

*Final Major
Project Outcome.*

Development from Unit 2.

After researching and experimenting with my theme of South Asian jewellery inheritance, I visualised and conceptualised what I wanted to produce in my final outcome for FMP. I had finalised that I would be producing a series of monoprints as I had experimented with prior in Unit 2, and use the collection of photographs I had captured of my relatives as reference in these prints. This would narrate the generational tradition of passing down the gold in the prints and also the affectionate touches of love between family members. I will also use the research I've gathered to produce some portraits based on the historical value Gold had and include the narration into a zine I will produce with the prints.

After discussing with my peers, they wanted to see more imagery of the past to incorporate the narrative of the past being brought to the present. So looking back into my research I found some imagery of British colonial postcards with women in South Asian adorned in ornaments. Like how the miniature portraits narrated these stories, I had envisioned the portraits to narrate the history of the tradition, and how it was used as a commodity in case of an emergency.



Fig.1 Experimental mono print



Fig.2. Experimental mono print

Producing Outcome.

When producing the prints, I selected a few images that I believed captured the narrative of the value of gold as a reference - eg 19th century and my photo series. I had drawn out the compositions on Procreate (Fig 3&4.) and used them as a guide to paint on the jelly plate underneath. With the guide, I was able to focus on painting and was able to intricately paint the fine details of the jewellery parts with ink. From producing this first print, I noticed the colours and how the contrast between them makes the print more vibrant, so I decided to keep the colours within the same colour scheme throughout the whole print. This would also make the prints more consistent and show that the series of prints join together as a narrative.

I then produced a print based on historical imagery that I had found in my research to reflect on the history of the gold jewellery tradition. I had previously experimented with mono printing and creating an outline (Fig 8.), symbolising the history of the wearer and the women who passed their gold jewellery. I felt this makes an impact on the imagery and also builds on the narrative that the prints are trying to communicate.

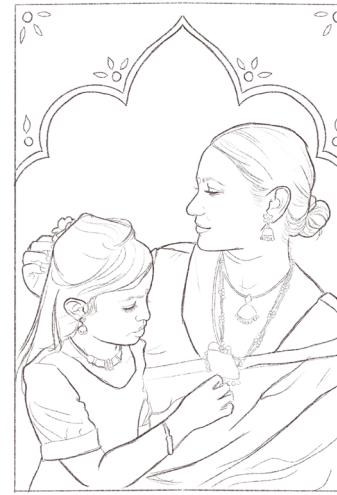


Fig. 3 Sketches based on photoshoot



Fig. 4 Sketch referencing old photo from a british postcard.



Fig. 5 First mono print based on my photography series on the jelly plate.



Fig. 6 Result of my first mono print on paper.



Fig. 7 Mono print based a Tamil wedding necklace in the 1900 from the V&A.



Fig. 8 Mono print based on a old photograph of a Tamil woman in the 1900



Fig. 9 Mono print of a mother and daughter holding hands on a jelly plate.

After printing these images, I wanted to emphasise the gold jewellery that the women are wearing in the prints. I found some gold leaf flakes that I had stuck onto the gold jewellery (Fig 10&11.) after re-applying paint to the jewellery. I did have some issues with the paint not being sticky enough for the gold flakes to cover, but it managed to use most of the flakes to create a shine as real gold does.

When the placements of our work had been decided, I was told by one of the tutors that I should make one more print. This was to utilise more of the wall space I was given, but also I felt like I could add another image to unify the narrative.

As time was hurdling towards the 'In Progress' show, I wanted to create my zine to present with the monoprints. I scanned the prints digitally and made a layout for it to be printed into an accordion zine. I thought using an accordion-styled zine (Fig.12) would showcase the prints well and I think it works well because of the rectangle-framed format. I added some text to contextualise the narrative and add a voice to the visual piece.



Fig. 10 Mono print based on a old photograph of a Tamil woman in the 1900



Fig. 11 Mono print based on a old photograph of a Tamil woman in the 1900



Fig. 12 Accordion Zine with the monoprints narrating the tradtion.

Final Major Project.

For my outcome for the 'In Progress' show, I created 5 mono prints (Fig 14.) and an accordion zine to present a visual narrative of the women in South Asia's tradition of passing gold and the shift in value as it is passed down from generations to the new generations. Through my research, I learned the in-depth history of how this tradition started and the twists of why this tradition continued through the ages. As a way to show how much parents love their daughters and give them jewellery as comfort, to being used in a state of emergency because of the lack of possessing property to their name. However, in more modern times, women have more autonomy and rights - especially in 1st world countries but this tradition continues. I have illustrated the new concept of how new generations of South Asian women keep this tradition to immortalise their ancestors and hold the memories attached to their mothers for comfort when they eventually pass. This is illustrated by the order of the prints in the zine that narrates the story and is contextualised to inform the reader.



Fig 13. Monoprint with gold accent being arranged on the wall.



Fig 14. Monoprint series presented on the wall



Fig 16 Digital scans of the extra print



Fig 15 Digital scans of the mono prints



Fig 17 Prints displayed at the exhibition



Fig 18. Photoseries with zine



Fig 19. Ceramic frames with photography series

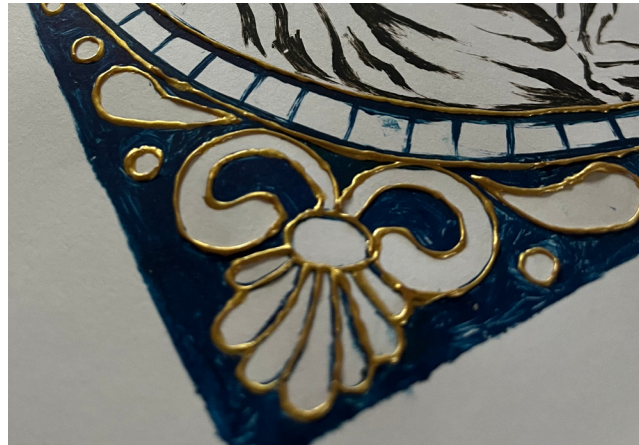


Fig 20. Close up details of the relief outline.



Fig 21. Ceramic frames with photography series.