

Another One: A Web Comic

Art 493 SMP 1

Fall 2016

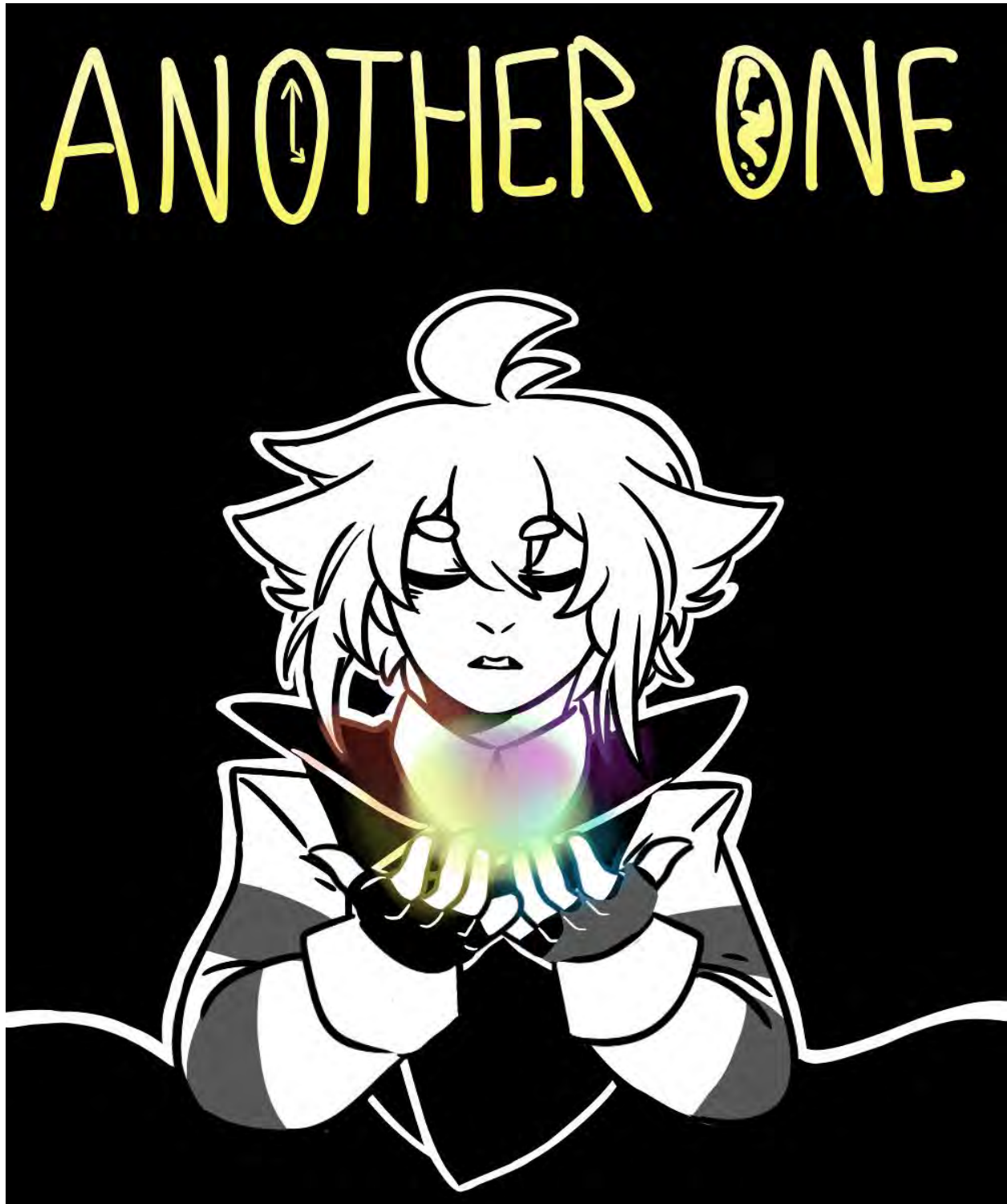


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Introduction:

My project is an experiment in applying narrative to art, utilizing digital art and graphic novels as a medium. Through this work I aim to improve on skills and techniques such as composition, application of color, employing use of human form and gesture to convey expression, and the presence of background. Another One follows the narrative of a curious youth who is lured into a separate, sentient world that only wishes to keep them ensnared. The story unravels as the protagonist journeys across the unknown lands on their quest to escape.

As a way to demonstrate the bizarre reality of the separate world, an introduction to color is utilized as the palette transitions from a dull grayscale to a fluctuating collection of colors. Throughout this piece I have referred to various artists, both contemporary and historical, such as Lisa Yuskavage, Scott McCloud, and Jacopo da Contorno. These artists and their works have allowed for much insight in the study of human form, expression, color theory, and composition.

Artist Statement:

My project follows the adventures of a curious youth who is pulled into a separate, sentient world that wishes only to capture the protagonist. They traverse through many strange lands and encounter unique characters and situations on their quest to escape the world. The story unwinds as the protagonist learns throughout their journey to overcome their selfishness and self-hatred, thus illustrating themes of compassion for oneself and others.

I am a story-teller and have looked into the works of contemporary artists in print and time-based mediums such as Scott McCloud, Lisa Yuskavage, and Michelle Czajkowski. My work is also based in the history of narrative images, some of the most poignant for me can be found in the exaggerated and expressive style of Mannerism, and more specifically, the works of Jacopo da Pontormo. These works focus on the human form and the elongation of such to create chaotic compositions and an emphasis on gesture and expression.

Color, style, composition, and narrative play significant roles in my piece, as they tie together my ideas into one coherent work. The use of color is especially crucial to my work, as it is utilized to illustrate the oddness and intensity of the separate world, as demonstrated by the transition from a grayscale palette of the original world to the larger scale of color in the other one.

This project is not the first or even last edition of this particular tale, as the narrative and characters have been a constant source of inspiration for my art and writing. This story

has been a close friend since it was conceived in childhood and it will continue to be so as I give it corporeal form through this web comic.



Summer Works:



Supplies

Ink on paper

14x 11

2016

*Catching the Stars in her
Apron*

Watercolor pencil on

Paper

14 x 11

2016



Marathon Works:



*Prompt: Drawing a friend from
Memory*

Pen on paper

8 x 11

2016

*Prompt: Drawing a friend in
Actuality*

Pen on paper

8 x 11

2016





Prompt: Drawing of a Friend

Pen on paper

8 x 11

2016

Prompt: Drawing of a Friend

Pen on paper

8 x 11

2016





*Prompt: Portrait of a
Stranger*

Pencil and Pen on paper

8 x 11

2016

Prompt: Portrait of a Stranger

Pencil and Pen on paper

8 x 11

2016





Prompt: Self Portrait

Pencil on Paper

8 x 11

2016

Prompt: Self Portrait

Digital Art

5 x 7

2016



Prompt: Draw someone

You miss

Pencil on Paper

8x 11

2016



Prompt: Draw in a Book

Pen on paper

5 x 7

2016



*Prompt: Draw Something Found at
A Thrift Store*

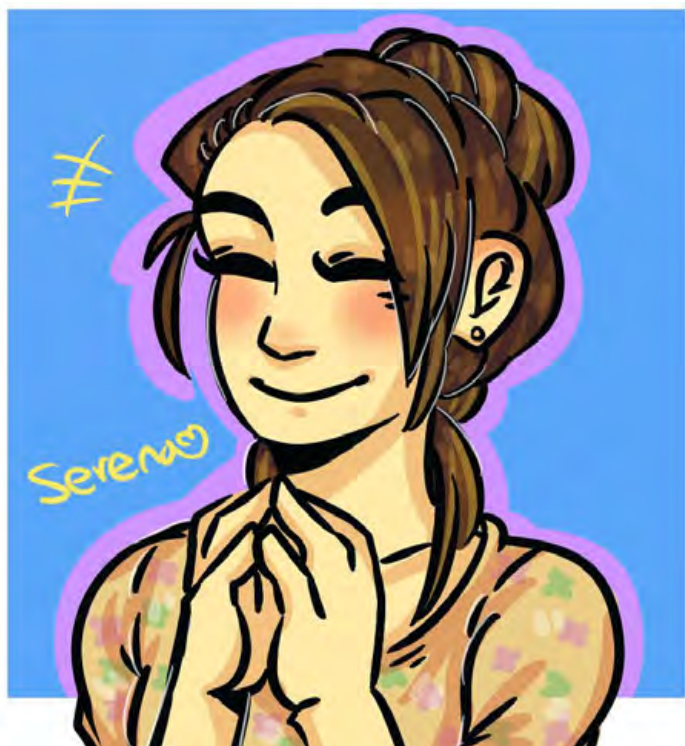
Pen on paper

8 x 11

2016

*Prompt: Draw your
Roommate*
Digital Art

5 x 7
2016



*Prompt: Draw your
Studio Partner*
Digital Art

5 x 7
2016





*Prompt: Draw Something
Found at StumbleUpon.com*

Sharpies and ink on paper

8 x 11

2016

Prompt: Draw the One

Sharing your Studio

Pen on Paper

8 x 11

2016





Prompt: Draw What You Fear
Others Saying about Your Art

Pencil on Paper

8 x 11

2016

Prompt: Draw a Place

From Memory

Pencil on Paper

8 x 11

2016





Prompt: Draw by a Color

Palette

Digital Art

5 x 7

2016

Prompt: Make Something

That does not take time

Yet looks like it

Digital Art

5 x 7

2016





Prompt: Make Something
That Takes Time yet does not
Look like it
Digital Art

5 x 7

2016

Prompt: Draw Something
Outside of your Comfort
Zone

Digital Art

5 x 7

2016

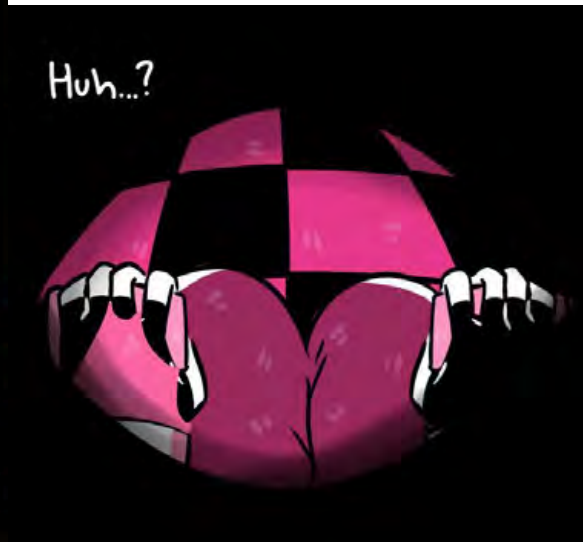


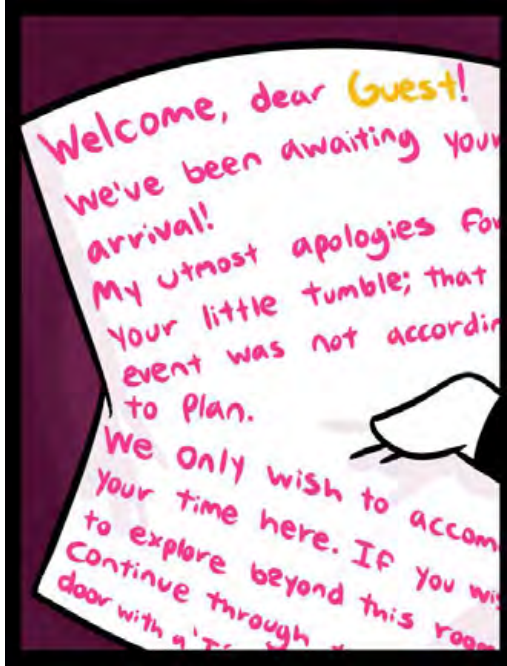
Midterm and Exhibit Works:

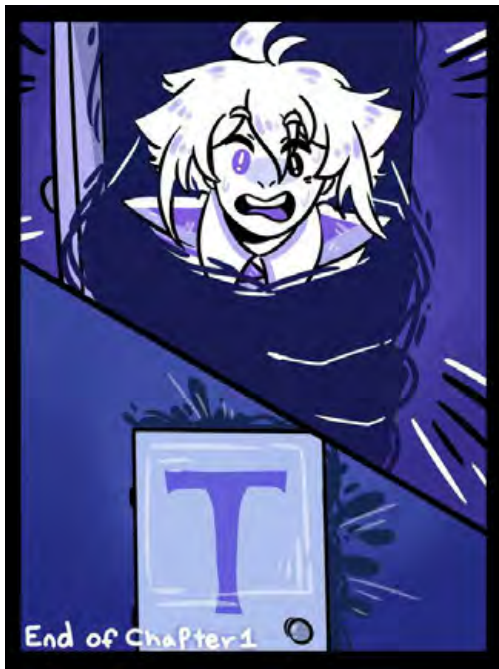












Questionnaire 1:

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 feel an affinity with the works of Amedeo Modigliani. His style is very appealing to my eyes and rather unique in its approach to capturing the human form. His pieces are primarily portraits, yet the few works in which he presents more of the female form are rather fluid and naturalistic in its proportions. My work shares this interest as my pieces are often exaggeratedly stylized portraits as well, albeit not as sharply, or uniquely formed as Modigliani's. My renditions of the human figure are also reminiscent as I consistently attempt to create realistic, unromantic proportions, as Modigliani illustrates with his thick, fluid lines and emphasis on natural curves.
2. I find Egon Schiele's works especially appealing for his eccentric and exaggerated style, his use of unnatural color for skin tones, and his dynamic positioning of the human form. The emphasis of gaze and expressive body language immediately draw me in. In my own rendition of the human form, I also exaggerate facial features and elongate limbs to appear aesthetically pleasing and more expressive. Yet, I am unable to capture the mix of fluidity and angular sharpness that Schiele employs in his human figures. Like Schiele, I also place the figure strategically so as to bring attention to the face, however I have not yet mastered the dynamic and unique body positioning that Schiele is known for.
3. Another artist I refer to is the renowned Van Gogh. Particularly, I find interest in his portraits and the use of near excessive and constant colored lines to portray the human form. His use of color and emphasis on a warm/cool contrast is pleasing and drawing to the eyes and the naturalistic approach to human figures despite the unconventional approach creates a jarringly beautiful contrast. Although not near to the extent of his works, I also utilize consistent, rapid, small lines to create texture or shade in my pen works, however I have not before attempted to illustrate an entire piece with this method. His color choice is also reminiscent of my water color experiments as I would consistently attempt to use any and all colors, regardless of whether such are typically associated with naturalistic skin color, such as shades of green or purple.

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. An art movement I have grown to appreciate through research and exposure is Mannerism. This movement refers to the emphasis of exaggerating proportion, composition, and features for aesthetic appeal. Human figures illustrated in a Mannerist style are typically rendered in unnatural, most likely uncomfortable positions, elongated limbs, indistinct yet beautiful facial features, and garbed in highly saturated, pastel colors, all typically presented together in a chaotic yet fluid composition. Similar to this, in my early experiments with human figures and composition, I also illustrated a torrent of figures in a variety of poses without regard to proper composition or comfort of the positioning. True to my past and current work, I also elongated limbs for aesthetic appeal.
2. An artist I have researched due to interest and relevance to a current art history course is Jacopo Carucci, or otherwise known as Pontormo. He was a Mannerist portrait painter whose works typically illustrated a chaotic tumble of intertwining human forms on a vague, basic background. His human figures are elongated for beauty and his faces are rendered without excessive detail or blemish. Although romantically presented, the exaggerated figures hold realistic twisting of the form and weight between interacting figures. His emphasis on pastel and complimentary colors are also appealing, as he employs a magnitude of high saturation and contrast without straining the eyes. My work connects to this, just as it connects to the Mannerism movement as a whole. Once again, my pieces, both past and present, exaggerate the figure to emphasize the appealing form of the human body and I place a high emphasis on bright, complimentary colors in my work, regardless of lighting or background influence.
3. Another artist I have recently researched is Hirohiko Araki. He is a contemporary artist whose work demonstrates the traditional style of Japanese graphic novels while rendering the human figure by mannerist standards. His on-going series, Jojo's Bizarre Adventure, presents the human characters with both the expressive faces and dynamic rendering of the human form found in manga with the exaggerated and elongated limbs, dynamic, near uncomfortable positions, idealized anatomy, and the chaotic composition typically associated with the mannerist movement. Considering what I hope to achieve with my own work and my goal towards creating a web-comic, this combination of two styles I enjoy appears ideal. Especially, when my own experiments with anatomy, inspired by Schiele's works, are rather reminiscent of the unnatural and idealized positions of Araki's human figures.

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.

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. An artistic time I believe I may research in the future is the Edo period of Japan. The art from this time is characterized by usage of thin lines, focus on historical or mythical events and figures, and exquisite compositions. Human figures are rendered simplistically yet still retain the illusion of depth and movement, and there is much emphasis on pattern and texture in both clothing and the backgrounds. The use of color, especially in Hokusai's works, is strong and strategically positioned so as to create contrast and interest. I believe such techniques, especially the utilization of thin line and texture would be helpful to my work.
2. Another artistic time I would like to study is the Pop Art movement of 1950's America. Works created in this time are characterized by highly contrasting and highly saturated colors, emphasis on expression and thick, dark lines, reliance on text inside of the image, and presence of media or popular images found in media within the works. This style is one I am interested in due to the heavy reliance on shadow and lines as textures to create depth. Such a technique would prove beneficial for my work as I believe I do not effectively utilize shadows or line weight in my work.
3. A third time I would wish to study further is the Baroque period. Art of this time is characterized by exaggerated motion, incredible detail, strategic yet chaotic composition, and grandeur in scale. I find this style appealing as it remains naturalistic and discernable yet exaggerates the movement of both figure and cloth to appear dynamic and romantic. There is a heavy emphasis on light and shadow and especially body language in human figures. I believe studying this style and period would provide much information on the use of gesture and how light and shadow can create narrative in an art piece.

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

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 matter, the message conveyed, materials, techniques, scale, all or some of these things?

1. An artist I believe I may turn to in the future due to interest in the era and overall style is Kitagawa Utamaro. He was a highly regarded portrait printmaker who primarily illustrated women figures in a sexual or promiscuous manner. His style illustrates faces and expressions rather simply, yet the figure and positioning is fluidly rendered with thin and long curved lines. His colors remain flat, without shading or depth, yet the illusion of such is still shown through his line work and precise presentation of fabric. This style is widely appealing to me and the ability to retain depth without necessarily shading or creating such would be incredibly helpful to my goal of conveniently yet effectively drawing comic panels.

READING BIOGRAPHIES

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

Francis Bacon

Egon Schiele

Van Gogh

Whether or not my work looks like these artists' work, I connect with what the artist's and/or author's ideas about interpreting and illustrating the human form unnaturally and with emphasis on individual style through use of line, color, position, or proportion.

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 Waiting to receive correspondence from Ivy regarding her books.

I chose these books for Ivy as they involve subjects such as bees, women in art, feminism, color theory, and painting, that she is interested in pursuing for her future works.

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:

Scott McCloud, *Understanding Comics: The Invisible Art* (New York: HarperCollins Publishers, 1994).

John Shearman, *Style and Civilization: Mannerism* (Middlesex, England: Penguin Books Ltd, 1967).

Jane Tolmie, *Drawing from Life: Memory and Subjectivity in Comic Art* (Mississippi: University Press of Mississippi, 2013).

Johannes Itten, *The Elements of Color* (New York: Van Nostrand Reinhold Company, 1970).

Frederick L. Schodt, *Manga! Manga! The World of Japanese Comics* (New York: Kodansha International, 1983).

Scott McCloud, *Reinventing Comics: How Imagination and Technology are Revolutionizing an Art Form* (New York: HarperCollins Publishers, 2000).

Henry Rankin Poore, *Composition in Art* (New York: Sterling Publish Co., Inc., 1967).

Robert Beverly Hale, *Master Class in Figure Drawing* (New York: Watson-Guption Publications, 1985).

Richard Lane, *Images from the Floating World: The Japanese Print* (New Jersey: Chartwell Books Inc., 1978).

All of these books chosen for me by Ben are incredibly relevant to my current art style and the project I have in mind for my SMP. Many of these chosen titles go in depth on the use of graphic novels as an artists and narrative-driven medium while the other books are studies in which I can improve on, such as color theory and figure drawing. The remaining books on

Edo period in Japan and Mannerism are a source of research and study, as well as inspiration.

ASKING QUESTIONS

I am interested to combine my interest in ___mannerism_____ with ___van gogh's line style___? Tell why you are interested in doing this, and what you hope will be accomplished by doing this.

I am deeply influenced and interested in the mannerism movement, yet due to my lack of experience and interest in painting, I am not fully involved with the style. However, I believe I would be able to create an appealing mix of Van Gogh's emphasis of lines as texture and color as found in his portraits, and mannerism's highly saturated colors and beautifully exaggerated human forms to create an intriguing style.

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.

Pontormo and Modigliani. I find both of their works appealing and well stylized, yet I am unsure how to form a coherent connection between these different art forms.

I NEED HELP

I need to learn and know more about __mannerism, __ (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 have done very minimal research on mannerism, as I have only read through the Wikipedia text, read through brief texts about the art movement for an art history course, and read up on Pontormo. There are many mannerist artists and qualities of the movement I am still uneducated about.

Questionnaire 2:

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

My artist is Jacopo Carrucci, also known as Jacopo da Pontormo (May 24, 1494- January 2, 1557).

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.

- Falciani, Antonio: *Pontormo* (Balsamo, Milano: Silvana Editoriale, 2014).
- Franklin, David: *Painting in the Renaissance Florence, 1500-1550* (Singapore: Yale University Press, 2001).
- Metropolitan Museum of Art: *The Great Age of Fresco: Giotto to Pontormo* (Italy: New York Graphic Society Ltd, 1986).
- Clapp, Frederick Mortimer: *Jacopo Carrucci da Pontormo: His Life and Work* (Yale college, Yale University Press, 1916).

These books allowed for a beneficial introduction into Pontormo's history as both a person and an artist. Through research with these titles, I have learned that much of Pontormo's work was fueled by a distaste of the classist conventions of art, as well as the confines of common expectations regarding religious imagery and the placement of such. I have also learned that for a brief while, Pontormo studied in Florence with Leonardo da Vinci. Although the time together was short, da Vinci's influence on Pontormo's work was anything but. Through the readings I have also gained further respect for Pontormo's in-depth knowledge of composition, as he is rather strategic in the particular placing of every human figure's form, guiding the viewer's eyes through subtle yet effective gestures such as a figure's gaze or a stray finger pointing in a specific direction.

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.

- Shearman, John: *Style and Civilization: Mannerism* (Middlesex, England: Penguin Books Ltd, 1967).
- Hauser, Arnold: *Mannerism: The Crisis of the Renaissance and the Origin of Modern Art* (London, England: Harvard University Press, 1986).
- Martin, John Rupert: *Baroque* (New York: Harper and Row Publishing, 1977).

Subject matter(s) of artist focuses on:

Pontormo focuses on cramped compositions of twining and interacting human figures. Typically these figures are depictions of religious figures and are re-enacting a significant event from the Bible.

Materials and techniques of artist:

Pontormo typically painted frescos and utilized the Mannerist style to its full extent. He focused on composition rather than naturalism or realistic perspective. His work emphasizes movement, form, bright color values, and a disregard for traditional artistic values.

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.

Pontormo's works are often accompanied by a statement regarding his compositions, figures, and use of color.

"The break with the classical style of the High Renaissance came about when the skill in realistic rendering had apparently reached a point in the work of Leonardo and other artists that could not be surpassed." (Clapp, 53).

"The mannerist artist emphasized the figure, as earlier High Renaissance painters had done, but he distorted its proportions and its relationship to space." (Clapp, 53).

"All the figures are convincingly modeled, and his countless figure drawings are brilliant." (Clapp, 62).

"The Virgin is dressed, uncanonically, only in icy blues and blue-greys, as if to enhance her despair." (Franklin, 194).

Pontormo's works, by my understanding, are outstanding examples of how significant composition is, as he manages to achieve balance and successful works through use of strong composition, all while without having precisely accurate proportions, perspective, or depth. Despite the flaws of his work, his style remains pleasing to the eye and skilled.

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)

Mannerism is an art style prominent in Renaissance Europe which is characterized by exaggeration of the ideal, such as elongated limbs, twisting torsos, romanticized forms and features, and emphasis on light and color. Though the imagery is elegant and idealized, the composition is not, as they are often asymmetrical and chaotic.

Baroque is a style that followed Mannerism in Renaissance Europe and is characterized by exaggerated motion and grandiose detail. Baroque is a dramatic style with emphasis on lighting, emotion, and a surreal illusion of depth or lack thereof. Light and shadow, as well as highly saturated color are a focus of Baroque work as well, particularly in 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 to keep in mind these art movements, as Pontormo was heavily involved and surrounded by these movements, especially Mannerism, as he is explicitly associated with the works of such a style, going as far as to be referred to as a "mannerist artist" (Clapp, 53). Nearly all of Pontormo's works, including

his drawings and sketches, could be defined as mannerist in style or approach. Thus, it is near inconceivable to separate the context of the mannerist style when regarding Pontormo and his career.

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 2nd 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.

Pontormo's *Deposition from the Cross* (1525-28) is a highly successful piece due to the elongation of the bodies and the involvement between the figures, both of which are factors that contribute to the solemn and near-mourning tone of the work. This piece is a large oil on wood altar painting of the removal of Christ from the cross after his passing. The bodies and gestures of the human figures add a sense of connection and sentimentality to the piece as "The Virgin and Christ are still closely related through pose and gesture despite their physical separation. The elongation of the bodies make them appear further apart than they are in fictive reality." (Franklin, 194). The distance between Mary and her son in his death is emphasized by the separation and also the proximity of the figures. Another factor of this piece is the detail of the human figures, as they are consistently interacting and moving the viewer's eyes across the composition, as "Two young female figures also touch the corpse. One keeps Christ's left arm and hand from falling to the ground, while looking back towards the Virgin. The other artificially twists Christ's head towards the viewer..." (Franklin, 194).

Pontormo's work is renowned for its religious imagery and depictions of scenes from the Bible. However, his piece, *Deposition from the Cross* (1525-28) is what I consider to be the most successful. Despite the bright tones of the clothing, the mood of the piece is appropriately somber as the expressions and gestures of

the figures are of exaggerated longing and despair. The lighting is also a rather effective detail, as the lighting focuses primarily on Christ's corpse, highlighting how pale and lifeless it is. The lighting also prominently hits the blues of the Virgin Mary, bringing her and her grasping and mourning into focus as well.

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.

Hirohiko Araki is a contemporary manga artist who's style is highly reminiscent of Pontormo's and the mannerism style in general. His characters are rendered with exaggerated and idealized anatomy, dynamic and twisting positions, and highly saturated colors. His compositions are also often chaotic and near cluttered with the interaction between human figures.

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

<http://vignette4.wikia.nocookie.net/jjba/images/9/96/01jojopart8.jpg/revision/latest?cb=20121202110108>

John Currin is a contemporary painter whose human figures are rendered in a similar manner to Pontormo. His figures, often female, are depicted with idealized and exaggerated proportions, simplistic expressions, twisting forms, and colored and shaded in a realistic manner. His compositions are typically strange, with a focus on the female gaze and sexualized interaction between human figures.

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

<http://www.sadiecoles.com/artists/john-currin/exhibition%202012/39%20Image.jpg>

Troy Brooks is a contemporary surrealist painter whose female figures are exaggerated much like Pontormo's, however Brooks' are much more extreme. His

compositions are simple, often placing the female figure in the center of the piece, gazing out at the viewer. His work is highly stylized with elongation of the face and limbs, as well as simplification of facial features. Figures are shaded and colored realistically against an often cluttered and busy background.

<http://www.troybrooks.com/gallery>

<https://static1.squarespace.com/static/554815fce4b0c6477c8efbc0/t/5787ad8220099ef7471787fc/1468509586399/?format=500w>

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 relate to this artist, as I admire Pontormo's approach to the human form and his mastery of chaotic composition. Both are skills I wish to refine, especially as I wish to utilize exaggeration of the human figure for storytelling and conveying expression, both in and outside of my SMP. One piece of his that is relative to my work is the oil painting, *Portrait of a Halberdier* (1528-30). This is a 92 x 72 cm portrait of a male figure whose pose and expression convey a near condescending superiority and power. The lighting brings the figure's sleeves and face especially into focus and draws the background further into the shadows. The form is elongated slightly with idealized features and bright colors. This piece brings to mind my various portrait pieces from the marathon and the water color portrait of my roommate from 2015's advanced drawing course. I wished to also utilize exaggerate features and ideal forms to convey a pleasing aesthetic and expression.

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.

Despite my adoration for Pontormo's works, there are some qualities I would not wish to carry over to my own work. One piece that demonstrates such features is *Joseph in Egypt*(1515-18), a 96 x 109 cm oil on wood painting that depicts a chaotic and immense landscape filled near to the brim with human figures in various different interactions. Although customary of his usual disorderly compositions, this piece is overwhelming in its amount of content, and the detailed perspective and background only adds to this. Although I wish to practice utilizing backgrounds, I do not believe I would wish to go to such intricate lengths, as my own background studies are simple in composition, yet effectively detailed in texture and shading.

Questionnaire 3:

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

My artist for this questionnaire is Lisa Yuskavage (1962-Present), a surreal nude painter known for her depictions of the female body.

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.

Hudson, Suzanne, *Lisa Yuskavage: The Brood: Paintings 1991-2015*. (New York: Skira Rizzoli Publishing, September 8, 2015).

Siegel, Katy, *Lisa Yuskavage* (Philadelphia: ICA Philadelphia Publishing, December 5, 2000).

Heartney, Eleanor, *The Reckoning: Women Artists of the New Millennium*(Munich, New York: Prestel Publishing, 2013).

These titles provide an in-depth and close look at most, if not all, of Yuskavage's works from the beginning of her artistic career to the present. Through research with these resources, I have learned much about Yuskavage's techniques in both medium and meaning of her pieces. Her female figures are placed on a spectrum ranging from cherubic and pure, to incredibly sexualized and near-distorted in the exaggeration of the breasts and form. Her color techniques mimic both the style of color field painting and the Renaissance sfumato manner, as her backgrounds are high in saturation and contrast against the figure, while the

depictions of facial features and the female form are often rendered with a vague haze-like quality.

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.

Mullins, Charlotte, *Painting People: Figure Painting Today* (New York: Distributed Art Publishing, 2008).

Wilkin, Karen, *Color as Field: American Painting* (New Haven, New York: American Federation of the Arts, Yale University Press, 2007).

Caws, Mary Ann, *Surrealism* (London, Phaidon Press, 2004).

These books provided ample research into the techniques and inspiration behind Yuskavage's works. Her style is an amalgamation of various styles and movements, as she plays upon historical precedents on color, depiction of the human form, position, composition, and the distortion of such classic ideals. Through research of these titles I have learned much of the context behind her work as well as the inspiration behind stylistic choices she has made throughout her career.

Subject matter(s) of artist focuses on:

Yuskavage primarily focuses on the female form and the sexuality of such, although she is also known to paint men as well.

Materials and techniques of artist:

Yuskavage is a figure painter who utilizes historical techniques and ideals to satirize the female ideal form and to express and encourage sexuality.

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.

Hudson, Suzanne, *Lisa Yuskavage: The Brood: Paintings 1991-2015*. (New York: Skira Rizzoli Publishing, September 8, 2015).

Fraiman, Jeff, "Lisa Yuskavage: The Brood", *The Brooklyn Rail: Critical Perspectives on Arts, Politics, and Culture*, February 3rd, 2016, <http://brooklynrail.org/2016/02/artseen/lisa-yuskavage-the-brood>

Moeller, Robert "Looking Beyond the Obvious in Lisa Yuskavage's Mighty Paintings", *HyperAllergic*, October 30, 2015, <http://hyperallergic.com/249692/looking-beyond-the-obvious-in-lisa-yuskavages-mighty-paintings/>

A trait crucial to Yuskavage's works is her bold and often contrasting color usage. Her colors, especially in her backgrounds, are highly saturated and typically complimentary. Christopher Bedford, in his review of Yuskavage's *Participants* (2013), states that "what the painting presents is bold, clear, and readily available for description, but a description composed of words is as gaseous and elusive as the colors and forms are boisterous and effusive" (Hudson, 11). He later goes on to state that the color and atmosphere "define the landscape, just as they inflect the figures that inhabit it" (Hudson, 11). Bedford places such high emphasis on Yuskavage's utilization of color that he states out right that "Yuskavage's principal tool for the creation of meaning in her paintings is color" (Hudson, 13).

Another trait that is significant to Yuskavage's style is her consistent referencing to historical and classic ideals and techniques. Yuskavage alludes to and satirizes historical ideals, particularly of the Greek arts and Renaissance period, such as contrapasto positioning or composition techniques. She, in her interview with Katy Siegel, mentions her research into Renaissance techniques, and more specifically Raphael's forms and color usage. This influence and consistent reference to classical techniques is evident in her work, as art critic, Jeff Fraiman, comments that Yuskavage is entirely intentional in her compositions and figures and that "Yuskavage would no doubt recognize that her diptych is the distant spawn of a Renaissance master." (Fraiman).

The most crucial and controversial aspect of Yuskavage's work is her female figures and rendering of such. Her paintings are incredibly stylized with thin bodies, exaggerated limbs and necks, strategically sexual positioning, often cherubic features, and heavy emphasis on the pull and distortion of breasts. Her female figures are often nude or placed in revealing clothing and positioned so as to allow for emphasis on the rear or chest. This contrasts heavily against the often romanticized or angelic facial features of the figures and causes much controversy between critics. One critic, Matthew Licht vulgarly refers to Yuskavage's figures as "sad-eyed, loose-jawed, half-living fuckdolls" (Hudson, 32), while Jeff Fraiman praises Yuskavage on the bizarre rendering of her figures by stating that the

“idiosyncratic figures, limbs stretched and exaggerated occupy a concurrently remote and immediate position with the viewer” and that this style imbues her works with “a potent brew of familiarity and strangeness” (Fraiman).

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)

Color Field Painting was a movement of abstract painting characterized by large field of solid, bold color which creates a large, flat plane. Although Yuskavage typically employs a naturalistic and detailed coloring style to her human figures, her backgrounds are reminiscent of Color Field Painting, as she utilizes long strips of flat and bright coloring. This movement was prominent in 1950’s American artwork and possibly influenced Yuskavage’s emphasis of color, as shown in her series of standing figures in front of a flat, highly saturated background.

Surrealism was a widely popular movement and style that is still seen in contemporary art pieces. Surrealism is defined by illogical yet naturalistically rendered figures, objects, landscapes, and situations which render a dream-like effect. Although not as outright surreal as other artists like Dali, Yuskavage’s works still do hold a rather surreal tone to them. Her figures contain an illogical and unnatural distortion to their features and movements, and backgrounds are often vague, hazy, or bizarre.

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 to keep these art movements in mind, as Yuskavage's works are heavily involved and influenced by these progressions and styles. Not only this, but the context of historical ideals and techniques and the allusions to such are significant to perceiving the depth and satirical push to Yuskavage's works. Art critic Robert Moeller comments that the various influences and classical allusions are crucial to her works and that "this sort of appropriation of device and technique is part of the compositional intensity with which Yuskavage confronts the viewer. That, and the loaded iconography of the nude female figure lolling about or staring off into the distance..." (Moeller). All these various influences and appropriated techniques serve to compose Yuskavage's pieces and the depth of such.

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 2nd 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, *Wrist Corsage* (1996), is a rather large oil on canvas piece which displays exemplary compositional and lighting skills. The lighting and shadows are strategically painted so as to guide the viewer diagonally to the female figure's rear, which appears to be the focus of this piece next to the corsage, as the rest of the figure is left in shadow and the lighting is the strongest at the curve of the distorted and enlarged rear. The coloring is soft yet vivid and the gentle blues and greens create a solid contrast against the reds and pinks of the corsage. The naturalistic shading and rendering of the female figure is lauded by critics, as Matthew Licht praises that Yuskavage is a “great hand at painting, rendering, in appropriately lush and lurid color, images reminiscent of certain gauzy stroke-posters showing young hoydens in pensive, solitary moments”(Hudson, 32).

This piece is especially successful and striking to my eyes due to the previously mentioned excellent and intentional composition. The far left pin up object draws the viewer's eyes to it, as it stands in stark contrast against the soft and nearly flat background. From there, the diagonal lighting which cuts directly across the pin up guides the eyes to the figure's corsage and rear, both of which that are placed in the strongest lighting. This use of position and lighting is what I believe composes this piece and its success, as well as the evidence of brushwork, as the shading on the human figure contains obvious yet gentle strokes. These techniques provide a solid composition and rendering of the female figure.

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.

In the summer of 2015, a feminist art exhibit was held to create and feature "feminine" artworks. Yuskavage's works were displayed as well as several other contemporary artists that relate to her work.

One such artist is Marlene Dumas, a contemporary portrait artist whose oil and ink pieces depict the human form, typically male, with a surreal distortion. Her figures, similarly to Yuskavage, are placed against a flat or simple background and typically romanticized features such as eyes and mouths are exaggeratedly large or miniscule. Facial features are composed together almost haphazardly and create an unnerving and unnatural effect. She does not often apply color, usually opting for a grayscale palette, yet when she does apply color to her work, the intensity and use of complimentary shades is reminiscent of Yuskavage's vivid works.



The Confrontation (1988) <http://www.marlenedumas.nl/>

Another contemporary artist that was a contributor to the exhibition is Cindy Sherman. She is an American photographer most known for her portraits and satirical shots of females. Although not the same medium, her work and Yuskavage's share similarities in both structure and tone. Just as Yuskavage employs bold use of contrasting and highly saturated color, so does Sherman with her application of makeup on the female model, which is usually herself, and the backgrounds, as Sherman utilizes bright cool and warm gradients to highlight the portrait. Sherman captures the female form in typically "feminine" positions and satirizes such with an overabundance of feminine imagery and products, similar to Yuskavage's commentary on classical female poses and sexualization.



Woman in Sun Dress (2003) <http://www.cindysherman.com/>

A final relevant contemporary artist is Laura Owens, an American painter who is best known for her large paintings depicting abstract and surreal imagery. Her paintings are typically rendered with a starkly contrasting color scheme, radically slashing warm and cool shades against each other. Her lines are fluid and shapes are defined and obvious, despite the abstract touch to her work. Similar to Yuskavage, her recent works tackle the issue of repressed and underrepresented female sexuality by depicting the nude and distorted female form in various positions of self-pleasure or ecstasy.



Untitled (2006) <http://owenslaura.com/>

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.



Nude Woman #1 (2015), Ink wash



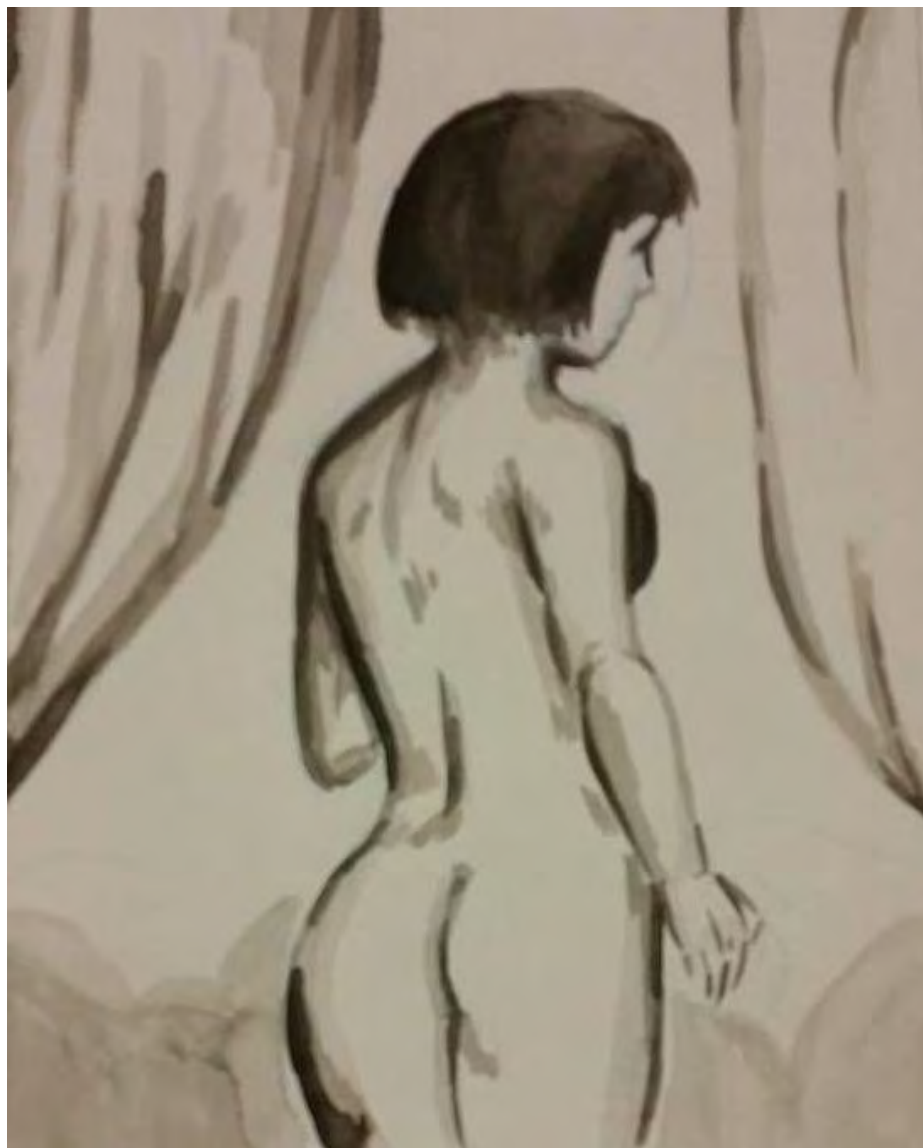
Around the House (2015), Oil on Canvas

My works that focus on the human body, specifically the female form, certainly share similarities with Yuskavage's pieces. Like her, my work attempts to illicit a sense of weight in the figure as well as a presence of sexuality. Similar to Yuskavage, I attempted to create a diagonal composition in which the eyes would be guided towards the figure by the background. Although not as successfully, I also attempted to shade the figure and curtain naturalistically, much like Yuskavage renders her realistic yet distorted figures. Despite the obvious color in

the background, Yuskavage also paints her figure in an almost grayscale palette, similar to my ink wash rendition.

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.



Nude Woman #3 (2015), Ink Wash



(Nude) Hippie (2016), Oil on Linen

Although similar in tone, position, and approach to the female form, there are vast differences between my work and Yuskavage's. While both pieces present the female figures' rear, there is a presence of gaze in Yuskavage's, as the figure

knowingly looks back beyond the frame to the viewer. Although realistically shaded and colored, Yuskavage employs her usual distortions of the breasts, behind, and positioning, while in my piece I attempted to render a female form more naturalistically and less romantic. There is also a definite presence of line weight applied to my work, while Yuskavage prefers to work with no solid outline on her figures.

Review 1:

1. I received much positive feedback throughout the open studio event and throughout the marathon itself. I was often told by peers and professors that I was aptly able to capture the features of the person modelling for me. I was also informed that I rendered the human figure rather well, whether I proceeded in a more naturalistic style or otherwise. Not much was said about my work other than general compliments or intrigue about my future projects. However, comments from my professors, Sarah Cantor and Sandro Rosario, stuck with me, as they both stated that they were impressed with my work and they encouraged me to keep pursuing study of comic making and use of digital art as a medium.
2. Other than encouragement and general reassurance about my work as a whole, I do not believe that the feedback was specific enough to glean much from. If I were to work towards improving my art based on the feedback I was given, I would simply persevere in my study of the human form and the rendering of such.

3. I believe my next steps would be to continue research on comic making, composition, and the human figure. Besides this, I would also begin storyboarding and scripting the upcoming pages of my web comic as I intend to redo and improve upon the current visuals and narrative while referring to peer and professor feedback.

4. I was not referred to any particular artists or research, although I was recommended by both Sarah Cantor and Sandro Rosario to attend 2017's comic expo as they both found this year's convention to be both educational and entertaining.

5. I do not believe I will require any new materials for my upcoming project, as it will be entirely digital and I currently possess both a tablet and various art software programs. I will most likely refer to the rest of the studio residents or art professors if I require any assistance with my upcoming work.

Review 2:

1. I received very positive and beneficial feedback. In general, I was told that my work was well done considering what I am attempting to accomplish and my approach is a unique, interesting one. I was instructed to contemplate breaking out of the layout I currently am utilizing, and differentiating camera angles to create interest and flow of narrative. I was also told to experiment with format, such as printing out my work as well as displaying it digitally and in larger proportions.
2. I believe the feedback I received definitely created a clearer picture on how I should progress from my current status. Previously, I was uncertain on the format I was using and if the progression of the plot and sequence of events was effectively being conveyed. It is very helpful to know that certain aspects of the work I presented was seen as successful and how I can continue to create successful pages.
3. The next steps I will take will be to experiment with the layout of the pages, such as utilizing a horizontal page instead of solely vertical, having panels

break out of the confines of the page barrier, possibly practicing animation, and differentiating panels with varying camera angles and positions.

4. There were not any artists suggested to me, yet I will continue to research Pontormo as my sole artist as the semester continues. Although I was not recommended an artist, I was recommended to read further into Scott McCloud's comic book guides and works and to possibly find a contemporary web comic that catches my interest.

5. I will not be requiring any new art materials due to my work being entirely digital. However, as stated earlier, I believe any assistance regarding the printing of my work and the costs of such would be needed and appreciated, especially as I transition into coloring the pages outside of a grayscale color palette and the price of printing the pages increase.

Review 3:

1. I received very positive and beneficial feedback. In general, I was told that my work was well done considering what I am attempting to accomplish and my approach is a unique, interesting one. I was instructed to contemplate breaking out of the layout I currently am utilizing, and differentiating camera angles to create interest and flow of narrative. I was also told to experiment with format, such as printing out my work as well as displaying it digitally and in larger proportions.
2. I believe the feedback I received definitely created a clearer picture on how I should progress from my current status. Previously, I was uncertain on the format I was using and if the progression of the plot and sequence of events was effectively being conveyed. It is very helpful to know that certain aspects of the work I presented was seen as successful and how I can continue to create successful pages.
3. The next steps I will take will be to experiment with the layout of the pages, such as utilizing a horizontal page instead of solely vertical, having panels

break out of the confines of the page barrier, possibly practicing animation, and differentiating panels with varying camera angles and positions.

4. There were not any artists suggested to me, yet I will continue to research Pontormo as my sole artist as the semester continues. Although I was not recommended an artist, I was recommended to read further into Scott McCloud's comic book guides and works and to possibly find a contemporary web comic that catches my interest.

5. I will not be requiring any new art materials due to my work being entirely digital. However, as stated earlier, I believe any assistance regarding the printing of my work and the costs of such would be needed and appreciated, especially as I transition into coloring the pages outside of a grayscale color palette and the price of printing the pages increase.

Review 4:

1. I received very specific and precise feedback regarding my recent pages and my project as a whole, as well as what issues are arising in my work. I was informed that the horizontal page layout created interest and contrast against the typically vertical alignment. I was also informed that occasional panels that are shown from the protagonist's perspective also creates interest and causes the reader to look closer into the work. Advice given to me was that I should definitely continue to occasionally introduce horizontal landscape shots and that it would be beneficial to focus on how I should allow the text to be more legible and visible against the colored backgrounds.
2. I believe that the feedback I received will definitely benefit my future pages and their layout and design. The criticism pointed out to me several issues I will work towards fixing and improving upon in upcoming pages, such as creating more horizontal layouts and figuring out an effective yet non-distracting technique to allow the text to be more easily read.
3. The next steps I will take will be to continue work on my project and to keep all these issues and ideas in mind while storyboarding my upcoming pages. I

will make certain to include another horizontal page to provide a landscape view of the current story location and will attempt to write the text in either a more easily seen color or on top of a darker background.

4. There were not any artists suggested to me, yet I will continue to research Lisa Yuskavage for Questionnaire 3 and I will continue to read into Scott McCloud's comic making guides, as the information will prove beneficial.
5. I will not be requiring any new art materials due to my work being entirely digital. However, in the coming days I will need to seek assistance from either Sandro Rosario or Paige in regards to printing the pages for the gallery exhibit.

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