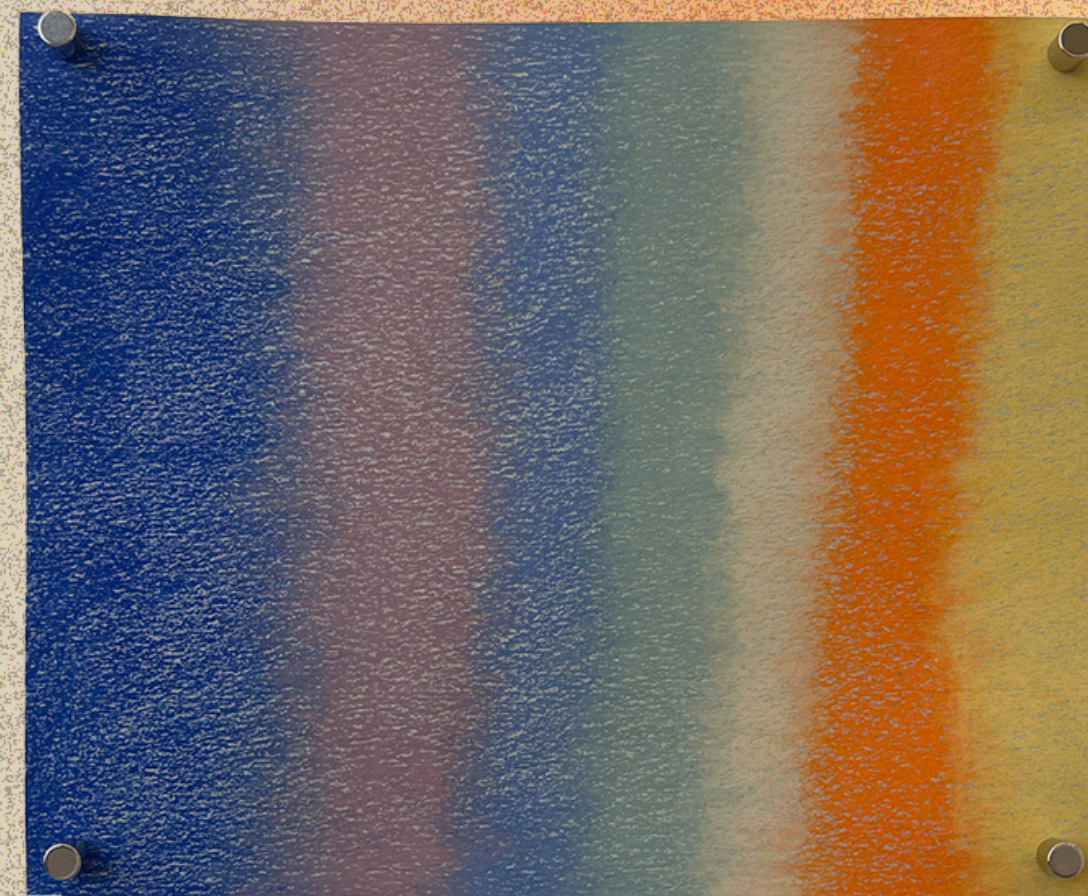




ABSURD! WORLD

GRADIENT

Tamara Turner

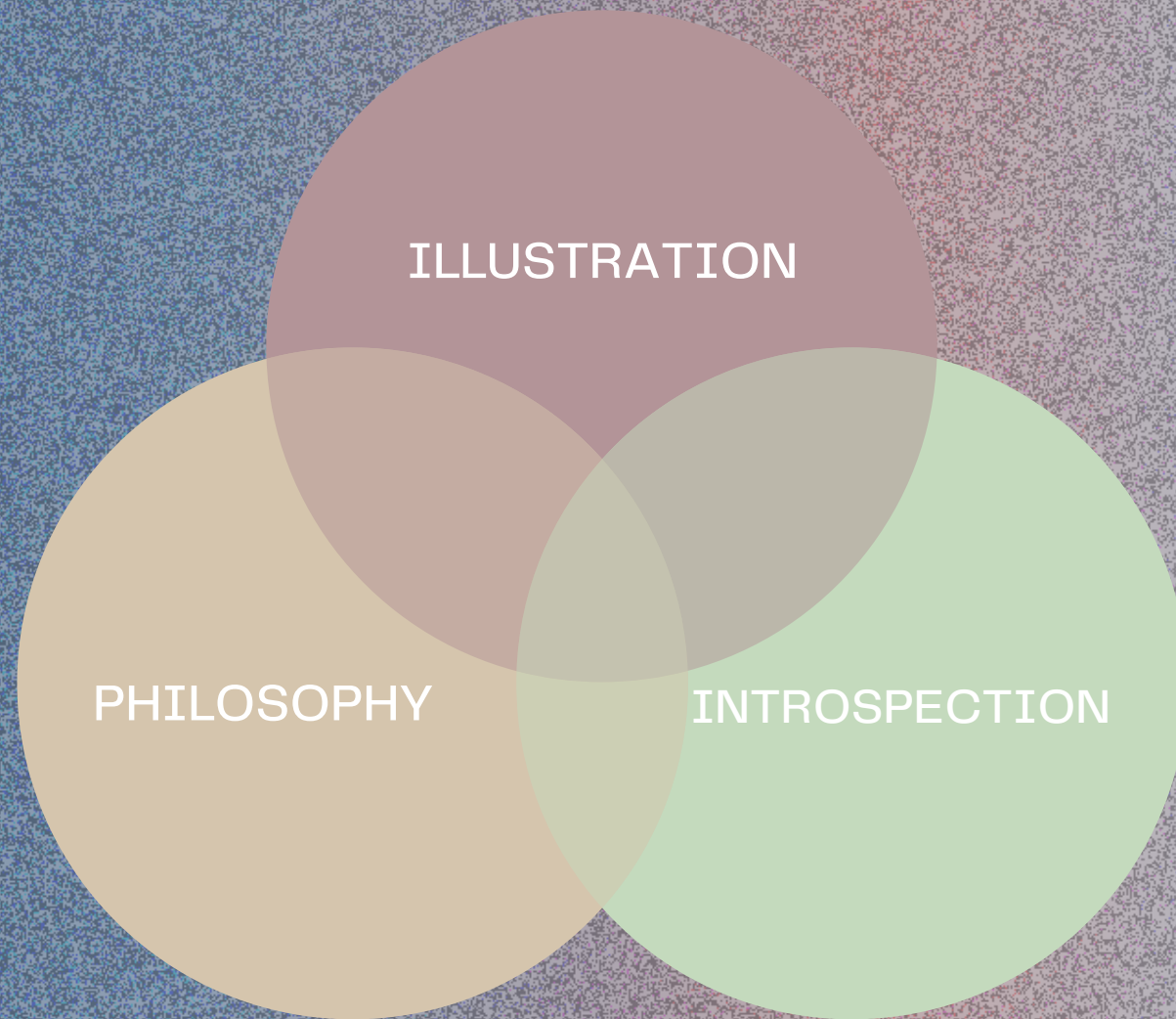


Tamara Turner

*MY GRADIENT!*, 2023

Colored pencil on pastel paper



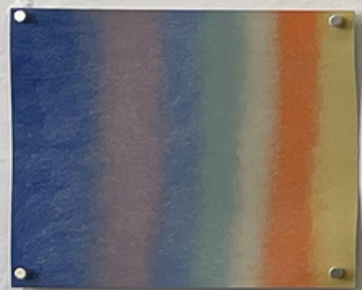


# GUIDING INQUIRY:

How can I use illustration to convey my introspections on the interpersonal friction and freedom one experiences while existing in an absurd world?



# EXHIBITION



Tamar Turner  
MY GRADIENT, 2023  
Colored pencil on pastel paper



Tamar Turner  
MENTAL FUNCTION, 2023  
Colored pencil, dark pastel on pastel paper



Tamar Turner  
REFLECTING ON MY ESSENCE, 2023  
Colored pencil on pastel paper



# EXHIBITION



Tamara Turner  
EXISTENTIAL ASPHYXIATION, 2023  
Colored pencil, chalk, pastel on pastel paper



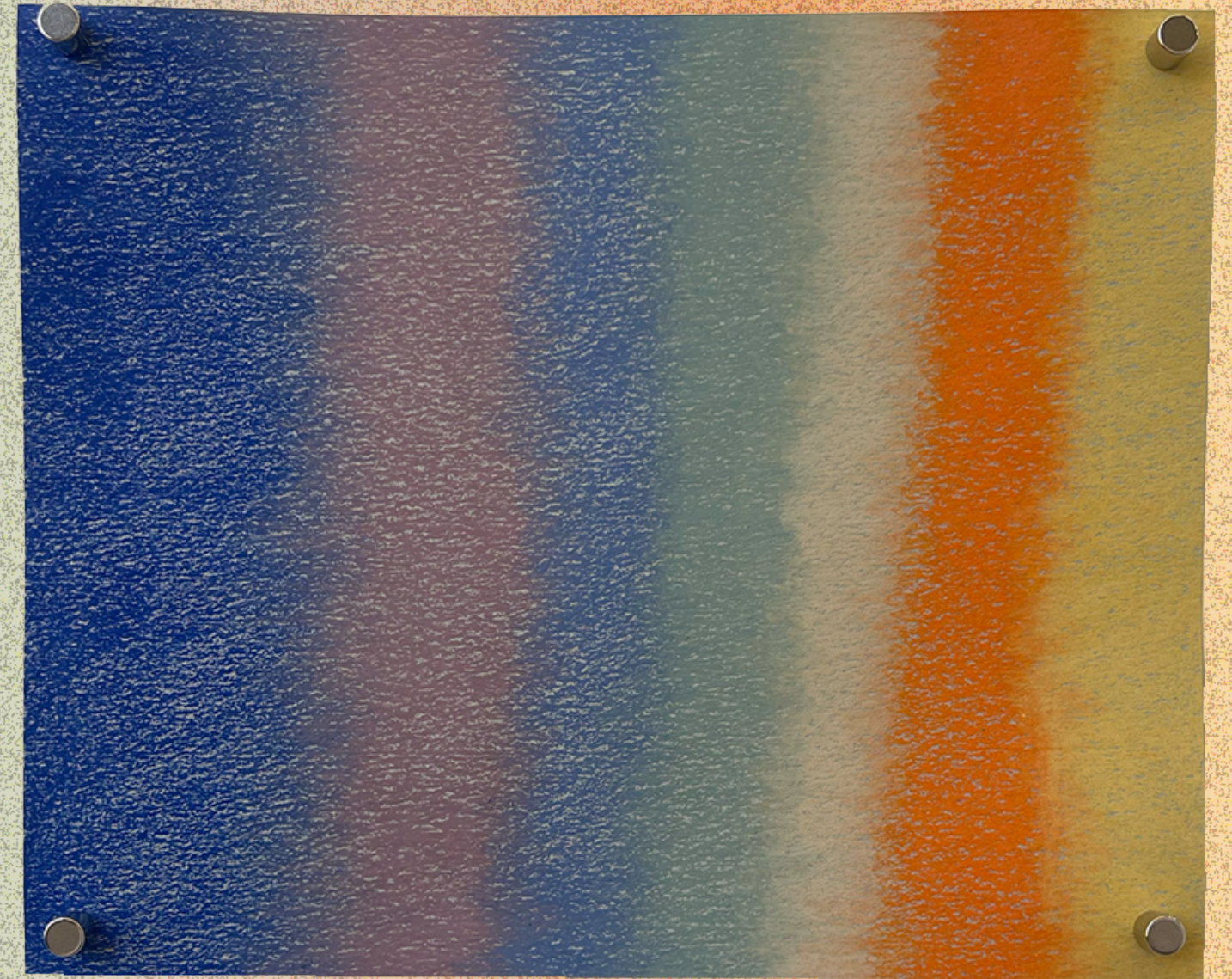
Tamara Turner  
NAVIGATOR OF THE ABSURD, 2023  
Colored pencil on pastel paper



# EXHIBITION

## MY GRADIENT!

This work displays the color pallet and gradient used throughout the series. The title refers to my connection and ownership of these specific hues. This color pallet originated from a photo of the sky I took, and throughout my time working on this project, I continued to see these colors echoing in the sky as I left home in the evening. This was extremely grounding for me and continued to inspire me to pursue color based work.



**Tamara Turner**

***MY GRADIENT!***, 2023

Colored pencil on pastel paper



# EXHIBITION

## MENTAL FRICTION

MENTAL FRICTION was the first illustration to be completed in this series, which influenced the look and feel of the rest of my work. I aimed to encapsulate the feeling of awe one experiences when being lost in their own introspection, at times this awe can be freeing or can turn into rumination and anxiety. This thinking pattern has resulted in a dual version of the self where you fight internally to satisfy your impulses or your rationality.





# EXHIBITION

## REFLECTING ON MY ESSENCE!

Inspired from Satre's philosophy on human essence, and how it cannot be pre-determined like a tool. I found myself getting lost in the mirror and defining myself by my exterior body which pilots my brain and consciousness. By introspecting on what is important and meaningful to me, I can stop negative thinking patterns and ruminations about the direction of my life and just experience it as it happens.



Tamara Turner  
*REFLECTING ON MY ESSENCE!*, 2023  
Colored pencil on pastel paper



# EXHIBITION

## EXISTENTIAL ASPHYXIATION

The second work completed in this series, EXISTENTIAL ASPHYXIATION revolves around overcoming the anxiety of expectations and realizing the self. This illustration resembles MENTAL FRICTION in size and works with MENTAL FRICTION as the two main works in this series.



Tamara Turner  
EXISTENTIAL ASPHYXIATION, 2023  
Colored pencil, chalk pastel on pastel paper



# EXHIBITION

## NAVIGATOR OF THE ABSURD!

This is the final illustration in this series and the last to be completed. Identifying myself as a navigator is important as I am only beginning my journey in accepting the absurd. Between two worlds, I use self portraiture to bring myself into my depiction of the absurd.



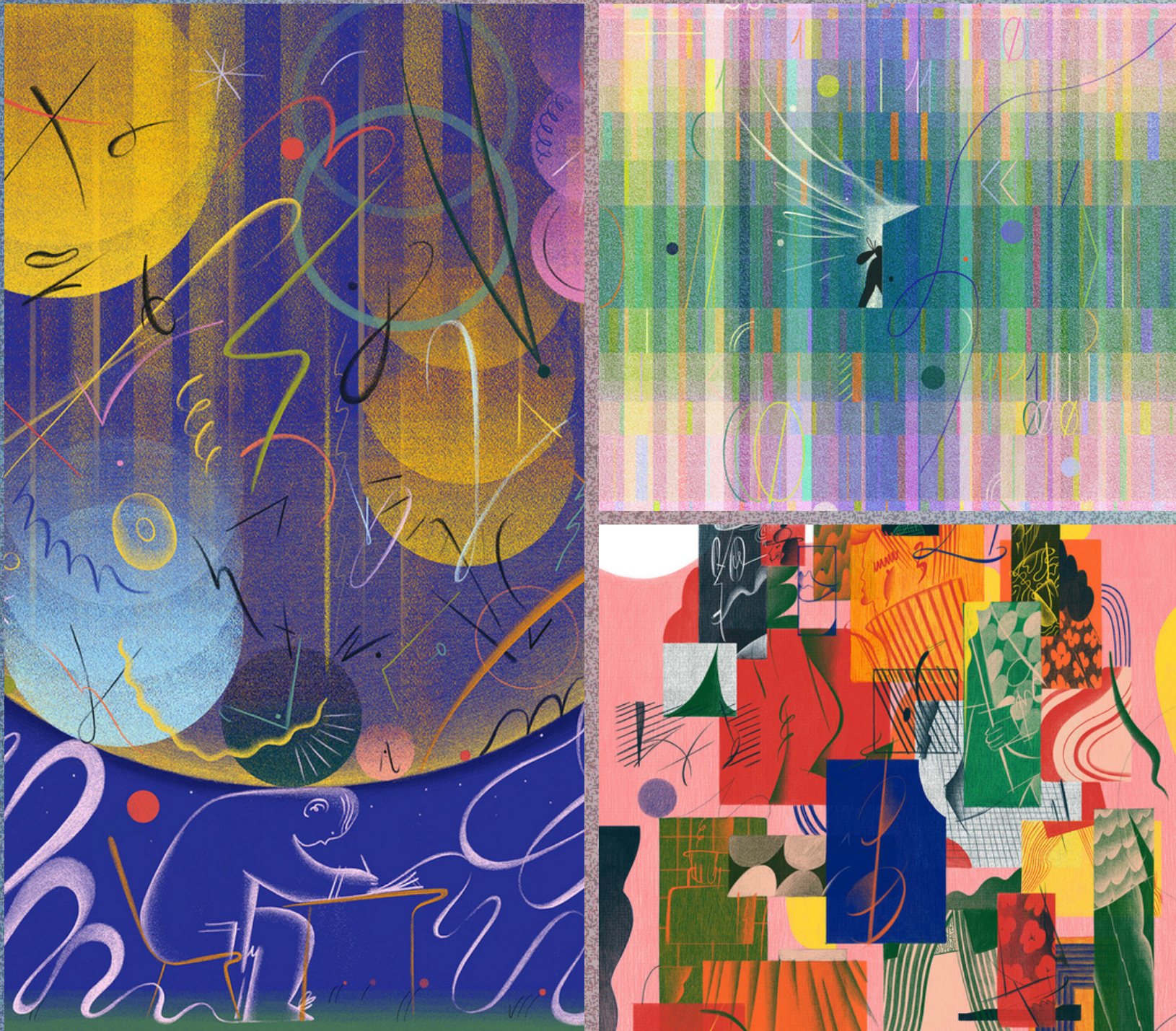
Tamara Turner

*NAVIGATOR OF THE ABSURD!*, 2023

Colored pencil on pastel paper



# CONTEXTUALIZATION

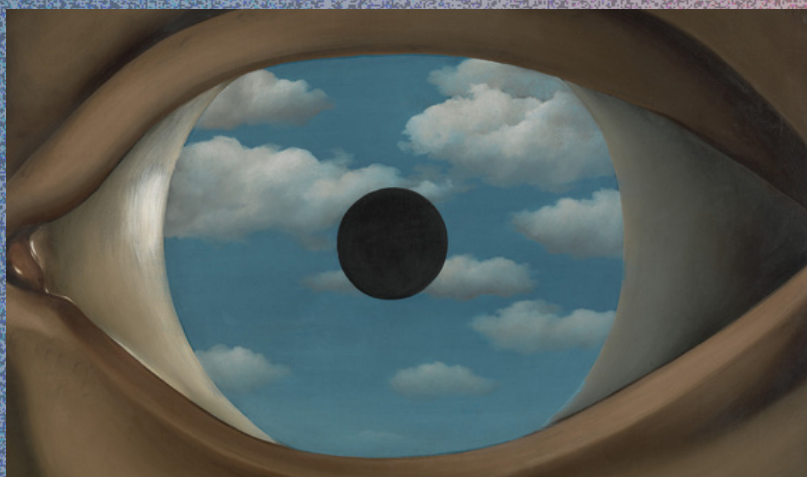


## Gizem Vural

Gizem Vural self describes her work as abstract visual storytelling, by using gradients, symbolism, abstraction of forms, and design-heavy compositions she creates unique illustrations for publications and her own exhibitions. The key parts of Vurals work that inspire me are her use of gradients, which dramatically shift in hue. Despite this her work feels unified rather than loud. She also is keen on using negative space. While no two illustrations of Vurals are alike, each has a sense of consistency and boldness. She also has a particular way of abstracting forms that are influenced by design. In my own project I would also like to use gradients and abstraction to depict my version of the absurd world.



# CONTEXTUALIZATION

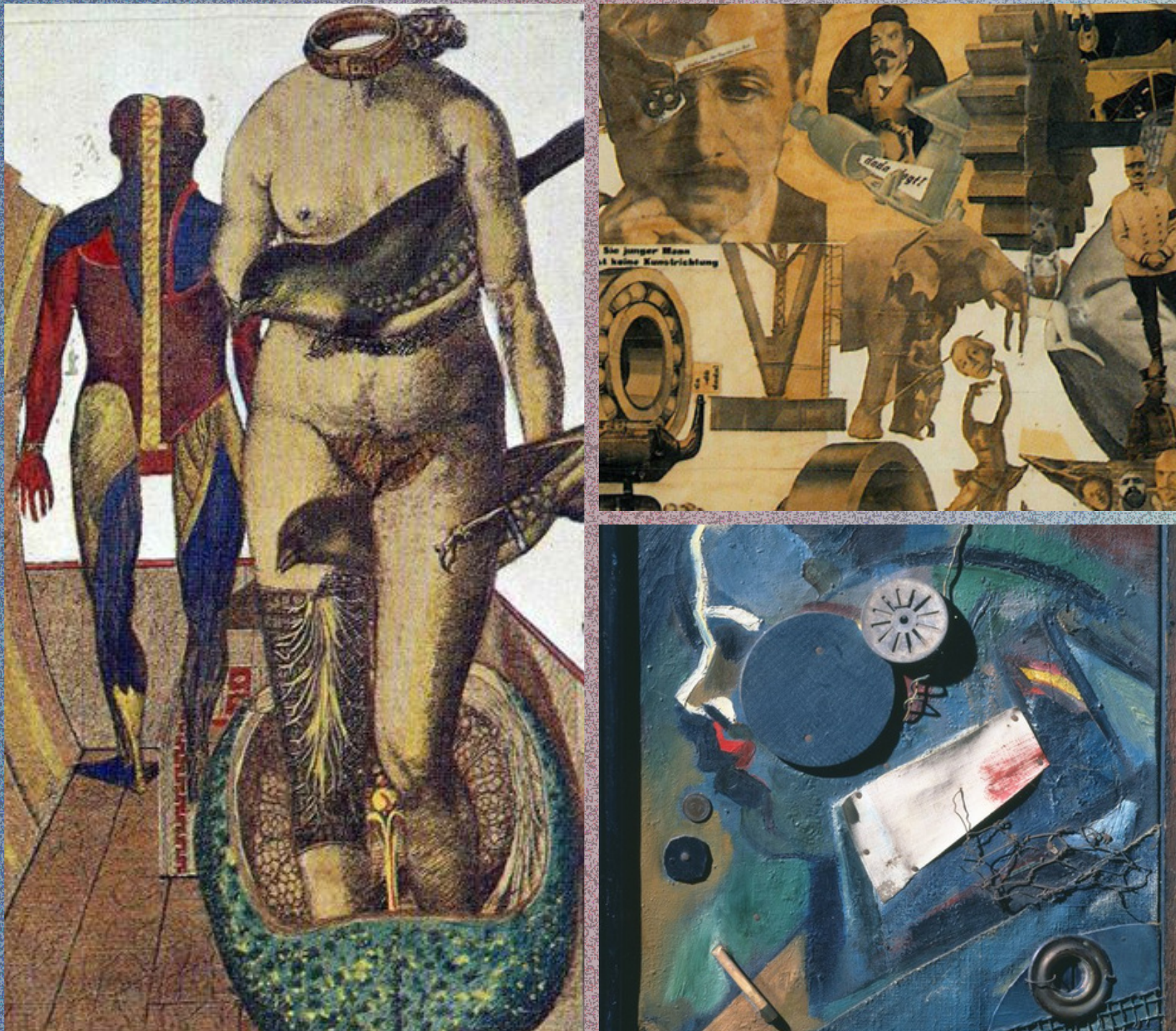


## René Magritte

Magritte was a Belgian surrealist artist. Magritte took items and aspects of everyday life and turned them into surreal and impossible compositions. Frequently he used the sky as the backdrop for his paintings; which has inspired the sky as a constant in my work. His work provokes an uncanny feeling, and often uses illusion of size and space to amplify this. I decided to incorporate playing with scale in my illustrations as Magritte did to generate a similar feeling.



# CONTEXTUALIZATION

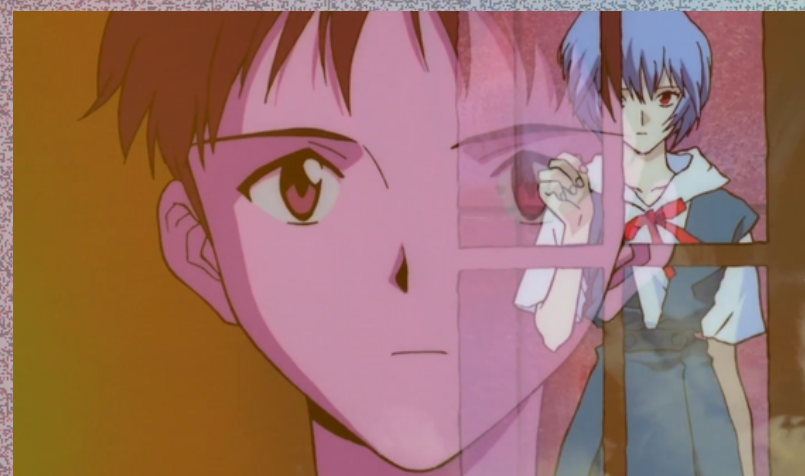


## Dada Collage

The most relevant aspect of dada collage in my illustration practice will be its inherent need to combine elements to create a re-shaping of our world, and the dada artists' use of symbolism. The image in this article I find most compelling is Max Ernst, *The Word, or Woman-Bird* (1921). Which uses the human body and its anatomical form as characters in a composition. Its use of birds as symbolism is intriguing to me because of the particular way the birds are woven into the body of the headless woman in the foreground. When I am considering the composition of my illustrations I'd like to also consider where I should break from my personal style and force myself to create visuals that vary on the spectrum of realistic to abstract. While this source focuses on collage and mentions how it does not necessarily need an artist to use good drawing skills, I'd like to consider some elements separately when I create them and then paste them together in my drawing process to find harmony between them in a similar way that a collage artist would consider the relationship of two separate images.



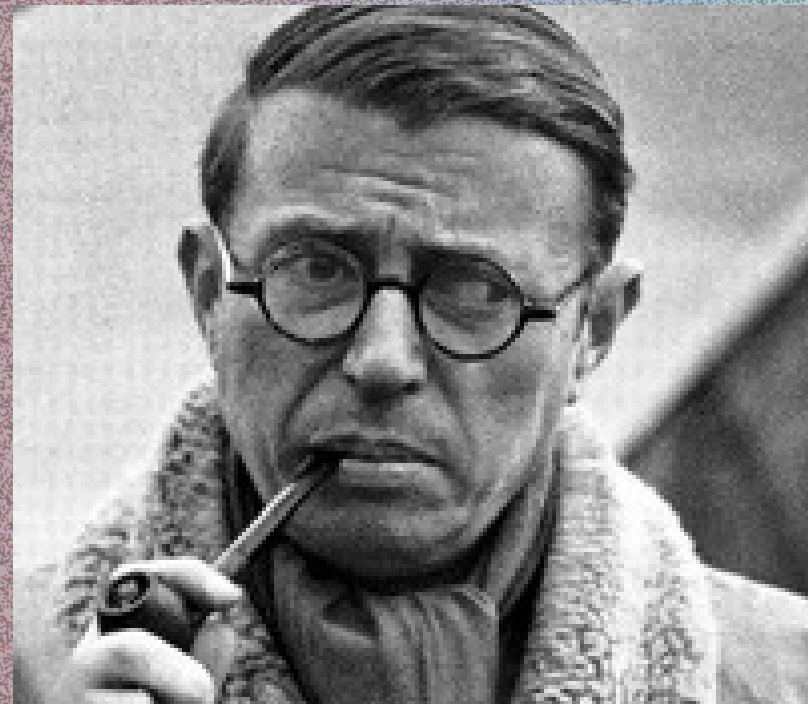
# CONTEXTUALUALIZATION



**Anime Studies: Media-Specific Approaches to NGE**  
My background in education has strictly been fine arts related which has impacted my knowledge of literary terms, so the adaptation of metonymy and synecdoche into ways to describe visuals helped curate specific semiotics in a conscious way. Rather than arbitrarily selecting elements from my mood boards alone I was able to pair and justify some aspects of my project. In the text, there is an explanation of how metonymy and synecdoche are based on contiguity. By acknowledging that your audience will use their own logical associations to fill the gaps of content in your work you can use that to your advantage by planning and using empathy to see how others piece together their interpretations of a work.



# CONTEXTUALIZATION



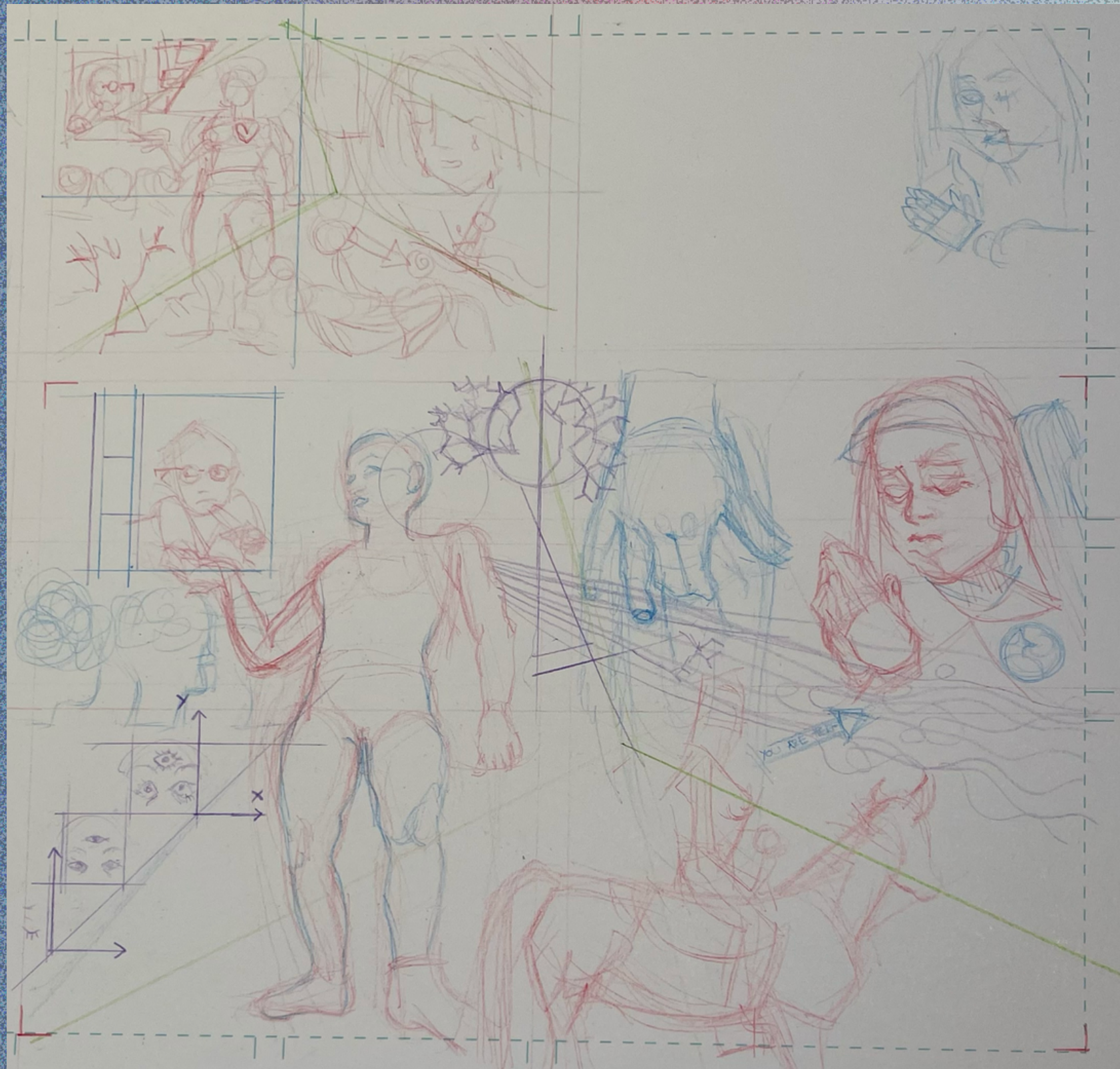
Stanford Encyclopedia of Philosophy

“Existentialist Aesthetics”: Existentialism

My takeaways from this source regard explanations on how art-making is inherently connected to exercises of freedom in a world that is reticent in nature, also on how art can be used to overcome the obtrusiveness of the world. Explained as “yielding fleeting yet sublime experiences of sensuous communion with nature and others.”. By pinpointing the merit of meaning seeking through art, despite the absurdity in the world I was able to more clearly see a light at the end of this project in the context of resolution. The absurdity of the world is chaotic and at times disillusioning, but entropy can become beautiful and compelling on its own merit without the justification of cosmic order. This new insight will motivate me to consider how I randomize elements on each page, at times the arrangements will be harmonious and at others, it will be discordant to reflect the absurdity of the world.

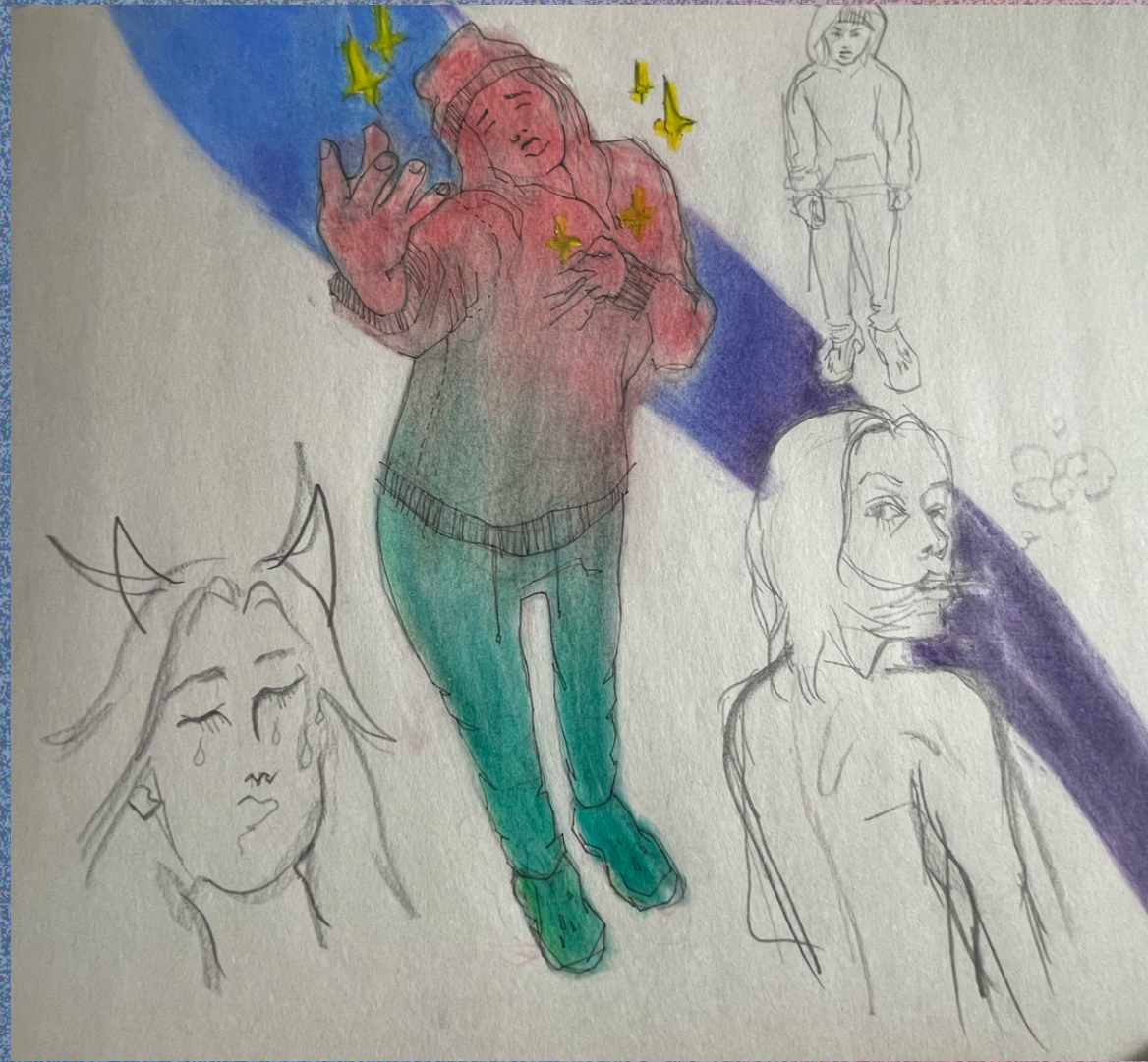


# CREATIVE PROCESS

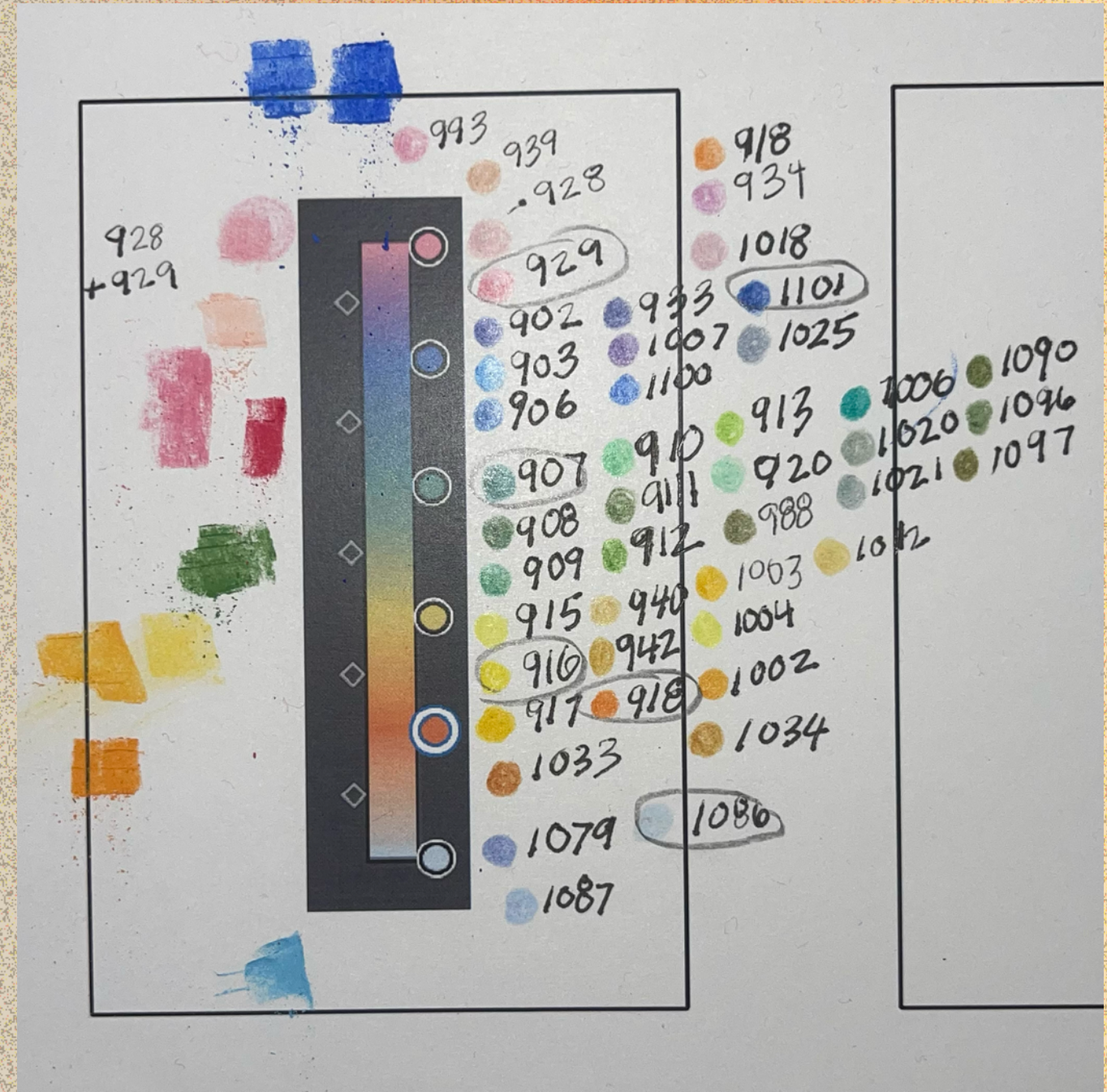
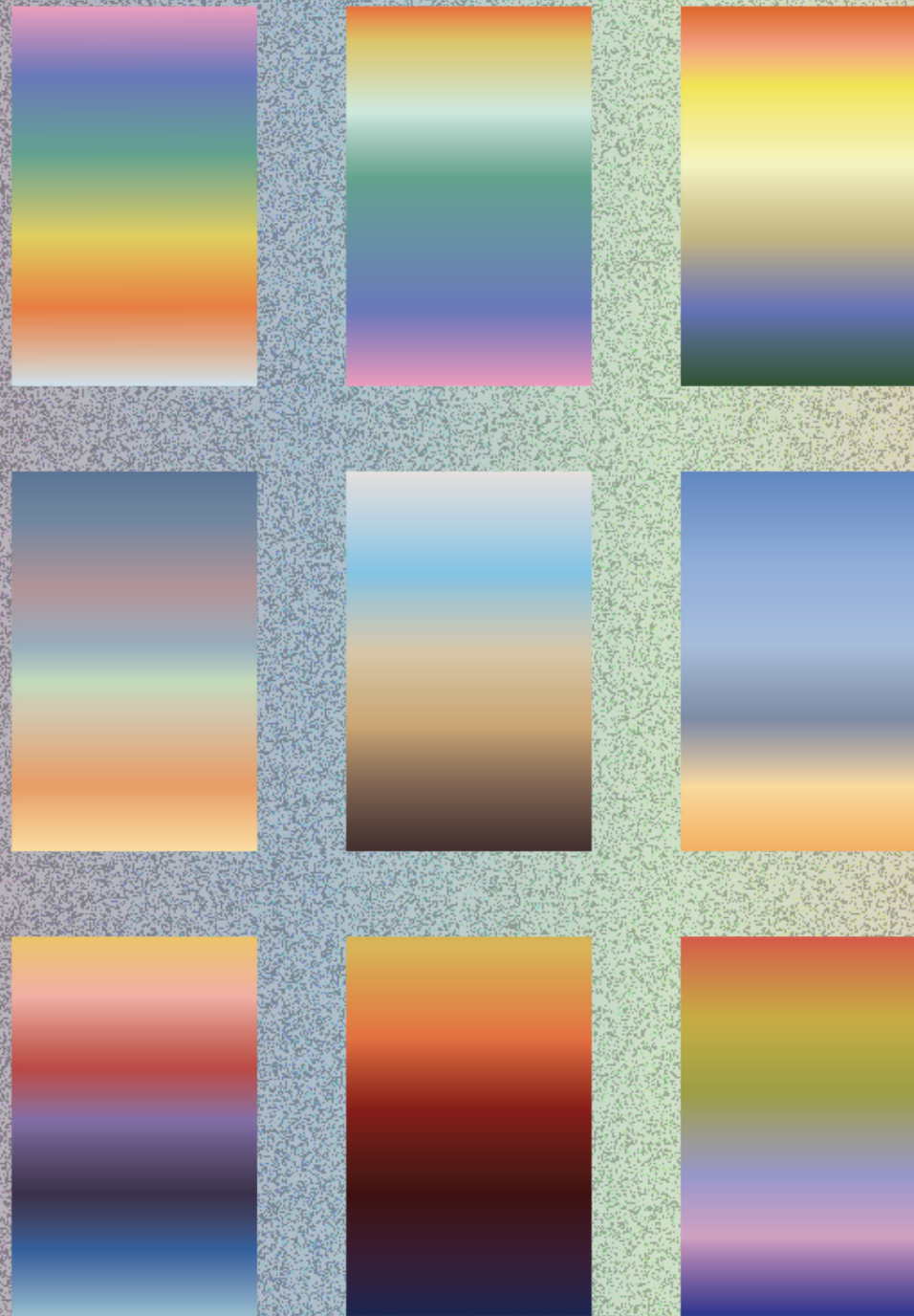


Initially I sketched some thumbnails and small drawings of each illustration individually, then I moved to creating each illustration digitally which allowed for detailed editing and repositioning of symbols to create a fluid design. For the first illustration I completed (MENTAL FRICTION) I referenced my sketch while drawing the final version on paper, but for my next illustration, EXISTENTIAL ASPHYXIATION, I found that tracing directly off of my sketch with a light box was a faster way to lightly pencil in the final work. Due to constraints with the opacity and density of the various papers I used, I found that I was unable to trace with the orange paper I used, but I could with the blue, leading to a diversity in approaches to the drawings I created.



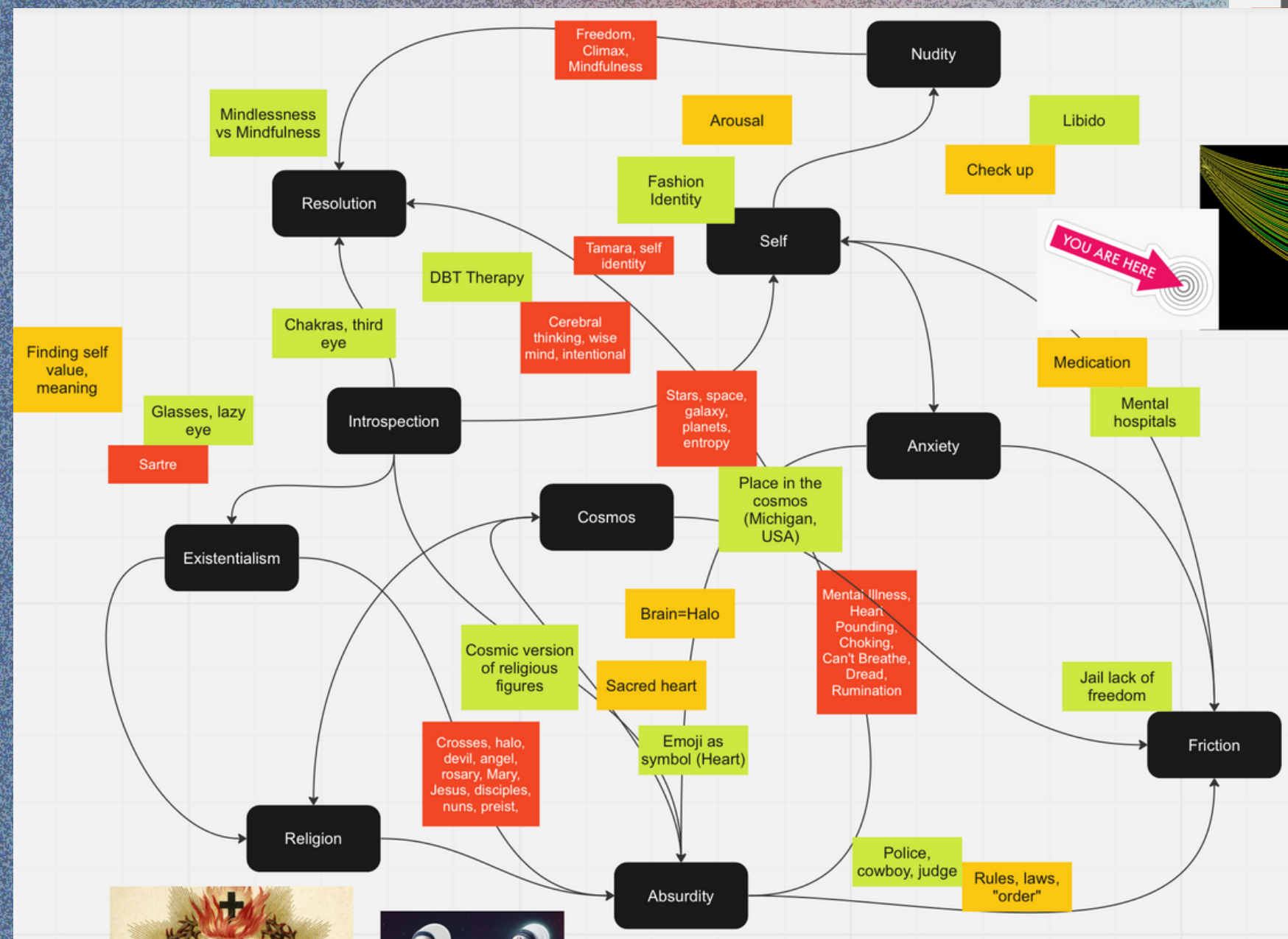
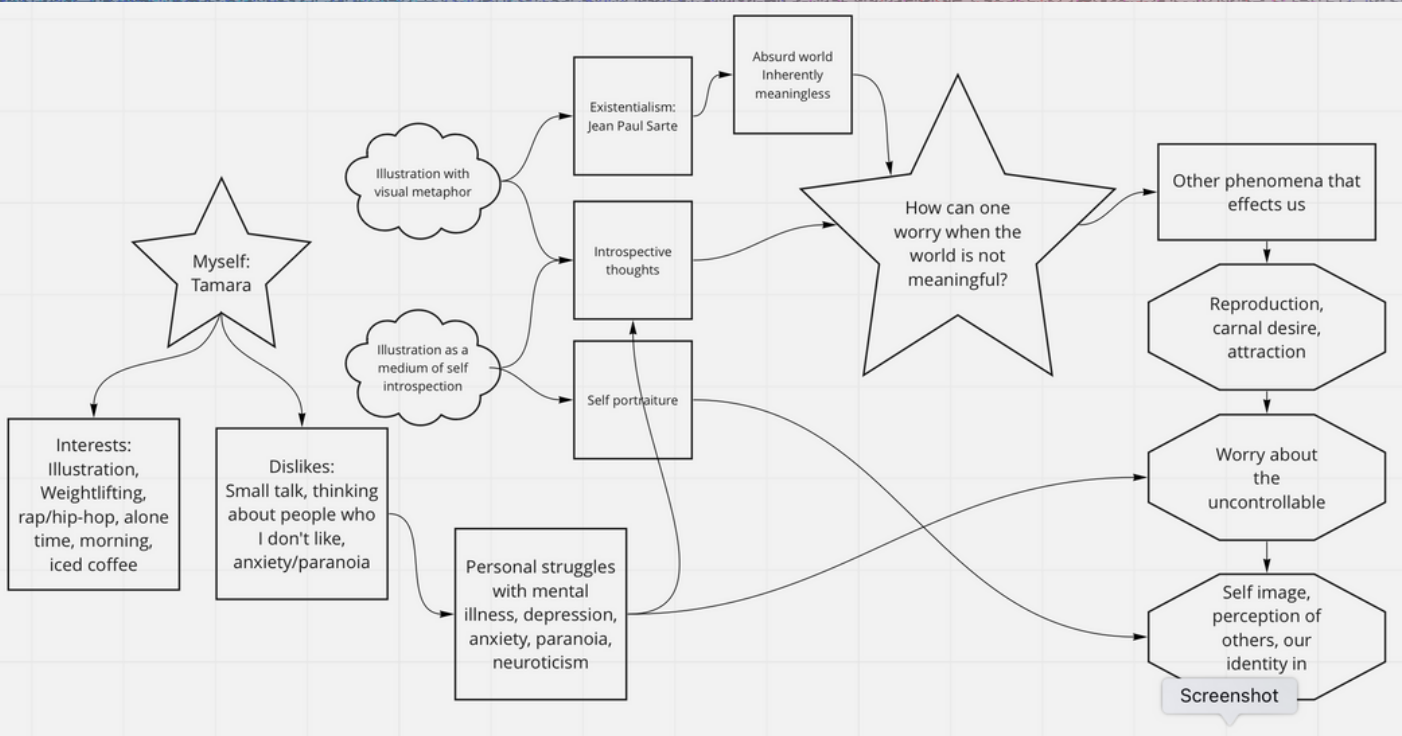


# GRADIENT STUDIES AND COLOR TEST



# SKETCHES





# MIND MAPPING



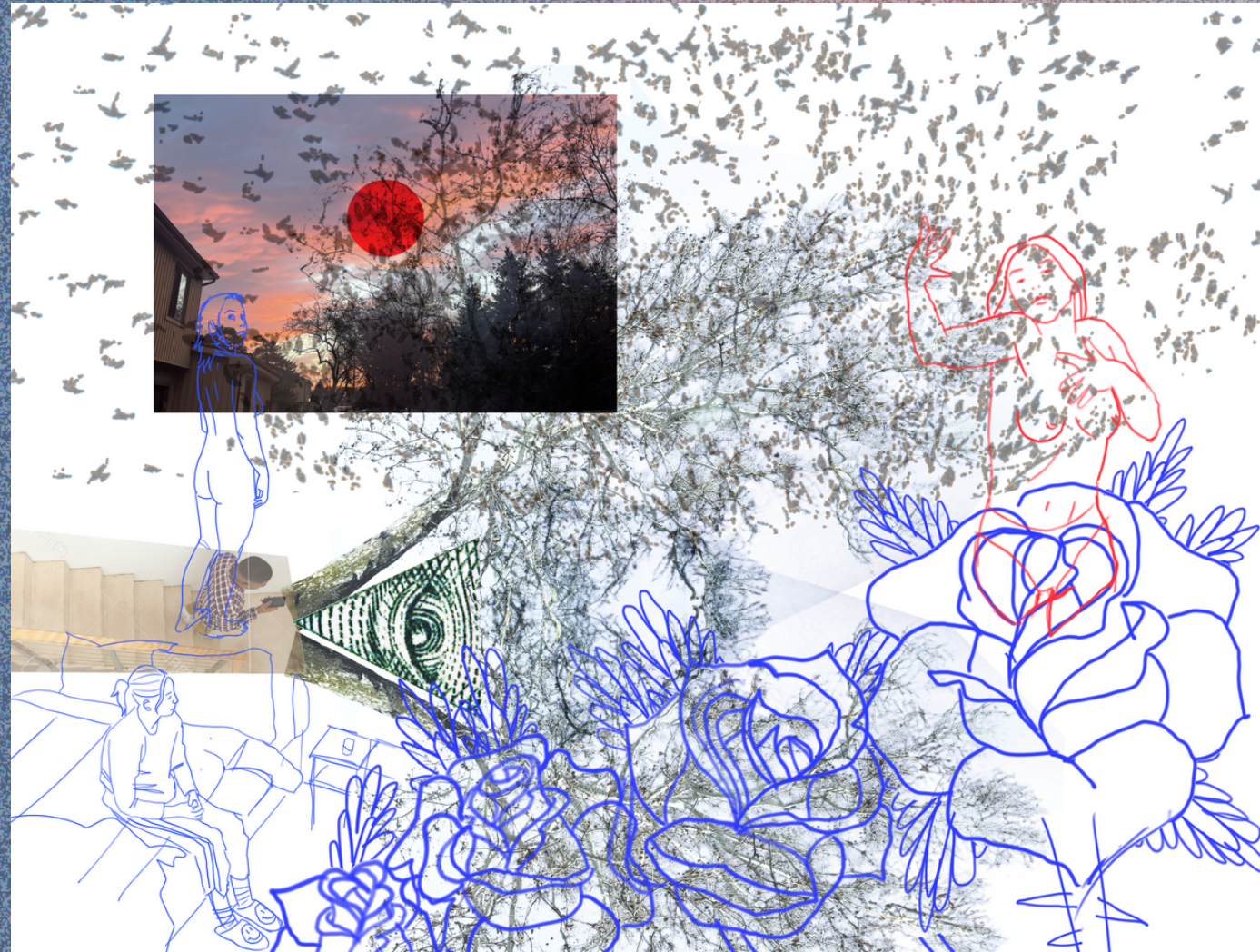
# SYMBOLISM

## LEXICON

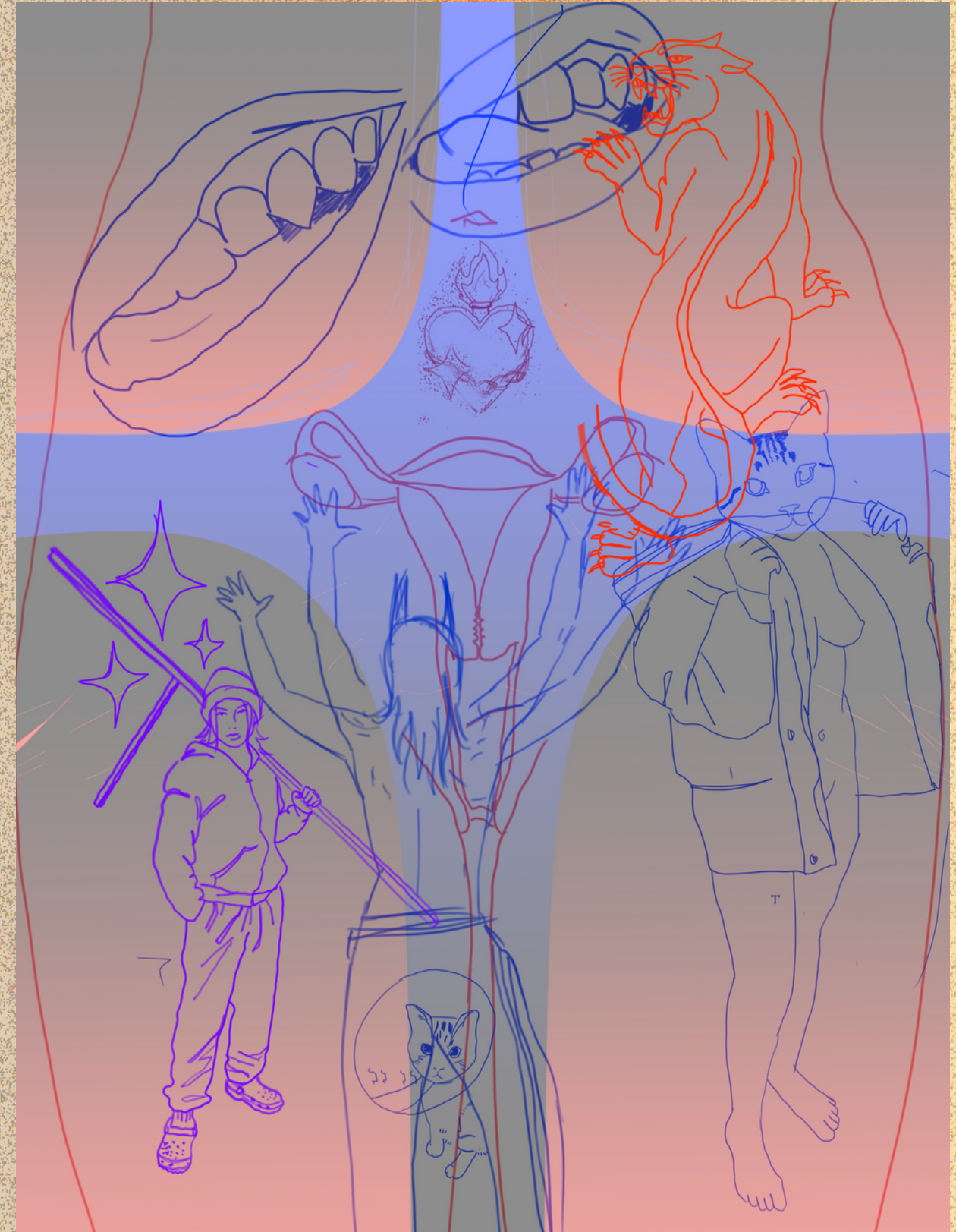
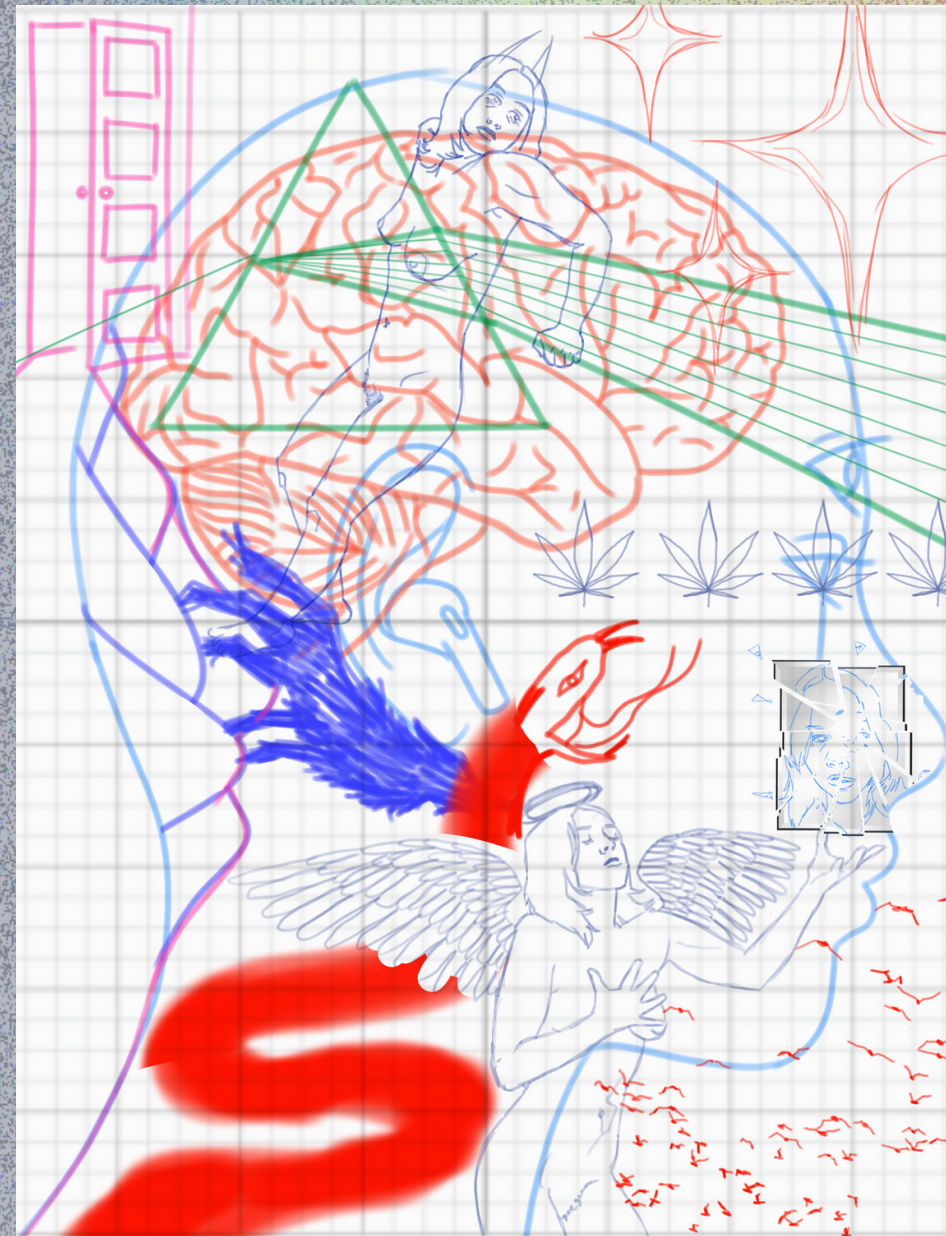
Symbol	Meaning	Symbol	Meaning
Mask/gas mask	Hiding true self	Sweatsuit	<u>Self expression</u> that emphasizes comfort over <u>absurdity</u>
Horns	Not orthodox, dissonance of being sinful and the absurdity of the rules of religion	<u>Self portraiture</u>	My personal struggle with mental friction and dissonance of living in an absurd world
Halo	Innocence, <u>victim</u> of the friction of absurdity, "good" person	Fox	unknown, omen
Wings	Freedom, transcending the uncertainty of absurdity by being inhuman	Wolf	Origin, being a weirdo
Stars	Infinite, unknown, star life cycle like our life cycle	Double exposure	Dissonance
Doors	<u>Oppurtunity</u> , hope, new experiences, <u>uncertainty</u>	sheep/lamb	Unawareness, orthodox
Eyes closed/fleeting expression	introspection	Human form/nudity	<u>Dissonance between self actualization</u> and lust
Windows	Portals	astronaut	explorer of the unknown/ <u>self preservation</u> through human innovation
Eyes open/eyes wide open	Awareness, hypervigilance	priest/pope	explorer of absurdity
Third eye	Freedom, transcending the uncertainty of absurdity by being inhuman	<u>cross, thorns</u>	iconographic of absurdity and <u>it's huge impact</u>
Emoji version of	Absurdity in a	mech/mech suit	fictional, absurd,

<u>object</u>	contemporary context		futuristic but not optimistic
Sartre	Philosophy, <u>Secular</u> , equal to a prophet	rainbow/prism	scientific but beautiful, finding personal meaning in the absurd
<u>Stairs/escaltor</u>	Journey, <u>transition</u>	<u>Streetwear/fashion</u>	<u>Dissonance between conformity</u> and <u>self expression</u>
Cannabis	<u>Cognitive dissonance</u> between <u>self actualization</u> and <u>human desire</u>	Scientific anatomy	Grounding of introspection as a consequence of being human





# DIGITAL SKETCHES





# IN PROGRESS



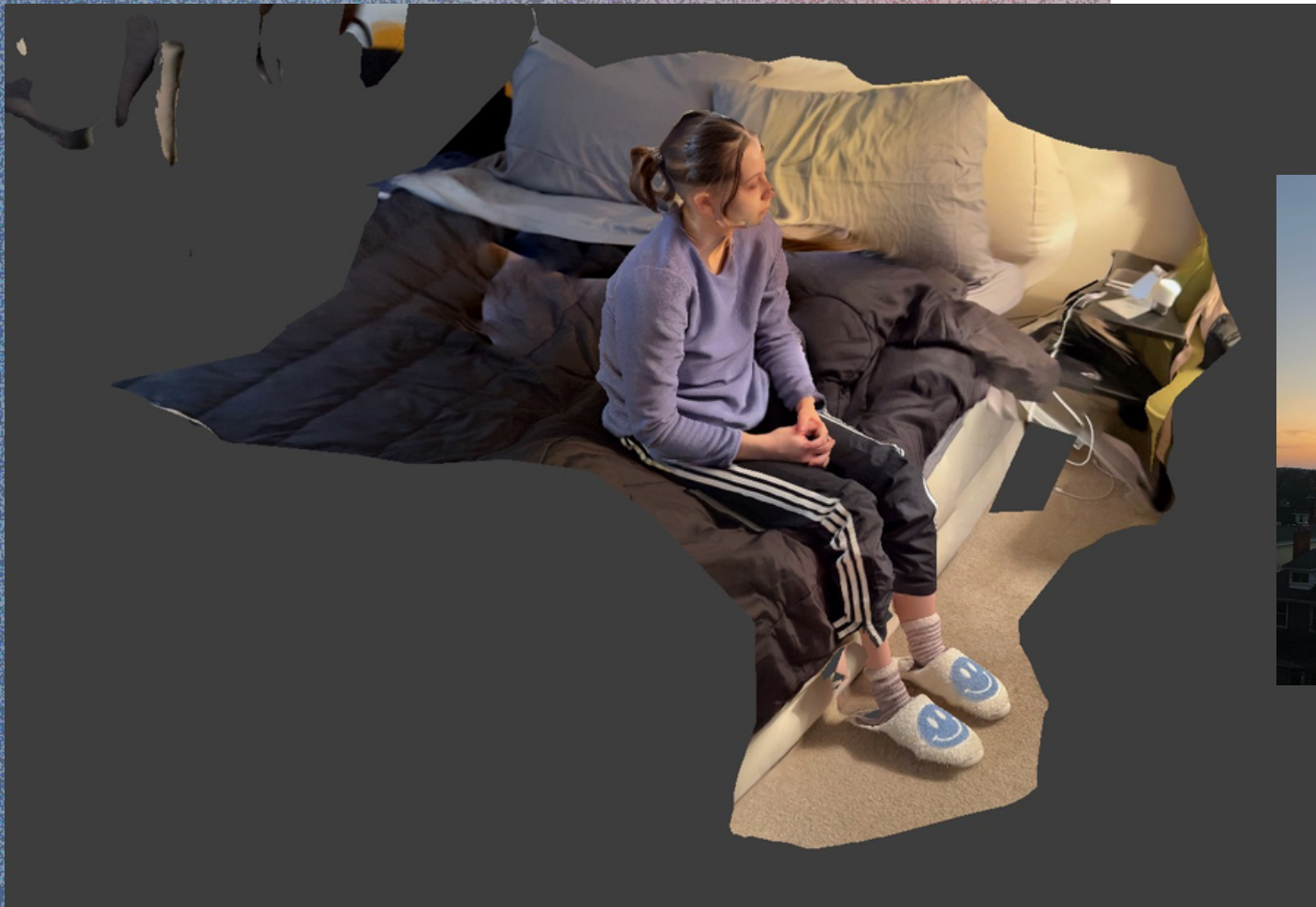
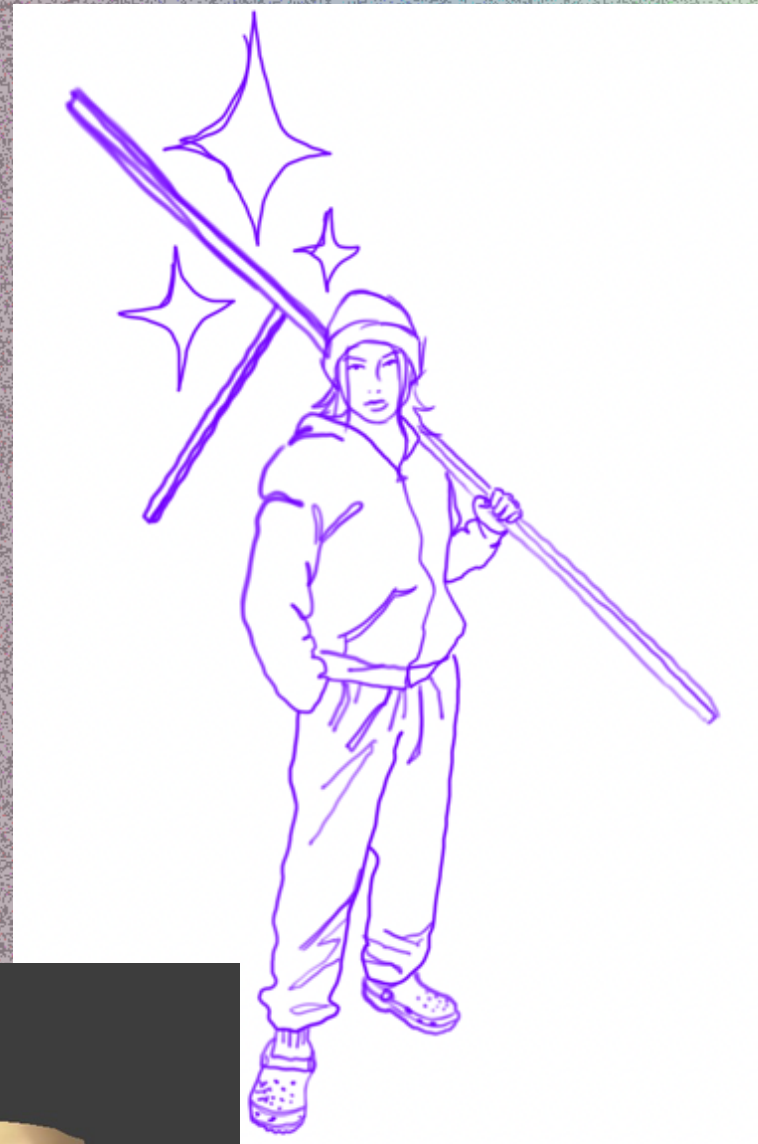
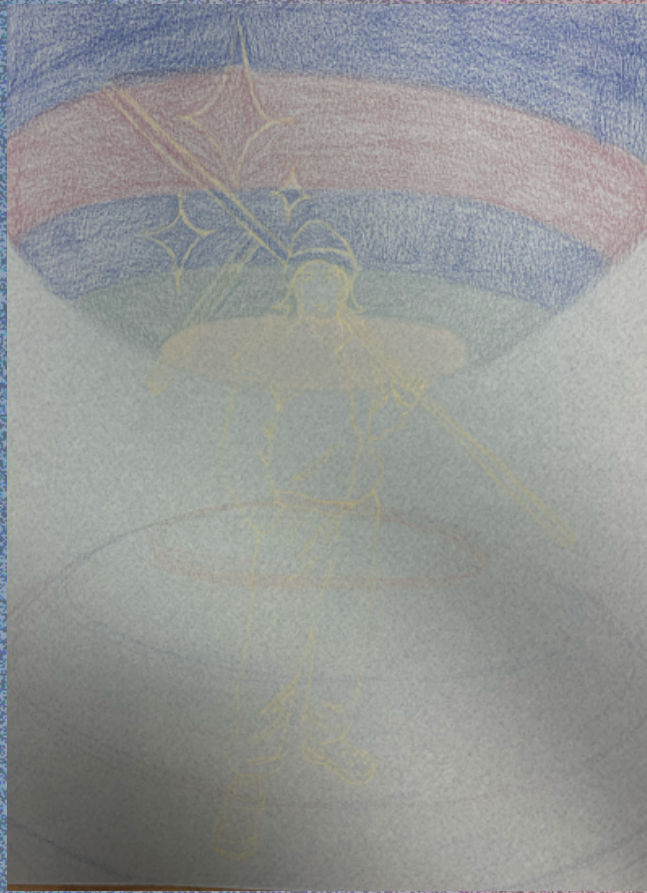


# IN PROGRESS





# MISC REFERENCE AND SKETCHES





# REFLECTION:

This was the first project that I've continued to work on over the course of two semesters, which has benefits and drawbacks. Like many aspects in life, I learned how important systems are for organization, and I found that the more systematic my approach to making was the easier it was to create. Examples of systems that helped me this year include setting specific goals, utilizing a planner and intentional free-writing or sketching. I also learned that this project could have benefitted from some sort of planned evolution, a setback I experienced was being too specific about my final goals without taking the steps to get there. If I had left more room for growth as I worked on each iteration I could have adapted the project to be more successful instead of being stuck in constraints I set myself months ago. Another takeaway I had was how I became a bit bored of my subject choice as time continued to pass on. Career wise, my interests have shifted away from primarily working on illustrations to graphic design, so my levels of enthusiasm about this project changed over the year which effected my productivity and satisfaction with the work. To say that I feel any different about grappling with absurdity would be untrue, more that I am coping better with friction than I have ever before so I am focusing on self realization more than overcoming friction. While this work was limited to a series of illustrations, I found that the gradient color pallet I assembled has been appearing in almost all of my work. Even looking at the sky I see the gradient I chose and it grounds me mentally. I think I have scratched an itch I have had for working very personally and conceptually for now, but if I were able to continue working with personal symbolism and self portraiture I would feel experienced in how to use systems to guide an even more intentional body of work.