

# Nostalgia

Morgan Beahm

ART493 SMP1

FALL 2016

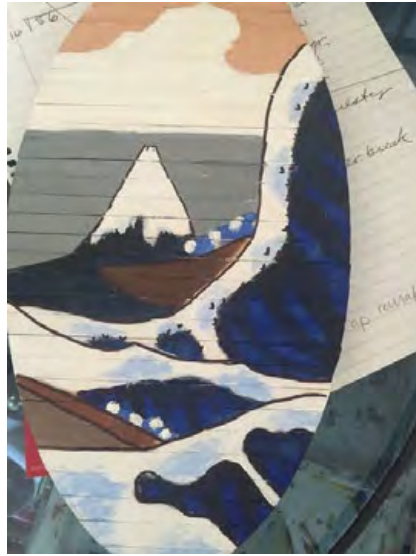
## Table of context

Contents	Pages
Artist statement	2
Summer work	3
Marathon	5
Midterm	11
In progress show	13
Reflection	
Marathon reflection	14
In progress reflection	14
Midterm reflection	15
In progress 2 reflection	16
Questionnaire	
Questionnaire 1	17
Questionnaire 2	21
Questionnaire 3	30
Bibliography	38

## **Artist Statement**

My work is based on nostalgia. To me, nostalgia is looking back on the fondness of my childhood. Recently, it seems like everyone has been focused on nostalgia whether it is through movies, TV shows, or songs. For example, there are several throwback or sequel movies coming out like Star Wars, Harry Potter and superheroes. People from my generation and even the generation before grew up with these characters. When I go on social media, I see people posting about an old show or objects and they are asking “remember these?” My plan is to demonstrate nostalgia through still life objects from my childhood. Many of the objects I use may speak to viewers of my work and bring back fond memories for them as well. These objects might make others say with endearment, “I remember these things.” At first I struggled with how to depict the idea of nostalgia. I start thinking about shows I watch, things I did, and objects I played with as a child. In the end, I decided to convey nostalgia by using my toys and other objects from childhood. I did not want to paint these objects with the idea that they would just act like trigger for a memory or moment to the viewer. I studied Jan Davidsz De Heem, a Dutch still life painter from the 17th century. His work was of vanitas and flowers still life paintings but in these still life paintings, he had symbolic objects that would relate to life and death. His use of symbolism is the main reason I looked at him. In my still life paintings, I am including symbolism in order to give these objects meaning. I’m using Symbolism through the aging or the action of an item, which presents the viewer with a message of what these objects mean to me. These objects are important to me. I am showing nostalgia by using still life paintings of my childhood objects and giving them meaning by adding symbolism with aging or action of the objects.

## Summer work



*Untitled*

Morgan Beahm

2016

Acrylic on wood

11.5 in x 6 in x .5 in

Left – front side

Right- back side

*Untitled*

Morgan Beahm

2016

Acrylic on canvas

16 in x 20 in



*Untitled*

Morgan Beahm

2016

Acrylic on glass

8.5 in x 3.5 in x 3 in

*Untitled*

Morgan Beahm

2016

Acrylic on glass

8.5 in x 3.5 in x 3 in



*Bass on glass*

Morgan Beahm

2016

Acrylic on glass

8.5 in x 3.5 in x 3 in

*Untitled*

Morgan Beahm

2016

Acrylic on glass

8.5 in x 3.5 in x 3 in



## Marathon



*Untitled*

Morgan Beahm

2016

Acrylic on paper

12 in x 9 in

*Untitled*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in

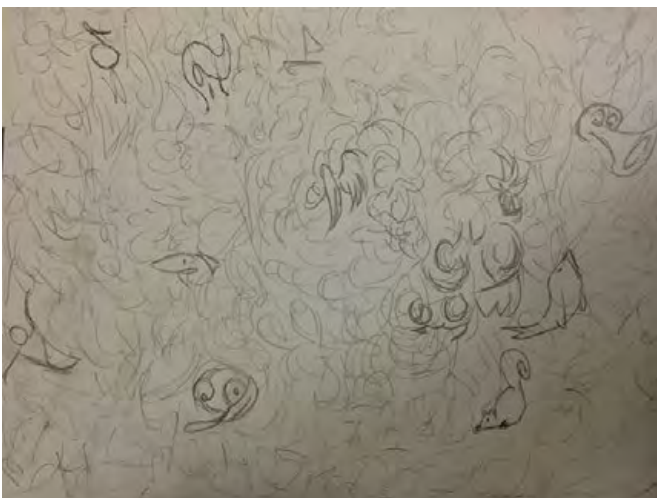


*What is it?*

Morgan Beahm

2016

Graphite on paper



9 in x 12 in

*Untitled*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in



*Choosing*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in

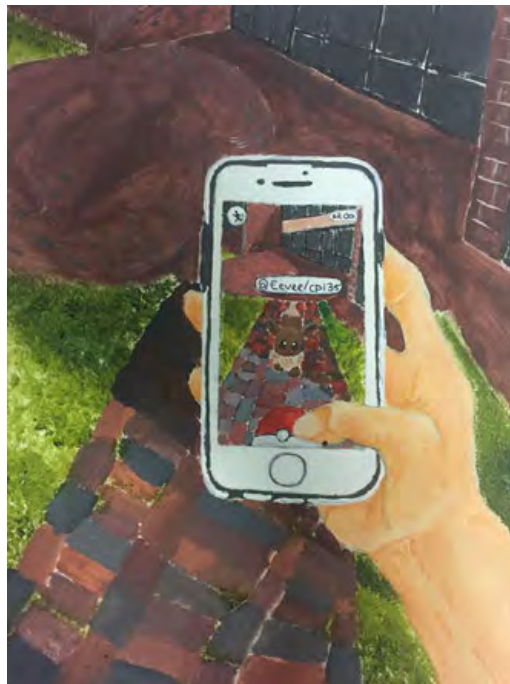
*Reality*

Morgan Beahm

2016

Acrylic on paper

12 in x 9 in





*Untitled*

Morgan Beahm

2016

Acrylic on paper

9 in X 12 in

*Ben*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in



*Untitled*

Morgan Beahm

2016

collage on paper

10 <sup>3</sup>/<sub>4</sub> in x 13 in







*Second Star to the Right*

Morgan Beahm

2016

Acrylic on paper

12 in x 9 in

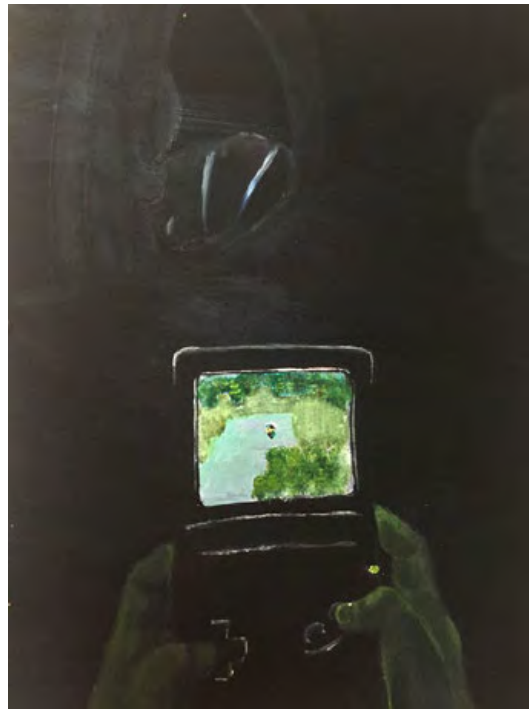
*Light in the Dark*

Morgan Beahm

2016

Acrylic on paper

12 in x 9 in



*Untitled*

Morgan Beahm

2016

collage on paper

12 in x 9 in



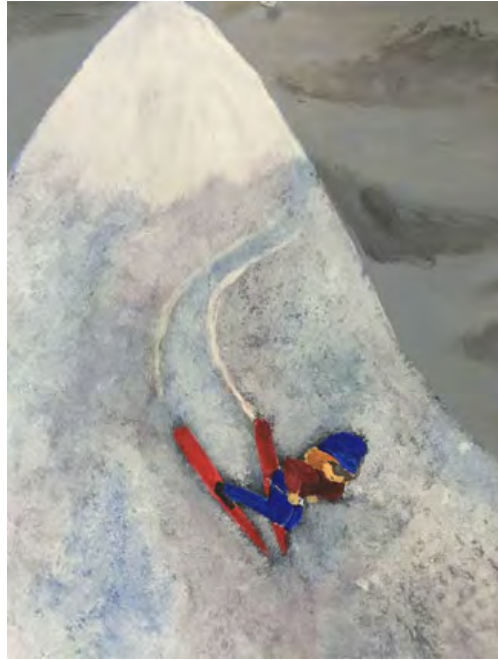
*Untitled*

Morgan Beahm

2016

Acrylic on paper

12 in x 9 in



*Untitled*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in

*Dress Magic*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in





*Passing On to the Next*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in

*Replaced*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in



*Storage*

Morgan Beahm

2016

Acrylic on paper

9 in x 12 in



## In Progress Show

*Passing On to the Next V2*

Morgan Beahm

2016

Acrylic on wood panel

9 in x 12 in



*Nature in TV*

Morgan Beahm

2016

Acrylic on wood panel

18 in x 20 in



*Change*

Morgan Beahm

2016

Acrylic on canvas

18 in x 24 in



# **Reflections**

## **Marathon reflection**

1. Concisely summarize what feedback you received about your work.

The people that came into my side of the studio seemed interested in most of the work that I did. Some asked me where I was going with this after the marathon. The visiting artist, Aschely cone, liked how I was taking my realistic style and applying it to the cartoons. Someone did asked me for advice for using acrylic paint and about shading with pencil. Many people did comment on my love for Pokémon which I didn't mind because it is a big part of my childhood and me as a person. Many of my teachers came and saw my artwork which was cool because many of them haven't really seem my art before. They did complement me on my work which did boost my confidents.

2. On reflection, do you think you received feedback that helps you be clear about how to move your work forward? If not, what is not clear at this point? Did you hear differing points of view that make it hard to decide how to proceed? Check with your partner for what they heard during your review. Do the same for your partner about their review.

I did get a lot of complements on many of my artworks and the style I use. I didn't really receive anything that would help me move forward. Many of the teachers that came in were curious on what I was doing and what happen after.

3. What are the next steps you will take in response?

I would like to do more artwork that would involve the still life. Also working on my compositions. The paintings that worked were centered around one objected.

4. Name any artists suggested for you to research in relation to your work and ideas.

I didn't really get any artist suggested to me but I did get the suggestion to focus on the still life.

5. Are there new materials or assistance you need to accomplish your next set of goals?

I plan on continuing to work with acrylic paint.

## **Inprogress reflection**

1. Concisely summarize what feedback you received about your work

Many of my classmate liked the ideas I was starting with and my idea of nostalgia. Haley did say it's a good time to get past the basic ideas that come up when someone thinks of nostalgia. I was also told to rework my ideas so I can put symbolism into them especially time. I was also told to get the object I am working from.

2. On reflection, do you think you received feedback that helps you be clear about how to move your work forward? If not, what is not clear at this point? Did you hear differing points of view that make it hard to decide how to proceed? Check with your partner for what they heard during your review. Do the same for your partner about their review.

The feedback I did receive did help me have a clear idea of how to set up my objects for a still life painting. It also helped me figure out how to put some symbolism into my artwork. The example I was giving on how I should set these still lives up did help me a lot with thinking how to set the others up as well.

3. What are the next steps you will take in response?  
My next step is to get the objects and rework the composition of them so I can add symbolism to them. Hopefully then I can start to draw and paint them. I might use pastel or charcoal from a couple of them.
4. Name any artists suggested for you to research in relation to your work and ideas.  
Jan Davidsz. De Heem was suggested to me from his symbolism and still life works. I was also suggested to look in the Dutch period as a whole.
5. Are there new materials or assistance you need to accomplish your next set of goals?

The only thing I can think of is to make sure I am using composition right. I feel like some of them I can get but others I would be lost on how to set them up.

## **Midterm reflection**

1. Concisely summarize what feedback you received about your work

Many of the teachers like the idea I was going with. Most of them were more interested in the electronic still lives than the multiply objects still lives. There were many technical things that I need to improve on. I do need more light and shadows in my work which was said multiple times to me. I also need to work bigger and on a different surface. I also need to watch my cropping and maybe add a boarder to avoid this. I was also suggested to use photography as a way to find composition and lighting.

2. On reflection, do you think you received feedback that helps you be clear about how to move your work forward? If not, what is not clear at this point? Did you hear differing points of view that make it hard to decide how to proceed? Check with your partner for what they heard during your review. Do the same for your partner about their review.

The feedback I receive will help me figure out what I need to improve on in my paintings. I think the idea I have is good enough to keep going with it. Some of the things said were also what professor Johnson advised me the last class to do. I was also told to think about how the scale of an object would affect the point I'm trying to get across to the viewer.

3. What are the next steps you will take in response?

I plan to work bigger and on a different material. I also need to get a light source and tables for the still lives. I do what to try and lighten my work's atmosphere to get the breathability professor Johnson was taking about. I might also explore color a little for the shading of my objects.

4. Name any artists suggested for you to research in relation to your work and ideas.

I wasn't suggested any new artist so I guess I'll continue looking at De Heem and other Dutch painters.

5. Are there new materials or assistance you need to accomplish your next set of goals?

It would be interesting to start to paint on different materials beside paper and canvas.

## **Inprogress 2 reflection**

1. Concisely summarize what feedback you received about your work

My work is heading in a good direction but could still have improvement in some areas. I did manage to make the paint lighter but I was lacking my darkest shades to give the objects volume. I also need to think about background and perspective. I lack these things because I focused too much on the objects and forgot about the rest of the elements of the paintings. I was told that a perspective of looking up at the TV will give the perspective of a child. I was also told to either have my stuff animals in a chest or have it where they are on a bed. It was suggest that the older stuff animals have rips on them to make them look older. I need to do a study on how the color and black/ white will turn out for the stuff animals.

2. On reflection, do you think you received feedback that helps you be clear about how to move your work forward? If not, what is not clear at this point? Did you hear differing points of view that make it hard to decide how to proceed? Check with your partner for what they heard during your review. Do the same for your partner about their review.

It was clear on what I had to work on to improve the artworks I have started. I didn't hear different suggestion. On each piece I started, I receive recommendations on how to make them more interesting or ways to touch them up.

3. What are the next steps you will take in response?

I will continue to work on my tea pot painting. I need to add darker values to it so the painting would have more volume. I will also rework the perspective of the TV and the background of the stuff animals.

4. Name any artists suggested for you to research in relation to your work and ideas.

I didn't get any names suggested to me this time. I am looking at Monet for questionnaire three.

## **Questionnaire**

### **Questionnaire 1**

#### AFFINITIES

I feel an affinity with the work/ideas of \_\_\_\_\_ (name at least three artists).

Tell how your work shows evidence of this interest? Or related ideas?

- 1) I have an affinity for Raphael, because of his interests in mystical creatures, angels. I admire his ability to mingle a "soft" painting with dramatic contrast in the human figure.
- 2) I have an affinity for Monet, because the way I paint scenery is similar to the way he does.
- 3) I have an affinity for Jan Davidsz De Heem, because of the way he uses symbolism to convey a message in his still life paintings.

#### UNDERSTANDING CONNECTIONS (past)

Based on research I have already completed, I have learned and grown to appreciate that there are connections between the work that I have done in the past and the following art movements/artistic traditions in a geographic area or culture/artists (name at least 3):

1. Renaissance
2. Raphael
3. Leonardo



Using specific examples, tell some of the specific connections you understand to be part of your own history as an artist related to each of the above.

I try to recreate the realism used during the Renaissance in my own paintings. I have learned from Raphael and Leonardo about the use of contrast to create more interest and lead the eye. I look these artists for help with depicting the human figure. Their influence has helped me to add shading to the human figure in order to make it more realistic.

#### SEEKING CONNECTIONS - CONTEXT (future)

I think that there are connections between the work that I plan to do in the future and these art movements/artistic traditions in a geographic area or culture (name at least 3)

1. My future work will be influenced by the Impressionist movement because many artists during that movement painted a moment in time which is what many of my painting in the future would be.
2. My work will continue to be influenced by the Renaissance period because it has influence my past work and I will continue to look that direction when drawing the human figure.
3. My work will be influenced by Flemish Baroque painting because my subjects tend to be still lifes with the addition of symbolism and high contrast.

Explain some of the specific connections you can anticipate between your future work/ideas and these art historical works/types of works

I hope by studying the Impressionist movement, I will have a better understanding in representing a moment in time. I hope I can break away some from Realism. I hope to get a better understanding of the human figure through studying the Renaissance period. Also, I like how many Impressionist artists do not use great detail on a human figure but you can still tell emotion with the figure body language and the surroundings.

#### SEEKING CONNECTIONS – ARTISTS (future)

When I think about the work I would like to make in the future there are some artists that I think about, whose work and ideas could guide my path to creating new work. Who are these artists? Tell what it is about their work that makes you feel a connection? Subject A

Monet's ideas guide me on my artistic path because his painting subjects are usually a moment in time. I would love to see my painting style become more similar to his – especially when it comes to the way that he uses color. His paintings tend to be soft and light, which I am drawn to. I hope to connect with De Heem through his subject matter (still life). I want to learn more about how he uses them and the fuses symbolism into them.

## READING BIOGRAPHIES

I've read biographies on these artists (what you've read up until this moment in time):

I haven't read any biographies at this time.

## PARTNER LIBRARY VISIT

I chose these books FOR my partner (3 books):

In addition to listing the title and author, briefly state why you chose these books for your partner

I got books for Ben

1) Smith, Stan. *Anatomy Perspective and Composition For the Artist* (New York: Watson-Guptill Publications, 1984).

I got him this book because it can show him perspective and the human figure which he said he needed help with.

2) Leland, Nita. *Exploring Color* (Cincinnati: North Light Books, 1985).

I got him this book because he was saying that he was exploring painting and I thought this book could help him better understand color.

3) Loran, Erle. *Cézanne's Composition: Analysis of His Form with Diagrams and Photographs of His Motifs* (Berkeley and Los Angeles: University of California Press, 1950).

I got him these books to help him with composition.

These are the books chosen FOR ME by my partner (3 books)

Add these books to your Bibliography & provide a full bibliographic entry here PLUS your preliminary thoughts about why your partner chose these books, i.e., how the subject or artist may be or is related to your work and ideas:

Grace gave me my books

1) Modern French Masters: The Impressionists. Milan, Italy: Fabbri, 1970. Print.

This book to show examples of artworks in the Impressionist movement.

2) Rewald, John. The History of Impressionism. New York: Museum of Modern Art, 1973. Print.

I think she got me this book to help my better understanding of the Impressionist movement and the artists in it.

3) Winslow, Valerie L. Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement. New York: Watson-Guption, 2009. Print.

This book is to help me understand human anatomy, so I can have a better understanding of drawing the human figure and the way the body moves.

## ASKING QUESTIONS

I am interested to combine my interest in \_\_\_\_\_ with \_\_\_\_\_? Tell why you are interested in doing this, and what you hope will be accomplished by doing this.

I want to combine Pop culture and realism. I'm interested in these two things because my current work tends to be a look back into my past. I want to depict nostalgia by using still lifes to remember things from games or tv shows. When I paint or draw, I like them to be mostly realistic. Also, I think it is a subject that will interest many who view my work as I hear people talking about some of the same fond memories that I have.

## NEW UNDERSTANDINGS

I have read about and looked with keen interest at the work of Artist X, and there are things about the work I don't understand, or connections to art of the past that I need more information about. Tell more about this here.

In the past, I have looked at Raphael's work the most. The one connection I need more information about in order to do is the way he adds dramatic contrast to his works. I think this is because I tend to paint to lightly and usually add a gradient kind of shading.

## I NEED HELP

I need to learn and know more about \_\_\_\_\_ (art movement, an artist or group of artists) but need help finding more information and/or understanding how this movement/artists relate to (my work, this artist, something else). Tell what you have done so far in terms of preliminary research efforts.

I still would like some help to better understand composition and the human figure. In my advance drawing class we are drawing during live modeling sessions, which I hope will help me some.

## Questionnaire 2

**Artist (give full name and dates).** Note: when discussing your artist, never refer to them by their first name.

The artist I researched is Jan Davidsz De Heem. He was a Dutch still life painter from 1606 to 1684.

**List 3 books you have checked out of the library on your artist** (full citation):

You must have read the Introduction and 1 chapter from these books – tell what you have read.

There aren't many books on my artist but I have many books on still lives in general.

**Bryson, Norman. *Looking at the Overlooked: Four Essays on Still Life Painting*. Cambridge, MA: Harvard UP, 1990. Print.**

The book begins by asking about the importance of still life and what it means for us. It goes on to talk about what still life has meant historically. We learn that still life means something more to art students compared to art history students. It explains that art historians want the essays to help still life artwork become something worth analyzing. It talks about the change from the Dutch paintings to the French paintings involving still life. Culture is reflected in the items contained in a still life. The book also tells us about the use of symbolism in still life paintings and how sometimes they are only relevant to that time period. The author then introduces us to the different essays attached to still lifes the reader will then read.

**Rathbone, Eliza E., and George T. M. Shackelford. *Impressionist Still Life*. New York: H.N. Abrams, 2001. Print.**

This book discusses the first major exhibition of Impressionistic still life. It tells us that the attention to still life is mainly concentrated from the seventeenth to early nineteenth centuries. They were disregarded during the second half the nineteenth century. Many of the artist covered are from the late eighteenth century. The former director of The Phillips Collection began researching and locating the still life paintings of the Impressionist. One part of the book centers on Monet's *Vase of Flowers*. The book states that in the year 1860, Monet only had two still life paintings; but he notice that they were commanding higher prices than his landscapes. He then focused his attention on this genre during the 1870's. It tells us that his 1870's flower still life are different from his 1860's flower still lives. The painting this book focuses on are of a flower called mallows that was native to Europe. It talks about his many flower still lives and how they are a variation of the same format. Finally, it lets us know that this painting wasn't bought during the time period it was made but awhile after in the 1920's. Scholarships believe it was because it didn't appeal to the people at the time period.

**Impelluso, Lucia. *Nature and Its Symbols*. Los Angeles: J.P. Getty Museum, 2004. Print.**

The book start with talking about encyclopedia and why it was made. It then goes to say that the encyclopedie was missing something. They mysterious communication that is known to the creatures. It says that the world of nature is filled with symbolic meaning. This book is divided up by plants, fruits, flowers, land animals, flying animals, aquatic animals and creatures of the imagination. The first plant it talks about is the hortus conclusus which was an important medieval iconography. It is connected with a passage from the Song of Solomon and the purity of the Virgin Mary. It says that it mean enclosed garden. Most of the entries tells us the meanings and what time period you would most likely to find it.

List 2 books you have checked out of the library on art movements related to your artist (full citation). You must have read the Introduction and 1 chapter from these books – tell what you have read.

Slive, Seymour, and Jakob Rosenberg. *Dutch Painting 1600-1800*. New Haven, CT: Yale UP, 1995. Print.

This book is about the Dutch painting of the 17<sup>th</sup> century and how many of the artist are overlooked. The artist most familiar with the century is Ruben, Bernini, Frans Hals and Velazquez. It talks about the Baroque style art because Dutch painting is also considered a part of it. It tells us how Dutch paintings described their life, environment, country and city through their paintings. In this book, I looked at the still life chapter. That chapter is about how still life is important to the Dutch. It tells us how most objects in still life are symbolic and help convey a message to the viewer. It goes into flower still life paintings and how it became its own category. It also talks about food still lives. In between these different categories of still lives, it talk about the artist of the Dutch and their role in these categories. Lastly, it speaks of the hunting still lives that were created to show off the hunter's trophies.

Wheelock, Arthur K. *Dutch Paintings of the Seventeenth Century*. Washington: National Gallery of Art, 1995. Print.

This book is about the Dutch paintings of the 17<sup>th</sup> century and the artists that lived during this time period. The book starts to talk about the National Gallery of Art's collection of Dutch paintings and how it came to be. They have the book divided up by the artists. De Heem's section of the book has a brief summary of his life and his work. It goes into his piece *Vase of Flowers*. It gives the technical notes, provenance, exhibited and more information about De Heem and his flower still life paintings.

**Subject matter(s) of artist focuses on:**

De heem focuses on still life and the subject mainly being flowers, vanitas, fruits and shells (Slive, Seymour, and Jakob Rosenberg pg 283).

### Materials and techniques of artist:

He mainly uses oil paints for his material. The techniques he used were chiaroscuro and subtle tonal treatments (Slive, Seymour, and Jakob Rosenberg pg 283).

**Art historians and art critics have written this about my artist** - according to art historians and art critics, the three most important aspects of my artist's work are ...

Provide evidence for these important aspects using 3-5 excerpts from your research, fully cited here, followed by a summary paragraph that tells your understanding of the meaningfulness to your artist's work and ideas.

Seymour Slive tells us that "de Heem is one of the rare Dutch artists who capture some of the exuberance of Flemish baroque painting and ... his colouristic splendor rivals that of the native Flemings (Slive, Seymour, and Jakob Rosenberg pg 284)."

Arthur Wheelock, Jr. says that "De Heem was especially admired for the realistic way he painted gold and silver (Wheelock, Arthur K. pg 103). " he also said that " De Heem has exerted painstaking care to capture the very essence of the still life elements that make up his composition (Wheelock, Arthur K. pg 103)."

I think that his work excelled in the way he captures detail in his glasses and objects. His contrast also is a strong point of his work and helps bring out the details. I find his work to be unique in the way that he has a dark background but the objects that he is focusing on are almost bright.

**Art historical movements (at least 2) that provide context for artist's work and ideas.** This is not your opinion or conjecture. Summarize the key aspects of this art movement in your own words, based on your research. Cite authors from your research listed on your bibliography (in-progress). Your citations should not come from Wikipedia or dictionaries on art (of course you can read these references for your initial background understanding)

Dutch painting was in the 17<sup>th</sup> century where artists used baroque art that includes realism and classicism. In their paintings, artists also tended to describe their life, environment, country, and city. These artists also tend to reorganize and take from nature and imagination (Slive, Seymour, and Jakob Rosenberg pg 1).

Flemish baroque painting which was in Northern Europe during the 15<sup>th</sup> and 17<sup>th</sup> century. The painter that were during this time would use realism of the details and lustre of the surface with oil paint that attracted people to these art works "Flemish Painting - The Collection - Museo Nacional Del Prado." ("Flemish Painting - The Collection - Museo Nacional Del Prado." para 1).

"Flemish Painting - The Collection - Museo Nacional Del Prado." N.p., n.d. Web. 21 Oct. 2016.  
<<https://www.museodelprado.es/en/the-collection/flemish-painting>>

**Why it is important to understand the art historical context that preceded the work of my artist.**

This should be a combination of information you have learned from your research and then your synthesis of this with other art knowledge you possess. Use a combination of quotes/citations from your research AND your own analysis based on your research.

It is important because the place and time the artist is from would influence their subject matter. Symbols sometimes have a different meaning depending on the time period (Bryson, Norman pg 12). It is important to understand why some artists pick a certain subject matter. For example, De Heem created still life of flowers, fruits and shells and vanitas because that mainly what artists painted during his time period (Slive, Seymour, and Jakob Rosenberg pg 283).

**How does the combination of form (composition, materials, size, etc.) and subject matter create meaning (the content of a work art)?** Choose 1 work. Base your answer on your research and tell how this happens in 1 paragraph. Then write a 2<sup>nd</sup> paragraph that is your own response to the work with regard to meaning informed by factors beyond your research but that also include your research.





Composition is very important to the piece because some objects in the still life put in a certain position could give the object meaning. For example, in this piece of De Heem called *Still Life*, he has overturned cups which could mean earthly pleasure and the lemon peel is the passage of time ("Vanitas Painting: Still Lifes with Biblical Message." para 7). Still life in general, an object is chosen and positioned in a way to convey a message to the viewer.

To me this piece seems to tell us about how short life is. This is because of the lemon peel, the sideways wine glasses and the flowers. All those objects in some way indicate the shortage of life. But then there is also the bread and the jug, that probably holds wine tell me something different. Bread and wine is associated with Christ and his sacrifice for our sins. This piece was made to remind people of Christ's sacrifice and our shortage of life.

"Vanitas Painting: Still Lifes with Biblical Message." N.p., n.d. Web. 21 Oct. 2016.  
<<http://www.visual-arts-cork.com/definitions/vanitas-painting.htm>>

**3 contemporary artists related to my artist.** Provide 1 image each plus a website/link below. For each artist, write about how you understand the relationship to your artist. If you have uncovered this information, include what contemporary art historians and critics say about these three artists. Include full citations as appropriate.



Matisse did a piece that was called *Variation of a Still life by De Heem*. This piece has the same composition as De Heem's *Still Life ( 'Le Desserte" )*, he did in 1640, but it is clearly in Matisse style of painting (Slive, Seymour, and Jakob Rosenberg pg 284). I do see the same composition but Matisse painting is much brighter and colorful than De Heems. This painting is proof that Matisse did look at De Heem for compositions for his own pieces.



Sharon Core did study the Dutch still life painters, including De Heem, during her trip to the Netherlands. She enjoyed their silver displays of lobster, hunks of Gouda and pomegranates (Egan, Maura para 10). Sharon is a photographer who recreates still life paintings (Egan, Maura para 2). I can especially see her looking at Dutch painter in this piece of her name *1665*. It looks like a composition from either De Heem or Bosschaert.

Stonecipher, Donna. "A Poetics of Appropriation: On Sharon Core." *Hyperallergic*. N.p., 2015. Web. 29 Nov. 2016. <<http://hyperallergic.com/245428/a-poetics-of-appropriation-on-sharon-core/>>

Egan, Maura. "Cake Masters." *The New York Times Magazine*. N.p., 28 Mar. 2004. Web. 21 Oct. 2016. <[http://www.nytimes.com/2004/03/28/magazine/cake-masters.html?\\_r=0](http://www.nytimes.com/2004/03/28/magazine/cake-masters.html?_r=0)>

## COMPARE AND CONTRAST

### Part 1

I aspire to have my work relate to this artist in several key ways. Tell how. Give specific examples of how your work is related (could be subject matter, materials use, conceptual ideas...). Choose 2 works: one by you completed in the last year and one by your artist to answer this question. Along with your answer, provide titles, date, medium and size for each work.

I want my work to relate to De Heem in the way that he uses symbolism and maybe composition. For example My past work ,of the bananas, has a similar composition to his work, *Still Life with a Wine Glass, Lemon Peel, Peaches, Grapes and Cherries on the Corner of a Partly Draped Wooden Table*, in the way that the objects take up most of the page and has more weight on one side of the painting. I think that both our piece show the objects' texture well. In both painting, they show the passage of time, De Heem with the lemon peel and my painting with the browning of the bananas.

### Part 2

The ideas I have for my work are also different from this artist. Tell the significant differences, and give examples using artwork by the artist. Choose 1 work, one by you and one by your artist to answer this question. Paste in an artwork by your artist and 1 your have completed in the last year. Along with your answer, give title, date, medium and size for the works.

The way that I differ from his work is that I have less amount of items in my still life. I think my work will be heading more toward the passage of time theme. We do use different material, De Heem mostly uses oil paints and I mostly use acrylic paints.



*Still Life with a Wine Glass, Lemon Peel, Peaches, Grapes and Cherries on the Corner of a Partly Draped Wooden Table*

Jan Davidsz de heem

Oil on oak panel

undated

*Untitled*

Morgan Beahm

Spring 2016

Acrylic on paper



## Questionnaire 3

**Artist (give full name and dates).** Note: when discussing your artist, never refer to them by their first name.

The artist I looked at is Claude Monet who lived from 1840 to 1926 (Tucker, Paul Hayes pg 1). He is considered the founder of the Impressionist art movement during the 19<sup>th</sup> century (McCall Collection of Modern Art pg 1).

**List 3 books you have checked out of the library on your artist** (full citation):

You must have read the Introduction and 1 chapter from these books – tell what you have read.

**Tucker, Paul Hayes. *Claude Monet: Life and Art*. New Haven: Yale UP, 1995. Print.**

The first two chapters of the book are about Claude Monet's achievements and his early years of life. The book not only talks about his paintings, but letters he wrote as well. These letters contained doubts that Monet had about his life. The author tells us how there is more to Monet than initially thought just like there is more to his artwork than originally believed. They also tell us what critics of his time thought of him and then it defended him. The author explains that Monet liked to keep information about himself and his ideas to himself, so it was hard for them to find information about his early life. The chapter on his early life mostly talks about his education and his artwork created during his studies.

**Stuckey, Charles F., Claude Monet, and Sophia Shaw. *Claude Monet: 1840-1926*. New York: Thames and Hudson, 1995. Print.**

This book starts with forewords by Richard Notebaert's, the sponsor, and James Wood's, president of Art Institute of Chicago. It explains explaining the new information about Monet and the Art Institute of Chicago's exhibition and collection from him. The book then goes into Monet's achievements and explains that he stuck to his Impressionist style painting throughout his life. The author talks about how there is more information available about Monet as compared to the other Impressionistic artists. They also talk about the order of the information that the book will be giving us. They tell us about the fact that Monet and other artists of that time period created landscape paintings even though they weren't what people were interested in. The book goes on to say that many of them are still unstudied today. The book

tells us about the time Monet was in America and how Americans loved his paintings. It finishes talking about his paintings, which he called “decorations,” and the frames he used for his artwork.

**Seitz, William C. *Claude Monet*. Harry N. Abrams, 1982. Print.**

The book starts by telling us about Monet’s home and family in Giverny, France. It goes into his achievements and how well he was remembered after his death. It tells us about his early works and that the way he painted which wasn’t currently practice by others in his time. They go on to tell us about the Salon of Paris and Monet’s part in it. The book tells us about the relationships between Monet and Manet as well as many other artists that influenced Monet. It goes into the start of the Impressionists movement and the painting technique Monet used. It tells us why Monet continued painting in the Impressionist style while others moved onto Neo-Impressionist. At the end it explains what Monet was striving to achieve in his paintings.

**List 2 books you have checked out of the library on art movements related to your artist** (full citation). **You must have read the Introduction and 1 chapter from these books – tell what you have read.**

**McCall Collection of Modern Art. *Modern French Masters: The Impressionists*. Milan, Italy: Fabbri, 1970. Print.**

The book starts by explaining where the title Impressionist came from and what it stands for. It tells us the interests, subject matters and techniques used by these artists. The author tells us about some of the important artists during this time. They tell us about the Salon Des Refuses and two women artists that were part of this Impressionist group. The book explains why these artists are important to the movement and what they contributed.

**Rewald, John. *The History of Impressionism*. New York: Museum of Modern Art, 1973. Print.**

This book starts by telling us about a group of artists - Monet, Renoir, Piassarro, Sisley, Bazille, Morisot, and Cassatt. It explains that they rebelled against the official Salon in Paris and organized their own exhibition. These artists were given the name Impressionist by critics during this time period. The author then explains how there are some artists before this group that can also be seen as Impressionists, but the characteristics of an Impressionist were demonstrated the most by this group. It explains how most art historians find their information and make deductions base on what they read. The first chapter tells us about the Salon and how Ingres thought it to be unfair that his many landscape paintings never made it into the

exhibition while his figurative works did. They go into the feud between him and Delacroix. They talk about the beginning of the Salon Des Refuses and how it was created.

### **Subject matter(s) of artist focuses on:**

A majority of Monet's subject matter revolves around depicting a moment in time and landscapes. To be more specific they were of sun-dappled waters, flowering fields, the boulevards of Paris, the cliffs of Normandy, wheat stacks, poplars, Rouen cathedral and water lilies (Tucker, Paul Hayes pg 1). He also did some still life paintings.

### **Materials and techniques of artist:**

Monet was more concerned about the lighting, atmosphere, and weather surrounding his paintings than his subject matter (Tucker, Paul Hayes pg 3). Monet mainly used oil paints on canvas. Monet tended use lighter palettes, strokes of pure color, and let the viewer eye blend the colors together (McCall Collection of Modern Art pg 2). He worked both inside his studio and outside.

**Art historians and art critics have written this about my artist** - according to art historians and art critics, the three most important aspects of my artist's work are ...

Provide evidence for these important aspects using 3-5 excerpts from your research, fully cited here, and followed by a summary paragraph that tells your understanding of the meaningfulness to your artist's work and ideas.

Charles Saunier said that "Monet's motif for the *Poplars* of 1892 is particularly potent because of the tree "summarizes all the grace, all the spirits, all the youth of our land." ( Tucker, Paul Hayes pg 4)"

This critics of Monet's *Poplars* of 1892, had an interesting way of describing this painting. When I looked at the painting, I could see growth over time because of how tall the trees are. The spirit part he was talking about, I could see with the lights and color. He could also be taking about all the artists that were in the Impressionist Movement and trying to break away from the Neo-Classicism that was prevalent before.

In the book *Claude Monet: Life and Art*, it talks about the "contemporary critics who dislike Monet's innovations on the technical aspects of his work and on the ways his "degenerate"

strategies compromised his ability to respect the realities he supposedly sought to render.”  
(Tucker, Paul Hayes pg 3)

I understand why these critics were disapproving of the lack of significance of Monet’s subjects. I think those critics were so used to artists depicting subjects from historical event because that was what was popular in the Salon. They were used to landscape being the background of a more important focus or object. They didn’t look at the technical aspects of Monet’s painting as the significant part. I believe that Monet’s painting made an impact through his use of color and atmosphere.

**Art historical movements (at least 2) that provide context for artist’s work and ideas.** This is not your opinion or conjecture. Summarize the key aspects of this art movement in your own words, based on your research. Cite authors from your research listed on your bibliography (in-progress). Your citations should not come from Wikipedia or dictionaries on art (of course you can read these references for your initial background understanding)

Neo-Classicism- This movement was before Impressionist and artists brought back classical ideas of the Greek and Roman principles to help show the ideas of courage, sacrifice, and love of their country ("Neoclassicism to Post-Impressionism at the Metropolitan Museum of Art." Para 1).

**"Neoclassicism to Post-Impressionism at the Metropolitan Museum of Art." Neoclassicism to Post-Impressionism at the Metropolitan Museum of Art. N.p., n.d. Web. 29 Nov. 2016.**

Impressionist art movement- The art in this movement used a lighter palette. It was more about a moment in time than the objects themselves. It was started during the time when artists wanted to break away from the standards of the Salon of Paris.

**Why it is important to understand the art historical context that preceded the work of my artist.** This should be a combination of information you have learned from your research and then your synthesis of this with other art knowledge you possess. Use a combination of quotes/citations from your research AND your own analysis based on your research.



Art historical context is important for understanding the works of the artists because it helps connect the subject and techniques that the artist uses to the other artists in the time period and it gives more meaning to the work. Before the Impressionist movement, photography was invented. This invention helped many artist with their work because it was able to capture a moment in time. It was especially helpful to artists that painted en plein air like Monet (Lisa Marder Painting Expert, para 5). Monet's *Impression: Sunrise* also gave the art movement its name and set the characteristic of the Impressionist movement.

**Lisa Marder Painting Expert. "The Impact of Photography on Painting." About.com Home. N.p., 2016. Web. 29 Nov. 2016.**

**<<http://painting.about.com/od/famouspainters/fl/Impressionism-and-Photography.htm>>**

**How does the combination of form (composition, materials, size, etc.) and subject matter create meaning (the content of a work art)?** Choose 1 work. Base your answer on your research and tell how this happens in 1 paragraph. Then write a 2<sup>nd</sup> paragraph that is your own response to the work with regard to meaning informed by factors beyond your research but that also include your research.



This painting Monet created in 1904 is called *Houses of Parliament: Sunset Breaking through Fog*. Many of Monet's subject matter held no significance to him. This was normal for many artist during the impressionist movement to have no meaning in their artwork. He focuses more on the lighting, atmosphere and weather (Tucker, Paul Hayes pg 3). He uses many pure colors in the painting that are layered and allows the viewer's eye to mix the colors (McCall Collection of Modern Art pg 2). This creates the meaning in Monet's artwork.

This painting is a good example of Monet creating meaning with his techniques. He wanted to capture the foggy weather, dim lighting and moody atmosphere in this landscape. The blurriness of the lines and the cooler colors help to make the atmosphere and the weather obvious. The warmer colors help illustrate the natural lighting. Monet's brush strokes also give

the viewer an idea about the fog in this painting. I think Monet was much attuned to nature and loved to find the color in landscapes.

**3 contemporary artists related to my artist.** Provide 1 image each plus a website/link below. For each artist, write about how you understand the relationship to your artist. If you have uncovered this information, include what contemporary art historians and critics say about these three artists. Include full citations as appropriate.



Gustav Klimt - I can see the influence in the way that Klimt uses the patterns as lines. It is similar to the way Monet uses lines in his paintings. People can see that Klimt studied Monet especially in his painting *Attersee I* which copies Monet's brushstrokes and composition. (Husslein-Arco, Agnes, Stephan Koja, Rebecca Law, Robert McInnes, Nick Somers, and Claude Monet pg. 205)



Joan Mitchell- There is evidences in her paintings that she look at Monet. When in France she did look at many Impressionist artist and live just below Monet's house in Seine (Para 1). She share with him the love of the landscape. The way she uses line is similar to Monet's use of line. They use line to get the gesture of the landscapes as well as the texture.



Max Weiler (Husslein-Arco, Agnes, Stephan Koja, Rebecca Law, Robert McInnes, Nick Somers, and Claude Monet pg. 235)- Weiler's paintings called the *Four Walls* is where he became the closes to Monet. These large paintings depicted nature and surrounded people in the same way Monet's *Grandes Decorations* paintings do (Husslein-Arco, Agnes, Stephan Koja, Rebecca Law, Robert McInnes, Nick Somers, and Claude Monet pg. 96-98). Both of the artist depict landscape and nature but in different ways. Weiler is differ from Monet in the way that he tends to create a new landscape in his paintings (Husslein-Arco, Agnes, Stephan Koja, Rebecca Law, Robert McInnes, Nick Somers, and Claude Monet pg 94).

**Husslein-Arco, Agnes, Stephan Koja, Rebecca Law, Robert McInnes, Nick Somers, and Claude Monet. Looking at Monet: The Great Impressionist and His Influence on Austrian Art. Vienna: Belvedere, 2014. Print.**

<http://www.nytimes.com/1991/11/24/magazine/in-monet-s-light.html?pagewanted=all>

## COMPARE AND CONTRAST

### Part 1

I aspire to have my work relate to this artist in several key ways. Tell how. Give specific examples of how your work is related (could be subject matter, materials use, conceptual ideas...). Choose 2 works: one by you completed in the last year and one by your artist to answer this question. Along with your answer, provide titles, date, medium and size for each work.

I would like my work to depict light like many of Monet's paintings, but still have shading. From the painting *Jar of Peaches*, I aspire to learn how Monet uses the three values to demonstrate volume. In his later works he uses many colors combined with a unique brush stroke technique that I think I might try to achieve in my painting. I would like to be able to include texture like he does in his paintings. Monet's *Jar of Peaches* is different from the work I am use to seeing from him. It is different because of the texture he has used in the painting. It is smooth and polished compared to his normal rough texture in his paintings. This smooth texture helps to show the slickness of the jar, counter and even the peaches. It is similar in the way that I used texture in my *Oranges'* painting. Also we both portrayed a reflection of our images in the tables that we painted. Mutually our paintings use the subject of repeated fruit and an object that contains them.

### Part 2

The ideas I have for my work are also different from this artist. Tell the significant differences, and give examples using artwork by the artist. Choose 1 work, one by you and one by your artist to answer this question. Paste in an artwork by your artist and 1 your have completed in the last year. Along with your answer, give title, date, medium and size for the works.

Our ideas are different because I want my objects to demonstrate a message or have meaning through symbolism. Monet's displays meaning through the atmosphere in it and the techniques he uses. His *Jar of Peaches* demonstrates clearer volume than my *Oranges*. His painting has a darker tone but you can still feel the light in it with the peaches and the counter. My painting is lacking a background but darker shading that creates a 3D effect. The perspective of my painting is different from the perspective of Monet's. His is straight forward while my perspective is angled.

*Jar of Peaches*

Claude Monet

1866

Oil on canvas



*Oranges*

Morgan Beahm

2016

Acrylic on paper

## **Bibliography**

- Bryson, Norman. *Looking at the Overlooked: Four Essays on Still Life Painting*. Cambridge, MA: Harvard UP, 1990. Print.
- Husslein-Arco, Agnes, Stephan Koja, Rebecca Law, Robert McInnes, Nick Somers, and Claude Monet. *Looking at Monet: The Great Impressionist and His Influence on Austrian Art*. Vienna: Belvedere, 2014. Print.
- Impelluso, Lucia. *Nature and Its Symbols*. Los Angeles: J.P. Getty Museum, 2004. Print.
- McCall Collection of Modern Art. *Modern French Masters: The Impressionists*. Milan, Italy: Fabbri, 1970. Print.
- Rathbone, Eliza E., and George T. M. Shackelford. *Impressionist Still Life*. New York: H.N. Abrams, 2001. Print.
- Rewald, John. *The History of Impressionism*. New York: Museum of Modern Art, 1973. Print.
- Seitz, William C. *Claude Monet*. Harry N. Abrams, 1982. Print.
- Slive, Seymour, and Jakob Rosenberg. *Dutch Painting 1600-1800*. New Haven, CT: Yale UP, 1995. Print.
- Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. N.p.: n.p., n.d. Print.
- Stuckey, Charles F., Claude Monet, and Sophia Shaw. *Claude Monet: 1840-1926*. New York: Thames and Hudson, 1995. Print.
- Tucker, Paul Hayes. *Claude Monet: Life and Art*. New Haven: Yale UP, 1995. Print.
- Winslow, Valerie L. *Classic Human Anatomy: The Artist's Guide to Form, Function, and Movement*. New York: Watson-Guption, 2009. Print.
- Modern French Masters: The Impressionists*. Milan, Italy: Fabbri, 1970. Print.
- Wheelock, Arthur K. *Dutch Paintings of the Seventeenth Century*. Washington: National Gallery of Art, 1995. Print.
- Egan, Maura. "Cake Masters." *The New York Times Magazine*. N.p., 28 Mar. 2004. Web. 21 Oct. 2016. <[http://www.nytimes.com/2004/03/28/magazine/cake-masters.html?\\_r=0](http://www.nytimes.com/2004/03/28/magazine/cake-masters.html?_r=0)>
- Lisa Marder Painting Expert. "The Impact of Photography on Painting." *About.com Home*. N.p., 2016. Web. 29 Nov. 2016. <<http://painting.about.com/od/famouspainters/fl/Impressionism-and-Photography.htm>>

Solomon, Deborah. "In Monet's Light." The New York Times. The New York Times Company, 24 Nov. 1991. Web. 30 Nov. 2016. <<http://www.nytimes.com/1991/11/24/magazine/in-monet-s-light.html?pagewanted=all>>

Stonecipher, Donna. "A Poetics of Appropriation: On Sharon Core." Hyperallergic. N.p., 2015. Web. 29 Nov. 2016.<<http://hyperallergic.com/245428/a-poetics-of-appropriation-on-sharon-core/>>

"Flemish Painting - The Collection - Museo Nacional Del Prado." N.p., n.d. Web. 21 Oct. 2016. <<https://www.museodelprado.es/en/the-collection/flemish-painting>>

"Neoclassicism to Post-Impressionism at the Metropolitan Museum of Art." Neoclassicism to Post-Impressionism at the Metropolitan Museum of Art. N.p., n.d. Web. 29 Nov. 2016.

"Vanitas Painting: Still Lifes with Biblical Message." N.p., n.d. Web. 21 Oct. 2016. <<http://www.visual-arts-cork.com/definitions/vanitas-painting.htm>>