



# LOPPUTYÖN PORTFOLIO

**Akshara Logisa**

Piirustus ja maalaus  
Olarin opetuspiste  
Ohjaaja: Pekka Barman

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ESPOON KUVATAIDEKOULU  
Kuvataiteen perusopetus  
Laaja oppimäärä  
LOPPUTYÖ 2026



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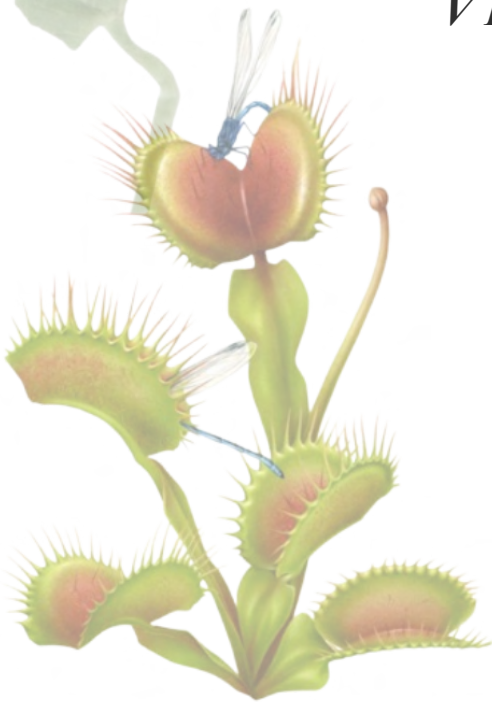
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## About Me



My name is Akshara Logisa, and I'm a 17-year-old Lukio student who lives in Espoo. I moved here when I was 12 and have been attending Kuvis lessons since I was 13. I've always been interested in art, but this is my first time with such a long-form art project. A lot of my other personal interests influenced the topic of my final work, including history & mythology, music, artists and art styles I admire. I think part of what I hope to express is also just the way the past 5 years of my life have shaped me. My lessons at Kuvis have given me the space to experiment with my personal style for the past 4 years, and my final work is a summation of this

period of experimentation and growth in my life.



## Goals

When I entered the project, I had a semi-distinct vision: my piece would depict a scene from a folktale. One of the most defining passions of my childhood was my fascination with mythology and history; the power of storytelling was always fascinating to me. But basing my final work on this didn't seem personal enough, so I slightly altered my vision. I decided to base my work on my own 'memories', but in a vaguer symbolic way. I wanted to preserve the haunting, fairytale-esque atmosphere present in works depicting mythology (I'm a fervent admirer of illustrators such as John Bauer, Arthur Rackham, and painter Edward Robert Hughes).

Simultaneously, I still wanted it to hold personal meaning to me and align with my personal style through past works of mine. On top of that, another goal of mine was to give the shapes a dreamy-faded 'lived-in' feel, rather than distinct rough strokes, while still maintaining detail and a chaotic flow of various elements. Overall, my goal was to create an abstract-adjacent depiction of my teenage years, mainly what I don't want to forget about them, while incorporating mythical symbolism and elements.

I also have two rough 'journal entries' I filled in during the period of time when I was still trying to figure out my topic, attached here: [☰ Art Lopputyö Diary \(rough\)](#)

## Inspiration/References

A large portion of my inspiration comes from years of consuming the work of folktale illustrators such as Arthur Rackham, Ivan Bilibin and John Bauer. That, coupled with artists who have a haunting atmosphere in their works, including Edward Robert Hughes, Richard Dadd and Gustave Moreau.



*Wings of the Morning, 1905*

Excluding art and artists, I also had references in the form of music and TV shows. In particular, the music video for the song 'Golden Brown' (which I talk about in my rough journal) had a dreamy and whimsical atmosphere to it. This song has been one of my favourites for a while now, and I think it stuck with me as a core memory. Also, a comedy series called 'Flowers' that I watched last summer used a similar sort of hallucinogenic style in certain frames, with its use of colours, and that stuck with me and influenced my goal too.

Also, certain specific paintings in particular, such as 'Wings of the Morning' by Edward Robert Hughes and a painting of an unknown title by Igor Pugach (below).

*Igor Pugach*



The paintings attached above both served as main references for my colour choices. The technique used for the yellow in the Igor Pugach, for example, helped me create a blurred and glowing look to the yellow centre in my painting.



## Material & Technique

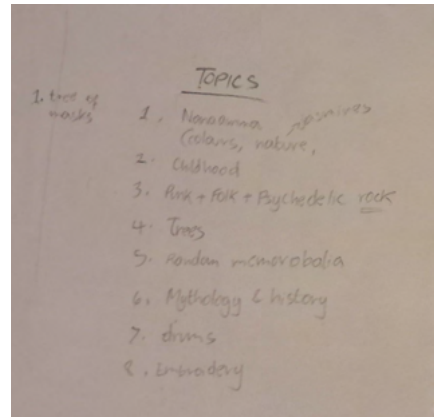
The work is primarily acrylic on canvas, with certain finishing details in oil paint and gold-foil embellishments.

My style has no defining term or art technique that I take inspiration from. It's a hybrid of most, but it definitely has some surrealist and dream-like elements borrowed from a lot of art

during the late 1800s to early 1900s. Most of the artists' work I use as references or personally prefer dates from that era.

## Process & Timeline

### Late September to Early October

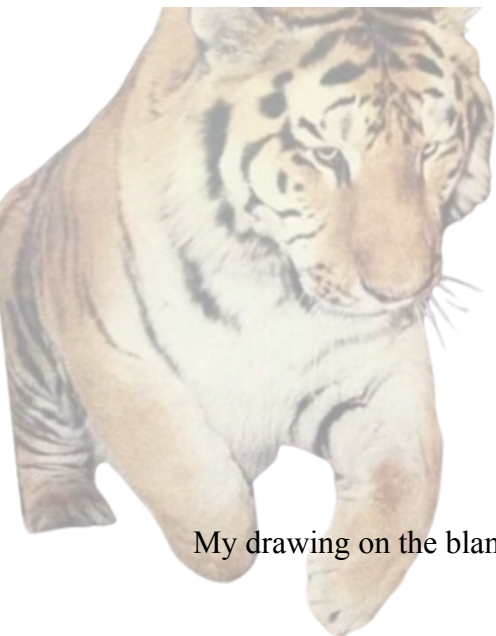


I started giving thought to my topic during the summer, and had a vague idea of what I wanted to do, but the idea only started solidifying around late September. I started brainstorming ideas, making lists of all my interests and passions and decided I wanted something that rounded up everything rather than focus on one thing. A large part of what helped my decision was asking my close friends for their opinions, and what they thought felt the most 'me' as well. They encouraged my half-baked ideas and helped form something solid out of them. That's how I settled on the theme 'memory and mythology', to intertwine my life through stylistic and symbolic choices.

**6.10.2025**



My initial sketch had a lot more details and symbolism that I wanted to incorporate, such as tiny objects that hold a significant memory for me in life, scattered throughout. But a lot of these details were ultimately omitted because the colours didn't match up, or I just felt as though they didn't completely go with the soft and dreamy vibe I wanted to go for.



**20.10.2025**



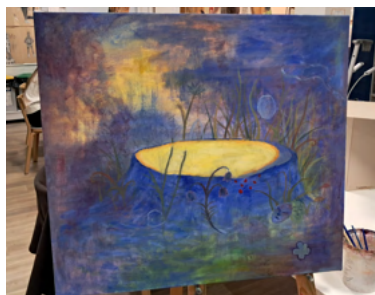
My drawing on the blank canvas matched my sketch 100%, but progressing forward, it would go through a lot of alterations.

**27.10.2025**



The first few weeks, I focused on finalising the colour scheme (which I always knew would be mainly blue) and arrangement.

**10.11.2025**



Between November and early January, I kept adding on and removing details. The colours did look a bit different somewhere along the way, but eventually it returned to this sort of composition again (so this period was more experimenting and second-guessing than making progress).



**26.1.2026**



By mid-January, I started making a lot more progress and approaching the end of the painting. I finally settled on a couple of details and objects I wanted to add (such as the shell in the lower right corner, a pillar to the bottom left and the decision to make the figure of the human less detailed and more vague).



**23.2.2026**



By this point I was almost done and just needed to add the gold foil as the final detail. I also added white doodle-like pillars in corners of the painting, to emphasise the dream-like and unfinished look to it. I didn't want it to look too detailed nor too empty, so it fell somewhere chaotic instead.

**2.3.2026**

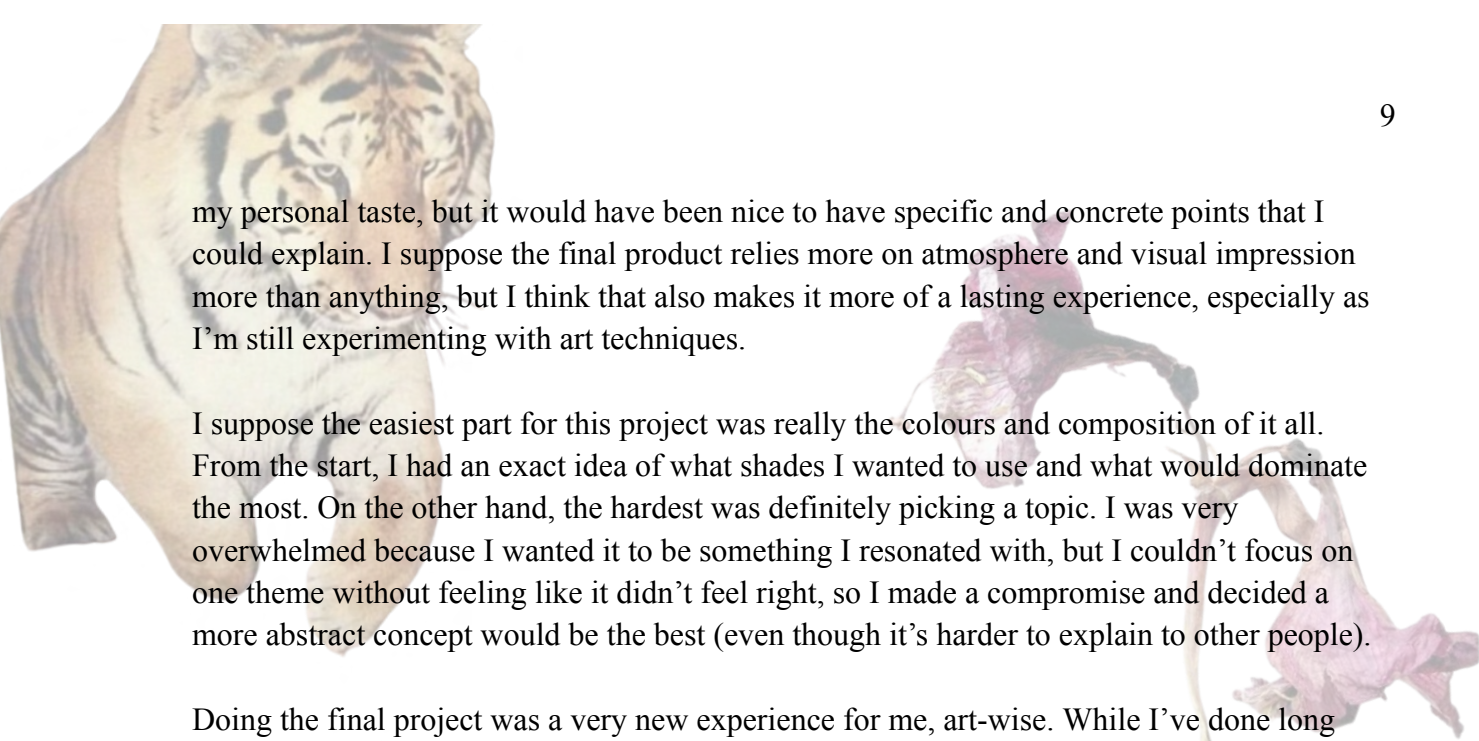
The painting was finalised after I added some last-minute touch-ups with oil paint following the gold foil.

## Final Reflection



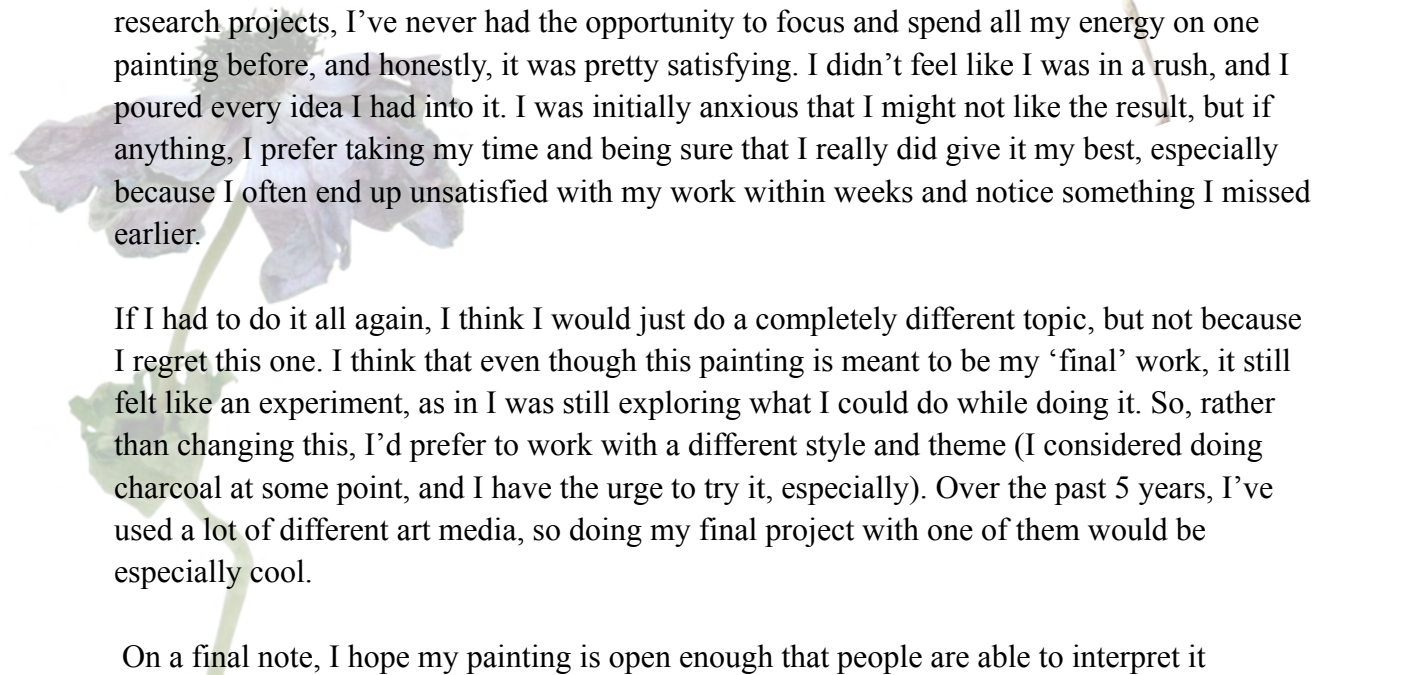
For a majority of my paintings, my initial goal/vision always ended up becoming unrecognisable by the end. I would start adding on too many new things and ideas, and it wouldn't turn out the way I hoped. Although this painting didn't turn out to be a replica of what I started with and sketched, I surprised myself by sticking with most of my initial vision. I wanted my painting to have a distinctly blue colour scheme to it, with other cool tones peeking out, which I managed to accomplish. On top of that, I was extremely happy with my time management. I finished up just in time, and I had a lot of weeks where I wasn't happy with my work and kept altering it, and despite all that, I still managed to finish it weeks before it was due. Moreover, I was satisfied with the strange atmosphere it creates; it had the same distinct style as most of my other paintings do, while also being a step out of my comfort zone.

However, there were still some aspects I was left unsatisfied with. My initial sketch had a lot more objects and details I wanted to include, and every one of them symbolised a memory in my teenage years, so I regret that the painting doesn't have as much intentional detail and plan behind it anymore. I still think the colour scheme, style and atmosphere say a lot about



my personal taste, but it would have been nice to have specific and concrete points that I could explain. I suppose the final product relies more on atmosphere and visual impression more than anything, but I think that also makes it more of a lasting experience, especially as I'm still experimenting with art techniques.

I suppose the easiest part for this project was really the colours and composition of it all. From the start, I had an exact idea of what shades I wanted to use and what would dominate the most. On the other hand, the hardest was definitely picking a topic. I was very overwhelmed because I wanted it to be something I resonated with, but I couldn't focus on one theme without feeling like it didn't feel right, so I made a compromise and decided a more abstract concept would be the best (even though it's harder to explain to other people).



Doing the final project was a very new experience for me, art-wise. While I've done long research projects, I've never had the opportunity to focus and spend all my energy on one painting before, and honestly, it was pretty satisfying. I didn't feel like I was in a rush, and I poured every idea I had into it. I was initially anxious that I might not like the result, but if anything, I prefer taking my time and being sure that I really did give it my best, especially because I often end up unsatisfied with my work within weeks and notice something I missed earlier.

If I had to do it all again, I think I would just do a completely different topic, but not because I regret this one. I think that even though this painting is meant to be my 'final' work, it still felt like an experiment, as in I was still exploring what I could do while doing it. So, rather than changing this, I'd prefer to work with a different style and theme (I considered doing charcoal at some point, and I have the urge to try it, especially). Over the past 5 years, I've used a lot of different art media, so doing my final project with one of them would be especially cool.

On a final note, I hope my painting is open enough that people are able to interpret it independently, but also feel the atmosphere that I was going for (strange, haunting and dream-like). Although it's definitely not obvious that it's meant to symbolise my teenage memories and tastes, mainly what I've learnt to appreciate and treasure in these years, I hope people can understand what I'm going for. It was a pleasure to work on this, and it's definitely taught me a lot about my weaknesses and strengths regarding art. Overall, this project helped me better understand my artistic identity and the direction I want to continue exploring.

