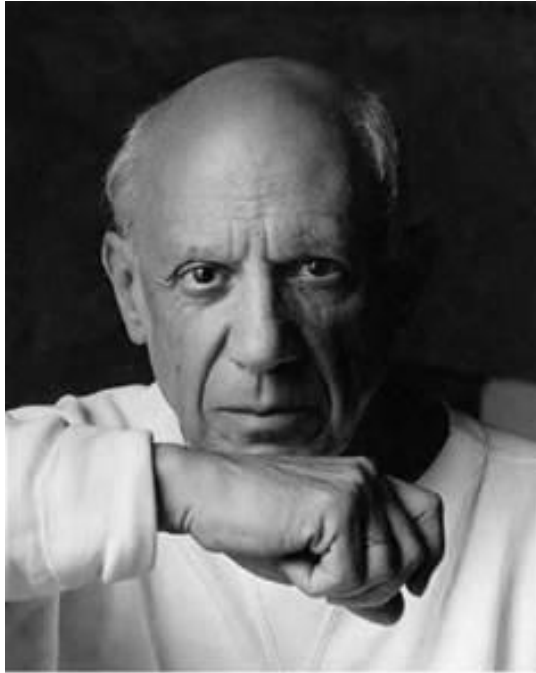


Comparative Study

Introduction: My comparative study focuses on three different artists. I will be comparing and contrasting their technique, meaning, and theme. The three artists that I'll be using in my comparative study are Edgar Degas, Pablo Picasso, and Clarrisa McCarran. Degas and Picasso are classical artists who I've used as an inspiration and Ava Carmen is a local artist who I've met during a gallery visit and also an inspiration to my work.



In Picasso's Blue Period Portrait one of the most obvious things that are present are the different gradients of blue and cubism. The different shades of blue demonstrates differentiate in shading which clearly shows the features of the face. The dark blue in the background outlines the face more since the face is compiled of lighter blues because that's where the light is hitting his face. Even though the style is cubist Picasso's face can still be defined in this painting. His cheekbone, nose bridge, the wrinkles, and the hat even though made up of many shapes is clearly visible because of the contrast of shades. But it's because of the different gradients that we're able to distinguish the different features.

In Picasso's Blue Period Portrait he of course uses the blue hue to represent his emotion (sadness). Picasso had many different periods there was the rose and blue period. The rose period was when he was happy and in love and he would paint images with soft warm colors and during his blue period he would paint sad images with different shades of blue. Picasso probably did his portrait in a cubist style to represent that he's broken inside, which applies with his blue period and his sad emotions.





Guernica, 1937 by Pablo Picasso. (n.d.). Retrieved November 4, 2015, from <http://www.pablocassio.org/guernica.jsp>

“Guernica” by Pablo Picasso

Analytical Cubism is one of the two major branches of the artistic movement of Cubism and was developed between 1908 and 1912. In contrast to Synthetic cubism, Analytic cubists "analyzed" natural forms and reduced the forms into basic geometric parts on the two-dimensional picture plane. Color was almost non-existent except for the use of a monochromatic scheme that often included

grey, blue and ochre. Instead of an emphasis on color, Analytic cubists focused on forms like the cylinder, sphere and the cone to represent the natural world. During this movement, the works produced by Picasso and Braque shared stylistic similarities

This work is seen as an amalgamation of pastoral and epic styles. The discarding of color intensifies the drama, producing a reportage quality as in a photographic record. Guernica is blue, black and white, 3.5 meter (11 ft.) tall and 7.8 meter (25.6 ft.) wide, a mural-size canvas painted in oil.



Crucifixion by Pablo Picasso

- In this work, Picasso returns to his fascination with the 'life in death' paradox, encapsulated perfectly by the Christian foremost symbol: the Crucifixion. The whole meaning of rebirth and transformation has fascinated artists for centuries, they see themselves as actively participating in an alchemical process while recreating life in their own chosen medium and style.
- *The Crucifixion* has no particular religious significance at all, although its interpretation of pain and suffering is intensely captured, with the use of abnormal figures and shaped. This piece is similar to that of Picasso's *Guernica*. The imagery of agony and suffering are present in both paintings that lead to his development of modern expressionism, it was the movement that distorted reality to express the artist's own inner thought and emotions.
- The black and white coloring is used ironically to focus on this moment of importance and passion, that is a sensation usually associated with a warm bright color, whereas violent reds and yellows build the surrounding scene. The juxtaposition creates this chaotic scene which causes one eyes to wander all over the painting. The elaborate forms also create an abstract feeling, although there are features where the image can be distinguished, for example the crucifix. Picasso seemed to have wanted to create some pleasing atheistic for him. Explain his use of distorted figures and colors.



Edgar Degas never seemed to have reconciled himself to the label of Impressionist preferring to call himself a “Realist” or “Independent.” Nevertheless, he was one of the group’s founders, an organizer of its exhibitions, and one of its most important core members. Like the Impressionists, he sought to capture fleeting moments in the flow of modern life, yet he showed little interest in painting *plein air* landscapes, favoring scenes in theaters and cafés illuminated by artificial light, which he used to clarify the contours of his figures, adhering to his Academic training.

Degas punctuated this picture with the ominous shadow of a top-hatted patron of the Opéra, a select member of the Jockey Club who, with his friends, had special permission to linger in the wings during a performance. Degas constructed a scene in which two dancers on the stage are performing their pas de deux, as others, waiting in the wings, risk missing their cue while they dally with their patron.

There are no known drawings for this picture, and the thickly impasto surface suggests that Degas worked directly and extensively on the canvas, building up passages of color with brushes and his fingers. By mixing his colors with white to make them opaque, and by applying his pigments thickly and in several layers, he approximated the pastel technique that he had perfected in the previous decade.





Blue Dancers by Edgar Degas

Degas typically painted dancers backstage. He wanted to capture their unique poses, along with their surroundings and all the elements of the backstage scene. He essentially was painting natural snapshots of dancers practicing or preparing to perform. Here, he abandons fine detail and surroundings and replaces it with intense color and fuzzy figures. The group lacks the dramatic poses of his other works, but they convey an informal nonchalance that is in fact not dissimilar to an image of a dancer warming up. Degas is capturing them in costume, as dancers, but outside the realm of performance. In fact, the arrangement of the group is itself suggestive of performance. As the eye travels over the canvas, looking at the different dancers, it inevitably travels in a circle—down the arm of the leftmost dancer, across the shoulders of the lowest, and up the bare backs of the remaining two. The result is a suggestion of motion, the very cyclic, swirling motions of the ballet.

Color is the most notable aspect of the piece. Degas uses it as an expressive possibility in and of itself. The group is held tightly together by colors: the dominant blue hues form the foundation, while other colors, such as the browns of their hair, further solidify the connection. The cold blues, turquoises, and aquamarines suggest a world of shadow and stability, one very far removed from the bright lights and lively colors of the stage. This underscores the fact that we are witnessing the dancers in an environment we are not accustomed to seeing them in; because of this, the scene is imbued with a degree of auspiciousness despite its ultimately mundane nature.



Three Jockeys 1900 48x62cm pastel by Edgar Degas

Lithe and dynamic, racehorses and their brightly attired jockeys attracted Degas throughout his career. “the animal in the left foreground extends its neck to graze (which racehorses are trained not to do) or buck its rider, while the other men turn to watch.” This pastel is the last of three variations of a composition made over a period of about twelve years. Degas added the horse and jockey at the right after the picture was largely completed, obscuring a fourth rider and his mount, just visible behind them

Degas draws objects in motion and creates a piece that appears natural as if it was a screenshot of what was occurring during this event. The use of his pastels create the style of an object in motion the horses in back are given different strokes and highlight to demonstrate how to make the image more alive making it less stale

“Have an insatiable curiosity about the world. Every day I learn new things, which translates into my work. I draw inspiration from beauty, pop culture, literature, humor and most importantly my imagination. The objective of my work is to create a harmony between technical skills and creativity.”

-Clarrisa McCarran

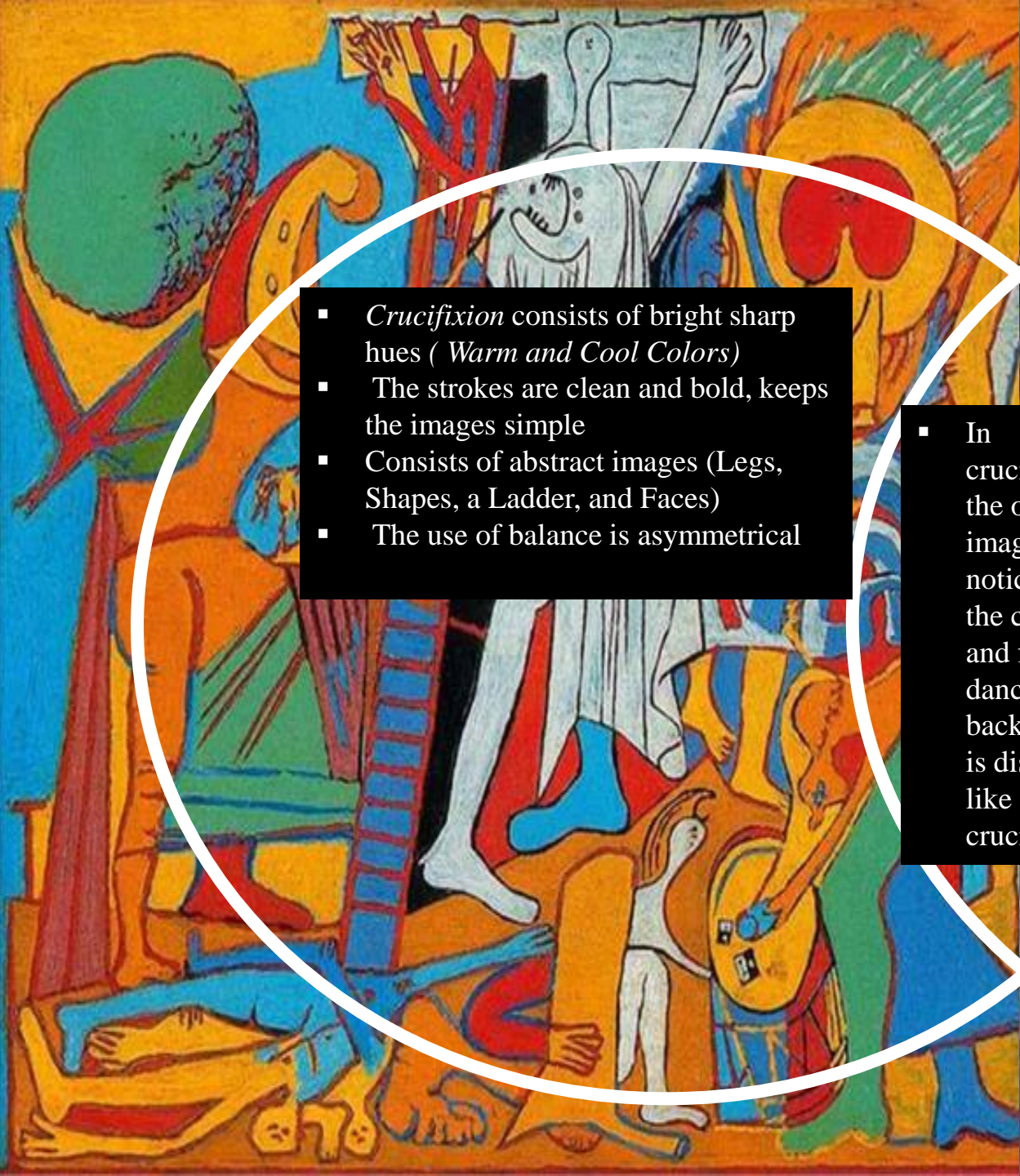
Clarrisa is a local artist who lives in the area of downtown Milwaukee. In this piece *The City I* she was able to represent how she views the city of Milwaukee. Her painting explains the city to be confusing, filled with such life. She demonstrates this by drawing arrows and filling the spaces in between them with buildings, houses, traffic lights and other things a person sees when walking down the streets of Milwaukee.





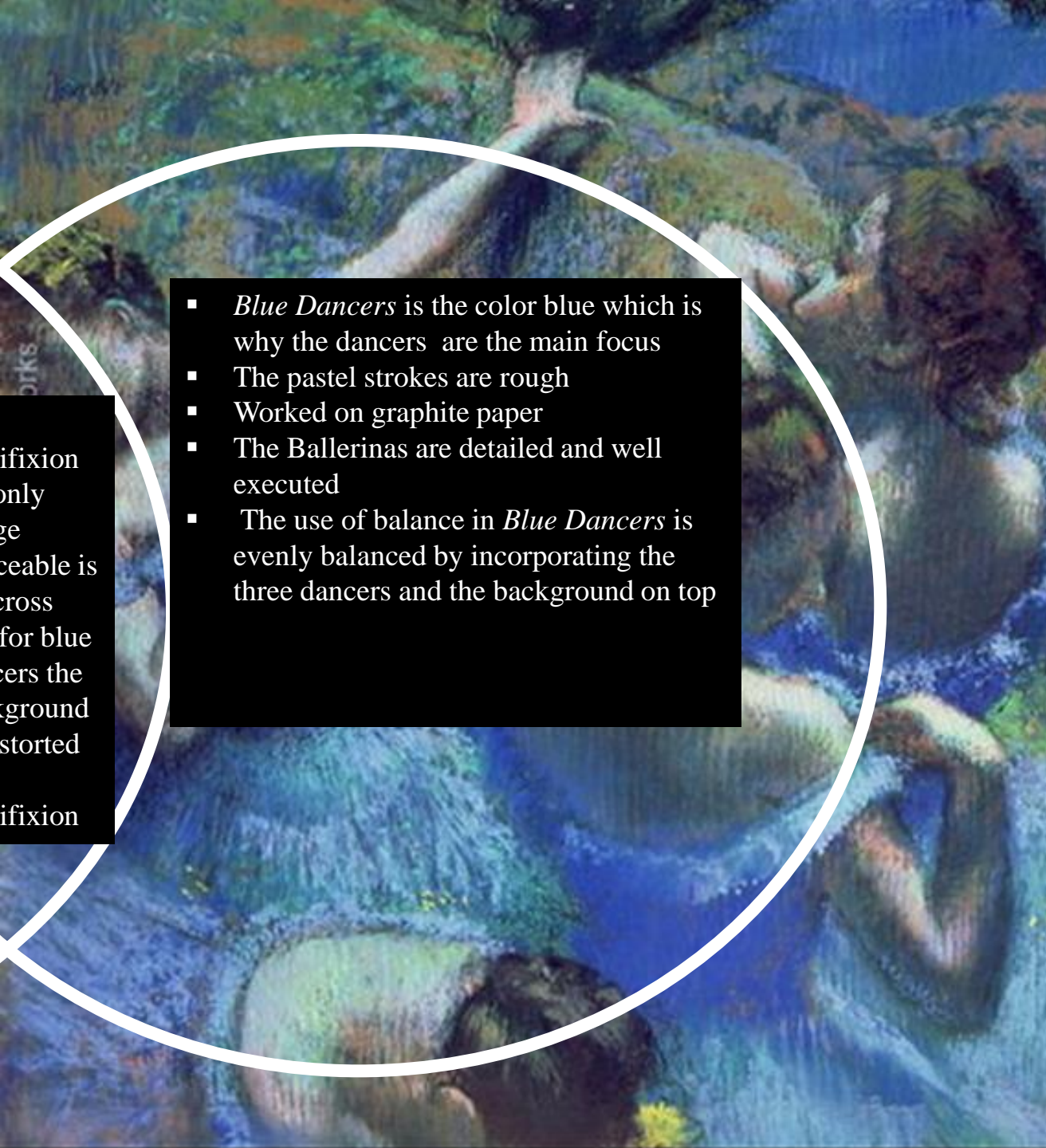
Another of Clarrisa's Piece *The City II*. This piece also describes the confusion of the city. She explains how even though she was raised and born in the city she is still able to get lost because of how vast and huge downtown is with the freeways and the alleys and all the insane traffic.

The use of her juxtaposition of crowding everything together causes the eye to look at the center of the painting and just follow the movement of the arrows and the buildings. Her use of black and plain background helps bring out the detailed image more since it is the main focus of the painting. She uses the culture of people who get easily lost because its not only she who sees downtown like this but others as well including myself.

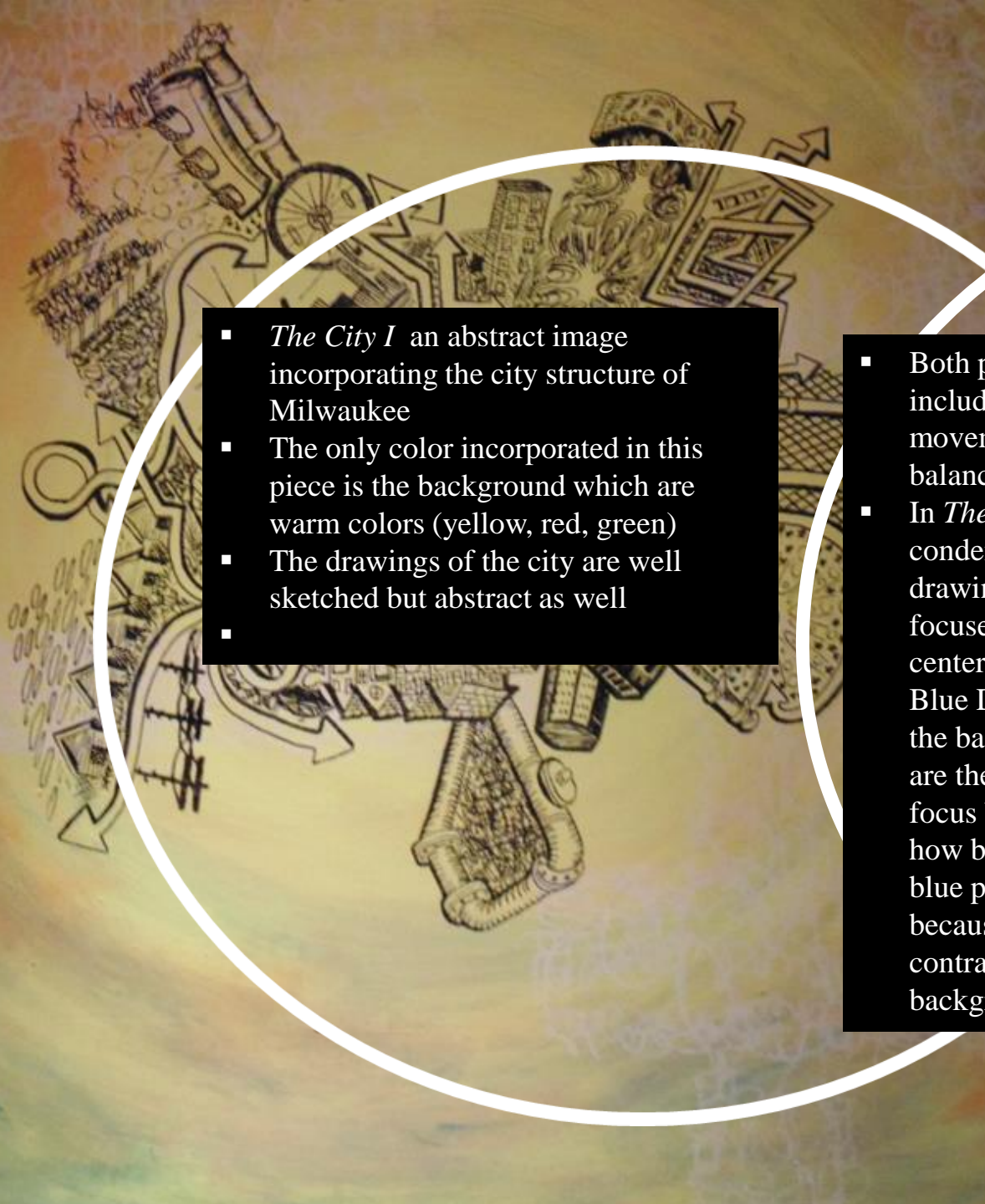


- *Crucifixion* consists of bright sharp hues (Warm and Cool Colors)
- The strokes are clean and bold, keeps the images simple
- Consists of abstract images (Legs, Shapes, a Ladder, and Faces)
- The use of balance is asymmetrical


- In *Crucifixion* the only image noticeable is the cross and for *Blue Dancers* the background is distorted like *Crucifixion*

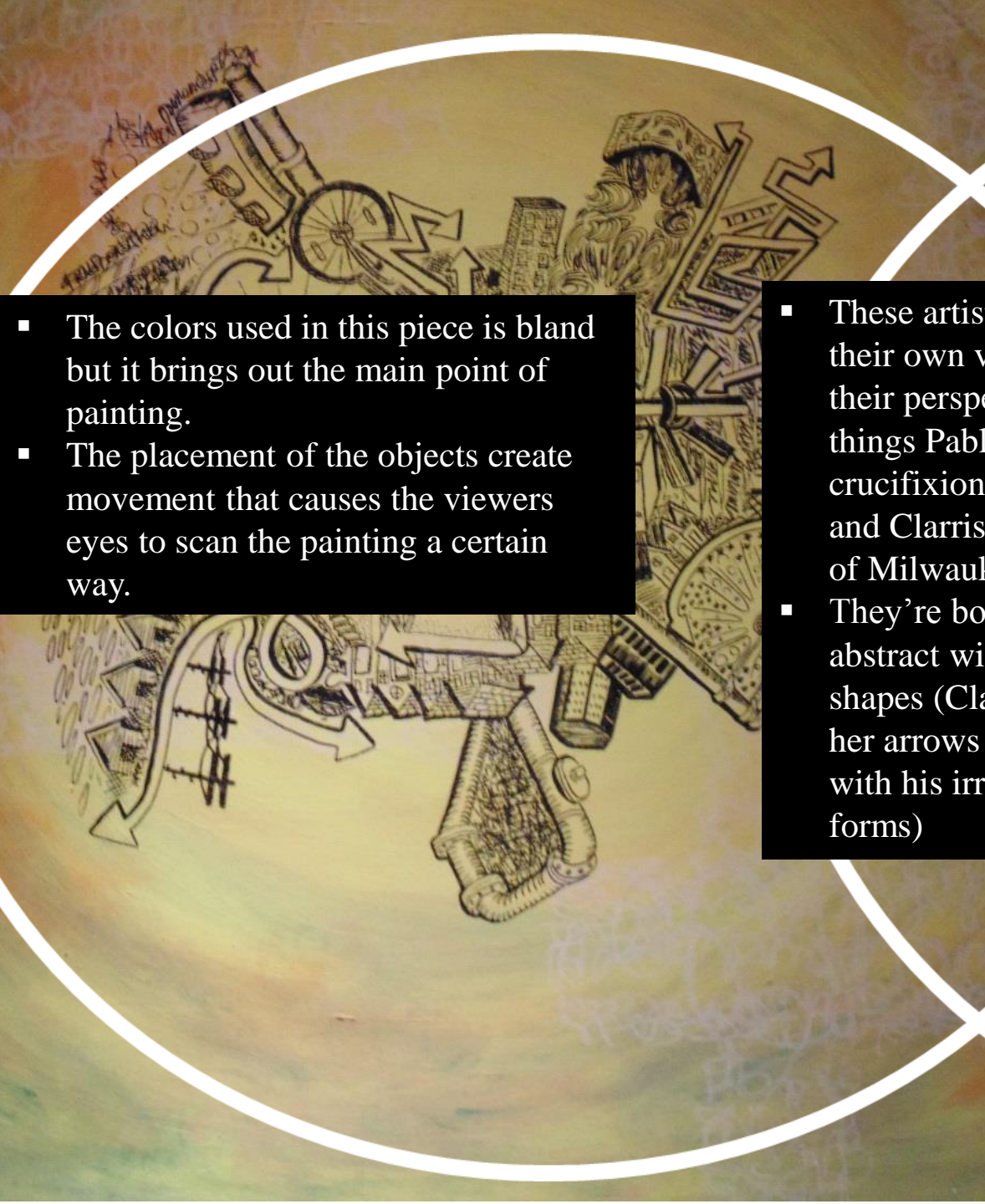


- *Blue Dancers* is the color blue which is why the dancers are the main focus
- The pastel strokes are rough
- Worked on graphite paper
- The Ballerinas are detailed and well executed
- The use of balance in *Blue Dancers* is evenly balanced by incorporating the three dancers and the background on top

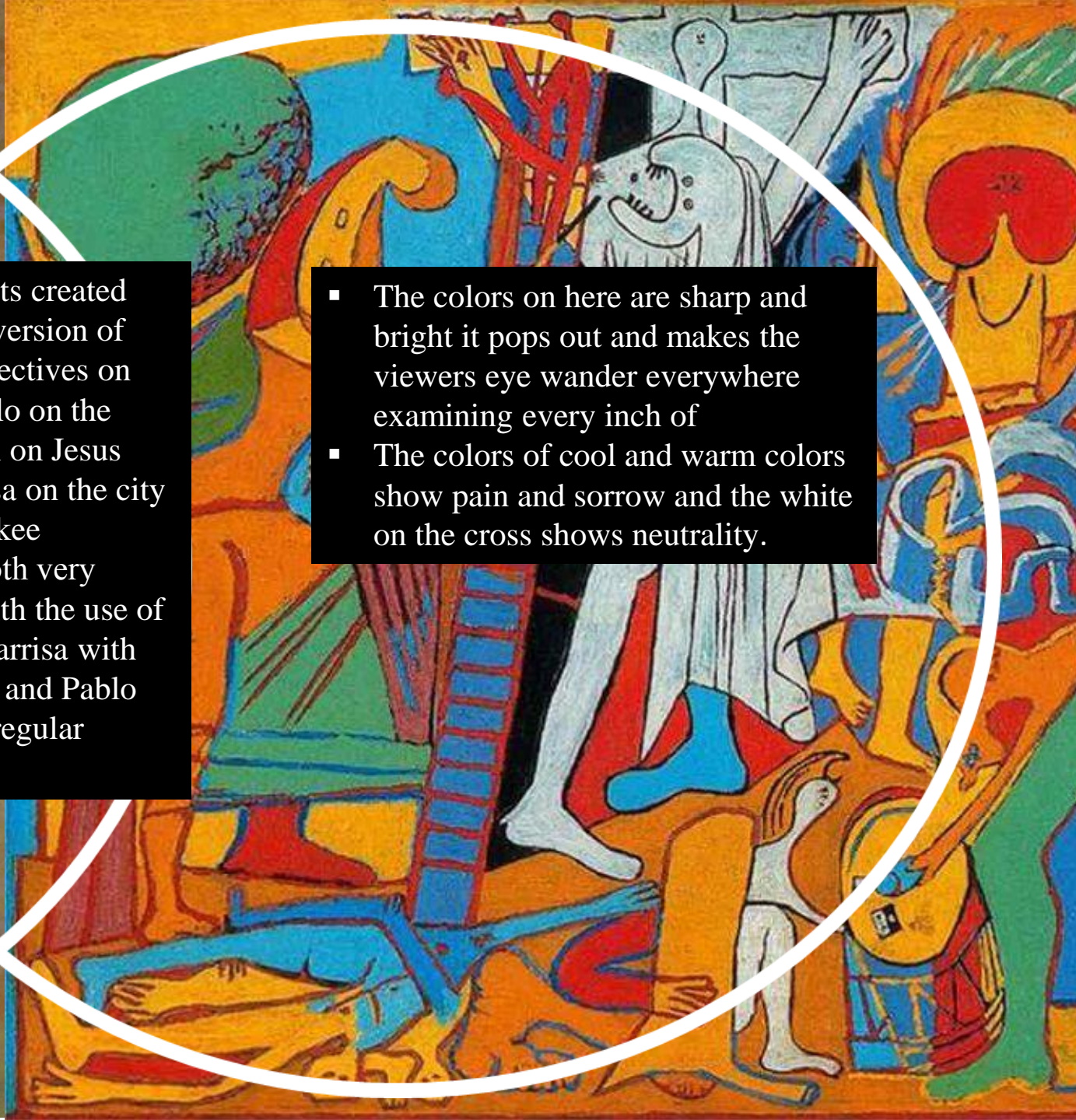
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- An abstract line drawing in black ink on a light brown background. It depicts various city structures, including buildings, a bicycle, and a car, arranged in a somewhat circular pattern. The drawing is detailed and sketchy, capturing the essence of a city's layout.
- *The City I* an abstract image incorporating the city structure of Milwaukee
 - The only color incorporated in this piece is the background which are warm colors (yellow, red, green)
 - The drawings of the city are well sketched but abstract as well
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- Both pieces include movement and balance.
- In *The City* the condensed drawing is focused at the center and for *Blue Dancers* the ballerinas are the main focus because of how bright the blue pops out because of the contrast of the background

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- An abstract painting featuring several figures that resemble ballerinas in motion. The background is a vibrant mix of blue, green, and orange. The figures are rendered with soft, blended colors, giving a sense of movement and depth. The overall composition is dynamic and expressive.
- The *Blue Dancers* was a piece that was done in real time
 - The background color consist of shades of blue, green, and orange which is an abstract representation of a ballerina studio/stage

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- The colors used in this piece is bland but it brings out the main point of painting.
 - The placement of the objects create movement that causes the viewers eyes to scan the painting a certain way.

- These artists created their own version of their perspectives on things Pablo on the crucifixion on Jesus and Clarrisa on the city of Milwaukee
- They're both very abstract with the use of shapes (Clarrisa with her arrows and Pablo with his irregular forms)

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- The colors on here are sharp and bright it pops out and makes the viewers eye wander everywhere examining every inch of
 - The colors of cool and warm colors show pain and sorrow and the white on the cross shows neutrality.

Pablo Picasso

Pablo Picasso was known for his cubist painting with his rough edges and abnormal and distorted images.

His paintings like *Guernica* and *The Crucifix* included symbolic images that demonstrated suffering and pain

Unlike Dali and Clarrisa Pablo created atheistic art that would stand out. He wanted something extreme with colors that clashed and create a meaning.

Edgars Dali

Edgar Dali was an artist who was able to capture moving objects onto his paintings and make them appear in their natural state as if to not disturb their peace.

Dali's paintings consisted of pastels which help create the technique of movement as seen in *Three Jockeys* the strokes of the pastel causes the viewer to see the horse in action

Clarrisa McCarrin

Clarrisa is a modern artist who does impressionist art.

Her art revolves around her life living downtown, she uses that as inspiration just like how Picasso used the bombing of his hometown as inspiration to create the *Guernica* .

Confused Edgar was an acrylic on canvas self portrait piece, that was inspired by Pablo Picasso's cubism style. This piece represented a time where I wasn't sure who I was as a person relating to sexual preference. The reason for not completely creating my face into geometric shapes is because I wanted to demonstrate how I was still unable to understand what I was. Was I straight, bi, or gay, I couldn't figure it out.

Same thing goes for the variety of colors that I've included. There's neutral, cool, and warm colors, included in my face to show the confusion that I felt inside. I wasn't able to pick who I was at first so I just picked up information from past experiences and would try to connect those together but none of those events helped me do define who I was.



My explanation for keeping my hair and sweater realistic was to show how it's only my face that is being cubed to show that it's only my identity that I'm struggling to piece together.



- *Confused Edgar* shares the same concept of colors having a meaning of to the painting (the colors here show confusion)
- The piece was another interpretation of myself and how I viewed myself.
- *Confused Edgar* used colors and shapes to also be ascetically pleasing as well like the contrast between the light and darks colors.



- In *Crucifixion* there's a clash of many colors warm and cool and then neutral color on the crucifix. The colors show chaos and then peace where the crucifix is positioned.
- The *Crucifixion* was Picasso's interpretation of Jesus's crucifixion.
- The placement of the objects and the colors Picasso used were used so it could be ascetically pleasing to view.

Front Row was a self portrait, acrylic on canvas that was inspired by two of Edgar Degas's pieces (*Blue Dancers & Dancer IV*). This piece represented how I was the type of person who was never part of the main event that would be occurring I would always be the one left out in the background watching everything.



The multi background was inspired by *Dancers IV* which I used here as background noise which is what I felt I was. And the blue sweater was to relate to the *Blue Dancers* theme.

The brushstrokes were short and rough to resemble Degas's pastel style and to also show movement as well.



- The background are composed of many colors creating somewhat of a blur.
- The brush strokes are short and rough to give it that pastel affect and show movement.



- The background brings out the contrast of the ballerinas which are the main point of the painting.
- The pastels are short and overlapped with other colors to demonstrate movement.

Lost Edgar was inspired by Clarrisa McCarren's *The City I*. The self portrait was done to describe artist in the city. My painting represents how I get easily lost in the city because of how vast it is and how confusing the streets are. I also used her idea of line work into my painting (arrows and buildings).

I used a combination of Baroque and expressionism. Using those two movements would be able to express my thoughts of how I view myself within the city.



The background is a spinning aura to show confusion. This was done by applying the paints yellow, red, and blue while it was still wet and then moving the brush in a circular motion to get that effect of movement.



- The colors used in the background represent confusion.
- The main focus is my expression of being confused and lost, to get the point of artist in the city through.
- I used Baroque and expressionism in my piece



- The background shows more chaos the brushstrokes seem more wild and aggressive.
- The main focus is the condensed city with the fine detailed line work.
- Clarrisa uses Expressionism and modernism in her piece, to be able to relate the idea of youth in the city.