

Comparative Study

By:Chloe Haapala

My comparative study is centralized around two different artists and three separate artworks : *Les Demoiselles d'Avignon*, and *Blue Nude* by Pablo Picasso, *Chaise* by local artist Timothy Meyerring. The focus is around the importance of the artist's choice of color, and how alters the feeling, as well as interpretation of the piece. This is done through Picasso's blue tones as well as use of texture in his works. In *Chaise*, the use of more vibrant purple tones and use of highlighting conveys a more upbeat tone. In both works the figure is distinguished as female, and is facing the opposite way of the viewer, showing vulnerability through nudity and the unwillingness to be depicted fully nude in front of the viewer. The tones of the color and use of contrast create different meanings for each piece.

Formal Response to *Blue Nude*

The first impression of this piece is that it has a dark color scheme; specifically cool colors ranging from medium to dark blues as well as differing gray hues. The colors within the background suggest disarray as well as sadness. There is also a prominent emphasis on the use of line within this piece. Based on the figure of the subject, it can be assumed that it is an outline of a woman. The outline is dark, and harsh forming the main source of black within the piece. This specific woman appears to be vulnerable, or at the very least disengaged with her surroundings in an attempt of security or solitude. The piece is also largely texturized, making the female appear more rough, ironically more rough around the edges due to the harsh outlines. The female's only distinguished difference from the background comes from the lines created. Here the figure almost appears to be lost, and her surroundings aren't significant for the viewer. What is significant, is the tone of sadness, suggested by the blue hues. This is combined with her vulnerable position. Here she is not comfortable with perhaps who she is with, or who she is, or where she is. The woman may be afraid of something, or is simply resting. There's a sense of tranquility in this piece due to how dull the tones are, which also creates a sense of unity. The work looks unified, and fits in with Picasso's *Blue Movement*.



Blue Nude by: Pablo Picasso

Cultural Context of *Blue Nude*

Blue Nude, by Pablo Picasso is a painting that was created during Picasso's Blue Period. (1900-1904). This particular series of paintings were about Spain, and they were mostly created in Paris. The onset for this series began when one of Picasso's best friends committed suicide in Spain during the spring of 1901. The news of his death caused Picasso to fall into a deep depression that did not subside until after the end of Picasso's Cubist period. For this reason, Picasso decided on creating a series, (through the Blue Period), that called attention to the poverty and uncertainty that he was facing. Some of his grminess was also due to his limited artistic success. These ideas of discontent and sadness were conveyed through Picasso's color choices of dark blues and limited dark green hues, as well as the subjects that Picasso decided upon using were typically gaunt and common folk such as peasants and prostitutes, which was an unusual choice given the time period. His work was typically was judged during the time frame due to its rebellious nature, and abstraction of classical art standards. He became one of the main founders of the Cubist movement due to his desire and passion for breaking away from the art normalities in the early 1900's, which was when he began to rise in popularity, increasing his total amount of artworks which were created, using themes and people commonly unseen.

Formal Response to Les Demoiselles d'Avignon



Les Femmes d'Alger
by: Pablo Picasso

This piece shows a change in Picasso's style, as it is significantly more abstract than some of his other works. This piece suggests that Picasso thinks of the female figure differently than its organic form. Women (especially while nude) tend to be sexualized, and in this work, the figures are created in such a way that they are almost mocked. Two of the faces of the women are altered, and seem almost unrecognizable as humans, except for the body. They almost appear to be demonic, which could suggest that the way Picasso sees the women is more as a source of evil, due to their oversexualized nature. It's implied that women are being objectified in this piece due to the nudity and positioning. There seems to be a lack of grace and beauty which can be contrasted to what most modern and stereotypical images of woman display. The women here are raw and honest, no beauty standards are seen or met here. They're confident with who they are, which can also be seen through their stances. Each woman looks very posed, whether it be for herself or the viewer. Each stance seems unnatural, giving the appearance they're intentionally standing this way.

Cultural Context of Les Demoiselles d'Avignon

This painting was created in 1907, also by Pablo Picasso. This work is seen as his most well-known distinguished cubist style painting. This painting emphasizes the use of geometric shapes to create female figures and forms, showing the ideal

female body for this time. As Picasso's work was not always initially accepted by society, this piece took 9 years before someone hung it. This only came when Picasso had to compromise the name to be *Les Demoiselles d'Avignon*.

rather than what Picasso which was *Las Chicas de Avignon*. The women in this piece all seem to be separated from each other, and unaware of the presence of each other

all look directly at the viewer, they show an awareness of their own beauty, and are not locked in by what the viewer or even other figures around them think of them. *Les Demoiselles*

d'Avignon shows another aspect of Pablo Picasso's breakaway from the normal art standards in the 1900's. Here he uses his signature Cubist

style to demonstrate an awareness of not only the human figure, but how standard the human body is. The body (as rendered by Picasso in this work), is just a series of shapes. All women are made of the same body parts and features, all with their unique shapes and sizes. Even the two women with deformed faces



Formal Response to *Chaise*

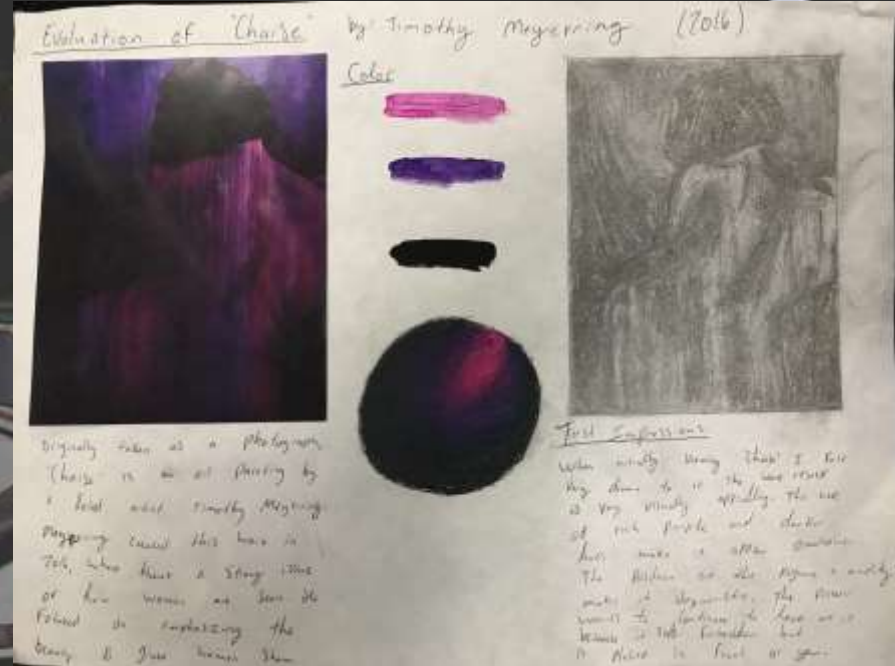
This is a realistic painting, done in oils by the local artist, Timothy Meyerring. The vibrant shades of purple seem to have a more sensual feel as a whole, and not necessarily one of loneliness such as other dark and more blue-hued colors often possess. This may be due to the pose which she is placed in. It's more casual than a formal sitting, and the nudity. In this work her body is situated in a way which suggests her comfort with the viewer, as she seems more casually seated. This piece is unique not only due to the color palette choice of purple and black, but due to the paint which is running down the top to bottom of the painting. The highlight of the spine is the focal point, causing movement from the spine to the bottom. This has been combined with water to create a lighter overlap in layers, as well as texture on the canvas. Timothy Meyerring used the texturization to separate the viewer from the female figure, potentially representing a barrier between ourselves, and this woman. As she is protected by the painting itself, and that's why she is so relaxed. This piece suggests that *Chaise* is more concerned with herself and her existence, rather than being an object to society.



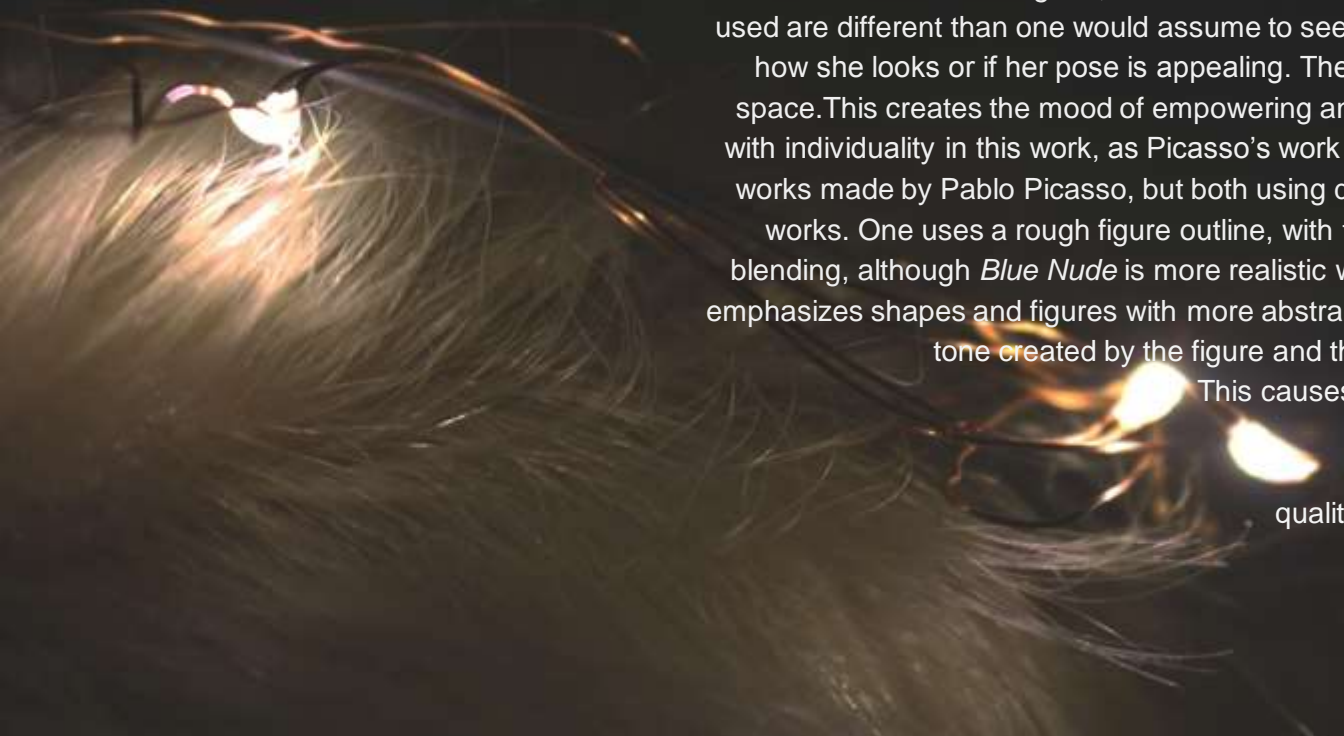
Chaise By: Timothy Meyerring

Cultural Context of *Chaise*

This piece was created very recently, in oil paints, in 2016. This painting is a collaborative piece based off of a photograph. From the modern standpoint, there are day issues which can be discussed. Some of the present day issues are about how women are portrayed and tend to be oversexualized. The use of purple tone can be interpreted to symbolize royalty or wealth, which could suggest the the female figure may be of a higher class. The use of vibrant purple hues contrasted with the darker black hues, can also represent the similar colors that of bruising. This could either suggest that the woman has undergone some form of abuse or harassment within her life, but it isn't as easy to see simply by looking at her. With a more in depth analysis of this woman, her true colors seems to suggest that although she's seen nude, this is not meant to be sexualized.



Formal Evaluation of Mood



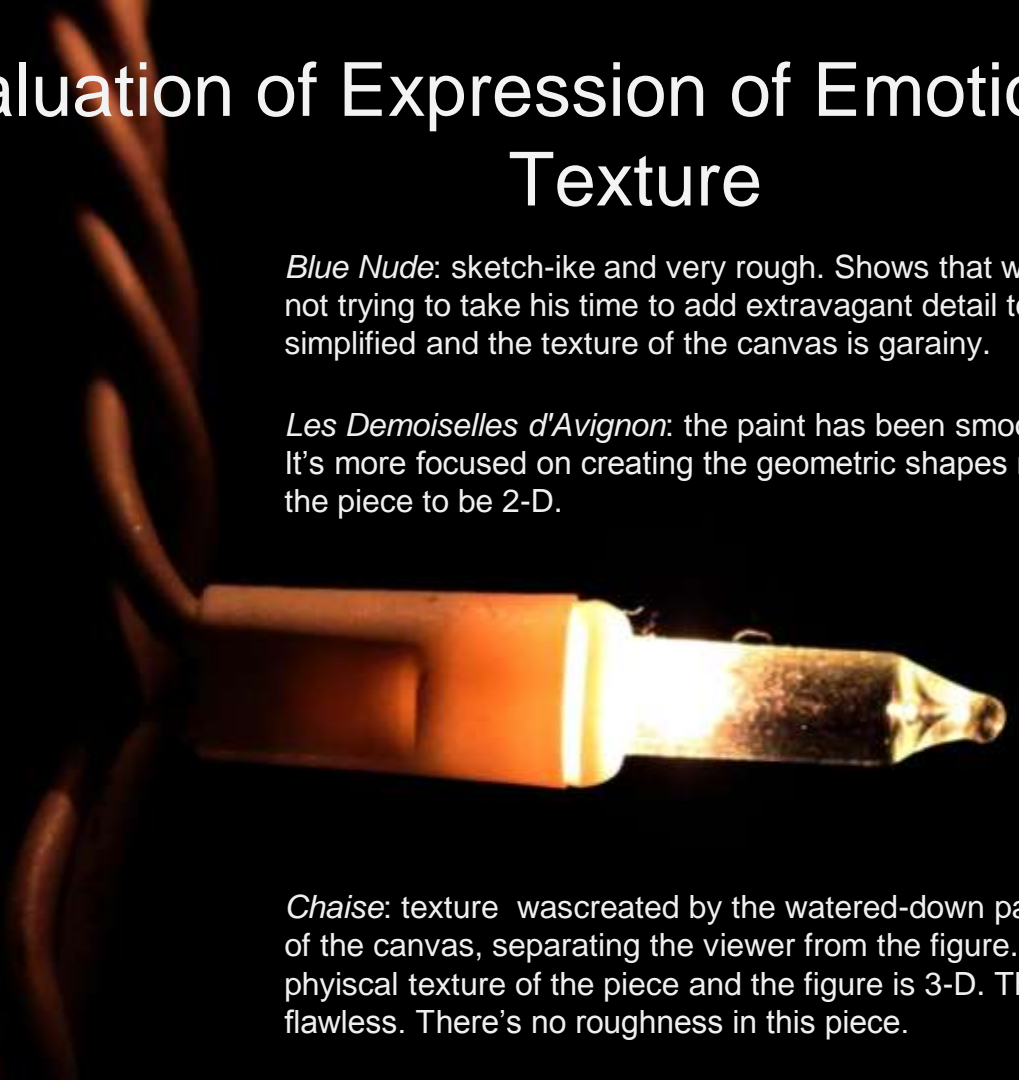
While creating each piece, the mood is distinguishably different. In *Blue Nude*, there is an obvious melancholy tone, as the work is a part of the Blue Movement. This work shows a female figure who was not met by what people usually expect to see. She has no face, and no distinguished figures other than her hair and body shape. This figure shows suffering, which is enhanced by the color. Creating the mood to be sad and almost empathetic. While in *Les Demoiselles d'Avignon*, the tone seems to be more confident. Again here, the figures used are different than one would assume to see them. Each woman isn't concerned about how she looks or if her pose is appealing. They're just doing what they want, in their own space. This creates the mood of empowering and confident. There seems to be no struggle with individuality in this work, as Picasso's work was different, but he still presented it. Both works made by Pablo Picasso, but both using different techniques and styles to create the works. One uses a rough figure outline, with the other uses his cubist style, both with no blending, although *Blue Nude* is more realistic with the figures, *Les Demoiselles d'Avignon* emphasizes shapes and figures with more abstract ways. In *Chaise*, there's a more sensual tone created by the figure and the colors presented, and it is more realistic. This causes the viewer to have sense of voyeurism. It feels as though this person is too real, too close to the viewer. But smooth quality (due to the blending technique used) and vibrant purples make the viewer want to continue to look at it in depth.

Evaluation of Expression of Emotion Through Texture

Blue Nude: sketch-like and very rough. Shows that while creating this piece Picasso was not trying to take his time to add extravagant detail to this work. This figure is very simplified and the texture of the canvas is grainy.

Les Femmes d'Alger (O.J.): the paint has been smoothed on the canvas, making it flat. It's more focused on creating the geometric shapes rather than the texture, causing the piece to be 2-D.

Chaise: texture was created by the watered-down paint dripping down the top to bottom of the canvas, separating the viewer from the figure. The dripping of the paint is the only physical texture of the piece and the figure is 3-D. The female's skin looks smooth and flawless. There's no roughness in this piece.



Evaluation of Expression of Emotion Through Line

- *Blue Nude*: Harsh outlines to distinguish the figure from the dull background. The lines that create the figure are simple and bold as they are large and created in a jet black back. The line here guides the viewer around the figure which almost is rounded, resting in the fetal position.
- *Les Demoiselles d'Avignon*: Create geometric shapes specific to Picasso's distinguished cubist style. Cubists use these sharp lines which are able to represent sometimes realistic objects or people, into a recognizable figure. The use of line specifically in this work demonstrates an entire movement.
- *Chaise*: In this work the lines are very rarely distinguished from others, due to Meyerring's blending techniques. This adds to the 3-D qualities and realist aspect of the work.



Evaluation of Expression of Emotion Through Form

- **Blue Nude:** uses the entire canvas with the same blue tone and background, and creates form through use of one shape in the center of the canvas. The figure is the only form in the work, making it the focal point.
- **Les Demoiselles d'Avignon:** geometric shapes create the form of the human figure, representing how each individual has its own shapes, admiring the beauty of humanity through simplest.
- **Chaise:** The body is well-blended, creating a life-like form diagonally centered in the canvas. The form here is an organic shape.



Evaluation of Expression of Emotion (Color)

- *Blue Nude*: uses blue and dull tones to suggest sadness, along with black to represent the figure in the insignificant space. The contrast between black and pale blue in the work shows that the figure may be lost in the space, but Picasso recognizes that it is there.



- *Les Femmes d'Alger (O. J. Version O)*: Realistic colors in the Cubist style, humanize the geometric figures created. The colors here aren't as vibrant as the other two works, showing how simple people can appear. The colors are more true-to-life, seen through the skin tone, white sheets, and wall background. There are occasional splurges of color which emphasize different parts of the female that Picasso wanted to draw attention to.



- *Chaise*: vibrant purple tones, as well as black tones surrounding, and highlights in a light rich purple. The purple suggesting wealth and sensuality.



Evaluation of Application of Medium Through Blending

- ***Blue Nude***: Picasso's work does not typically involve the use of blending. The only blending seen within this work is the highly textured background. However, in this work Picasso used blending to create a dull blue-toned background, where a black figure would be the most distinguished from.
- ***Les Demoiselles d'Avignon***: Again Picasso has a limited use of blending in his works. In this piece the blending is seen slightly on the face of the female in the upper righthand corner. This still is minimal blending, since his focus was on creating more geometric shapes rather than smooth shapes.
- ***Chaise***: This painting largely uses blending, much more in comparison to Picasso's work. The back of the female figure is smoothly blending, creating the realist style, versus Picasso's surrealist style. The smooth back creates more realistic and feel that the viewer is experiencing seeing the female before them.



Evaluation of Application of Medium Through Importance of Detail

Blue Nude: In this work there's no blending or shading used, but the importance of detail is still seen. This is due to Picasso paying close attention to the female form, and the parts involved. There's an appreciation for shape which shows that although he did not make it as a Realist piece, he did not lack attention to detail and what he wanted to express with his works.

Les Femmes d'Alger (O.J. Version O): Again Picasso paid close attention to detail. Although it appears he did not due to his use of geometric shapes, it initially makes the viewer feel as though there was not time taken to shade and blend like in *Chaise*, but it is still prevalent. . He gives each woman her own shapes and her own face, while making them all face forward. There's unity created through the position of the body, showing that how their




Evaluation of Application of Medium Through Importance of Detail

- *Chaise*: Here attention to detail is seen through the ability to blend and find the direct highlights. Whereas Picasso's attention to detail shown through his shapes of each individual, Meyerring was able to create a realistic image. It's so realistic that it shows the attention to detail and the nude human form is significant in it's simple beauty.




Features OF art works

* Created in 1907
* Five nude female figures
* Use of earth-toned colors
* Highlights emphasized with white
* Figures are surrounded by geometric shapes
* Cubist




"Les Femmes of 'Alger'"
by Pablo Picasso

* Created in 1902
* Single nude female figure
* Use of cool colors
* Highlights emphasized with green
* Little shading around the figure
* Realistic



"Blue Nude"
by Pablo Picasso

* Created in 1906
* Single nude female figure
* Use of purple and black colors
* Highlights emphasized with white
* Intense shadowing forms
* Vignette
* Realistic



"Chaise" by
Timothy Meyering

Overall Qualities Used In Own Work

Les Femmes d'Alger (O.J. Version O): geometric shapes create the form of the human figure, representing how each individual has its own shapes, admiring the beauty of humanity at it's simplest. There's a specific shape for every female, as every human is unique in its own shape. It's empowering due to the confident woman and their stances, carefully positioned by Picasso.



Chaise: The body is well-blended, creating a life-like form diagonally centered in the canvas. The form is an organic shape, appreciating the human body as it is. There's an almost voyeuristic approach in the piece, due to the framing and composition of the work.



Blue Nude: uses the entire canvas with the same blue tone and background, and creates form through use of one shape in the center of the canvas. The figure is the only form in the figure, making it the focal point. This figure is the only thing the viewer sees, showing it's own personal significance to the world around it, which has been blurred out. The figure is not filled in showing it being absorbed in its own space.



Connection to Own Art

This series was inspired by Banksy and Timothy Meyerring. Using Meyerring's "Chaise" and Banksy's perspective on worldwide issues, I made the displayed works. I used the fragile image that Meyerring created and combined it with the graffiti with a few simple words to show a story, that would tell itself. These numbers are based off of statistics in the United States will experience an attempted or completed rape. This painting is a call to attention to the issue.



Connection to Own Art



Chaise by: Timothy Meyerring

- Use of female nude
- Figure has back facing the viewer
- Texture formed through paint dripping down the canvas
- Monotone palette (Red contrast)
- Created within the span of 5 years apart
- Both appear to show sensuality
- Dark colors are contrasted through highlight on the spine



One in Six

Added the inspiration of Banksy to incorporate meaning. Directly inspired by Meyerring, with use of personal spin on it.

Connection to Own Art

May God Opress America is a piece inspired by the combination of Picasso's *Les Femmes d'Alger*, and Benny Andrews' *Flag Day*. In *Flag Day*, Andrews created a piece which aimed to discuss the issues facing minorities, which I took into my own work, in Picasso's style (as seen in *Les Femmes d'Alger*). In this work, the female is hidden by the bars of the American flag, as seen in Andrews' work, similar to that of a jail cell. The female is nude to show the objectification and the ways of how women are seen in the United States. Hence, the irony of the title of the piece. The work takes a critical standpoint on how women can be seen, similarly to the prostitutes Picasso focused on depicting. The figure stands holding the invisible bar as she is contained in the flag



May God Opress America

Connection to Own Art



*Les Femmes
d'Alger* by: Pablo
Picasso

- Geometric shapes
- Blocks of Color
- Female Figure
- Lack of blending to form shadows
- Created a century apart from each other, but still aim to show similar issues
- Contained in own country, which dictates their actions
- Firm stance, posed for the viewer



*May God Opress
America*

Colors (excluding female figure) are bold and primary for emphasis of the flag. The location is important and adds a sense of irony to the work. As America is supposed to be the land of the free, it finds a way to trap those who reside in it.