



University of Montenegro
Fine arts academy - Cetinje
Department of print-making

Subject: Portfolio

Theme:
„Essay about my work“

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As a theme of my work, I chose the notion of kinetics and movements. Inspired by the Maybridge and his "moving photographs", I decided to do something similar myself, but still, with turning to the classic medium in combination with modern technology, charcoal and paper combined with computer and After Effects. My work is primarily based on video recording the motive I want to use for my creative process. This is very much essential because it serves as a reference for my further creative process. When the video is finished, I transfer it to Adobe's After Effects and make static frames out of the cadre i need for drawings, which serve as reference for the setting of drawings. When this is done, on A4-size paper, I start drawing, with soft pressed charcoal. I set the basis of the drawings, that is, the part that is mostly static, I use it as the basis for the other drawings as well. When set up well, with the help of a bright drawing board, I draw this static base on other papers. Upon completion of all this, using static frame of the image, I add those parts that are moving on the static frames. When all the drawings are completed, they are ready for scanning and to get transfered to the software. As for drawing my drawings, I draw them expressively, as freely and ruthlessly as I can, so the animation itself would be more alive. Soft pressed charcoal helps me in this, given that it leaves intense traces on paper, which amplify the atmosphere and give a vividness to the work. All the spots that are fingerprints traces, which is accidental, even more leaves the drawing of the illustration, and gives it life. When the drawing is finished, it is necessary that it is fixed with fixatives in order to keep freshness and not to wipe out.

After the end of this process, I put the number of drawings on the back, in order to know in what order I need to sort them in the animation. I scan them scrupulously, at 300dpi (dots per inch) so that the drawing does not lose its quality, so that I can make the animation in Full HD (1920x1080px). There are many animation and editing software on the market, and it's hard to choose the best one that fills up all the requirements and yet it is simple and convenient to use. I've decided for, well-proven, Adobe program package and animation I'm working on their After Effects program. I primarily "correct" scanned drawings Photoshop, I regulate contrast, clean unnecessary stuff, etc. When it is done, saved in the PSD file, I import them into After

Effects and I sort in the order (previously numbered on the background) on the timeline. Since static frames are concerned, when they are replaced one after another, the effect of moving the drawings is obtained. The length of one static frame is reduced to 3 frames and immediately after that, the next staff is replaced. So I get stop motion effect. When it's all over, the animation is ready for export. I export such a file to the h.264Blu Ray or QuickTime format to get the top quality video image, and if I want a decent quality and a file that takes less, then I export it to FLV or MPEG-4 format, it's mostly a file that is used to present the work on the Internet, for easier upload, while larger files like H.264 Blu Ray and QuickTime are used for physical presentation on a projector or video bim.

This product finished and ready for use and presentation. As an absolute graphic, as known as print-making, artist, I like to associate my works with it. Since I already have ready drawings, I print them on A3 paper that will serve as a sketch for the preparation of a graphic print matrix. Deep printing techniques is what I've been focusing on during my studies, and so I feel best when I work in that field. On a zinc plated table of suitable size, I transfer the drawing, inverted, and I make it into several techniques. A soft coating is best represented by the movement and trace of drawing products such as charcoal, pastel, pencil and all other hardcover products. I lay it down into a solution of nitric acid, so that I get gentle contours in the rich fullness of the drawings, then apply a colophony and go to the next graphic technique, called aquatint. It helps me to enrich the drawing, with the help of the dotted structure, by which it is characteristic, and also to fine-tune certain parts, if that drawing requires. After all this, I give emphasis on certain things, by the help of a dry needle technique. At the end of all this, the graphics are printed on 285gr / m3 paper and, as such, with the animation that was previously made, make a remarkable blend of classic and modern art media.