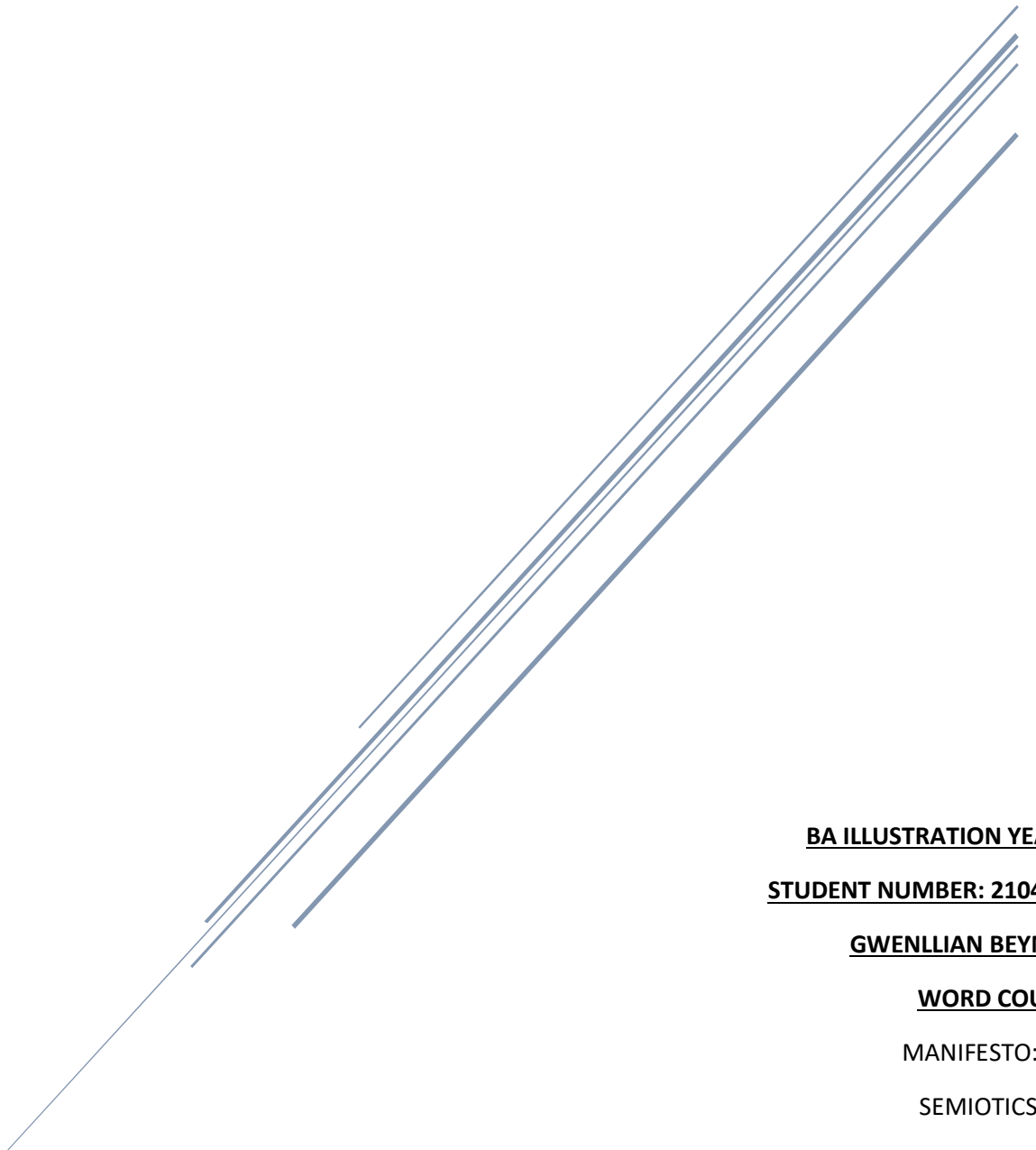


NIA HOPKINS

1.MANIFESTO

2.SEMIOTICS

2.PRACTICE BASED WRITING



BA ILLUSTRATION YEAR 1

STUDENT NUMBER: 2104609

GWENLLIAN BEYNON

WORD COUNT:

MANIFESTO: 507

SEMIOTICS:474

PRACITCE BASED WRITING:449

Manifesto

Statements

1. Never hide anything about how I produce my art
2. experiment with new ideas and materials
3. I promise to never be boring in the themes of my work
4. I will not put work above my own health again
5. Re-invent traditional ideas of various thoughts and beings.
6. Be respectful of everyone in and out of the artist community
7. I will never plagiarise anything
8. I will always be respectful.
9. I promise to be expressive in my works
10. I will never be political.
11. I will always encourage creativity.

The manifesto of Nia Jade Hopkins

As an illustrator, my belief is, that stories can be told through artwork. Using art, one can create a story through colour and shape. I find this technique of storytelling to be thought provoking. It is through images can we truly delve into the minds of others and watch reality crumble. It is through comics and illustrations we see this most prominent as well as in animation.

In Jaffe, & Hurwich, T 's book *Worth a thousand words : using graphic novels to teach visual and verbal literacy* they speak about how to tell a characters personality from the way they dress and hold themselves. In a way they are saying that we should take note on how a character tells us a lot about themselves without speaking. This is a part of telling a story through imagery.

Sometimes the written word is difficult to understand. It is here I find comfort in graphite. Art is my language I am sure it is the same with other illustrators.

When young I would fill an A4 paper with animals, sadly none of those drawings have survived. My primary school teachers destroyed them as they believed that drawing distracted me. I found the reverse true instead. It busied my hands and let me focus. When taking my GCSE's focusing was hard, I kept daydreaming. But drawing helped listen.

And this brings me onto my next statement. I will always encourage creativity. I have known many people in my life including non-artists. I still encourage them to be creative and think of new ideas. It could be trying a new clothing or rearranging a room.

Artistic or not there is still creativity everywhere, it just comes in a different form. In Ruth Richards book *Everyday Creativity and the Healthy Mind Dynamic New Paths for Self and Society* The author speaks about this very point.

“we all of us come with this capacity, our everyday creativity”

R.Richards. everyday creativity should always be encouraged alongside the form of creativity we artists take I will never make boring art.

Art should always be engaging to those who make it and those who view it. Art is expressive not stagnant. If its stagnant then it's not artwork.

From a bad doodle of a character to a personal favourite piece you will always feel an emotion. “it was understood that the arts do more than express outwardly what is felt inwardly” Ellen G. Levine, and Stephen K. Levine.

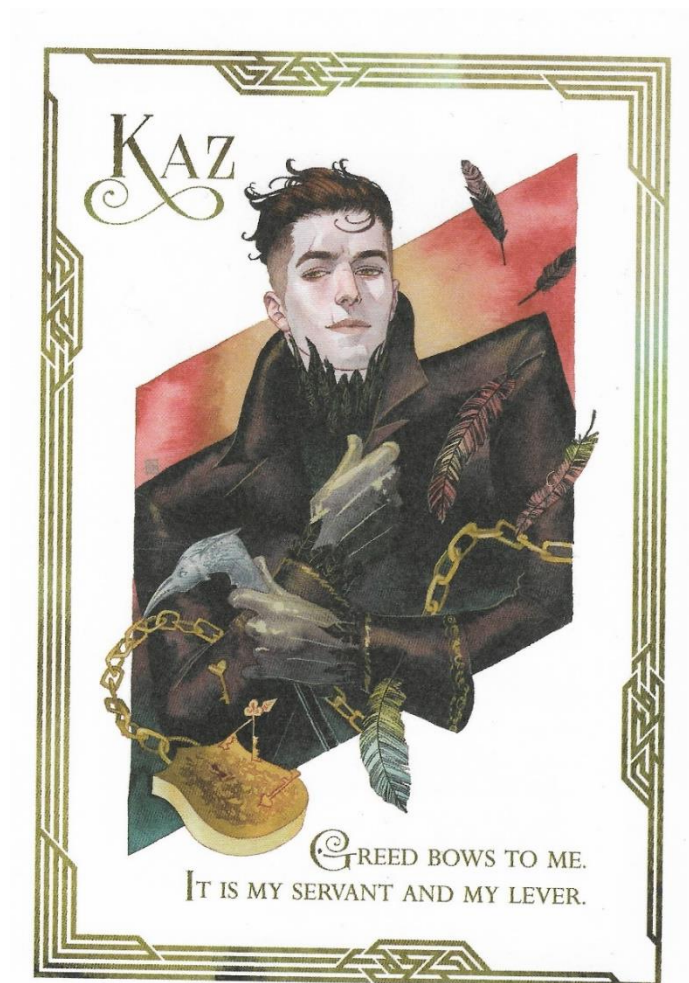
Semiotics are analytical terms and structures we can use to better understand an image or theme.

Louis Hébert and Julie Tabler (2019) explained that each semiotic term has its own meaning that intertwines with others of the same kind.

Such as *signified* which is a denoted concept and *signifier* which is a sign that takes form.

We use semiotics to help us analyse words and imagery.

Before using semiotics, I would look at this image and say that the character appears to be rather confident and handsome.



Sign

“*sign constructed with a visual *signifier, i.e with a signifier that can be seen (rather than heard, smelled,etc.).” - Danesi. M

the sign in this image is the 5 feathers floating around the character. In the context of the book there are six main characters however in this portrait there 5 feathers and the character in the centre. The feathers each represent a character with the character in the centre being the sixth.

Symbol

“Sign that represents or refers to something in an arbitrary, conventional way” - Danesi.

At the bottom of the illustration there is a quote from the character taken from the main story

“greed Bows to me. It is my servant and lever” because it is included in this illustration it is intended to show the depth of selfishness of the character and that he knows how to manipulate others greed for his own gain.

Denotation

“Initial meaning that a *sign is designed to capture” - Danesi. M

A highlighted object in this image is a padlock on a chain with keas surrounding it. The literal meaning of this is that he’s keeping something locked away and only he has the kea to opening it. It could be metaphorical or literal in its representation.

Using these semiotics, I have demonstrated their use in practice, having now broken the image down using semiotics, I can now see that this character is a con man we know this from the context of the book story but we can now also visually see this in the image.

Before I wouldn't have thought of how a chain and padlock along with some keys wrapped around his arms shows his ability to unlock anything he desires. He is a lock pick in the book. Berger mentioned in his book ways of thinking page 89-90 about using items in the image to tell a story. So I feel that my perception of this image has changed to now notice small details such as this.

Practice based text



Hopkins N *Ghost town* 14/10/2031

I created this illustration for the class we did on perspective. For this piece there is a horizon line and a two-point perspective with one point being central and the other being somewhere off the canvas to the left. I populated the area with little bedsheets ghosts as I created this piece in October and was feeling inspired by all the Halloween things that had appeared. According to Forbes in his book *America's favorite holidays* –

“This was the one time of the year when the veil between earthly reality and the spirit world was especially thin. Ghosts of the dead might return to the natural world, and Fairies (*sidh*) could cross over to pester humans”

I liked the idea of ghosts returning for a night and I also wanted to play with the term ghost town as an inside joke



Article called: “Here’s what made the 2D animation in ‘Klaus’ look ‘3D’ “,
beforeandafters.com, Klaus 2019

I was inspired to use a lineless style because of the movie Klaus. Which is a 2D animated movie based on the origins of Santa clause. The movie has a unique art style where it is animated in 2D yet looks like 3D. it has a semi lineless style I wanted to emulate in this drawing, I mostly looked at the background art for this. I looked at the artwork and colouring techniques I could see on page 55 of *Klaus The Art of the Movie*.



Nelson. (2020). *Egbert brush, Learn to paint in acrylics with 50 more small paintings*

I really wanted this artwork to have a painted feeling to it and took inspiration from the texture of acrylic. When using a thin layer of acrylic on an already painted canvas it can have a ghostly look to it. While this artwork wasn't made traditionally, I wanted to emulate the texture by using a textured paint brush in procreate. I chose the brush that was the closest to resembling the Egbert brush. This brush has long bristles and is difficult to control however using the procreate version was much simpler to use. I learned of this brush in particular from *Learn to paint in acrylics with 50 more small paintings* by Nelson where he writes about the brushes he uses.

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Image: <https://beforesandafters.com/2019/11/14/heres-what-made-the-2d-animation-in-klaus-look-3d/>