

DRACULA

✠ Bram Stoker ✠

PROCESS BOOK

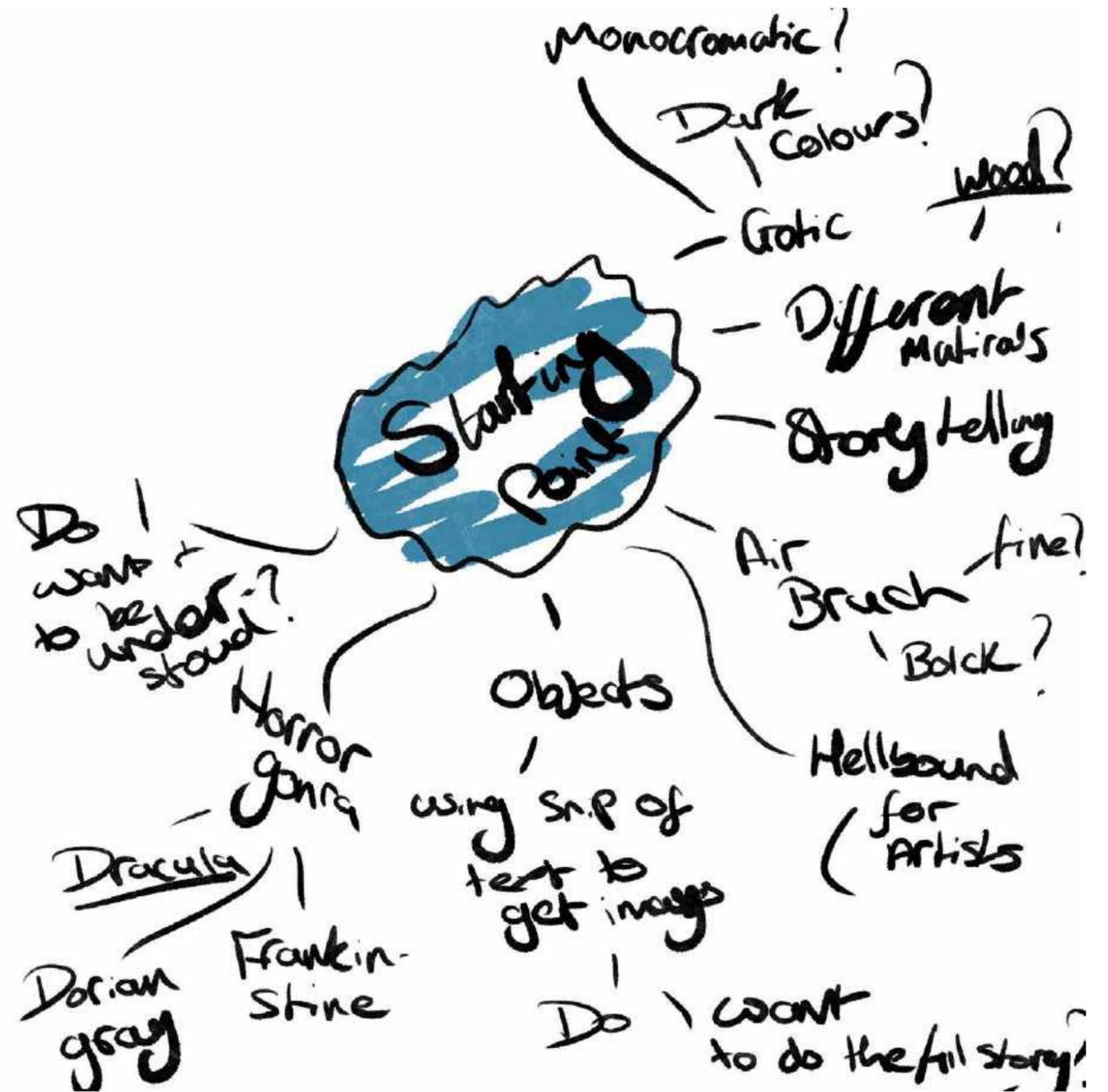
BY KIRSTEEN STACEY

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STARTING POINT





Statement of intent

Individual Practice: BA (Hons) Art & Design
Module: ADM6006

WHAT ARE THE THEMES AND IDEAS THAT UNDERPIN YOUR WORK FOR THIS SEMESTER?

I want to do illustrations of horror/ thriller's taking a sentence or a word that I find intriguing and illustrating it somewhat gothically using my airbrush/ taking the story and remixing the story so it's different, and I guess in a way I'm going to be looking at escapism, as during this time people will probably want to escape from the pandemic.

WHAT PROCESSES/ MATERIALS/ WORKSHOPS/ SKILLS WILL YOU USE?

I'm hoping to use my airbrush to make illustrations this will hopefully either be on paper or on wood, but I will also be doing digital sketches to plan out the work so that could be another material to use.

I will have to do a lot of experiments to see how detailed I can get these illustrations but also what textures I can use to create the details, I also need to test out if I could use paper or wood, and think which one of these would fit better with the project. I would also like to make a model of the character/ characters I design.

WHERE WILL YOU DO THIS? HOW WILL YOU USE THE STUDENT SPACE IF NEEDED?

I'm not sure how as I will have to use my airbrush at home, but I could use Student Spce for brainstorming and when it comes to planning and sketching but unless I use another type of media I'm not sure what I will be able to do there.

WHAT CONTEXTUAL RESEARCH WILL YOU DO? (BE SPECIFIC)

I will be looking into the horror genre and at different illustrators that work with horror or work using monochromatic means or gothic style, one of my main sources will be a book called 'Hell-Bound: New Gothic Art' and I will be reading some horror books. What I'm hoping to do is read some of 'Dracula' if not the whole book and a children's book called 'The Secret of Fern Island' which was one of the first horror/ thriller books that I read and to this day still love it.

I also want to look into escapism.

IDEAS.....

WHAT IF?

DRACULA WAS....

EXAMPLES?



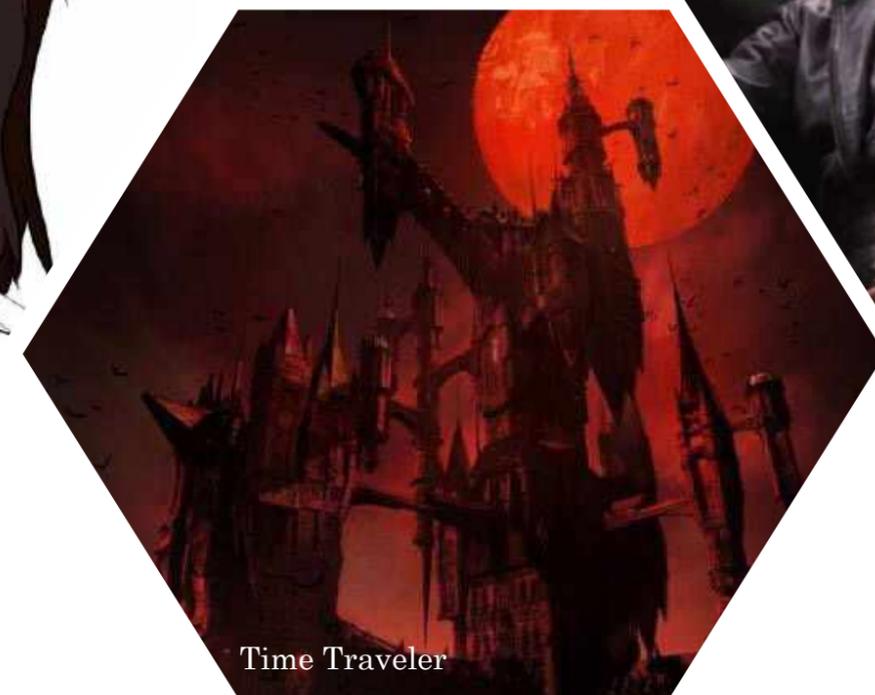
Anime/ cartoon



Robot



Morden



Time Traveler



A ROBOT

STEAM PUNK

A METAL HEAD / PUNK

A GEEK

AN ANIME / CARTOON

MODERN / FUTERISTIC

GENDER BLENDER

WEARS MASKS

TIME TRAVELER

AN ASTRONAUT

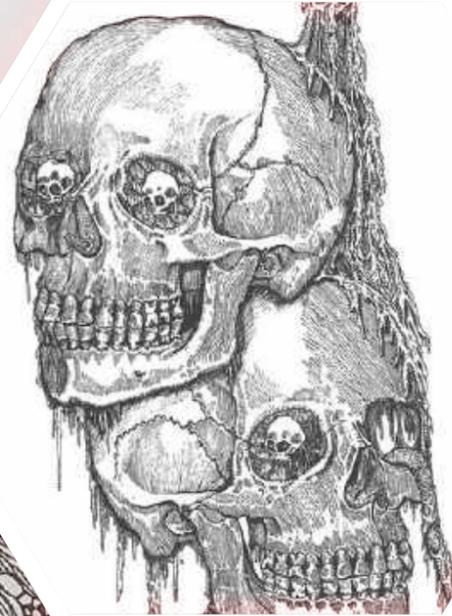
A KNIGHT

OBJECTS



RESEARCH

FRENCH



There's something very enthusiastic about the way French approaches drawing gore and sinew. Exposed muscles and tendons have a tough texture and meatiness under his pen. Although the work is strange and filled with occult and black-magic references, it is also full of sheer joy.

Drawing was always at the heart of the artist's self-expression. 'I think I started drawing when I was really young. I remember drawing tanks and guns and people getting shot; I was always obsessed with the military. I was probably about four or five.' The British artist's drawings as an adult are intensely visceral. 'I think drawing is the rawest form of art and so undervalued these days. I just love making marks on paper and seeing lines develop and form shapes. You can

learn so much from just doing three or four drawings. I probably learn two or three new techniques a week and I think my skills are developing like that. There's something about drawing that is just so much more me than if I was to make videos or weird paintings or anything. I do love painting, but drawing is accessible. I can do it anywhere and all I need is paper and pencils.'

Drawing can often be quite a polite medium, but French's work is quite the opposite. His pieces are openly violent and bloody. A rotting soldier stands on a pyramid of skulls. Eyeballs hang on the end of sinew as they fall out of a decaying face. Metal is an obvious influence on his approach and subject matter. He grew up listening to Iron Maiden, Saxon, Slayer, Napalm Death, Obituary and Bolt Thrower. 'Obviously metal has been a massive part of my life. It really

influences everything that I do. It comes into my work all the time. I think your work always shows a part of your personality – mine is in love with metal.' The music genre's visual heritage also plays into his horror-filled subject matter, particularly underground artists creating album cover art and band T-shirts.

French creates large black and white pieces, often with figures floating in white space. 'Using black and white means that I can concentrate on the detail and line work. I really feel that with some work colour would detract from the actual drawing. Also the simplicity of it is amazing.' His pieces range from piles of discarded skulls to ritualistic images drawn from black magic iconography. In particular, he is drawn towards muscle and sinew. 'I got this anatomy book from a car-boot sale and I liked the way it was all drawn. I wanted to learn how to draw in that anatomical style, so I started to draw body parts and bought more books and developed that way of drawing. I also think that's a pretty nasty, metallish way of drawing. There's a lot of drawing and work like that on old Carcass albums and other grind death metal bands. Learning how to draw like that has helped my draftsmanship overall.'

Deer and antlers are other recurring images in his work. The heads of deer are depicted wearing gas masks. A strange demonic religious icon character has an antler surrounded by a halo. The antlers sometimes resemble increasingly complex branches of trees. French often creates images where objects overflow. There are too many roots under a tree, too many bones on a pile or too much hair on a figure. There is a sense of nature in excess.

French does commercial illustration work alongside his art pieces. Its subject matter is all reasonably dark, though his personal work can be more gore-obsessed. Often his commercial subjects are even stranger than his bloody and violent drawings. 'I had to draw a skeleton eating a hamburger, Ronald McDonald being put through a mincer and coming out a clown; a wolfman kissing a girl. I have just been asked to draw the nativity scene, with Mary giving birth to a goat; that's pretty weird, but I'm really into that one. I always draw from images and photos, so I'll need a bunch of nativity scenes – pictures of goats and of women giving birth – to draw from.'

"I think drawing is the rawest form of art and so undervalued these days. I just love making marks on paper and seeing lines develop and form shapes. You can learn so much from doing three or four drawings."

KEN KAGAMI



There is nothing like the horror and violence in a child's mind, when the boundaries of pain and cruelty are still being formed. Ken Kagami's sculptures, made from plastic toys and vibrant drawings, are openly childlike. 'Recently, I realized that the inside of my brain has not changed much since I was a child.'

There is something innately playful about Kagami's art. He originally began working in fashion but the connection is not obvious in his pieces. His imagery is delightfully violent: toy children fall over and bleed; monsters slash their own bodies; dolls fry dismembered hands. Somehow the gore is hilarious and light-hearted. 'In my childhood, I often used to watch horror movies on TV alone, keeping the room dark. I remember that my mother was really worried

about me. I do not know if such experiences had an influence on me. I am fascinated by violent imagery. It is not real violence but the absolute fake violence of horror movies. I have no interest in real violent actions at all.' Here, aggression is slapstick, uncontrollable and comedic. Kagami sees a similarity between humour and hostility – human nature draws us towards both in an almost instinctive way.

The colours in Kagami's work are strong, with Crayola crayon intensity. These are primary-school brights – brick red, sunshine yellow, royal blue. His drawings are made largely with felt pens and coloured pencils on paper. The simple lines are highlighted with areas of black, red, yellow and green. Often Kagami adapts cartoon imagery – transforming iconic characters from Disney or Charlie Brown into horrific, sexualized hybrids. 'The characters that I use

are very popular, which makes it easy for people to get into the works. Kagami quotes emblematic creatures then mutates them, adding blood and humour. 'Sexy Brown is a man with a big bust and a sexy pose – bleeding through his mouth. He might be a real Charlie Brown.' The characters strut and pose for the viewer like distorted porn stars for an imaginary camera. These bloody models cut off their own limbs while smiling inanely for the audience. Kagami also experiments with performance, striving to retain his focus on humour. He often uses props that move in response to sound. The aim is to explore what people cannot laugh at in reality, to bring the humour out of tragedy and fear.

Mutants and monsters are a recurring motif in Kagami's work. Many of his sculptures quote a kind of kitsch pop horror filled with bloody mouths, hosts, skulls and bats. 'My works might have been influenced by American horror movies from the 1970s and 1980s. The important point is that everyone has a particular image of these motifs, such as disturbing, scary or creepy.'

His sculptures appropriate toys and tacky horror props. The pieces are made from objects that most people discard or ignore. Naked dolls with skull heads sit around a giant hagel. Plastic dismembered feet rest their bloody forms in fluffy bunny slippers. 'The stuff I find on the street, or second-hand toys, are very stimulating for me. The used baby blankets are dirty, with a lot of stains, which is an important source of my ideas. My parents did not buy me many toys in my childhood and that could be a reason why I use toys.'

There is a tension in Kagami's art – some of his most disturbing pieces are his most playful. 'Just being disturbing is so boring for me. Whatever is playful and makes me laugh is very important. I am always inspired by daily life. I am fascinated by something between modesty and vulgarity – there is a fine line between them.' His work is intentionally naughty and dirty, exposing cultural taboos. The pieces are sexual and childish at the same time, filled with smells, excretory substances, food and animals. Toys piss themselves. Drawings have giant banana-like erections. A penis is drawn with two skulls for testicles.

Kagami aims to create work that prods at the universal subconscious. Understanding the visual references makes communicating the emotion behind the work graceful. If it makes you a little uncomfortable, then you know it's working.

"My works might have been influenced by American horror movies from the 1970s and 1980s, the important point is that everyone has a particular image of these motifs, such as disturbing, scary or creepy."

WES LANG



There is a fascination with hidden American identity in Wes Lang's art. His drawings and paintings depict a side of the country that is hidden and disturbing: the racism, violence and rot. He explores the history of native Americans and slavery, the heritage that positivist, nationalist propaganda ignores.

It is fitting that Lang's work seems always to be executed on surfaces that are ageing. He started by drawing on old, browning paper left over from his grandfather's defunct printing press. 'It gives you a good surface to work on. Plain-old white paper is fucking boring. It has got to have some character. It definitely adds something to the pictures. It's already kind of worked on by time.' The pages themselves are in a state of decay.

His paintings grew out of his self-taught drawing practice. 'I don't really know how to paint. I just started taking what I learned from drawing and figuring out how to put it on the canvases.' He begins by creating a base that tries to resemble worn paper. 'I just lay the paintings on the ground and throw paint on them for ten minutes, see what they turn into and put something on top of it. I always work on old shitty paper, so I was working out how to get that quality on canvas.' Increasingly, Lang's experiment with airbrush painting, but not in an obviously airbrushed style. 'It's actually a great tool. It's almost the same feel as a tattoo machine. I've been really enjoying that. It's something that doesn't really fit in with the idea of what a fine artist can use.'

Lang's drawings and paintings are often covered in found images, and Lang's studio

is filled with piles of research material. The narratives he creates from these found pictures are not precise or intended to be historically accurate. 'I buy a lot of books. I don't read too much about anything that I do. I don't pretend to know what I talk about. I just take elements of things and come up with a new story. Taking things out of context and making something new.'

Lang's work is often filled with sinister subject matter – pornography, the Grim Reaper, death, monsters, golliwogs. 'I'm talking about dark subjects, but I'm trying to add something positive to them. I'm not trying to take advantage of the hardships other people have had. I use a lot of text in my stuff – things about being positive and treating people nicely, but I'm using really horrible pictures. I'm sort of bouncing those two things off each other.' The work highlights a kind of cultural hypocrisy.

Another contrast in Lang's work is naked women and skulls. 'I usually put girls and death together. A really close friend of mine, this girl, died. I'm always doing stuff about her. A lot of what I do is about my friend passing away.' Many of his images of naked women come from porn, but Lang doesn't necessarily make them attractive. The canvas is soiled, so it looks like it has been covered in semen or tainted by something. The women can be ugly or in uncomfortable positions. Figures and found images are layered and layered to create something new. Lang often quotes his own school drawings within his pieces. 'I collage them in or redraw them. I want to be able to reuse them and reuse them. If I stick the original in, I don't have a second chance. I've been photocopying.'

He is beginning to work on a series about the Hell's Angels, using text from a Hell's Angels T-shirt. 'I have a romantic notion about how they began. They started out as guys who got back from the war and were totally disenchanted by what they came back to. Fighter pilots who got bikes, which were the closest they could get to an aeroplane. That freedom. They were also very American – and cared a lot about this country.' Lang is drawn to the more disturbing or repressed aspects of American culture: 'It's this great country, but it's filled with evil things I like to touch on.'

"I don't really know how to paint. I just started taking what I learned from drawing and figuring out how to put it on the canvases."

PUTRID



S

ometimes a name says it all. Putrid's art is the epitome of smelly, rotting gore. The American artist's drawings follow a strong tradition of horror comics and heavy-metal illustration. The single-name moniker was part of that heritage. 'A lot of my favourite artists had a sign name and I always thought that was real fuckin' cool. My favourite comic artist Graham Ingles signed "Ghastly", which is perfect – because his work is just that. There's Pushead and Artgore. Mine came pretty naturally from a drawing I did entitled *Putrid Zombie Intercourse In Rancid Leucorrhoea and Mephisto Chyme* – kind of my version of a Carcass song title. The first anti-hero skateboard graphic I did used this drawing and it got shortened to the Putrid board.'

His drawings have been themed around violence, gore and horror from a young age. Initially, as a child, the film *Saw* influenced his pictures. He became obsessed with depicting sharks ripping human bodies apart. This developed into illustrations of other horror films. 'I grew up watching horror movies so every time I would watch one I'd have a string of drawings following each movie. I probably wouldn't have pursued art as enthusiastically if it had not been for the horror genre's constant bombardment on my little brain.' His work was filled with scenarios from classic horror films, including *Friday The 13th*, the *Alien* and *Predator* movies and John Carpenter's *The Thing*. The artist watches ten movies a week for inspiration and new ideas, and is specifically drawn towards 'sleazy, splatter flicks' and exploitation film from the 1960s onwards. Sometimes he works directly from

"I grew up watching horror movies so every time I would watch one I'd have a string of drawings following each movie."

stills, or he works from his imagination, filled with the imagery he collects on screen.

Putrid is essentially self-taught, but his work is not just a reflection of horror films. He is fascinated by the expression of horror in art, music and literature. His work fuses horror comics, the more extreme end of skateboard graphics and death-metal band cover art and T-shirt images. Much of his work is for death-metal bands with delightfully violent names, including *Blood Freak*, *Frightmare*, *Razorback Records*, *Fondlecorpse*, *Cardiac Arrest*, *Bowel Stew*, *Plerosis*, *Choul*, *Reeker* and *Impetigo*. His work focuses on full-on gore and violence, rather than fear or dramatic tension. In particular, he is drawn to pictures of people decomposing or being disembowelled. In his work, people are literally falling apart. It could be interpreted as an interesting vision of contemporary humanity and the collapse of personal identity. 'I've been drawing this stuff for so long it's just what I like to draw and know how to draw. If I didn't draw gore I wouldn't even know where to start.' He enthuses about the pleasure of drawing guts, entrails and especially the large intestine. That 'bodiliness' is what makes his drawings so effective. The body is ripped apart, exposed and shoved in the face of the viewer. 'I get a laugh out of someone telling me I'm weird, but most of the time I'm not shooting for shock value. Some pieces I wanted to do just to see how gnarly I could make them, but for the most part I draw what I like and if you like it or not it doesn't really matter.'

The artist is currently working on his first short horror/gore/porn comic for *Sleazy Slice* – a small publication from Robin Bougie, the creator of the exploitation porn film zine *Cinema Sauer*. Horror comics are a major influence on his sense of narrative. Often monochrome, Putrid's pieces are brilliantly extreme: heads are decapitated and held aloft as their skin melts; limbs are cut off; everything seems to be in a constant state of dissolution. Often there are medical references in the imagery, such as an insane 'Doctor Gore' attacking patients and turning them into bloodied carcasses. This is the B-movie horror of slasher films and underground band culture.

There is nothing serious about this imagery. It is drawn with skill and imagination and brims with acid, extreme humour. 'If I'm drawing a zombie dude fucking and cutting a girl's tits off, it's all in good humour – albeit slightly deranged to the "normal" person.' His work is consciously pushing the boundaries of what is acceptable. The aim here is still to laugh at how extreme and ridiculous his scenarios are. These are the bad fantasies of humanity at their most vile and outrageous.

BOO SAVILLE



Saville seems to be constantly searching for answers as to who we are. Her early work focused on animals and monkeys, but she has moved on to look at the history of humanity itself. She makes images of bog men and mummies, bodies preserved in death. Often they are created in pencil. A sense of closeness is central to her approach to drawing. 'It enables me to concentrate on the surface in a more intimate way. In drawing, I can focus on the materiality of the drawing, which can be as interesting as the image. It is a good vehicle to explore the content in my work.' Initially, she made works on paper as preliminary sketches for larger paintings, but increasingly the sketches themselves have become the final results in their own right.

There is something fluid about Saville's approach. Her images seem to melt or drip. It makes sense that her influences include Francis Bacon and Marlene Dumas. Like the work of these two artists, her pieces have a sense of blurring or bending, a fluidity between violence and pensive emotion. For Saville, it is about the contrast between horror and the sublime. 'I am interested in both the polarity of life and the beginning and the end of things. When working with extreme feelings and states of being, you inevitably find unnerving, intense imagery. Looking at a dead body can be either fascinating or terrifying, but it is always compelling. I think the imagery I am currently using is very gothic, although I don't look at things in these terms. Some images just demand to be seen. By taking it and drawing it, you fetishize the surface and it becomes more provocative. I like that there

"I believe creativity is in part destructive. I can never tell how a picture is going to end up. You can play with an image and remove or add parts to make it more or less interesting. Things become more beautiful at the point of destruction."

is a contradiction or battle between images, which are both terrifying and beautiful.' She argues that beauty and horror cannot exist except in contrast to each other.

Bog men and mummified bodies often feature in her work. 'I found a book on the Lindow Man in a charity shop a few years ago and I was fascinated by it. There was so much mythology and beauty surrounding this ancient figure. It was literally frozen into the ground - his moment of death had been captured. I remember being in Italy and seeing the bodies of the people who perished when Mount Vesuvius erupted at Pompeii. The people had been killed running away from the lava, frozen and screaming. Since then, I have always wanted to make work about this.' She often researches her work at the Wellcome Institute and Natural History Museum in London, as well as at the Pitt Rivers Museum in Oxford. A process of cultural archaeology informs her approach.

Her figures are frozen in perpetual action, arrested at the moment of death. For Saville, these bodies echo the crucifixion. 'An image of Christ dying on the cross is both soothing and frightening. I am looking for some evidence or proof of life. If a person is sitting in a chair and gets up to leave, the chair continues to stay warm. I believe life can often be determined when there is an absence of it.' Many of her figures are curled up in a foetal position, a common position as death approaches. There is an ambiguity to these figures, which inhabit a space between sleep, death and birth, and could be in all three states simultaneously.

Moving away from the bog men, she is now looking at mummification and burial rituals. Her work is focusing on more monstrous representations of the human form. Her figures are increasingly drawn from behind, their faces hidden and unseen. 'The image of the man's back was so mysterious to me. There is something amazing and horrible about being squashed face first into the dirt - becoming part of the earth.'

Saville's work touches on visual disintegration. In some pieces a face looks as if it is melting. In other works, a body is being torn and ripped up. 'I believe creativity is in part destructive. I can never tell how a picture is going to end up. You can play with an image and remove or add parts to make it more or less interesting. Things become more beautiful at the point of destruction.'

SARAH WOODFINE

Sarah Woodfine turns drawings into monochrome jewels. The British artist creates storybook, gothic landscapes and places them inside glass containers, like oversized snow domes. 'The drawings in the liquid-filled snow domes are two-dimensional. The images become three-dimensional through the illusory process of viewing through liquid and manoeuvring around the object. That three-dimensionality is something she strives for – a sense of hyper-reality. Whilst presenting themselves as solid representations, they simultaneously seem like facades; almost like stage sets with nothing behind. I started to explore what could be concealed.'

Woodfine has always been drawn to sinister imagery. 'I find gothic imagery both magical

and darkly threatening. My work explores the symbiotic relationship of these extremes. I am attracted to its starkness and flamboyance.' In particular, she depicts gothic architectural spaces – a castle lit by moonlight, the image of a classic haunted house. She is fascinated by these buildings' structural forms, their sense of claustrophobia and their excessive detailing. 'There is a real sense of excess and extreme abundance. In gothic architecture, there are places of complete darkness, such as crypts and dungeons. The architecture has a sense of magic and fantasy.'

There is something undeniably childlike about Woodfine's work – something of which the artist is aware. 'I often use recollections from childhood within my work. Even though I may use, for example, Hitchcock's *Psycho* as a visual and contextual trigger for making work,

there is always something deeply embedded within the subject that refers to secrets and psychological experiences originating from my childhood.' They resemble dioramas or sets for fairy-tale narratives, but there is nothing linear about her approach. Instead the viewer glimpses stories informed by their own imagination and their own psychology.

Her work is intensely created, almost to the level of obsession. 'My relationship between the tip of the pencil and the surface of paper is intense and very close. I focus on the minute details, microscopically created by the graphite marks. The lead within pencils is a physical object, which becomes embossed into the grain of the paper. This relationship creates an almost mystical alchemy.' That sense of closeness comes out in the perfection of the detail in her work. The artist creates imaginary worlds in perfect, stylized detail.

Many of Woodfine's subjects are depicted at night – caravans or castles lit by extremely bright moonlight, surrounded by deep, black darkness. The moon is used to create an eerie atmosphere. 'The notion of its transformational powers is intriguing. In film, characters such as "The Wolfman" transform in the glare of huge full moons.' Other films have influenced her work more directly. *Alfred's Story* explores Hitchcock's *Psycho*. 'Hitchcock is the master of intensity. I am attracted to the extreme psychological states and sense of foreboding in his films. Characters who have split personalities, or have the ability to transmogrify, interest me. I was particularly drawn to the staging between the Bates's house on the hill and the motel. The work is my interpretation of the fated motel room.' Her black and white sculptural drawing echoes the palette of the film. By looking at the scene, the viewer – like Norman Bates – spies on the architecture. By looking, we become implicated in the violence that will occur within the space.

Her work is also informed by death. 'I wanted to try to find beauty in death. Death has become very concealed within in our society. The body is hidden from our view or sterilized and re-presented in funeral parlours. We are afraid of death more than ever.' The cut-out, children's-activity-book approach she adopts to illustrate coffins highlights how strange and comical our attitudes to death are. 'Coffins have taken on a Hammer Horror persona, becoming ridiculous and scary, which in itself intrigues me.'

Woodfine's work is really about fantasy – between imaginary worlds and so-called reality. 'I am interested in the idea that there is a fine line between these realms. I believe that essentially they are one and the same. I have an affinity with fantasy that is very personal to me. In an exaggerated sense, it expresses realities that you can't experience in the real world.'

"I am interested in the idea that there is a fine line between these realms. I believe that essentially they are one and the same. I have an affinity with fantasy that is very personal to me. In an exaggerated sense, it expresses realities that you can't experience in the real world."



FRANK LAWS



▲ Outsider's view ... Monument III and Monument IV by Frank Laws. Photograph: Lucid Plane

Frank Laws's Hopperesque watercolours depict the individual character of east London's most impressive - and everyday - buildings, as gentrification threatens their very existence

From Mike Leigh's film *Meantime* to the TV show *Top Boy*, the social housing estates of east London have provided rich subject matter for writers and artists exploring the human stories intertwining in their communities. In the paintings of east Londoner Frank Laws, however, there isn't a person in sight. The only signs of life are curtains flapping at open windows and the luminescent glow emanating from inside a home. Blocks of flats that teem with life in, say, *Plan B's* film and album *Ill Manors*, stand eerily quiet and vacant in Laws's images.

Laws was born in a village in Norfolk but hated the rural quiet. "I was always scared of the dark in the countryside," says the 37-year-old. "I'm still scared of it." It's this fear, and Laws' love of film noir, that informs the dramatic, Edward Hopperesque lighting in Laws' meticulously detailed watercolour and acrylic paintings.

Each of the 4x5-ft works takes more than a month to complete at his studio in Dalston, and is based on photographs Laws takes during walks around the area - framing them from a pedestrian, spectator's view. Their silent stature is impressive - set centre stage, the buildings are imposing characters that direct the human activity that moves through them.

After a year working as a labourer in Norwich, Laws relocated to Lower Clapton in east London in 2008. He was immediately struck by the beauty of the area's social housing estates - his time as a bricklayer gave him a particular appreciation of the work that had gone into the postwar buildings. "The tiled roofs, the brickwork details around the doors and balconies, I was obsessed with them - it was visual overload."

Some of the buildings that became his muses over the next decade included Valette House - an impressive five-storey Edwardian block, one of the first to be built by the



"I was always scared of the dark in the countryside, I'm still scared of it." It's this fear, and Laws' love of film noir, that informs the dramatic, Edward Hopperesque lighting in Laws' meticulously detailed watercolour and acrylic paintings.

JINHWA JANG



Jinhwa Jang draws abstract figures, neon landscapes and dystopian futures

Inspired by Japanese comics, anime and games, the Seoul-based illustrator knows how to work a good (and weird) narrative.

Words Ayla Angelos

[Work](#) [Illustration](#) [Magazine](#) [Newspaper](#)

[Process](#)

9 April 2021

4 minute read



H.R. GIGER



H.R. Giger, the Swiss Surrealist who was responsible for the otherworldly visuals of Ridley Scott's science-fiction classic *Alien*, died May 12 from injuries suffered from falling down the stairs of his Zurich home, reports Reuters. He was 74 years old.

A student of architecture and industrial design, Giger began creating ink drawings and polyester works before developing his signature airbrushed works. Painted freehand, his haunting, ghastly landscapes seem like something out of your worst nightmares, featuring strange and frightening cyborgs and other macabre "biomechanical" elements, to use Giger's preferred terminology.

The artist is best known for his work on the set of the 1979 horror film, for which Giger received the Academy Award for "Best Achievement in Visual Effects." His 1976 lithograph *Necronom IV* served as Scott's inspiration for the the movie franchise's titular Xenomorph monster, but he almost missed out on his chance at the film, as distributor 20th Century Fox initially thought Giger's work was too grotesque. Ultimately, Giger was responsible for designing all the alien elements of the film, including all four of the creature's different forms. He also worked on 1992's *Alien*³.

"Some people say my work is often depressing and pessimistic, with the emphasis on death, blood, overcrowding, strange beings and so on, but I don't really think it is,"

INTERESTING ARTISTS

Enter the labyrinthine universe of surrealist illustrator Dani Choi

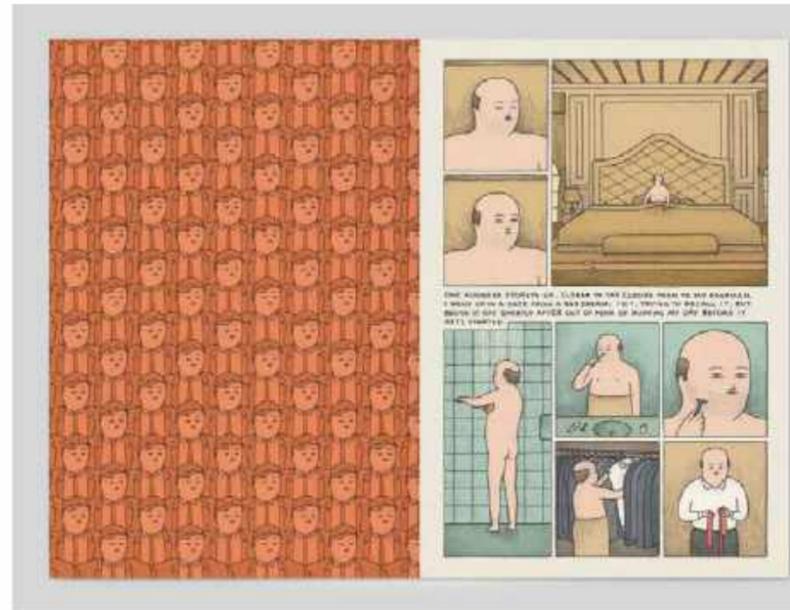
Born in South Korea and based in Brooklyn, the artist aims to create a feeling of “alienation and separation from the real world” for her viewers.



Words: Jenny Brewer
Work Illustration Society
1 April 2021
4 minute read

Illustrator Pedro Gomes depicts awkwardness and mundanity though deadpan humour

The Lisbon-raised, London-based artist takes us through his self-published graphic novel *Day Off*, a strange and funny tale of a rich man on an adventure outside his lavish daily life.

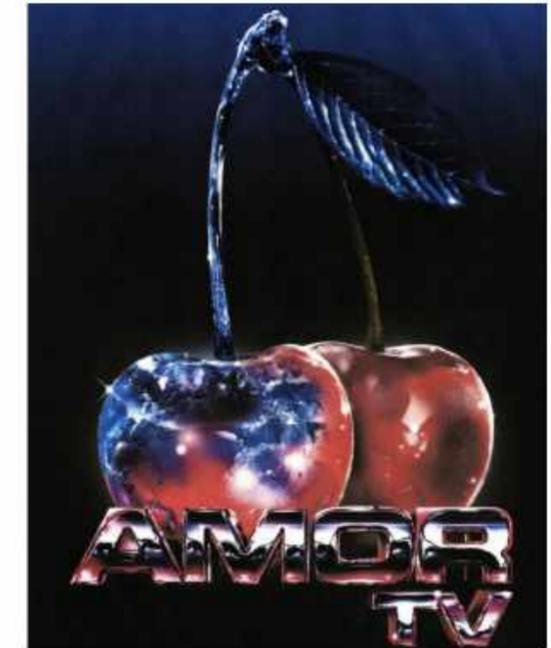


Words: Jenny Brewer
Work Illustration Book Comic Funny
28 March 2021
4 minute read

“My intention is to keep the creative process unclear”: Sathyan Rizzo on their chaotically controlled artwork

From paintings of the divine to anti-art, the Italian artist explains their “heterogeneous and dirty textures”.

Words: Jyni Ong
Work Digital Graphic Design Illustration
Process
17 March 2021
3 minute read
f t e ...



ESCAPISM

What is escapism?

The tendency to seek distraction and relief from unpleasant realities, especially by seeking entertainment or engaging in fantasy.

Good or Bad?

It isn't a bad thing but is unhealthy in long term, while short time its helpful. At some point the escapees will have to face the issue. Escapism can provide the sense that we're getting what we want from life, or that we're in charge of important aspects of life.

Artists- And how do my artist link to escapism, well the artists I have looked at all use horror or fantasy in there work, and in a way escape into the world they make with their art.



Forms of Escapism



Reading,
Drawing,
Music,
games,
Any thing that escapes
from reality or routine.

Opposite of escapism

Opposite of a form of temporary distraction - Immersion, involvement.

What does escapism mean to me?



it means i can watch, listen or read something and not have to be me for a while, i can be someone else that doesnt have to deal with my issues.

These are some of the stuff like to escape:

DIGGING DEEPER

Get 20 words for Character design, Vampirism, Horror. Then look at them, see where they take you, combine them, put them in different sites.

WORDS

Character design.

- Personality
- humanoid
- Singularity
- unique
- beastie
- Composition
- distinguish
- Soul
- industrialise
- spirit
- portray
- Substance
- Represent.
- Somebody
- image.
- Colour
- Mechanoid
- Reference

- Vampiric
- Predator
- destroyer
- Exploiter
- devourer
- Blood
- gore
- pail

- immortality
- Horror
- Fright
- jump scares
- ghastliness
- monstrosity
- Vicious
- agony
- anguish
- Blood
- gore
- slasher
- Murder
- Nightmare
- torment/torture
- Creeps
- Jitters
- dismay
- apprehension
- displeasure
- thrill
- Scares.

PAUL THEK: DIVER, A RETROSPECTIVE
OCT 21, 2010–JAN 9, 2011

About | **Artworks** | **Videos** | **Events** | **Audioguides** | **Collection** | **News**

Paul Thek: Diver, a Retrospective is the first retrospective in the United States devoted to the legendary American artist Paul Thek (1933-1988). A sculptor, painter, and one of the first artists to create environments or installations, Thek came to recognition showing his sculpture in New York galleries in the 1960s. The first works exhibited, which he began making in 1964 and called "meat pieces" as they were meant to resemble flesh, were encased in Plexiglas boxes that recall Minimal sculptures. At the end of the sixties, Thek left for Europe, where he created extraordinary environments, incorporating elements from art, literature, theater, and religion, often employing fragile and ephemeral substances, including wax and latex. After a decade, at the end of the seventies, Thek changed direction, moved back to New York, and turned to the making of small, sketch-like paintings on canvas, although he continued to create environments in key international exhibitions. With his frequent use of highly perishable materials, Thek accepted the ephemeral nature of his art works—and was aware, as writer Gary Indiana has noted, of "a sense of our own transience and that of everything around us." With loans of work never before seen in the US, this exhibition is intended

Case coverings are still required, even for vaccinated visitors. Learn more about the Whitney's safety guidelines.

Surrealism, Bjork and alcohol felts collide in Jimmy De Haese's dreamy illustrations

The Strasbourg-based illustrator thinks back to an unsettling recurring dream he had as a child to inform his illusory illustrations.



Meet Henrik Franklin, illustrator, designer and creator of bizarre worlds

Picture-making Swede Henrik Franklin is our seriously talented stag. He's only just graduated from an MA in illustration and design at Konstfack, Stockholm where he's developed a witty and approachable vernacular of graphics on paper that deals with the arbitrary happenings of day-to-day life. But in Henrik's world the curious clocks have stage fright, the neighbours are creepy and love is usually always unrequited.

Afar from all the emotional drama and heartache, Henrik's work looks seriously good, and these life-like renderings of strange literary titles are testament to the exceptional skill of this up and coming creative.



It's Nice That | Discovering Creativity Since 2007 | Search by category

Parabella's stunning animated short about artist and destroyer Marilyn Myller

Parabella | Why? | Interview

30 July 2016
7 minutes read

The Latest
[How to make a book](#) | [Illustration](#)

ELCAF celebrates ten years of printed text, packed with 20 artists and illustrators

Yempein releases a playful tin

If the sole intention of animators was to create visuals nothing short of magical then Parabella would get my vote as the very best in the game every single time. The "young but experienced" Sofia award-winning animation studio (their words) co-founded by Mikko Pienso and Daniel Ojari has made truly astonishing work from the off, gathering up awards since they were marbles hard-won in the playground. Hard



Wake in Fright

July 2020

The unmissables / The Australian book you should read next: Wake in Fright by Kenneth Cook

The story of the preppy city-bred schoolteacher in outback Australia is easy to explain, the novel's nightmarish tension not so much

© 21 Jul 2020



June 2019

Wake in Fright review - channelling the gothic nightmare of settler Australia

Malthouse Theatre, Melbourne
Zahra Newman brings Kenneth Cook's novel to the stage in a dramatic, hallucinatory performance

© 26 Jun 2019



October 2017

First look review / Wake in Fright review - TV remake of classic outback thriller lacks bite



FEAR

1h30min

First part is talking about not being able to sleep and watching Eris and how they work, or make you feel.

Horror films making sure you feel the fear they want you to feel.

Over time you would think we would have inanity but you don't see it coming. Doesn't occur to you (signal)

Figure/whisper don't tell us anything but count for a lot when you don't have much to go on.

Just enough light to realize how dark it really is.

Silence and Darkness - 'if I look into the night and can't see anything doesn't mean there is nothing there, Just nothing I can make out'

Tiny detail coming within reach of my senses.

Shapes in the darkness, when you can't see clearly the world's a more frightening place. Fake signals

To much faith in what you can see. Corner of my eye. All that matters is what appears before me. J

Can recognise Fear in others from: Eyes widening, pupil is dilating. Enough to spark the Same fear in you.

Talks about as a kid all it took to scare her was the look of fear on her sister's face.

Not a conscious thing. you feel the fear before you make sense of it.

Fear and the Nervous system

Anxieties are always with us.

Talks of how the colour of blood sends the mind reeling, and how it's like a premonition and warns of some disaster. Today though it could be a sign of harm or healing. Fear remains, no longer fit for purpose

The past is Very different than it is day.

Talks about how fear of height isn't such an odd thing When you think it wasn't that long ago humans were on ground level, and how on some Level she thinks that we would rather stay on the ground, Where we have nowhere to fall.

She talks of how she thought there was something wrong with the picture first time she went on a plane.

No control over her body. Just waiting it out.

20.06

The Origins of Fear

- Fear is like any other behaviour, developed through the interaction of 3 kinds of phenome-

na.

- Innate
- Those dependent on maturation
- Those developed through Learning from individual and Social experience.

Knowing No Fear;

- people with brain injuries can not know Fear. (Amygdala)

- Poor at recognizing facial expressions of fear

- N. M (a person with bilateral amygdala damage and a left thalamic lesion, who was impaired at recognizing fear from facial expressions). Showed an equivalent deficit affecting fear recognition from body postures and emotional sounds.

- Was not linked to evidence of a problem in recognizing anger, reported in his every day reduced anger and fear compared with neurologically normal Controls

'They were a hundred times more terrible in the grim silence which held them than ever when they howled. For myself, I felt a sort of paralysis of fear. It is only when a man feels himself face to face with such horrors that he can understand their true import.' Bram Stokers Dracula

HORROR

Horror Genre

- is a genre of speculative fiction.
- intended to frighten, scare, or disgust.
- J. A. Cuddon defined horror stories as "a piece of fiction in prose of Variable length... Which shocks, or even frigs the reader, or perhaps induces a feeling of repulsion or loathing."
- Frequently supernatural, though could be non-supernatural.

History

- ancient Greece + Rome
 - roots in folklore and religious traditions, focusing on death, the afterlife, evil, the demonic and principle of the Hing embodied in the person.
 - Frankenstein inflamed by the story Hippolytus.
- After AD 1000
- Werewolf stories were popular in medieval French literature.

Gothic 18th Century

- Romanticism and Gothic horror genre.
- it drew on written and material heritage of the Late Middle Ages

- A significant amount of horror fiction of this era was written by women and marketed for a female audience.

19th Century

- Gothic tradition blossomed into Modern horror.

20th Century

What is horror?

Often the central menace of a work of horror fiction can be interpreted as a metaphor for the larger fears of a society.

Elements of Horror

- Fear of death
- The dark
- Creepy, crawly things
- Scary places
- Disfigurement
- Dismemberment
- Suspense
- Spooky music
- Mystery
- Surprise

Genres of horror

- Comedy horror
- Folk horror

- Body horror
- Found footage
- Holiday horror
- Psychological horror
- Science fiction horror
- Slasher
- Supernatural horror
- Gothic horror
- Natural horror
- Zombie film
- Teen horror

How do Horror films scare us?

A film bypasses our tranquilized state and taps into primal instinct, which is to react immediately to protect ourselves and warn others.-before taking time, the fight or flight response to process what scared us.

Dangerous?

- increases heart rate and blood pressure.
- Makes us sweat a lot and cause our muscles to tense (but this isn't all bad a shock can be good)

Affects the brain.

- on a subconscious level, your brain thinks you're about to be murdered. Massive release of adrenaline.

History of horror

Vampires

Inviting in some thing you think will bring you bliss but destroys you instead.

Story of the Vampire is of our ten use grip on life. bite of the Vampire symbolizes the hundreds of things that could kill us.

Maybe not by a Supernatural foe, but some people will face cancer in their life.

Humans evolved to find pleasure in situations that allow us to experience negative emotions in a safe context, like watching a scary film or even playing hide-and-seek. Fiction gives us a safe playground to play with the idea of something draining the life out of us.

"Oh, the terrible struggle that I have had against sleep so often of late; the pain of the sleeplessness, or the pain of the fear of sleep, and with such unknown horror as it has for me! How blessed are some people, whose lives have no fears, no dreads; to whom sleep is a blessing that comes nightly, and brings nothing but sweet dreams." Bram Stokers Dracula

WHY IS HORROR IMPORTANT IN THE 21ST CENTURY?

When we watch a horror film, we respond to the dangerous and horrifying situations that are being depicted. We identify with the fictional characters who confront terrifying threats.

In my research I have found that there are 4 main reasons why horror is popular now these are:

-Money - Horror films in general have turned out to be great investments.

-Streaming - Audiences no longer need to flock to the local cineplex to see nuanced and complex stories or to have a laugh, they just have to open the Netflix app.

-Dopamine, Smartphones and Social Media - people love horror movies more than others, many researchers concluded that it was a matter of brain chemistry. The emphasis on dopamine being the key brain chemical for horror fans is interesting. Horror (in theaters and online) seems to really benefit from the network effect. Just as internet companies can spread by word of mouth, so too can good horror movies. In our connected world, large winners can emerge without heavy marketing campaigns.

-Anxiety and the Times We Live In - In this decade, our horror films reflect times of increasing economic and technological uncertainty.

Some examples of horror films--->



LOOKING INTO DRACULA

Metaphor Analysis

The major metaphor in Bram Stokers Dracula is in the title of the character himself. on the symbolic level, Count Dracula, the vampire, represents inhuman (and thus, literally, “monstrous”) domination over others (as opposed to the self-sacrificial love and giving exemplified, for instance, by the numerous blood transfusions to Lucy; or Morris’ death in the process of slaying Dracula at the book’s close). As Robert T. Carroll explains in The Skeptic’s Dictionary, “the vampire has become a metaphor for those who define and create themselves by destroying others” (<http://skeptdic.com/vampires.html>).

Blood is a central metaphor in the book. As Renfield cries out, quoting Scripture (Deut. 12:23), “The blood is the life” (Ch. 11, p. 181). Blood symbolizes the very life force, the essence, of a human being in Dracula.

Wild animals – particularly wolves and dogs – constitute another recurring metaphor in the text. According to John Clute and John Grant, “Wolves typify dangerous wildness” and are often “servants of evil” in fantasy (The Encyclopedia of Fantasy, New York: St. Martin’s Griffin, 1999; p. 1027); and, again, such is the case in Stoker’s novel.

Dracula is close to wolves and is often described in bestial language because, in his quest to dominate others, he has forfeited his humanity. And he and the beasts he controls symbolize the wildness within all human hearts, “champing at the bit” to

be unleashed.

In ‘Dracula,’ a Metaphor for Faith and Rebirth Though his faith has waned over the years, author John Marks finds a metaphor for his own struggle with belief in the shadowy, invisible world of

Bram Stoker’s Dracula.

Dracula: Vampires, perversity of Victorian anxieties.

Contradictory figure: on the one hand a repellent blood-sucking creature crawling from the grave, and, on the other, a strangely alluring representation of nocturnal glamour and potent sexuality.

Anxiety and the vampire in late Victorian Britain

Dracula’s forays into London, for example, and his ability to move unnoticed through the crowded streets while carrying the potential to afflict all in his path with the stain of vampirism, play upon late-Victorian fears of untrammelled immigration. Dracula creates several lairs in the metropolis, including one in Chicksand Street, Whitechapel – an area notorious for the Jack the Ripper murders of 1888

The act of vampirism itself, with its notion of tainted blood, suggests the fear of sexually transmitted diseases such as syphilis and, more generally, the fear of physical and moral decay that was believed by many commentators to be afflicting society.

DRACULA FACT OR FICTION

Vlad tapes The Man behind the myth

Full name Vlad III Dracula or Romanian Vlad III Drăculea, also called Vlad III or Romanian Vlad Tepes.



Born 1431, Sighisoara, Transylvania [now in Romania]—died 1476.

- second of four brothers
- Dracula (meaning “son of Dracul”)
- In 1442 Vlad and his younger brother were sent to the court of Ottoman Sultan Murad II as

collateral.

- Vlad returned in 1448 after being informed of the assassination of his father and older brother
- lifelong series of campaigns to regain his father’s seat.
- After an eight-year struggle, Vlad again claimed the voivodate.
- his father was surnamed Dracul after being appointed to a knightly order called the Order of the Dragon
- In modern Romanian, drac has evolved to mean “devil.”
- Stoker is thought to have picked the name Dracula after reading a book that revealed to him this modern translation.
- Vlad impaled his enemies on stakes to consolidate his political power in Walachia.
- One account also claimed that while his victims were dying atop the stakes, Vlad would dip bread in their blood and eat it in front of them, but that account is unconfirmed.

Dracula

Dracula is a book written by Bram Stoker in 1897. He was inspired by Vlad Tepes and Whitby. As the business manager of actor Henry Irving, Stoker had just completed a gruelling theatrical tour of Scotland. It was Irving



who recommended Whitby.

He was at the time working on a new story set in Styria in Austria, with a central character called Count Wampyr.

Gothic literature of the period was set in foreign lands full of eerie castles, convents and caves. Whitby’s wind-swept headlands, the dramatic abbey ruins, a church surrounded by swooping bats, and a long association with jet gave a homegrown taste of such thrilling horrors.

The Abbey was a Benedictine monastery, founded in the 11th century.

Stands on a site of a much earlier monastery, founded in 657 by an Anglian Princess, Hild, who became its first abbess. He references her in his book.

He found a book in public library that was published in 1820 recording the experiences of British Consul in Bucharest which mentioned Vlad Tepes.

While he was in Whitby, he heard of a ship wreck 5 years earlier.

He spent 6 years researching landscapes and customs of Transylvania, the name of his villain and some of the novel’s most dramatic scenes were inspired by his holiday in Whitby.

Dracula had an unpromising start as a play called “The Undead”, but was then redrafted as a novel told in the forms of letters, diaries, newspaper cuttings and ship log.

The date the ship crashed was marked the discovery of Dracula name in Whitby library. 8th August.

He claimed that many of the characters in his novel were real people: All the people who have willingly — or unwillingly — played a part in this remarkable story are known generally and well respected. Both Jonathan Harker and his wife (who is a woman of character) and Dr. Seward are my friends and have been so for many years, and I have never doubted that they were telling the truth...

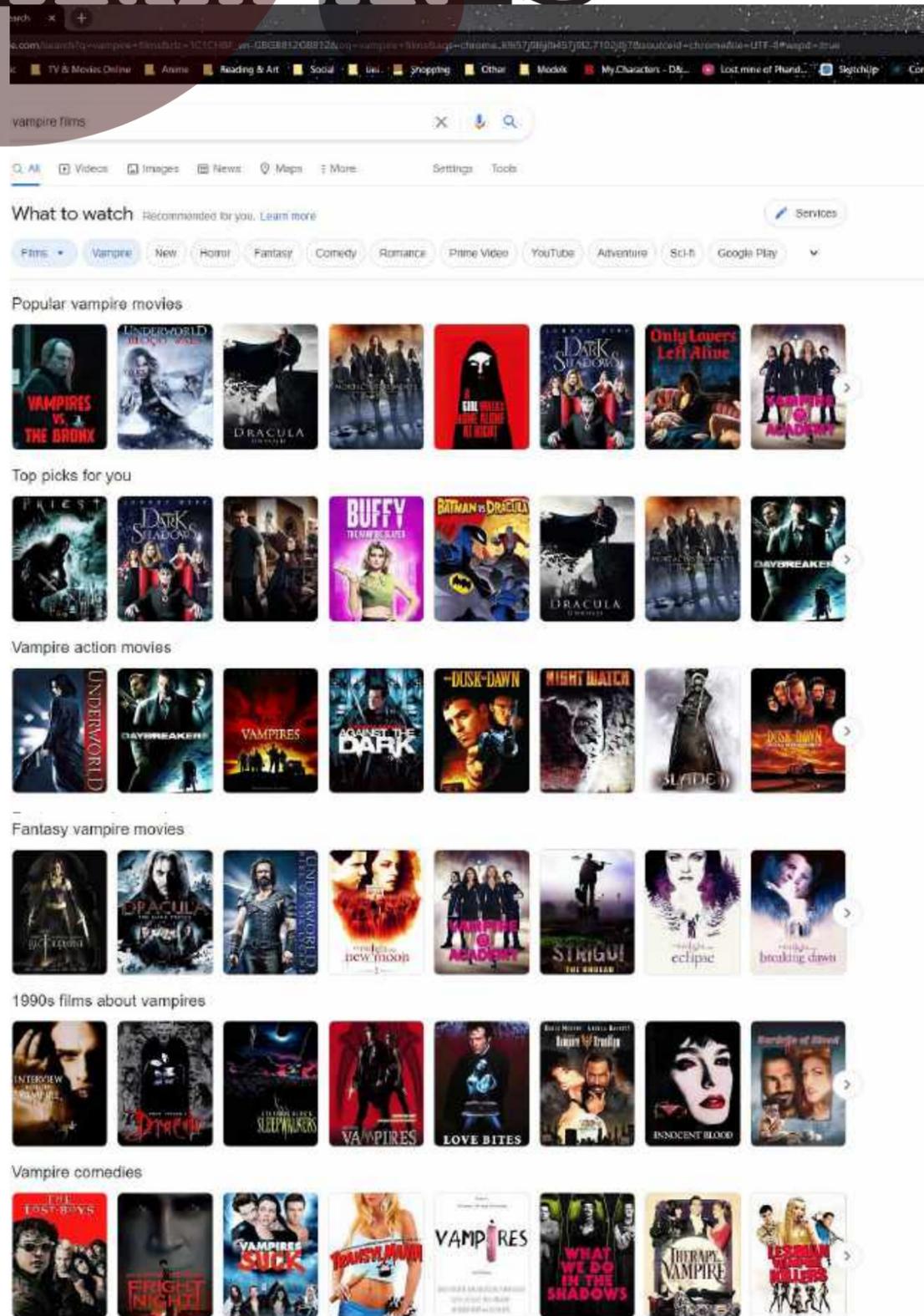
Stoker didn’t want Dracula to be fiction but a warning of a very real evil.

Otto Kyleman (his editor) returned the manuscript with one word: NO

When the novel was finally released on May 26, 1897, the first 101 pages had been cut, numerous alterations had been made to the text, and the epilogue had been shortened, changing Dracula’s ultimate fate as well as that of his castle. Tens of thousands of words had vanished. Bram’s message, once concise and clear, had blurred between the remaining lines.

Jonathan Harker’s journey on a train, once thought to be the beginning of the story, was actually in the thick of it.

VAMPIRES

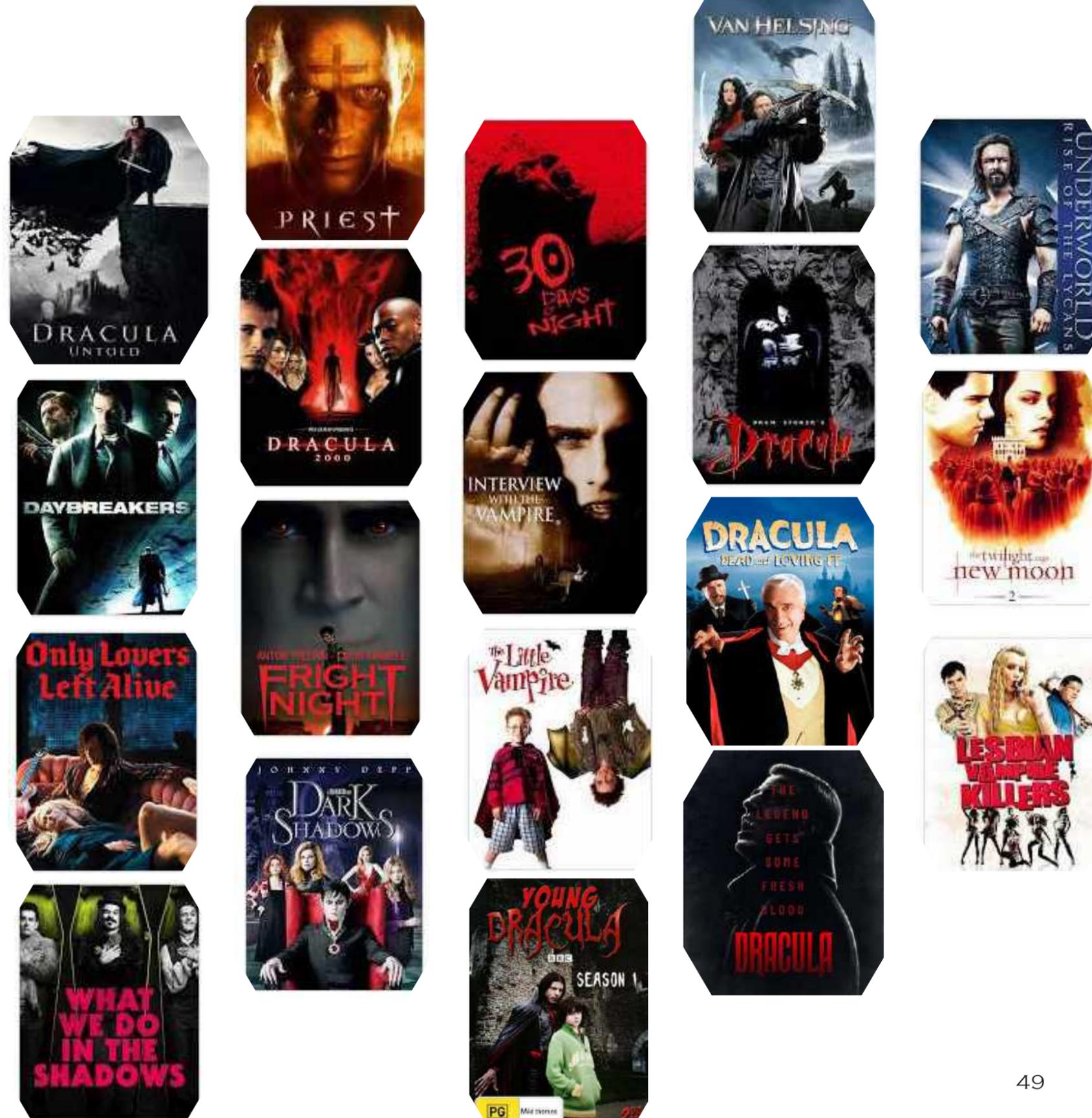


Why are vampires and dracula so important to me and why did I base my project around Dracula?

I did this as I have always liked vampires and Dracula was the first horror film I watched, and I always go back to vampires or Dracula when I need to escape or just have something in the background.

Vampire Films/ Types of Vampires these are some of the films/ tv series that have been made:

These are some of my favourite films, some are more serious than others, but all have their charm:



DREAMS

Why am I looking into dreams, well simple answer is that I want to use airbrushing and in a way an airbrush is similar to dreams in that they can be very fussy or very clear. I am also interested in how dreams are another way for the brain to escape and make a new world.

While this information isn't really needed within the art side of this project it helps me understand more about how dreams work and looking this stuff up is intriguing to me and I may find phrases within it that interest me to make something or inform my work.

A lucid dream is when the dreamer becomes aware that they are dreaming, Dreams happen during REM (Random Eye Movement) An average person has up to three to five dreams per night. Dreams have fascinated human beings since the beginning of time and I feel like they will continue to puzzle us for a long time to come, or we may never understand them. But I have a question even after doing this research, if we keep making robots (AI) that are so human like do they dream too and understand what and why they happen or would they be just like us not knowing and forever trying to figure them out. There are a couple of authors that have had a similar thought (Isaac Asimov has written a lot of books on robots and talks about the idea of robots dreaming, and Philip K. Dick wrote a book that brings this question up in the title Blade Runner: Do Androids Dream of Electric Sheep? Unfortunately, I haven't read this book so I don't know what it's about)

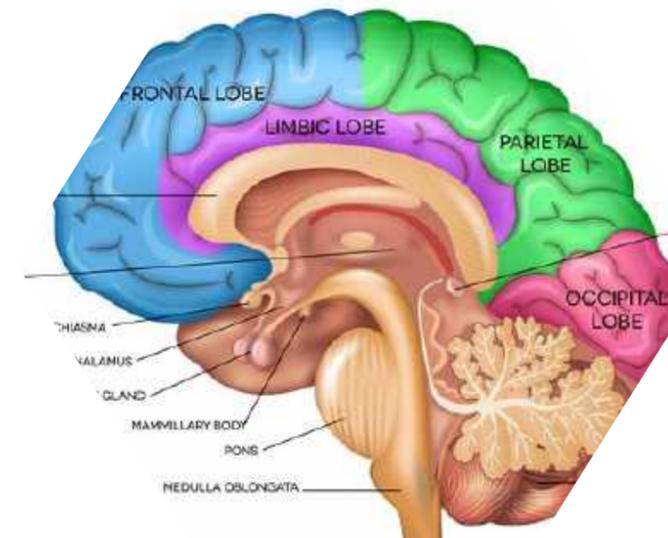
HOW DO DREAMS WORK? Dreams occur when the cortical parts of our brains are active during sleep, its also said that dreams are our brains way of processing what has happened during the day.

ME PERSONALY. I daydream and dream a lot as I like to make stories to escape the world, and I read books during the day instead of going out, which sounds a little sad, but books are my way of relaxing, so my brain more process that then what's happened in the day. I have also come to realize that I Lucid dream a lot as well, in these dreams its usually something scary and I make a way to make it safe for myself and the people that are in my dream. (This is by magic or by adding a character from a book, show, film or something that can protect me) At the moment my dreams and lucid dreams are either black and white or everything is darker than normal, some are even very sketched and messy looking, which is something I can pull into my work if I wish as this can fit in with horror in a way.



WHAT DO DREAMS MEAN? Sigmund Freud believed dreams are a window into subconscious. He also thought dreams were a way for people to satisfy urges and desires that weren't acceptable to society. Other experts say that dreams have no connection to real emotions or thoughts, just strange stories that don't relate to normal life. Some others say dreams reflect our own thoughts, feelings, our deepest desires. I must agree with this and Freud as when dreaming if anything I feel like my emotions and feelings have been heightened, and if they aren't connected to real emotion. How is that possible? It is also odd as when I dream I can see people that I know or knew but haven't spoken to in a while.

THOUGHT- Dreams= Windows to subconscious -> similar to Eyes are the window to the soul



WHY ARE DREAMS HARD TO REMEMBER? Researchers don't know this, but they think it might be that we are designed this way (to forget dreams and only remember parts of it) because if we could remember the whole dream every time we may not be able to distinguish what was a dream and what is a real memory.

BLACK AND WHITE DREAM MEANING. Black-Mystery, the unconscious mind, mourning, and potential. White- conscious mind, purity, rebirth and potential. Dreams that are in black and white tend to emphasis the contrast and opposition between the two. Only a SMALL number of people dream in black and white, most dream in colour, as such dreams in black and white has a significant meaning to most people. Black and white dreams also point to the past.



EYES ARE THE WINDOW TO THE SOUL. The closest source that I could find was close to this saying was a French poet called Guillaume De Saluste Du Bartas (1544-1590) who described eyes as 'these lovely lamps, these windows of the souls'. I also found out that Jesus is said to say this about eyes 'the light of the body is the eyes if therefore thine eye be single; thy whole-body shall be full of light' (not quite sure what this means).



WHAT DO EYES MEAN SPIRITUALLY? Eyes are probably the most important symbolic sensory organ. They can represent clairvoyance, omniscience and/ or gateways to the soul. Other qualities that are commonly associated with are intelligence, light, vigilance, moral conscience, and truth.



ARE EYES THE GATEWAY TO THE SOUL?

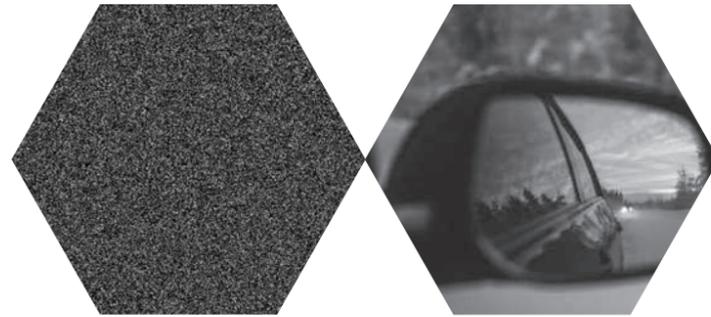
Pupils never lie, so this could be why people say eyes are the windows to the soul. The other reason is you can see people's emotions in their eyes (happiness, sadness, and such) but another reason might be when people die it is shown as people's eyes going dull.



DO PICTURES TAKE YOUR SOUL? There's an old myth that a picture can take your soul/ aura, and the scary thing is that a university's research proves that the old myth is true or at the very least has some truth in it, but not wholly true.

CLOSED EYE HALLUCINATIONS. These are related to a scientific process called phosphenes, closed eye hallucinations occur because of constant activity between neurons on the brain and your vision. Closed eye hallucinations are when you close your eyes and 'see' colours, shapes, and light. Some images may move or create a swirling effect. Most common types are:

- Swirling patterns and colours
- Random pixels
- Flashes of light and/ or darkness



- Random objects
REFLECTIONS. The reason I am looking into reflections is because of the mirror realm also known as the mirror world this is a dimension that exists between mirror bridges (A magical portal created with mirrors) The mirror realm is a dark reflection of the material world (our world). In it everything is the opposite of the world in the state you enter in, its said that the mirror realm has existed since the first mirror. Mirror worlds offer a utilitarian software model of a real human environments and their workings. The term differs from virtual worlds in that these have no direct connections to real models and thus are describes as fictions, while mirror worlds are connector to the real models and lie near to non-fiction.

ASTRO PROJECTING. Astro projection (Astral projection) is a term used in esotericism to describe an intentional out of body experience that assumes the existence of a soul or consciousness called an 'astral body' that's separate from the physical body and capable of travelling outside it throughout the universe. This can happen during sleep the stories that I have heard about astral projection, kids are the ones that can do it and some adults, but not everyone can do it.

WINDOWS- MOREN- COVID. There's a link between eyes being the window to the soul and windows in modern COVID times and I don't mean normal windows I'm thinking computer windows and video calls as that is like looking through a window into the life and house, and when we are on calls we all try to make ourselves look better by either picking the nicest area or make things look nicer for them. We might also make it so people can't see the background and put a picture there instead which is like a break from reality.

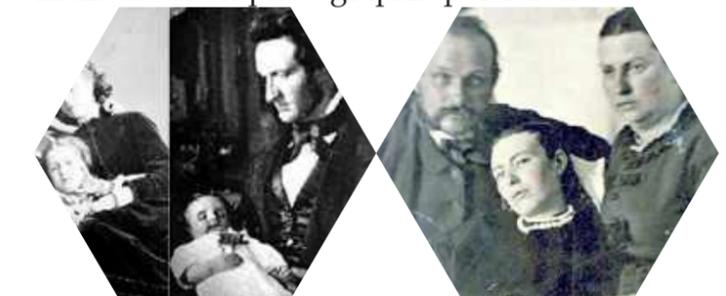


POST-MORTOM PHOTOGRAPHY

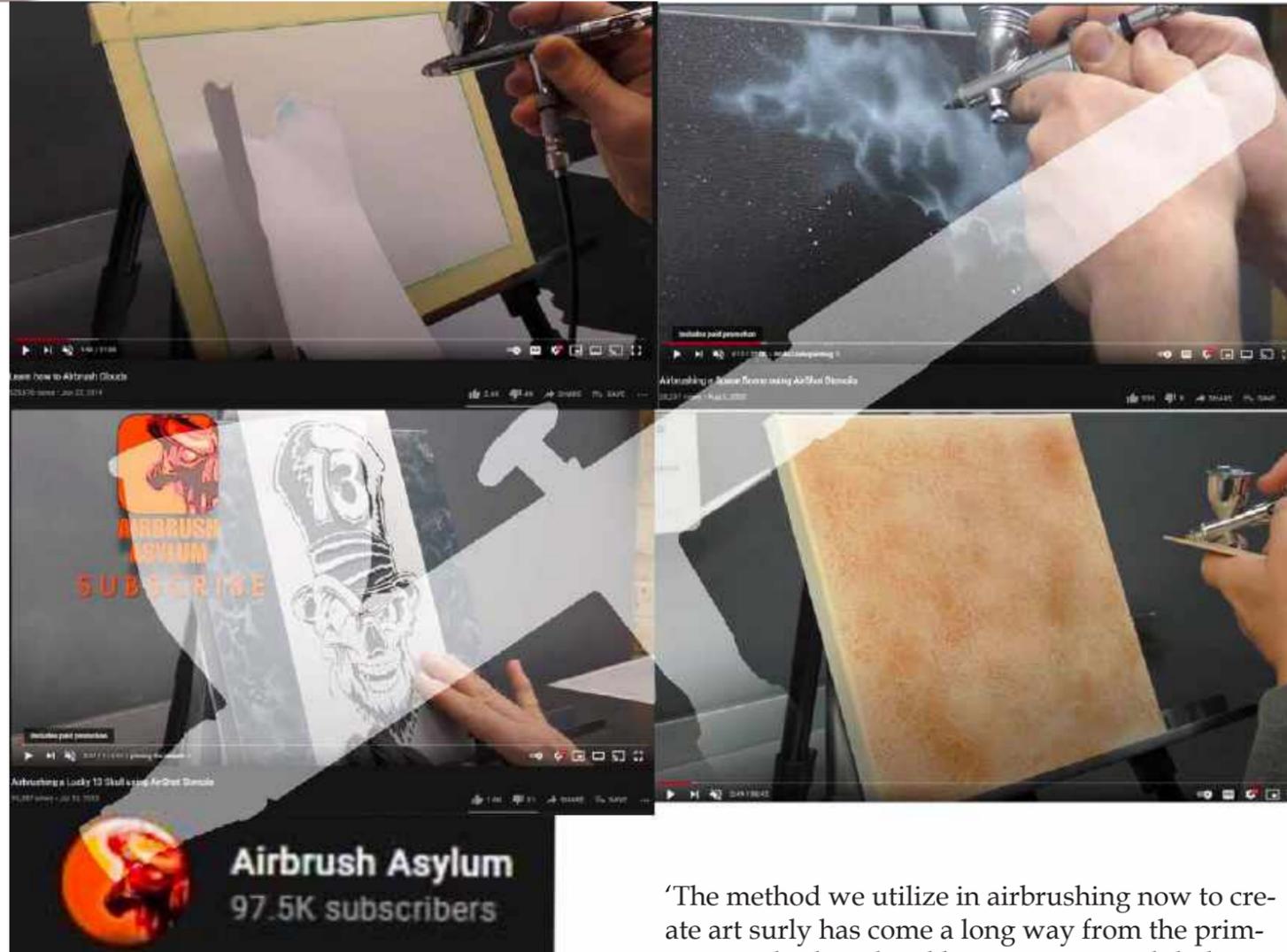
Families pose with the dead, infants appear asleep, and consumptive young ladies elegantly recline, the disease not only taking their life but increasing their beauty.

Victorian life was suffused with death. Epidemics such as diphtheria, typhus and cholera scarred the country, and from 1861 the bereaved Queen made mourning fashionable. Locks of hair cut from the dead were arranged and worn in locketts and rings, death masks were created in wax, and the images and symbols of death appeared in paintings and sculptures.

But in the mid-1800s photography was becoming increasingly popular and affordable - leading to memento mori photographic portraiture.



AIRBRUSH



'The method we utilize in airbrushing now to create art surely has come a long way from the primitive methods utilized by our moms and dads. Now days we can see airbrush art practically all over on practically every type of surface. The only limitations with airbrush art rest in the limits of the specific artist.'

As I've never really looked into artists that have worked with an airbrush and techniques that I could use, so looking first at techniques that I could use I looked so looking on youtube. I found this channel that really helped me with this.

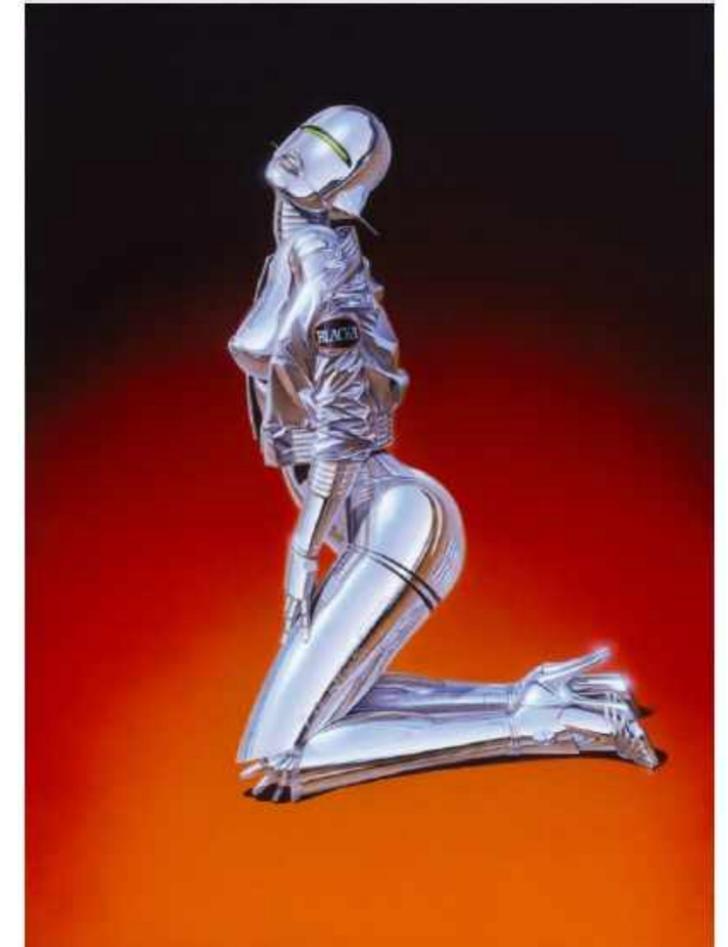
Once I messed around with these techniques I thought it best to look at some artist and some knowledge about airbrushes, and found this:

Airbrushing was one of the most popular forms of art during the early to mid-20th century. First pioneered during the late 1890s, airbrushing took off in the 1940s after the ingenious Walt Disney began to implement the technique into his animated creations. By using an airbrush to create backgrounds for his animated movies, Disney could create a whole host of illumination techniques that added an extra sense of realism to his extraordinary films.

Soon after, airbrushing became the chosen technique for the ad men of Madison Avenue, and was adopted by the ensuing hippy generation. Throughout the 1960s and 1970s, airbrushed images were everywhere, from the posters of rock bands to surfboards to panel vans. As the century progressed, airbrushing fell out of fashion, despite a brief resurgence during the mid-90s when it was used to customize cars and motorcycles. However, following the release of books like "Overspray: Riding High with the Kings of Airbrush Art" by Norman Hathaway, which took an in-depth look at the rise of airbrush art in the 1970s, and the "bright and glossy LA culture alongside which it came to prominence," this deceptively arduous technique is in fashion once again. In celebration of this era, here are some of the airbrush artists that you need to know.



Peter Palombi



Hajime Sorayama

I really like these two artists mainly for the colour and the reflections in their work.

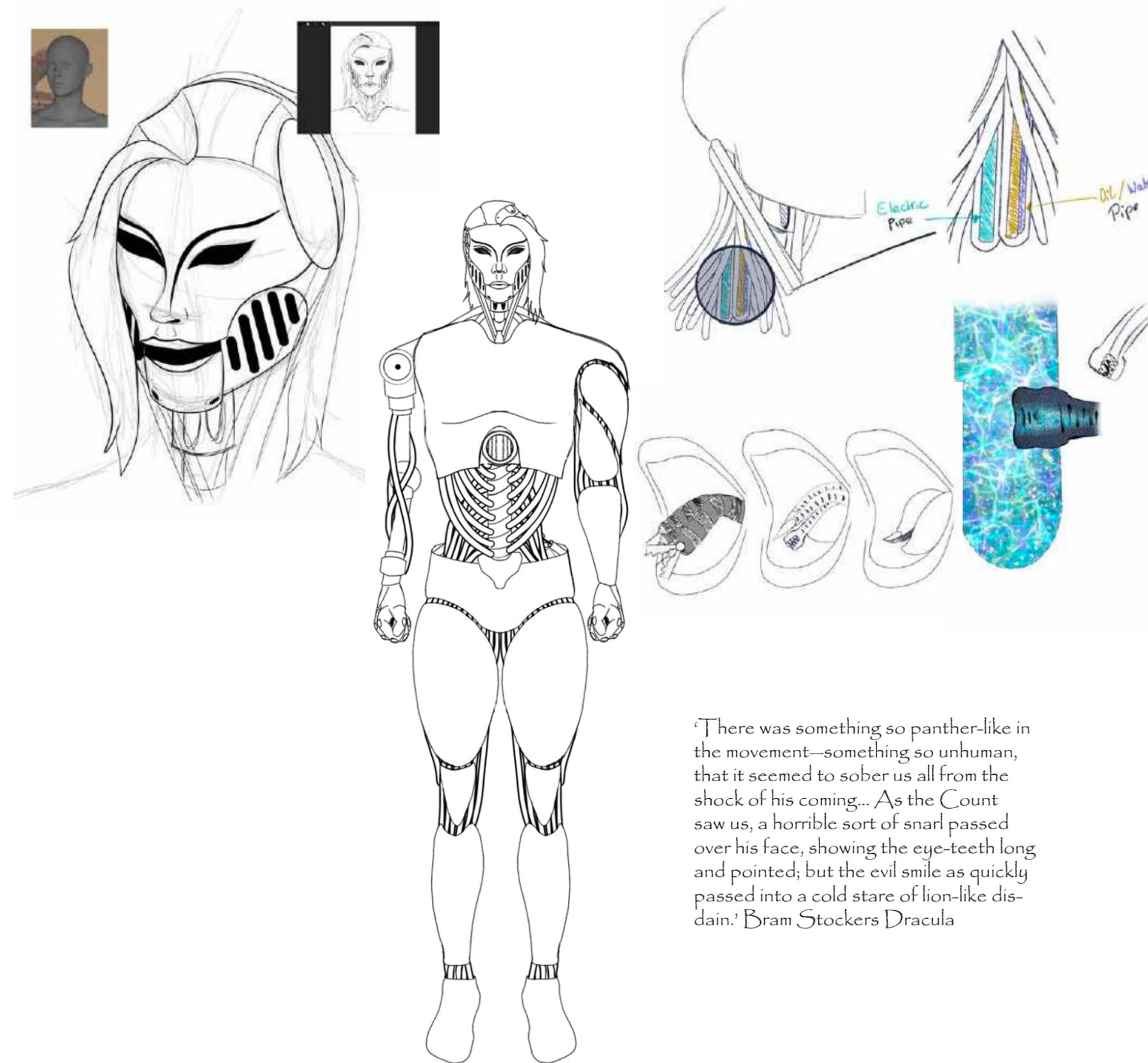


EXPERIMENTS

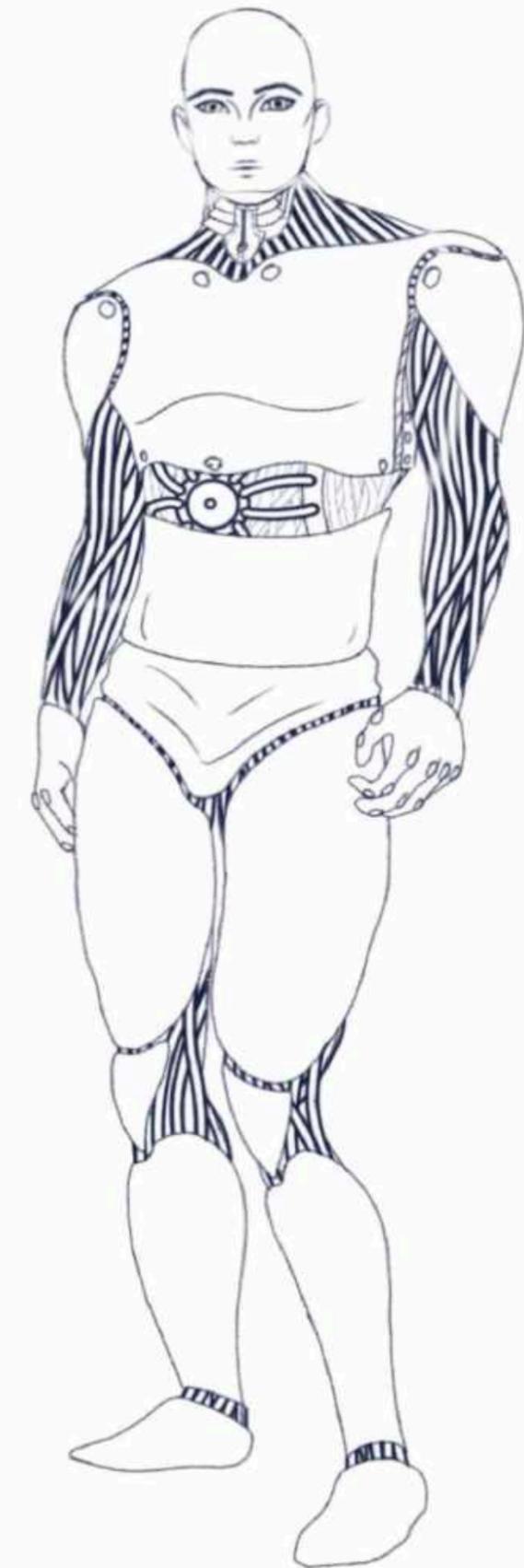
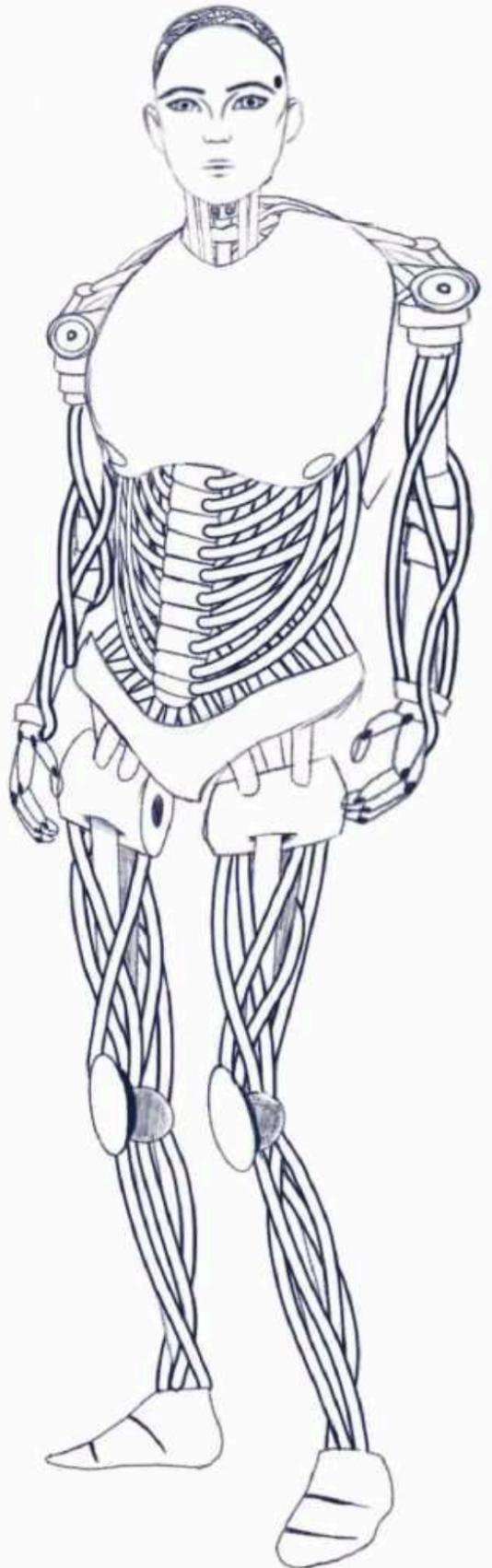
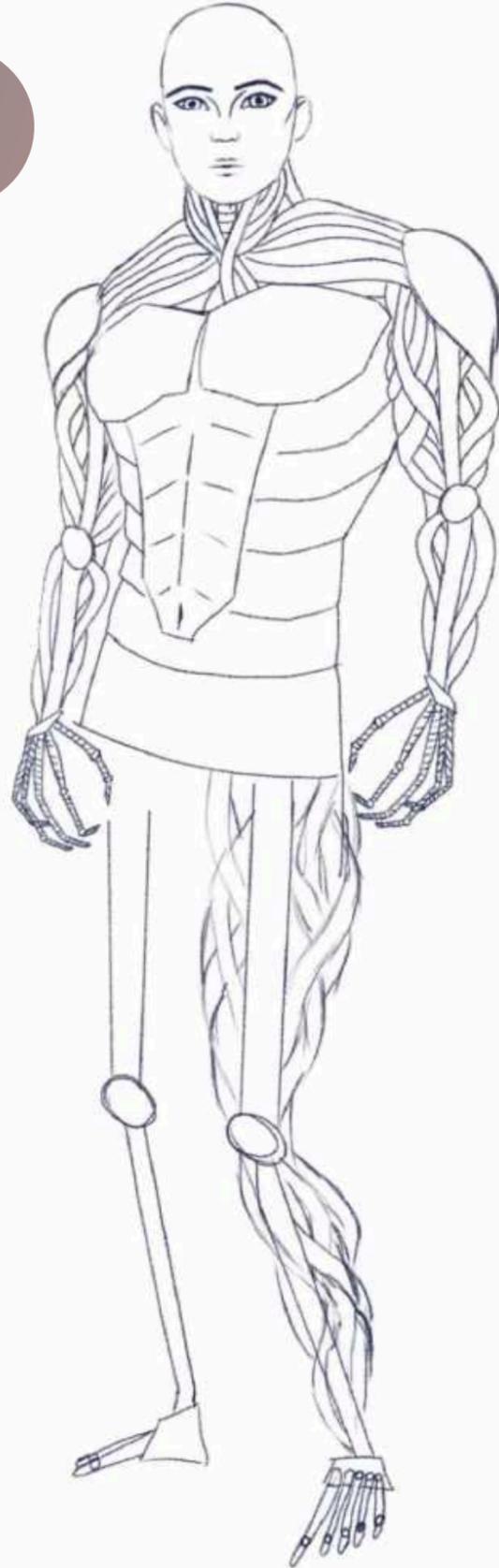
CHARACTER DESIGN

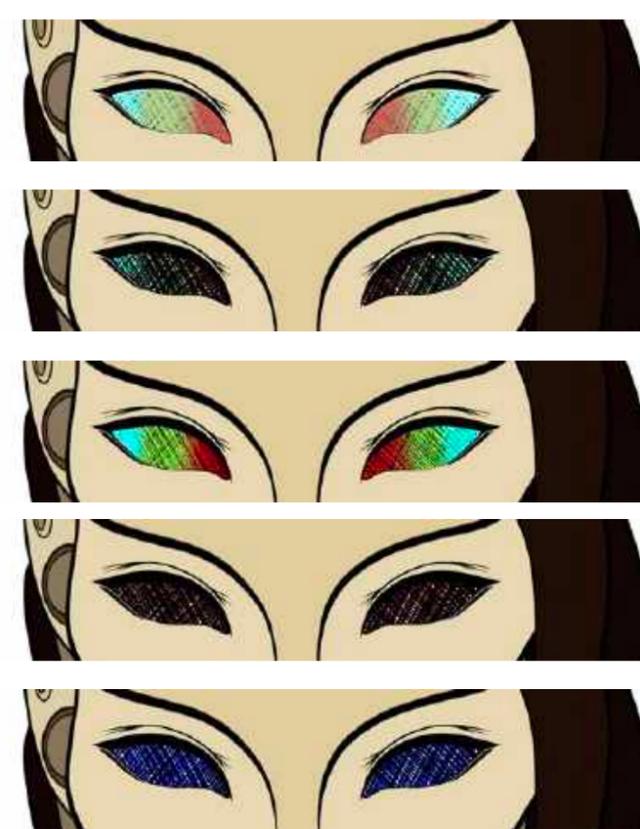
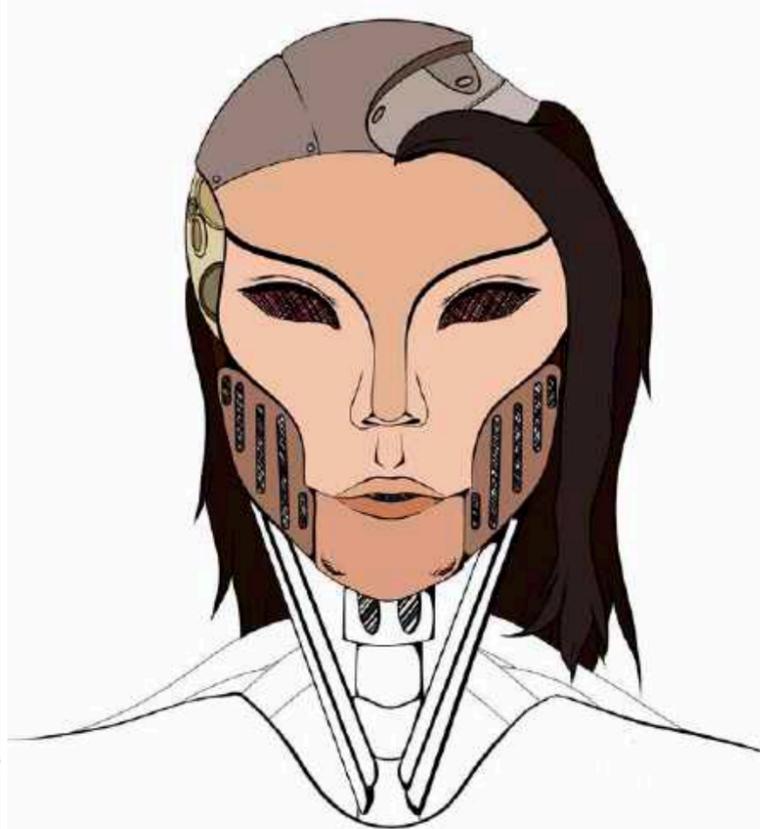
when starting out and using the what if question I started to look at robots and how that could fit into the dracula and this is the character I came up with. I also came up with a way that they would feed if it was a world of vampires, the basis of this is their tongue would be pincer type things that would grab two tubes in the neck that had electricity and water/ oil in them, this is similar to how the vampires in The Strain feed.

While I loved making this character I decided to drop this idea as it did not go where I wanted and felt forced. The characters felt too cliché within a science-fiction story and I found I wasn't as interested in future ideas of technology, but this thought only happed once I started to make a real version of it. (doll experiment)



'There was something so panther-like in the movement—something so unhuman, that it seemed to sober us all from the shock of his coming... As the Count saw us, a horrible sort of snarl passed over his face, showing the eye-teeth long and pointed; but the evil smile as quickly passed into a cold stare of lion-like disdain.' Bram Stockers Dracula





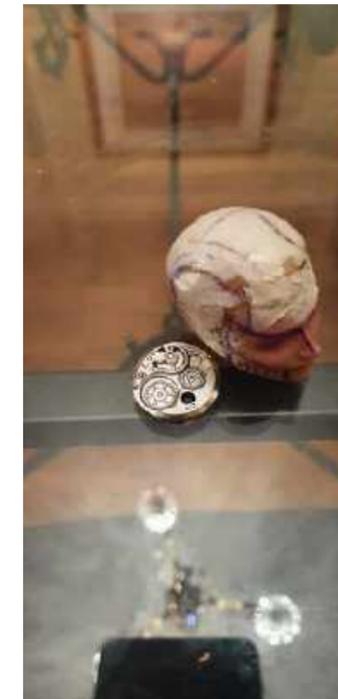
DOLL

This is a follow on from the character design, where I wanted to take the sketch and make it real so I took a Ken doll and started to make this dracula doll which I was going to take photos.

This is as far as i got . As I was working on this I started to lose inspiration, and it just felt forced as I worked on it, so I stopped and started to re think what I could do that inspired me.

While I liked the design and I can see how this would have looked like . It would of looked interesting but I just couldnt see this going forward when it felt so forced.

The experiment was inspired by yht artist Ken Kagami, the way he uses dolls and stuff to pose and take pictures of.

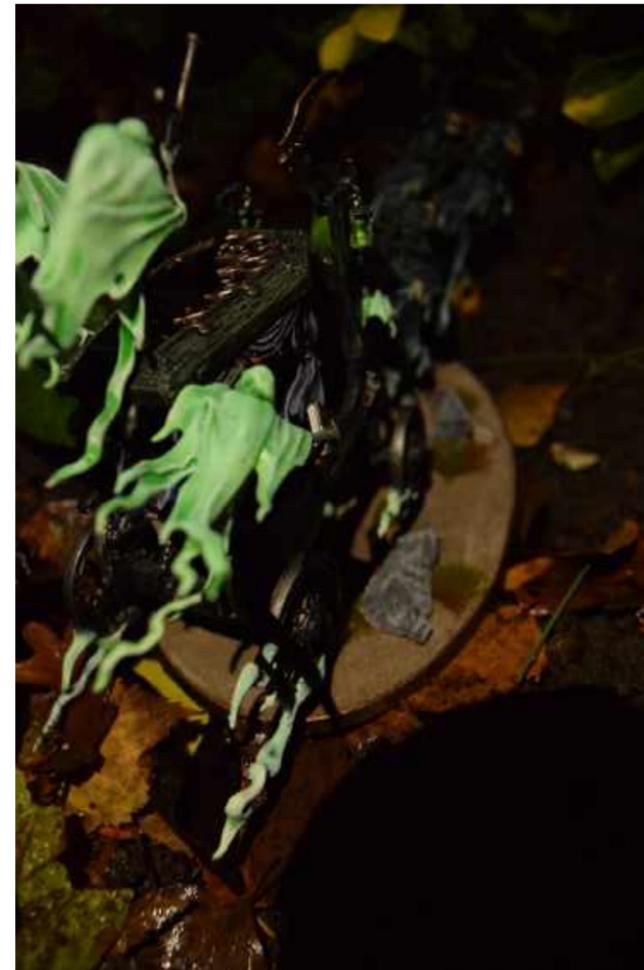


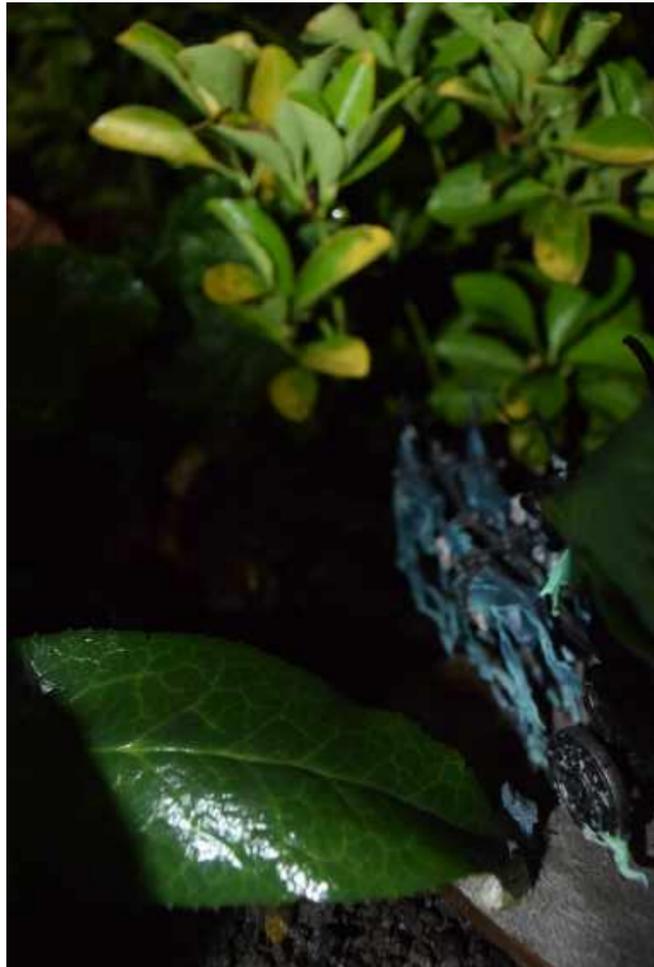
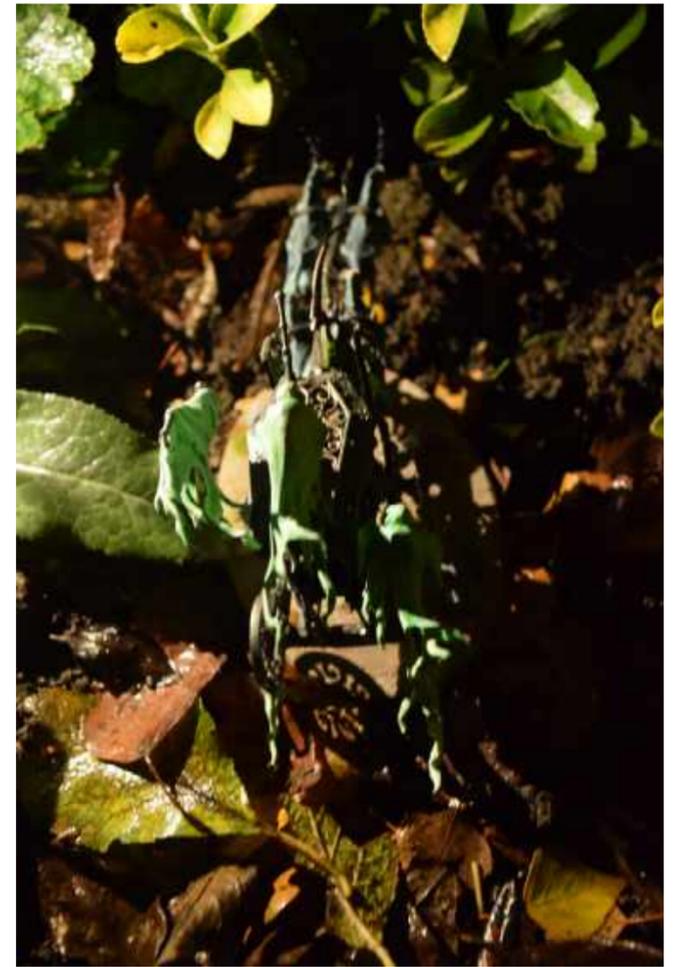
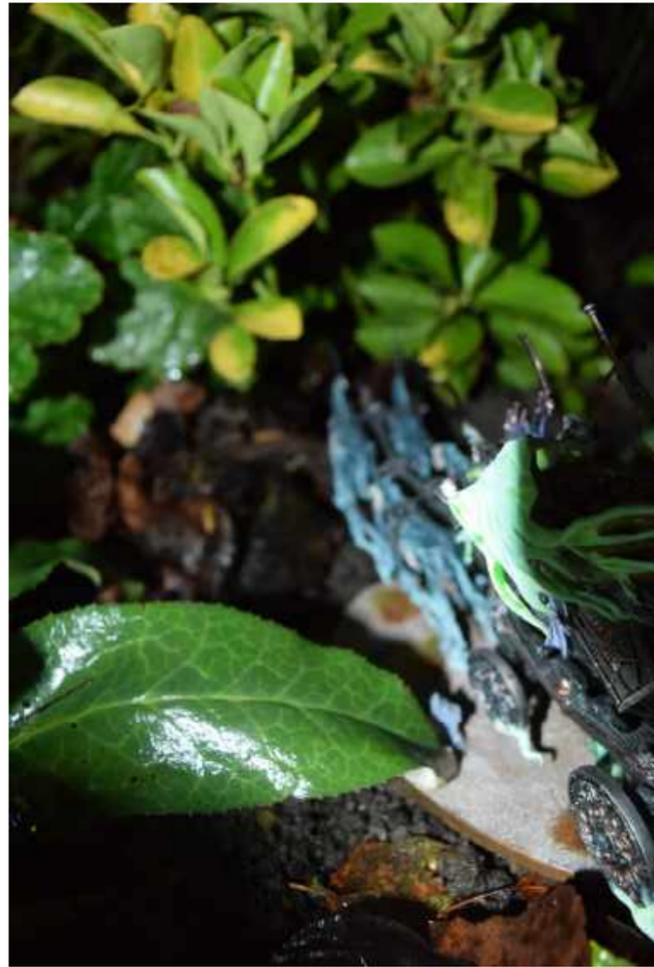
PHOTOGRAPHY

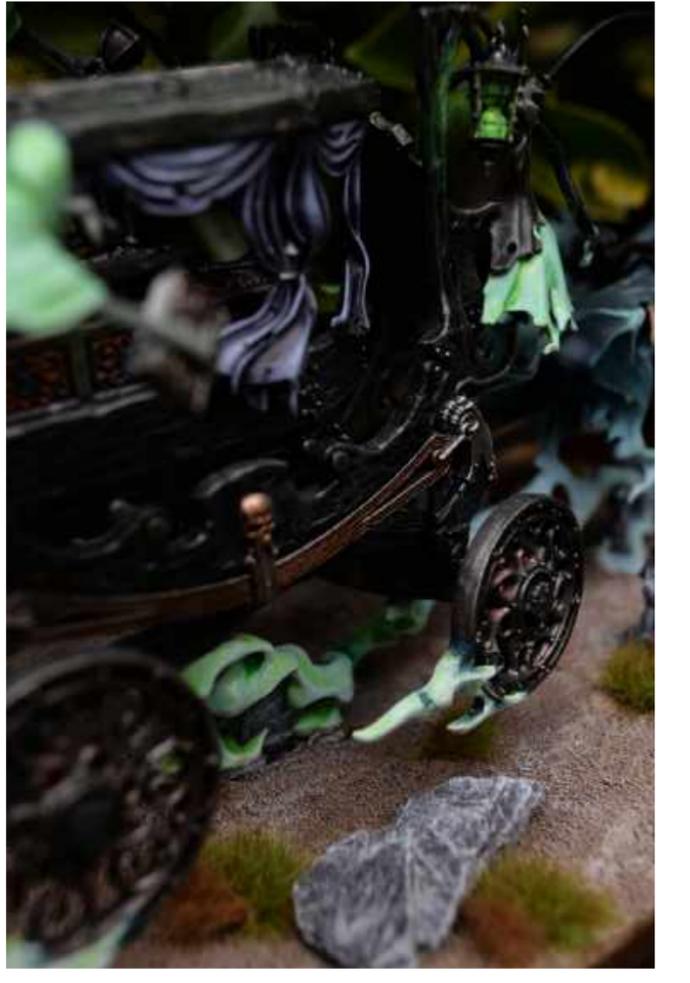
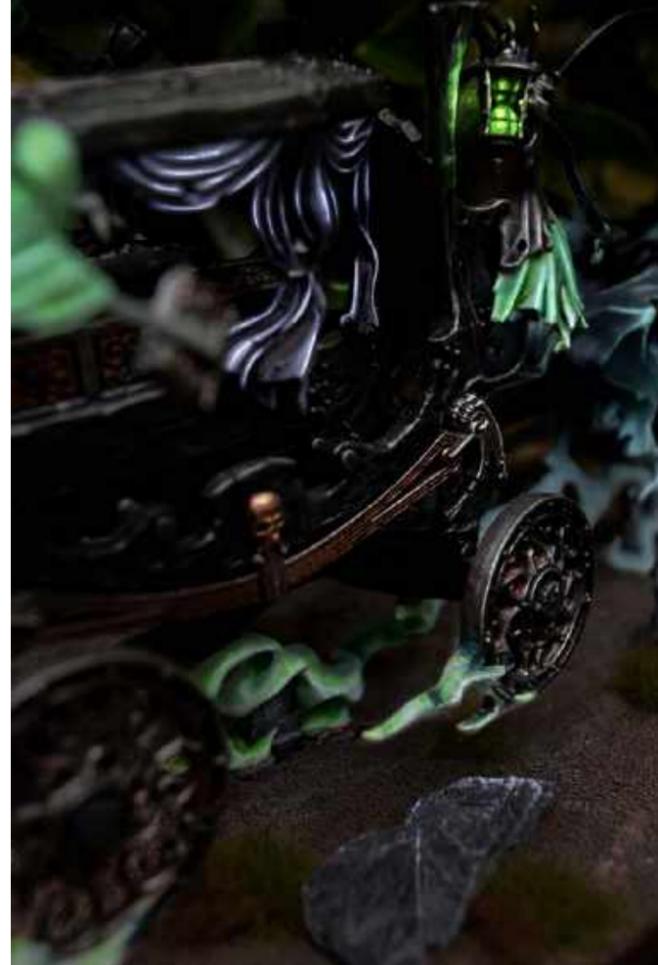
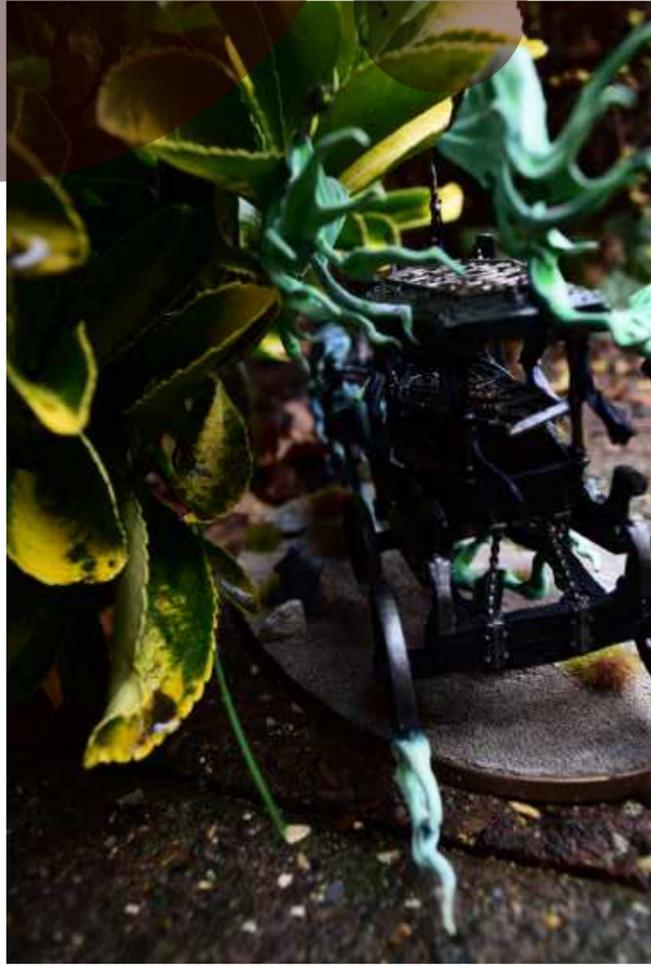
Thinking about Dracula one scene. The scene where the coach is driving through the forest.

So I did a photo shoot with a warhammer figure called the black coach that I made, to show this. So I took it in to the garden and took some photos over two days. In the day and in the night to see the different ways it could look in different times of day with different natural lighting

I loved doing this, I love photography but it feels like a safe zone when for an FMP I should be pushing myself. So even though I love the photos I took I want to work on some thing else.





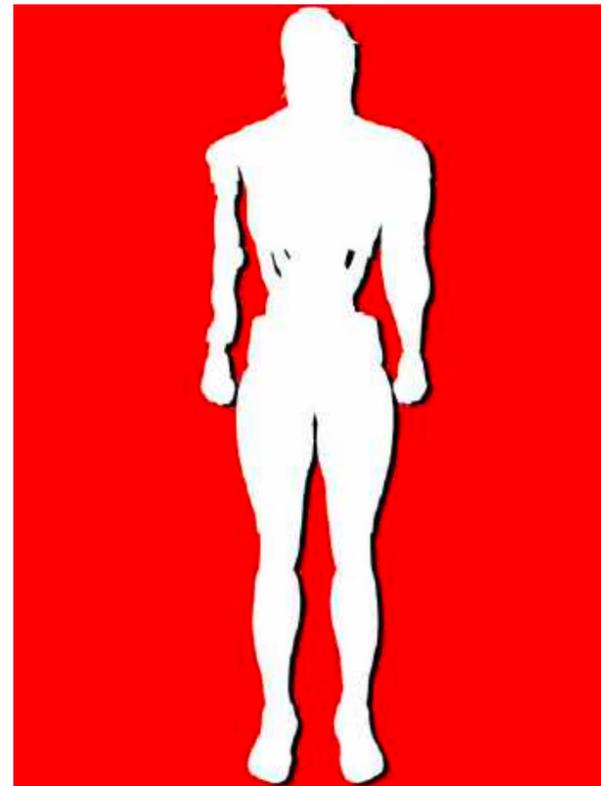
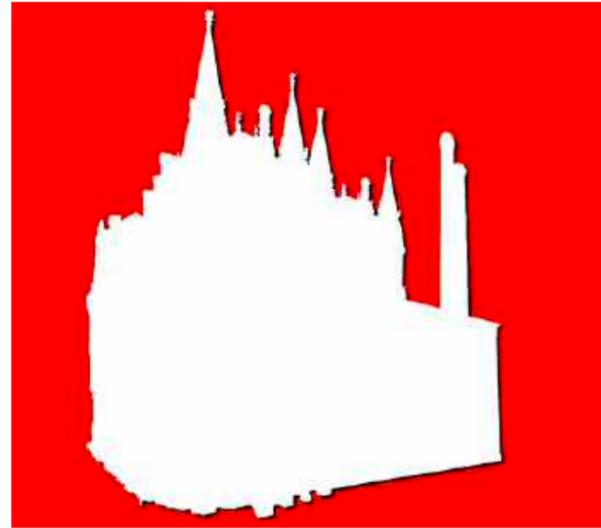


PROCREATE

'The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests.
But I am not in heart to describe beauty, for when I had seen the view I explored further; doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit.

The castle is a veritable prison, and I am a prisoner!
Bram Stokers Dracula

When I started to work on this I just stared of with some thing simple to do with the character design. At this point I was also trying to create a world it could live in. I don't really like these, but the other drawings and images I made I love as they are unique while the red images remind me too much of pop art and Andy Warhole.



In a way when I was doing these I was still looking at the idea of robotic world so once I finished the drawing I started to make them look like holograms with particals coming off them in some images.

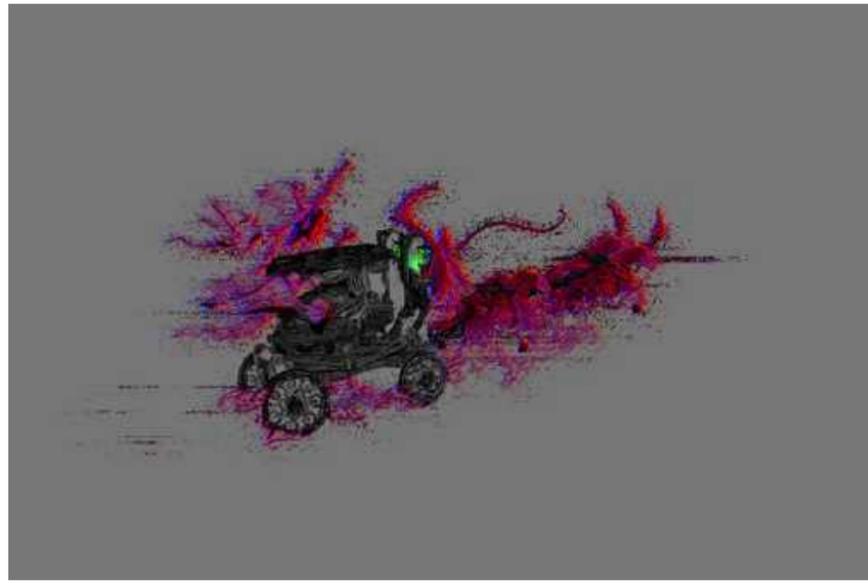
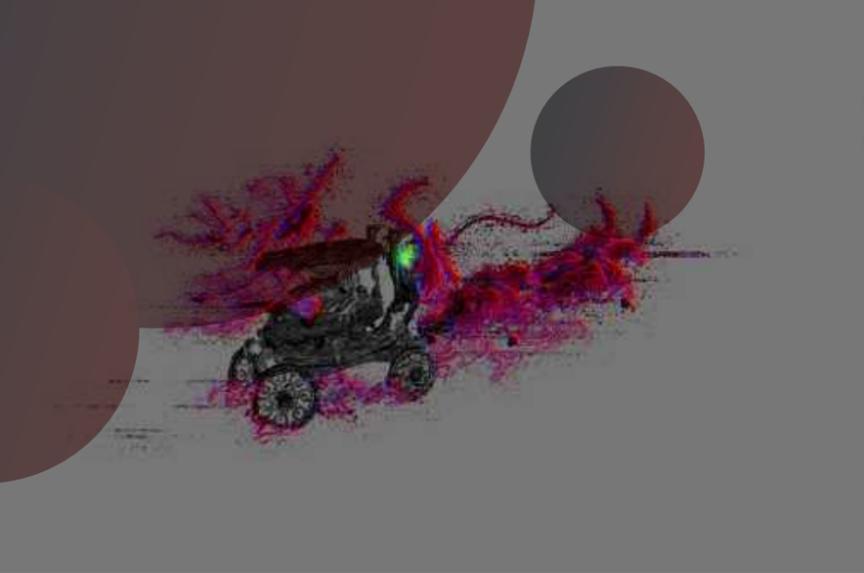
I really liked how these turned out, just like the photography this felt like it was within my comfort zone .When I could do some work with an airbrush which I would like to push forward with that more than keep with in a comfort zone.I might use this as a cover.

This work was inspired by the artists French and Sarah Woodfine with how they use sketches or just line art and shadows., and is black and white.

Seeing as I liked so much I decided to name them propely so:

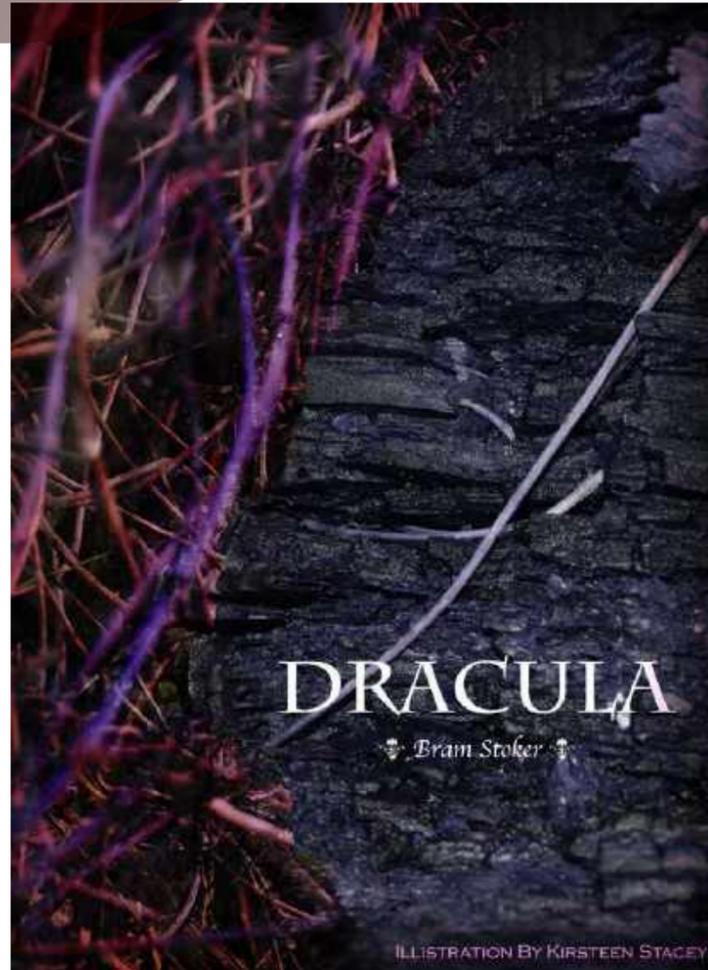
Glitched Ghouls (2021)
Digital sketch
385 x 577mm



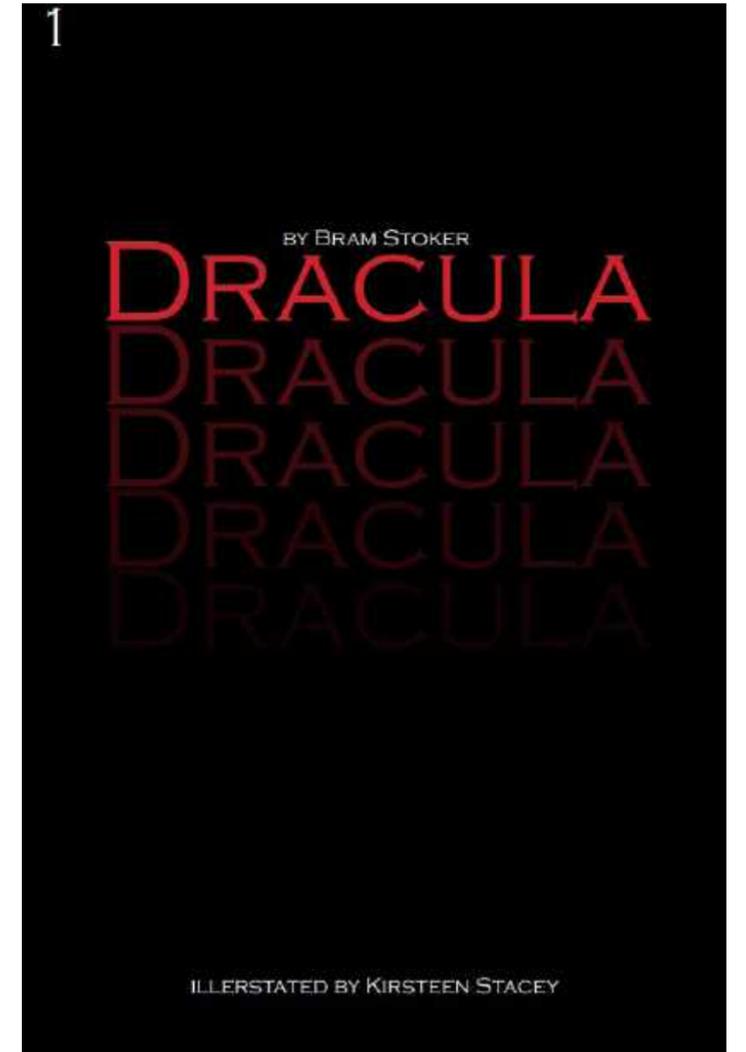
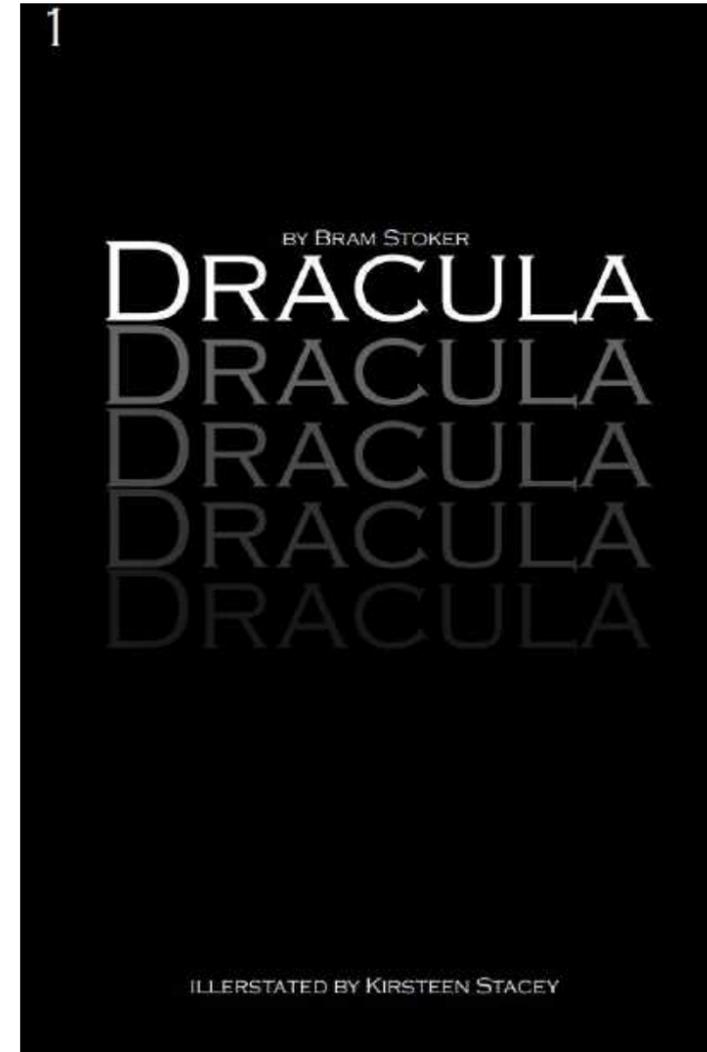




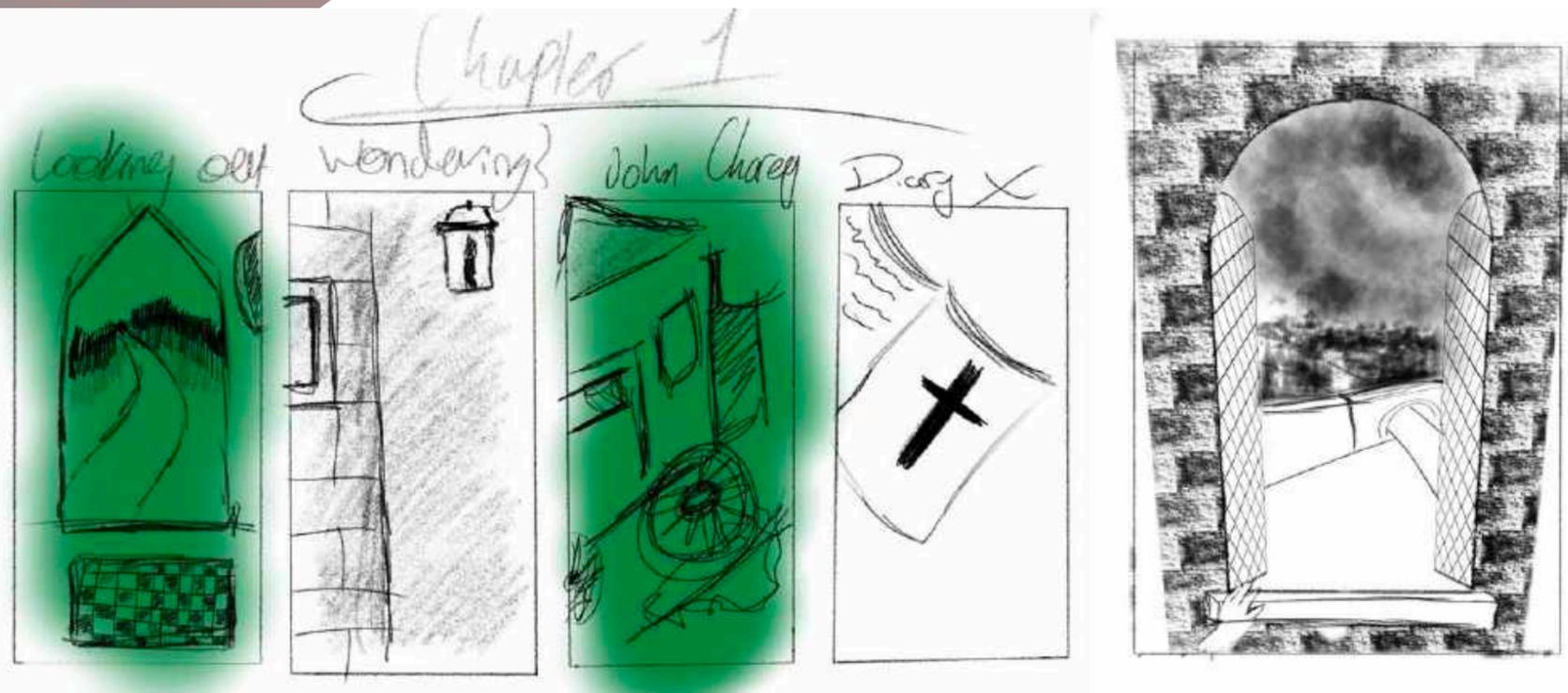
BOOK COVER



As I was planning to make a book or screen or something so I would need a front cover. I was planing on useing an old cover that I made in my last college but as I was looking at this I thought that it didnt really fit in with the art I wanted to make. So I desided to make some thing that didn't need any art on it. This is what I ended up playing with, just the name and issue number.



AIRBRUSH



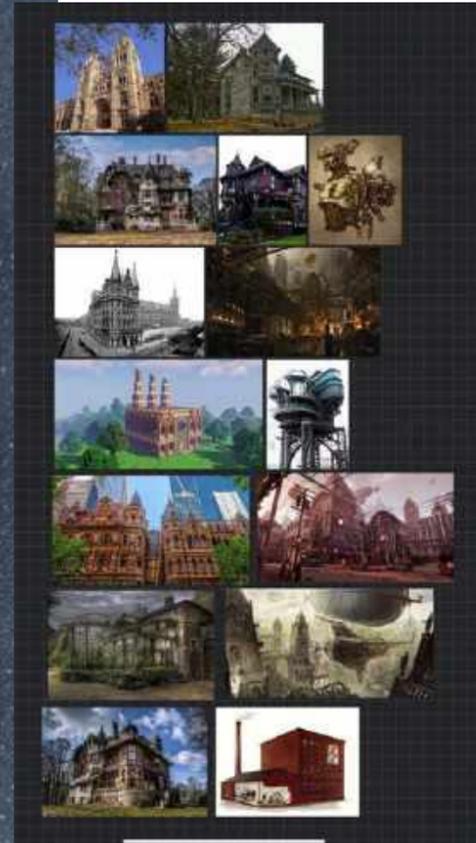
'When I found that I was a prisoner a sort of wild feeling came over me. I rushed up and down the stairs, trying every door and peering out of every window I could find; but after a little the conviction of my helplessness overpowered all other feelings. When I look back after a few hours I think I must have been mad for the time, for I behaved much as a rat does in a trap.' Bram Stokers Dracula

For the first chapter I wanted to get the feel of the book using the sky, but also see some of the world that it's set in.

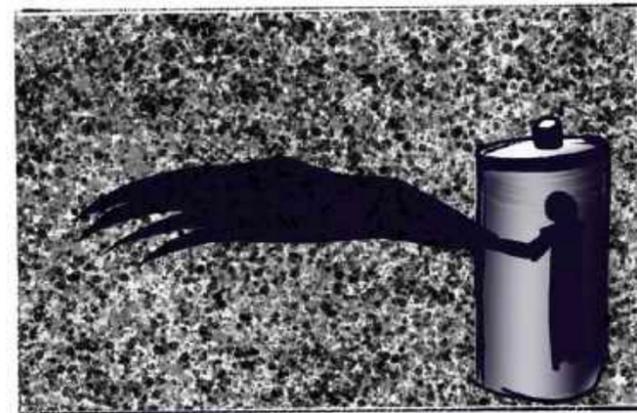
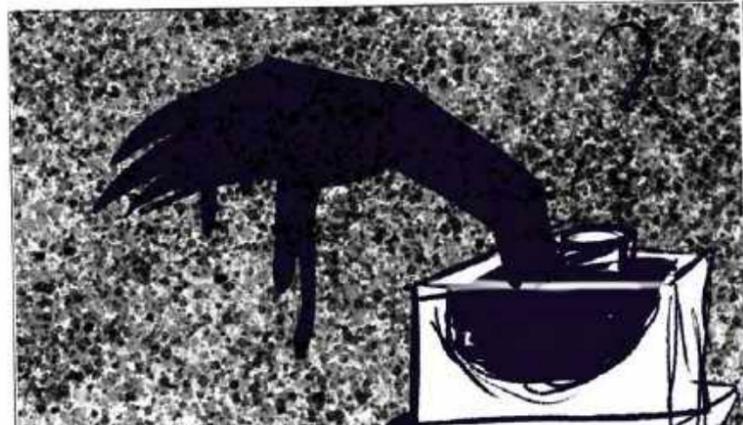
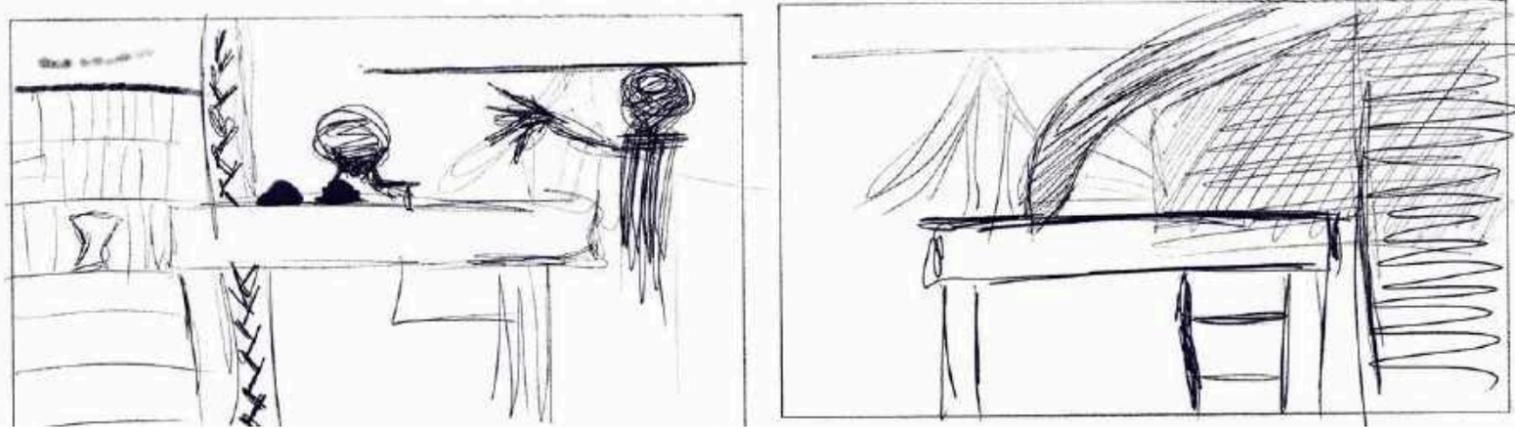
So this is looking out the window in Draculas castle at the sky, mountains and trees that are out there.

Dracula begins with the diary kept by Jonathan Harker—an English solicitor, or lawyer—as he makes his way from England to Eastern Europe. Embarking on his first professional assignment as a solicitor, Harker is traveling to the castle of Count Dracula, a Transylvanian nobleman. Harker hopes to conclude a real estate deal to sell Count Dracula a residence in London. Harker plans to take copious notes throughout his journey so that he can share the details of his adventures with his fiancée, Mina Murray.

In his first diary entry, on May 3, Harker describes the picturesque countryside of Eastern Europe and the exotic food he has tasted at the roadside inns. He notes several recipes that he plans to obtain for Mina. Harker arrives in the northern Romanian town of Bistritz and checks into a hotel. Count Dracula has recommended to him. The innkeeper gives Harker a letter from the count. The letter welcomes Harker to the beautiful Carpathian Mountains and informs him that he should take the next day's coach to the Borgo Pass, where a carriage will meet him to bring him the rest of the way to the castle.



Looking through a Chapter (2021)
Airbrush Acrylics
A1 Paper

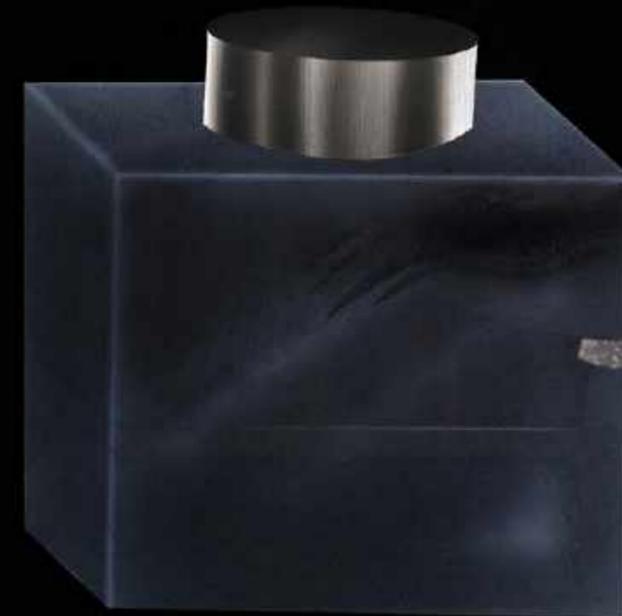


'I hadn't the heart to write last night; that terrible record of Jonathan's upset me so. Poor dear! How he must have suffered, whether it be true or only imagination. I wonder if there is any truth in it at all.' Bram Stockers Dracula

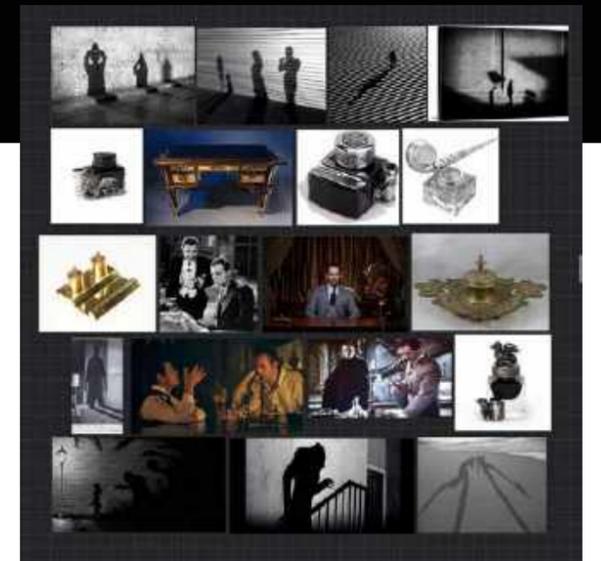
In this chapter it was talking about how Harker was starting to get the paperwork for Dracula to move to England sorted, so I wanted to use the library and ink well, this is also when I decided that reflections were really important as then the images in the reflection didn't have to look perfect.

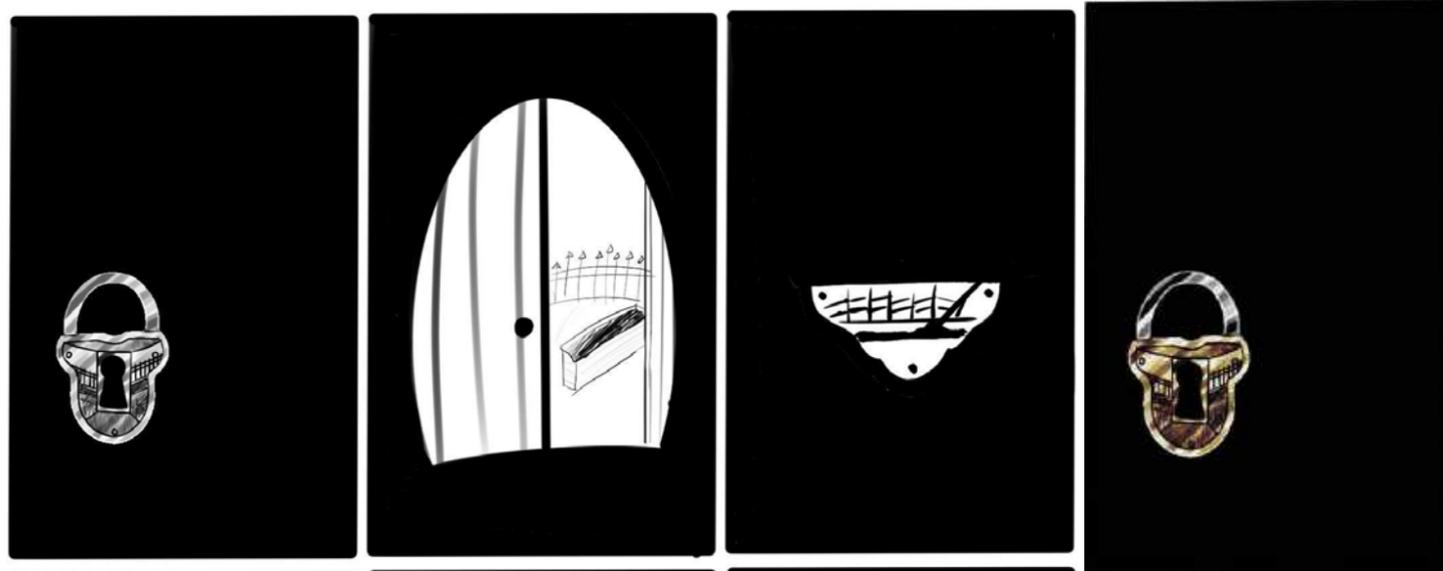
In the end I thought going simple with only a couple of details would be better than having an overly detailed image.

That evening, Dracula joins Harker for conversation in the library, as he is eager to learn inflections of English speech before moving to his new estate. The men discuss the pervasiveness of evil spirits in Transylvania. Harker describes the house that the count has purchased: it is an old mansion called Carfax, quite isolated, with only a lunatic asylum and an old chapel nearby. Dracula draws out the conversation long into the night, but abruptly leaves his guest at daybreak. The count's strange behavior increases Harker's sense of uneasiness.



In the Shadows we Write (2021)
Airbrush Acrylics
A1 Paper





This chapter I messed up a bit as I thought this was chapter 3 but infact it is chapter 4 and in this chapter John finds some boxes some of which were filled with dirt. I did a lock with the reflections of the boxes.

Later that day, a distraught woman appears at the castle gate, wailing for her child. A pack of wolves emerges from the courtyard and devours her. Desperate, Harker resolves to scale a portion of the castle wall in order to reach Dracula's room during the day. He manages the feat, and finds the count's room empty except for a heap of gold. Discovering a dark, winding stairway, Harker follows it and encounters fifty boxes of earth in a tunnel-like passage. Harker opens several of the boxes and discovers the count in one of them, either dead or asleep. Terrified, Harker flees back to his room.



Locked Box (2021)
Airbrush Acrylics
A1 Paper



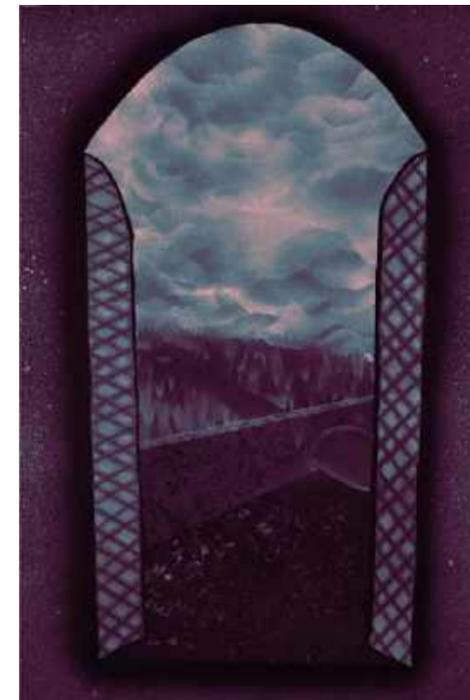
Seeing as I messed the order up and didn't notice this is chapter 5, and in this chapter its talking about Mina and the diary pages that she is writing while at her freinds. So I had decided to do a champagne glass with the reflection of her dairy pages.

Chapter V consists of several letters and a diary entry. In England, Mina Murray and her friend, Lucy Westenra, exchange letters about their respective romances. Mina is an assistant schoolmistress whose desire to be useful to her future husband has led her to study shorthand and typewriting. She happily reports that her fiance, Jonathan Harker, has written that he is on his way home. Lucy replies with tales of her own marriage prospects. She has entertained proposals from several men, including Dr. John Seward—the director of a lunatic asylum in London—and a rich American named Quincey Morris. Her heart, however, belongs to a gentleman named Arthur Holmwood, whose proposal she has accepted.



Diary to Drink (2021)
Airbrush Acrylics
A1 Paper

EDITS



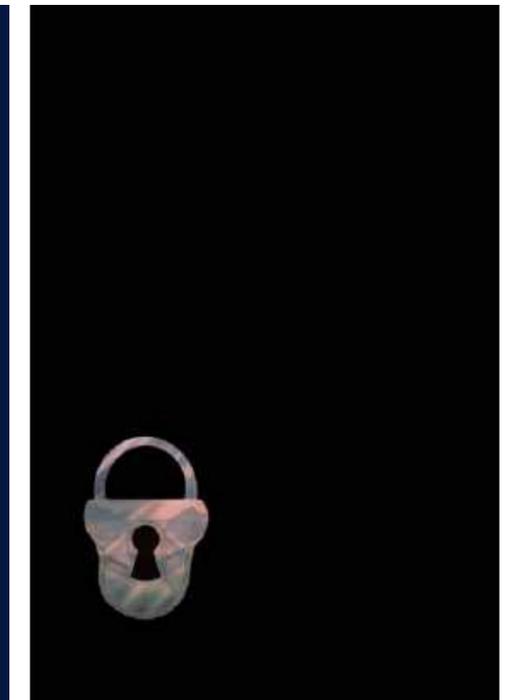
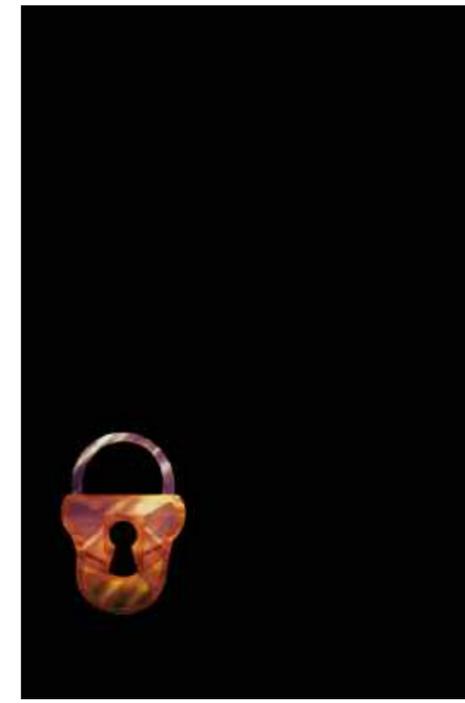
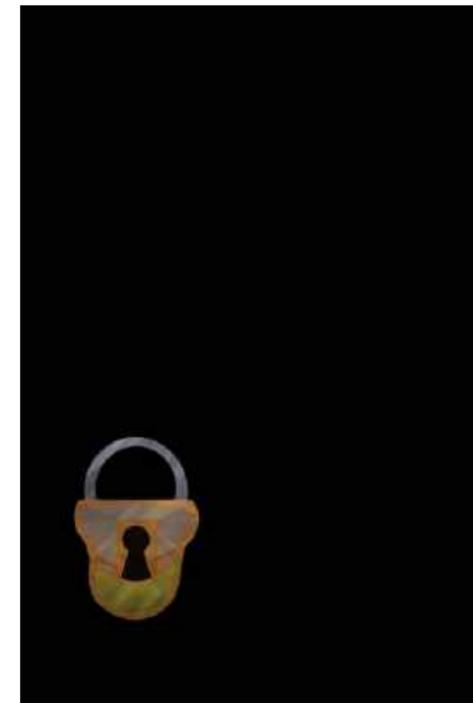
Editing these images using a colour gradient and also curves to make it brighter or darker. A lot of these edits I love, like the bottom left image on this page. But I don't think that the colour scheme would work with other images, and I wanted the images to be similar so they could work together.

The one with the red box around is the one I think I will be using as that one gives the sky an eerie feeling.



Editing these images using a colour gradient.
The one with the red box around is the one I think I will be using as in that one you can see the different aspects in the image best and it fits in with the last image.

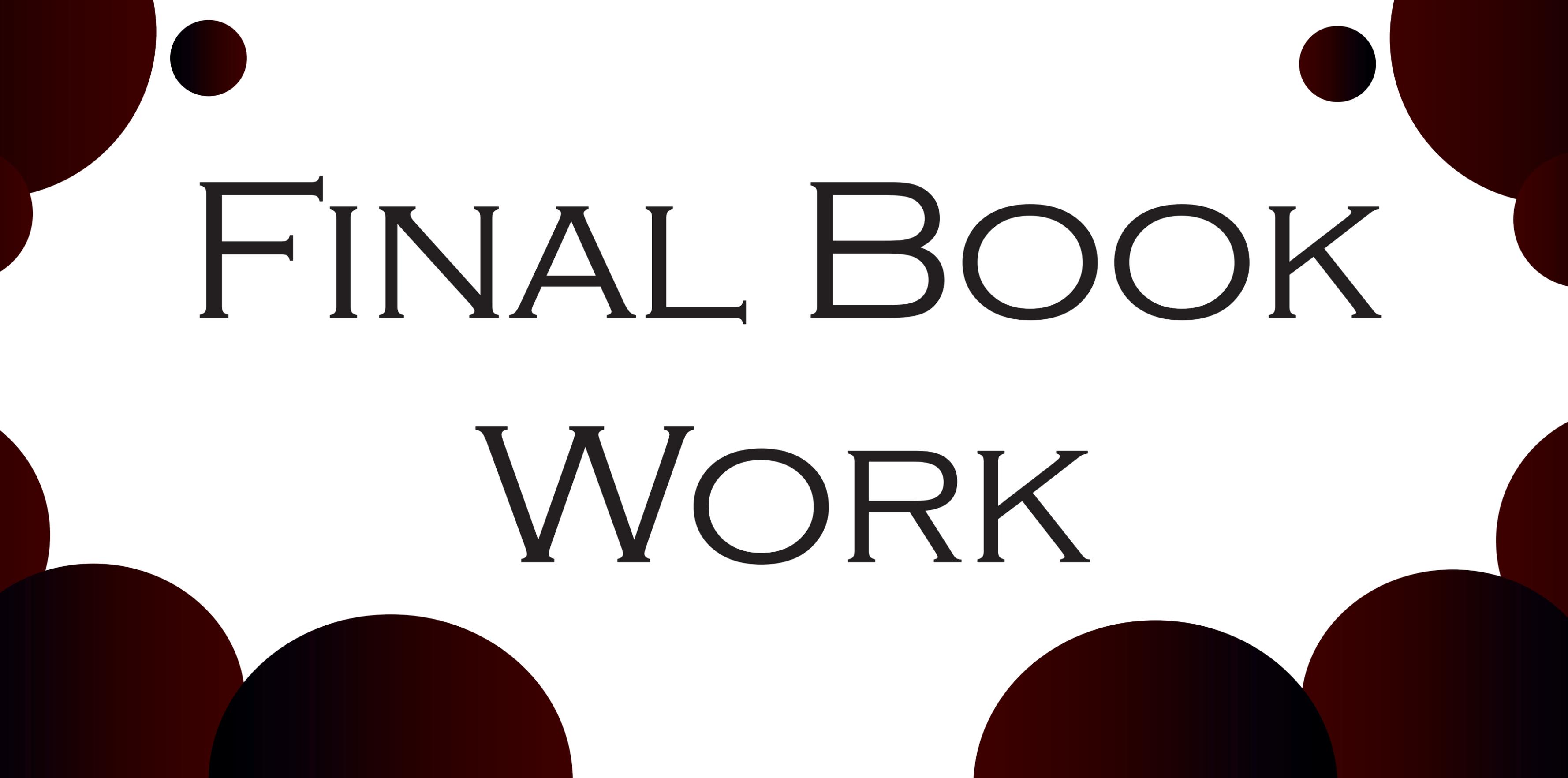
For the lock picture I really like the top right one as it looks like a metal lock.





Editing these images using a colour gradient.

The one with the red box around is the one I will be using it looks like champagne glass kind of like the end right one but this one is just a slight bit duller and looks less like an old discoloured photo..



FINAL BOOK

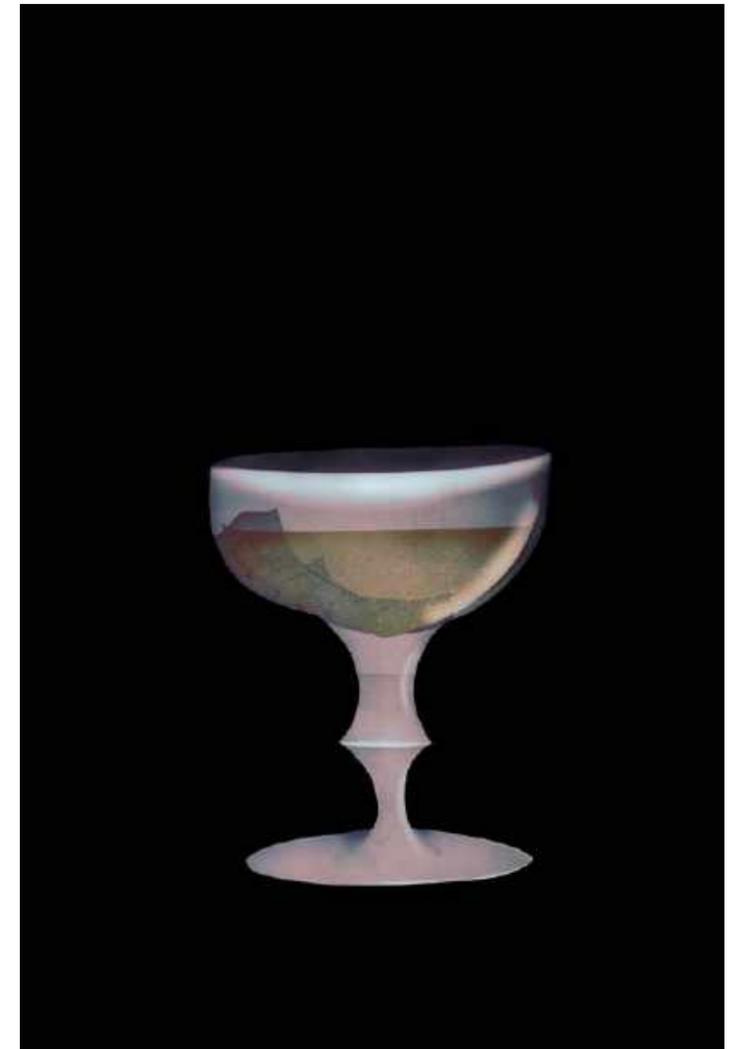
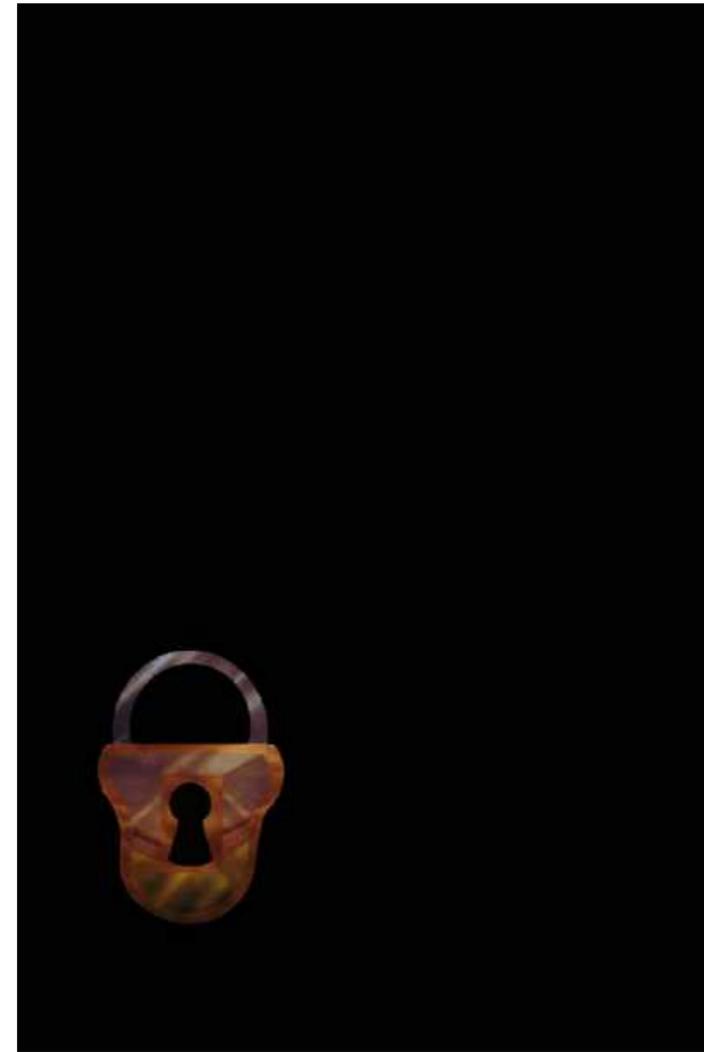
WORK

ILLERSTATIONS



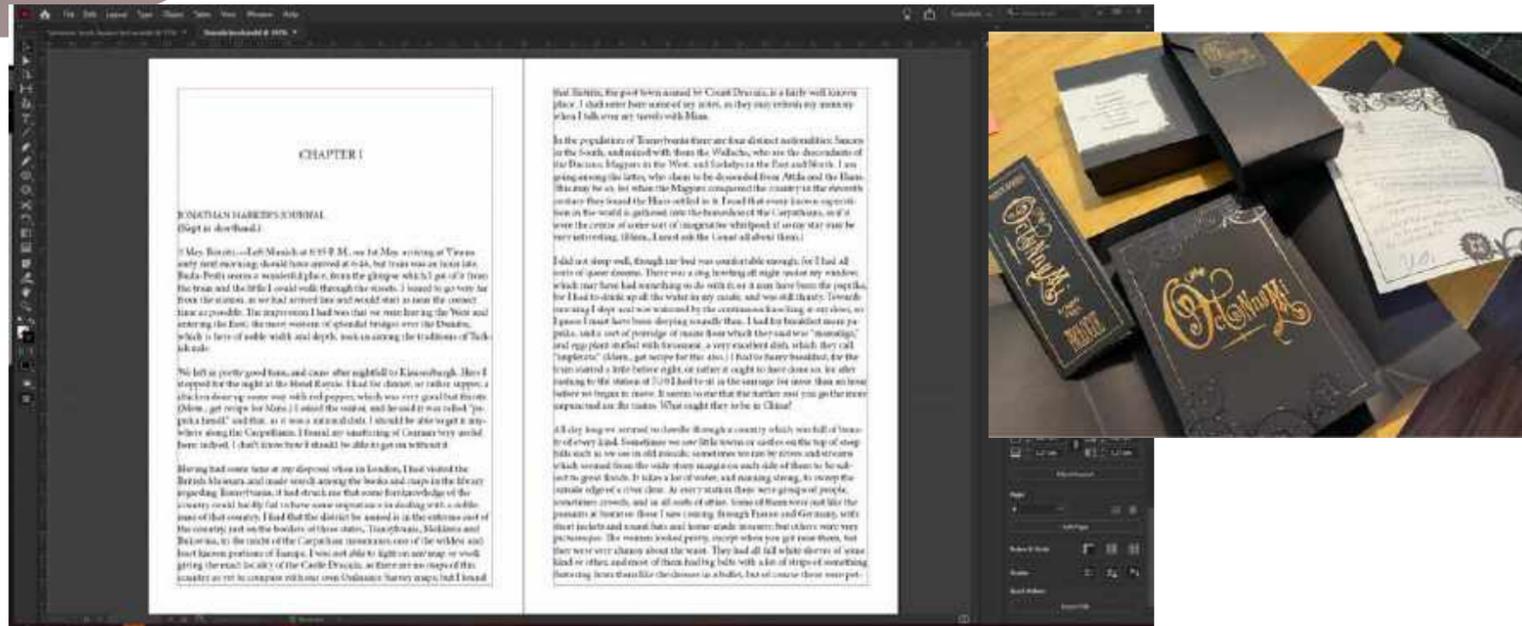
I think that the three images with the black background work really well together as they all have something similar, even though they are not the same colours or size. And while the window image doesn't have the same background I feel that in a way it still fits as it still has that darkness in places.

edited dimensions - 577 x 385mm



CHAPTER 1

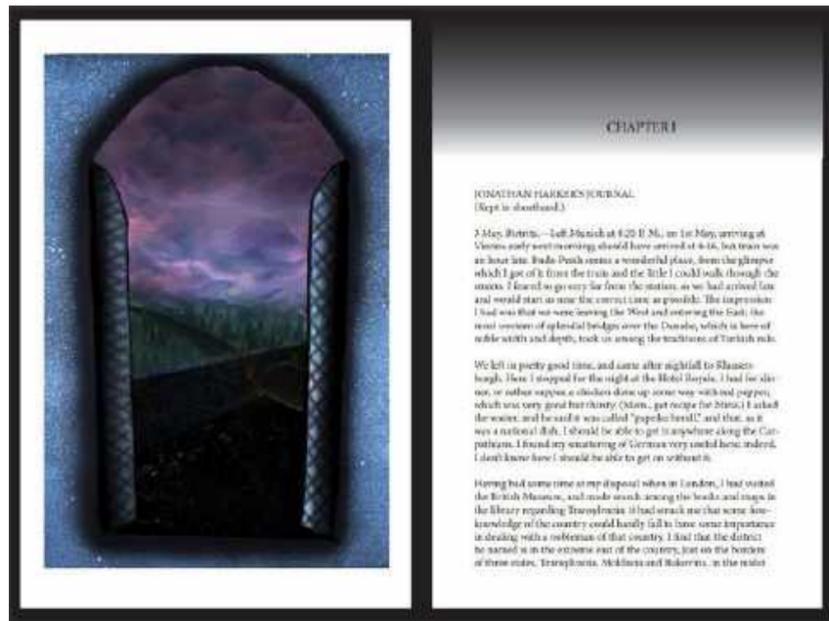
CHAPTER 2



I really didnt know how I wanted the book to look all I knew was that I really liked the idea of the book having a black frame type look, I got this from a book called The Octunnumi



and while its not the same look as this I like the idea of the edges of the pages be balck like this book also having the black gragent on the first page helps break up all the white next to that image. out of the zeens I really like the first



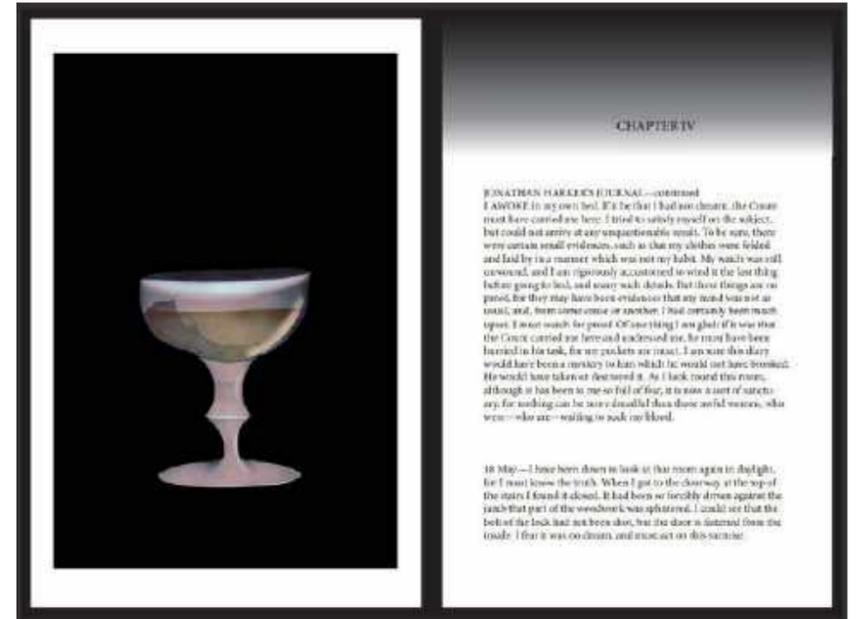
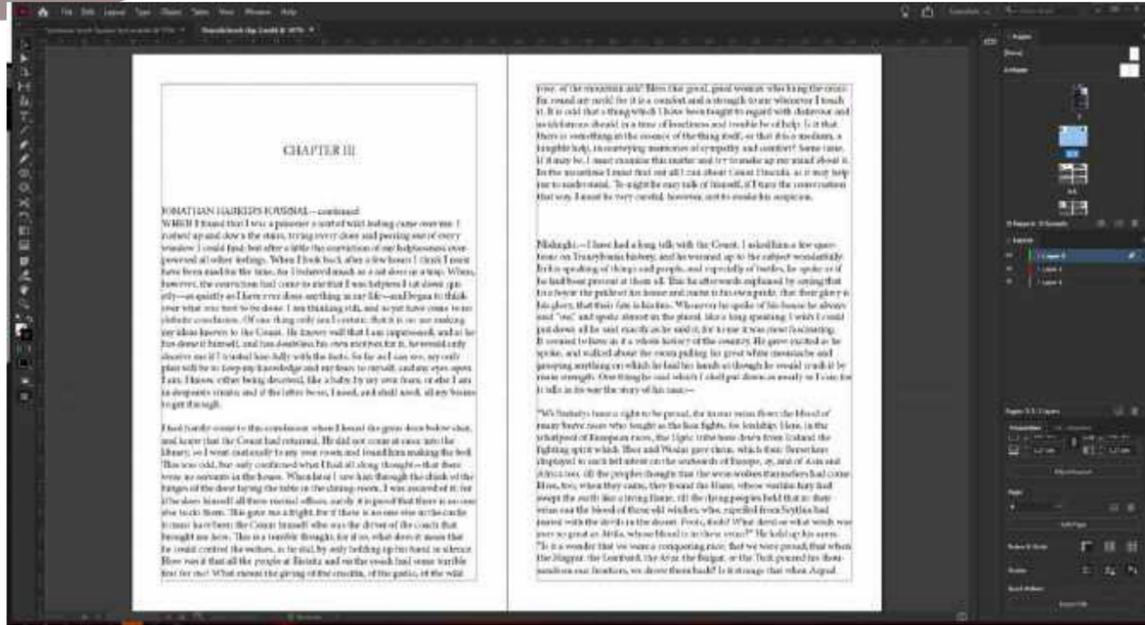
chapter, mainly the colour and how it works on the page.

Where as I really am not happy with how the second chapter fits on the page as its landscape where as the other images as portrate. this is a bit of a draw back and if I could do this again I would probably keep them all portrate so they can fit on the page better. I still like all the images i made though.



CHAPTER 3

CHAPTER 4





CONCLUSION

CRITICAL APPRAISEL

Research

The idea behind my work was escapism, and how I use horror to escape the world we live in. So, looking into these, for escapism I mostly focused on whether it's a good thing and what it means to me. And looking into horror I was looking at the history and the genres of horror that there are to help me with how I wanted my work to look and how horror works. This led me to investigate fear how fear works in films and images that are shown, this mainly focused on sound and how that causes fear in people. I talked a bit about Silence and Darkness - 'if I look into the night the fact I can't see anything doesn't mean there is nothing there, just nothing I can make out'. Which I found very interesting, how it could help me with my work in the future. I like horror so much as it gives a thrill and scares you, but you know you are safe in your home or in a cinema, but still get that thrill. Books are even better as I'm reading what the author has made and then using my imagination which is scarier to me, then again listening to creepy music also will put you in the right mind space to be scared.

After looking into horror, I had to decide on a book I could use so I chose a book that I go back to, a book or genre that I always go back to, so I picked Dracula. But I thought it would be good to investigate the facts behind the story and how the story came to be. This was interesting in a way at seeing how the story was made or parts of the story like how Bram Stoker spent 6 years researching landscapes and customs of Transylvania. The

name of his villain and some of the novel's most dramatic scenes were inspired by his holiday in Whitby. Looking into that I also thought it prudent to look at vampires and the films that have been made but also the films that I have seen mainly to see the types of films together to see the differences in some of the types.

I wanted to make work that wasn't portraiture or landscapes so I was thinking of ways I could make work that isn't that I had a dream that night where I was looking through objects to see images, so I looked into dreams and how they work while doing this I was thinking about doing my work in black and white as I was thinking of Nosferatu and old films but decided against this as I found out that it's very rare and this project in a way was about me and how I use horror and Dracula to escape. So, I thought it best to not be doing my work in black and white when the only time I dream in black and white is when I'm dreaming of the past, which is more normal.

My research into the different books and films surrounding Dracula showed that the most frightening images and descriptions are inferred rather than implicitly described so I wanted my illustrations to carry that suspense and impending evil.

Process

Initial attempt was to reimagine Dracula as a science-fiction story. I was interested in dystopian ideas and how Dracula could be retold in this context as the future can often feel like a horror story. I found that these initial experiments with

character design did not go where I wanted and felt forced. The characters felt too cliché within a science-fiction story, and I found I wasn't as interested in future ideas of technology. By shifting into the historical I discovered this was more interesting because it provides a more eerie space from which to speculate. I returned to the original Dracula story and focused on illustrating this but with a focus on suggested horror.

From the character design I wanted to investigate photography and as I had seen a lot of videos of people modifying dolls I wanted to make a doll version of my Dracula but as I was working through this it was when I was starting to realise that I didn't like it and the character felt cliché. I still worked on it for a while, until I just felt like it was too forced to continue. In the end I still ended up taking pictures to help me come up with what I could do, this helped me push through and come up with ideas that I liked to work on.

After that I wanted to do some digital drawings and photography I feel these were my strongest pieces and one of the pieces of work that I really liked. But as I was working I thought that I was taking the easy route by using what I felt safe doing so I decided to push myself to more work and to test myself to do better even though I really liked the work I was doing and the feel the work gives. It has the dark feel that I wanted from my work, but I also like it for the colour and for how the digital drawing looks on the grey background.

I started working on my airbrush images, this is as I have done it before and I enjoyed it, and it was going to push me, so I wasn't in a comfort zone, in a way I was kind of working with in a horror set-

ting as soon as I found my comfort zone I moved away from it. This had to go through stages to get done thumbnail sketches to composition sketches to final sketch, then getting painted and then editing. Some of these worked well I feel, and the editing made them better, made it so I could get the feeling that I wanted e.g., on edge, that I couldn't get in the painting.

Airbrushing forced me to understand layering, masking, and the use of varying pressure with flow and distance to give the different effects I was searching for. Generating computer images and the manipulating them involved mastering a completely new programme (Procreate)

Finished Work/s

When looking at the scale of my work, the paintings had to be A2, so I had the space to use the airbrush and then when I was working on the book I really liked the size of the Dracula book I had. So, I decided to measure it and make my book/ zeens a similar size. When looking at colours I mostly went with the feeling of the chapters, or what the focus of the image was.

When looking at making my zeens/ books I was mainly looking at actual books I looked at an illustrated version of the Silmarillion that I have, and I was also looking at a book called the Octunnumi. I looked at the Silmarillion for how the pictures were placed as I really liked how some of them were next to the chapter page and took the whole page, so this is what I did for the pictures, the only one I really didn't like how it was positioned was the second one, as this was the only landscape painting and didn't quite fit the page as well. I looked at pictures of the Octunnumi as I don't

own the book, and really liked how the pages were fanned, and I would have loved to do that. If I had a bit more time and thought of it sooner I could have made a nice border that suited the book. I also looked at the Dracula book from four corners as this had a similar idea of where to place the pictures as the Silmarillion, but I also really liked how the edges of the pages are red, if I were to print the book I would try to do the same. The research although not like for like, as both books mentioned are of the fantasy genre, I feel that they have learnt themselves very well to my chosen text. Books of the time Bram Stoker first published were illustrated with printed panels, I felt that the mystery and implied threat was more readily portrayed using an airbrush and computer graphics programme to keep that ethereal threatening feel but bring it into the modern day.

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