

Artist Statement:

Laura Schwieterman

I rely on the creative process to discover something new and refreshing. My work is defined by minimal and clean aesthetics. It is dynamic and eye-catching as it varies from detailed lines to broad shapes. My designs are sophisticated and meticulous, as I strive to create the consistent balance between illustrative and typographic elements.

I begin a design with initial sketches to discover multiple options before I transfer the design to the computer. It takes many iterations, as I play around with layout and content and sometimes an accidental move that becomes something I visually enjoy, until I decide on the final solution.

Although the context of my work differs from piece to piece, I understand the importance of relationship between the design and the prospective audience. My designs are a means of communication, of visual identity, to engage with the viewer and spark interest.

<u>Title</u>

Figure 1: Sympathy for the Robot Pen on paper stock, Illustrator 17x11 Figure 2: Three Skeleton Key Watercolor & pen, Illustrator 2.3x4.1 Figure 3: Future Earth Watercolor & pen, Illustrator 20.625x10 Figure 4: Canine Political Party Illustrator, Standard dimensions Figure 5: Canine Party, Stationery Illustrator, Standard dimensions Figure 6: Canine Rescue Illustrator 8.5x11; 4x6 Figure 7: Call for Votes Photoshop & Illustrator 11x17 Figure 8: Package Design Illustrator 10x15x3.5 Figure 9: Puppyland Illustrator 20x15 Figure 10: The Handmaid's Tale Watercolor, pen & ink, Illustrator 4.5x7.5x1

Original Format

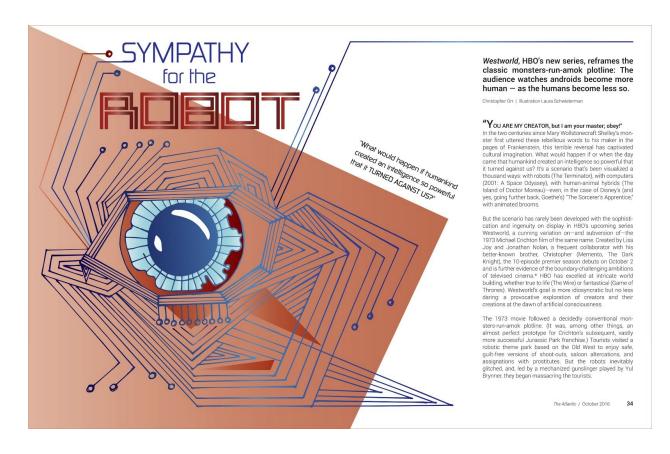


Figure 1: Sympathy for the Robot, magazine spread



Figure 2: Three Skeleton Key, tablet app design & narrative illustration

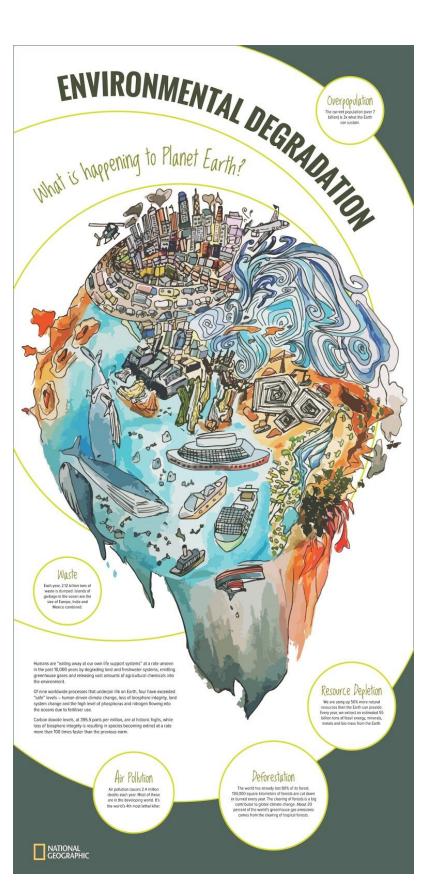


Figure 3: Future Earth, magazine spread







Figure 4: Canine Political Party, branding & logo design

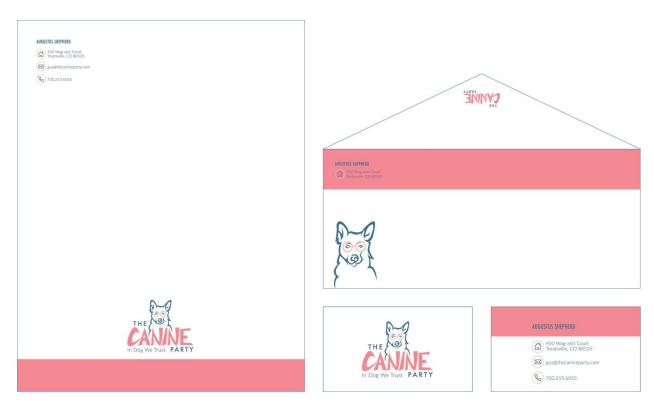


Figure 5: Canine Party, stationery application



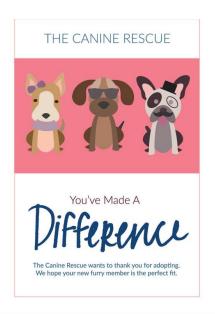




Figure 6: The Canine Rescue, ad & postcard design



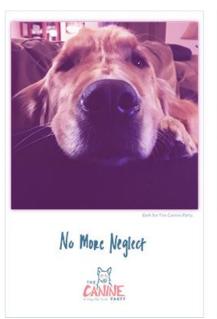




Figure 7: Call for Votes, posters

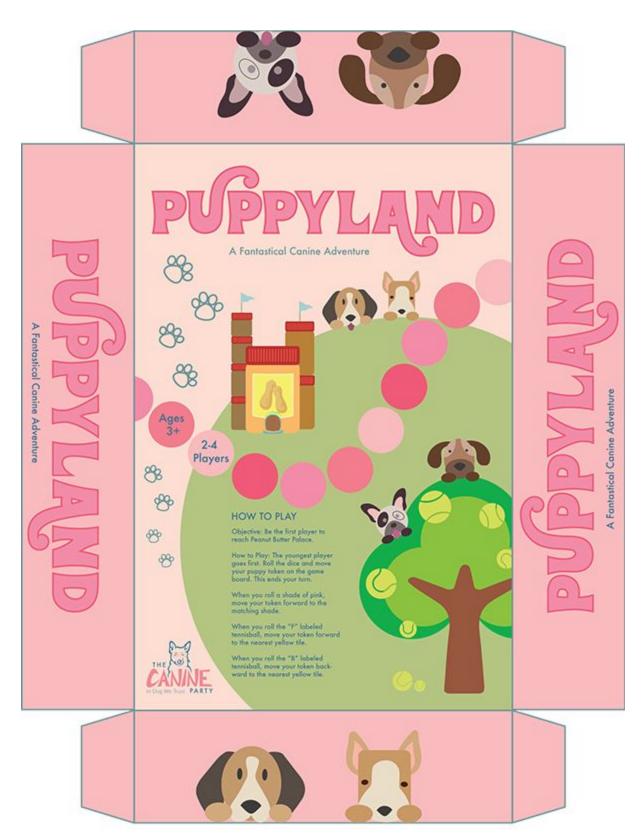
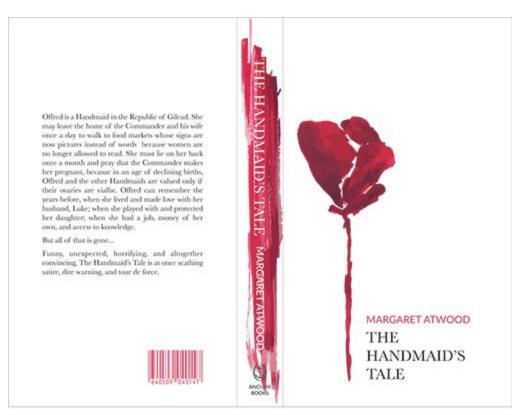


Figure 8: Puppyland, package design



Figure 9: Puppyland, board game



I'm afraid I am too late, held up by Janine's Teotifying maybe Moira has been here alread, maybe she's look carefully down, adamt under the stall wall, and there are not red shoes. But how can feel by sho it is? I put my mouth to the wooden hole, Moira? I whisper.

I yes, I say. Relief goes through me.
God, do I need a cigarette, says Moira.

Me too, I say.
I feel ridiculously happy:
I sink down into my body as into a swamp, feeland, where only I know the fooding. Treacherous ground, my own territory. I become the earth I set my ear against, for rumors of the future. Each twinge, each mammar of slight pain, ripply of sloughed-off matter, wellings and diminshings of tissus, the droolings of the flesh, these are view, these are the things I need to know about. Each month I watch for blood, fear-falls, when it comes in means fall rate placed once again to fallful the expectations of others, which have become my own.

I used to think of my body as an instrument, of pleasure, or a means of transportation, or an implement for the accomplishment of my will. I could use it to run, push bintones of one seet or another, mack things happen. There were limits, but my body was never theelss like, single, sold, one with me.

Now the flesh arranges itself differently. I'm a choud, congeated around a central object, the shape of a peaz, which is hard and more real than I am and glows red within its transducent varapsing Inside it is a space, huge as the-sky at night and dark and curved like that, though black-order abstract han black.

Propoints of light week, sparike, burst and shrived within its, countees as stars.

Figure 10: The Handmaid's Tale, book cover design & narrative illustration