

“Pieta”



<http://www.italianrenaissance.org/michelangelos-pieta/>

A *sculpture* made by **Michelangelo**, at the year 1498 – 1499

- Created in Italy
- Dimensions(cm): 176 x 195

“Blue Nude”

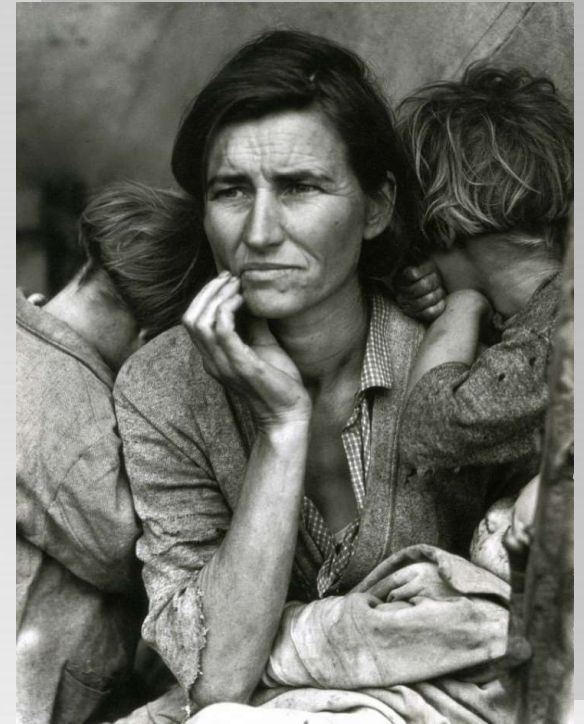


<http://www.pablocicasso.org/blue-nude.jsp>

An oil painting made by **Pablo Picasso**, at the year 1902

- Painted in Paris
- Dimensions(cm): 40 x 46

“Migrant Mother”



<http://www.henricartierbresson.org/en/expositions/howard-greenberg-collection/>

A Photograph captured by **Dorothea Lange**, at the march of 1936.

- Taken in America
- Dimensions(cm): 34.1 x 26.8

THEME of chosen my paintings

– *The reason why I chose them* –

Art is a form of expression, with art we are able to express emotions; emotions that aren't expressible with words alone. Whether it's through an abstract piece of work or an artwork that holds the emotions of a specific time period in history.

One of the most common themes when it comes to art is the expression of negative emotions, such as sadness, grief, concern, fear and so on. The impact of emotions on many artworks in the visual art medium is quite evident, since there are many notable pieces of art that depict certain emotions that attempt to convey a deep message, or rather evoke an emotional response from the audience.

The artworks I've chosen also fall under the same genre, as all of them show strong emphasis on emotions through different means.

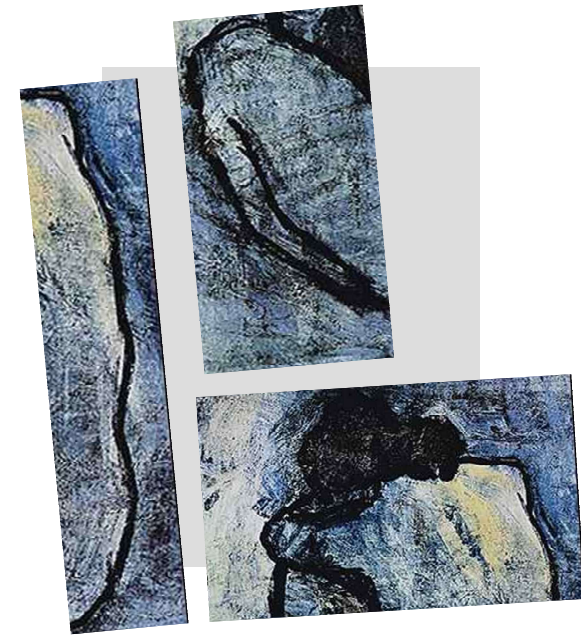
The *Pieta* created by Michelangelo (sculpture), *Blue Nude* painted by Pablo Picasso (oil painting), and finally the *Migrant Mother* taken by Dorothea Lange (Photograph). As you can tell all of my chosen artworks are created through different art mediums. However, all of them portray very similar emotions with minor variations, and that is because all of the artworks portray similar human emotions within different cultural backgrounds.

The contrast between the similarity of emotions portrayed within the artworks and the dissimilarities in their historical/cultural background, tells us that – many – artists have a similar if not exactly the same mindset when creating a piece of art, regardless of their culture or history. With that we are able to see how emotions create some sort of thread-like connection among artists from different cultures and historical time periods.

The theme of the artworks I've chosen (*Pieta*, *Migrant Mother*, and *Blue Nude*), is the expression of negative human emotion. To be more specific the expression of sadness, grief, and anxiety. All of the artworks depict these emotions, however, their focus on emotions show slight variations (as some may focus more on grief, while others focus on anxiety).

I'd also like to mention that one of the key factors that made these artworks (my chosen artworks) stand out is their symbolic approach to art. Furthermore, these artworks show strong emphasis on emotions through different means. Since, the emotions that are portrayed within the artworks are portrayed in an ambiguous way, whether it's through the symbolic interpretation of colors or various implications of lines.

Therefore, the viewer has to take a look at the artworks from different perspectives, rather than setting on a one-dimensional view. These type of artworks require the viewer to comprehend the emotions that are captured between the lines, thus making them more sophisticated and attractive.



To be fairly honest these artworks were chosen based on my preference, and what do all of my chosen artworks have in common? Expression of human emotion.

Yes, I've chosen these artworks mainly because of the fact that they depict the emotional state of the figure (in the artwork), in relation to the situation they're exposed to. I hold a big interest toward artworks that evoke deep emotions within us humans, because looking at such fine pieces of work we are able to relate, sympathize and show empathy toward the artist/subject of the artwork.

If I was asked why I chose these artworks as my comparative study artworks, I'd have to non-hesitantly say "what is left of art, without the presence of emotions? ..."

Evaluation of Cultural Context “Pieta”

The Renaissance (which also means “resurrection” in English) period made art evolve to a new level of beauty. From things like adding various factors to the realm of visual art to creating a refined sense of human appreciation, thus, greatly surpassing their predecessors (medieval-times art). Artworks in the Renaissance period were dominated by religious themes. With that being said, artists at that period of time weren’t free in choosing what to create, subjects of artworks were more or less controlled, rather than based on the artist’s preference.

Italian Renaissance went through critical development stages. Taking for example the Early Renaissance, artists weren’t capable of accurately capturing the human anatomy. Because, the arts during the Early Renaissance were still in a development phase. However, that wasn’t the case for too long, as the study of human anatomy got more intense, many artists started to perform illegal actions (e.g. illegally dissecting human corpses).

Many talented artists were born during the High Renaissance period, and as a result the Italian Renaissance began to reach its peak in terms of overall art, excelling in mediums such as architecture, sculptures and oil painting. One of the most known artists during the High Renaissance was Michelangelo; Michelangelo was most known for a sculpture of his called the *Pieta*, which depicts a tragic biblical scene; the *Pieta* shows the pure figure of Mary holding onto her lifeless son (Christ) after his crucifixion.

Michelangelo was born in a time period where religion had a significant influence on the arts. That was also the main reason to why all of his artworks were heavily influenced by his religion. Which in return, influenced his works of art, causing most of his artworks to portray biblical scenes.

One of the other major factors that influenced the creation of art during the Italian Renaissance, was the lack of freedom in creating art. All art expenses (art supplies, etc.) for the artist were paid by the patronage system. Therefore, Renaissance artists were forced (or rather ordered) to create artworks according to the preference of the wealthy patrons during that time.



Lamentation of Christ painted (by Giotto) is an Early Renaissance painting. As the name states, it’s a painting about the death of Christ and Mary grieving over him. While it does indeed have the same theme as the *Pieta*, you can tell that there are major differences in terms of technical skill. The capturing of human anatomy in the *Lamentation of Christ* feels evidently deformed and inaccurate. While the human anatomy captured in the *Pieta*, on the other hand, is superbly accurate in comparison.

Creation of Adam is also another piece of work that was done in the High Renaissance (also by Michelangelo), just by taking a glimpse at it we can see how the human anatomy has been perfectly captured. Whereas, the figures painted in *Lamentation of Christ* lack detail and the proportions are messed up. With that being said, we were able to comprehend such huge differences between how the art was during the Early Renaissance, and how it magnificently developed in the High Renaissance.

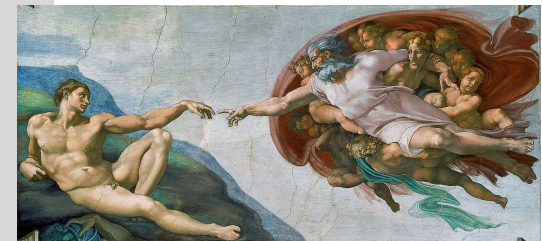
At the early till middle period of the Renaissance the art was still at an evolving point, so the Renaissance art was flawed in many aspects. Some of the popular artists at the Early Renaissance were Giotto and Donatello, both artists were known for their sculptures and paintings during the Early Renaissance. However, there was a great margin in terms of technical skill compared to that of Leonardo da Vinci’s and Michelangelo’s artistic skill.

***Lamentation of Christ* by Giotto**
(Early Renaissance 1305-1306)



<https://32minutes.wordpress.com/2012/04/06/looking-at-giottos-the-lamentation/>

***Creation of Adam* by Michelangelo**
(High Renaissance 1502-1512)



https://en.wikipedia.org/wiki/The_Creation_of_Adam



Evaluation of Cultural Context “Blue Nude”

Tragedy, sorrow, depression or any sort of negative emotion; are natural emotions experienced by us human beings. Therefore, it's only obvious that there are people who are drowned in those emotions.

The *Blue Nude* painted by Pablo Picasso depicts the emotion of a tragic figure (a woman) with a posture that portrays utmost levels of grief. If I were to look at this painting without knowing who painted it, I would without a doubt assume that the artist who painted it went through painful experiences. (3)

Picasso experienced a lot of hardships throughout his whole life. He had suffered from things such as poverty and depression throughout his early years, and as a result used art to express the emotions he felt.

Year 1901 till 1904 were one of Picasso's most tragic periods; having went through the death of his dearest friend (Casagames committed suicide at February 17, 1901), Picasso was left devastated for a long period of time. Furthermore, That incident was the main driving force to the period known as the Blue Period of Pablo Picasso, where he had used a Monochromatic of blue and green-blue to paint out his paintings. Followed up by a period called *the Rose Period*, which began in the years 1904-1906. However, this seemingly less-excruciating period didn't mark the end of his depression, as there were subtle hints that expressed his melancholic state of mind. Those subtle hints of sadness and grief continued until the end of his cubist period. (1)

During the Blue Period Picasso's paintings cycled through paintings that were oriented towards subjects of prostitution, depression, poverty, and other similar themed paintings.

The *Blue Nude* is one of Picasso's paintings, that he painted during the Blue Period. Using a monochromatic of blue, in order to effectively flash out the emotion of the figure in the painting. (2)

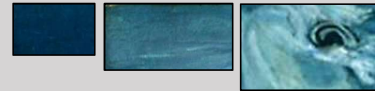


A noteworthy statement about Picasso's life during the Blue Period would probably be his back and forth movement from Paris to Barcelona. Through his relentless travelling he was capable of finding ideas and subject matters for his artworks. Taking an example from both sides, some of his artworks during the Blue Period played the role of portraying what he had saw during his stay in both places Paris and Barcelona. Moreover, Picasso would at times use Barcelona street people (beggars, castaways) as a subject matter for his pieces of work.

Picasso's paintings during the Blue Period as I've mentioned before, were paintings that showed poverty and sadness. Here we have *The Old Guitarist* painted at 1903, the painting shows a blind old man living in poverty, playing the guitar.

The Old Guitarist was painted in the Blue Period just like the *Blue Nude*. Picasso painted *The Old Guitarist* due to the poverty and depression that he went through at that time. (4) *The Old Guitarist* also has many similarities to the *Blue Nude*. For instance, the use of a monochromatic of blue to paint it out, it's similarity in terms of concept as both of them depict a state of depression and sadness, and so on.

Different shades of Blue from *The Old Guitarist*



Blind's Man Meal by Pablo Picasso
(Blue Period 1903)



The Old Guitarist by Pablo Picasso
(Blue Period 1903)



<http://www.pablocicasso.org/old-guitarist.jsp>

A prime example, from his Barcelona street depictions is the artwork *The Blind's Man's Meal*, showing a blind man eating. Picasso painted this painting in order to show the inevitable suffering of human beings.

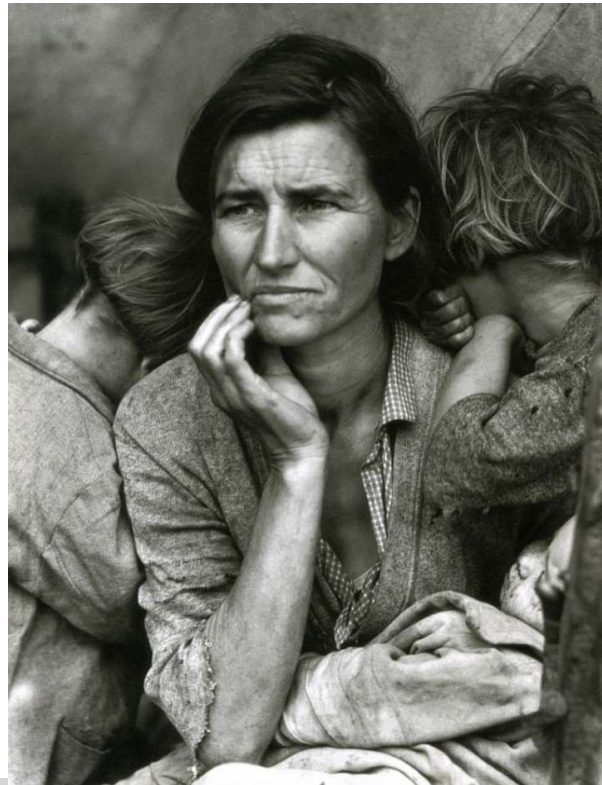
The state of poverty and utter sadness that Picasso went through was the main reason to why the Blue Period came to be. Making him paint paintings with similar themes, just like all these paintings that I've talked about (*Blue Nude*, *The Old Guitarist*, and *The Blind's Man Meal*).

Evaluation of Cultural Context “Migrant Mother”

The Great depression that began around the year 1929, was marked as the biggest economical downturn in the western region, causing the majority of the migrant workers in America to fall victims for excessive poverty, suffering for about a decade.

Just in case you haven't realized, this photograph that you are looking at was taken during the great depression. The photograph was taken at March of 1936 by a photographer called Dorothea Lange. The photograph of a woman holding onto an infant, showing an expression full of sorrow and desperation, with her fingers placed right beside her mouth; is without a doubt one of the most iconic photographs if not the most iconic during the great depression. Since, it captured the state of the migrants in America during that time.

(The woman from the *Migrant Mother's* name is Florence Owens she is a mother of seven children.)



The *Migrant Mother* photograph originally came from a series of six photographs taken by Lange.

All of the photographs were taken from different angles. Although the photographs were a little different from one another, they all shared the same purpose, which is to show the poverty that had befallen the United States for a decade.

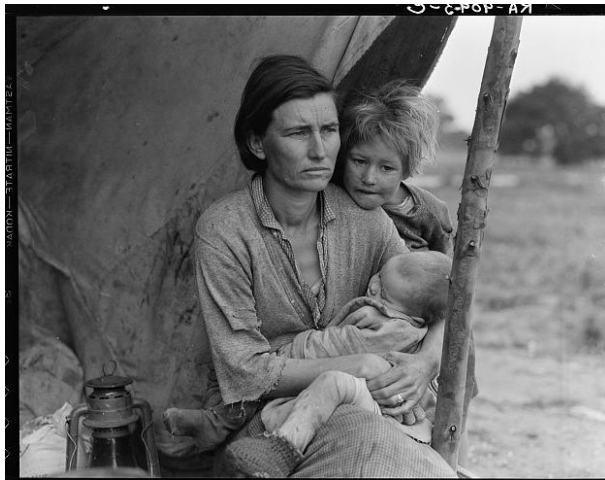
The story behind how Dorothea encountered Florence Owens happened when Lange was done with her month long photography trip, taking photographs of farm labors around the United States (known as the Resettlement Administration at that time).

She was driving down a road going back to her home and while she was driving she saw a sign saying “PEA-PICKERS CAMP”, as she passed by the sign she started having inner thoughts about whether to follow the sign or ignore it, and after thinking about it for a while she ended up going there.

She drove through the wet camp and parked her car around that area, it was at that moment when Lange and Florence Owens first met. When Lange first saw Florence Owens she gave a simple description describing her state, saying:

“I saw and approached the hungry and desperate mother, as if drawn by a magnet.” (9)

Lange didn't ask about her name nor her history. However, Florence Owens did mention her age and how they've been getting their food from in order to survive. As Florence sat there beside the tent with her children gathered around her, Dorothea Lange started taking the series of photographs, which later became known as the *Migrant Mother*.



<http://loc.gov/pictures/resource/fsa.8b29523/>

Comparing & Contrasting the Cultural Context

My chosen artworks are quite similar on many different levels when you think about it. For instance, the influence of negative emotions on each artwork, the techniques used to highlight those emotions, and lastly the presence of such depressed figures are similar in all of the artworks. However, the one aspect that is certainly lacking in terms of similarity is their cultural background. That's the case, because when you take a look at it from a historical perspective, the time gap between the creation of each chosen artwork is large to some extent.

Getting more knowledgeable about my artworks was actually quite intriguing, because all of my chosen artworks tend to show a partial aspect of the environment surrounding the artist, and in some cases some of them would highlight certain events that the artist went through.

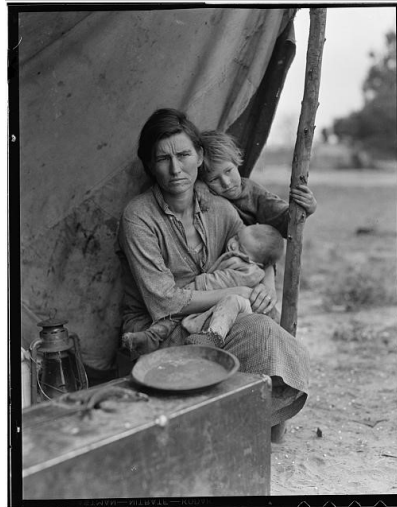
The other major factor to why there are huge differences between the cultural background to each artwork, is due to the the setting in which the artworks were created in. The *Pieta* being created in Italy, the *Migrant Mother* being taken in America, and finally Pablo Picasso's *Blue Nude* being painted in Paris.

Now starting with the *Blue Nude*, as previously mentioned we know that it was created in 1902. It was painted in Picasso's Blue Period which was an approximate span of 3-4 years (1901-1904). The main and only reason that made the *Blue Nude* came to be was the death (suicide) of his dear friend, Casagemas. The *Blue Nude* was painted in the early 20th century. Therefore, we can assume that it was during the Modern Art time period, which began during the late 19th century till mid 20th century.

To put it briefly, the Modern Art period can be defined as a different route that the visual arts in various mediums took. Prior to the 19th century, art was most of the time governed by wealthy patrons and churches, which eventually lead to most artworks being religious, depicting various biblical themes/settings. However, this trend of art came to an inevitable end, as new art movements started getting introduced (e.g. post-impressionism, impressionism, cubism, etc.). Different artists from around the globe started focusing their attention on subjects like dream, symbolism, and psychology. Some of the most notable artists during this art period (Modern Arts) were Vincent van Gogh, Edvard Munch, and Henri Matisse.

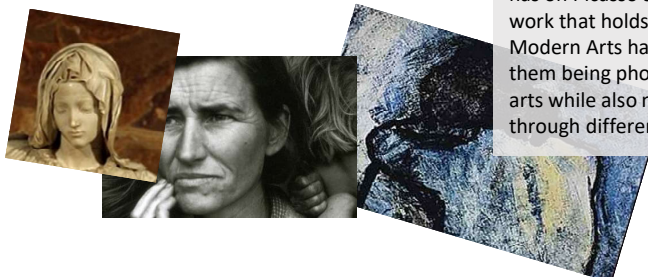
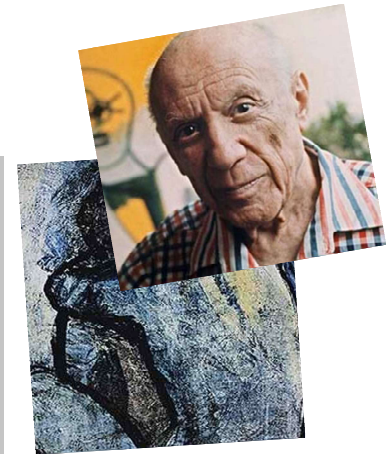
Taking into consideration the development of art during the Modern Art period, we are able to see the influence it has on Picasso's *Blue Nude* as it's an abstract piece of work that holds a symbolic meaning. Furthermore, the Modern Arts has also introduced new mediums, one of them being photography, widening the horizons of the arts while also making artists reinterpret the world through different means.

The *Migrant Mother* was taken amidst the pinnacle of poverty and despair of the time period known as the Great Depression, where Americans were forced in a desperate situation, suffering from a huge economic recess leaving many of them in a state of restlessness without any job. Lange took the photograph during the Great Depression, which was around the early 20th century, therefore, it is pretty clear that it was during the Modern Art period. As I stated earlier photography were one of the new mediums introduced into the Modern Arts, taking a closer glimpse at the *Migrant Mother* we are able to see how it holds various characteristics from the Modern arts, and a prime example would be the solid representation of Iconography.



The *Migrant Mother* and the *Blue Nude* were both created in the same era, which was during the Modern Art period. It goes without saying that these artworks were similarly influenced by the development of the arts in the Modern Arts, for instance we can see that both subjects in the artworks are either expressing a certain aspect of human emotion, or are heavily symbolic. These two characteristics showed an undisputedly strong presence in the Modern Arts.

However, despite both the *Migrant Mother* and the *Blue Nude* being part of the Modern Arts, they are quite different in terms of settings and events. In other words, the influence of the external environment on both artworks differs greatly. The *Blue Nude's* existence was due to the depressive chain of events that were happening in a individual's life at the time (Picasso's friend's suicide, poverty). The *Migrant Mother*, on the other hand, was due to the suffering of a whole nation (America) from a dreadful economic recession, causing many to live in poverty and hunger.



Comparing & Contrasting the Cultural Context

As we all know the *Pieta* is a sculpture made in the High Renaissance. The High Renaissance time period began around the end of the 15th century and lasted till the early years of the 16th century. However, in order for us to look at the *Pieta's* cultural context we need to consider the Italian Renaissance as a whole.

The Italian Renaissance presence in history was definitely that of a huge impact on the arts. The start of the Italian Renaissance was followed up right after the end of medieval times, where many Christian values started taking dominance. With that been said, a lot of Italians during the Renaissance era started harboring huge interests toward human achievements and worldly things, rather than the preparation of one's self for the afterlife (that was the case during the medieval ages). As a result they started focusing on a variety of different domains such as the arts, literature, and politics.

Thus, leading to a common belief amongst many which is the philosophical principles of humanism (just for clarification humanism can be considered as a system of thoughts related to the significance of human importance). At the same time churches started to have an evident impact on the arts, that's why artworks painted during the Italian Renaissance weren't based on the artist's subjective interests, rather it was more focused on religious/biblical themes.

Leading us to our next point, which is the reason to why artworks during the Italian Renaissance were more oriented toward religious themes. That was mainly the case due to a common trend I mentioned earlier, which is the arts being governed by churches and wealthy patrons.

The *Pieta* is one of the High Renaissance masterpieces. Therefore, it goes without saying that it holds a strong representation of the Italian Renaissance culture. The Italian Renaissance, as I've said many times before was heavily influenced by church values, which explains the reason to why the *Pieta* is trying to depict a Biblical related event.

The Italian Renaissance or more specifically the High Renaissance and the Modern Arts held varying characteristics for the most part. Historically speaking, the time gap between the High Renaissance and the Modern Arts is quite huge, therefore, there are bound to be vast differences in regards of what can be considered as an aesthetic piece of work. Looking at the High Renaissance artists (e.g. Raphael, Leonardo da Vinci, and Michelangelo) they were more focused on perfecting human anatomy, while at the same time capturing biblical themes.

The Modern Arts artists, on the opposite side of the spectrum, were rather quite different as most artists artwork during the Modern Arts were more fixated toward the subjective interests of the artist. That's why we tend to see many artworks that depict certain emotions specifically related to the artist (e.g. Vincent van Gogh's *Starry Night*, Edvard Munch's *Scream*), rather than artworks that follow a specific genre, and are restricted to a given culture (just like the Renaissance's artworks).

Leonardo da Vinci Human anatomy studies



The external environment plays a big role in the creation of one's artwork, because when you take a moment to think about it. You come to a realization; the realization that the external environment greatly influences one's artistic output.

The miserable events that befell Picasso, and the pitiful state of the Americans during the great depression, are without a doubt the driving forces that lead to the creation of both the *Blue Nude* and the *Migrant Mother* (respectively). These two artworks were both influenced by event/events that happened in the artists environment.

Whereas the *Pieta*, it was quite different, because the creation of the *Pieta* wasn't influenced by events. Rather it was influenced by a variety of other factors, such as the Italian Renaissance religious art trends, and their evidently different sense of beauty. Therefore, we are able to see how the creation of the *Pieta* was mainly influenced by the culture, instead of a specific event or chain of events.

Formal analysis through the Elements of Art (Color)

The *Pieta* was made out of white marble. Before making the *Pieta*, Michelangelo searched for a pure white marble to work on, and luckily Michelangelo found the perfect block of white marble, a pure yet a massive looking block of marble; a Carrara marble.

The current *Pieta* is slightly different compared to the *Pieta* when it was first made. That slight difference is its color, when Michelangelo first made the *Pieta* it was much brighter, it was purely white. However, now the *Pieta* got slight shades of grey over time and that's mainly because of the dirt that had piled up on it over the years.

When creating the *Pieta* Michelangelo had intentionally made Mary look young in order to maintain her freshness of youth. (5) The whiteness of the *Pieta* depicted many aspects of Mary's characteristics like her purity, innocence, and youth. (6)



The *Pieta* and the *Blue Nude* have little to no similarity in terms of color, and that's mainly because of their colors being aimed at different things. The *Pieta* color (white) depicts Mary's characteristics, but the *Blue Nude*'s color (blue) is oriented towards Picasso's emotion at a certain period of time.

In other words the *Blue Nude*'s color (Blue) depicts an emotion (sadness and grief), while on the other hand, the *Pieta*'s color (White) depicts a characteristic (purity) of an individual which is totally different.

There are some similarities between the *Migrant Mother* and the *Pieta* in terms of color (for example, both of them having white and various shades of grey), but both symbolize something different. The *Pieta*'s white color mainly depicts Mary's purity, while on the other hand, the black and white photography of the *Migrant Mother* aims at promoting realism, with the sole intent of depicting the hunger, poverty, and suffering of American migrants during the Great depression.



Cameras at the time of the Great Depression were technically under developed, compared to our modern time digital cameras. Which is also the reason to why the *Migrant Mother* photograph turned out black and white.

The color of the *Migrant Mother* being black and white heavily supported its meaning, because black and white photographs usually express realism compared to colored photographs, they also tend to focus on a certain emotion and in the *Migrant Mother*'s case it represented the poverty and the suffering that the American migrants went through. (7)

COLOR

There are three main characteristics for color; Intensity shows how bright or dull the color is, value shows how light or dark the color is, and hue which is the name of the color. (8)

Black

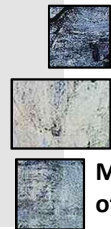


The colors used in order to paint the *Blue Nude* highlighted different negative emotions. Those negative emotions were portrayed through various shades of colors.

Picasso painted the *Blue Nude* using a monochromatic shades of blue with slight shades of black, in order to effectively express his emotions. The different shades of blue depicted the depression and state of sorrow that Picasso went through at that period of time, and the black depicted his grief over the death of his close friend. (6)

The *Migrant Mother* and the *Blue Nude* have a minor similarity, which is the black color being existent in both of them. While it's obvious that both of them are trying to depict a certain emotion, the emotion that they are trying to depict is quite different.

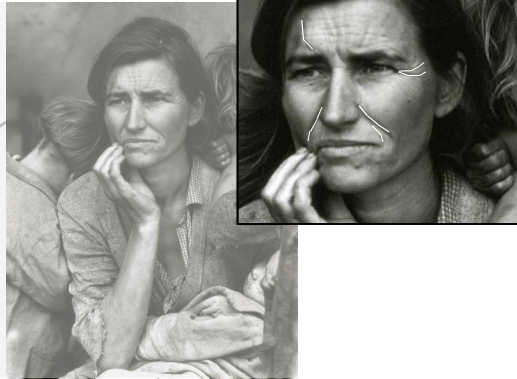
The black color in the *Blue Nude* represents the grief Picasso over the death of his friend, however the black color in the *Migrant Mother* is part of the black and white photography that helps promote realism.



Monochromatic
of BLUE

Formal analysis through the Elements of art (Line)

The lines used in the *Blue Nude* are way different compared to the *Migrant Mother*. As we can see the lines in the *Blue Nude* are really thick and bold, they play a major role in emphasizing the emotion's of the woman. However, the lines of the *Migrant Mother* (lines of the wrinkles, and the messed up hair of the children) are very thin in comparison. What's similar though, is the purpose of the lines, as both serve the purpose of making the viewer comprehend the pitiful state of both woman present in each artwork.



The *Migrant Mother's* is mostly composed out of curved lines, for example the folds of the clothing, the curvy shapes of the various body parts, and the rounded/curly hair of the mother and the children.

Most professional photographers are usually capable of manipulating lines in a photograph by shooting them in certain angles, by doing so they are able to enhance the purpose/theme of the photograph. Lange was able to do the same thing, looking at the mother in the Photograph we can see the how the lines of the wrinkles play a major role in expressing the desperate situation the mother is in, thus helping the viewer have a good understanding of the *Migrant Mother*.

The lines used in the *Pieta* and the *Migrant Mother* serve a seemingly similar purpose. The lines in the *Pieta* plays a significant role in depicting Mary's tragic state (through the lines that create her facial expression). That is also the case in the *Migrant Mother*, as the lines used help form the mothers anxiety-filled facial expression and the wrinkles around her face as well, making the viewer understand the pitiful state of the mother. The minor difference between the *Pieta* and the *Migrant Mother*, is that there are additional lines in the *Pieta* that shows more clarification of the sculpture's tragic scene, such as the lines (the sash) that portrays the connection of a mother and son, and the lines that helps us interpret Christ state of lifelessness.

One of the most prominent factors of Picasso's painting the *Blue Nude* are the lines, while they may seem really simple at first glance they actually play a significant role in showing the emotions of the woman painted out.



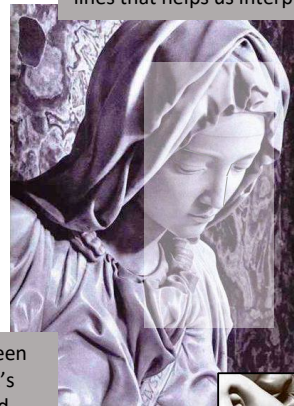
It's pretty obvious that Picasso painted the posture of the woman with thick and bold lines. If you were to look more closely into it you can see that the lines don't give any sense of softness, and that's due to the fact that Picasso used the lines as away to emphasize the negative emotions expressed by the woman in the *Blue Nude*.



LINES

Lines are one of the elements of art, they are defined as a moving point in space (from one point another). Their roles can vary, from guiding the viewer through the artwork, focusing on specific characteristics/emotions, giving more meaning to the artwork, etc. (8)

The lines in the *Pieta* helped emphasize the connection between Mary and Christ, Mary's serene yet sad expression, and Christ's state of lifelessness (through physical features). The rough and thick lines present within the *Blue Nude*, however, served a different purpose, which is solely and strongly emphasizing the emotions that Picasso tried to capture (sadness, grief, and depression). Rather than lines that more so focus on accurately capturing physical features (Mary's dress, Christ's body, etc.), as to imply specific characteristics.



The Preciseness and accuracy of Michelangelo played a significant role in imbuing the *Pieta* with life. Therefore, when we take a moment and think about it we are able to realize that the lines in which the *Pieta* was created from, played a major role in portraying different aspects of it.

The *Pieta* mostly contained diagonal lines ranging from one direction to another. With been said, there is the diagonal line of the sash on Mary that shows the connection between a mother and a son.

There also the lines that help shape the serenity and sadness of Mary's facial expression. Helping the viewer interpret the tragic state Mary's experiencing (grief over her dead son).



The lines present in Christ's body, on the other hand, portrays the frailness of Christ's body that is bound by lifelessness.

Formal analysis through the Rules of Composition (Golden-triangle rule)

Although the *Blue Nude* and the *Pieta*, both showed different postures, their triangular composition were slightly identical. With both of their heads (Mary and the woman in the *Blue Nude*) being at the pinnacle of the triangle. However, there still remains a major difference, and that is the center of attention. The *Pieta* portrayal of emotions being at the pinnacle of the triangle (Mary's facial expression), while the *Blue Nude's* portrayal of emotion being spread throughout the whole triangle, as the emotions are portrayed through the depressed woman's posture (the fetal position).



Michelangelo's creation of the *Pieta* was without a masterpiece of the art industry, being able to depict Mary's grief over her son with ace, creating an exquisite looking sculpture.

The *Pieta* shows Mary holding Christ on her lap, with the tip of the *Pieta* showing Mary's face; a facial expression that shows a vague smile, yet depicts sadness and grief. As we start shifting our attention downward, the sculpture starts to increase in size, creating a semi-perfect triangular shape.

The *Pieta's* triangular composition adds up to it's already existing beauty, as it shifts the viewers attention to Mary's perfectly created facial expression, while also helping the viewer understand where Mary's gaze is centered toward (her dead son).

Just from taking a glance at the *Blue Nude*, we can straight away point out that the depressed woman in the painting has a triangular shape, and that's due to the angle Picasso chose to paint out the woman in.

With that being said, we can see how the triangular shape of the woman heavily impacts our perception of the *Blue Nude*. Because, the moment we set our eyes on the *Blue Nude* we can tell that the woman's triangular posture is some form of expression of the woman's depressive state, as it accurately depicts the fetal position – that generally expressed sadness and distress. Simply put, Picasso usage of this triangular pose had contributed a lot to it's meaning, which is the portrayal of the figures emotion (despair, grief, and sadness).



TRIANGLES IN ART

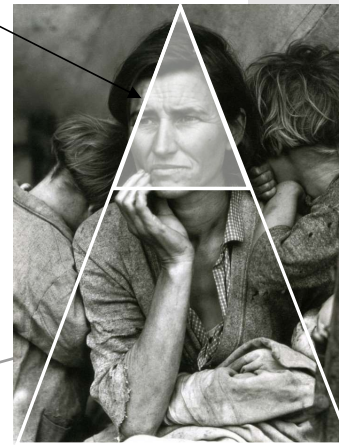
A triangular composition in a photograph or an artwork, plays a significant role in drawing the viewers eye to the artwork/photograph's point-of-interest.



The postures of the figures in the *Blue Nude* and the *Migrant Mother* are similar, as they form an identical triangular composition through the angle the that they were captured/painted in. Apart from there triangular composition there are no other evident similarities. The *Migrant Mother* shows more than one compositional element (the children) that supports it's triangular composition, on the other hand the *Blue Nude's* figure is triangular in itself, without any supporting compositional elements.



The similarities between the *Pieta* and the *Migrant mother* in terms of composition are relatively high, as both of them form a triangular shape with the center of emotion being at the pinnacle of the triangle. The only major difference between the two is that *Migrant Mother* has an extra factor that helps attract the viewers eye, which is the presence of the children in the photograph.



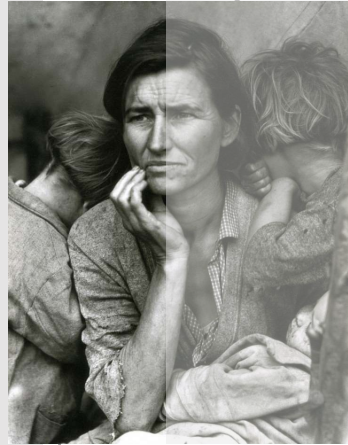
The moment we take a look at Florence Owens (the mother) we can straight away point out the negative feelings and the heavy atmosphere shown in the black and white photograph taken by Lange.

The main reason to why the *Migrant Mother* was able to show such prominently evident emotions, was because of the angle in which the photograph was taken in (composition). Forming a Triangle that attracts the viewers eye to the figure of the mother, with the pinnacle of the triangle showing a face filled with conflict and anxiety.

The children hiding behind their mother played a significant role in the composition of the photograph as well. Because, their heads being bent toward their mother, creates some sort of attraction to the mothers facial expression, thus helping the viewer have a better understanding of the photograph.

Formal analysis through the Principles of art (Balance)

The balance in the *Migrant Mother* is quite clear; a mother with a distressed expression in the center of the photograph, with two children (one in each side) hiding behind their mothers arm, composing a wonderfully balanced photograph.



The *Migrant Mother* is considered an asymmetrical balanced photograph and that's due to minor compositional factors, like the hand of the mother being placed right beside her chin and the children not being the same height, thus creating an asymmetrical balanced composition.

The Asymmetrical balance of the *Migrant Mother* shows Lange's skill at taking a perfectly composed photograph.

The *Migrant Mother* and the *Blue Nude* are both asymmetrically balanced for different reasons. The *Migrant Mother* is asymmetrically balanced due to the compositional elements present within the photograph (the children, the infant, the mother's hand). The asymmetrical balance that the *Blue Nude* shows, comes from the angle that Picasso painted the depressed woman from.

Balance

Balance is one of the principles of art. There are three types of balance, symmetrical balance, asymmetrical balance, and radial balance.

- Symmetrical balance is when one side of an artwork is replicated on the other side.
- Asymmetrical Balance is when two sides are unequal in terms of visual weight.
- Radial balance is when there is a center with elements radiating from it.



The balance of the *Blue Nude* comes from the angle of the woman's posture. The woman's posture in the *Blue Nude* shows an asymmetrical balance, just like the *Pieta*. The main difference between the *Pieta* and the *Blue Nude* is what creates their asymmetrical balance. The *Pieta* is asymmetrically balanced, due to Christ's presence in Mary's lap (the presence of two compositional elements), however, the *Blue Nude's* asymmetrical balance comes from the angle the woman was painted in.



While the posture of the woman in the *Blue Nude* doesn't create a perfectly balanced composition, it does create a fairly balanced one to some extent, and that's due to the angle Picasso chose to paint the woman in.

The posture of the woman shows an asymmetrical balance, because we can easily tell that both sides are not identical. However, they both hold similar values of weight, therefore, we can assume that it is indeed asymmetrical balanced.

If Picasso chose to paint the woman's posture in a symmetrically balanced view it would've looked dull. With that being said, an asymmetrical balance view of the *Blue Nude* makes the viewer more invested in the emotions of the depressed woman.

The *Pieta* and the *Migrant Mother* are quite similar, seeing as they are both balanced in terms of composition with minor factors that makes them shift towards being asymmetrically balanced. The *Pieta's* asymmetrical balance is created due to Christ being placed on her lap. The *Migrant Mother's* asymmetrical balance, on the other hand, is mainly due to the different height levels of the children, and presence of the mothers hand within the composition.



The *Pieta's* triangular composition is one of its good points for many reasons, and one of them being is that the triangular composition makes it balanced. The balance of the *Pieta* in terms of composition makes it appealing to the eye. We can see how the *Pieta's* utilization of symmetry creates some sort of attraction between the artwork and the viewer.

Mary can be considered as a semi-perfect symmetric composition, however, Christ's presence on Mary's lap makes the *Pieta* shifts toward being more of an asymmetrically balanced sculpture, thus giving it a more sophisticated and intriguing view.

Formal analysis through the Principles of art (Emphasis)

The *Pieta*'s focal point is emphasized through Mary's facial expression as it's placed right at the pinnacle of the triangular structure of the *Pieta*. However, the *Blue Nude*'s emphasis is completely different, as the focal point is created through the thick lines that form the posture of the depressed woman, rather than the composition/structure of the woman.



The *Blue Nude*'s strong portrayal of emotions, comes from a single, prominently present factor, and that factor being the lines that outline posture of the depressed woman. The *Blue Nude*'s focal point are the lines. The lines that were used to paint out the posture of the depressed woman showed several attention-worthy characteristics such as the dark value of the lines, and their overall roughness.

Thus, looking at the *Blue Nude* the viewer is inevitably attracted to the lines, because, the lines (focal point) stands out more than anything present within the *Blue Nude* (the various blue tones, etc.)

Mary's facial expression plays a major role in the purpose of the *Pieta* and its overall meaning. We can tell that when Michelangelo created the *Pieta* he relied on Mary's expression, in order to show strong emphasis of Mary's emotional state.

Mary's facial expression stands out because of the pyramidal structure in which the *Pieta* was created. Mary's face being present at the pinnacle of the triangular structure, thus making her facial expression as the focal point of the *Pieta*.

With the emphasis being Mary's facial expression we're able to gain a better understanding of the sculpture, as we are able to interpret that Mary's sadness and grief comes from the death of her son, Christ.



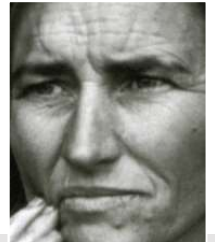
Emphasis

Emphasis is an area within an artwork that attracts the viewers eye. It can be done through different uses of the elements of arts. An example would be, the presence of a large circle among a lot of small circles.

The *Pieta* and The *Migrant Mother* show tons of similarities as far as emphasis is related, since the focal points in both artworks are the facial expression that expresses emotion. There similarity also comes from the fact that both artworks focal point is created through their triangular/pyramidal structure. However, the minor difference that makes the *Migrant Mother*'s slightly different are the variations of value between the focal point (the facial expression/face) and the background of the photograph, which supports its point of emphasis.



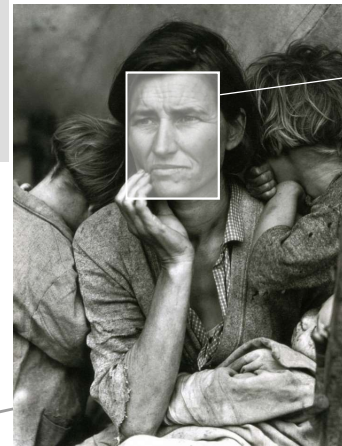
The point of emphasis of the *Blue Nude* is created through the dark toned rough-looking lines, which is really different if we were to compare it to the *Migrant Mother*. That's due to the fact that the *Migrant Mother*'s emphasis comes from it's triangular composition and the visibility of the mother's face in comparison to the other faces (that are evidently hidden) present within the photograph.



The *Migrant Mother* depicts the suffering that migrant workers in America went through at the Great Depression time period, through the suffering expression of a single mother.

The facial expression of the mother, is the focal point of the photograph. Without the facial expression of the woman, the *Migrant Mother* wouldn't hold as much meaning, because the emotions expressed through the facial expression of the mother shows strong emphasis of the desperate state of the American migrants during the Great Depression.

The focal point of the *Migrant Mother* is the mother's facial expression for a variety of different reasons. One being that it is the most vividly shown face in the photograph, the other reason is due to the mother's facial expression being at the pinnacle of the triangular composition. Furthermore, there is another factor as well, which supports it as an emphasis point, which is the light value (of the face) compared to the dark background and other compositional elements (e.g. the children).



Interpretations of function and purpose



Pietas were first created during the 13th Century. The previous Pietas usually presented Mary in an expression that depicts extreme agony and sadness over Christ's death. However, Michelangelo took a different approach when creating the *Pietà*, making Mary's facial expression portray calmness and acceptance over the tragic death of her son.

Taking a closer look at the *Pietà* we see can how Mary is gently holding onto Christ's corpse, showing the affection and care a mother holds towards her son. Her facial expression that depicts calmness, while also showing slight signs of grief. Mary's calmness comes from the fact that she is still connected to her son (Christ), she is still mothering, showing care and love for her dead son.

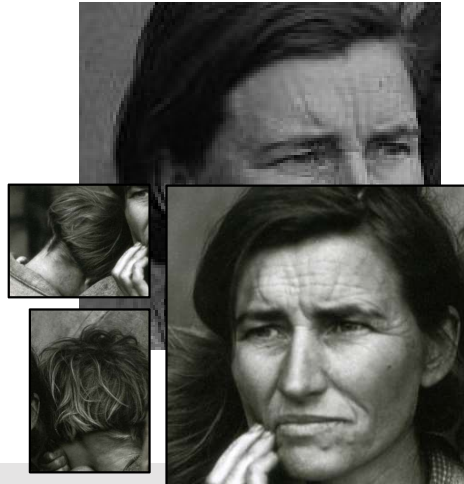
Michelangelo's *Pietà* perfectly captured the emotions of Mary, as the emotions captured were depicted in a sophisticated yet abstract manner. The figure of Mary yet untouched by tragedy, the bottled up emotions of Mary that are yet to be released, and the essence of human suffering efficiently portrayed within a single sculpture is simply astounding.



One of the prime examples of the previous Pietà's created before Michelangelo's *Pietà* is the *Rottgen Pietà*. The *Rottgen Pietà* was created by an unknown artist somewhere around the years 1300-1325.

The differences between the *Rottgen Pietà* and Michelangelo's *Pietà* emotion wise are quite clear. The *Rottgen Pietà* depicts Mary in agony and despair over Christ's death. Michelangelo's *Pietà*, in contrast, depicts Mary as a pure mother untouched by tragedy, showing acceptance to the situation at hand.

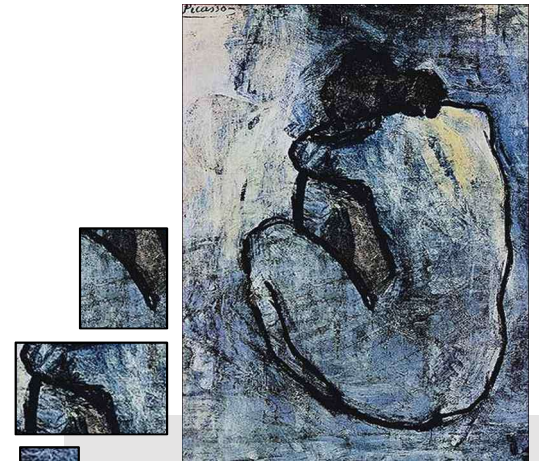
Michelangelo made Christ's expression look peaceful and young. Resting on Mary's lap with a state of serenity and peacefulness, accepting the journey of life and death.



The *Migrant Mother* was one of the most iconic photographs of the Great Depression. This photograph alone portrayed the poverty, hunger, and suffering that the Americans were forced to experience.

The vacant gaze wandering over the horizon, the involuntary hand placement of the chin, the cowering of the children behind their mother for protection. All these minor yet significant factors within the photograph played a major role in expressing the desperate situation of the American migrants; expressing a widely common emotion during that time, which is known as anxiety and worry.

Lange took many photographs that portrayed the suffering experienced by Americans migrants from the Great Depression. However, the *Migrant Mother* was considered as the most influential, as it played the role of humanizing the Great Depression.



The *Blue Nude* was a manifestation of Pablo Picasso's emotions at a tragic event that happened in his life, which was the suicide of a dear friend of his (Carlos Casagemas 1881-1901).

The *Blue Nude* was painted within the Blue Period; hence the name the *Blue Nude*. This painting portrayed many signs of negative emotions, through the subject of the painting, the lines, and most commonly the colors. The rough lines and the monochromatic of blue used in the *Blue Nude*, portrayed different emotions that dwelled within Picasso during his state of utter sadness and poverty. Emotions that were portrayed through the lines and the monochromatic of blue were emotions related to despair, depression, and grief.

On the other hand, the posture of the woman painted in the *Blue Nude* passed on to the viewer the feeling of rejection and disengagement, as the posture of the woman was painted in angle showing her back. With that the viewer is able to interpret the message (detachment and disengagement from reality) that Picasso tried to convey during his times of sadness and despair.

Comparing & Contrasting the functions and purpose

The *Pieta*, the *Migrant Mother*, and the *Blue Nude* are all similar to a major extent in terms of the emotions expressed. However, what sets these artworks apart is the purpose those emotions expressed serve.

As we all know all of these artworks were created within different cultural backgrounds. Therefore, there are bound to be some major variations if not wholistic differences in the message/theme each artwork is trying to show emphasis on.



The religious influences on the *Pieta* are quite clear. Since, it is trying to capture a biblical scene which is Mary holding onto her son, Christ after his crucifixion. While it is true that the main theme of the *Pieta* is portraying the sorrow felt when one experiences a tragic event, there are also other factors that made the *Pieta* slightly different than the other chosen artworks (*Blue Nude*, *Migrant Mother*).

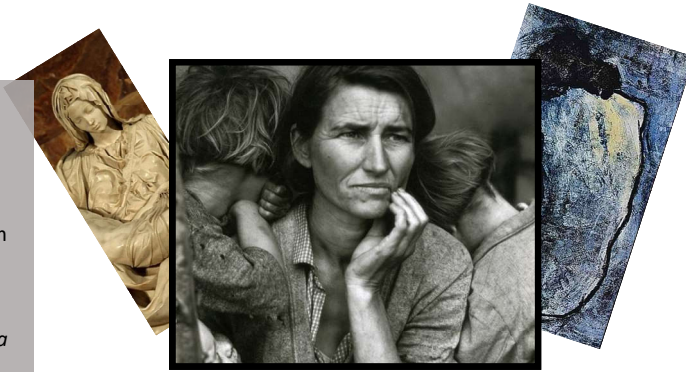
That difference comes from Mary's response to this sorrowful experience. It goes without saying that Mary's response is the main emphasis point of the *Pieta*. Mary's facial expression shows the emotions that resided within her during this tragedy; those emotions that signified acceptance, calmness, and serenity. They were all present within her due to the belief that although Christ is lifeless, his death is nothing but a temporary death.

The *Pieta's* creation was inspired by a biblical scene (as stated many times), with the intention of portraying the mental state of religious figures, specifically Mary.

Despite the similarities between the *Pieta* and the *Blue Nude* in regards to the emotions (e.g. sorrow, grief) that were present in both artworks. The *Pieta* as an overall artwork showed minor signs of sorrow in addition to various traits that represented Mary's state. On the other side of the spectrum, we have the *Blue Nude*, although it seems similar to the *Pieta* when we take a look at it from a one-dimensional view (since both of them interpret grief/mourning in one way or the other), in reality it is quite different, because the portrayal of negative emotions in the *Blue Nude* is strongly emphasized as compared to the *Pieta*. In other words, the *Blue Nude* strictly focuses on the woman's emotions of grief, whereas, the *Pieta* depicts those emotions of grief to a lesser extent, and in addition to other various elements and traits (e.g. calmness, purity, acceptance).

The other significant difference is the purpose of both artworks. The *Blue Nude* was created in order to express the artist's (Pablo Picasso) state of sadness and despair. Therefore, everything present within the *Blue Nude* from the various shades of blue used, the lines, and the posture of the woman were put together to depict Picasso's mental state during the Blue Period. The *Pieta's* creation, although created by Michelangelo, it was not directly related to him rather it focused more on capturing a biblical scene.

To put it more briefly, the *Pieta* serves the purpose of capturing a tragic biblical scene, while the *Blue Nude* serves the purpose of acting as a form of innate self-expression; expressing the artist's severe negative emotions (Pablo Picasso).



Compared to the previous two artworks (the *Pieta*, and the *Blue Nude*), the *Migrant Mother* is the most deviated in terms of overall meaning. The one similarity that the *Migrant Mother* and the other chosen artworks has in common is the portrayal of suffering through negative emotions. However, this similarity starts to fade, as we look closely onto the emotions expressed within the *Migrant Mother*.

Rather than expressing emotions of grief/sorrow toward a loss of a loved (just like the *Blue Nude* and the *Pieta*). The emotions expressed in the *Migrant Mother* were that of worry, restlessness, and anxiety, which was due to the situation at stake, and in the *Migrant Mother's* case the situation would be the state of utmost poverty.

Unlike the *Pieta*, were Mary showed acceptance to the tragedy that befell her, the state of the woman in the *Migrant Mother* was the opposite. Since, instead of being calm and showing acceptance to the situation, she was restless filled with anxiety just like all the other migrant workers during the Great Depression.

The purpose that the *Migrant Mother* played was also significantly different than the other artworks, as it wasn't an artwork that was directly related to the artist's personal life, nor was it an artwork that tried to capture a biblical scene, or some sort of cultural trend. Rather, it was a piece of work that played the role of accurately defining a tragedy (Great Depression) that occurred in a distant past, capturing the suffering of a whole nation.

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Communications of ideas and intentions on my Comparative-study influenced ARTWORK

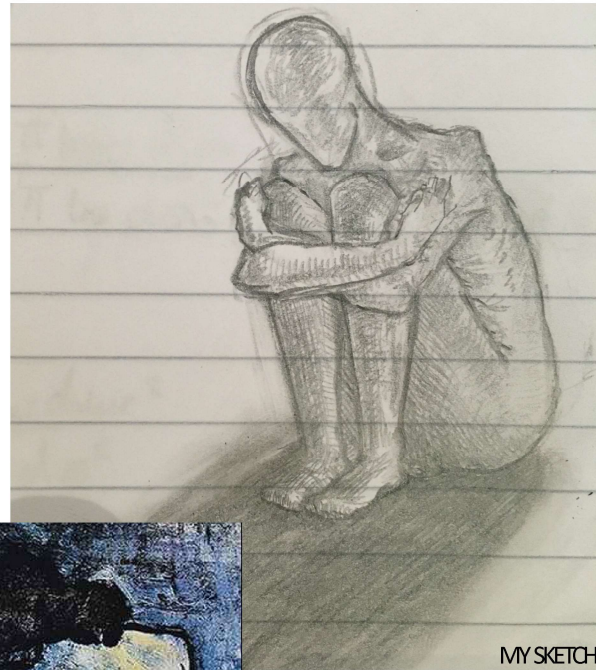
Thanks to my comparative studies I was able to adapt a more polished way in viewing artworks, focusing on details like the beauty that triangular compositions brings to an artwork, and the emphasis on things, such as lines (instead of solely relying on facial expressions) to flash out certain emotions. In addition to these technical aspects that I have grown to realize and value, I became able to comprehend artworks on a conceptual level as well.

Therefore, based on those influences I got while working on my comparative studies, I will make an attempt at creating an artwork based on the subject of *negative emotions*, as my chosen comparative art-pieces, were for the most part an accumulation of negative emotions; from emotions such as mild melancholy to intense anxiety. Since the subject in itself is quite broad to say the least, I've decided to focus on a single emotion, portraying it through a figure posed in a specific posture.

Blue Nude's Influence

As I have previously stated, the concept behind the artwork is influenced by my comparative studies as a whole, however, when looking at it composition wise, one of my chosen comparative art-pieces tend to show greater influence compared to the others ... and that art-piece is the *Blue Nude*.

I really was fascinated by how the posture of the depressed woman in the *Blue Nude*, played a vital role in displaying her emotions of rejection and depression, and me being me I thought to myself "I have to create an artwork similar to it!" ... Upon my random doodling in my other IB classes, I came with various ideas that seemed vague at first, but the more thought I gave them, the more those fragments of abstract ideas started to take form inside my head. Thus resulting, in the concept that I will be talking about in this process page.



These are one of the many sketches that I have done (during my other IB classes). Personally speaking, they were the ones that I felt were most suitable for the idea of my artwork – that is going to be based of anxiety. However, I have yet to decide on which one I'm going to settle on, as the basis for my artwork.

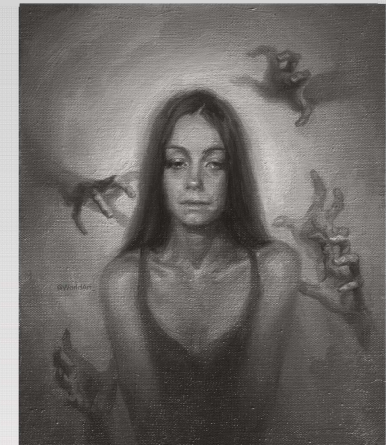


... what my artwork is going to be about?

Now that I have mentioned that my studio work is mainly influenced by Pablo Picasso's *Blue Nude*, and that it's going to be a portrayal of a single emotion, I will continue on to the specifics of the artwork. The artwork, simply put, is going to depict anxiety, and the medium that I am going to work with is going to be pencil drawing – the one that I excel the most at. I will be drawing a figure in a fetal position, just like the *Blue Nude's*, as through such sitting posture, I will be capable of creating a melancholic atmosphere, yet at the same time, capture the suppressed emotions of the devastated figure. Although I took a great deal of inspiration from Picasso's *Blue Nude*, I am planning on adding my own touches to the artwork; from the minor details to the more extravagant. The figure that I will draw will be facing forward (as opposed to the *Blue Nude*), I will be adding a deformed shadow reflection as well, which will basically help me further emphasize the drawn figures anxieties and mental state.

... Other influences

I believe that my artwork being a pencil-drawing instead of an oil painting (*Blue Nude's* medium) is for the best, because to be honest I'm really bad when it comes to oil paints, and I also happen to appreciate the natural dullness that the pencil-drawing medium brings.



<https://www.zarinasitumorang.com/>

When I first looked at this artwork I was amazed by the accurately captured facial expression, and depth of those painted hands. That is why although it is an oil paint, the range of light and dark values of grey, and the way in which the concept of depression was portrayed within the artwork were inspiring. Therefore, using the pencil-drawing medium I will try to create something similar (color and value wise) ... and hopefully get it right, this time.

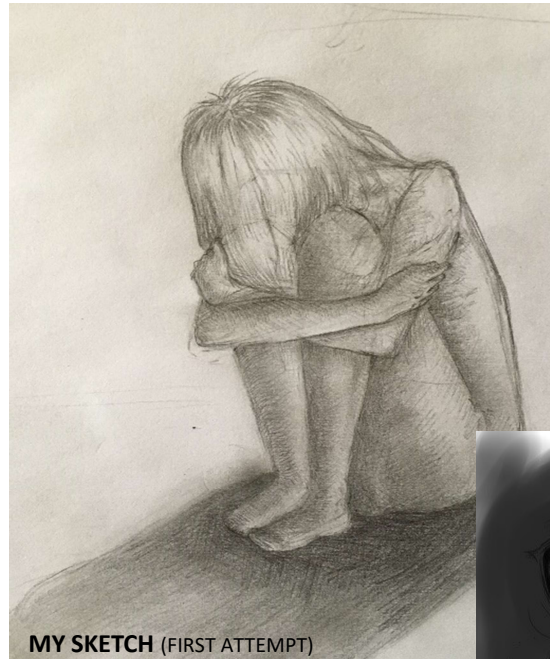
Concept reinforcement & brainstorming on ideas

In order to portray the main theme of my comparative inspired studio work; "anxiety", I decided to make the focal point of the artwork a figure in a fetal position... and while brainstorming on ways in which I can implement, to make the artwork more symbolic and abstract, I came with a basic idea that I believe could reinforce the artwork in terms of composition, yet at the same time, help better emphasize the emotion I'm trying to depict – anxiety ; by adding a shadow... a deformed shadow of the figure. (When I say a deformed shadow of the figure, I mean I will be sketching a shadow, that instead of showing the normal reflection of the figure, it will take another form – a form that will basically help me depict anxiety)

At first the idea seemed quite simple, however, as I started to sketch the outline on paper... I realized that I didn't have a tangible idea of how I wanted the deformed shadow to look. Simply put, I just found it hard depicting the anxiety in the way I intended to ... Thus, I kept dwelling on the concept even deeper coming up with various ideas: such as making the shadow take the form of spikes – which seemed stupid the more I thought about it – or simply making it greater in size and value. But despite such efforts, those ideas more or less lacked in meaning, and since I was trying to place, some sort of a creative touch on the artwork ... I just thought that they were inadequate in so many aspects (e.g. their futile ambiguity).

Upon my continuous efforts in finding a concept that seemed suitable, I was able to come with a way that proved to be very helpful. Which is identifying the cause of the depressed figure's anxiety, and working out my way from there onwards. It was at that moment, that I was able to come up with ideas that in my opinion made much more sense, had great potential in giving the artwork a certain atmosphere, and could possibly enhance its symbolism as well.

The process was simple: I asked myself at first... *what is the source of the figures anxiety? Why is it anxious? ...* then I proceeded into thinking... *what do many people suffer from nowadays? That's the moment when I got an aha moment... It's one's feeling of insecurity, and low self-esteem.*



My first attempt ...

Now, as you can see this is my first attempted sketch that I have created for the artwork (the sketches shown in my previous process page, were before I came with idea behind my comparative-inspired artwork). While it is evident that there are significant errors when it comes to the figures anatomy. From the badly proportioned arms, to the inaccurately drawn small feet, it nonetheless, helped me pre-visualize my two possible ideas – that I have yet to mention – that I honestly think fit the concept of my artwork pretty well.

My Narrowed-down ideas...

The first idea as shown by the (my) sketch, on the right ... shows a multitude of hands attempting to take ahold of the depressed figure (as you can tell the idea behind it, was slightly inspired by the oil paint that I have shown in my previous process page).

To be honest I liked the idea, as it was an accurate portrayal of anxiety... the hands being a portrayal of one's mental pressure caused by personal fears. They also give a sense of motion, a sluggish yet fearful movement; creeping on the figure, pulling it into a void of darkness.



Now on to the second idea, which is the idea that I have decided to settle on, is the one sketched digitally. Showing a shadow deforming, and within the deformities of the shadow, are those eyes, relentlessly watching over the depressed figure, propelling it out of its zone of comfort; those eyes may symbolize insecurity, one's personal expectations, or even the mental pressure one tend to put on themselves.

Both of those ideas held a significant meaning in my eyes, and both depicted anxiety in a way that seemed appropriate. However, I don't believe I have any specific reason to why I chose the second idea (the eyes) over the first (hands). If there was its probably due to the aesthetic satisfaction that the second idea gives me... and that's about it... I guess.



REVIEWING & REFINING

“Anxiety”



The process...

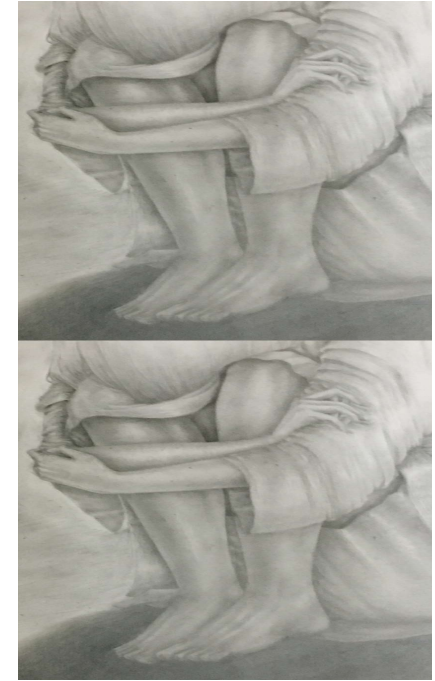
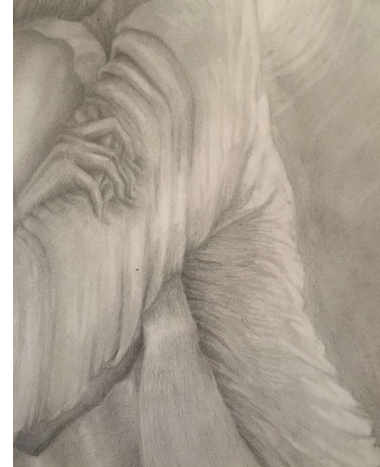
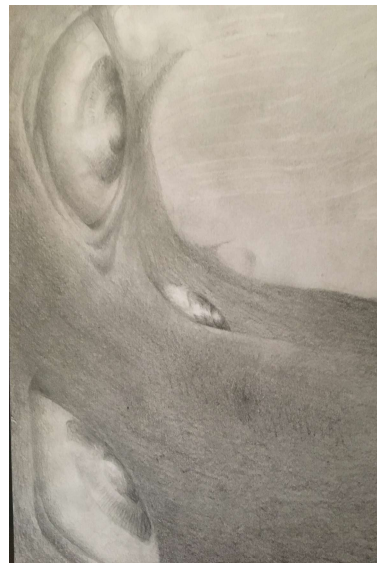
The techniques that I rely on whenever I draw is pretty much always the same. As I simply sketch out the concept that I want to convey and starting from there my pencil-sketching techniques shifts from two styles, which I have previously mentioned; either smudging or linear shading. However, while my techniques never change my improvement as an artist obviously comes from the control I have when relying on those techniques, and I can say confidently that my control over those techniques have greatly improved upon every artwork created in the IB class.

When creating Anxiety I started with what everybody starts with, a simply sketched outline, and from that point onwards I have decided which parts of the artwork I would start with first, and then I ended up placing them in order: Figure, shadow, and lastly background. After completing the figures posture, I began shading the upper part of the figures clothing with miniature lines. The reason to why I chose the clothing first is probably due to the fact that it is the more challenging part as it requires utmost precision when placing lines, and it is for some reason more satisfying to perfect. About half way within the process of shading the figure I started swapping between the clothing and the figures anatomical parts, because I realized that it would be more efficient to shade the darkest values first regardless of my preference. When I was almost done with the shading the figure, I created the shadow (and later on the eyes) and shaded it using a darker value, because I wanted emphasize its depiction of the figures mental state. After I completely finished shading the figure, shadow, and eyes I went over them with a really dark set of pencils (6B-8B) to give the artwork a greater presence. Then lastly, I created the fading background that emits light.

In this artwork specifically, I feel like I was able to introduce a new way of capturing realism when working on my pencil drawings, this new technique in my opinion is one of the greatest advantages of my artwork *Anxiety* in terms of technical skill. And that technique is by simply erasing the lightest values within the artwork as to capture some sort of light effect. If we were to look at the figures back we are able to see how this technique was implemented, as the background light that comes to direct contact with the figures back is captured through it. Relying on this technique I believe that I was capable of imbuing the pencil drawing with a great sense of realism, that even I was astonished by.

The other aspect of the pencil drawing that I thought was done well were the folds, especially the folds that were right below the hand that is holding onto the clothing, the miniscule and the accurate shading was probably the best I could have come up with at my current state. Furthermore, the accurate depiction of the folds is also due to the erasing technique that I have mentioned earlier. The combination between the precise shading and the erasing technique is without a doubt the reason that made me admire this artwork; every time I take a look at the folds I always end up satisfied.

The first time I sketched the eyes I was a bit hesitant, thinking that it would ruin the artwork as their shape seems pretty unusual for a normal eye (which obviously disturbs the sense of realism within the artwork), but to be honest the end result was quite satisfying as I believe through them I was able to capture the usual darkness of the eye-pupil and the iris. Moreover, the reflection of light onto the eye was what made it quite realistic.



While the artwork did indeed highlight many areas-of-improvements on my part there were still some aspects that, although may not be recognized straightaway, held the artwork down and made it of less significance. The aspect that in my opinion was not on par with the rest of the artwork were the feet, while they weren't necessarily badly drawn they still felt smaller when compared to the anatomical structure of the figure, that probably speaks of my unfamiliarity when it comes to drawing any type of foot in general. The hands sizes felt a bit out of proportion, which kind of irritated me, but at least the dissatisfaction toward the hands were minor compared to the feet. Furthermore, the values of the shadow were one of my minor disappointments as well, because I knew that by simply making the shadow greater in value the artwork would have stood out more.

Thoughts, ideas, and intentions

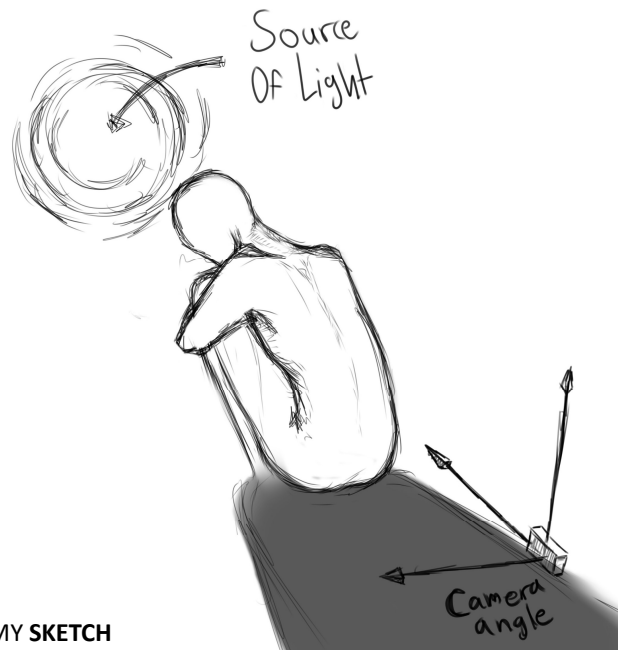
“Anxiety 0.2”

While I have always appreciated the beauty that professional photography brings forth, I never found myself highly intrigued by the process itself. Such thing is probably due to my long-held interest toward depicting symbolic and abstract concepts, through the much more liberating art mediums such as pencil-drawing, or even oil-painting – which I am seemingly bad at. And when I say liberating mediums, I specifically mean the mediums that have a solid level of connectedness between the mind and the tool in which the artist manipulates in order to produce a work of art, be it through the intricate pencil-lines, or the accurate brushstrokes that come together to create an imprint of the artists mental state.

My perception towards photography

When looking at the medium of photography, on other hand, there seems to an inseparable reliance on the concrete, put in simpler terms, photography tends to merely capture reality as it is, and while there are cases in which deep and intense emotions are portrayed through photographs (e.g. emotions of peace and serenity through landscapes, or a portrait with agonized expression) there still remains a visibly evident restriction, that restricts it from going beyond the concrete (reality). Therefore, such inseparable reliance on the concrete pretty much cancels out the intangible nature of abstraction from the medium of photography.

Keeping this limitation in mind (a limitation based on my subjective art preference and art-style), I thought of an idea that I believe will help me compensate for photography’s lack of abstraction. The idea was by simply adding another medium into the mix; a mix media between photography and digital art. My second comparative-study influenced artwork is going to be a photograph, that is edited and conceptually enhanced using digital art – a tablet and a pen.



MY SKETCH

Processes and further details...

This studio work of mine, could be referred to as another variation of my first comparative-study influenced studio work *Anxiety*, as they are identical in terms of theme and very similar in terms of composition as well. A figure, agonized by a state of restlessness and unease, and as a result pitifully crawls and assumes the fetal position. However, unlike my previous studio work where the figure was facing the front, the figure in this studio work will be captured from a back angle similar to Pablo Picasso’s *Blue Nude*.

After giving it a great deal of thought, I was able came up with an action plan that basically outlined two steps: the ideal composition of my photograph and the way in which I am going to capture the figure (using the camera). In order to meet the ideal outcome, I am planning to first angle the camera in a way that it would be placed on a level lower than the figure, and it would be angled slightly upwards. After that, I am going to place a lighting right in front of the figure, as it will enable me to control the direction of the shadow, and set it in the position that seems most appropriate. Lastly, I will ensure that the camera is positioned just above the shadow as to meet the composition I have in mind.

Furthermore, since one of the main compositional components of the photograph is going to be the shadow, the editing part will mainly take place within it. This digitally edited photograph that I will be working on is going to be strongly influenced by my first studio work *Façade*, as I will be further emphasizing the figures state of anxiety through a deformed and repetitive pattern of words that are reflected by the shadow. Just like how I portrayed the anonymous figure’s negative emotions through a range of words that helped clarify those emotions (e.g. anxiety, despair, depression, etc.)

I guess one of the reasons that made me choose the photography medium and combine it with digital art as a mean of enhancing the thematic aspect of the artwork, was probably due to an innate habit of mine that primarily consists of making connections from the realities I see from day to day and the psychological implications and impacts that I derive from those realities.



MY SKETCH

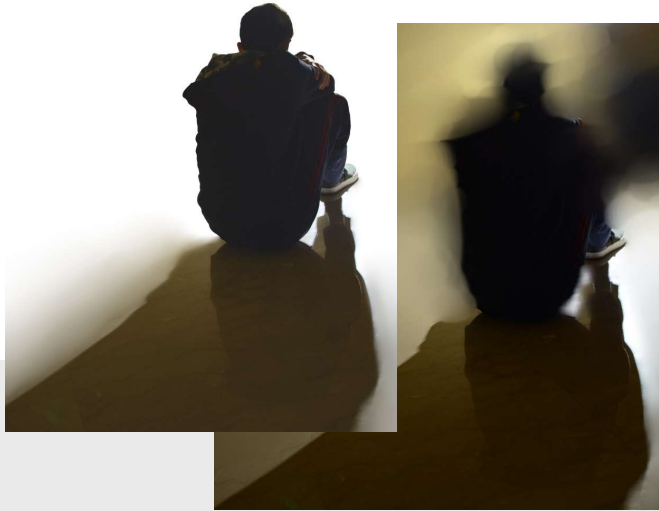
As you can tell by the compositional elements they are pretty much identical to the ones I have mentioned earlier. This is one of my random digital art sketches, it was at that moment where I got the idea of taking a photograph with a similar composition and adding an abstract element, through the use of digital art.

When I first visualized the composition of what would be my digitally edited photograph, I for some reason underestimated the challenge it would take to layout an initial compositional draft through the simple process of sketching, and then giving it life using photography. Because, the moment I got everything in place for the photograph, (e.g. yellowish spotlight, a dark and empty room, and a friend of mine who volunteered to take the posture I had in mind) I realized how challenging it was. Me being naïve as is when it comes to photography, I thought that I would be able to get the right composition and the right angle from the first attempt. And the fact that I am talking about it right now already says that this was not the case.

We took hours on end trying to get the right composition, by changing the angles of the camera, changing the positioning of the spotlight, and by having my friend attempt slightly different postures after every couple of failed photograph attempts. All in all the outcome has really satisfied me; amidst all those trials and errors I actually thought that getting the ideal composition that I had in mind was impossible, and now looking at it I can confidently say that it turned out pretty identical (or even better).



THE PROCESSES, TECHNIQUES, AND CHALLENGES “Anxiety 0.2”

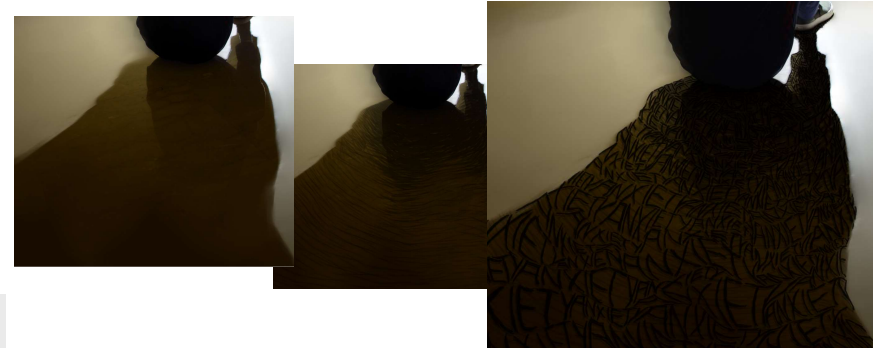


Creation of the **BACKGROUND**

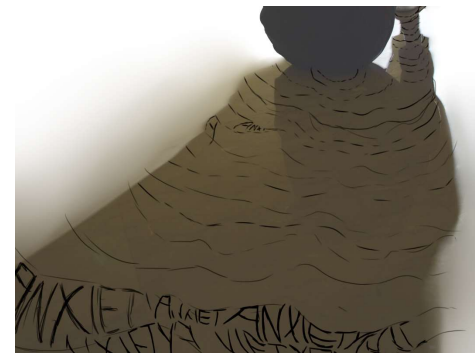
After going through the hardship of getting the ideal composition, I proceeded into the digital editing part. The first thing I did was separate the figure and the shadow from the whole photograph and then I blurred the background, allowing me to create greater emphasis on the figure's depressed mental state. The separation process was done through two simple yet slightly time-consuming processes. I first created two separate layers (two copies) of the main photograph, and then I simply erased the background from one of the layers; what made this process time-consuming is the fact that I had to erase the background while taking into consideration not to erase the figure throughout the process (going accurately and precisely over the figure without leaving any spaces). Furthermore, if you were to look closely at the blurred background you would realize that the blur isn't that of a gradual type, rather it shows some sort of linearly randomized pattern. The reason why I implemented the blur on the background in such way, was to help further emphasize the distorted vision and mental state of people with severe anxiety. I have also added white values on the right-hand corner, making the spotlight greater in presence, in order to highlight the presence of the shadow, as through a greater intensity of light the shadow appears darker, and that is exactly what I wanted to do.

Creation of the **SHADOW**

When I completely finished blurring the separated background, I went on and started with the shadow. As you can tell the shadow alone explains a lot about the artwork itself, as through the never-ending “anxiety” pattern, one can straight away assume that the figure is in a state of restlessness and unease caused by intense anxiety. Similar to one of my previous digital arts (*Façade*) the words are evidently deformed in nature, I wrote them down (using my tablet) in such way to once again depict the mental distortion caused by severe negative emotions in general.



Looking at it process wise; In order to create the shadow I have gone through three main processes. I started by slightly changing the size of the shadow (towards the end) to ensure that the word pattern that I will be implementing will fit. After that I created a new layer of shadow that was formed through miniature lines coming together as I wanted to enhance the natural, mundane look of the actual shadow (in my opinion). Lastly, the final process was adding the words through a pre-established pattern created on a different layer, it was very helpful as it allowed me to pre-visualize how the shadow is going to be when it is completed, thus making it possible to plan further.



Moreover, if one was to closely focus on the pattern of words they will be able to tell that the words are decreasing in size as they get closer and closer to the figure, I personally feel that such thing was brilliant on both a conceptual and aesthetic level. Its attraction in terms of aesthetics, comes from the fact that the words get smaller as the intensity of the shadow increases, thus making a connection between the real shadow captured by the photograph and the abstract shadow created by the “anxiety” pattern. On a conceptual level, on other hand, the closer the pattern of words got to the figure the smaller they get in size, and this reduction in size may very well depict the figure's distorted mental state.