



AP Drawing Portfolio

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Ink Medium Inspirations

Kim Jung Gi

Kim Jung Gi is able to draw complex and detailed scenes without the use of sketches. Creating and mapping out the scene in his mind before working straight on the canvas with ink. Kim Jung Gi is able to understand how all the objects he draws in perspective would look in relation with the surrounding objects. He does this through constantly analyzing the world around him and drawing what he sees over and over again in from different positions.



The building despite having a slight curved fish eye perspective added to it still makes sense and fits in with the rest of the scene.



Takehiko Inoue

Takehiko Inoue manages to add absurd amounts of detail to his background through the use of only inks. There are so many thin strokes in close proximity with one another but rather than making the scene look busy from the details it blends together and creates a simpler image. The use of gradience through the use of ink washes is plentiful but also limited in relation to creation of tones through the use of hatching. Takehiko also manages to make dynamic and powerful scenes through usage of 'camera angle' in relation to the scene and the scaling of certain key points.

The character standing at the center bottom makes him a part of the focus but his small size in relation to the ocean also shows how small he is. The contrast between the dark ocean and the light sky brings more focus to the bottom half of the drawing.



Isamu Kamikokuryo

An illustrator for Final Fantasy X, XII, XIII, XV and is known as a freelance artist.



Image from: <https://na.finalfantasy.com/topics/160>

His artworks have a mixed look of traditional and digital art. When you look at the art from a distance you can see the broad shapes and forms that make up the different structures in his work but when you take a closer look, you will find that the broad forms are filled to brim with detail that are visually appealing and helps in enhancing the form while still having a purpose.

In his artworks, Kamikokuryo doesn't use lines to create crosshatching for shading but instead paints the shadows in using different colors and techniques.



Kamikokuryo colors the structures using more muted tone of colors, mainly using single colors and gradience to paint the entire structure as a whole rather than individual parts.

Artists that Inspired His Designs

Kamikokuryo was inspired by designers such as Luigi Colani and his bio and industrial designs. Combining the sensuous shapes from nature with high-tech objects such as sports cars, jets, and pianos.

The forms and shapes of the designs made by Luigi Colani are curved while having a sense of flow to them. The designs make the objects visually stimulating and beautiful while still being functional.



Luigi Colani's Designs



Very flowy and fluid in form.

Kamikokuryo when drawing is extremely rule-based and theoretical in his process, modifying and adjusting different parts to figure out what would look best.

The way he colors his piece greatly enhances what was the sketch below without the piece becoming too busy from the details.



<https://www.iguanacore.com/games/391/IG03917720180314039/>

Image 1

Sustained Investigation

Height: 11 inches

Width: 8 inches

Material(s): Adobe InDesign, Photos

Process(es): Observing artists of inspiration and understanding their techniques of ink washing and hatching

Image 2

Sustained Investigation

Height: 11 inches

Width: 8 inches

Material(s): Adobe InDesign, Photos

Process(es): Observing artist and their inspirations in creation of natural designs in architecture and tones

Process

My first inquiry was related to conflict in history. I spent the first month to two months creating artworks for this idea but I soon decided to give up on the idea and switch over to a different topic. It was in part because of my perspective on the idea and how it was both generic and something I lacked large enough interest in to continue working on.



The biggest issue was coming with a new inquiry topic to revolve my work around. It was difficult figuring out a topic that I wanted to spend the rest of the school year working on since I'm very spontaneous in my ideas and draw whatever is of interest to me at the time. As a result I spent a lot of time figuring out what exactly I should do. After a while that my inquiry topic should be related to environments since that is something I have interest in and want to improve on.

For certain pieces, I started by making multiple sketches before I began working on an artwork as seen on the right. Through the sketches I try out different forms for the structure and different color palettes to see which ones I liked. After which I begin sketching out the new design based on what I liked from the other sketches and combining them for the final artwork.



Alongside making sketches for different artworks, I also experimented with new mediums (mainly digital) and tried to make an artwork. The look of the artworks however did not look the way I imagined it to be and after a few tries I decided to return to more familiar mediums.



Need further study of perspective of different less traditional looking objects and forms such as the rocks in the digital art. The face of the hill and the pieces of dirt and rock poking out doesn't make look correct and doesn't help in showing depth within the scene.

Unable to figure out best way to blend the colors

Too dull in terms of color and details are messy and don't blend

Image 3

Sustained Investigation

Height: 11 inches

Width: 8 inches

Material(s): Adobe InDesign, Photos

Process(es): Points of revision, working with different mediums such as traditional and digital ink



Image 4

Sustained Investigation

Height: 28 inches

Width: 40 inches

Material(s): Tubed Oil Paint on Canvas

Process(es): I sketch on the canvas before doing a paint wash. I blotch out big areas before slowly adding detail



Image 5

Sustained Investigation

Height: 23 inches

Width: 31 inches

Material(s): Acrylic Paint on Canvas

Process(es): Sketching the buildings in a radial one-point perspective before painting each of the forms



Image 6

Sustained Investigation

Height: 37 inches

Width: 15 inches

Material(s): Cold Pressed Watercolor Paper, Gouache, Pastel Stick, Tubed Watercolor, India Ink, Micron Pens

Process(es): Base sketch was done before watercolors and acrylics, inking was then done before pastel was used.

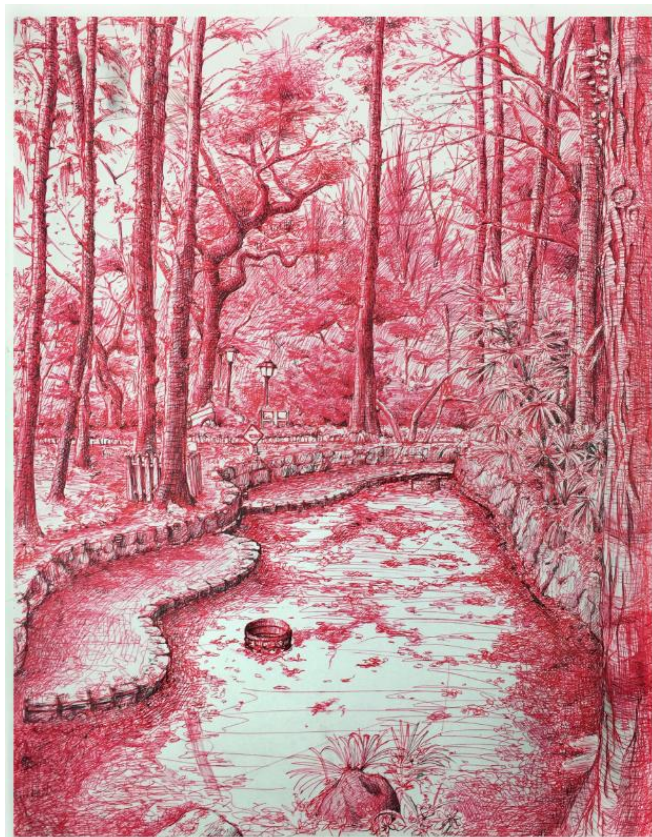


Image 7

Sustained Investigation

Height: 13 inches

Width: 10 inches

Material(s): Red Ballpoint Pen, Micron Pens

Process(es): Sketch was drawn lightly with ballpoint pen before building up darker layers of ink by overlapping



Image 8

Sustained Investigation

Height: 9.5 inches

Width: 13.5 inches

Material(s): Winsor and Newton Watercolor Set

Process(es): Housing complex carved into fruits, painting layers of watercolor from light to dark

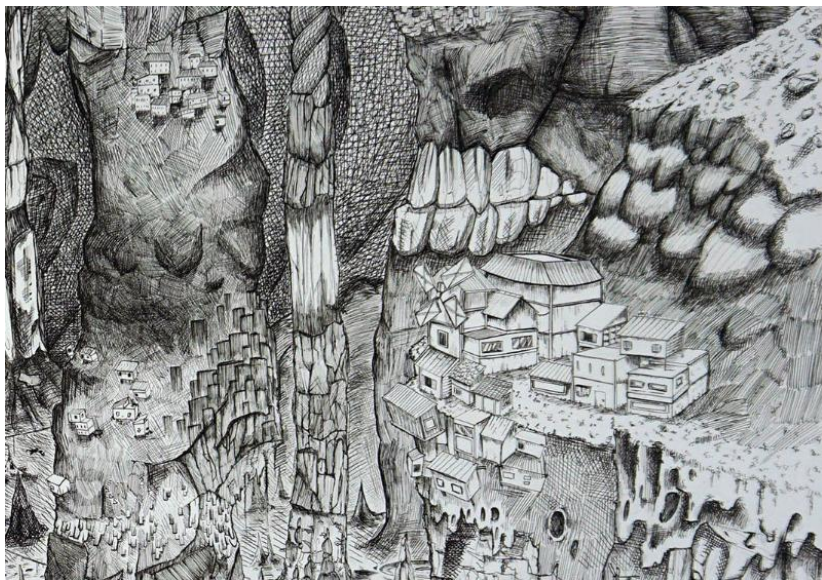


Image 9

Sustained Investigation

Height: 11 inches

Width: 15 inches

Material(s): India Ink on Cardstock

Process(es): I draw broad forms of the cave using pencil before inking, I ink with crosshatches and patterns

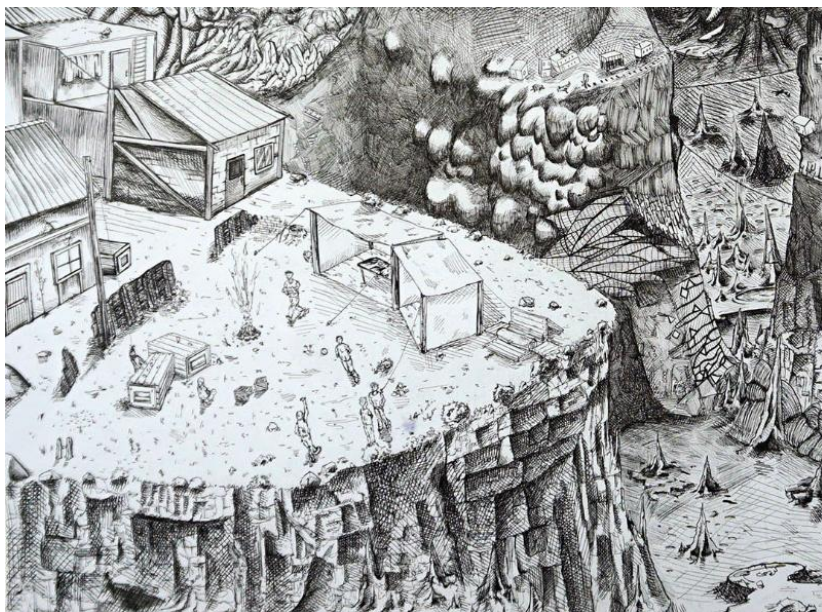


Image 10

Sustained Investigation

Height: 10 inches

Width: 14 inches

Material(s): India Ink on Cardstock

Process(es): Very rough layout of the buildings and placement of people were made before adding ink to the piece



Image 11

Sustained Investigation

Height: 11 inches

Width: 14 inches

Material(s): Broad Sharpie, India Ink

Process(es): Rough sketch before inking with a dip pen, darker regions were then inked using a broad sharpie



Image 12

Sustained Investigation

Height: 31 inches

Width: 21 inches

Material(s): Gouache, Tubed Watercolor, Pastel Stick, Cold Pressed Watercolor Paper, Transfer Paper

Process(es): Use of lighter materials such as watercolor were used before layering darker colors one over another



Image 13

Sustained Investigation

Height: 15 inches

Width: 10 inches

Material(s): Pastel Stick, Gouache, Tubed Watercolor, Cold Pressed Watercolor Paper

Process(es): I added layers of color over organic shapes slowly building up from watercolor to gouache to pastel.



Image 14

Sustained Investigation

Height: 31 inches

Width: 22 inches

Material(s): Gouache, Tubed Watercolor, Pastel Stick, Cold Pressed Watercolor Paper, Transfer Paper

Process(es): Multiple sketches were made of the structure. Implementations of colors were then added.

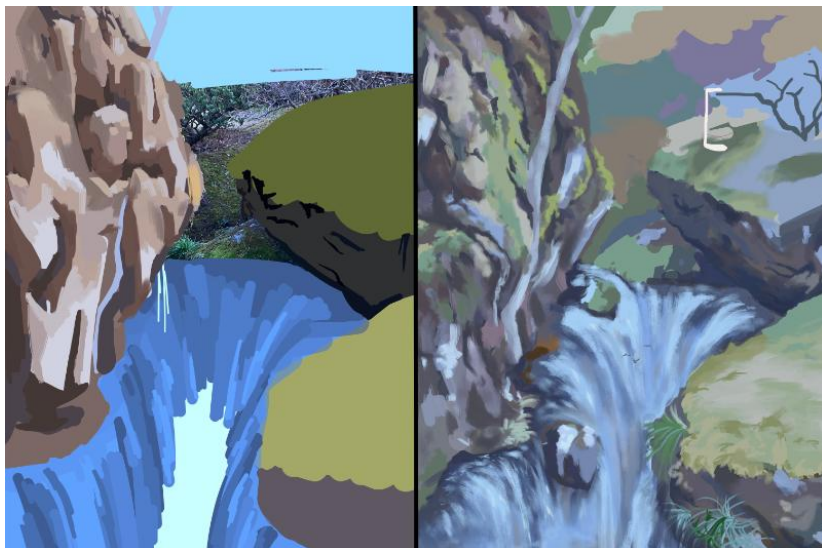


Image 15

Sustained Investigation

Height: 18 inches

Width: 27 inches

Material(s): Krita Digital Software,
Acrylic Paint Brush

Process(es): Multiple attempts of
digital painting using different
techniques and styles were made

Written Evidence

Sustained Investigation

Identify the question(s) or inquiry that guided your sustained investigation.

Describe how your sustained investigation shows evidence of practice, experimentation, and revision guided by your question(s) or inquiry.

Response:

I focused on drawing different kinds of environments, the environments I wanted to draw are more on the fantastical or unusual side while still having elements that ground it in the real world.

The sustained investigation has shows the different environments that I have made and the variety that is present between each of my works. Early on I created environments that were more realistic rather than unusual in part to better understand elements of an environment as well as to familiarize myself with different objects and how to possible use them (Slide 4, 6, 7). I drew often with ink focusing on the lines and the placement of strokes in each piece. Later on I tried drawing focusing on more imaginary scenes while applying color for example in the underwater piece (slide 12). Each time I would create multiple sketches before trying to draw a full piece (slide 14). I was able to render worldly landscapes that are warm and inviting similarly to the world around us while warping the landforms with pen and brush.



Work 1

Selected Works

Height: 28 inches

Width: 40 inches

Idea(s): The alleys shows large difference of an environment despite being in close proximity

Material(s): Tubed Oil Paint on Canvas

Process(es): I sketch on the canvas before doing a paint wash. I blotch out big areas before slowly adding detail



Work 2

Selected Works

Height: 23 inches

Width: 31 inches

Idea(s): A warped and bent city skyline that is unusual in its perspective and structure

Material(s): Acrylic Paint on Canvas

Process(es): Rough blocking with light layer of paint before using tape to block out straight lines and painting



Work 3

Selected Works

Height: 37 inches

Width: 15 inches

Idea(s): A exaggerated environment in which people have constructed a house within the giant tree to live in

Material(s): India Ink, Photoshop, Watercolor, Tubed Gouache, Pastel Stick

Process(es): After inking and coloring the piece, the colors felt plain so I edited the colors using photoshop



Work 4

Selected Works

Height: 21 inches

Width: 31 inches

Idea(s): A dark underground cave made of many textures and where people have managed to inhabit

Material(s): India Ink on Cardstock

Process(es): Layout sketch was made of object placement. During inking all the details were made while working



Work 5

Selected Works

Height: 15 inches

Width: 10 inches

Idea(s): A dark underwater environment where bulbous creatures float around and light up the darkness

Material(s): Oil Pastel Stick, Tubed Gouache, Tubed Watercolor

Process(es): Multiple practice sketches were made before the final one, I built up colors from light to dark