

Cell 4

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Through my Stage 2 Practical Folio 2, I have exceeded my boundaries as a realism focused artist through attempting another large-scale original artwork. Similar to practical 1, my approach to planning and conceptualising an original horror themed artwork in practical 2 included encapsulating my own design elements and ideas through photoshoots and photo editing software. This application of my ideas has allowed for a lot of creative freedom and improved attention to detail in my realistic drawings which I would like to continue to implement in future pieces of work.

The starting point behind this large project is an additional concept of an original horror story of mine. My initial concept focused on the haunting stories of the famous prison Maitland Goal in NSW which was home to many notorious criminals. As I further researched the visceral descriptions of inmate's experiences, I was compelled by the effective space for storytelling, specifically revolving feelings of Anger, confinement and captivity. I really wanted to create a focus of perfecting my attention to detail, aesthetic, but primarily symbolism, in preparation for my remaining original horror piece that I have planned for later this year.

I implemented a gritty red colour scheme for the demonic presence in contrast with the exaggerated colour arrangements of the girl, to create a clear contrast of good and evil whilst also depicting a 70's era inspired colour palette. Red additionally, is the colour most often associated with the devil, sin, and rage. The girl featured in the piece can be seen holding an old telephone and a flaming match. The flaming match represents the imminence of hell/death which once ignited with the gasoline doused female figure will engulf her innocence and life in misery. And most notably, the telephone represents the connection between the viewer and featured character in this piece. The telephone is used to immerse the viewer as a prison inmate on the other end of the line.

Ultimately all of the creative decisions in the piece come together to represent the idea that if extreme anger is not tempered, evil or negativity will engulf your life, and negatively impact your future and the people you care about. By illustrating the barrier between the prisoner and the vulnerable situation of their loved ones I have demonstrated the inability to connect with or protect those you care about when you allow anger to consume your decision making and composure. The prison environment served to further emphasize this point by showing the actual repercussions of unlawful, violent, and unjustified behaviour—namely, imprisonment.