Subliminal Messaging

Sarah Rowe

Primarily focusing on the human psyche and concealed subconscious communications, *Subliminal Messaging* examines how society views the ideology of human fears, which can occur at any moment. The morphed multilayered self-portraits magnifies some personal truths; the irrationality of different monstrous fears, which flash into the frame. The moving image shifts beyond this frame appearing as awkward sequences that mutter the incomprehensible. Such human movements emerge from darkness, pushing forward, twisting about even glancing backwards to suggest another presence. These voices match anxious and panicked expressions darting across my face combine with awkward actions feels like a glitch before you eventually notice the reversed timing. These expressions reveal the very essence of who we are under the surface.

With media experiments exploring Rorschach's ink blot interpretations of intellect and my emotive haiku texts inspired a Barbara Kruger style truths meme series. By overlaying text, I spoke to the irrational thoughts of the mind. This technique lead me to understand how to layer colour to contour features. Incorporating dual angles throughout my film the twisting movements rediscover a preoccupation that becomes an overwhelm distraction so nothing else exists. This evolved further with the vignette filter as its tones instinctively isolate the psyche. As a result I was able to re-matching my colour contrasts to ensure their values wouldn't overpower one another whilst still retaining key details successfully recreated disturbing expressions.

The rearrangement of my portraits relied on Francis Bacon's twisted structures that appear as morphed faces. The edges frame the features and intensify the assembled look. This process was adapted to my editing via iMovie, which helped symbolize the ways we judge character. Additionally Mc Escher's hyper realistic extreme close up of an eye ball influenced my judgment about perceptions as the individual ideologies view the word differently.

Gian Bernini's marble sculpted figures guided my conceptual development as I focused on the purity of hands and perceived thematic links. I saw emotion and symbolism in the structural qualities of the hands pose from submissive to dominating actions. The result was a dysfunctional surface as the mix was retained unwanted air bubbles. Dissatisfied with finish I questioned my concept moving towards cinematic media as I felt I could attain the brooding aesthetic of a psyche in motion compared to the human hand.

Being filmed in this way gives me an expressive outlet towards personal, emotion social and historical issues. My choice of media and storytelling power seemed to distinguish a convincing message from a static image to a candid provocative moving image. It successfully combines the Fauvist values of Henri Matisse as his portraits described new contours and character traits as does my other influence of Pablo Picasso's blue portrait of a poor aging guitar man, an illustration of fear and torment.

Subliminal Messaging successfully incorporates both artists use tones and cubist angles to express the twisted layers of the psyche. Such bold contrasts and inspired light angle helped position the figure's amongst the shadows. These chiaroscuro contrasts transform movement and help articulate something people may not be able to say.