

**Title:** Tawny Toadstool

**Medium:** Photography

**Size:** 20.32 cm by 25.4 cm

**Date of Completion:** September 19th, 2020

"Tawny Toadstool" is a photograph that takes inspiration from two of Imogen Cunningham's pieces, "Agave" and "Glacial Lily (False Hellebore)". The close, abstract form mimics the harshly lighted figures represented in Cunningham's work, lighting strongly **emphasized** among the top right section of the surface. The smooth and pale form of the mushroom **contrasts** with the darkened, scattered blades of grass it rests among, **emphasizing** the hidden and often overlooked beauty of a simple fungus.

**Title:** Profusion of Hues

**Medium:** Water based oil paint on canvas

**Size:** 30.48 cm by 30.48 cm

**Date of Completion:** November 5th, 2020

My piece, "Profusion of Hues" takes inspiration from my photo "Tawny Toadstool" and emulates the techniques and characteristics of both the Post-Impressionist and the Fauvist Movement. Taking inspiration from the brushwork from Trisha Keiman's "Banyan Tree" as well as the **color** usage in Henri Manguin's "The Parkway", my painting demonstrates the abstraction of a botanical **form** using radical hues and deviates from the concept of realism.

**Title:** Obey

**Medium:** Colored pencil on illustration board

**Size:** 38.1 cm by 25.4 cm

**Date of Completion:** November 28th, 2020

"Obey" is an illustration inspired by "Clout Demon" and "White Gold", two digital illustrations by Surrealist artist Ayukut Aygogdu. This piece discusses the penalty constant and blind obedience can have on one's mentality, physically being represented by the separation of the head from the form. The tears leaking from the eye indicate the figure's dislike for her role while still subjecting herself to carry forward.

**Title:** Control

**Medium:** Colored pencil on illustration board

**Size:** 38.1 cm by 25.4 cm

**Date of Completion:** November 29th, 2020

My piece "Control" is an illustration that takes inspiration from the Surrealist artist Victor Brauner, specifically his piece "Self-portrait with a Plucked Eye". This piece **emphasizes** the erosion of one's humanity through the hollow, melted eyes inspired by Brauner's piece. The title of "Control" refers to abuse of power, and how having that privilege frequently results in corruption, often shifting their values to better suit their own needs.

**Title:** Internalized Distress

**Medium:** Oil paint on canvas

**Size:** 91.44cm by 91.44 cm

**Date of Completion:** March 2nd, 2021

"Internalized Distress" is a self-portrait created in relation to the frazzled figure central in Gustave Courbet's "The Desperate Man" as well as the reserved despair of Rembrandt's "Self-Portrait with Beret and Turned-up Collar". Taking inspiration from the harshly honest imagery of the Realism movement, my piece **emphasizes** restricted distress through the neutral expression contradicting the disorderly hairstyle and oversized sweatshirt.

**Title:** Apart

**Medium:** Charcoal on paper

**Size:** 45.7 cm by 61 cm

**Date of Completion:** April 11th, 2021

Celebrating the conflicts of silenced vulnerability, "Apart" takes inspiration from the tormented figures of digital illustrator DestinyBlue. In relation to one of her pieces, "Sew Closed my Soul", my illustration expresses means of self-preservation in order to limit outward expressions of emotional vulnerability, fearing these declarations would be misinterpreted as signs of weakness. The use of a synthetic figure as well as its grey composition contribute to its desolate tone as well.

**Title:** Perspective

**Medium:** Linoleum and Ink on Paper

**Size:** 21.29 cm by 27.94 cm

**Date of Completion:** July 30th, 2021

Serving as a physical and metaphorical representation of growth, "Perspective" is a two print piece that takes inspiration from both Stephen Alcorn's relief block prints as well as photographs from one of my first ever projects. Through the abstraction of nature, this piece strives to emphasize how passages of time alter our perceptions of past events, and serves as a homage to how such developments can strengthen an individual's abilities.

**Title:** Desperation

**Medium:** Charcoal on Paper

**Size:** 60.96 cm by 91.44 cm

**Date of Completion:** October 9th, 2021

Serving as the second piece in *The Deadliest Sins* series, "Desperation" takes inspiration from José Luis Galván's "Traje de Yo" as well as the explorations of insanity present with Francisco de Goya's "Yard With Lunatics". Presenting Donna Beneviento from *Resident Evil 8: Village* surrounded by synthetic hands, the piece evokes a tone of unease through her dismal facial expression, each limb grasping for something not quite there.

**Title:** Defiance

**Medium:** Graphite and charcoal on paper

**Size:** 45.7 cm by 61 cm

**Date of Completion:** November 7th, 2021

Serving as the third piece in my "The Deadliest Sins" series, "Defiance" uses the character of Karl Heisenberg to parody the likes of Gustave Courbet's "The Stonebreakers" as well as Lindsey Look's "Captain Rackham". Through the use of monochromatic **hues**, my piece explores how continued submission can result in drastic means of defiance, which is presented through the limp figures in his human experiment factory.

**Title:** Wrath

**Medium:** Oil on Canvas

**Size:** 60.96 cm by 30.48 cm

**Date of Completion:** December 4th, 2021

Being the fourth and final installation of *The Deadliest Sins Series*, my piece "Wrath" parodies the imagery in Scott M. Fischer's "Copper X" with *Resident Evil 8*'s main antagonist, Mother Miranda. The figure's torso finds itself transforming into a bird's skull to represent resilience after defeat, and additionally symbolizes the character's avian qualities. The piece also provides a vague outline of a uterus to illustrate her dependence on being a mother.