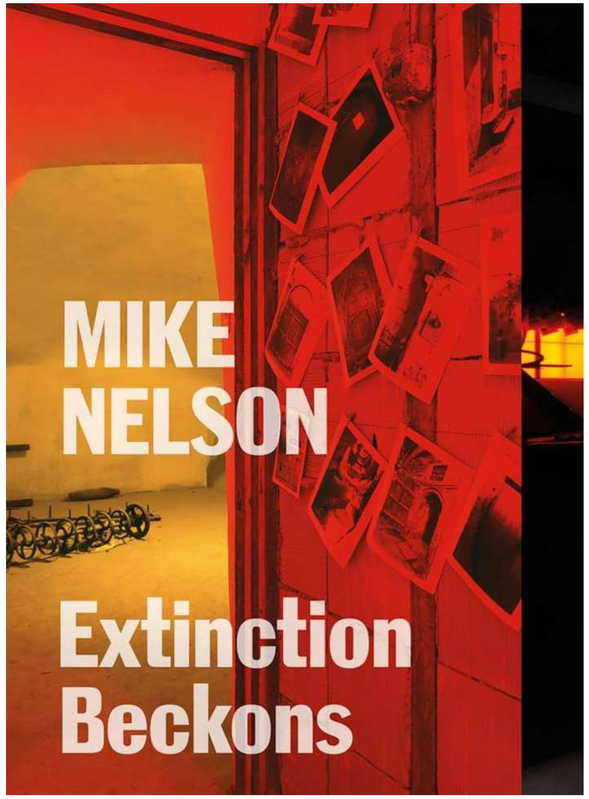
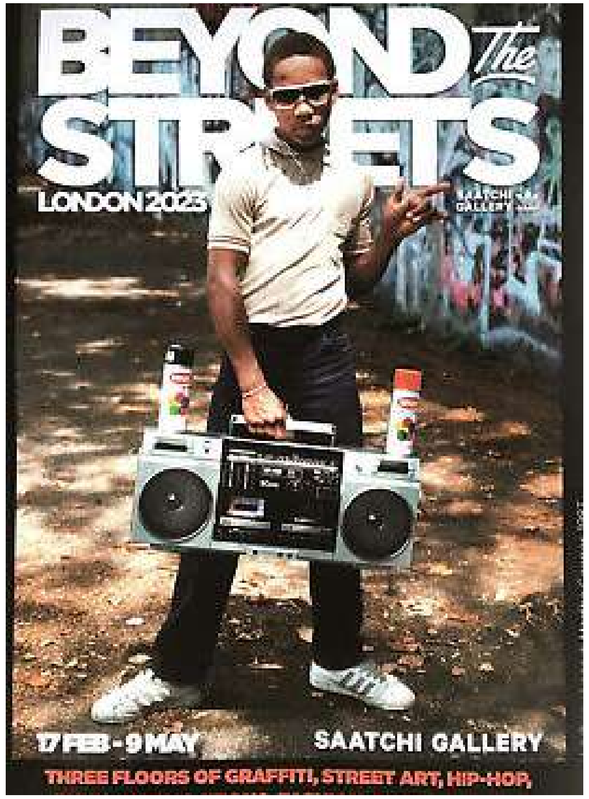
PRINT OFF THE PAGE

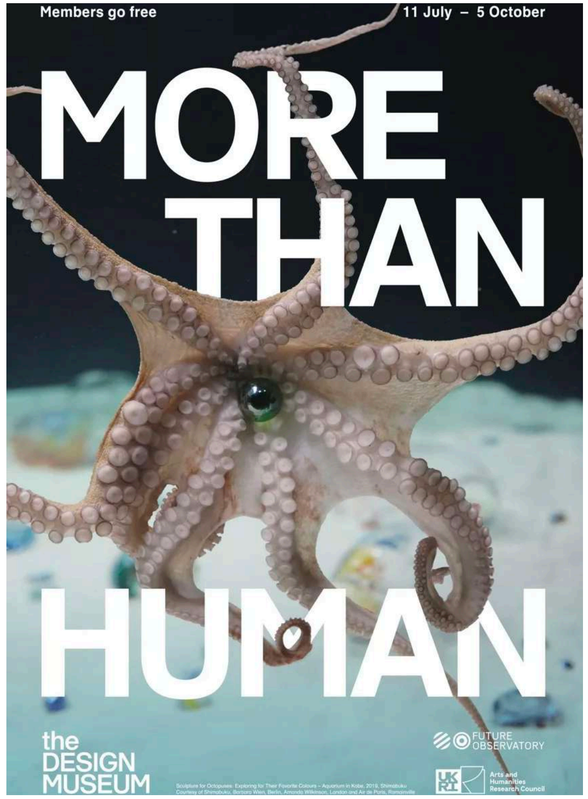
MILO LEVINSON

EXHIBITION VISITS

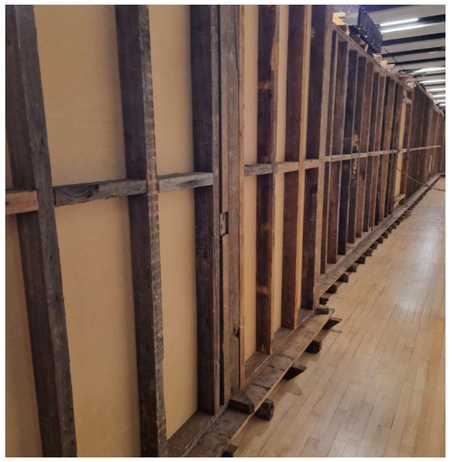
3 Exhibitons I visited that inspired me most in the past couple of years:

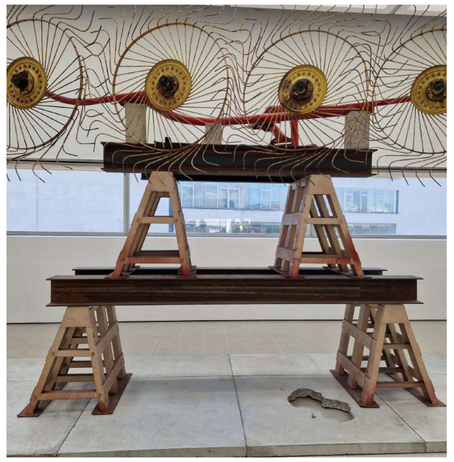




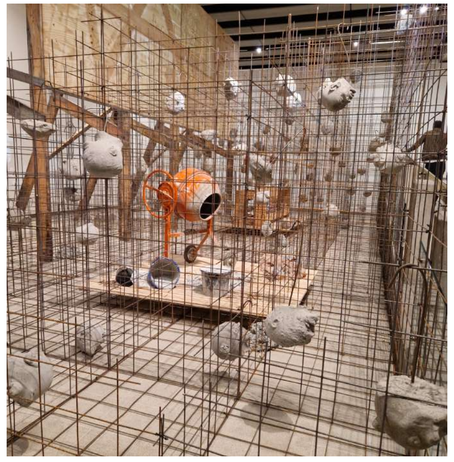


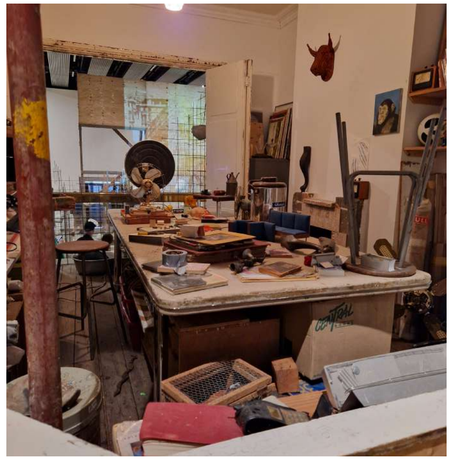
MIKE NELSON EXTINCTION BECKONS





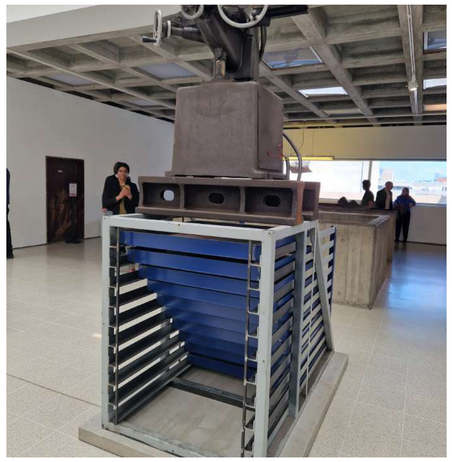




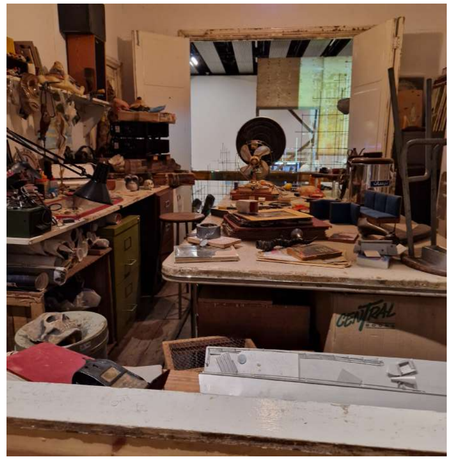
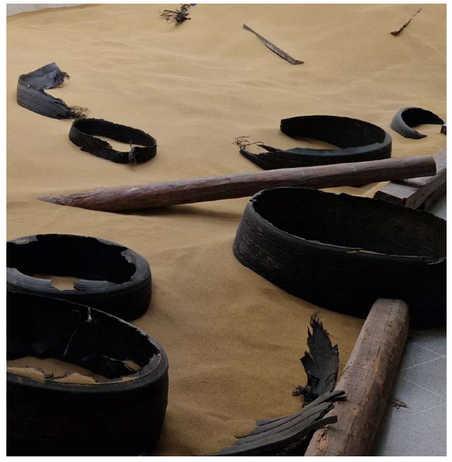
Extinction Beckons features a lot of destructive artwork, exploring themes of dystopia. I like how Mike Nelson uses found objects from scrapyards and charity shops to create a handmade, almost improvised feel. The entire exhibition had an eerie atmosphere, and there was a constant sense of unpredictability, you never quite knew what you might see next. I imagine it must have taken a great deal of time to gather all the materials needed to construct it, and Nelson comes across almost like a scavenger. The techniques he used to achieve that ruined, bombsite-like aesthetic were particularly striking.



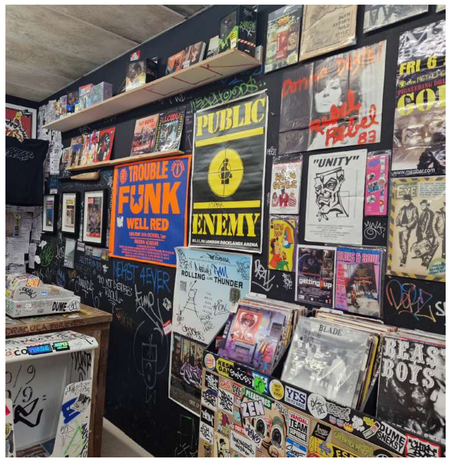






BEYOND THE STREETS SAATCHI GALLERY





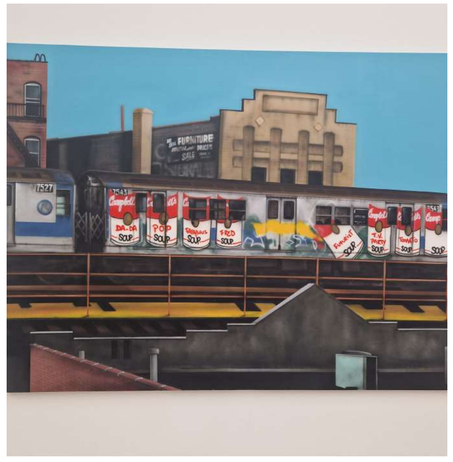


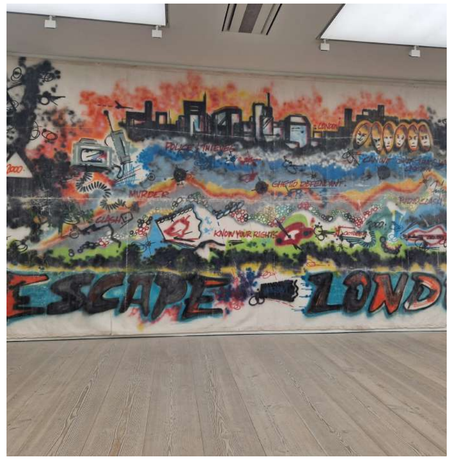












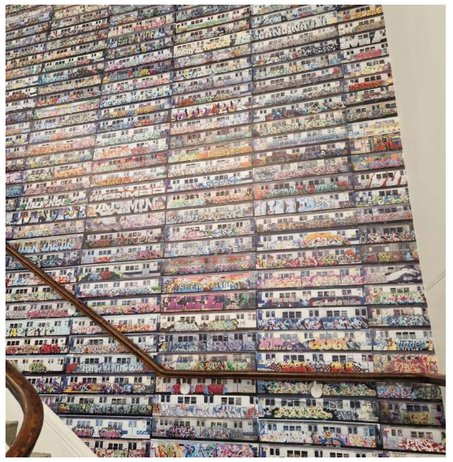


Funnily enough, this exhibition was originally going to be my first choice. However, I felt there wasn't much that could be explored through the process of graffiti. It's not that the exhibition itself was uninspiring, but rather that there wasn't as much depth to delve into. Choosing the graffiti route would have been the easier option for me, as it's a subject I'm very passionate about. However, I wanted my posters to evoke deeper meanings — almost like telling a story.







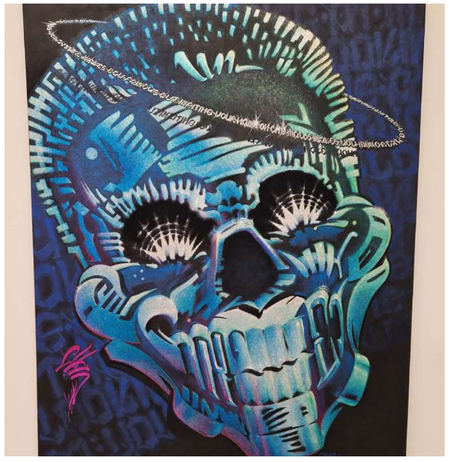



SEX
PISTOLS
NOWHERE
BOREDOM
pretty vacant





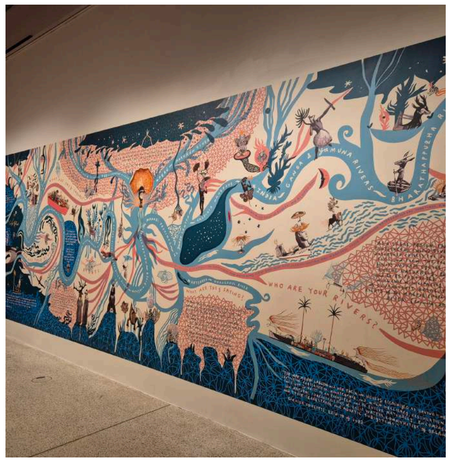
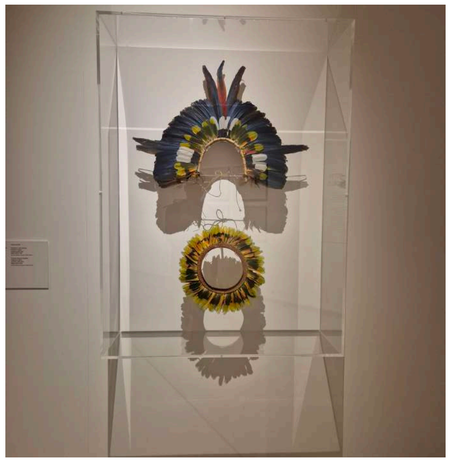


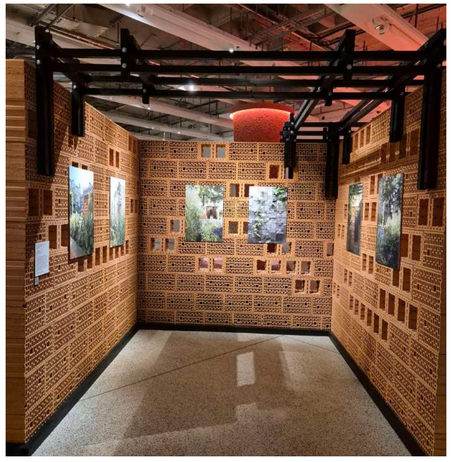


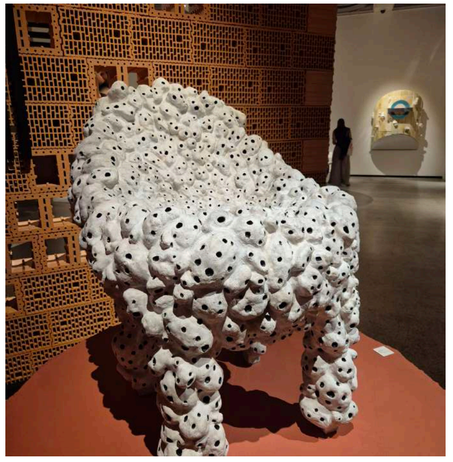

ELECTRIC
RIP
DEAD HOMIES

MORE THAN HUMAN DESIGN MUSEUM

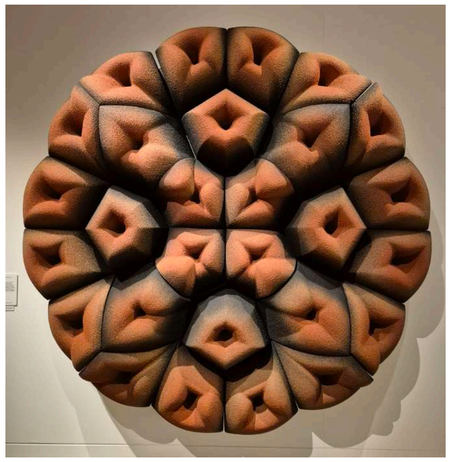


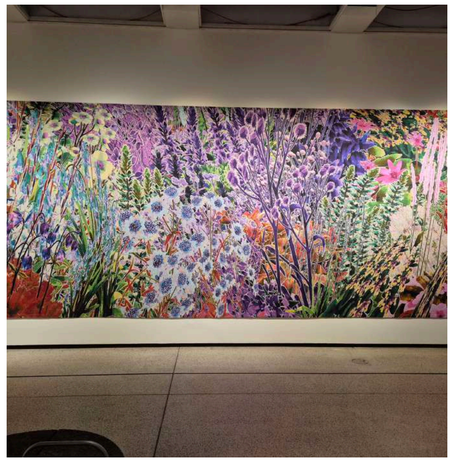



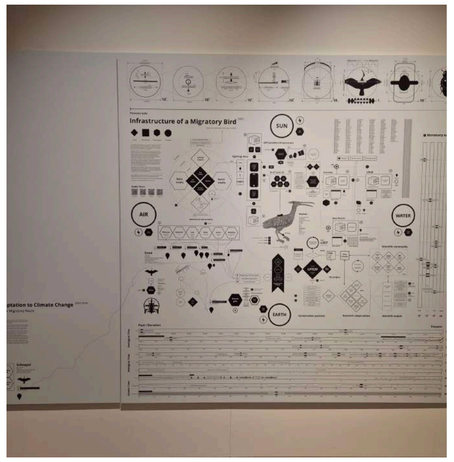


I liked the More Than Human exhibition for its emphasis on the connection between nature and human-made objects — exploring how we affect the environment and how we can change moving forward. I appreciated its deeper, more reflective message, but I felt that Extinction Beckons was the visually stronger of the two exhibitions.

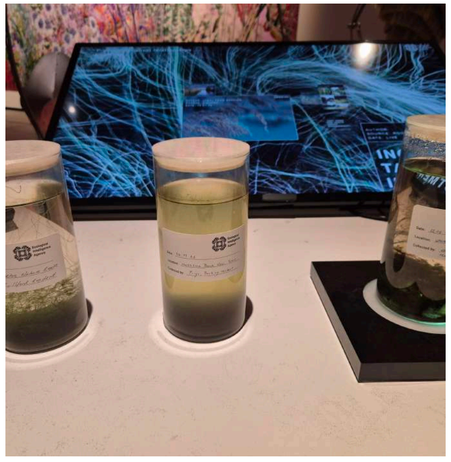







Infrastructure of a Migratory Bird
SUN
AIR
WATER
EARTH

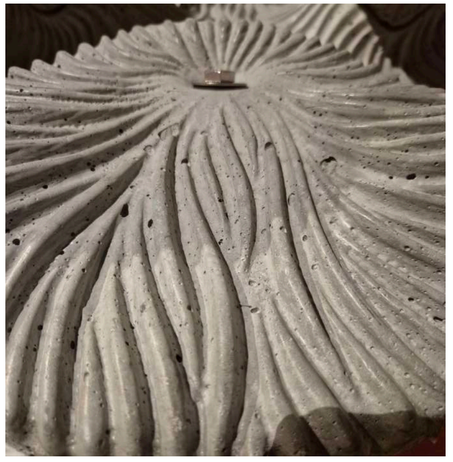












MY FAVOURITE OUT OF THE CHOSEN 3:

MIKE NELSON EXTINCTION BECKONS

About Mike Nelson

Michael Nelson RA (born 20 August 1967) is a modern British artist known for his installation work.

Nelson's installations only exist for the length of the exhibitions they are made for. They are large, maze-like spaces that let visitors explore freely, with entrances and exits often unclear.

Mike Nelson became known in the late 1990s for immersive installations made from found objects, often drawing on literature, counterculture, and failed political movements. His work lets people step into strange worlds that reflect deeper social ideas. His art is shown in places like Tate, the Hayward Gallery, and Moderna Museet. Nelson lives and works in London.

About Extinction Beckons

22th February - 7th May 2023
Mike Nelson is a skilled scavenger. The British artist makes large installations from junkyards, thrift shops, auctions, and flea markets, mixing in fragments of lost beliefs, broken histories, and clashing cultures in today's world.

His Extinction Beckons at London's Hayward Gallery is not a retrospective but a survey—though not a usual one. Nelson's huge works fill spaces far beyond most galleries. "The show is so big and complex it takes over me," he says. "It's dark, but also has humour."

Nelson's work makes the Hayward feel permanent, as if the structures and installations had been there for decades, abandoned and slowly worn by time.

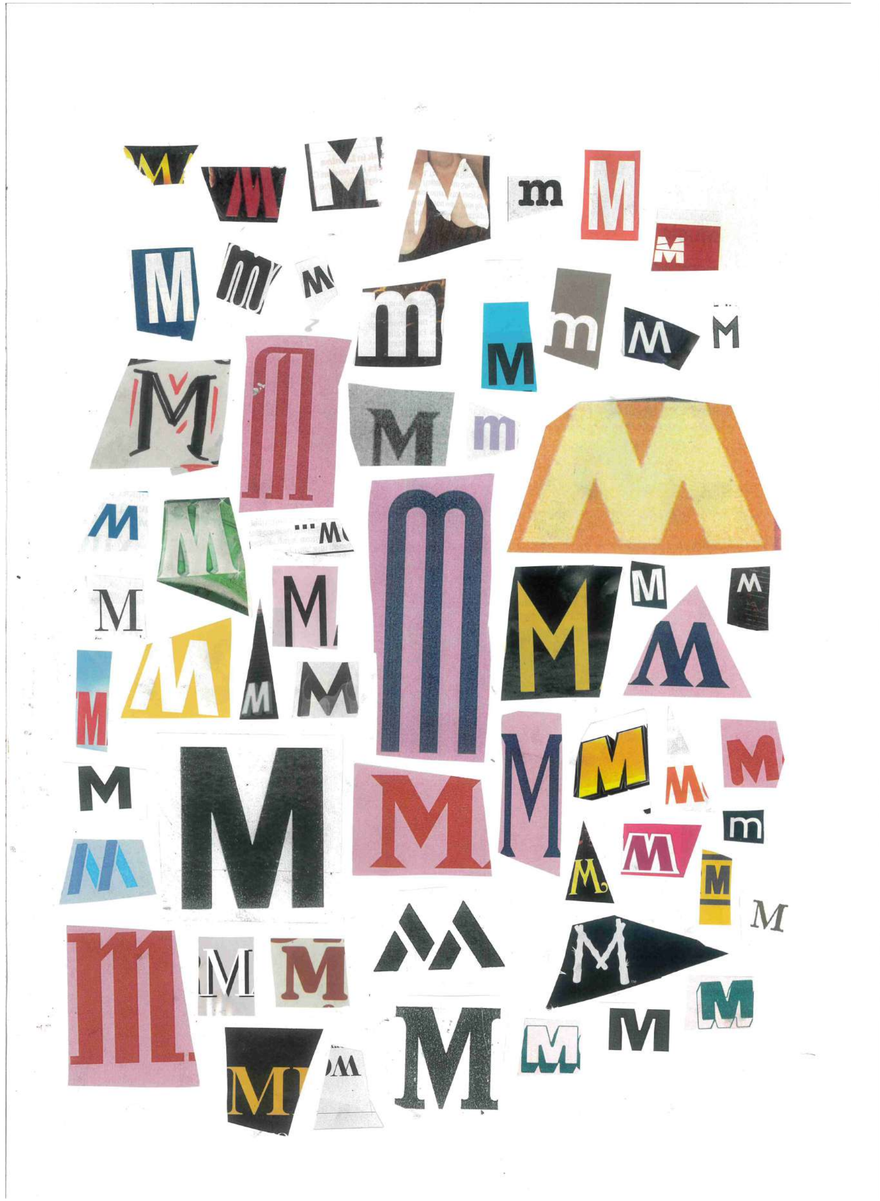
At times, Extinction Beckons feels like hell, but it also suggests new beginnings. The work is imaginative, but not quite fiction. Nelson doesn't tell stories—he creates stages for them. Car tyres, machinery, road signs, biker gear, clown masks, and concrete heads suggest science fiction, lost politics, dark histories, and countercultures, inviting visitors to explore, question, and reflect.

What do I like about the exhibition?

I really enjoyed the dystopian themes in Extinction Beckons, which connect to ideas I explored in my projects last year. I like how Nelson uses discarded objects—tyres, machinery, masks—to create strange, unsettling worlds that feel both familiar and unknown. This mix of tension and mystery is something I want to keep exploring in my own work to build consistency with my past projects.



1ST WORKSHOP PROJECT

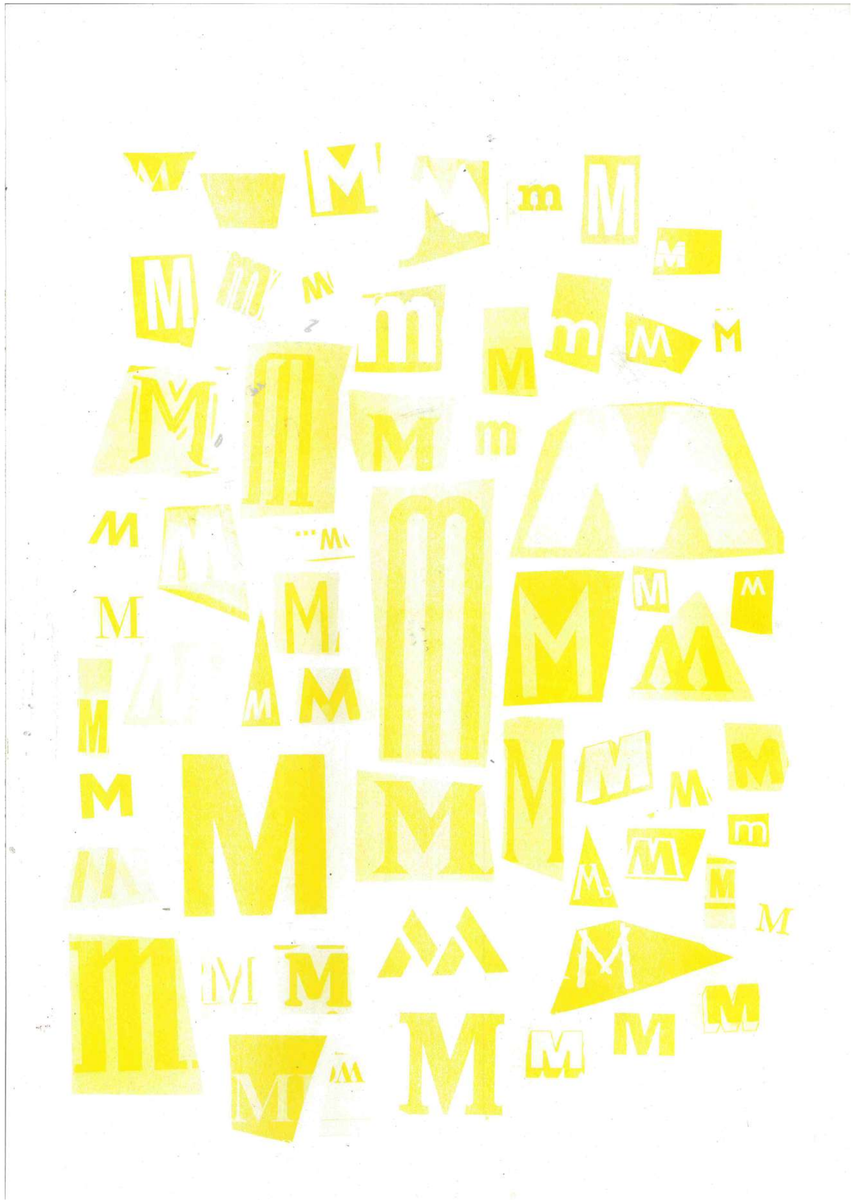






The first workshop project involved re-familiarising ourselves with the Riso printer. We used readily available collage materials, layering them on top of one another to experiment with the different colours the Riso printer has to offer.





How does a Riso Printer Work?

A Riso printer, also known as a Risograph, works by combining elements of screen printing and photocopying. It uses a master stencil, which is created from the original artwork, and ink is pushed through this stencil onto paper. Each colour requires a separate stencil, allowing vibrant, layered prints with a distinctive texture. The process is fast, cost-effective, and ideal for producing multiple copies of bold, graphic designs.

VISUAL RESEARCH

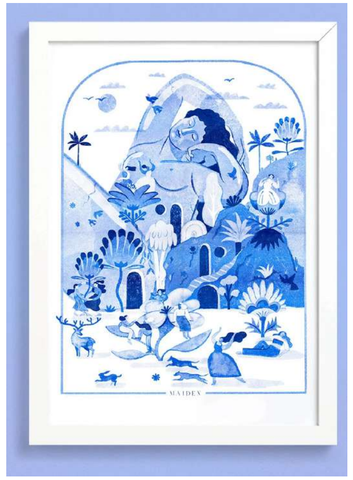
ARTWORK MADE ON RISOGRAPH





















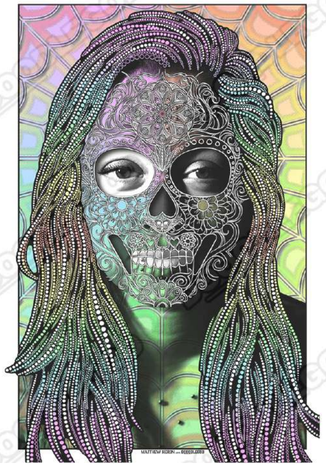
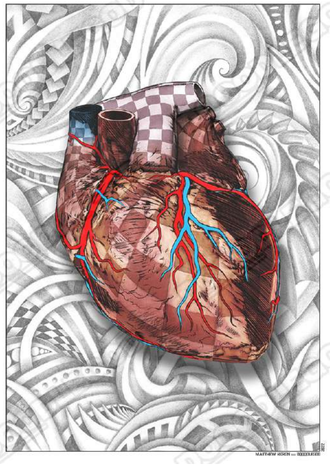




AUGMENTED REALITY ARTISTS

Matthew Heron






About:

Matthew Heron, also known as DOOODLEGOD, blends traditional techniques with digital tools to create imaginative, high-quality prints that push the boundaries of art.

DOOODLEGOD's portfolio ranges from collaborations with local and national bands to over ten AR-enhanced works brought to life with the Artivive app. With in-house screen printing and dye-sublimation, he produces high-quality prints at accessible prices, all while pursuing his dream of creating art for music promotions—from album covers to posters and merch.

What I like about the posters:

-The cultural connection, Heron links, art music and community

-Stylistic choice, I like the trippy, psychedelic visuals

-Visual Impact, bold colours striking typography and eye catching designs. Every poster is different but quite similar.

Website:

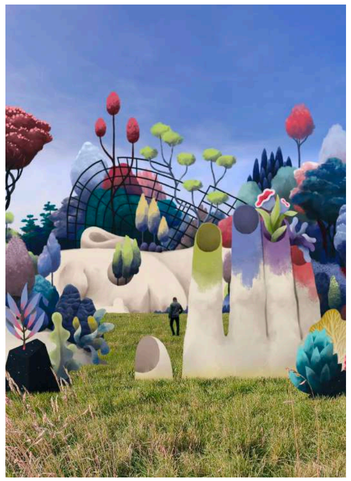
https://dooodlegod.com/

Youtube Video: (to see the moving animations)

https://www.youtube.com/watch?v=yKftQIcguQc

AUGMENTED REALITY ARTISTS

Susi Vetter









About:

Vetter is an illustrator and multimedia artist based in Berlin. Her focus lies in creating immersive stories that blur the boundaries between physical and digital realities. She works with tools such as the web, augmented reality, and projection mapping.

In her series Take Me There, created during lockdown, Susi used AR to open windows into surreal worlds of forests, starry skies, and imagined architecture. Inspired by nature, architecture, and the blurred line between reality and fantasy, the work reflects both isolation and the escape art provided during 2020.

What I like about the art:

-Stylistic choice, I like the bold palette type colours

-Visual Impact, I'm drawn to the way natural imagery weaves into urban landscapes, especially when paired with playful, cartoon-like flowers and foliage.

Website:

https://susivetter.art/

Portfolio:

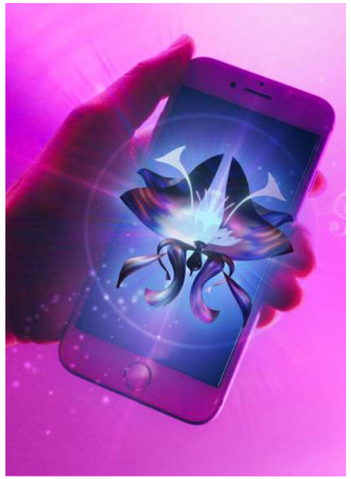
https://susivetter.com/

AR projects: (with videos)

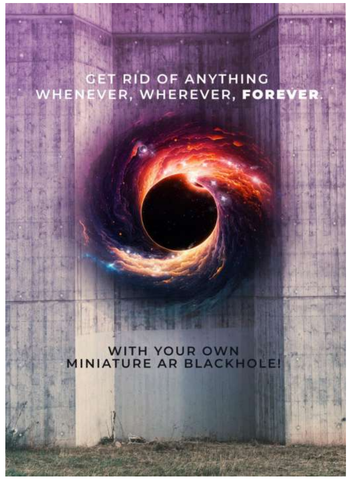
https://susivetter.art/project/momentum
https://susivetter.art/project/synthesis
https://susivetter.art/project/tmt1
https://susivetter.art/project/tanks-to-gardens
https://susivetter.art/project/take-me-there-2-3

AUGMENTED REALITY ARTISTS

Dunaway Smith













About:

Heather Dunaway Smith is an interdisciplinary artist and storyteller creating interactive experiences and XR artworks. With a background in playwriting, interactive media, and technology, her career spans award-winning XR projects, games, apps, virtual worlds, and museum installations. A former Adobe AR art resident, she was among the first to design for Snap's AR glasses and Meta's Quest headsets. Her work has been shown worldwide, including Art Basel/Miami Art Week and Adobe Max, where she also curated the 2022 AR Art Gallery.

What I like about the art:

-Technical Ability, VR sculpting in Adobe Medium, 3D modeling and materials in Blender, 2D animations in Adobe After Effects) and created the AR scene using Adobe Aero.

-Visual Impact, I'm especially drawn to fantasy-inspired vectors, vibrant pink palettes, and designs that involve interactivity ie; a chance dice game someone can play.

Website:

https://www.dunawaysmith.com/site/

AR Projects: (with gifs)

https://www.dunawaysmith.com/site/2023/05/26/coachella-ar-scavenger-hunt/
https://www.dunawaysmith.com/site/2023/02/01/minib-a-miniature-ar-blackhole/
https://www.dunawaysmith.com/site/2022/05/11/the-future-garden-game-for-ar-glasses/

Videos:
https://www.youtube.com/watch?v=84iqWqo1B7M&t=3s
https://www.youtube.com/watch?v=aLLFxUKDXdo

AUGMENTED REALITY ARTISTS

Yunuen Esparza









About:

Esparza's deconstructivist paintings invite viewers to find deeper meaning in everyday objects, spark creativity, and celebrate individuality. Drawing on personal, cultural, and social references, her work often blurs the line between the traditional and the mundane, enhanced by augmented reality. Based in Mexico City, her art has been shown at major institutions such as Museo Soumaya, MUNAL, and MUBO, as well as internationally in New York, Europe, Asia, and the Americas.

What I like about the art:

-Cultural style, Esparza's work strongly reflects enduring Mexican traditions, values, and beliefs. Her work also echoes the style and spirit of traditional Mexican art from earlier eras.

Website:

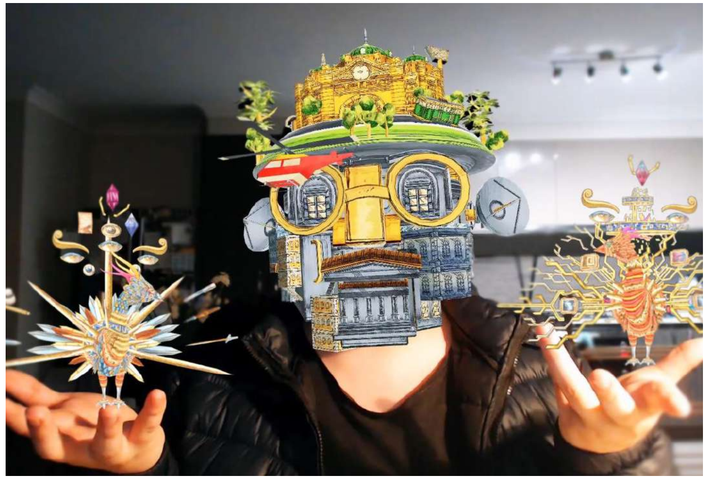
https://www.yununene.com/art/index.php?loc=en

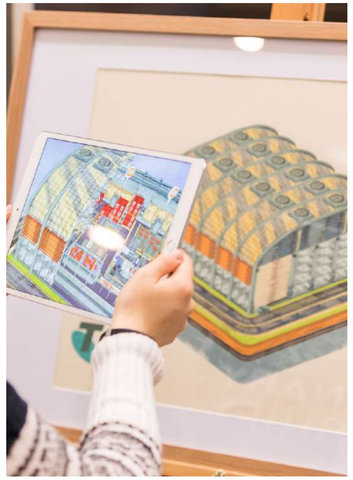
Youtube Video:

https://www.youtube.com/watch?v=mwOt192Ez7k

AUGMENTED REALITY ARTISTS

Marc O' Matic




About:

Marc-O-Matic is an independent multidisciplinary artist, animator, director, and creative technologist who blends traditional illustration and storytelling with digital and immersive technology. His work fuses art, animation, and game engine techniques to transform static art and objects into interactive experiences across augmented and virtual reality. Exhibiting locally and internationally, he collaborates with tech companies, educational institutions, and city councils to create augmented storytelling that educates, entertains, and inspires. His clients include Adobe, Meta, City of Melbourne, Telstra Labs, Swinburne University, GitHub, and Tourism Geelong.

What I like about the art:

-Visual Style, I'm drawn to his playful steampunk and retrofuturistic style, with its bold use of bright colors and richly detailed, context-driven animations.

-Engagement, I appreciate how his art appeals to audiences of all ages, with touches that nostalgically evoke the charm of children's picture books.

Website:

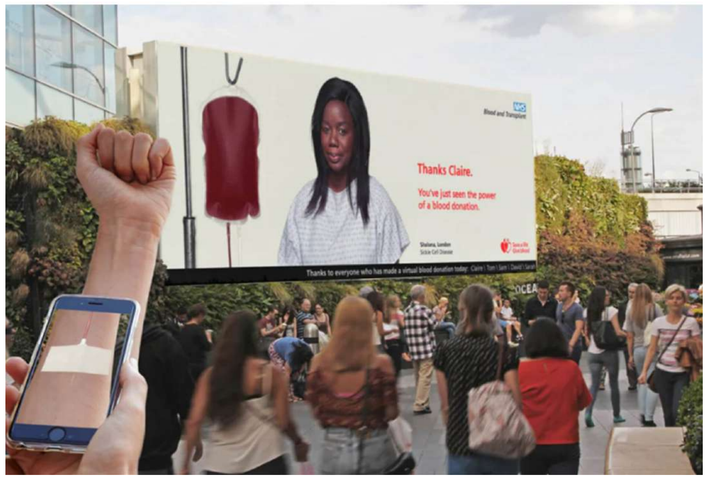
https://www.marcomatic.com/

Youtube Video:

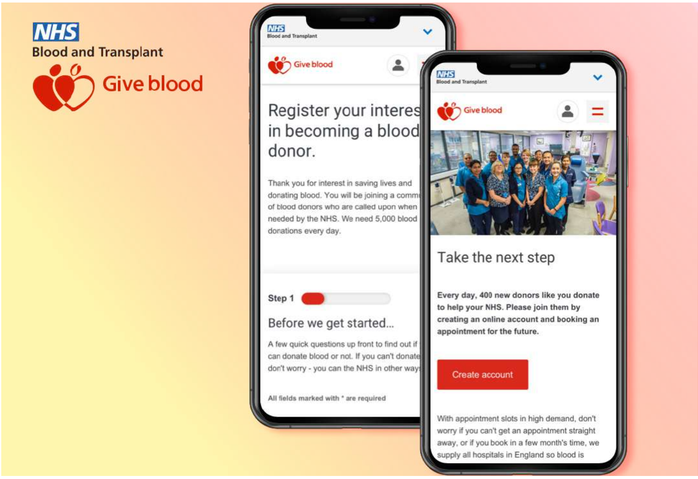
https://www.youtube.com/watch?v=12D6zzCEKzA

AUGMENTED REALITY ADVERTISING

The AR NHS Blood Donation Project







About:

NHS Blood and Transplant has launched “See the power of blood donation,” an augmented reality campaign to highlight the life-saving impact of giving blood. Using AR-enabled screens in Birmingham and London, participants can give a virtual donation and see a patient restored to health. The campaign also shares real donor stories and aims to recruit 200,000 new donors this year, especially younger people and those from Black and South Asian communities with rarer blood types.

Testimonials:

Ian Trenholm, CEO of NHS Blood and Transplant, said the Wcampaign aims to inspire people to donate by showing the impact of blood donation through a virtual experience. Sean Kinmont of 23red praised its innovative use of technology, while Helen Beacham of Ocean called the AR concept “simple and powerful” in engaging donors.

Youtube Video:

https://www.youtube.com/watch?v=-zNWP4lzrJQ

AUGMENTED REALITY ADVERTISING

Burger King's Innovative AR Campaign "Burn That Ad"

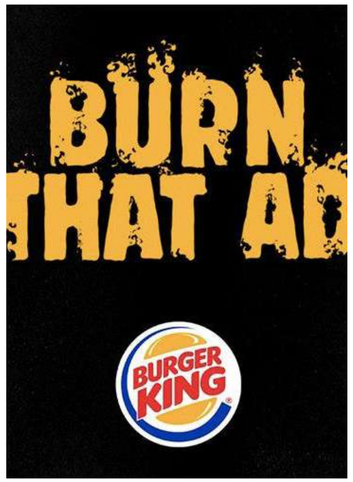














About:

Burger King Brazil's "Burn That Ad" campaign lets users use the BK app to turn rival ads into flames via augmented reality, replacing them with Burger King ads and earning a free Whopper. Created by David SP, the promotion supports BK Express, a pre-order service, and plans to give away 500,000 Whoppers nationwide.

Youtube Video:

https://www.youtube.com/watch?v=mUxTSfx0V-c

IMAGE INSPIRATION

Looking at objects related to my project and the exhibition...

Found on Pinterest, looking at art with random items thrown together.









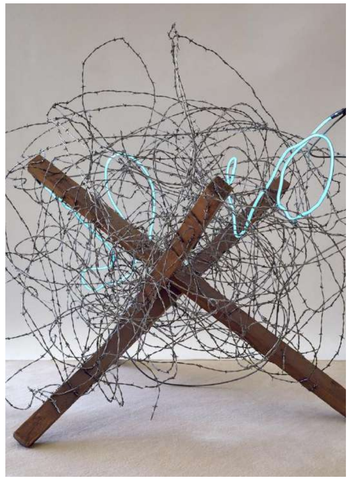
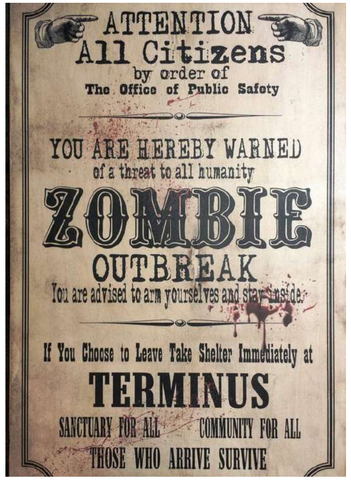




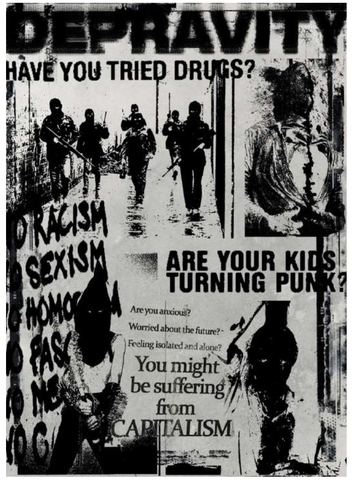

IMAGE INSPIRATION

Found on Pinterest, looking at posters and art related to dystopia







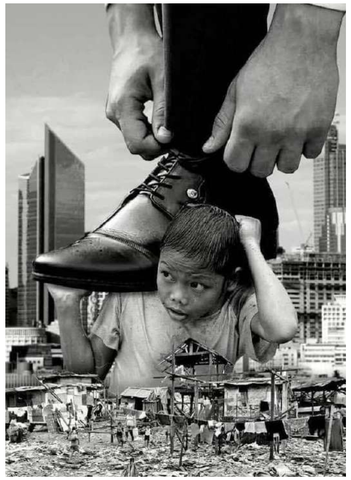


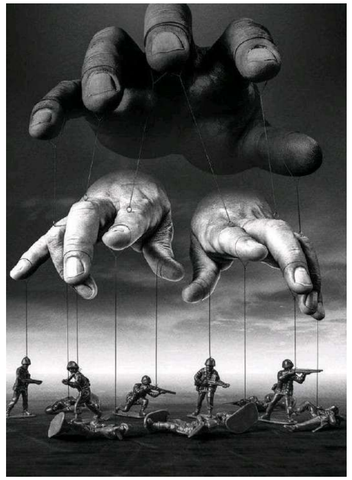










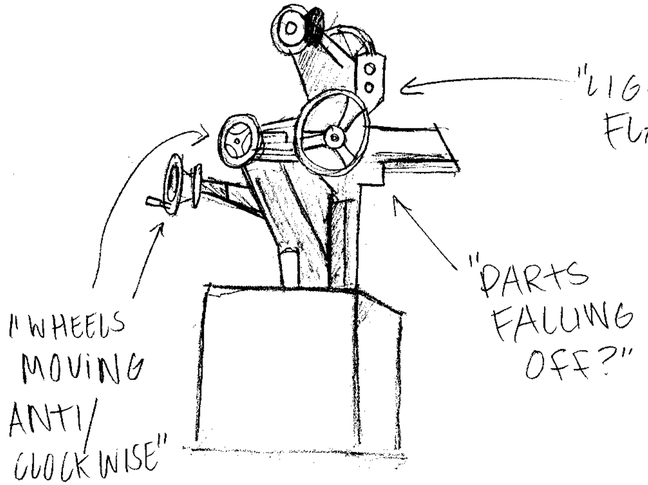




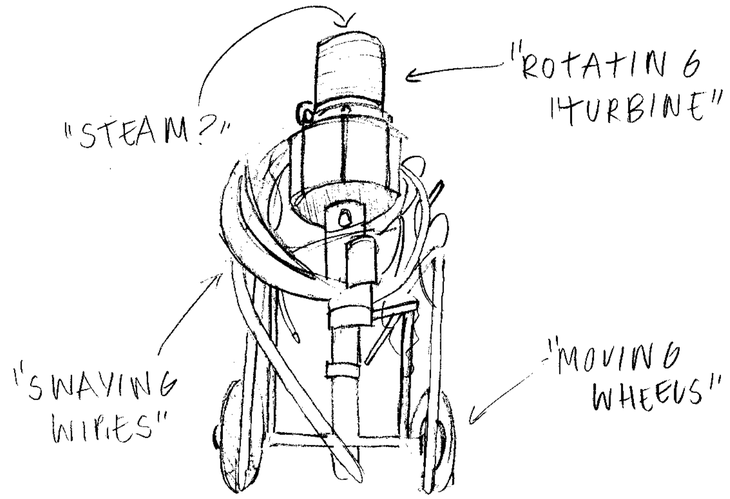


PLANNING AND DEVELOPMENT

SKETCHING SOME IDEAS

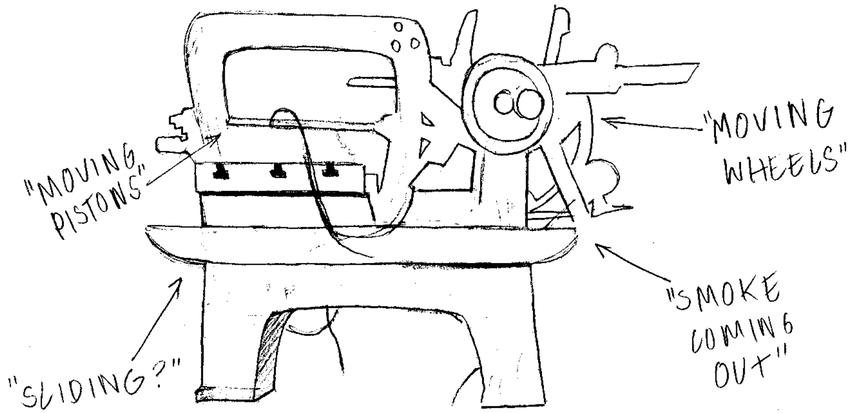


3D MODEL SKETCH



"3D MODEL SKETCH"

3D MODEL SKETCH



Explanation

For my first set of sketches I planned on making 3 different models from the
exhibiton and adding them to a background. The exhibiton featured 3 of the items on show and I would try and model them on blender, with the moving parts like cogs wheels and pistons moving as if it would be bringing the model alive. But this proved to be quite the challenge and would take alot of time. So I decided to eventually scrap this idea and move onto more of a blender scene building kind of poster.

SKETCHING SOME IDEAS

Explanation

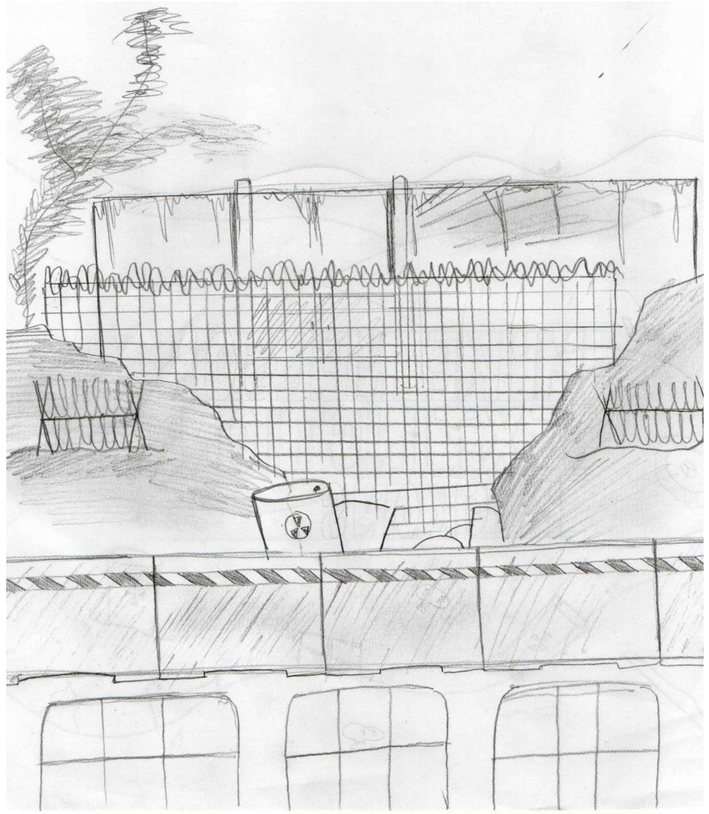
I began sketching the backgrounds of what I wanted to create to help me visualise each scene, working from poster 1 through to poster 3. I added as much detail as possible in these sketches, which I then planned to develop and finalise in Blender.



Poster 1



Poster 2



Poster 3

PLAYING WITH TYPE

FINDING THE RIGHT TYPEFACE

OBSCURA

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
123456789
.,?/':;«»{}[]()*@^%$£"!

antol mn

abcdefghijklm
nopqrstuvwxyz
123456789
.,/:;()

WORKER 3D

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
123456789
.,/:;()

BARREL

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
123456789
.,/:;()

p22 Typewriter

abcdefghijklm
opqrstuvwxyz
123456789
.,/:;()

DRUK WIDE

ABCDEFGHIJKL-
NOPQRSTUV
123456789
.,/:;()

WARBAND

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
123456789
.,/:;()

BATTERY PARK

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
123456789
.,/:;()

CONTAGION

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

FINAL TYPEFACES:

POSTER 1

IMPACT REGULAR

ABCDEFGHIJKLM-
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
0123456789
!”£$%^&*()

Explanation

For my first poster, I chose to use the Impact font. When experimenting with fonts that had more curves and complex extrusion points, I encountered issues while applying a particle effect in Blender — the text would break apart into multiple fragments. Because of this, I needed a typeface that was both simple and visually striking. Impact proved to be an excellent choice, as its bold structure worked particularly well with the explosive animation effect, which you can see in my final outcomes.

POSTER 2

WARBAND STENCIL [TEXTURED]

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
0123456789
!"£$%^&*()

Explanation

For my second poster, I didn’t need to animate the typeface, as the focus was on the visual of oil gradually pouring from the barrel. I chose the Warband Stencil font because it closely resembles the type of lettering typically seen on oil barrels, adding authenticity to the design. I initially experimented with the Barrel font, shown on the previous slide, but ultimately decided against it due to its poor legibility.

POSTER 3

RUST NEVER SLEEPS

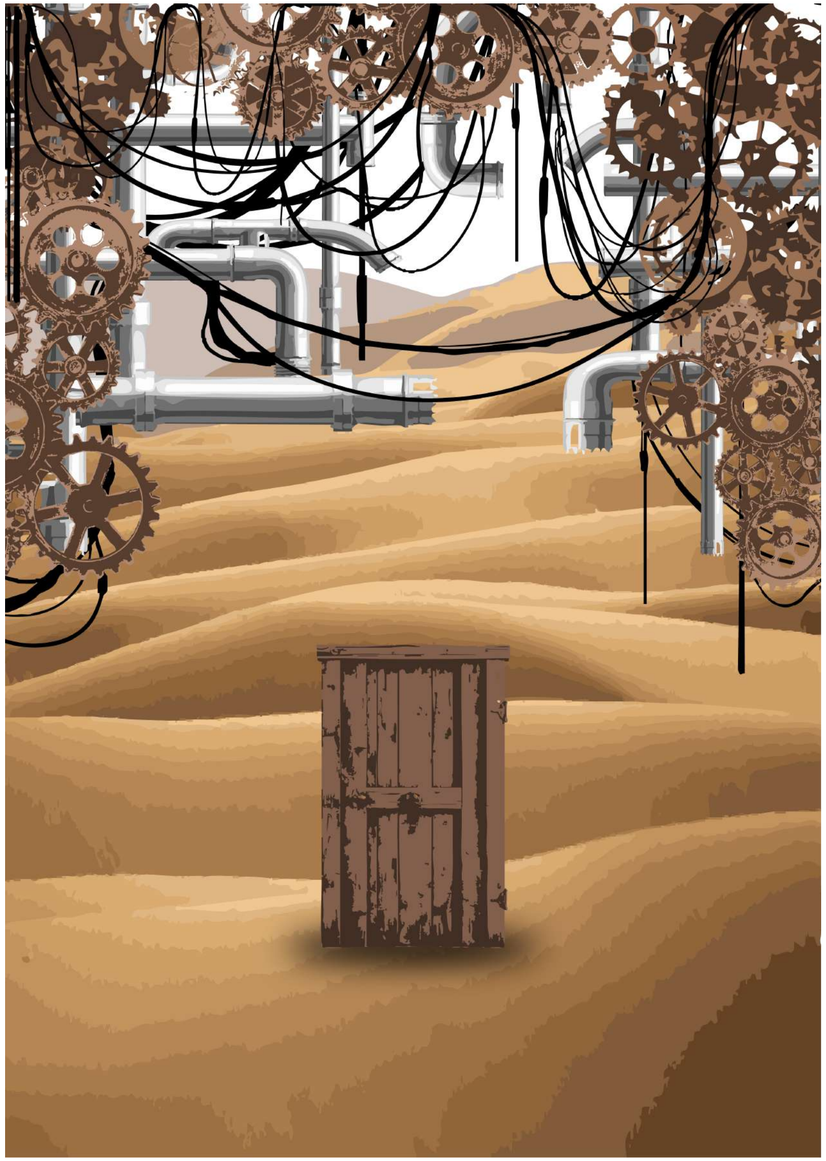
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
0123456789
!”£$%^&*()

Explanation

For my third poster, I needed to animate the typeface to create an overgrown, mossy effect. I encountered several texturing and animation issues with other fonts, as Blender can only handle solid typefaces reliably — otherwise, the textures tend to glitch. After some experimentation, I found that Rust Never Sleeps was the most suitable choice due to its subtle yet effective distortion. The final outcome worked well, especially with the added rust texture layered over the text, which enhanced the overall organic and weathered look.

2D POSTER MOCKUPS

MADE ON ILLUSTRATOR



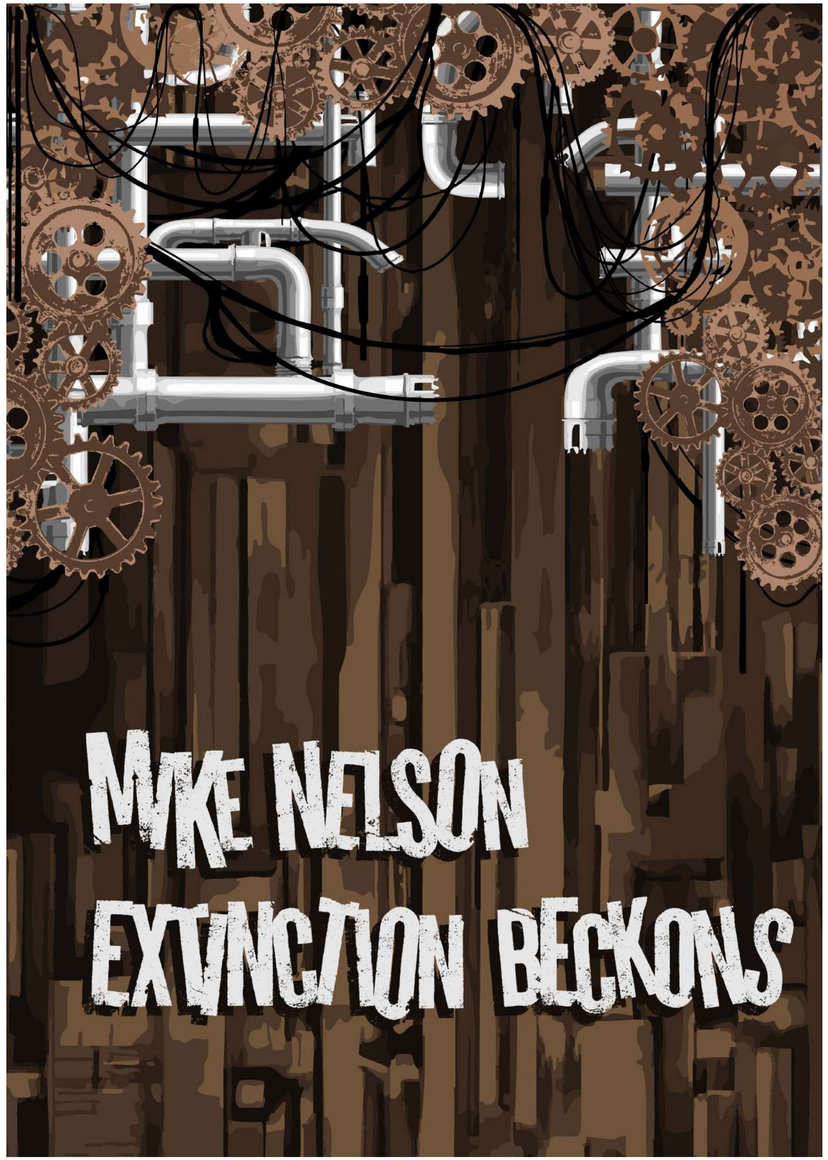
Planning

I wanted to create a 2D poster mock-up in Illustrator using vectors, as I thought it would be a good starting point before moving on to a 3D poster visualisation. I took several elements from Extinction Beckons and merged them into a single poster design. You can see features such as cogs and wheels, pipelines, and hanging wires set against a desert landscape with a door — all of which appear in various pieces of his work. I really get a dystopian feel from these elements and felt that the imagery was just as valuable as the typography.

MADE ON ILLUSTRATOR

Planning

For this piece, I began incorporating text to see how well it complemented the poster, while still maintaining the tan and brown colour palette. This time, I chose a steam punk-inspired background that resembled aged wood — a texture often featured in his artwork. Extinction Beckons was an exhibition filled with assembled fragments and discarded materials, and I wanted to capture and emulate that same eclectic, constructed style in my design.



USING BLENDER

LEARNING HOW TO USE BLENDER

About Blender:

Blender is a community-driven project run by the Blender Foundation, and it mainly relies on donations to keep going. At its core is the Blender software — a tool that thousands of people have contributed to over the years, and that millions of artists use every day.

Mission:
Blender's goal is to make world-class 3D computer graphics technology freely available to artists everywhere through open-source software.

Vision:
The idea is that everyone should have the freedom to create 3D digital art, with open access to the tools, resources, and platforms needed to share their work.

Activities:
Because Blender is open source and operates under the GNU General Public License (GPL), anyone can contribute to its development. This has led to a constantly evolving program with new features, bug fixes, and usability improvements shaped directly by its community.

History:

Blender was first developed by Ton Roosendaal at the Dutch studio NeoGeo in 1994 and later continued under his company, Not a Number Technologies. After NaN went bankrupt in 2002, Roosendaal founded the Blender Foundation and launched the successful "Free Blender" campaign, making the software open source. Today, Blender is a globally supported, community-driven 3D tool developed under the GNU GPL licence.



Why am I using Blender?

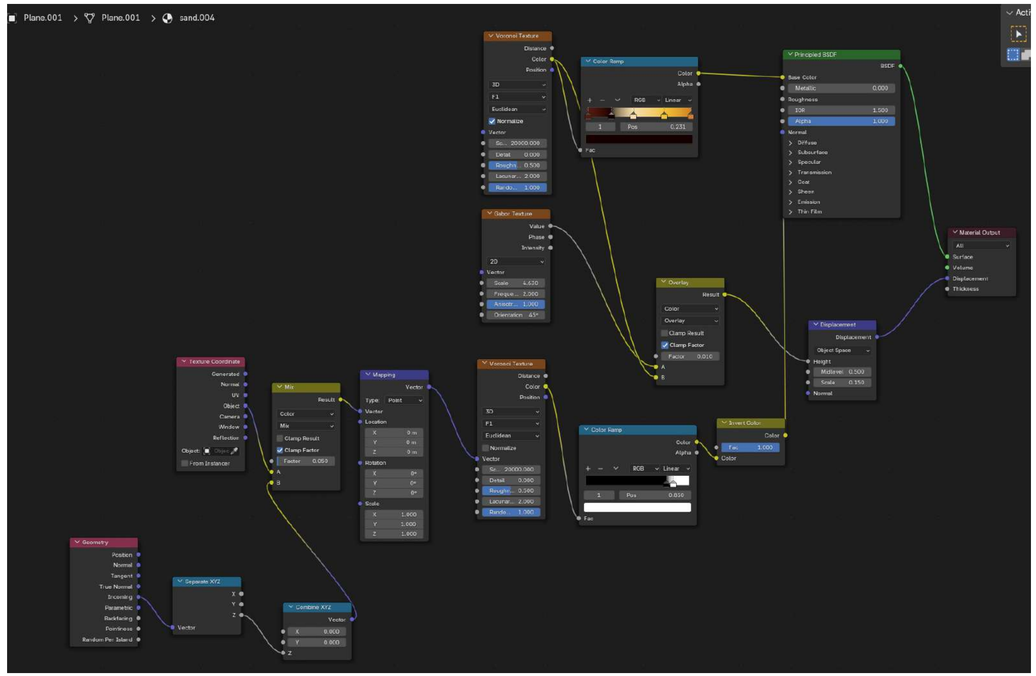
I decided to create my posters entirely digitally, using a software I hadn't worked with before. This challenge served as a great opportunity to demonstrate my adaptability and technical skills while allowing me to explore a more creative and experimental approach to the topic.

I really pushed myself out of my comfort zone—diving into new tools like free assets, geometry nodes, and more...

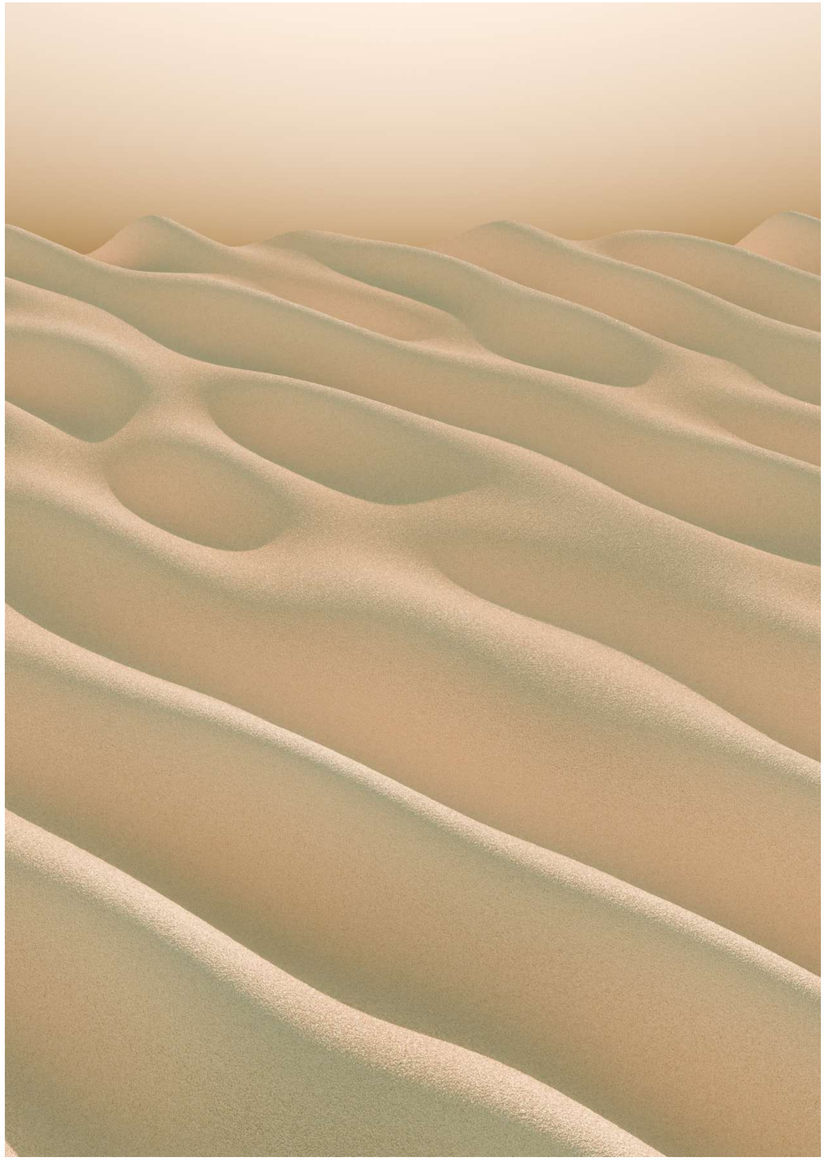
Blenders useful features:

-Rendering
-Modeling
-Sculpting
-Animation & Rigging
-Story Artist
-VFX
-Simulation
-Pipeline
-Video Editing
-Scripting
-Interface

LEARNING THE SHADER EDITOR



Creating the sandscape for my first poster was quite challenging. The sand needed to be procedurally generated, light-reactive, and visually resemble countless individual grains with varied noise patterns. I worked in the Shader Editor, building the effect node by node—a meticulous and time-consuming process that required patience and precision. Every node played an essential role in shaping the final look. By combining Color Ramps, Voronoi Textures, and Mapping techniques, I was able to create a seamless, realistic representation of sand dunes.



USING PLUGINS

Using Blender Kit

What is Blender Kit?

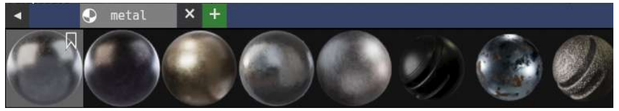
BlenderKit is a community-driven 3D asset library integrated into Blender 3D. Founded in the spirit of open-source, BlenderKit is available for free. With a Full Plan subscription, users support BlenderKit creators and open-source development, while enjoying access to the full database.

Website:
https://www.blenderkit.com/

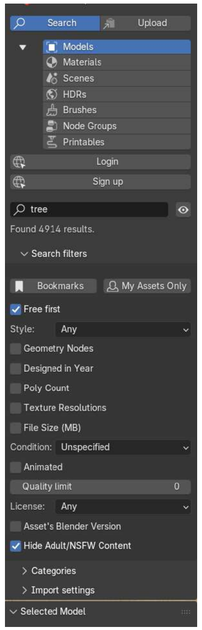
Example Models:



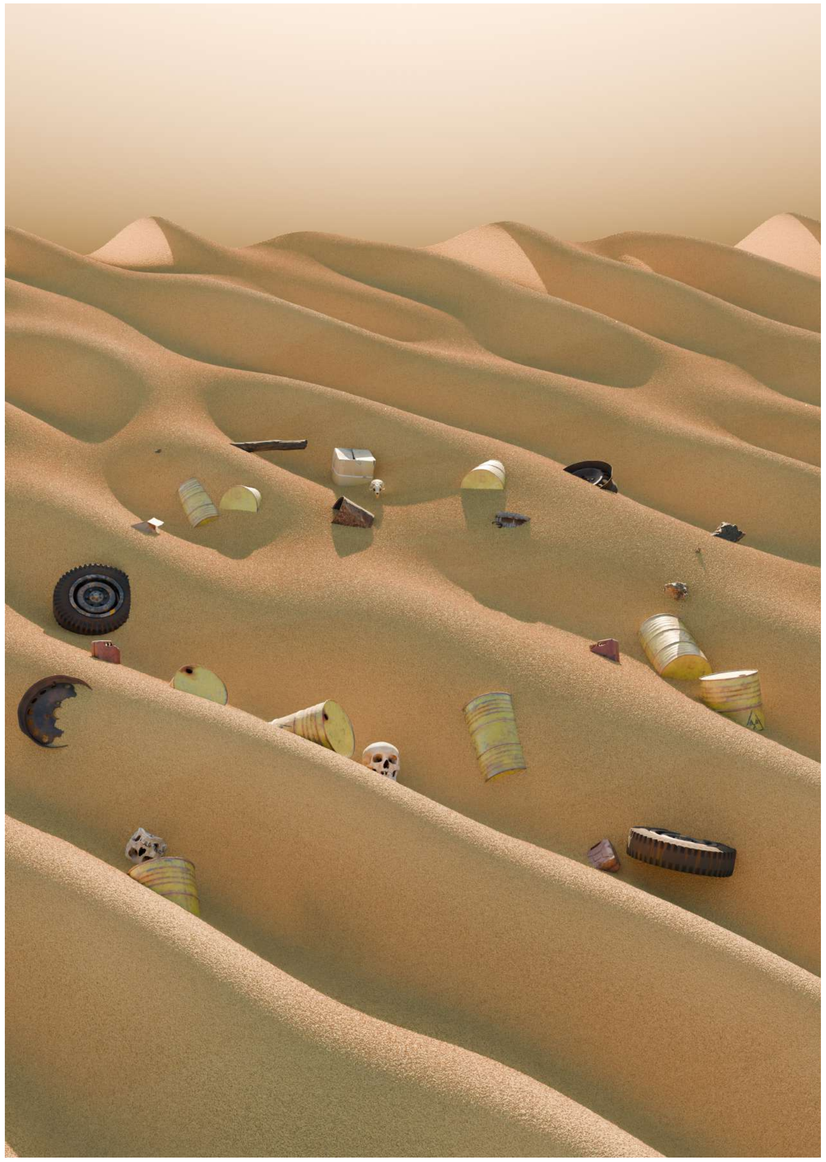
Example Textures:



User Interface:

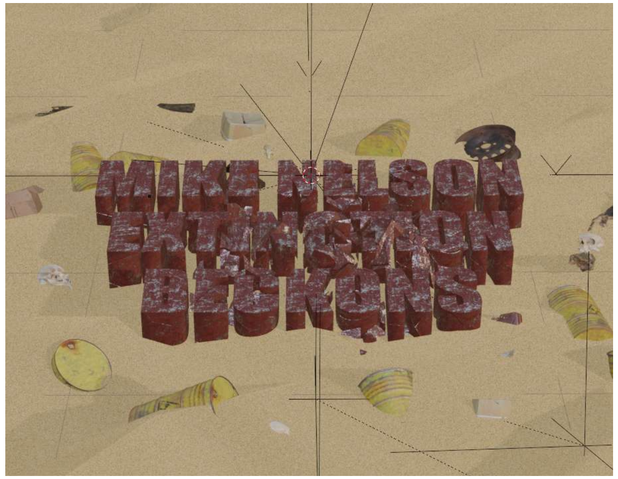


I built a scene in the sand using oil barrels, worn tires, skulls, jerry cans, buckets, and wood. Since we have limited time to complete this project, I decided not to texture my own models, as it would be too time-consuming.

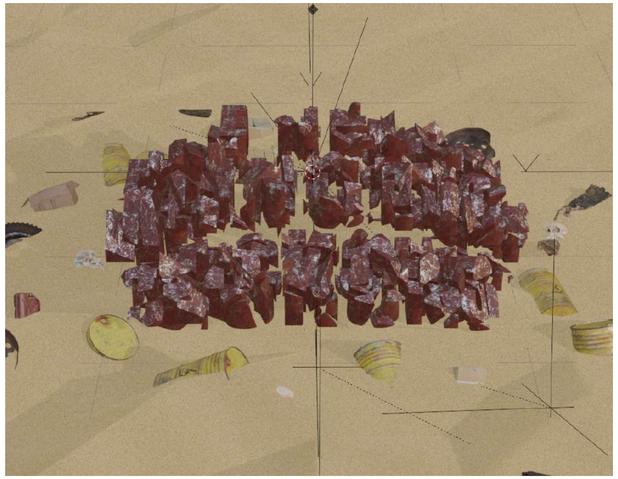


ANIMATION

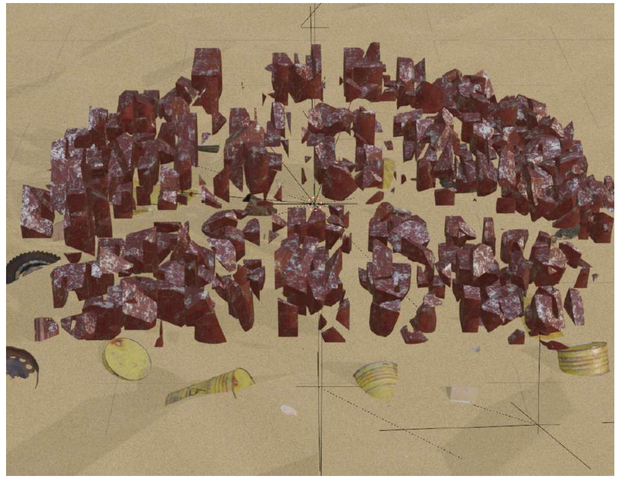
Frame 5



Frame 10



Frame 15



Frame 20



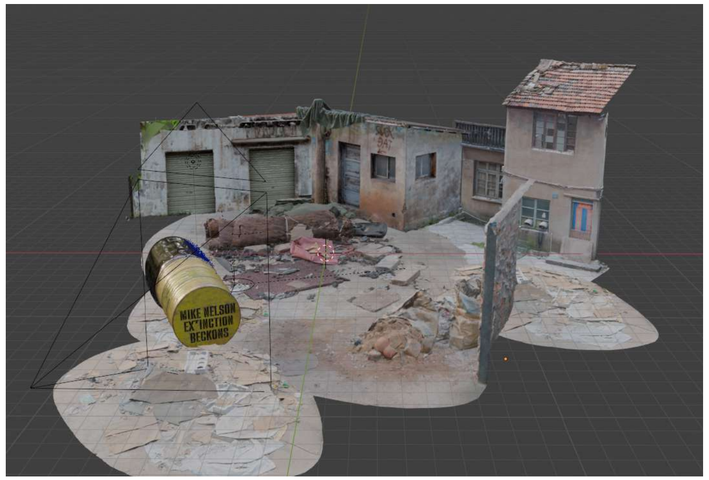
Explanation

The animation forms a seamless eight-second loop featuring a dynamic text explosion, with fragments propelled toward the camera to convey an intense feeling of destruction.

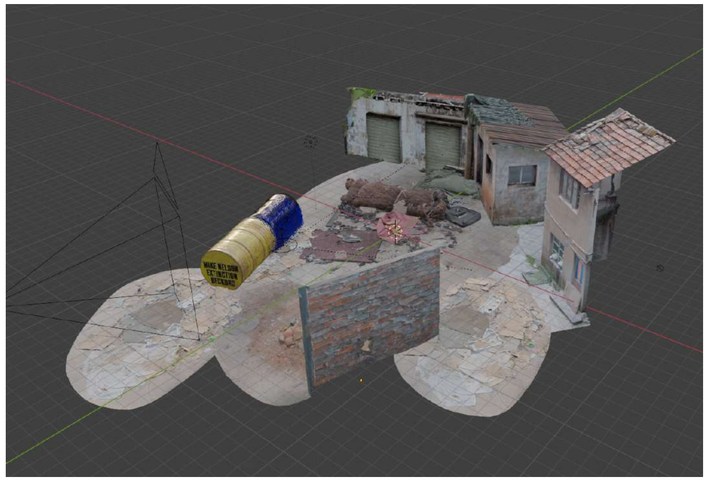
I created the animation using Geometry Nodes, employing an invisible sphere to act as a propelling force that pushes the text fragments outward. To add realistic detail, I applied subsurface scattering with particles to generate the cracks across the text.

This animation would be looped...

BUILDING A SCENE

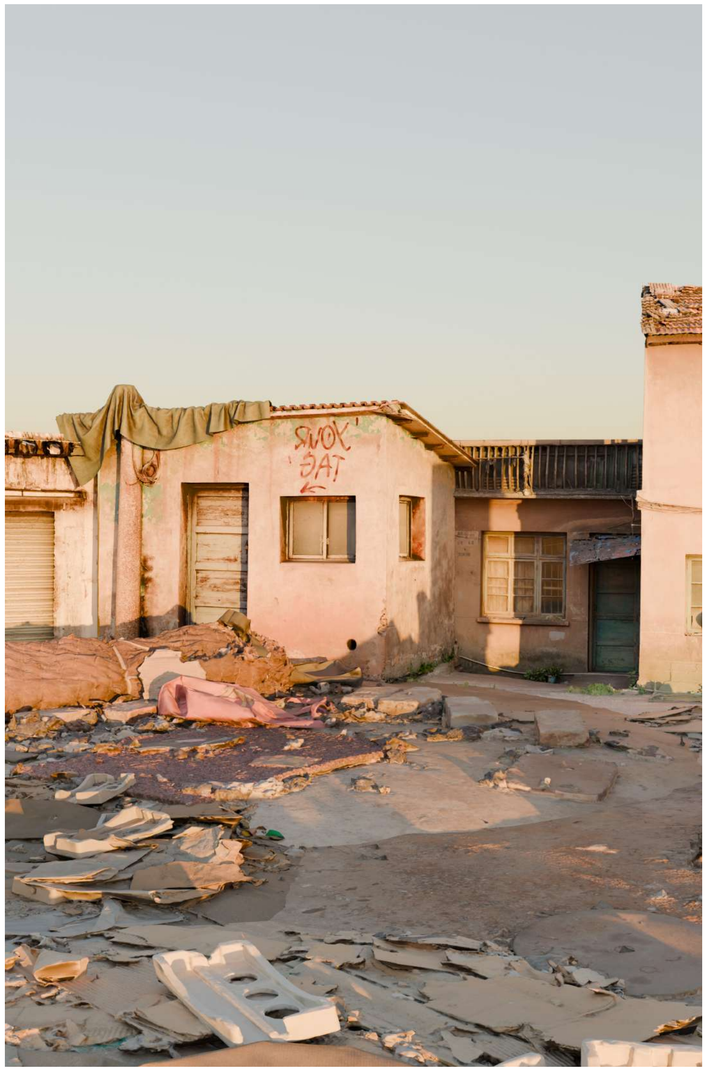






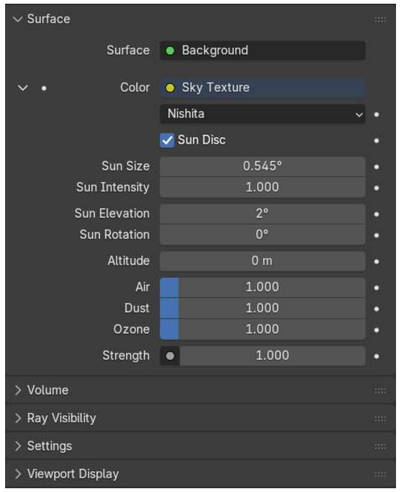
Using BlenderKit, I created a detailed scene built from several free assets available on the platform. It wasn't an easy process—every object had to be carefully scaled, positioned, and adjusted to achieve a realistic look. My goal was to craft a trash pile composition that conveys the atmosphere of a destroyed, abandoned world.

The world stretches much farther than what the camera reveals, I wanted to explore new perspectives and hidden angles within the scene.



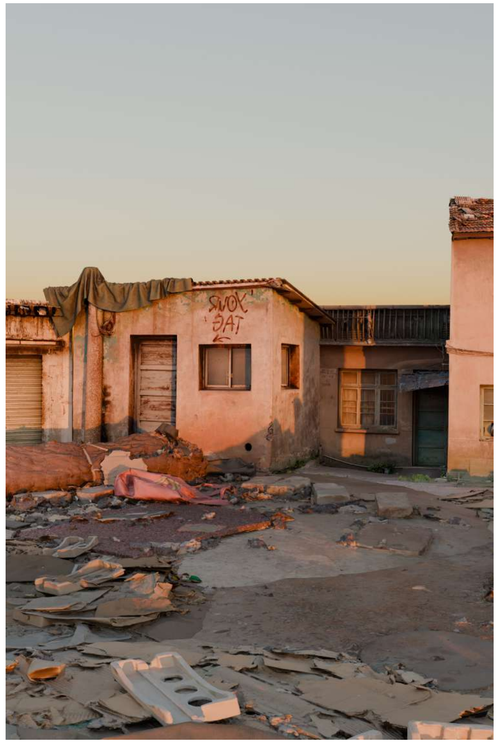
PLAYING WITH LIGHTING

Blender Settings:



Using the Blender Sky Texture, I built a customisable skybox and experimented with its many parameters. I explored different lighting conditions to capture distinct times of day, while adjusting the Air, Dust, and Ozone settings to create a hazy, polluted atmosphere that enhanced the world's desolate feel.

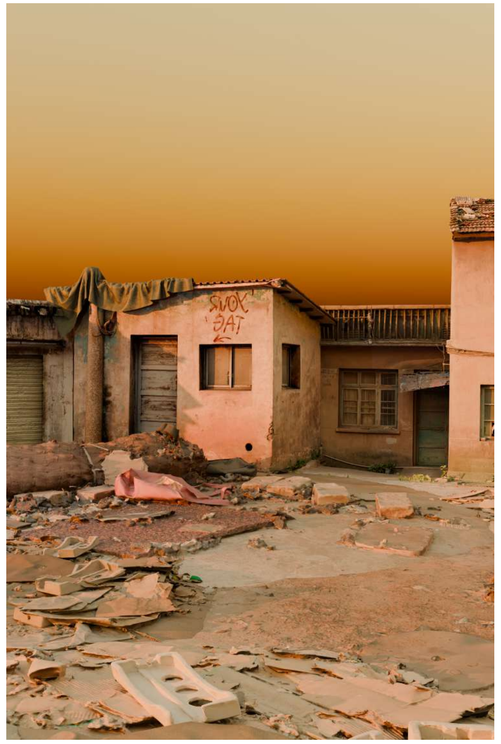
Dusk/ Evening



Morning



Polluted



Night



2ND ANIMATION

Frame 20



Frame 40



Frame 60



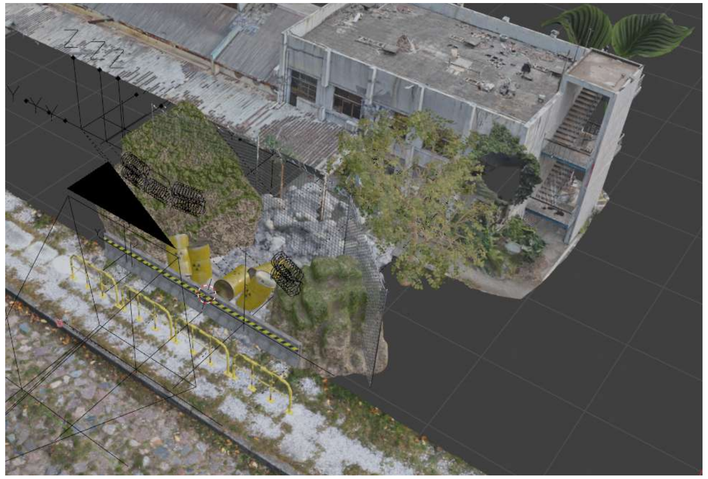
Frame 80



The animation portrays a slow leak from an oil barrel, with shimmering, iridescent oil spreading and flooding the scene. Using Blender's Liquid simulation system, I baked the frames to produce a smooth and natural movement of the fluid. An unseen bounding area keeps the liquid contained within the environment. The piece reflects mankind's destructive influence on nature, using oil as a visual metaphor for environmental decay.

BUILDING A 2ND SCENE





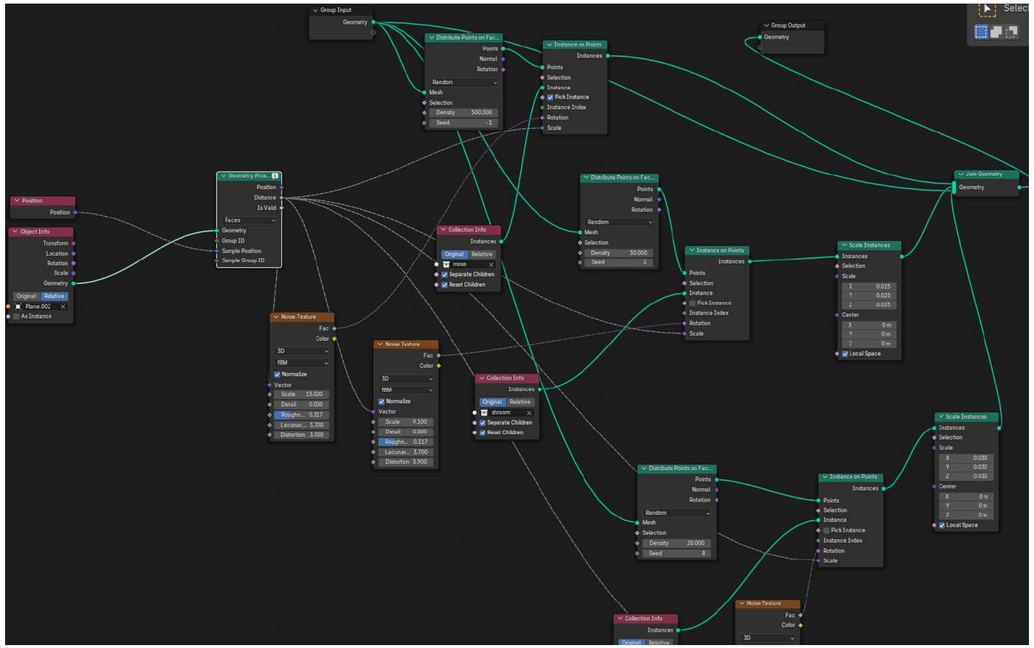


Using the same methods as my second poster, I merged several free BlenderKit assets to construct the scene. Inspired by The Last of Us, I set out to depict a world marked by human abandonment, a post-apocalyptic environment where nature begins to take back control, yet traces of the old world still linger.



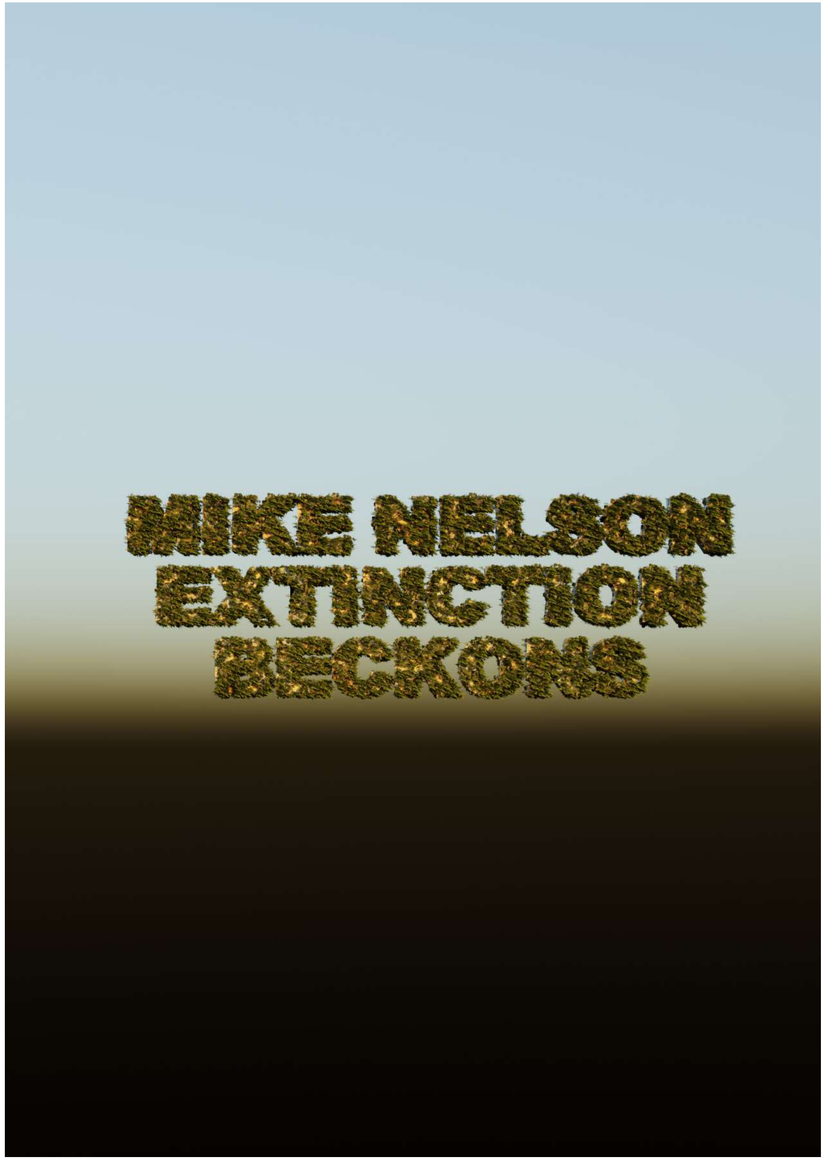


LEARNING GEOMETRY NODES



I used Geometry Nodes to distribute moss over the surface of the text. Several 3D moss models were imported and applied using a surface scatter system, with noise adjustments to randomise placement and create a realistic growth pattern. Additional fungal spore elements were added to enhance visual detail and authenticity.





ANIMATION

Frame 5



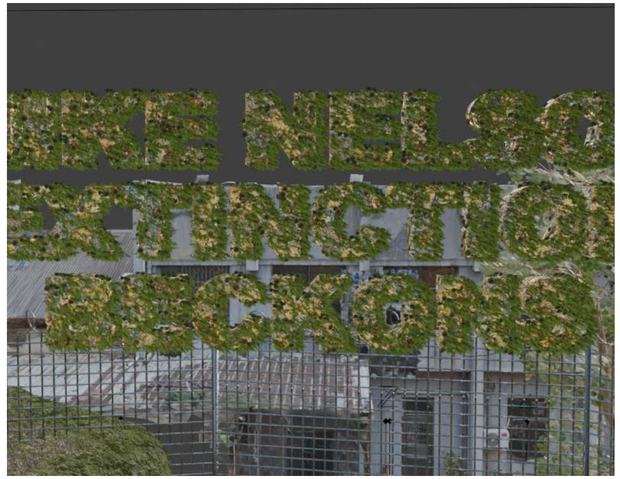
Frame 10



Frame 15



Frame 20

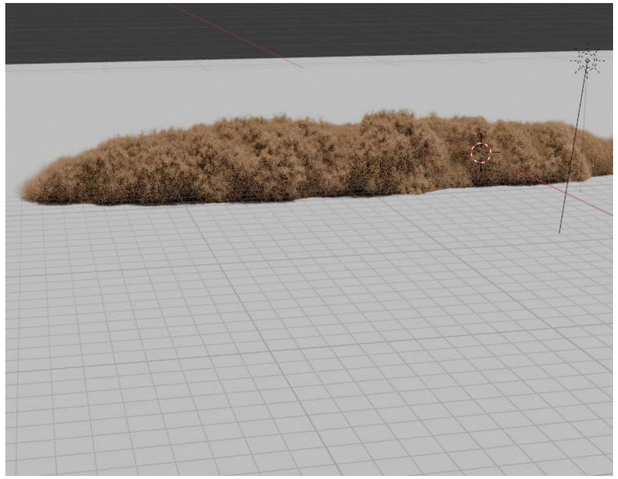


The animation runs as an eight-second looping sequence, showing moss growth over the text. The effect is achieved using an invisible control plane that influences colour and texture; as it moves away from the text, the material transitions to a deeper green, creating a continuous and progressive animation cycle.

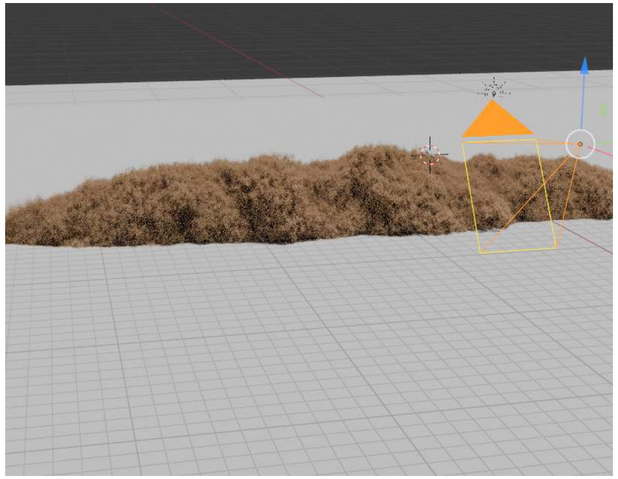
This animation would be looped...

ADDING MORE ANIMATIONS

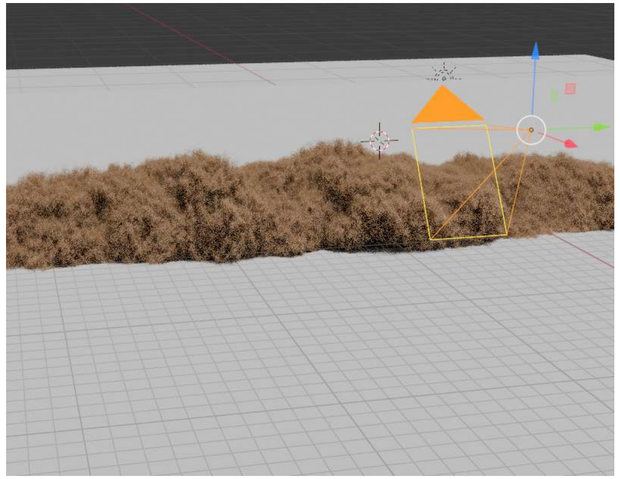
Frame 25



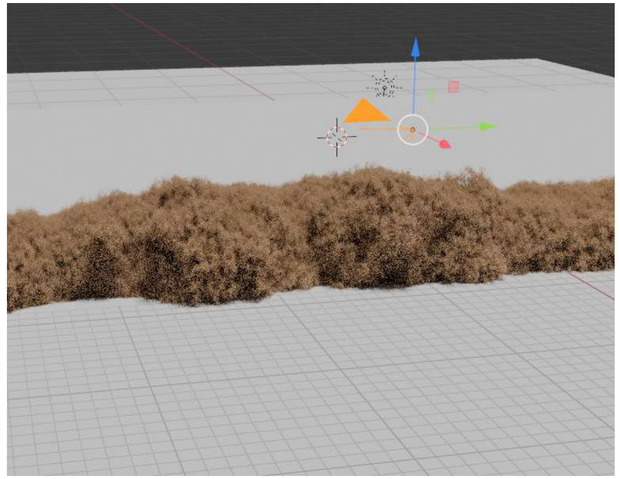
Frame 50



Frame 75



Frame 100



After uploading the original animations to BlipAR, I realised there was potential to expand the experience further. As I still had some time available, I decided to develop each of the posters more fully by adding additional animations in BlipAR, and I considered creating further elements in Blender too.

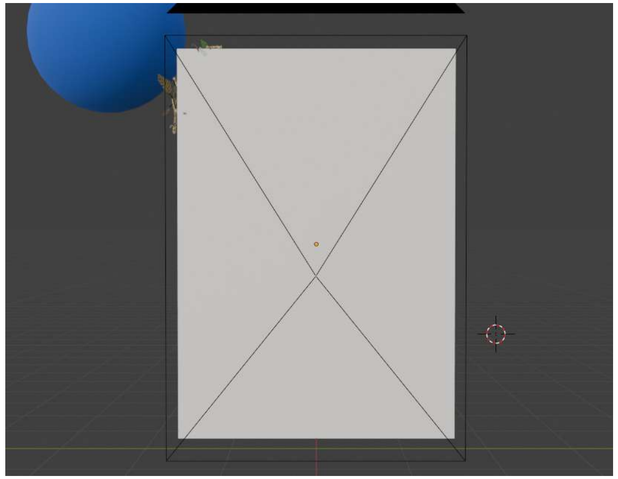
For this sequence, I introduced a rolling sandstorm that gradually sweeps across the poster, complementing the desert landscape and enhancing the overall atmosphere.

The Sandstorm is dynamic, light shifts, and it rolls, and grows in-size towards the camera.

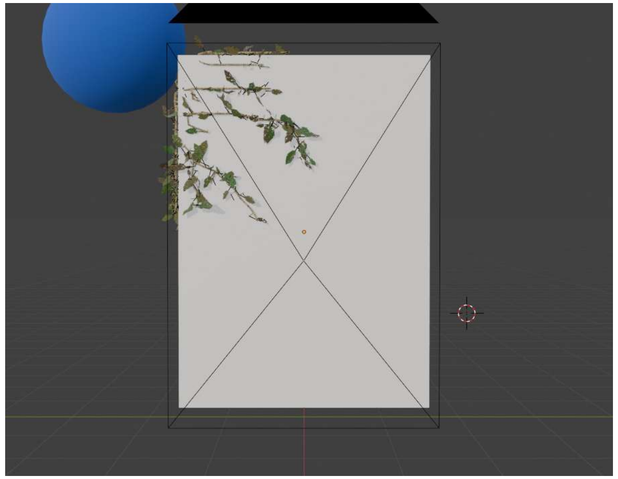
This animation would be looped...

ADDING MORE ANIMATIONS

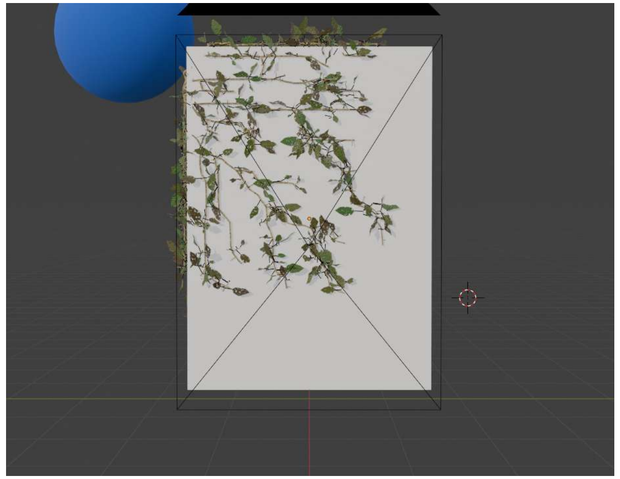
Frame 25



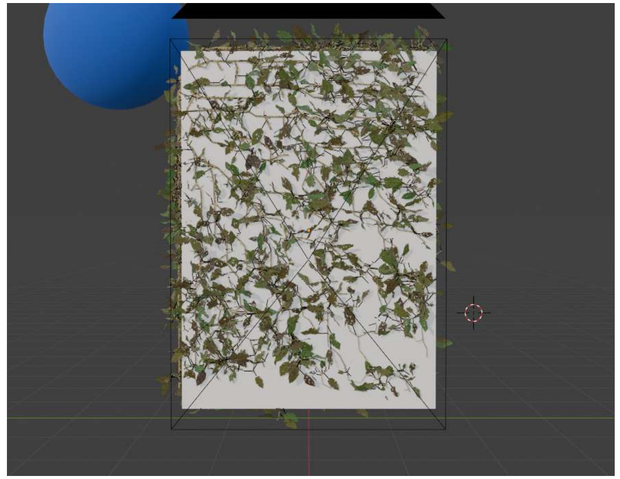
Frame 50



Frame 75



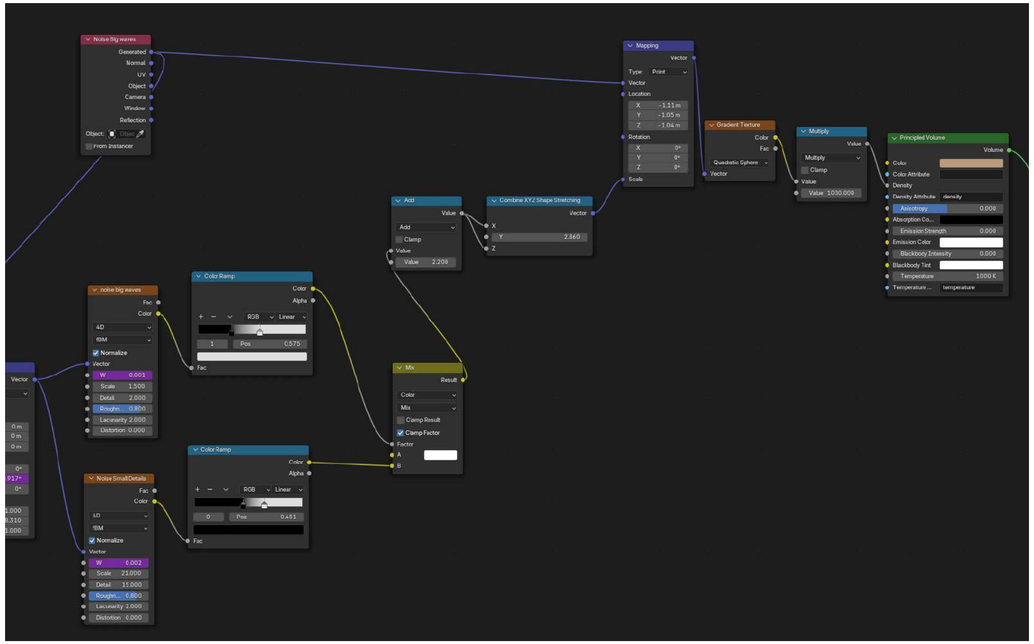
Frame 100



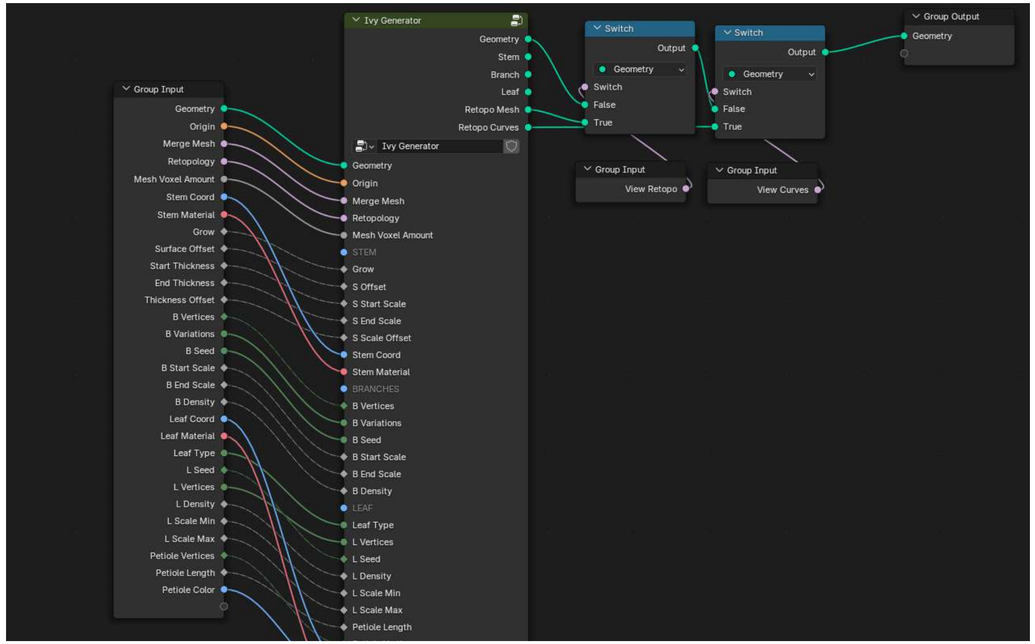
For this animation, I wanted it to appear as though it was emerging from the poster in a three-dimensional way, making it even more eye-catching. I chose to have ivy grow and spread across the surface, reflecting the mossy texture and natural theme of my third poster.

This animation would be looped...

MORE GEOMETRY NODES

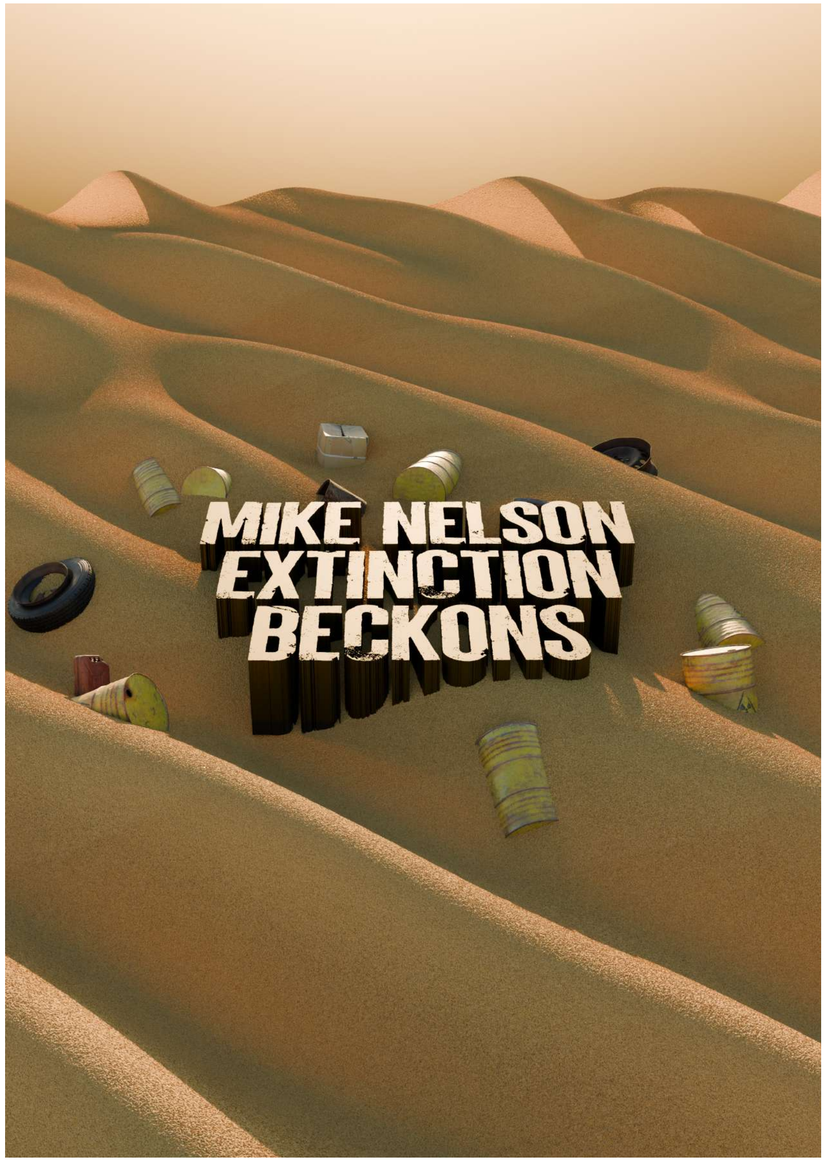


I added more geometry nodes to refine the rolling sandstorm. This time, the nodes are animated, you can see the pink boxes where I've input coded functions, similar to the way keyframes and expressions work in After Effects.



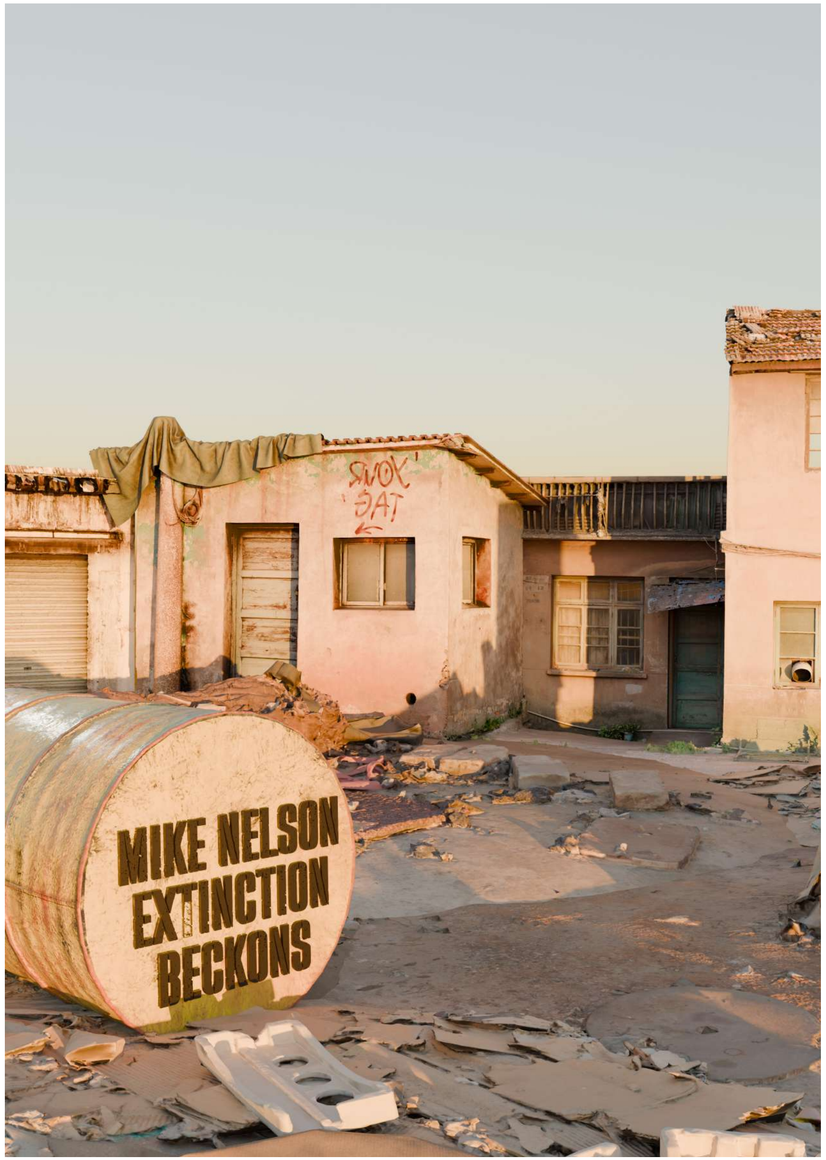
The process for the ivy-growing animation was quite lengthy, as I had to carefully pair each subgroup to ensure the mapping and bounding remained correct. While I was able to import the assets online, the actual growth function is entirely handmade and procedural, giving the animation a more organic and controlled effect.

TEST RENDERS

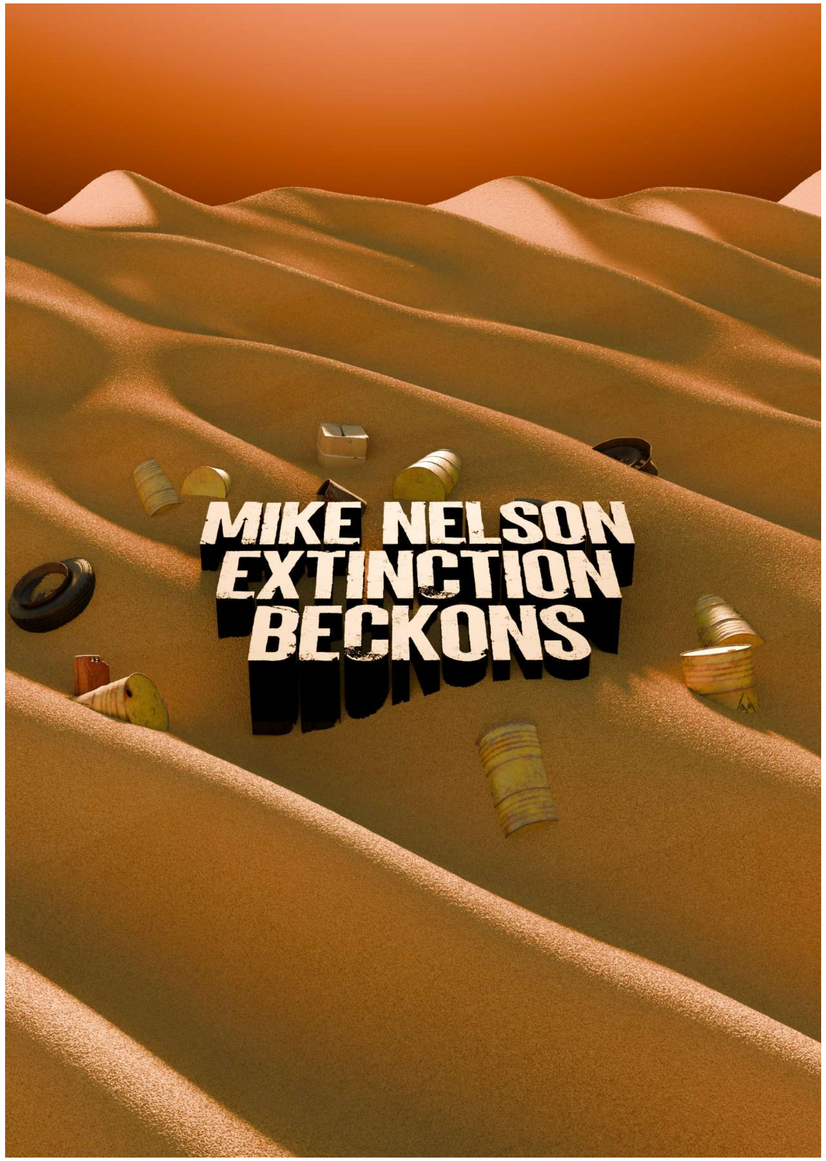


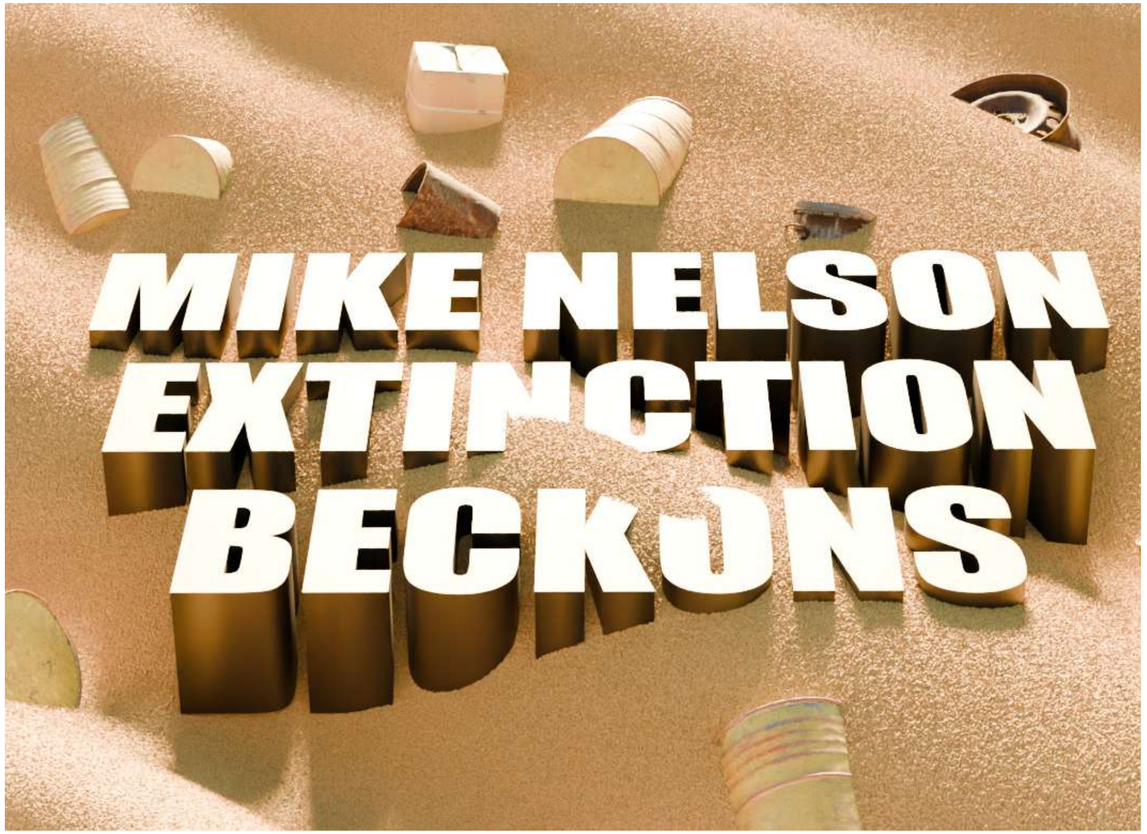
Here, I was experimenting with a few test renders — exploring typography, adding and removing objects, and adjusting lighting and shadows to see how everything would come together.

(On the left) you can see that the type differs from the final outcome. This is because I couldn't find a way to break the text into fragments, as the original typeface was too distorted. I decided to use a simpler one instead to avoid any unwanted distortion.

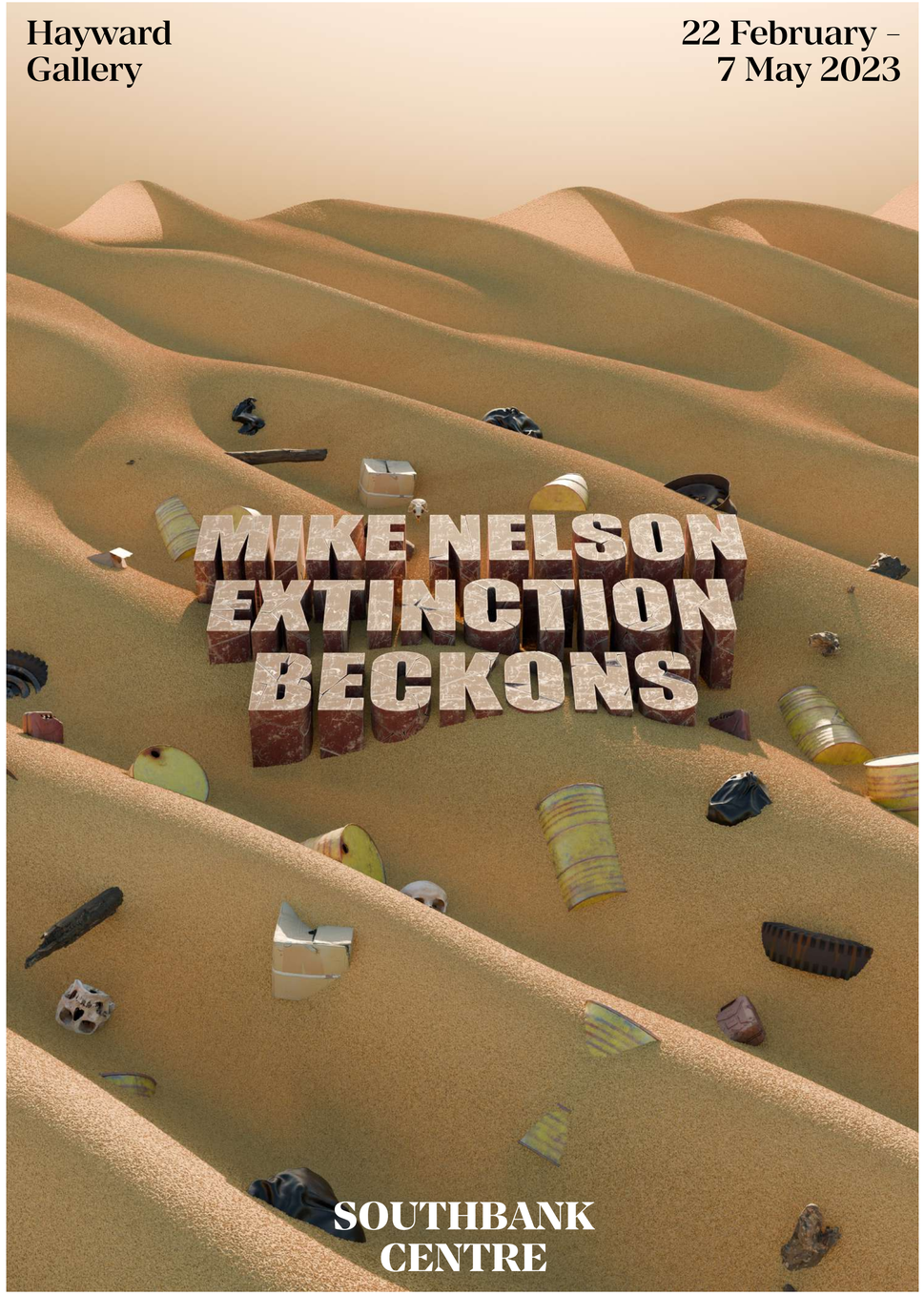


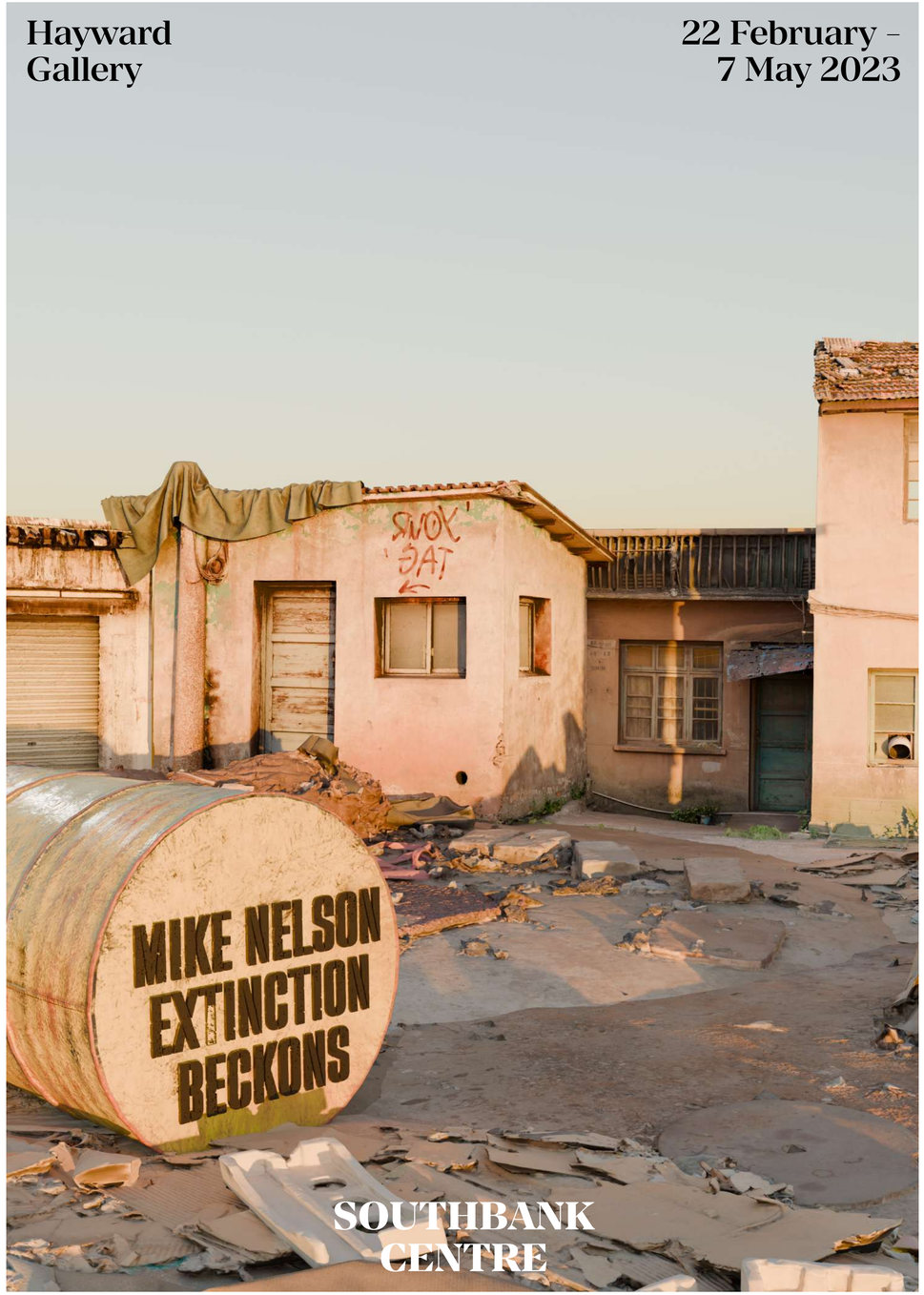
TEST RENDERS

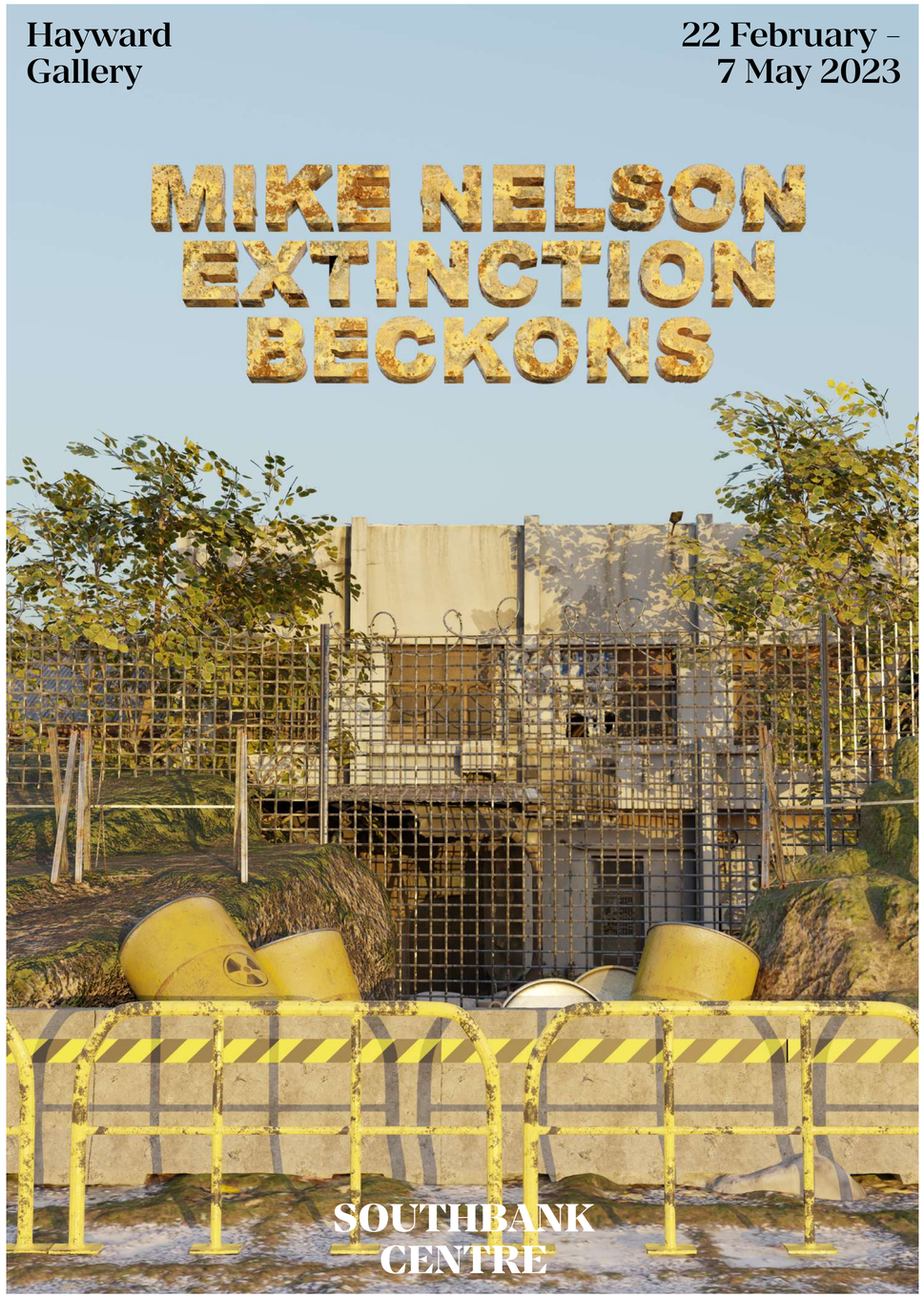




COMPLETED DIGITAL POSTERS

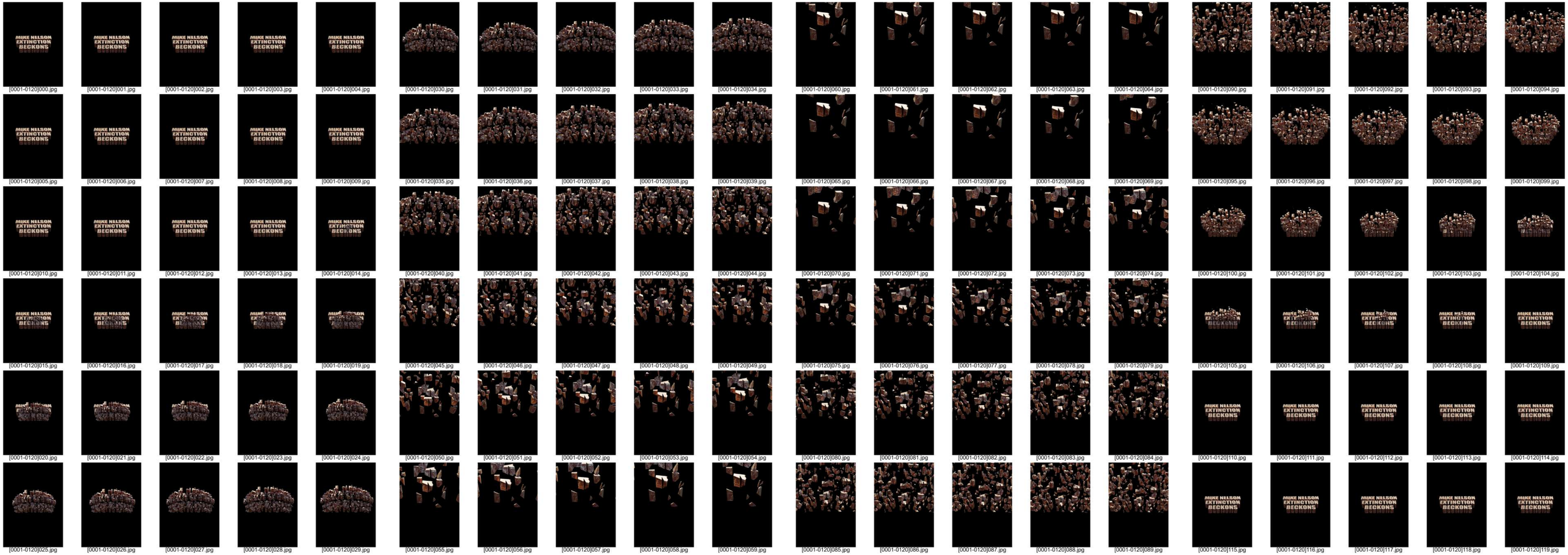

Hayward
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ANIMATION RISO PROCESS

CONTACT SHEETS
1ST ANIMATION



Animating in Blender was a time-consuming process, taking over three hours to render each animation. It required a significant amount of graphics power, and I ensured the sample rate was set to at least 20 to capture every detail accurately.

I had to enable the Preserve Transparency setting in Blender to ensure the background remained transparent, although the skybox lighting was still affecting the text, so the animation would match the poster.

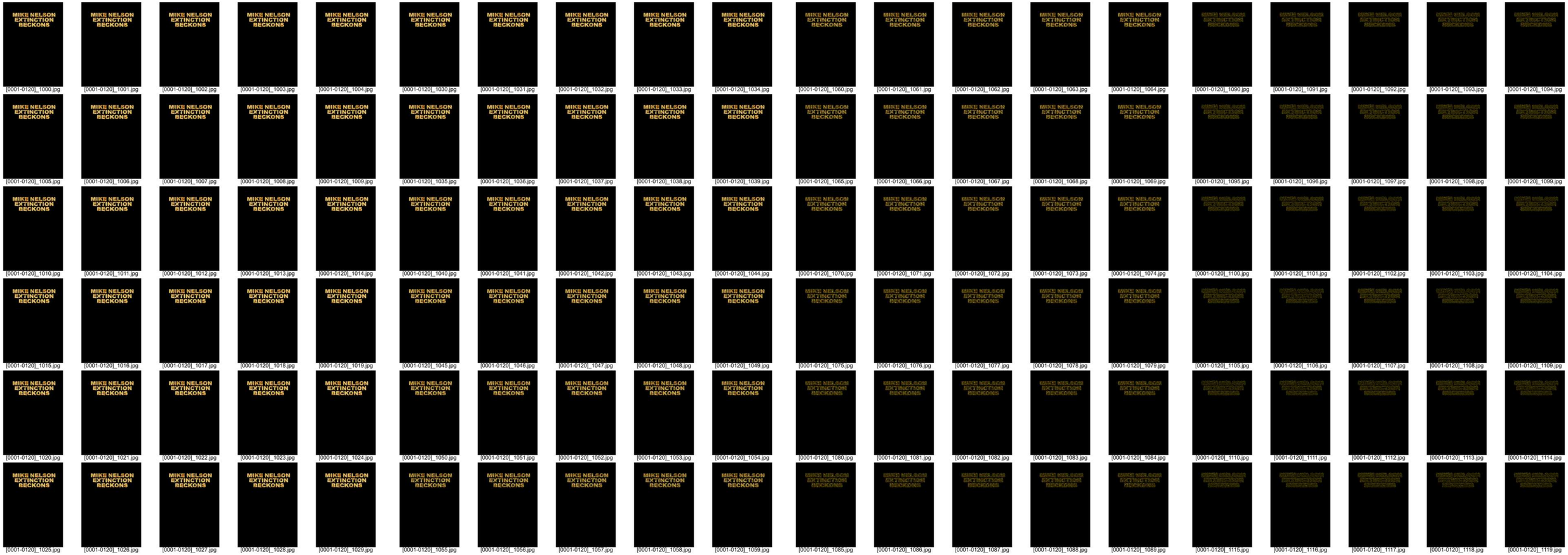
CONTACT SHEETS
2ND ANIMATION



Each animation contains around 120 frames. However, 120 frames turned out to be far too few — the animation lasted only about three seconds instead of the intended five to eight seconds.Because rendering took such a long time, I decided to use some After Effects magic by applying the Timewarp effect to slow the animation down.

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CONTACT SHEETS
3RD ANIMATION

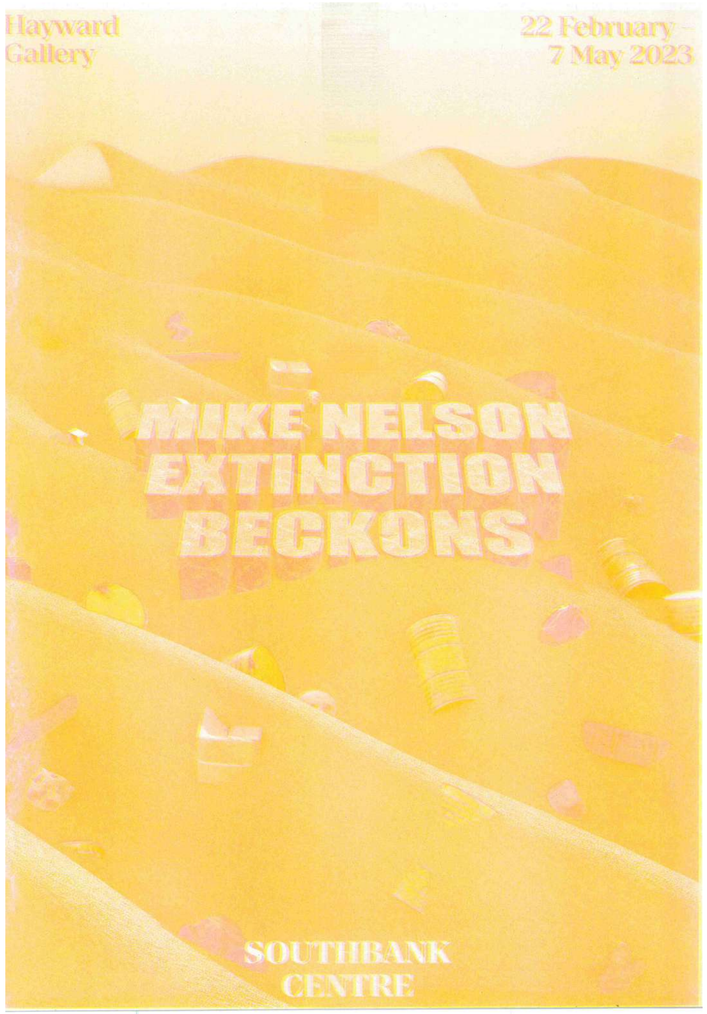


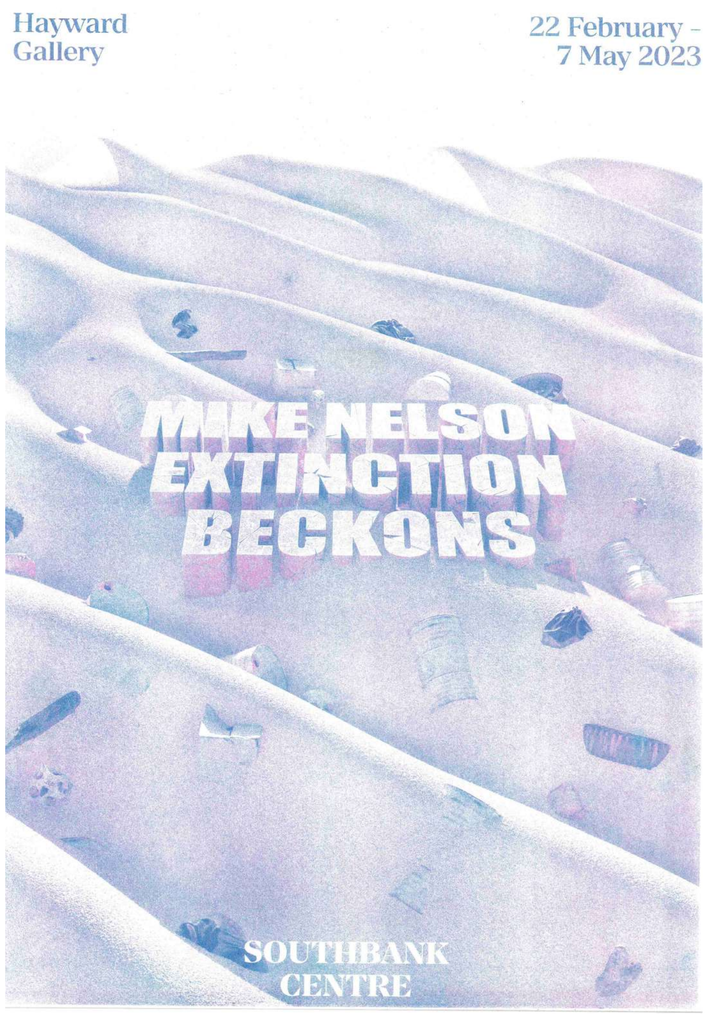
After rendering the animation frames, I realised they had been exported as PNGs. I imported them into Photoshop to create a contact sheet, but the aspect ratio was distorted because PNGs tend to prioritise the primary object rather than the full background. To fix this, I used Adobe Media Encoder to convert the PNGs into JPEGs instead of re-rendering the entire animation — work smarter, not harder!

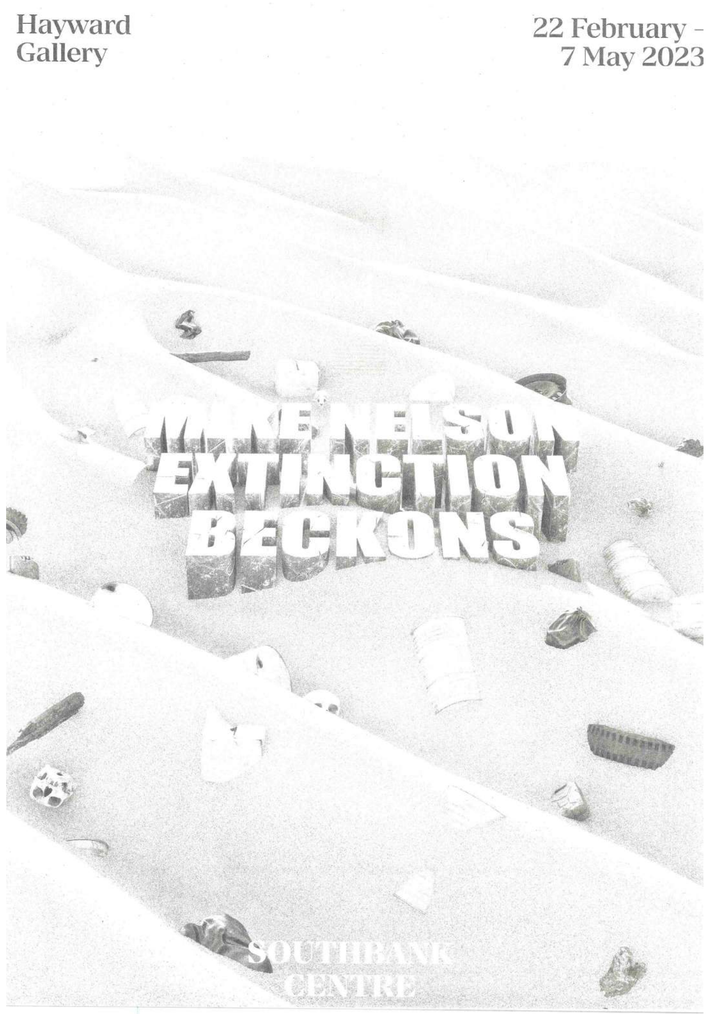
As you can see, I'm creating these contact sheets because I want to animate in Riso to match the aesthetic of the posters. If I simply overlaid the purely digital AR animations, they would look out of place. The visual style needed to be consistent, and this approach was the best way to achieve that.

RISO PRINTING

TEST PRINTS



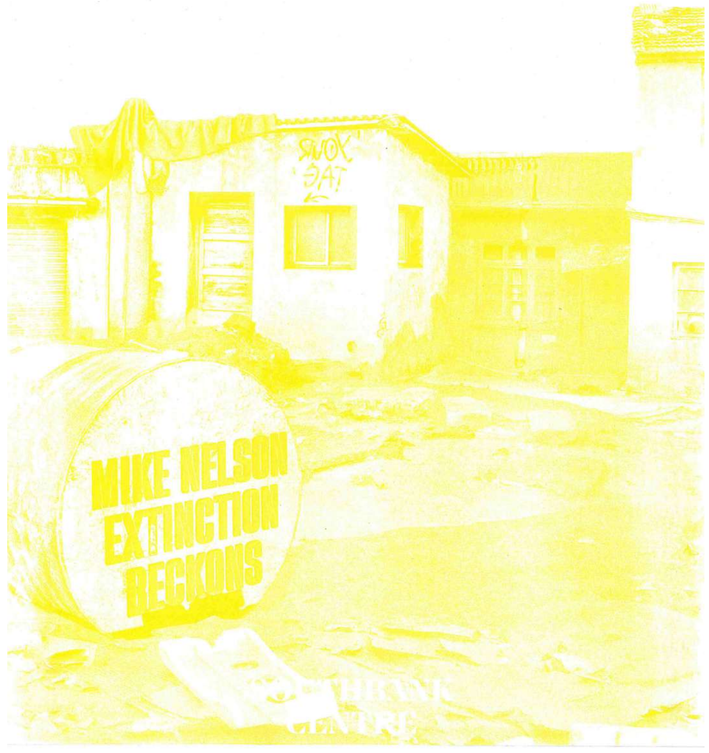


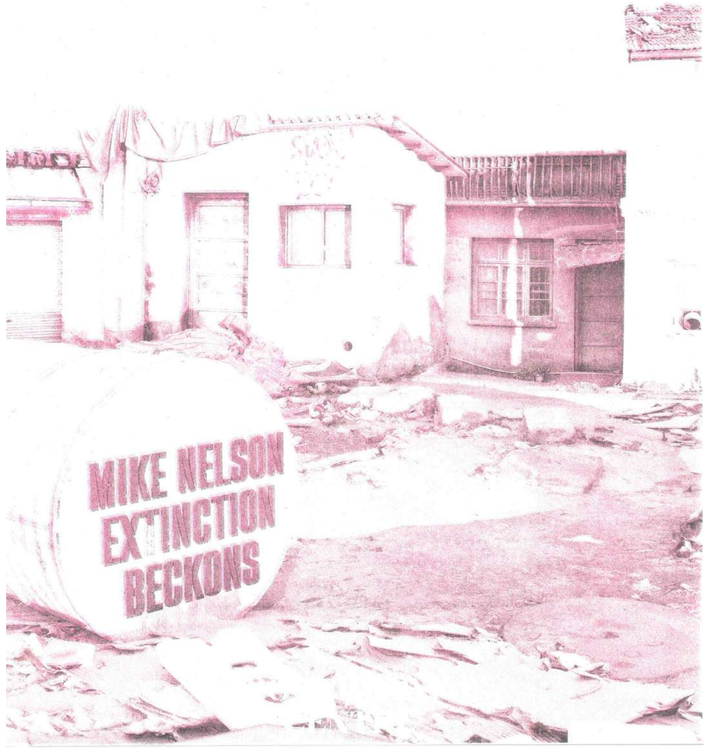


Using the Riso printer, we needed to separate each layer for CMYK printing. To do this, we divided the image into individual layers within Photoshop using the Channels panel. I chose to print in CMYK to highlight the bright and vibrant visuals of the poster, as I felt that producing it in monochrome would lose much of the detail and impact.

TEST PRINTS

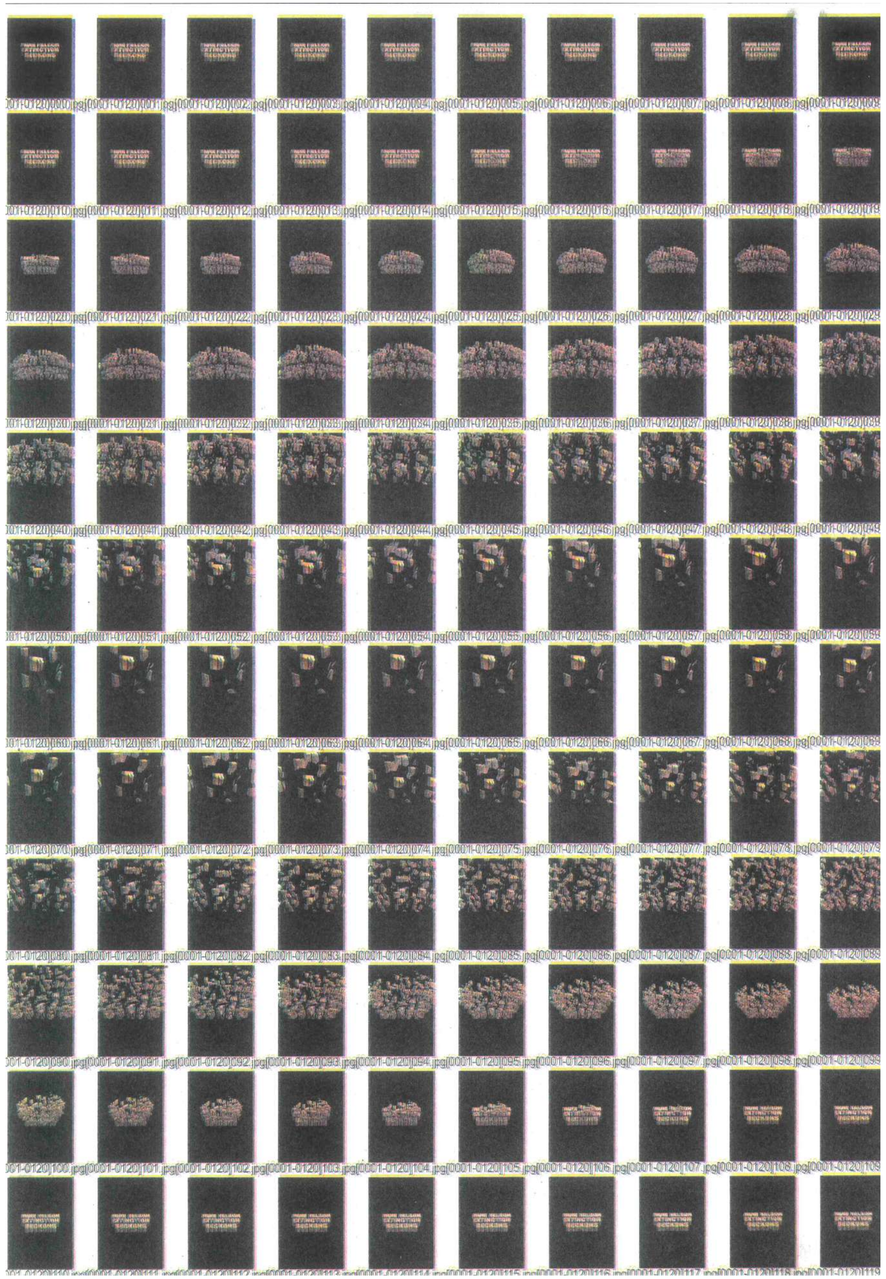






These prints are the masters I created. Because the Riso printer doesn't print very accurately, I had to produce multiple test prints, using a considerable amount of ink and paper to achieve the desired result. It was interesting to see each layer separated, as this gave me a clearer idea of whether I needed to adjust the hue, saturation, or contrast.

TEST PRINTS



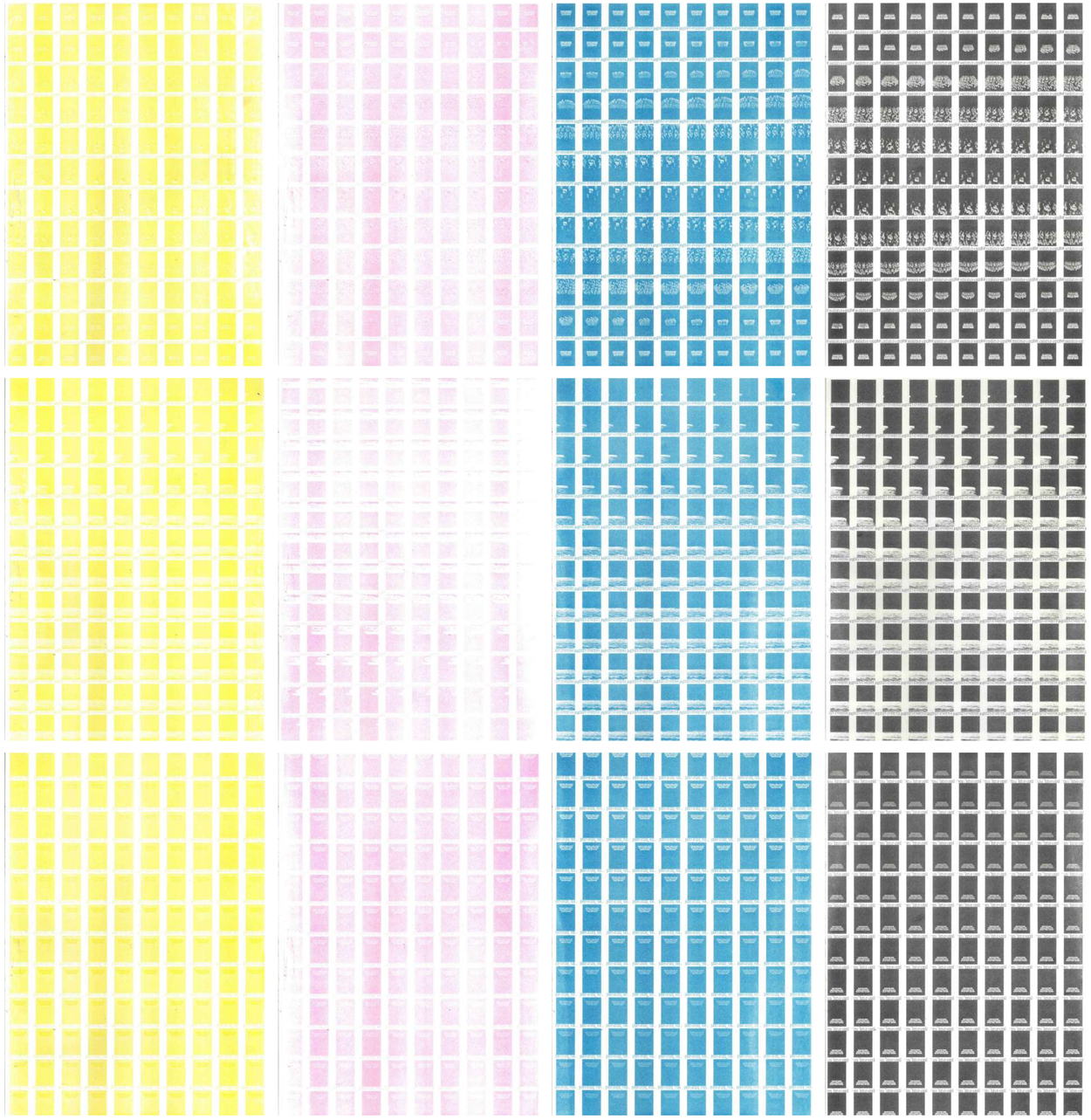
As you can see, the alignment on this print isn't quite what I intended. The Riso printer isn't perfect, when one colour is printed over another, the registration can be slightly off. Each new colour layer needs to be adjusted in the settings, which makes the process more time-consuming. I might try printing each colour separately and layering them in Photoshop using the Multiply setting instead.

For the contact sheets, the process was even more challenging, as each frame is so small on the A3 page. This meant I had to ensure everything was perfectly aligned and precise.

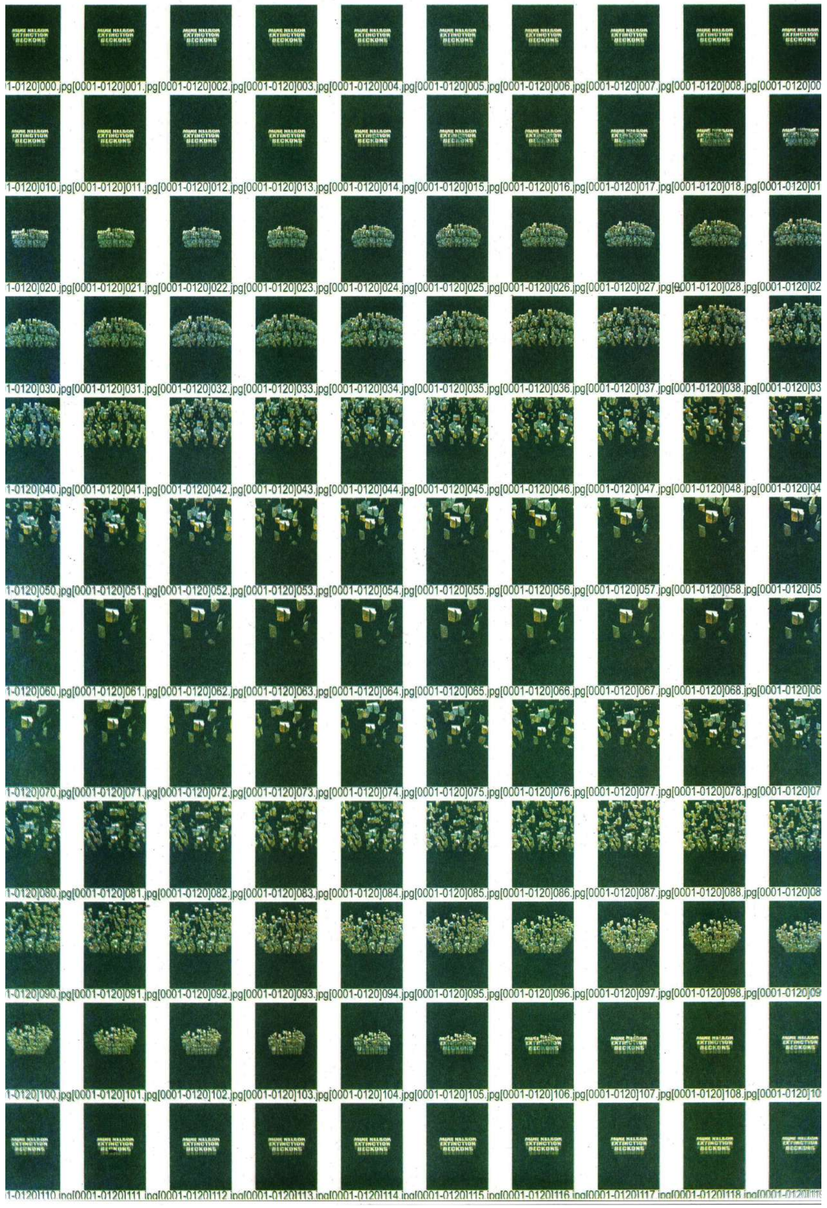
TEST PRINTS

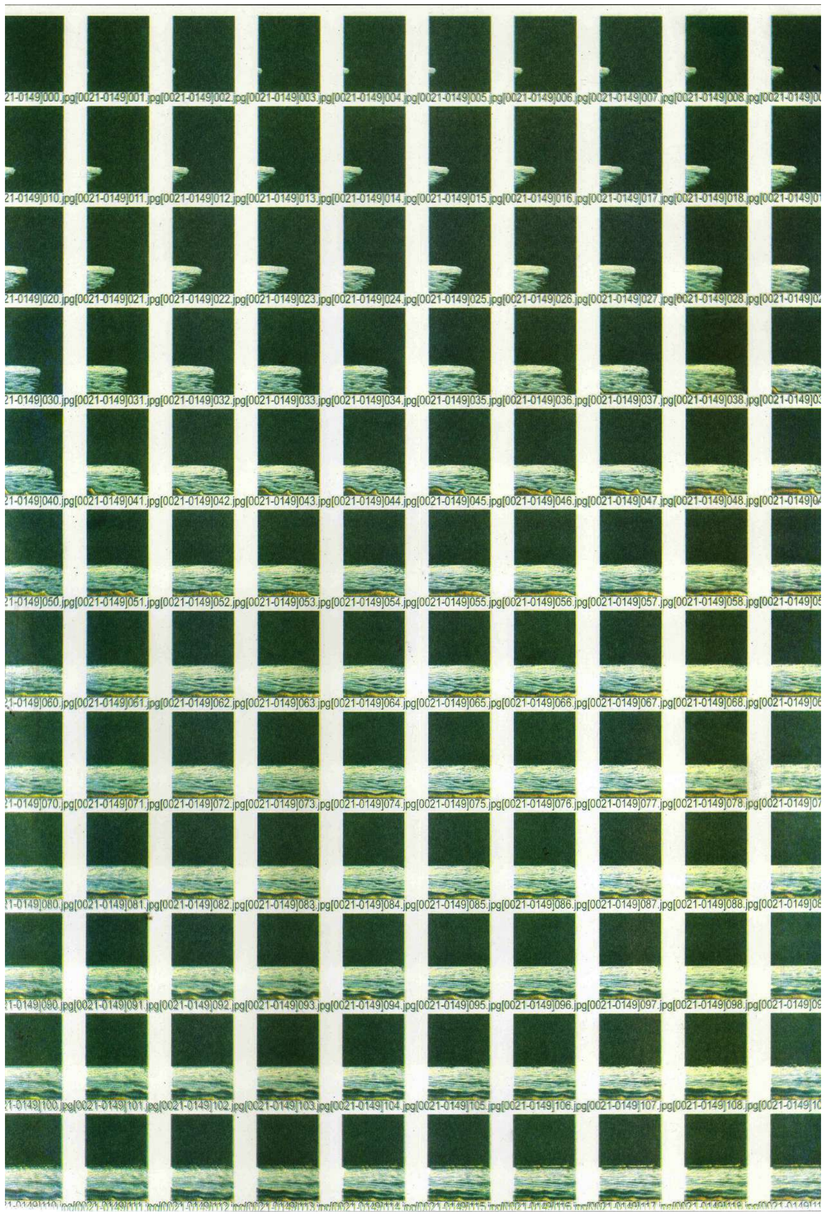
I printed the CMYK layers on the RISO to create a frame-by-frame animation. However, when I merged and animated them in After Effects, the result was difficult to read, and I couldn't key out the black background. In the end, I decided to keep my original plan and use the raw animations instead.

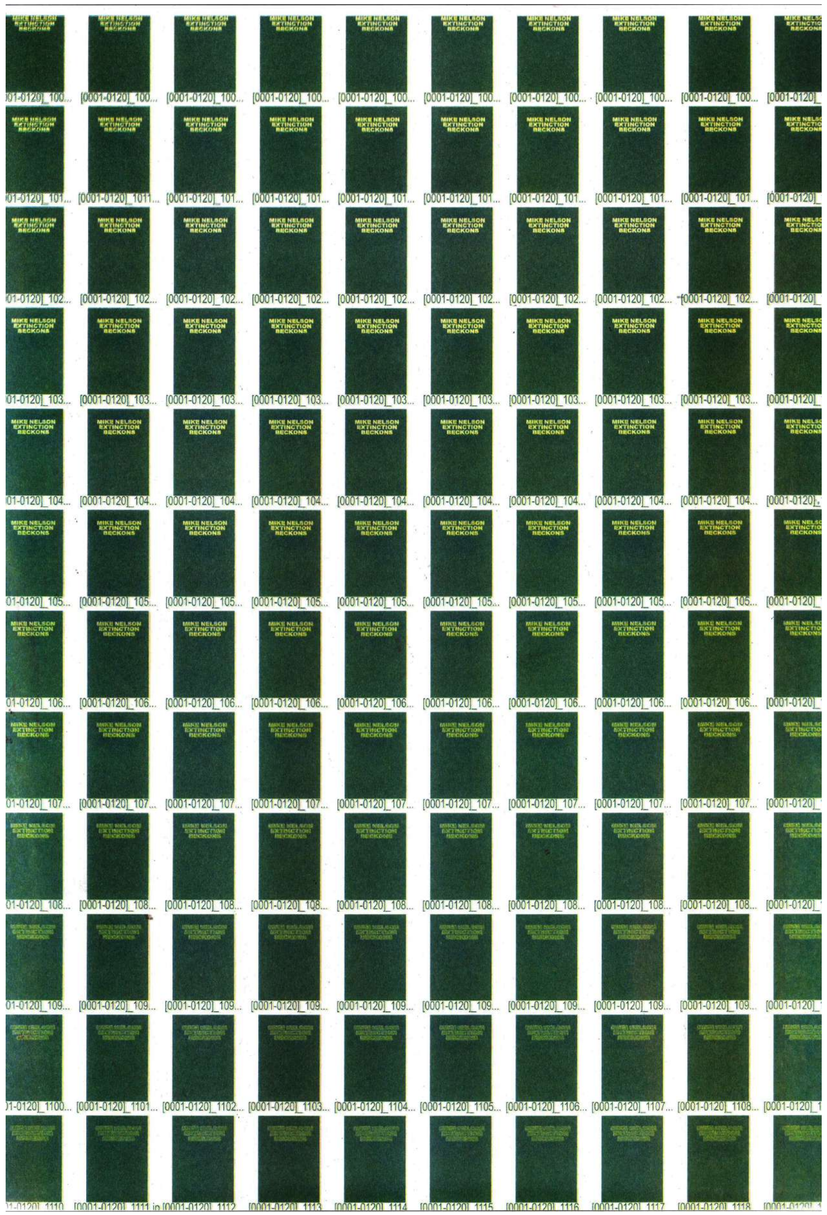
On the next slide, you can see the final versions of the merged RISO prints.



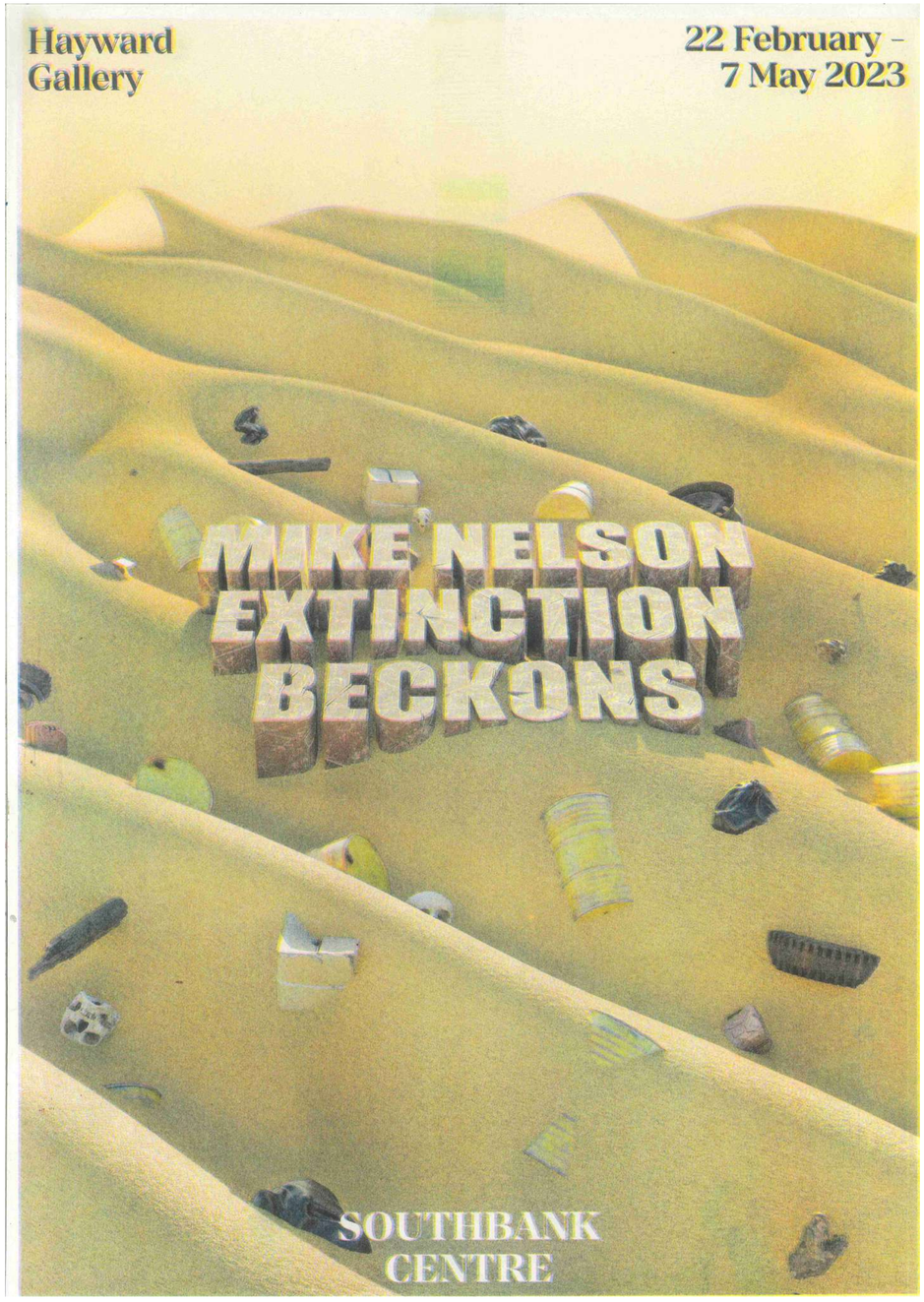
TEST PRINTS

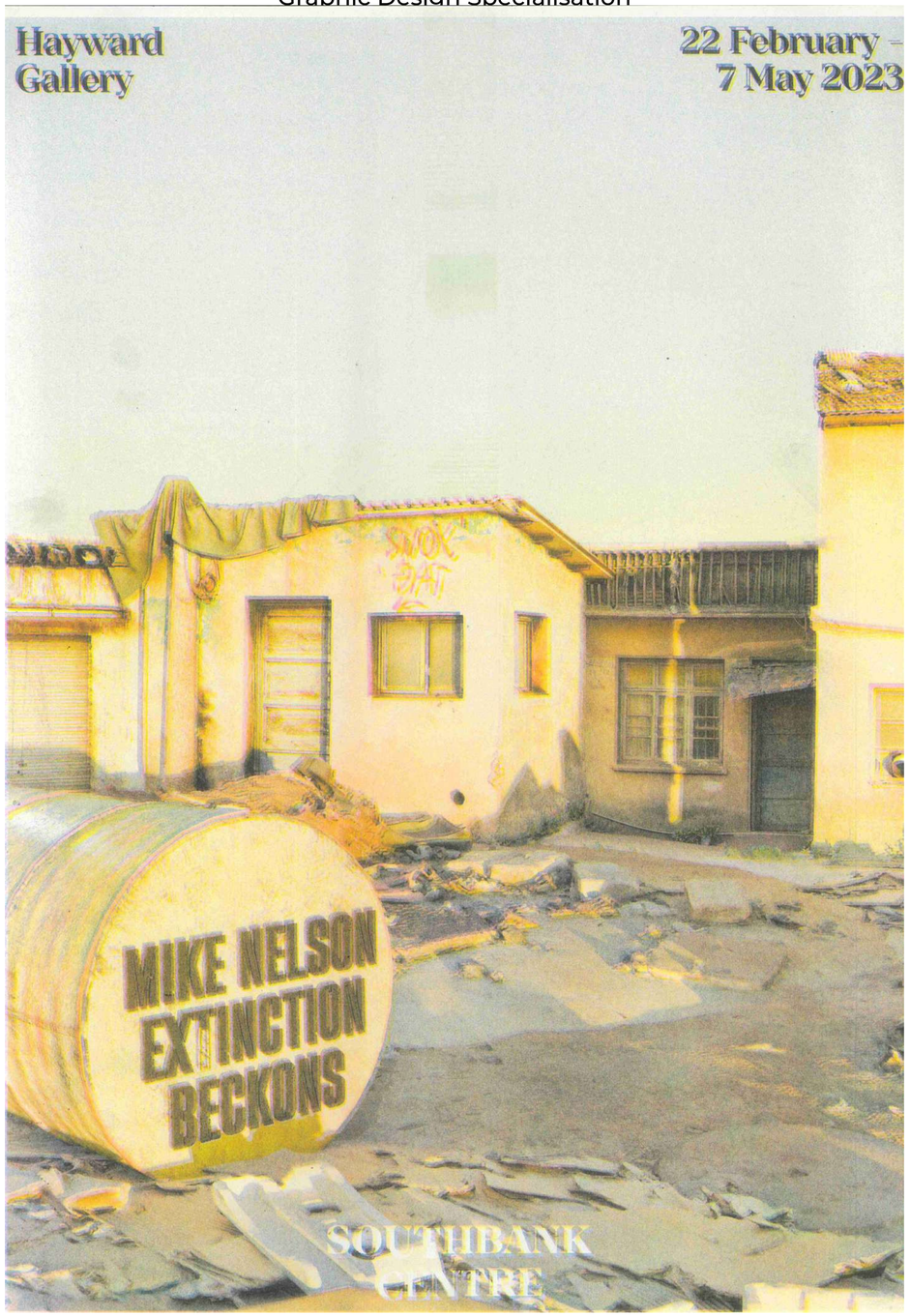


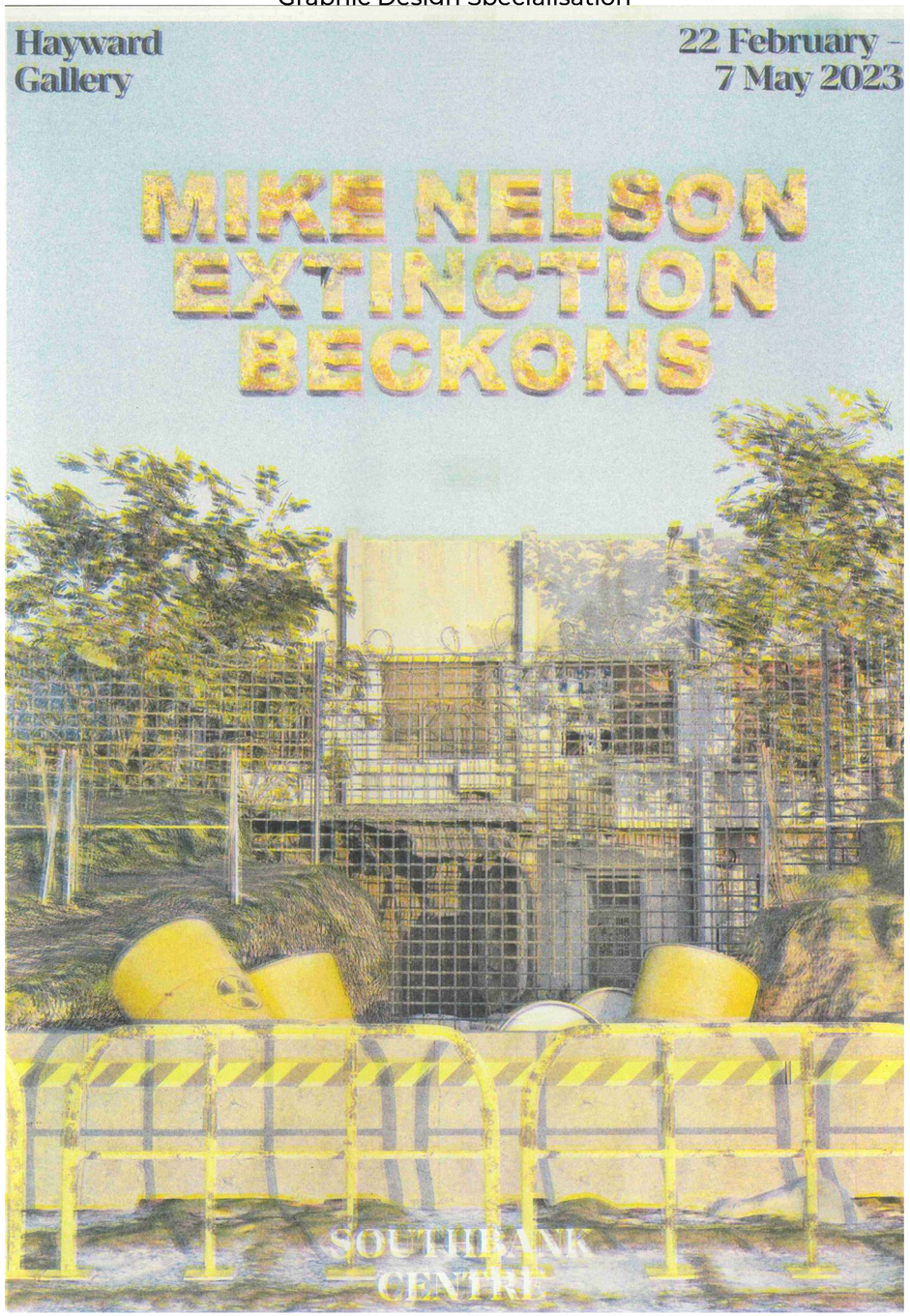




FINAL RISO PRINTS


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BECKONS
SOUTHBANK
CENTRE

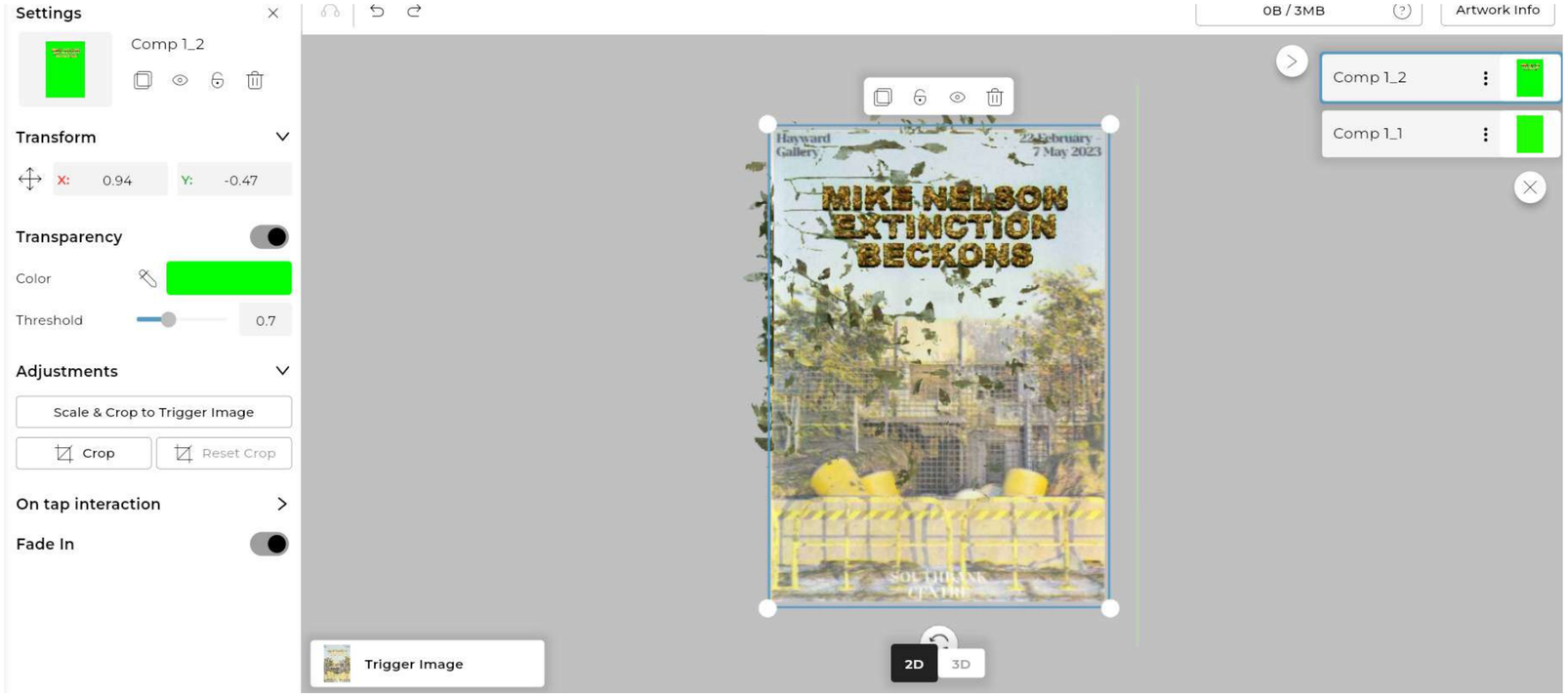

Hayward
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BECKONS
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BECKONS
SOUTHBANK
CENTRE

USING THE AR WEBSITE

ARTIVIVE





Artivive is an augmented reality (AR) tool that allows artists, museums, and galleries to add a digital layer to physical artworks. It enables creators to bring static art to life with animations, videos, or other digital content, which viewers can experience on their smartphones or tablets by scanning the artwork with the Artivive app. This creates an interactive, multi-dimensional experience that transforms how art is created and consumed.

In Artivive, I began by uploading a baseline image to act as the “trigger” for the augmented reality experience. I then layered multiple AR clips onto this trigger image, using the transparency filter to help the videos blend naturally with the poster design. The animations were set to play on a continuous loop, creating a smooth, rolling visual effect when viewed through the app.

To access the full features of the platform, I had to use the free trial version to ensure the QR codes remained active, as many of the AR tools were locked behind a paywall. I also experimented with another platform, BlipAR, but found that the animations ran quite slowly and the available features were limited compared to Artivive.

AR READY OUTCOMES

The animations are WebAR-activated, allowing them to be viewed directly through a browser without needing a separate app. I also included YouTube Shorts links as an alternative in case the QR codes fail to work, ensuring the animations remain accessible.

Poster 1

https://youtube.com/shorts/K4cq3rmuTzk?feature=share

Poster 2

https://youtube.com/shorts/JwU8oH63ngA?feature=share

Poster 3

https://youtube.com/shorts/K4cq3rmuTzk?feature=share

PRINT OF THE PAGE

PRESENTATION

MILO LEVINSON

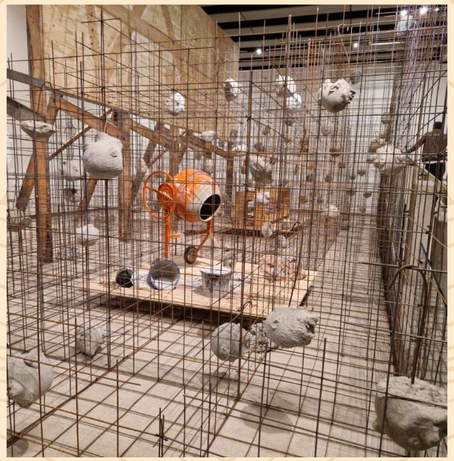
CHOSEN EXHIBITION

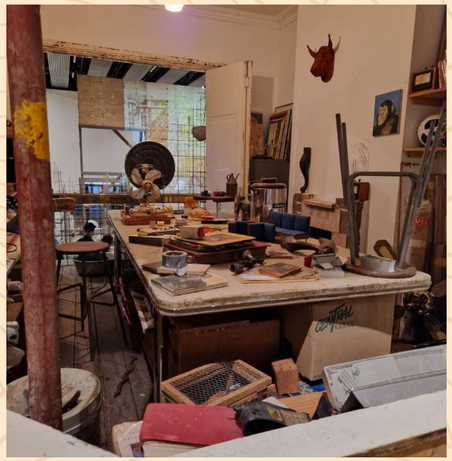
MIKE NELSON EXTINCTION BECKONS



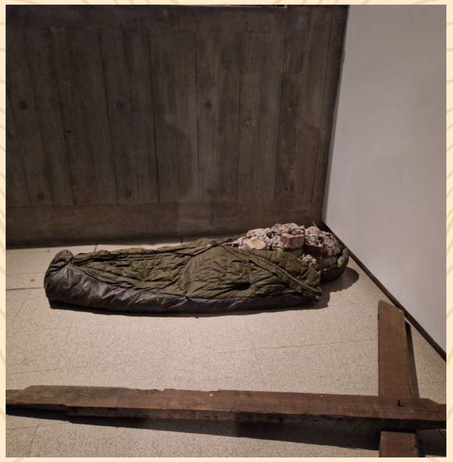


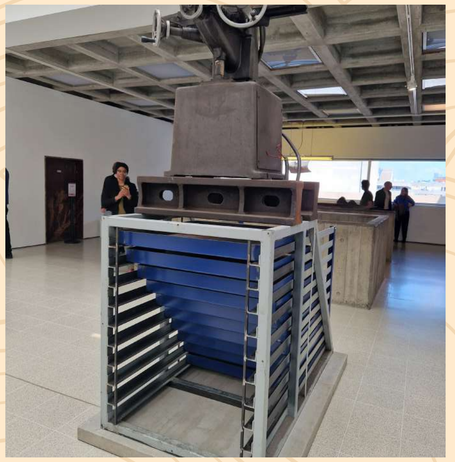


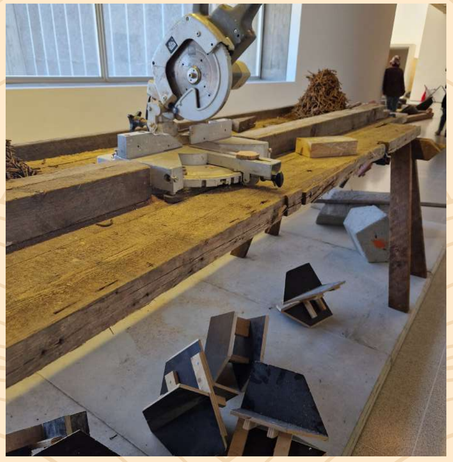
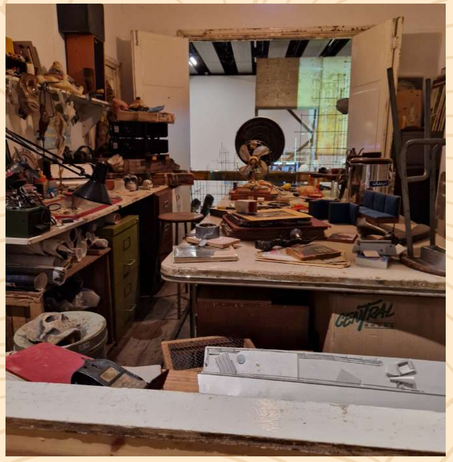
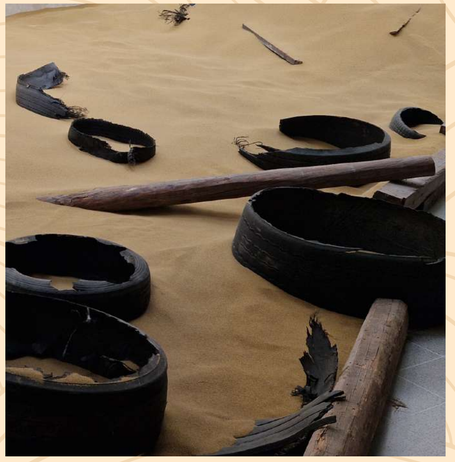











MIKE NELSON EXTINCTION BECKONS

Extinction Beckons — Hayward Gallery (22 Feb – 7 May 2023)

Extinction Beckons brings together Nelson’s major installations, built from materials sourced in scrapyards, thrift shops, and flea markets. The exhibition fills the gallery with dark, humorous, and unsettling environments that feel abandoned yet newly formed. Tyres, machinery, masks, and other discarded objects suggest dystopia, lost histories, and clashing cultures. Rather than telling stories, Nelson creates spaces where visitors can imagine their own.

What I Like About the Exhibition

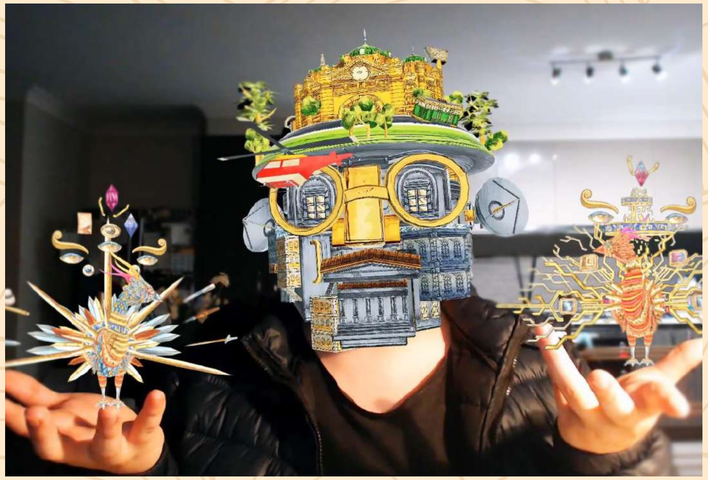
I enjoyed the dystopian atmosphere and the use of reclaimed materials to create mysterious, improvised spaces. The tension between the familiar and the unknown connects strongly with themes in my own recent work. Nelson’s ability to transform everyday objects into powerful, unsettling environments is something I would like to explore further in my practice.

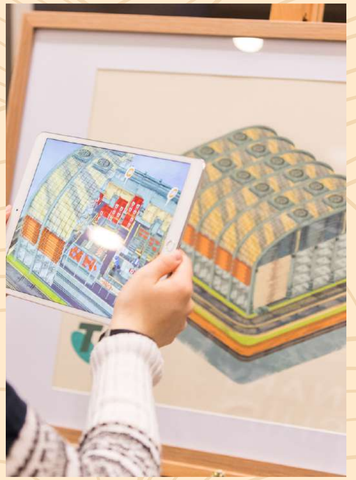


VISUAL RESEARCH

AR ARTISTS

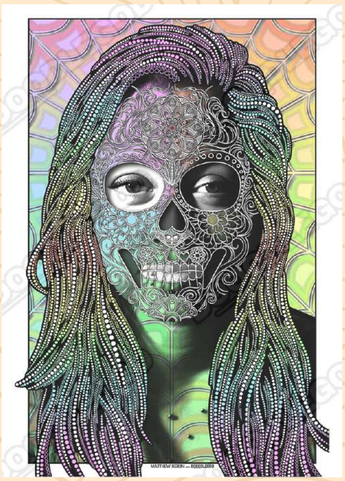
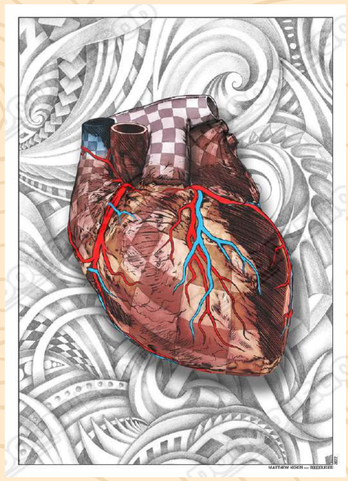
Marc O' Matic



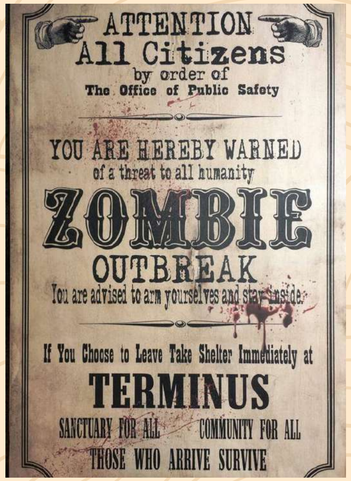

Matthew Heron



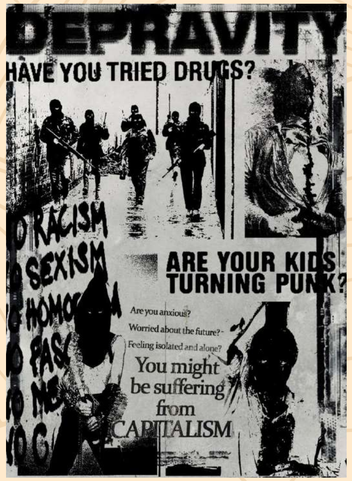



Found on Pinterest, looking at posters and art related to dystopia







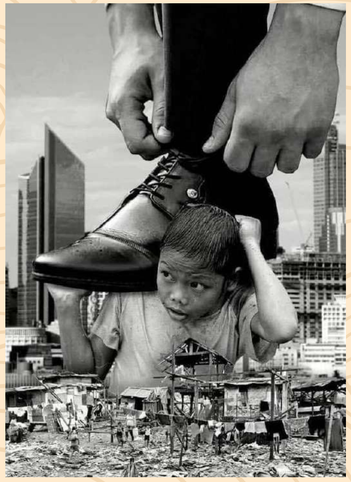


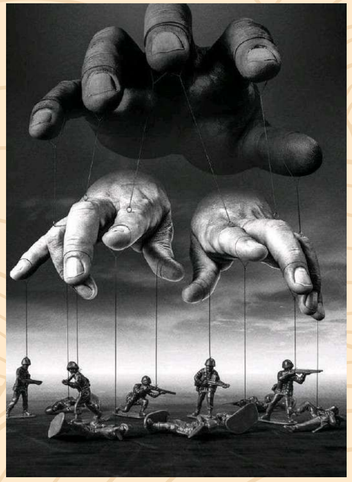










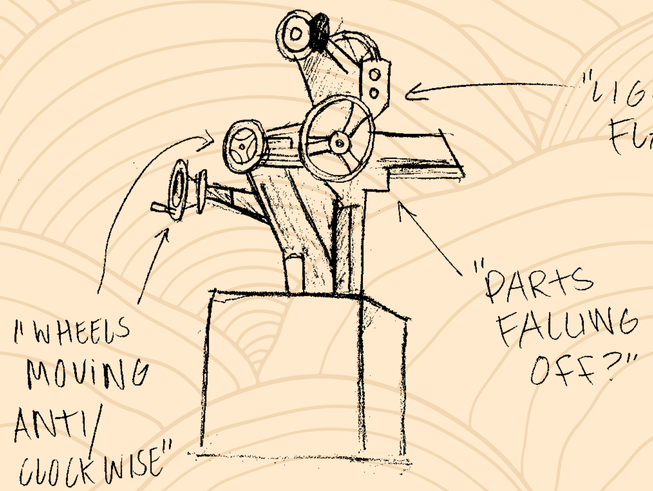




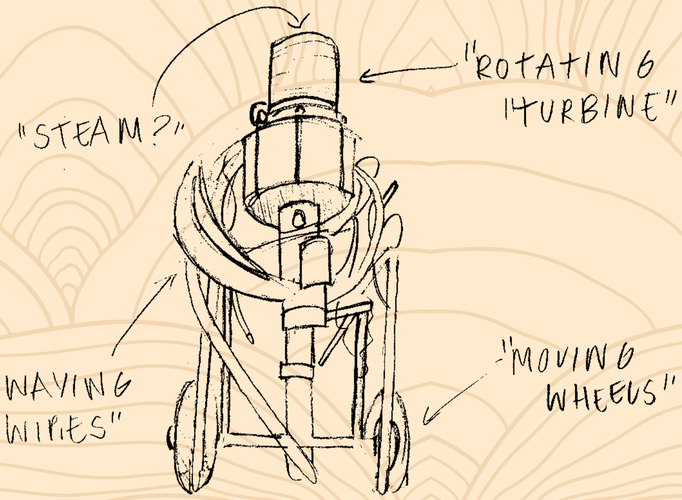


PLANNING & DEVELOPMENT

SKETCHING SOME IDEAS

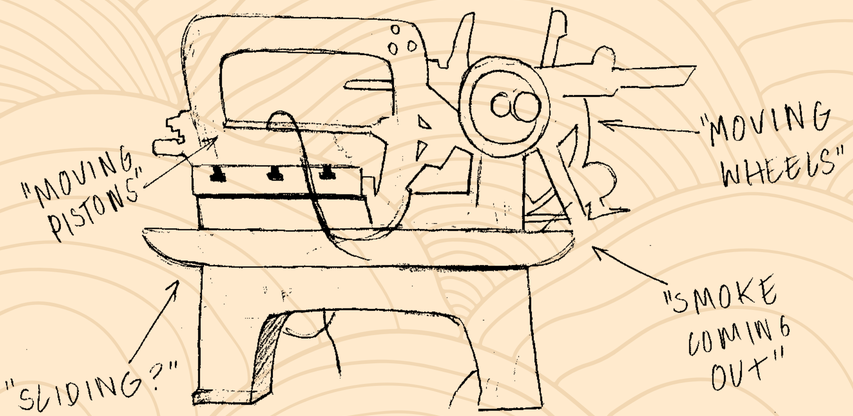


3D MODEL SKETCH



"3D MODEL SKETCH"

3D MODEL SKETCH



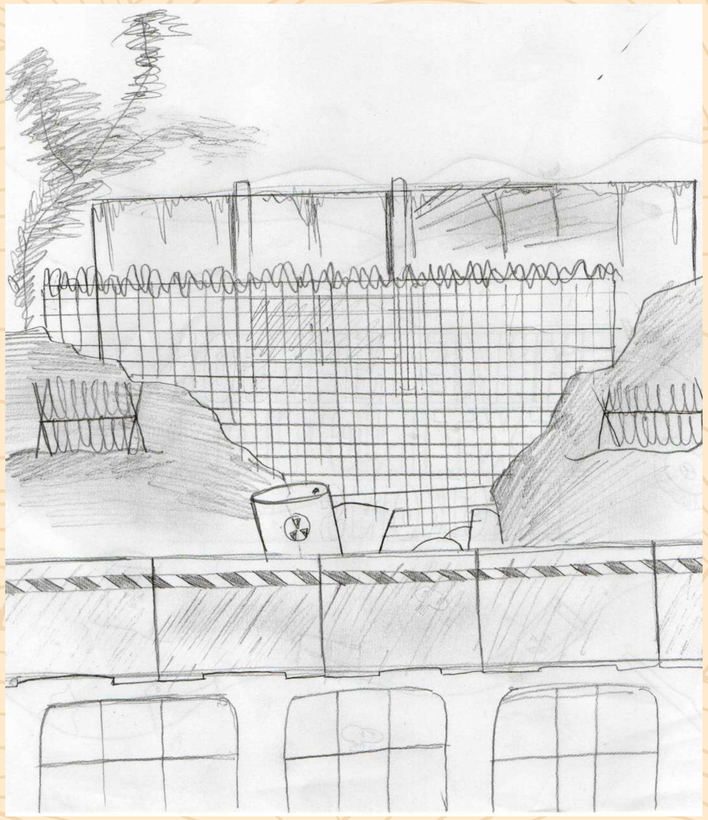
SKETCHING SOME IDEAS



Poster 1



Poster 2

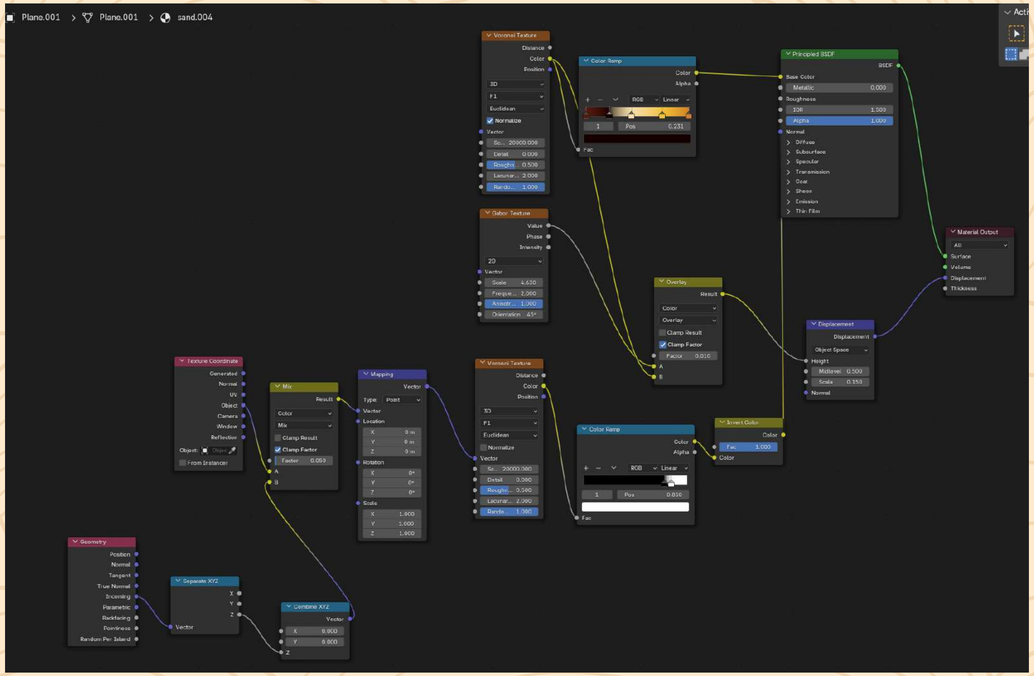


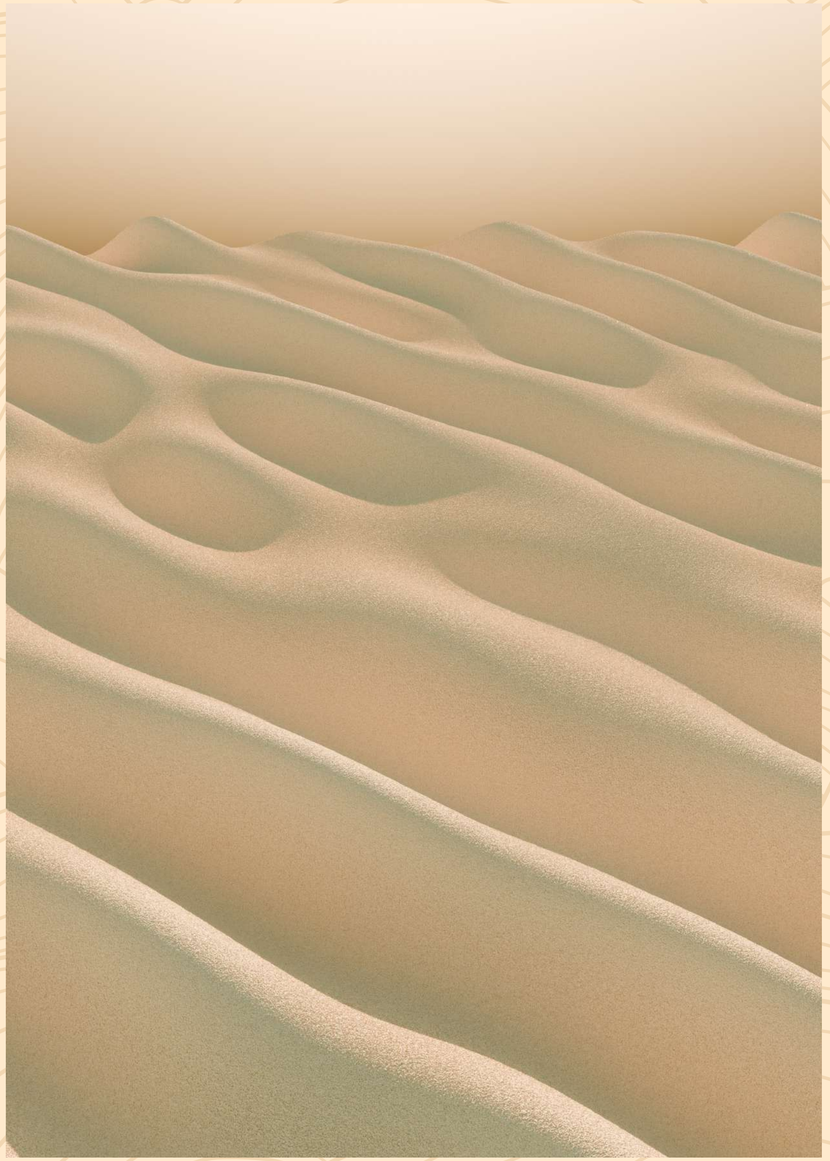
Poster 3

2D POSTER MOCKUPS



THE SHADER EDITOR

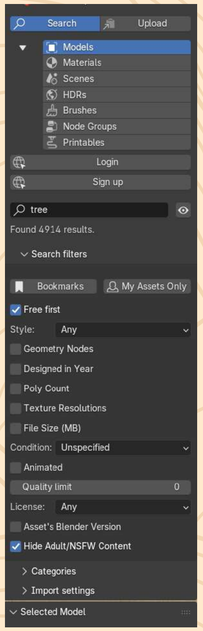




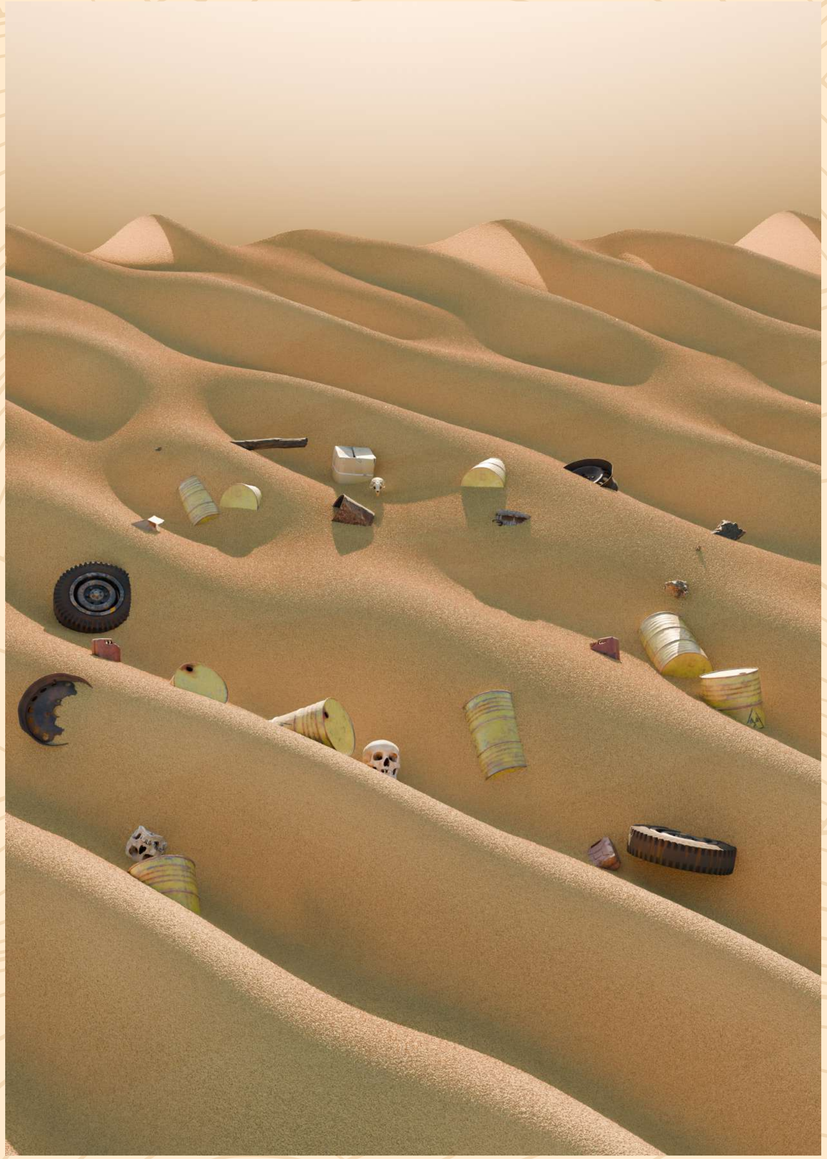
BLENDER KIT


tree

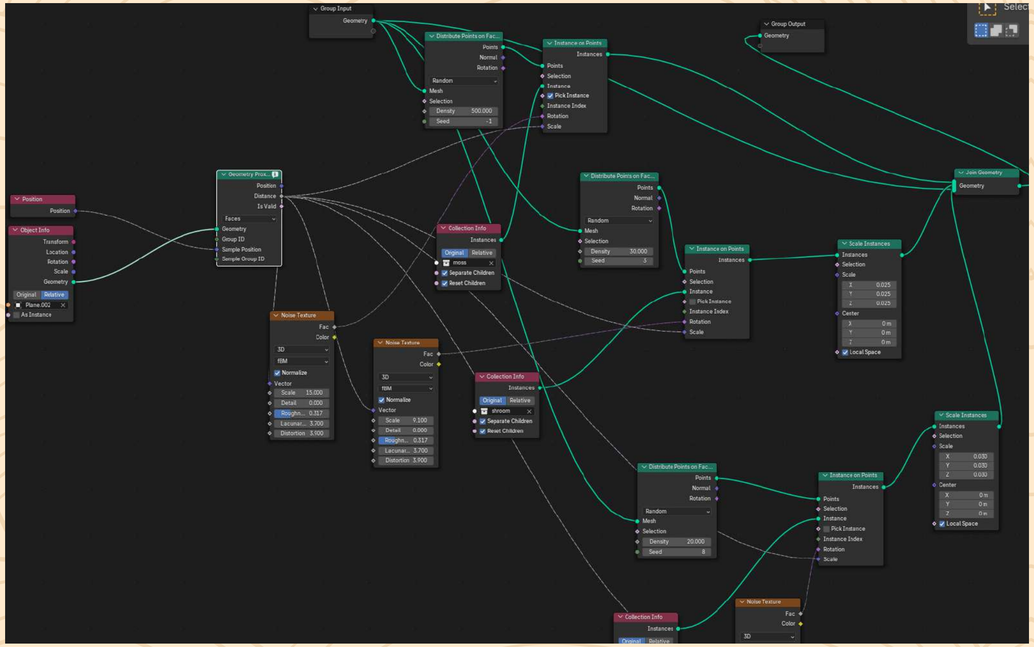

metal


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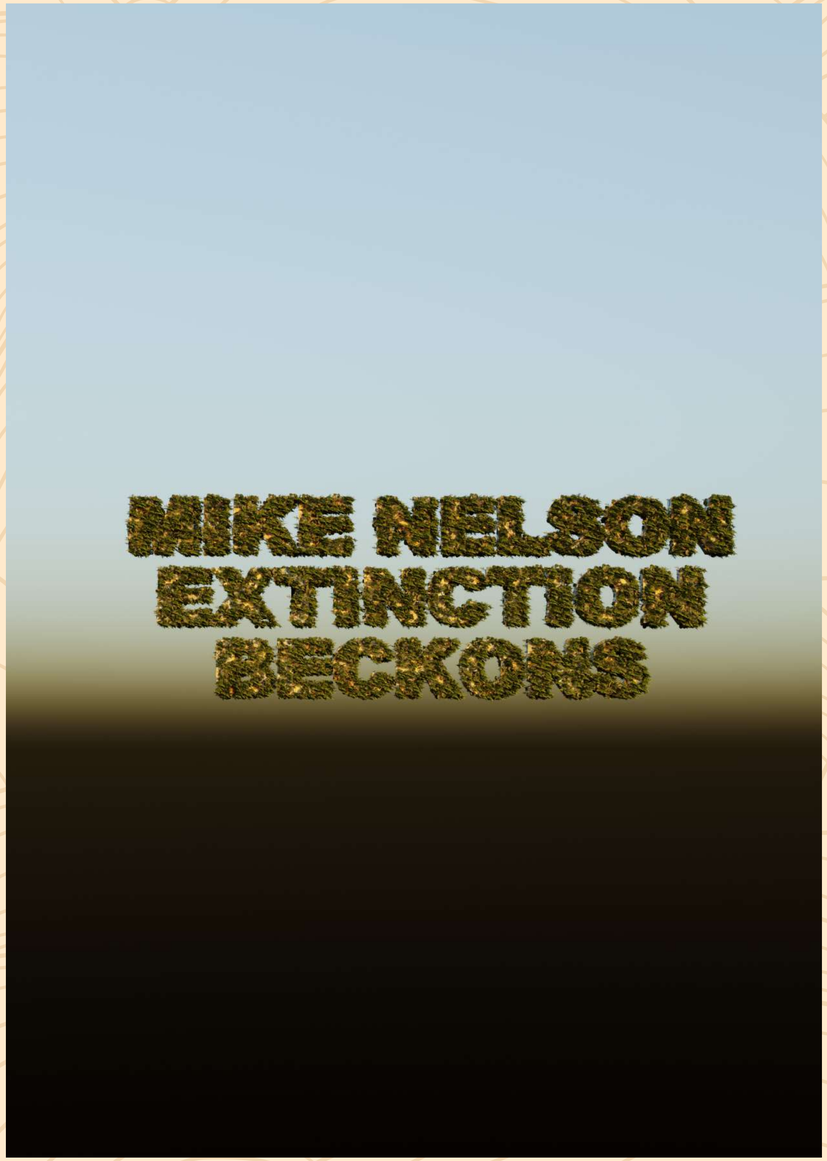




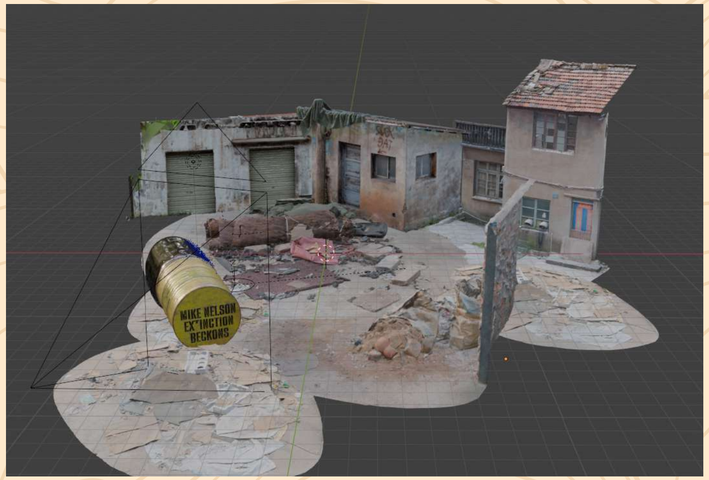
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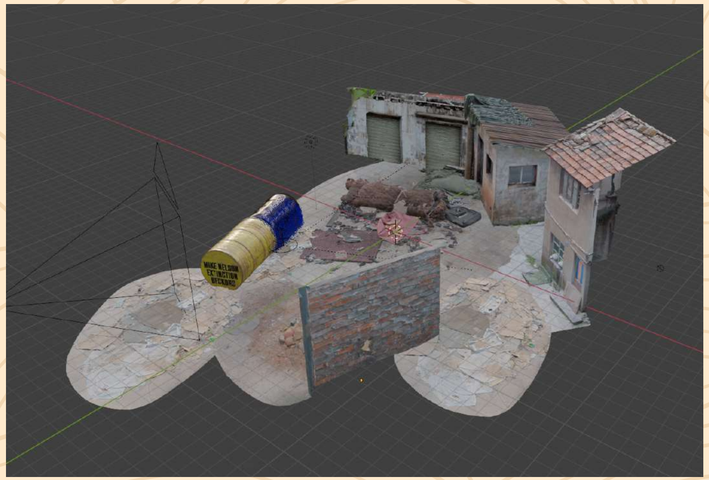


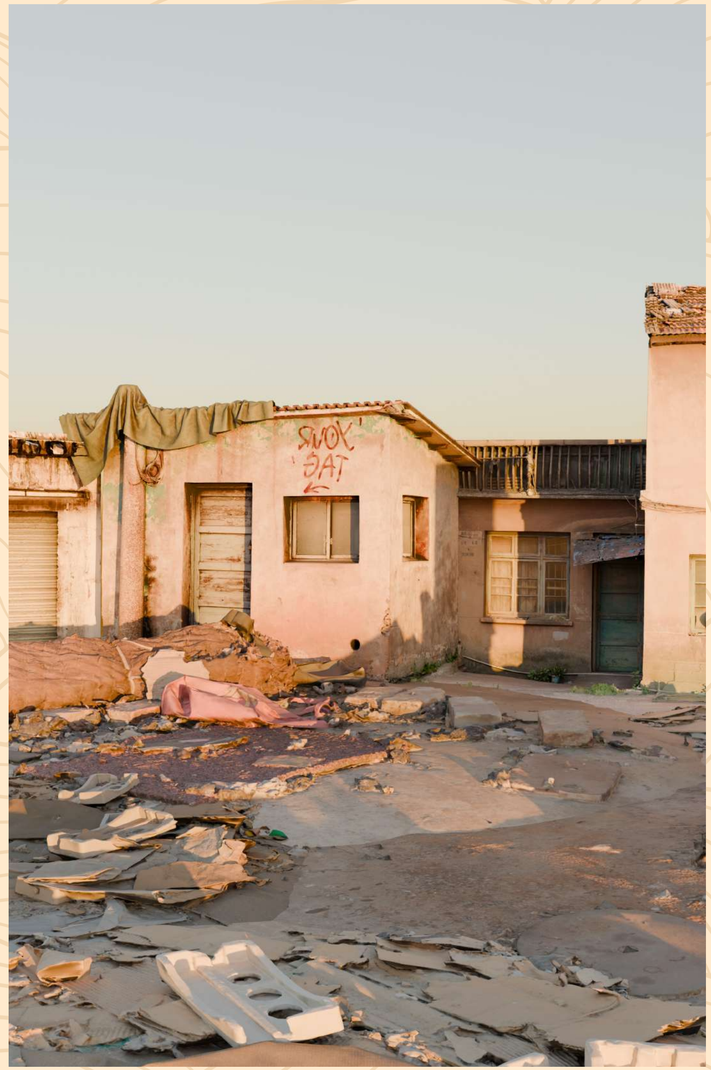


BUILDING A SCENE

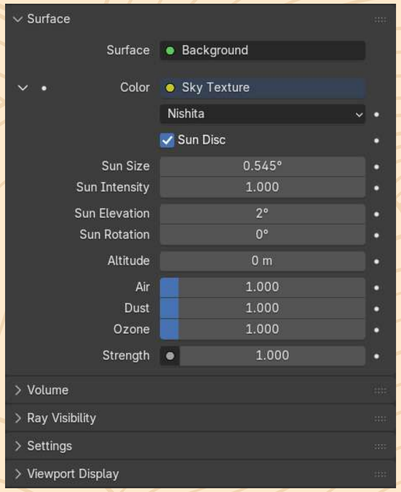






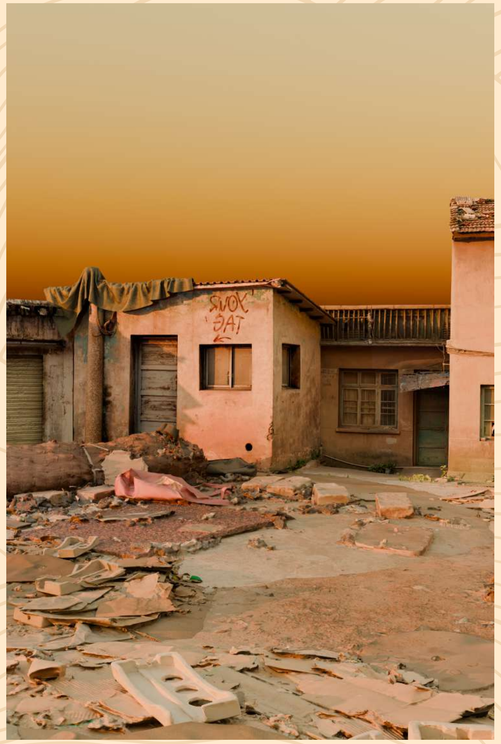


SKYBOX AND LIGHTING



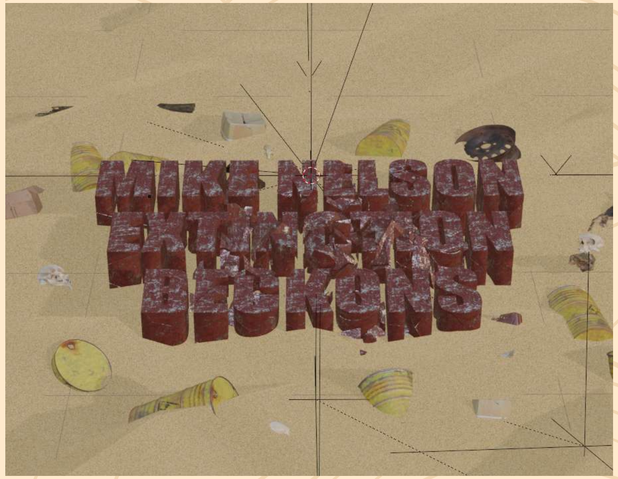


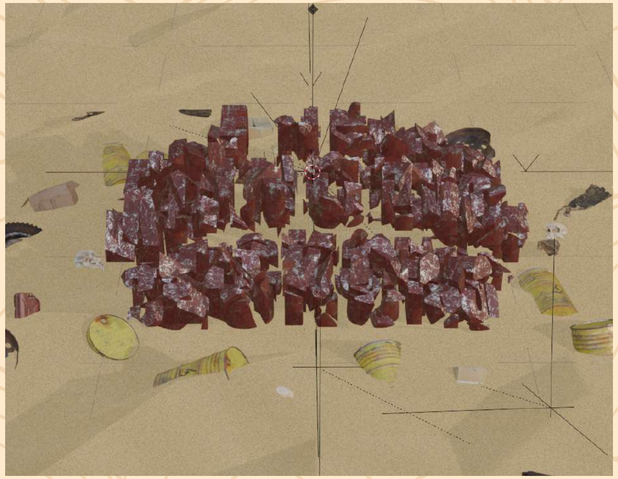


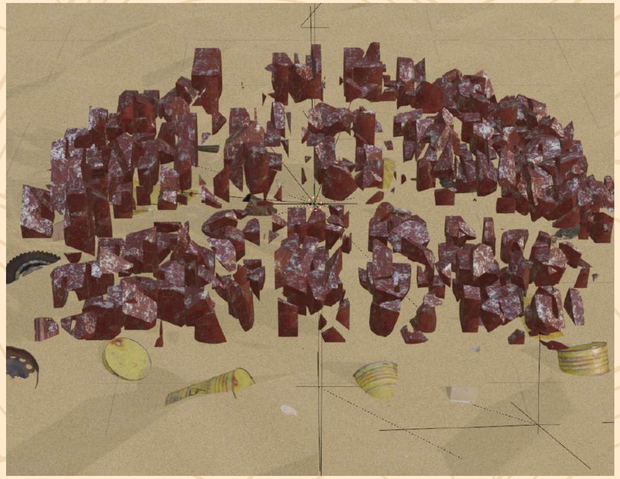




ANIMATION


MIKE NELSON
EXTINCTION
BECKONS








MIKE NELSON
EXTINCTION
BECKONS


MIKE NELSON
EXTINCTION
BECKONS


MIKE NELSON
EXTINCTION


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EXTINCTION

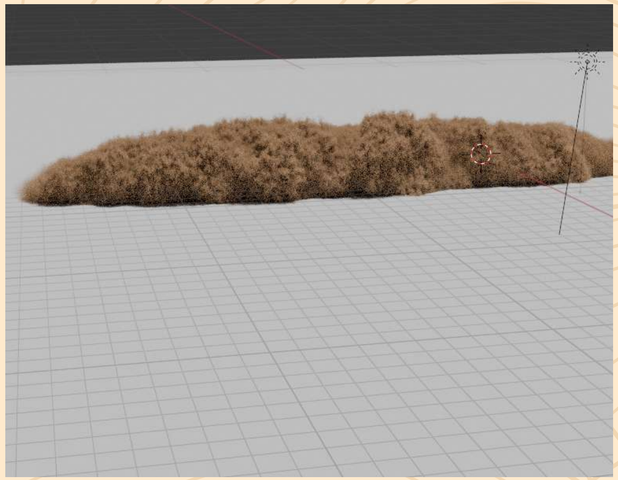
ANIMATION

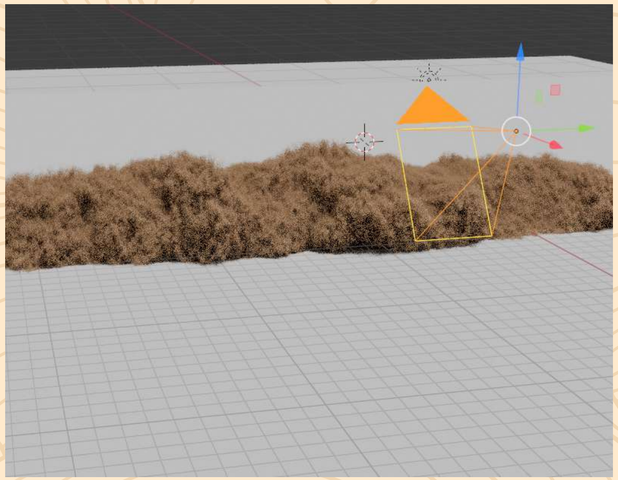


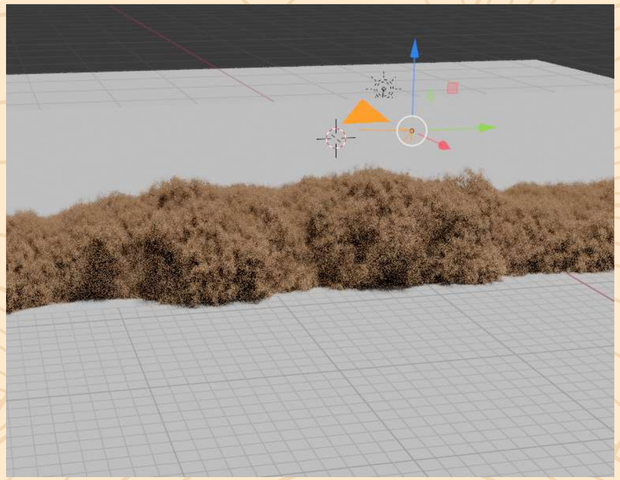


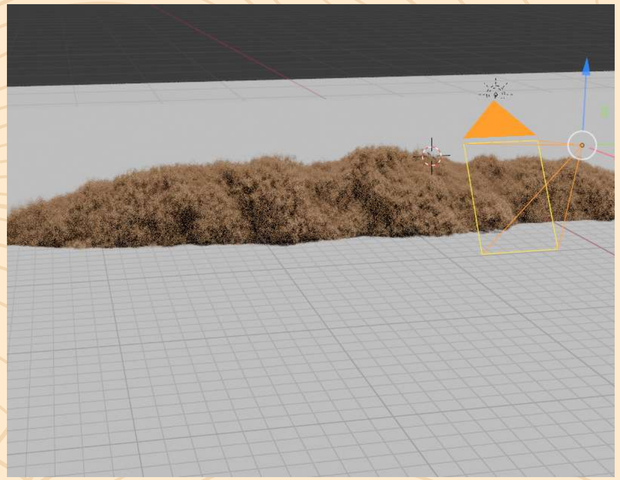




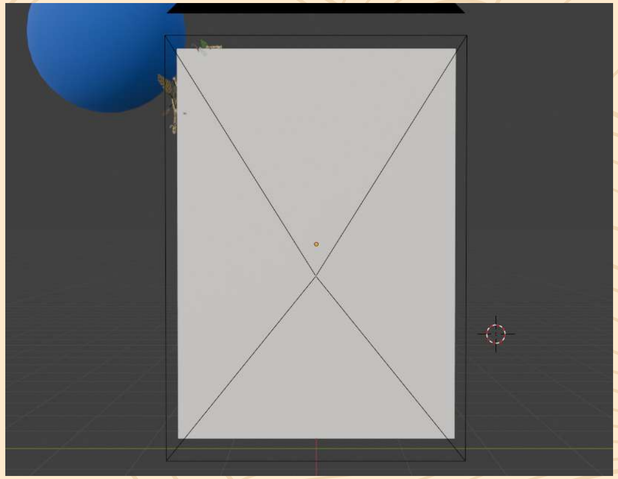
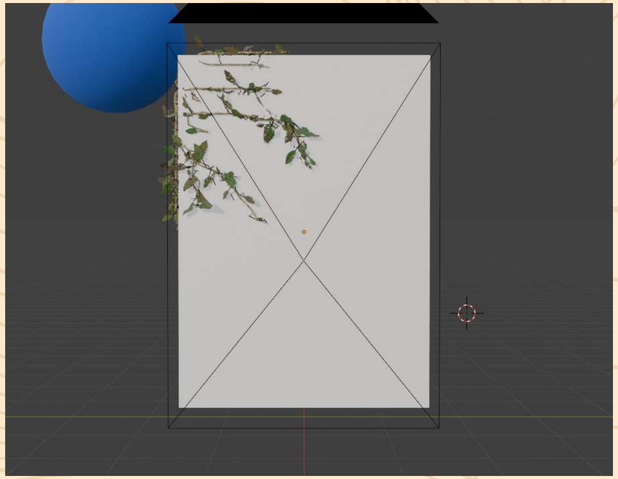
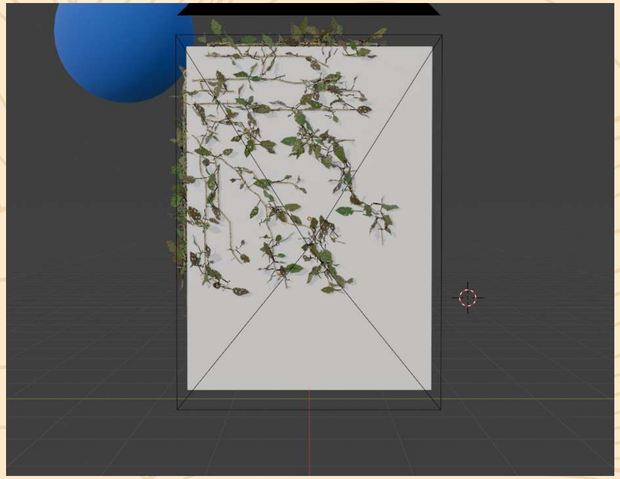
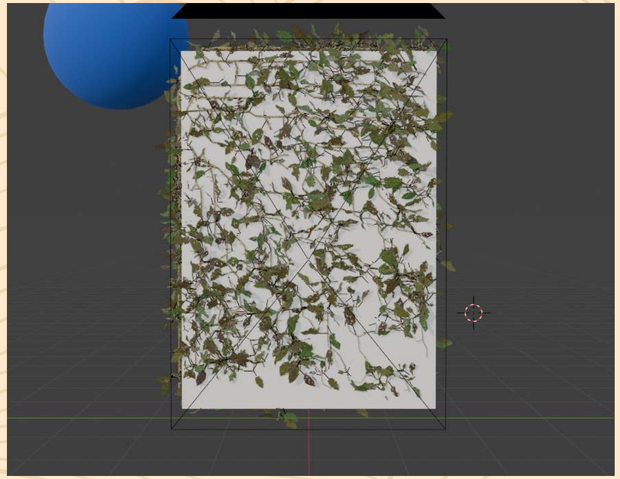




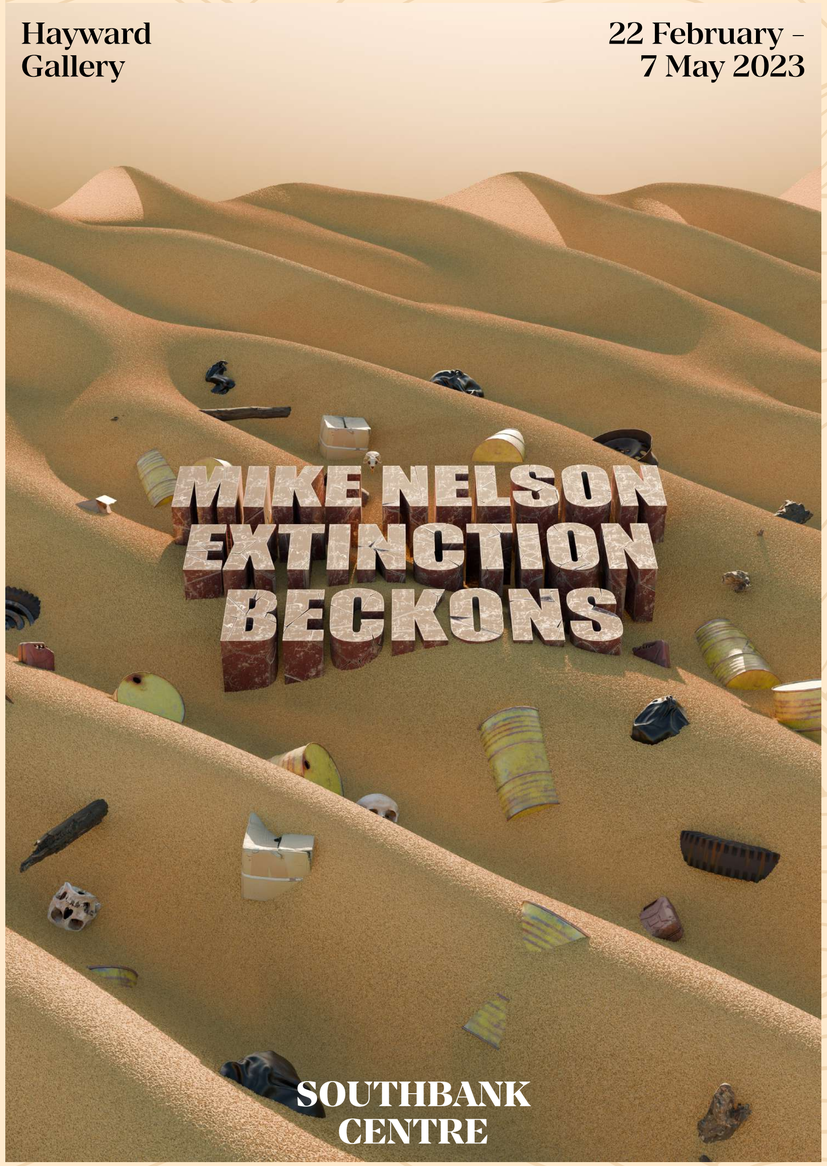




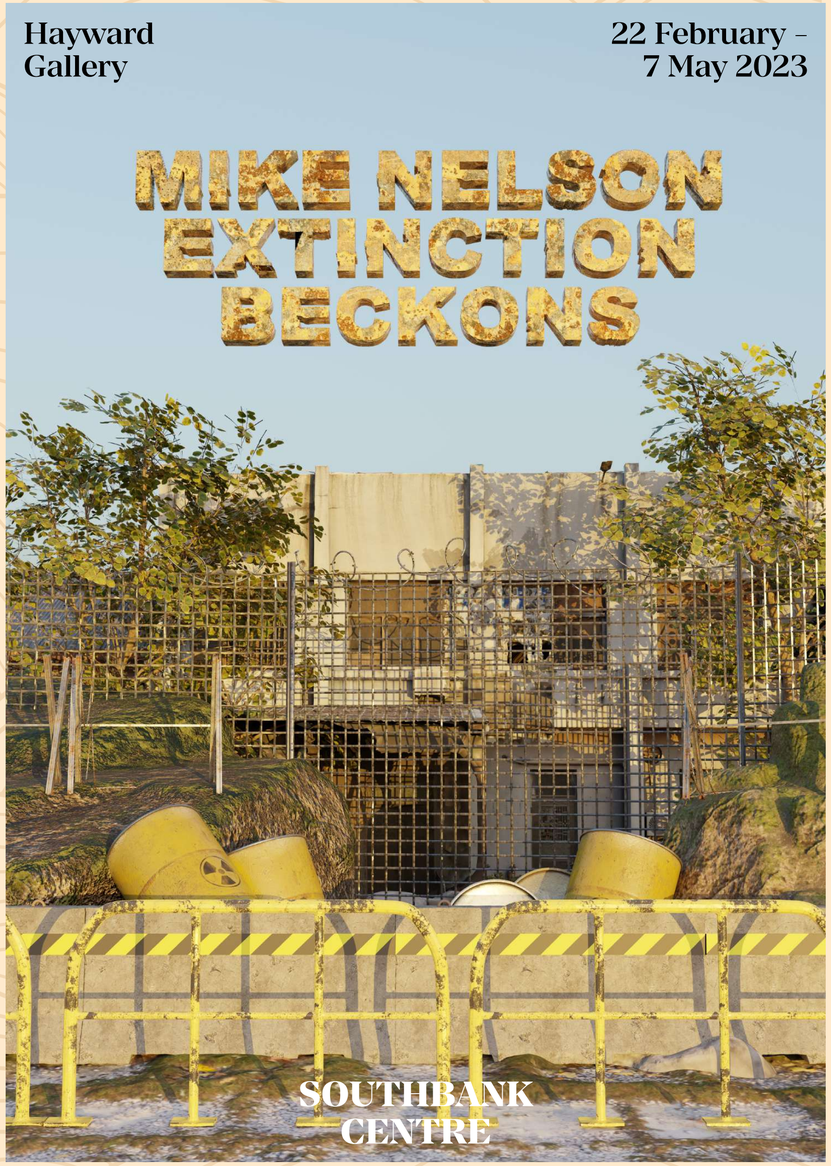
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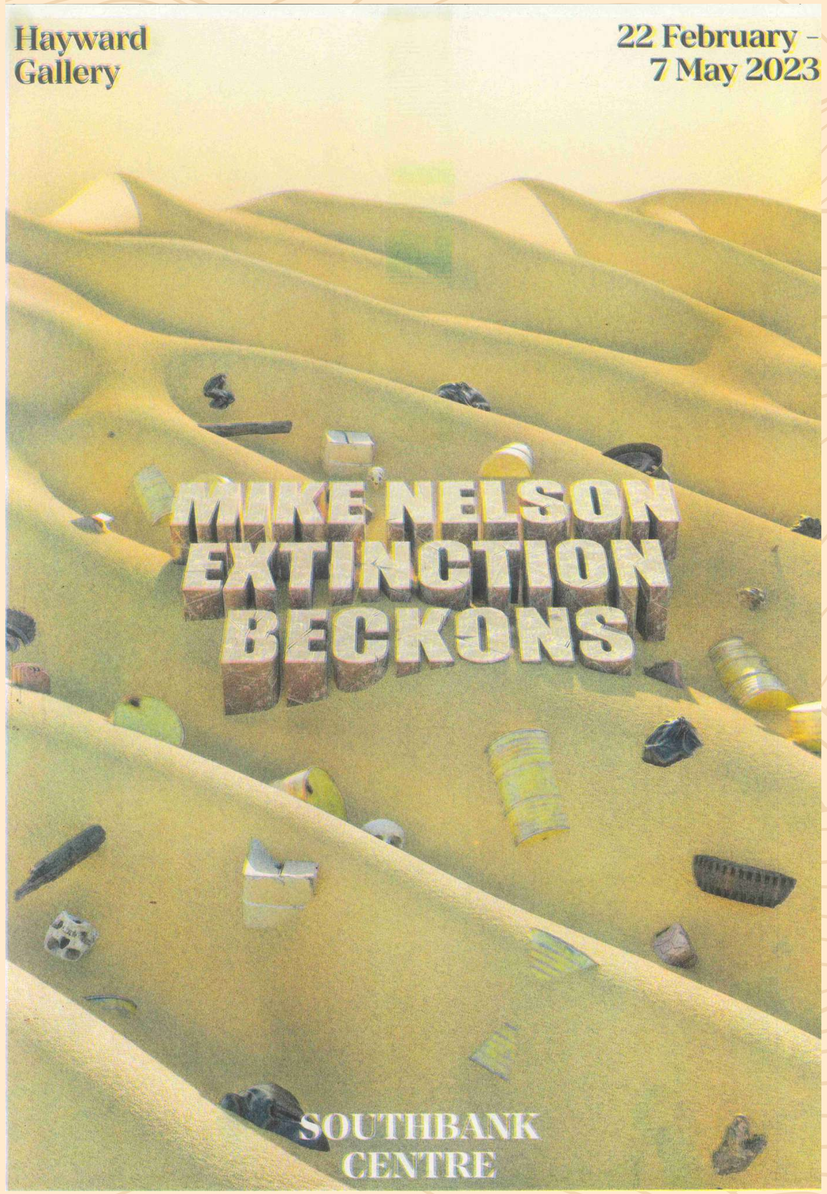
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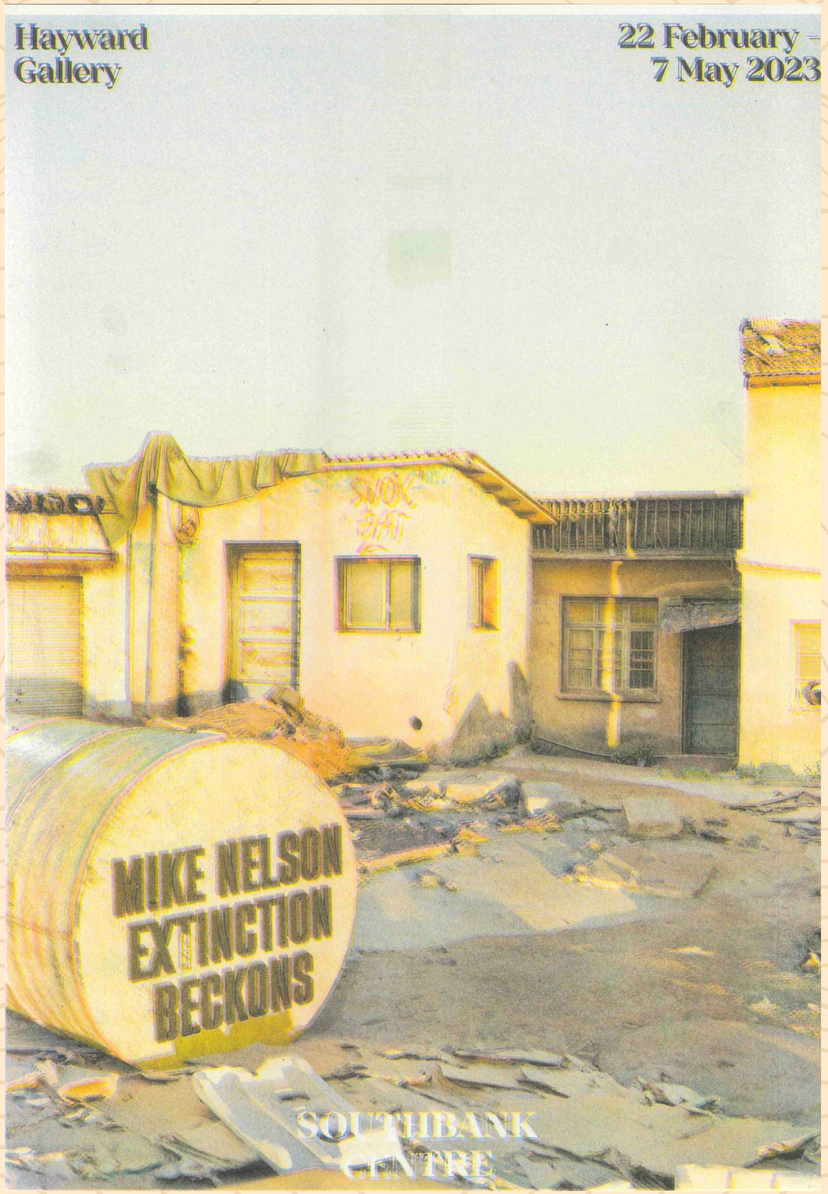

Hayward
Gallery
22 February –
7 May 2023
MIKE NELSON
EXTINCTION
BECKONS
SOUTHBANK
CENTRE

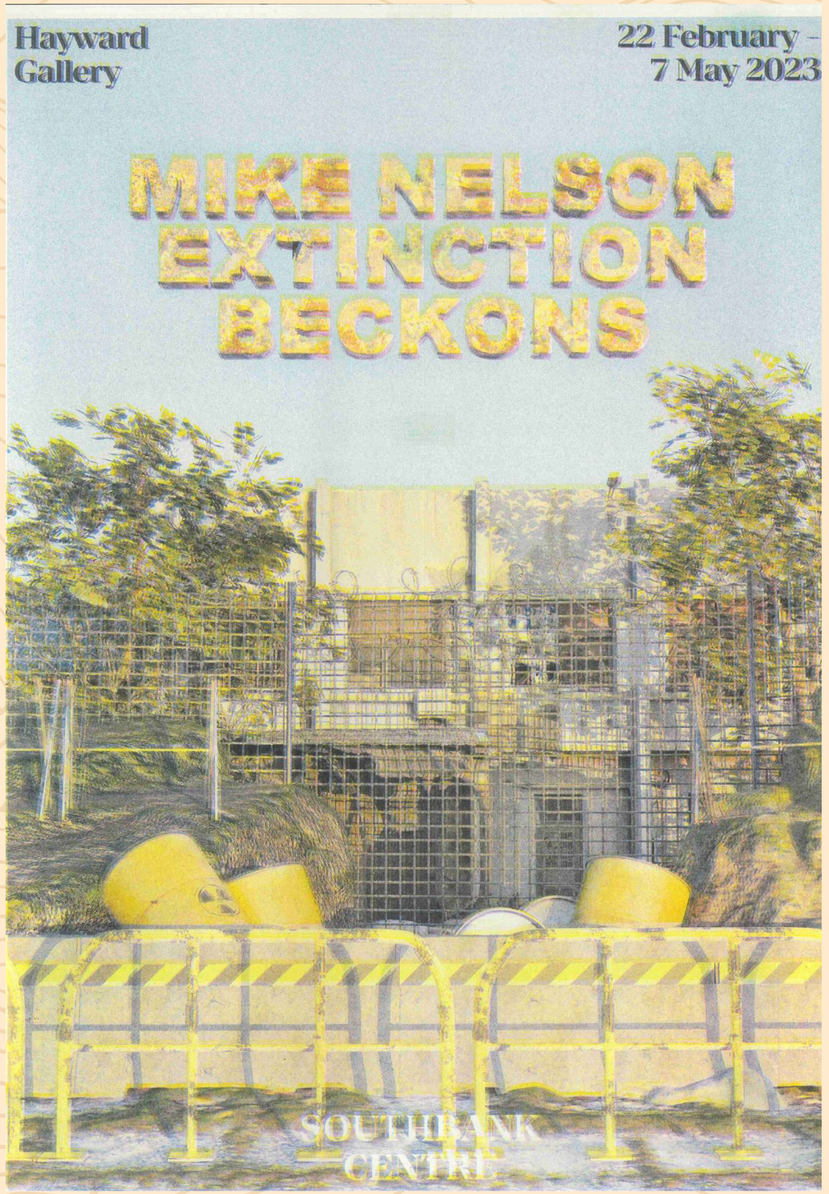

Hayward
Gallery
22 February –
7 May 2023
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EXTINCTION
BECKONS
SOUTHBANK
CENTRE


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7 May 2023
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BECKONS
SOUTHBANK
CENTRE

COMPLETED RISO POSTERS


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BECKONS
SOUTHBANK
CENTRE

AR READY ANIMATIONS:

Poster 1



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Poster 2



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Poster 3



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