



Supply imagery and/or progress of the project

1. What your project is going to be? I.E. Photography Series; Illustration; Movie Poster, etc. **Movie Poster**
2. What medium will you be using?
digital composition/illustration
3. How will you be intentional with applying saturation within your art?
I will use saturation to lead the viewer's eye and set a cold, lonely mood for the scene. Most of the ships and space will stay in low saturation to feel vast and empty. I'll save high saturation for small, bright spots, like a glowing nebula or engine fire, to make those parts pop and feel full of energy. This contrast between the quiet, muted colors and the bright, intense highlights will show the struggle between a small light and a much larger, darker force.
4. Who is your audience?
My audience is most likely fans of Star Wars/movie posters in general, or fans of this particular type of low and high saturation art.
5. What emotional response(s) is it supposed to have upon viewers or users of your art?
I want the viewer to feel a sense of isolation and tension. By keeping most of the art in low saturation, the vastness of space feels cold and lonely. The small pops of high saturation are meant to create excitement or a sense of danger, making the viewer feel the struggle between a tiny bit of hope and a much larger, darker force.
6. Discuss your process in creating the art.
I used photoshop and lots of layered images and used an image of space to convey the saturation theme.

Written Analysis Artist Statement

The medium I used for this piece/movie poster was digital composition/illustration using photoshop. My work is driven by a deep focus on visual storytelling and the technical analysis of cinema. I explore themes of isolation and tension, often through the lens of sci-fi and crime narratives. Conceptually, I am fascinated by the symbolic use of color, using the Munsell Color System to balance high and low saturation to evoke specific emotions. By blending professional tools like Maya and Nuke with color theory, I aim to create atmospheric environments that highlight the contrast between small moments of hope and overwhelming darkness.

I hope to communicate a sense of atmospheric tension and the quiet weight of isolation. By using a digital medium to control the relationship between high and low saturation, I aim to show how small focal points of energy, like a glowing light or a vibrant hue, can represent hope within a vast, dark environment. My work explores the technical side of storytelling, using professional tools like Nuke and Maya to create cinematic worlds that feel both grounded and mysterious. Ultimately, I want the audience to feel the emotional impact of a single light struggling against an overwhelming force. When making this project I used photoshop and lots of layered images and used an image of space to convey the saturation theme.

For this piece, I used Adobe Photoshop as my main digital medium to layer complex visual elements while maintaining precise control over value (tone) and saturation. I intentionally applied low saturation to the mechanical ships and the vast starfield to establish a cold, oppressive atmosphere of isolation. By contrast, I used high saturation sparingly on focal points like the engine thrusters and nebulae, using outer glow and bloom effects to create visual tension and signal energy within the darkness. This technical approach, supported by layer masking and film grain overlays, was designed to communicate a sense of atmospheric tension and the quiet weight of hope struggling against an overwhelming force.

My process aligns with my vision by using technical precision to capture a specific emotional atmosphere. I start by rendering assets to establish a cinematic environment, then use Photoshop to layer these elements. By desaturating the vast surroundings and saturating only the key focal points, I physically manifest the theme of a small light struggling against a dark, overwhelming force.

Things that influence my work would have to be the world of sci-fi and comics in media, that drives a lot of the ideas in my work. I hope my audience experiences a sense of atmospheric tension and feels the quiet weight of isolation when viewing my

work. By using a digital medium to control the relationship between high and low saturation, I aim to show how small focal points of energy like a glowing light or a vibrant hue can represent hope within a vast, dark environment. My goal is to evoke a feeling of tension and struggle, allowing the audience to feel the emotional impact of a single light struggling against an overwhelming force. Additionally, I intend to create a sense of coldness and mystery by keeping the majority of the environment in low saturation, grounding the viewer in a world that feels both realistic and unknown. Ultimately, I want the viewer to interpret the contrast in my art as a physical manifestation of hope persevering against a dark, overwhelming power.

3My current focus is on lighting and compositing for a professional portfolio, where I explore the technical analysis of cinema and visual storytelling. I am working on projects like "The Passenger" and various color theory studies that utilize the Munsell Color System to balance high and low saturation. In the future, I aspire to use professional tools like Maya and Nuke to create cinematic worlds that feel both grounded and mysterious. Ultimately, I want my art to evoke a sense of atmospheric tension, communicating the emotional impact of hope struggling against an overwhelming force.