

studio practice 3

new reality, new
creative identity

by

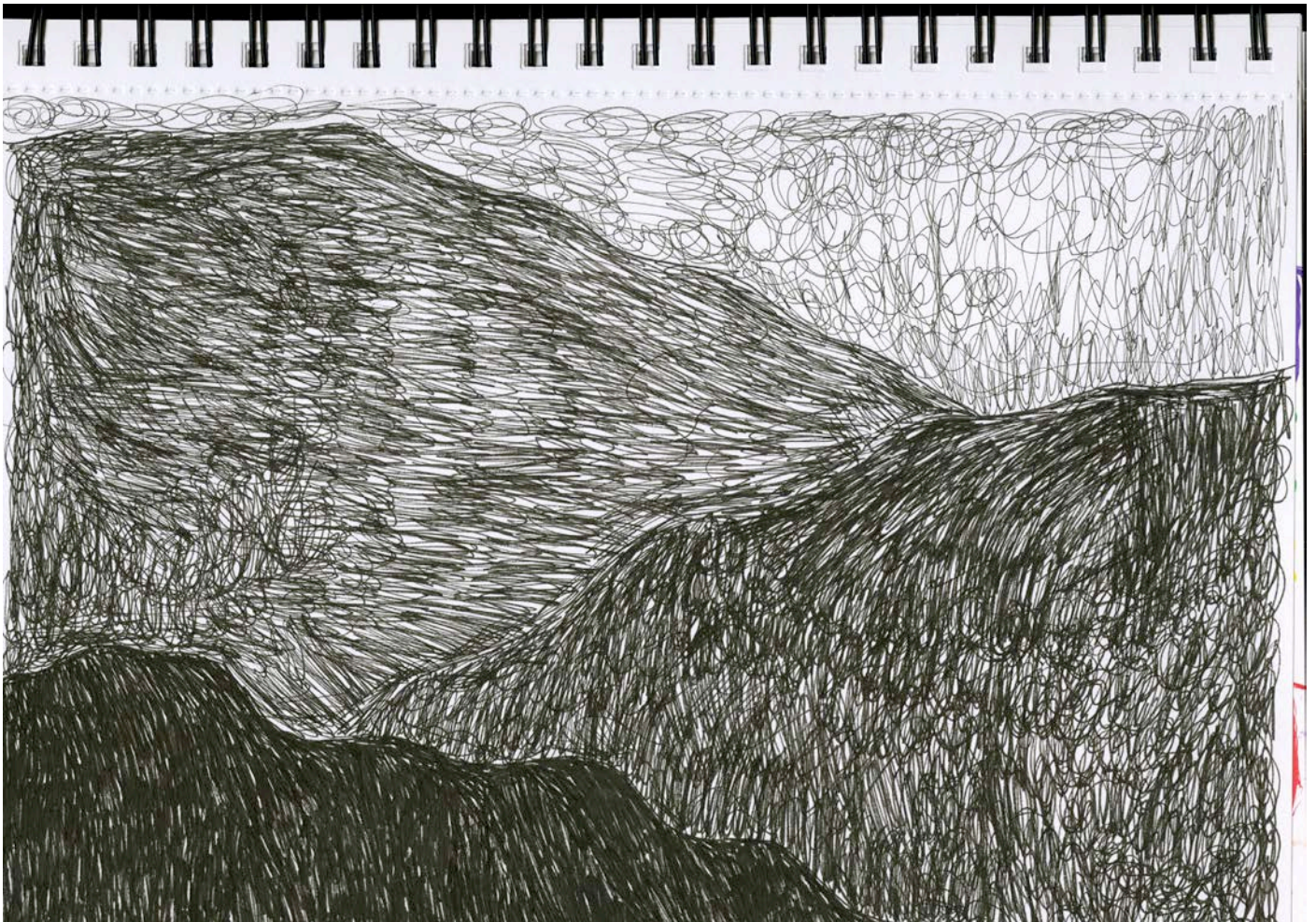
rozina aamir

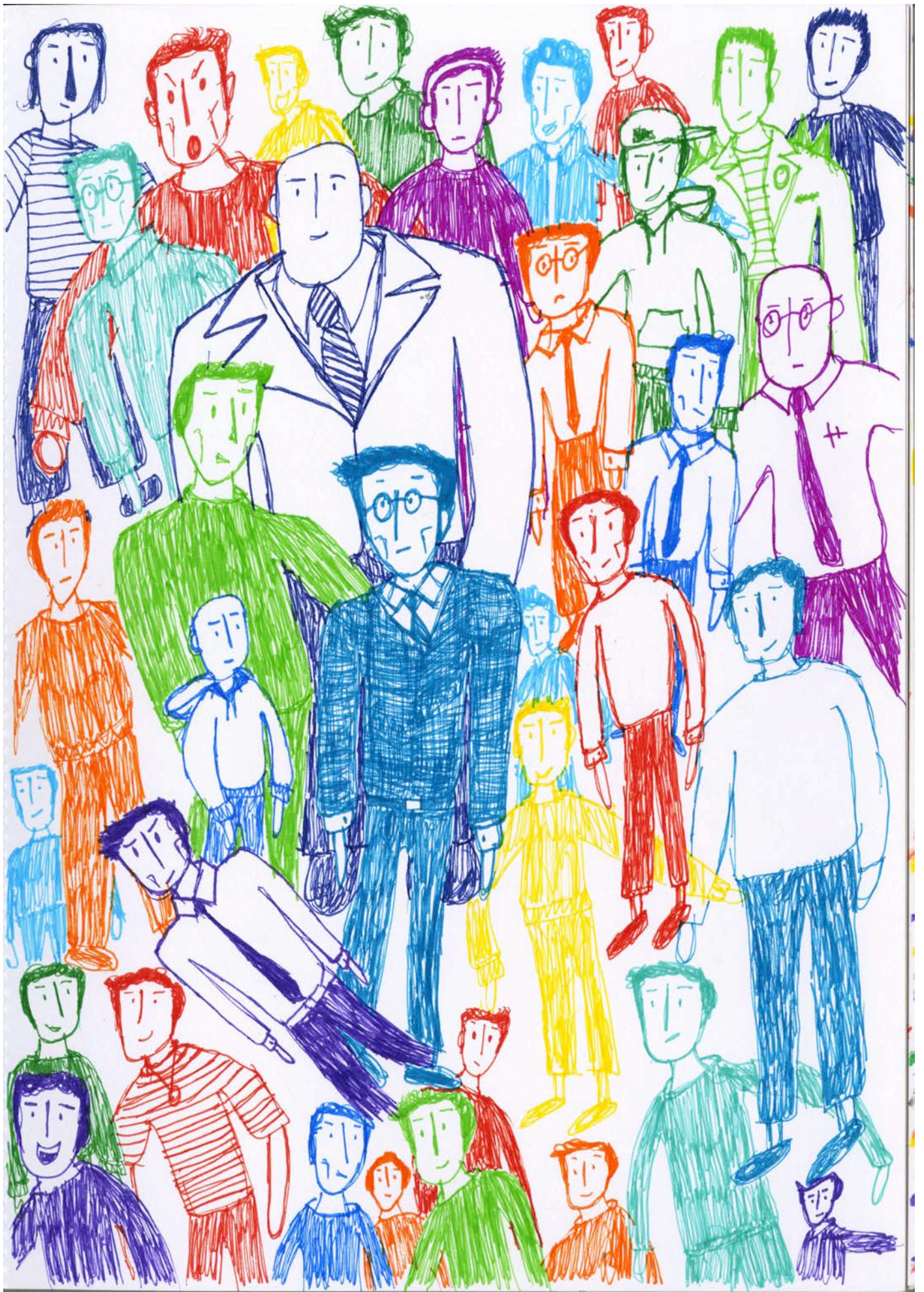


perspectives

Inspired by a perspectives workshop that I attended, I created these pieces as a result, focusing on composition and angles, as well as giving my pieces a sense of depth by using the foreground-mid-ground-background method, which is what I did with my piece below, by making the front most element the darkest and distinct, with all of the other elements gradually getting lighter as they get further away from the foreground.

In addition to applying perspectives to my work, I also applied various different technical illustrative techniques, although I don't think that they really made a difference since the illustrations themselves don't really seem that technical, along with the fact that they loosely follow the guidelines, but I've come to realise that it's my style to not really follow those guidelines.





in memory of the time before social distancing was a thing

This piece focuses on something that was considered normal before 2020: the act of gathering around and being next to people without really giving it a second thought, something which is now practically illegal, although everyone in the North (from first hand experience) chooses to ignore social distancing and wonder why they're thrown into Tier 3 at any given time since the signs on the ground, telling everyone to keep 2 meters apart, are simply walked all over.

I focused on making the piece as crowded as possible by creating a diverse range of characters (although ironically, they're all guys, which could suggest that they're usually the ones who are in charge of everything, as well as being the dominant ones who take up a lot of space in literally anything ever, and also because I can't really draw girls that well, despite being one myself, since they all end up looking like guys with long hair) in order to make the piece reflect on the hustle and bustle of everyday life, with people who sometimes walk into each other (I've seen it happen), even now with social distancing in full swing.

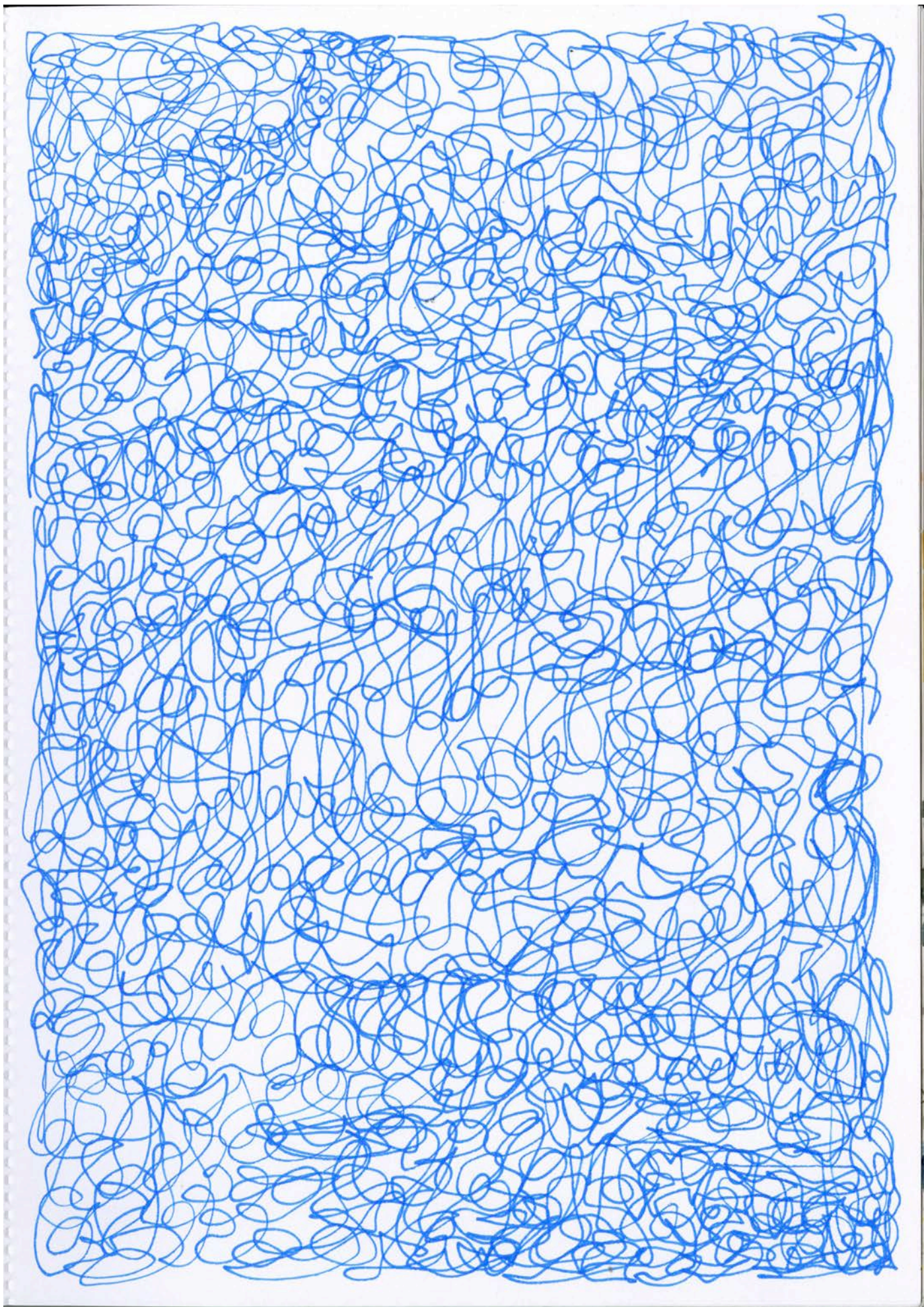
or

every northern town ever



NO
THOUGHTS.

HEAD
EMPTY.

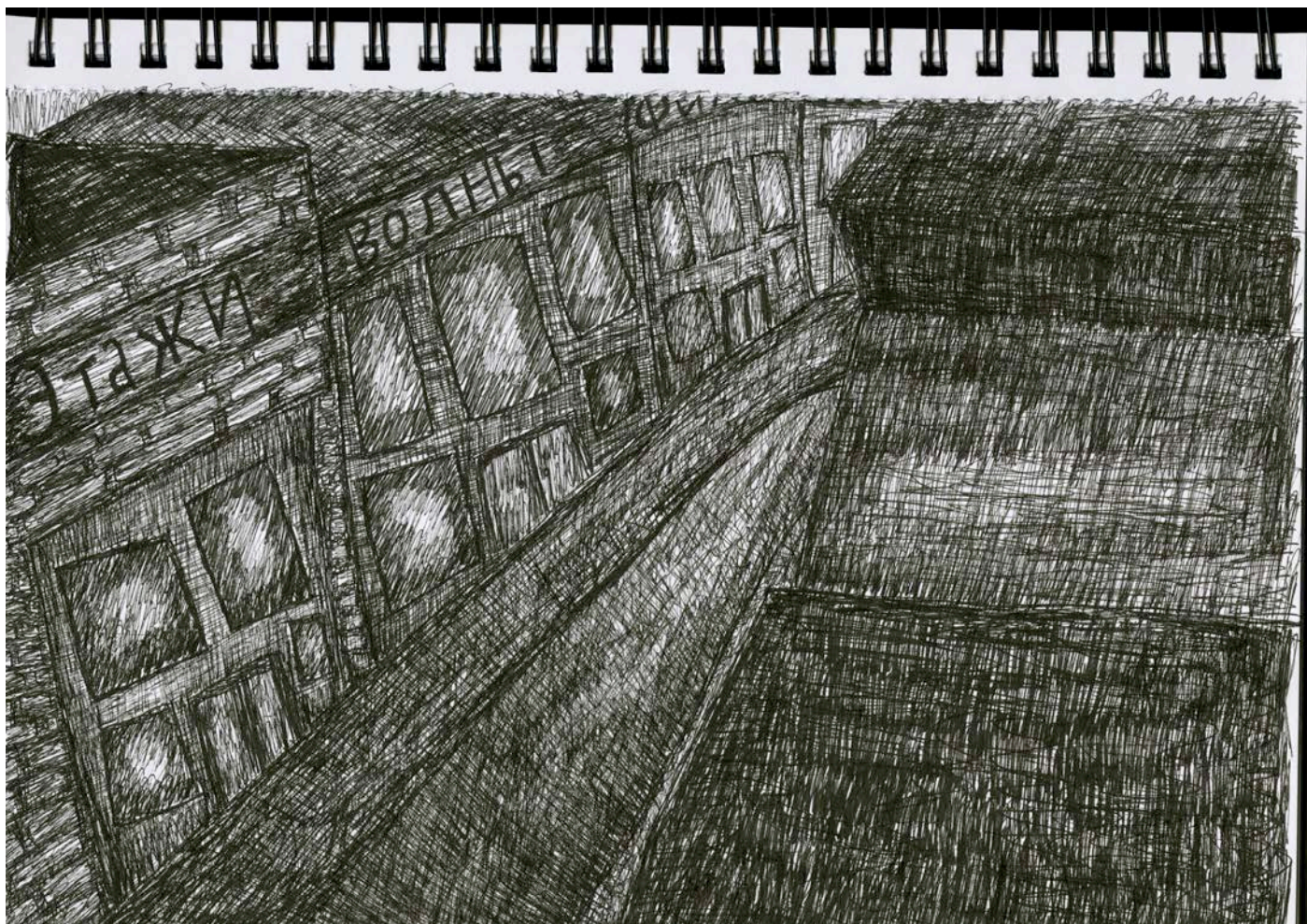
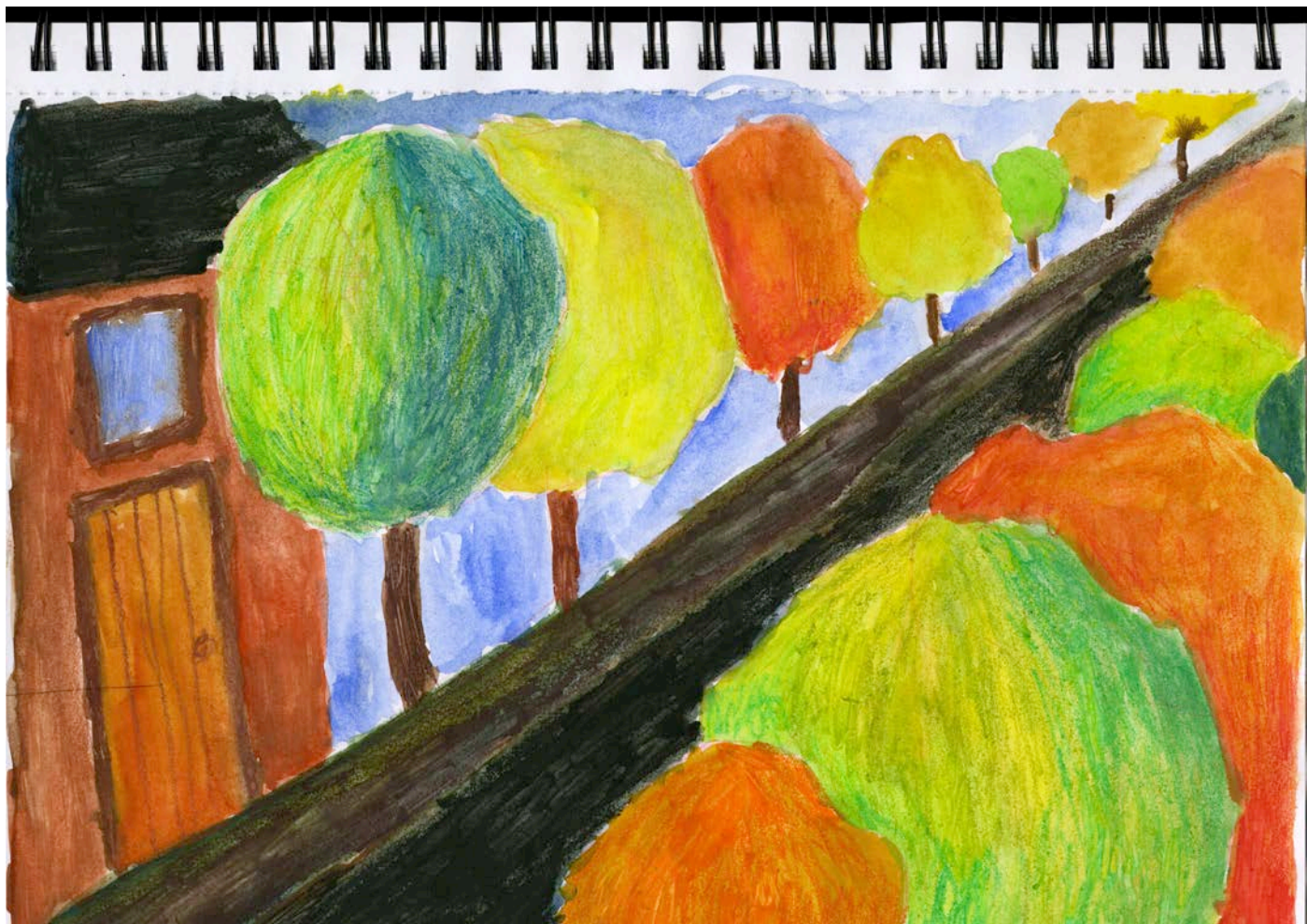


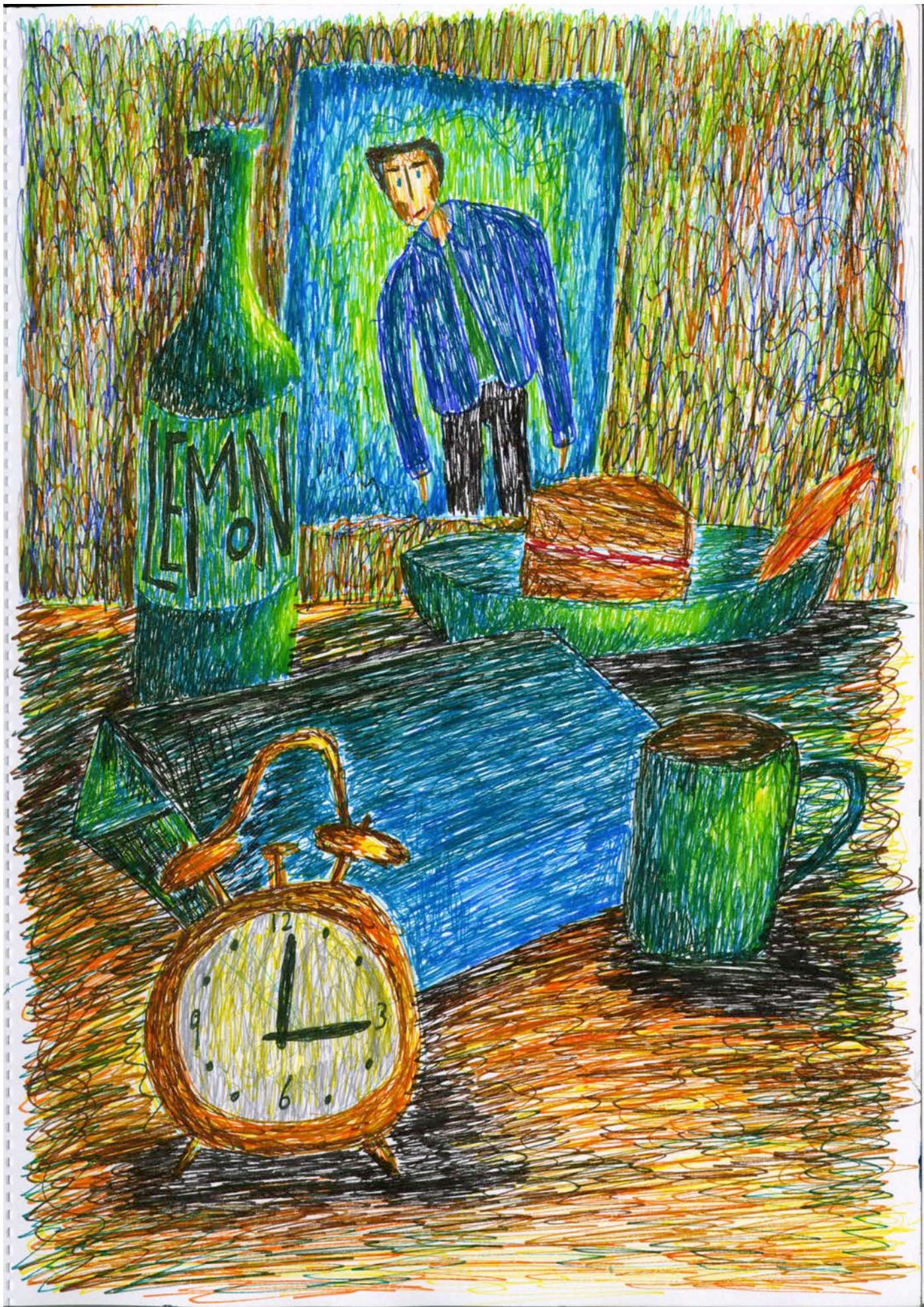
no thoughts, head empty

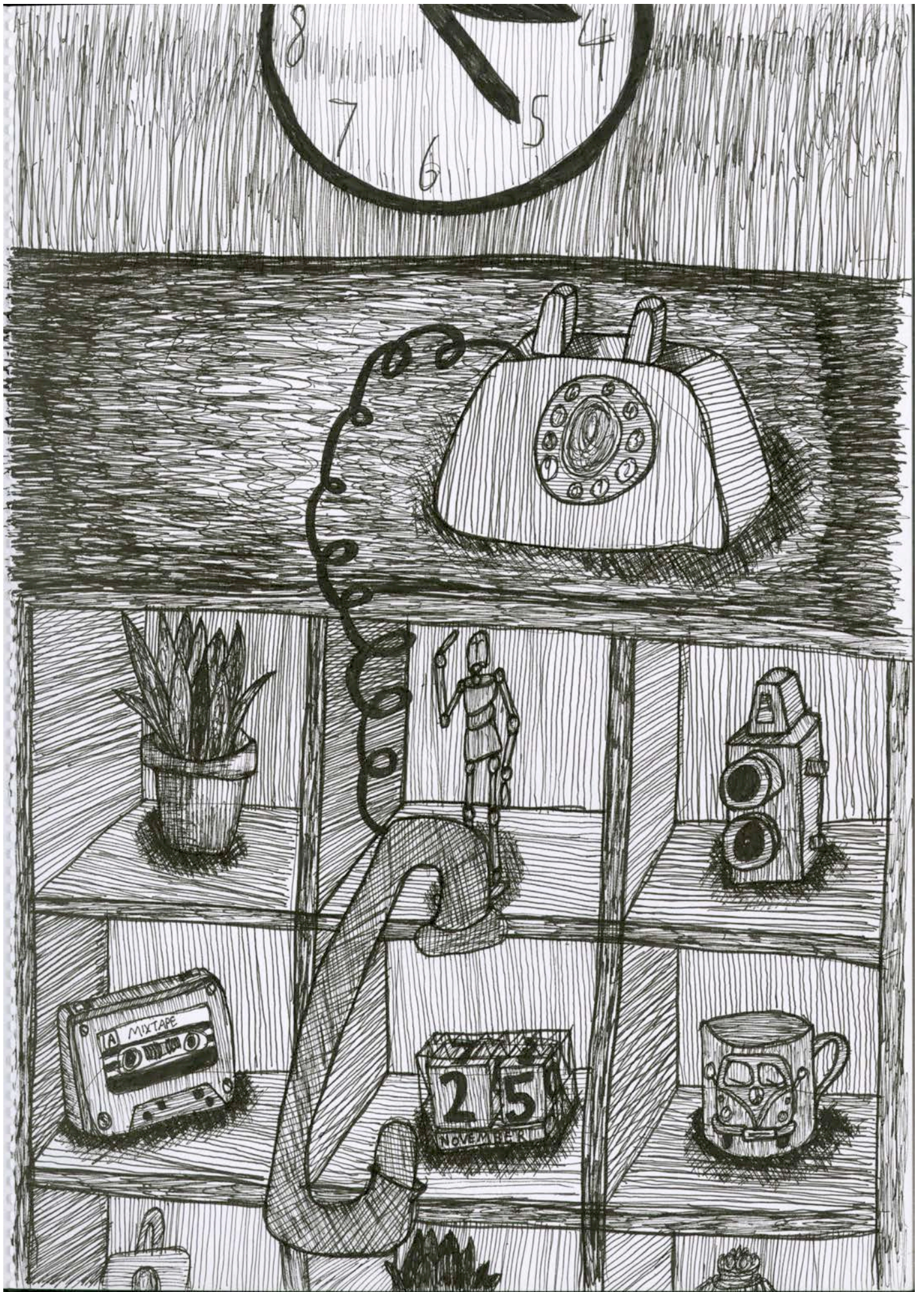
The previous two pieces focus on a universal 2020 mood: no thoughts, head empty. Both pieces interact with each other, showing this feeling from the outside and the inside, which is consequently a mind full of static noise that shouldn't really be there, but dominates the mind, which therefore eats up the thoughts and leaves your head empty since it's taken up by this silent noise.

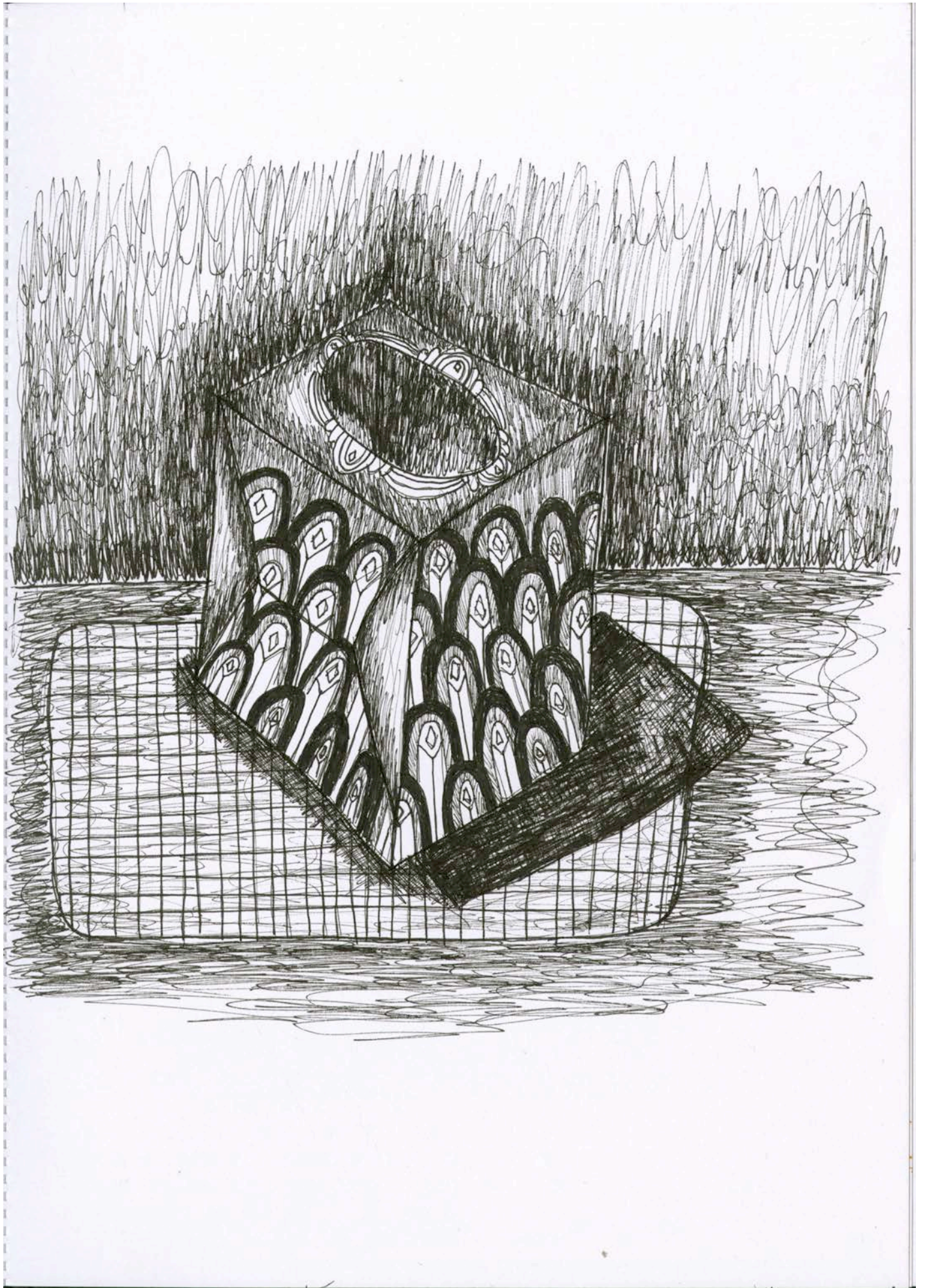
perspectives part 2

Following on from my original perspective drawings, I decided to create two compositionally similar pieces with contrasting aesthetics, focusing on creating a vanishing point in order to lead the viewer across the page. Whilst both pieces are polar opposites of each other (with the colourful rural street of trees compared to a dark high street), I think that they're effective (despite the perspective being skewed) since it gives them a bit of character and stops them from being overly technical and accurate, but rather, giving it my own style.

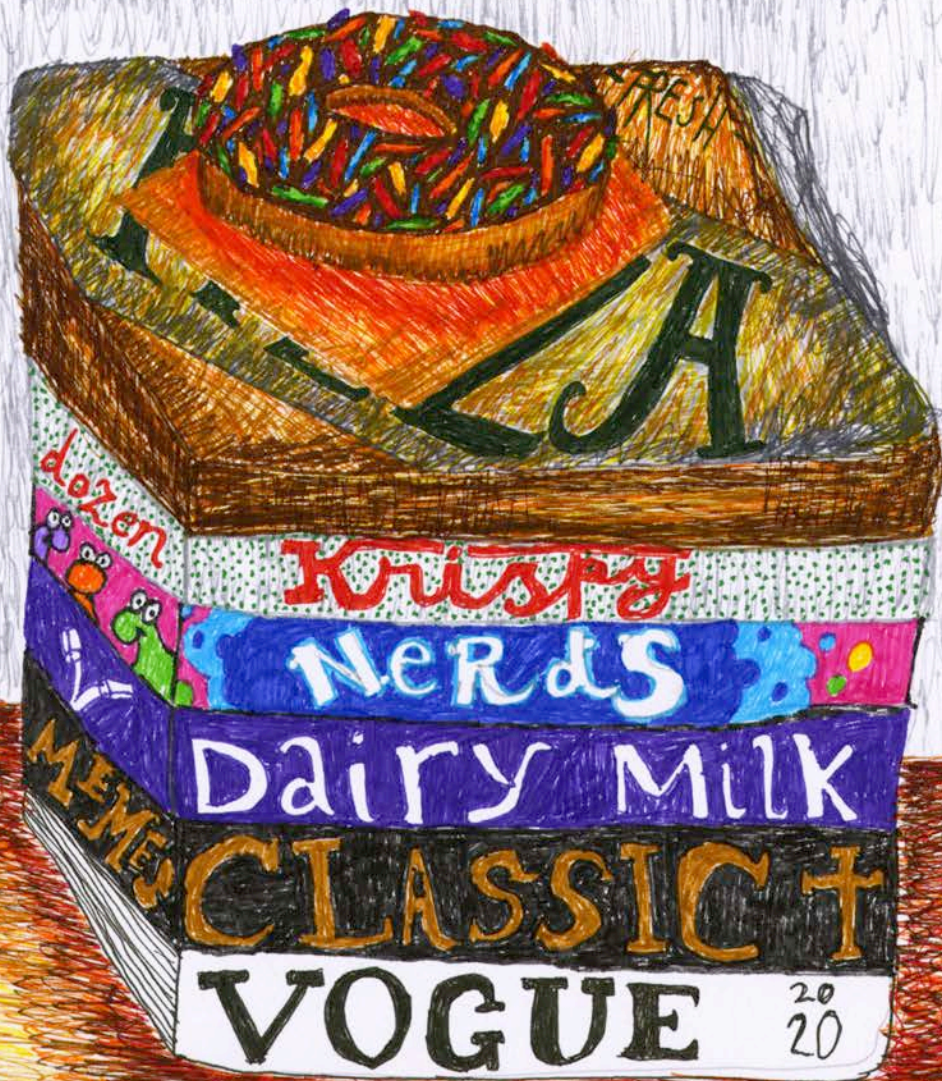








GUILTY Pleasures



20
20

observational drawing, still life, and the memory of things

This series of highly detailed illustrations (something that I've come to realise is a part of my style), from the previous pages, focus on combining objects that were in front of me, along with objects that I remember seeing but ones that weren't in my direct line of sight (as I created the pieces), created mainly to help me improve my technical illustration skillset, but to also act as a visual journal of the things that I did on the days that I made the illustrations (such as having a cake and a drink, being on hold, admiring the pattern on a box, and downing a box of donuts whilst also thinking about other comfort food and highly visual content).

Each piece started off as a depiction of one single item, usually in the middle of the page, on its own, but I chose to expand on them in order to make the illustrations seem more livelier and complete, focusing on depicting a scene, by taking inspiration from the Old Masters, still life painters, and Vincent van Gogh (mainly for his stylised work) as well as more contemporary artists, such as Laura Oldfield Ford.



2020:

YEAR OF



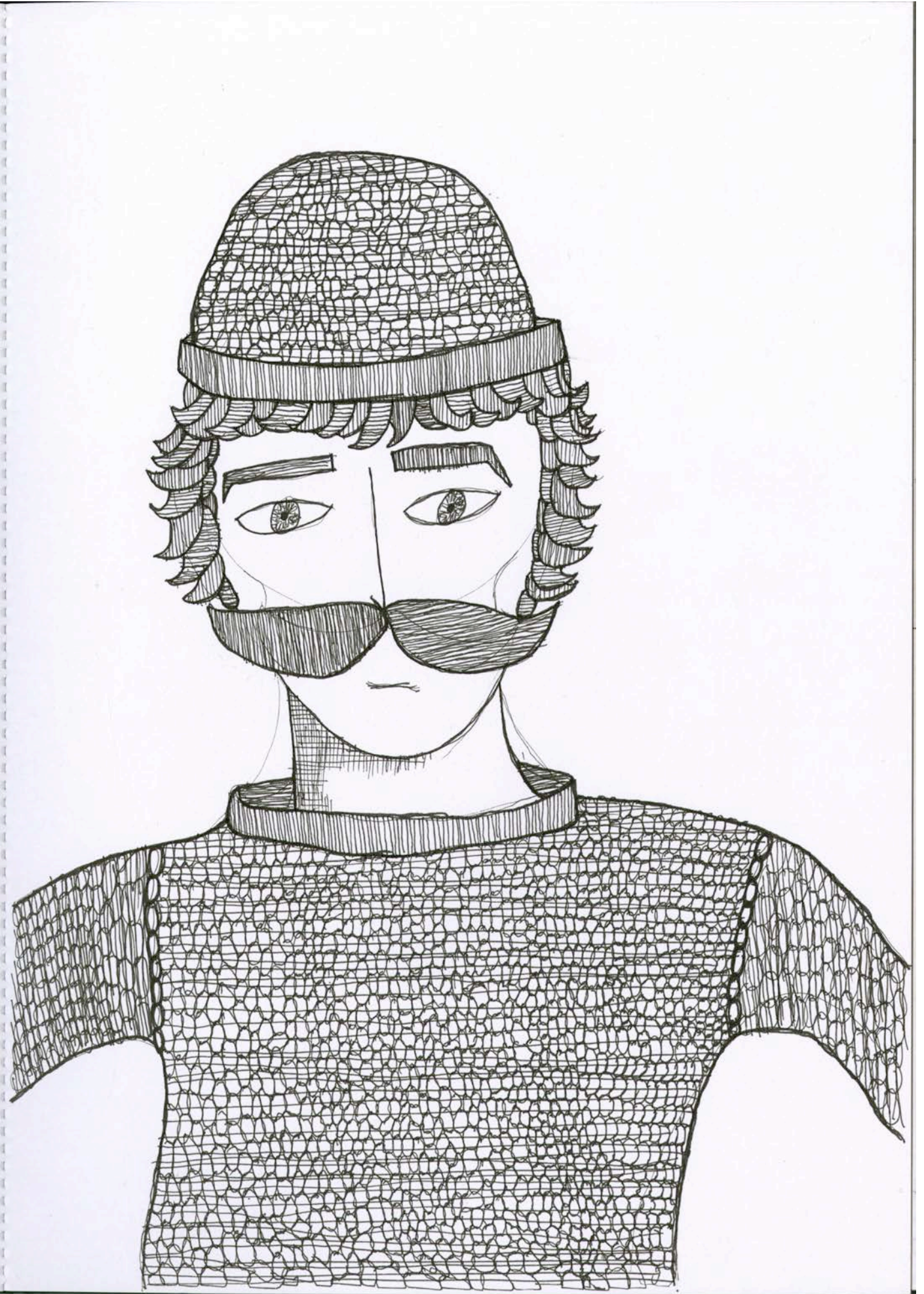
THE MASK

hand rendered typography

In addition to this, I've focused on adding text to images, by making them become a part of the images themselves, and this is something that I've done since the start of my practice (thanks to my background in graphic design), which, consequently, plays a very large and important role to my practice as a whole since I find that it helps with visually communicating the ideas that I want to portray.

My "Dumb Bitch Juice" piece was inspired after having a drink and feeling a bit dissociated for the rest of the day (no it wasn't alcoholic), but having the urge to create a label for a hypothetical drink that explicitly tells you how the drink will make you feel once you've had it.

Similarly, my mask piece focuses on a very real thing: the face mask, which has become a very essential item this year, and therefore making it an icon, something which future historians will look back on and associate with the year 2020, and also because everyone from this point onwards will associate face masks with 2020 since everyone's (well, the decent people, at least) faces have been gleefully obscured with a mask in order to go out anywhere.



portraiture

In addition to discovering and working with my current illustration style, I've also decided to try out some different visual styles mainly to get out of my comfort zone a bit, by focusing on different ways of rendering my work, and essentially loosening up a bit by avoiding highly detailed illustrations as well as making them a bit lighter and easier to look at, along with making it more geometric by distinguishing most of the individual shapes. As a result, I find this style of illustration effective since it generally seems more friendlier and easier on the eyes, whilst also still holding some sense of realism.



composition

In addition to learning about perspectives, I also learned about composition and, as a result, applied it to my work, and in this case, I focused on the rules of thirds and the golden ratio, working with those proportions and following them very lightly in order to give the pieces a sense of order and structure. However, I don't think that this is effective, or even useful, to me since I usually tend to draw freehand and measure things by eye, rather than with a ruler, and since I don't really use maths in order to create my work; the proportions aren't precise since I focus on capturing the atmosphere of a piece, rather than focus on the technical aspects.

to conclude...

This project focused on learning about different techniques in order to give my work some depth, and to avoid creating flat images. For the most part, I focused on the technical aspects, such as perspective, composition, and proportions, mainly in order to learn about them as well as putting them into use. I still have a long way to go with learning (and mastering) the technical techniques, but it's a start, since this isn't usually my natural way of working since I typically tend to draw freehand and essentially wing it.

However, I'll still blend freehand drawing with technical illustration techniques in order to fully figure out my style, as well as my practice and creative identity as (predominantly) an illustrator. As for the brief (new reality, new creative identity), I've responded by creating illustrations based on this new normal (as much as I hate that phrase), with some humour, as well as with some observations, some not so obvious as others.

As for creating meanings within my work, I don't do that since I usually work intuitively, creating based on how I feel in the moment as I'm creating the work, and also by focusing on aesthetics, as well as visually communicating any ideas that I have, and sometimes including text within my images, as that's something that I usually do, and is something that can sometimes help better communicate the ideas that I might have.

Overall, I've found this project somewhat effective since I've focused on the technical aspects a little bit, but I feel as though my work is all over the place at this moment in time, but I feel that it needs to be like that for a bit so that I can find my bearing and practice as an artist/illustrator.

