

IA2 2023

Shreeya Patel

12.2VAR

Focus from IA1 – phrase and paragraph

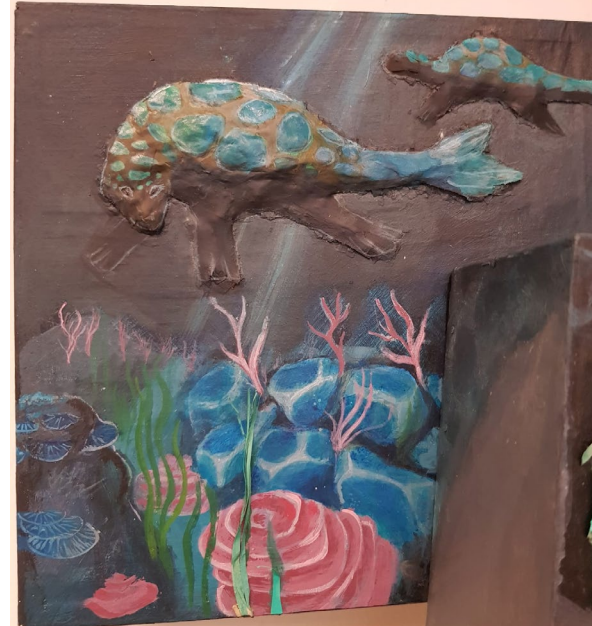
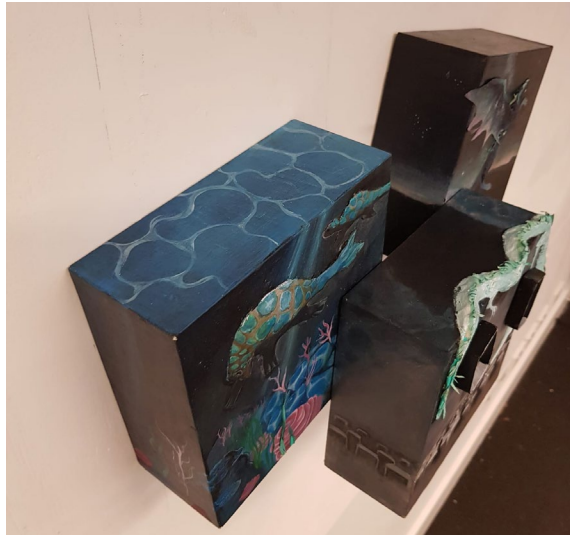
Alternate realities

Based on the artist incursion, I was interested in the idea that not everything we see is real. This led me to investigate this idea through the inquiry question, “How do we know that everything we see is real?”. My focus in response to the question is *alternate reality*. This can refer to how we experience or visualise something which feels real, but it might not be real, and it might not have happened. It could be a creation by our minds - an *alternate reality* of what us and our world could be and what we are now. I plan to explore this in different directions, medias and by creating thought provoking work which questions reality.

Photographic evidence IA2: display view



Photographic Evidence IA2: details of work



Artist's Statement IA2 [150 WORDS] 146 words

Title of Work: *Reverie*

Student Name: Shreeya Patel

Media Used: Wooden boxes, acrylic paint, newspaper

Dimensions of Work: 510 x 220 x 185mm

The concept 'art as knowledge' guided my exploration of my focus 'alternate reality' by reflecting my personal context of getting lost in daydreams during class. '*Reverie*' develops the focus "alternate reality" by illustrating a different 'reality' where dragons live within my imagination, coming to life during class. Inspiration was taken from Michael Cook's cultural context of '*invasion*', and the formal context of Reg Mombasa's distorted worlds, to help create these 'alternate realities'. The misaligned display reflects this expanding mind state- giving the appearance of floating images. The irregular display and line use creates a focal point and pathway that can be followed/explored through the small windows, which viewers are encouraged to investigate. The lines and doors lead to majestic dragons which are symbols of other worlds, and imagination.

Through juxtaposition of reality and fantasy worlds, the audience is positioned to recall their own experiences with imagination and stories from childhood.

Annotated Slide IA2 [200 WORDS] (192 words)

Develop:

Focus, *Alternate reality*, generated thinking about my imagination caused by boredom (personal context)

Choice of thick wooden boxes are engaging → depth + vivid imagery

Symbol and setting → creates meaning

Research:

Cook's invasion

Non-literally: reflects on feelings of personal + contemporary contexts of British invasion- flips this situation, where birds represent indigenous, and are invading British. Technique = digital manipulation. → influenced choice of media for experiments - digital manipulation + concept of imaginary creatures in reality + out of context.

Literal: birds attacking people

Mombasa:

Non-literally: merging different aspects of reality to create a new distorted reality → influenced the creation of a new reality with own interests – creatures/dragons.

Literal: house on trees, distorted place

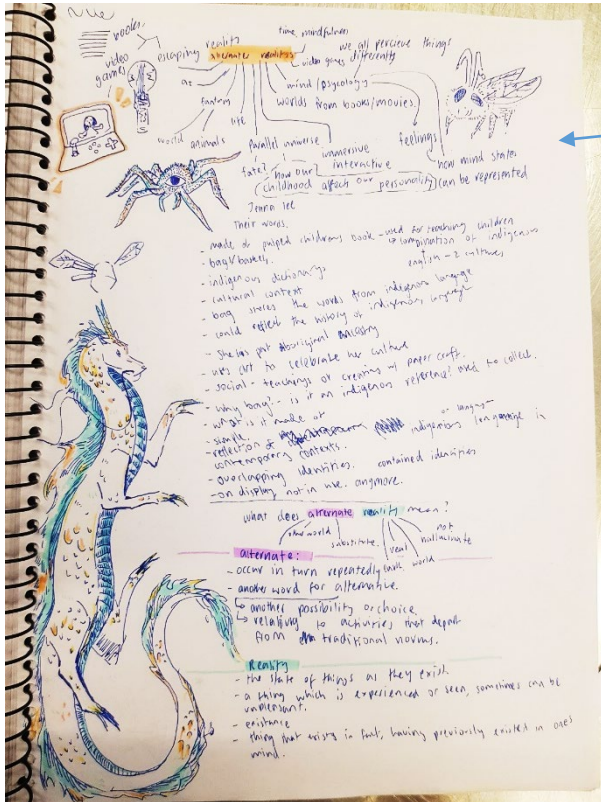
Reflect:

Cook effectively flips the situation of the British invasion. Cleverly forces audiences to visually engage with the work, ponder the setting and why birds are invading.

Mombasa effectively creates a distorted, alternate world in his style, using symbols of value to him.

Similar to Cook and Mombasa, I too effectively engage viewers to ponder the setting by juxtaposing familiar symbolism in an unfamiliar setting, such as the connecting windows, and the different creatures, expressing my imagination linking to audience imagination.

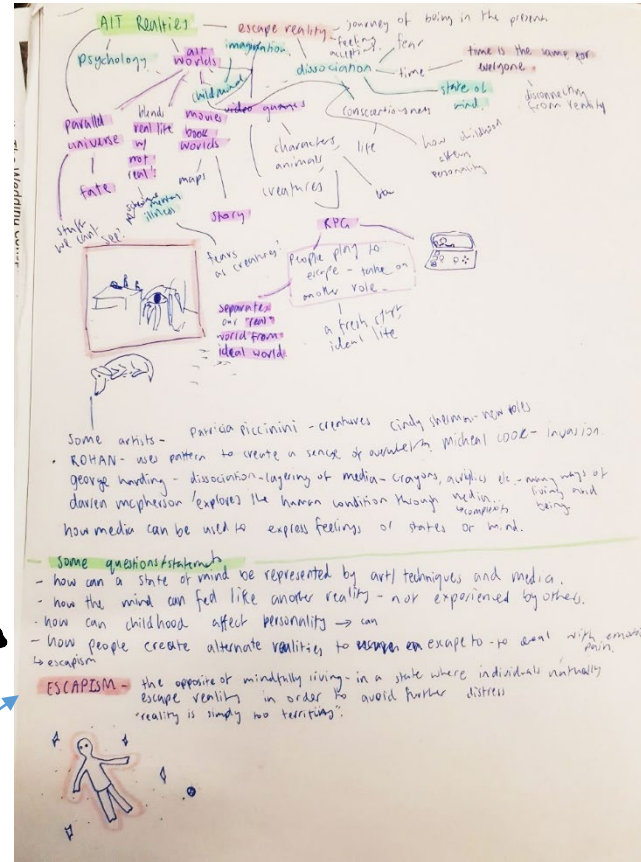
Supporting Evidence 1: developing ideas



Mind mapping, and brainstorming directions the focus could go

I liked the pathway of exploring escapism and how and why people escape their realities into "alternate realities"

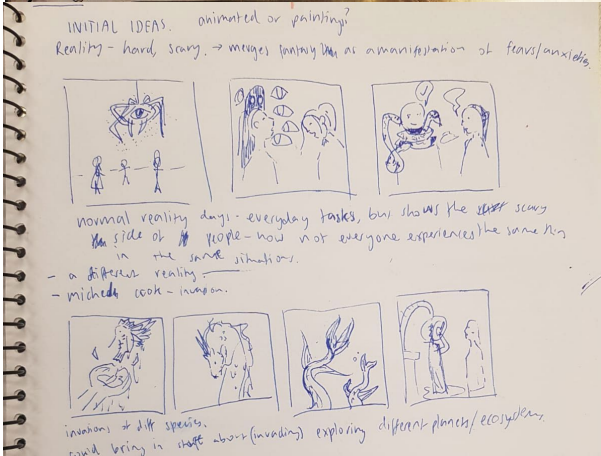
Questions based on the focus which could be investigated through the artwork



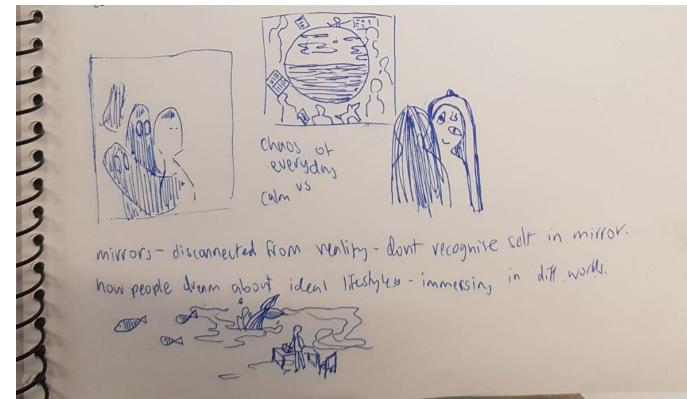
With these ideas of a manipulated and altered reality, I thought that digital manipulation would be a good way to go about these initial ideas as experiments

This would allow me to photoshop the invasion of the creature(s) into the 'normal' side of reality by digitally painting the creature into the image.

I also thought about symbols such as traffic, clouds, landscapes, mirrors and colours which could express dissociation from reality throughout my artwork. However to me this too lacked meaning and purpose and didn't have much connection to my personal or contemporary contexts.



I was inspired by Michael Cook's *Invasion* works- which involved the invasion of Australian native animals on famous places in Europe. Cook's symbolism of these animals was very effective at conveying Cook's personal and contemporary context. This led me to explore ideas surrounding invasions of imaginary creatures which I like to draw- like dragons and other made up creatures- in but invading reality. Although I liked this idea, I thought it severely lacked meaning and connection to personal and contemporary contexts.



Supporting Evidence 3- experimental work

Experiment 2-

Develop:

- inspired by Cook's use of symbol to show meaning of the artwork

Research:

- Artwork investigates how people feel as they dissociate into different worlds.
- Realistic cars/traffic represent journeys, and by having them bunched up/cluttered together, this creates the feeling of being stuck in the same place for too long, and thus becoming bored. The white circle in the middle juxtaposes with the overwhelm and clutter around it, appearing appealing. It represents the dissociation of turning onto autopilot- the reality becomes unclear and you stop paying attention to your surroundings- which explains the faded silhouettes of the people in the background.

Reflect:

- The symbolisms chosen in this artwork may not have been effective choices. This makes it harder for viewers to understand the intended meaning of the artwork. I like how the colours in conjunction with the clutter of the artwork set different moods- like gloomy, overwhelm.

experiments. exp 2

symbols.
 → traffic.
 ↳ loud, symbolises a journey
 ↳ cluttered, overwhelmed.
 ↳ rows of cars → routine, plain, endless, merging together.
 → faded silhouettes of figures.
 ↳ dissociation, fading from reality.
 ↳ faceless, nameless, becoming nothing.
 → meaningless people.
 → glowing white space.
 ↳ white- empty, nothingness.
 ↳ juxtaposes with the crowded city life.
 ↳ being in a white space appeals to more people than the crowded space.

dissociating to an empty space → avoiding conflict.
 glowing white → hoping for a different reality.
 The white space made me think about what would be inside it? would it be empty?

where do people dissociate to?
 other worlds
 imagination
 "where would I rather be right now!"
 books/movies
 daydream
 boredom
 nothingness
 avoiding problems
 flips the situation around, in fantasy to what would be ideal.
 overthinking

this made me think about overwhelm and noise, like how white noise can block out background sounds. that is the link I made to this empty dissociation space - it acts as white noise, cancelling out the conflict and noise, and overwhelm of reality.

ideal worlds/played
 high quality, saturated beautiful pencil.
 clouds overlaid on to multiple the image.
 white noise sound waves.

clouds/sky at eye level represent looking down but not being part of conflict - distancing self, calming place, fluffy clouds, blues a symbol of tranquillity, emptiness.
 fig is imperiled over the mounds of the traffic like it is being knitted hidden/covered.

experiment 3

Experiment 3-

Develop:

I looked more at how dissociation/escapism could be represented through artwork, and how the first work could be improved.

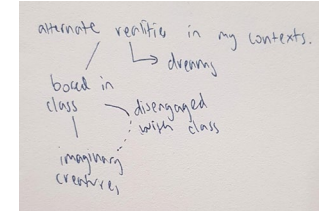
Research:

- instead of the white circle in the middle, a fluffy white cloud in the sky is added as a symbol of entering new worlds, almost like leaving the ground/reality to become more of a spectator over the world.
- I liked the idea of noise- like how white noise blocks out sounds, the dissociation space blocks out the overwhelm and stress of reality.

• Reflect:

Although these symbolisms are more effective than experiment 2, the idea still felt underdeveloped and lacking in connection to my contexts. I also didn't really like the idea of doing digital manipulation, as it felt very 2-dimensional and not very engaging with the viewer.

Continuing with this thought process about why people want to connect it with my contexts, as a student at BGGS.



This led me to think about how I often daydream due to boredom during class. I liked the idea of creating art based on my own 'alternate reality', from imagination. After the ineffectiveness of the other 2D experiments, I wanted to paint a 3D artwork to engage viewers more.

media/technology
 digital manipulation done with the software they use to create art.
 could be a different medium could help to make the more realistic in message.

currently the experiment I have done so far for the digital manipulation done with the software they use to create art.
 could be a different medium could help to make the more realistic in message.

switcher artist who works in a different medium - Ray Manzoni
 uses colored pencils, paints and often works in a cutting series style.
 his work is imaginative with interesting patterns. he has an artistic way of creating that someone creates by using the same colours, and patterns style.
 I want to do this style as an alternative reality in a similar way. I like the feeling of it as it is very different. I might do the painting using it more as a realistic style so that the work feels more "abstract".

- my work will focus on imagination, and occurs in when a moment of fear
- looking can be in daily life - daily activities like being sleeping, holding, walking
- can use the same instead of response accompanying most of the time
- ↳ global patterns
- ↳ patterns
- ↳ taking the world

still an artistic symbol like my previous work
 ↳ copying image in a non-sensational way like my previous work but in a way that it is more realistic.

possible theme symbols
 ↳ people, eating/drinking
 ↳ patterns - style, shape, eye-form
 ↳ bright colours
 ↳ objects
 ↳ creating busy, cool/peaceful, intricate like experiment 2
 ↳ hands, fingers

starting to
 ↳ use of pattern
 ↳ to be

Supporting Evidence 4- reflecting

evaluation of self artwork.

the lines from the perspective desk guide viewers eyes to the long serpent dragon ~~and me~~ on the top of the block. the dragons are much more appealing and aesthetic than the monochrome, grey classroom. this long body of the snake leads viewers eyes to the the doors/windows with the section of the ~~foto~~ realm showing through. these windows create intrigue in the viewer, as viewer can peek and look through the window at the realms. ~~the~~ viewers connect the ~~best~~ scenarios, and and create depth in the artwork.

the depth of the dragons emphasises how vivid my imagination is, and helps to bring these dragons to life and gives movement. the negative space of the artworks - particularly the ocean/underwater block, bring attention to the majestic dragons.

the dragons prompt the viewers to create a story about the dragons - it makes the viewers wonder about the dragons ~~and~~ the texture of the 'alternate realities' panels ~~also~~ are smooth, compared to the rough, dull, point in time.

- ↳ makes the alt reality panels more appealing and invites.
- ↳ ~~invites~~ invites viewers to immerse themselves in the imaginary worlds.

Influenced by Michael Cook's ~~alt~~ concept of invasion of species.

- ↳ was effective at communicating his personal/contemporary contexts.
- ↳ I have ~~also~~ also tried to create an alternate world which showcases my personal context (imagination in class).

Influenced by Reg Mombassa.

- ↳ uses colour to create mood
- ↳ shapes and form ~~to~~ help create a world which feels 'alternate' to the realities.
- ↳ I have ~~also~~ done this in my artwork by changing forms/shapes/perspectives of desks in the classroom to create distortion.



evaluation of Reg Mombassa.

Reg Mombassa creates alternate worlds based on his feelings towards different suburban areas and other symbols in his life.

Mombassa also demonstrates his personal contexts through the content of his images - the distinct houses in the green fields of NZ, where he grew up, and guitars.

Mombassa successfully alters reality - crossing over the absurd with realities. here are some ~~symbols~~ symbols of contemporary contexts shown in some artworks, however it is not very clear, and often Mombassa's ~~work~~ work ~~only~~ makes comment on his landscapes and their importance.

- ↳ Trees are fundamental to everything in Mombassa's artwork.

Literal meaning of my work:

Boxes with dragons and a classroom

Non literal meaning:

The symbolisms of dragons (other worldly, imaginative) contrasts with the sombre and gloomy scenery of the classroom. This makes the other worlds more appealing to the viewer, and tells the story of my personal context of daydreaming to other worlds during class. This also prompts viewers to think about their own imagination and stories from childhood.



evaluation of self.

I have created a work which successfully engages the audience, through the use of 3D boxes, with 3D features - dragons ~~and~~ on the boxes, ~~the~~ this gives a sense of movement, to the dragons, like they are alive. this also represents my strength in imagination - I have a vivid imagination, which is shown through these bold 3D dragons.

I liked Mombassa's concept of merging the absurd ~~to~~ with reality to make an engaging, interesting alternate reality. I have also done this, but in a way which works for my context.

- ↳ I have made up these dragon creatures when bored during class.
- ↳ created a world in my artwork which merges these ~~alt~~ worlds/alternate realities with the reality that I am daydreaming and leaving town during class.
- ↳ the worlds are very peaceful - being the ocean and the night sky.
- ↳ these more peaceful places juxtapose with the gloomy classroom in the centre, with the 2 windows leading elsewhere to the ~~the~~ panels feeling more appealing.
- ↳ the silhouettes were from experiment 2, with the faded shadowy figures to show that I am not self-aware, and lose touch with reality.

reflecting

evaluation of Michael Cook.

Michael Cook flips the situation of the British invading Aboriginal land, through his use of digital manipulation of famous places in London.

↳ he clearly demonstrates his contemporary and personal contexts through the artwork's meaning.

↳ his artwork is a visual representation of ~~that it would look like~~ how it felt to the Indigenous peoples that the British took over their land and invaded.

↳ this can be seen from the terrorised faces of the people, and the birds swarming and attacking.

he successfully shows this meaning and his opinion through the concept of the birds attacking/invading Britain, the desolation of the images - which portrays that this has happened in history from the Sepia tint on the images. the images are also very engaging to the viewer, as they depict the image.

References

Cook, M. (n.d.). *Invasion* | *Michael Cook (en-AU) Photographer*. [Www.michaelcook.net.au](http://www.michaelcook.net.au).

<https://www.michaelcook.net.au/projects/invasion>

Living With Art: Reg Mombassa. (2020, June 25). Art Almanac. [https://www.art-](https://www.art-almanac.com.au/living-art-reg-mombassa/)

[almanac.com.au/living-art-reg-mombassa/](https://www.art-almanac.com.au/living-art-reg-mombassa/)

O'Doherty, C. (n.d.). *about Reg Mombassa*. Reg Mombassa Studio.

<https://www.regmombassa.com/pages/about-reg-mombassa>

Reg Mombassa. (2016, October 31). Artist Profile. [https://artistprofile.com.au/reg-](https://artistprofile.com.au/reg-mombassa/#:~:text=It%20is%20more%20or%20less)

[mombassa/#:~:text=It%20is%20more%20or%20less](https://artistprofile.com.au/reg-mombassa/#:~:text=It%20is%20more%20or%20less)