

CORA
VASUT



1. Thunderbird
2. Basstool
3. Freehand Drawings
4. Models
5. Get Your Head In the Game
6. Slopes
7. Fragile City
8. Bedroom Design
9. UGH
10. Break the Bonds
11. Metal Mayflower
12. Essence
13. Freeze
14. Onism
15. Tealight Leaves

ThunderBird

1



52 x 49 cm
Graphite Pencil
Bristol paper

My bass guitar holds significant value to me; I love its unique design and I think it has its own personality.

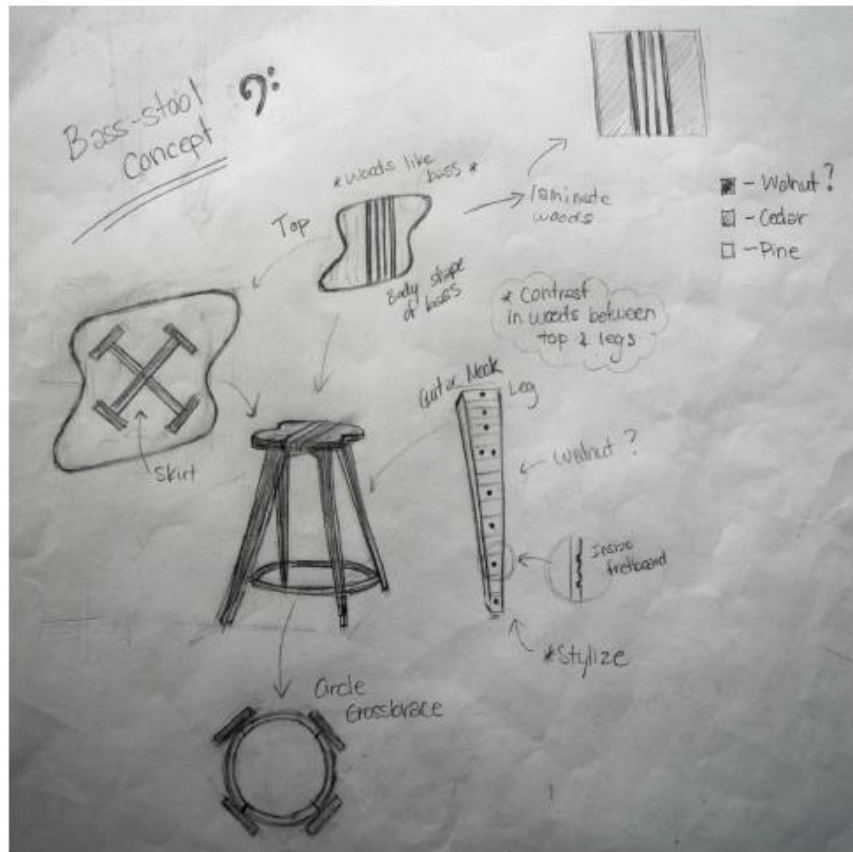
I chose to work in this medium in order to portray the specific aspects of the bass with great detail and accuracy. This depicts the guitar with a sense of high quality, both aesthetically and performance wise.

I stitched together two photos showcasing different parts of my bass guitar - taking advantage of the guitars shape, and using the negative space, to create flow between the two views and give a sense of balance and unity. The juxtaposition of the vertical lines in the bass and the horizontal lines in the wood backdrop, as well as the range in values, create nice contrast.

I think I was successful in portraying my bass with high realism; with that in mind, I would like to further experiment with the subject matter of my bass, and do a more expressive or abstract artwork conveying more of the mood and sound associated with the instrument.

Basstool

2



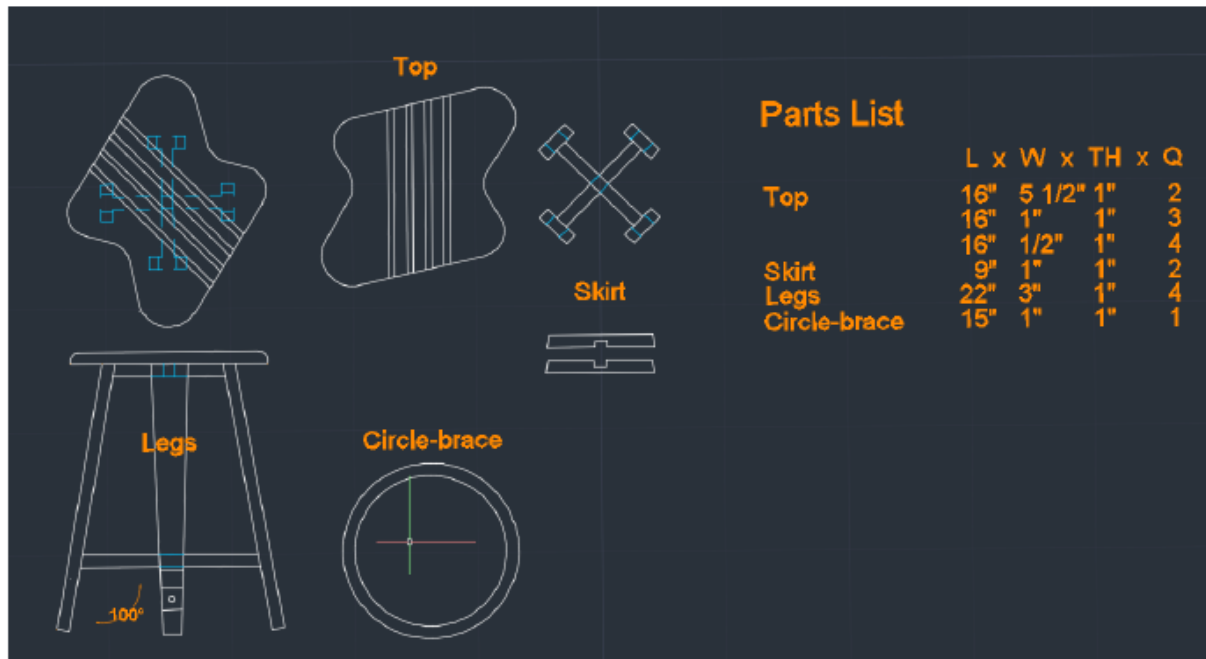
24" x 16" x 16" Wooden Barstool

My woodshop teacher recently tasked us with building a stool, asking us to identify a possible use for it in our own homes. The first thing that came to mind was the fact that I do not have a proper chair to sit on when I play my bass guitar, so I designed this stool specifically for that purpose.

As I was searching for inspiration, the idea to make the stool reflect the essence of my actual bass guitar popped into my head. I thought that the legs could resemble a stylized version of the guitar neck and the seat of the stool could be a simplified form of the guitar's body.

For the seat, I will laminate pieces of pine, cedar, and walnut, to mimic the pattern on the guitar. For the legs, I will use walnut, as it is a darker wood and will contrast the seat. I will trace the shape onto the laminated woods using a template and cut it out on the bandsaw. I will taper the legs and secure them together with a skirt. The circular cross brace will be decided on at a later stage, as it is more difficult to manufacture.

This project is currently in construction, and the estimated time until completion is about 2 weeks.



Freehand Drawings

3



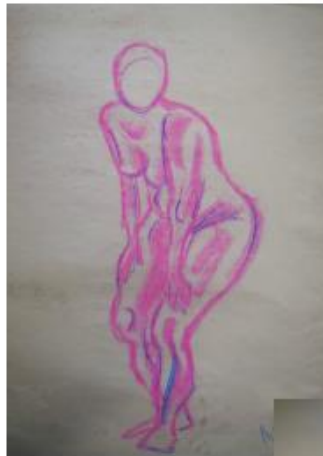
Sketchbook size

These are some examples of observational drawings of spaces in my own home.

I simply sat facing the staircase and the breakfast area and sketched and shaded the contents of each scene. Both drawings took roughly 30 minutes each to complete.

The staircase is done on toned-tan paper, and the breakfast area is done on regular drawing paper.

I only used an HB pencil.



**66 x 46 cm
Graphite & Conte
Mayfair paper**

This is a collection of some of my best work from the modelling sessions in the Life Drawing course.

I had previously focused on more precise art styles and taking time to complete my pieces, so this was a new experience for me, and I was not overly confident with my observational drawing skills.

The gesture drawings were especially challenging, as we only had 3 to 4 minutes to capture the essence of the pose. I learned to focus only on the important aspects, making very gestural motions with the conte to be expressive. For the longer studies, I made use of the sighting technique to layout the proportions of the model before beginning to draw the contour and shading.

Looking back, I can say that it was a wonderful experience and a privilege to work with the models; it was very beneficial and I enjoyed getting out of my comfort zone.

Get Your Head In the Game

5



12 x 12 x 8 cm

Clay

Glazed with Sunset & Pewter

My inspiration for this sculpture is my love for the sport of basketball.

"Get your head in the game" is what my coaches would tell me to get me focused. I wanted to approach this slogan from a literal sense, choosing to have a headless torso holding its head as a basketball, adding a slightly comical sense to the piece.

Using a clay medium, I molded the body to reflect the female form. The overall composition has good balance and contrast, which draws the viewers attention to the basketball.

Originally, I wanted to do a full body action pose, but then realized that balance and scale would be an issue, so I cut it down to just the torso. I chose to have the left arm cropped to the shoulder, to provide an asymmetrical balance for the right arm holding the basketball.

Looking at the finished product now, I am pleased with the minimalistic approach and understand that often, less is more.

Slopes

6



46 x 46 cm
Coloured Pencil
Bristol paper

This piece is reflective of my love of mountains, winter scenes, and my personal hobby of snowboarding.

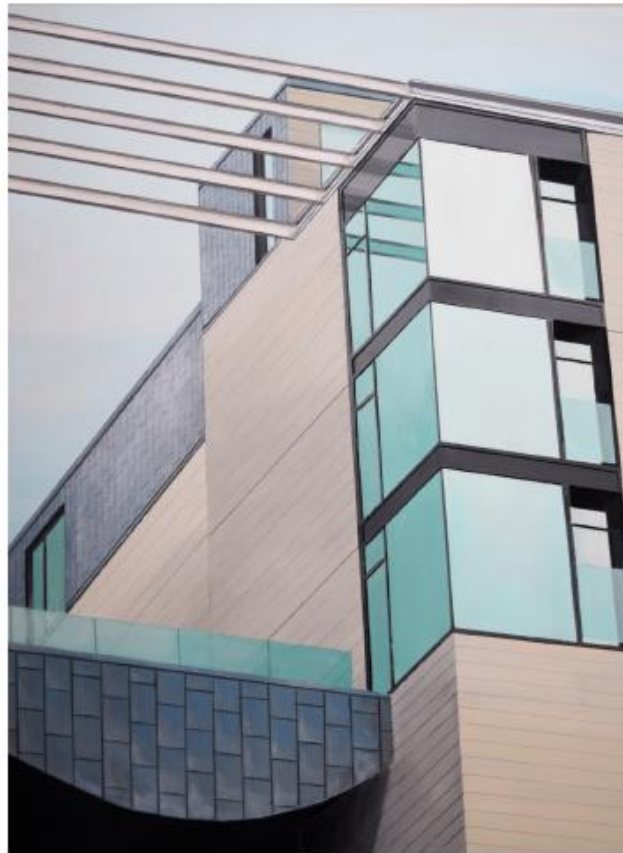
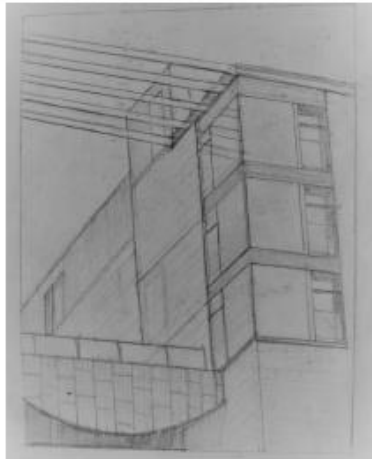
I used a grid-like structure to unify four images that relate in terms of colour, texture, and content, in order to create an abstract scene. I explored several grid layouts, to ensure it fit with the content of the images I was experimenting with. I laid out the images so they would flow and compliment each other in such a way that they make sense in respect to the overall mountain scene.

This composition has an asymmetrical balance, which creates more interest to the eye, as opposed to a purely symmetrical piece that can often feel constrained. The use of negative space to separate the images allows the eye a visual break.

With this piece, I think I made good use of the elements and principles of design to create a sense of harmony and unity, and once again reinforced the idea that less is more.

Fragile City

7



71 x 56 cm Acrylic Paint Canvas

This building caught my eye on a trip to Downtown because of its wonderfully simple and modern design. I particularly appreciated the large windows. With my depiction, I tried to create a light atmosphere. The scene appears very fragile, as if the sense of perfection could be disturbed or broken at any moment.

In my preliminary sketch, I chose one area of the building to focus on. I realized I wanted to make the composition even simpler, and decided to remove several details that I felt were unnecessary. I applied the concept of reduction, which refers to how the work emphasizes clarity, simplification, reduction of form, streamlined composition, primary shapes, and restricted color.

I kept the colour palette in the same family, sticking to cool colours to achieve the clean and fresh feel of the building. I used tape to section off specific areas and keep edges clearly defined.

All the components come together to create a unified piece that is aesthetically pleasing and evokes a very modern style.

Bedroom Design

8



Room Size 15' x 10'

Currently, I do not particularly enjoy the furniture and layout of my room and I plan to completely remodel the space. To experiment with the interior design and have a better sense of what my room will look like, I created a 3D model in SketchUp.

A key aspect that I wish to address is the lack of open space in the room; the furniture itself and the way it is laid out is constraining and the area feels crowded. This is why I positioned the new furniture along the walls. To maximize space further, I chose a single bed, as opposed to my double bed. The new bed also features two built in drawers that, along with the open closet, will replace the large dresser I currently have.

I chose to go with a simple design, combining and alternating white and wood laminate. The light, neutral tones give a modern feel to the room, and the painting adds a hint of colour.

Other important objects in the room are the bookcase and the sound system, as some of my hobbies include reading and music. I also allocated space for my bass guitar and the new stool that I am in the process of building.





71 x 56 cm
Acrylic Paint
Canvas

In this piece, I wanted to express a specific human emotion - a combination of disgust, irritation, and a hint of sass. The portrait itself is mostly life-like, but the unrealistic and dramatic use of colour gives the piece a rather "colossal" feel.

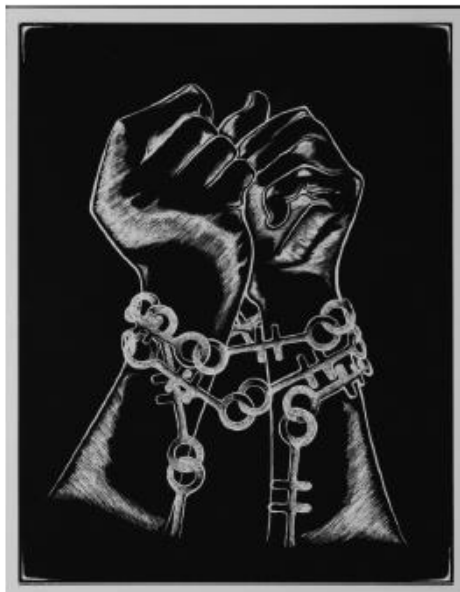
I stumbled upon an image of a woman with the exact expression I had in mind. I chose a variety of greens to be the main colours composing my piece, as they best express disgust. I decided to add some red in the eyes, and the mouth and hair, to express irritation. Finally, I added hints of pink under the eyes and in the lips, to make her appear slightly sassy.

Paint was an appropriate medium for this piece, as it allowed me to smoothly blend different tones and have stark colours and contrasts, which are essential to the piece. I put emphasis on the facial expression, ensuring crisp lines and accenting the lips and eyebrows specifically - as they are the key aspects in defining the emotion.

I like how striking it is at first sight; I think it's unique and it almost makes you laugh.

Break the Bonds

10



31 x 23 cm
Scratchboard
Silk Screen Print on Bristol paper

My inspiration for this piece is one of my favourite actresses, Emma Watson. In 2014, she won the title "British Artist of the Year" and was appointed as a UN Women Goodwill Ambassador. She then helped launch the UN Women campaign - HeForShe.

HeForShe asks the world to take action and build a solidarity movement for gender equality.

I chose to create a two-piece artwork showcasing the issue of gender inequality, because it is a subject that concerns me.

The links of the chains around the clenched fists are the Venus symbol. This visual is representative of the many preconceived notions and societal beliefs that women are bound by.

The image of Emma Watson with the colours of pink and blue bleeding into each other is symbolic of her advocacy for gender equality; we should not be separating the genders so much, because we all hold the same value, and we are much more alike than different.

Metal Mayflower

11



53 x 37 x 15 cm
Aluminium
Welded and brazed

I designed and built this decorative piece in metalshop. It was inspired by natural forms, but I let my imagination run and I ended up with a more abstract flower-like design.

I worked carefully at bending the aluminium rods, using hammers and pliers to aid in shaping them into smooth curves. For the rings, I cut off slices from hollow rods. For the leaves, I traced leaf shapes onto sheet metal, then cut them out and indented the "veins" using a hammer and chisel.

The complication came in the assembling stage; some parts welded together successfully, while others were too thin to properly secure together. This called for a new method, and I was able to assemble the pieces by brazing them. The brazing left a gold-like colour that I did not intend for originally, although I think it adds some visual interest and gives the piece more character.

What makes the sculpture successful is its effective use of line, shape, and negative space, in a very simple design that functions well as a decorative item.



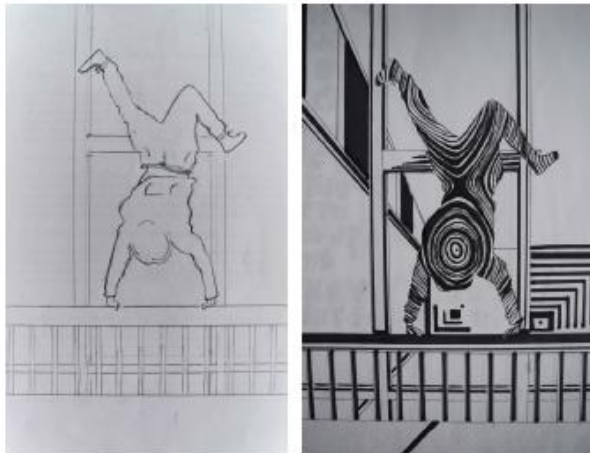
66 x 51 cm
Magazine & Newspaper
Bristol paper

This piece was also done in my Life Drawing course, and it was another step outside of my comfort zone. By the end I actually quite enjoyed working with the mixed media and capturing the scene in an interpretive way.

First, I drew the scene with correct proportion to establish a strong foundation. For the drapery, I shaped the paper to create the feel of folds and make them pop off the page. Since the bristol paper was black, I used negative space and white pieces of newspaper to form the pattern on the chair.

For the model, I approached the values of her skin in a fragmented manner. I cut out sections from magazines that related in colour but were still contrasted enough to distinguish between the areas of shadow and highlights. Her chest area is a slightly different tone, which provides some variety, but not too much that it loses its harmony with the overall composition.

This was an excellent exercise in looking at real-life scenes from a different angle.



**66 x 49 cm
Marker
Bristol Paper**

For this piece, I captured a specific moment in time. I have a friend, who is a dancer, that agreed to pose by some windows in our school.

I began experimenting with various uses of line, negative space, and patterns. I chose to use only black sharpie to keep the work very simple and sophisticated, and approached the scene with a minimalistic and graphic style.

The key elements of design in my composition are line and space. The balance between positive and negative space is strong and the line is used to create a basic structure. The positioning of the window follows the rule of thirds, so it is pleasing to the eye and it frames the figure well. The figure poses a more relaxed pattern that results in it being the focal point.

The figure is simple, but it expresses the mood and genre of the street-dancer that I was trying to accomplish. The pattern inside is more gestural and lively, conveying an artistic message of how the individual possesses a unique form of expression.



2550 x 3300 pixels

300 dpi

Photograph

Onism: "The frustration of being stuck in just one body, that inhabits only one place at a time, all because you are here."

I used two of my friends as models and placed them in front of a studio light to create silhouettes. Capturing the shot was a bit of a challenge and required some creative thinking. I positioned one friend laying on the ground, and with some support, my other friend was held up long enough for me to take the shot.

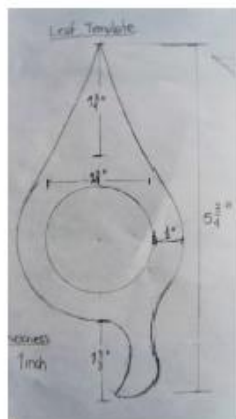
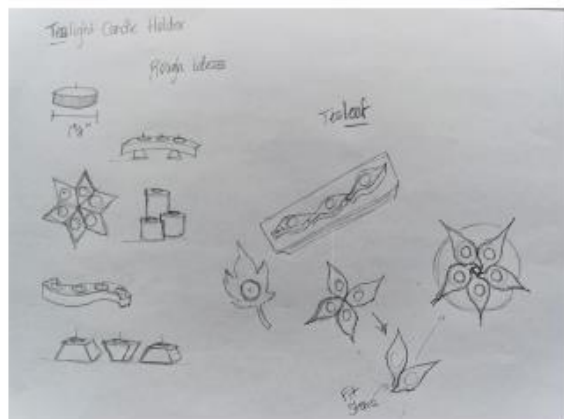
To ensure that I could quickly capture the scene, I experimented and tested the settings of my camera (the aperture, shutter-speed, and ISO) beforehand.

The significant formal element of the image is the use of negative space, to make a "third face" appear between the two actual faces.

The minor photoshopping done was rotating the image 90 degrees to the right, as the original scene was horizontal, and rounding the forehead of the "third face".

Tealight Leaves

15



10" x 10" x 1" White Ash & Cedar Stained

This is the project that first sparked my interest in pursuing design.

My appreciation for designs that reflect elements of nature was my inspiration. I started with the leaves as separate pieces, then fit them together at the stem into a flower shape and placed them on a circular base.

I first had to create a template of a leaf, that I could trace onto the wood to form 5 congruent leaves. I cut out the leaves with the bandsaw and sanded them down. For the base I used the bandsaw and a jigsaw to cut a circle and then routed the edge.

I chose White Ash for the leaves, because the pattern of the wood reflects that of a leaf. For the base, I chose Cedar to provide a contrasting pattern. I also coated the wood in flame-resistant stain for safety reasons.

The overall design is effective because of its radial balance, and it also serves a practical purpose, as it can be set on a table as a whole or you can pick up a single leaf and walk around the house.

