

# Final Piece

## BREAKING THE FRAME

I wanted to show someone with great potential yet doubting themselves. I used the face of David, symbolizing power and dominance. I have composed the face consciously to the right side of the canvas rather than centering it, to show how even the talented ones can be limited by others' opinions, doubting himself and how he is trying to conform to other people.

I have used the radial lines in background to show the pressure directed at him.

I consciously made the hands bigger and made it like its coming out of the canvas and popping out. Which does not confine inside the canvas, which denotes that he is trying to break free from social conformity,

Instead of making my final piece in one canvas, I purposely made as two pieces and composed it with a small gap in between, which denotes the space between mind and body literally.



# Final Piece Planning

Hand gestures is a form of nonverbal communication that uses hand and arm movements to convey messages. I wanted to convey the power which is felt between the two hands. Before freezing on the final pose I tried different angles and gestures.





# Primary Sketches

## Self Portraits

Initially I thought I will be the subject for my art work, but after taking pictures of myself and keeping that as reference I sketched, but I found it very rigid and stiff. So decided to take pictures of my friends.

MY PHOTO



Screen page 5  
MY SKETCH



# Primary Sketches

## Sports

Most people who are fully engaged in playing sports are not preoccupied or conscious. Their only intentions is to score and win, The right time when the mind and body are one. I wanted to capture that very moment and their natural, expressive gestures.



# Medium Exploration

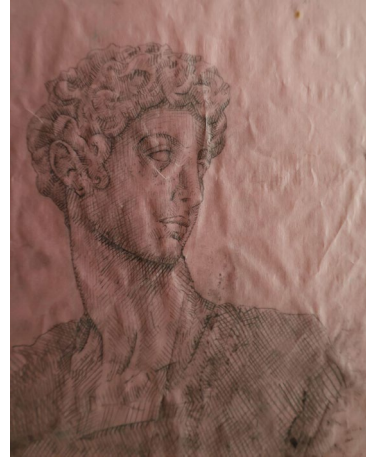
ORIGINAL



INTAGLIO PRINT



TRACING PAPER



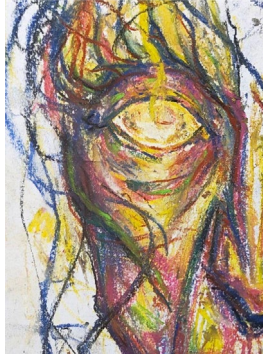
WATER COLOR



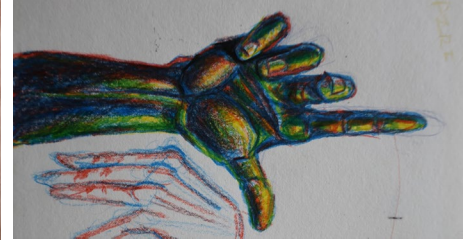
ACRYLIC SHEET



SOFT PASTELS



COLOR PENCIL - PRIMARY COLORS



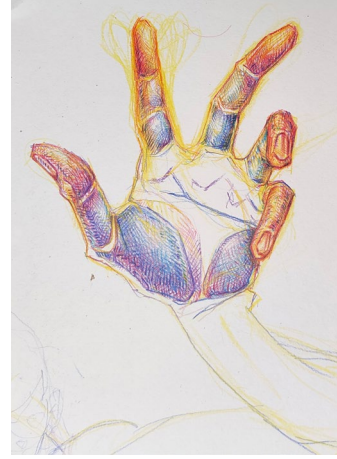
SOFT PASTELS



CLAY



COLOUR PENCIL



OIL PASTELS



# Frank Miller

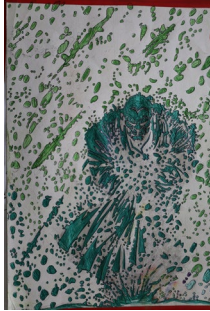


Frank Miller's Sin City series is a stark black-and-white world, almost entirely devoid of color. His style emphasizes high contrast, with deep blacks and bright whites creating a dramatic, cinematic effect. Shadows dominate the compositions, giving buildings, streets, and characters a harsh, gritty texture that reflects the story's dark, noir tone.

ORIGINAL



MY SKETCH



MY FOAM PRINT



MY WORK

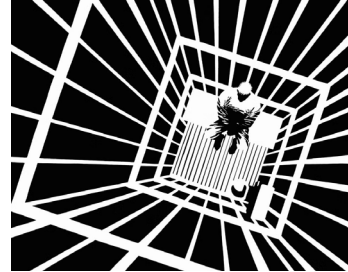


I got inspired how the chaotic snow is paradoxically directs the eye towards the subject and also setting an hostile atmosphere.

MY WORK



ORIGINAL



I was inspired by how the work was so dynamic and chaotic in same time helps to directs the eye to the subject isolating them

Only less than 20% of the canvas is subject. The rest of the frame takes 80% of space guiding the viewer to the subject. The composition of the cage make it more dynamic

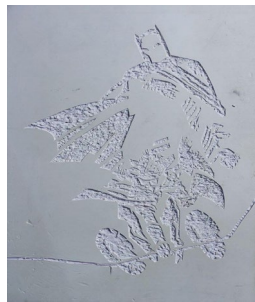
ORIGINAL



MY SKETCH



MATRIX -FOAM IMPRESSION



He relies on contrasts of black and white, using sharp silhouettes to heighten drama and emphasize the tension between light and darkness.

I have reflected the image in print in my previous image so learn

FINAL PRINT



ORIGINAL



MY SKETCH



MY WORK



He uses the negative space to narrate a story. Occasionally, he incorporates a single contrasting color, such as yellow, to draw the viewer's eye to specific details.

ORIGINAL



MY WORK



I chose this artwork because I like how Miller has portrayed the emotion of sorrow through light and shadow instead of facial expression. I wanted to incorporate this to my further development to show how their faces adjust to their surroundings.

# Artist Inspiration

I am always fascinated by Linocut the printmaking technique where a design is carved into a sheet of linoleum. After carving I inked the Matrix and transferred the ink to paper by sending to Printing press. The silhouette bold style in printmaking is very ideal to create Frank Miller style.

## Idea of this piece

I wanted to express how the perception of reaching one's limits is a construct of the mind. Often, just when one is closest to their goal, it feels as though everything is falling apart.

I wanted to convey someone at their limits, representing that moment before she transforms struggle into progress. I have foreshortened the hand to show that she is close to reaching her goal, contrasting it with the dynamic cage-like structure that which is pulling her down creates the illusion of her falling.

Exploring the style of Frank Miller using pen and ink.



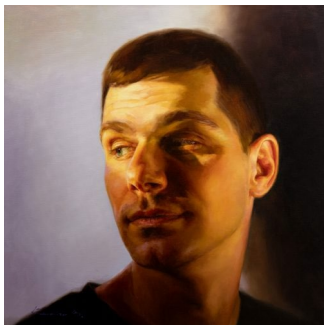
## MY LINO CUT



## MY LINO PRINT



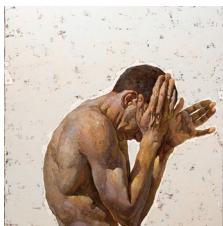
# Denis Sarazhin



Denis Sarazhin often hides the faces in his paintings, directing the viewer's focus to hands, gestures, and body language. He removes explicit emotional cues, allowing the posture, movement, and interaction of the figure to carry the psychological and emotional meaning.

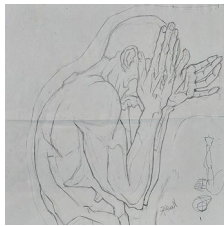
The core meaning in Sarazhin's art stems from his fascination with human psychology and the subconscious mind.

ORIGINAL



This work depicts psychological confinement by obscuring the face, using complimentary colors that purposefully contrast with the sad emotion. This forges a distinct psychological atmosphere where internal turmoil manifests physically, yet appears pleasant aesthetically.

MY SKETCH



MY WORK - OIL ON CANVAS



ORIGINAL



I was drawn to Sarazhin's hand gestures and tried to replicate his work using color pencil.

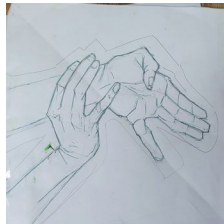
MY WORK



ORIGINAL



MY SKETCH



MY WORK - OIL ON CANVAS



I wanted to learn how he balances clarity and ambiguity. I want to incorporate how his idea or intention feels so abstract, yet the painting remains so corporeal and tangible.

PROCESS PHOTO



# Medium Explanation

Sarzhin shows mastery of color temperature and harmony. He uses temperature contrast to define form, intentionally shifting hues across figures, for example, moving from cooler tones at the base to warmer hues at the fingertips. This dynamic contrast between cool shadows and warm highlights effectively models using ambient light.

Sarzhin's intent with his striking color palette is to directly infuse the underlying emotion and psychological state. His palette choices, though stylized, still respect the realistic behavior of light. This intentional control over temperature strengthens both the anatomical structure and expressive quality of his figures, making the work anatomically grounded yet surreal and abstract.

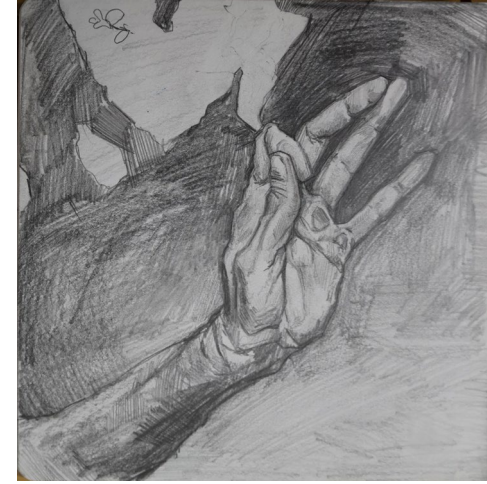
I began by drawing Sarzhin's hands with graphite alone to understand the interaction of his use of light without colors. I later switched to color pencil because I could express more clearly and comfortably. I specifically changed the medium to blend Sarzhin's style with that of Frank Miller (second artist).

To mimic the flow of his unique Sarzhin's brushstrokes using layered and scumbling techniques, I crosshatched specifically following the figures' form, a method I learned from doing the intaglio etching layering the lines.

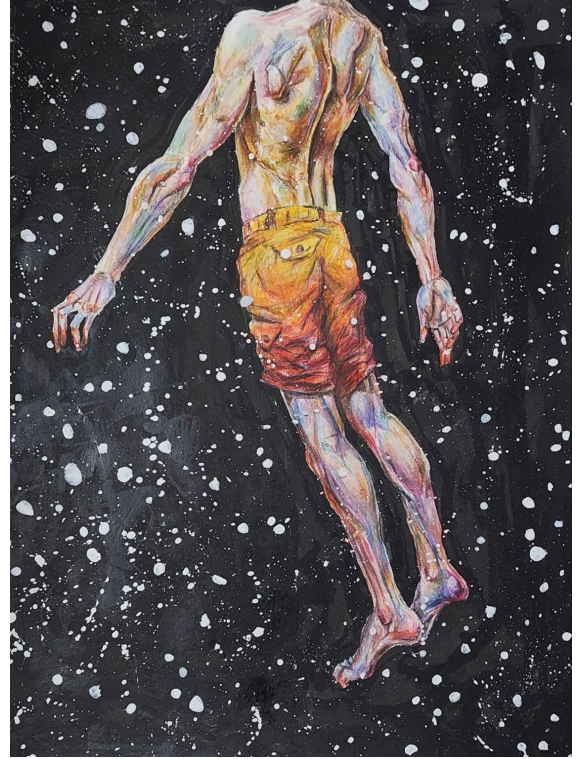
## ORIGINAL



## MY WORK



# Both Artist Inspiration



## Style Exploration

Before rendering my final piece, I wanted to technically mix the style of Frank Miller and Denis Sarazhin in the right proportion, Hence I have mixed and drawn the stylized anatomy of Sarazhin with high contrast play of shadows and highlights style of Frank Miller.

Initially I started my work with 50/50 mix of style of two artists. But somewhere I thought the balance of 50/50 won't do justice to the final piece.

# Artist Exploration 1

Later, I decided to go with the 20/80 mix of styles of two artists, 20 percent of Sarazhin and 80 percent of Frank Miller.

In my art piece here I have made the colourful hand of Denis's style in 20 percent and remaining 80 percent in Frank Miller's style.



MY SELF POSING



MY PAINTED HAND



In this art piece I wanted to show the character trying to move towards something, breaking through the light, yet paradoxically being pulled into the black-and-white world, which I have represented by the background forming psychedelic circles that shrink and creates an illusion of falling.



# Artist Exploration 2

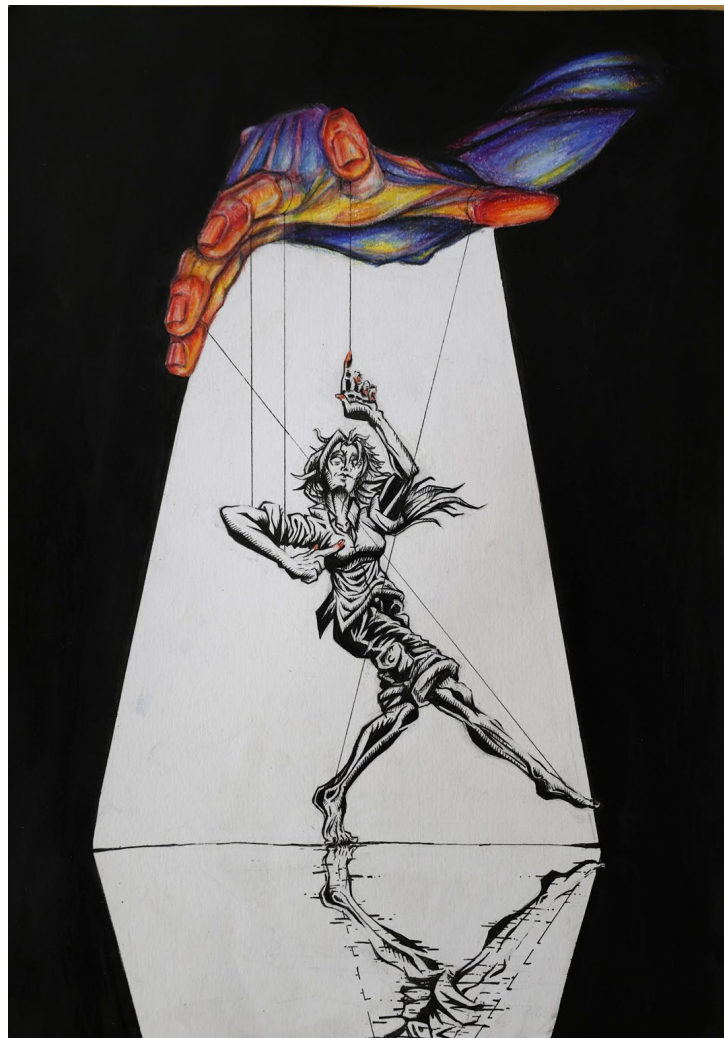
## Social Conformity Puppet

I depicted a woman controlled by Sarazhin's colorful puppet-like hand, showing how we are compelled to conform to other people's opinions and seeking validation.

I've used forced smile as she is drawn toward the puppet hand, while her leg sways away, trying to break free.

I used a bleaching spotlight like Frank Miller's shadows and light to show how, in attempting to be like everyone else, she becomes empty inside, hollow.

### MY PAINTED HAND





# Artist Development 1

In my last piece, the “social conformity puppet”, I realized that I had shifted away from my intention. I tried to show how we are compelled to conform, I felt I didn’t fully express that no opinion holds weight until we choose to carry it. I wanted this piece to feel reflective rather than negative and abstract like Sarazhin’s intention.

I have just conveyed how he is just observing himself for who he is, along with his flaws from a third person point of view by showing how he is looking at his hand from afar, which is foreshortened.

I have tried to convey this transition from the noisy chaos of Miller’s snow to the clarity of Sarazhin’s defined hands, gradually directing focus onto the hand to create emphasis.



# Development 2

In all my developments I have tried to show both being controlled and breaking free, and in this piece I have focused on representing both simultaneously, conveying the tension between social conformity and resistance in an abstract, unbiased way.

I have drawn the puppet hand controlling the other hand, which is trying to break free from social conformity.

expressing the struggle between social conformity and rebelling in an abstract, balanced way.

