

# Fruitful Liberation

Block Print, September 2021

This project was created using water-based ink, carving blocks, paper, and chisel tools. My original intention for this piece was to create a print that represents my Extended Essay topic for the IB program. The topic I chose was the Texas abortion ban laws and the controversy surrounding abortion so I wanted to demonstrate the emotions a person could feel when being able to get a needed medical abortion. I was inspired by artist, Alphonse Mucha and his painting, "Four Seasons".

## Inspiration

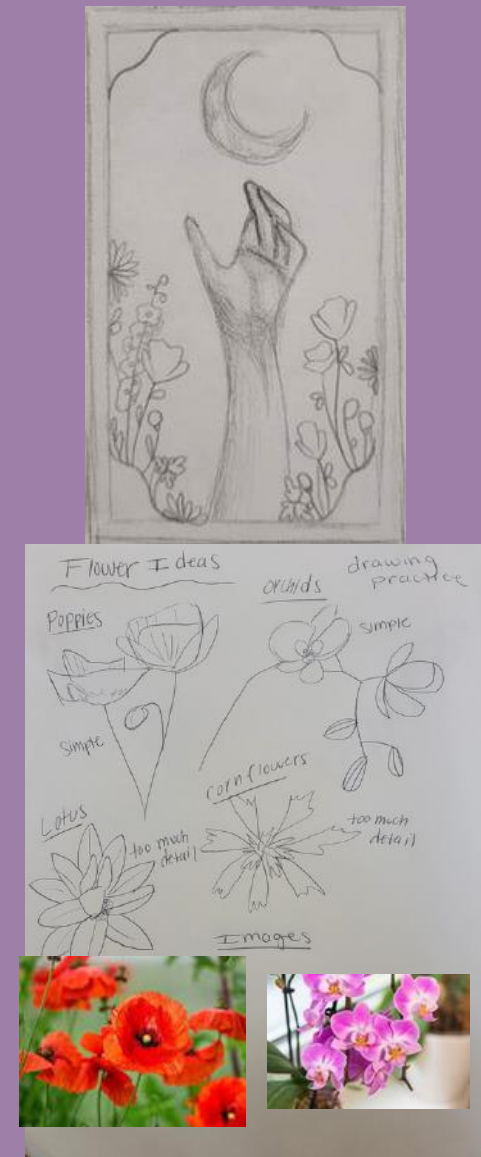
Alphonse Mucha was a Czech painter who lived in Paris during the late 1800's and early 1900's. Mucha prioritized the Art Nouveau movement but was also famous for his commercial posters. Mucha spent his later career on nationalist projects. In 1896, Mucha created a popular poster called "Job Cigarette Papers" which was an advertisement created to promote Job Cigarette Company. The poster features a young looking woman sitting in the middle of the page smoking a cigarette. Her hair is swirling around with the smoke and the Job logo is above her head. Also in 1896, Mucha created a painting called "The Seasons" which is what inspired my block print design. The painting features four panels with beautiful women inside. Each individual panel displays 1 of the four seasons; winter, spring, summer, and fall along with specific foliage and colors that compliment those seasons. I really like the concept of having a beautiful **detailed** border around the outside of the print so I tried to also incorporate that into my print.



"Four Seasons" Alphonse Mucha

## Planning Sketches

"Fruitful Liberation", Paige Schuster



## Planning

To start, I had to decide which artist I would like to use as my inspiration for my print. While I was looking, I stumbled upon artist Alphonse Mucha who was an artist that was popularized during the Art Nouveau movement. For my planning sketches, I began by drawing an outline around the edge of the sketch. I wanted to incorporate some flowers that symbolized fertility so I did some research and found that Poppies, Orchids, Cornflowers, Lotuses, and Holly cock all represent fertility. I sketched at least one of each flower around the base of the image. Next, I wanted to replace the woman in the middle with a hand reaching up into the air. The hand is supposed to represent a woman reaching her hand up away from fertility. She is trying her best to break away from the stigma of having to settle down, get married, and start a family. However, as she is reaching up, she is unknowingly reaching towards the moon which is also a symbol of fertility. The woman cannot escape the grasp of fertility and she is now restricted by certain laws from preventing this situation from happening. I wanted to make sure that I could portray the emotions of a woman who could not get a necessary medical abortion and I think that the concept definitely gets the point across. I also had to consider the fact that I am not creating an illustration so it would be difficult to incorporate smaller details into the design when I started carving. This is why I chose to make all of the shapes and symbols very broad and less detailed.

# Fruitful Liberation

"Fruitful Liberation", Paige Schuster

## Evaluation

This project was inspired by Alphonse Mucha and Art Nouveau so there are many similarities and differences within this project. To compare, the print that I created uses many elements that Mucha used. As an example, Mucha used lots of floral elements along with very elegant shapes, lines, and figures. The way that I formatted my print was intentionally made to resemble the formatting of Art Nouveau paintings. I made sure to have a human figure/limb in the middle along with foliage on the bottom and borders along the edge. Some differences that are present in both pieces and art styles are the different meanings behind the paintings. I went with a very political route, and Alphonse Mucha created "The Seasons" to demonstrate mood in each season. We are also different, because of the mediums that we used. Mucha used mostly paint and I used ink and block printing for this project.



## Process

When I first started carving the block I didn't know how much pressure I should apply, how deep into the rubber I should go, and what tools would work best for me as I have never used this **medium** before. When I started carving I added way too much pressure to the rubber and the tool made a really wide gash into the rubber. As I went on however, my carving became more controlled and I was able to create clean and uniform **lines**. If I were to recreate this block print, I would try and get a better final print as there are some white spaces in the final design. Overall however, I think that this print turned out really great and I am satisfied with the outcome.

To begin, I started by sketching a boarder with pencil and a ruler on my rubber carving block. I then used my planning sketch as a **reference** and recreated the drawing of the hand and flowers, making sure that I added all the correct **shading** so that I could later use a **stippling** technique in place of **shading** when I start carving. Then, I added the crescent moon and some tear drop **shapes** for some extra detailing. I also wanted to limit the empty space so I thought adding in some teardrops would represent emotion and also be an elegant way of filling up **space**. As I moved on to the carving, I used a wooden block that attached to my desk in order to stabilize my rubber block. I then gathered some carving tools which I would use to carve into the rubber. I started off with a blade-like carving tool and a "U" shaped carving tool. I began by carving the boarder around the edges, and then carved out the moon. After the moon, I used my "U" shaped tool to carve around the hand and then I slowly stippled my carving so that the depth and width of my **lines** faded out to the deepest part of the shadow. Finally, I carved out the flowers and stems. Now moving on to the print, I had to first gather all of my materials. The main materials I used were a brayer, a baren, ink, a metal sheet, and paper. I began by placing a piece of news print down on the table in order to prevent any staining of the desk and to provide a clean work space. Next, I applied a small amount of the black ink onto my metal sheet in preparation for the ink spreading. I grabbed my baren and did my best to spread the ink evenly around the metal pan so that the ink was evenly distributed on the baren. I then took my barren and applied the ink onto the rubber stamp. I placed a plain piece of paper on top of my stamp and use my brayer to apply pressure and transfer the ink evenly onto the paper. I then peeled my print off and flipped it over and had my final print.

# The Dragon

Digital Collage, November 2021

This project was created using photography and Photoshop. My intention for this piece was to create a collage that represented my internal and external struggles with anxiety and how living with anxiety makes me feel. My artistic inspiration for this project was Alex Contreras, a graphic designer and digital artist. I fell in love with the way he used geometric and organic shapes to create unique forms. I also loved how he used smudging techniques in his works to give off a more dramatic effect.

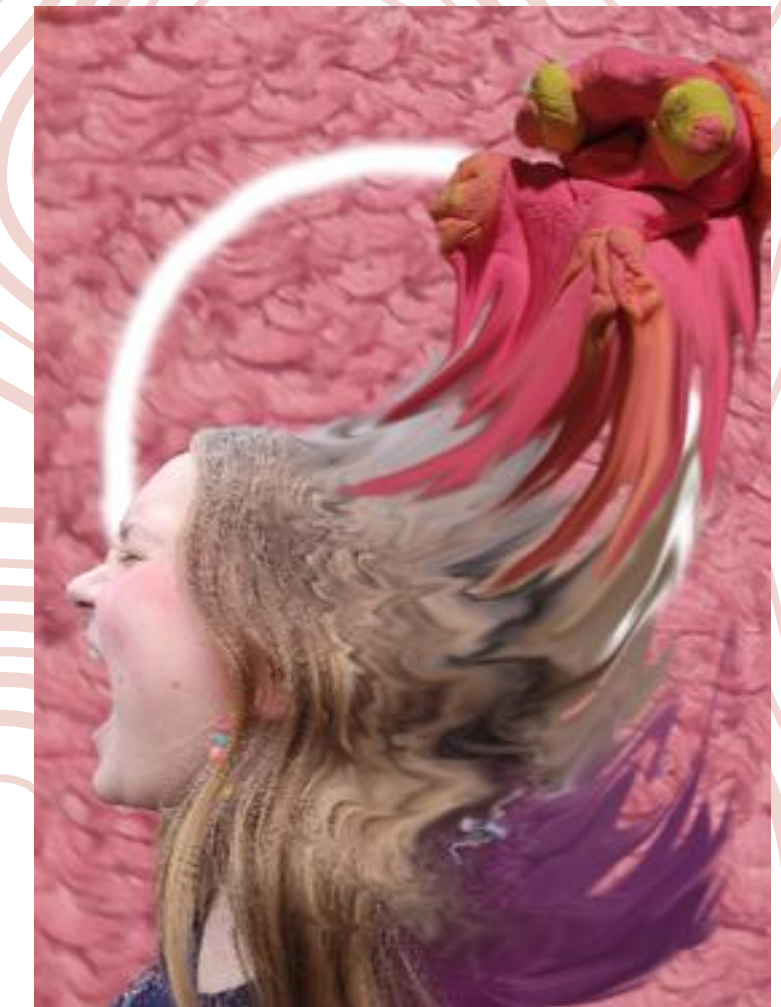
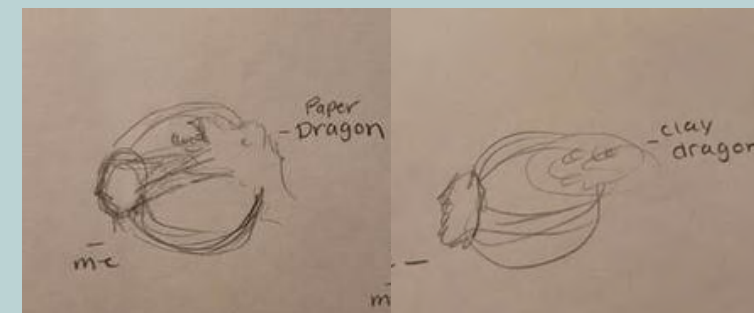
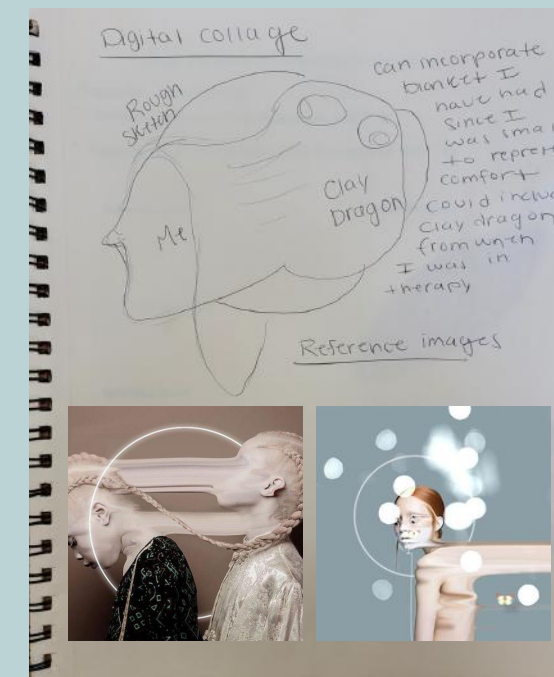
## Inspiration

Alex Contreras is a modern artist who is well known by fans and followers for his emotional and beautiful digital art pieces. Contreras has stated that his work comes from a very dry place in his mind and finds inspiration while doing mundane tasks. I found that there was a prevalent white circle that appears in most of Contreras's pieces. The circle really ties together the entirety of the piece and makes your eye focus on the main **figure** in each collage. Although there isn't much said about Contreras as an artist in general, his pieces speak exponentially louder and I can feel the emotion that he put in each collage. I was also inspired by objects from my past that I wanted to incorporate into this collage.



"Unknown", Alex Contreras

## Planning Sketches



"The Dragon", Paige Schuster

## Planning

When planning out this piece, I wanted to create a piece that would not only impact myself but impact others as well. I began brainstorming simple ideas. I knew that the project needed to represent something that has shaped me into who I have become today. I decided to go with the topic of anxiety. I knew that anxiety is an important part of who I am today and I wanted to showcase that in my piece. I began by drawing some simple sketches. I knew that I wanted my collage to resemble the pieces made by Alex Contreras so I knew that I wanted to include his notorious white circle and the smudging of the faces. I began by sketching an image of myself that would melt into another image of myself. I decided that I could come up with something more unique so I decided that I was going to make myself melt into a dragon because when I was little my therapist told me that my anxiety was a dragon in the back of my mind. After coming up with this idea, I had an amazing epiphany. Instead of painting or making my own dragon, I could use the actual dragon I made in therapy. After that, I made some finishing touches to my planning and ended up going with the idea of having me melt into a clay dragon with a circle surrounding us like a bubble that holds us together.

# The Dragon

## Evaluation

This project was inspired by artist Alex Contreras so there are a lot of **similarities** and **differences** withing this project. To compare, the collage that I created contains many shapes and symbols that Contreras uses. An example of this is the big glowing circle that he includes in his art. I think of the circle as a way to group something together or connect two things. So I added it to my project to connect myself with my dragon. Another example is the face smudging. Contreras uses face smudging in his art so I wanted to incorporate that in my collage as a representation of loss of identity and uneasy emotion. Some differences are how I used a lot of **symbolism** with my objects and myself. I used objects that are important to me as well as myself but Contreras seems to only use images of other people in his art and utilizes less symbolism.

This medium was extremely new to me and I had absolutely no experience using photo collage software like Photoshop and Photo-Pea. I started off by experimenting with Photoshopping dogs and cats by cutting them out and making sure each little hair was in the picture. I practiced using **shadows**, the stamping tool, the different brush tools, and layering. At first I was struggling a little bit but after I practiced a little and watched a few tutorials, I started to get the hang of using this new **medium**. If I were to re do this assignment I would definitely watch more tutorials just so that I could have a better understanding of Photoshop and how it works. My biggest challenge was probably making sure that everything looked **blended** and organized. I was worried that my piece would look scattered but I think I did a good job at making sure everything would flow nicely across the image. Overall, I love the way that it turned out and I think that is very personal to me and my identity



"The Dragon", Paige Schuster

## Process

To start my process, I began by taking my images that I would be using for the collage. The **background** of these pictures didn't matter but I wanted natural **lighting** so I went outside and began taking pictures. I took around 50 different photos of my face and body in different positions so I could decide what image I liked the best. I knew that I wanted to make a pose where it looked like I was screaming but I had a difficult time getting the look I desired. I then took a picture of my clay dragon that I made as a child. After the photos, I then made a new 24 x 36 image in Photo-pea. I began by inserting an image of myself onto the "paper" and then I used the magic cut option to remove my face from the background. I carefully drew over every strand of hair in order to make my image look less like a sticker and more in place I also repeated this same process with the clay dragon head that I also used for this piece. Next, I placed my face and the dragon in their planned positions. I then took the **smudge** tool and blended my hair with the front of the dragon's face. I then took an image of my childhood blanket and layered it as the background. I toned down the contrast so that the **background** wouldn't draw attention away from the main focal point of the piece and painted the layer under the blanket pink so that it wasn't extremely pale. I then took the brush tool and drew a white circle around the dragon and myself and layered them so that they were above the image of my blanket but below the image of the dragon and myself. I then adjusted the size and **texture** of the brush and retraced that outline so that it gave off the neon sign glowing affect that I was going for. I then **blended** out the edges using the **blending** tool so that the white line looked less harsh.

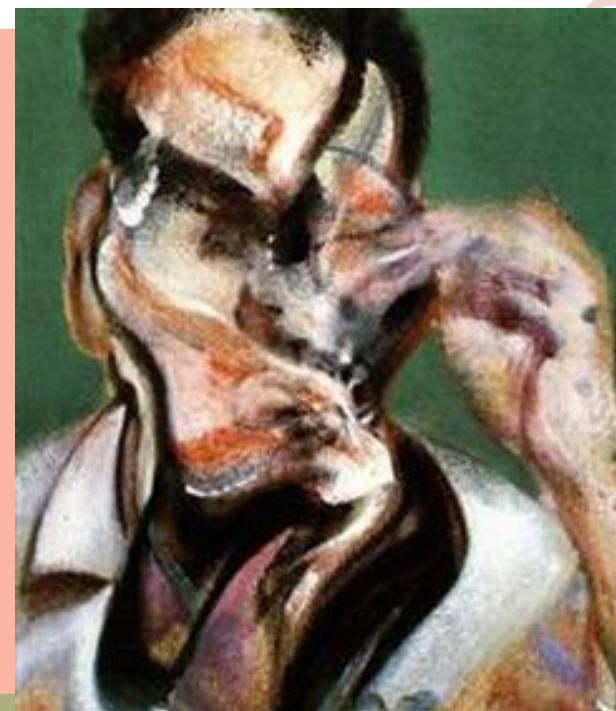
# Distorted Trust

Diptych Paintings, December 2021

This project was created using self-stretched canvases and acrylic paint. My intentions for these paintings were to connect to feminism and the struggles that women go through. I decided to focus the paintings on the fear women deal with when walking alone at night and not being able to trust their instincts. For my artist inspiration, I decided to go with the Irish painter, Francis Bacon. His paintings hold a disturbing appearance because of a signature technique where he distorts people's faces.

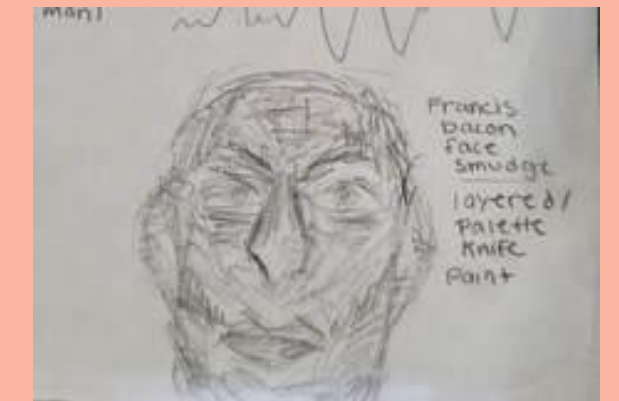
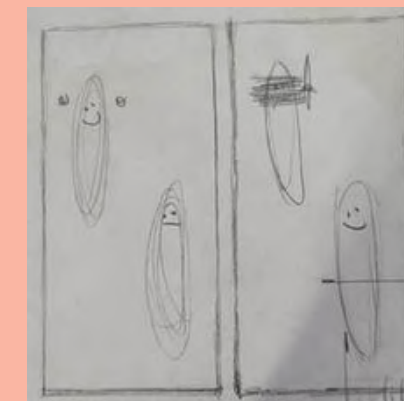
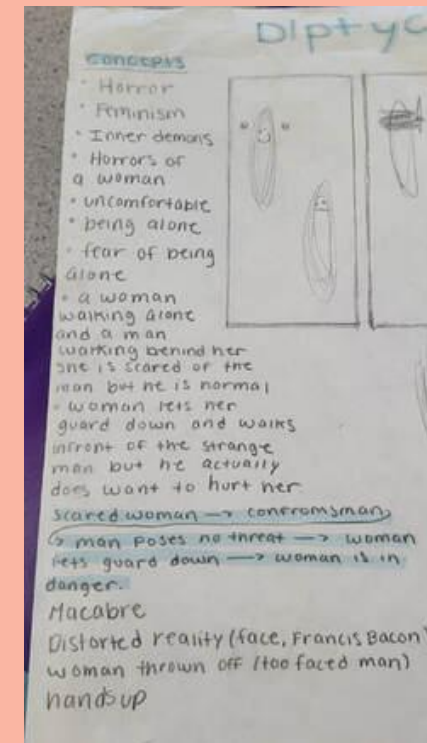
## Inspiration

Francis Bacon was an Irish-born British painter who was known for his raw and unsettling paintings. Bacon began painting at around the age of 20 in 1930 and continued his career till about 1980. Bacon specializes in **surrealism** and **cubism** and also participated in the **expressionism** movement. Bacon's imagery in his paintings were particularly disturbing as it included images of crucifixions, distorted pictures of the pope, and smeared portraits of himself and close friends. His unique **style** was inspired by famous cubist artist, Pablo Picasso, and his paintings were often in the **diptych** and **triptych** formatting. During 1971, Bacon's lover, George Dyer committed suicide which lead Bacon to create more somber pieces of art. I chose Bacon as my artist inspiration because I really enjoyed the dark and unsettling look of his paintings. I wanted to create a painting that could demonstrate the feeling of being uncomfortable and I think that Francis Bacon is the perfect artist to achieve that affect.



"Study for Portrait of Lucian Freud", Francis Bacon

## Planning Sketches



## Planning

To begin, when planning out these paintings, I started off by coming up with a topic. I know that I will have to connect all my art to a common **theme** in the end so I decided to continue with my feminism series that I started with my block print. I also really enjoy making horror artwork I knew that I would be able to connect the struggles women deal with with the feeling of horror and discomfort in uncomfortable situations. I started off by listing concepts: horror, feminism, horrors of being a woman, being uncomfortable, walking alone, and so on. I then began to build a story. I pictured a woman walking alone at night and she sees a man standing behind her she is uncomfortable and worried and her mind is telling her that something is wrong. She looks behind her and the man smiles, he looks non threatening. The woman then begins to walk forward because she feels like she is safe. The man then changes his expression into a malevolent distortion. I wanted to portray the theme that you should always trust your instincts. I began making a sketch of how I imagined the scenario and the placement of the man and the woman in the paintings. I then sketched out an image of a worried woman that had a scared look on her face. I didn't want to use this exact image I just wanted to get a feel of how to draw distress on someones face. Finally, I did another rough sketch of a Francis Bacon's painting that I was going to incorporate into the second painting

# Distorted Trust

## Evaluation

"Distorted Trust", Paige Schuster

This project was inspired by the paintings created by Francis Bacon so there are many **similarities** and **differences**. To begin, a similarity is that I wanted to mimic his **smudged** and distorted facial painting style. So for my painting, I made the malevolent looking man have a smudged face to indicate that he is evil or wants to hurt the woman. This makes the paintings feel very ominous and foreshadows events that may occur next. A difference is that Bacon used himself and his close family and friends for reference in his paintings but I did not. I wasn't trying to focus the painting on the specific woman I wanted the painting to be inclusive towards all women so I used a reference photo. I didn't want to draw away that attention from the actual meaning of the painting. In the end, I think the paintings really reflect the interesting and scary art style that Francis Bacon used in his paintings.

For this project, I think that I have a reasonable understanding of painting on canvas because it was the first **medium** I used when learning how to create art. I was definitely more comfortable with this project than I have been in the past however, in order to create these paintings, I had to stretch my own canvas. This process was very new to me because I have never stretched a canvas before however I believe I was successful. If I were to re do this assignment, I would make sure that I made the facial **proportions** more accurate and added more **background** details. My biggest challenge with these paintings were having to work with limited supplies, and shading using only acrylic paint. I only have acrylic paint and acrylic is notoriously bad for blending however I think the end results are very pleasing. I also struggled a bit with making sure that I could duplicate the paintings because they are supposed to be almost identical. I am very satisfied with these paintings overall.

## Process

To begin, I started off my process by stretching out my canvases. I used 1 foot by 2 foot wooden panels and connected them to get the frame of my canvas. I then cut a piece of canvas fabric so that it was large enough to wrap around the entire frame. I stapled the canvas onto the fabric and folded down the corners so that they were even and clean. After I finished making each of the canvases, I applied a thick layer of gesso onto the canvas so they could tighten, leaving a nice and flat surface to work on. I repeated these steps again for my second canvas. Continuing on, I began by sketching out grid lines so I could make the proportions accurate. I also sketched out the woman in the front and where I wanted the man to stand in back for both paintings. I painted the woman with an orange wash so that the white canvas didn't show through the paint. I then painted her hair and added in details so that it looked like a **light** was shining down on her hair. I then started painting her face and adding **shading** and **contour** to her skin and neck. Finally, I added in some small details to her eyes and hair so that she looked more **realistic**. Continuing on, I put an orange wash on the whole canvas again so the the white canvas wouldn't leak through. I started on the right and began by painting the background with black and added in some leaf like details with yellow, orange, and red. I mimicked **lighting** by using small white dots and then I began by working on the left side. I painted a car using orange and blacks to again represent orange street lighting and then I painted the ground and her shoulder with the same oranges. Next, I painted the top left with black paint and added in some foliage **texture** with orange, yellow, and red. Next, I added some black on the right side and repeated this leaf **pattern** for the third time. I painted the middle of the path with a dark orange and then added some **texture** and **highlights**. I also added the man in the background with his hands up in the air. I added some shadows to him and added a creepy looking smile. I also painted the side of the canvas black for a nice, clean edge. I repeated this same process with the other canvas, this time painting the woman so she was facing forward, and distorting the man's face in the background.



# Anxiety Coaster

Wearable Cardboard Sculpture, February 2022

This sculpture was created using recycled cardboard boxes, paper, and superglue. My intention for this piece was to create a sculpture that would show a deep connection to my mental health by visually representing the feeling of anxiety. I became interested in artists Ann Hamilton and Kim Jones who created sculptures that represented extensions of their own body and mind. I used their ideas of becoming an alter ego and sculpture that is an extension of self to create my own sculptural hybrid.

## Inspiration

I was **inspired** by visual artists, Ann Hamilton and Kim Jones. Hamilton who was born in 1956 in Ohio who is well known for her large scale **sculptures** and installations. She first emerged in the 1980's and started her Body Object Series in 1984. I took **inspiration** from the Body Object Series in order to create my own wearable **sculpture**. Hamilton focused on using **found objects** and wooden components in her **sculptures** however I used cardboard and glue for my own piece. The second artists, Kim Jones was born in 1944 in California and was known for his out of the ordinary artistic demonstrations. In one of his most famous pieces, he would cover himself in mud and walk around Los Angeles during the mid 60's. This mud man piece consisted of Jones wearing nylon stockings, electrical tape, rope, and mud. He would wear a harness on his back that held up sticks and twigs conjoined together to create a wooden web. This wearable **sculpture** was an extension of himself and considered an alter ego. Like Jones and Hamilton, I created my cardboard **sculpture** so that it was wearable and an extension of myself.



"Mud Man", Kim Jones "Body Object Series", Ann Hamilton

## Planning

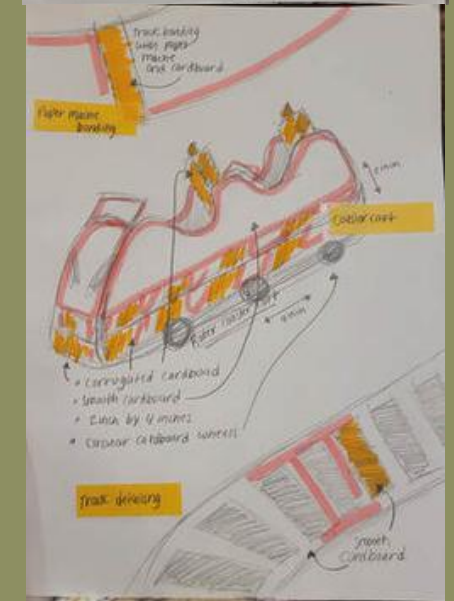
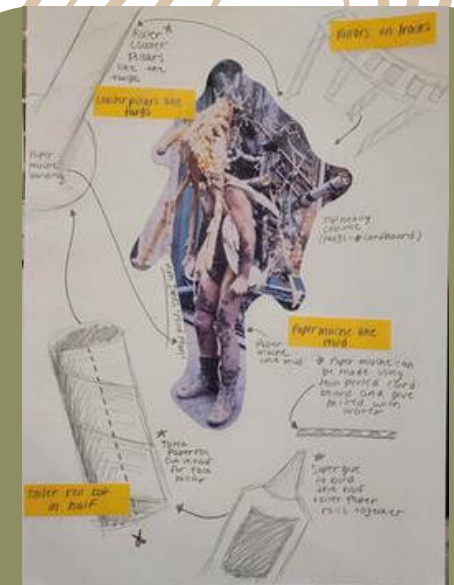
To plan, I drew up some designs on how I wanted the entire project to look. For the roller coaster car, I wanted it to have 4 seats, head rests, cardboard **detailing** on the sides and the front so that the car would look **realistic**. I wanted the main focus of my sculpture to be on this car so I knew that I wanted to experiment with using corrugated cardboard and cardboard with different thicknesses and flexibility. Next, I started planning out how I wanted the coaster track to work. I wanted the track to vary in height so that I could effectively demonstrate the feeling of anxiety using a large decline. I also wanted to make sure it wasn't just one big circle because that wouldn't be **realistic** and it would be more **aesthetically** pleasing to create an abnormal and organic shaped track. Finally, I decided how I wanted the pillars to sit on my body and brainstormed how I could make the pillars out of the materials I had available to me. Finally, I sketched out a **design** for the "harness" I would wear to hold up the pillars. After some critiques however, I decided that my project would look cleaner if I threw out the harness idea and figured out a way to have the pillars pert-rude from my body.



"Anxiety Coaster", Paige Schuster



## Planning Sketches



# Anxiety Coaster

## Evaluation

This sculpture was inspired by the works of Ann Hamilton and Kim Jones so there are many **similarities** and **differences** within this project. To compare, I incorporated the wearable component of both of their pieces by transforming into an extension of myself like a hybrid. Another similarity is the structure seen in both my **sculpture** and Kim Jones' **sculpture**. I used Mud Man as my **inspiration** when deciding where I wanted my **sculpture** located and figuring how I could make the **sculpture** look like it was growing out of my body. Jones used twigs and logs to make his **sculpture** protrude from his body so I used cardboard rolls to represent pillars holding up the track and to make the sculpture look like it's bursting through my skin. This element makes the anxiety coaster and the Mud Man look similar in nature. A third similarity between the pieces is the very muted **hue**. Hamilton used lots of black and white when photographing her body objects series and Jones used black and different shades of brown in his mud man **sculpture**. My **medium** for this project was cardboard so I too used this muted/brown **color** scheme. Some differences that are present in both pieces are the different **mediums** used in each piece. Jones used mud and sticks for his famous Mud Man and Hamilton used toothpicks and found objects in her Body Object Series. However, I only used cardboard and glue as my **medium**. Another difference is the form in our **sculptures**. In my **sculpture**, the **form** is very simple and it flows in a visible circular **shape**. However for Jones' Mud Man however, there is no explicit **form**. The **sculpture** looks messy and thrown together with seemingly no purpose for specific placement. Thirdly, our pieces are different, because of the different **meanings** behind the **sculptures**.

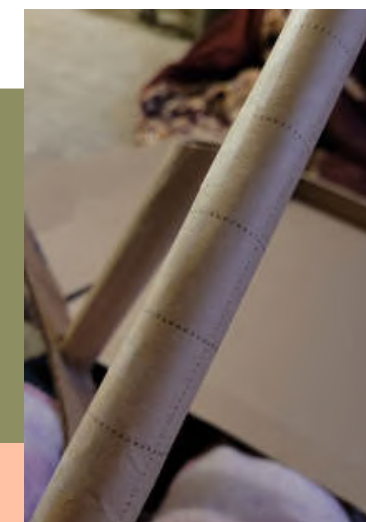
My sculpture was created to represent mental health and something that I already am but Hamilton and Jones both wanted to become alter egos of them self and become something new or different.

## Process

To begin, I started by collecting **materials**. I gathered dog food delivery boxes, Amazon packages, old wrapping paper rolls, toilet paper rolls, and television boxes. To create the beams that hold up the tracks, I took one of the toilet paper rolls I collected earlier and cut it in half. I then rolled each individual half roll into mini tubes. After the pillars were completed, I began to work on the roller coaster car. First, I started off by measuring and cutting out the sides of the cart. Next, I created the bottom piece of the coaster, which was essentially a rectangular piece of cardboard, and glued the side pieces to the side edges of bottom piece. I then added a thin piece of cardboard I gathered from a toilet paper roll to the front and back of the side pieces to enclose the car. For the seats, I cut out arc shaped cardboard pieces and glued them to the bottom and sides of the cart. I added details to the seats by gluing corrugated cardboard onto the back of each seat. I also added some small head rests to the top of all of the seats. I then added some extra details to the perimeter of the cart by again adding corrugated cardboard to the sides of the car and "headlights" made out of thin sheets of cardboard to the front of the car and safety bars. To create the track I cut out three separate pieces that I held together with cardboard paper mache similarly to how Jones used mud to bond stockings to his body. After I attached the tracks together, I cut out and evenly attached 2 inch by 1 inch pieces of cardboard along the entire track to represent rail ties. I then glued my finished roller coaster car to the top of the decline on the track using super glue so that the car wouldn't shift or fall off. Finally, to finish off the coaster, I decided to add paper mache to the bases of all of the pillars so that they were secured underneath the track. I repeated the process of taking thin cardboard pieces and adding them into the mixture of water and glue like I had when bonding the tracks together. I repeated this paper mache process with every pillar and waited for them to dry overnight to ensure their durability. After they dried, I added one more precautionary layer of paper mache to be safe.

I have never worked with cardboard or making **sculptures** before so I faced many challenges when working on this piece in terms of **experimenting** with the flexibility of the cardboard and creating **organic shapes** with such a rigid material. I also had to experiment with working cardboard paper mache as I have never used cardboard for that specific purpose. If I were to recreate this project, I would add more carts to the track so that it would appear more **realistic**. Overall however, I learned a lot and I enjoyed working with this **medium**. I improved a lot over the course of this assignment and I would definitely be comfortable working with cardboard on another project.

"Anxiety Coaster", Paige Schuster





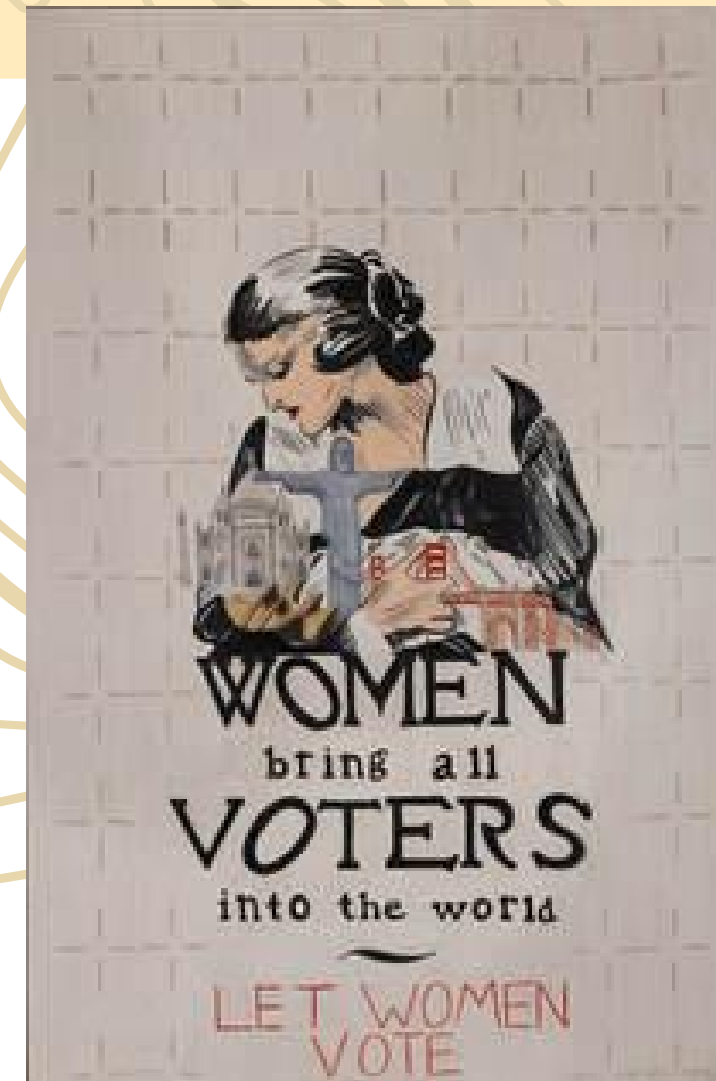
# Her Story

Positive and Negative Colored Pencil Illustration, April 2022

These illustration drawings were created using Prismacolor colored pencils on illustration board. My intentions for these pieces was to continue my overall identity theme by recreating 1920's women's suffrage posters to shed light on feminism and how far the feminist movement has come. My artists inspirations for this project were James Montgomery Flagg and Ann Lewis who were political cartoonists in the 1900's. I was inspired by their vintage style, their mixture of bright and muted colors.

## Inspiration

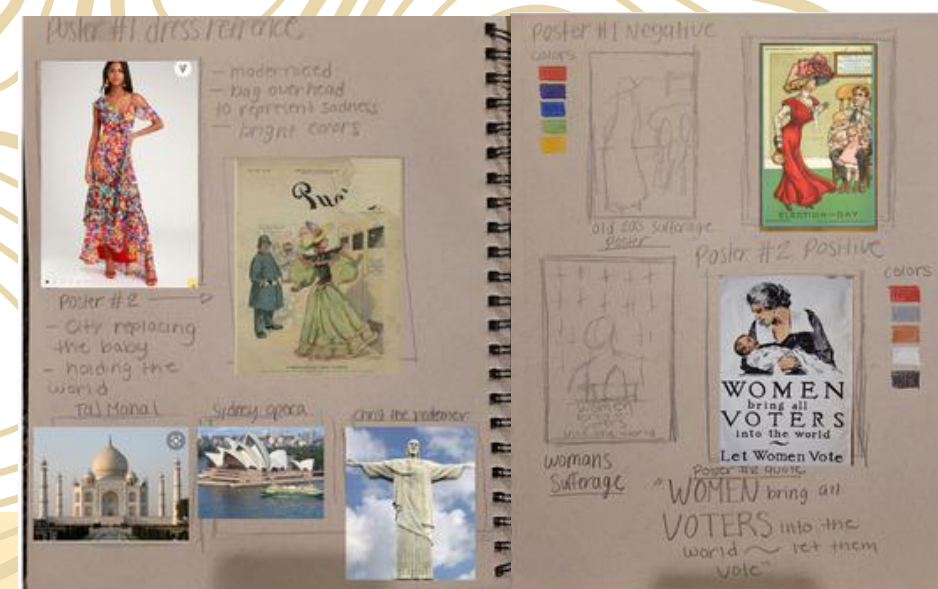
James Montgomery Flagg and Ann Lewis were both political cartoonists and propaganda artists who were active in the early 1900's. They worked as political activist artists and created posters about political activity happening around the 1920's. James Montgomery Flagg is most well known for his "I Want YOU for the U.S. Army" poster with an image of Uncle Same pointing forward at the viewer. Some of Ann Lewis' most notable artworks were her Woman's Suffrage collection which included posters that were present during the woman's suffrage **movement**. James Montgomery Flagg seemed to focus more on raising awareness towards specific problems in America. Ann Lewis seemed to be more of a collector and created political cartoons that featured sexist quoting and **imagery**. I was particularly **inspired** by James Montgomery Flagg's big and **bold** lettering, **color schemes**, and clear, controversial (at the time) statements. I used his woman holding a baby poster with the words, "Women Bring all Voters into the World", as my **reference** because I loved that it was simple in **style** but had a strong **message**. I also was **inspired** by Ann Lewis's bright **colors** and I ultimately decided that I wanted the posters to have different **color** schemes.



## Planning

To begin the planning, I started off by planning out my **color** schemes. I decided that for the first image, in order to match the artists **color** scheme, I would use bright reds, blues, yellows, and greens. For the second poster I again tried to replicate the artists **color** scheme so I decided to use muted reds, grays, browns, black, and white. I decided that I wanted to add a **modern** touch to the posters so I began searching for and sketching out clothing that would match the 21st century vision. The dress I chose was a **style** that probably wouldn't have been accepted 100 years ago due to the low cut top or the off the shoulder sleeve, matching the **modern aesthetic**. For poster number 2, I decided that instead of having the woman hold a baby I wanted her to hold the "world" in her hands to correspond with the quote on the original poster. I also decided that I wanted to use different monuments or land marks from around the world so I decided on the Taj Mahal in India, The Sydney Opera House in Australia, The Golden Gate Bridge in America, and the Christ the Redeemer statue in Rio.

## Planning Sketches



"Women Bring all Voters into the World" James Montgomery Flagg

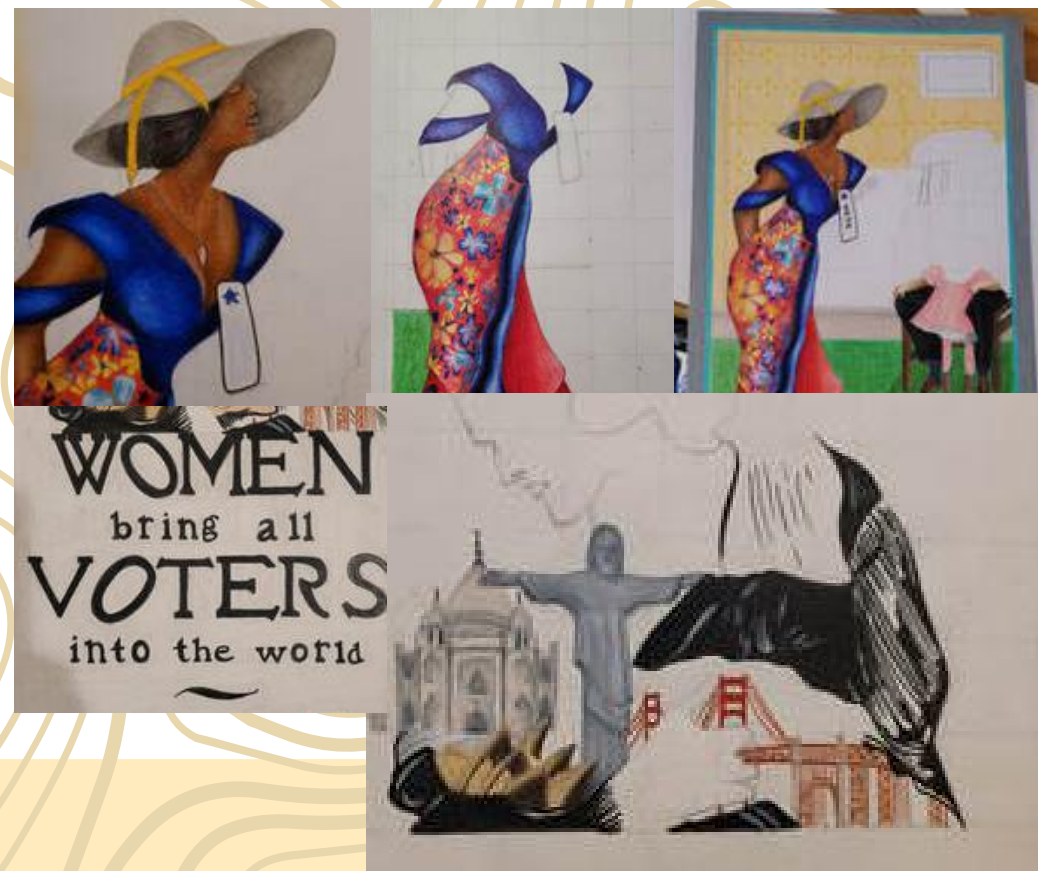
"Election - Day" Ann Lewis

# Her Story

## Evaluation

This illustration project was inspired by political cartoonists Ann Lewis and James Montgomery Flagg and there are many **similarities** and **differences** between our works. To compare, I tried my best to make sure that I used similar or the same **color** schemes that both of the artists I chose used. I wanted to stand out from their posters but I also wanted to make sure that the connection that our artworks had were strong and has some sort of resemblance. Another similarity between their artwork and mine is that we all created our pieces around the topic of women's rights and women's suffrage. The final similarity between all of our pieces is the art **style**. I wanted to make sure that I was able to recreate the vintage style that was featured in my **inspiration** pieces. Continuing on, some of the differences between our pieces are the overall image of the people. I wanted to **modernize** the people while leaving the background looking vintage so I **modernized** the woman's clothing in poster number one and added some **modern** buildings into poster number two. Another difference is the medium. I used colored pencil for my posters and my artists used supplies like markers, pens, and paint for their respective posters. The final difference is that I changed the skin tones of some of the people in my posters. I wanted to include everyone into this **illustration** and show how white women weren't the only people struggling at the time and women of color had an even harder time trying to fight for the right to vote.

My biggest challenge when completing this project was trying to come up with my overall idea. I have a hard time with coming up with new ideas and **inspiration** but luckily during my research, I discovered the **vintage** suffrage posters which lead me to my main artists. If I were to re do this assignment, I would make sure to add more detail in the **background** because in the end I felt like they were missing something but overall I really liked how they turned out. This project was successful and I really enjoyed using colored pencils.



## Process

To begin, I started off by drawing one inch by one inch grid lines on my **illustration** boards. I then began sketching out my **negative** drawing. I started off by drawing a line around the edge of the board followed by a sketch of the woman. Along with the dress, I also decided to change the woman's hat and hair because they looked a little outdated for the style that I was going for. I then sketched out the husband and children along with the wall design and the picture frame in the background. Next, I began adding **color** to the woman's dress and face, using primary colors. I also used shading to add more **depth** into my picture. I then moved on to working on the carpet. I wanted to intertwine the **vintage aesthetic** with the modern **aesthetic** so I left the carpet green and added **texture** with different **hues** of green pencils. Finally, I moved onto the husband and children. I repeated the **shading** techniques I used on the woman to add **highlights** and **shadows** to the husband. I then decided that I wanted to go a different route when creating their faces. This poster was created as an anti-suffrage movement poster in order to bring down women and make them feel less than men so I decided that I was going to add paper bags over their head as a sign of shame. According to Lewis, the husband was ashamed that he had to take care of the children while his wife voted so I put the bags over their heads to **symbolize** their shame even though the shame he was feeling was unnecessary. Next, I moved onto the background and the picture frame. I used a quote from the poster which says "What is a suffragette without a suffering household". After I finished that, I moved on to the wall paper which I colored yellow and added some star shaped **patterns** on the wall as a finishing touch.

Moving onto the next drawing, I did the same exact thing as the first poster with the grid lines and the **sketching** of the woman. The woman in the inspiration photo that I chose was holding her baby with the saying, "Woman bring all voters into the world, let them vote". I decided that I was going to keep the slogan so I wrote it out and filled it in using black and red colored pencils. I then decided that I was going to create landmarks from around the world to symbolize how she gave birth to the entire world. I decided to include The Sydney Opera house, The Golden Gate Bridge, The Taj Mahal, and The Christ the Redeemer statue. I then began **sketching** out those buildings/**sculptures** and coloring them in with muted reds, grays, and browns. I added lots of small **details** and **shading** and I wrapped them all up in a blanket to make it look like these landmarks were her child. Finally, I shaded in the background with a light grey color and added in the same star shaped **pattern** I had previously put in my first **illustration**.

# Modern Gothic

## Acrylic Paint Self Portrait, May 2022

This self portrait was created using acrylic paint on canvas. My intentions for this painting was to connect my overall theme of identity to a single painting by simply placing myself in a painting that I am fond of. I was inspired by painter Grant Wood and his infamous painting, "American Gothic" and his overall mundane and unenthusiastic art style which intrigued me when I first discovered it. I wanted to place myself somewhere out of my comfort zone and this was the perfect painting to do so.

## Inspiration

I was **inspired** by Grant Wood who was a painter in the early 1900's and specialized in paintings of Midwestern America. Grant was most recognizable for his painting, "American Gothic" which depicted a carpenter Gothic style home along with a father and daughter duo who Grant believed would belong in the house. The painting uses mostly soft and depressing **hues** which gives the overall canvas a gloomy and dark appearance. The expressions on the people's faces are also very mundane and stern. They appear as though something serious has happened or they are angry at the situation they are in. I felt a connection to his paintings because of his Midwestern American style as I reside in the Midwest. I was particularly inspired by his soft and monotonous painting style and I took **inspiration** from his dull **color** schemes and his simplistic styled foliage. For my self **portrait**, I wanted to make sure that I included the classic carpenter Gothic home that can be seen in the American Gothic painting along with the infamous pitchfork and the same stern facial expression as the father and daughter.

## Planning

For these planning sketches, I experimented with using different types of artworks because I wasn't too sure what artist I wanted to use as my **inspiration**. I started off by sketching out some ideas using the reference Paris Street, Rainy Day. I thought that it would be a cool idea for me to go to downtown Milwaukee and take a picture of myself while it was raining. I would also wait until there were people and cars behind me so I could recreate that busy and crammed look. However, I decided to use the American Gothic painting by Grant Wood. At first, I experimented with the window and I ultimately decided that I wanted the window to be stained glass rather than a blank window because I love stained glass and I thought it would brighten up the painting and bring in **hues** to an already dull **painting**. I also went to Europe 4 years ago and I wanted to incorporate that trip into my art by using images I took of stained glass in cathedrals. Next, I began by taking a picture of myself because this was a self portrait piece. I placed a grid on top of my face and the original painting so that it would be easier for me to sketch out my design. Finally, I worked out my **color** schemes and determined that I was going to be using mostly orange, blue, green, yellow, black, and brown because when **toned** down, they are all dull colors that would really make the painting resemble Grant Wood's, American Gothic. I also printed an image of potted plants because I wanted to make the ones I was placing on the porch as realistic as possible.

## Planning Sketches



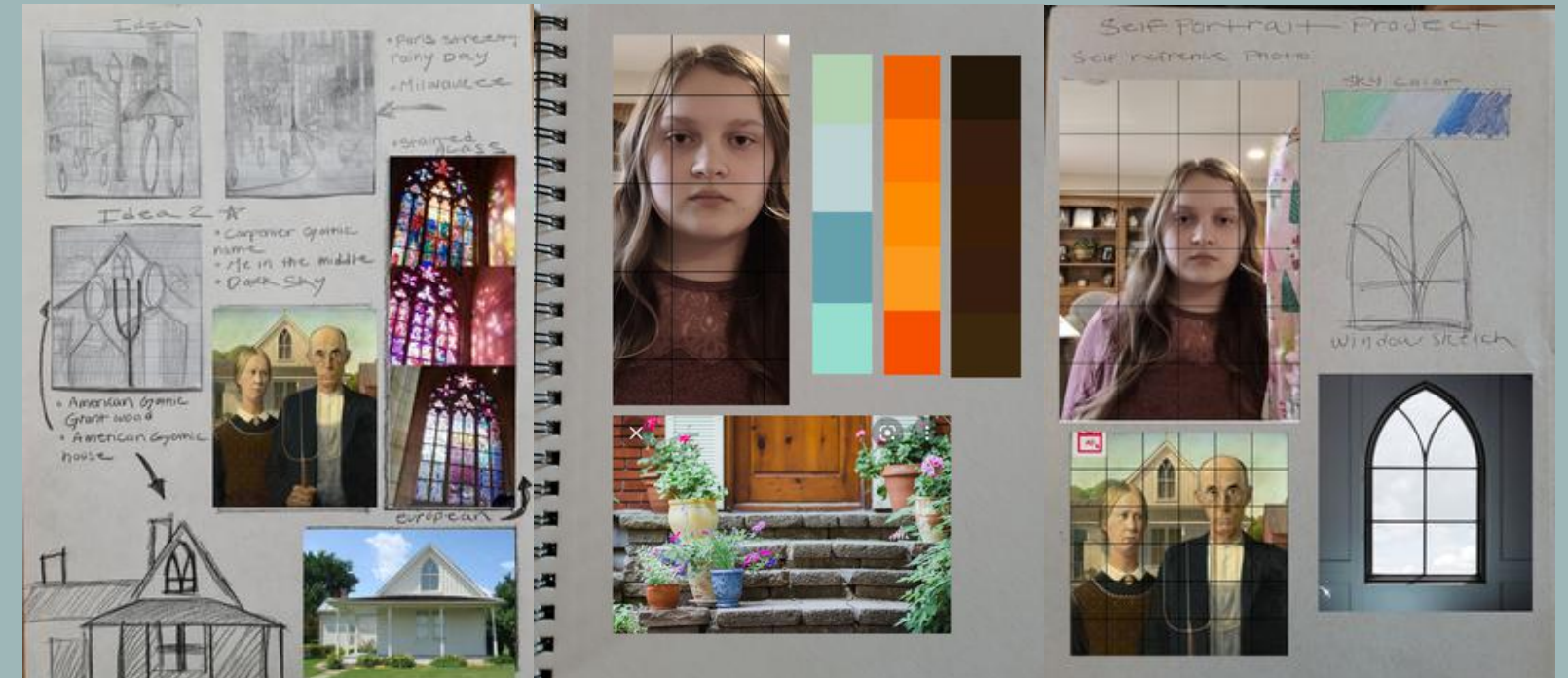
"American Gothic", Grant Wood



"Fall Plowing", Grant Wood



"Modern Gothic", Paige Schuster



# Modern Gothic

"Modern Gothic", Paige Schuster



## Evaluation

This acrylic paint project was **inspired** by the work "American Gothic" by **modernist** painter Grant Wood and there are many **similarities** and **differences** between our pieces. To compare, just like in the American Gothic painting, I painted the same house in the background of the image. I really wanted my picture to resemble the original so I added along with the house, I also replicated some of the smaller **details** like the attire, the plants, and the pitchfork. Another similarity is the **texture** in the foliage and in the sky. I wanted to be able to achieve this blotchy, **detailed texture** to my painting so by using my finger and a sponge brush, I was able to achieve this look.

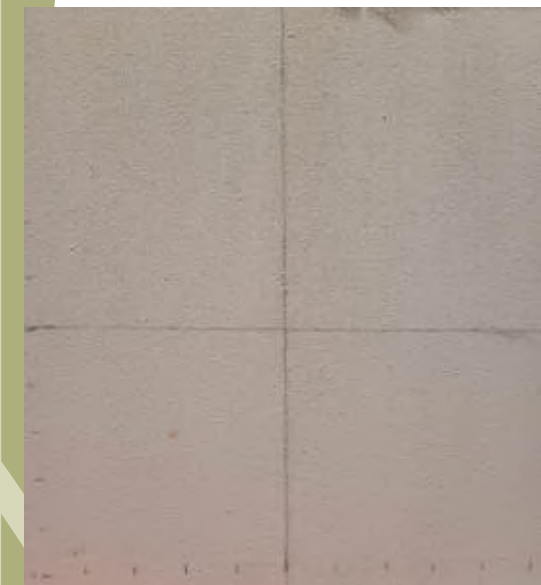
The final similarity would be the facial expressions on both pieces. I wanted to be able to replicate the blank, mundane stare that the people held in the American Gothic painting so for my reference photo, I make sure to take a picture of myself with a neutral expression. The difference between both of our pieces is the **color**. The American Gothic painting had a very subtle yellow **tint** over the entire canvas, however my painting is very vibrant and doesn't have that classic yellow and dull **tint**. Another difference is the stained glass window. Rather than making the window black, I instead used bright colors to create a stained glass appearance. The final difference would be that in the American Gothic painting there are two people but in my painting, there is only one person, me. This project was a self portrait so I figured it would be most appropriate for me to be alone in the painting.

Due to the fact that I haven't worked with acrylic paints for a while, I practiced working with gradients and blending dark colors into lights. I also practiced working with different textures and brushes so that I could determine what brushes I liked best and which brushes gave me the most control when working on small details and blending for example. My biggest challenge for this piece was trying to paint the face because I am not experienced in painting faces so I had a hard time making the colors and proportions accurate. If I were to re do this assignment, I would make sure that I could find a way to make sure that the pitchfork would stand out more from the background. Overall, I think that this painting was incredibly successful and I am proud of the way that it turned out.

## Process

To begin, I started off by drawing 3 inch by 3 inch grid lines on my 3 foot by 3 foot canvas. I then started to **sketch** out a rough outline of the building in the background along with my face and body.

I then went on to paint the sky in the **background** with a light teal **color**. Then, with a sponge brush I dabbed some yellow and dark and light blues onto the teal so I could replicate the **texture** that Wood had in his paintings. Next, I mixed a tan **color** and started painting the top of the house. After I finished the siding and the paneling, I painted a stained glass, Gothic styled window. I used the **colors** green, orange, blue, and red and then I outlined the detailing with a silver paint marker. Continuing on, to start the foliage around the outside of the house I painted a coat of green so that the white canvas wouldn't peak through and then I added in some white and dark green to add **texture** and **volume**. I then went in with my fingers and dabbed the **colors** in. Next, I started working on my face and neck. I filled in the entire area with watered down red acrylic paint and then I mixed a skin tone using yellow, magenta, brown, and white. I worked in small sections, starting with my eyes. Next, I worked on my nose and lips, adding white for **highlights**. I used a mixture of magenta, yellow, and white to fill in the base tone of my lips and then added black to deepen the corners. Next, I painted my eyebrows using a light brown. I finished off the face by adding brown spots where my moles are and then I moved onto the neck. For my neck, I just shaded making sure to acknowledge the **shadows** from my chin and hair. For the hair, I used a base **color** of white, mixed with brown. I then painted sections of my hair black to represent deep **shadows**. I took a darker brown and added **shading** to the lighter sections of my hair and then I took some white and added in **highlights**. Finally, I took a white gel pen and added in some stray hairs around my face and neck. For my outfit, I wanted to recreate the same dress the woman was wearing in the original American Gothic painting. I started by painting the black and white neckline of the undershirt. Next, I moved onto the dress that would go over the black undershirt. I started off by painting it an orange-ish brown **color** and then I took a white sharpie marker and stamped circles on the dress. Moving onto the left side of the canvas, I started working on the wall which I painted with a light yellow. I then started to paint the steps using some brown acrylic paint. Finally, I added in the little plants on the porch.



# The Stressed Woman

Colored Pencil Illustration, September 2022

This self portrait was created using colored pencil on illustration board. My intentions for this illustration was to represent all of the stress and headaches that go on behind closed doors during school and how difficult it can be to manage and balance stress at school with hobbies, family, and friends. I was inspired by artist Gustave Courbet's well known painting, "The Desperate Man" and the emotion shown in his art. I wanted to represent a side of myself that many people don't often see.

## Inspiration

My inspiration for this illustration was Gustave Courbet who was a French painter in the late 1800's and lead the Realism movement. Courbet's most recognized painting is called "The Desperate Man", which depicted a man holding onto his hair with a concerned and astonished look on his face. The painting uses mostly cool **toned colors** exempt from the warm **hues** used for the skin. This could represent an exhausted and "cold" appearance because disparity and hopelessness is a negative emotion and is associated with **cool toned colors** like blue, green, and grey. The man is also seen grabbing onto his hair, almost pulling it, which is a common reaction to stress and anxiety. I was drawn to "The Desperate Man" because I can relate to the appearance of the man and the exact expression he is making because I find myself looking like that when I am burned out or under a lot of pressure. I was also really inspired by this painting because I have been wanting to try and experiment with realism and my realism technique so I decided that I wanted to start off with a self-portrait.

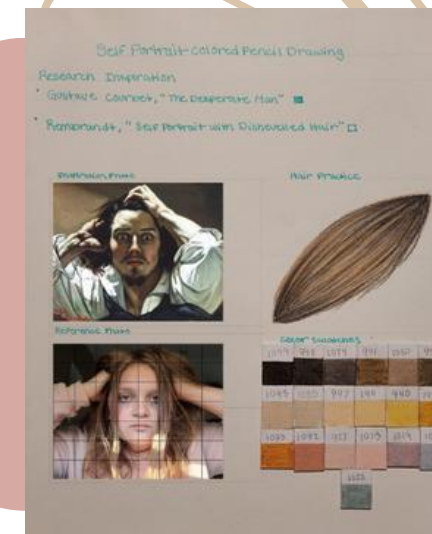


"The Desperate Man", Gustave Courbet

"The Stressed Woman", Paige Schuster



## Planning Sketches



## Planning

To begin the planning process, I started off by looking at Rembrandt's, "Self Portrait with Disheveled Hair" because I knew that I wanted to create a self portrait that would be able to portray that stress I was experiencing. I then stumbled upon the artist Gustave Courbet and his oil painting, "The Desperate Man". I took a picture of myself as this **illustration** is a self portrait and I placed a grid over the image so that I would be able to sketch out the image later on. Next, I realized that I needed to practice working on my **technique** for hair because I had never drawn hair before. I started off by laying down a light yellow/brown base **color** and then I took some darker browns, grays, and yellows and started to streak the **colors** in order to mimic the appearance of hair strands. Next, I took a sharp tool and I scratched lines into the colored pencil so that it looked like **highlights** in the hair. After I practiced the hair for a bit I started to plan out the different colors that I was going to use for this drawing. I already decided that I wanted to complete this drawing using colored pencil so I could increase my skills using colored pencils so I looked through my Prismacolor colored pencils and found some **colors** that would be appropriate for hair, skin, and clothes like pinks, browns, and yellows. In the final two sketches, I decided that I wanted to refine my skills in regards to facial expressions. I searched up some eyes on google and practiced sketching out different eyes so that I could get a hang of drawing basic **shapes** and sizes of eyes. I also cut out some images of my actual facial features from my reference and began sketching those out as well.

# The Stressed Woman

## Evaluation

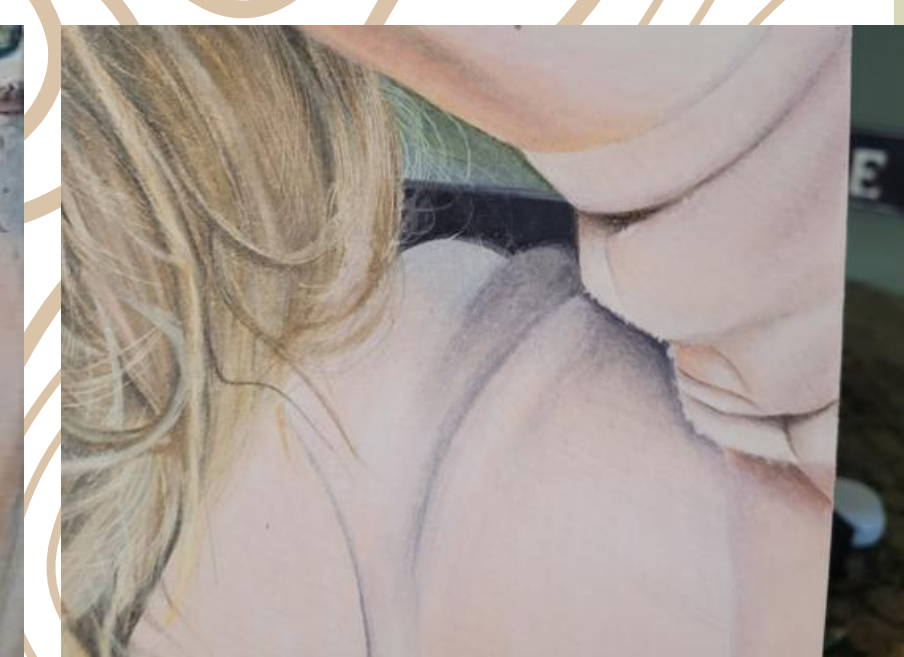
This colored pencil project was inspired by the work "The Desperate Man" by realist painter Gustave Courbet and there are many **similarities** and **differences** between our pieces. The most obvious difference between the two is the differing **mediums**. For the original, the **medium** that was being used was oil paint, however I decided that I wanted to work on my skills using colored pencil so I opted for using colored pencils. Another difference would be the overall **hue** of the drawing. For my drawing I decided that I wanted to be able to show the warm **undertones** in my skin so I decided that using lots of warm **tones** would be beneficial for portraying those **undertones**. In Courbet's painting however the **color** scheme is heavily reliant on **cool toned colors** in the clothes, and the **background**, and even in the skin. A similarity between both of our pieces would be the pose that both the desperate man and I are in. We both have distressed/numb looks on our faces and our hands are in our hair to give off a stressed appearance. I tried my best to mimic the pose of the desperate man and I think that they are extremely similar. The final similarity would be the meaning of the pictures. In both images the topic of disparity, exhaustion, and stress is being brought up to the point where in both images you can tell that there is deep rooted suffering and pain.

I have been extremely interested in using colored pencils and the development of technique in regards to colored pencil however I wasn't very versed in realism involving colored pencils so I practiced working on hair with colored pencils. I also practice working on facial features and fabric textures. My biggest challenge for this piece was trying to get the facial features as accurate as possible, which is something I would try to improve on if I completed this project again, because when I usually draw faces, I tend to focus on drawing characters from horror movies so they don't have the same facial features as humans. Overall, I really like how this drawing turned out and I want to continue to create self portraits so that I can increase my skill for painting and drawing people and facial features.

## Process

To begin, I started off by drawing 2 inch by 2 inch squares on my illustration board to create a grid. I then started to sketch out the outline of where my head would be along with my hands and arms. After I had my sketch down on the board I started to **color** in the shirt with the color 1013 and used it as a base coat. After I did that, started adding in some **shading** for the folds and wrinkled in the fabric with the color 1019 as it was a few **shades** darker than base **color** that I used. I also added lots of **texture** with that same **color** by drawing light, thin lines across the shirt to mimic each and every line of stitching that is prevalent in the sweater. I also went in with a white colored pencil and started to add in some light **highlights** where the light would hit my shirt. After I completed the shirt, I started working on the hair and my arms. For the hair I used the same **colors** that I used in the planning sketch so I started off with a base coat of the **color** 1093 and then I began adding dark lines of brown using the colors 1074 and 1050. After I had those colors down, I repeated these steps with the lines with some lighter **colors** for **highlights** like 1080, 1085, and 1093 which are all beige/yellow toned **hues**. After I completed the hair, I went in with a sharp object and scraped small little lines into the hair so that it looked like there were little fly aways and **highlighted** strands in my hair. After I was happy with how the hair looked, I started **coloring** the skin on my arm in with the color 997. I found that this **color** was too orange for my skin so I colored a light layer of white over the skin and then I took the **color** 1013 which is a light baby pink and subbed it on top of the beige and white because I have lots of pink undertones in my skin. I then took some of the darker **colors** that I used for the hair and the mauve **color** that I used for the shirt **shadows** and I **shaded** the arm so it closely resembled the reference photo. After I was completed with the hair, shirt, and arm, I began sketching out the face and **coloring** it in with my skin base **color**. I also decided to work in fragments so I began working on the first eye, using similar **colors** to the hair to add skin **texture**. Then I began working on the cheeks, trying my best to give the appearance that mascara is running down the side of my face. Then I worked on my nose using the same **colors** as before. Finally, I **colored** in the mouth and used similar **colors** to the ones I used in the sweater. After I was finished with the face, I completed the other half of my hair and arm using the same **techniques** that I used before for the rights side of my head. I also started to **color** in the **background** with an olive green **color** that I found to be very fitting for the **background** and matched the **color** that I used for my reference photo.

"The Stressed Woman", Paige Schuster



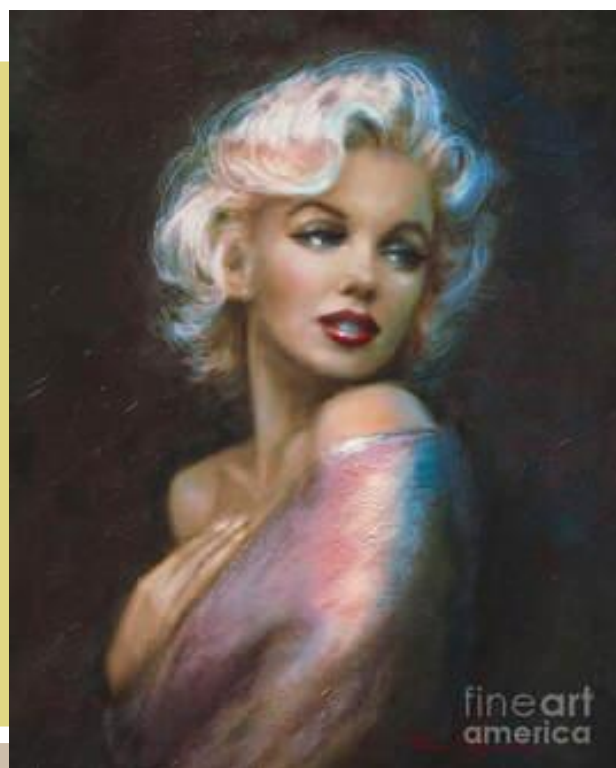
# Elegance

Acrylic Painting Self Portrait, September 2022

This self portrait was created using acrylic paint on gesso board. My intention for this painting was to improve my portraiture technique and grow on my theme of identity by painting my own face. I also wanted to improve my painting techniques and blending as well. I was inspired by artist Theo Danella and their Marilyn Monroe collection, specifically their "Marilyn Monroe WW1" portrait. I wanted to grow upon the elegant form that is depicted in their painting and add that element to my piece.

## Inspiration

I was **inspired** by artist Theo Danella, who specialized in **portraiture**, and more specifically, **portraits** of Marilyn Monroe. The **technique** that is shown in this painting above is unique and the way that Danella uses **color** to depict **light** is truly original. It has not been specified what kind of medium was used to create this piece, I inferred that it was created using oil paints because of the level of **blending** that was shown. I took a lot of **inspiration** from this painting with the use of **space**, and the pose that I mimicked in my painting. I was also inspired to expand my realism **technique** because I love the **realism** style but I struggle with proportions and **color** matching so I wanted to be able to practice **realism** on my own face. My difficulty with **color** matching also inspired me to create this entire painting using only the **primary colors** along with black and white so I could attempt to make skin **tones**, metallic jewelry, and hair **colors** using a limited amount of **hues**. I was drawn to the **colors** that were used in the painting because although the background is completely black, Marilyn Monroe is incredibly vibrant, elegant, and so full of life.

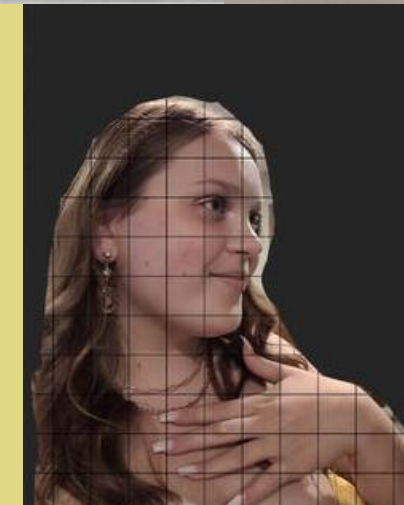
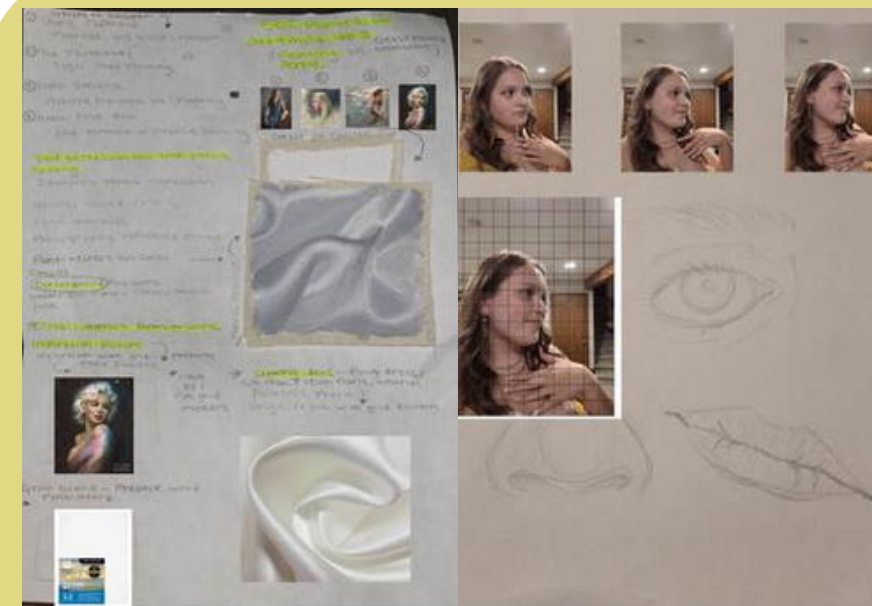


"Marilyn Monroe WW1", Theo Danella

## Planning

To begin with my planning sketches, I started off by looking at different **portrait** artists who focus on **realism**. I viewed Shane McDonald's Therese, the Artist's Mother which depicted an older woman sitting in the middle of the painting with a blue dress. I also looked at Mia Tavonatti's Sogni Doki Painting as well as Anna Rose Bain's Self **Portrait** in Profile Painting which were both **portraits** because I wanted a **realism portrait** for my **inspiration**. I eventually decided on Theo Danella's Marilyn Romantic WW1 Painting because I was fond of the **hues** that Danella used as well as the overall elegance of the portrait. After I decided on what artists and painting I wanted to use as my **inspiration**, I went over what I wanted my **theme** to be for the project. I decided that I wanted to continue with creating self portraits so I connected that to my **theme** of **identity** because I am quite literally painting myself or my identity. After I figured out my **theme**, I cut out a small piece of canvas and painted it with a layer of gesso because I wanted to practice my **blending** technique because I hadn't painted a **portrait** in quite a while. I used acrylic because I didn't have access to oil paints at the time and painted the canvas so that it looked like a piece of folded up, velvet, fabric. After I was finished with my practice, I decided that I didn't want to do my self **portrait** on a canvas because I already did that before and I wanted to try something new so I bought some gesso board and decided to use that as my base medium. After I finished the basic planning, I took a few reference photos and planned out which ones I wanted to use. I also put a grid over the photos so I could determine the scale that I would be drawing in. I also sketched out some designs on how I wanted to position myself on the board. Finally, I decided that I would again practice drawing some facial features because I was going to be making another self portrait and I wanted to be able to brush up on my skills.

## Planning Sketches



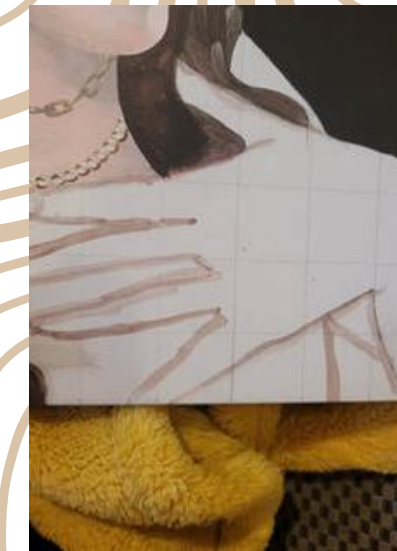
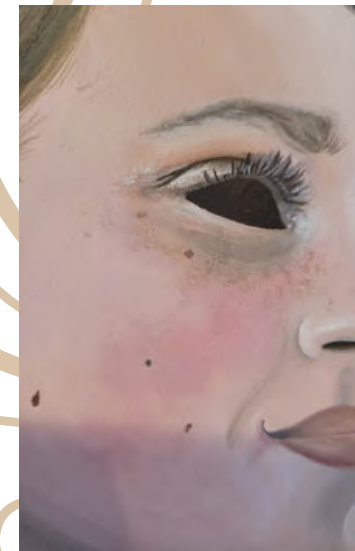
"Elegance", Paige Schuster

# Elegance

## Evaluation

To begin, the first noticeable **similarity** between the two paintings is the position that we are in. Although they aren't completely perfect, the look to the side along with the hand on the chest matches in both pictures. Another similarity would be the background. I wanted the **backgrounds** to match in both of the paintings so I decided that I would paint the **background** of my portrait with a simple black. A **difference** between our paintings, for one, would be the **medium**. In Danella's painting, they used oil painting while I used acrylic paint which affects the blending and the way that **texture** looks on the canvas which is another notable difference between our pieces. The next difference would be the **hues** of the paintings. In Danella's painting, they focused heavily on using **cool tones colors** especially around Marilyn Monroe's figure it almost looks like she is glowing with blue lighting. In my painting however, I think that with the mixture of my jewelry along with my skin tone my painting focuses more on **warm toned colors** because I have red and pink undertones in my skin. The final notable difference would be the fabric draped over Monroe's shoulder. In Danella's painting, the fabric draped over Marilyn Monroe's shoulder is very prominent and is almost the main focus of the painting aside from her face. In my painting however, I focused on my face so the painting is more zoomed in that Danella's painting is and the fabric draped over my shoulder is less prominent and almost completely out of focus from the rest of the painting.

Through my whole process of trying to focus on colored pencil as my **medium** I felt as though I needed to bring my attention back to using paints as a **medium**. I started off by practicing painting some fabric so I could refresh my skills. My biggest challenge for this piece was trying to make sure that all of my facial features were proportionate to how my face actually looks. Again, I struggle with making eyes and I think that this painting has taught me that I need to really work on my technique for drawing and painting eyes and eyeballs. I also struggled with the hair a lot because I have never painted hair with that much detail before and it took me a long time to develop a technique for painting hair. In the end I like the way that this painting turned out even though there are a few things that I would like to change but I think that this portrait was a big learning opportunity for me and I believe that if I were to make another self portrait in the future it would look that much more realistic.



"Elegance", Paige Schuster

To begin with my planning sketches, I started off by looking at different **portrait** artists who focus on **realism**. I viewed Shane McDonald's Therese, the Artist's Mother which depicted an older woman sitting in the middle of the painting with a blue dress. I also looked at Mia Tavonatti's Sogni Doki Painting as well as Anna Rose Bain's Self **Portrait** in Profile Painting which were both **portraits** because I wanted a **realism portrait** for my **inspiration**. I eventually decided on Theo Danella's Marilyn Romantic WW1 Painting because I was fond of the **hues** that Danella used as well as the overall elegance of the portrait. After I decided on what artists and painting I wanted to use as my **inspiration**, I went over what I wanted my **theme** to be for the project. I decided that I wanted to continue with creating self portraits so I connected that to my **theme** of **identity** because I am quite literally painting myself or my identity. After I figured out my **theme**, I cut out a small piece of canvas and painted it with a layer of gesso because I wanted to practice my **blending** technique because I hadn't painted a **portrait** in quite a while. I used acrylic because I didn't have access to oil paints at the time and painted the canvas so that it looked like a piece of folded up, velvet, fabric. After I was finished with my practice, I decided that I didn't want to do my self **portrait** on a canvas because I already did that before and I wanted to try something new so I bought some gesso board and decided to use that as my base medium. After I finished the basic planning, I took a few reference photos and planned out which ones I wanted to use. I also put a grid over the photos so I could determine the scale that I would be drawing in. I also sketched out some designs on how I wanted to position myself on the board. Finally, I decided that I would again practice drawing some facial features because I was going to be making another self portrait and I wanted to be able to brush up on my skills.



# Twisty

Oil Painting Portrait, October 2022

This portrait was created using oil paint on gesso board. My intentions for this painting were to practice using oil paint as a medium and create a painting in my favorite genre, horror. I was inspired by special affects artist David Anderson and his Twist the Clown makeup look that he created for the television show American Horror Story. I wanted to grow upon the creepy and disturbing appearance that is depicted in his special affects makeup and contribute that same theme into my painting.

## Inspiration

David Anderson is an American makeup artist who specializes in special effects makeup. Anderson often works with prosthetics and his art is more on the creepy or disturbing side. He typically used silicone, latex, and face makeup for his special effects however he uses a multitude of different types of **mediums** to achieve specific looks for each of his prosthetics. I took a lot of **inspiration** from Twisty the Clown because American Horror Story is one of my favorite shows and I really loved the concept of the appearance of Twisty and the way that Anderson designed his character. I wanted to be able to achieve the same creepy appearance that Twisty had and capture and recreate the menacing emotions that the clown holds in American Horror Story. I was inspired to expand my **realism technique** because I love the **realism** style but I struggle with proportions and **color** matching so I wanted to be able to practice **realism** on a fictional character. I was really drawn to this painting because of my other drawings in my "horror series" and I wanted to be able to expand upon this series and indulge in my favorite genre of art.

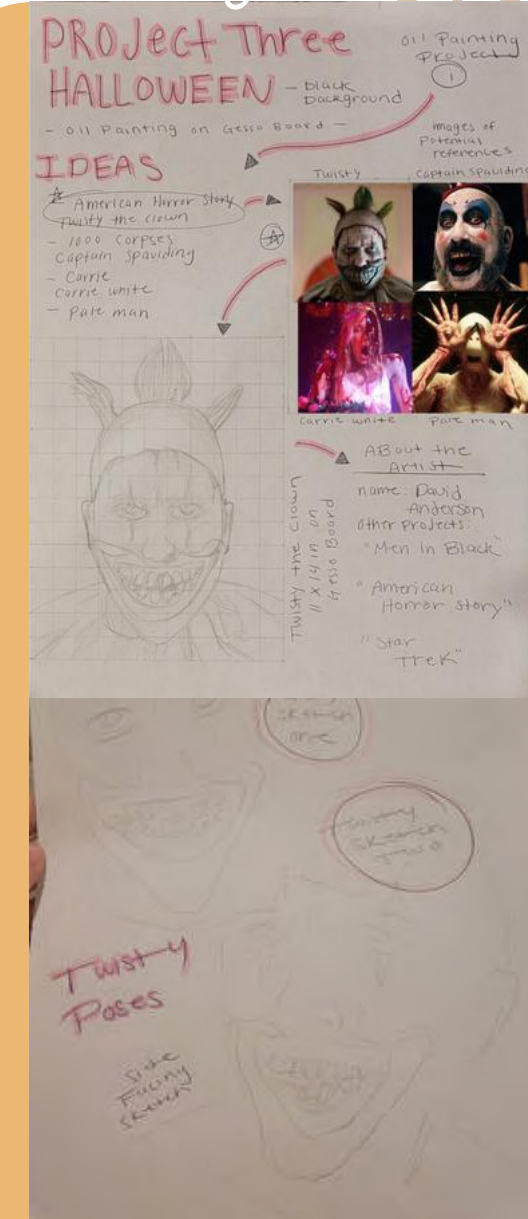


"Twisty the Clown", David Anderson

## Planning

To begin these planning sketches, I started off with coming up with a **theme** that I wanted to go with. I already did lots of self portraits and I wanted to distance myself from that but also stay in the **portraiture** genre so I decided that I wanted to paint someone from a horror movie or television show. I also recently bought oil paint and oil painting supplies for the first time so I decided that I wanted the painting to be done in oil rather than in acrylic. Some ideas that I started with for my character was Twisty the Clown from American Horror Story, Captain Spaulding from 1000 Corpses, Carrie White from the movie Carrie, and The Pale Man from Pan's Labyrinth. After some consideration, I decided that I wanted to paint Twisty the Clown from American horror story because it's one of my favorite shows and I felt like it would challenge my skills the most. I did some research about the special effects artist that created Twisty the Clown and then I began to draw a replica of how I wanted my painting to look, including both the exact number of grid lines as well as a rough sketch of Twisty. On a separate page I also did some really rough sketches of which direction. Finally, I decided that I wanted to take pictures of each facial feature and zoom in on them so that I could get a closer look at the detail they each had. This process was actually extremely useful for me in the long run because I was able to spot little details in each feature that were hard to see on the original photo. I was also able to sketch out each feature accurately in the planning of my final painting because I was able to see those less obvious details that were "hidden" in the original photo.

## Planning Sketches



"Twisty", Paige Schuster



# Twisty

## Process

To begin, I started off by drawing a one inch by one inch grid on my gesso board. After I added the grid, I decided that I wanted to add a very thin layer of paint over the board because I wanted to make sure that no white from the board would peak through onto the painting. I decided to use a burned orange **color** oil paint for the **background** and then I diluted the paint with Gamsol. After I painted the base coat and waited for that to dry, I sketched out the outline of Twisty so that I would be able to paint the base layer of his skin. Next, I started painting the base layer of the clown's forehead and face with a grey scale color scheme so that I could identify the **highlights** and **shadows** in his face. I also decided that I wanted to do a base coat for the hair so I used red, yellow, and green oil paint to add streaks along the top of his head to achieve that classic clown hair appearance. After I had done the base layer, I waited around a week for that to dry and then I began working on the face and eyes of Twisty. I started working on the eyes first because I struggle with proportion so I added the base colors for the **shadows** and the eyeballs and then I started to add **shading** around the eye ball and to the blood on the forehead. I then added **shading** to the inner and outer corners of the eyes and then I added the **lines** of paint to the top and bottoms of the eyes to imitate clown makeup. After I was finished with the eyes, I moved onto the nose by painting it with a base coat of light grey and then adding in some red and black **shading**. I added some finishing touches to the top part of the face by using some red on the skin so that it gave the **illusion** that his skin was peaking through the white paint.

After I was finished with the face, I added some black **paint** to the lips of the mask that was featured in David Anderson's special effects design for Twisty. After I painted the base layer of the lips, I began working on the teeth. I started by painting them with a layer of white paint with red in between each tooth to mimic the gums. After that did that, I mixed a little yellow with the white and then I dabbed some of that **color** onto each tooth so that they looked unkempt and rotten. After I was finished with the teeth, I added a layer of light grey **paint** to the edges of the lips so that I could outline where the mask would be placed. Next, I added **shading** to the white part of the mask to outline any **shadows, highlights**, and dirt on the exterior of the mask. I then moved on to the ears and I **painted** them with a pale peach **color** and then added some **shading** to them so that they had more **dimension**. Finally, I worked on the top part of his shirt. I painted the entire thing with a base coat **color** of light grey and then I added some **shading** and **shadows** to each fold of the fabric. After I was finished with Twisty, I took some diluted black paint and I painted the entire background.

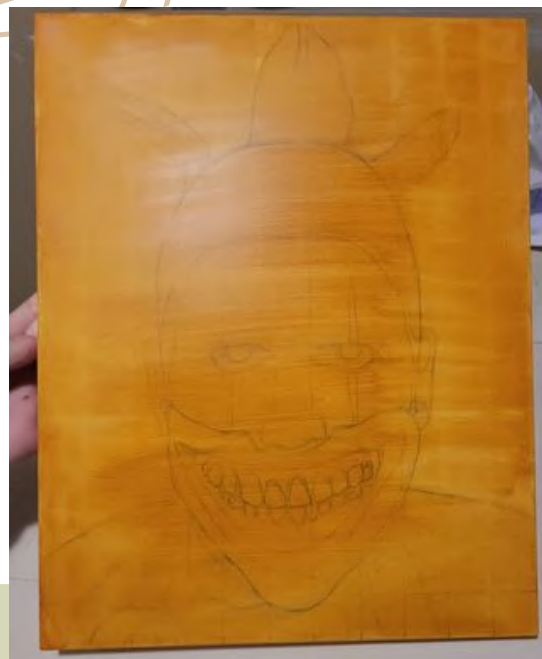
"Twisty", Paige Schuster



## Evaluation

To begin, the first, very obvious, **similarity** between the two works is that they are based off of the same character. Twisty the Clown, who was featured as an original character multiple times in the television show American Horror Story, is the main character that I was focused on and was one of the most notable characters that Anderson designed. Another similarity would be the style of both creations. Anderson's Twisty the Clown is evidently **realistic** because the prosthetics were placed on a real person so their art is in turn, **realistic**. My oil painting was also done in a **realist** style so that it resembled Anderson's Special Effects makeup. A **difference** between the pieces is that for one, Anderson's art was created in real life and his prosthetics were applied onto a real person. On the other hand, my painting was done in oil on a gesso board canvas and although it has **dimension**, my painting was 2 **dimensional** while Anderson's art was 3 **dimensional**. Another difference would be that the actual makeup was done on the actor's entire body and involved not only the mask and makeup, but also an entire outfit. In the painting however, the only part of Twisty the Clown's body that is on display in the frame is Twisty's shoulders, neck, head, and face.

This portrait painting was the first time that I have ever used oil paint so this entire process was one big experiment for me. I started off by watching some Youtube videos of people oil painting so I could see their process of how they use oil paints so I could learn how to properly use oil paints. My biggest challenge for this piece was trying to get the hang of using oil paint as a medium because prior to this project, I never used oil paint for any project whether it was personal or for school. I also struggled with making sure that all of the proportions were correct on his face. In the end I like the way that this painting turned out even though there are a few things that I would like to change. I think that this portrait was a big learning opportunity for me because I was using a medium that I have never used before and I think this painting turned out extremely realistic and I believe that I have grown tremendously from other projects.



# Missing Piece

Photography Series, November 2022

This project was created using a phone camera and some yarn. My intentions for this photography series was to represent the feeling of losing or going through a struggle with a long term friend. I was inspired by a photography artist that I discovered on Instagram named Lo who created a series similar to mine using purple yarn rather than blue. I wanted to be able to use her technique to create a series that could show the emotions that I felt about being distanced from long term friendships.

## Inspiration

Lo is an American photographer who is most recognized on social media sites like TikTok and Instagram. Her art usually consists of self portraits and photographs of her friends however she also has many unnamed photos of animals and nature. Her most popular pieces however are her yarn tear photo series where she glued yarn under her eyes and took photos of herself. I took a lot of **inspiration** from her photos because I loved the intense emotions that were being portrayed. You could tell that she was sad about something by the obvious representation of tears however as a viewer, we can't understand what she is sad about. I wanted to be able to incorporate those yarn tears into my own series because I loved how elegant they were and I wanted to be able to express my own feelings of sadness that would come along with losing a friend. I was really drawn to these photographs because of the the **lighting**, the elegance, and the emotion on her face, I was also drawn to how the image was very much imperfect. Lo's black nail polish is chipped, the purple strings hanging under her eyes have been tangled and swirled around without a particular **pattern** being shown, and her hair isn't perfectly placed in a particular hairstyle. Aside from some makeup, she is in her natural form and isn't trying to hide who she really is in her art.



"Untitled", Lo



## Planning Sketches



## Planning

To being the planning sketches, I started off by figuring out what I wanted the topic or my project to be. I already knew that I wanted to focus on self portrait photography because I haven't done much with photography and I thought that it would be something new that I could try. I ended up deciding that I wanted to choose between creating a project that was about being stressed out by school or the loss of a friendship because those have been some big factors in my life right now. Eventually I decided that I wanted to focus on creating a project that was focused on the loss of a friendship. After I decided what I wanted my topic to be, I had to do some research on a few artists to figure out which one I wanted to take **inspiration** from. I was scrolling through TikTok while I was looking for artists on social media and I happened to stumble upon a photographer named Lo who specializes in self **portrait photography**. I loved the way that she used a physical object to represent her own tears and feelings. I found this **technique** very unique as she seemed to combine digital with physical art. After I decided who I wanted my artist to be, the last thing I needed to do was figure out how I would take the pictures. At the time, I didn't have access to a professional camera so I just decided that I would take picture with my Samsung S20 phone. After I was completed with that section, I moved on to collecting my **materials**. I first decided that I wanted to some how incorporate friendship necklaces into the final piece because they are made for children and the friend that I lost had been my friend since we were in kindergarten. Next, I moved onto figuring out which yarn I wanted to use. Out of red, orange, green, and blue yarn, I decided that I wanted to use blue yarn because it was closest to water and I wanted the yarn to represent tears. I then decided that I wanted to be able to find a way to glue the yarn under my eyes and I found that eyelash glue was the best option available to achieve the look that I was going for. Finally, I went over what kind of poses I wanted to do whether it was me leaning up against something, holding my heard or facing the steps and keeping my eyes on the wall in front of me.

# Missing Piece

## Planning

## Evaluation

To begin, the first obvious **similarity** between the two pieces is the obvious use of yarn. Just like my artist **inspiration**, Lo, I also used yarn to represent tears streaming down the sides of my face.

Just like Lo, I wanted to be able to express my own feelings of sadness over something and I thought that the way she represented

her own sadness was very inspirational. The next similarity between the two pieces is the imperfection aspect. In my images, it is very clear that they are nothing near perfect. My hair was messy and un-brushed, my skin hasn't been edited or blurred, and i'm wearing an old, off-colored, tank top. In Lo's images, her hair is also imperfect and a little bit messy and her nail polish is chipped.

A **difference** between the two pieces is for one, the color of the strings of yarn that we used. Lo decided that she wanted to use purple yarn but didn't really speak about why she made that decision. I however, decided that I wanted to use blue yarn so that it was even more obvious that it represented tears. Another difference between the two photographs is the quality. In Lo's photos, she clearly uses a more advanced camera as the quality is much better and the **colors** are more vibrant. In my photos however, the quality isn't that great because I only used my phone and the **colors** aren't as **saturated**.

For this project, I had never taken **portrait** photos of myself for submission purposes so there was lots of trial and error involved with making this series. My biggest challenge for this project was trying to get the **lighting** just right because I found that the lights were either too yellow or too dim and it caused a lot of problems with **shadows** which threw off the entire image. Eventually I was able to find an area with adequate **lighting** but the process of finding the lighting was quite difficult. In the end, I like the way that the photos turned out and I am actually really proud of the final result because this was my first time doing **portrait**

**photography**.

To begin, I started off by gathering up all of the materials that I would have needed for this project. I used some clear dry eyelash glue to apply even length pieces of yarn under my eyes to match my **inspiration** photos. This part was a bit challenging as the blue yarn would get into my eyes at times but after a few tries I was able to place my yarn in areas where it wouldn't bother my eyes. I then put on

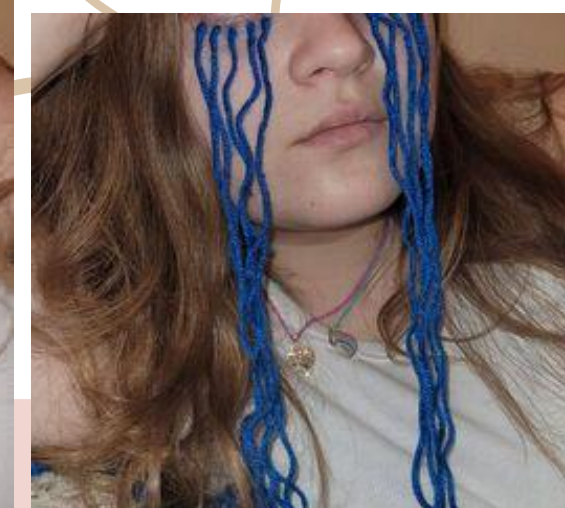
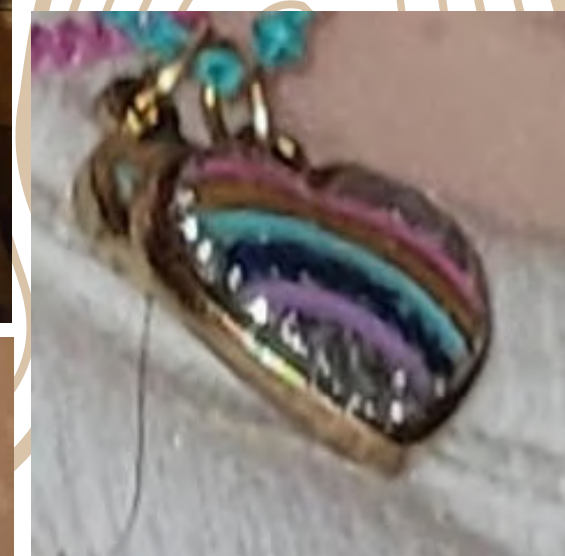
both of my friendship necklaces that I previously discussed to complete the accessories portion of the look. I already had a white tank top on and I didn't want my clothes to distract from the rest of the elements of the photo so I decided to keep that shirt on. When starting up the picture taking process, I sat on the floor and placed the camera on a shelf in front of me and took a few practice pictures using the front facing camera with no flash. After I reviewed the practice photos I had taken, I decided that I didn't like the **lighting**, the **background**, and the quality of the front

facing camera. I wanted the **background** to be a bit more blank and I didn't necessarily like the bold yellow tone of the photo. I decided that I wanted to relocate so I moved to the stairs and I propped my phone up onto a candle. I also used the back camera for better quality along with the camera flash. The back camera was difficult to work by myself so I decided that I would place a mirror behind my phone

so that I would be able to see my phone screen. Not only did this help me know where the button was on my screen to take the picture, but I was also able to see how I looked in the picture which helped me determine if I was in frame or in focus. One of the biggest struggles that I had to deal with when attempting to take these pictures was making sure that the necklaces were showing in the picture because they are one of the most important elements. In one of the best pictures I took, I realized that one

of the charms on my necklace wasn't showing. Rather than scraping the entire picture, I used a mixture of Canva and a photo editor app on my phone to edit in the missing charm so that I would be able to use that picture in the finished product. After I was finished taking over 100 pictures, I found my top three favorite photos and inserted them into Canva. I then lined them up with each other so they were level and then I cropped out the rest of the background. After all of that, I finally came to a product that I was happy with and I am really proud of how the series

came out.



# The Nun

Colored Pencil Illustration, December 2022

This project was created using Prismacolor color pencils on illustration paper. My intentions for this photography series was to represent my love for horror and horror movies. I was inspired by special effects artist Eleanor Sabaduquia who is known for her work on the set of The Conjuring and Annabelle. I wanted to be able to use her horror makeup techniques to create an illustration that could accurately represent a character from one of the movies she worked on.

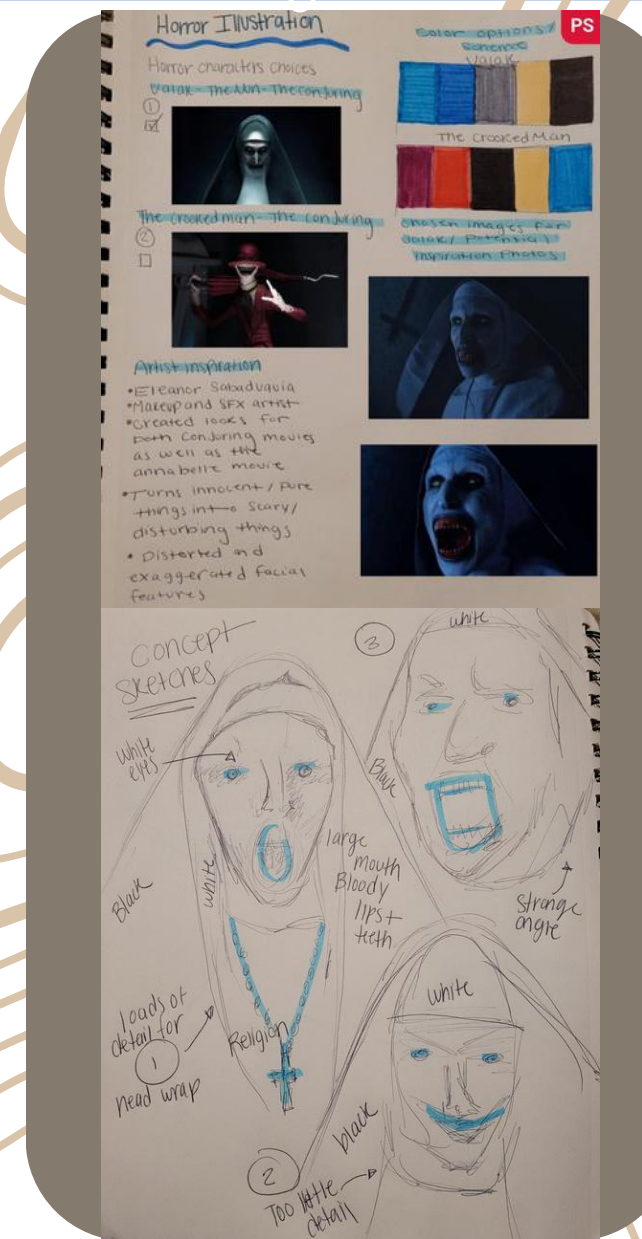
## Inspiration

My artist **inspiration** for this project was makeup artist Eleanor Sabaduquia who worked on creating the nun demon, Valak in The Conjuring movie. Sabaduquia focuses her work on creating prosthetics and sfx makeup styles for horror movies as her works centers around disturbing and creepy movie and television characters. Some other notable sets that Sabaduquia worked on include the third conjuring, The Devil Made Me Do It, and The Crooked Man from the second Conjuring movie. Her work is very notable as the movies they have been featured in are very popular. Barranquilla's art seems to focus on turning that aren't necessarily scary into something horrifying. A nun is seen as a person who is very holy and pure however Sabaduquia turned such a sacred figure into the opposite, a demon. She does this by exaggerating **features**, adding blood, and using different **hues** that are not consistent with humans. For her Crooked Man project, she again put her own spin on something that was seen to be pure and full of joy. The Crooked Man is part of a children's nursery rhyme however Sabaduquia turned the character in the nursery rhyme into a horrid figure with extended limbs and more exaggerated **features**. I was drawn to this artist because of the way she could take something so innocent and turn it into the complete opposite. I am also a huge fan of horror movies and ghost stories so I felt like I could represent my love for horror by creating an **illustration** inspired by this sfx artist.

"The Nun", Eleanor Sabaduquia



## Planning Sketches



"The Nun", Paige Schuster



## Planning

For my planning, I started off by deciding what artist I wanted to focus on. I knew that I wanted to dive back into creating horror based art so I looked into a few notable makeup artists and I stumbled upon artist Eleanor Sabaduquia who is recognized for movies like The Conjuring and Annabelle. As I am very fond of these movies, I already had a few characters in mind that I would have like to draw. Eventually, I narrowed my options down to two specific characters who both appear in the second Conjuring movie: The Crooked Man, and Valak or The Nun. After some heavy consideration, I decided that I wanted to focus on Valak as she is one of my favorite characters in this trilogy and I thought that she would be interesting to draw. After I decided that I wanted to draw her, I began laying out a variety of images of her so that I could decide which one I wanted to choose. I decided to complete a rough sketch of each image and decided that I liked an image of her looking directly at the camera as you could see all of the little **lines** and **details** on her skin which I thought would be important to incorporate into my drawing to make it as **realistic** as possible. Finally, After I finished deciding which image I wanted to use I explored different **hues** I could use that would best match my inspiration image. I found that the image includes lots of grey, white, black, and blue so I opted to use a majority of those four **colors** to make my **illustration** as accurate to the character as possible.

# The Nun

## Evaluation

As my illustration was inspired by the nun character from The Conjuring movies, there are a lot of different **similarities** and **differences** between the two. One similarity for example is that both my **illustration** and the character look very similar. Considering that my work was a drawing there are a few details that aren't one hundred percent accurate however, there is a strong resemblance between the two. Another similarity would be the **intentions** behind each respective work. For my **illustration**, I wanted to create something that would represent my admiration for horror as a genre.

Sabaduquia's art also holds this meaning as she is best at horror special effects and enjoys creating the character due to her love of horror. A difference between the two pieces is the **medium** used. For my **illustration**, I used colored pencils on **illustration** paper however in Sabaduquia's work she used a person to model her art and utilized prosthetics and makeup.

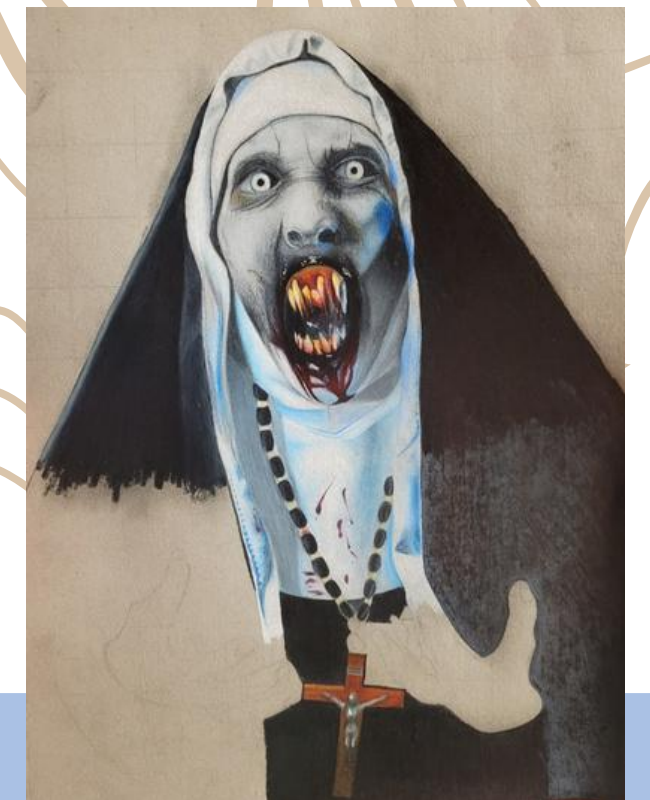
Due to the fact that I have used colored pencils a multitude of times prior to this project, I was very confident in my skills. My most challenging part for this project was again making sure the **proportions** were correct. In the end **however** I believe that I overcame that challenge as the proportions seem to be pretty spot on. I also struggled with **color** matching due to the reference photo having a strange blue **hue** covering some areas of the nuns face and clothing. Overall however, I am very happy with how this illustration turned out.

## Process

To begin my illustration, I started off by taking my reference photo and using a grid making app to put a one inch by one inch grid over it. Next, I sketched out the nun on the paper. I knew creating the face would be the most challenging part to complete so I started with it first. I began on the eyes, using a variety of the **colors** I discussed in the planning section to make the iris and the **shading** around the eyeball. I then began working my way down moving onto the nose where I used different **shades** of grey for a base layer and then some light blues and black for **shading**. After I was finished with the nose, I moved onto the mouth. I started drawing the teeth using a mustard yellow color however the nun in my reference photo has lots of blood dripping from her teeth and lips. I noticed that none of the reds that I had in my set looked close enough to blood so I started by coloring the ends of the teeth and the lips with a very dark red and then I took some black and **shaded** in where the **shadows** would be so that it looked like the red was darker than it actually was. Next, I moved onto the veil that the nun was wearing. I simply colored each section in with white and then I used black and a variety of different blue **hues** to add **shadows** and **texture** to the fabric. Next, I colored in the darker part of her veil in with black. Moving towards the bottom part of the **illustration**, I repeated the same process that I used for the fabric in the veil and then started working on the rosary, again using the **colors** I had decided on during my planning sketches. Finally to finish off the **illustration**, I worked on the hands, using the same **shading** techniques that I used for the face making them as **realistic** as possible, and then I colored the background black.



"The Nun", Paige Schuster



# Gallery Visits- The State Fair



Title: What's on your mind?

Artist: Grace Raymond

My first impression of this piece was that the meaning was not very literal. I definitely was and still am confused by the meaning of this painting. I noticed that the color scheme is very dark and monotone and the overall painting is very geometric. I think that the artist intended to bring fear to the viewer because of the spiders and the eyes that can make a viewer uncomfortable and trigger phobias. I think that this painting was created to incite fear in people. When I look at this piece I personally love how everything is placed and the realism of features and I am naturally drawn to disturbing and creepy art so I think that this painting is really interesting.



Title: Best Friends

Artist: Marco Luna

My first impressions of this piece is relatable to me because I interpret this piece as a person being stuck to a person and trying to leave a toxic relationship. I notice that there is a lack of color as the drawing seems to be done in graphite pencil. I also notice that the space is filled up almost completely. I think that the lines connecting the two girls have grabbed my attention most because it represent a connection between them and also an attempt to separate. I think that this piece is trying to represent an attempt to end a relationship which brings about heavy and sad emotions but also a little bitter sweet. I believe that I have a deep connection to this piece because I have gone through the loss of a relationship with a close friend.

# Gallery Visits- Mocha Lisa



Title: Woman  
Artist: Eric Olson

My first impression of this piece was that it was somewhat abstract and it probably has a darker meaning behind it because of the dark color schemes and the way that the woman almost fades into the black in the background. When looking at this piece I see lots of dark and toned down hues. The colors don't particularly stand out in anyway. I also notice how the line work in this painting is very jagged. I also noticed that the over all painting is very organic and there's aren't many straight lines throughout the piece. I think that the artists was trying to achieve a more messy look. The artist was definitely trying to achieve a more asymmetrical look and I believe that the artist wanted to create a rough and uneven texture to represent the chaos of the painting. I think that the subject of this painting is supposed to be representative of the darkness and struggle women face on a daily basis. The emotions communicated across this piece are dark and depressing. Overall, I think that I feel more represented by looking at this piece and thinking about the potential meaning.



Title: Cars  
Artist: Eric Olson

My first impression of this piece was that I thought it looked very cartoon like because of the art style and the layering of cars. I see lots of different colors and hues specifically primary colors and I notice that there are way more geometric rather than organic figures. The artist uses very blunt shapes to achieve this very cartoon like effect and he also seems to lack detail. The painting could symbolize the state of over population as the cars are stacked on top of one another because there is no more room on the road. Overall, I really love this painting and the hues that the artist uses. It is very unique and I would love to make my own comic inspired painting of my own after seeing this piece.





# Workshops

Recently, my school and I traveled to Concordia University in Wisconsin so that we could participate in the various workshops that they had to offer. There was Photoshop opportunities and illustration classes however I got put into a group that used various painting techniques to create designs on rocks. I enjoyed participating in this workshop a lot because not only was it fun and unique, but I also had a chance to practice working on my precision. While we used the ends of pencils and paint brushes to paint the dots, a lot of times they didn't turn out perfectly round. Because of this, I had to go in and repaint the dots using a paint brush which helped me learn how to steady my hand. I used yellow to paint my rock so I couldn't use any pencil to mark up where I wanted each dot to go so I also learned how to plan out my ideas in my head and keep each dot in a straight line so that the design wouldn't appear crooked.



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