

Abedini, Reza, *Makina* typeface poster, 2014

ABEDINI, REZA

Iran

1990s — present

I find artwork and design most powerful when it's created in response to deep emotions, problems or experiences. Abedini's art perfectly exemplifies this, reflecting the simultaneous rich and vivid culture and extreme hurt and oppression of his country, Iran. His works interpolate human figures and Farsi writing which, even in not being able to read the text, clearly illustrates the inseparable connection between the person and the issue.

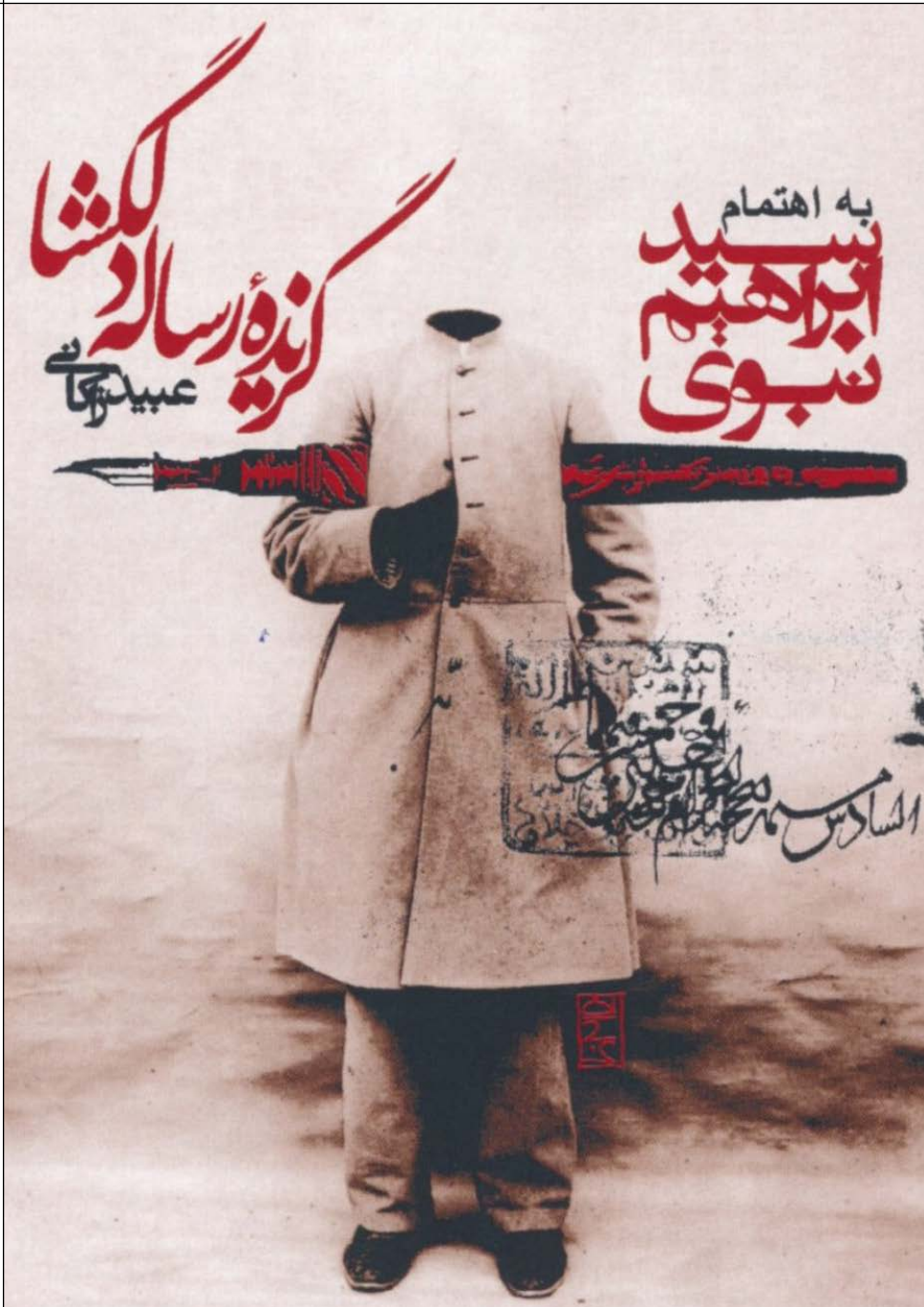
I enjoy his unapologetic use of block colour, and especially in which colour he chooses for which artwork, as it greatly helps in conveying the intended message and mood. I also like how the writing is oftentimes imperfect and handwritten, giving his work a more personal touch.



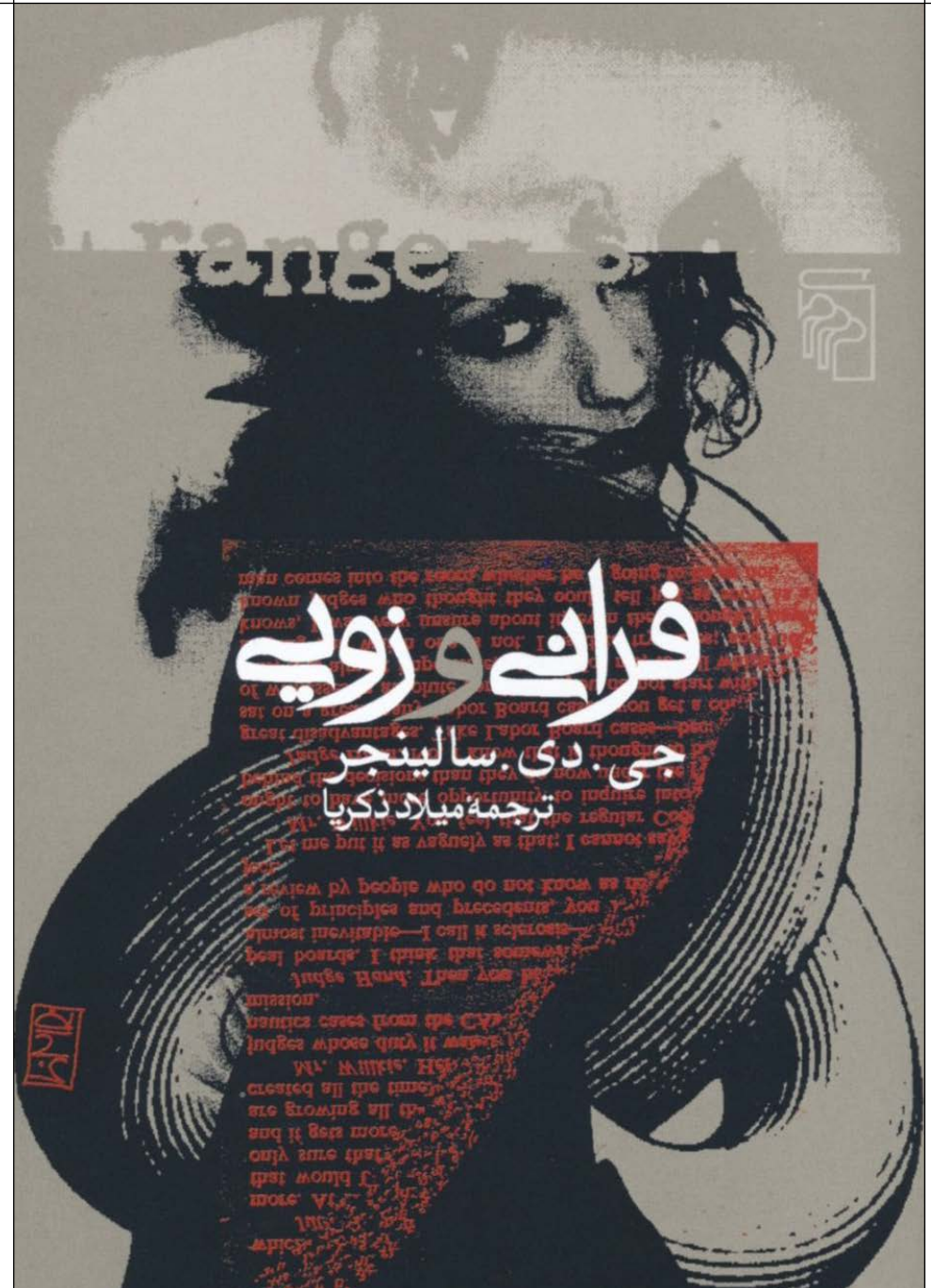
Abedini, Reza, *Azer* typeface poster, 2014



Abedini, Reza, *Bukra* typeface poster, 2015



Abedini, Reza, Book cover for *Resale Delgoshā Poetry selection*, 2000

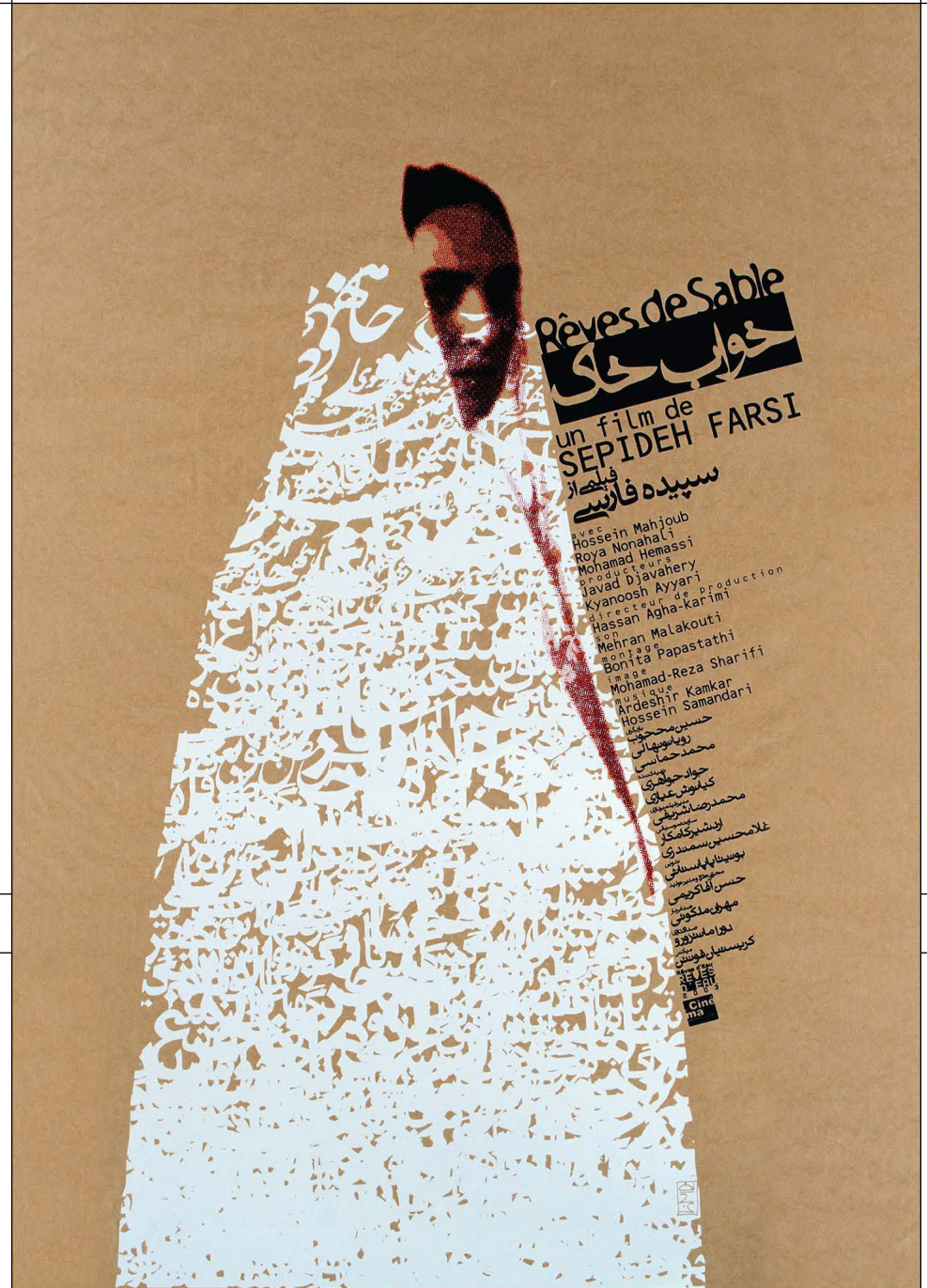


Abedini, Reza, Book cover for *Resale Delgoshā Poetry selection*, 2000



Abedini, Reza, *Le Voyage de Maryam* film poster, 2004

I find it fascinating how so few colours—like the 4 used in the film poster to the right—can so beautifully and accurately display deep and rich emotions when applied well. Like the red here, for example, harshly contrasts against the neutral brown, white and black, and by using it only on the woman's face and where she is holding her cloak, Abedini has simply but masterfully communicated her pain and distress. Even the brown background in and of itself contains meaning—it makes the poster look more homemade, being printed on naturally-coloured instead of bleached paper, creating a connection to the film's setting.



Abedini, Reza, *Rêve d'Eau* film poster, 2004



Abadini, Reza, *Zarid* typeface poster, 2015



Abadini, Reza, *Massira* typeface poster, 2014



Anderson, Jason, *Sheer*, 2020

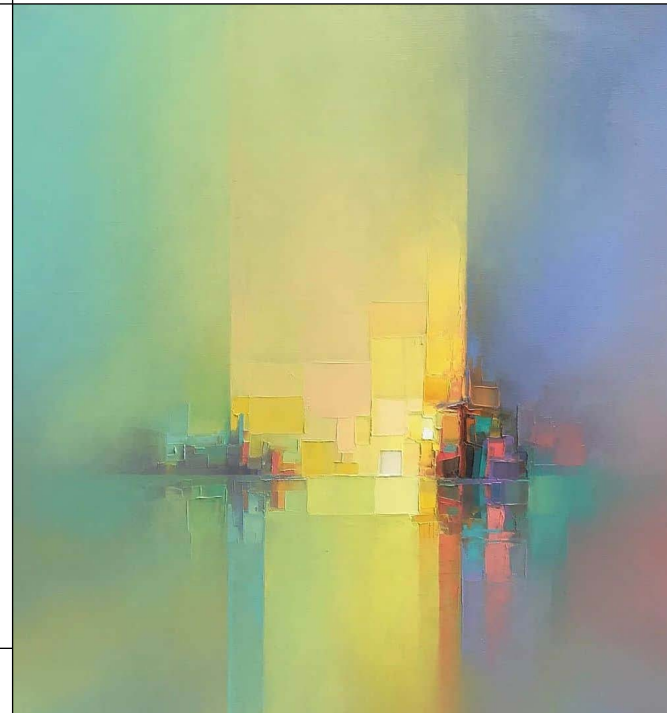
ANDERSON, JASON

Portland, UK

2017 — present

Anderson is a master manipulator of his canvas. Much like the Impressionists of 100 years ago, he paints not the scene itself but the light it creates, reflects, interacts with. He uses many colours in his scene, displaying the rich life and history contained within the cityscapes and grand monuments he depicts. Whilst there are many different hues, his compositions (or each section of the composition) adhere to very specific uses of saturation and shades, rendering the pieces as a whole cohesive and effective.

URL: <https://jasonandersonartist.com/>



Anderson, Jason, *Departed*, 2021



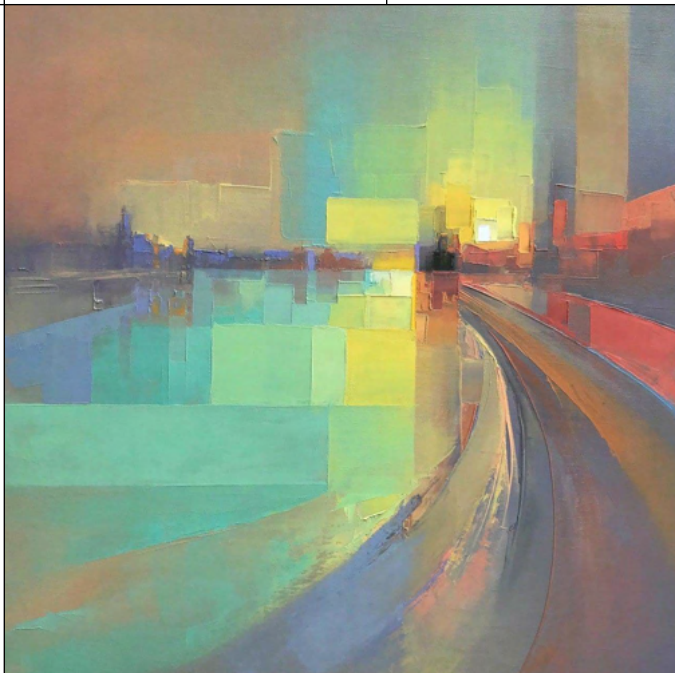
Anderson, Jason, *everything i wanted* by Billie Eilish single cover, 2019



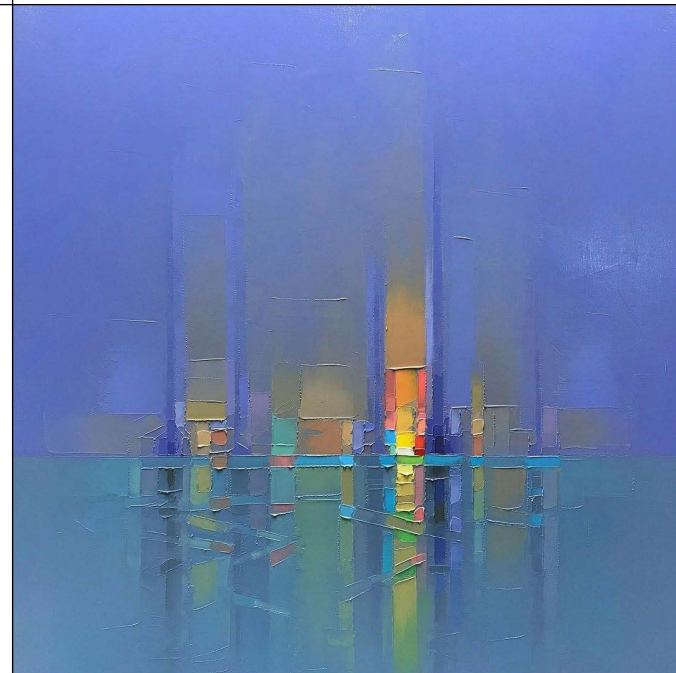
Anderson, Jason, *Scatter*
2, 2023



Anderson, Jason, *Endure*,
2023



Anderson, Jason,
Embankment, 2019



Anderson, Jason, *Admiral*,
2019



Anderson, Jason, *Centrifuge*, 2021



EILISH, BILLIE

Los Angeles

2015-16 — present

22-year-old Billie Eilish is becoming one of those timeless artists that will be looked back to for her boundary pushing and artistry. She and her brother govern every aspect of the music they create, from its inception to the final product, and she alone controls the visuals for her brand, music videos, merchandising, promotion and marketing. Her music videos are known for their minimalism and simple theming, in some only using a single set and a single camera shot with limited props throughout the entire video. She makes excellent use of colour, noteworthy given her audio-colour synesthesia, and her videos are made not to upstage the music but to complement and reinforce it—she fully understands how to balance each component of her art.

URL: <https://austore.billieeilish.com>



Eilish, Billie. stills from *Everything I Wanted* music video, 2020
URL: https://youtu.be/EqB_JmIPo8Xw?si=qobl8lqgw2uCAat



Eilish, Billie. *when the party's over* music video, 2018
URL: <https://www.youtube.com/watch?v=pbMwTqkKSp8>



Eilish, Billie, *HIT ME HARD AND SOFT* album cover, 2024



(Left) Eilish, Billie, *WHEN WE ALL FALL ASLEEP WHERE DO WE GO* album cover, 2018

(This page) Eilish, Billie, alternative covers and album art using visuals from her music video for *bury a friend*, 2018

Music video URL: <https://www.youtube.com/watch?v=HUHCqYz8Ik>





Faucheux, Pierre. *Anthologie de l'humour noir* by André Breton book cover, 1970

FAUCHEUX, Pierre

France

1940s – 1999

I enjoy Faucheux's use of splicing and overlaying images of people to affect and distort how we perceive the scene. He cuts along straight lines and extends figures, allowing the viewer to notice certain things in the image that may have otherwise gone overlooked. These new composite images also sometimes reflect very different moods or concepts, like in the image below which takes on a much more self-reflective mood than it would have otherwise. In my film, I very much this technique as I wanted to convey the notion of conflicting and racing thoughts.



Faucheux, Pierre. *L'astragale* by Albertine Sarrazin book cover, 1968



Fauchoux, Pierre, book cover, 1966



FYSON, MiA

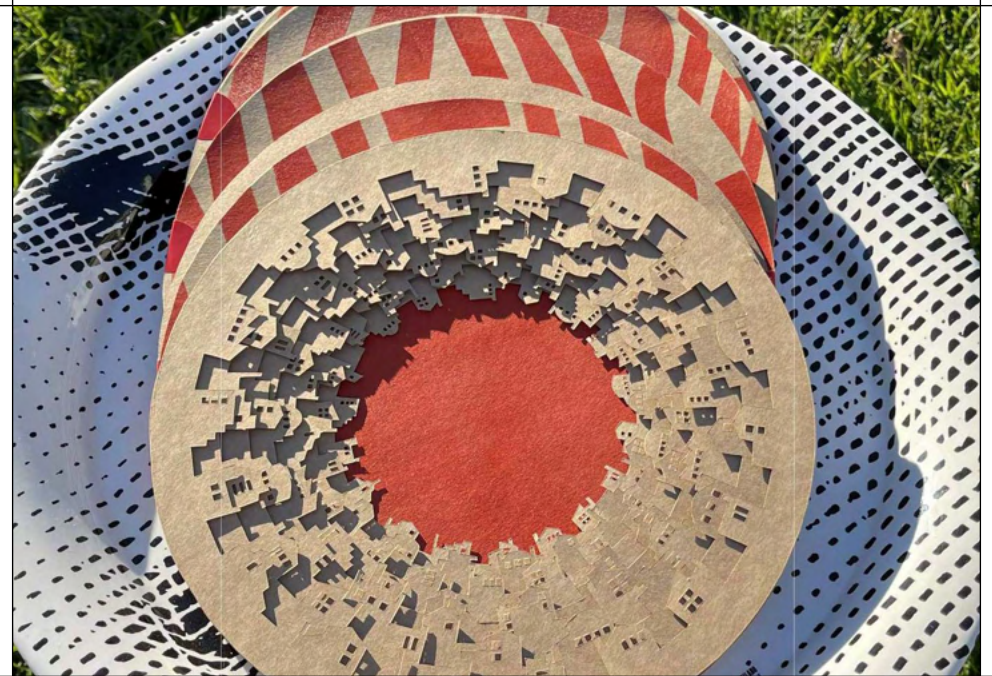
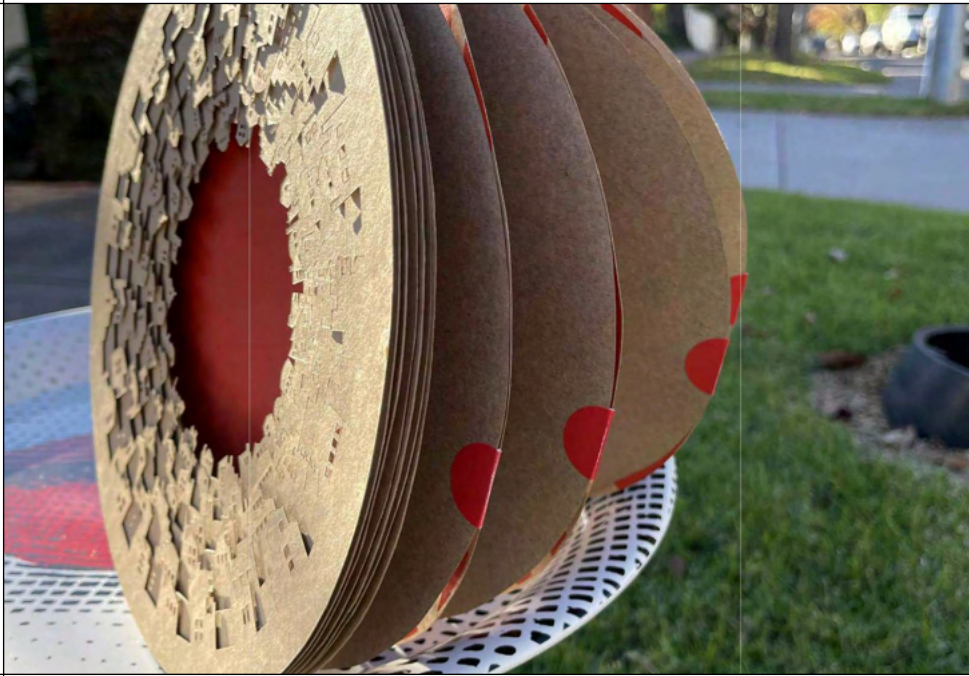
Previous student work

2021

Fyson's work uses colour beautifully, using only the natural colour of the paper and a brilliant red. The cutouts of the houses create intricate and interesting shadows on the other houses and on the red, adding to the idea of a crowded and busy cityscape Fyson was creating.

On the individual discs, I am particularly fond of the type behind the images—I like how it stretches to take up the whole space, with letters shrinking or growing around each other.





GONZALEZ, JOÃO

Porto, Portugal

2017 — present

Seeing as our first assignment was a short film, I thought it would be appropriate to look to existing short films for inspiration. I first discovered Portuguese film director and animator João Gonzalez when his film won Best Animated Short Film at the Melbourne International Film Festival in 2023.

He has released 3 films, all of which bear his signature animation style. They are deeply symbolic and thought-provoking, which is reflected by the restricted colour palettes, simple animation and personal pencil-drawing style. I really love how he uses colour so specifically to represent very certain ideas and motifs, and any element that doesn't contribute to the storyline is relegated to the background colour.

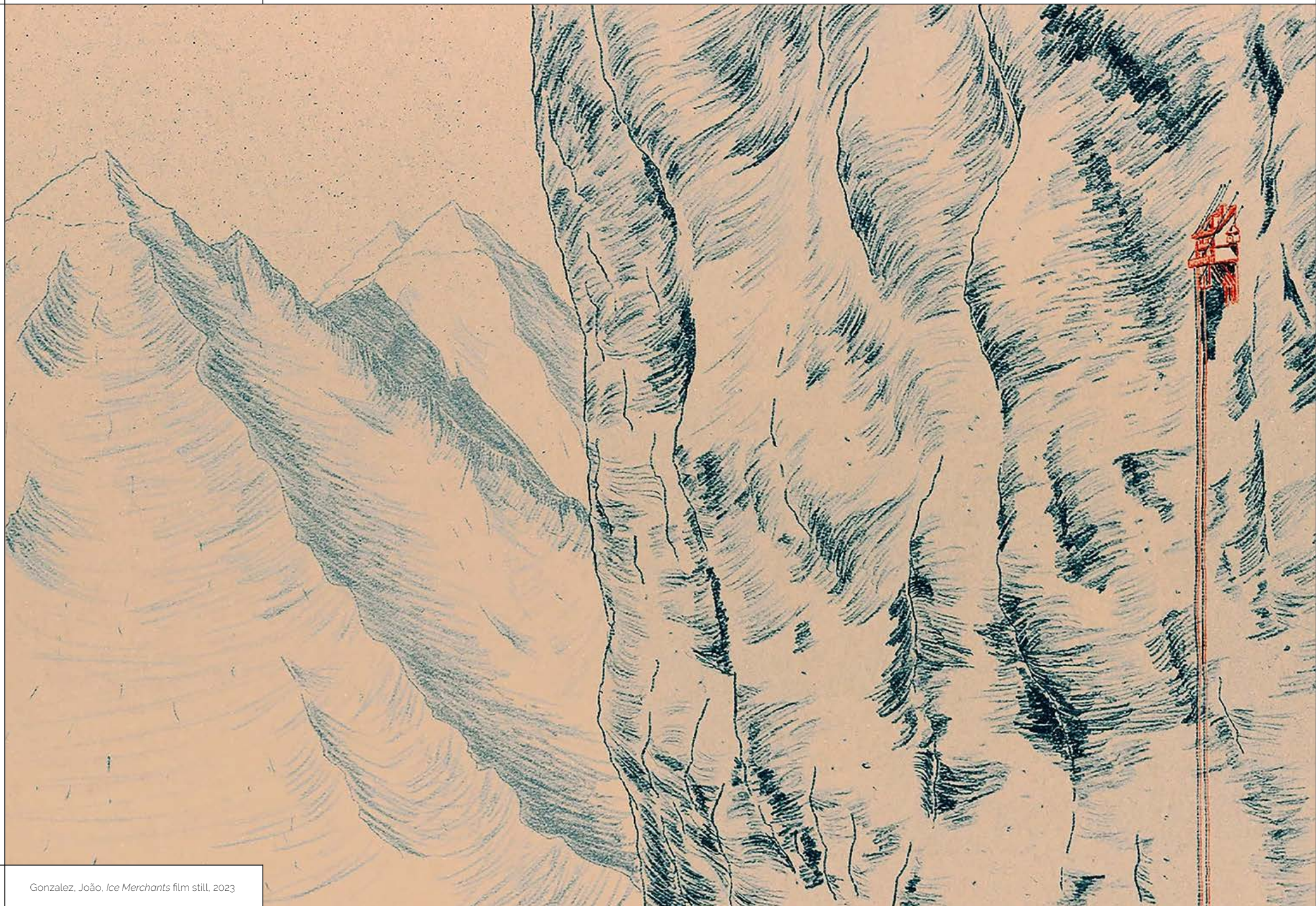
Link to *Ice Merchants* (must use American VPN): <https://www.newyorker.com/video/watch/the-new-yorker-shorts-ice-merchants-a-father-and-son-brave-perilous-heights>



Gonzalez, João and Nunu, Ala. *Ice Merchants* film poster, 2023



Gonzalez, João. *Nestor* film banner, 2020



Gonzalez, João, *Ice Merchants* film still, 2023

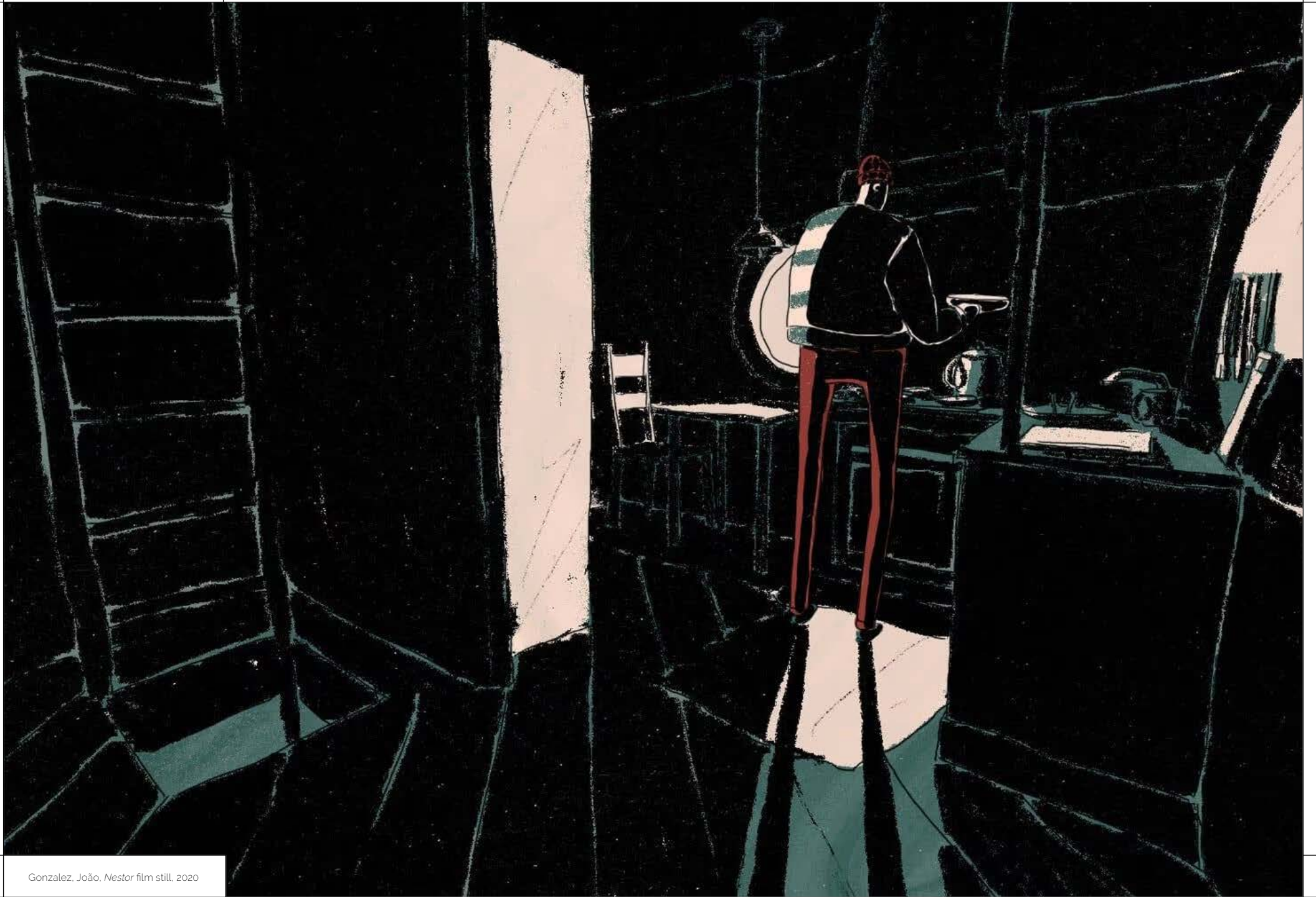


(Above) Gonzalez, João, *Father and Daughter* film still, 2018; (Below) Gonzalez, João, *Ice Merchants* film still, 2023

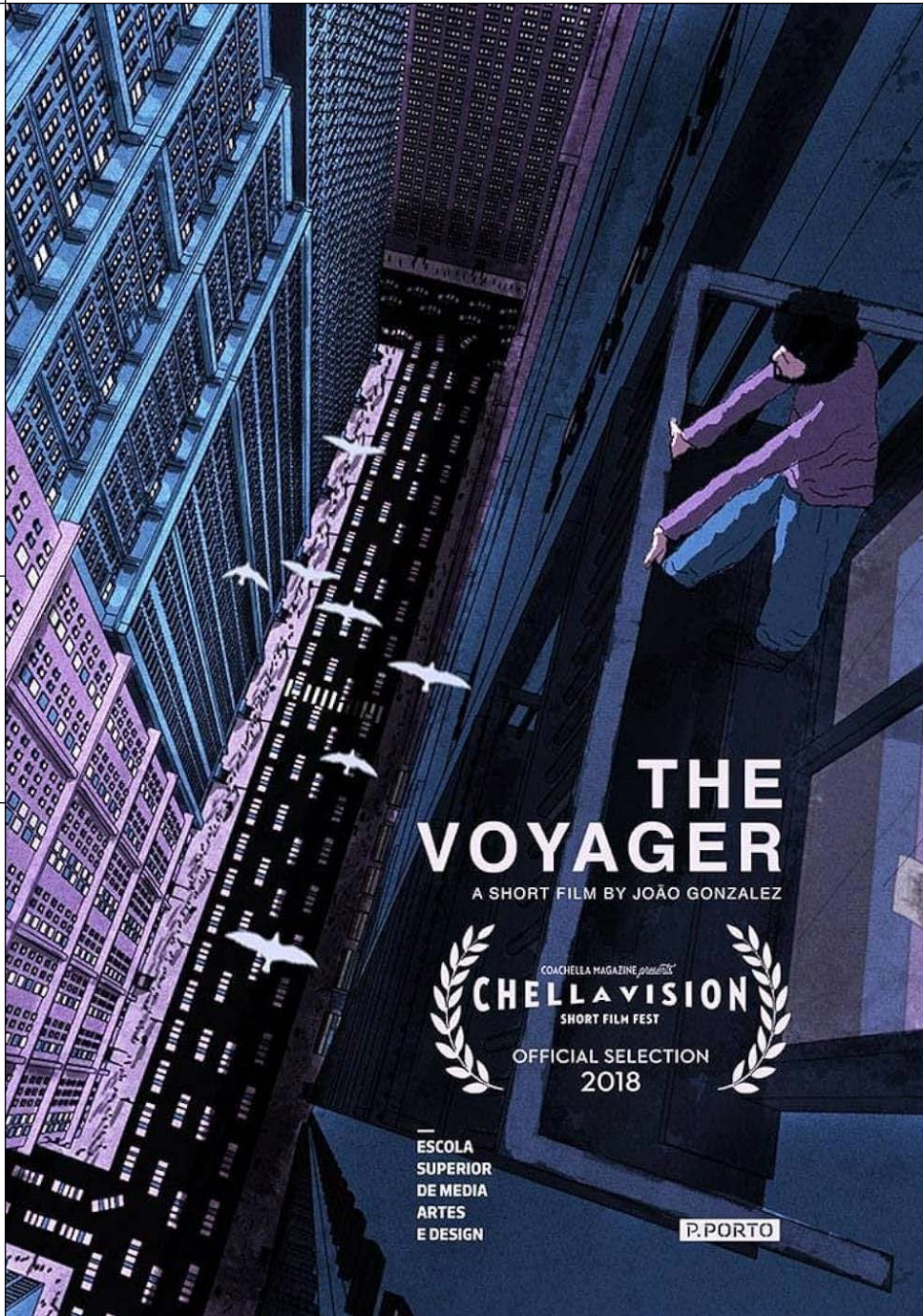


(This page) Gonzalez, João, *Nestor* film stills, 2020





Gonzalez, João, *Nestor* film still, 2020



Gonzalez's unique style really inspired my film, especially with its minimalism and use of colour. I also really enjoyed how he uses sound sparingly but specifically, lining the visuals up directly to the audio in the background.



Gonzalez, João, *The Voyager* film poster and stills, 2017



Gonzalez, João, *Ice Merchants* film still, 2023



Gigi Goode, *Balls to the Wall Eleganza* look on *RuPaul's Drag Race*, 2020

GIGI GOODE

Los Angeles

2013 — present

Gigi Goode is a renowned fashion drag queen. She designs and constructs all her outfits with her mother, often focusing on creating unique shapes, showcasing colours/combinations of colours and mixing different textures. She displays the true beauty and high fashion of the art of drag, especially given she also does her own makeup, hair, styling and the modelling of the outfit.

Instagram: [@thegigigoode](https://www.instagram.com/thegigigoode)





Gigi Goode, *Buttons and Bows* look on *RuPaul's Drag Race*, 2020





(Left) Gigi Goode, *Black Wedding* look on *RuPaul's Drag Race*, 2020

(Above) Gigi Goode, *Drag Excellence* look on *RuPaul's Drag Race*, 2020

(Right) Gigi Goode, *Klarna USA* look, 2020



Gigi Goode and Szony, Franz, *A Woman's World(e)* look, 2020





Gottmik, *Drag Excellence* look on *RuPaul's Drag Race*, 2021

GOTTMIK

Los Angeles

2015 — present

Gottmik is a drag artist known for her out-of-the-box and envelope-pushing designs. She always goes outside the traditional boundaries of gender, fashion and performance. Her looks incorporate an exceptional use of pattern, colour, material and texture, blurring the lines of clothing and art. Many of her outfits would not be out of place on high fashion runways, made even more impressive by the fact she designs and makes her own outfits.

Instagram: [@gottmik](https://www.instagram.com/gottmik)



Gottmik, entry look for *RuPaul's Drag Race All Stars*, 2024

Gottmik, promotional look for *RuPaul's Drag Race All Stars*, 2024



GAYTIMES

DECEMBER 2022
ISSUE 526



Gottmik

HONOURS ISSUE
2022

Violet
Chachki

WEARING SWAROVSKI



Chachki, Violet and Gottmik, *Gay Times* cover and photoshoot, 2022



Gottmik, *Yellow Gorgeous* look on *RuPaul's Drag Race*, 2021



Gottmik, *Finale* look on *RuPaul's Drag Race*, inspired by Keith Haring's political AIDS artworks, including *Silence = Death*, *Unfinished* and others, 2021



Gottmik, *Covéteur* photoshoot, 2022



KING, PHILIP

Britain

late 1950s – 2021

The thing I love most about King's sculpture is the way he actively encourages people to explore the sculpture in its 3-dimensional space. He uses unconventional shapes and plays with hiding and showing elements behind other elements to invite the reader to stick their head in and look from different angles. He plays with light and transparency, and is not afraid to create peculiar shadows that complement the shape of the sculpture.

King has an unparalleled ability to transform everyday materials into unique and captivating forms that challenge how conventional and traditional structure utilises space, shape and balance. He has a unique use of colour and material, whether it be painted surfaces, brightly-coloured plastic or bare wood, which evokes a sense of energy and movement.

King's work has inspired my book in the sense of using colours, materials and transparency not typically found in book forms, and especially in the idea that my work is ideally to be picked up and looked at from different angles and under different lights.



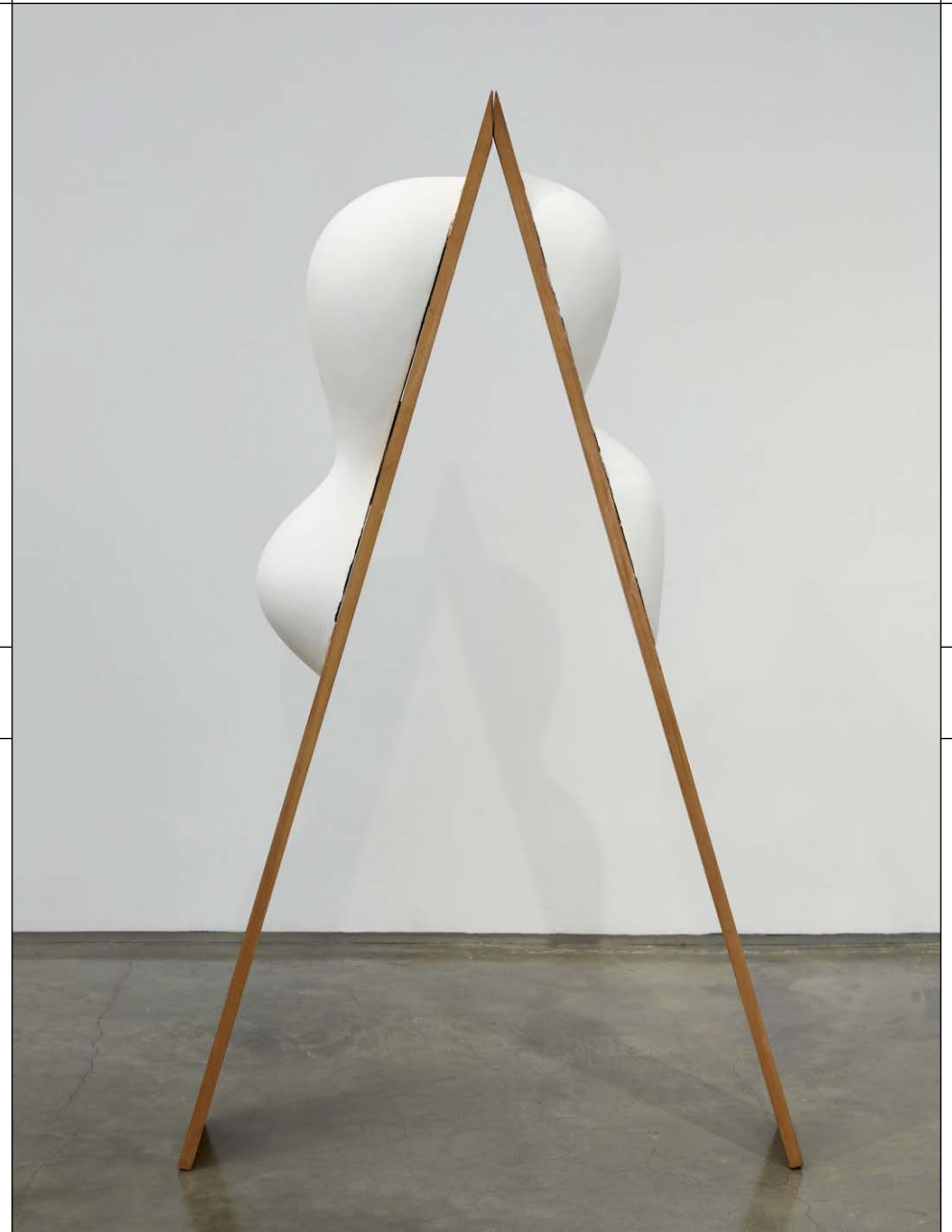
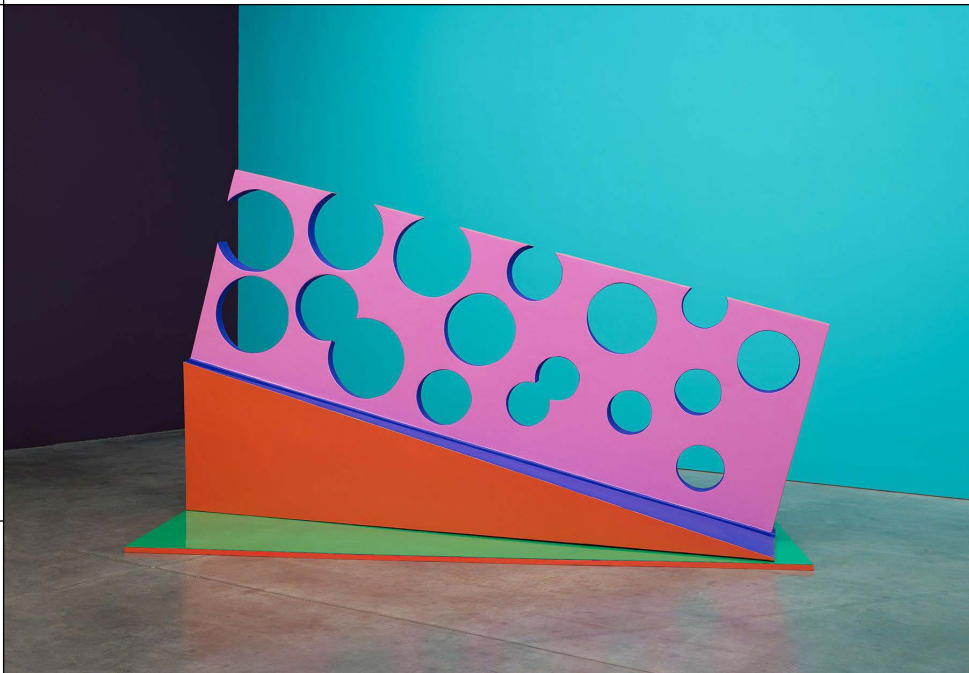
King, Phillip, *Sunrise*, 2007



King, Phillip, *Slant*, 1966



(Above) King, Phillip, *Swirl*, 2018; (Below) King, Phillip, *Blue Glow*, 2016



King, Phillip, *Untitled*, 1961



King, Phillip, *Within*, 1978-9



(Above) King, Phillip, *Download Stretch Float Maquette*, 2013; (Below) King Phillip, *Au Repos Maquette*, 2013





LÉGER, FERNAND: LA FIN DU MONDE

France

1919

Fernand Léger's *La Fin du monde* was well ahead of its time. It seems clearly Bauhaus but was created before the Bauhaus even opened (although it was actually Cubist). Seeing this in person at the State Library of Victoria, I was amazed by how the bright colours seem to pop off the page, creating stunning and captivating arrays of simple letterforms and shapes. Léger actively utilised the properties of his materials, celebrating the slight transparency and thickness of the plastic used for the illustrations. I loved the fact that you can see where he overlapped sheets of plastic and how they reflect in the light.







Dieu le
Il signe
piers. I
abat-jo
allume
marche
va et v



M^aTIN, MANDY

Central West, NSW, and Canberra

late 1970s – 2021

Mandy Martin was an artist nationally and internationally known for her painting of the Australian landscape and themes of conservation and destruction of land. Her artwork is known for its highly textural painting style, with splotches of paint seemingly reaching out the canvas.

I was lucky enough to see a tryptich of her's at the National Gallery of Australia in Canberra (shown on next page)—seeing it in person versus on a screen was a completely different experience, and I couldn't stop looking for upwards of 20 minutes. I was taken aback by how she uses colour so sparingly but texture so apparently, the inverse of what is often seen in paintings. It was almost as if the paint was jumping off the canvas, highlighting the destructive nature of the scene she was depicting. The shadows cast by the paint and her harsh use of blacks and white with dots of orange splattered throughout make the painting appear dark, uninviting and aggressive, much akin to the power plant's effect on the landscape around it. Although the painting isn't a beautiful scene or, really, a particularly attractive artwork, it sells its message so well that one cannot take their eyes off it.

I wanted to create a similar effect in my film - the shots of my exposed and hurting body aren't nice to look at, but they convey the emotions and feeling of what it's like to be in the state they depict that they draw the eye and collectively create a work that can be seen as artistic.

Most of her other works centre around the Australian landscape and its destruction by modern industrialisation, and they all cleverly manipulate texture and colour to create their desired moods.

Martin, Mandy, *Wanderers in the desert of the real: Wallerawang Power Station*, 2009 (from up close)

Link: <https://mandymartinartist.com>



Martin, Mandy. *Wanderers in the desert of the real: Wallerawang Power Station*, 2009 (full triptych)



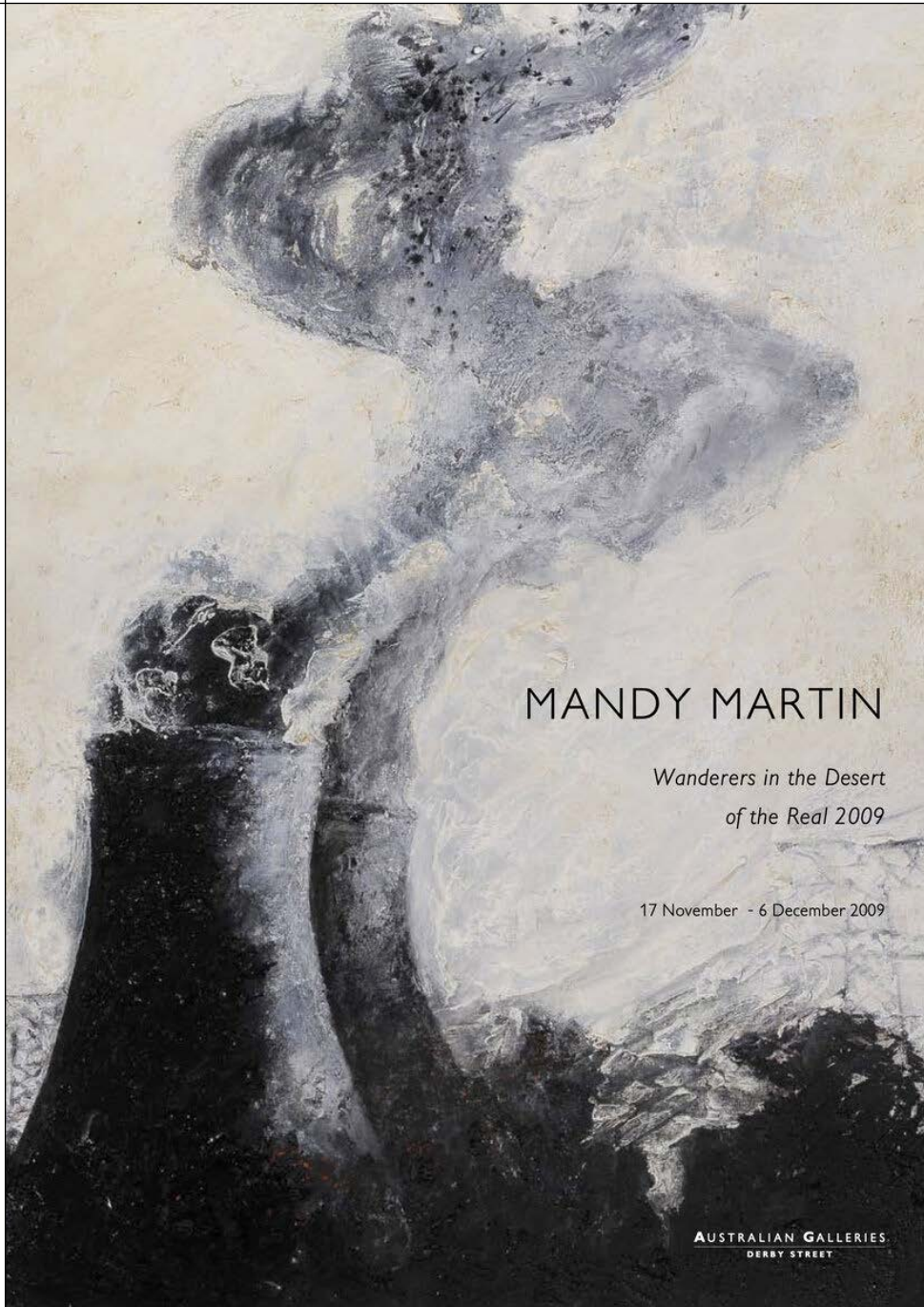
Martin. Mandy, 4 works from the *Wanderers in the desert of the real 2011* series, 2011





Martin, Mandy, 4 works from the *A Change in the Weather* series, 2015





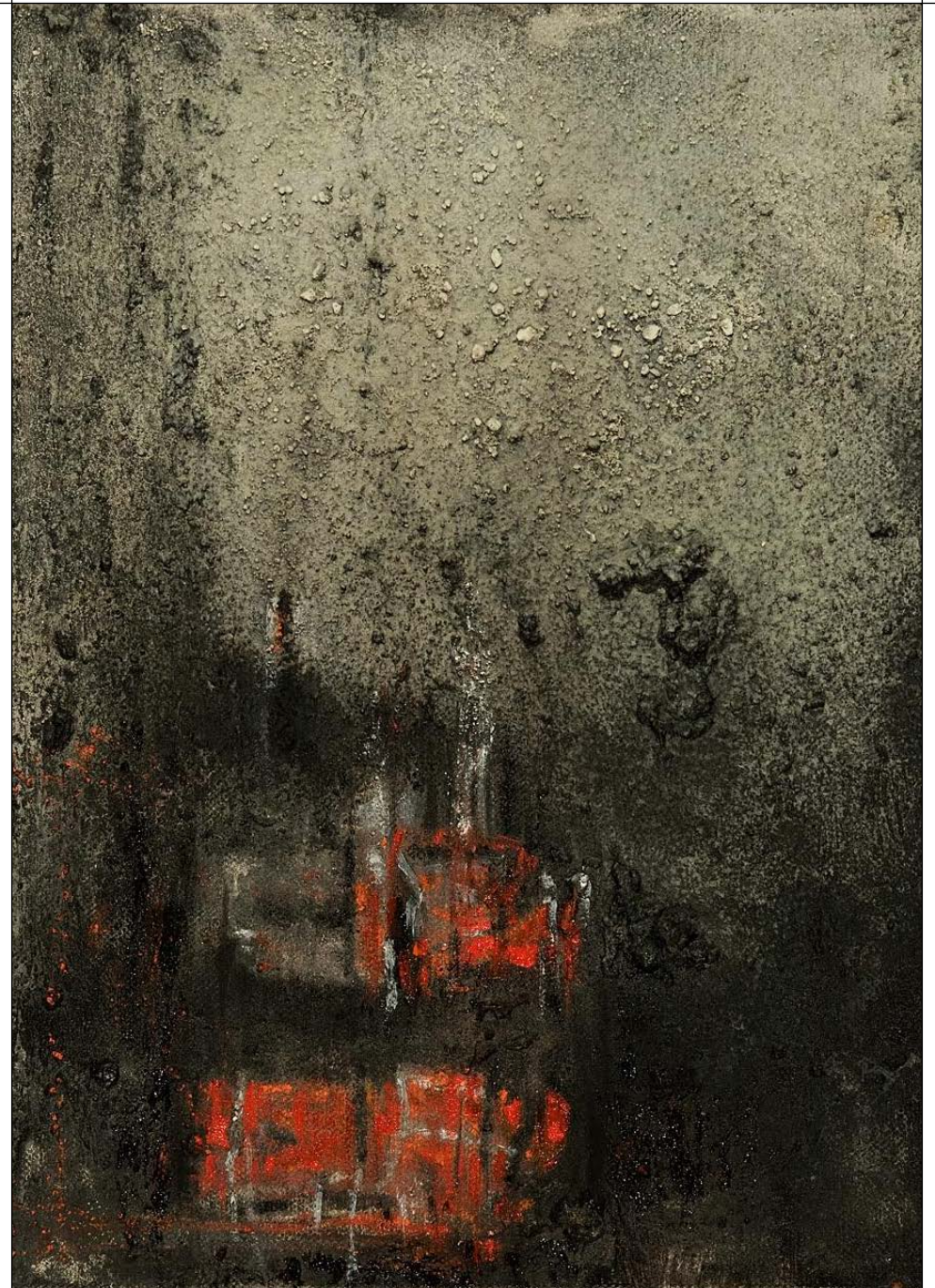
MANDY MARTIN

*Wanderers in the Desert
of the Real 2009*

17 November - 6 December 2009

AUSTRALIAN GALLERIES
DERBY STREET

Martin, Mandy, *Wanderers in the Desert of the Real 2009* gallery poster, 2009



Martin, Mandy, *Wanderers in the Desert of the Real: Rain Blur*, 2009

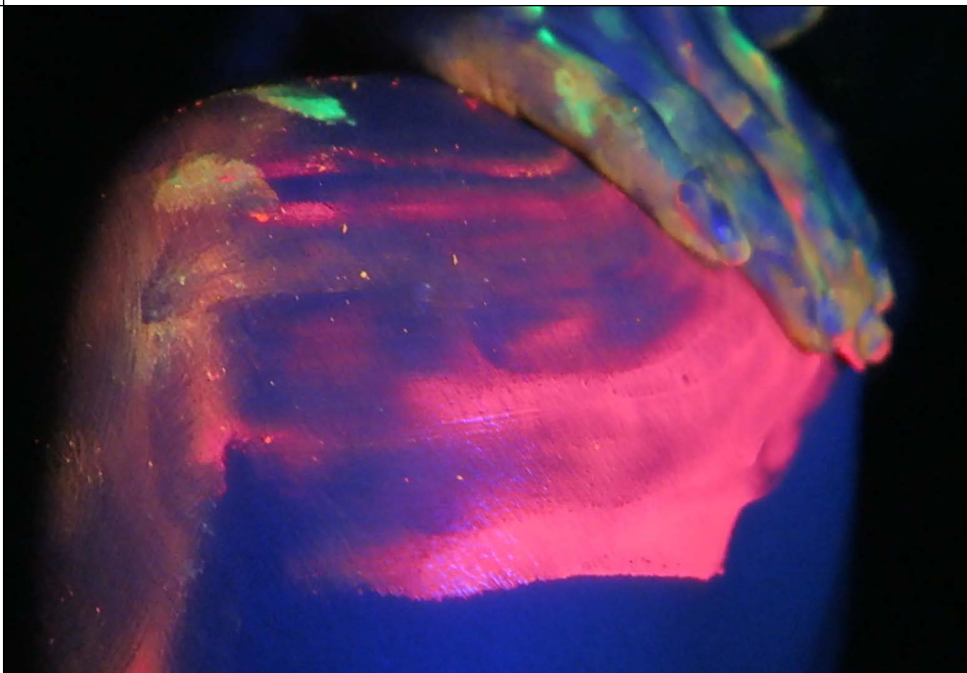


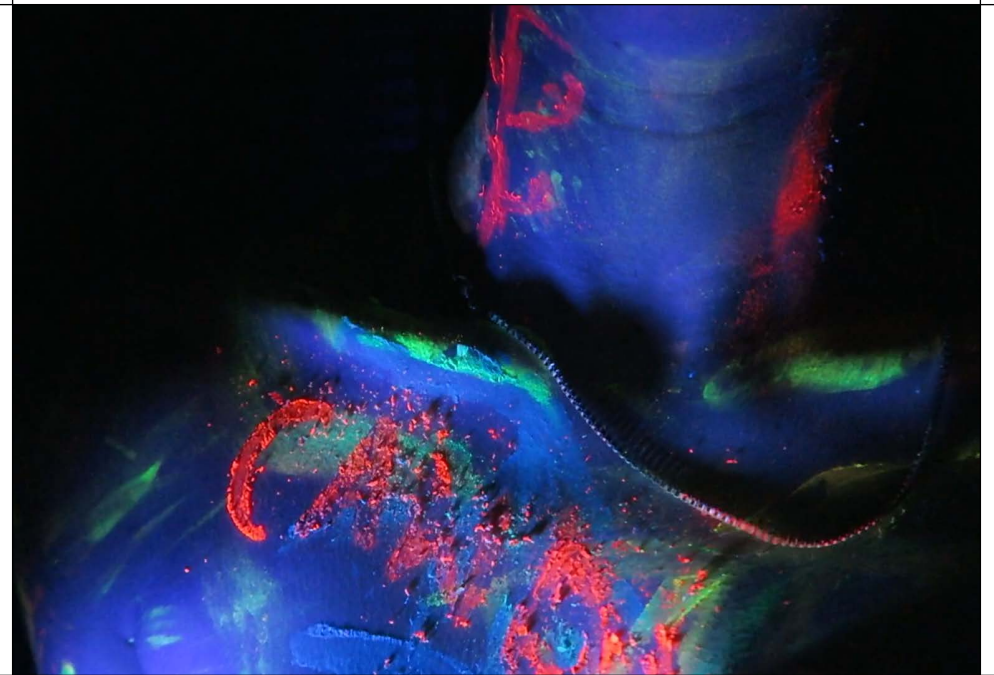
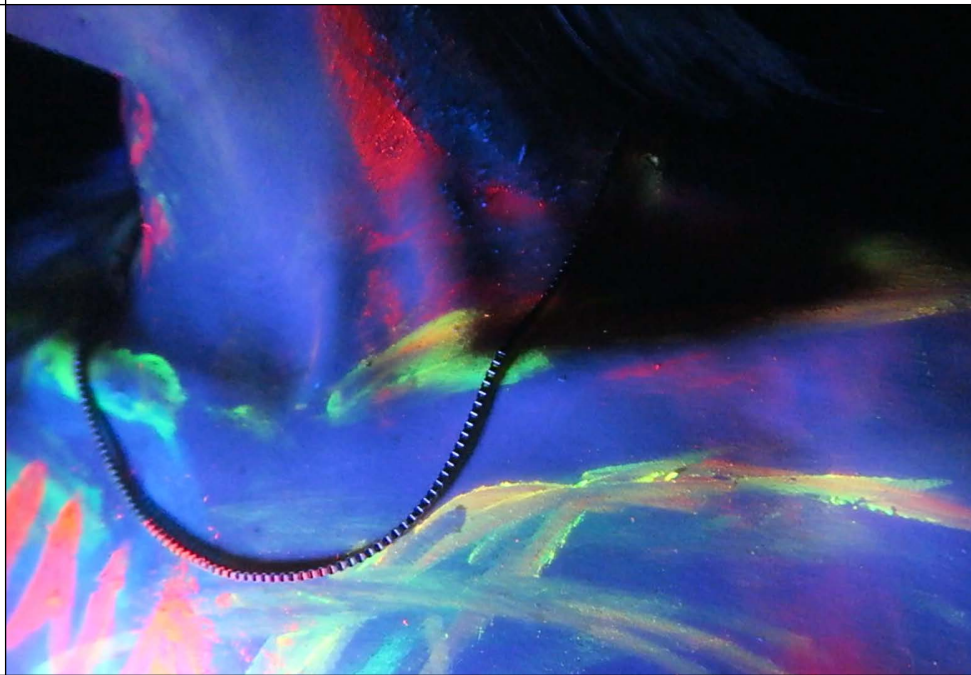
McKENZIE, VICTORIA

Previous student work

2023

McKenzie's film really influenced mine—the inspiration is clear, with the plain black backgrounds, focus on the body and very specific use of sound. I love how she's used colour on her body to change how we perceive her, making her look less human and more of an artpiece in and of herself. The plain black backgrounds ensure the focus is solely on her, and it gives it a really introspective and mysterious mood. I was also really inspired by how she moves her hands over her body, a really common experience when distressed or in deep thought.









Perbandt, Esther, look for *Interview Magazine*, 2020

PERBANDT, ESTHER

Berlin

1987 — present

Perbandt is an avant-garde fashion designer who truly showcases the unique history and artistry of German design. Her work adheres to her motto that "Black is colourful", showing how you don't need colours to elicit the emotions and feelings they are used to convey.

URL: <https://www.estherperbandt.com>



Perbandt herself on the cover of *W Magazine*, 2015



Perbandt, Esther, looks for *Interview Magazine*, 2020

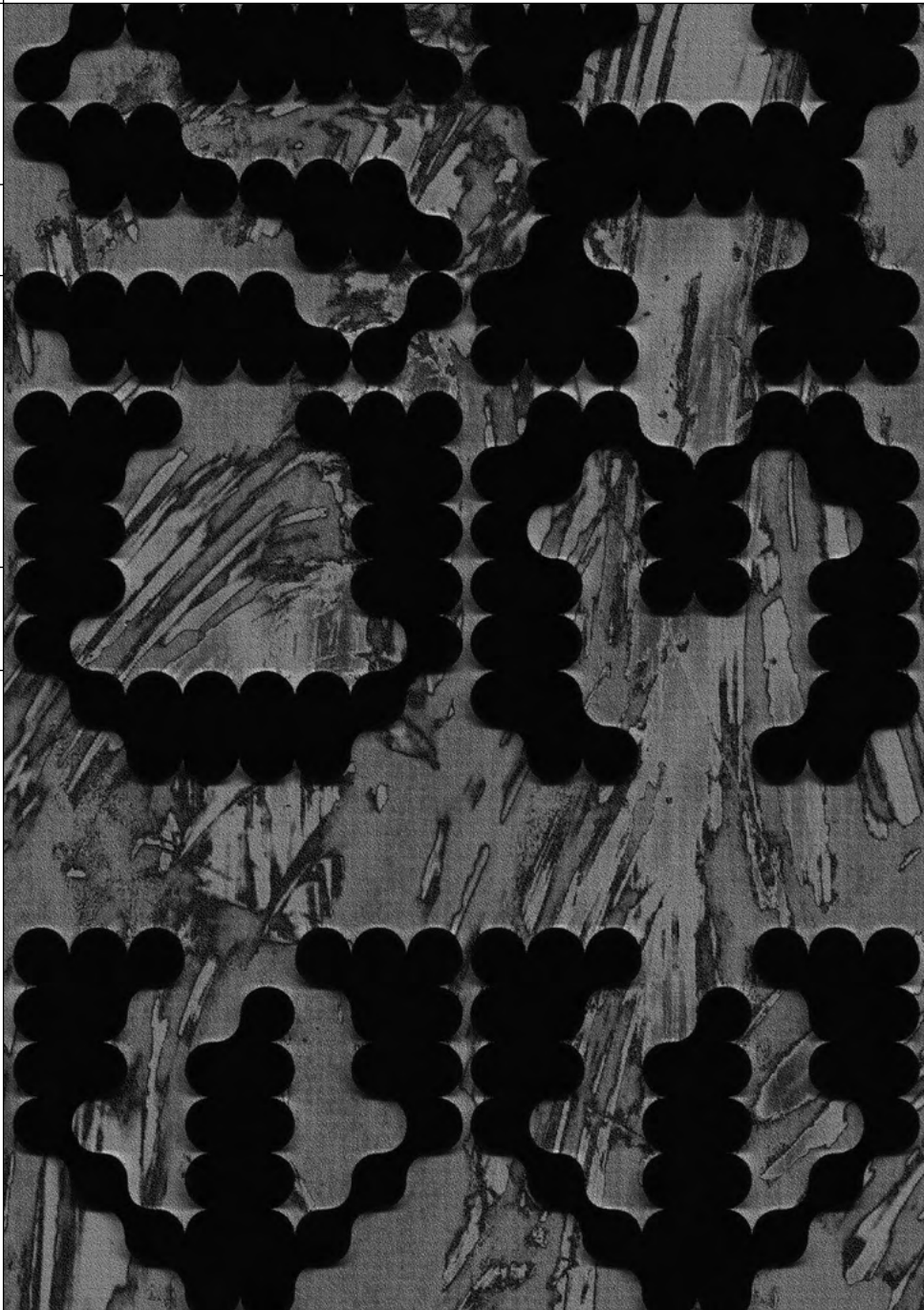




Perbandt, Esther, Fall 2023 Fashion Show, 2020



Perbandt herself, *Esther Dress*, 2020



Shum Wanwai, *Mix Place* lecture poster, 2019

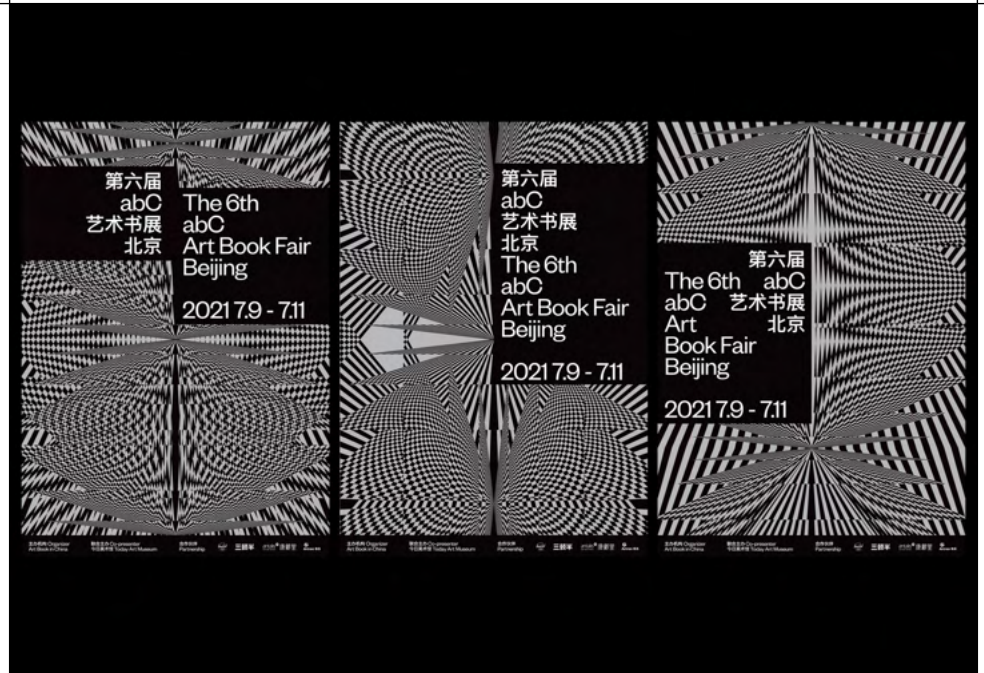
SHUM WANWAI

Rotterdam

2017 — present

Shum is one of those designers who doesn't need anything more than two colours or shades for her work to shine. She seamlessly juxtaposes complex shapes and patterns with restrained colour palettes to highlight the forms themselves above anything else. I definitely drew inspiration from this kind of practice in my film, where I wanted each shot to focus on the body's pose and one particular mood and nothing else for each shot.

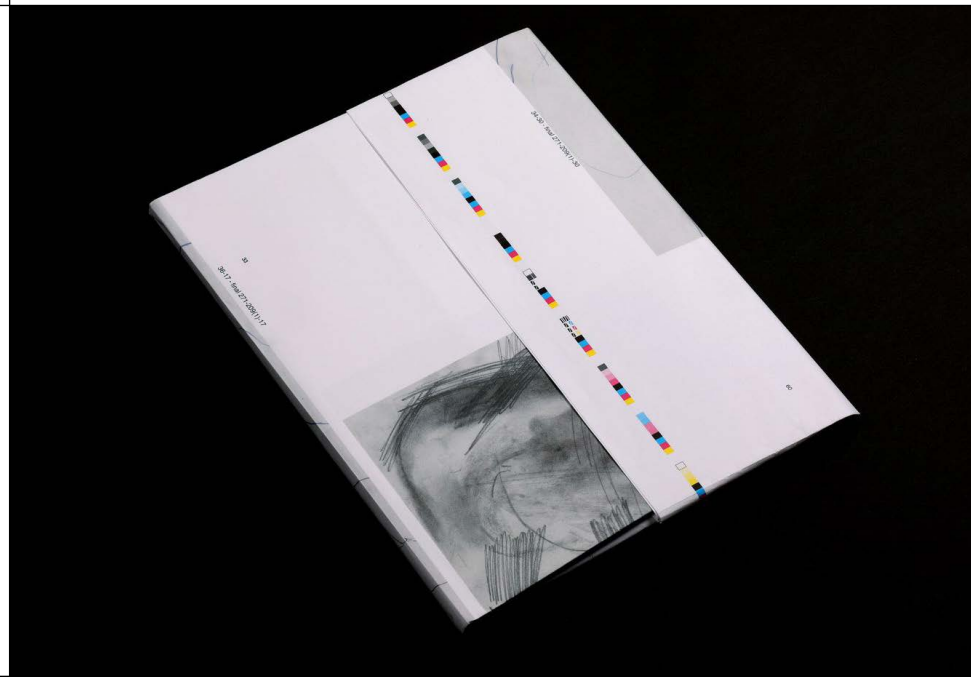
URL: <https://shumwanwai.xyz>



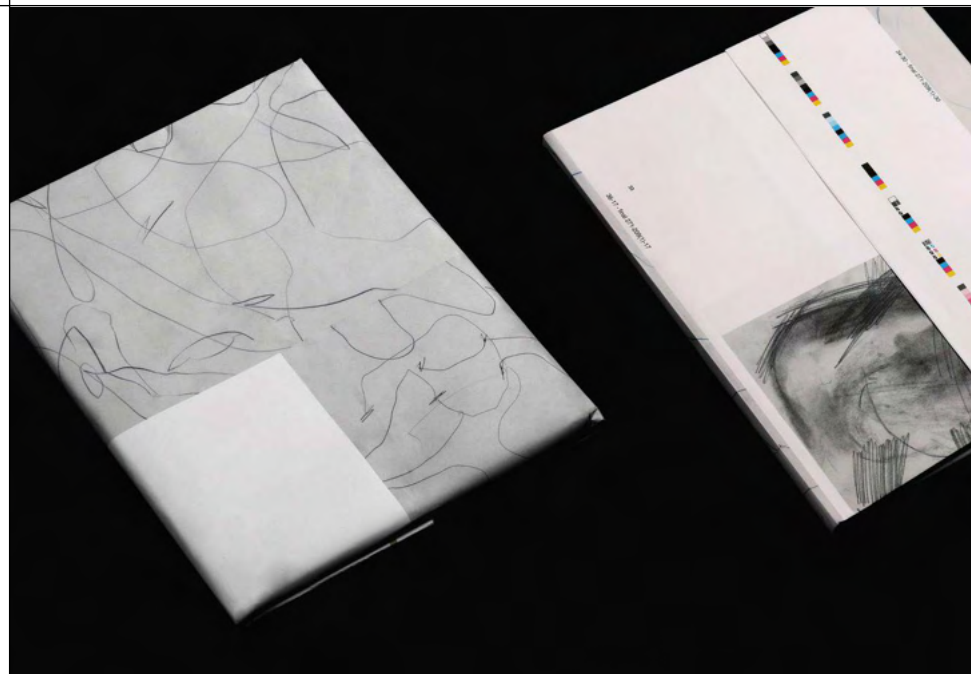
Shum Wanwai, *The 6th abC Art Book Fair Beijing* poster series, 2021

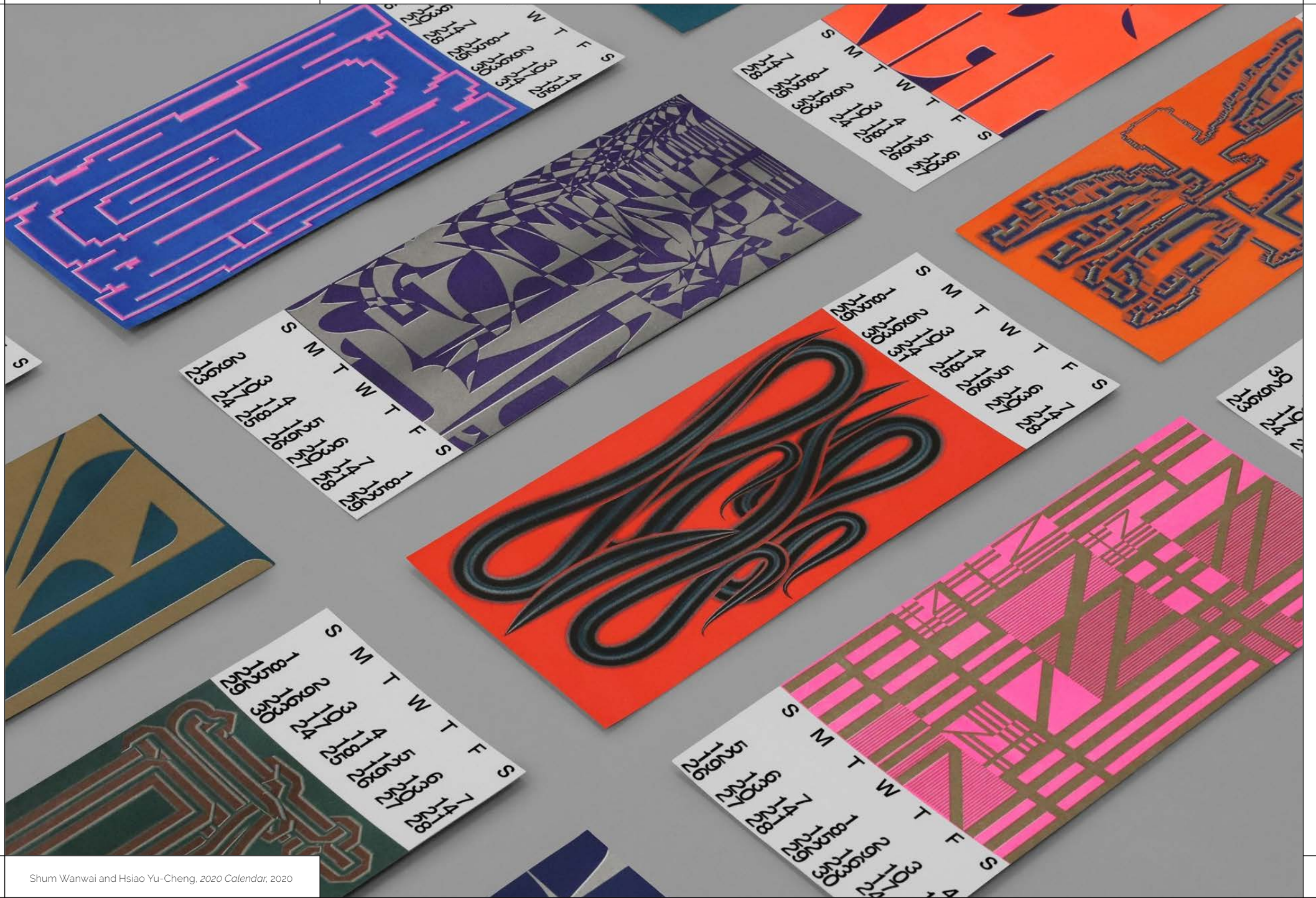


(Above) Shum Wanwai, *Ancestral Fortune Identity*, 2021; (Below) Shum Wanwai, *We miss the light*, 2020



(This page) Shum Wanwai, *Empty Journal*





Shum Wanwai and Hsiao Yu-Cheng, 2020 Calendar, 2020



TOMATO STUDIO: NATURAL ESSENCE'S 'INJURY' MUSIC VIDEO

London

1997

The visual effect on the Tokyo landscape in this music video creates an indescribable sort of eeriness and uncomfortability—something I very much tried to recreate in sections of my film (most visibly in the red and yellow, fast-moving, panicked state). This was one of the first pieces of inspiration we were shown and it immediately struck me. I quite like how you can't take a frame in isolation and still capture the full effect (despite my best efforts here), and I appreciate how the poor video quality actually adds to the experience, not showing superfluous or distracting details.

URL: <https://tomato.co.uk>







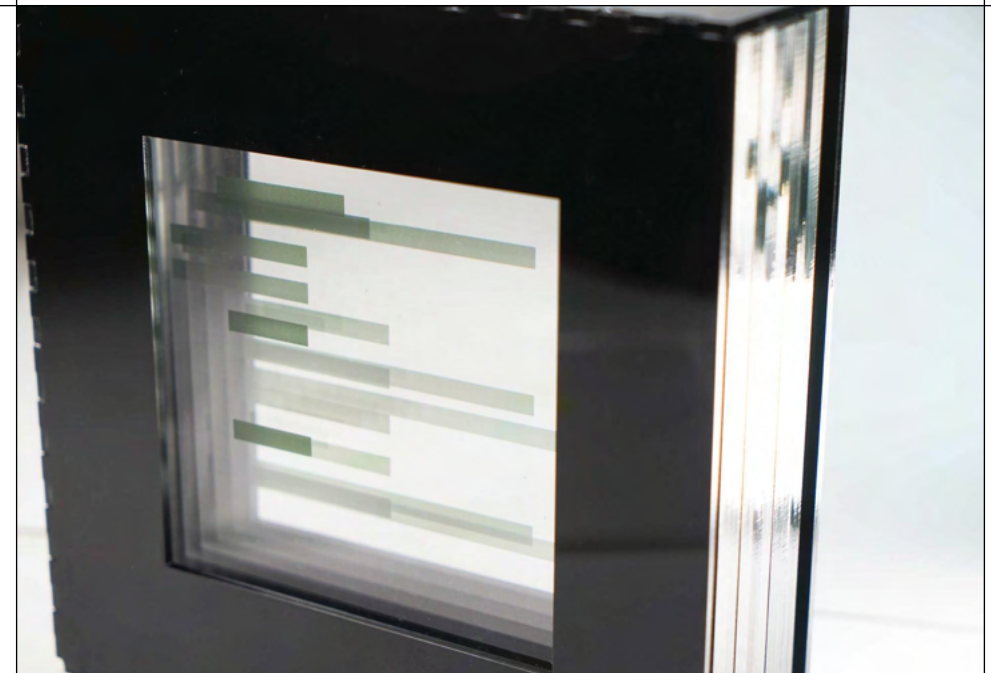
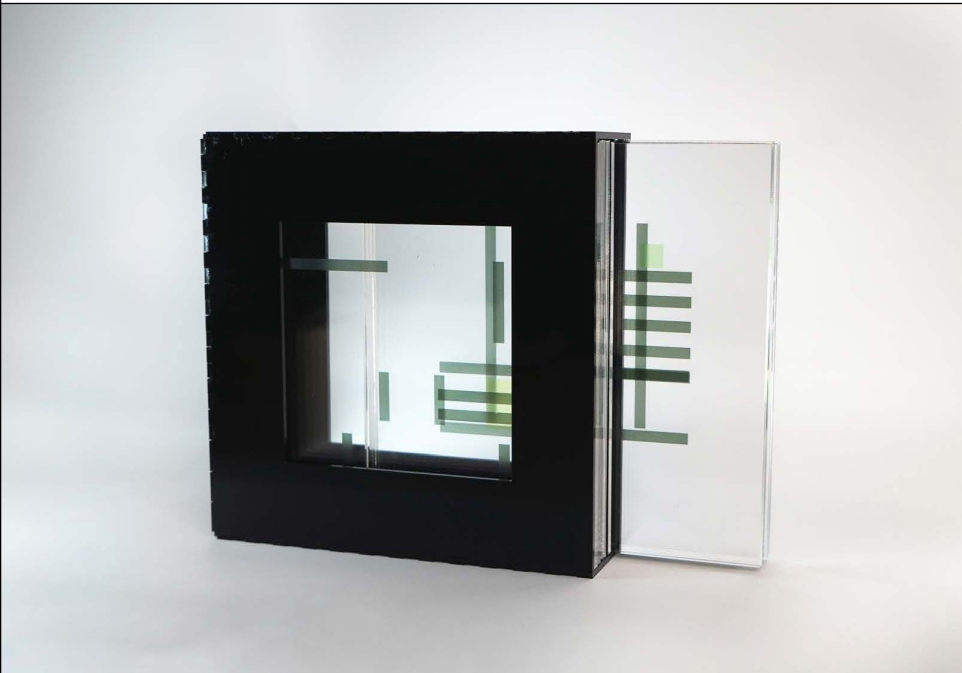
TRAN, TYRON

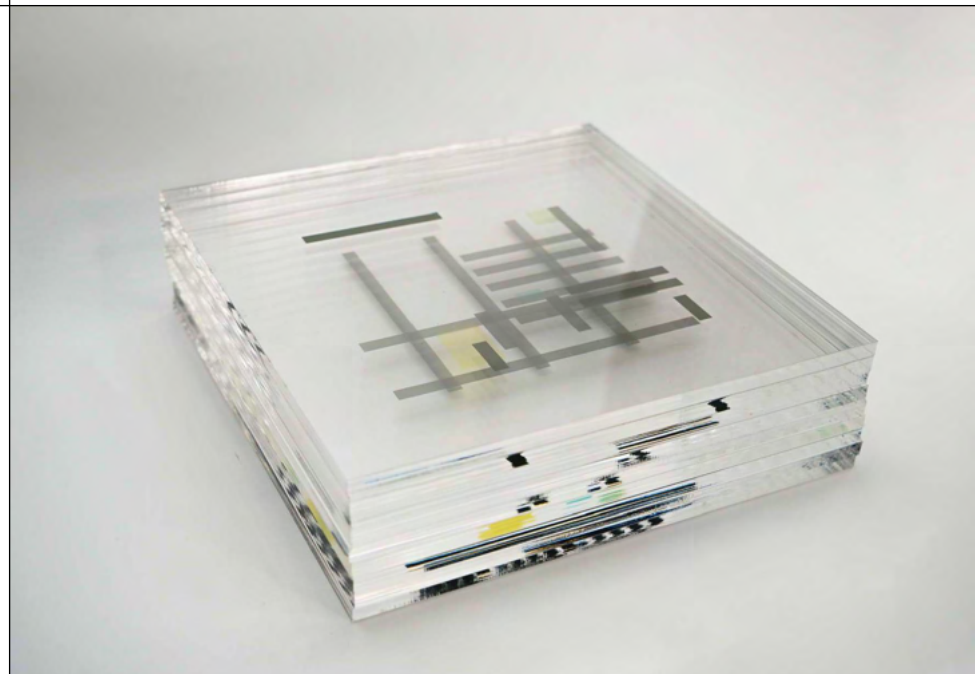
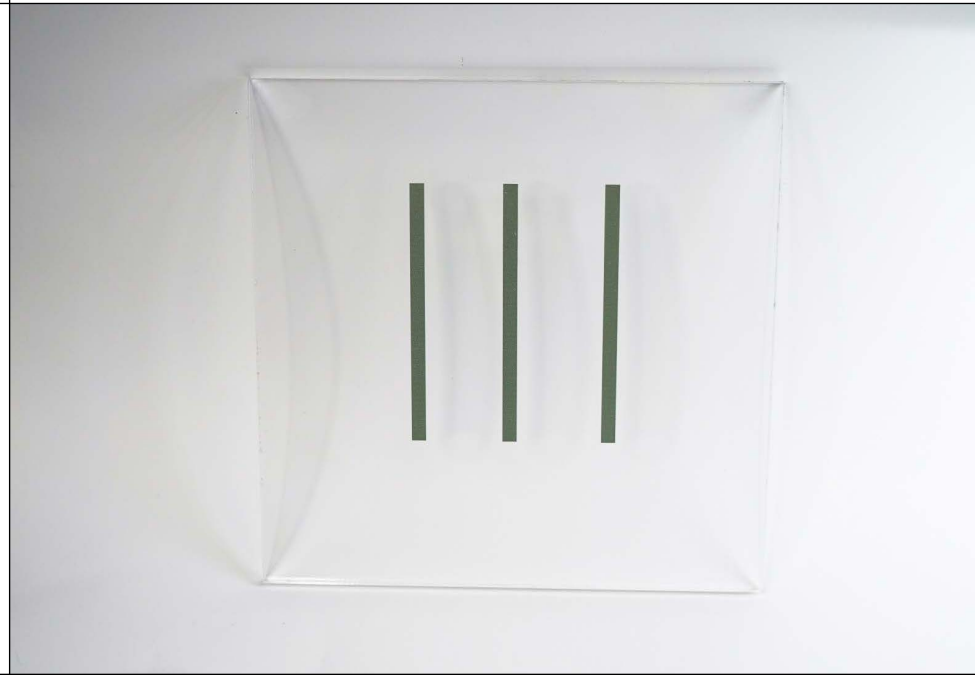
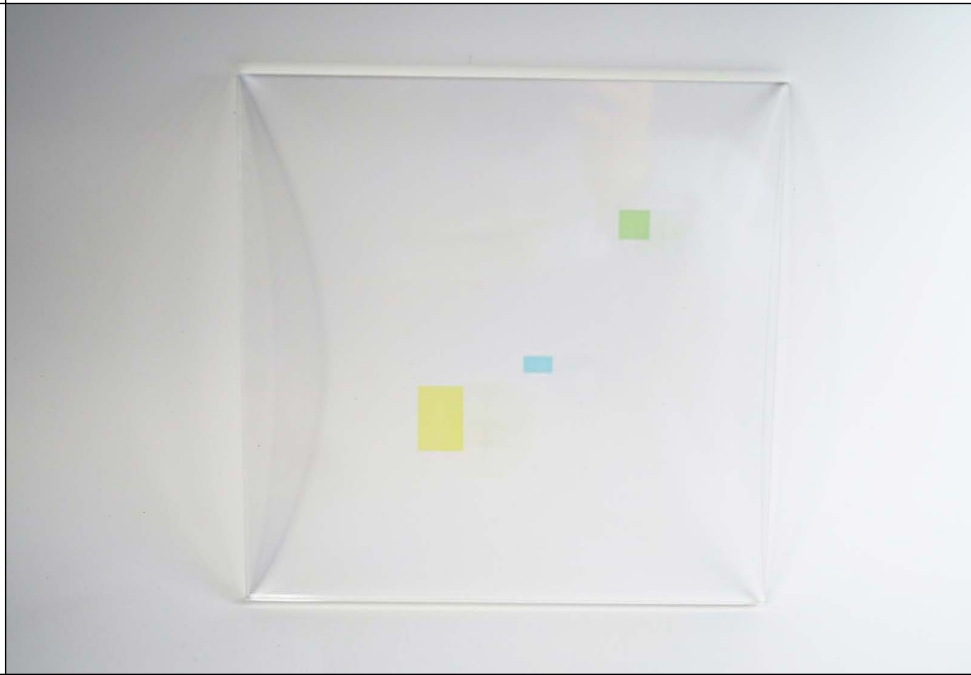
Previous student work

2021

I was intrigued by the use of acrylic for my book. It's a really unconventional material, but I liked the idea of the transparency. I was also interested in creating a casing for the acrylic sheets like Tran has, as it really frames the work and makes it look more professional and presentable.

In Tran's actual design work, I really love how he's created such simple patterns on each sheet that when combined together utilising the acrylic's transparency, create a very different but cohesive work.





BLACKENS
BLACKENS

LEFT FROM TO RIGHT

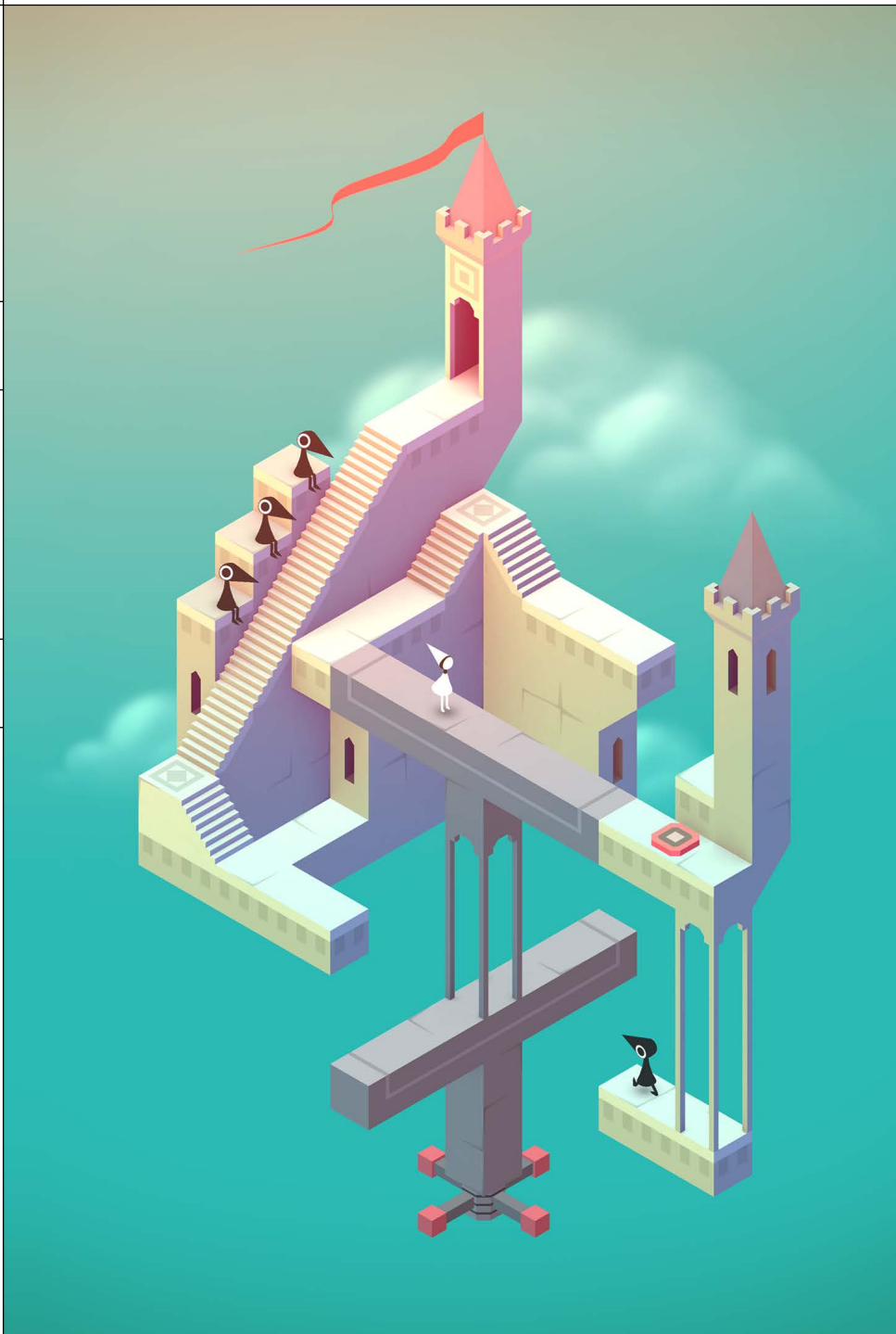
TO THE NORTH, NOTHING.

HING.

A FAIRLY STRICTLY HORIZONTAL

NTA

L LINE IS SET
DOWN
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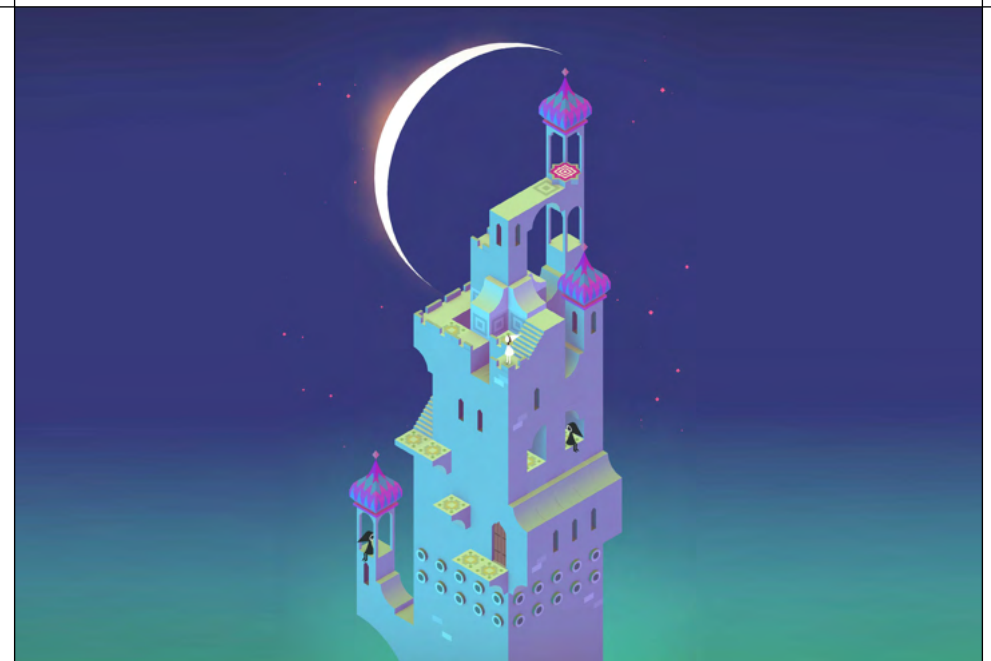


USTWO STUDIO: MONUMENT VALLEY 1 & 2

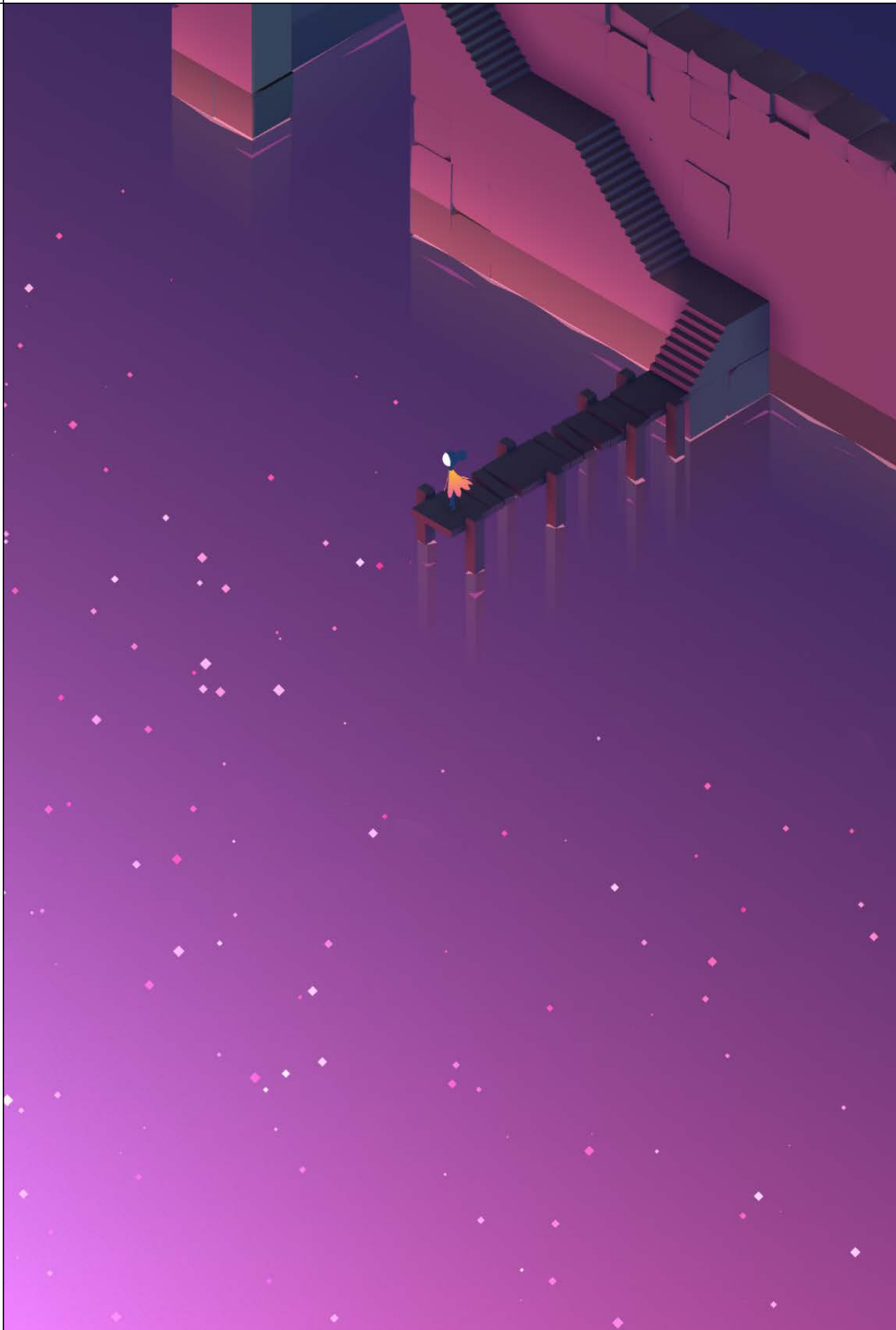
London

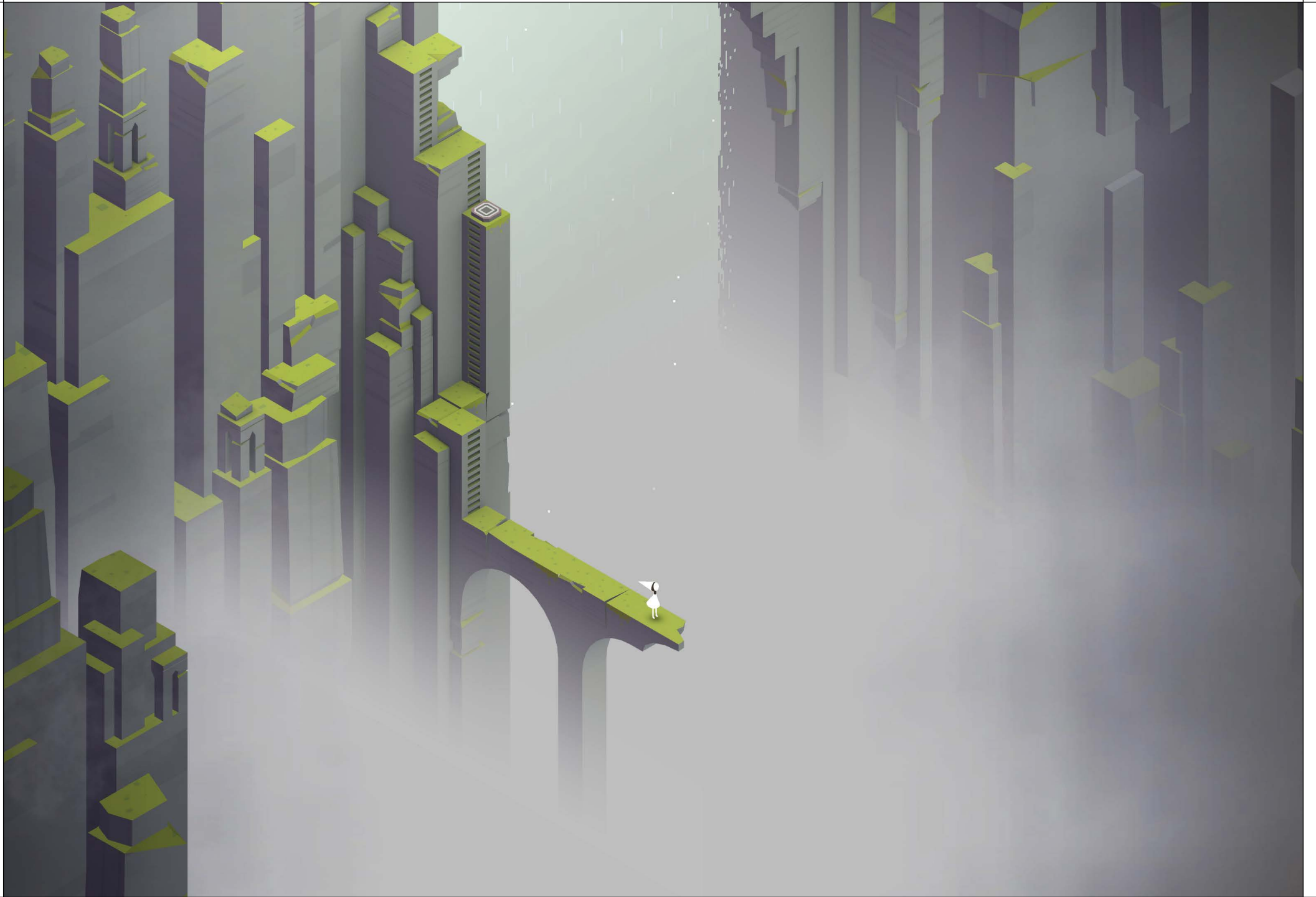
2014 & 2017

It's rare that a game is as visually captivating as Monument Valley. This game is widely celebrated for its stunning visual design, which isn't used to complement the gameplay but is genuinely fundamental to it, using Escher-like optical illusions as the key puzzle solving mechanism of the game. Every new scene is a work of art in its own right.









Pared down and teched up

While capturing the original clamp lamp's simplicity, w153 ð features refined technical solutions to meet contemporary needs. A COB LED emits a soft, warm white light, and a magnetic ball-joint construction allows for smooth, precise adjustment of the aluminium shade.



Endless possibilities

w153 ð shines brightly enough to be your bedside reading partner, as well as gladly playing a more decorative role, adding a dash of light and colour where needed. Its flat base allows it to stand confidently on its own, or to be mounted on a wall. And, of course, a clamp allows you to attach the lamp wherever you want it.

Wästberg, w153 ð webpage, 2020

WÄSTBERG

Stockholm

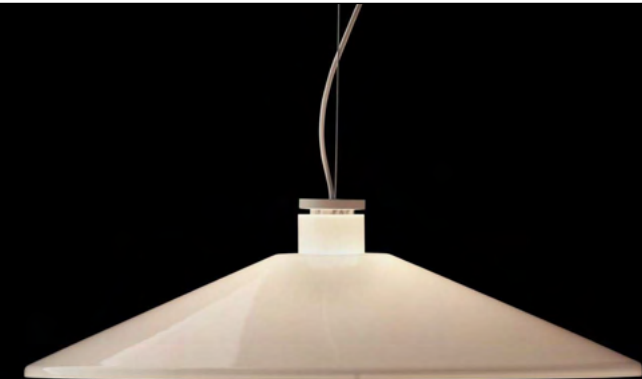
1998 — present

Wästberg is an innovative Stockholm lighting company built on the idea that the lighting industry has become overly standardised and consumerist and that people deserve lights to aid in their personal well-being. They work with leading architects and designers, and their products are uniquely aesthetic and minimalistic.

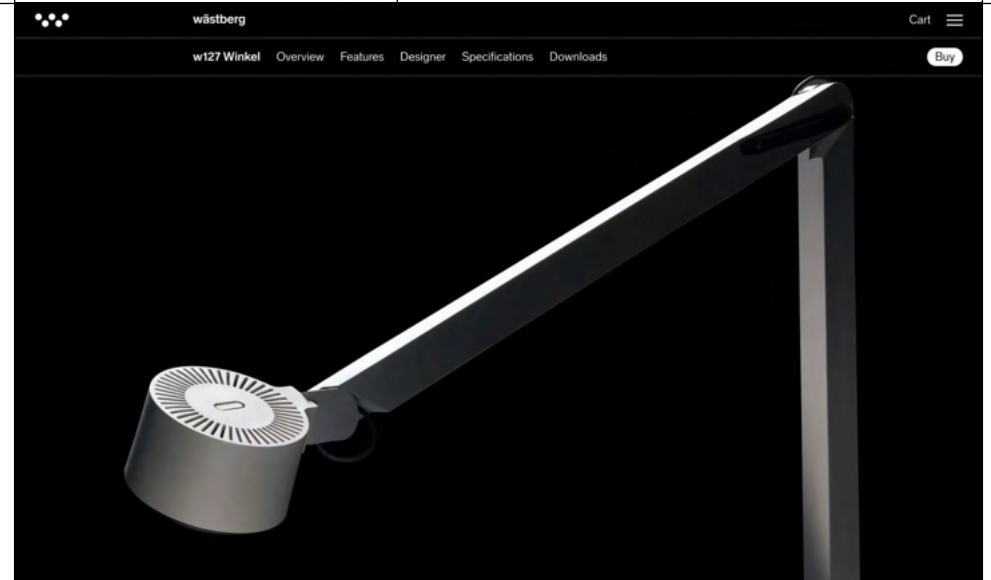
Wästberg's lights are designed to work with and complement their surroundings more than just to create light and act as centrepieces in their own rights. I'm particularly drawn to the company's marketing and product imagery, especially in their use of colour and framing. The products are placed against plain black or white backgrounds, allowing the shape and colour of the product to speak for itself.

The extreme minimalism perfectly showcases how less is more, a concept I always try to strive for.

URL: <https://www.wastberg.com/en>



Wästberg, w201 Light, 2020



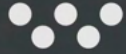
(Left) Wästberg, *w182 Pastille*, 2020

(Above) Wästberg, *w127 Winkel*, 2020

(Right) Wästberg, *w201 Extra small pendant*, 2020



wästberg



w203 Illumina

- w202 Halo
- w201 Extra small pendant
- w182 Pastille
- w181 Lince
- w179 Milla
- w178 Milla
- w163 Lampyre
- w162 Dalston
- w154 Pal
- w153 Ille
- w152 Busby
- w151 Extra large pendant
- w132 Nendo
- w131 Bell
- w127 Winkel
- w126 Claesson Koivisto Rune
- w124 Lindvall
- w103 Sempé
- w102 Chipperfield
- w084 Studioilse
- Holocene No. 4: John Pawson
- Holocene No. 3: Jasper Morrison
- Holocene No. 2: David Chipperfield
- Holocene No. 1: Ise Crawford



wästberg

b

e

Wästberg Grotesk Regular
abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890

Wästberg Grotesk Bold
abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890

Wästberg Grotesk Italic
abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890

Wästberg Grotesk Bold Italic
abcdefghijklmnopqrstu
vwxyzABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890

g

rst

a

w

Wästberg Grotesk Regular
Wästberg Grotesk Italic
Wästberg Grotesk Bold
Wästberg Grotesk Bold Italic

Wästberg, promotional poster, 2020

Wästberg, Wästberg Grotesk typeface poster, 2020



wästberg

Wästberg, w203 *Illumina* webpage, 2020

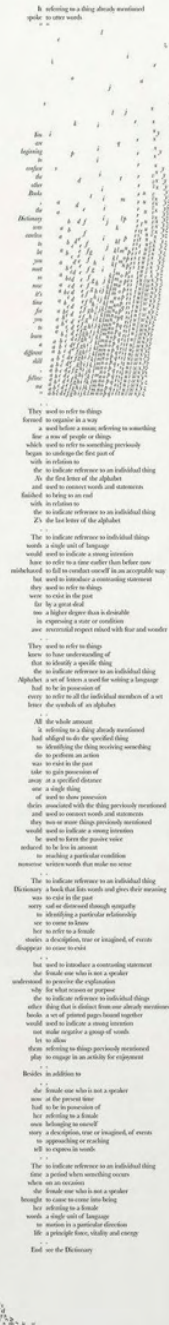
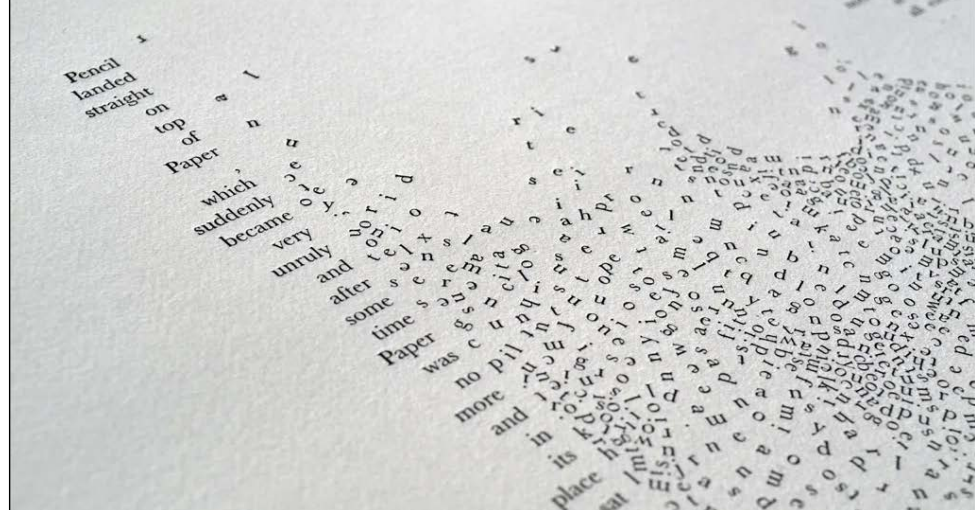
WINSTON, SAM: a DICTIONARY STORY

London

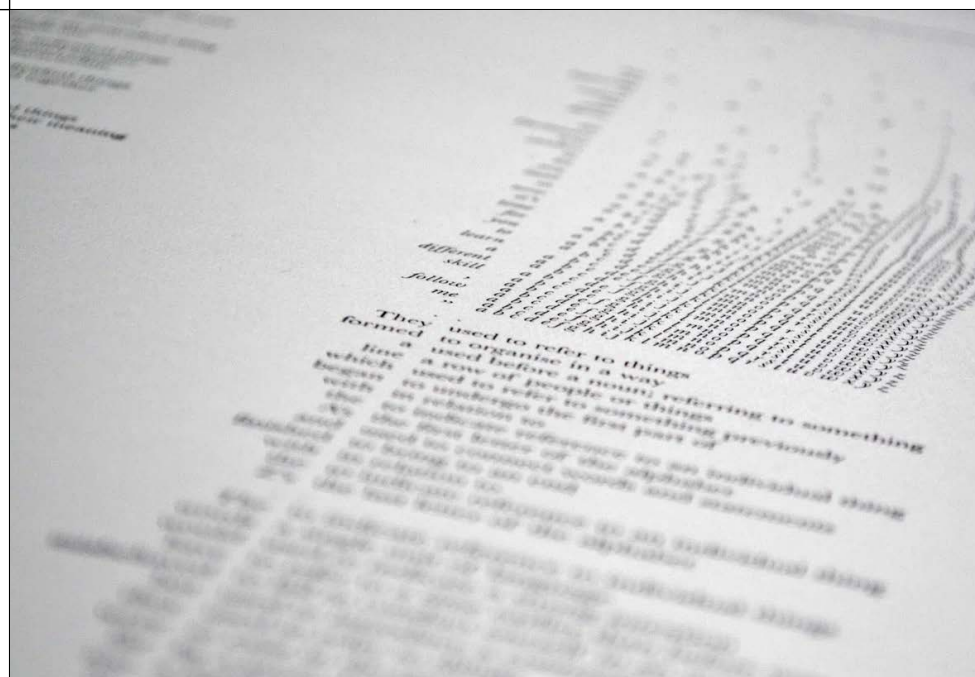
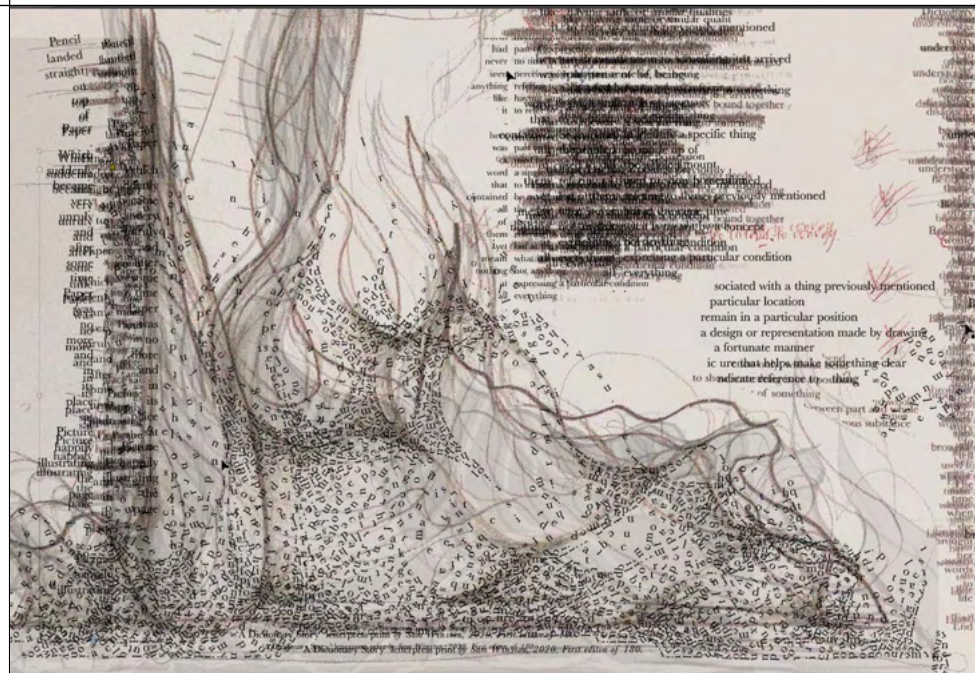
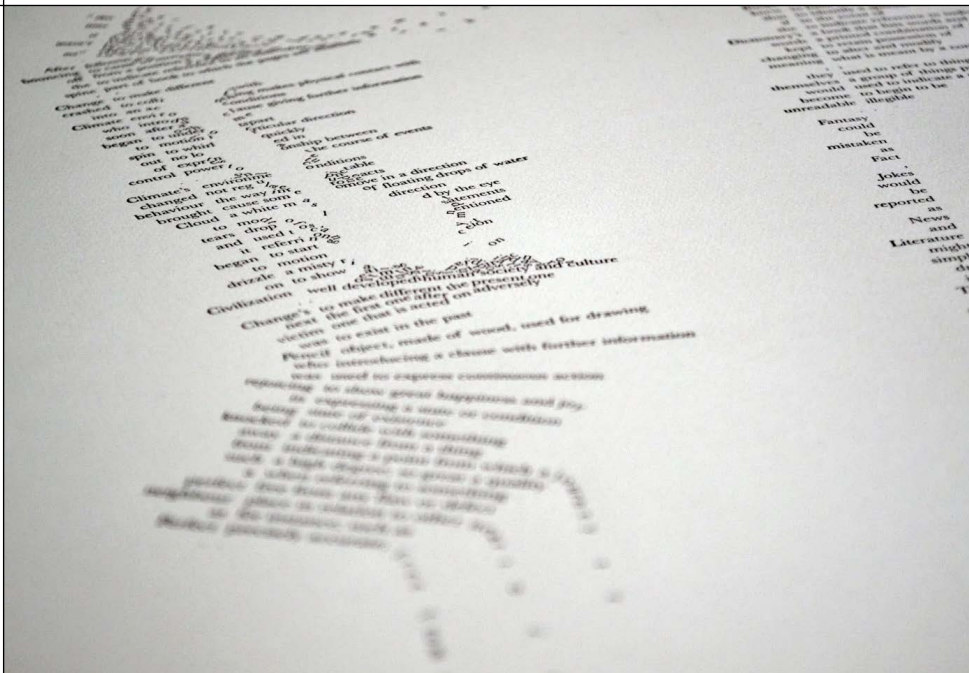
2021

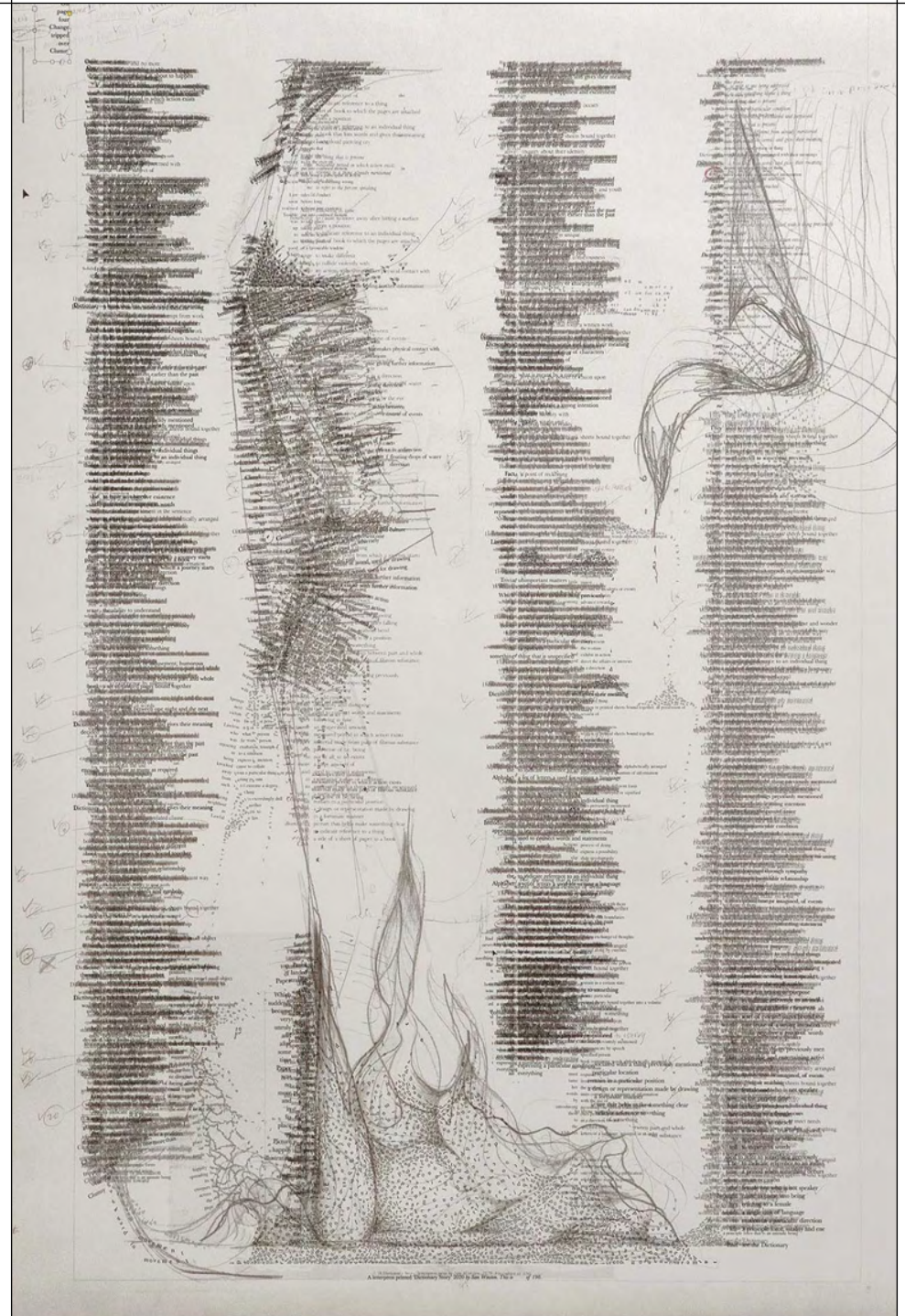
I love that Winston uses the existing elements on a page to create artwork; he's not adding anything new, but he's still creating something original. In this artwork, he creates really interesting scenes and shapes by just moving letters around, manipulating the density of the letters to create 3-dimensional and realistic effects. I really enjoy how he doesn't feel the need to keep adding stuff to his art; less is more. Winston states that this work reflects his struggle with dyslexia; in my film, I similarly wanted to utilise things in my life that contribute to my personal struggles.

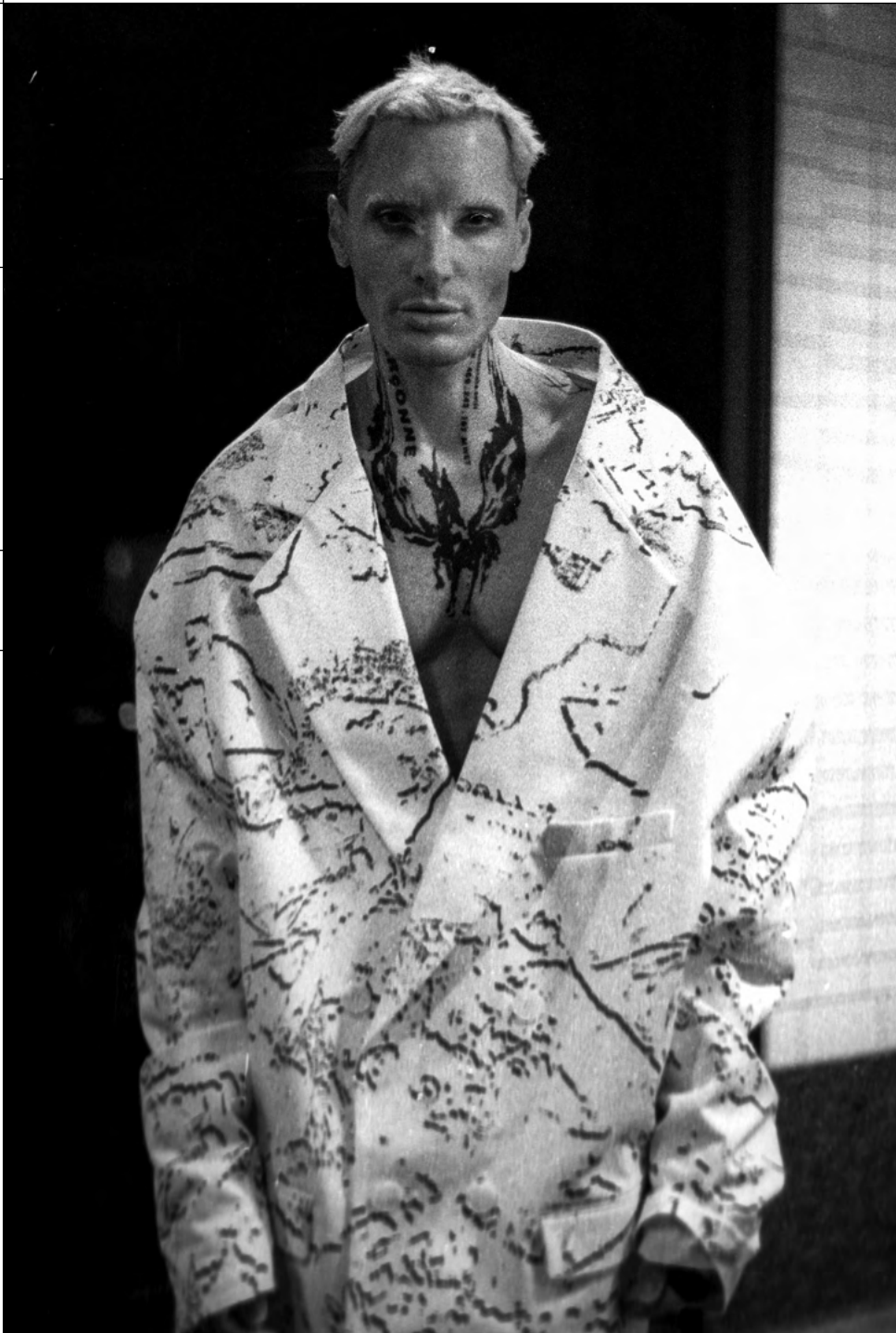
URL: <https://www.samwinston.com/>



A dictionary printed Dictionary Year 2020 by Sam Winstan. 2021 © 2021







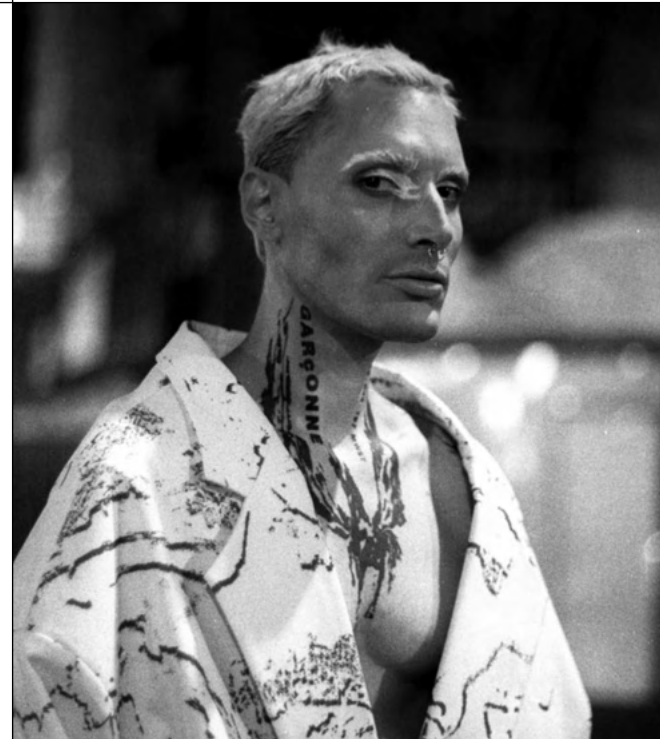
ZAMBONI, YANNIK

Zürich

2020 — present

Perbandt, creator of his studio Maison Blanche, is an avant-garde fashion designer who not blends but basically destroys the limits of gendered fashion. He masterfully combines elements of different articles of clothing and pastiches them into new, original artpieces. He primarily bases his clothing around the colour white, but incorporates other colours only when they would actually make a difference to the perception of effect of his works.

URL: <https://www.maisonblanche.swiss/>



Zamboni himself on the cover of *Iris Cover Book*, 2020



Maison Blanche, SS23 at New York Fashion Week, 2022
Full collection and videos: <https://www.maisonblanche.swiss/collections/14092022-nyfw-back-collection>





Maison Blanche partnering with Tags Against Crime.
Laundry Tags Spring/Summer 2024 collection, 2023

