

Chapter 1:

Venice Biennale Exhibition

Mason Cortez's Dark Arts

Chapter 2: Inspiration - Yoshitomo Nara

Yoshitomo Nara is a Japanese artist who first came to light during Japan's pop art movement in the 1990s. After his exposure to American Western music in his younger years, his ideas and imagination has sparked since then. He would receive his Bachelor and Masters of Fine Arts in 1985 and 1987 respectfully; then studying in Germany for a few more years. And after his dive into Japan's pop art movement, he has gained much popularity in and out of Japan ever since.

Nara's art employs simple methods of deception. He would create inconspicuous and cute characters put into rather sinister settings; a child with a knife would be an example of this. Evoking the sinister and growing nature in contemporary society. Though his recent works reflect something much different. The 2011 Tohoku earthquake, tsunami, and the recent COVID-19 pandemic would change his art practices and ideas. He would inspire to create works of art that would invoke thought and peace in a world that had grown increasingly more chaotic.

Chapter 2: The Inspirer and His Work



Yoshitomo Nara



Real One



Pyromaniac Day & Pyromaniac Dead



Miss Forest

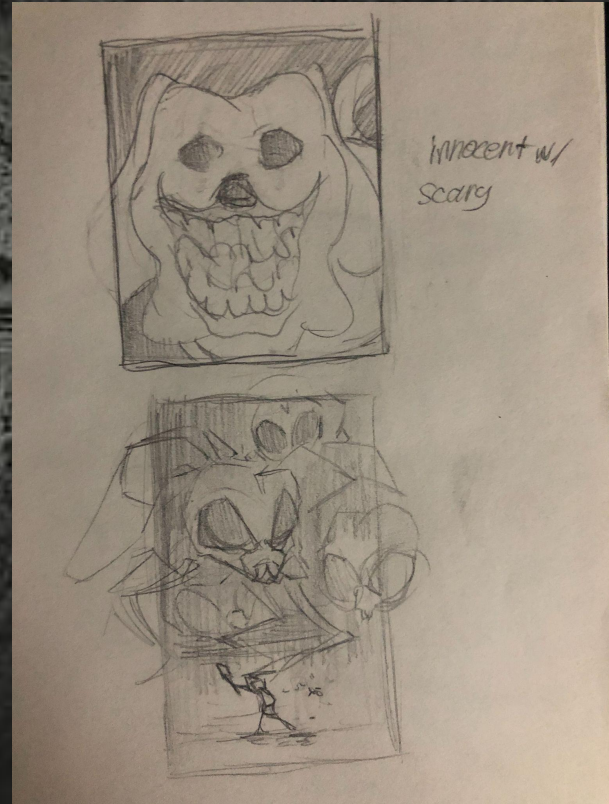
Chapter 3: Meet the Dark Hour Artist

Mason Cortez, a young but talented artist born and raised in a middle class average Filipino home. During his impressionable years he watched many horror movies who at first was too scared to even open his eyes for even a fraction of the movies. But after being teased by his older brother for far too long, he decided to watch, full eyed, and with much vigor. It did not start out strong, he might of even cried at some point. But he made it, and he loves everything horror. And after being forced to write up about and create art based on a contemporary artist in high school who he chose to be Yoshitomo Nara, he found what he would consider his life work from then on.

He liked the ideas of concealed horror, but soon decided he wanted to differentiate from him a bit. So instead Cortez took Nara's ideas to its most logical conclusion, he would create frightening imagery, inspired by classic horror and Nara's simplicity. From then on Cortez gained notoriety in a community that came to appreciate horror as much as he did and soon gained more popularity for being involved in creating art for horror movies. Even if it would only give him a small mention in the after movie credits, as he kept working, he would soon be more noticed and appreciated.

Chapter 4: In Concept

Mason Cortez's main idea was to create the real, natural, and innocent into the surreal, unnatural, and sinister by amplifying the characteristic of whatever the subject is. For example the dog's jaw and teeth are enlarged to create one creepy looking dog. This concept would be the foundation of most of Cortez's works.



Chapter 4: In Concept (Black Ink)



Mason Cortez had come up with his main theme. But he wanted there to be more. Moreover, he wanted a way to cover up his naturally messy sketch like drawings, and so he found a way. He would use black ink in all of his works, it would cover his mistakes, make his work a tad more creepy, and while still messy, he accepted this.

Chapter 4: The Artist at Work (More to Cuddle)

An example of Cortez's main principle of creating the surreal through the real. In this case, through a baby. Babies are known to have thicker and more skin than your average human. This is amplified, giving the baby more hand, arm, and face skin. And as an unintentional added bonus, the eyes and nose are creepy to boot.



Chapter 4: The Artist at Work (Contingency Bear)



This one did not go fully according to plan for Cortez. He meant for this to be a teddy bear. Teddy bears which would normally have beady black eyes, but now changed surreal by giving it real like eyes. Though it didn't come out as creepy as he thought in his head it would, so instead he made one of the eyes drippy ooze black ink.

Chapter 4: The Artist at Work (Fire Hydrant Dog)

Cortez decided to deviate from original theme of amplifying aspects of his subjects, but still wanted to keep his signature creepiness and black ink. Now in this piece Cortez jumped straight into the surreal and combined animal and machine, the body of a fire hydrant, and the head of a dog. With added tentacles/tongues protruding off the dog, in a homage to one of his favorite horror movies “The Thing”



Chapter 4: The Artist at Work (Service Smile)



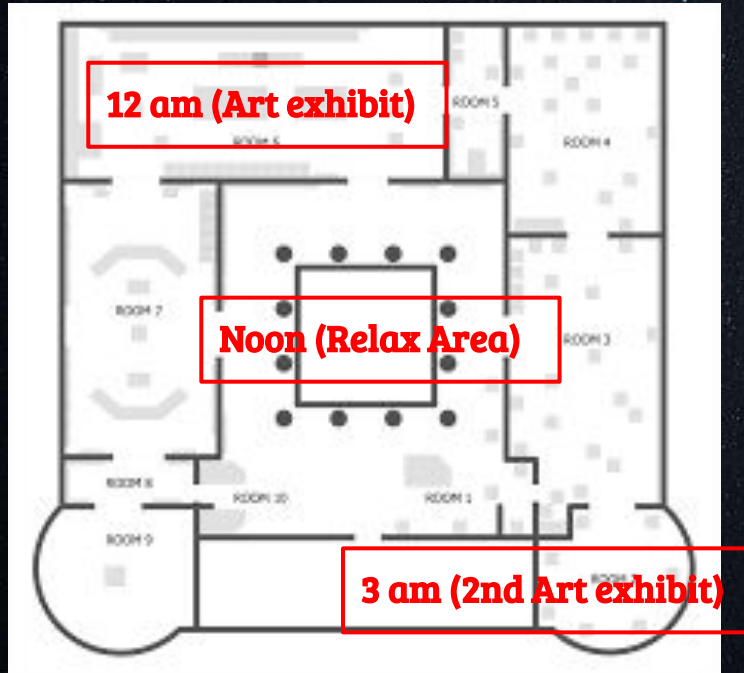
Humans can have beautiful smiles, it is hard to take one's eyes away from a dashing smile. Cortez decided to cut the middle man and just give the smile in all of its glory. None of Cortez's black ink dare to touch the glorious servicing smile. Does not look as inviting or dashing as it used to.

Chapter 5: Cortez's Dark Hour Exhibition

Mason Cortez had made it to the big leagues. After years, obtaining his bachelors and masters in arts. Working through horror movie art of an average B movie to multi-million dollar films, he has made large strides in his art career, and has his own exhibition in the Venice Biennale American Pavilion.



Chapter 5: Black Floor Plans



Cortez's exhibition is called the Dark Hour, not only because it is fitting for his general themes of horror, but because he would normally work at night, where he would often sleep during the day. This is reflected into the floor plans. 12 am and 3 am are two art exhibits that show various works from Cortez, while Noon is the relax area, fitting when Cortez would relax and sleep.

Chapter 5: Dark Arts in the Spotlight

Cortez's arts can't be truly appreciated in the light, so the two art exhibits are in the dark. Of course there would need to be some light, so pocket lights will illuminate the artwork and a few on the floor so the patrons can see better. And because it would be naturally dark, it would be hard to see, so limited patrons can be inside the art exhibits at one time.



Chapter 6: Best in Show (Interpredatorial) the Origin



What Cortez and many others consider to be his best work. This also happens to be one of the works which were concept for as long as Cortez started his art journey. Only until recently has Cortez decided to dig up his old sketches and make one of them into a reality.

Chapter 6: Best in Show (Interpredatorial) Explanation



Cortez's own words: "We don't think much of the pests known as flies. We seen them, grab the swatter, swat the fly, fly is gone. I decided to create frightful imagery by turning our relationship with flies on its head. At the bottom we have a human swatting flies, oblivious to the large shadow figures of flies in the background. Predator turn prey; prey turn predator. Flies from pests to absolute monstrosity."

Thank you!
Thanks for tuning into
the Dark Hour of
Mason Cortez