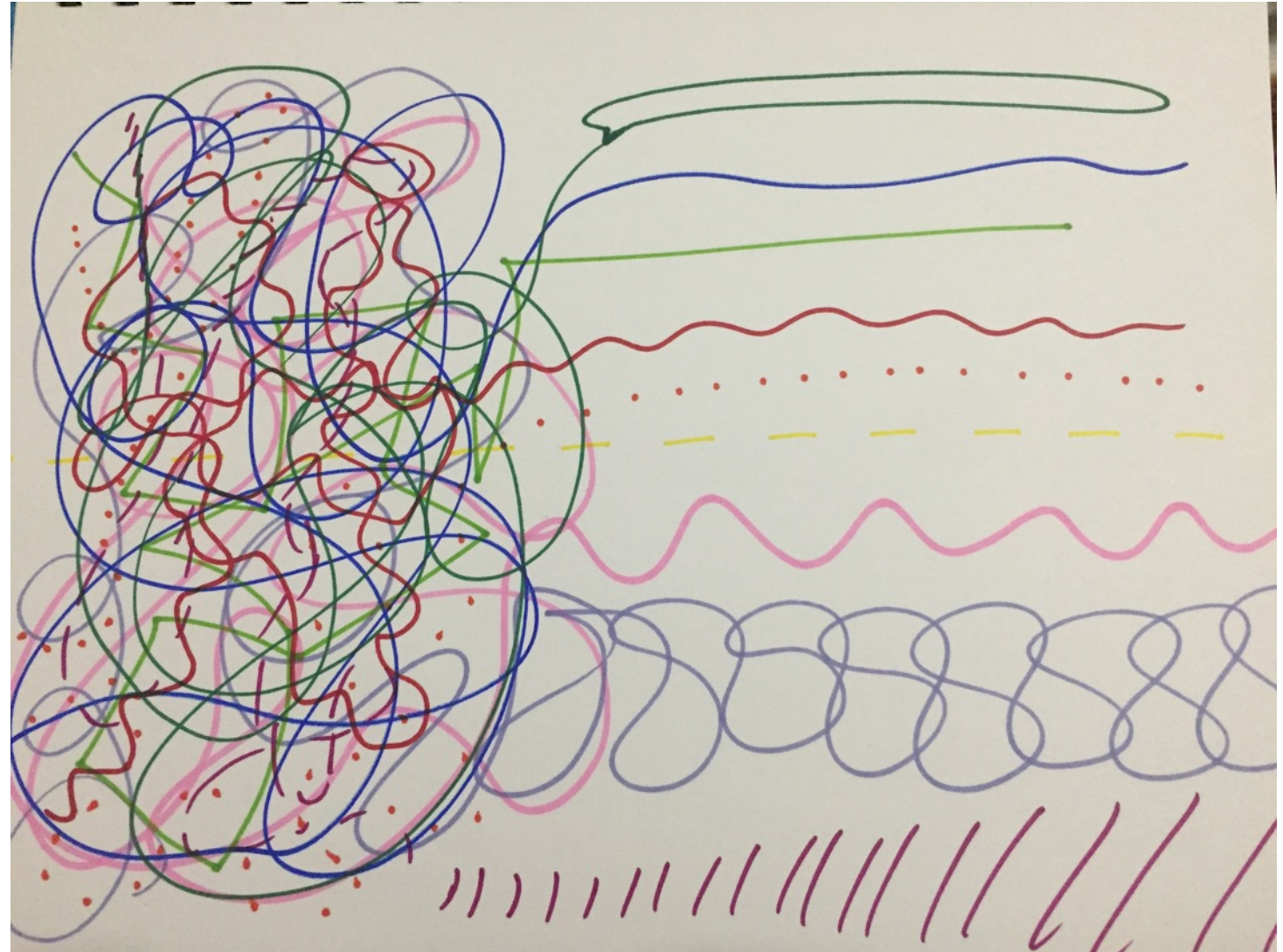
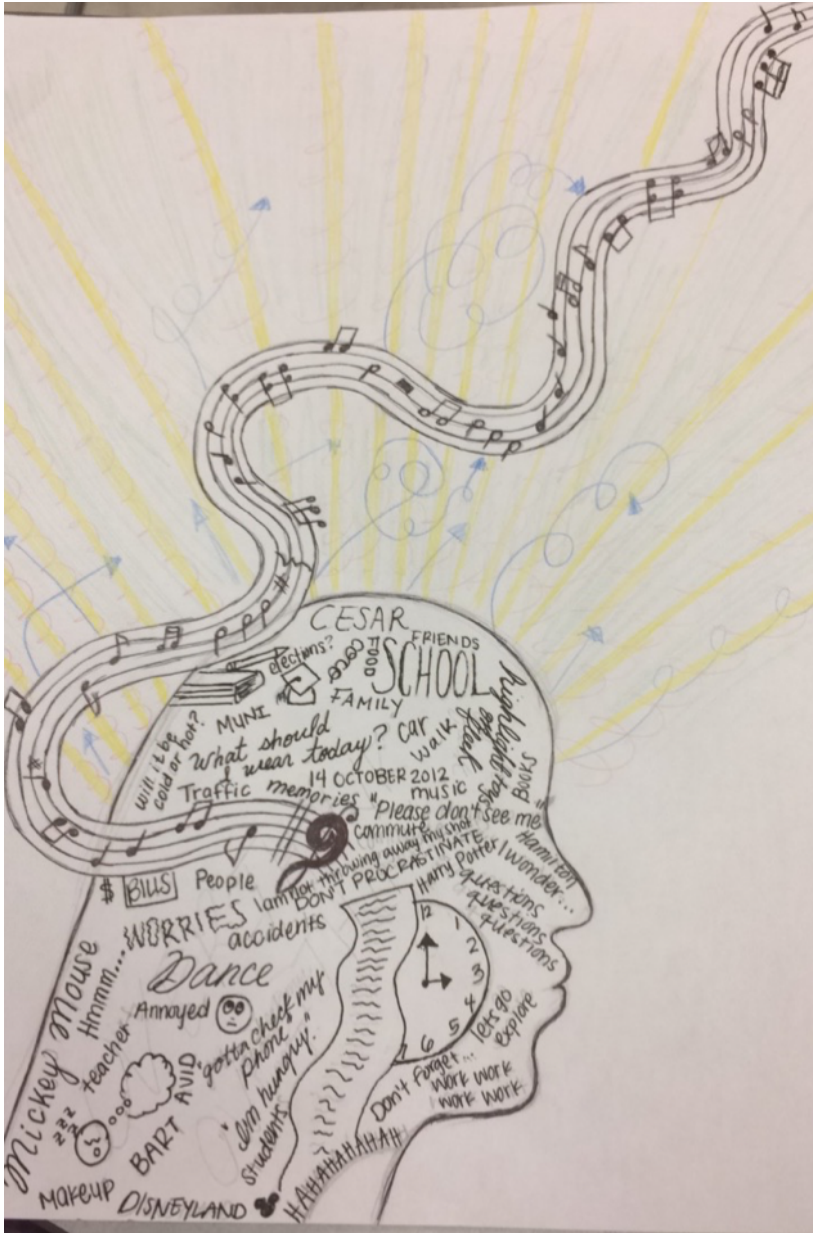
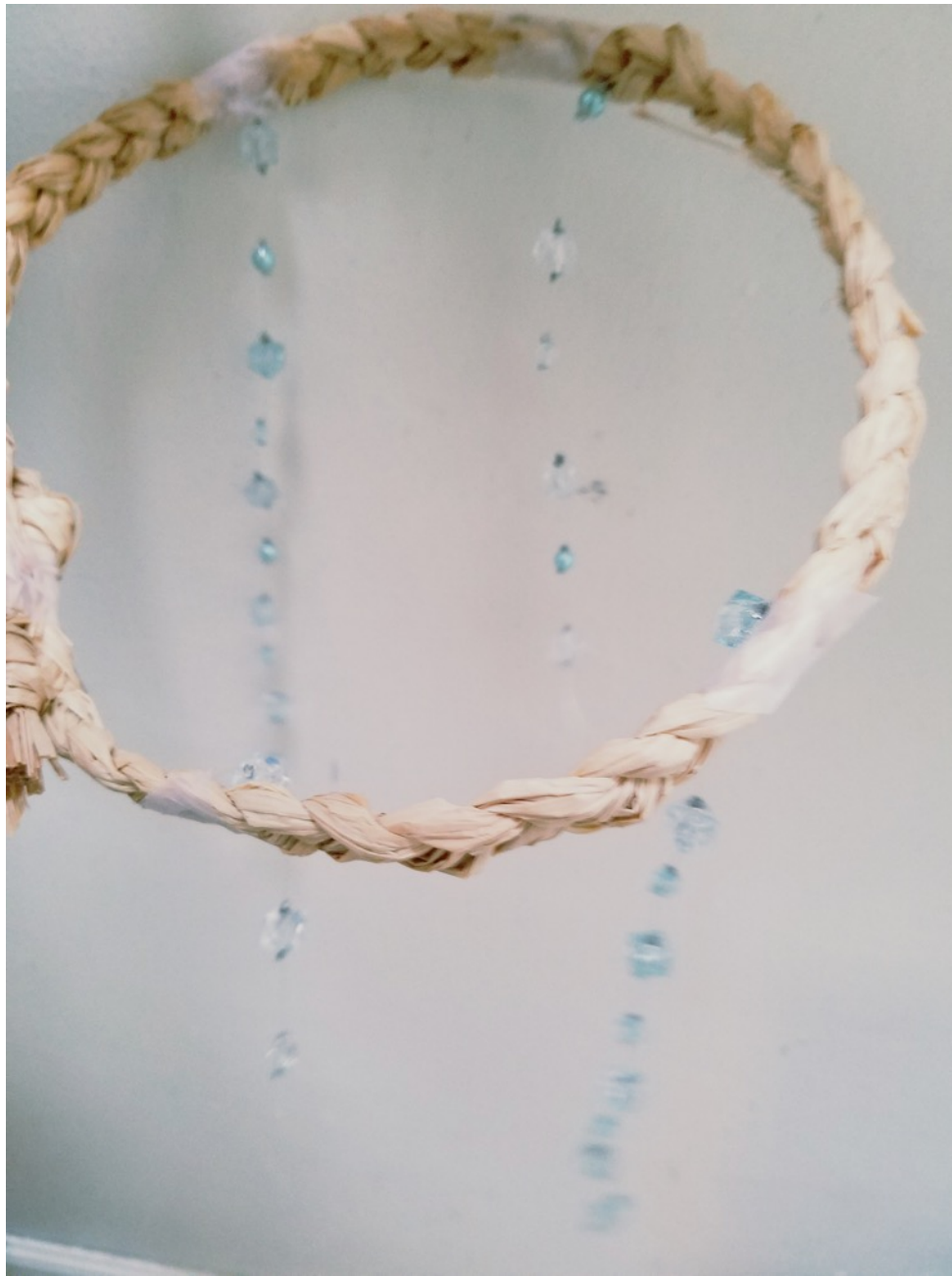


Fall 2016 Visual Communication Student Response Gallery
Part 4 – thru Response Gallery 21

RG19: The Shape of Our Thoughts

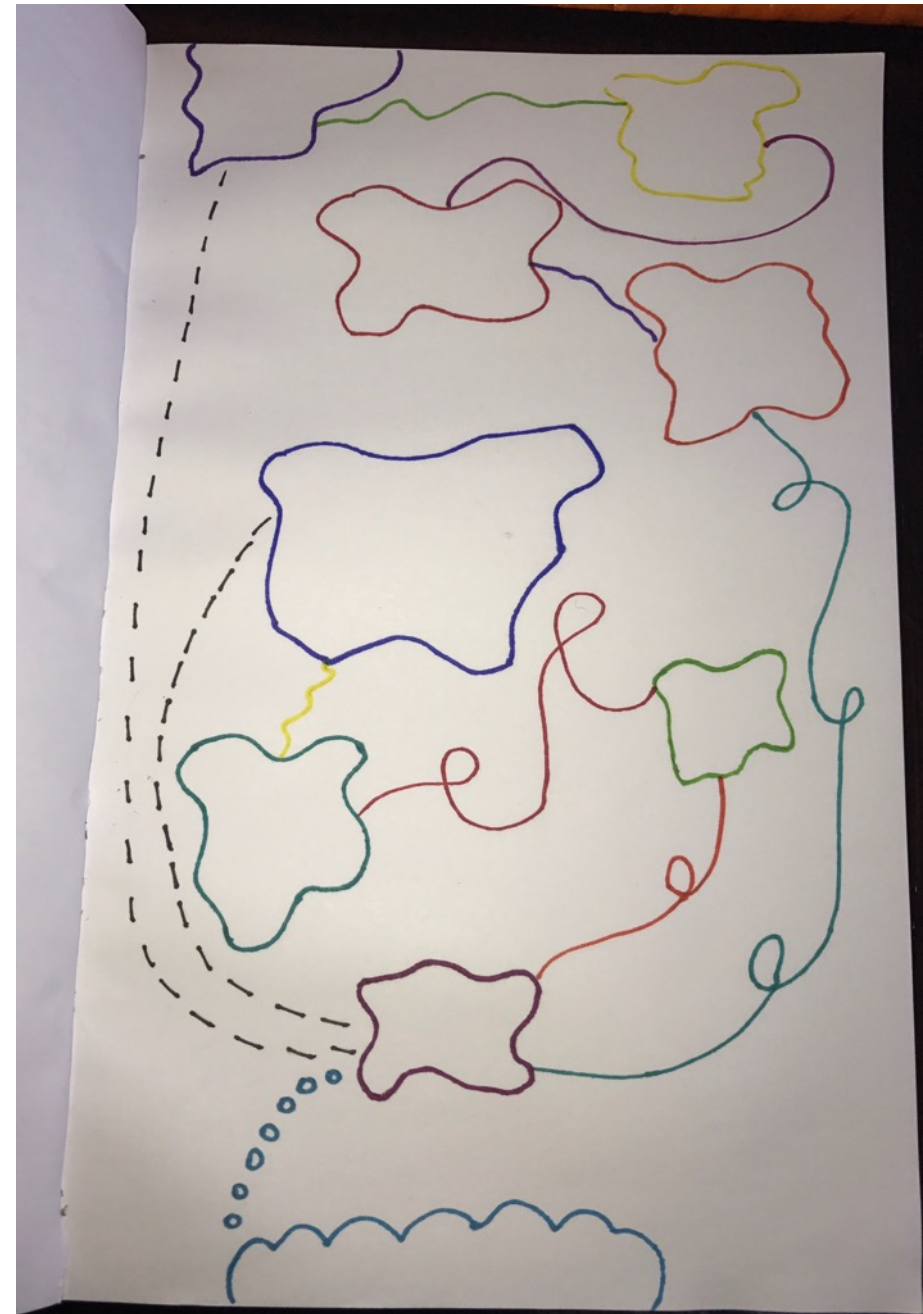


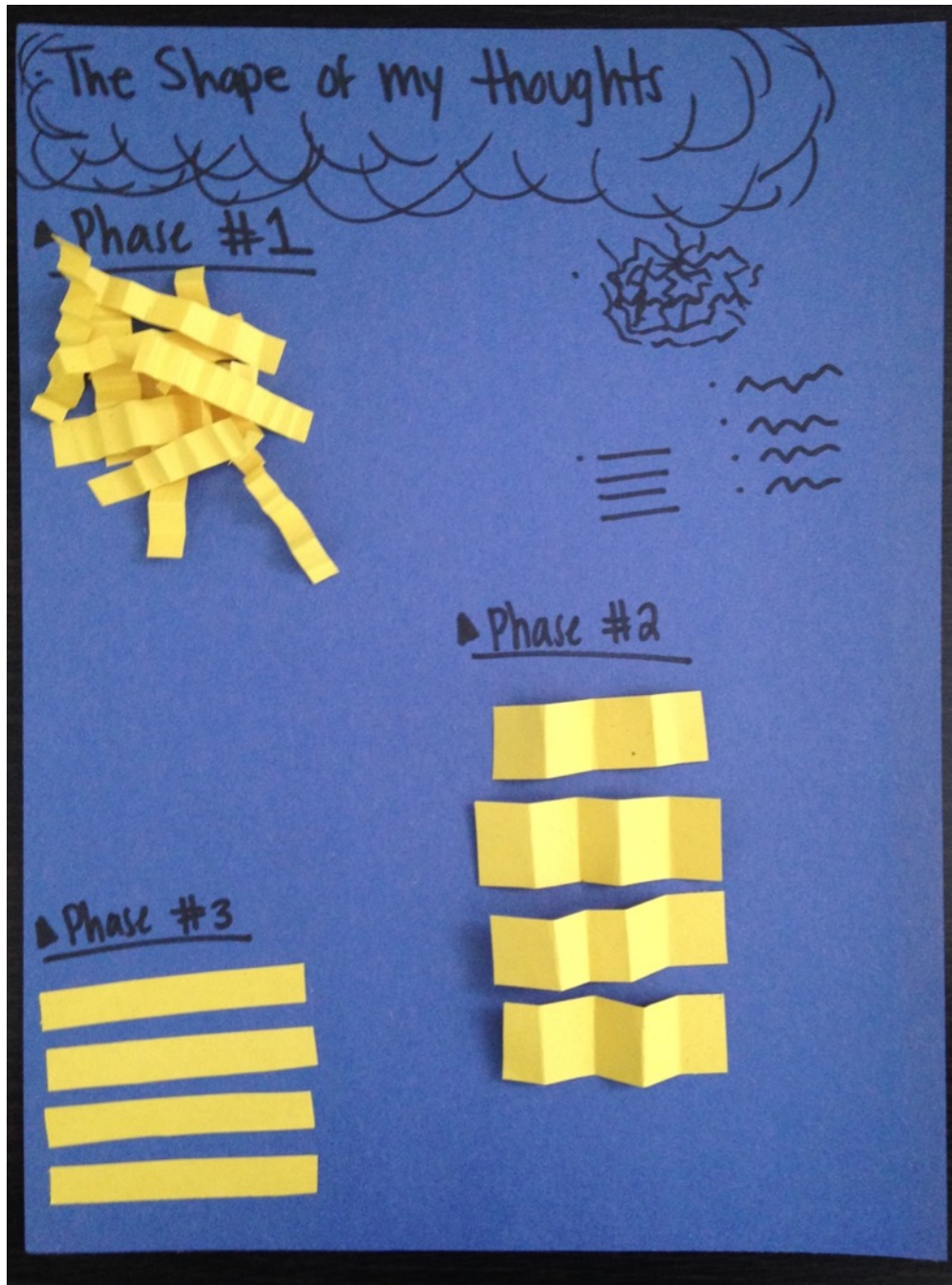
My thoughts are very sporadic and fast-paced. I day dream and make smart ass comments in my head but I filter and and when I focus on an idea it becomes more clear and organized. I love making lists and using my planner so even though my thoughts start as jumbled, in the end it becomes organized.



My thoughts always jump around. I start off thinking of one thing, and then it reminds me of another. And so on and so on. Then I remember my original thought, and it bounces back to then, before moving on again.

I thought about the shape of my thoughts as a general track of interwoven memories and ideas as well as thoughts and ideas that have yet to surface. I used a braid to represent the interweaving of once separate entities, in a connected circle. For the "beneath the surface" ideas and thoughts, I used somewhat clear beads to symbolize their fragility and incomplete development.



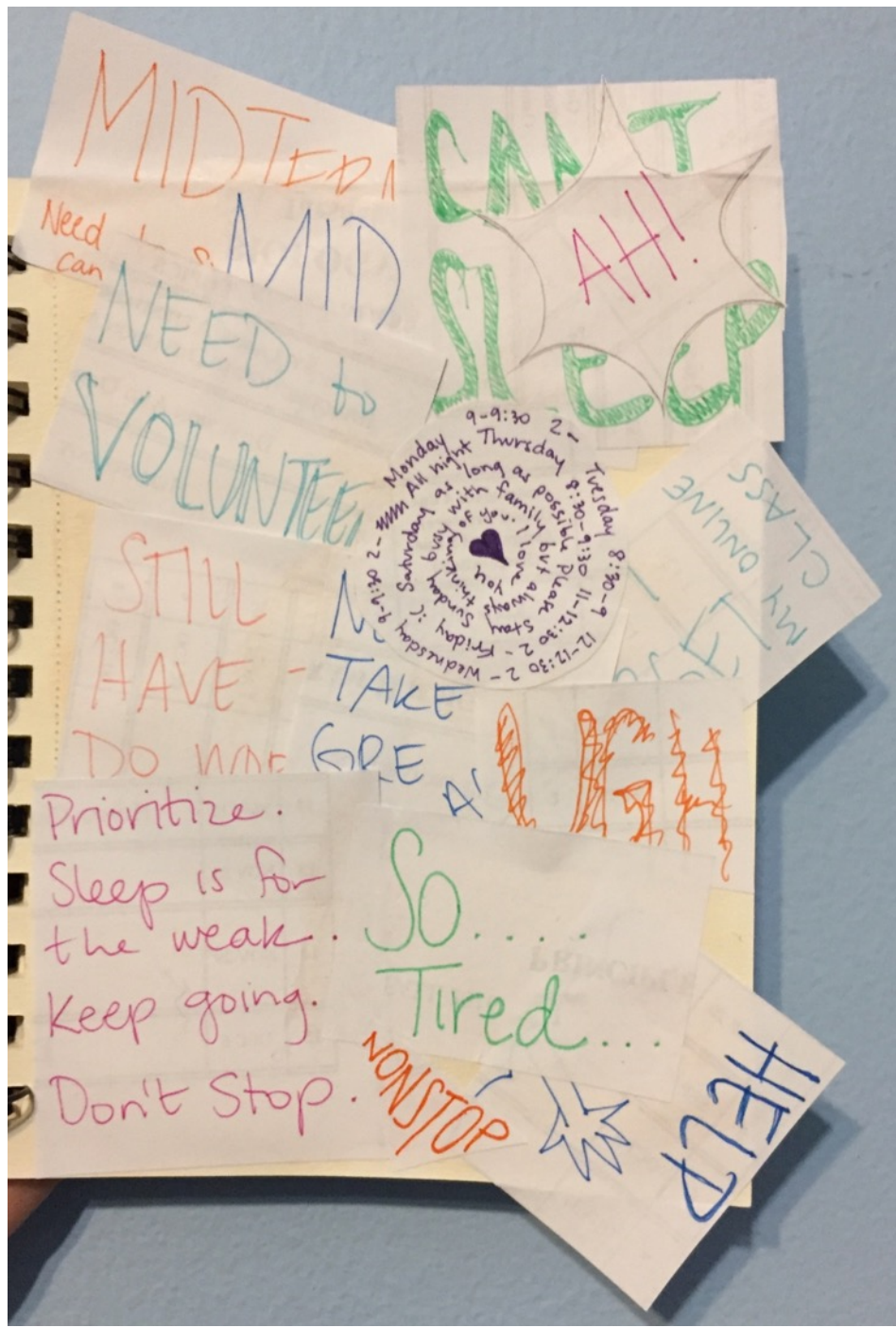


My thoughts go through three phases in order to come to a final conclusion.

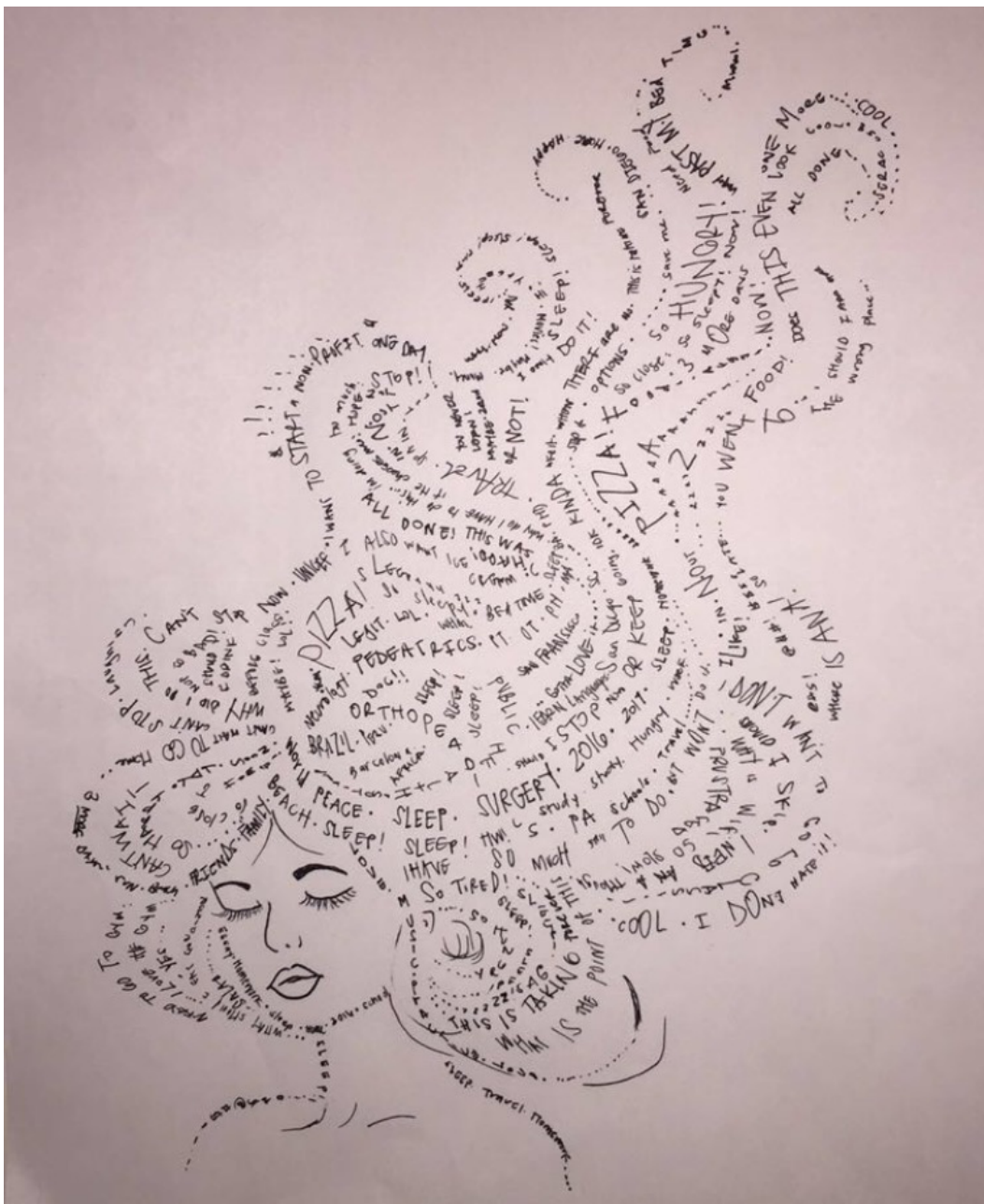
Phase 1: During this phase, my thoughts tend to be very confusing. It makes me frustrated since my ideas are all over the place.

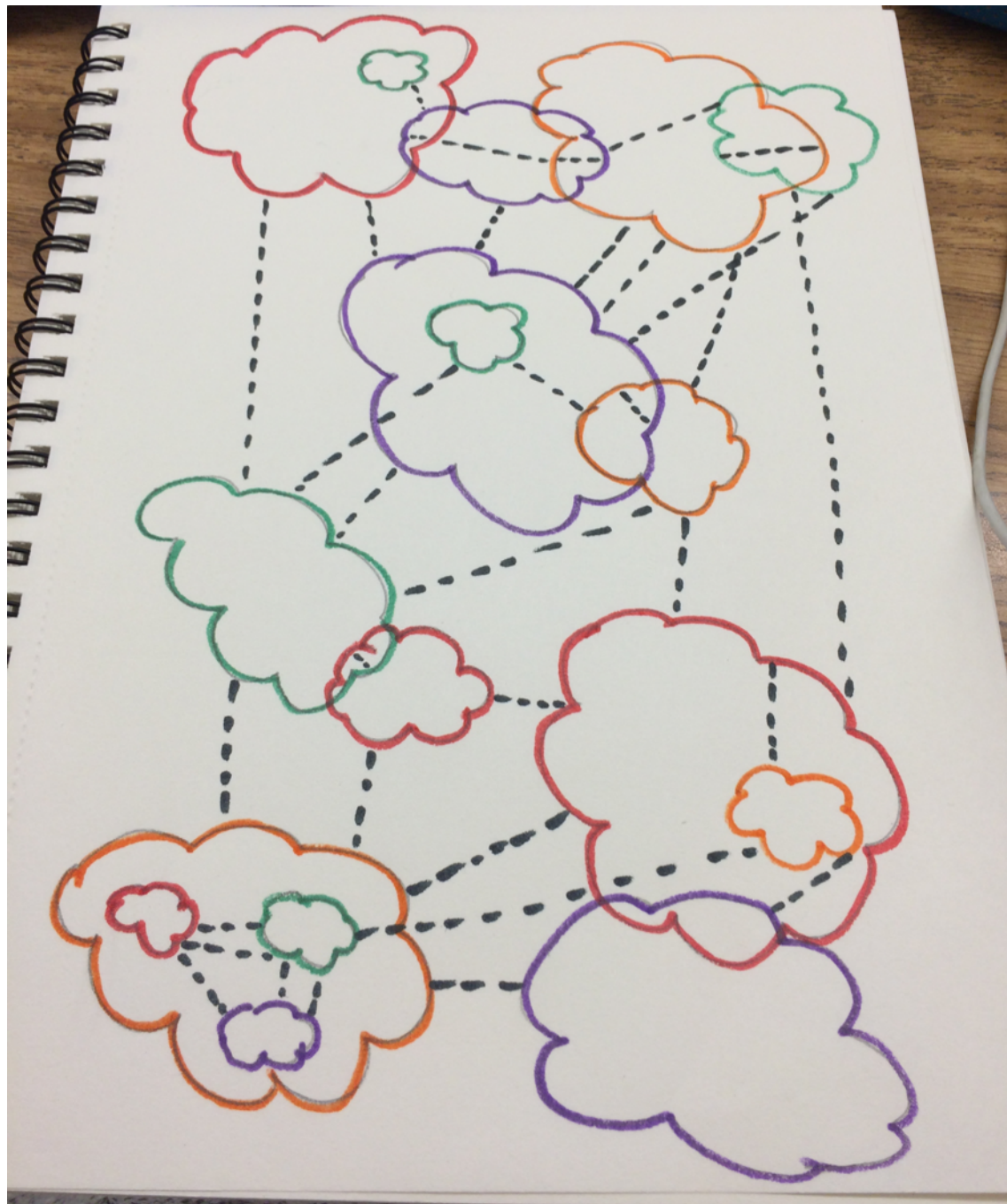
Phase 2: During this phase, my thoughts start to make sense. At this point, I choose the main ideas I want to focus and elaborate on.

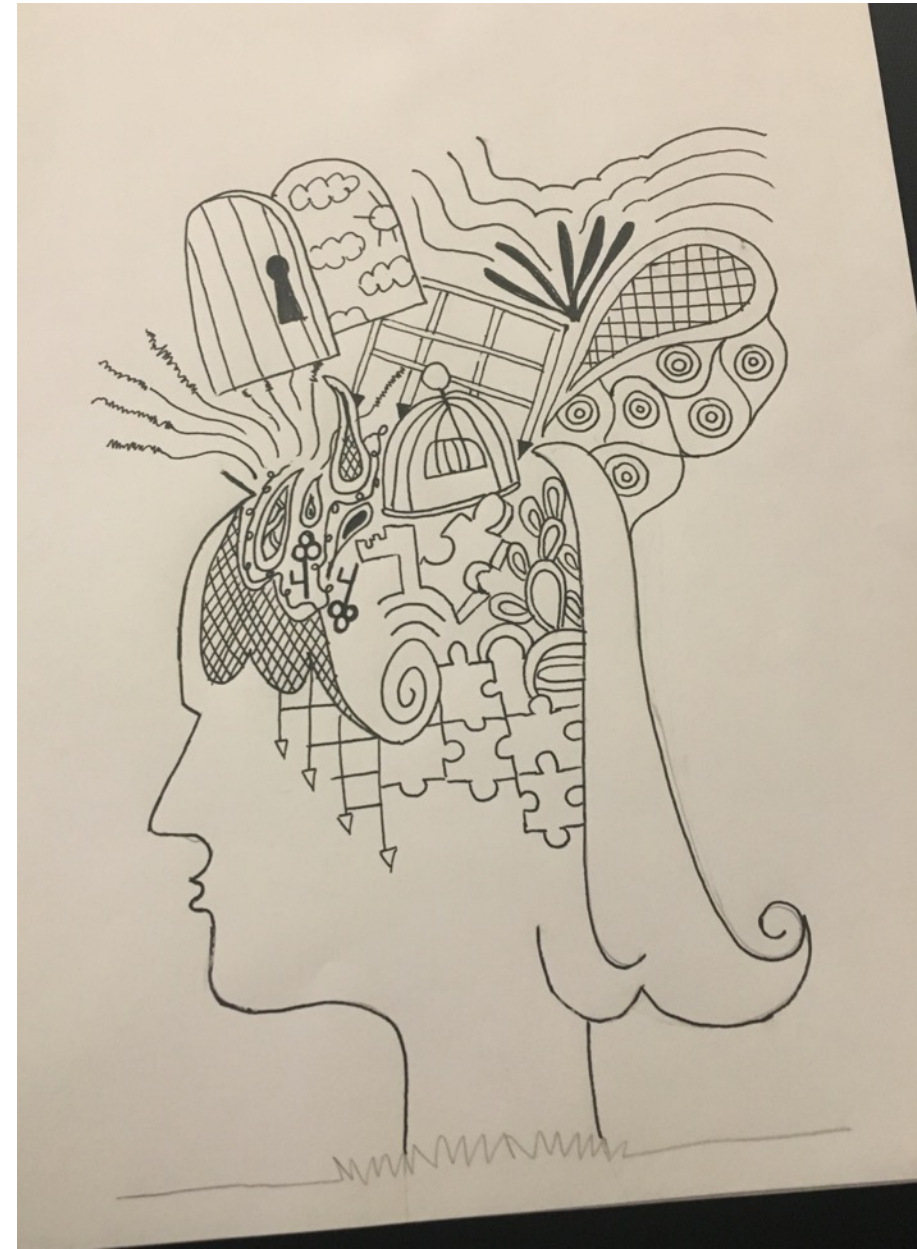
Phase 3: This is the final phase of my thoughts. My thought at this point are clear and concise.

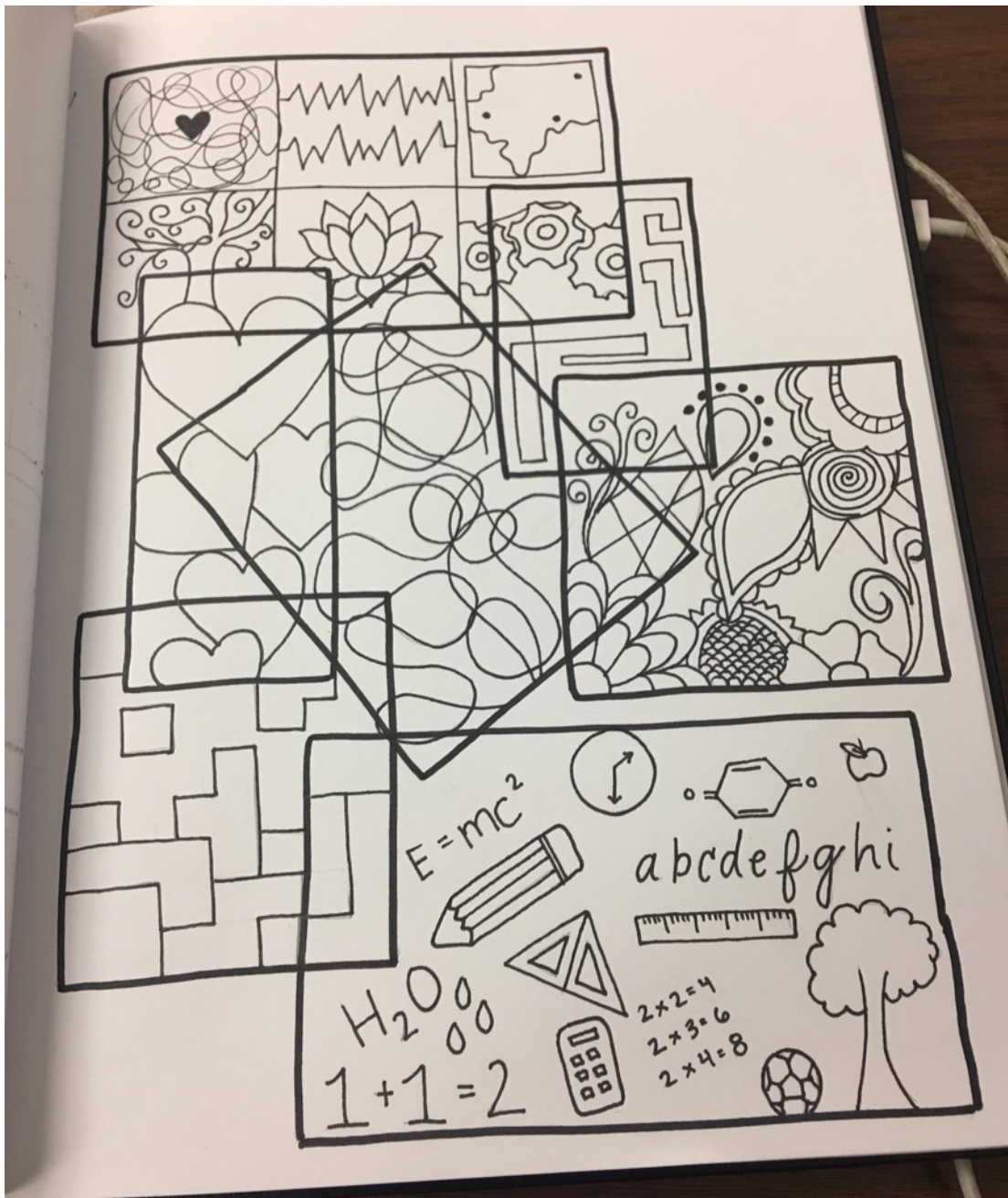


When I tried to think of what my thoughts would look like when old computers get spammed with ad windows. I tried to take thoughts that have been on my mind lately and layer them so that they are not completely hidden, but still overlapping. The only things that aren't covered over are things that are the most pertanent in my mind and I'm always thinking about. I let the thoughts spill off of the page to show that my mind is brimming over the edge constantly.

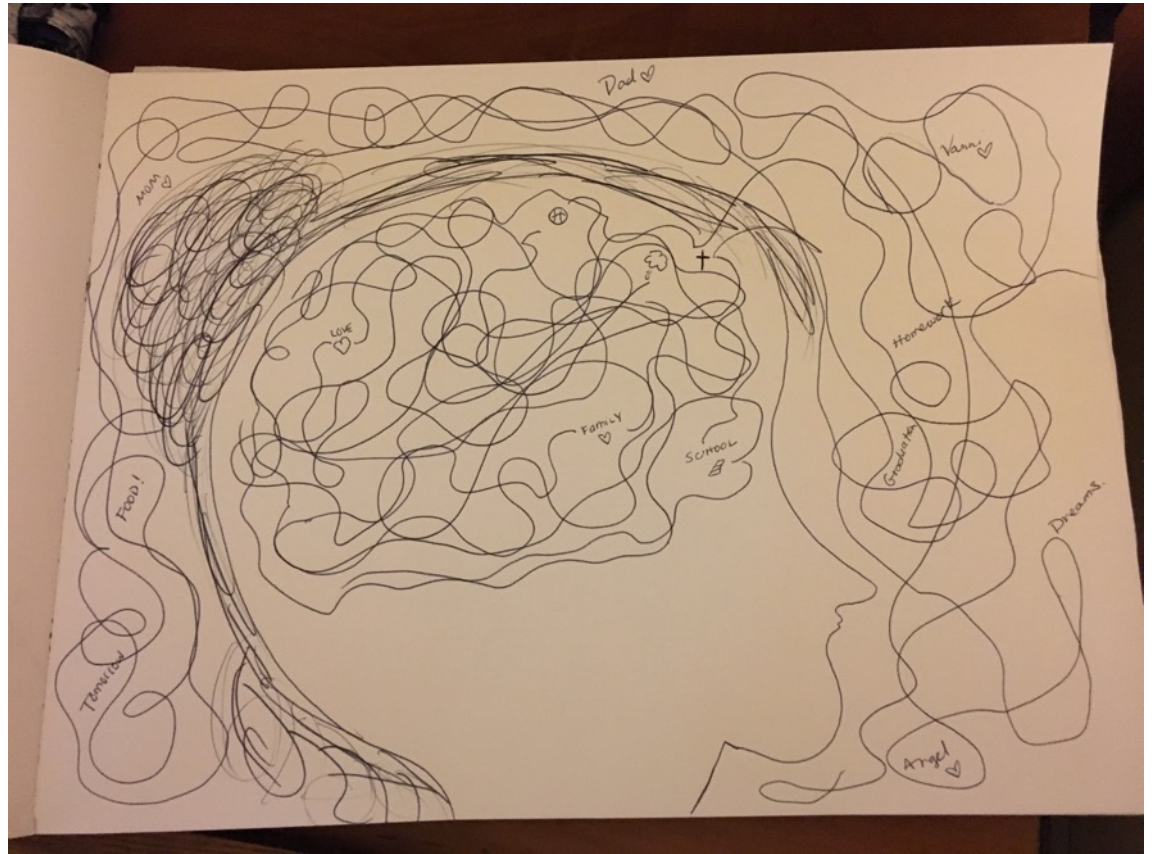






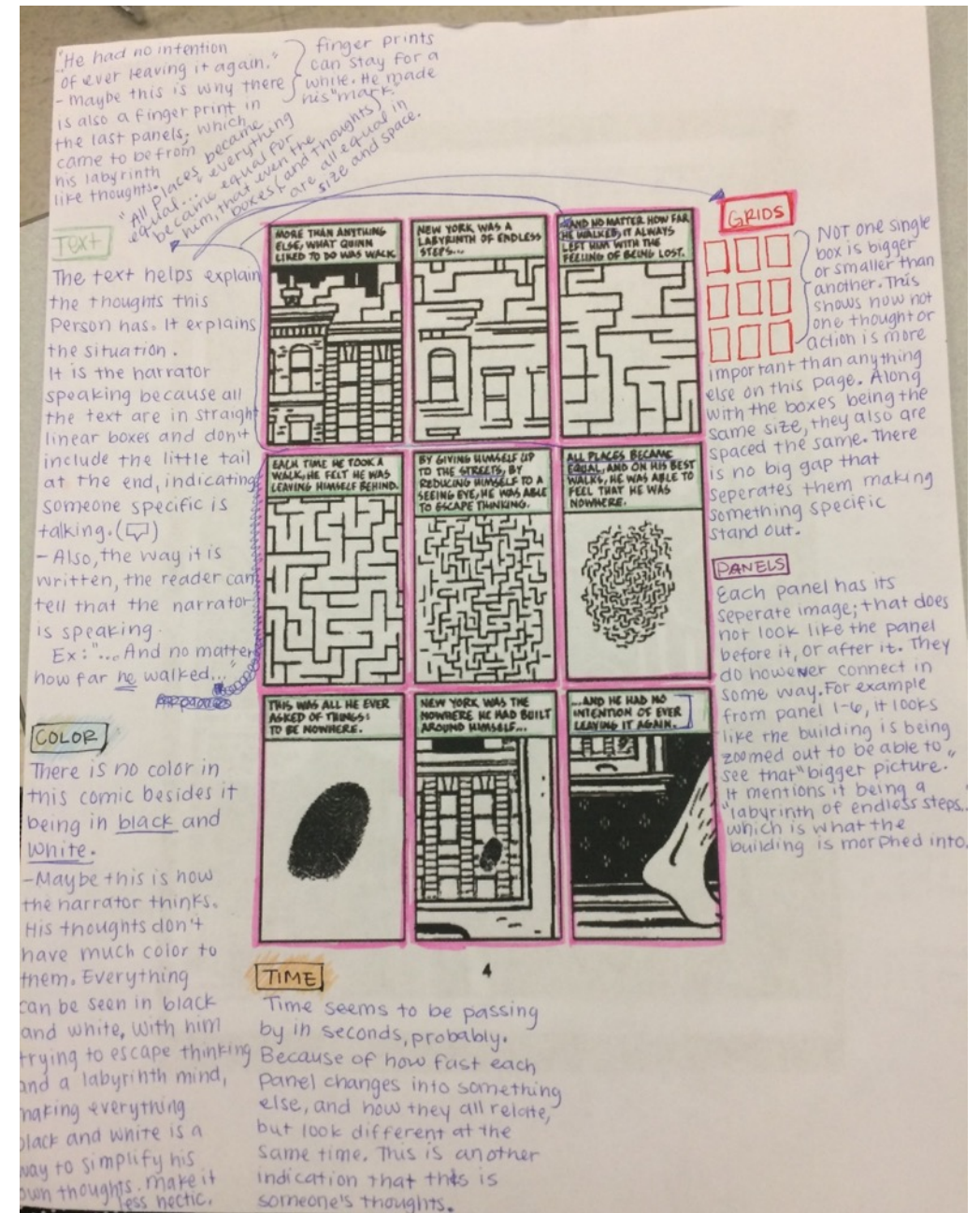
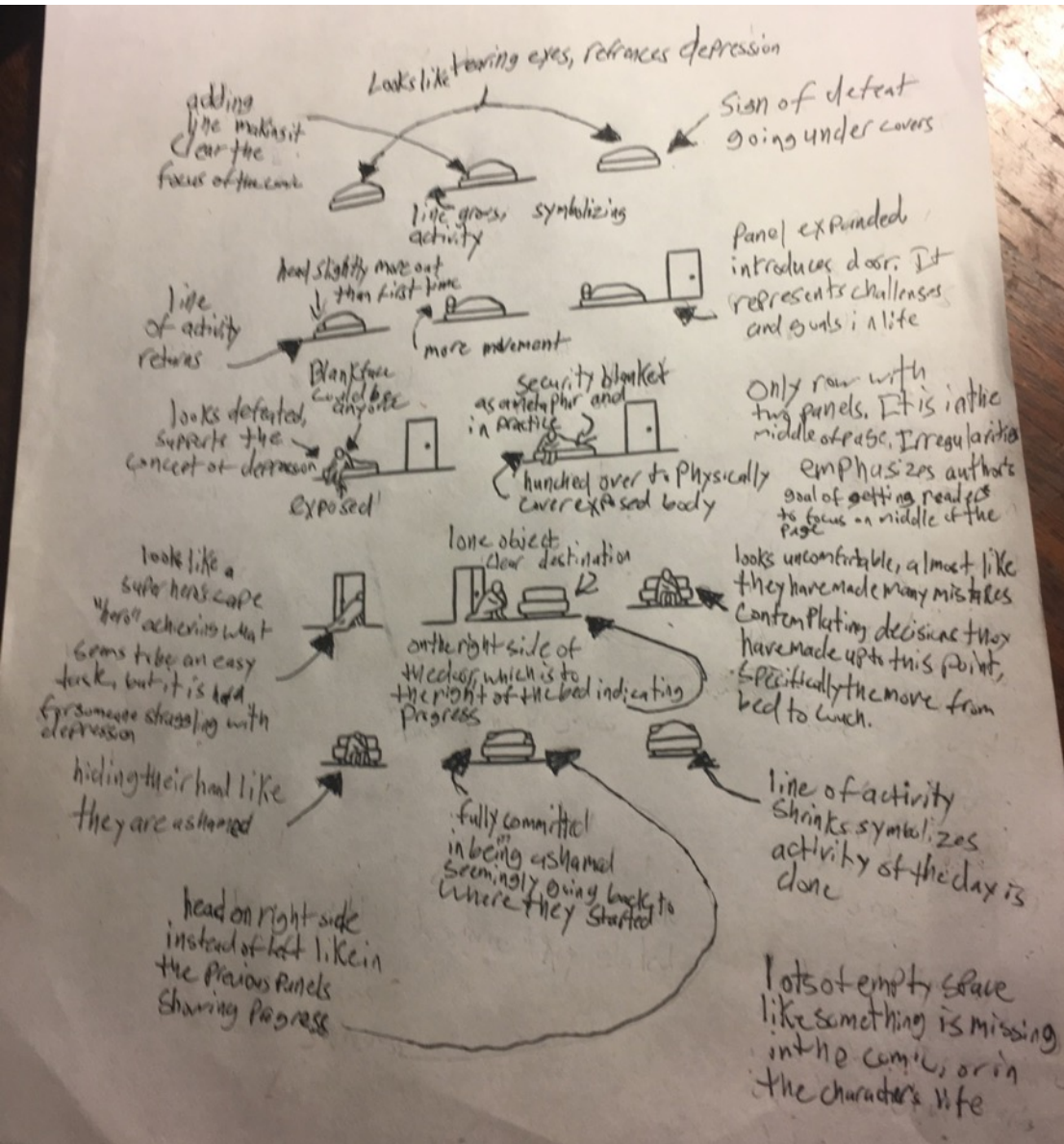


For this assignment I chose to draw down a couple of boxes each representing different things I think about. The top box represents my future, which is also broken down into health, family, relationships, work, emotions and travel. There is also a box that represents my education. The one above education of the right represents how i think about money, the picture represents free yet confusing. The one above it represents work. The boxes in the left represent love and helping each other out.



My thoughts are all over the place they sometimes stay in my head and I can control them but sometimes there all I see and do so they're all around me. They flow off the page because I'm constantly thinking of what's next or what was.

RG20: Visual Analysis Project



Hawkeye

Writer: Matt Fraction

Artist: David Aja

Bolded words help us "hear" what words would be emphasized if we were able to listen in on the conversation here. It helps us see the vocal stresses.

OPENING GRID

- larger than the others, almost like we have just "cut" to a new scene in a film. The wider view reminds us we are a 3rd party participant here with an omniscient perspective.

Cooler shades for all of Clint's panels. Could be symbolic of his masculinity or of his cooler, practical nature.

In contrast, Katie's panels are all in a warmer tone, attaching her to an emotion-based personality.



The smaller, more square grids shown here begin when the dialogue between the two officially starts. It changes the pace of the moment into the "back and forth" banter of two people who know each other well enough.

This is the first time we see her body language. Her hunched body and grasping of her knees close to her body show and further support her hesitance we see in previous dialogue. Square boxes show that these are just thoughts or things said in private, since they are not speech bubbles like the rest of the page.

upward gaze, defiant? confrontation?

These panels are all smaller but showcase close-ups of the characters so the reader can see their facial expressions. The intimate nature of these close-ups signifies the importance of this conversation, and also the personal nature of its content.

Zooming back in to a close up of Katie's face after the wide shot of this being her panel takes on what just happened.

Balanced and opposite

- Signifying opening and closing of the conversation
- Clear focus on the two individuals or the two sides of the telephone call
- Same structure of boxes but two characters facing opposite directions, almost very mirrored image, since they are "a lot alike"

Writers: John Lewis, Andrew Aydin

Artist: Nate Powell

BOLDED words show the vocal stresses we should be hearing in the comic.

Gandhi's image is shown drawn beyond the borders of this panel. It could be that he himself was an out of the box thinker, or that the non-violence associated with him is out of the box.

Despite being approximately the same size and visually the same in feeling and intent, these three panels are not perfectly aligned, possibly due to the difference of each topic.

The words and images here very much perform the same function - to parallel the panels with one another.

Text wise, we read "the evil of" in each panel. The art supports this choice of repetition for effect by using a hand in the same reaching out position.

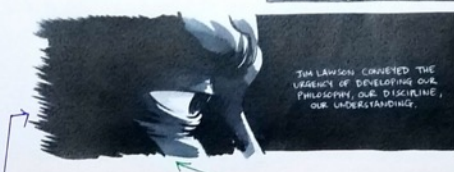
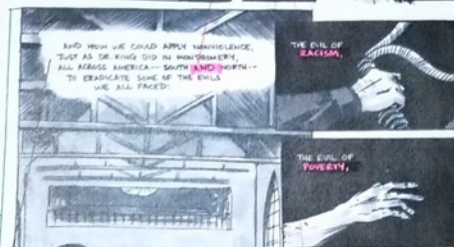
The difference is how each hand is drawn, which is directly related to the varying topic of each panel. The racism panel: a lynching noose in hand. poverty panel: nothing, empty-handed. war panel: amputated hand.

The edges of this panel show in a feathered, brush stroke sense show the creation of a new mind set.

The difficult nature of the topics brought up in the text are seconded by the furrowed brow in the panel. The fact that we only see the upper half of his face feels like we are going to see inside his mind.

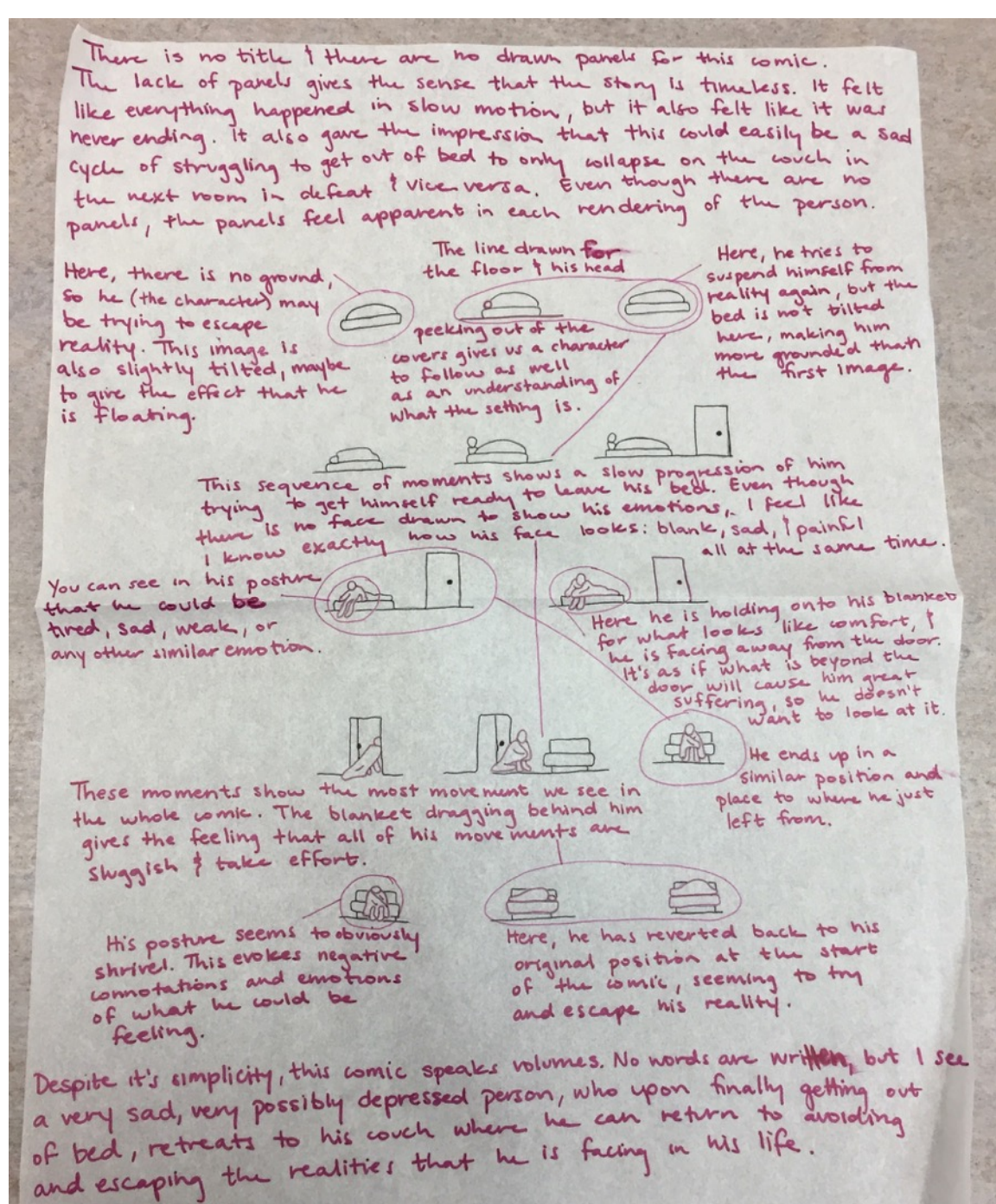
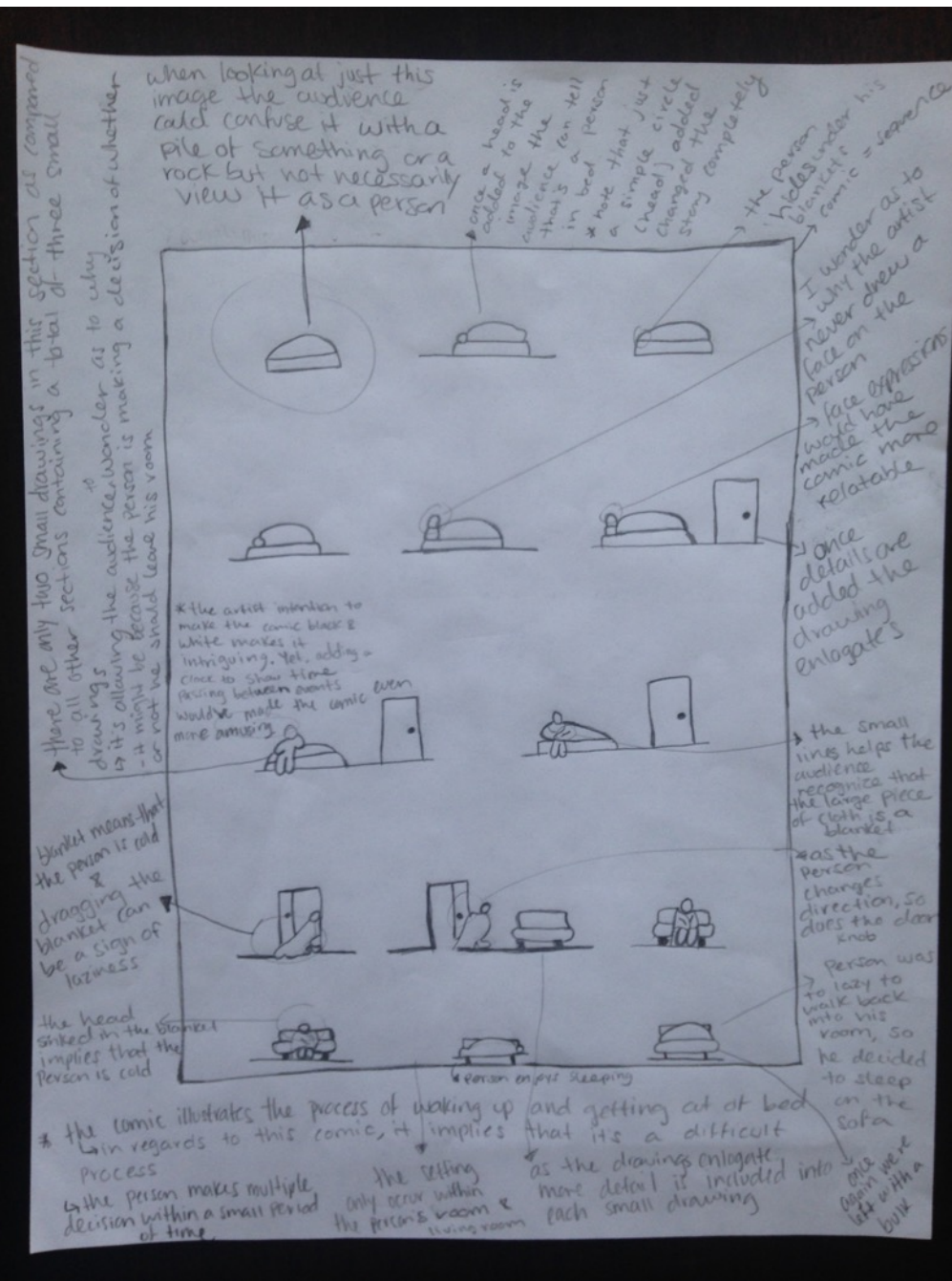
"Cut" to a different scene, so the tone changes from strong all black background to a softer, more muted, gray-ish toned panel.

Still, the use of the same font signals to us that the narrator is still in control of the story, despite switching to a different scene visually.

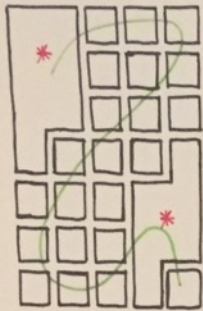


This is the only panel to consume the entire width of the page. I see this choice as signifying the finality of this moment, a closing statement of sorts. It also reads like a thesis for the comic: what comes next in

The choice in this panel to focus on his eyes is similar to the first panel in this comic. However, though the gaze is downward, we see his eyes are open, which can be seen as focused, alert, or decided, rather than the pensive, frustrated and solemn mood of the first panel.



BOX FRAMING BREAKDOWN

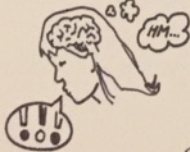


AT FIRST THE EYES ARE DRAWN TO THE LARGE BOXES, WHICH INSTANTLY SET THE SCENE OF A MALE/FEMALE PHONE CONVERSATION

THE MONOTONE BLUE EXPRESSES HIS SUBDUED DEMEANOR. THE OLD PHONE, DIRTY WALLS, AND SHUFFLED PAPERS SHOW THAT HE MAY NOT HAVE IT ALL TOGETHER.

THE MULTIPLE SCATTERED PANELS DISTINCTLY DIVIDE HIM AND HER. WHILE THEY ARE SEPERATED LITERALLY, IT ALSO SHOWS HOW THEIR RELATIONSHIP IS FRACTURED AS WELL.

THE ONLY SPEECH BUBBLE THAT APPEARS BELOW EITHER OF THEIR HEADS IS AFTER HE SUGGESTS SHE MIGHT BE HURT EMOTIONALLY. HER REPLY, "I'M A BIG GIRL, CLINT." IS PLACED UNDER HER MOUTH AS IF TO SHOW THAT SHE SPOKE QUICKLY WITHOUT HAVING TO THINK TOO HARD ABOUT HER RESPONSE.



BOLD LETTERING IS A SIMPLE WAY WHERE THE EMPHASIS SITS WITHIN ANY GIVEN SENTENCE. WITHOUT BOLD WORDS SOME SENTENCES COULD BE READ MUCH DIFFERENTLY.

2 THE PAGE IS READ TOP TO BOTTOM, LEFT TO RIGHT. AS A WHOLE THE ORIENTATION OF THE BOXES STARTS GOING RIGHT TO LEFT. THIS SWITCH IS INTENTIONAL AS IT SYMBOLIZES "MOVING BACKWARDS" AT THE SAME TIME MALE FIGURE STRUGGLES IN CONVERSATION

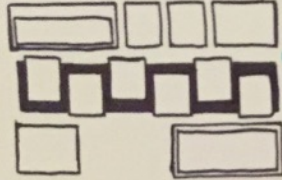


AT THE CENTER OF THE PAGE IS THE HIGH POINT OF THEIR CONVERSATION. IT IS THE ONE MOMENT WHERE HE STOPS PHONING IN HIS ANSWERS TO HER QUESTIONS AND ACTUALLY PUTS THOUGHT INTO HIS RESPONSE. THIS IS COMPLIMENTED BY THE IMAGE BEING ZOOMED IN ON HIS HEAD SYMBOLIZING THE THOUGHT HE IS PUTTING INTO HIS WORDS.

HER PANEL IS MONOTONE WITH WARMER COLORS THAT EXPRESS HER SENSITIVITY. THE CLEAN/ORGANIZED ROOM SHOWS THE AUDIENCE THAT SHE IS WELL KEPT. HER POSITION ON HER BED LETS US SEE HER VULNERABILITY.

BOXES ARE USED INSTEAD OF BUBBLES IN THE END BECAUSE SHE IS NOT SPEAKING TO HERSELF OUTLOUD WHILE SHE IS ALONE.

BOX FRAMING BREAKDOWN



Color:

THROUGHOUT THE MIDDLE SECTION COLOR IS USED UNIQUELY FOR EMPHASIS. HE TWICE USES COLORED TEXT BUBBLES TO SHOW SIGNIFICANCE IN THE POWER SWITCH WHEN CALVIN/HOBBS REVEALS A SECRET

SHOCKED BY HOBBS NEWS, CALVIN IS STORED IN HIS TRACKS. THIS FREEZE WAS ISOLATED BY THE USE OF ONE COLOR, YELLOW, OF VARYING SHADES.



THE ONLY PORTION OF THE COMIC THAT DOES NOT HAVE A PANEL AROUND THE SUBJECTS COMES JUST BEFORE THE "PUNCHLINE" SET-UPS TO JOKES ARE FOLLOWED BY A DOT DOT DOT (...) BECAUSE THE THOUGHT IS NOT ISOLATED, NEITHER IS THE PANEL ISOLATED WITH A BOX ...

THE FINAL PANEL IS NOT A TYPICAL BOX, BUT INSTEAD IT IS AS IF THE PANEL IS FRAMED. THE FRAME NOT ONLY ADDS EMPHASIS TO THE FINAL TAKE AWAY, BUT ALSO SHOWS HOW WHAT IS IN FRAME COULD STAND ALONE.

BOLD LETTERING IS A SIMPLE WAY TO SHOW WHERE THE EMPHASIS LIES WITHIN

ANY GIVEN SENTENCE. WITHOUT BOLD WORDS SOME SENTENCES COULD BE READ MUCH DIFFERENTLY.

THIS IS ANOTHER MOMENT WHERE WATTERSON USES COLOR TO EMPHASIZE A MOOD. HERE CALVIN IS ALL **RED** AGAINST A WHITE BACKGROUND, WHICH HELPS EXPRESS CALVIN'S SINISTER INTENTIONS.

Circle with red outline reminds of a traffic sign. Something hazardous. Hana is angry, and this is like a warning sign of what is next to come...

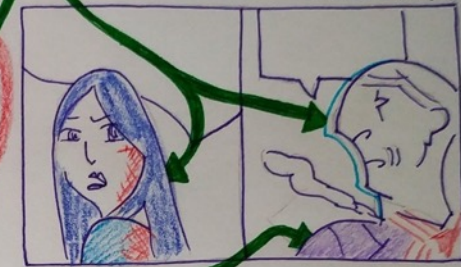
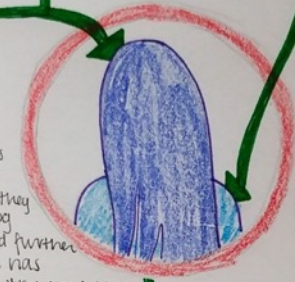
Hana is wearing blue, Asterio's color; earlier, and on other times Asterio's is in pink/red, which is Hana's color.

Hana turns around, and the pink/red hatchmarks have started returning to her, in the areas facing Asterio's.

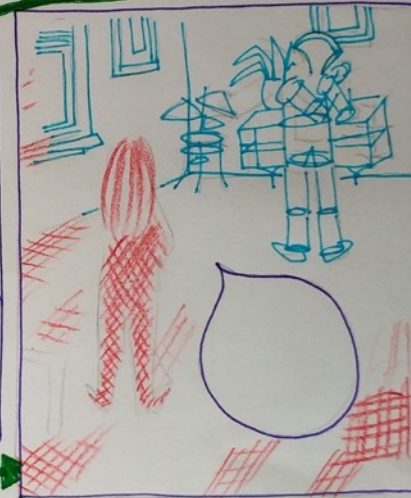
As Hana turns back, so does Asterio. The blue line was his original form.

The hatchmarks and blue lines were how they originally looked, before they met. It separates them as they were different. As they got to know each other more, the marks went away. Now, as they are fighting, the lines and marks have come back, showing a separation.

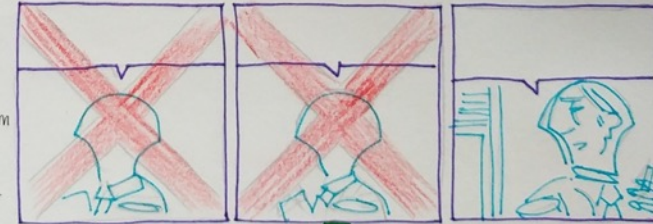
In the upper panel, Asterio's jacket is purple, a mix between his blue and Hana's pink. However, as they continue fighting and being pushed further apart, his jacket has turned back to its usual blue.



Hana and Asterio keep changing. They used to have strong outlines, which helped keep them together. And again, the more they fight, the less their lines remain. The strong purple outlines start to fade as their hatchmarks and blue lines replace them.



Much like earlier in the book, Hana and Asterio have returned to their basic forms, very opposite and opposing of each other. They have completely lost the purple outlines that held them together. The room starts becoming separated between the two, creating their own spaces. For the first time on this page, Asterio's is facing away from Hana, implying he isn't listening to her, doesn't care, is stuck in his ways.



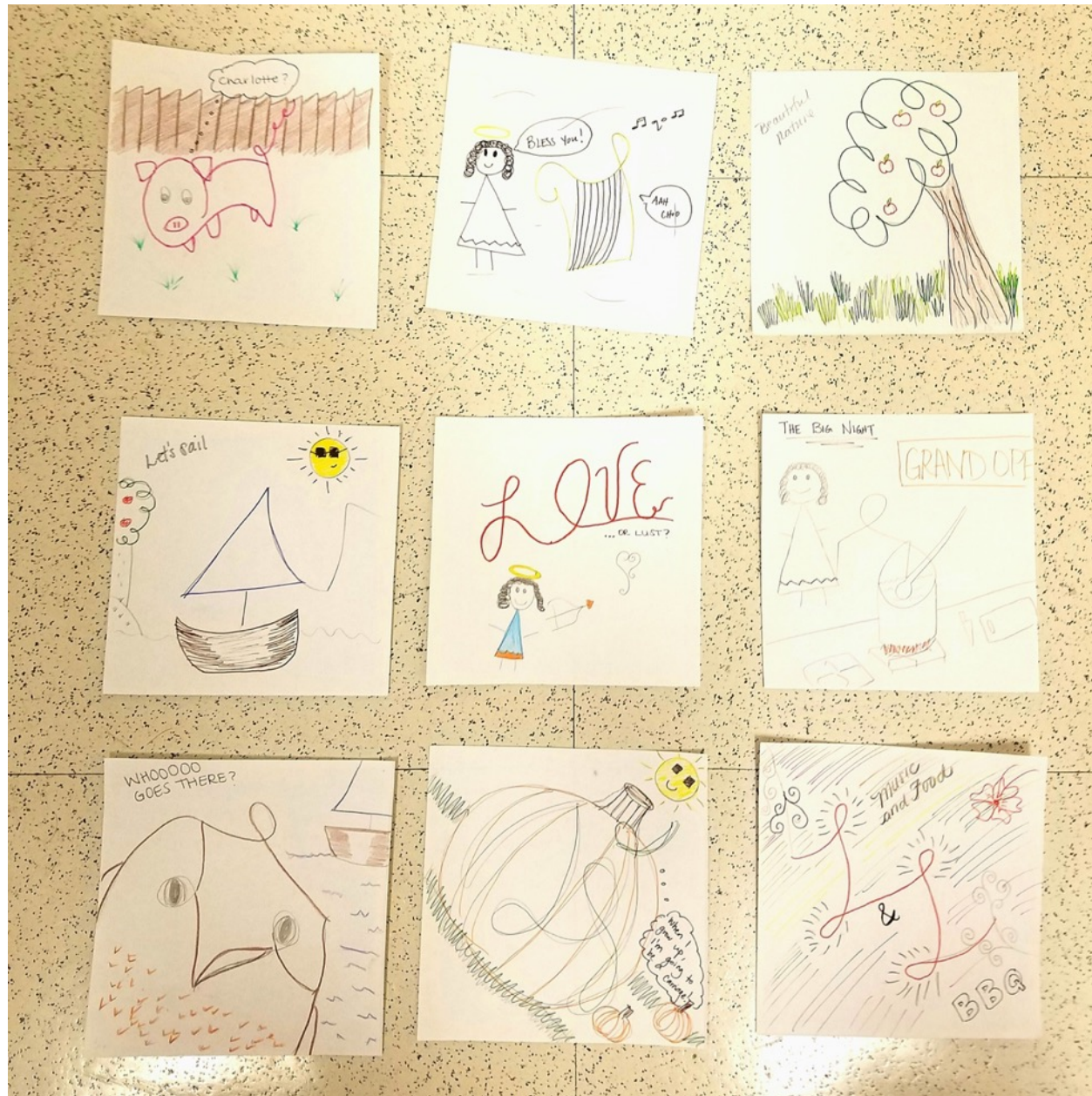
Three strikes, you're out! The three boxes were placed evenly across the bottom of the page, all the same size. The first two are basically the same image, with the only difference being the words. The third box is different, but only slightly, so the three are still connected. Asterio breaks the pattern of back talking to Hana, instead asking a question. He is brought back into the setting of the room, starting to have an actual conversation, which saved him from the third strike. Safe! for now...

Asterio Polyp

By DAVID MAZZUCELLI

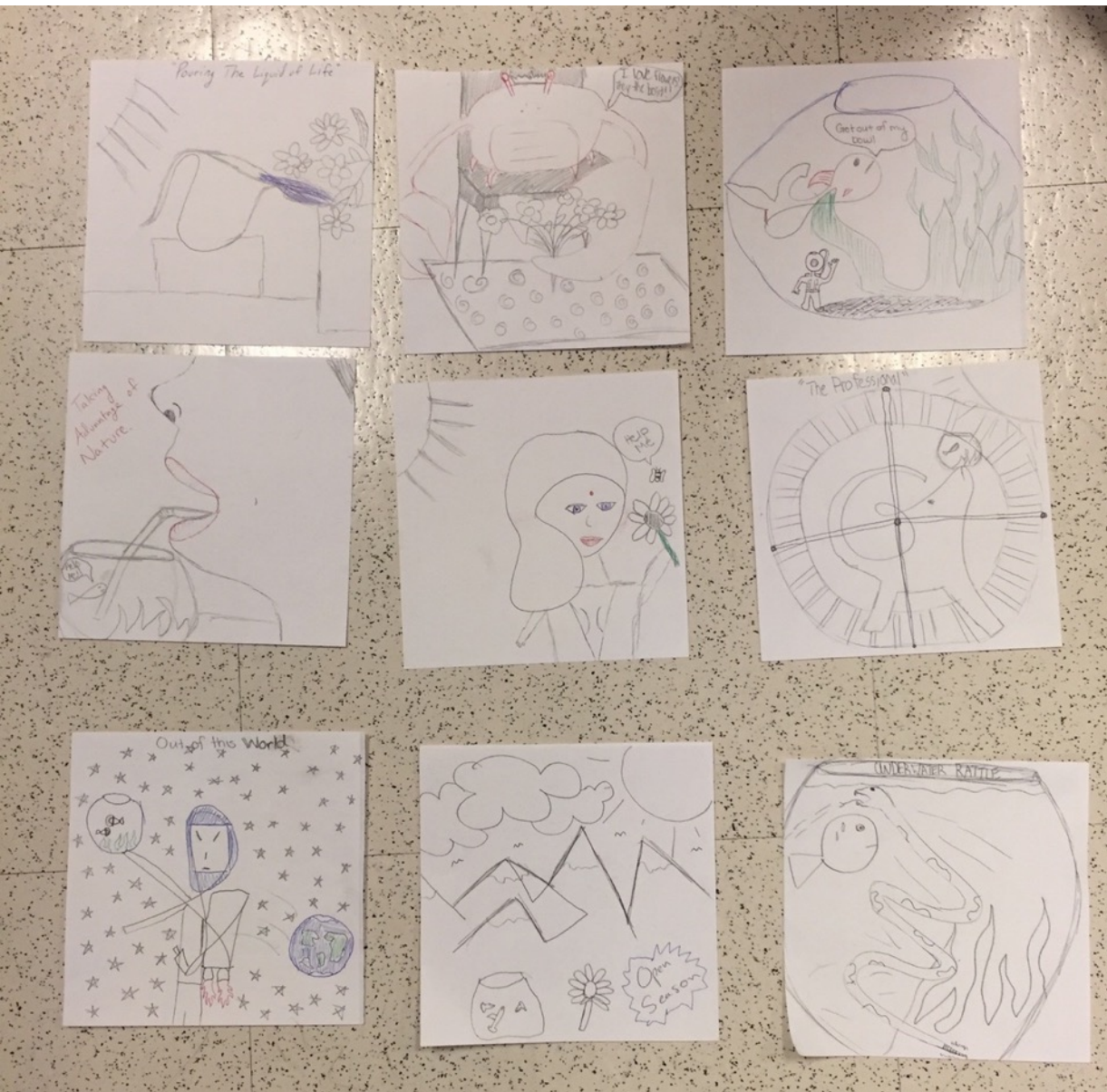
RG21: In-class collaborative drawing series, prompted by Dr. Kantrowitz





This activity was a lot of fun, especially since there was no pressure when making the initial "scribble", knowing that your groupmates would likely take it in a direction you would have never thought of. It was such a freeing process and I found myself wanting to keep adding on even more.

Once we walked around, I thought it was kind of cool how many similarities there were in terms of what people drew: faces, animals, and landscapes. I think this has a lot to do with the fact that it's what we all know and see on a daily basis.



This Activity that Dr. Kantrowitz had us do was super interesting. One thing I found super interesting was how each persons drawing ended up relating to one another. Like two of mine were about the sea. I noticed that the snake and fishes kept coming up a well. I liked how creative we each got.