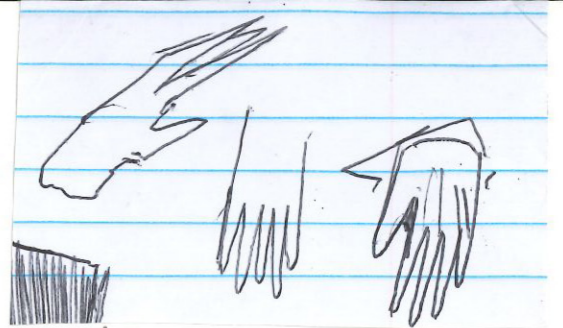


THE UNKNOWN

:WHAT IS IT?

ANYTHING YOU DON'T KNOW OR UNDERSTAND



MY FOLIO EXPLORES THE UNKNOWN BECAUSE I AM INTERESTED IN THE IDEA OF HUMAN INSIGNIFICANCE. WHY DO WE EXIST? WHAT ELSE EXISTS THAT WE ARE UNAWARE OF? NOTHING MATTERS BUT WE ARE STILL SEARCHING FOR PURPOSE IN A UNIVERSE WITH NO MEANING. DEATH EXISTS AT THE END OF THE ROAD FOR ALL - DEATH IS PROOF FOR ONCE BEING ALIVE

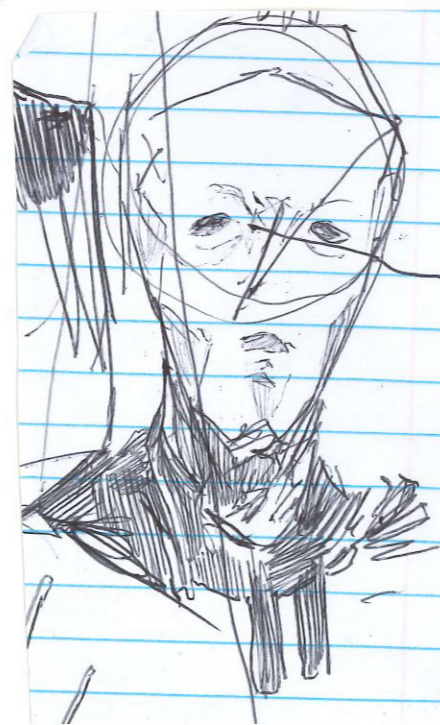
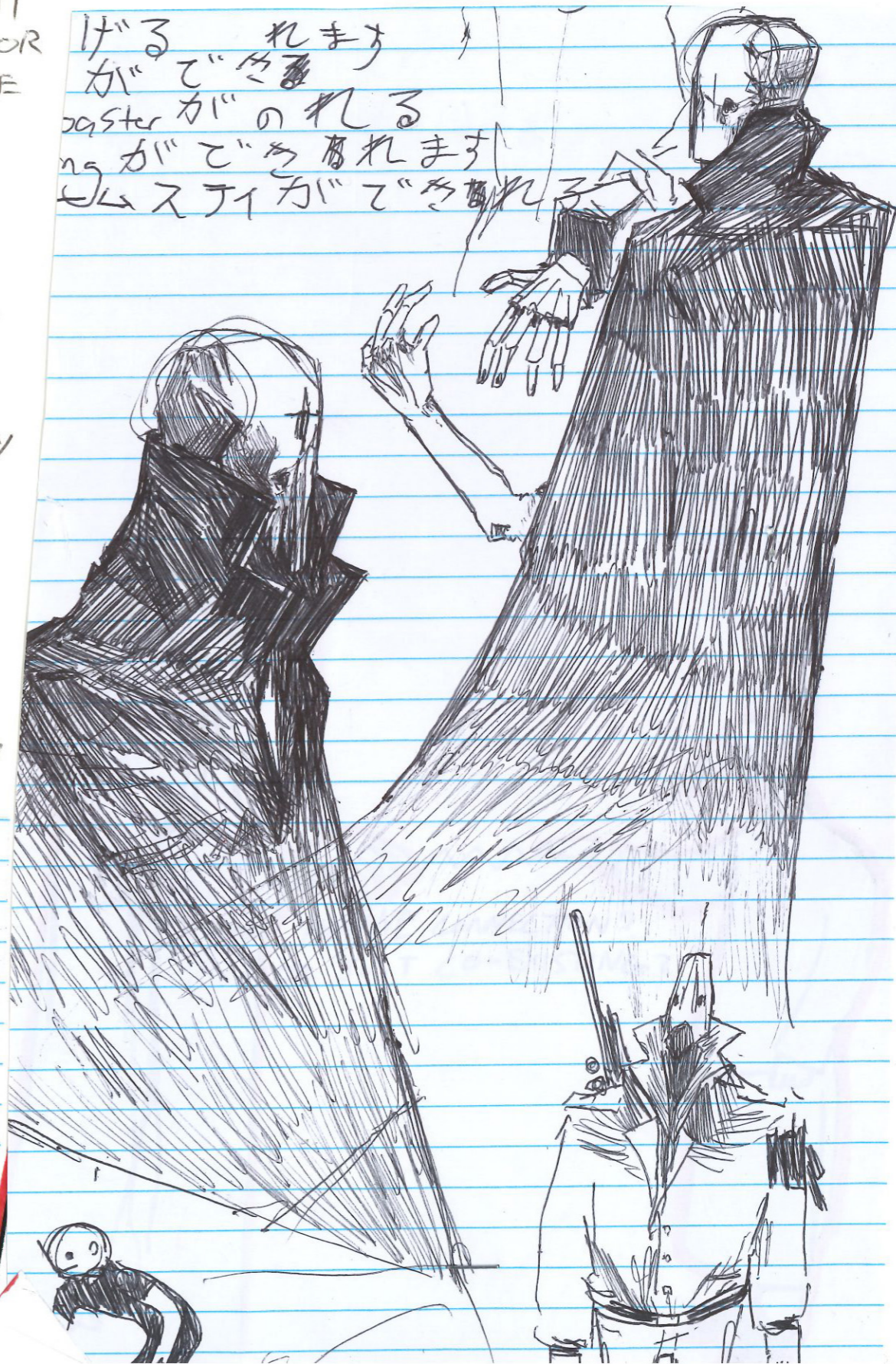
THE ATMOSPHERE I WANT TO CREATE IS STRANGE, UNFAMILIAR AND DARK WITH UNDERLYING THEMES OF LONELINESS (LONE PORTRAITS), DOOM, NO HOPE NO NOTHING, WAITING STASIS FOR SOMETHING, FOR NOTHING, NIHILISM: nothing matters. EXISTENTIALISM: not giving up, making life meaningful yourself.

I think I want my folio to start off as nihilistic but it builds up to be more existential / less passive and confront the viewer (characters looking directly at viewer). I hate passivity and like defiance and sometimes I lack that.

LOVECRAFTIAN HORROR / COSMIC HORROR OF THE UNKNOWN - HORROR THAT IS LESS ABOUT GORE AND SHOCK

I have chosen printmaking to pursue this project because it is similar to drawing with a lot of line use. Prints don't always turn out the same as how it looks before printing, so it is unknown if it will be exactly how I wanted or something completely different. Not knowing is part of the investigation.

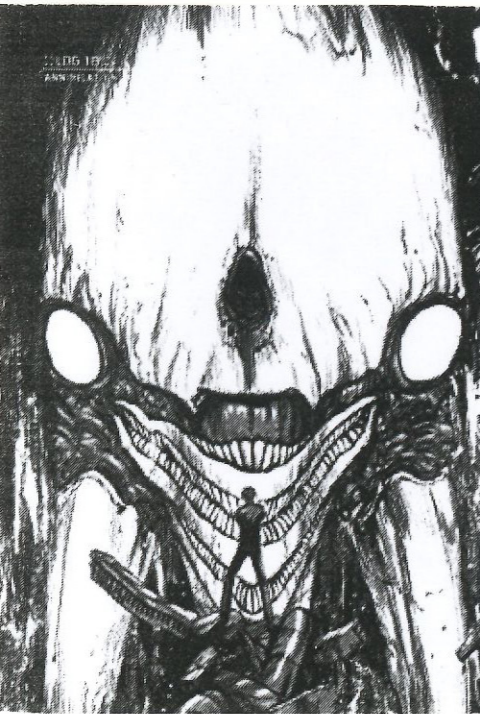
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INFLUENCES



BERSERK: A VERY HOPELESS, (manga) GRUESOME DARK FANTASY EXPLORING THE UNKNOWN, PURPOSE, HUMAN INSIGNIFICANCE, BUT THE DESIRE TO BE SIGNIFICANT AGAINST ALL ODDS, AGAINST FATE, THE LAW OF ~~CAUSALITY~~ CAUSALITY - it was kind of gross but I liked the nihilistic atmosphere that I want in my own work.



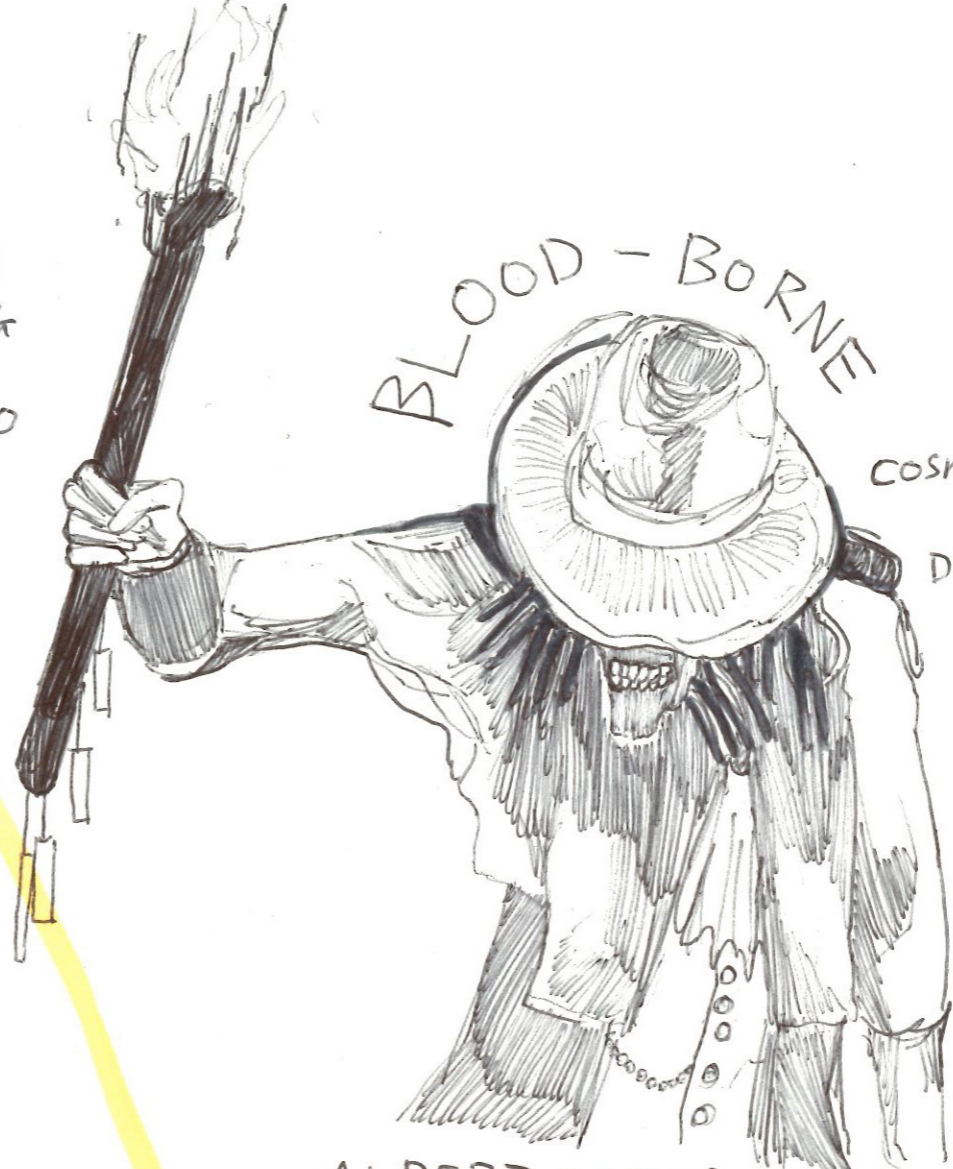
BLAME!; CYBERPUNK, SCI-FI, HORROR MANGA WITH LITTLE DIALOGUE. Most of the story is left to the highly detailed art which made it confusing sometimes but I was really inspired by the character designs. It was unclear who was really human or machine and I think in my own prints I will explore that through dehumanising humans and humanising non-humans to create uncertainty and go deeper into the unknown. I don't plan to use words in my prints either and Blame! gives me an idea on how to communicate ideas through just drawing.

SEVEN YEARS OF LABOUR FOR THE INSTRUMENTS OF TIME 2003



JASON GREIG: his monoprints of eerie, gothic figures I admire, and I also share an interest in the cosmic horror of the unknown. Horror without gore and shock.
 - prints have detailed areas in contrast to more gestural areas
 - BLACK FOREGROUND / FIGURE, COLOURED BACKGROUND

(my work) →



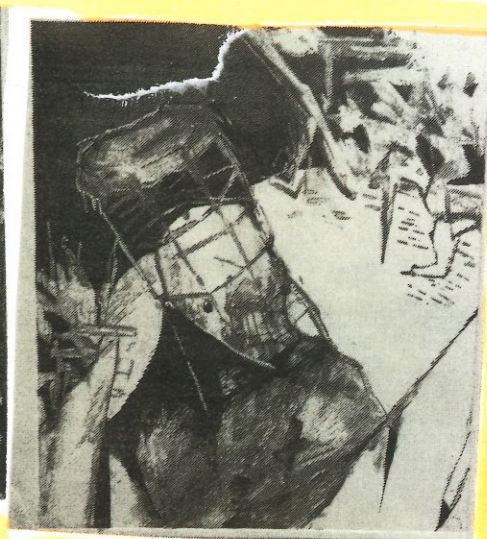
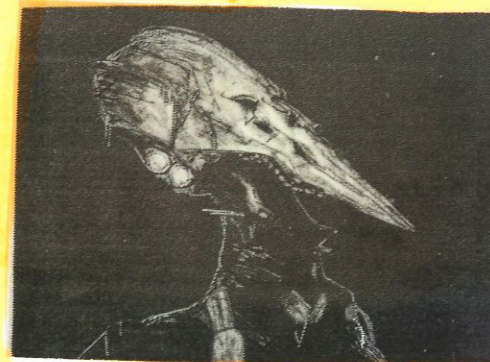
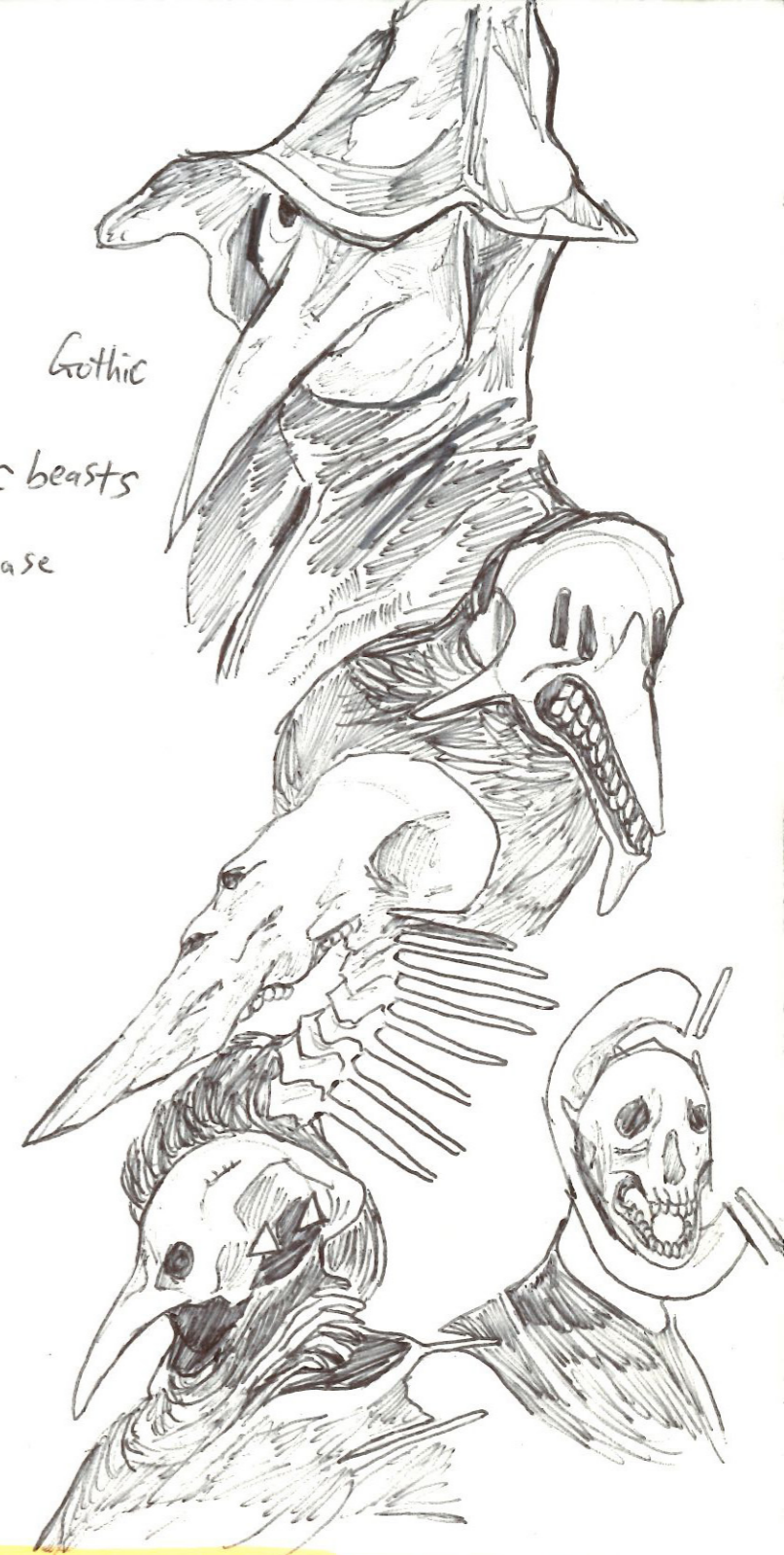
BLOOD - BORNE

Gothic

cosmic beasts

Disease

ALBERT CAMUS: I read *The STRANGER*, a novel that explores 'the absurd' of trying to find meaning in a meaningless life.



Their purpose is unknown, they are alone, are they human? Are they not?

(MY WORKS)
 NIHILISTIC ATMOSPHERE

ABSURDISM

HUMANS SEEKING MEANING IN LIFE, NOT FINDING ANY, IN A MEANINGLESS WORLD, IT MAKES NO SENSE.

Humans can't survive in a meaningless world - if we all believed in nothing, humanity couldn't function

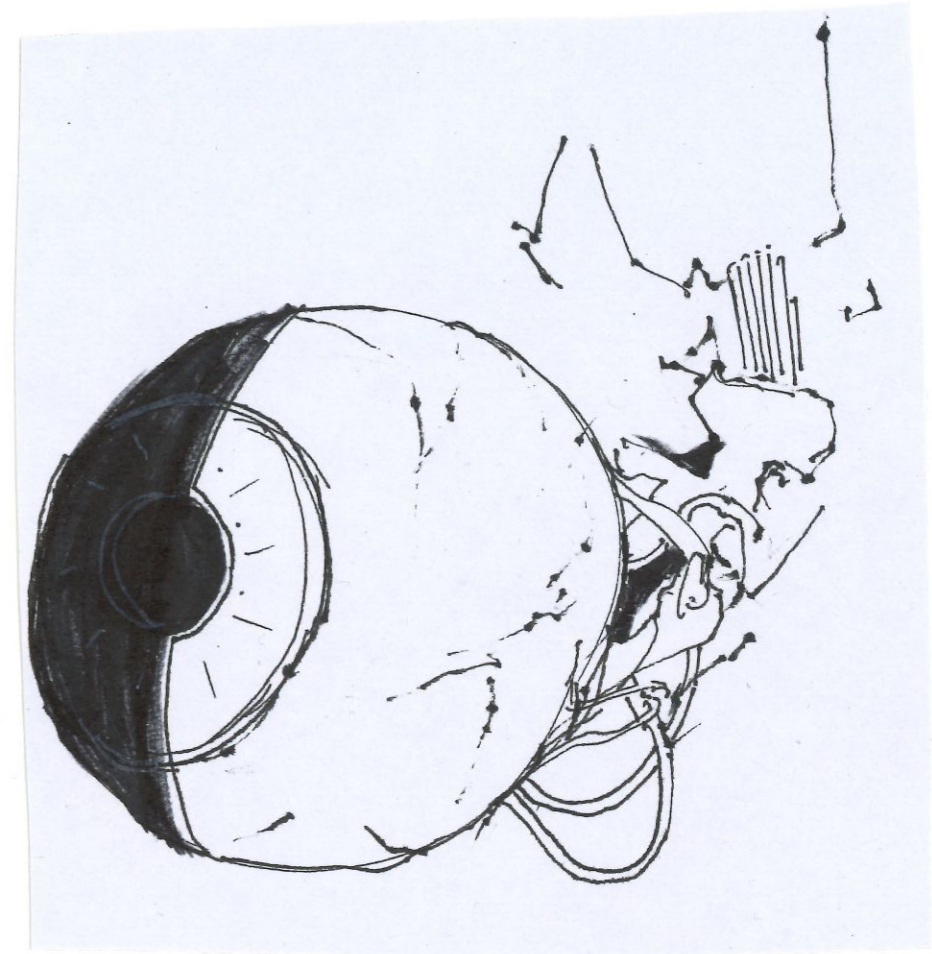
"Good things happen to bad people. Bad things happen to good people."

Nothing makes sense outside of the explanations of cause and effect (law of causality).

PASSIVITY

only live to consume, breathe, loiter, unaffected by the constant need to find meaning or purpose; simply existing in a world that cares nought of it, and it cares nothing for the world.

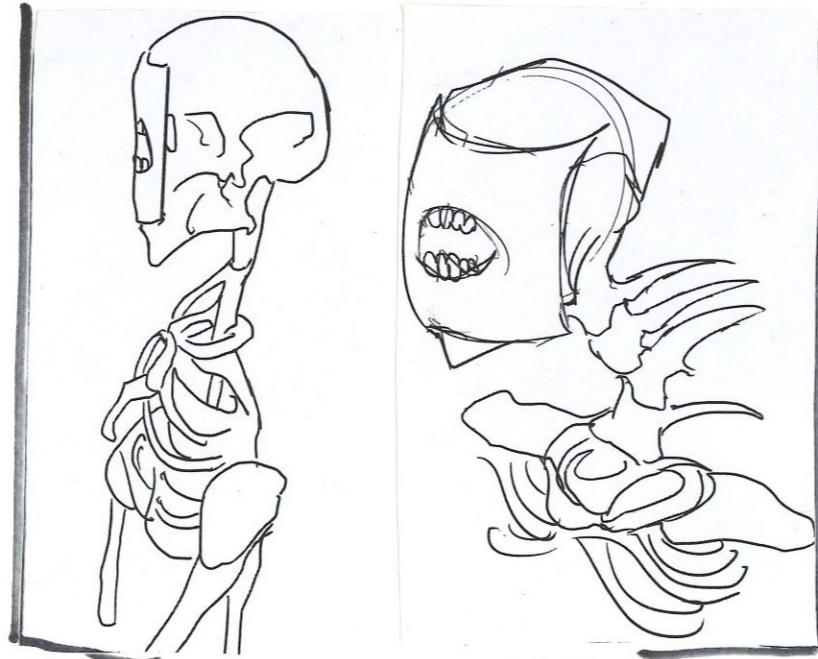
MY WORK



DESPITE our best efforts the memories made, history changed, legacy left, we all die. We are born and then we are gone, just like all life forms.

Existence is random

Still, making your own meaning/purpose is worth it.

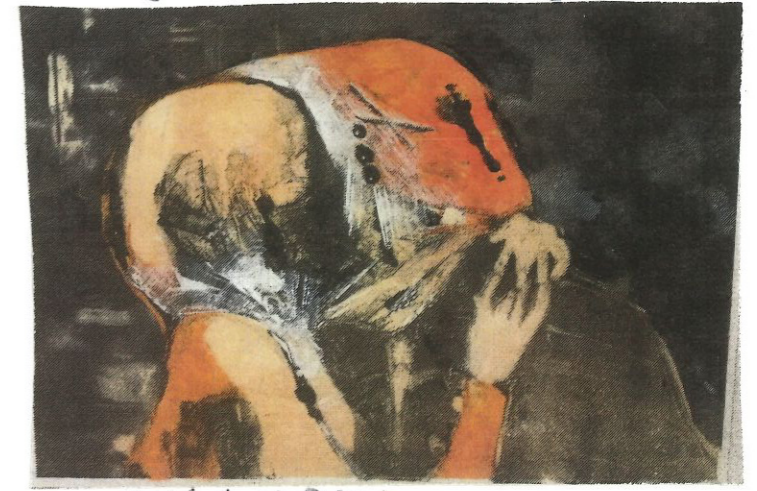


SOURCE IMAGES (MY DRAWINGS)

"WHATEVER HAPPENS, HAPPENS"

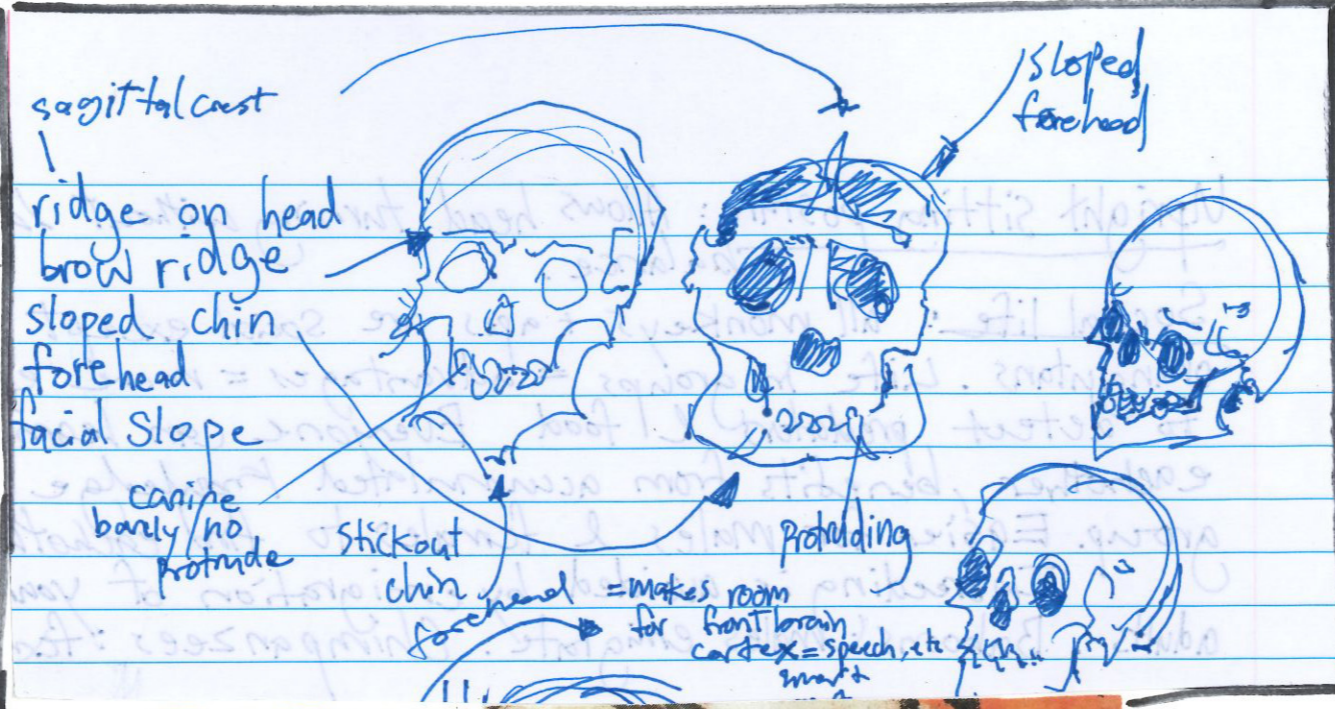
SHOULD DEATH BE FEARED?

SYMBOLISM

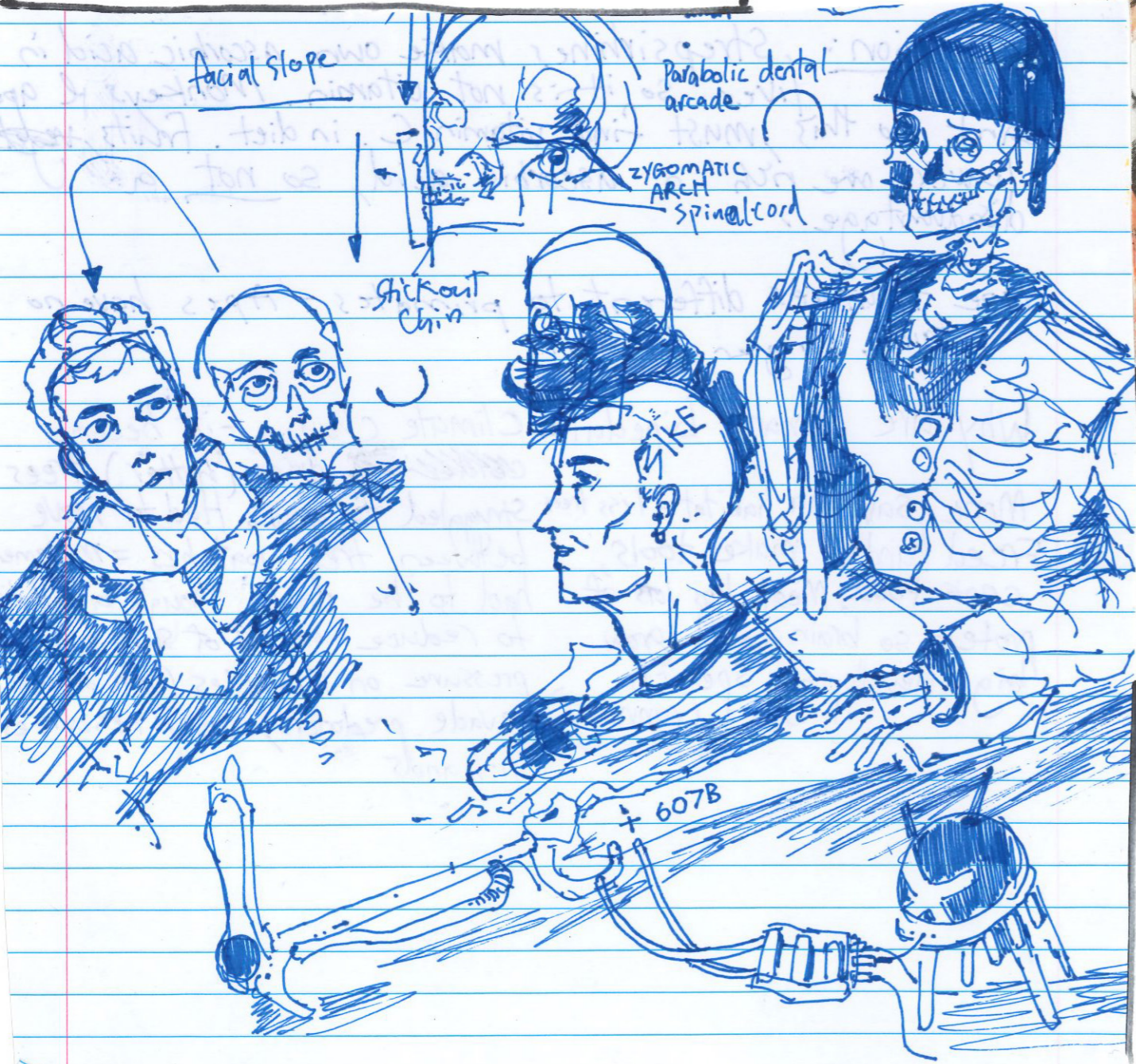


my-work

INGENUITY: fake love, fake feelings, two monsters trying to recreate human intimacy & then destroying each other in the process.



IN MY FOLIO, I WANT TO USE SKELETONS AS SYMBOLISM FOR DEATH. AS PART OF MY INVESTIGATION AND FOR ANOTHER SUBJECT I'M TAKING (BIOLOGY), I STUDY THE STRUCTURE OF HUMAN BONES. I AM INFLUENCED BY THE IDEA OF BONES BEING THE PROOF THAT SOMETHING ONCE LIVED, AS THEY ARE WHAT REMAINS AFTER DEATH



my works



DEFYING DEATH, crushing it between the fingers, as it struggles to retaliate

THE CROSS



a symbol of sacrifice

If they are dead, why do they still continue to act as though they lived?
OR they are dead, and stuck/frozen in time —



my work

SKETCHBOOK

PLANNING, PRACTICING, RESEARCH. Drawing is therapeutic to me and I always find myself doing it whenever I have the chance. It is how I mostly plan my prints. Some don't end up getting used, but they still generate ideas that can be recycled & refined.

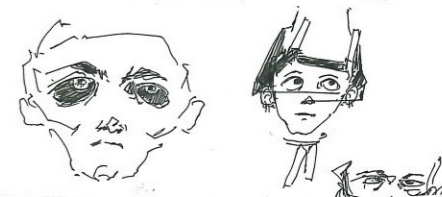
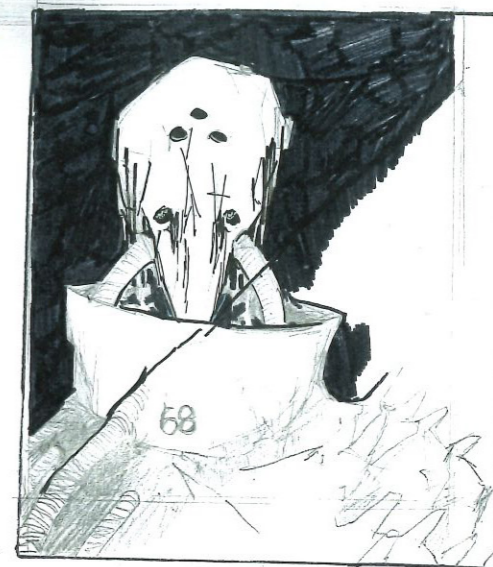
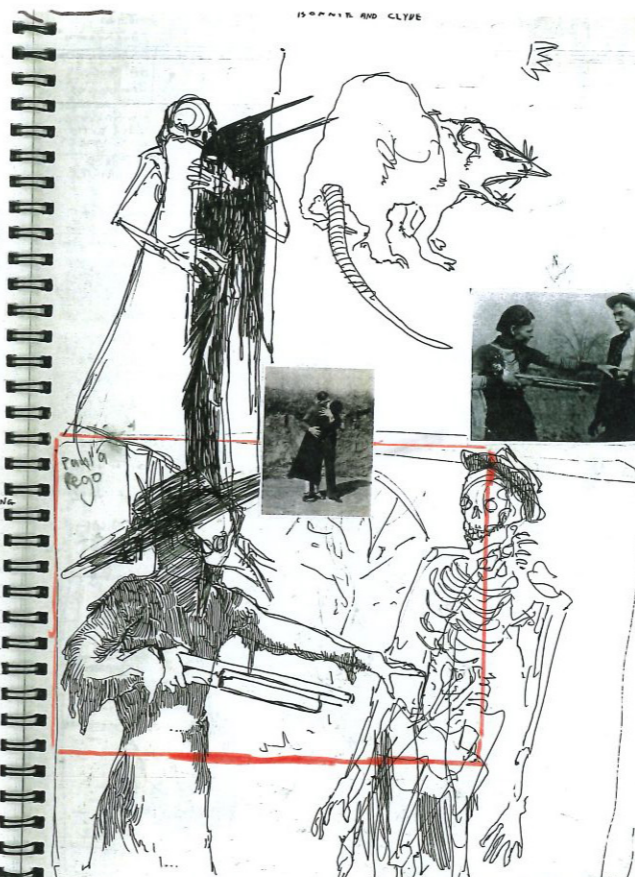


NOT TO BE TRUSTED

PLAGUE DOCTOR SYMBOLISES SICKNESS... IN THE PAST MOST WERE FRAUDS. THEIR CURES DID NOTHING, BUT MEANT REASSURANCE.



LOVE CRIME DEATH
IF A BAD PERSON DOES GOOD THINGS, DOES THAT MAKE THEM GOOD? IS EVILNESS MEASURED THROUGH ACTIONS OR THE SOUL?

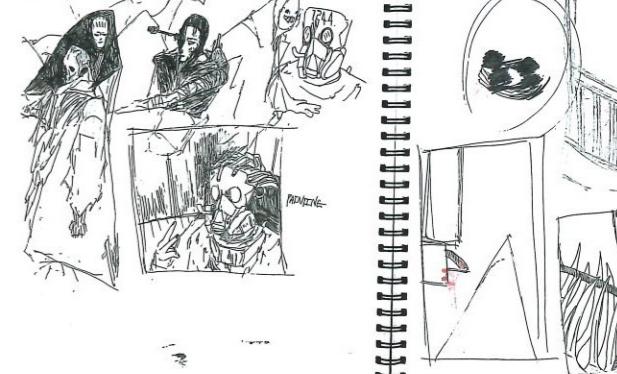


making: Cosmic horror of the unknown

44-4 elements

pillars: - the architecture of Blume! and its chaotic design
- the setting of Bloodborne, its story
- abandoned buildings (churches, nitch facilities, tower)
- reality

with fear of the unknown
the Golden Wall



key ideas

Influenced and inspired by

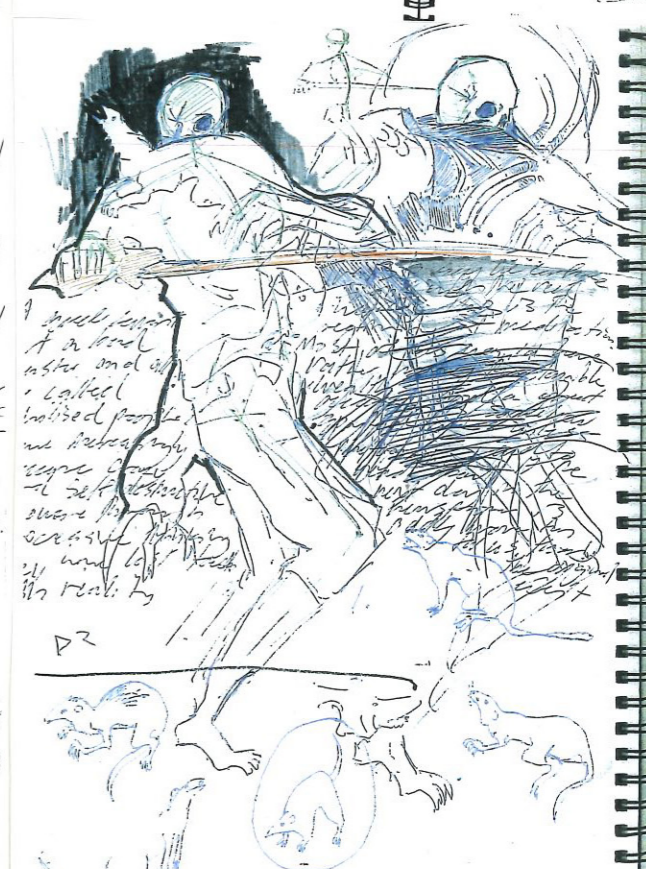
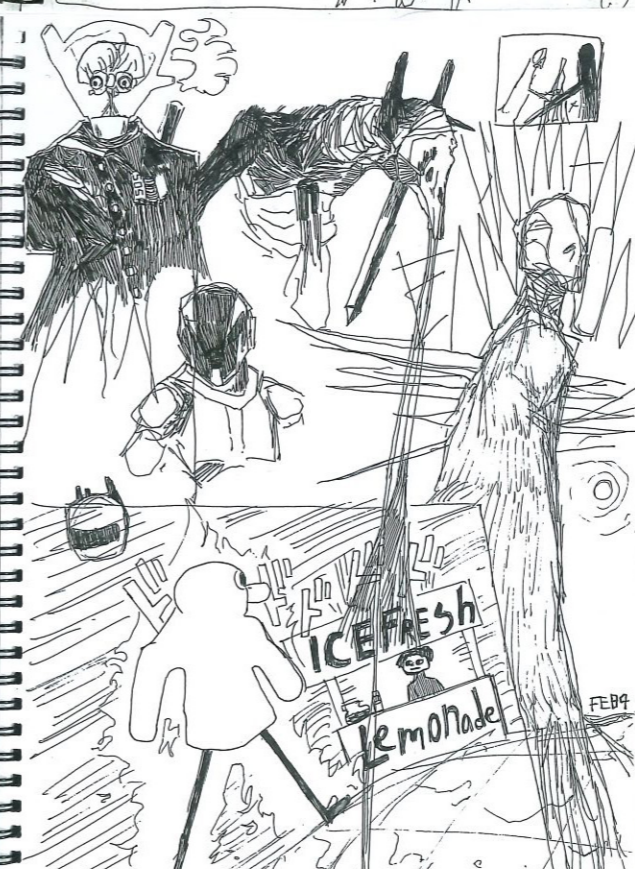
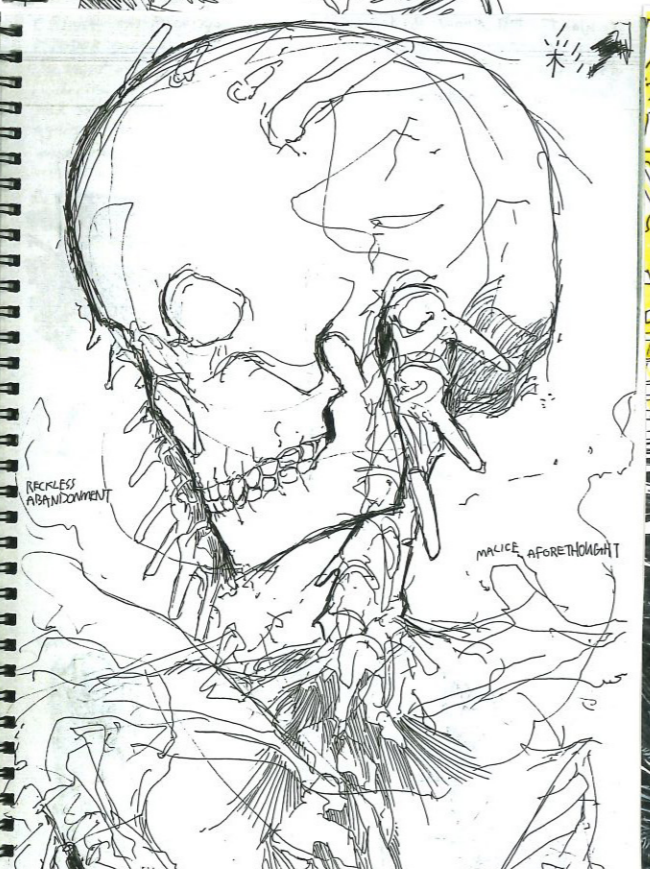
Shicy - urban explorer, transurbler, has a series of ILLUMINATED FREEDOM involving trespassing and being where he "shouldn't" be.

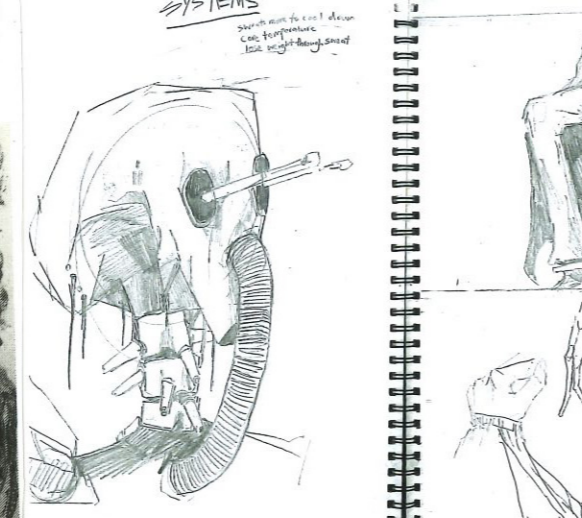
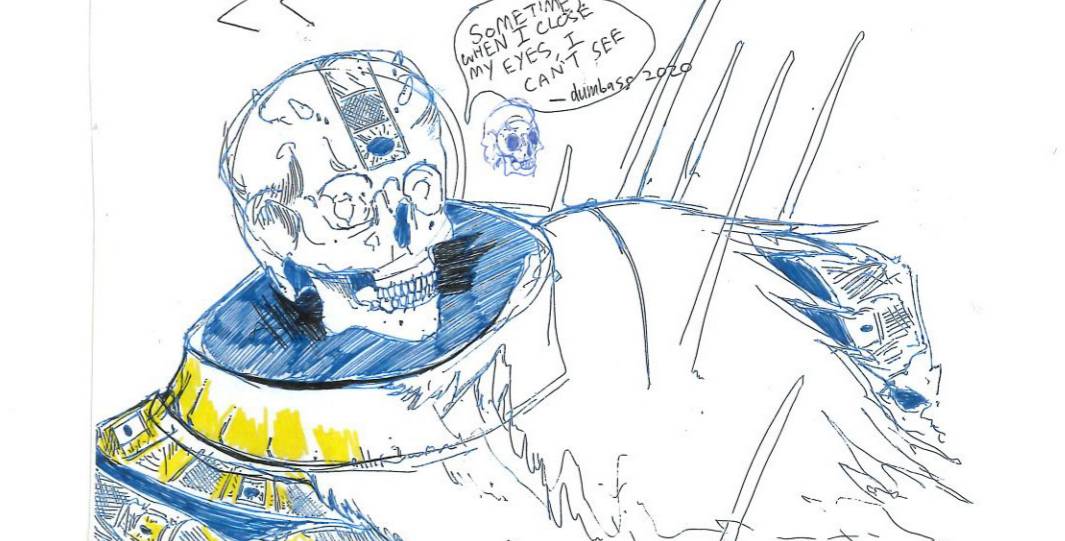
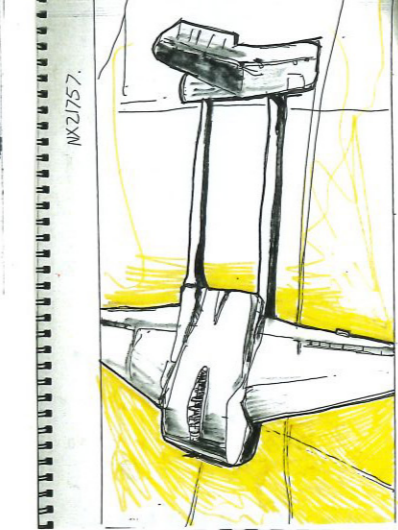
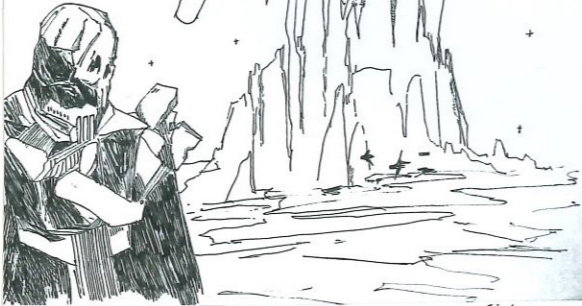
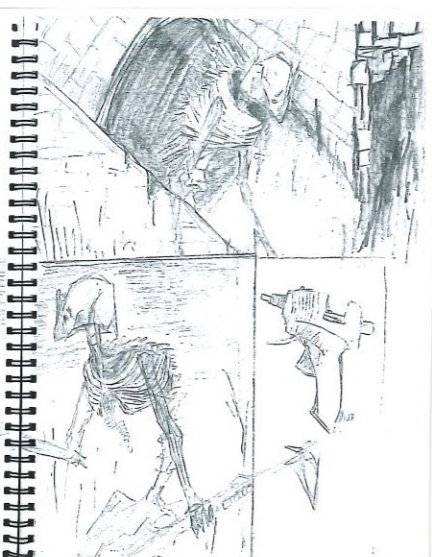
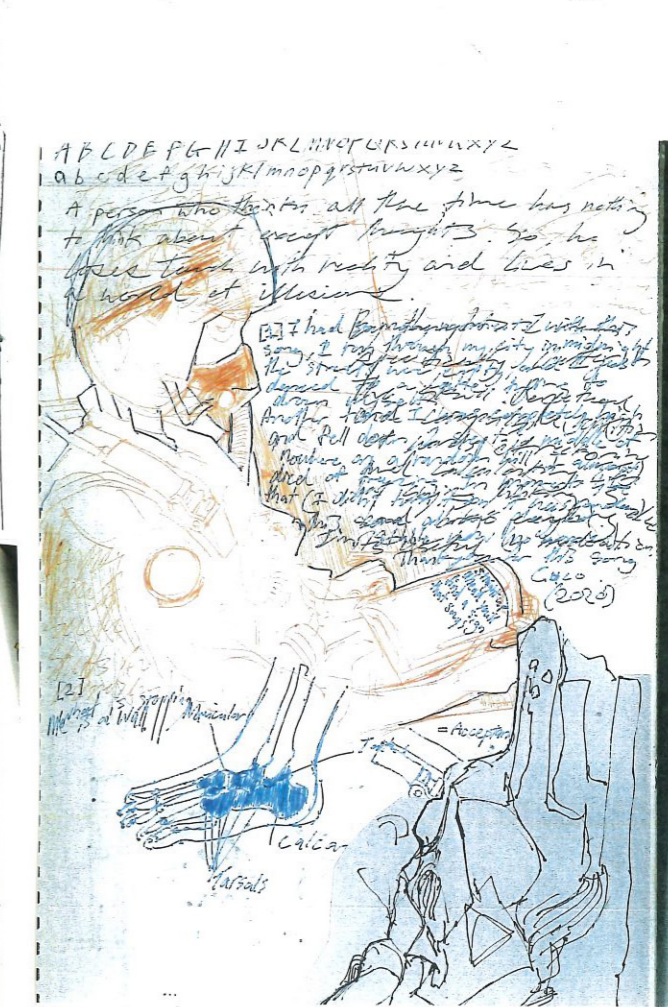
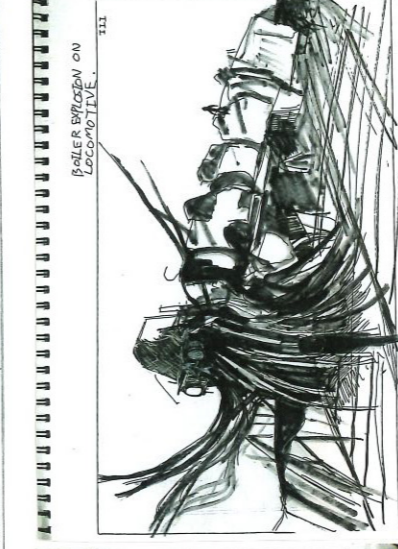
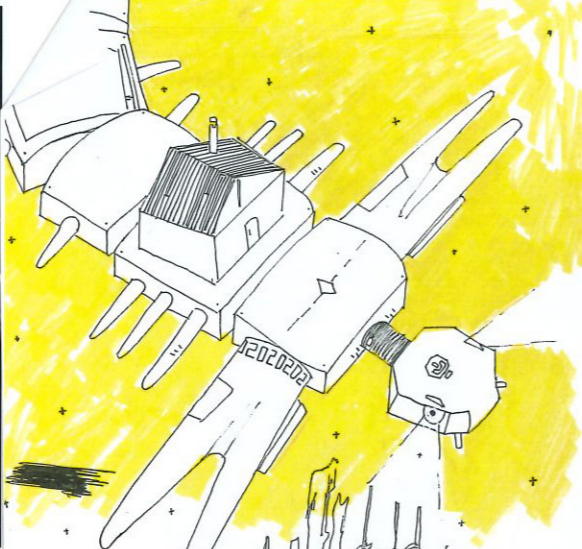
Perspective of life: time, date, age, name, had no meaning to him, they are concepts created by humans, they are concepts, labelled, put in order, to give life a sense of control & set order. When there is freedom, these ideas are unnecessary, and ideally, one should do what they want to do and not do what they don't want to do. Many source images from him is Panel 1.

Devilman Crybaby - how he demonstrates more "human" than the humans, that he is human, that he is not like what he is, not what he is, he will cause violence, that he will ruin and destroy everything.

Albert Camus - The Stranger
The absurdity of life where one is trying to find meaning in a meaningless life.
Protagonist is called a monster, inhuman for killing a man for being emotionally and he does not understand the death and funeral, of which he complained he was more upset about the heat and humidity. He does not see what is wrong or understand why everyone hates him.
I believe it does not make him less human for he is still biologically human.

Bret Easton Ellis - "American Psycho"
Patrick Bateman, serial killer, does many unspeakable things, however, ironically he appears to be the most human of them all. Surrounded by shallow, self-absorbed people, he seems to be the only one who cares.





SAW AN ANGEL IN THE INK

SYSTEMS

THE UNKNOWN - INSIGNIFICANCE - MYSTERY - DASH SPACE - ISOLATION

NAKE MARGRET

TECHNIQUES

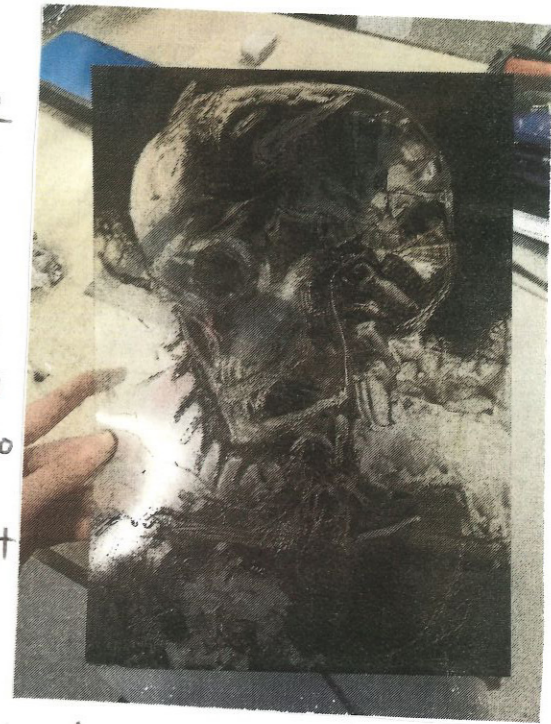
2 METHODS

MY GOAL WITH THIS TECHNIQUE:

Stenciling turns the focus on the figures & what they are doing, with a less intricate/less detailed background, their world seems unimportant & meaningless, thus their actions are meaningless. They are trying to find meaning in a meaningless world.

(STENCILED FIGURES)

Drypoint and monoprint. I like monoprinting since it is like painting & I find it easier than pure drypoint. It can get unpredictable how the ink will squish so although it might be unreliable at times it provides a sort of originality



For stenciling

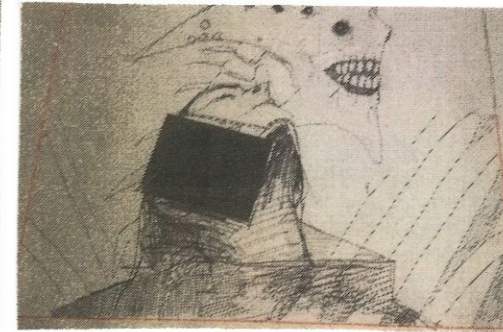
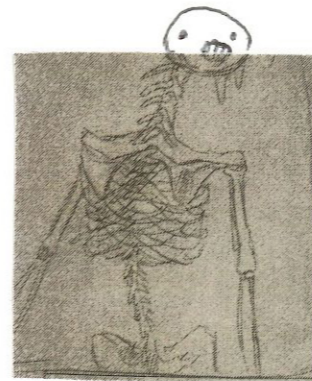
-DRYPOINT FIGURES

-MONOTYPE BACKGROUND



Scratching a digital drawing on plexiglass. I mostly use the scratches as guidelines for monoprinting & sometimes lines will come through for added effect

MOST OF MY PRINTS ARE MY OWN DRAWINGS FROM MY OWN HEAD, INSPIRED BY THINGS I HAVE PREVIOUSLY SEEN IN MY LIFE

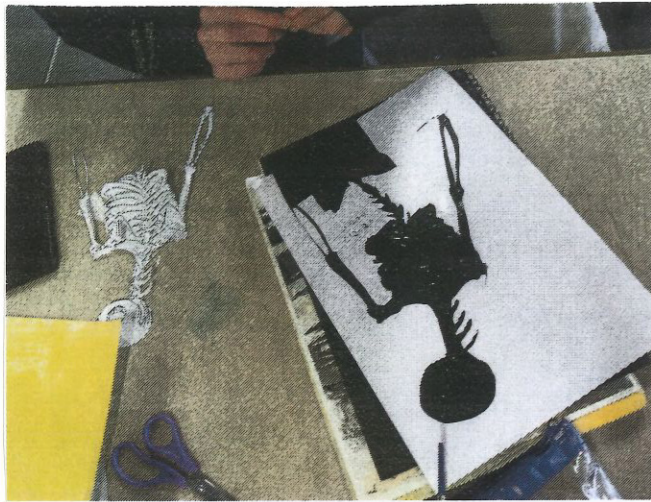
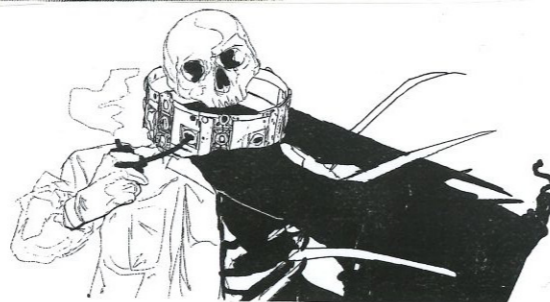


My Goal with this technique is to make it seem like death is staring you in the face

Stenciled out figure to do another layer on the background.



COMBINED 2 UNRELATED IMAGES. PRINT DIDN'T TURN OUT EXACTLY LIKE THE PLAN, WHICH WAS PART OF THE PLAN. WHICH IS WHY I DON'T PUT MUCH DETAIL IN THIS STAGE.



OTHER WORKS

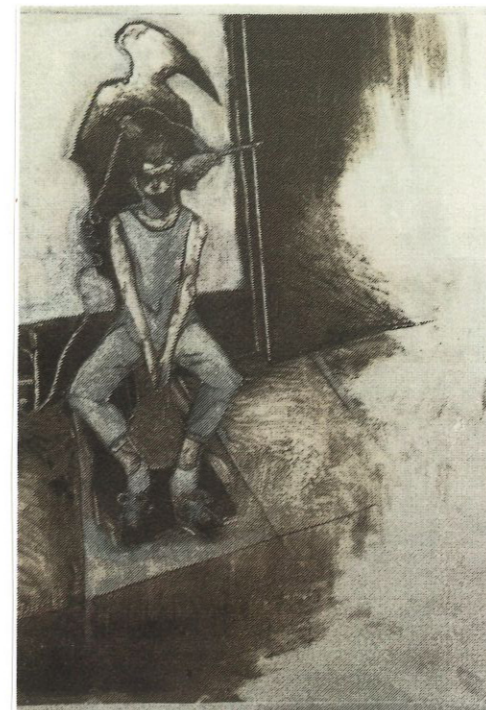
(MY WORKS)



FULL MONOPRINT WITH WHITE PEN



DRYPOINT



FIRST RENDITION OF SKELETON PRINT. Unused on the folio because tone isn't dark enough, the colours are weak & I was focusing on drypoint. In terms of subject matter it is not nearly as intimidating or important as the one on the folio

ANGEL?



DIGITAL WORK

PLAGUE DOCTOR AND BEAST
Experimenting with negative space, darkness, and the idea of the absurd. (NOT OF THIS WORLD)

Working digitally means there are a lot more opportunities because easier access to different tools, and mistakes are easier to undo.

LEFTOVER INK PRINTS

After doing my main print, I look at the remaining ink and try to turn it into something tangible because sometimes I will see a face or a figure in the random ink formations. It's like seeing shapes in clouds (PAREIDOLIA). This way, I can go further than my own imagination.

