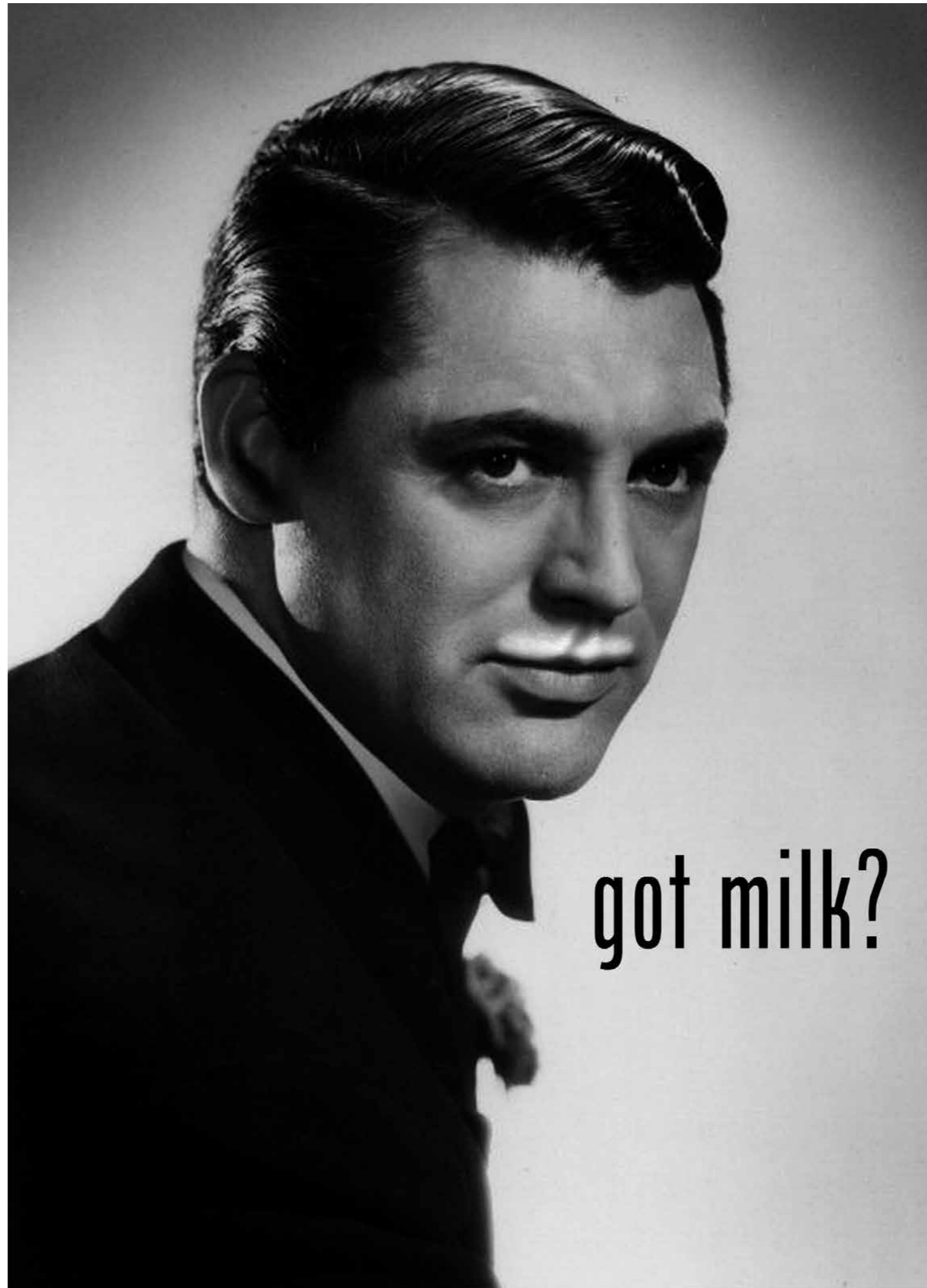BOBBIE L
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BOBBIE LLOYD CRITICAL STUDY

got milk?

A little while ago I was forced into a situation where I had to define myself with just one word. Off the top of my head I had to decide and sum up everything I think I am in regards to my work. And it was surprisingly difficult, because there are some words I probably should use that I avoid. Illustrator, I should probably call myself an illustrator. But that sounds traditional to me, pen and paper, and that isn't always what I do. It's something I do, but it's not everything.

So what links all the work I do? Drawing, painting, photoshop, writing, creating little worlds in my head.

Multidisciplinary? That doesn't say much of anything really.

And then it was out of my mouth, with a little hesitation and a few nods of my head. Storyteller. I'm a storyteller. My work is about my interest in stories. Reading them, creating them, discussing them. Classic fairy tales, myths, conspiracy theories, books, movies, and even music. These are the things my work comes from, drawing from a narrative. These are the things I work from, the things I like to create from scratch, the things I like to analyse and write about.

I am Bobbie Lloyd, and I like to tell stories.

SUSPICIOUS MILK
written
imagery
got milk?

MEMORY
(pointless) memory
(changing) memory

FAN TO FICTION
this same rain that draws you near me
a million miles of fun

RESONSE TO SOUND

AMERICAN LONDON

THE BIG SLEEP

BADFELLAS

SLENDER MAN
slender man the reality
slender man modern myth
and then you're just... gone.

DIVERGENT TRILOGY
divergent
insurgent
alegiant

Suspicious Milk

Working from Hitchcock's Suspicion, especially the scene involving Cary Grant carrying milk up a staircase. This was the turning point of a film that had a lot of alternate endings. The work could concentrate on milk or endings or evolve from either.

This became two different briefs for me, that were then brought back together as an experiment.

The first brief was to do a piece of written work, almost like an article for a magazine, that involved researching and exploring the various endings of the film and their impact on the film as a whole.

The second was to create imagery revolving around what is (or should be, depending on some of the endings) the female lead's last meal.

These were eventually brought back together, with the image created being used to illustrate the written piece.

I also created some alternate work, titled 'got milk?', used in a exhibition based around the film.

Memory

Starting with the two images I have of my great-grandmother, I wanted to explore memory in some way. Perhaps in relation to her, in relation to myself and being remembered, shared memory, or memory in general. Memory was the starting point, but it left a lot of directions open.

This led to looking at the different types of memory, objects in relation to memory, and has led me to a new way of looking at things that I think will stick with me for good.

The final result became two books *(Changing) Memory* and *(Pointless) Memory*

Fan to Fiction

This brief was to take two pieces of fanfiction I consider well written and create book covers for them, should they ever be published as original fiction, something I predict will happen more and more in the coming years.

Response to Sound

This was my most restricting brief, which has some very clear guidelines, but at the same time left a lot of room to experiment. Each piece of work is 210mm x 210mm and is a visual response to a song chosen randomly. The responses are quick and informed only by the song itself, the knowledge I already have, and how I interpret the music.

American London

A blog created to record my experience at an American Football match that took place in London. The blog contains a written description, some images, work created from said images, and some sound work.

The Big Sleep

The Penguin Design Awards brief to create a book cover for Raymond Chandler's detective novel *The Big Sleep*.

Badfellas

Done during a two day workshop with designers David Pearson and Clare Skeats, a redesign of the crime novel *Badfellas* by Tonino Benacquista.

Slender Man

Exploring and researching the online myth of Slender Man. This became three books.

Modern Myth: Slender Man
A book of the real history of Slender Man and how it was created.

Slender Man: The Reality
The fake history of Slender Man, acting as if the myth is real.

and then you're just... gone
A fairy tale story about Slender Man.

Divergent Trilogy

Three book covers for the *Divergent Trilogy* by Veronica Roth. The books are young-adult dystopian novels, which I wanted to create a more clean adult cover for in order to appeal to a different audience. I also wanted to concentrate on the pieces working as a set.

It's a classic love story: girl meets girl in the bright lights of a big city, and is instantly attracted. To her charm, to her looks, to her personality… all five of them. Quinn's brain "is like Swiss cheese." She's shattered, broken into pieces of protective mentality that shield her from her past, and the potential dangers of her future. But love can't be that dangerous, can it? When Quinn meets Rachel, with her humor and a voice to die for with legs to match, she's ready to throw caution to the wind and grab the one thing that therapy can't give her. But when you've got at least five different people (and maybe more) battling inside your head – and battling outside – risking love can mean risking it all, especially yourself.

USD $4.95/GBP £2.75/CAD $4.95

THIS SAME RAIN That Draws You NEAR ME

THIS SAME RAIN
That Draws You
NEAR ME

ELLEN TURLEY

Results of the Fan to Fiction brief: a book cover based on a fanfiction story, showing what it would look like should it ever be published as original fiction.

Figure 1: Illustration by John Tenniel for Lewis Carroll's *Alice's Adventures in Wonderland.*

`Would you tell me, please, which way I ought to go from here?'
`That depends a good deal on where you want to get to,' said the Cat.
`I don't much care where--' said Alice.
`Then it doesn't matter which way you go,' said the Cat.
`--so long as I get SOMEWHERE,' Alice added as an explanation.
`Oh, you're sure to do that,' said the Cat, `if you only walk long enough.'
                                          - (Carroll, 1865. Pg. 64)

My Epigraph is a rather playful piece taken from a chapter of Lewis Carroll's *Alice's Adventures in Wonderland*, first published in 1865. It's not as serious as I would expect to think of for an epigraph, but it's also the first thing that came to mind, and it refused to leave me alone. *Alice's Adventures in Wonderland* is a book I've worked with before, and storytelling has everything to do with the way I work, so it seems rather fitting that my epigraph should come from storytelling and not a piece of non-fiction.

I consider myself Alice in this story, because I feel like the starting point is what's important in my work. I know what I'm working from, and even if I know my final result will be a book jacket I don't know how it is I'll get there, or what I'll use to do so.

On a wider scale I'm not completely sure where my practice will take me, and I want it to be open to roads I might not have originally considered.

Wonderland seems like the perfect way to describe the unexpected twists and turns of graphic design and how ideas can develop and grow, or instantly change direction out of no where. One day an idea is small, the next it's the size of a room and you're looking for a way to fit it through the door. Each project is a journey without a road map, and with an unhelpful cat refusing to give you a straight answer.
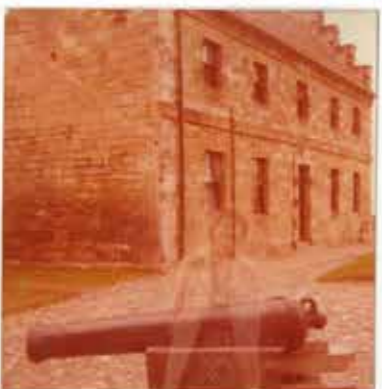
The piece of critical writing I've been looking at is an interesting reflection on a journey of different kind. A journey of memory and growth and inheritance, of objects passing from one person to another, and caught my interest because of my Memory brief.

The piece takes it's name and basis from Walter Benjamin's *Unpacking My Library* (1931) and focuses on something he imparts near the end of his essay:

"Inheritance is the soundest way of acquiring a collection. For a collector's attitude towards his possessions, stems from an owner's feeling of responsibility towards his property. Thus it is, in the highest sense, the transmissibility [...] But one thing should be noted: the phenomenon of collecting loses it's meaning as it loses it's personal owner."
- (Benjamin, 1931. Pg. 66-67)

Unpacking My Father's Library by Polly Gould concentrates on this dilemma, how to inherit something you don't really know the meaning of. Gould's musing on her situation hit close to my work on objects we give a personal meaning to, but that would be almost nothing if placed in the hands of another person. But then that nothing still has some almost holy meaning to us if it is inherited, because despite us not knowing it's meaning it was still important enough for someone to keep. We give it this second meaning, this mysterious quality where we don't know the original meaning of something, but we feel the need to keep it safe because of it's value to another. Because of that person's value to us.

"Although I have acquired a library by the soundest means, I am left with the problem of how to inherit the past. Each book can be read once more, open for new interpretation, but the meaning of them to my father, to their personal owner is obscured."
- (Gould in Tormey and Whiteley, 2009. Pg. 161)

Gould talks specifically about books, but this something I think applies to anything we might inherit, even if not from someone we know personally. If we just take the time to think about anything that has previously had an owner a lot of questions are raised. Why was this important enough for someone to have kept so many years? If it's so important why has it found it's way to me?

Gould also brings up something else in her essay, which was relevant in another way to the work I've been doing on memory. She speaks of time and it's passage, how things we know now can influence the past.

"My opinion, by no means original, is that time does not quite move in straight lines [...] but on the contrary my memories get refashioned with the perspective of new experience."
- (Pg. 162)

I touched on this also in my work, in regards to my knowledge of my great-grandmother but also when thinking about memory in general, and the two merged at some point to form a book. Something Gould and I agree on is

that memory is not a constant and fixed thing, and that a new experience or piece of information can drastically change how we see an event that has happened to us previously, and these memories, our view of things, shapes the future more than the actual facts of the event.

All my knowledge of my great-grandmother is second hand, as she died quite a few years before I was born, and so my view of her will always be skewed because it is so diluted. My father only saw one side to her, the way she treated her grandson of a young age means quite a few things about her he may never have known, and so all she is as a person to me is the one side my father was able to see. The way she was in different situations with different people is no longer part of her, because that isn't the memory that has passed onto me.

I wanted to represent this visually, and so using the only two photographs I have of her I tried to show the change and dilution of memory over time, how it fades and can be altered by experience.

Gould also speaks of pinning memory down, rather literally in the form of a pin-board. This made me turn to my own (I have three) and brought my attention to something else in regards to memory which I then pursued.

The things placed on my pin-boards are rather random, but when I think about the meaning for them being there it becomes even harder to explain. One is littered with quite a few cinema tickets, reaching back

My own pinboard, where the many cinema tickets were found.

about five years, and I can't help but wonder why I've chosen to keep them. They have no purpose now, and I wouldn't consider seeing a movie something very special, and yet they are there. They are there and they themselves have developed this mysterious quality I spoke of earlier, because the longer they are there, the more they age and become interesting visually, the harder it seems to be to get rid of them.

So is time enough to make anything valuable? A pot used hundreds of years ago is simply something made for convenience when it is created, but it becomes something worthy of being viewed behind glass in a museum once it has aged appropriately.

And so if I were to present the cinema tickets I've collected over time in the right way, would they be treated differently, would they be seen as valuable and interesting simply because they have now aged past their

primary use? Just placing them in a book means they're more regarded, and I purposely kept them void of any other writing or explanation because, as Gould says in her writing, inheriting something from the original owner leaves you void of it's meaning to that person.

The book is a trick almost, because the tickets don't mean anything to me (at least I don't think they do, and yet they're still in my room and for some reason I've never gotten rid of them) and yet presenting them in such a way I wish to make people treat them as if they are special and worth taking the time to look at in detail.

Joan Gibbons touches on this in her book *Contemporary Art and Memory* when speaking about Rembrandt and his various self portraits.

'The self-images that Rembrandt offers seem, rather, to represent the selective nature of memory, both on the part of the artist, who presents a preferred view in order to memorialise himself, and on the part of the viewer, who, in the vein of Romanticism, wants to believe in the depths of humanity that Rembrandt shows us.'

- (Gibbons, 2007. Pg. 11)

An audience has certain expectations of art, they want to view a deeper meaning to something, and so if it is originally intended or not they will seek it out. That can be played to in order to make people view something completely ordinary in a deeper way.


Figure 2: Marcel Duchamp's In Advance of the Broken Arm. 1964.

"an ordinary object elevated to the dignity of a work of art by the mere choice of an artist"
- (Duchamp in Breton and Eluard, 1938. Pg. 23)

Marcel Duchamp is of course really the master of readymade work. By taking away something's primary function and placing it into a space where it is meant to be regarded only visually something ordinary becomes something special.
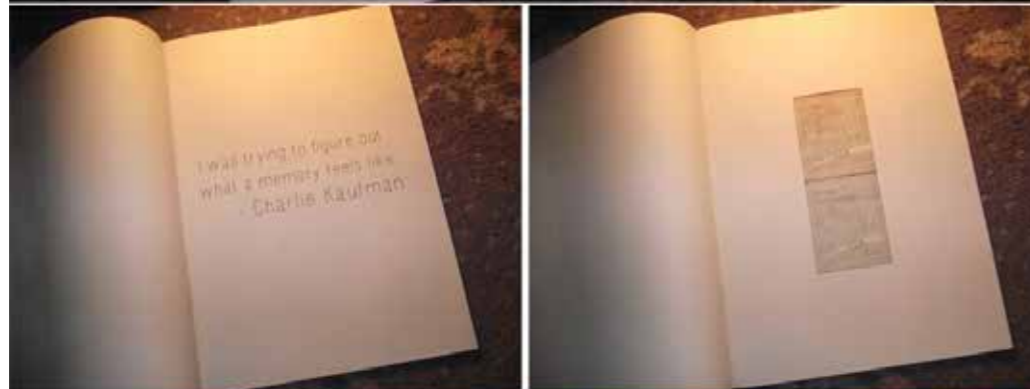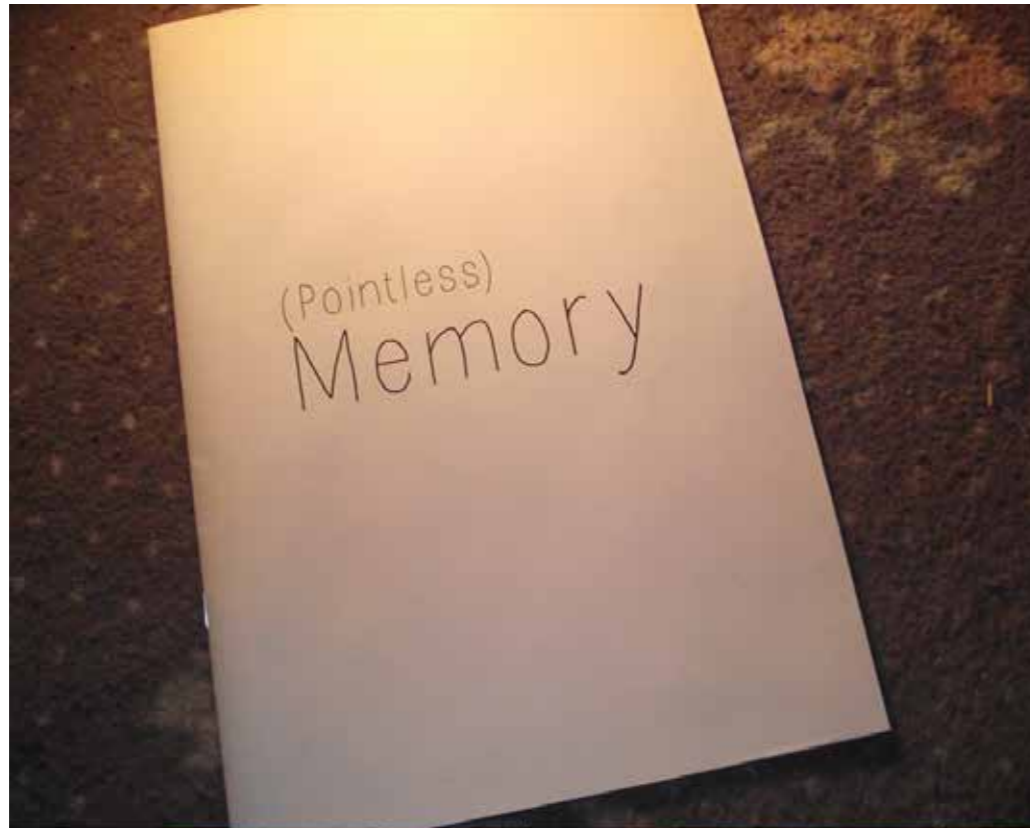
(Pointless) Memory, a response to my work with memory, a book collecting images of the various cinema tickets I've collected over the years.
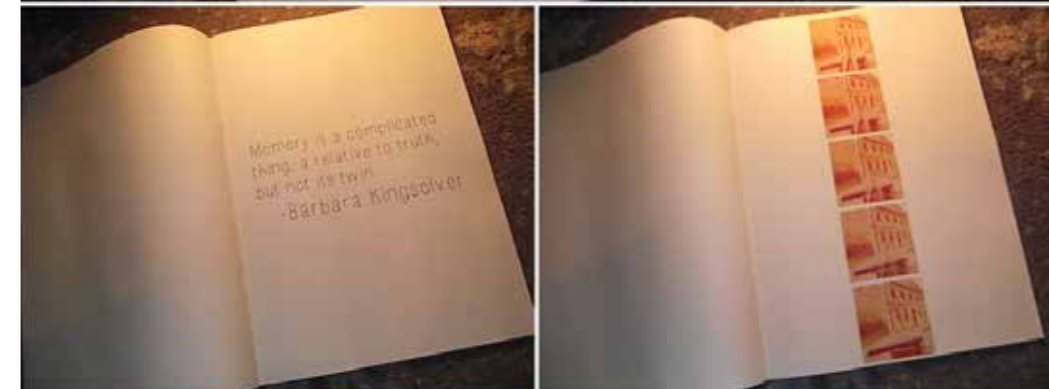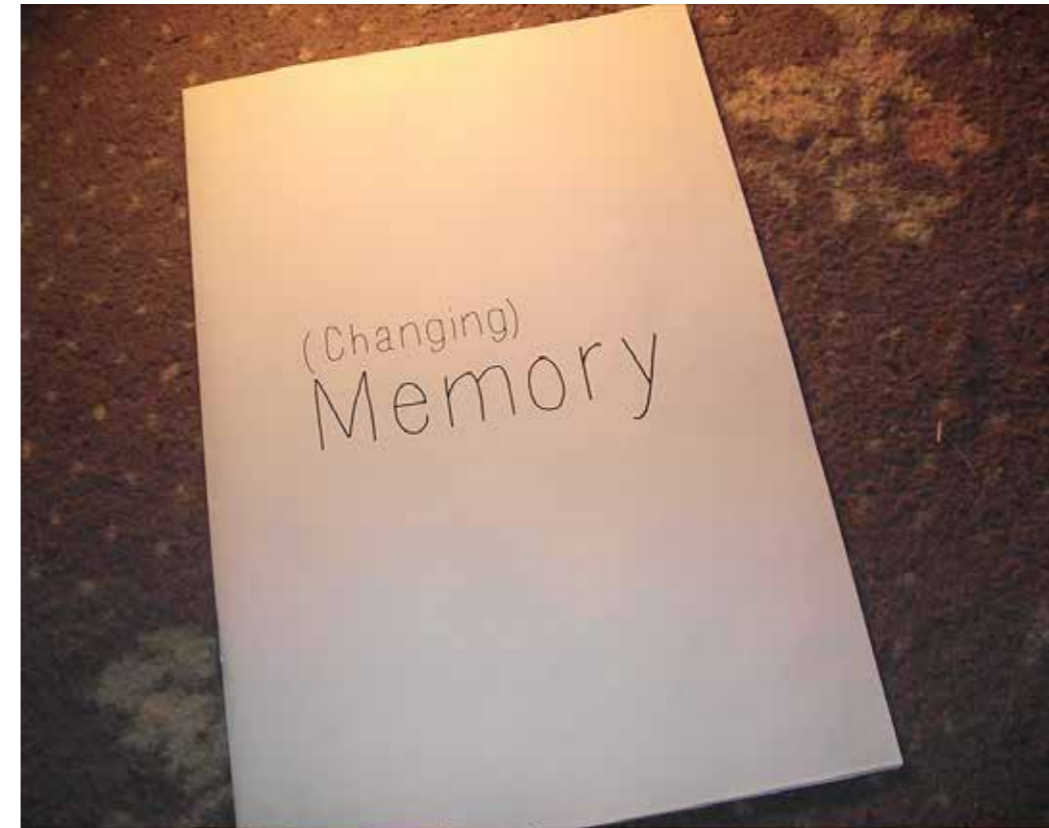
(Changing) Memory, another response to my work with memory, a book exploring how memory changes over time, using the only images I have of my great-grandmother.
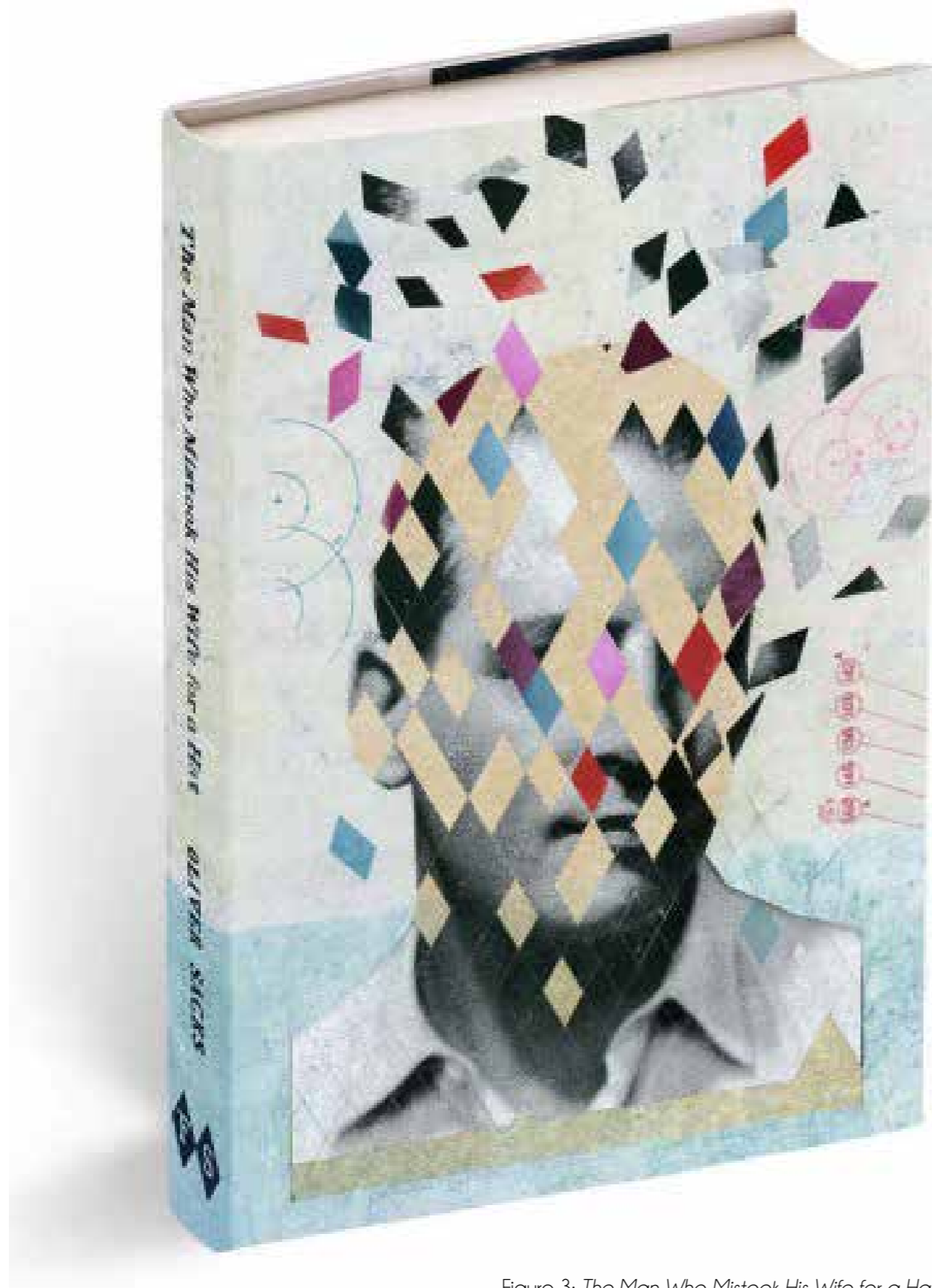
Figure 3: *The Man Who Mistook His Wife for a Hat by Oliver Sacks*, Illustated by Martin O'Neill for the Folio Society. (Above)

Figure 4: Martin O'Neill as a child. (Right)

Martin O'Neill is an illustrator that makes work exclusively in collage. He attended Leeds Metropolitan and recently came back to give a lecture I attended.

Near the very end of the lecture O'Neill showed a picture he had, which came from his grandmother. It was faded and warn, and he explained that his grandmother would rub the surface of it during prayer.

This really struck something with me when I was working on my Memory brief, and got me thinking about objects and how they relate to the past over simple photographs.

Prompted by this, I contacted Martin to ask a few questions about how he views the material he uses.

What piece of work are you most proud of and why?

This (left) because I made a big effort to go in a new direction. Lose some old habits.

Is there anything interesting that you're working on now?

Making pictures for a living is always interesting, but the exciting thing is not knowing what's around the corner. you don't get that in most 9 - 5 jobs.

Have you ever incorporated anything from your own family or something personal from when you were younger into any of your work?

Yes, all sorts. Pics, scraps of paper, letters, envelopes etc..

When I saw your lecture you mentioned a photo your grandmother would hold during prayer and how it wore away. Does the history of the things you use interest you and influence how you use them in any way?

Yeah, of course. It influences everything about how I use it. It's had a life and I like to recycle the meaning of that life.

Is there anything that you've ever wanted to illustrate for but never had the chance to, a story or subject or even maybe just a certain magazine?

I'd like to travel with a mobile collage suitcase. Freely documenting experiences as I went along. Be nice if someone paid me to do that...

Martin is a man of few words, but I found one thing he said very interesting. 'I like to recycle the meaning of that life' really hits home with what I'm doing when experimenting with the images of my great-grandmother. I'm reusing memories to create something new, and to say something about memory and time, and it all feels like something rather sacred when talked about in that way.
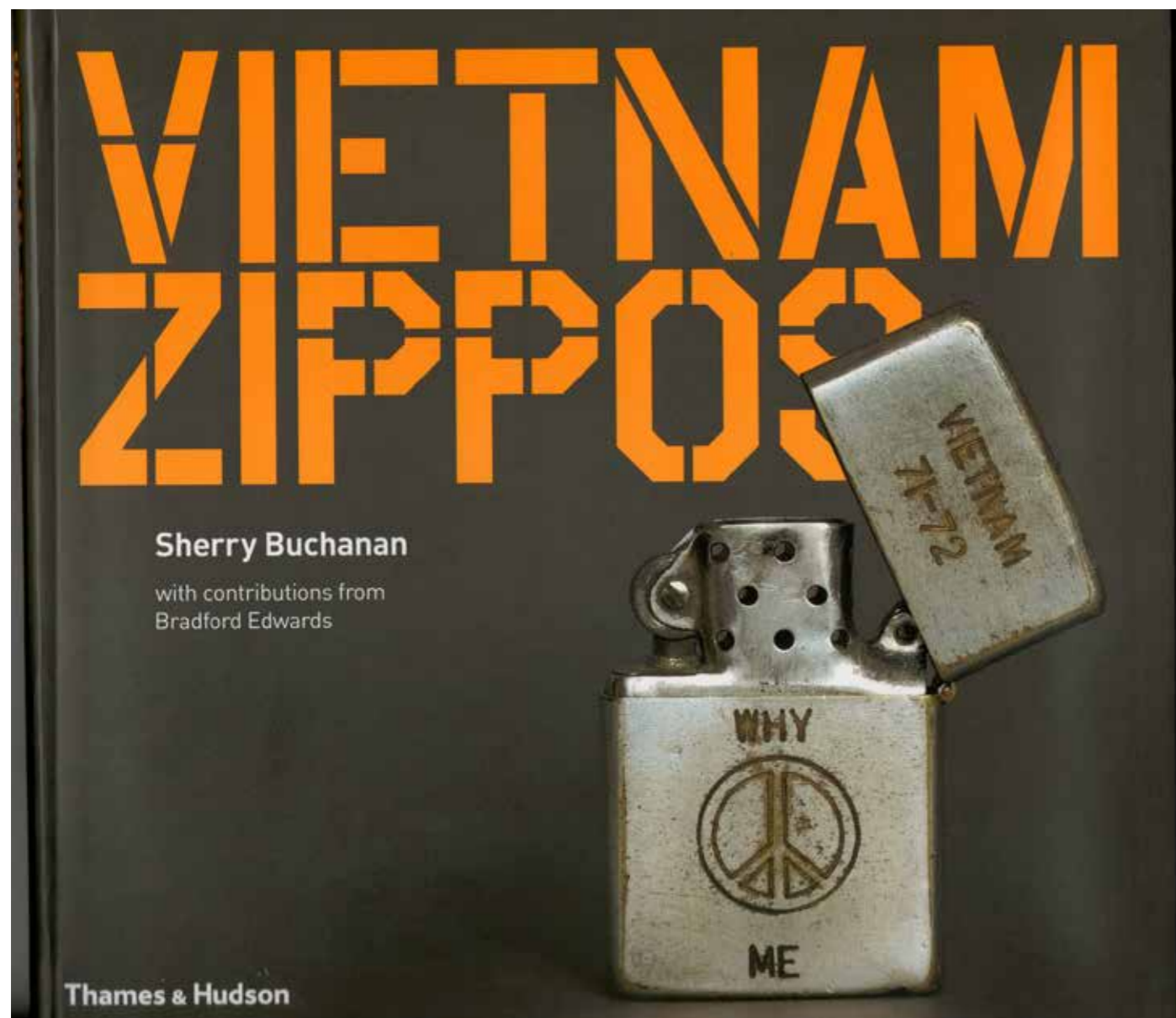
Figure 5 -10: *Vietnam Zippos* by Sherry Buchanan, 2007.

Perhaps this book should have been the size of an actual Zippo lighter to get across just how little room there is to show information, but it would have been as thick as a phone book. *Vietnam Zippos* by Sherry Buchanan (published by Thames & Hudson, 2007), with contributions by artist Bradford Edwards, documents lighters made by the Zippo Manufacturing Company that were then modified during the Vietnam war by soldiers.

The crude designs express what a large group of people were feeling during a horrible time in their lives, in such a small space they managed to express themselves and say so much about their position. The soldiers expressed their feelings for loved ones, their thoughts on political figures of the day, and form a strange bond with Snoopy of *Peanuts* fame, and his constant battle again his imaginary enemy The Red Baron.

The book first caught my interest after seeing some of the imagery engraved by soldiers and being struck with how quickly we establish the character of this person from something so small. Looking into memory it seemed like an interesting thing to explore, since I've always felt more of a connection to keepsakes and trinkets over a photographic memory of someone. A photo is a photo, but something a person has kept and cared for so long almost seems to be imprinted with a part of them, and with these lighters that imprint is very literal.

Though it wasn't my main focus with the book, I have to say I enjoyed the overall layout. The use of uppercase letters might be slightly excessive at times, but the choice to include just a hint of colour really helped bring life to a book that could have easily been greyscale thanks to the images being used, and the contents page is rather eye-catching, laid out like a historical time line.

The author does an extremely good job of explaining some rather interesting phrases that would be confusing now, looking at this as a reader that did not go through this period of time. References to television shows or speeches made by political figures are common in the engravings made by the soldiers, and Buchanan explains these well in a rather quick and condensed way.

Thanks to this help it becomes clear rather quickly which marks left behind by the soldiers are genuine, and which are a sarcastic comment on something said by a man giving them orders to kill. Quite a lot of the lighters would be interpreted as being owned by aggressive men who take joy in killing, and it's only with these facts giving us a small push in the right direction that the true intent of these people is revealed. We get a better sense of these men once the phrases and images used are given context.

The commentary by the author is rather minimal and most of the information presented is factual and without the interruption of the author's own take on thoughts and feelings being expressed by the soldiers, celebrities, and politicians of the time. This was something that bothered me at first, there seemed to be an emotional distance between these extremely personal objects and what was being written, but I soon realized this seemed to be the intention. The author is there to provide context for us, but it's up to the reader to study these images and try understand those feelings being expressed in such a small amount of space. They shouldn't need a write up to explain the anger or sadness, the lighters should stand on their own and do that. That's why they've become such a powerful object in the first place.

Though I first picked up this book because of how it related to my *Memory* brief I recently went back to it when writing the text for two of the three books in my *Slender Man* series. While one of the books is a fairytale like story, two of them are written very factual even if one of them isn't completely true it is certainly made out to be.
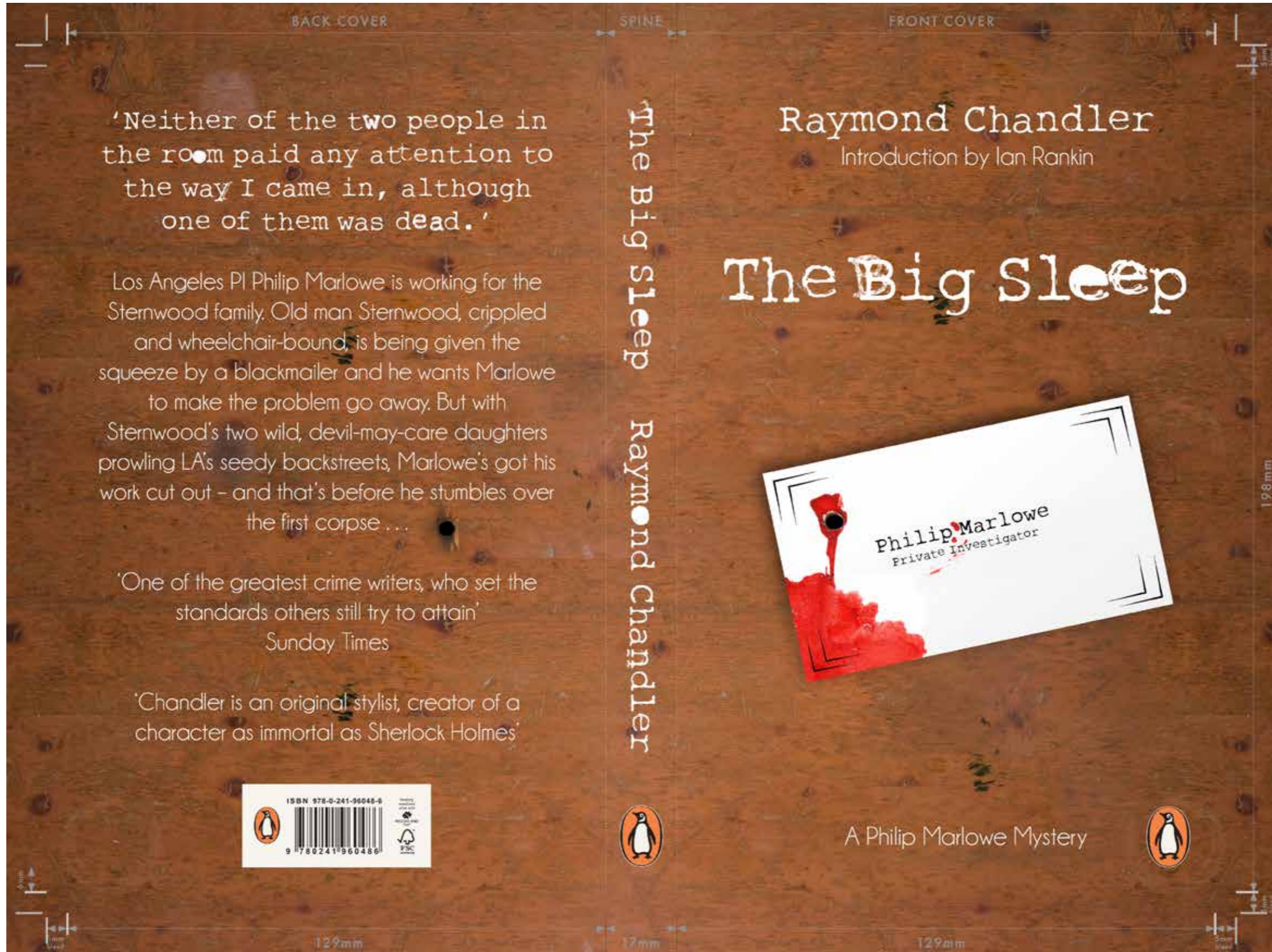
Because of the strange subject I was working on it would have been easy for me to slip away from something that sounded factual and instead work my way into the narrative, making the tale more of a story once again instead of a factual guide. The lack of self opinion in the book and how it left everything open to the readers own interpretation was what I kept in mind while writing these two pieces.

A small section at the beginning of *Vietnam Zippos* is the only exception to this lack of opinion, and it comes in the form of a piece written by artist Bradford Edwards. Edwards tells of how he was introduced to the *Vietnam Zippos* and his thoughts and feelings on the subject, as well as giving some deeper insight into the thoughts of soldiers at the time through his experiences with people he has met.

Edward sums up the rest of the book for us with just one sentence.

'The Zippos give us now, decades later, a small glimpse into what these reluctant accidental soldiers were thinking about so very far away from home.'
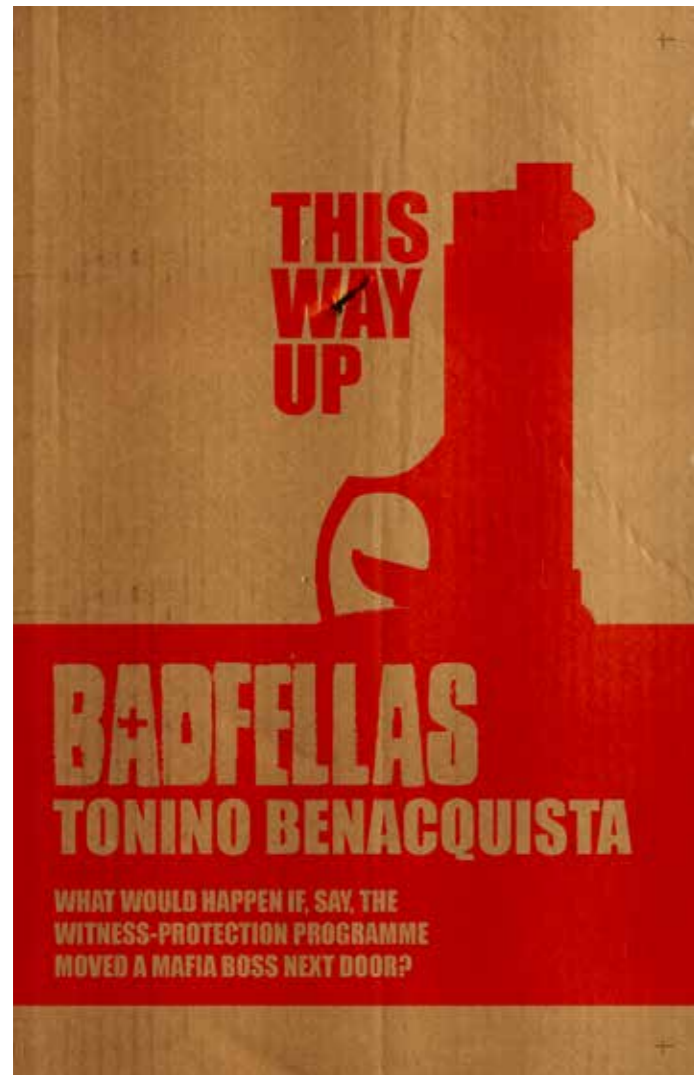 - (Bradford in Buchanan, 2007. Pg. 26)

WE THE UNWILLING
TRAINED BY
THE UNSKILLED
TO DO THE
IMPOSSIBLE FOR
THE UNGRATEFUL
TEN MIN TO LATE

FIGHTER BY DAY
LOVER BY NIGHT
DRUNKARD BY CHOICE
MARINE BY MISTAKE

WAR
IS
HELL

BIEN HOA
LONG BINH
TAY NINH
CU CHI
KATUM

VIETNAM
1968-1971

LET ME WIN YOUR
HEART AND MIND
OR I'LL BURN YOUR
GOD DAMN HUT DOWN

'Neither of the two people in the room paid any attention to the way I came in, although one of them was dead.'

Los Angeles PI Philip Marlowe is working for the Sternwood family. Old man Sternwood, crippled and wheelchair-bound, is being given the squeeze by a blackmailer and he wants Marlowe to make the problem go away. But with Sternwood's two wild, devil-may-care daughters prowling LA's seedy backstreets, Marlowe's got his work cut out – and that's before he stumbles over the first corpse …

'One of the greatest crime writers, who set the standards others still try to attain'
Sunday Times

'Chandler is an original stylist, creator of a character as immortal as Sherlock Holmes'

The Big Sleep

Raymond Chandler

Raymond Chandler
Introduction by Ian Rankin

The Big Sleep

Philip Marlowe
Private Investigator

A Philip Marlowe Mystery

Cover design for *The Big Sleep,* done in response to The Penguin Design Awards book cover brief.

Final design for crime novel Badfellas, created during a workshop with David Pearson and Clare Skeats.

Chip Kidd sums up book covers better than I probably ever could. Haiku is short, concise, and keeps only what is desperately needed to express it's meaning. And that's what book covers must do, they must sum up and express a whole story in one image, the right colours, the correct typeface. They must cut away what isn't needed and present the bones of the text inside.

Other the course of the year I've done various book cover designs for a wide range of books. Some, like the cover for *Badfellas* by Tonino Benacquista, were researched and created in the space of two days. Others, like Raymond Chandler's *The Big Sleep*, were developed slower over some weeks.

It seemed like an easy way to talk about this work, grouping them together opens the pieces up to comparison of quality and experience.

The first two books I tackled were for my Fan to Fiction brief. In recent years various pieces of fanfiction have been rewritten and published as original work, so the idea of taking a story I was already familiar with, that already has this distinct imagery linked to it because of the work it is based on, and then trying to develop something completely independent for that was a nice challenge.

It was also my first chance to have access to the original writer, at least with one of the works I had chosen, which was a new experience and gave me a back and forth commentary with someone very close to the text. It made the experience seem more realistic, having someone outside of a university setting that the work would be presented to by the end.

Working on *Badfellas* was also a new experience, most notably because of the presence of David Pearson and Clare Skeats, who led the two day workshop in which I developed the piece. They led us to view books in genres, and pick out the clichés and repetitive themes of the genre, in order to create something that would stand out in a vast sea of very similar covers.

The book revolves around a mafia boss and his family in the witness projection programme, and we find out very early that they are constantly having to move so they aren't discovered. Since this is the basis of the story, the idea of a moving box seemed like the perfect cover for the book. The piece was inspired very much by something else I was reading at the time, the cover work for *The Kurosagi Corpse Delivery Service* (Figure 11), designed by Bunpei Yorifuji, though I simplified the use of colour to one to mimic the print on boxes a lot closer.

Figure 11: The Kurosagi Corpse Delivery Service, Vol. 2, cover design by Bunpei Yorifuji, 2007.

Though I liked my original final design, created before I had the chance to speak one to one with Skeats, the chance to speak to a practicing designer helped tweak the final piece just slightly. After seeing my design she urged me to have more trust in the viewer, that everything doesn't need to be overstated in order for people to understand the concept, and so the design was altered and the typeface was reconsidered so the grunge and seedy feel of the title was scaled back.

I really think the use of the cardboard texture worked here, while I'm a little more unsure about the use of a wood texture in my *The Big Sleep* cover, as this seems slightly more unrealistic as something that would be wrapped around a book like cardboard actually could be. It would perhaps be interested to see *The Big Sleep* with the page edges also made brown, to trick the viewer into thinking it is an actual block of wood for a moment. I think that might tie the design together a lot more.

I also had my first chance to take on a series of books, which is a different challenge completely. With my jackets for the *Divergent Trilogy* books, the design had to flow throughout. It had to stay the same enough for the books to look like a set, but enough needed to be different in order for them to be distinguishable.

I wanted them to be simple and aimed towards a slightly older audience than the original designs had been, the same way the

Harry Potter and *The Hunger Games* series have been redesigned to appeal beyond their original audience.

"It's a book about choice and about identity, and about trying to be the best person you can be."
　　　　　　　　　　　- (Roth, 2010)

The books have a lot to do with choice, and I decided an easy way to represent this and also make the jackets quiet simplified would be the use of black and white and bold clear cuts from one to the other, to try represent these decisions that need to be made.

I also used an existing element of design, because I felt the books still needed something that would make them identifiable to an existing series and brand. The five round symbols that feature on the back of the book are talked about in the book itself and have been used a lot in the promotion of the series, much in the way the four houses in *Harry Potter* have been. Since these symbols also have colours linked with them, and some feature more prominently than others in certain books, these seemed like the perfect element to choose to help distinguish the books from one another and use a small amount of colour to keep the books from being completely black and white.

People always say not to judge a book by it's cover, but that seems like an excuse to me. A great story deserves a great cover, and I hope to do those stories justice.
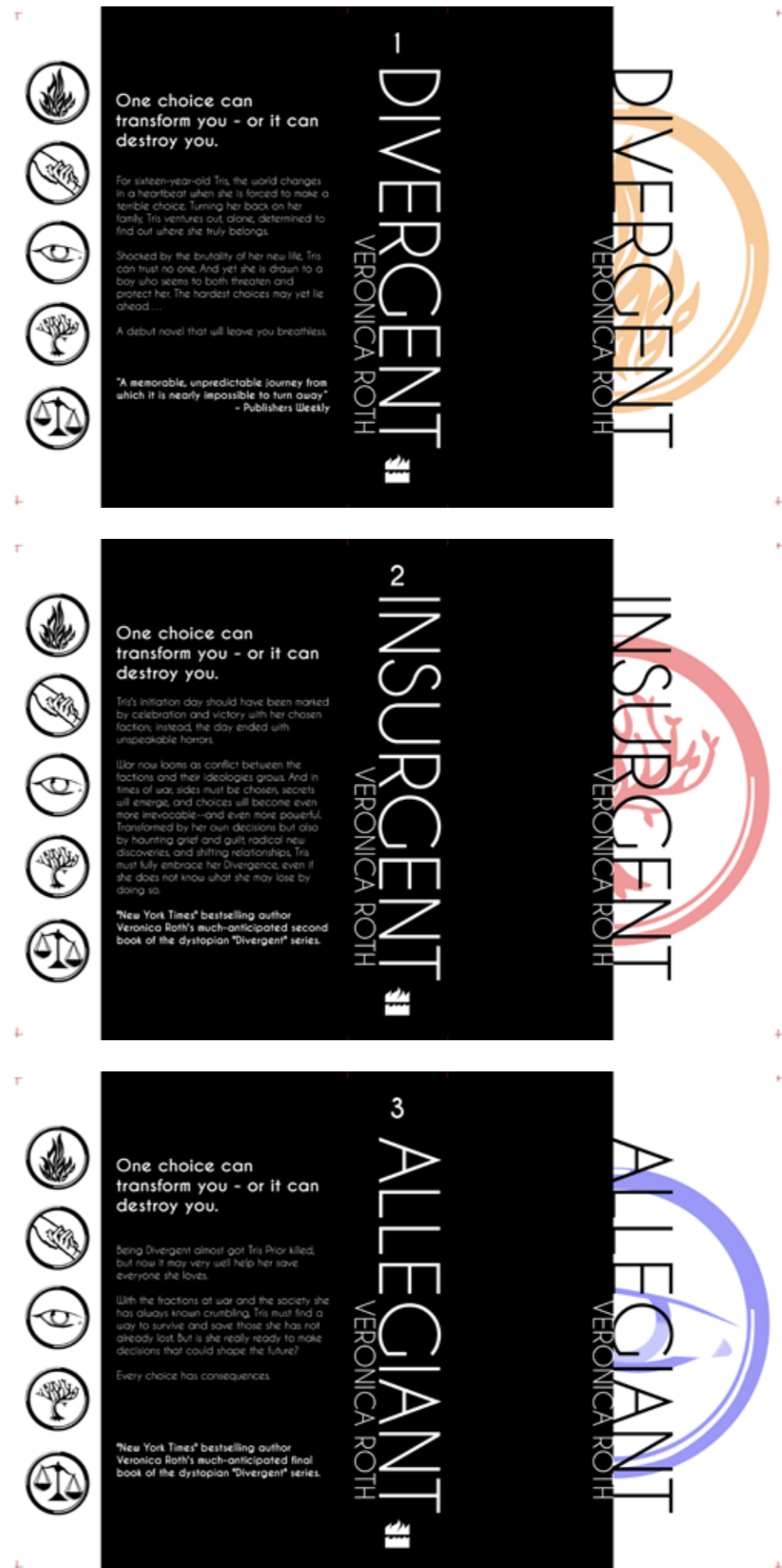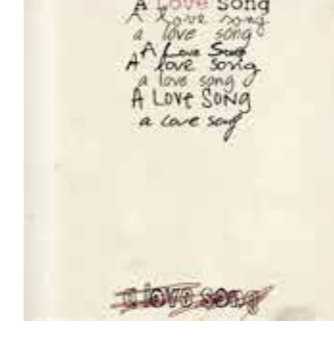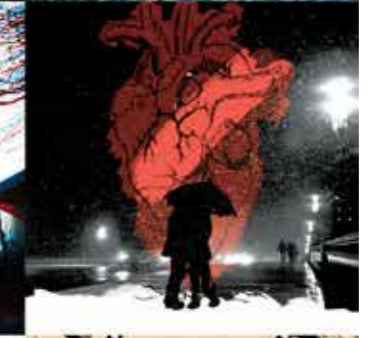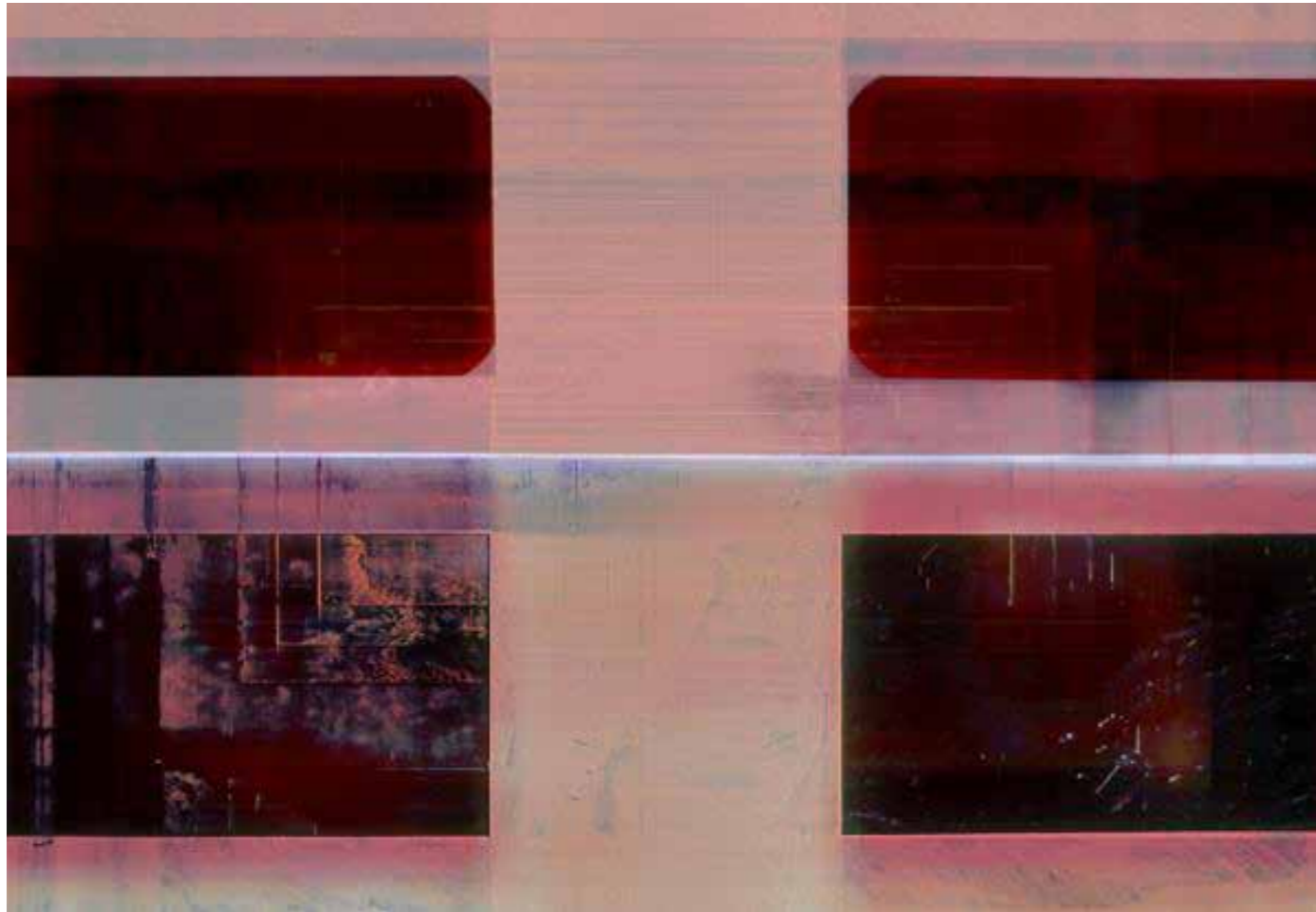
Response to Sound is a project that I kept going for some time, since I wanted the collection to be as large and varied as possible. It consists of twenty-four 210mm by 210mm images that were all created in response to songs randomly chosen from my music library. Each response had a time limit and had to be created within one day. This originally started as something I was taking on daily but became something I did once a week after taking on more briefs.

The project was started as a way to work quickly and open myself up to various ways of responding, and that has certainly been

achieved. The responses have varied from photography to collage to hand drawn and the focus on the material has shifted a few times, from responses to lyrics to concentrating more on the music itself.

The idea of responding to sound was something interesting to me, how do you represent a beat or a note. Is it a pattern or is it colours?

During my research (done to see other people's responses to sound and not into the actual songs I was using, since I wanted to keep my responses restricted to the

knowledge and interpretation I myself had) I came across a piece of moving image work that tackled sound in a rather interesting way.

The Butterfly (figure 12, still capture left) by Colin Lawson is described by the artist as:

'a series of digitally manipulated and animated photographs of three abstract paintings (oil bar on paper). The paintings evolve and change in response to variations in rhythm, repeated notes and subtle changes in sound textures present in a piece of music by Polish musician Pleq (Bartosz Dziadosz).'

- (Lawson, 2011)

The piece is just under five minutes long and moves at a very slow pace. It plays with the eyes quite a bit and actually managed to induce a really strong headache after watching the whole thing through. It was unsettling, and caused more of a response from me than I was expecting.

The response seemed rather precise however, notes and rhythms measured to create the moving response. It was almost mathematical, where as I aim for a more emotional response.

The main question I had, and still have, in regards to this work is where it will lead, since I think it's open to quite a few directions, but those directions only lead to more questions. For instance do the images work without the music or is the music needed for the visual

response to be valid and completely understandable? I'm reluctant to try tailor them towards a final result that encompasses the whole set as I don't want the responses to be influenced by anything but the music, but it's still something that needs to be considered. I do think the images work on their own, it's simply deciding how much understanding I'd like an audience to have of them, and if I want to hand over the images to them with the songs already accessible, or it this should be something I want to stand on it's own but perhaps lead people to look up the music because of the curiosity the images spark.

Because I've kept the responses so separate they're rather hard to place together. The exact goal I had, to explore different ways of working, is the thing keeping the pieces so separate. They clash quite a lot, different colours, styles, material, which means they don't flow very well from one to the other. So the challenge is how to have the pieces together, while also keeping them separate enough that they don't influence each other. The idea to include others has also been a thought, since the work was all about the process do I use the images as a way to introduce others to the idea?

I'd like to focus in on a few pieces of the work for a moment and look at them comparison to the official artwork used for the albums they features on and the music's genre and the artists themselves.
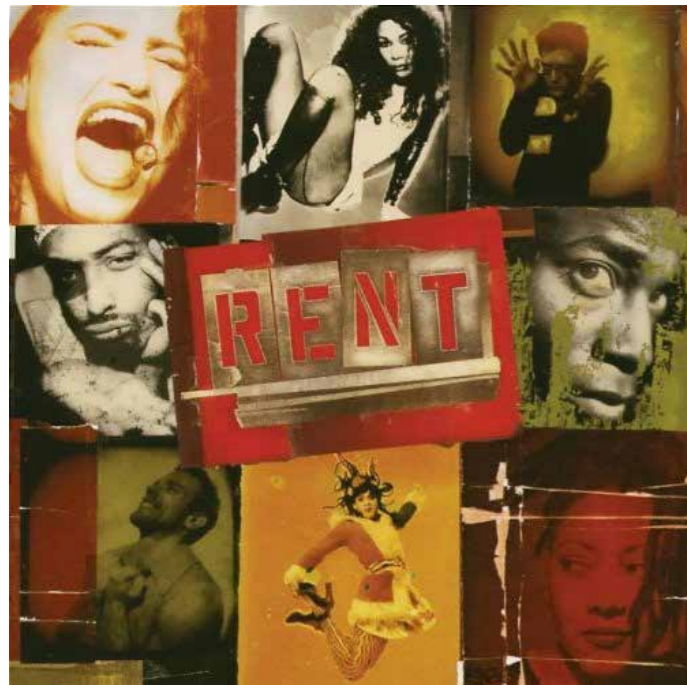
Figure 13: RENT Original
Broadway Cast album cover.

Response 3

Response 8

Response 5

RENT in every incarnation it has had is known for how busy and loud all of it's imagery is, be it the album covers (figure 13, above) and posters or the Broadway show itself. The look is very dirty and worn, but I wanted to get away from that to represent the message of this particular song. The show as a whole has this very clear message about love and living and this song in particular brings that together and with such a sharp message it seemed like it shouldn't be at all interfered with and should be put across very clear and directly. Which is why in my response (Response 3) I chose to keep most of the piece as white negative space, and the biggest choice I took was to do something as simple as put stress on the last word, the most important part of the message.

The font I chose to use is actually made up from dashes, the letters in pieces and not connected completely, and it's not until that finally letter that is bold and clear, where the message comes together and is understood, that the letters are finally solid and strong. They were simple small choices, but I feel like it gets across everything I wished to express perfectly.

Other pieces however I would say comply more with what might be expected of the music being listened to. My response to Hoodie Allen's *You Are Not a Robot* (Response 8) for instance was made using a stencil and spray paint, something that is more readily associated with rap music than various other choices might have been, but I also feel
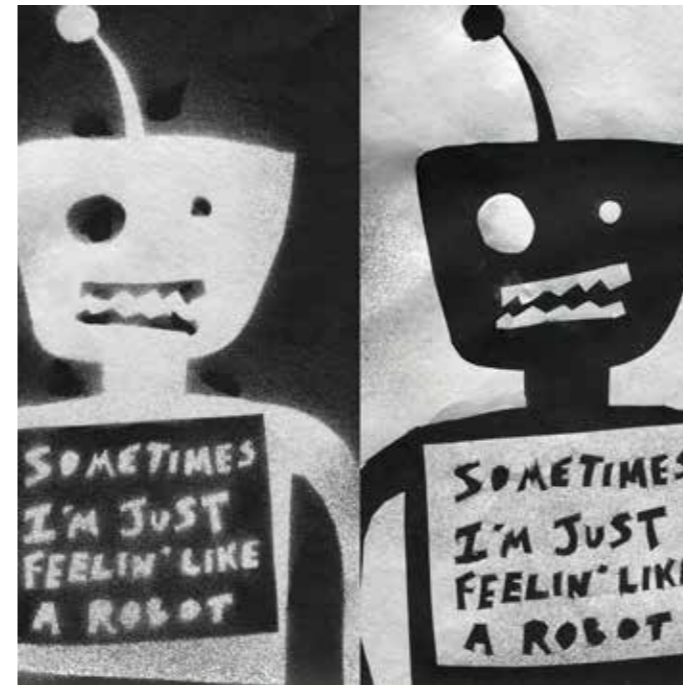
like the cartoon like robot still adds that playful element that his lyrics have that wouldn't normally be linked with the music genre.

My response to the Arctic Monkey's *Certain Romance* (Response 5) is something I would also consider close to it's roots, but this has more to do with myself and my own up bringing because the song is one I link very much with my own surroundings and so the image used is actually one I took rather close to my home. The band's music is something I relate to very much because of the kind of place the members grew up in, a place very similar to my own, so it only seemed right to continue that link within my work. In fact this is probably the one image that shows exactly

what I see in my head when listening to the song, because it's not some made up story or image I've established within my own head, it's something tangible that I encounter every day and so that's easier to duplicate, for obvious reasons.

Overall this piece of work is something I'm very excited by and looking forward to continuing. I find it's just such an interesting way of working and something I've never really thought to try. Music already influences so much of life that it's interesting to finally tackle it head on, to try represent sound completely visually. And perhaps there never will be a way to group these pieces in a final result, maybe they're just something I need to continue to do to help with creativity.
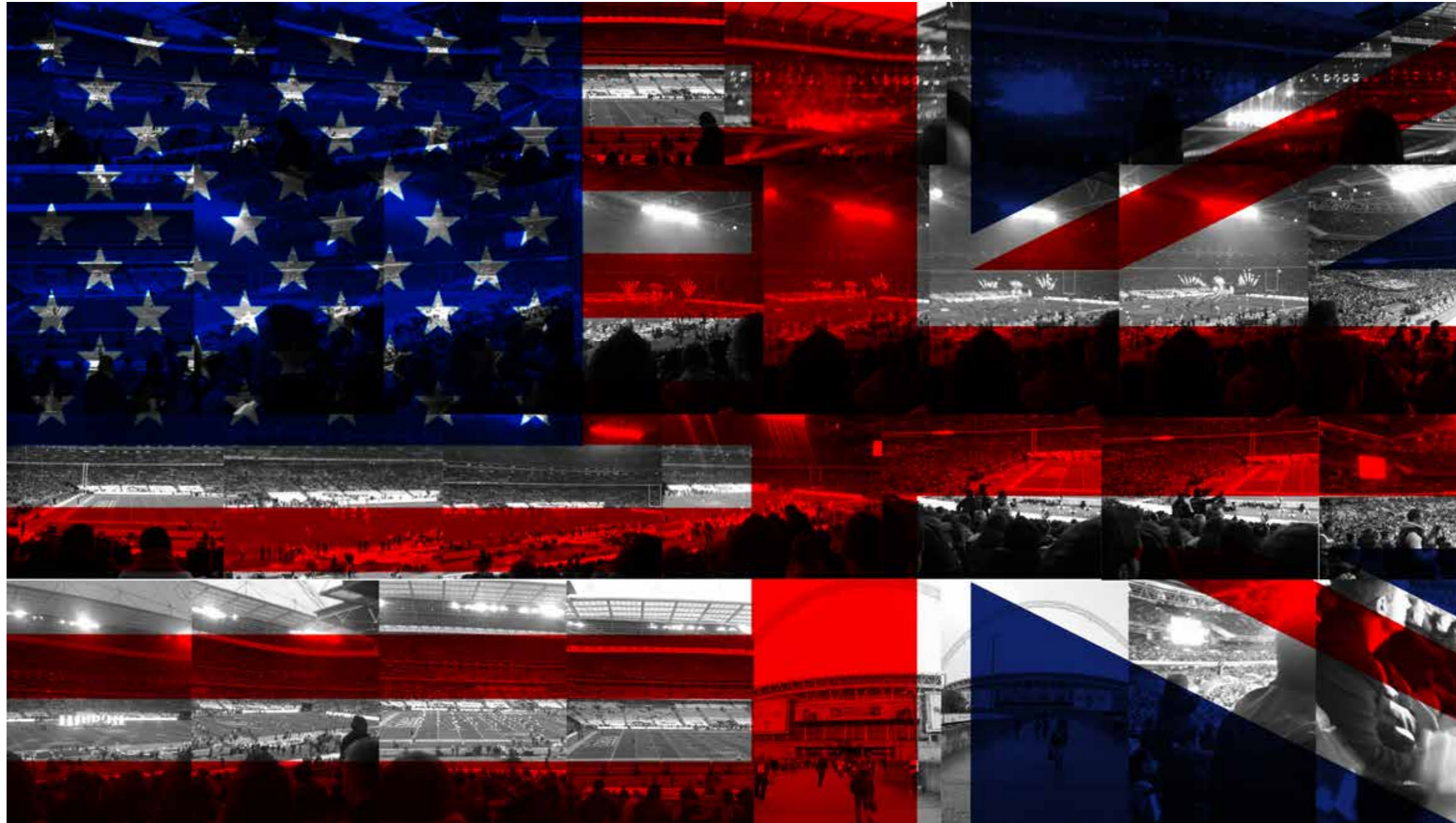
American London. An image created using the photographs taken to document my experiences of an American football match in london.

My development and work this year has been interesting to say the least. I feel like I've learned a lot and also pushed through and done quite a few things I've really wanted to that are quite unusual. My *Slender Man* brief for instance was a peculiar subject to look at, but also very interesting. You're dealing with imagery that is manipulated and also rather anonymous, with fake origins and descriptions created for the pieces. It's a story that changes repeatedly and developed as it moves from person to person. In a way it's like dealing with fairy tales (though we do have more fixed versions of them now), the way they were originally passed verbally and changed. There isn't one source to draw from and that's interesting to deal with, especially when two of the books treat the subject in a factual way.

Just researching the piece was a new experience, with so much effort having been put into making this myth seem real, and having to track down the original versions of certain images after they've been successful buried by various people.

The *Suspicious Milk* brief too, was very dependent on research, though presented in quite a different way, much more opinionated. Quite a few pieces of my work involved writing, which has always been something I'd like to do more, so I plan to explore it further. I've continued with my book cover work, which is something I enjoy doing that I see as the profitable thing going forward with my practice, while other briefs I've taken on this year reflect more of the personal work I'd like to develop.

This year has been about exploring quite a few things I've always found interest in but been hesitant to try, while also developing work I'm fond of further. It gave me a chance to work on an exhibition that was mostly under our control, and to feed and exchange ideas with a group of people working around the same subject.

This year I set my way forward, and it's one I am happy with.

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