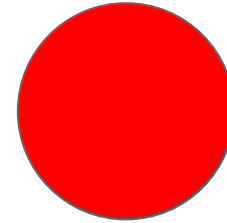
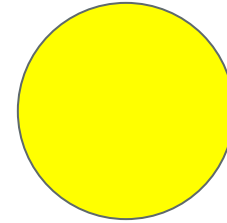
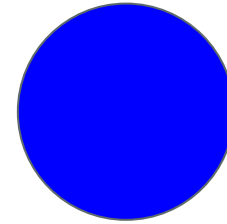
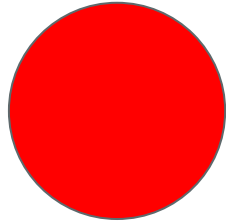
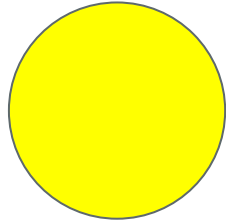
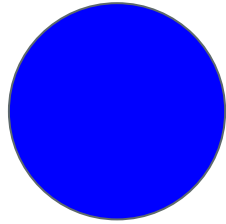


# Process Portfolio



**Autumn Beeler**

# Two-Dimensional Forms: Painting

## SKILLS & TECHNIQUES



A Homemade Projector

### Experimentation -

With my paintings I tried to experiment in different ways as many times as I could. The first time I experimented was with color. My inspiration, Francis Bacon, has a unique style when it comes to color; he would use contrasting colors (Like cool vs warm toned paints) to create depth and a unique spread against his dark pieces. So, with these paintings, I played around with this, and found that I rather enjoyed this painting style. Another experiment I had tried was rather unusual; I had made a homemade projector, and used this to transfer my sketch / image. Although it was fun and interesting to try and use this projection method, I still prefer my usual Lead transfer method.

### Acquiring New Skills & Preferred Techniques -

Through this experimentation progress, I learned how to do things I don't think I would have ever learned to do had I not taken the initiative to use these techniques, I would not have developed a style I personally enjoy. I also would not have had the experience of new and unfamiliar transfer methods to expand on in future and larger projects. In the instance with the contrasting paints, it became something I used more often with my paintings. It creates an interesting visual and allows the eye to travel down the strokes. The same feeling is not mutual to the projection transfer, however. It was hard to move around and not bump the projector, and keep it still. So, it is safe to say I stayed with the lead transfer method I was more experienced with for a while.

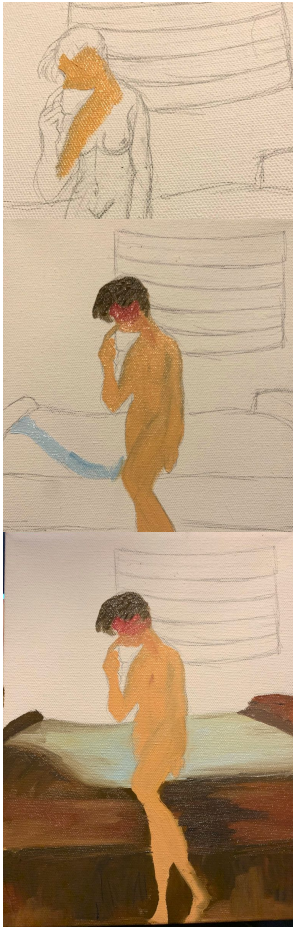
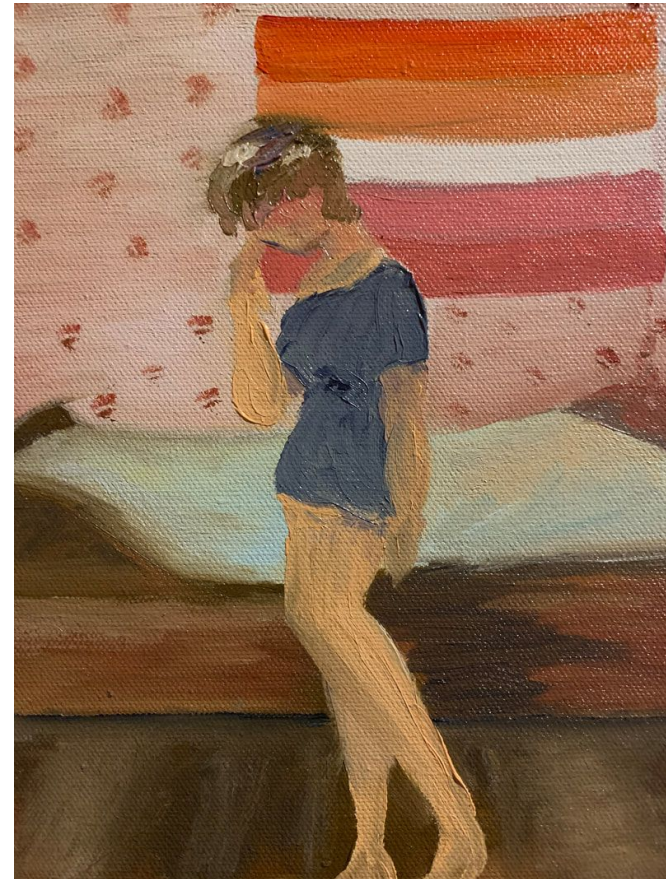
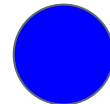
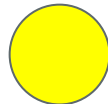
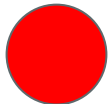


# Two-Dimensional Forms: Painting

## PROCESS

### PROCESS - Not A Phase

The process of *Not A Phase* was rather fun and memorable. It was my first experience with Oil based paints. I started out, after sketching my image onto the canvas, with the main figure's skin tone and hair. To experiment with the paints and also to help create the outline of her figure. I then moved to the background, specifically the bed in the room. Then moving to the floorboards and the contour and highlights of the dark wood. After the floorboards had their contours and highlights, I moved to the back wall. To create a more clear separation in the bed and wall, I contrasted the blue with a soft pink wallpaper color. Then, using an old and more frayed bristle brush, I lightly pressed some red paint to create a pattern for the "wallpaper". I moved on to the flag, which is one of the key elements of the piece. This version of the lesbian flag was not only chosen for the color scheme, but because it is widely accepted as the lesbian flag since the creator of the lipstick lesbian flag was found to be racist and transphobic. The last thing to be painted was her shirt and details in her hair. The shirt was chosen to be this specific shade of blue not only to stand out, but to signify a "boyish" nature, or a butch lesbian.



# Two-Dimensional Forms: Painting

## PROCESS

### PROCESS - The Blue Dahlia

With *The Blue Dahlia* I started by taping down a frame with Washi Tape, to keep the edges clean and white. I then mixed some dark gray acrylic paint, a lighter gray paint, and a blue-toned gray color. I took a large and thick brush and smeared the paint up and down across the canvas, to create a grainy and static background. After the paint had dried, I took a white gel pen and sketched out the main figure's body, along with a rough estimation of where the gashes and bruises would be on her body. Then, mixing about 3 variations of both blue and purple for her skin tone and blood. Creating her base of blue and creating the gashes, and finally adding spots of black to add contrast in her image.



# Two-Dimensional Forms:

## Communication of Ideas & Intentions/Critical Investigation



Francis Bacon, Study after Velázquez's Portrait of Pope Innocent X Bonsai, (Published 2011) Retrieved from <https://www.francis-bacon.com/artworks/paintings/study-after-velazquez-s-portrait-pope-innocent-x>

### ARTISTIC INSPIRATION - The Blue Dahlia

My artistic inspiration was Francis Bacon. His work was intriguing as it was dark and unique in color schemes and chalky feel of the paint. His work was dark and dreary, making you feel unsettled as you look at the warped figures and distorted and melted faces. His soft mixed with vibrant and bright patches of colors.

### CULTURAL INSPIRATION - The Blue Dahlia

Kathe Kollwitz was a German expressionist artist, whose art centered around despair and dark emotions. Her art was a reflection of the despair of the time, during the war. Her prime medium was her wood cuts. These mainly had Black and white colors with harsh contrasts and bold lines. What inspired me the most about her work is how she was able to capture the form of the figures in the wood cuts with clear white lines upon a black background. I mainly took this part of the work, and a sense of grief that falls on her work. This corresponds to my theme of death and false horror from dehumanizations.



Kathe Kollwitz, Frontal Self-Portrait (Selbstbildnis von vorn) (Published June 13, 2012–January 7, 2013) Retrieved from [https://www.moma.org/collection/works/160136?artist\\_id=3201&locale=en&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/160136?artist_id=3201&locale=en&page=1&sov_referrer=artist)

# Two-Dimensional Forms:

## Communication of Ideas & Intentions/Critical Investigation



Edvard Munch, Crying Girl, 1907, (Published 2001) Retrieved from <https://www.edvard-munch.com/gallery/women/cryingGirl.htm>

### ARTISTIC INSPIRATION - Not A Phase

Edvard Munch's works generally rotate around more dark tones, even subtly, with bright contrasting colors. This can be seen in this piece. This piece is a direct and obvious influence of my piece. His soft colors and light toned figures and rare use of dark or harsh colors is pleasing to the eye, and is a unique style to me.

### CULTURAL INSPIRATION - Not A Phase

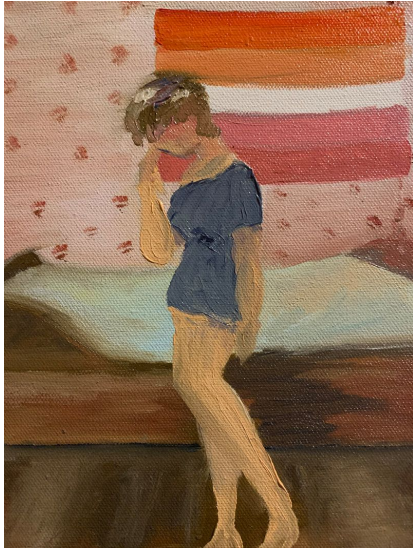
Francis Bacon mainly works and prided himself in paintings, What I was inspired by the most - besides the strong use of color - was how the painting has a threatening and macabre aura to it. This aesthetic really inspired my piece, as it is uneasy to stare at. I mainly took out this macabre aesthetic, but once again, the harsh and bleeding lines of contrasting colors also inspired how my piece would eventually look, along with some of the grainy textures in the piece as well. His work also surrounded itself in sexuality. Bacon was an openly gay man, and during his lifetime, being gay was seen as taboo or wrong.



Francis Bacon, Study after Velázquez's Portrait of Pope Innocent X Bonsai, (Published 2011) Retrieved from <https://www.francis-bacon.com/art-works/paintings/study-after-velazquez-portrait-pope-innocent-x>

# Two-Dimensional Forms: Painting

## Reviewing, Refining, & Reflecting



### Reviewing, Refining, & Reflecting - Not A Phase

My main goal and theme of this piece was to make the audience understand the struggle of LGBTQ people, in this piece focusing on lesbians especially. Because of that goal, I pushed to make my project meaningful in a subtle way. The submissive pose, lack of face, looking away view. Because of this, I think this project would be a success. While creating this piece noticed many weaknesses as much as I did strengths. For example, colors and contrasting vibrancy, which was fairly simple to do overall. Especially with oils, since they are easy to blend and clump up together. There were also some complex or tougher things in the project such as getting the style down just right. But, I, overall feel that this project turned out better and exactly as I had expected. I feel like I need to really get more comfortable with paints since I struggled with blending and brightening things in the image. But, again, I feel like I succeeded.

### Reviewing, Refining, & Reflecting - Blue Dahlia

This piece was inspired by the common society's view on the Concept of Death, which characterizes it as an evil, dark, cold and depressing thing. One of the most common symbols of death, besides the grim reaper, is the Plague doctor from the Bubonic Plague in Europe in the 1340-1400's. They are stereotypically portrayed as men with dark garb that covers all skin, with a near menacing and frightening beaked Mask and a hood or large looming brimmed hat. This intrigued me from the start, since these were supposedly people who would help, but could do nothing in the time, causing them to be a symbol of death. An Artist that I looked into that was intriguing to me was Kathe Kollwitz, with her black and white color scheme and sometimes scratchy style in art. Another artist was Francis Bacon, who has a tendency to pull a macabre twist on a lot of his work. I wanted to pull more aesthetic and style from these pieces. So the color, scratchy style, macabre tones, and themes stood out to me heavily when looking at the work these two artists made.



# Two-Dimensional Forms: Illustration

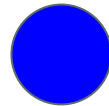
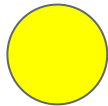
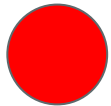
## SKILLS & TECHNIQUES

### Experimentation -

With my drawings I tried to experiment in different ways as many times as I could. The first time I experimented was with color. My inspiration, Francis Bacon, has a unique style when it comes to color; he would use contrasting colors (Like cool vs warm toned paints) to create depth and a unique spread against his dark pieces. So, with these illustrations, I played around with this, and found that It was rather difficult to do with Colored pencils. Another experiment I had tried was rather unusual; I had made a homemade projector, and used this to transfer my sketch / image. Although it was fun and interesting to try and use this projection method, I still prefer my usual Lead transfer method.

### Acquiring New Skills & Preferred Techniques -

Through this experimentation progress, I learned how to do things I don't think I would have ever learned to do had I not taken the initiative to use these techniques, I would not have developed a style I personally enjoy. I also would not have had the experience of new and unfamiliar transfer methods to expand on in future and larger projects. In the instance with the contrasting paints, it became something I used more often with my paintings. It creates an interesting visual and allows the eye to travel down the strokes. The same feeling is not mutual to the projection transfer, however. It was hard to move around and not bump the projector, and keep it still. So, it is safe to say I stayed with the lead transfer method I was more experienced with for a while.

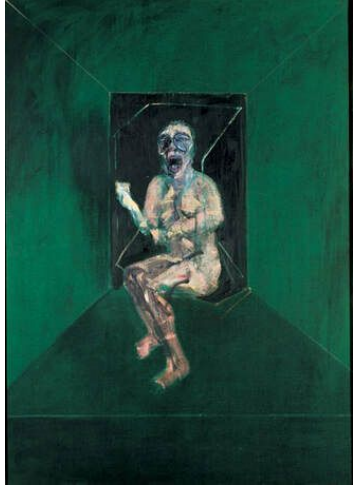


A Homemade Projector



# Two-Dimensional Forms: Illustration

## PROCESS



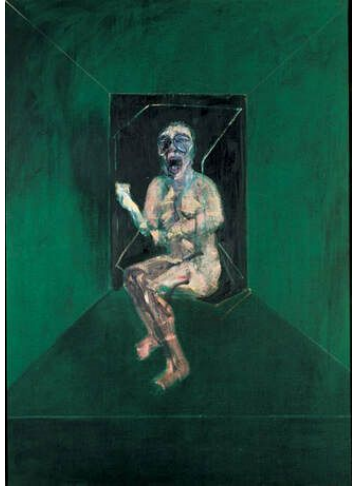
Francis Bacon, Study for the Nurse from the Battleship Potemkin, (Published 2011) Retrieved from <https://theartstack.com/artist/francis-bacon/study-for-the-nurse-from-the-battleship-potemkin>

I started out by sketching out the original pieces, getting the base aspects on both pieces onto paper before starting. I then took that sketch and looked at source material. Since the piece by Bacon was inspired by a scene in a film, I took the character he based it on, a scene where a nurse has her eye shot out, and reconstructed the piece. By taking that character and putting her in place instead of the deformed figure in Bacon's Piece. For the piece by Renoir, it shows a girl, whom looks ready to perform. I took this idea, and flipped it, what if she had performed, and she failed? After getting base sketches down on the paper, I took a ink pen, and started to give thin but bold black and sketchy outlines to the pieces. After lining the piece, I started to use colored pencils to get a faded colored look to the art,



# Two-Dimensional Forms: Illustration

## Communication of Ideas & Intentions/Critical Investigation



Francis Bacon, Study for the Nurse from the Battleship Potemkin, (Published 2011) Retrieved from <https://theartstack.com/artist/francis-bacon/study-for-the-nurse-from-the-battleship-potemkin>

ARTISTIC INSPIRATION - A Failed Performance & Nurse On a Swing in Lighted Hallway

Auguste Renoir's work is generally light, and has a fluffy texture. He was able to manipulate the paint to make his figures look soft and pastel. His colors are unsaturated and clear. This inspired me to use colored pencil, which is naturally soft and not as vibrant with a light touch.

CULTURAL INSPIRATION -A Failed Performance & Nurse On a Swing in Lighted Hallway

Francis Bacon mainly works and prided himself in paintings, What I was inspired by the most - besides the strong use of color - was how the painting has a threatening and macabre aura to it. This aesthetic really inspired my piece, as it is uneasy to stare at. I mainly took out this macabre aesthetic, but once again, the harsh and bleeding lines of contrasting colors also inspired how my piece would eventually look, along with some of the grainy textures in the piece as well. His work also surrounded itself in sexuality. Bacon was an openly gay man, and during his lifetime, being gay was seen as taboo or wrong.



Auguste Renoir, The Dancer (Published 2013) Retrieved from <https://www.nga.gov/collection/art-object-page.1211.html>

# Two-Dimensional Forms: Illustration

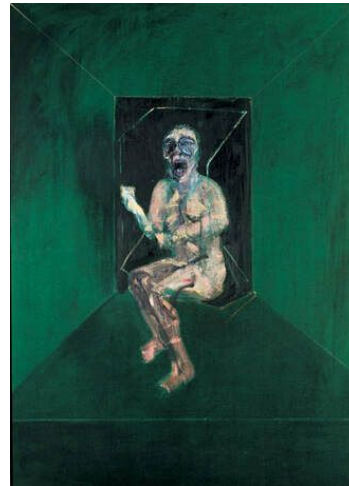
Reviewing,  
Refining, &  
Reflecting

It's theorized that an endless amount of universes exist, exactly the same as ours, but different somehow. What if there was one where everything positive here was perceived as negative, and everything negative, positive? I wanted to explore such a thing by twisting some of the famous painters paintings.



Auguste Renoir, The Dancer (Published 2013) Retrieved from <https://www.nga.gov/collection/art-object-page.1211.html>

Francis Bacon, Study for the Nurse from the Battleship Potemkin, (Published 2011) Retrieved from <https://theartstack.com/artist/francis-bacon/study-for-the-nurse-from-the-battleship-potemkin>



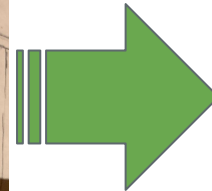
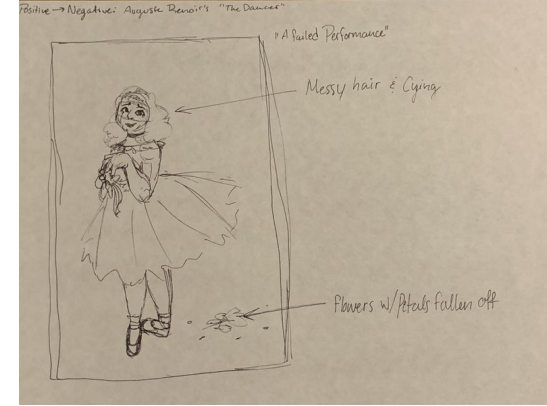
# Two-Dimensional Forms: Illustration

## PROCESS



Auguste Renoir, The Dancer (Published 2013) Retrieved from <https://www.nga.gov/collection/art-object-page.1211.html>

- 1.) I started out by sketching out the original pieces, getting the base aspects on both pieces onto paper before starting.
- 2.) I then took that sketch and looked at source material. Since the piece by Bacon was inspired by a scene in a film, I took the character he based it on, a scene where a nurse has her eye shot out, and reconstructed the piece. By taking that character and putting her in place instead of the deformed figure in Bacon's Piece. For the piece by Renior, it shows a girl, whom looks ready to perform. I took this idea, and flipped it, what if she had performed, and she failed?
- 3.) After getting base sketches down on the paper, I took a ink pen, and started to give thin but bold black and sketchy outlines to the pieces.
- 4.) After lining the piece, I started to use colored pencils to get a faded colored look to the art,



# Lens-Based Forms: Digital Collage

## SKILLS & TECHNIQUES



Prior to the project, I took multiple photos of myself from the waist up, and used photos from my trip to New York and Milwaukee's waterfront, as well as other miscellaneous ones and put them in my drive to use in the project. I took many photos of myself for the project, nearly 100 and went through them all to narrow them down into the best resolution and the best angle and pose for my project. Being a perfectionist when it comes to art, even ones with the slightest blur or incorrect lighting had to go.

Among the images I decided to use, I decided to use the images of myself where my arms were closer to my body, like I was compressing them into myself. I also decided to use ones where my head was still looking upwards, but still somewhat facing the camera, to draw the eyes to that part of the image. I want the face to be seen.

I started to mainly experiment with what my sketches had in them. I wanted to mainly focus on the positions of the arms and coloration of the photo itself, and I did play with the flowers crowning around the image as well.

When starting this image out I struggled to blend my images together - the blending tool in photoshop was not doing enough for me, so my art had to keep more rough and crisp lines. Trying to make the most of it, I upped the contrast over the whole image to make it blend like that. My skills in blending after that improved when I worked around that minor block.

While putting this image together I also struggled with the positions of the arms. I wanted them to stand out while also blending into my figure. After experimenting with trying to blur them into the arms in the photo, I eventually moved them to the back and lowered the opacity to soften their color. When I did this, I had an idea and rotated the arms so it looked like they were coming from my back. I had liked this so much I kept it in the final product, almost making a "throne" of arms.

# Lens-Based Forms: Digital Collage

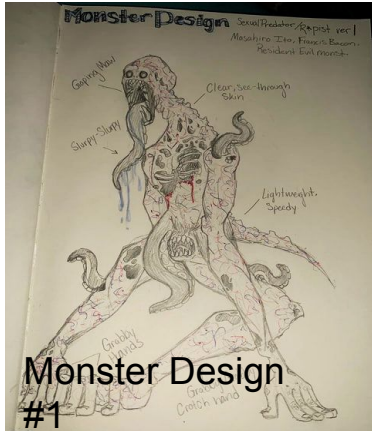
## PROCESS

I took fake blood and let it drip from my nostril down my lip. I also took makeup and used a mixture of purple, brown, blue and black eyeshadows to make fake bruises. I took multiple photos of myself from the hip up holding makeup items to my face, and photos of my arm holding out makeup items. Then, I opened up photoshop and set up the dimensions of my collage. After, I opened up my pictures and copied the items needed with quick selection tool, cut the background and pasted it into the collage document. Then, I moved the images around to put them in the rough areas of where they would be in the final product. Afterwards, I used free transform to move my parts throughout the composition. Then, once I was done I began to blur some areas of the image and increased the contrast of the image, and reduced saturation. Once that was done I began to play with photo filters and coloration - If I wanted a more warm toned piece or cool toned piece. I then Played with the flowers around the borders of the picture, to see if I wanted to crown it off with a border of flowers. After that I made last minute adjustments to photo filters and capacities to blend it together.

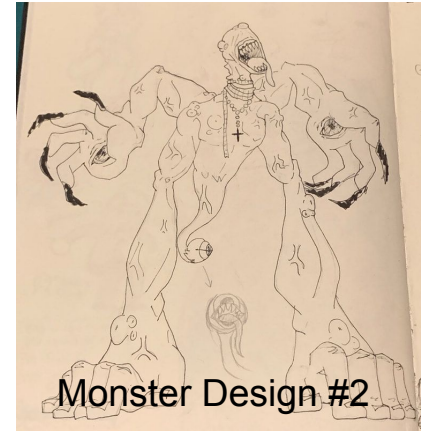


# Lens-Based Forms: Digital Collage

## PROCESS



I went to a background area and take photos. Since there's a figure in there, I posed for the photo to lessen work later. Once I had a good enough photo, I imported the photo into Photoshop. I started by using the select tool and removing all the white sunshine in the photo. Once that was gone, I put another layer full of the color black underneath and merged the layers. I exported that photo into Paint Tool Sai, and started to blend out the black with the marker and watercolor brush tool. Once the background was done, I put this photo back to Photoshop and started using pieces of animals and skin to make the monster. I made it overall choppy and not perfect to make the painting process easier. I imported this file Back to paint tool sai, and started to paint over the image. When the image was done being painted over, I exported as PNG and had finishing touches made in photoshop.



Stock Photo -  
Octopus Tentacle,  
retrieved from  
[https://www.123rf.com/photo\\_6203878\\_octopus-tentacle.html](https://www.123rf.com/photo_6203878_octopus-tentacle.html)



shutterstock.com • 404069971

Tentacle of Octopus Isolated on  
White Background, retrieved  
from  
<https://www.shutterstock.com/image-photo/tentacles-octopus-isolated-on-white-background-404069971>

Untitled by  
KSENIA\_L  
(2015) Retrieved  
from  
<https://favim.com/image/2379357/>



# Lens-Based Forms: Digital Collage

## Communication of Ideas & Intentions/Critical Investigation

### ARTISTIC INSPIRATION - Monster in the Forest

Masahiro Ito mainly works with sketches and physical drawings, but what I was most inspired by was his work when he was a part of Team Silent, the crew that worked on the Silent Hill games. His work had a macabre and somber feel. The eerie monsters he made only added to the style. When he made monsters, he made them based off the internal struggles of the main character or other characters; such as Pyramid Head, arguably the most famous monster of all of the Silent Hill Franchise, is based off the Main Character's desire to be punished for his repressed memory of murdering his wife after having intense repressed sexual desires from her illness.



### CULTURAL INSPIRATION - Monster in the Forest

Francis Bacon mainly works and prided himself in paintings, what I was inspired by the most - besides the strong use of color - was how the painting has a threatening and macabre aura to it. This aesthetic really inspired my piece, as it is uneasy to stare at. I mainly took out this macabre aesthetic, but once again, the harsh and bleeding lines of contrasting colors also inspired how my piece would eventually look, along with some of the grainy textures in the piece as well. His work also surrounded itself in sexuality. Bacon was an openly gay man, and during his lifetime, being gay was seen as taboo or wrong.



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Masahiro Ito, Concept Art for Silent Hill 2, (2000-2001) retrieved from [https://en.wikipedia.org/wiki/Pyramid\\_Head](https://en.wikipedia.org/wiki/Pyramid_Head)



# Lens-Based Forms: Digital

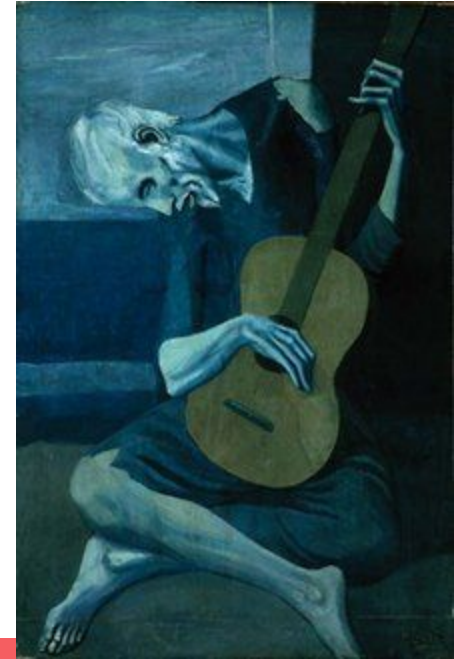
## Communication of Ideas & Intentions/Critical Investigation



My main goal and theme of Hiding Blood was to make the audience understands the pressures of forced beauty. Because of that goal, I pushed to make my project as full of symbolism as it could be. Because of that, I think this project would be a success. While creating Hiding Blood I noticed many weaknesses as much as I did strengths. For example, selecting and transferring the images to the collage document was fairly simple to do overall. Another strength was placing the images (such as the arms) was fairly simple because I had patience and a keen eye for where and how I wanted things placed. There were also some complex or tougher things in the project such as getting the photo filters just right. The photo filters were tough and frustrating for me purely because of how photoshop works; where everything underneath the filter is affected by it instead of one single layer. But, I, overall feel that this project turned out better and exactly as I had hoped. I feel like I need to really get more comfortable with photoshop since I struggled with blending and brightening things in the image. But, again, I feel like I succeeded.

Cindy Sherman, Untitled #140,  
1985 (Published 2018, August 3rd)  
Retrieved from  
<http://www.dazeddigital.com/photography/article/32147/1/your-ultimate-guide-to-cindy-sherman>

Pablo Picasso, The Old Guitarist,  
1903 (Published 2009) Retrieved  
From  
<https://www.pablocicasso.org/old-guitarist.jsp#prettyPhoto>



# Lens-Based Forms: Digital Collage

## Reviewing, Refining, & Reflecting

My main goal and theme of Hiding Blood was to make the audience understands the pressures of forced beauty. Because of that goal, I pushed to make my project as full of symbolism as it could be. Because of that, I think this project would be a success. While creating Hiding Blood I noticed many weaknesses as much as I did strengths. For example, selecting and transferring the images to the collage document was fairly simple to do overall. Another strength was placing the images (such as the arms) was fairly simple because I had patience and a keen eye for where and how I wanted things placed. There were also some complex or tougher things in the project such as getting the photo filters just right. The photo filters were tough and frustrating for me purely because of how photoshop works; where everything underneath the filter is affected by it instead of one single layer. But, I, overall feel that this project turned out better and exactly as I had hoped. I feel like I need to really get more comfortable with photoshop since I struggled with blending and brightening things in the image. But, again, I feel like I succeeded.



My main goal and theme of this piece was to engage the audience and have them disturbed by the monster. My point of this piece was to give off the fear that people experience when going somewhere alone, and feeling the breathing down your back of someone about to catcall you or try and get on top of you. I enjoy and feel like I succeeded with the symbolism of my monster, and how everything can come back to the theme of sexual predators and rapists. I think I also succeeded with the overall composition of the piece, and how the monster breathes down the female's neck. Another strength I think I had was transforming the original image. I say this because the original image was in the day, and sunlight was clearly shining through. Something I feel like I fell short on was the business of the piece. I feel like I should have and could have added more to it, if I had more time than my schedule would allow. However, overall I feel like I succeeded in making something that would make you uncomfortable and uneasy. Probably because of the monster.

# GALLERY VISIT 1

Milwaukee Art Museum -

This gallery visit was filled with paintings from various time and artistic periods. The ones shown below are the ones I feel like were the most captivating to me. The gallery allowed me to be up close and personal with various mediums and styles. It was especially useful because I could lean in and see the strokes of the brushes to analyze how to replicate said stroke.



# GALLERY VISIT 2

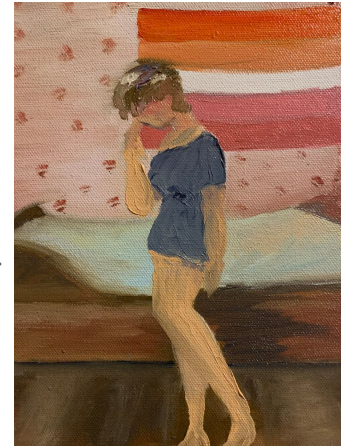
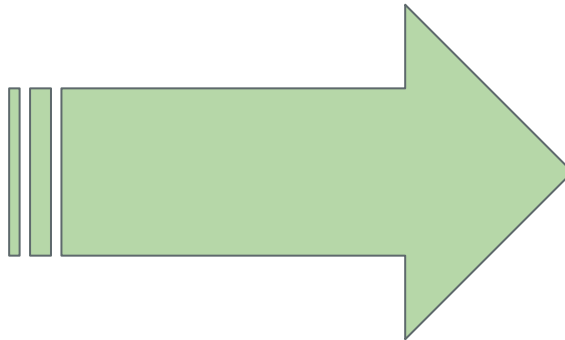
Stevens Point Campus Gallery -

This gallery was filled with statues made by the students attending Stevens Point. The ones shown below are the ones I feel like were the most captivating to me. The gallery allowed me to be up close and personal with the projects and analyze the materials up close and personal. It was especially useful because I could see the cultural inspirations and imperfections on the pieces that aren't captured the same in photographs.



# DEVELOPMENT AS AN ARTIST

I feel like I made decent progress in not only improving my art but improving my research skills. I also feel like the improvements I see in my own works are intriguing. My works slowly developed more meaning and ideas than they used to have. I think that my artistic style has developed significantly as I experimented with new materials and experienced new works by other artists. My artwork and my artistic styles changed as I was influenced by other artists, wanting to incorporate what I liked about their work to my own. I am not exactly confident in what I have done, But I am proud of the development I have had. The next step would be practicing with the materials and working with new ones to create new textures and interesting visuals. Another step is to practice my style more, and how I wish to incorporate those elements better.



# Reflection

My feelings about my Exhibition are somewhat complicated. I am proud that the products and fruits of my work are done, but I am very critical about the way the works actually look. I feel like they're not up-to-snuff with what I wanted them to be. I had imagined them differently, and I look at my work and notice the tiny imperfections. If I were to redo some of these works, I feel like I would have taken more time and effort into each piece. I wish I would have done more details and ideas into each piece. The message I want the audience to know about my work is the message of the hardships and experiences of minorities or groups of people. People like LGBTQ, Women, POC, Natives, etc. Experiences and hardships like police brutality, Toxic femininity, Murder, Rape, abduction / kidnapping, and more. The idea is to bring the not-so-much talked about or taboo topics to light.