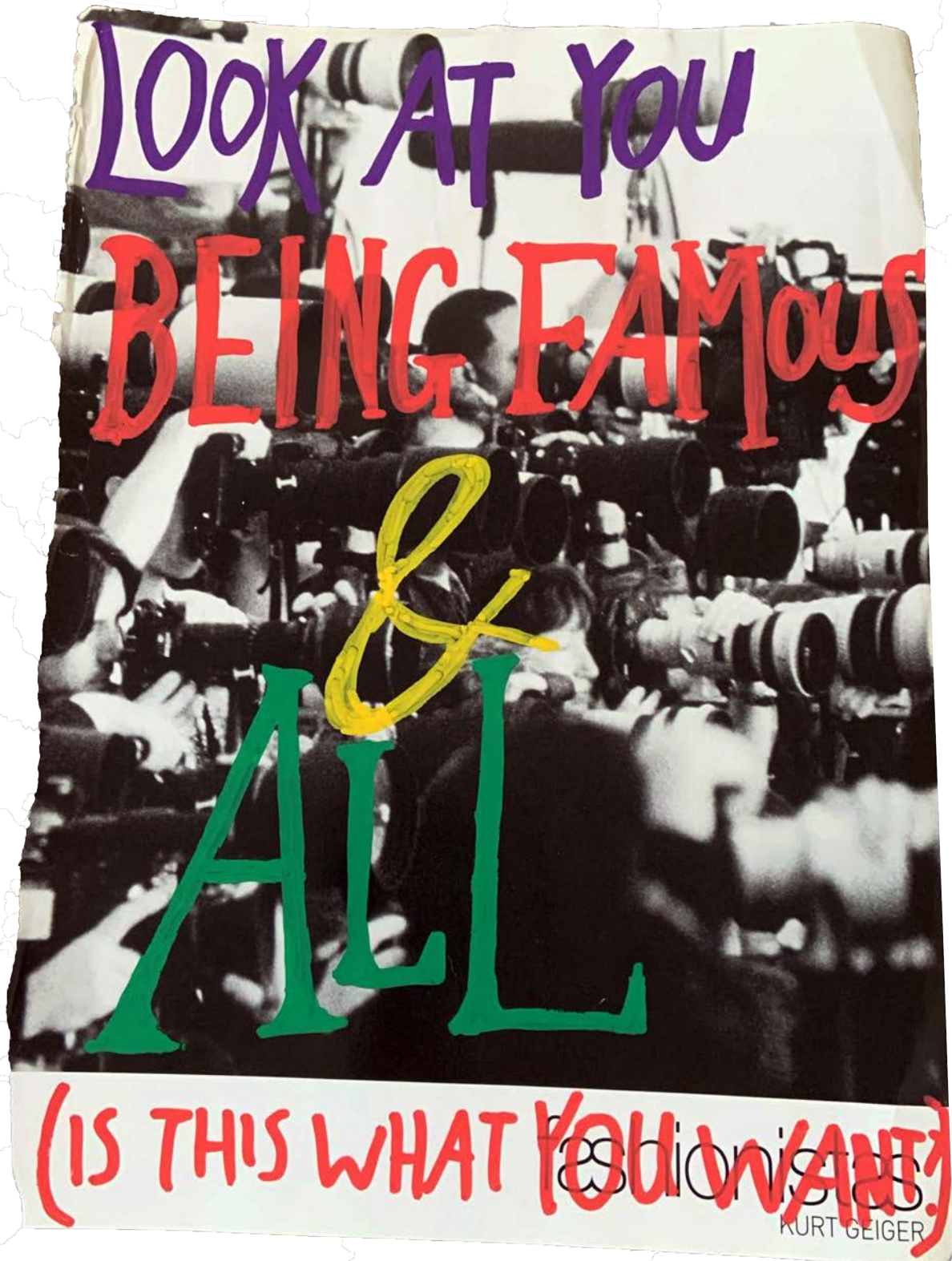
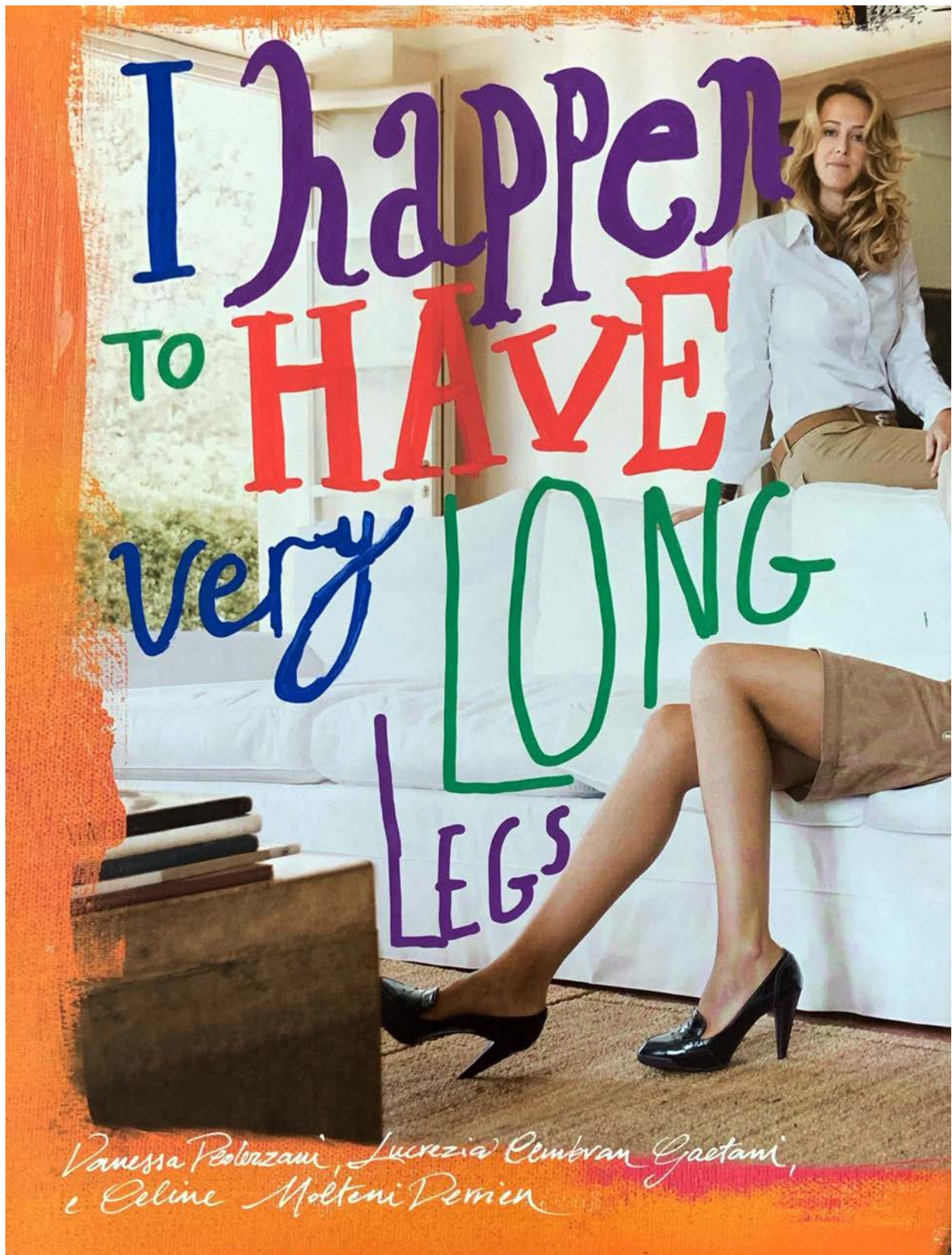


**TEXT  
AND  
IMAGE**



I've focused on fame for this piece, and whilst this piece doesn't actually focus on the effects of fame, I believe that choosing this particular image and adding a sarcastic and slightly jealous message to it. Additionally, the use of brightly coloured typography against a black and white image of a paparazzi links to this theme of fame in general, and the disembodied voice that "says" the message is sarcastic and jealous as well as also feeling sorry for the famed person at the same time; the use of colour on a black white image stands out but also blends in at the same time, which could suggest that the statement being said will probably be ignored.





Similarly, I've created a statement that links to the image itself, but whilst it's not an angsty and sarcastic disembodied voice, it links to the fact that the woman does in fact have very long legs. Additionally, I've made the text actually work with the image rather than against it in order to make it more aesthetically pleasing as well as making the text have an actual voice. This image was originally a part of a double page spread where there were other people in the shot, but as I took this one out, I saw that this woman happened to have long legs, and decided to create a statement about it as well as experimenting with different types of typography.





Although this image doesn't actually have any text, I've focused on enhancing the pre-existing image by drawing directly on top of it and creating a main point of focus, and this idea was inspired by Hattie Stewart's practice (by drawing directly on images that already exist) as well as the overall psychedelic aesthetic (through the use of creating borders and making the image itself seem more brighter and bolder than it originally was) in order to give the image a slightly trippy and psychedelic look and feel to it by contrasting my bold mark-making techniques with the image, and essentially working with the image rather than against it.





Unlike the previous image (which was exclusively borders with no text), this one doesn't focus on the borders as much, and whilst I've created a focal point, I've also added some sarcastic yet threatening messages about taking the trash out in style. Whilst the outcome for this one wasn't how I expected it to be, I think it adds to the overall look and feel to the piece, with the borders being slightly messier than normal which essentially emphasises the small messages of the piece itself and how threatening and authoritative they seem.





I've created a sense of fear and authority by using the theme of death, and how this can essentially be seen as a death threat, as well as how the person receiving the hypothetical death threat has no choice but to accept it since the option is to either die or die. Additionally, I think that using this image as a starting point to portray this message was effective since the model is essentially dressed up as a goth and has an authoritative pose in order to show that they're in charge, and what they say is absolutely serious. The fact that the main message is written in red (and is also in a bold serif font) shows that it is indeed very threatening, along with the fact that the colour itself represents danger, whereas the secondary message is seen as a bit more light-hearted since it's visually the opposite of the main message.





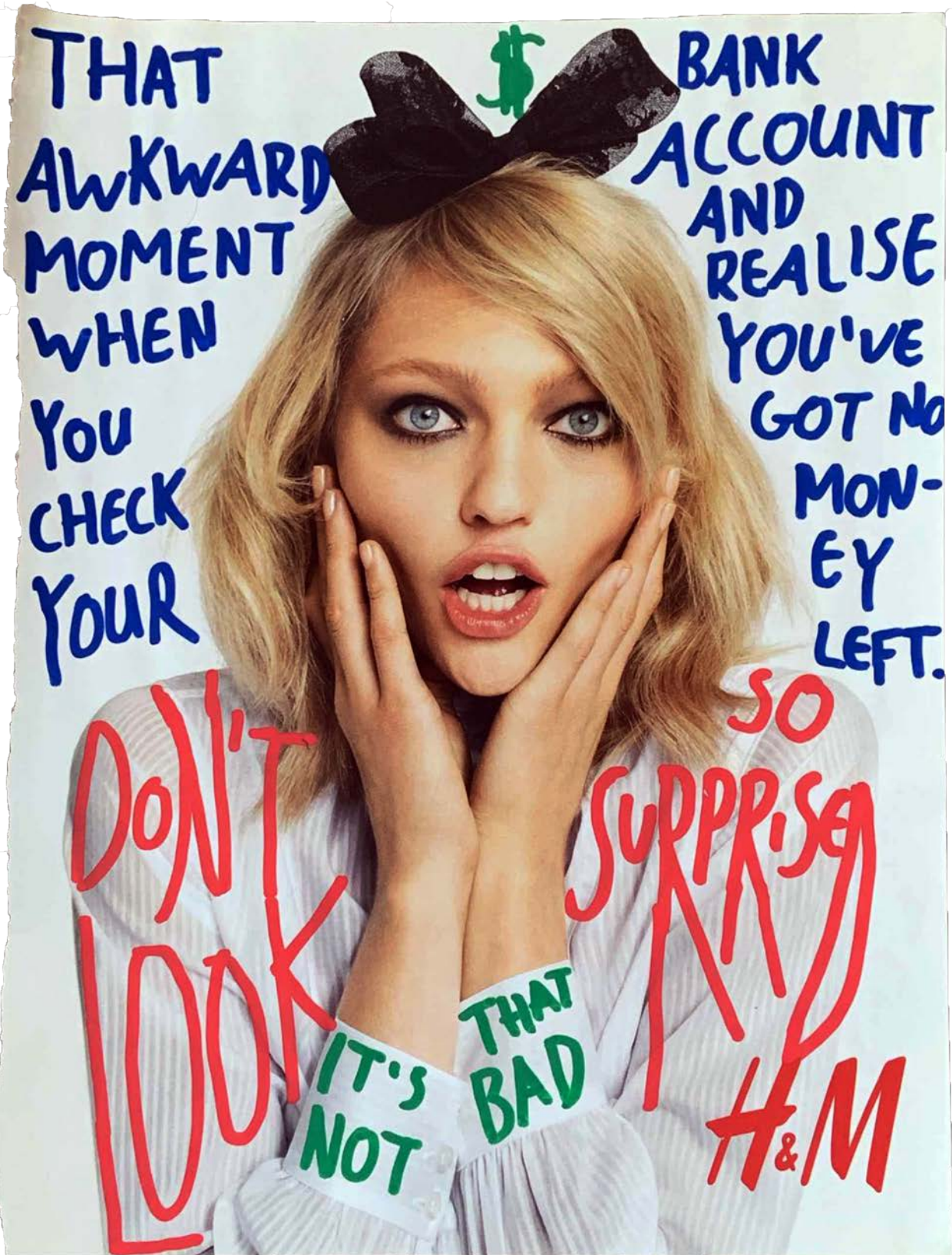
Similar to what I've done previously, I've enhanced a pre-existing image by creating borders that surround the main focal point in order to give the piece a psychedelic look and feel to it as well as seeing the main shape of the focal point slowly become decontextualised as well as it losing its shape as the layers of borders carry on and eventually leave the page overall. Although the piece doesn't have text (I find that if I add text to this type of work, it will probably ruin it, along with the fact that I didn't have anything to say for this piece), I still think it's effective and is consistent with the rest of the images in this series due to the overall aesthetic of the series, and I think that creating a focal point can be done with either fancy text or borders, and sometimes both.





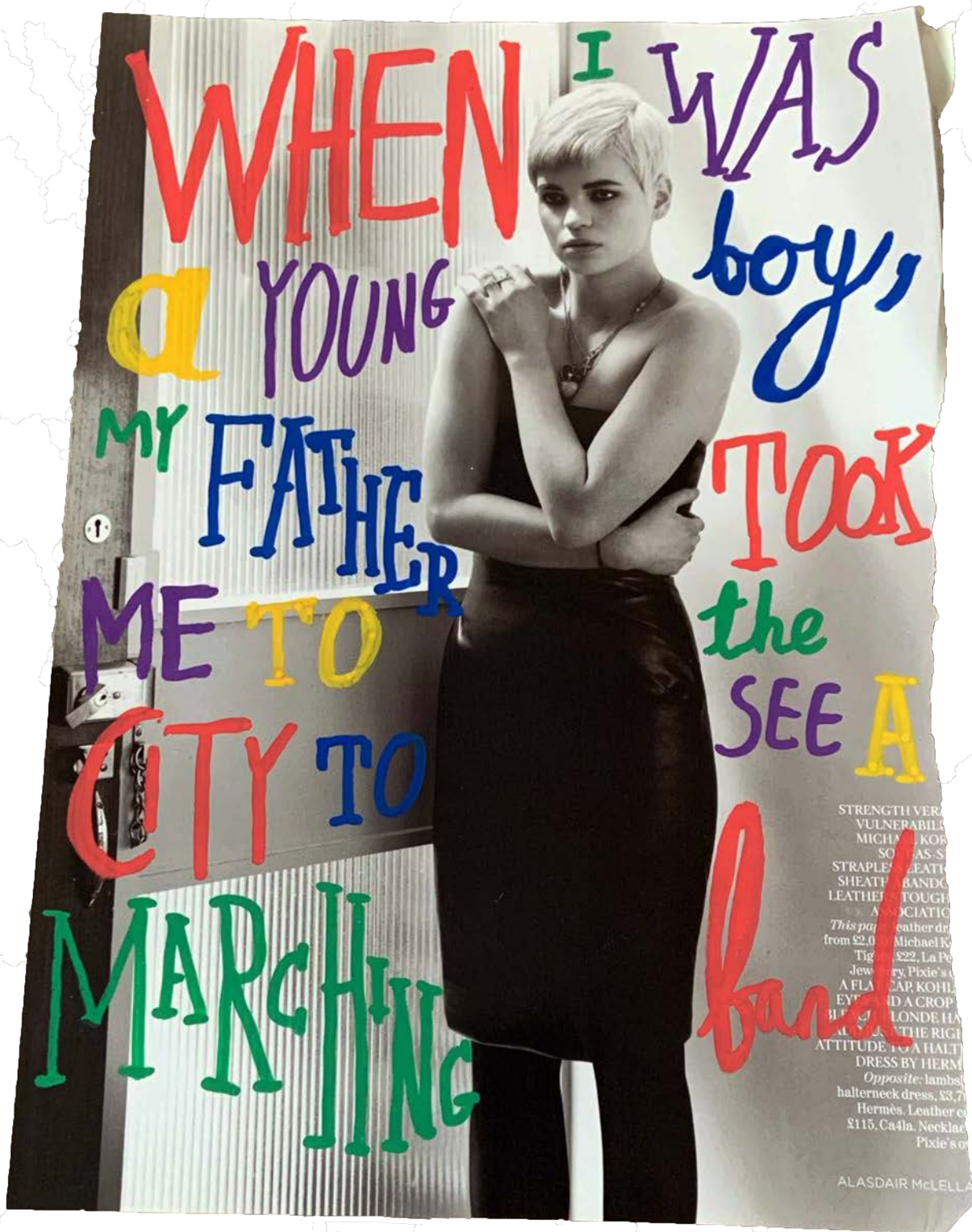
Similarly, I believe that adding colour to a monochromatic B+W image can make the image stand out even more as well as creating a visual contrast between the original image and the use of colour, along with how it can give the image a whole new meaning. The act of adding colour to a B+W image feels similar to drawing directly onto a roll of film, and whilst I haven't drawn directly onto a roll of film, I believe that the process is more or less the same since a pre-existing image is being enhanced, and therefore a whole new meaning is given to the image as a whole. Again, I believe that this piece is effective because of the consistency of the aesthetic as well as creating a contrast between colour and a monochromatic colour scheme.





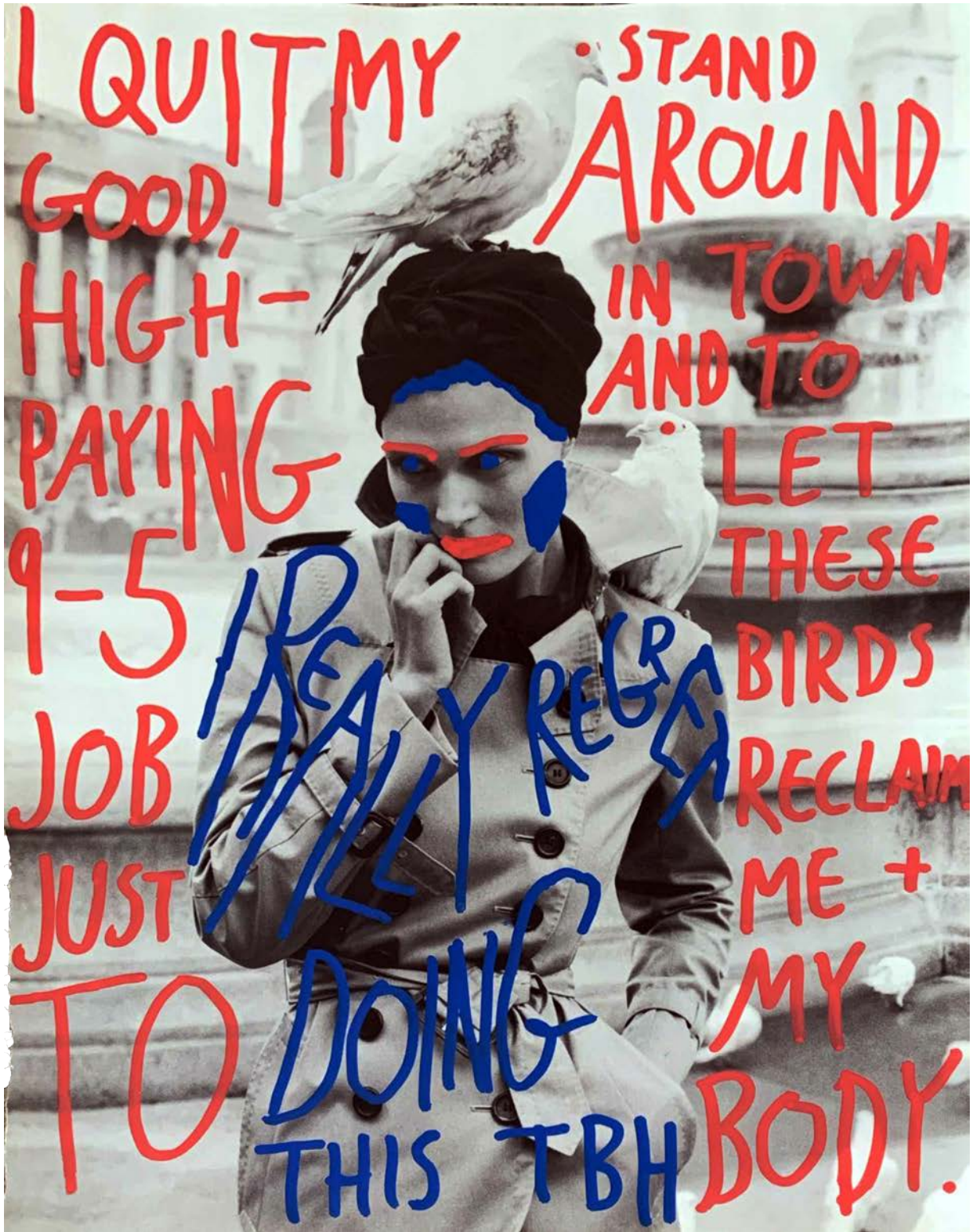
Instead of simply adding text to the image, I've made the text actually work with the image itself by using the text as some sort of border, and using it in order to shape the focal point itself (similar to the images where I've exclusively drawn borders in order to give it a psychedelic look and feel). Additionally, I've made this image look as though it's an advert through the use of adding multiple captions that essentially warn people but also tempt them as well as making it break the fourth wall and tell people about the realities of accidentally spending too much online, as well as telling them that doing this is okay if they like what they buy.





Unlike most of the pieces that I've done, I've experimented a lot more with the typographical side of it and I've mixed various typographical styles together (in this case, I created stylised serif, sans serif and cursive type faces) in order to make the piece itself seem visually interesting. Although I've used the text to act as a border around the model (who happens to look like the frontman of My Chemical Romance, hence the use of the lyrics), I haven't focused too much on making the text actually act like a border, but rather seeing how I can use the text in order to shape a space as well as seeing how I can contrast different styles of typography together and seeing whether they work well with each other or not. However, this piece isn't as effective as it should be since it seems visually confusing to read the type at first.





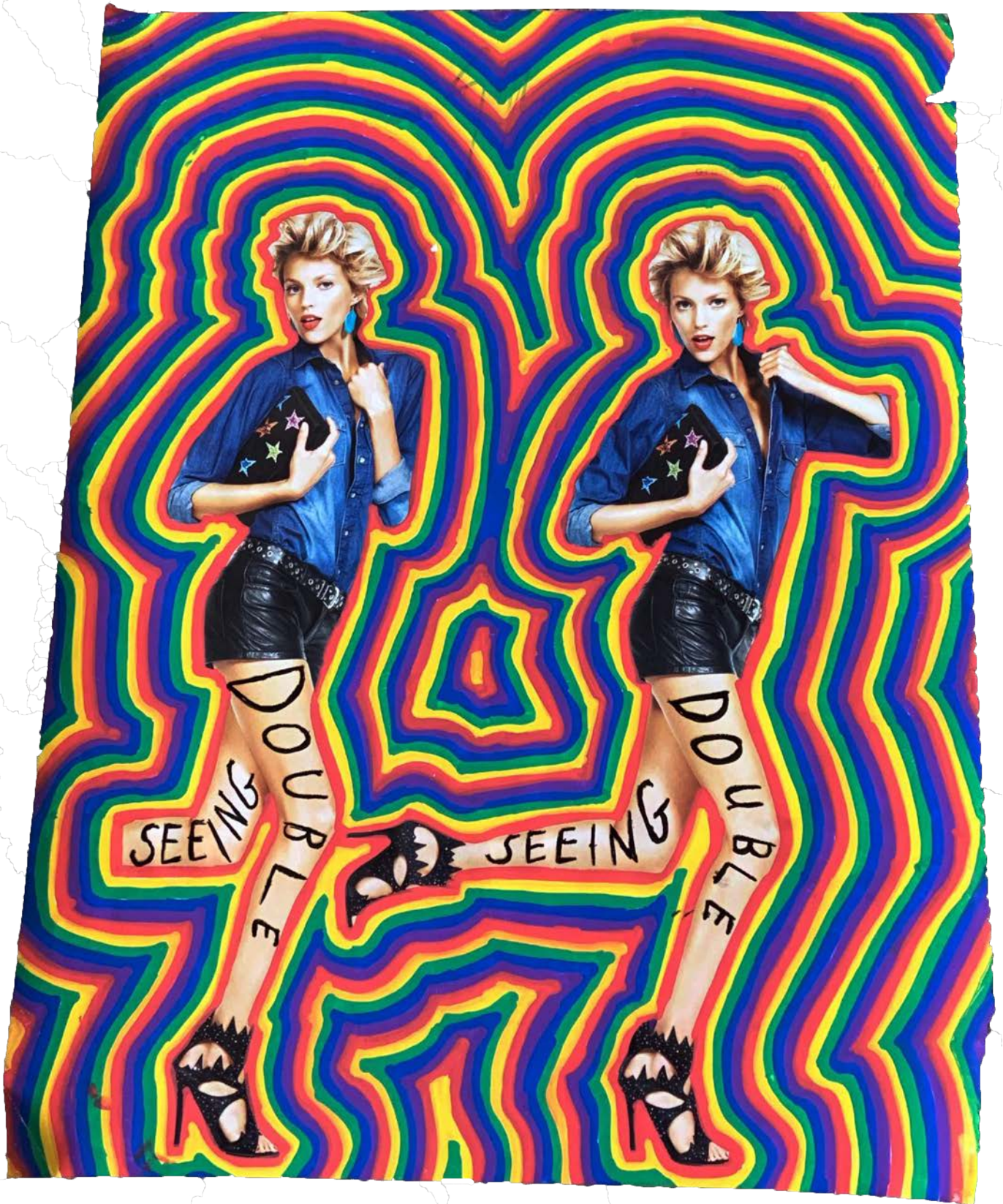
Similar to what I have done previously (with the advertisementesque H&M image), I've used the shape of the main focal point (the model) in order to shape the text which expresses the model's thoughts and regrets. I kept the typography simple since I wanted the message to be clear, but to also create a focal point with words rather than with multiple borders. Additionally, I've created yet another contrast with a B+W image and colour by having a really simple colour scheme, which makes the texts blend in yet stand out at the same time. This piece also has two sides to the same coin where the model essentially shouts what she has done (the text in red) to the world and thinks quietly to herself about how and why this was a bad idea.





I think that this piece is effective since I've carried on with the theme of having the borders take up the page (which essentially fills in the space and creates a strong focal point, which can also be used as a statement at times), which therefore gives it a sense of consistency when it's viewed along with other visually similar images that I've created. Additionally, I've used the model's legs in order to shape the text as well as highlighting the abstract expressionist inspired top that she wears, which makes this seem like an effective campaign due to the fact that it's brief and to the point and has a simple message presented in a loud and colourful way.





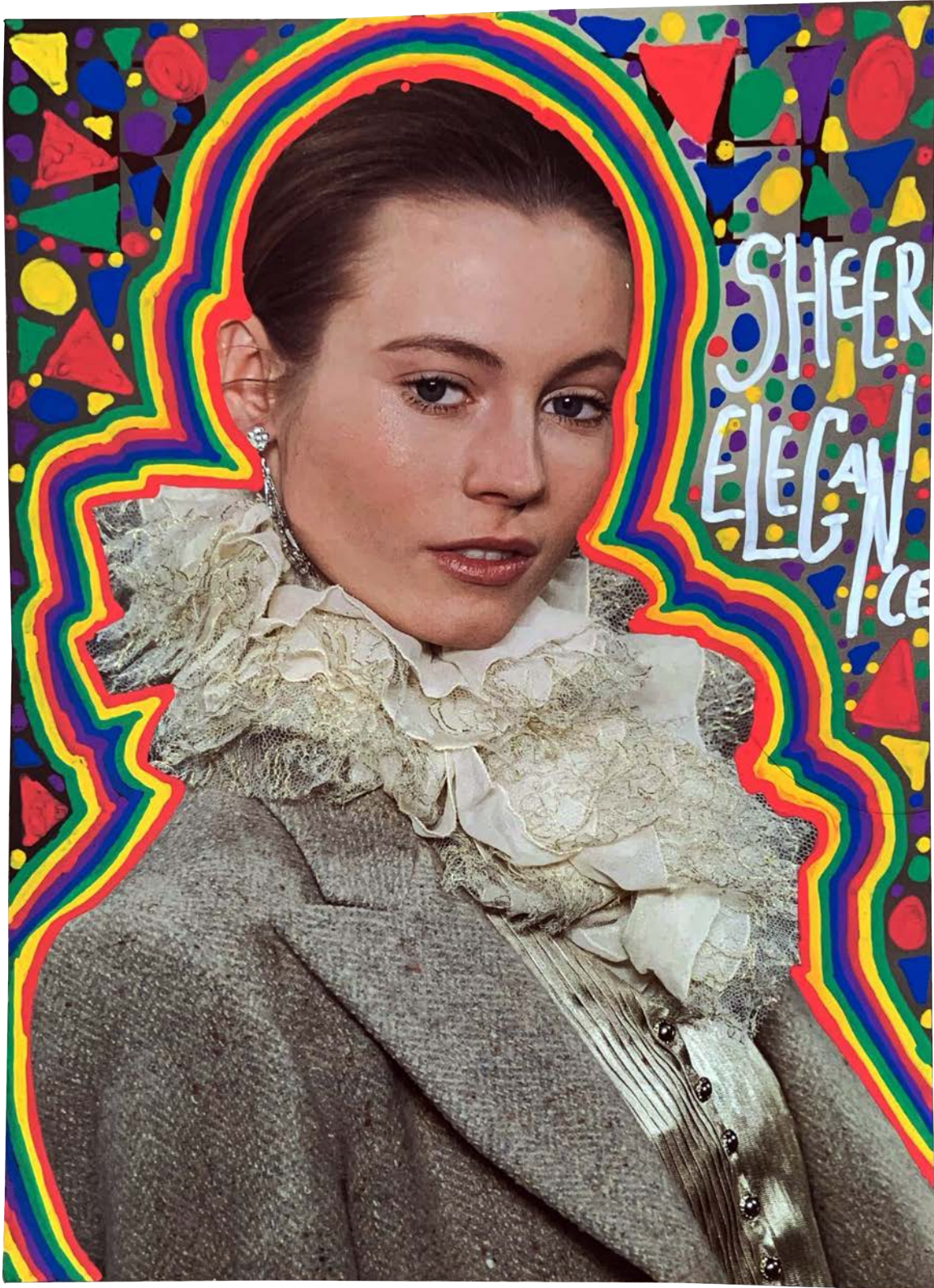
Similarly, I've focused on creating a simple statement with a loud and colourful aesthetic, as well as playing with the idea that the viewer is hypnotised and is seeing double. The original picture consisted of two identical models (probably the same model but with slightly different pictures placed side by side), so I found that creating this image based on the idea of seeing double would be fitting. I also made this idea obvious through the use of adding text to both of the models' legs, and by using the same phrase on both, similar to my previous piece where I used the model's legs in order to shape the text so that it would work well with the image.





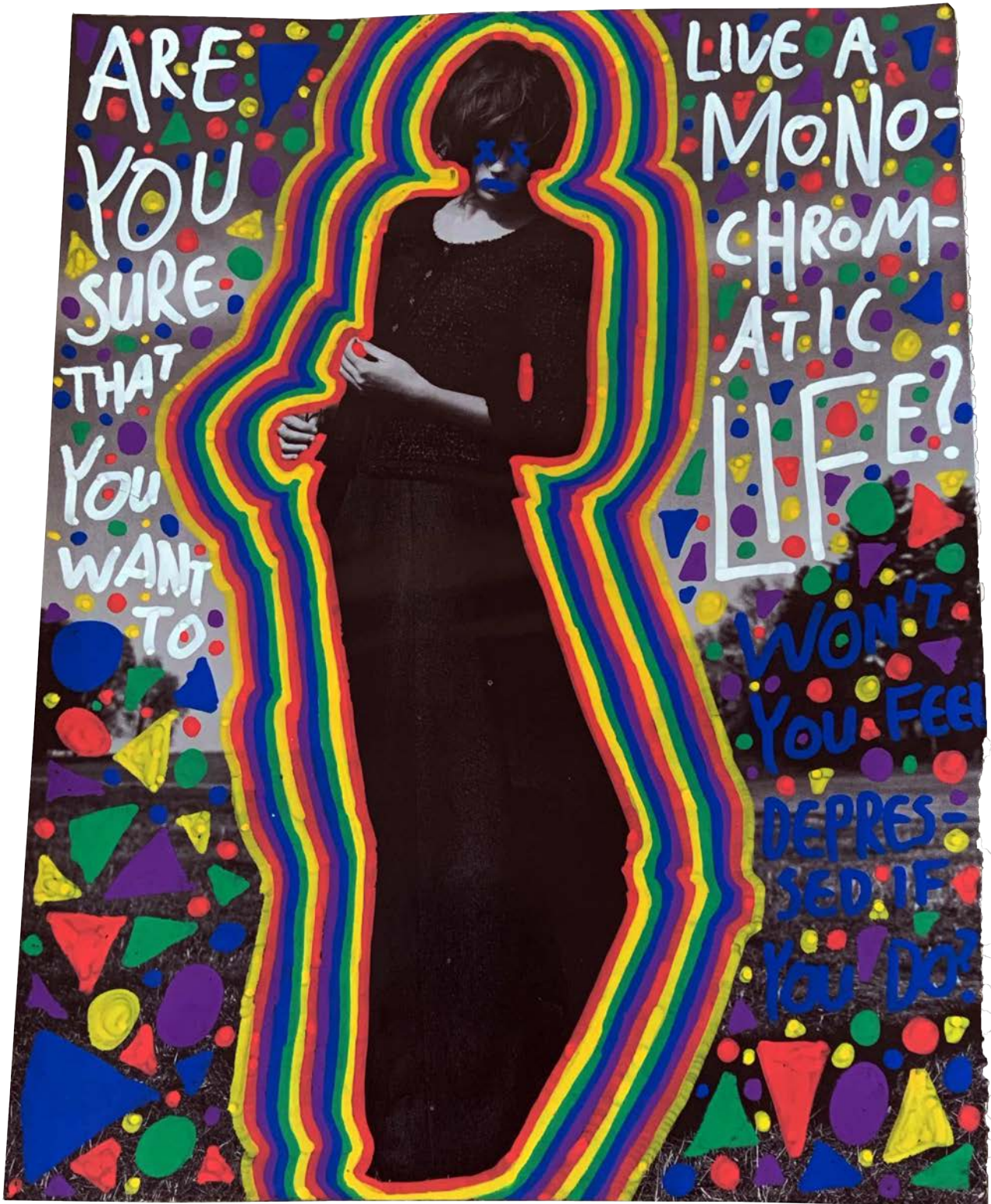
However, unlike most pieces (where I've focused on creating one voice), I've focused on creating some sort of dialogue which essentially addresses the viewer through some sassy mean popular girl kind of dialogue which almost makes the viewer feel irrelevant compared to the models. I've also focused on making the piece look visually overwhelming by adding lots of extra shapes in order to fill the background and to avoid making all my pieces collectively look the same as well as hiding the dialogue but making it stand out at the same time by surrounding it by shapes since surrounding it with borders would make it feel too overwhelming to the point where the message becomes hidden.





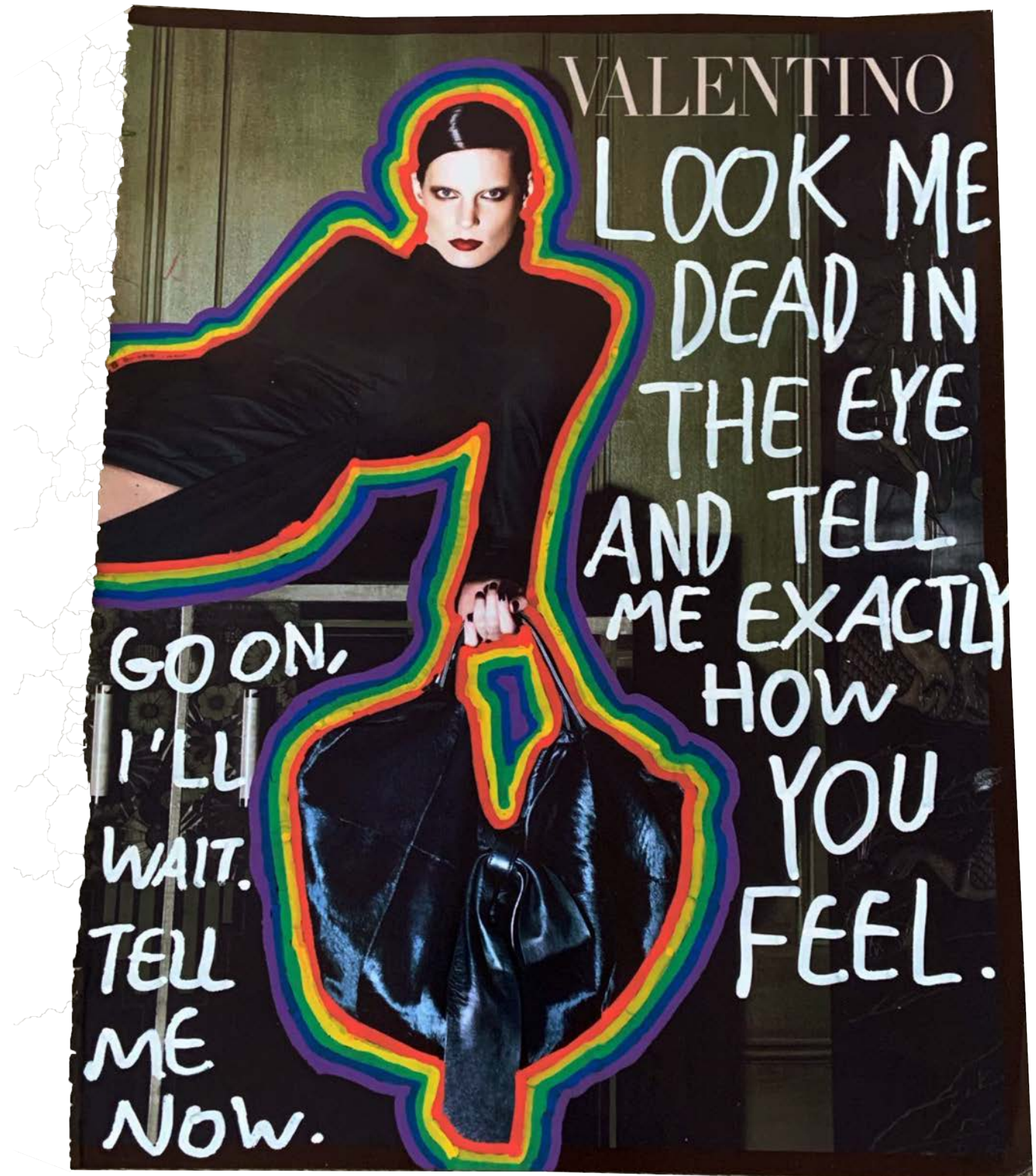
Again, I've focused on making the piece seem visually overwhelming through the use of adding shapes into the mix and even surrounding the only piece of text with lots of shapes so that it stands out but blends in at the same time; the use of borders gives the piece a focal point as well as having a visually interesting background so that the piece isn't just one focal point with all borders, but rather adds a bit of variety to the mix. Overall, I think that this piece is effective since I've managed to create a focal point but I've added different aspects to it, through the use of adding shapes to fill the background space so that it's not too plain or visually unfinished.





I could have kept this one to a minimum by adding just the text and nothing else, but I chose not to since it would seem too obvious and too minimal for my liking. Again, with other B+W images that I've used, I wanted to give it the effect that it's an old film photo that has been drawn on, and I believe that filling most of the background space in conjunction with the text would give me the drawn-on-film effect. I believe that this drawn-on-film effect only works with B+W images since they feel "old" whereas ones in colour seem more modern; additionally, the contrast is visually stronger when there's colour on a B+W image rather than having colour on an image that already has colour on it, and I think that adding colour to a monochromatic image is as effective as shaping text around the main subject of the image.





However, I've kept this one simple since I've focused on the model's stern facial expression and focused on what she would say based on the current mood that she's portraying. I think that this piece is effective since I've focused on the text (as visually simple and basic as it is) along with further amplifying the mood that the model is portraying. Additionally, I believe that adding a pop of colour to the image makes it seem less threatening and seems more bearable (the atmosphere is still threatening but the dash of colour makes it seem a bit more light hearted) although the use of colour isn't too overbearing. I also ditched the use of shapes for this one since I didn't want to water down the threatening atmosphere of the piece itself.





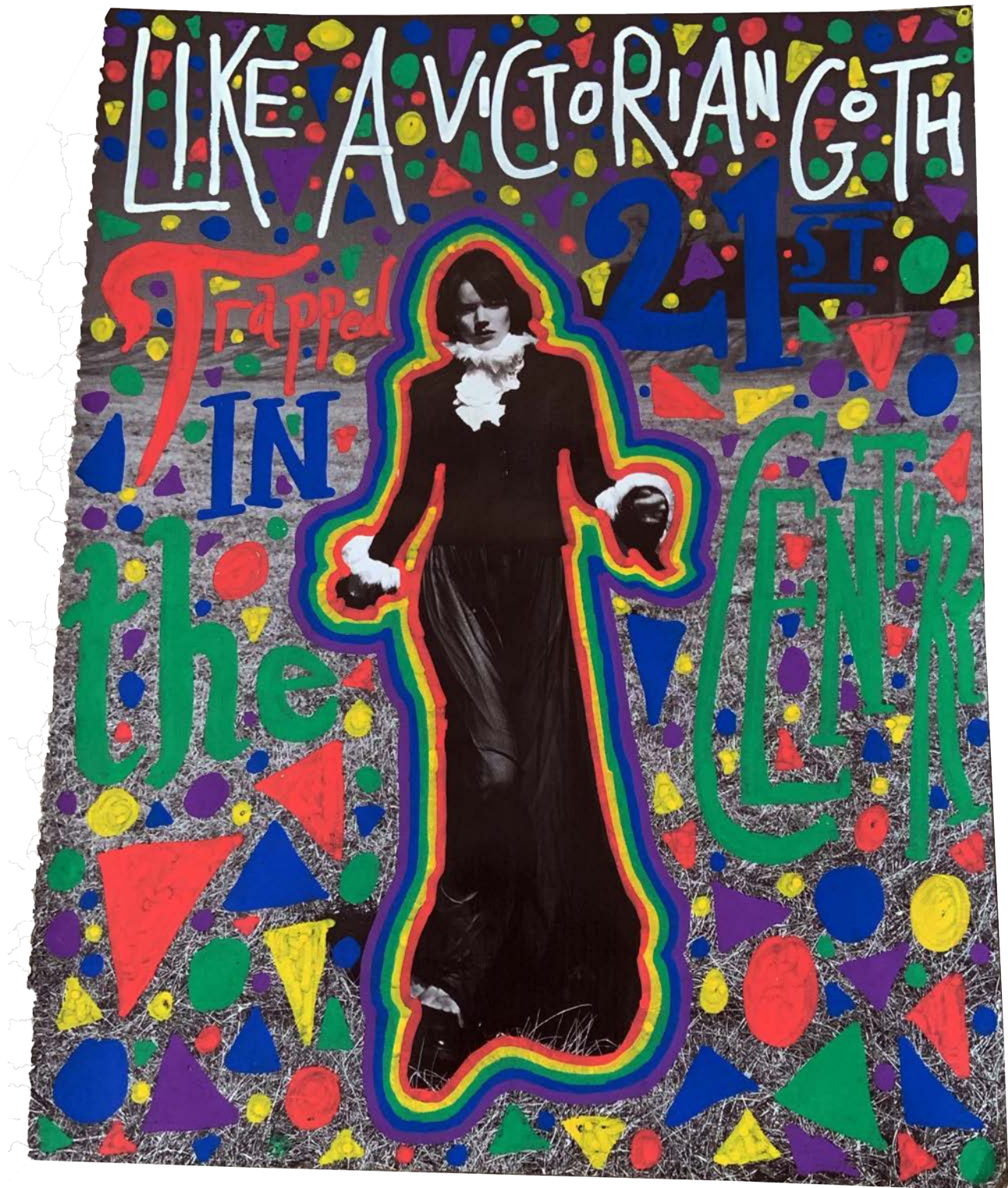
Again, I've focused on portraying and amplifying expression, but instead of a threatening aura, this piece focuses on regret (similar to the piece about giving up on a job to stand around in town and being a magnet to birds), but instead of regretting giving up a job, the model essentially regrets buying a designer bag that she hastily got, as well as having to give up everything just to buy it. Although this is practically a monochromatic image, it doesn't have the drawn-on-film effect since it seems too refined and professionally shot (rather than shot out in the open on a roll of film) to even be considered as an image shot on film. However, the piece itself is effective since I've managed to add to the sense of regret that the model portrays.





Similar to what I've done previously done (in general), I've made this piece as visually overwhelming as possible through the use of adding contrasting typefaces weaved in with the shapes that fill the background space and the borders the highlight the main focal points of the image. Although it seems visually overwhelming, I think that the piece is effective since it has a main theme to it and seems "finished" rather than leaving it unfinished (without the use of shapes filling the background, the piece seems incomplete and looks as though something should be there). I also think that the theme (in this case, telling secrets to one another) has been portrayed effectively since the message is hidden, but out in the open at the same time.





Although it seems visually confusing at first, I think that this piece is effective since there's a strong contrast between the original image and what I've added in order to enhance it as well as making the text work with the image (mainly through the use of shaping the main focal point, but also through having the rest of the original image on show despite the fact that most of it is hidden through the use of imposing shapes as well as text). Additionally, this piece also has the drawn-on-film effect, mainly due to the contrast between the image and what I've added in order to make it more than just a B+W image, but rather by making it into something else and changing the meaning slightly, if not completely.





Unlike most images where I've decontextualised the image through adding lots of borders in order to fill the space, I've focused on adding text to the mix, since having borders fill the page as well as having a decent amount of text on the page isn't effective at all. Again, like most other visually similar images that I've created, I still wanted to keep the background in, mainly for context so that the image isn't entirely decontextualised, and the use of shapes are mainly filler, in order to make the image feel visually finished and complete rather than just having a couple of borders and a bit of text as well as lots of empty space around it, which makes it look as though something is missing, unless the original background is completely blank.





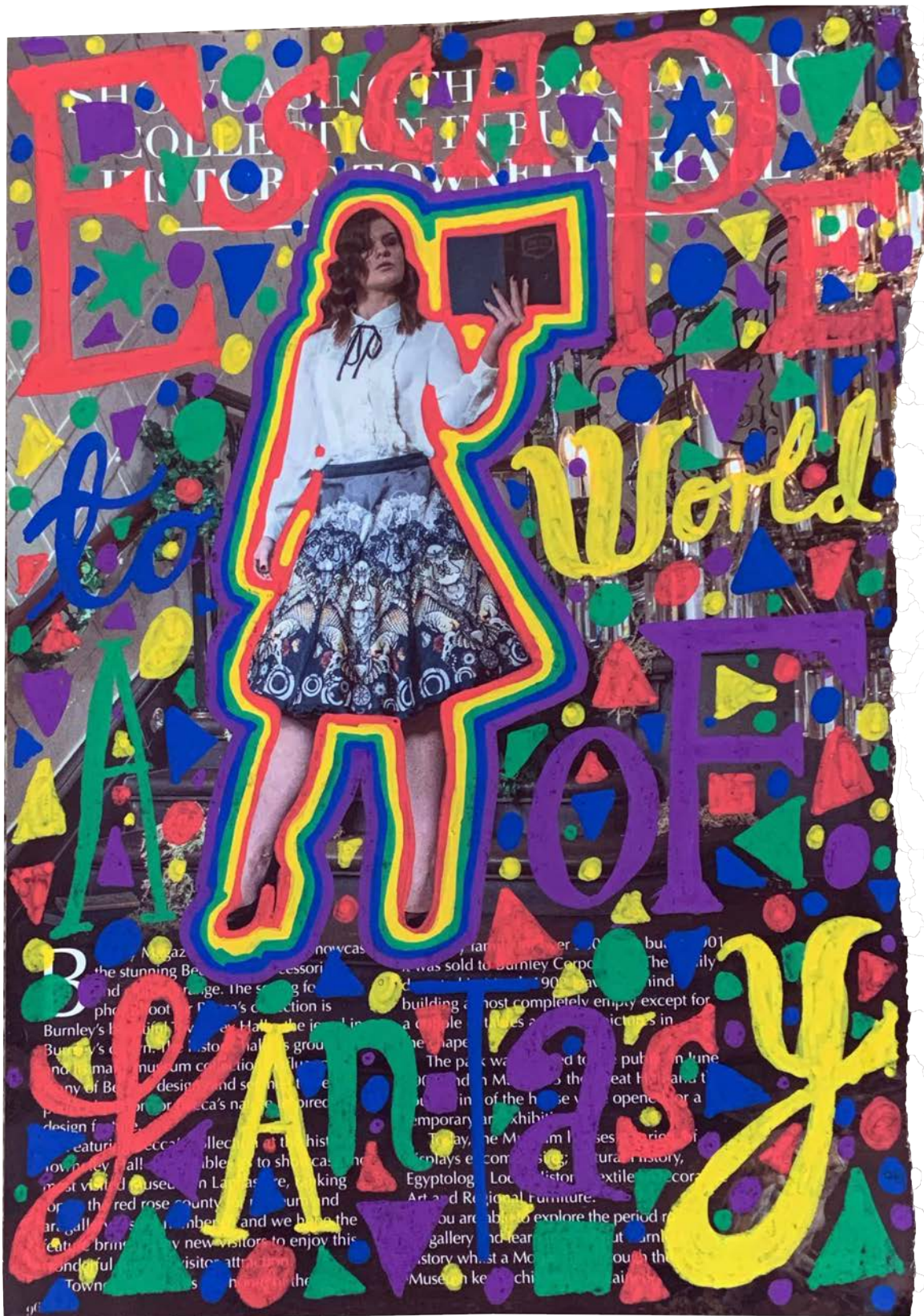
Instead of filling the background space with different shapes, I decided to keep the theme of this image consistent by focusing on what the original image had to offer through the use of adding leaves and by making them surround the models. I think that this piece is effective since I've kept the overall theme of the image consistent (normally, I'd completely decontextualise the image and give it a completely different meaning to the one that it originally had) as well as working with the original image and enhancing the meaning of it by contributing to the image itself. Visually, the use of the leaves of the background works with the rest of the image as well as making logical sense through the overall theme, which focuses on gardening.





However, for this piece, I've focused on visual overload (similar to what I've done previously) by adding different elements to the image itself as well as having one strong and distinct theme, which again, has a strong focus point which focuses on photography itself. This piece, despite its potential visual overload, is effective since it looks and feels as though it's an advert as well as a campaign which encourages other to take up photography as a hobby, and the loud maximalist aesthetic makes the idea of taking photos (mainly through the old fashioned way) seem exciting, which in turn, would convince more people to take it up because of the visual excitement that the image portrays with its loud and colourful aesthetic.





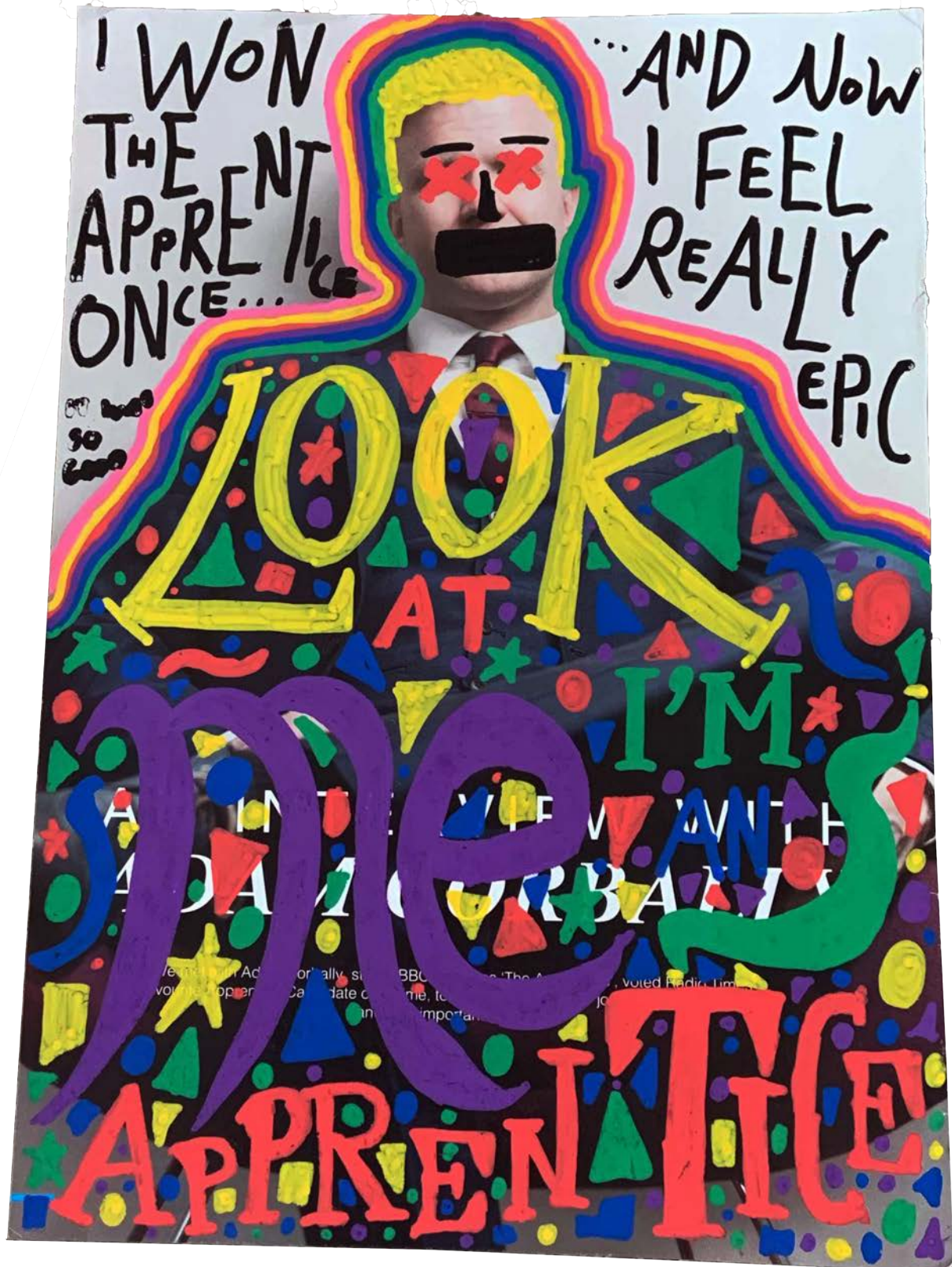
Similarly, this piece straddles between being an advert and a campaign (with its loud and exciting aesthetic with bright and busy visuals to go with it) that encourages people to take up more hobbies. Overall, I think that this image (if it was used as part of an actual campaign) is effective since it seems visually exciting, which could encourage others to pick up a book and get immersed in the fictional and fantasy world that it offers, although the encouragement is indirect since the aesthetic does most of the talking. Additionally, I think that the use of mixing different types of typography is effective since it contributes to the overall aesthetic of the piece itself.





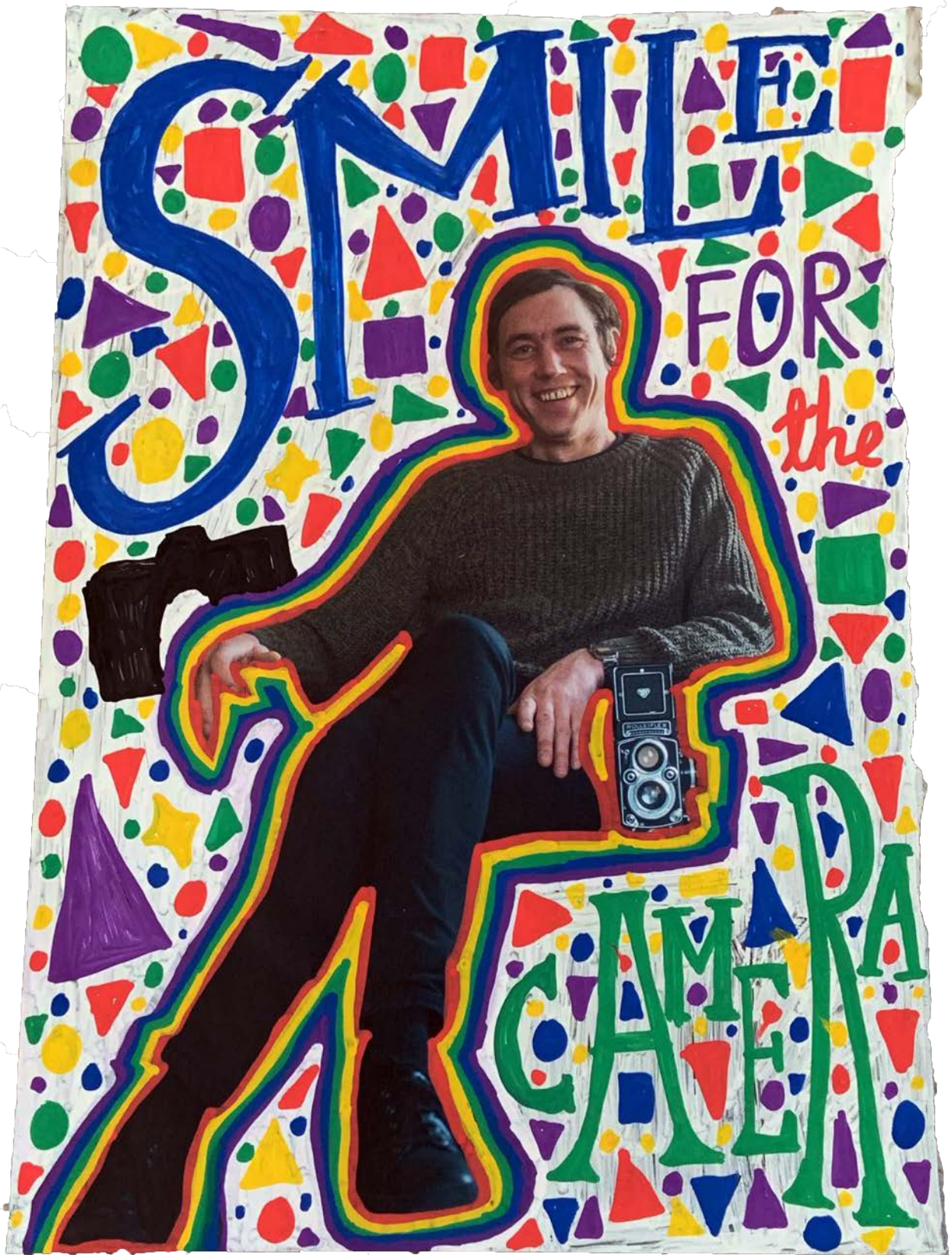
Additionally, the use of adding different types of visual elements (other than just shapes and different types of typography mixed into one, sometimes substituting letters for visual elements that visually resemble the letter that it replaces, and sometimes working alongside the type) is effective since it makes the piece seem more diverse and adds to the overall aesthetic of the piece. Whilst business is generally seen as a serious thing that only real adults do, I've made it seem more friendly and light hearted although it still has a serious undertone about it (mainly through the phrase itself and the power stance).





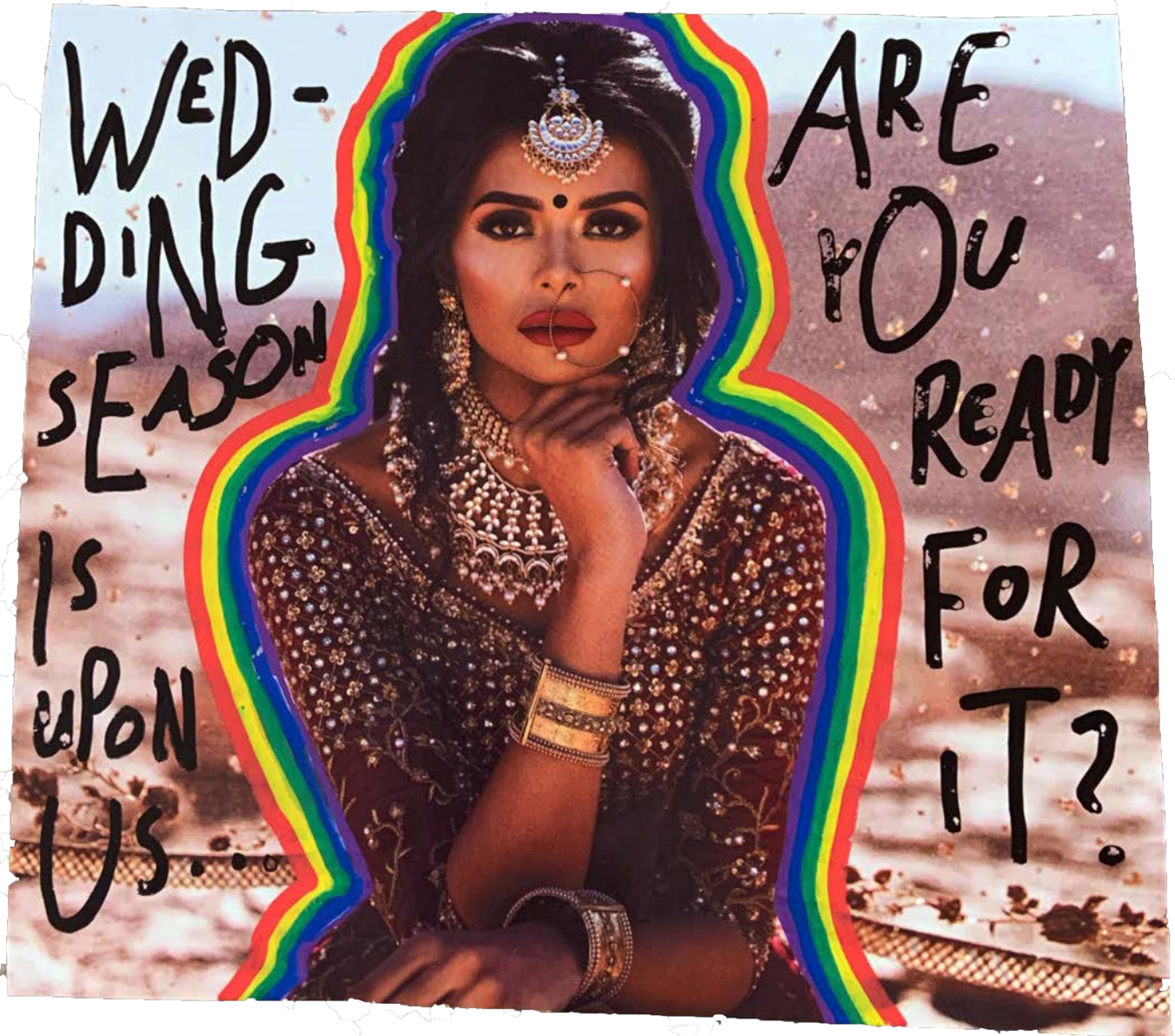
I've carried on with the same general subject area, but I've focused on a different subgenre, which focuses on The Apprentice as well as being an apprentice in general. This piece focuses on mocking apprentices through the use of a sarcastic undertone (in this case, the phrase "Look at me, I'm an apprentice"), which goes to show that apprentices think they're all that despite the fact that they're being paid below the minimum wage because they're gaining "important" work experience as well as working in the industry that they want (I personally find this to be all talk and marketing BS to get more people interested in the idea of becoming an apprentice).





I've carried on with the theme of creating pieces that straddle between being adverts and campaigns, as well as having a loud yet very consistent aesthetic, and as a result, I've completely decontextualised the image by literally painting the background white in order to make things seem less overwhelming, as well as having a blank canvas to work with so that it's easier to consume and interpret the image instead of having to do a lot of guess work in order to figure out the main message that the image is trying to portray, and this piece is effective since it's consistent and in line with the other images as well as having a clear and concise message.

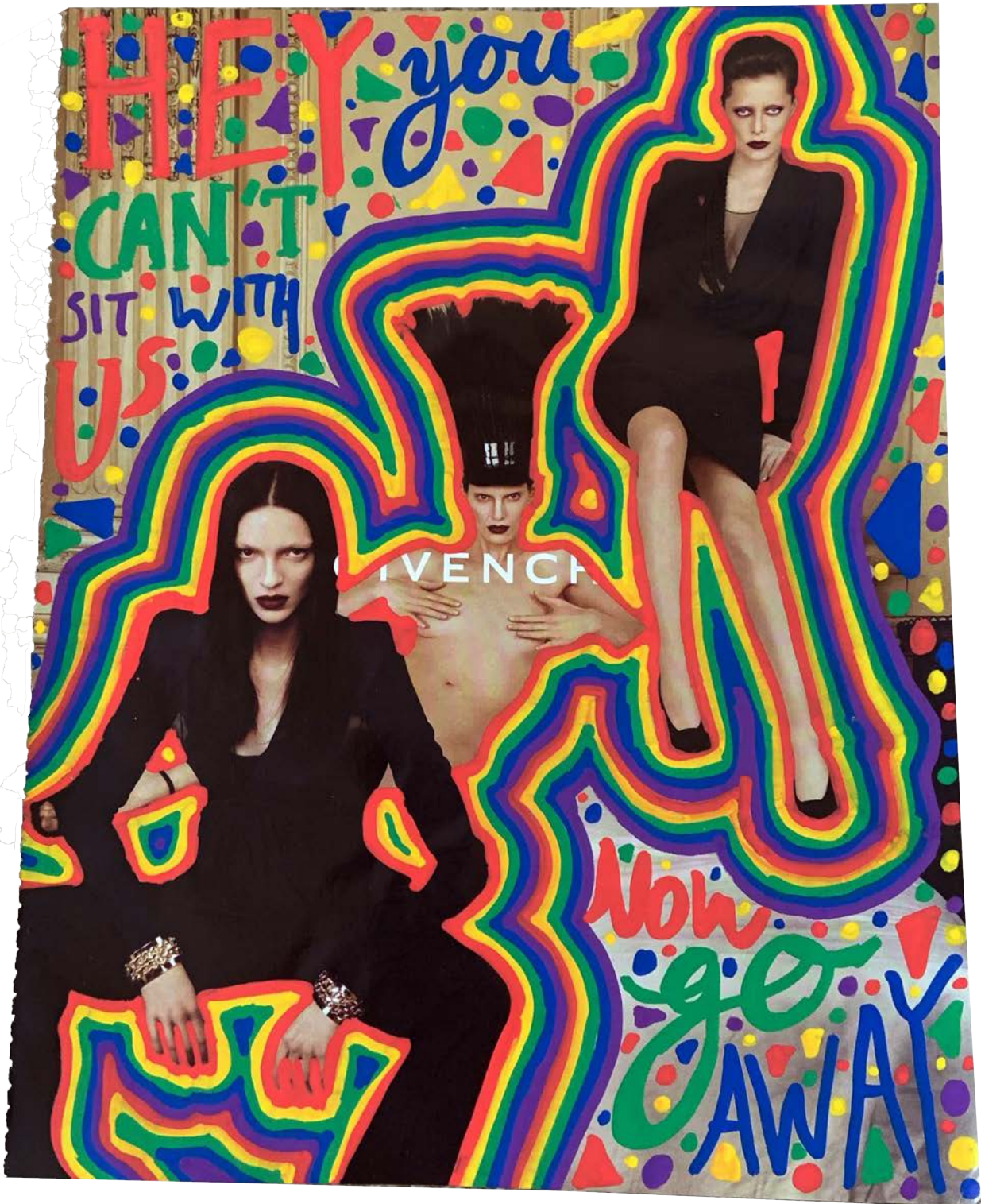




Although this piece is relatively minimal compared to the rest of the images, I think it's effective since it bluntly portrays the message. However, the overall image seems ironic since weddings (and other special occasions) are typically extravagant and over the top in order to mark the special day as well as a once-in-a-lifetime event, but it's still visually consistent with the rest of the other images in this series through the subtle use of the borders and the quiet injection of bright colours; without the use of those borders (which at this point have essentially become my signature style since they're in every piece).

The question that I've posed in the image essentially breaks the fourth wall and makes the viewer wonder whether they're emotionally, physically, financially and mentally prepared for the wedding season, although this depends if they get invited to weddings, and if they're the ones who are planning the wedding, along with lots of other different aspects to consider, since most weddings double as parties in order to celebrate/remember the event.





Although this piece is visually similar to the potential adverts/campaigns, it isn't a potential ad or campaign, but rather a sassy mean girls-esque piece which features a group of gothic and slightly scary looking folks that look as though they're from the wrong crowd and ones that shouldn't be messed with. However, despite the moody models giving the viewer the ultimate death stare, the use of colour (along with the overall aesthetic) lightens up the mood a little bit, and makes it seem more bearable to be stared at by some angsty and gothic strangers. Overall, I think that this piece is effective since it lightens up the mood a little bit, although it isn't effective since the atmosphere and mood of the original piece is decontextualised and makes the models look silly and childish rather than all serious and slightly scary looking.





I've also focused on creating one main focal point (similar to what I've done before) as well as creating a strong contrast between colour and a monochromatic image. Again, like other visually similar images, I think that this piece is effective since I've created one distinct point, and since I've created other images similar to this by simply adding borders to it, it looks consistent and distinctly my own style, although it seems a bit repetitive at times. However, it's effective because it's been done before and those outcomes were effective in their own right, which gives this piece (along with all the others) a psychedelic look and feel to it despite the fact that it seems minimal compared to some of the other images, which had a lot going on visually, but it's still effective nonetheless.





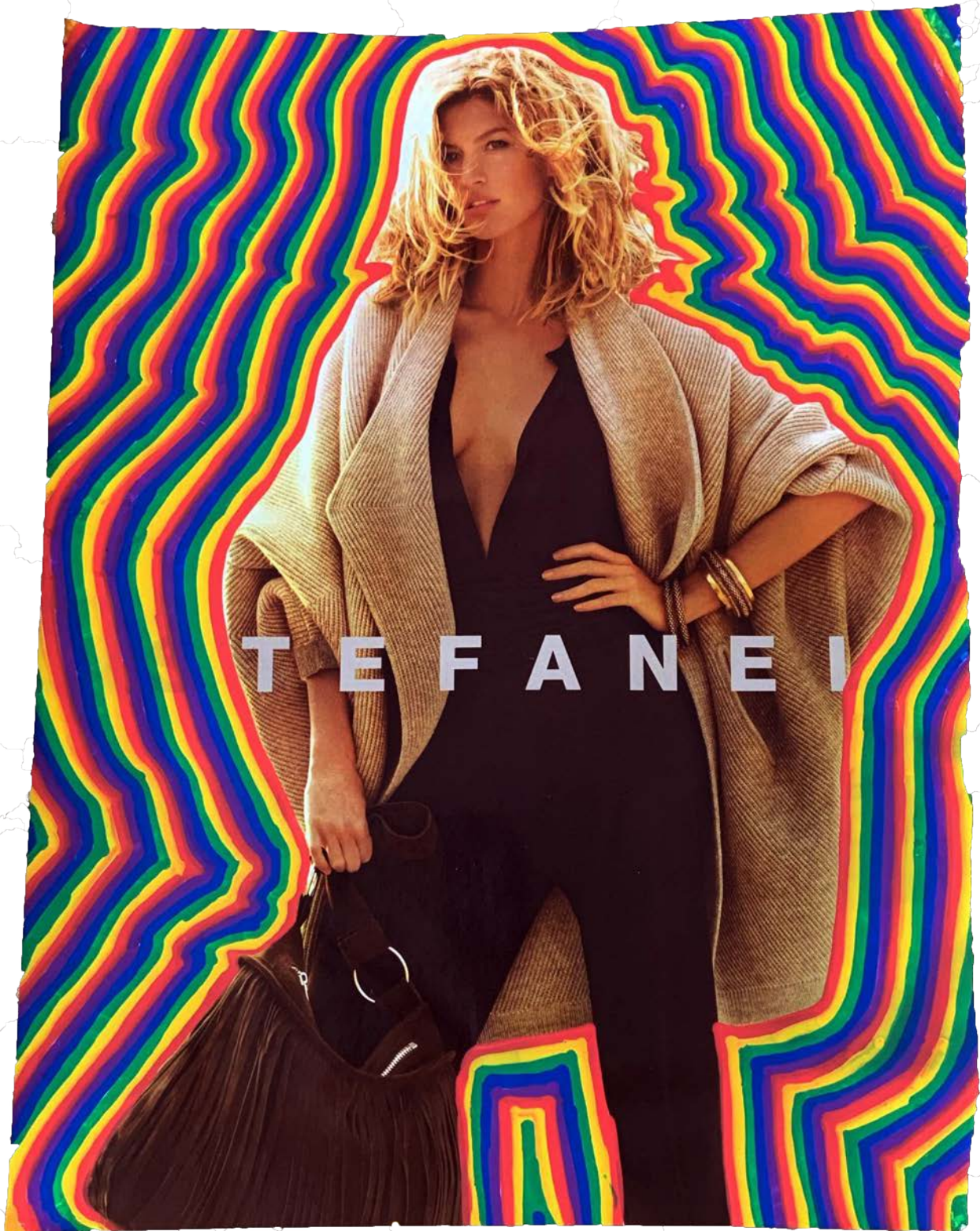
I've also focused on shaping the text so that it fills the background space effectively as well as directly referencing the overall theme of the original image so that it isn't completely decontextualised, but rather adds to the context and essentially makes way for new interpretations as well as contributing to the overall aesthetic. However, by adding just the text to the image, the main subject of the image (in this case, the photographer sleeping with most of his cameras) essentially fades away into oblivion, but Those Borders make the main subject stand out and actually feel like it's a main subject rather than just a background character in his own story; the borders also create a visual divide between the image and the text, so where the text ends, the image begins.





I've focused on adding some context to an ambiguous image as a starting point and added some context to it, rather than just decontextualising the image. Although creating the borders didn't entirely go to plan, I think that still works since the message that the image portrays is loud and clear. In order to give the image some context, I focused on the model's body language (which to me seems shy and reserved, almost as though she doesn't even want to be photographed but does it anyway because it pays well), and decided to focus on the idea of introversion as well as hints of anxiety; the model quietly adds her bit into a loud and overwhelming world, not wanting to be the centre of attention, but also wanting to be heard at the same time.





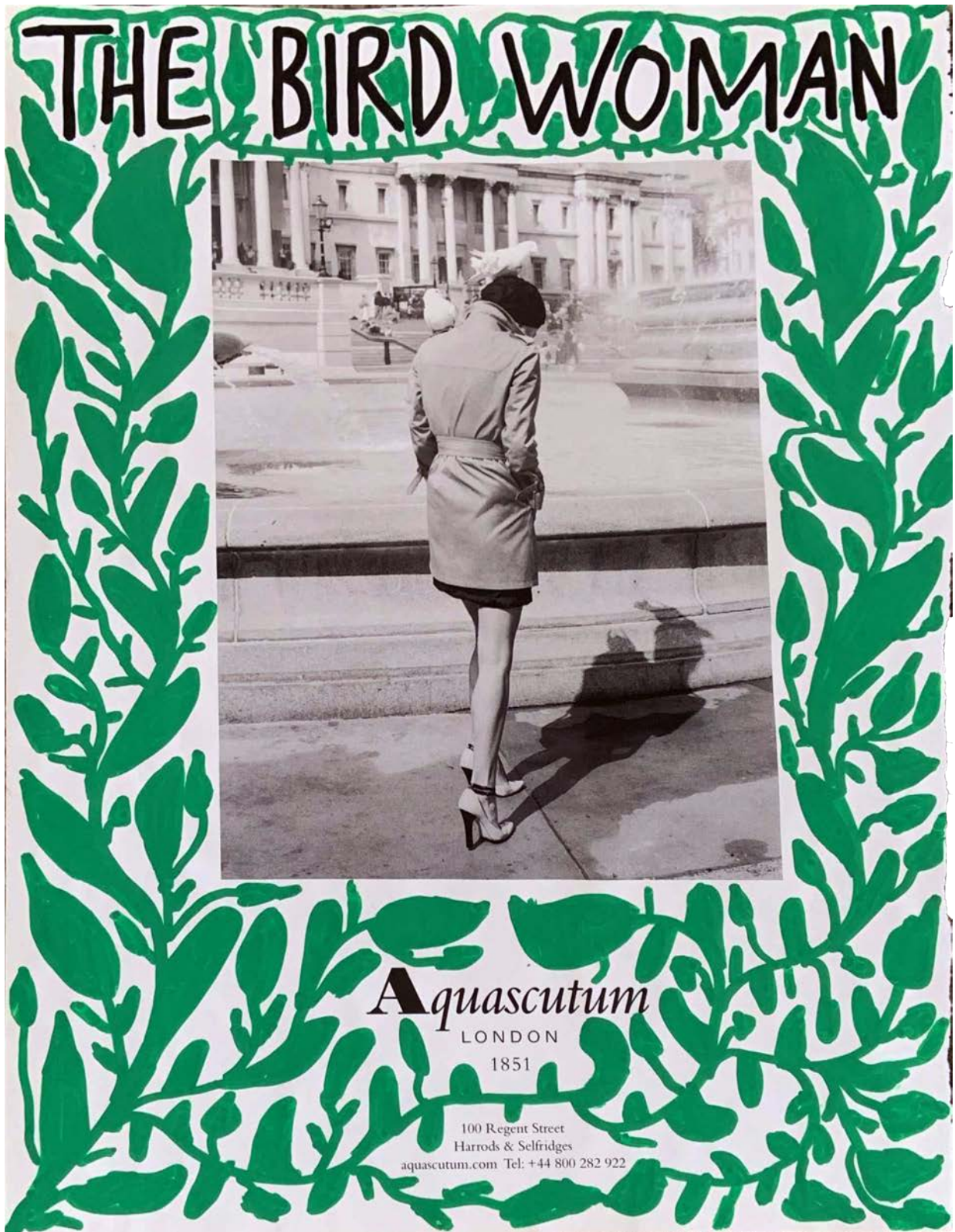
What I've already said about visually similar images has already been said and there isn't much else to say about them other than the fact that I've taken the image out of context by adding a bunch of borders (nothing revolutionary since others have done it, and is one of the main visual aspects of the psychedelic aesthetic as well as a few other related visual aesthetics) as well as decontextualising the shape of the silhouette of the model which happens to be the main focal point, and that the image is effective since it simply works because the act of adding different borders is simple yet complex at the same time since creating them is relatively simple although it makes the image itself seem visually complex, depending on who you ask.





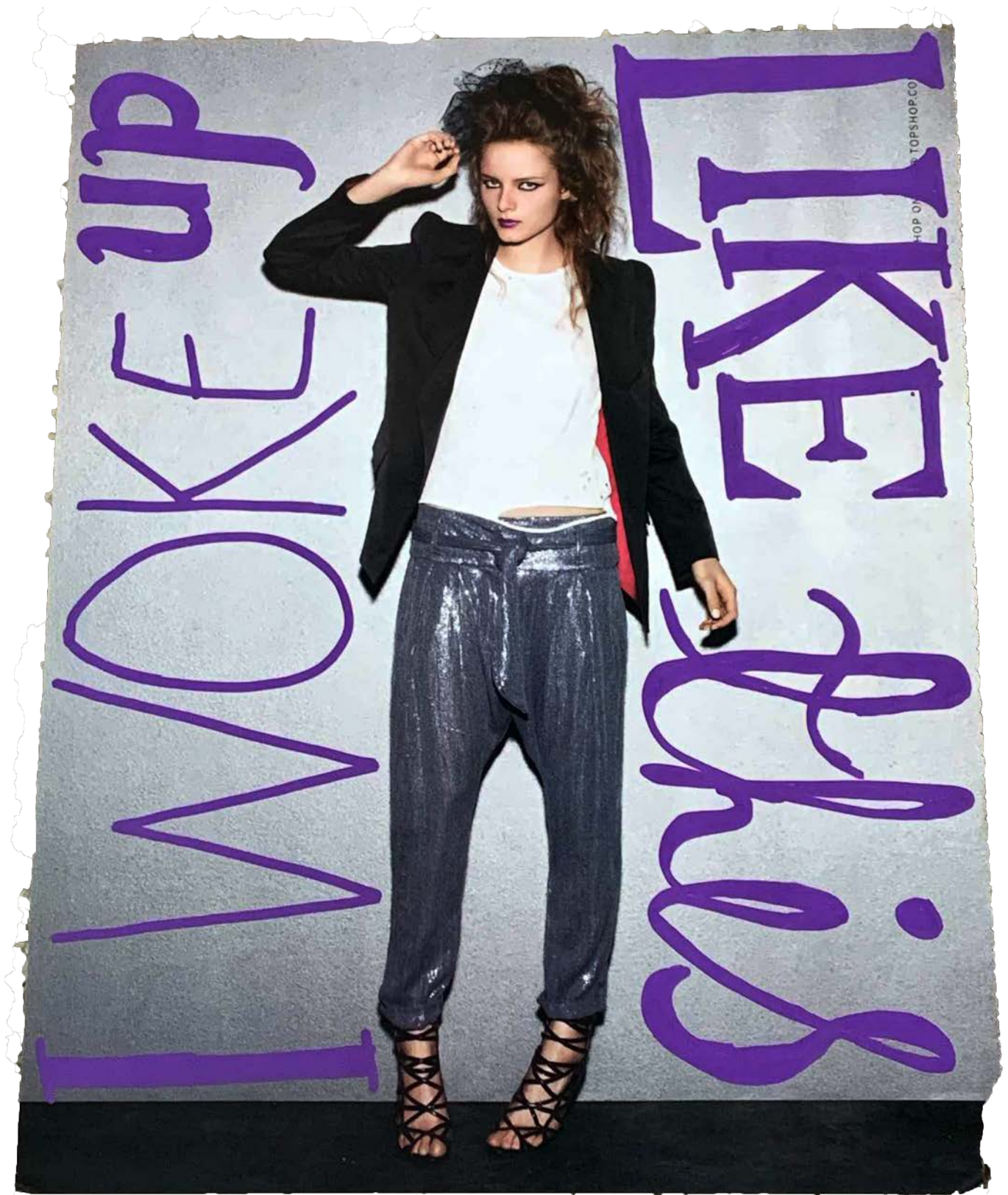
In contrast to what I've done by decontextualising images, I've added some context on images that don't have that much visual information (in this case, I've worked with just the name of the brand and worked my way from there), which can open up a bunch of new possibilities and interpretations. I mainly focused on what the person who created the brand would look like based on what I thought they would look like (they're usually guys); I also focused on having a monochromatic colour scheme with the occasional hints of colour in order to make it seem a tad bit more exciting, and in this case, I created disembodied continuous line drawings of faces to represent alter egos and critics, but to also fill the space and make it visually interesting.





Similar to the piece where I extended the context and contributed to the overall theme of the original image, I think that this image is effective since I haven't actually drawn on the image, but rather on the unimportant and large minimal borders where there's actually not much going on, just so that's there's actually something going on. The use of the leaves worked last time, so I decided to use them again so that it'd look and feel as though it's a vintage book cover (since they usually have intricate botanical patterns on them to make them seem interesting) with the patterns seamlessly surrounding the main typography as well as the main image in order to make the actual piece look and feel more interesting but not too over the top.





Again, I've played with the idea of using typography itself to serve as an artform as well as portraying the message and also using it in the place of borders, along with using it in order to shape the background space, which therefore carves its own focal point that isn't as tightly structured as the borders that I've used. I think that this piece is effective since I've managed to use the typography in a different and slightly unconventional way rather than just simply placing it on the background and leaving it like that, as well as adding contrasting typefaces that work well with each other instead of clashing with each other.



TOM FORD EYEWEAR. WWW.TOMFORD.COM



# TOM FORD

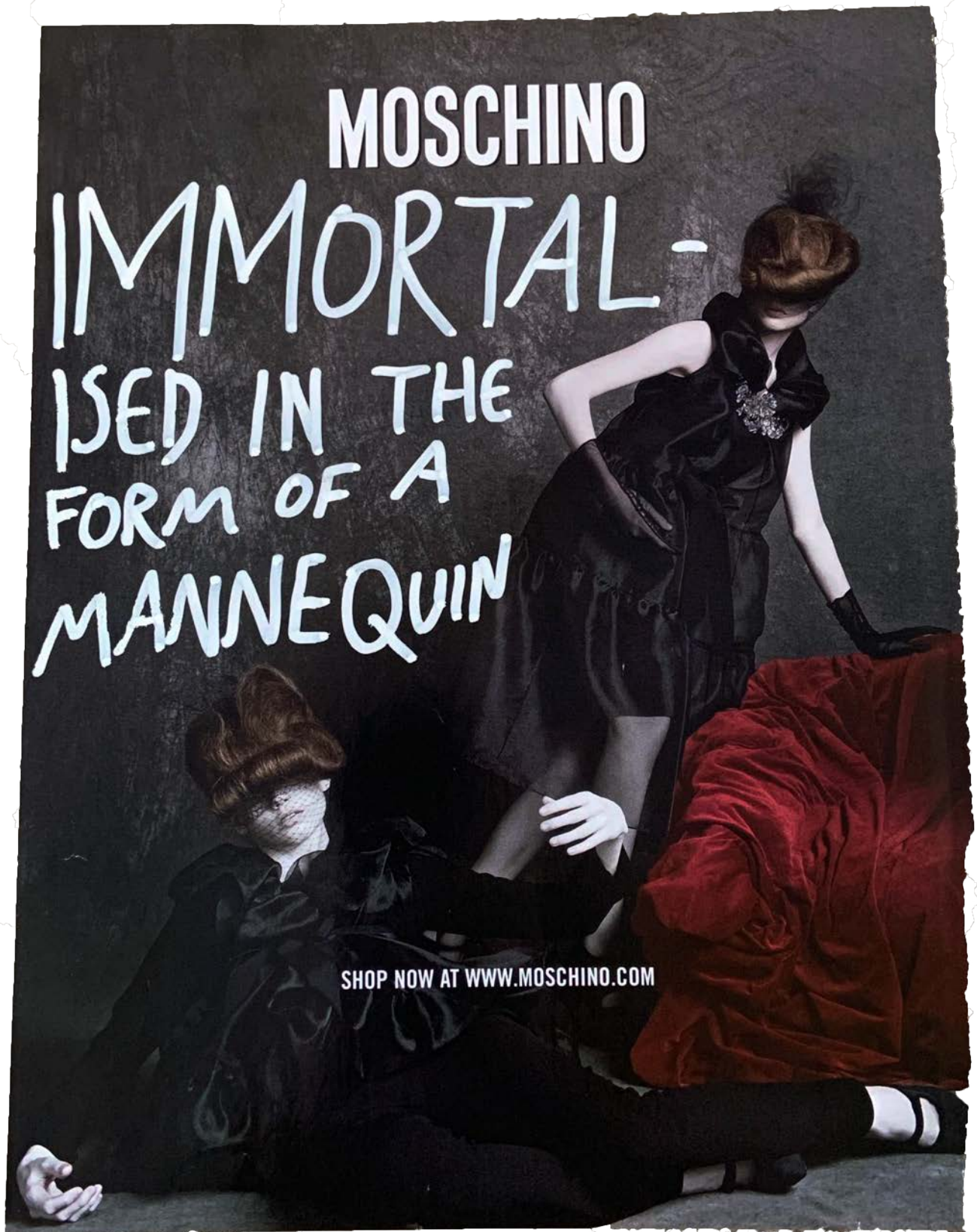
I've focused on adding context to a non-existent image, practically working on a blank canvas rather than just using a pre-existing image although the original image (literally just the name of the designer) served as a prompt, similar to a prompt that tells you what to create in order to get rid of a creative block, which allowed me to wonder what the designer himself would look like, as well as giving him a cartoonish type of portrait (almost similar to a caricature, as much as I hate that illustrative style), which almost makes him look as though he's a part of the psychedelic aesthetic as a whole.





Again, I focused on what the designer behind the brand would look like, and I think that this series within a series is effective since there's a visual consistency between the pieces through the use of creating relatively simple and minimalist portraits in an almost cartoonish and garishly bright style. Similarly, I used just the name of the brand (on a pre-existing image with not much going on) as a prompt by essentially working on a blank canvas as well as giving the image some context and my own interpretations on what would otherwise be an empty image.





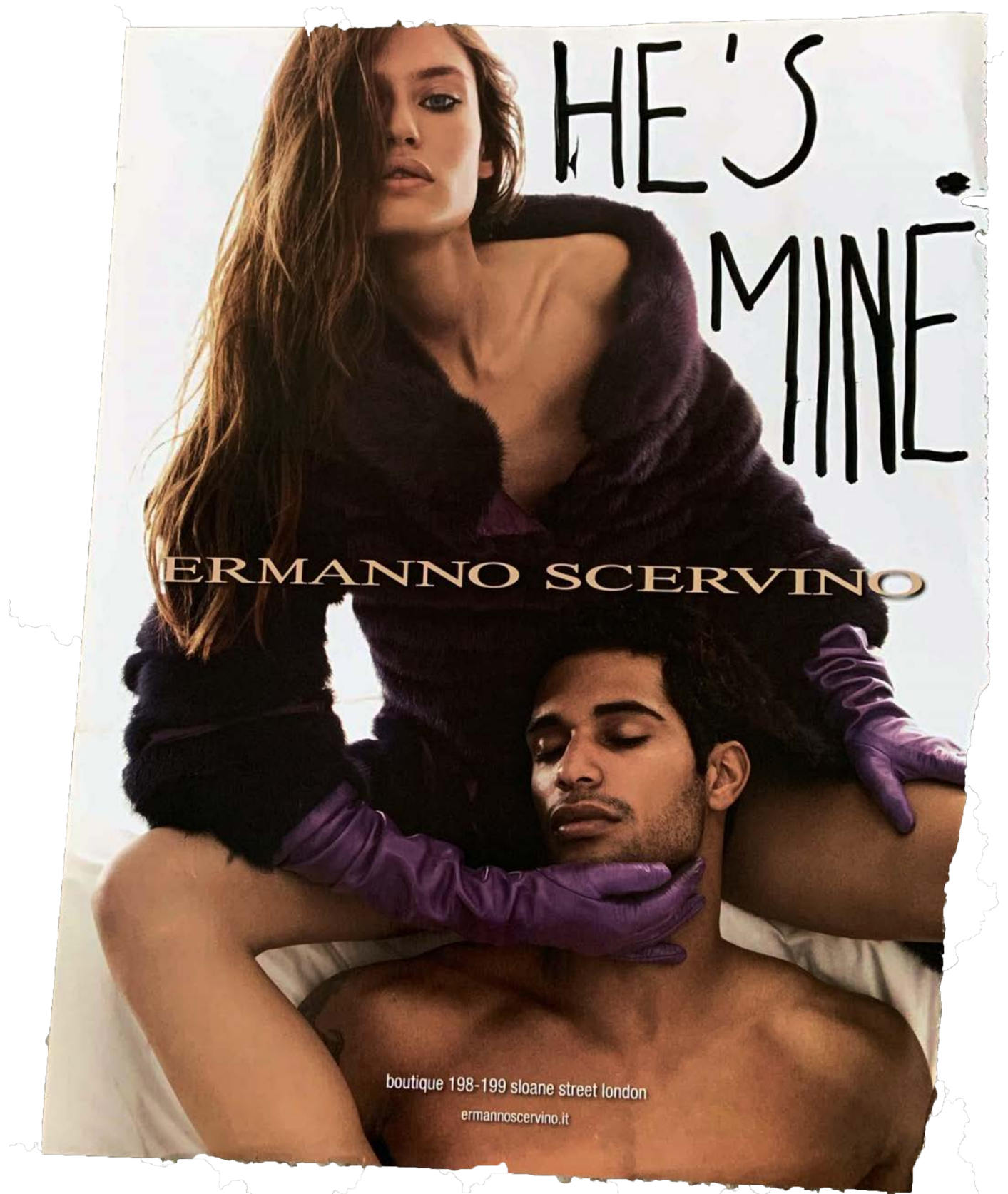
Similar to some of the pieces that I've created, I focused on adding captions to the images, not entirely decontextualising the image itself but rather adding some context to the image, which in turn, gives it a slightly different and more enhanced interpretation for the image. The original image was already absurd to begin with (through the use of the models looking like mannequins), so in order to make sense of what message that the image was trying to portray, I claimed that the models were cursed to be mannequins for an eternity, referencing the mannequin challenge.





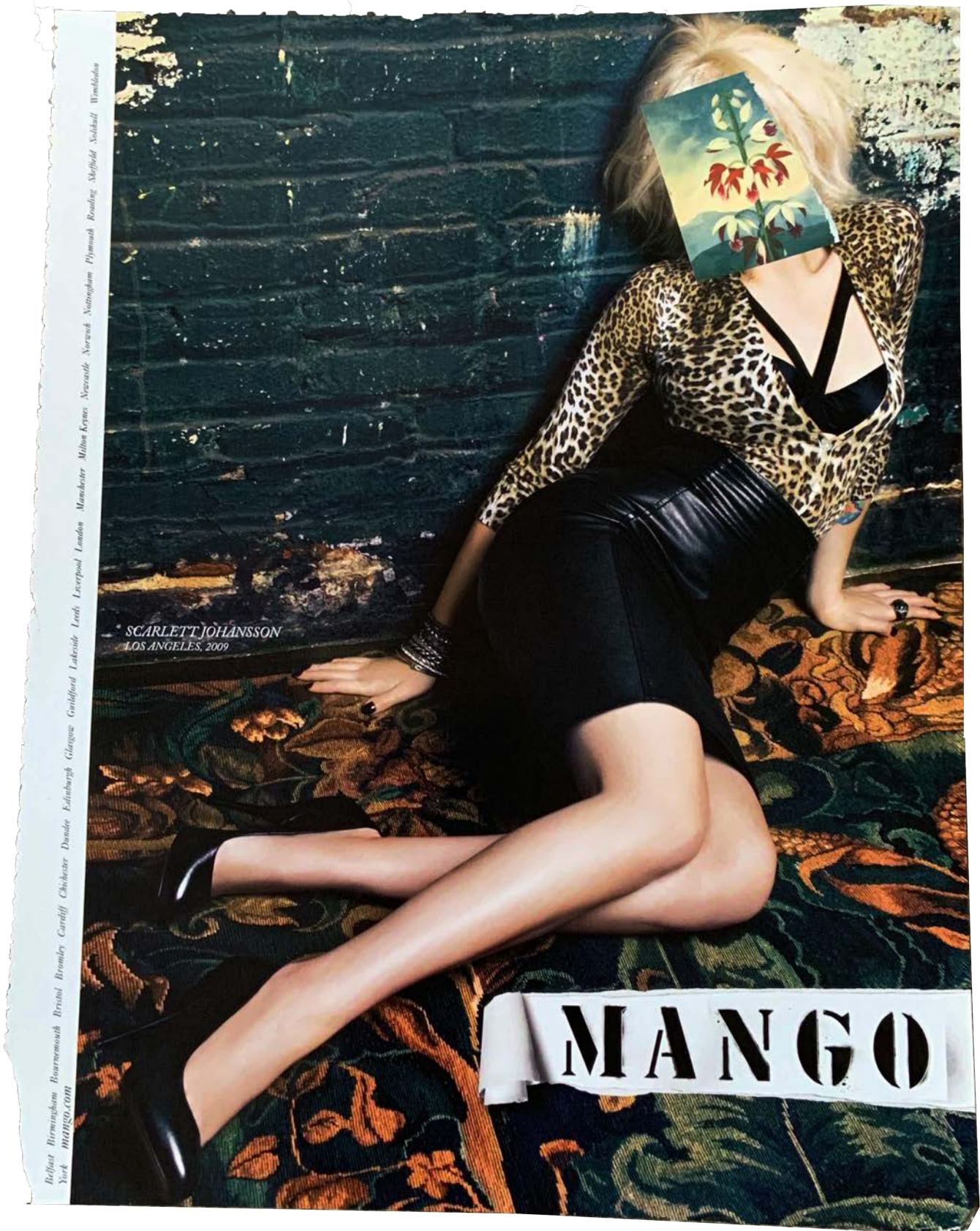
This piece is effective since it's a part of a series within a series, which in turn is visually consistent as I've focused on creating my own interpretations of what the designers behind the brand would look like based on how I saw them, and by essentially using the page as a blank canvas in order to create those interpretations as well as adding context to it. Additionally, the overall image seems effective because of how simple it is (in contrast to my other work) and how it portrays so much although a little bit of it actually shows through, mainly due to the ghastly look and feel of the portrait of the person behind the brand.





I've focused on the idea of the femme fatale, by having a woman in control of a man instead of the other way round, as well as making her be possessive over him. Again, this piece is simple yet effective since most of the image was already there when I found it, and the caption that I used works well with this image because it asserts dominance. Additionally, the overall body language from the female model in particular seems threatening (and as some would put it, a bit unladylike) since she essentially has full control over the male model, who seems helpless in this situation, although I've simply added a bit of context to the image and nothing more.





Belfast Birmingham Bournemouth Bristol Bromley Cardiff Chichester Dundee Edinburgh Glasgow Guildford Lakeside Leeds Liverpool London Manchester Milton Keynes Newcastle Norwich Nottingham Plymouth Reading Sheffield Solihull Wimbledon  
York [mango.com](http://mango.com)

SCARLETT JOHANSSON  
LOS ANGELES, 2009

MANGO

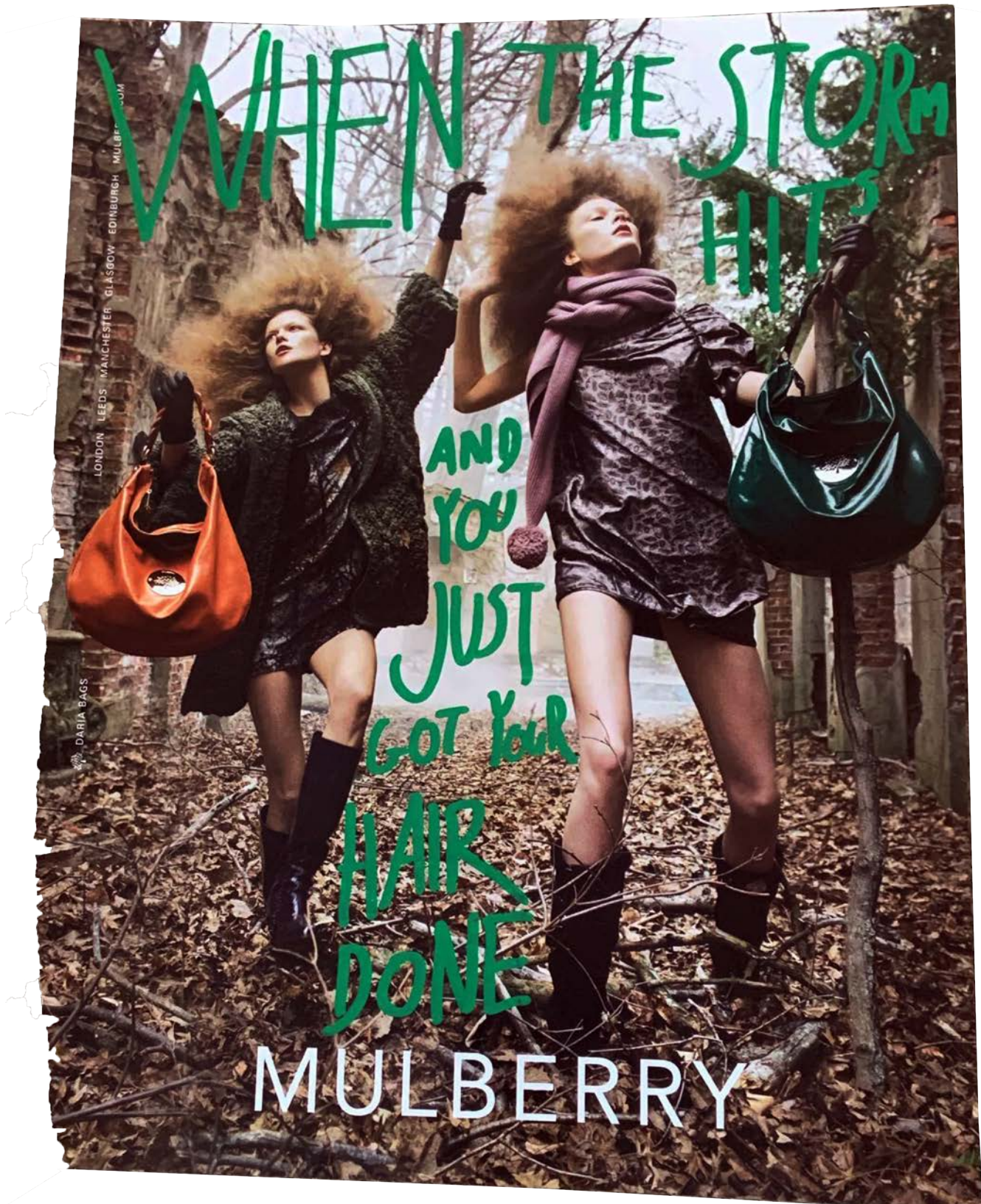
Unlike the other images that I've created, this one is a collage rather than just a torn out page with text and other visual elements all over it (which essentially takes the image out of context, and sometimes adds a bit of context, other times, enhancing the context that was already there to begin with). Again, this image is simple yet effective because of the small image which obstructs the model's face; this essentially gives the piece a new type of meaning, and could potentially make others wonder why it's there in the first place.





Again, I've captured the mood without saying much by focusing on the body language (along with the facial expressions) of the model and creating a short but impactful story based on the image by simply putting the thoughts of the model out there by taking it out of their minds and putting it out in the open for all to see. I think that my contribution to the image sets the overall mood and atmosphere that would have otherwise gone unnoticed since it would have been viewed as another image full of doom and gloom, but not knowing why.





This one has a light-hearted and humorous aspect to it, making it look and feel as though it's a relatable meme, however, that addition and relatability isn't as obvious since it isn't in a typical meme format (usually, the text is separated from the image, and the image is viewed as a reaction to the text above, which gives viewers a visual hint as well as a reaction to the text itself). Whilst the text itself is a contextualiser for the image (rather than the image providing context for the caption), this piece can essentially be seen as a meme since it provides relatability, but in a visually different way than to what is expected.





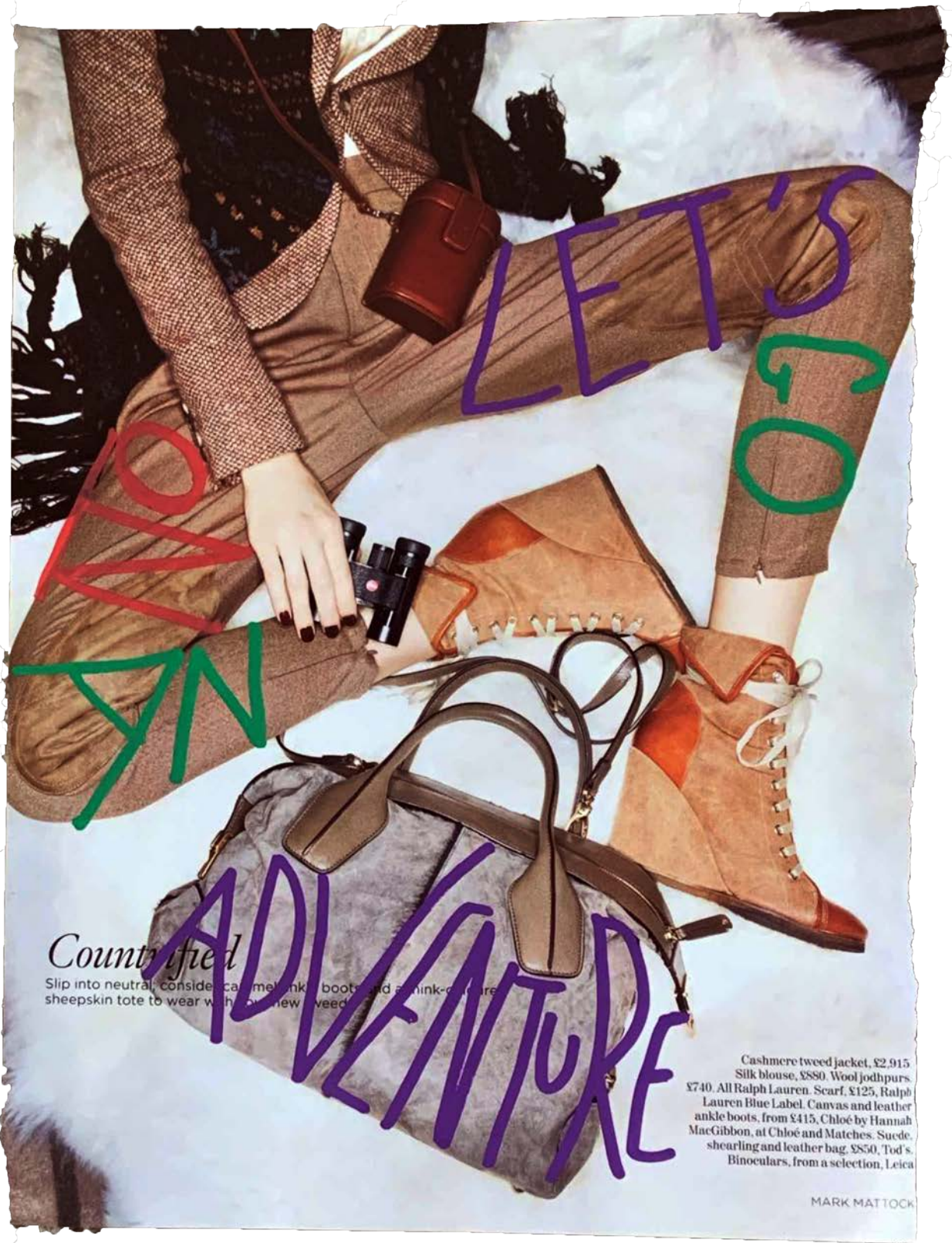
This piece has a threatening aura since the model herself looks threatening, and again, I've focused on adding context to the image, rather than decontextualising the image with borders and other big extravagant visual distractions which pulls the viewer away from the original context of the image. Additionally, this piece essentially breaks the fourth wall by seductively enticing the viewer to come closer, mainly by a sense of curiosity, which almost makes the viewer wonder what the model has to show and what she has to hide, as well as the reason behind hiding and showing things.





Again, I've decontextualised the image through the use of borders as well as adding context to the image at the same time by imposing a witty caption with a hint of aesthetically pleasing typography onto the image, which in turn gives the image a whole new meaning, although the original context has been decontextualised in order to make way for this new meaning and interpretation that didn't exist before. So, this image is effective since it strips away the meaning, but keeps hints of it behind so that there's room for new interpretations and perspectives so that the image itself stays relevant.





*Countryfied*

Slip into neutral, consider camel, milk, boots and a think-of-wool  
sheepskin tote to wear with your new tweed

Cashmere tweed jacket, £2,915  
Silk blouse, \$880. Wool jodhpurs,  
£740. All Ralph Lauren. Scarf, £125, Ralph  
Lauren Blue Label. Canvas and leather  
ankle boots, from £415, Chloé by Hannah  
MacGibbon, at Chloé and Matches. Suede,  
shearling and leather bag, \$850, Tod's.  
Binoculars, from a selection, Leica

MARK MATTOCK

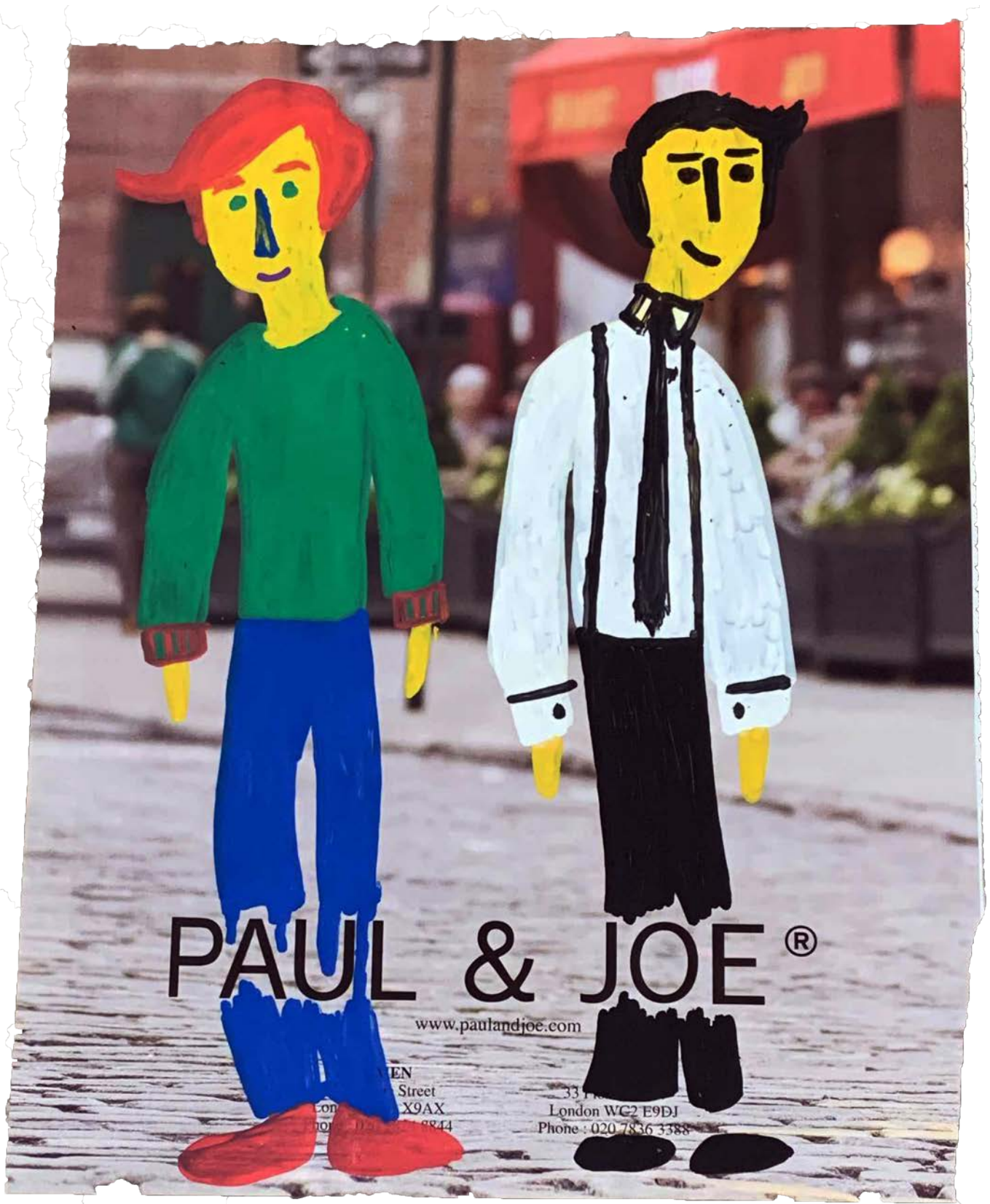
I was inspired by the outfit in this image to offer a relevant caption to it, thus adding some context to the image based on how I saw it and interpreted it. The outfit itself looks aesthetically similar to that of an explorer from a bygone era (along with the use of the binoculars which implies that the hypothetical explorer is about to go on an adventure), however, others might have interpreted the image differently. I think that the way the text interacts with the image is effective since it seems convincingly authentic as the typography follows the shape of the legs as well as the bag, and rather than the text simply being imposed upon the image, it interacts with the image itself.





Again, the use of essentially working with a blank canvas, I've managed to add my own interpretation of what the designer behind the brand would look like, and I've focused on keeping it simple in order to make it seem effective through the use of having a monochromatic colour scheme. Instead of imposing text upon an image, I've created an image based on the text in order to give it some meaning, as well as making the page itself look less empty, so that it doesn't go to waste. With this very simple appearance and monochromatic colour scheme, the portrait of the designer has a ghastly look and feel, making him look as though he isn't actually there.





# PAUL & JOE®

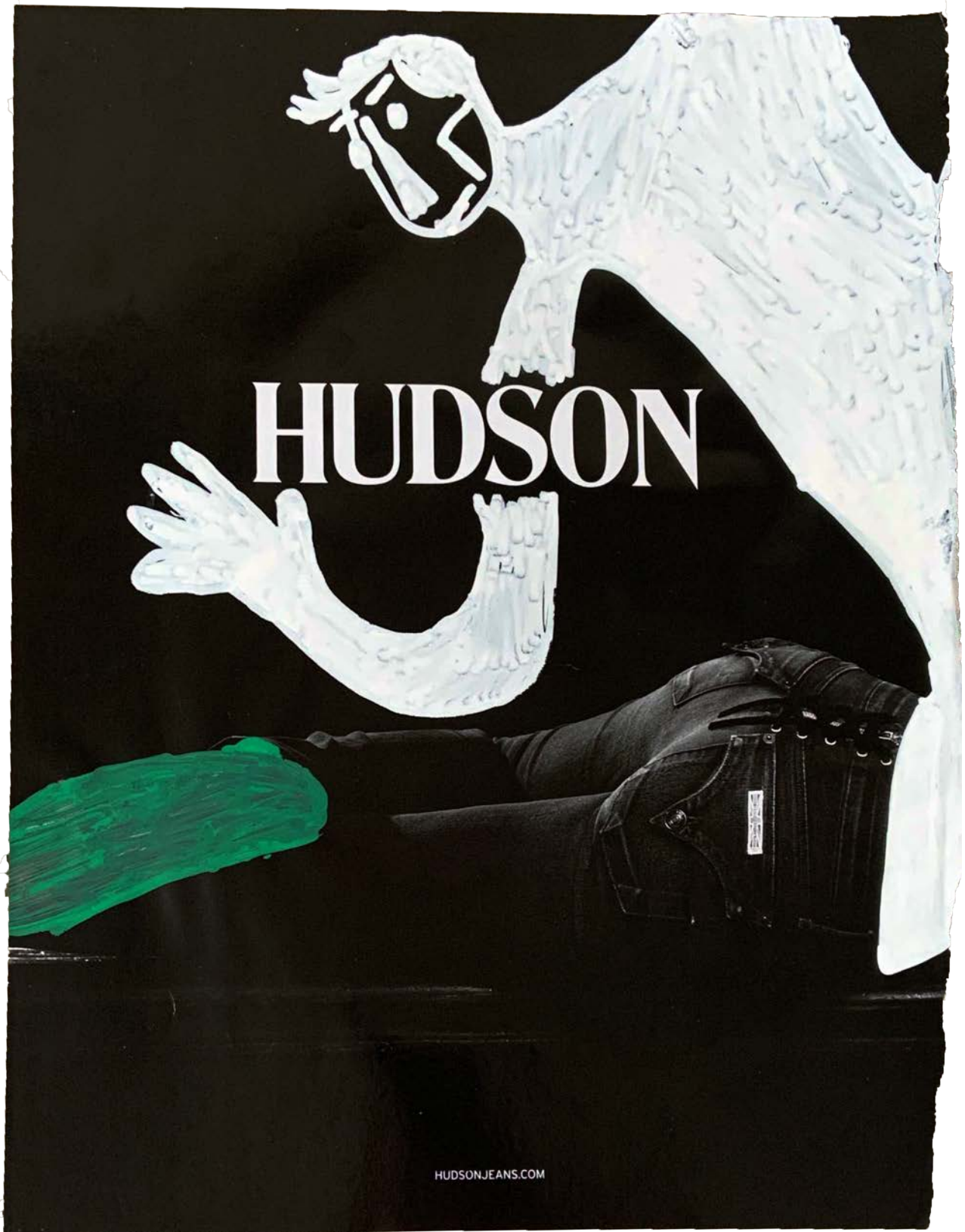
[www.paulandjoe.com](http://www.paulandjoe.com)

100  
Street  
London WC2E 9AX  
Phone: 020 7836 3388

33  
London WC2E 9DJ  
Phone: 020 7836 3388

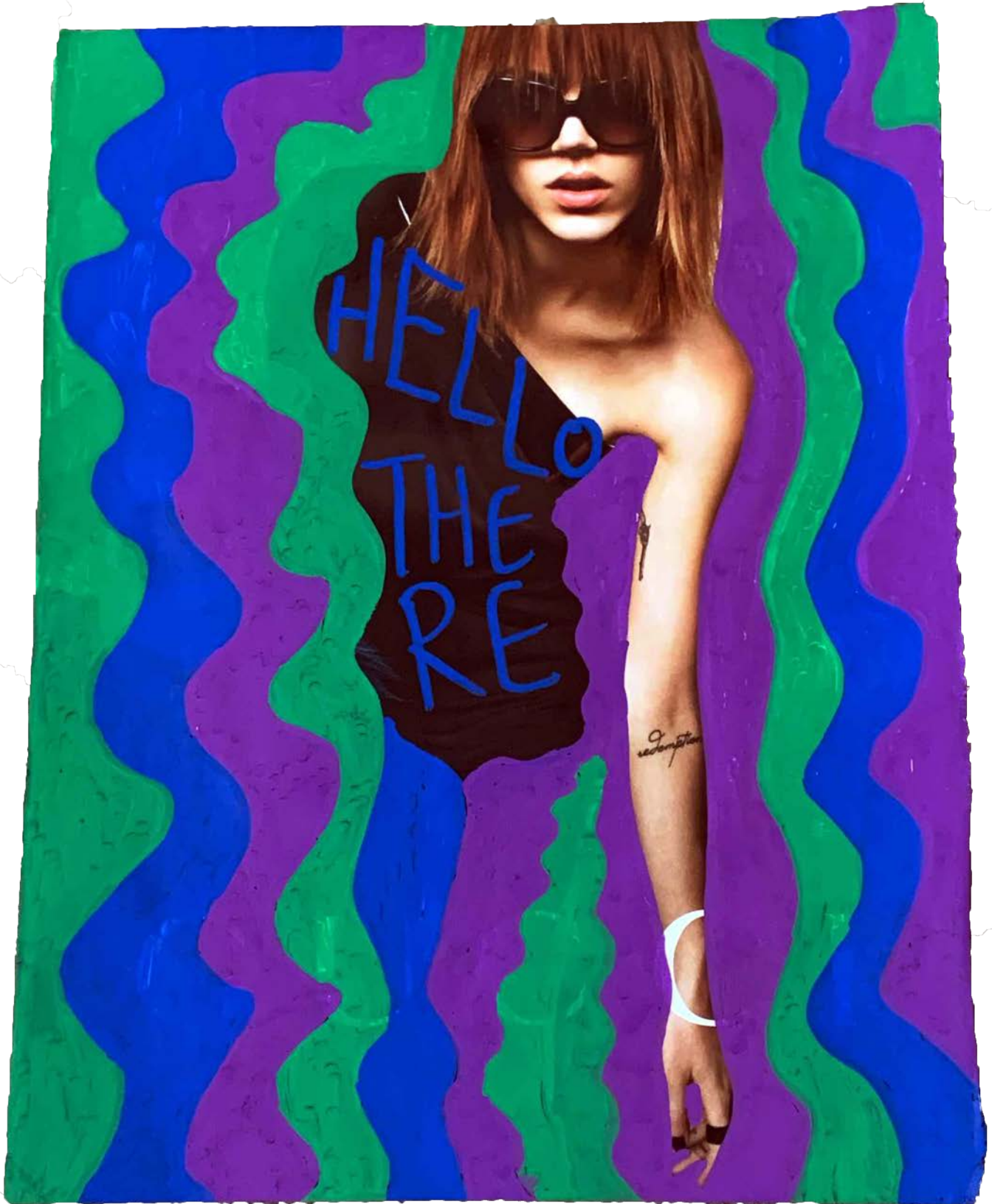
In contrast to my previous piece, I've made these two folks (aptly named) look like actual people, minus the realism. The original image had a photo of a street scene in the background (rather than just a photo of nothing), so the characters I drew feel as though they're actual people in an actual urban setting rather than merely being superimpositions in the void that never see the light of day. Additionally, imposing the duo in public makes them seem more believable, and whilst they're not real, they're out there in the open with their contrasting appearances.





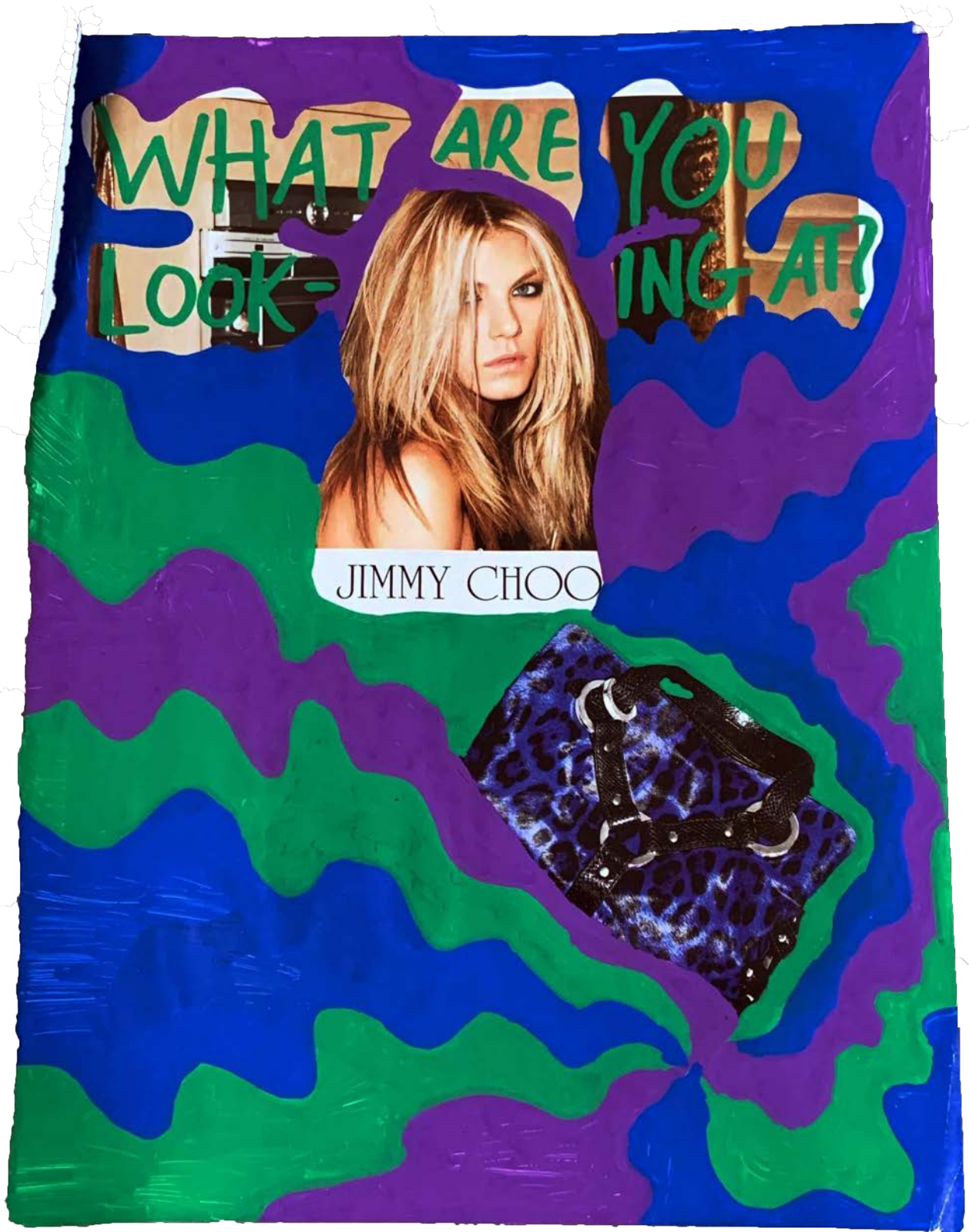
Whilst this is similar to the other images of the “made up designers behind the real brands” series, this one has its own flair to it, through the use of having a ghost with his ghastly appearance which also makes him look threatening because of his pose and how it looks as though he’s about to steal something. Again, this is effective because of how simple it is, and how it portrays a lot although only a little bit is visually revealed.





I've decontextualised the image but in a different way since the use of adding borders to everything ever seemed over done and even became repetitive to make, as well as being visually repetitive, so I decided to break that mold and come up with something new. This image is effective because I've done something new for once (hurrah!) and it isn't repetitive, which makes it more interesting to look at. The use of completely decontextualising the image and making it look as though the model is coming out of a portal from another dimension and is greeting the fellow earthlings as well as convincing them to join her.





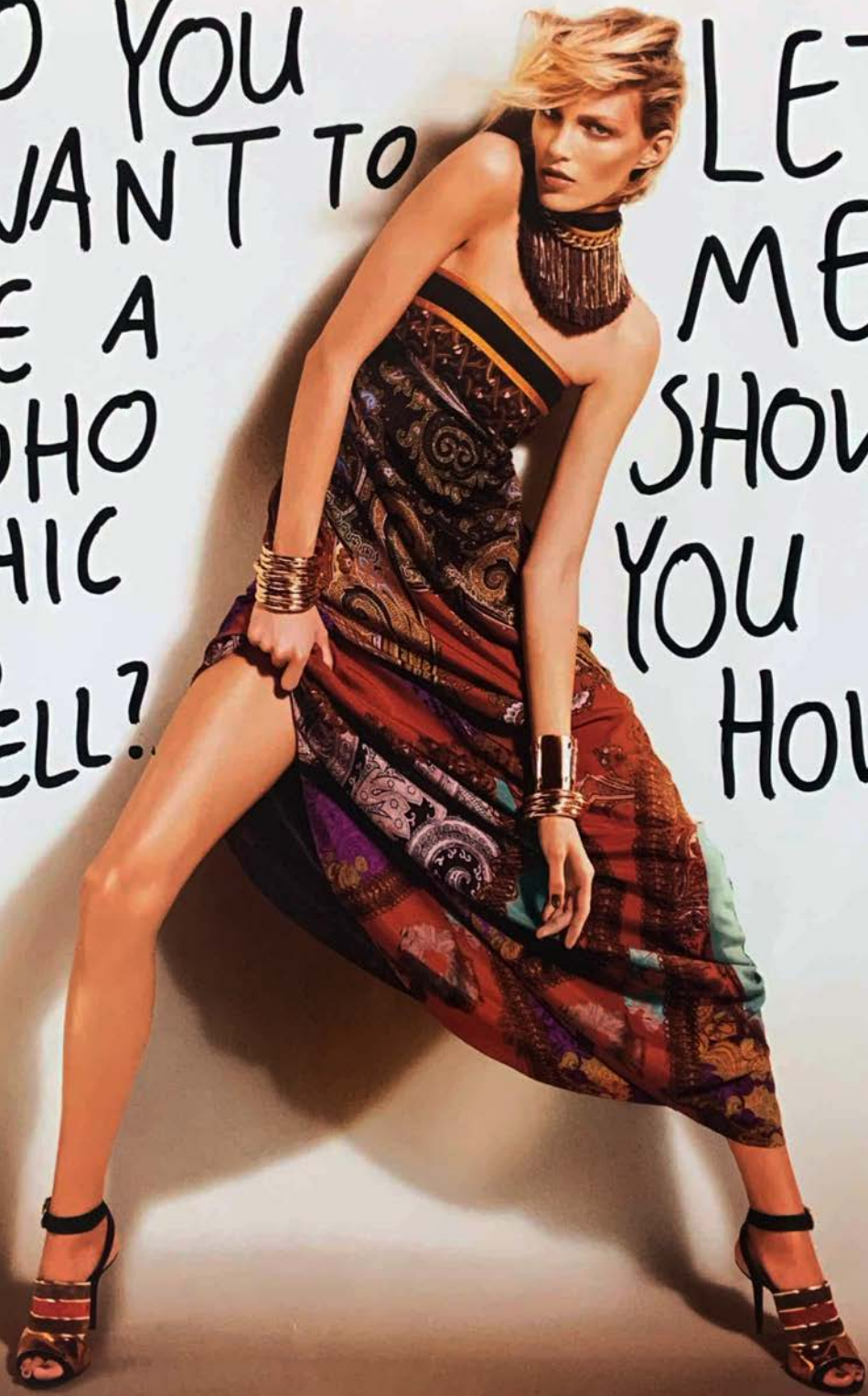
Similarly, the use of the psychedelic portal to another dimension is effective since it spices things up a bit instead of having the same multicoloured layered borders in order to create just one focal point; this way of doing it allows text as well as more focal points. Additionally, the use of subtle paranoia makes the viewer wonder if they're even allowed in this other dimension to begin with, or whether they should just stick to what they already know, since the portal almost feels illegal since it opens up in a personal and private space.



DO YOU  
WANT TO  
BE A  
BOHO  
CHIC  
AS  
WELL?

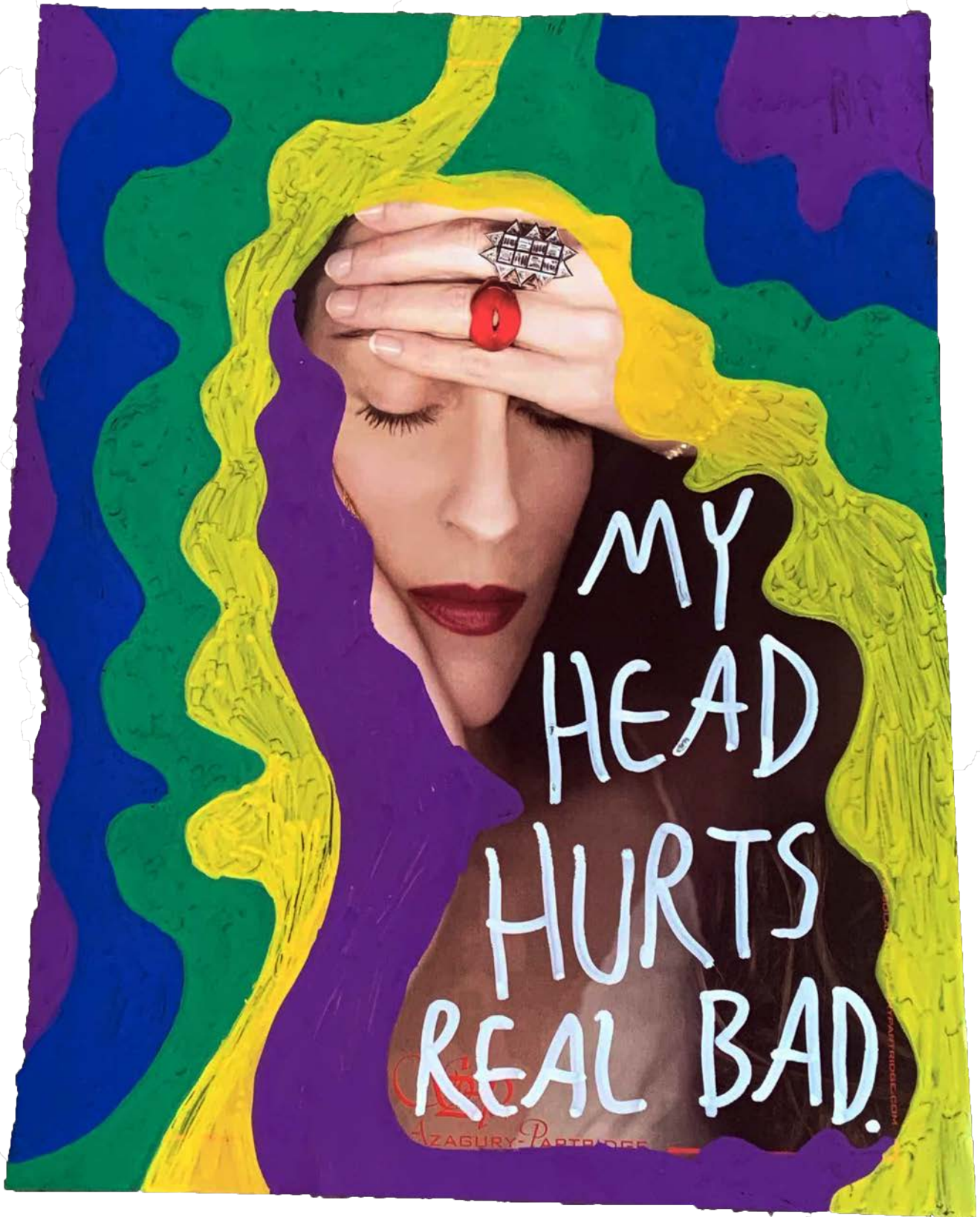
LET  
ME  
SHOW  
YOU  
HOW.

www.eto.com



The text itself almost sounds as though it's a clickbait article which lures people in, especially those that want to lead a more bohemian and free spirited lifestyle away from a cold and structured society that confines their spirits, which in this day and age actually sounds appealing. Additionally, the use of the text along with the image makes the idea of leading a more bohemian lifestyle seem appealing, which makes the viewer intrigued about the secrets that this woman hides and what she has to show (similar to the threatening woman who encourages the viewer to come closer for a dark and mysterious secret).





Again, I've focused on the use of having a psychedelic portal that travels to another dimension, although this time, it opens up in front of a woman having a headache. Although the context from the original image was far from that, I decided to add this context in since the pose that she had made it look as though she actually had a headache, and by focusing on the important things, such as the fact that she looks as though she has a headache, but making it seem aesthetically pleasing, as well as making the viewer wonder why the portal opens up in random places.



# CONCLUSION

For this project, I focused on making text work with image and vice versa by using pre-existing images and found media (in this case, most of the images that I used were from the September 2009 issue of Vogue) as a starting point as well as a prompt because the idea of using a blank canvas with no starting point seemed very daunting at the time, so having some visual imagery to also serve as a form of inspiration helped a lot.

Whilst all the pieces are all different, and sometimes not consistent with each other, I think that this overall series is effective since it shows a different range of styles, with some visually louder than others, mainly because I didn't want it to become too repetitive to the point where I'd overdo a certain style (such as the borders) to death, and where everything would look completely identical to each other.

I used the images themselves as inspiration since I felt that was right, and interpreted the images in my own way, which is how I came up with most of the captions for the images; it was the case of coming up with something that linked to the image and presenting it in an aesthetically pleasing way, sometimes experimenting with different types of typography so that it'd fit with both the theme and the overall composition of the image.

Although I didn't actively look at any artists (even though it felt like I should have), I developed my own visual style and narrative based on illustrators such as Hattie Stewart (mainly for the use of adding borders in order to create a point of focus), as well as taking inspiration from the visual aspects of the psychedelic aesthetic in order to enhance the original image as well as either decontextualising the image or adding context to it.

I focused on making the text work with the image by focusing on the composition of the image itself and coming up with different ways to add the text to the image so that it would work with the image rather than working against it, as well as filling in the gaps and empty spaces in order to make the image seem more visually full and not so empty as it was found.

So, I think that this series as a whole is effective since I've created a visually diverse series of images that have some sort of consistency between them, although I've adopted different styles to avoid making things too repetitive as well as doing the same things over and over; the use of sticking to one medium (in this case, using POSCA markers) and one technique (using physical found media) helped as I found different ways to do the same thing, as well as having to come up with new ideas in order to avoid going through the motions every time I created something new.



# ART AND ACTIVISM

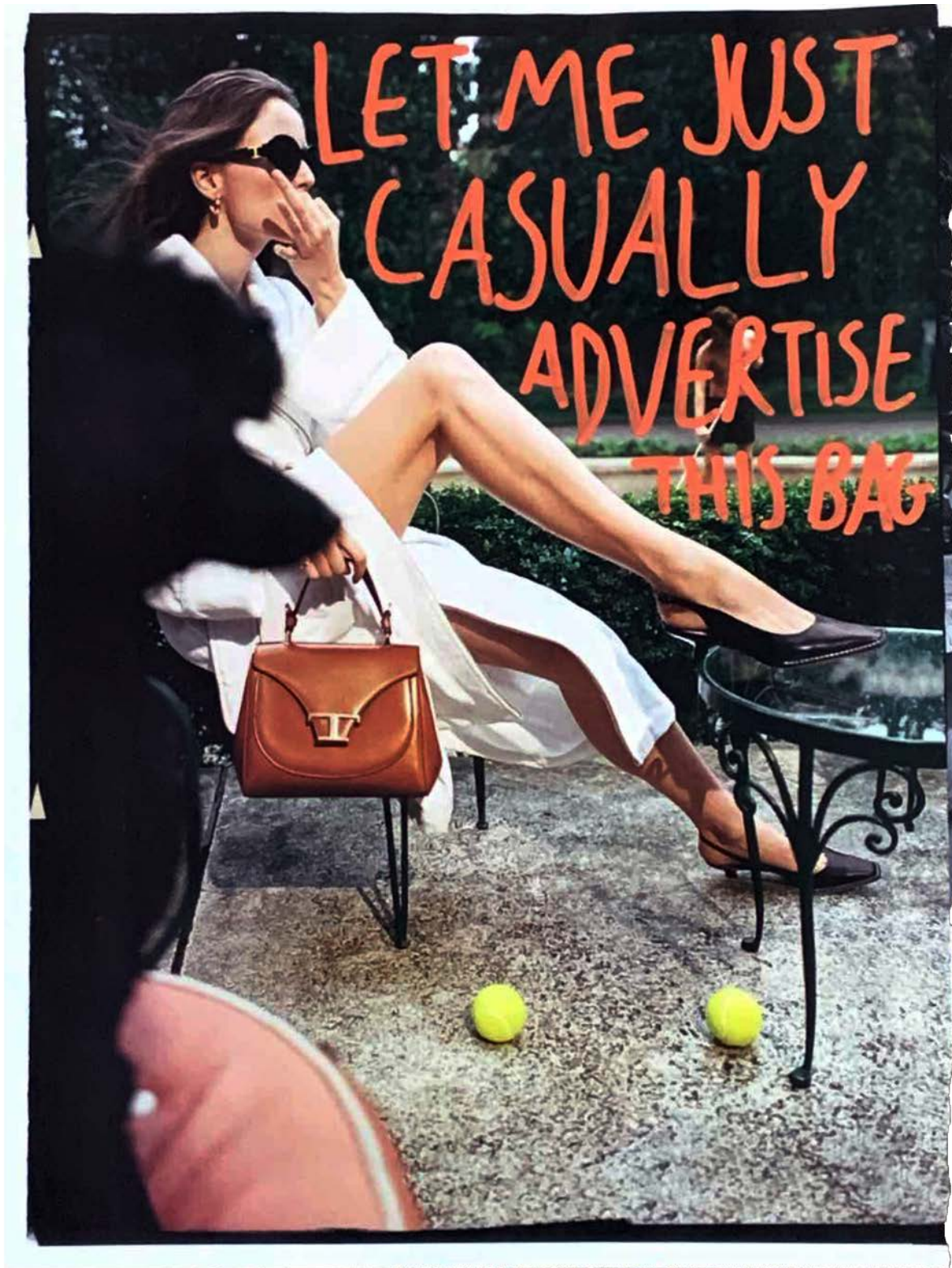


HERE, LET ME TAKE A PIC  
OF MYSELF W/  
MY BRAND NEW  
DESIGNER  
BAG.



I've carried on the theme that I had for the text and image project into this one since I found my previous outcomes to be effective, and changed the context so that it would link with my group's theme based on feminism and identity. I focused on showing the model's thoughts and how things have become more competitive over the years, especially for women since they're targeted in more industries (beauty, fashion etc) than men and believe that they need to be actively involved in those industries in order to still remain relevant; the use of showing off designer items is considered normal in this day and age because everyone does it (as well as owning those items) and it shows that they're rich. Additionally, the selfie taking look and feel of the image shows that there's proof that the model actually "owns" the item.





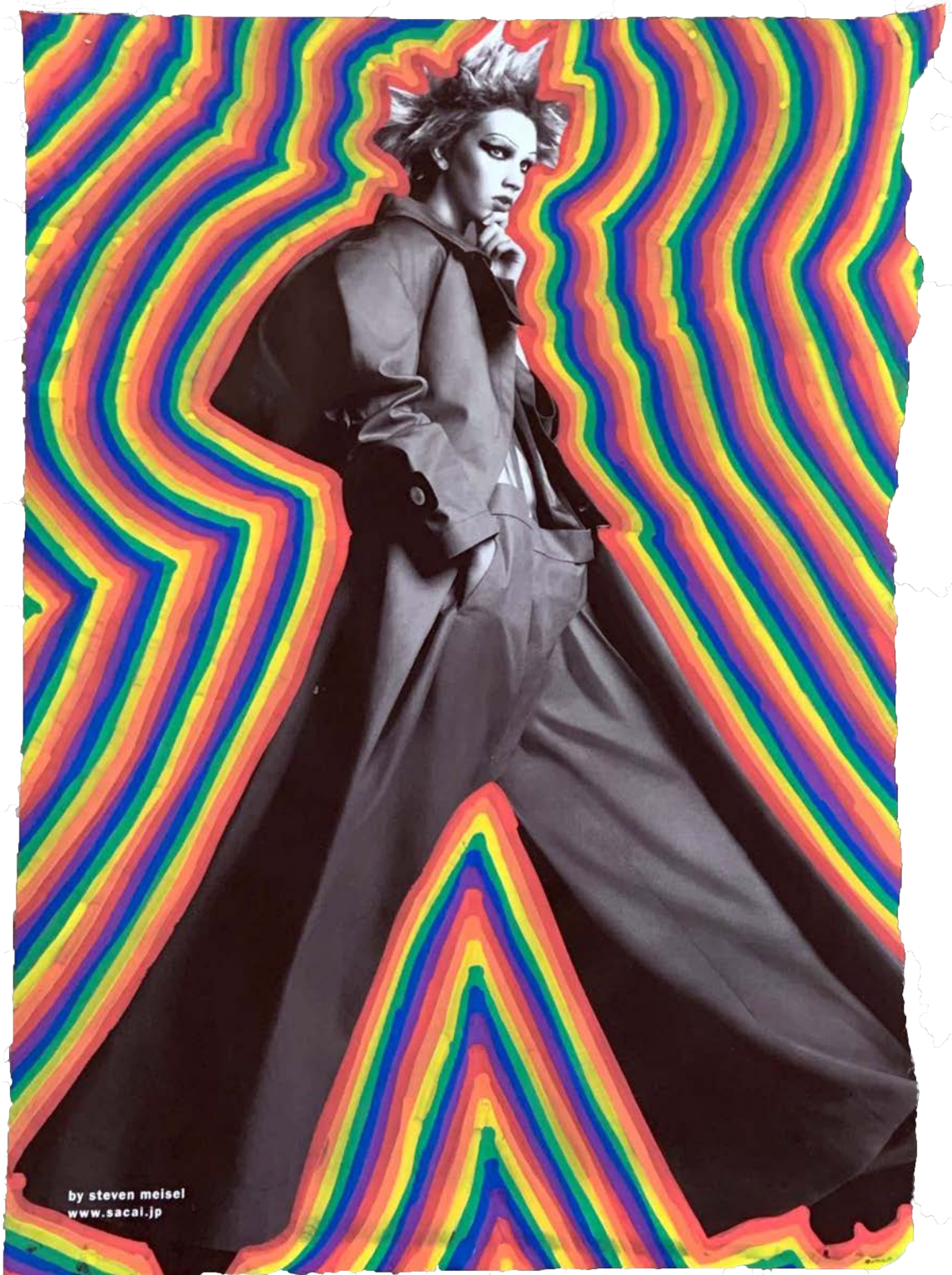
Again, this is something common especially amongst celebrities and semi-famous Instagram influencers by making the shot look candid although it has been staged (you can sort of instinctively tell whether a photo looks candid or not), so that the audience can relate to the image although they're being sold something and feel like they have to get it (whether or not they actually want or need it) in order to remain relevant in the eyes of advertisers in disguise. The fact that I've projected the "thought" of this image (with an emphasis on "casually") goes to show that something is being advertised, but not as how anyone would expect it, and that an innocent candid looking photo has been staged in order to make it look candid, whereas the main focus is on selling something that most people don't really need or want.





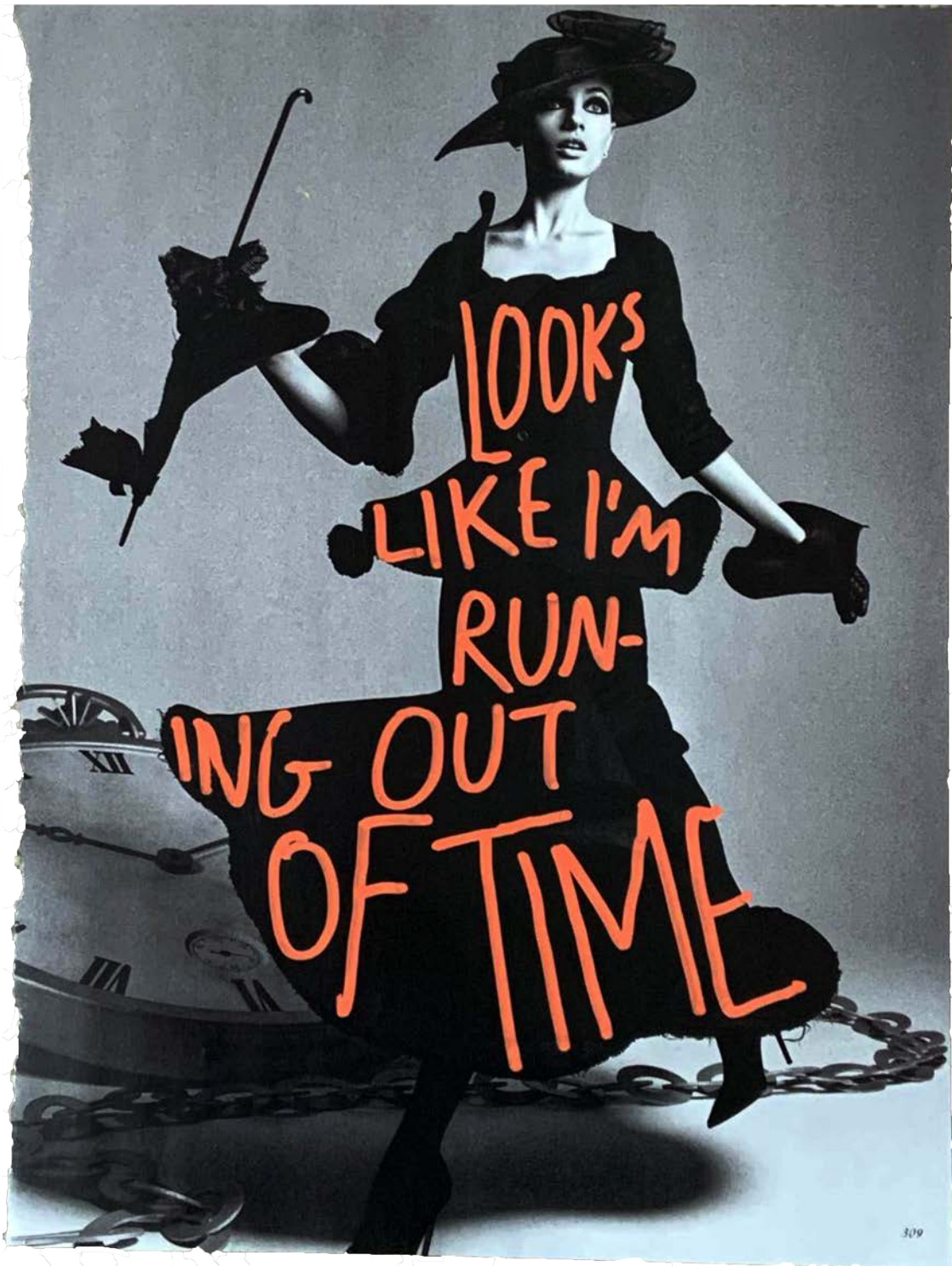
I focused on the main thing of the original image and emphasised that point of focus through the use of the borders (yay!) by focusing on the gap between stereotypical femininity (in this case, the skirt) and stereotypical masculinity (the edgy looking boots that have been slightly feminized in order to appeal to a larger audience) as well as how those things have been combined, which goes to show that no one really is 100% feminine or 100% masculine, but somewhere in between, sometimes a mix of the two, or none at all. The ambiguity of this piece represents anyone and everyone, as well as exploring gender expression and how the lower part of the outfit looks gender neutral/androgynous, but not in a typical way since anyone and everyone can wear a variation of this outfit if they want to.





Following on from the previous piece, I've looked at an image that is pretty much the opposite of the previous image (of the skirt with the boots) and focuses on women wearing suits, which is something that's common and comes to mind when thinking about androgynous fashion. The emphasis on this (relating to my group's theme of feminism and identity), goes to show that not all women wear dresses (or even want to wear them on) and that they can wear what ever they want and express themselves however they please; this image isn't as universal as the previous one because it isn't as ambiguous and this has a more specific target audience in mind, which means that some people will embrace this whereas others will hate it and find that it's too "progressive" for them (these are the ones you should watch out for).





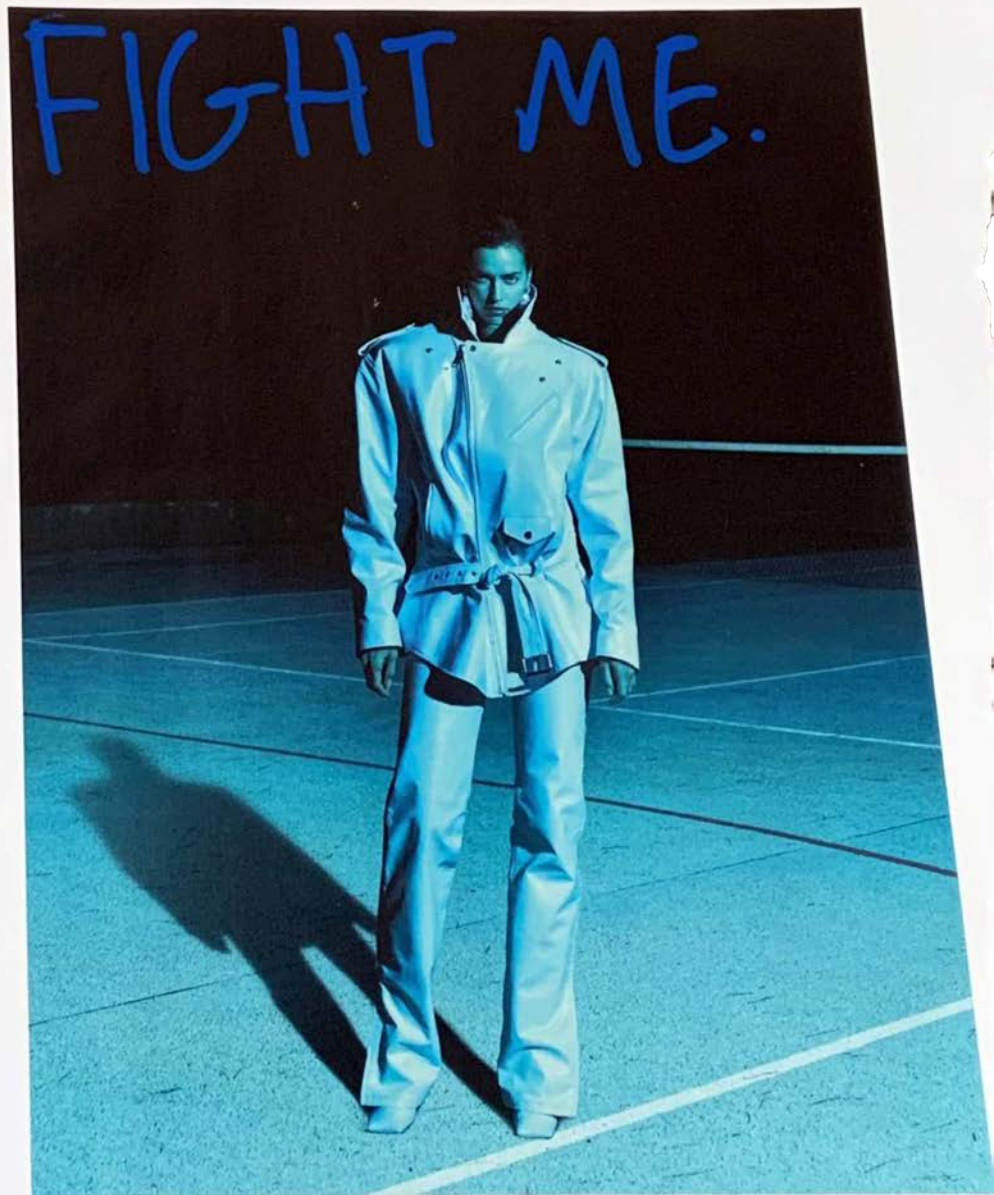
Although this piece looks and feels like one from the text and image project (through the use of making the text work with the composition of the image in order to create a focal point in a new way), I think it works under this project as well, since women tend to spend longer getting ready because of all the unnecessary and unrealistic beauty standards that have been set by those who create those standards as well as society in general; they don't have to, but they still do it anyway since those unrealistic standards seem so easy to do, but impossible to achieve, as well as feeling that this is something that women have to do in order to be seen as a relevant member of society and a "valid" female.





The model's expression says it all, and this is something that I've definitely experienced (and will continue to experience) throughout my life since females feel as though they have to wear dresses on to be seen as a "valid" female in the eyes of society (although realistically, dresses are objectively annoying and get in the way, I don't know how others manage to do it so gracefully when I have a similar expression and presumed thought process to that of the model's and stomp around complaining about how annoying dresses are). This piece is very "me" since it accurately describes how I feel about trying to be feminine in the eyes of society (I've tried doing that but it doesn't work), as well as how others with similar personality traits feel as well since I've realised that it's not a phase, but a part of who I am.





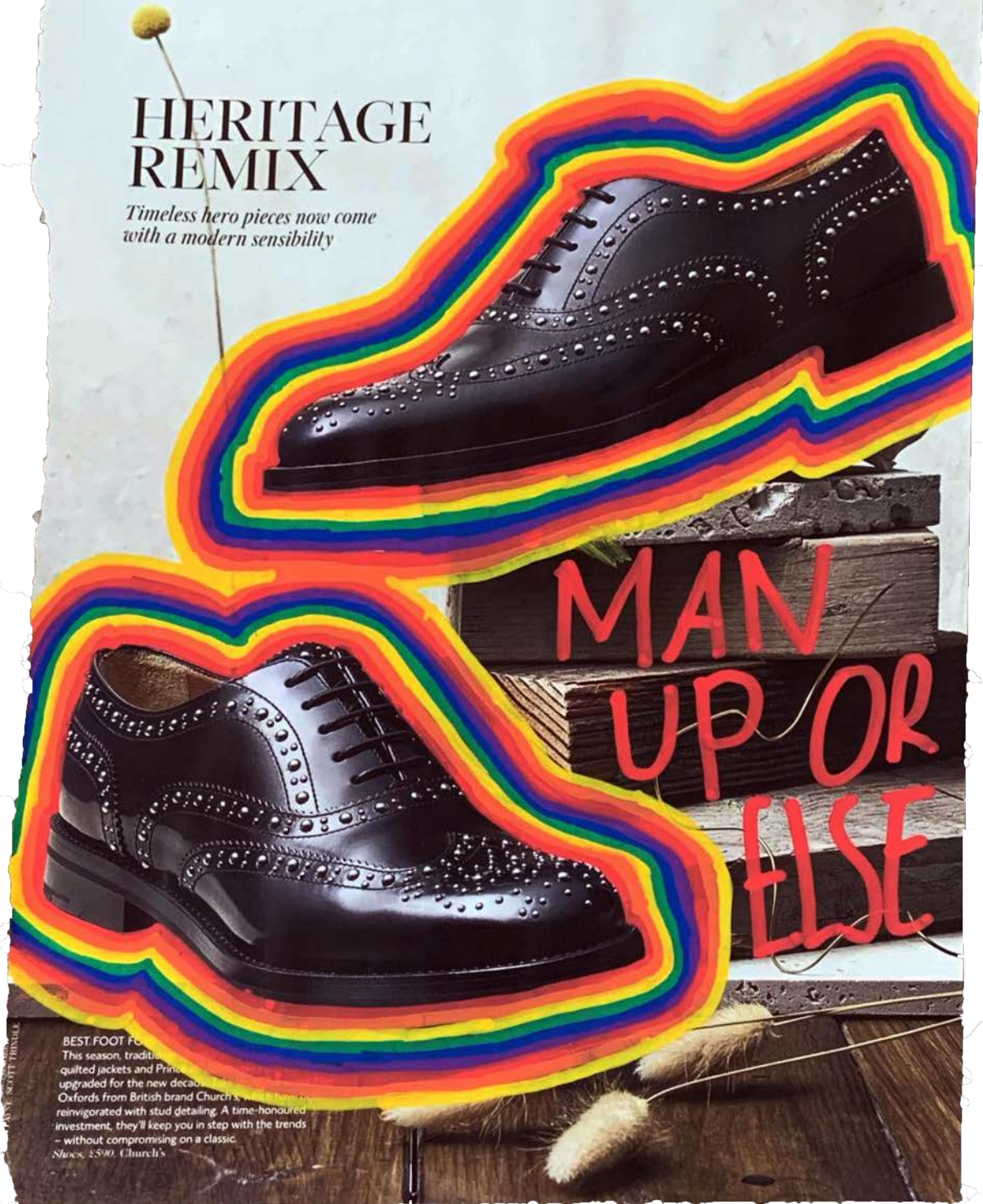
264

Again, I've focused on the expression of the model, and how this is seen as unlady-like in the eyes of society as well as those who create super unrealistic expectations of what a woman should and shouldn't be since no good feminine woman (heaven forbid the femme fatale) would ever want to start a fight with anyone else, let alone even think about starting a fight in the first place. This piece also focuses on manning up, so that women (along with everyone else) aren't seen as weak or fragile, but rather, as strong and independent women who know when to stand up for themselves, although it has a double meaning since it can be viewed as a good thing as well as bad thing, depending on how the piece is interpreted.



# HERITAGE REMIX

*Timeless hero pieces now come  
with a modern sensibility*



Although this piece typically applies to men (since they're supposed to be the strong and stoic folks of society who have to protect the supposedly weaker and more emotional ones), it can apply to anyone and everyone since most of society is dominated by masculinity, and that the most important jobs (doctors, engineers, economists etc) are typically viewed as "masculine" whereas other not so important ones (carers, nurses, anything that involves at least an inch of emotion and empathy) are typically viewed as "feminine", although I think that this extremely black-and-white mindset is toxic since it gives no other options; feminine men are more likely to be looked down upon than masculine women since society prioritises masculinity because it's objectively "stronger" and "better" for society overall.





Questioning everything ever seems to be more common in women mainly because of the unrealistic (and sometimes contrasting) double standards that are imposed on them, which makes women in power doubt themselves more since they have to do at least twice as much work in order to be taken seriously, and wearing a suit (typically a masculine thing to do) whilst in a position of power, makes them wonder if the position they're in even worth it to begin with.





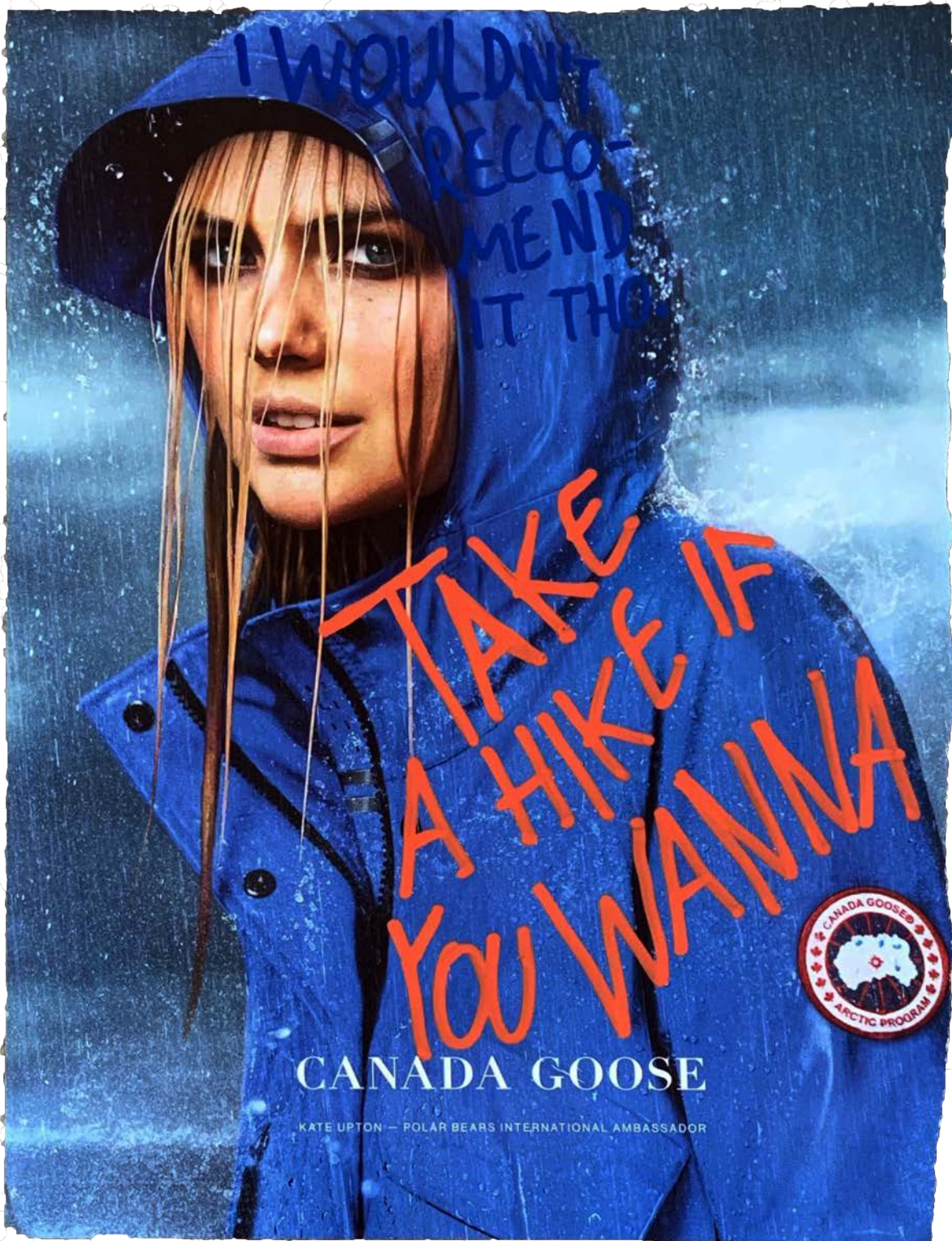
**AUSSIE**

THIS COFFEE  
IS SECRETLY  
POISON



Women are more likely to have their drinks spiked (although coffee isn't the first thing that would come to mind) so that men can take advantage of them and control them, as if controlling them normally wasn't bad enough. The subject matter of spiking drinks, along with the reasons behind it, seem too dark to go into detail, but this image does raise a bit of awareness that it can happen.





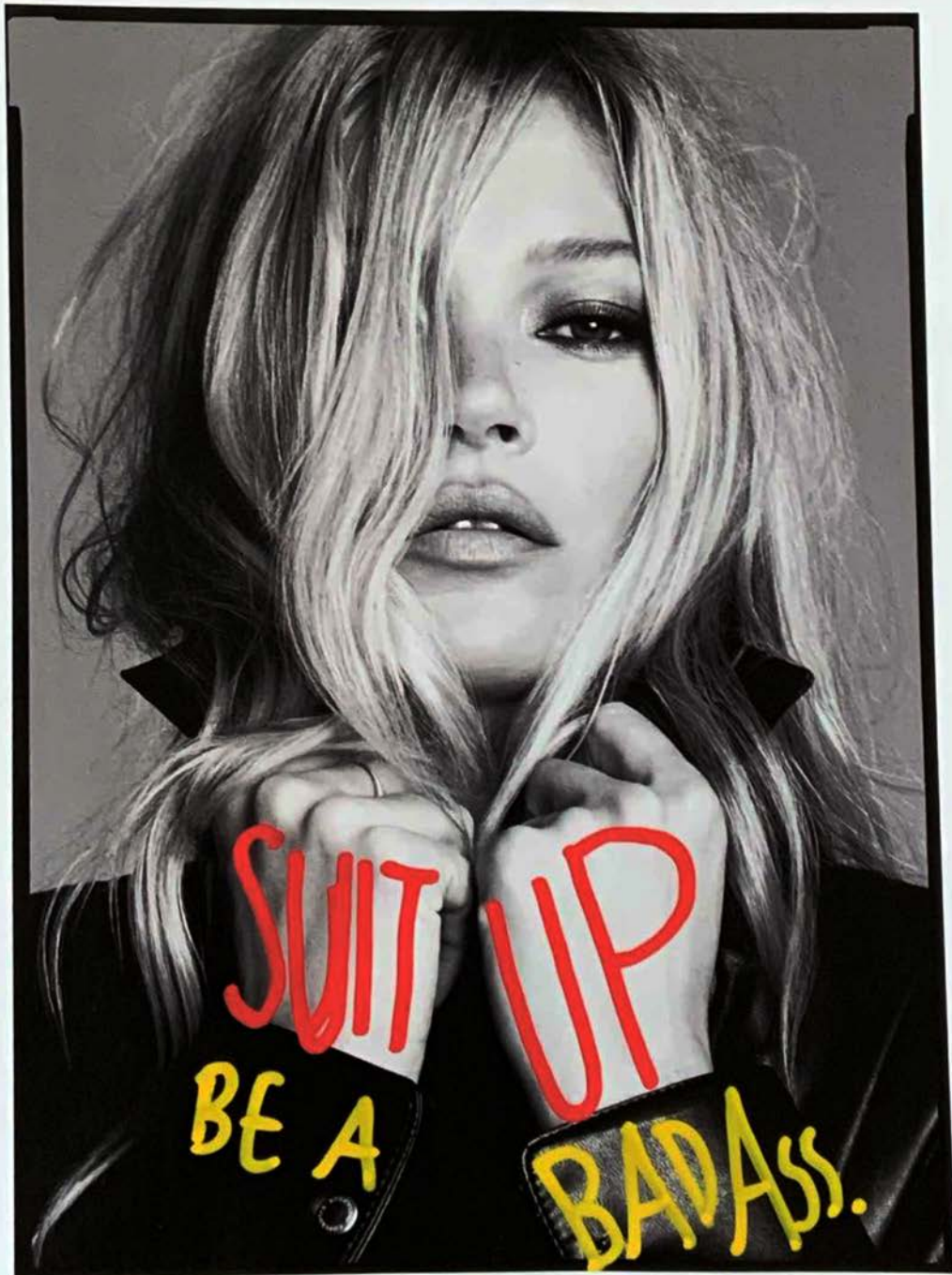
Hiking, according to nonsensical and unrealistic outdated gender norms, is seen as a “masculine” thing and isn’t typically something that a woman would want to do (although there are a few who do it because that’s what they enjoy), and the use of the informal caption suggests that although hiking isn’t the best activity to do in the world (depends on who you ask) the person in question doesn’t feel pressured into doing it if they don’t want to do it. Visually speaking, the use of making the text work with the image has been effective since it looks as though it’s been planned out, and the model’s internal thoughts (written in blue so that it blends in with the jacket) shows that they can do it if they want, although it isn’t always ideal; the message itself subtly empowers others to do what they want to do, without imposed gender roles.





Femininity (based on stereotypes) seems dainty and soft, almost dream like, which seems like a good thing at a glance, but is unrealistic to keep up all of the time since it's the female equivalent of not showing any emotions other than unrealistic ones. The gentle convincing and the use of cursive seems typically feminine since the viewer isn't forced to act a certain way, but the presentation of the message, as well as the message itself, makes the viewer feel like they should act that way because of the image, which almost promotes a desirable lifestyle that looks good, but is hard to get.





London 198-199 Sloane Street / Harrods, International Designer, First Floor

[ermannoscervino.com](http://ermannoscervino.com)

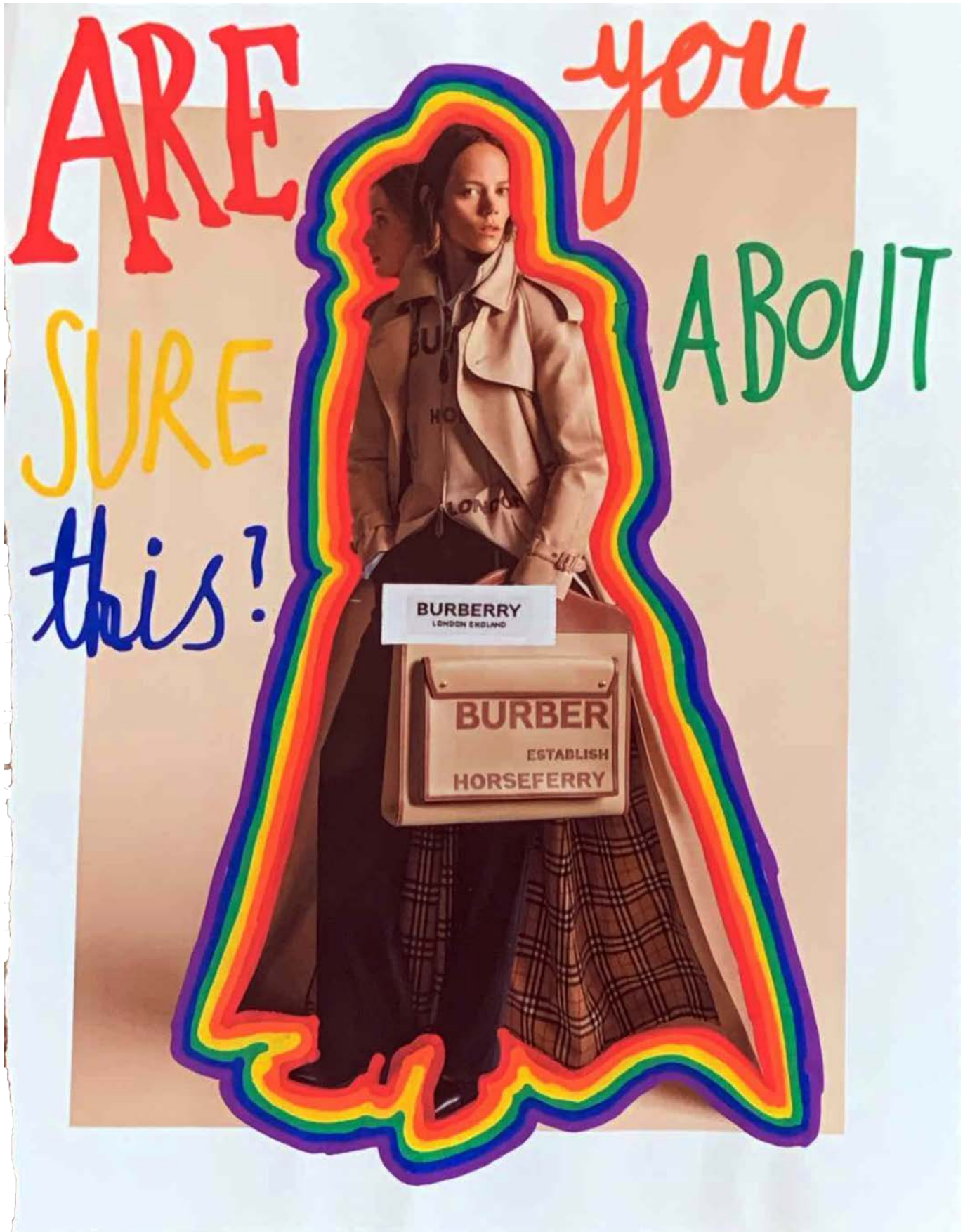
However, this message is blunt and straight to the point, offering a different point of view to gender expression, and can be viewed as a feminist piece that empowers women to be who they want to be rather than just being soft and dainty little angels who need a man to protect from the world, as well as showing women that they can step up to the game and being encouraged to do so. This is equally as brutal as the “man up” messages aimed towards men, but aiming this towards women normalises gender nonconformity, and lets others know that stereotypes can be redefined, if not completely demolished.





The statement that I have created for this piece goes to show that items aimed towards women usually serve no purpose (such as having tiny, or even fake, pockets on women's jeans), but look aesthetically pleasing so that it's seen as an accessory rather than an essential item since women aren't expected to carry much things, although it's practically and realistically the opposite.





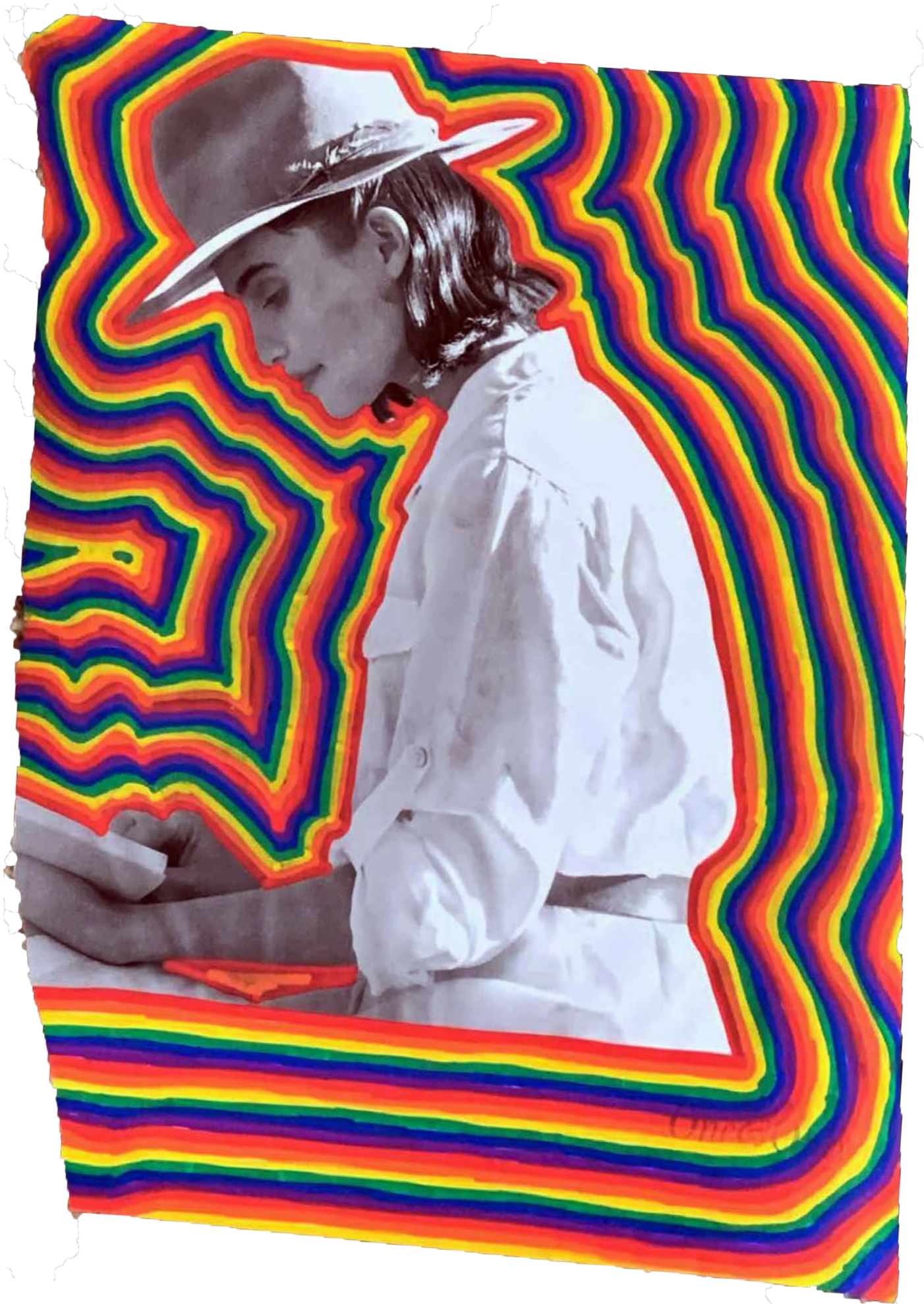
The look of concern paired with the question goes to show that things aren't always what they seem, and whilst this would have been suited for the other project, it works with this project as well since the models wonder if seemingly promoting an item is even worth doing, along with whether they personally agree with the brand they're promoting.





Most “self care” products aimed towards women usually involve having to get expensive items riddled with harsh chemicals, and the advice that’s given can suggest an alternative, such as avoiding those products and turning to nature. The sarcastic tone for this advice could actually work, although most would disagree with this advice and stick to what they already know.





Everything that has been said about visually similar pieces have already been said.



AM I DOING THIS  
WOMANHOOD  
THING RIGHT?



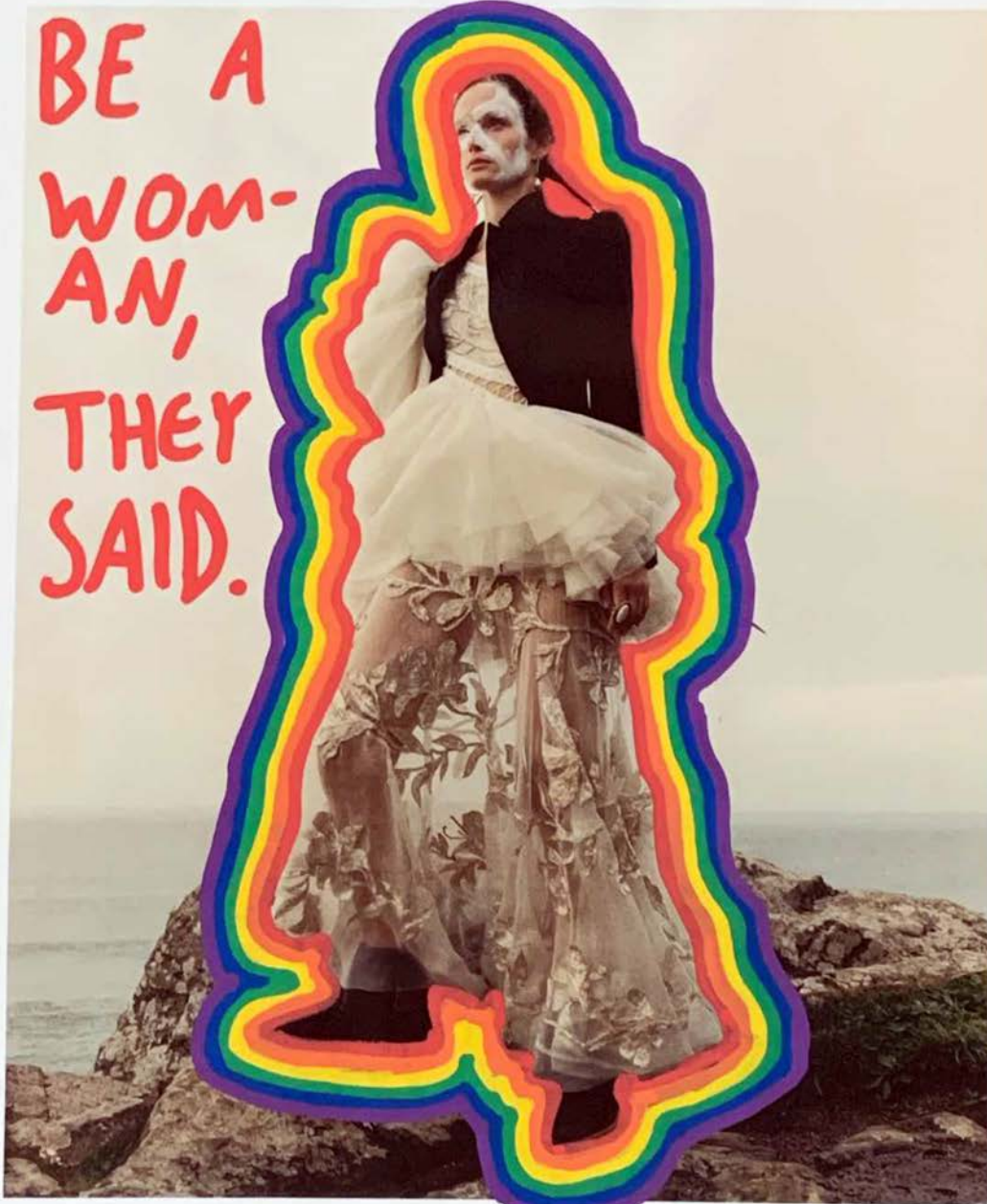
ULLA JOHNSON

Based on the contrasting messages and double standards that are often given to women in different shapes and forms, questioning whether or not a woman is being a woman in the right way shows that there is no right way, but lots of wrong ways to do something that would have been so easy to do if it hadn't been complicated by the unrealistic expectations that society gives; so asking this question in some way, shape or form is extremely common because of the vagueness of it all.



Alexander  
McQUEEN

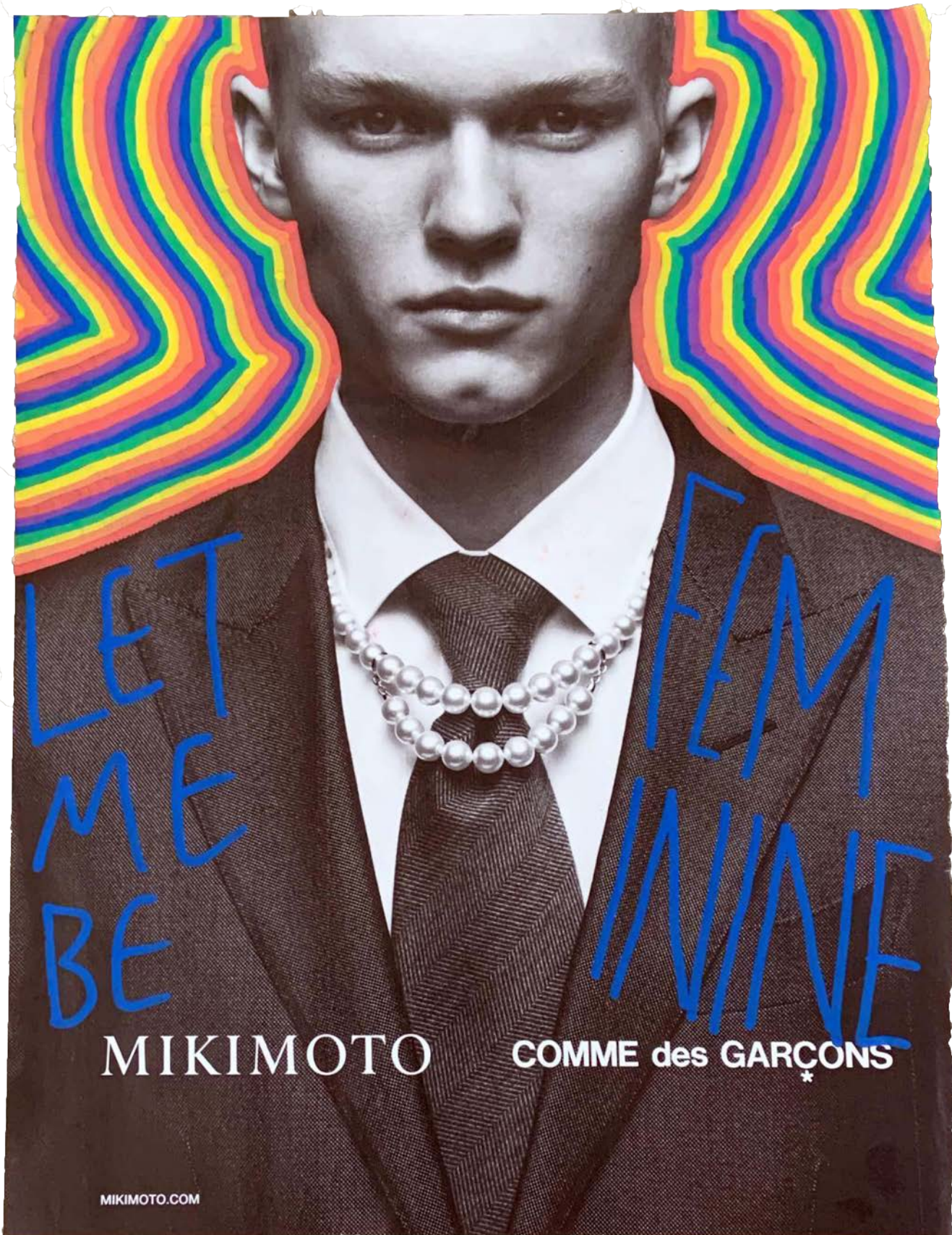
BE A  
WOM-  
AN,  
THEY  
SAID.



[alexandermcqueen.com](http://alexandermcqueen.com)

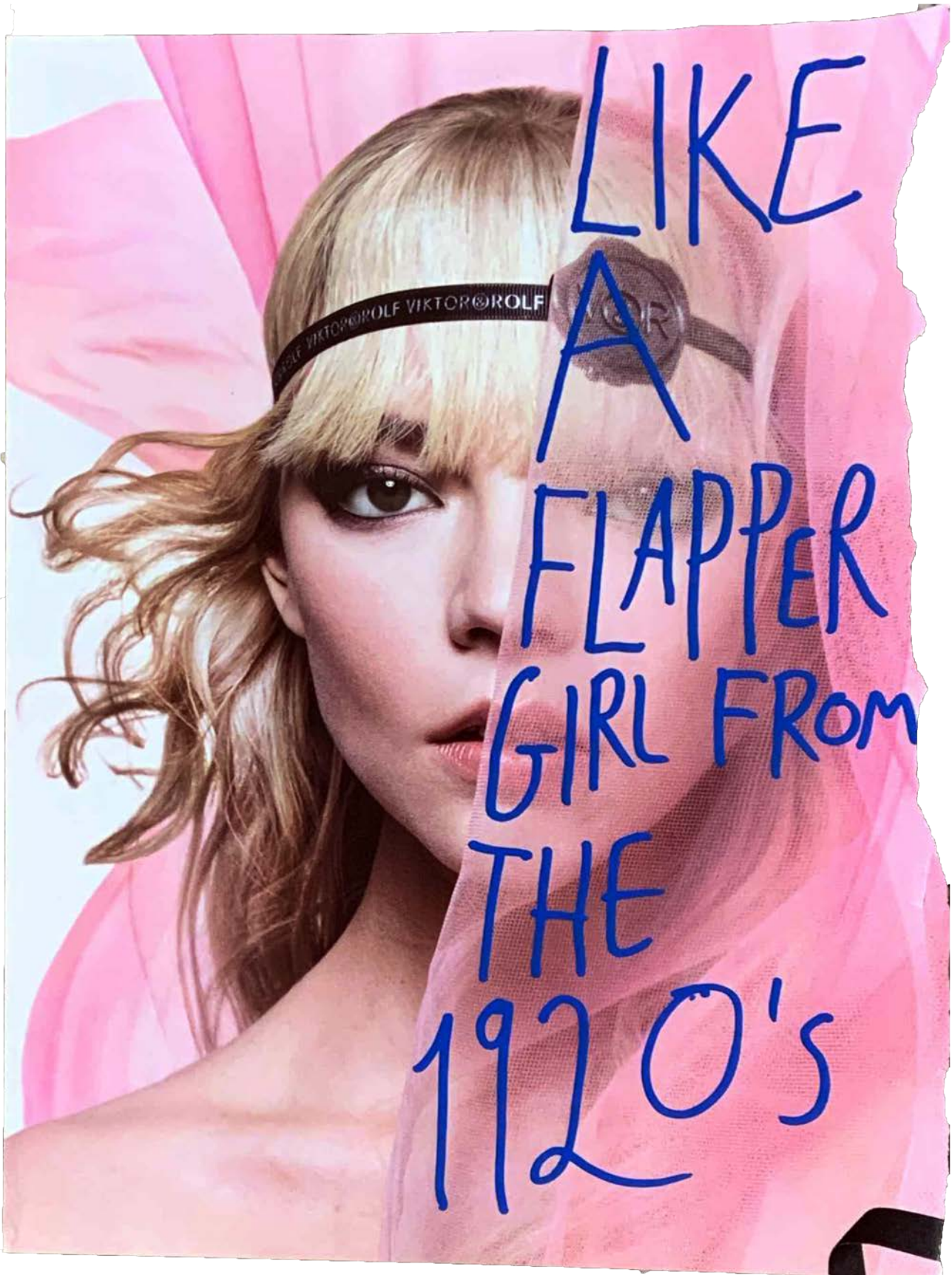
Taking inspiration from the title of the “Be a Lady” video, this piece focuses on redefining the idea of femininity, as well as expanding that definition and focusing on what women can become, and also blurring the lines between both femininity and masculinity through breaking stereotypes. The original photo combines the stereotypes and typical gender roles into one, so that it inspires women to be able to wear what they want, as well as being able to do what they want.





Similarly, this piece also focuses on blurring the lines between femininity and masculinity by allowing men to have typically feminine characteristics as well as letting them embrace it instead of feeling like they have to man up in order to please the ones who created vastly unrealistic expectations for both genders to begin with; whilst masculine women are typically praised for being empowering, feminine men are looked down upon because of who they are and what they want to become.

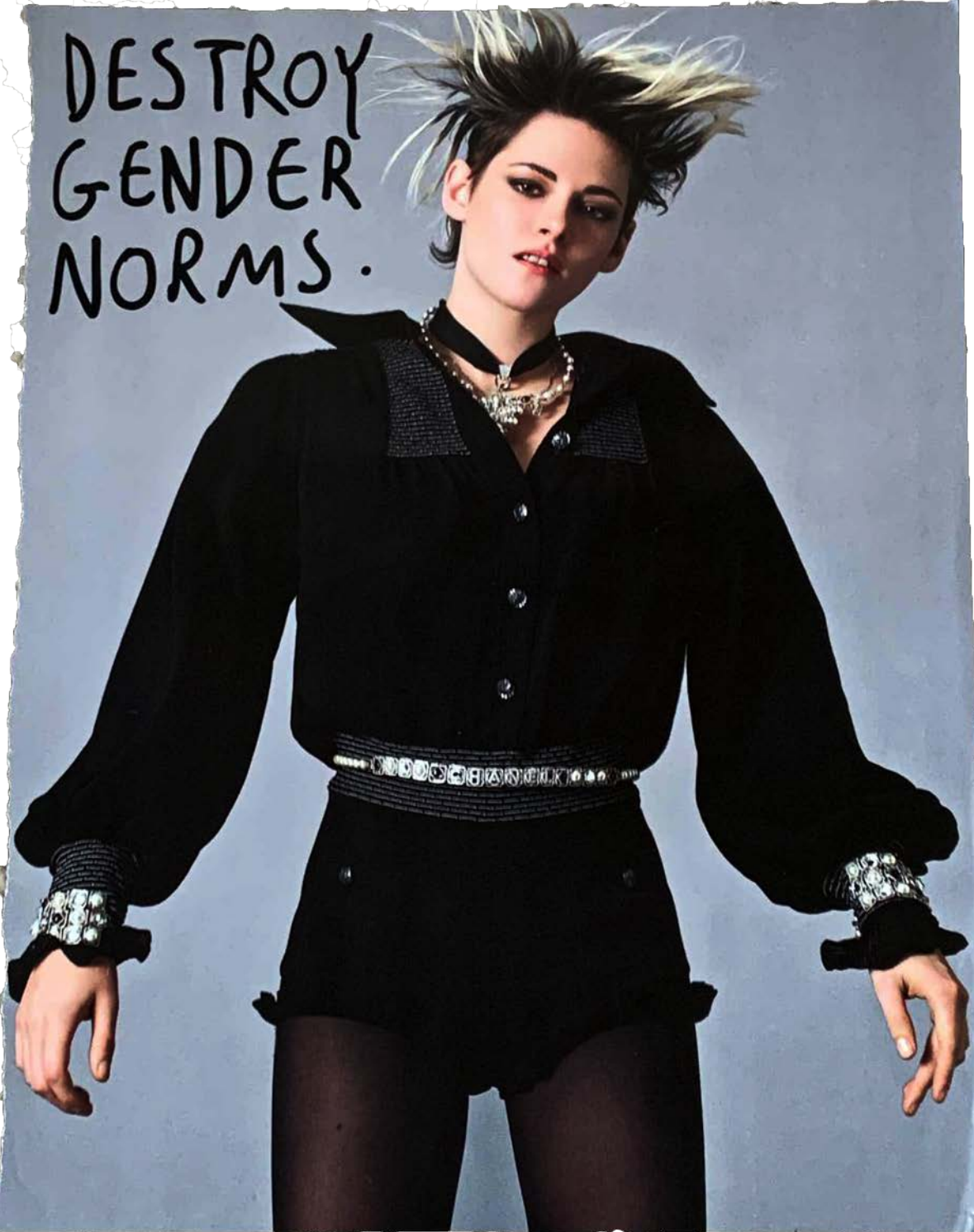




This goes to show that unrealistic expectations have always been around, and whilst they might seem unrealistic at the time, the looks of that certain era can be used as inspiration, mainly for the aesthetic, and also because looking a certain way from that era is now by choice and not necessarily by force where everyone looked like that because they felt that they had to in order to keep up with the trends of that time.



DESTROY  
GENDER  
NORMS.



Linking to the images of reversed gender roles, the message of this piece is simple and also liberating in some way since it encourages people to break free from the tight stereotypes and unrealistic expectations usually placed by society, but more importantly, how the media portrays and imposes those stereotypes and expectations upon everyone, and how they choose to view and interpret it. Additionally, the message of this piece focuses on creating a space that allows a diverse range of gender expressions to happen as well as breaking free from the toxic “either this or that” mindset along with highly unrealistic expectations of what one can and can’t do since gender norms are usually restrictive and don’t allow any room for growth or self exploration.





The model's facial expression says it all, along with the questions that she supposedly asks, which makes one wonder whether posing in some slightly unrealistic clothing is even worth it to begin with, although it's typically worn for the photoshoot rather than for the whole day.



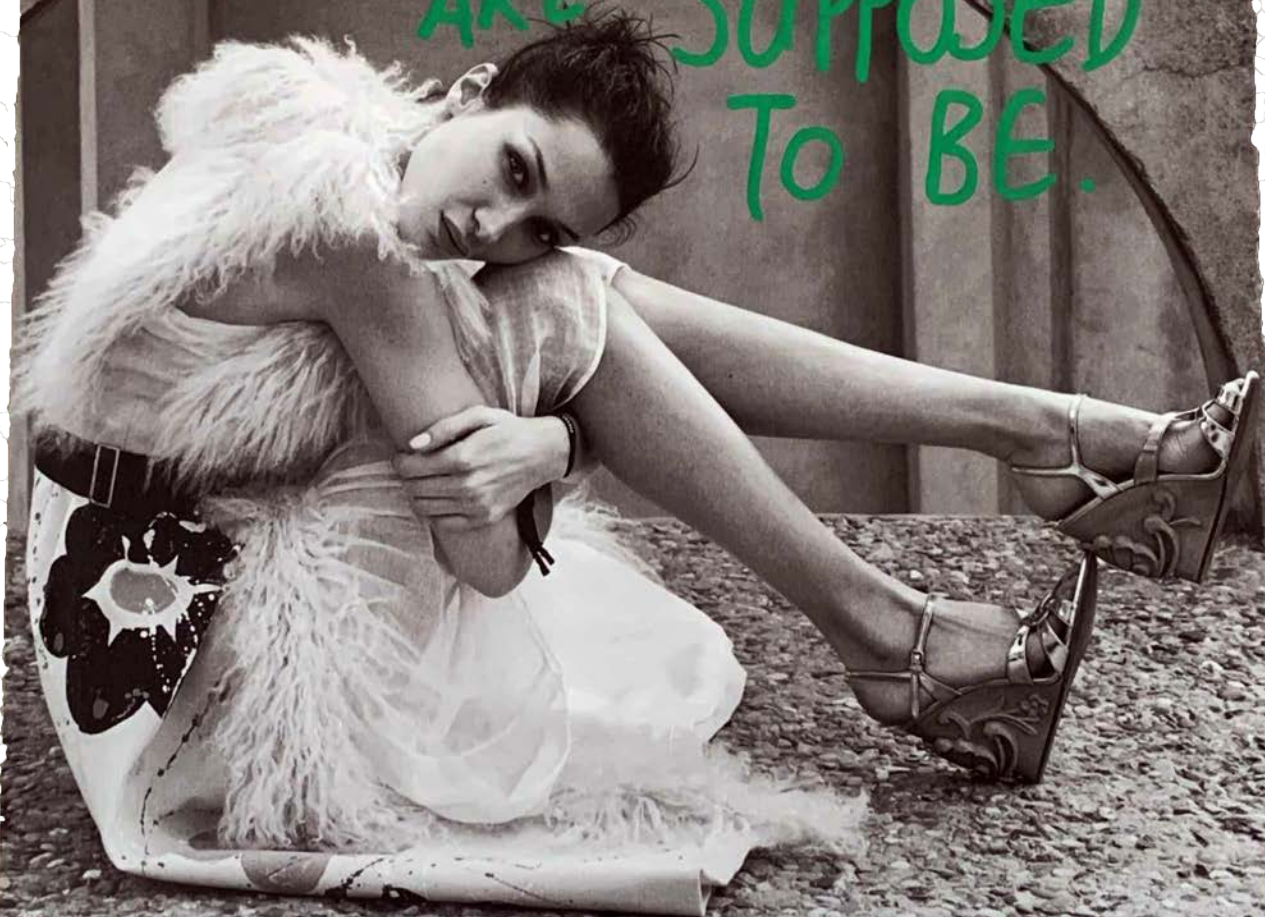


The original image is very heteronormative and stereotypical of both genders since men are usually viewed as the protectors and women are usually viewed as the ones who are being protected, but men can also be viewed as being possessive and in control over women because of how both of them are portrayed.



BE AN ANGEL.

THAT'S WHAT WOMEN  
ARE SUPPOSED  
TO BE.



CASA CORBERÓ

BARCELONA  
NOVEMBER 18 - 20 2019  
BY LYNETTE GARLAND / LIZ COLLINS  
MIUMIU.COM

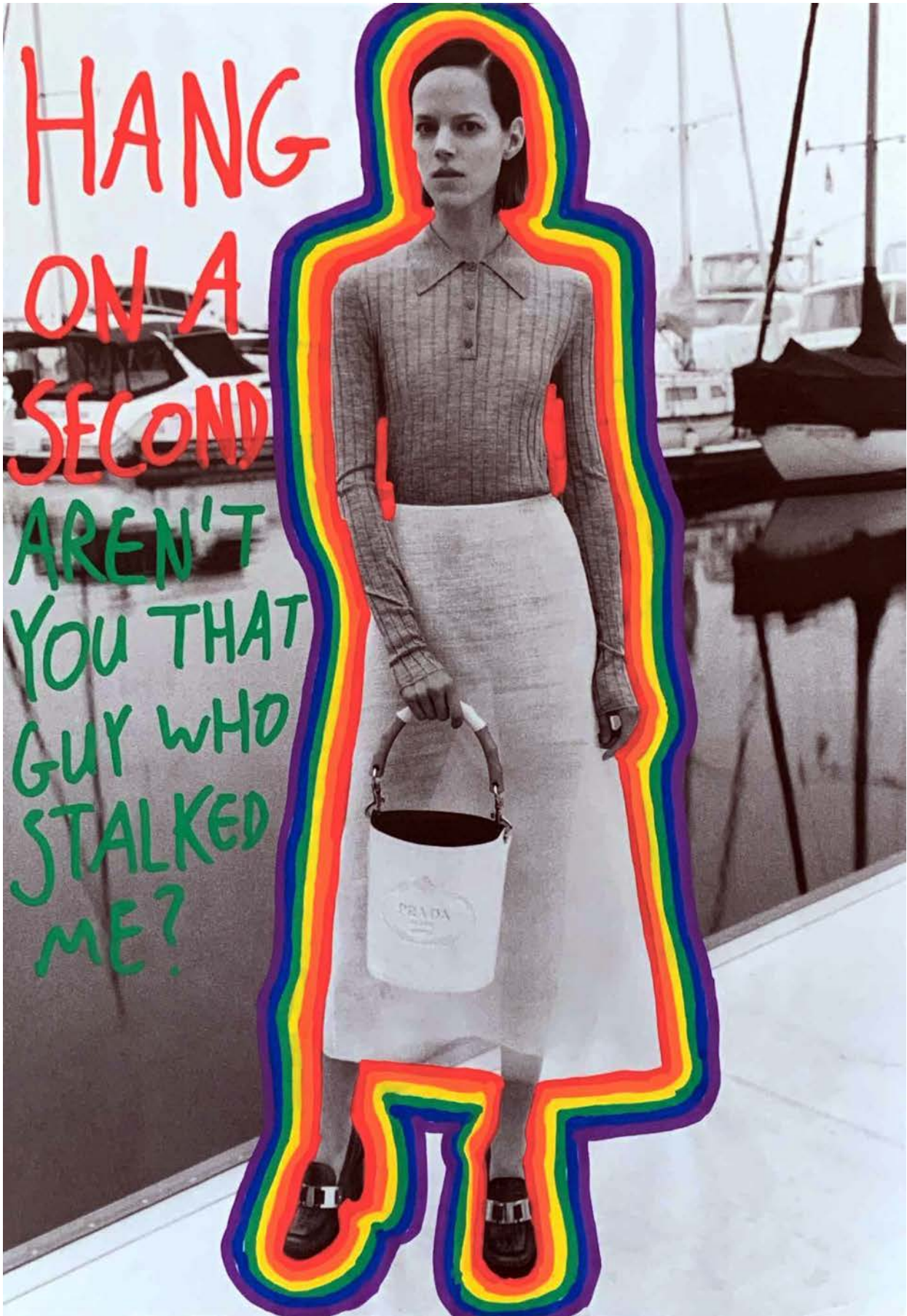
Although this exact phrase wasn't said in the "Be a Lady" video, it sounds as though it could have been in the video, along with all the other unrealistic expectations and double standards that were said about what women should and shouldn't do, although the message that the video portrays is impossible to do in real life since there is no right answer, but lots of wrong answers; the fact that women should be angelic at all times is also unrealistic since it practically stops them from becoming who they want to be.





This quote was taken directly from the "Be a Lady" video, and pairing it with this image in particular amplifies the message that's being said, as well as shaping the context of the image since the man in this situation can't harass the woman walking past; the most that he can do is stare at her, but his supposedly uncontrollable urges and desires are still present despite the fact that he's physically restricted from doing them, which makes him feel imprisoned, but makes her feel a little bit safer as well as avoiding becoming a victim.





In addition to the previous image, this image focuses on being stalked since men will stalk those that they find attractive because they can't seem to control themselves. The question asked offers a sense of familiarity as well as guilt tripping the imaginary stalker, and eventually calling them out for their actions.





This piece is typically feminist since it shows that women can do what men can do, but a little bit better (in this case, women get to look stylish since it's socially acceptable, and also encouraged), along with the fact that anyone can own and maintain a car, not just men.