

Eventuality

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My final artwork, 'Eventuality' is a body of work spread across a range of different sized panels which represent different outcomes to artificial intelligence. I used pieces of Canson cotton watercolor paper with copic fineliners and various coloured markers to create the artworks, which feature several possible near future societies which stem from the creation of humanoid robots with artificial intelligence. I found that I was fascinated by the idea of robotics and artificial intelligence and how the result can both benefit or condemn society. Many of my ideas were influenced by film and media, some examples being, Terminator, Iron Giant, I am Mother, etc.

The idea behind 'Eventuality,' was specifically influenced by Marvel's What If... as this series showcased numerous different outcomes and possibilities from the films it is based on, not unlike my body of work. My artistic style has been influenced by comic and manga artists such as Ryan Ottley, James Raiz and Masashi Kishimoto. As for my choice to utilise markers, I was influenced by artists such as Vince Okerman (a.k.a, Vexx), who's colourful art has been inspirational to me in the past. Void space was also implemented in each panel of my body of work as I was inspired by the artist Tang Yau Hoong, because of this I produced a blank panel which allows for a greater range of interpretations from the viewers of my artwork. Combining these styles allowed me to produce vibrant and detailed drawings which depict what I believe to be realistic possibilities for a future where artificial intelligence exists along with humanity.

My process began with the design of the robot which would be used in each of my panels. I then developed a series of ideas which became the foundation for my final body of work. The initial idea took the form of a robot wreaking havoc on a city, standing atop of a car with an aggressive posture and a menacing red eye. I split the sketch up into three portions which represented different time periods of the same event and composition as the passage of time was another interesting topic for me. These time periods were: the present, war and recovery.

This piece told a story of a world where a destructive war occurs between humanity and robots which resulted in a future where nature has grown around the ruins of the city. In all three periods, the robot remained almost completely unchanged to convey how machines are relatively unaffected by the passing of time and are able to outlast humans. I also sketched up some other ideas that shared similar themes for the future and also explored a connection with animals. These included a scene where a robot and dog wander through a tarnished city, showing the strength of companionship in times of crisis. I also looked into more friendly options where the robots coexist with humanity. I then settled on the idea for my body of work, which incorporated many of my ideas as different possibilities that could stem from the genesis of artificial intelligence. My body of work consists of eight panels, seven of which revolve around the centrepiece, 'Genesis,' which shows the first robot being built. From the top, clockwise, the pieces go as follows: Absence, Rampage, Handshake, Robot in the Tree, Wreck Yard, President & Public Transport.

The meaning of this body of work was to envision a variety of possible futures in which robots have their own intelligence, some of which showcase a cliché robot uprising while others tell their own stories. I feel that my artworks comment on unique and sometimes uninteresting aspects that are not often thought about when the topic of artificial intelligence is brought up, such as living together in harmony or simply being a fad that doesn't lead to anything greater. I had planned out the sizes and layout of each piece with my rough sketches before beginning the artworks. I found that it was quite difficult to draw the robotic and human figures with accurate proportions, especially in the more relaxed poses such as sitting on a train or standing naturally on a stage.

To assist with this, I used poseable art mannequins, photographs and living models as references when sketching many of the panels as it allowed me to achieve a more realistic and natural pose. 'Handshake' is an example of this as I took a photo of my own hands in order to capture the way that the fingers are positioned. I applied the same technique with the hands in 'Public Transport.' After I had completed a sketch that I was happy with, I would transfer it onto the watercolor paper before inking and colouring. The colouring process took the longest time as I was worried that I would make mistakes, which led me to create more than enough photocopies and colour tests. I intentionally left parts of each panel blank as I felt that the white void in each panel could lead viewers to the conclusion that we sometimes can't predict what can happen in our futures, or may lead to the total destruction of our world, hence the complete white void in 'Absence.' Since 'Genesis' was the middle piece, I chose to implement a black void behind the drawing because it would contrast with the white in each of the outer panels.

I believe that my artwork, 'Eventuality,' is able to effectively showcase the different possibilities and effectively conveys the underlying message that I intended. The quality and quantity of the work was ambitious and I could see a possibility of extending it further if I had more time. I believe that in the future, technology has the potential to both enhance or destroy us as the human race, and I hope that my artwork allows people to think about this topic in a new light.