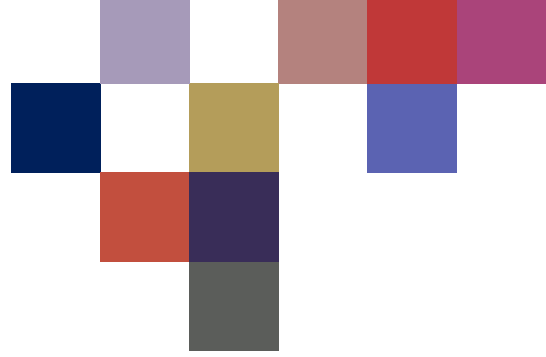
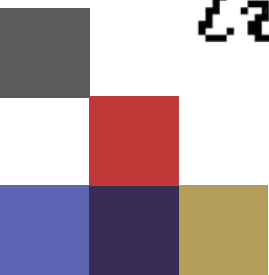




web
crawl

lulu schved



My exhibition, Web Crawl, explores the complex nature of the growing entanglements between the internet and human identity.

Inspired by contemporary artists such as Margot Peer and Lilly Lulay, whose works conceptually and visually relate to digital culture, as well as software developers and UI/UX designers including Susan Kare and Andy O'Meara, my work is driven by motifs from consumer technology combined with self-portraits in order to demonstrate the convoluted relationship between identity, anonymity, and the internet. In the process of creating these works, I primarily used analog media, including ones that are impossible to replicate with machinery, such as crochet. By representing digital landscapes through materials that are rarely connected to the computerized world, I have developed an ironic dialogue between human creativity and the digital platforms it is often viewed through. Textiles, in particular, have a rich history with human connection and culture. Therefore, the inclusion of cross-stitch and crochet in my exhibition perpetuates the interweaving of digital and offline identity.

The left wall of the exhibition opens with *Triple Vision Masquerade*, and below it, *Send This To...*, both of which are mixed-media self portraits highlighting different aspects of the internet's impact on the individual. The former, a collage with 3D elements, represents a dissolution of identity as a result of forming a new, online persona. The latter demonstrates the effects of social media on attention and relationships through a fragmented portrayal of an Instagram feed and manually dissected photographs resembling a pixelated screen. These pieces provide an introduction to my thesis, guiding the viewer into my personal reflections on technology use. The following pieces, *Resolution 1* and *Resolution 2*, investigate the dissonance between the desire to live in the present and the tendency to focus more on capturing enjoyable moments to garner the attention of others. *Resolution 2* bridges the conceptual elements of the works into the physical realm; the scale of the piece invites the viewer to step closer for examination, drawing a parallel to the act of viewing a glimpse of someone's life through a social media post.

Posed as the centerpiece of the exhibition, *Type the Two Words* displays the collection's title in the form of a text-based CAPTCHA. The crochet tapestry juxtaposes the deeply personal nature of hand-crafted fiber arts with the anonymity of the web, through a familiar hallmark of browsing the internet.

Similar concepts of anonymity and warped identity perception are evident in *Parallel Planes* and *Limerence Twofold*. Both pieces employ solid-color backgrounds and negative space to depict the vast expanse of the internet, and their placement together in the exhibitions highlights this similarity. Retaining anonymity is often a point of emphasis in educational programs about the internet. Although its primary purpose is safety, I wanted to portray it as a tool for reconstructing one's identity or creating an alternate persona in *Parallel Planes*. In *Download*, I combined two mediums: linoleum block printing, which I am well-acquainted with, and aluminum embossing, which I had not yet experimented with. This dichotomy symbolizes the evolving relationship between the online world and its human users, especially with artificial intelligence recently becoming integrated into nearly every aspect of consumer technology. The exhibition concludes with *Livelihood (Wireless)*, a more straightforward painting emphasizing the dangers of overreliance on technology and social media, and how it seeps into identity and personality.

My vision for this collection stemmed from my decision to abandon my smartphone and use a flip phone as my primary form of communication for the majority of 2025. My struggles to maintain friendships without the convenience of social media led me to discover the extent to which the internet has impaired my ability to form an identity and interpersonal relationships. Through this introspective exhibition, I hope to demonstrate these flaws in my relationship with technology as a cautionary tale. The exhibition is set among pieces from my personal collection of 1990s-2010s consumer technology, initiating a sense of nostalgia and reflection among viewers while representing a snapshot of my own life.

triple vision masquerade



Graphite, gouache, and digital print on paper and cardboard
57.5 x 61 x 2.5 cm
September 2025

The three levels of portrait abstraction are intended to convey how the internet enhances dissociation of identity. The more stylistic pieces are reminiscent of avatars used on social media or video games, and show the process of distancing oneself from their real-life identity. To further connect concepts to materials, I used a digital drawing tablet for the final portrait and reconstructed the face physically by cutting and aligning two printed images.

send this to...



Gouache, colored pencil, graphite, and collaged materials on paper
38 x 17.5 cm
March 2026

This piece is an amalgamation of various aspects of social media, drawn directly from my personal Instagram feed and profile. The subtle cursive script in the background, layered red on orange, contains snippets of post captions I encountered while scrolling through the app. The collaged elements are traced from Instagram reels and pop-up notifications, and the pixelated portraits are printed photographs of my friends, in order of how much time I spend talking to them online and in real life.

resolution 1



Acrylic on paper

20 x 24 cm

February 2026

Pixelation is a recurring motif throughout my collection. This process included a hybrid of digital tools and traditional principles of art in order to achieve the style. By reducing the pixels in a photo of myself down to a 20 x 24 grid and editing the image in black & white, I created a value scale to translate into a monochromatic red color palette. The resulting portrait is a deconstruction of self through the lens of the internet.

resolution 2



Cross stitch (cotton thread on needlepoint canvas)

11 x 11 cm

January 2026

Cross stitch, a medium that uses miniscule blocks of color to form a complete image, demonstrates pixelation through a tangible approach. The project's pattern was rendered through an online algorithm, and its cross stitch form brings it back into the physical realm. Re-interpreting a photograph through several layers of digital and physical manipulation symbolizes the impersonal nature of social media, which can only provide a glimpse into one's experiences and identity.

type the two words



Acrylic yarn, wire, and binder rings

90 x 51 x 1 cm

March 2026

CAPTCHA tests are familiar online devices used to tell humans and computers apart. Often encountered while signing up for an online account, this piece serves as a reminder of anonymity on the internet, and the ability to completely detach an online profile from a real-life identity. The two-panel tapestry is entirely made out of crocheted yarn, a process that is impossible to replicate through machine automation, much like the inability of a computer to pass a CAPTCHA test.

parallel planes



*Paint marker, colored pencil, ink, and collaged materials on paper
33 x 28 cm*

January 2026

The internet's sprawling, ever-growing landscape is portrayed through vibrant collaged tiles, contrasted with a solid black background. This piece depicts the internet as a medium for developing a new or different identity through online profiles and personas, effectively becoming anonymous. The figure disguised as a dark silhouette represents the original identity, hidden behind the mask of social media.

limerence twofold



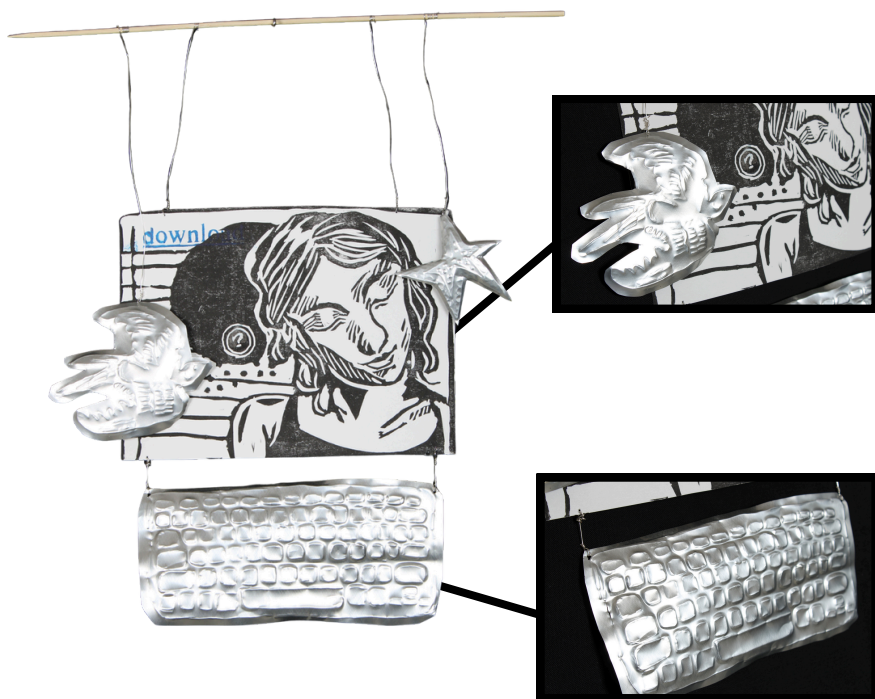
Acrylic on wood

25 x 20 cm

October 2025

Imagery of mirrors and ghostly figures convey the disconnect and overlap between online personas and real identities. Through a self-portrait, I am communicating the dissonance between these two aspects of identity and how it often leads to jealousy and self-loathing. The solid red background reflects the perceived endlessness of the internet, yet the contents of the piece are confined within the sharp edges of the wood panel, symbolizing the limitations of self-expression online.

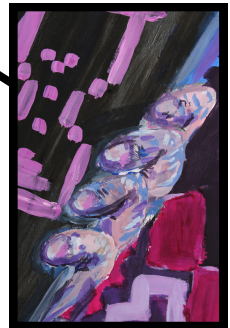
download



Linoleum block print, acrylic, wire, and embossed aluminum
30 x 32 cm
March 2026

This piece combines two mediums: one familiar and one unfamiliar to me. The juxtaposition symbolizes the evolution of digital technology, such as the development of artificial intelligence, a relatively new tool to most of its users. The embossed hanging elements (bird, star, and keyboard) are representative of the mesmerizing effect of new technologies, and how they redirect attention from other passions and experiences.

livelihood *(wireless)*



Gouache on paper

61 x 45.5 cm

May 2025

Early consumer technology from the digital age and UI/UX design were fascinations of mine when I began conceptualizing for this collection. The simple, pixelated designs made for the CRT screens of the 1980s and '90s were largely inspirational to this piece due to their prominence in digital culture. I included the cursor and sand timer icons in this piece to establish the theme and context of my portfolio, and the vibrant gouache color palette ties together the aesthetics of the digital age.

words and artwork by Lulu Schwed

2025-2026

IB Visual Art HL



inspired by (abridged):

- Susan Kare
- Margot Peer
- Lilly Lulay
- Diedrick Brackens
- Gjon Mili
- Alex Mandova
- Diane Meyer
- Shawna Munro



LS
2026