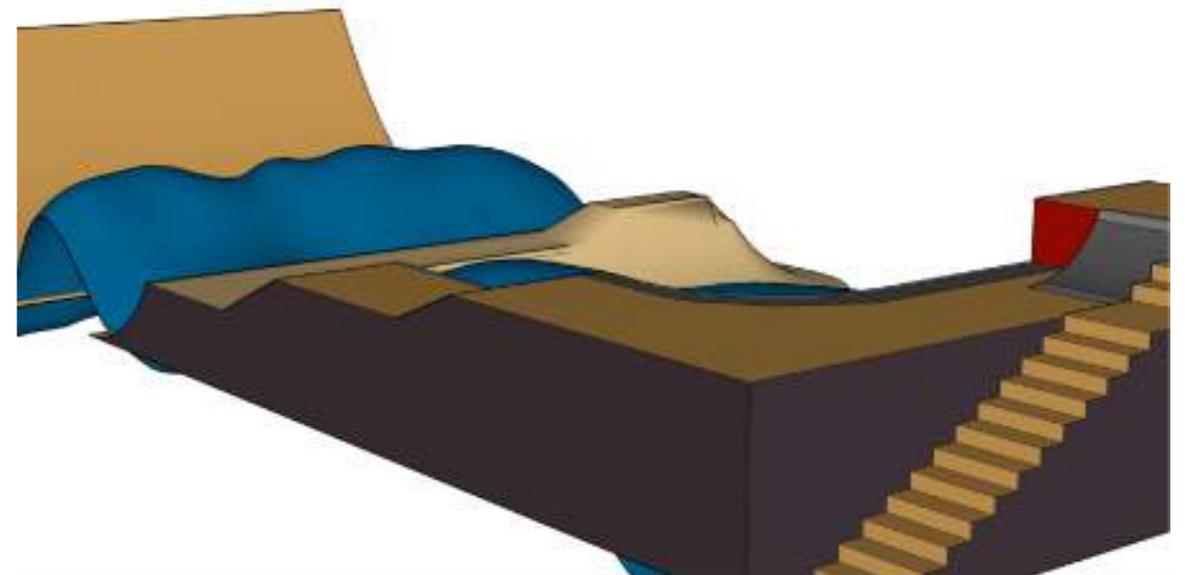
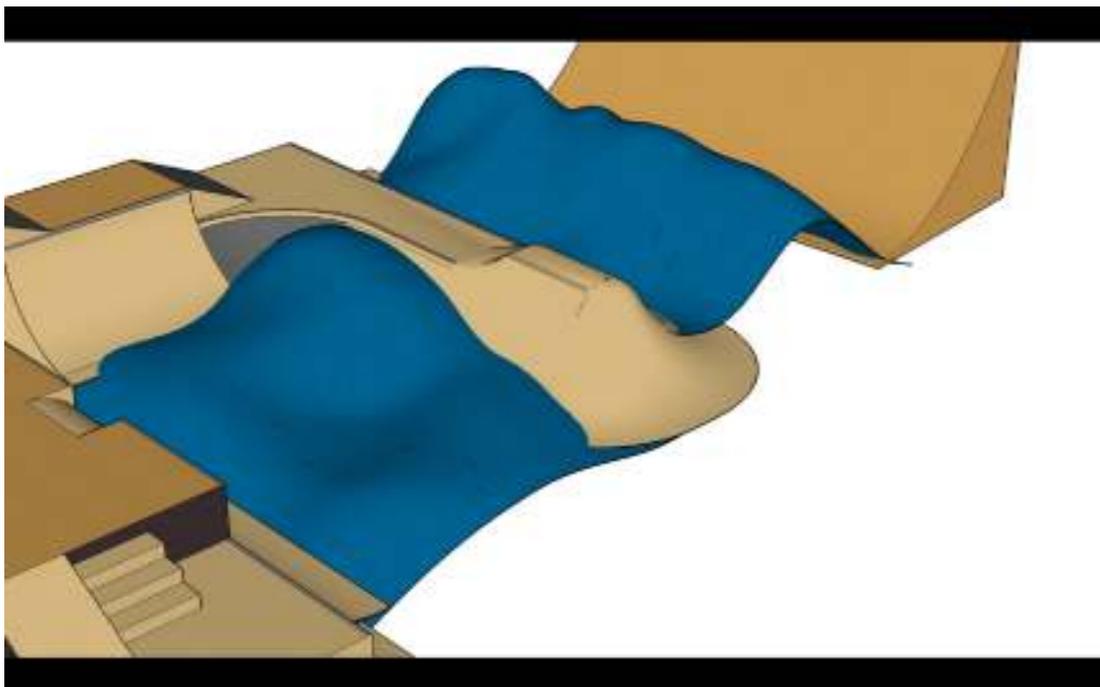
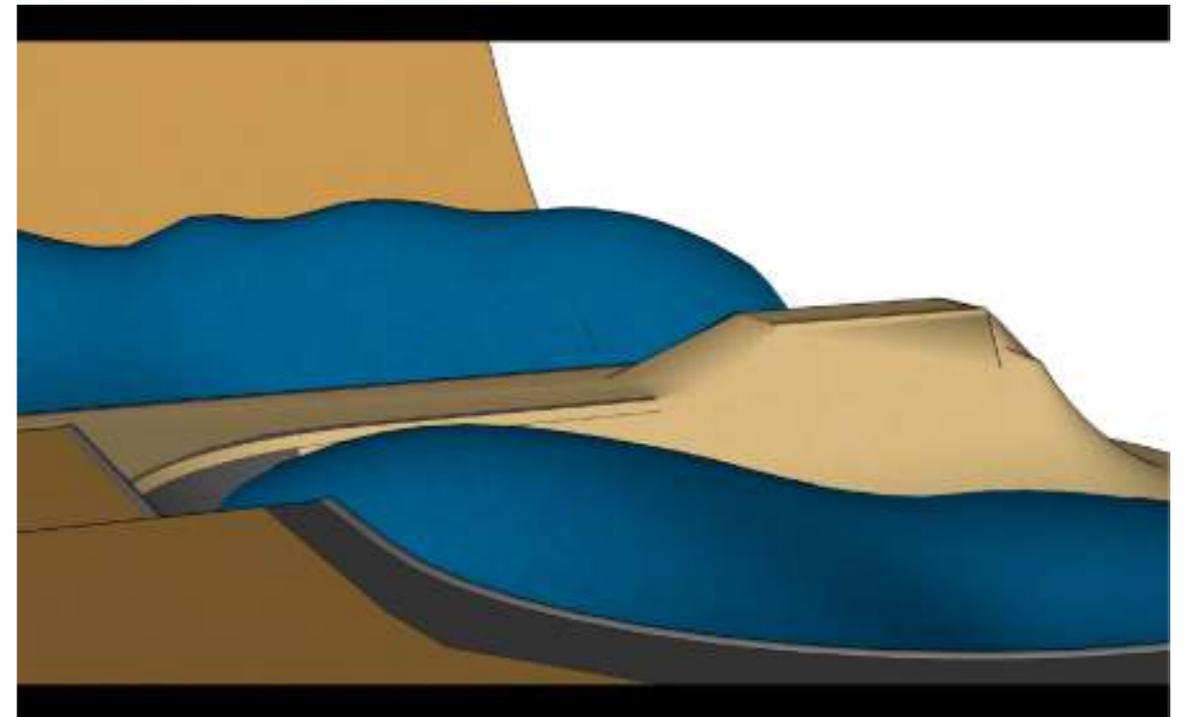
The final result of Sound Wave was produced thanks to the influence of multiple sources of inspiration. Despite it being based on a project involving movement, this was in the end an attempt of representing this motion on a two-dimensional plane, and making it as deep and as nonuniform as possible. In order to make the project abstract, as I wanted the result to be the centre of attention in an otherwise unknown space, something completely abstract, which focused the viewer's attention exclusively on the shifting shape of the wave, I seemed influence from abstract artist Paul Klee. His work with patterns and combinations of colours strongly linked to my intentions, and the various shapes, defined by colours, that he strategically placed in his artworks gave them the movement that I was looking for, and pieces such as Highway and Byways have a strong connection to my work. while I focused on other aspects, not just optical illusion, I had to adapt my work to a style that gave the viewer the impression of a landscape, that despite clearly not being real, feels right, it is real but created artificially. This was done by using a combination of simple shapes and the relationship between complementary colors, and how a sequence of these could give the viewer the impression of movement and depth that in truth is not there.

Skate Park: Single channel video projection



As development for the work Sound Wave, the idea of merging the virtual world of sound with that of real life came to reality in a dream. A skateboard enthusiast, I was going on my skateboard, and whilst descending a ramp, I found myself in the water, skating on waves. This gave me the idea to integrate the idea of Sound Wave to a real life situation. The idea was particularly clear in my head due to the realistic impression that the dream in particular had on my perspective - and I felt like this was really essential in order for the reader to clearly comprehend the message behind the work. The actual work had to consist in something that displayed the situation from my point of view - the reader had to step into my shoes, in a way.

The technical aspect then started from the creation of the actual construction of the skate park individually, and then merging the waves with them. Once the two pieces were created, what made the whole work click was how the two pieces separately went from being plain sound to being an actual architecture structure. An actual landscape, surface was created, much like in Sound Wave, following the concept of virtual reality which I had already expressed in previous works.



Carsten Nicolai

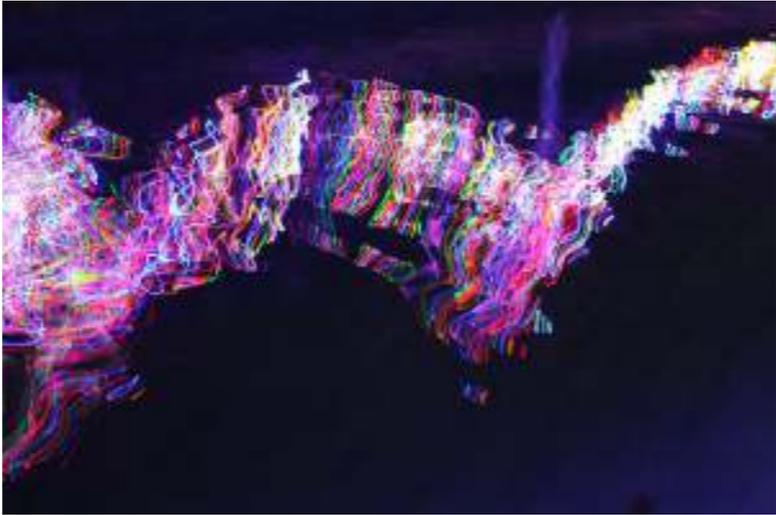
Carsten Nicolai, born in Germany, is an artist and a musician based in Berlin. His work originated as one purely based on music, and only after some time did he gain interest in the world of visual arts. As a musician, he was mainly interested in electronic music, in trying to push the boundaries of what was considered as music, focusing on the exceptional characteristics of sound, purely, in terms of acoustics, effects and experimenting them. This approach to sound is what makes him one of the most unique artists in the world, as his simplistic use of sound to show not only its acoustic beauty but the art in the effects and its impact of the world are both revolutionary and astoundingly simple at the same time. He always refers to his artworks having “minimalistic aesthetic”, in order to put the viewer in the best position to correctly interpret his art. The goal I had set myself in this IB course was to try and show how sound did not just involve one form of sensory perception, hearing, but could pique all of them. When I found Nicolai’s work, I found someone who really set the example for what I wanted to achieve. In his personal description, he states his aim is to “seek to overcome the separation of the sensory perceptions of man by making scientific phenomena like sound and light frequencies perceivable for both eyes and ears”. By observing his art, the example set by him was exactly one that both inspired me and that I could connect to previous works. He too uses sound interaction with other materials, studying these materials in order to maximise their *visual* effect. I really felt like this artist was not just a good example of what I was trying to achieve, but that truly we were on the same page on what we were trying to express. One of my most important works during the IB course was *Stripes*, a work which truly involved putting skills from a variety of areas to the test - achieving the artistic result in the end was only the tip of the iceberg of the whole process, which involved a more technical study of how sound affected materials, and in particular liquid. This obviously involved finding the best frequency to do so, finding the best setup, etc. - it was, in the end, a very tasking work. About two months after the completion of the final product, I visited Nicolai’s virtual exposition online, found on his website, and was pleasantly surprised to find his most recent work, *reflektor distortion*, which involved the majority of the elements I was interested in representing in my studio work. His ideas are not only a reflection (no pun intended), but an inspiration for future projects.



reflektor distortion, Carsten Nicolai, neon lights, water, steel, sound, 200 x 26 cm, 2016, (http://www.carstennicolai.de/?c=works&w=reflektor_distortion)

Undulation (Photography)

The idea and project behind undulation was heavily influenced by the recurring theme of water and how this was influenced by sound. Having referred to sound waves and the demonstration of the effect that these have represented through the use of liquids, I decided to use light as the prominent factor instead. What most intrigues me about this work is the situation in which it was created, and the impulsivity of the moment in capturing the desired effect.



The time when the photographs were taken goes back to early winter, around Christmas. I was busy setting up decorations in fact (below), when I noticed the particular beauty of the reflection of the lights I had set up on a body of water. I immediately went to grab my camera, and as I touched the water, a ripple spread through the reflection, creating a mesmerising effect that recalled that made by sound travelling through a body of water. My own influence of the water was enough to send the lights dancing around. By slightly increasing the aperture of the camera and capturing the moment and movement of the light and water, The effect was shown in different ways (left and bottom right corner.)



50 x 100 cm

Sculpture: clay - plaster

By taking the first photos used in the project "stripes", I found visual effects created by the sound's vibrations that were completely different from the ones with a striped background. The blurred quality of the pictures caused the effect to be most noticeable when the photos were reduced to a small frame. By using simple play-dough, it was then simple to create a negative of the images. Once I had finished representing this, I then created a container in order to pour plaster onto the model, so as to create a 3d representation of the pictures. So as to allow an easy removal of the solidified material, I covered my original model with soap and water, so that the plaster would not stick too firmly. Having then poured enough plaster to cover the model completely, I left it to dry for a day, until it was possible to remove it from the container. before going on to the second step of painting the model, I waited another couple of days, as the material was still too humid to work with. The end result was particularly effective, resulting in a 3d surface with very specific and realistic texture. I then proceeded to refine shadows, darker areas and details present in the snapshots. I then added a final layer of glossy paint that gave the liquid effect perfectly. The final format of exposition also contained the original images, as these were the direct inspiration for the work and also the real-life version of the artificial copy that I created.

