

## *Memories in Motion*

### **Lucy Head**

My focus was heavily positioned towards working in both digital and traditional formats to create characters in motion. I knew that I strongly wanted to incorporate themes of identity, movement, living in the moment as well as how memories are formed through the connections we make. Early ideas were still heavily focused on characterisation – more specifically how I could display the theme and message of my piece through the use of characterising my friends and drawing them in my own unique cartoony style. From the artists I explored, I quickly went down a path of doing figure drawings from photo references of my friends skating at a skate park.

Skating is a large part of my identity; the flow, mindfulness and community around skating has had such a positive influence on my life. I wanted to channel this positivity into my pieces. The artist's styles and mediums I explored helped in both the construction and development process of my majors. Ida Hem, Natasha Allegri and Anya Butler were three artists that influenced my understanding of digital mediums, linework and colour. Through experimentations done in their styles, I grasped a better understanding of constructing digital pieces. Max Fleischer was an artist I looked at for character mapping, stylisation and the breaking down of forms into more simplified shapes, which makes animating and figure drawing easier. Hayao Miyazaki and Jamie Hewlett broadened and inspired me to explore how characters interact and work in a setting, how they fit into a scene, the background and foreground as well as exploring how background scenes can be created in both traditional and digital art forms.

The artists that influenced my major pieces the most were Hewlett, Hem, and Butler. The process for each piece was so vastly different. As I found I wanted to explore a variety of mediums. The first and second pieces were constructed as traditional art. My first piece, titled "Posca Portraits" was created on canvas using paint pens and acrylic paint. The piece was comprised of four separate square canvases, displayed in a 2x2 grid pattern. The artist who influenced this decision was Jamie Hewlett, more specifically – his iconic work on the Gorillaz Demon Days album cover, the side view of the characters is extremely bold and eye-catching, and I wanted to put my own spin on this concept. The way I had developed my cartoon portraiture was by breaking down aspects of each of my friends' personalities - what their favourite colours are, how they chose to dress and look. I strongly implemented colour theory, shape and line, the reason for this being that the vibrancy and complimentary colour scheme chosen for each portrait were made to draw attention to the identity of the subject, the persons features and personality.

The second major piece, "Figure Sequences" was made up of cardboard paper figures, drawn using fine liner and markers. The techniques implemented in this piece were the understanding of lines and how they convey movement. Three out of the four sequences are real skate tricks, the "Judo air", "Zen air" and a "Marilyn stall". I sketched out each sequence with 2B pencil first, using images taken of my friends doing these tricks as reference. They are mounted on thick cardboard so that they have a pop-up book appearance, I used coloured embroidery thread glued onto the back of each pose, connecting the sequence together through line. I echoed the same colour theory I used in my first piece into this one.

I used the same complimentary colour scheme for each pose, but I didn't want to draw too much attention away from the lines in the piece, so I used limited colours as an accent. My final piece is the animated story that brings all my pieces together "Memories in Motion". I created this by using a Wacom Intuos drawing tablet and my laptop.

The digital drawing program I used to make my piece was Fire Alpaca, for it was one I was most familiar with and re-learning an entirely new program I found to be too challenging. I created a storyboard first, using Anya Butler's technique, rough thumbnail sketches were created to figure out composition and scene orders. This proved to be very useful, if I was unsure about certain aspects of the piece, I always had my storyboard to go back and reference. I then developed these storyboard thumbnails into full HD resolution images and scenes, an aspect ratio of 1920x1080p edited together on my laptop using Adobe After Effects with a runtime of 00:01:15. From purely an artistic ability standpoint, I knew that I would be able to convey my message in some regard, however the journey to get to that stage proved difficult.

The challenges faced when making my pieces were that I had so many varying ideas circling of what pathway I was going to take to create my pieces. I found it challenging to settle on one certain idea and run with it, as well as how my pieces would work cohesively in a singular display. I also had run-time constraints on my animatic. I ended up having to get rid of a lot of the scenes I wanted to initially include, because the runtime of my piece would exceed 2 minutes. In total, I ended up with 25 scenes out of the initial 36 I had drafted in my storyboard, which still made for an overall good amount.

The knowledge and development of my skills was far beyond what I would have hoped for, my personal growth as an artist was astronomical in these pieces. Despite being proud of the work I have created; I think that some aspects of my pieces feel rushed and not up to par of my full artistic expression.

The colour, movement and vibrancy of each piece has successfully displayed my emotional connection to each of the people my characters are based upon. My way of drawing characters and art style developed greatly over the course of my body of work, implementing techniques I hadn't ever explored before.