

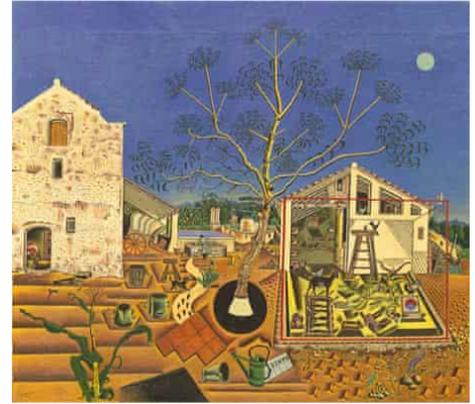
Comparative Study

By: Trayshaun Jeanes

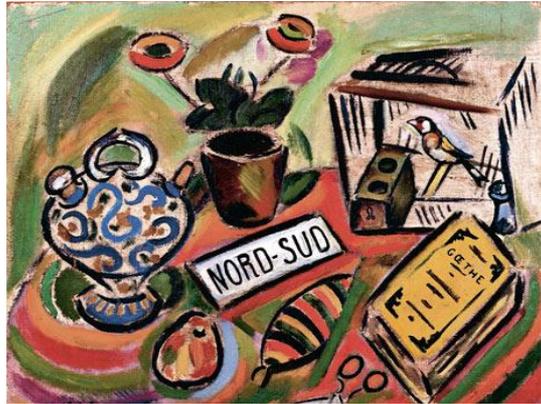
In this project, I will be analyzing three different artworks. Two of which will be from Spanish artist, Joan Miró. The other artwork will be from the American Pop artist Roy Lichtenstein. I will be focusing on their artistic style, and how they portray the theme. They are from two different time periods with two very different backgrounds. Two backgrounds that especially in today's society we see very often, American and Hispanic. Joan Miró is known for Surrealism, and Fauvism while Roy Lichtenstein is widely known for his Pop art. These are illustrated in the artworks I will be comparing and contrasting, Joan Miró's "*The Woman in Front of the Sun*" and "*Prades, the Village*" and Roy Lichtenstein's "*Drowning Girl*". I will discuss the differences and similarities in these three artworks, and in these two artists, throughout the project.

Evaluation Of Cultural Significance - Joan Miró

Joan Miró was a Spanish painter born in Barcelona, Spain 1893. He worked with painting, sculpting, and tapestries throughout his life. In his early years he was directed towards a future in business, however became a national soldier in Spain. In 1917 his time was served and he decided to paint full time however was still struggling with anxiety and depression part to war, part to the expectations of his father, and part to him being 24 years old. "I must tell you, that if I have to live much longer in Barcelona I will be asphyxiated by the atmosphere". He moved to Paris in 1919 but lived poor, until 1921 where he created "The Farm". He found how oppressive the normalities of society had been, and after creating the farm he was allowed to experiment with abstract expressionism.



"The Farm" (1921) - Joan Miró



"Nord sud" (1917) - Joan Miró

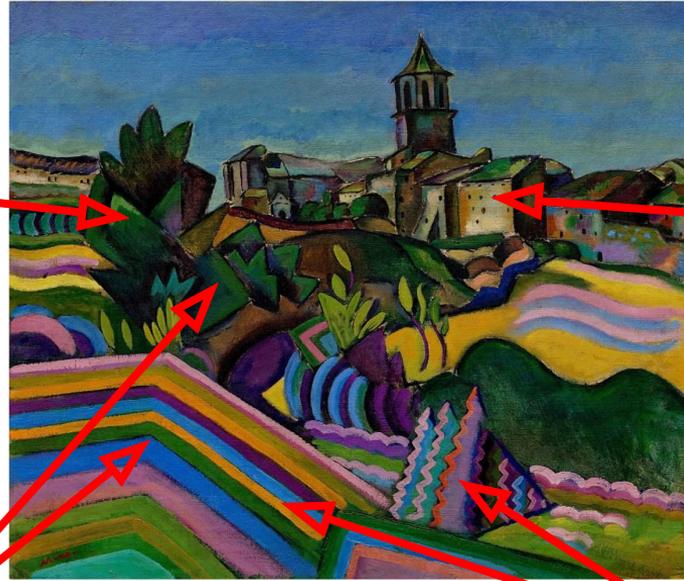
Miró took a new look to artwork after creating "The Farm". His realization of the formalities of society through his family's expectations and his time in Paris was that they oppressed. "I begin my paintings because something jolts me away from reality." Miró stated. Miró saw that reality is what drove him away from Spain, what drove him into the depressed anxious state when he was there. He knew that every piece he created after that needed to question something. It needed to make someone think, evoke a strong conversation: it needed to most importantly reject what was normal. His works after this, "The Women In Front of The Sun", "The Catalan Landscape" and even "MAY": all reflect this idea, they are abstract, strange, very different from the normalities of art at the time. He adopted **abstract expressionism** because though deemed simple, he found it was the most complex artwork. "Yes, it took me just a moment to draw this **line** with the brush. But it took me months, perhaps even years, of **reflection** to form the idea." - Joan Miró

Analysis Of Formal Qualities - Joan Miró

"Prades, the Village" By Joan Miró

This linear gradient style, is used throughout many different parts of this painting. It was put in place to show the **movement** of light, and creates a **highlight** through the lower **value colors** in the painting. This style is commonly used in landscapes to **contrast** simplistic thought, with complex design.

The crude, dark, forest like green, compares well against the soft, bright **colors** used. A **highlight** is created through the **unity** between these two **contrasting** colors. The tone of these **colors** create a **balance** however, which allows the piece to blend together to create one image.



"Prades, the Village"
(1917) - Joan Miró

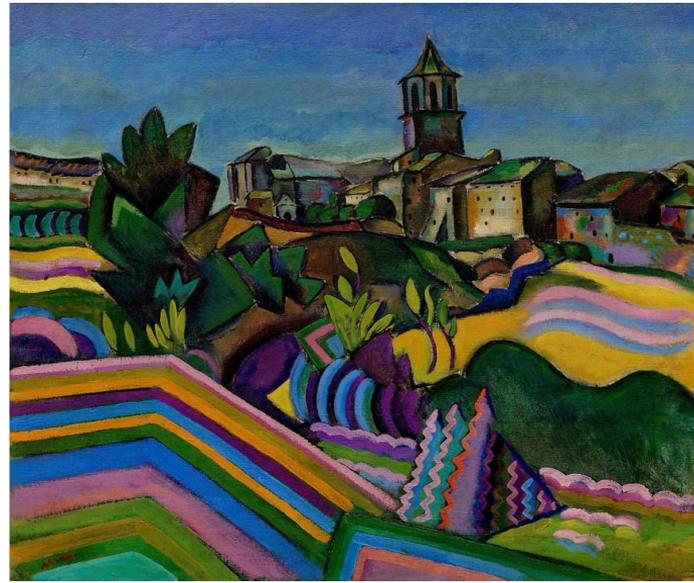
This city is placed in the background to **contrast** against the **surrealist fantasy** style that Joan Miró was adopting. He directly **contrasts** the realism of the city, with the playfulness of the soft **colors**. When creating the city, he uses dark, and boring **colors** like, forest green, tan, and outlining the building with black **lines**. This **emphasizes** the city, so it isn't overlooked due to the more vibrant **colors**.

This use of different **lines** is just one of the several different styles that uses in this landscape. The lines Miró created are a direct opposite of one another, yet move clearly throughout the piece, easy to look past. This puts **emphasis** in the **lines** that are curved, or jagged. Plus here, he uses **color** to establish **lines**, instead of using solid **lines**.

Interpretation Of Function and Purpose - Joan Miró

“Prades, the Village” By Joan Miró

“Prades, the Village” was Joan Miró’s first painting where he embodied his **surrealist fantasy** style. He combines elements such as **brightness of colors**, types of **lines**, or **shapes** used. This creates a feeling of calmness and **unity**. All of these aspects of the painting were placed in, to show the variety at which they can be used. This painting takes a crude, unflavorful town, and makes it feel like a happy, calming, fanciful place. Every **color** and **line** add a **value** to the piece, some lower like in the town where lines are faded by bland colors, and some higher like in the front of the piece. This purpose of this piece was combining these elements to create a **balance** throughout the artwork.



“Prades, the Village” By Joan Miró

Joan Miró is known for his fantasy, abstraction, and adding complex meaning to basic work. He states that “You can look at a painting for a whole week and then never think about it again. You can also look at a painting for a second and think about it for the rest of your life.” This relates back to the complexity of Miró paintings such as *“Prades, the Village”* or *“Portrait of Vincent Nubiola”*. He created these pieces in order to show the plentiful dimensions to each painting; how many different variations of **colors**, **lines**, and **shapes** are used. Heavily influenced by his upbringing, he seeks to question the formalities of society, sometimes through intricate and abstract works and sometimes through basic works which are packed with **value**.

Analysis Of Formal Qualities - Joan Miró

"The Woman In Front Of The Sun" By Joan Miró

This background is similar to the desert. The sun is portrayed to be the red sun, which illuminates the sky in the same way that it would in the desert. You can also find stars in the back signifying night. This is similar to the "monster of the night" that is this creature in the middle.

These **lines** are similar to that of arms, and legs of a human. However, they are distorted, they look more like hooks. How a small child would draw arms and legs. Which once again, contrasts against the title, "*The Woman In Front Of The Sun*" It takes away the woman-like features, and creates a whole different creature.



"The Woman In Front Of The Sun" (1950) - Joan Miró

The head of this woman-like figure is **reflected** against the body and title of the piece. This image does not look human like. It looks more like a creature that a child would draw. This imaginative ability the Joan Miró has creates a child like feeling, not only allowing adults to reminisce, but for children also to understand and feel the art.

This body is similar to that of a dress that a woman would wear. This signifies the female body, which unlike the rest of the painting, is very distinctive. The bottom of the head is similar to that of a female breast, also could be considered similar to be a chin. The **lines** used around the body add a childlike tone to the piece because of their lack of strong **shape**.

The **colors** used offer complexity to the piece as well. There are only four **colors**: two are warm and two are cold. However the majority of the piece is lathered with an indigo. These basic **colors** allow for this piece to again be simplistic in style yet layers the same.

Interpretation Of Function and Purpose - Joan Miró

"The Woman In Front Of The Sun" By Joan Miró

Joan Miró's painting was created in 1950, during his simplistic time. It was during this time when he created pieces such as "The Red Sun". He pioneered the **abstract**, and simplistic style through his paintings and sculptures. He states "My figures have been subjected to the same simplification as **colors**." This statement references his sculptures, but holds true for multiple pieces. He takes basic **colors**, and uses them to add a strong amount of **value** to his work. This piece seems fairly facil, and yet has many different and intricate aspects to it. The sheer simplistic manner of this piece allows for endless interpretations. Miró himself said "In my opinion, mastering freedom means mastering simplicity. Then, at most, a **line**, a **color**, is enough to make the picture". And "The Woman In Front Of The Sun" shows this exact idea; artwork and other media like this are the reason why since 1950 the patriarchal ideal of the world in many places has shifted.



"The Woman In Front Of The Sun" (1950)
- Joan Miró

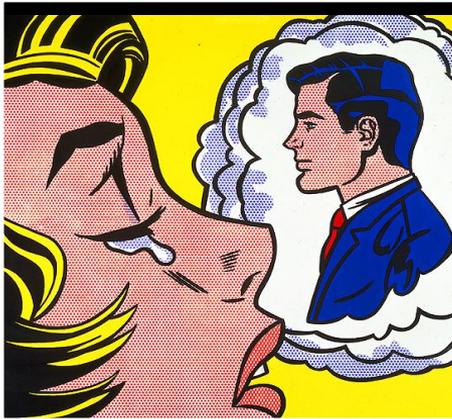
"The Woman In Front Of The Sun" has a weird feeling as a painting. This **surrealist** piece gives the impression of a woman being shaped into this, monster-like creature. Basically taking away the aspects that make a woman except for the dress. At the time this painting was created, the Civil Rights movement was around the middle of its time period. This would mean that women despite of the help they put into WWII were still looked at as inferior. Around the world, this patriarchal idea that men were superior to women was still standing. This painting shows a woman, depicted as a monster. Under the red sun, which creates a feeling of darkness, and night time, despite the title. "The Woman In Front Of The Sun" is not shown in the painting, but a child-like monster in the night is. Additionally, this painting looks similar to a child's drawing and is often misunderstood by society. Another reason for this piece questions what people consider meaningful art, and just basic lines.

Evaluation Of Cultural Significance - Roy Lichtenstein

Roy Lichtenstein was an American painter born in the early 1920's in New York. He found his artistic ability with painting, sculpting, and music at an early age and was greatly influenced by his New York upbringing. Lichtenstein often rejected society's takes on artworks, stating that "one set of lines" cannot be considered greater than someone else's. He questioned how people thought about artwork and the normalities that created an "exceptional" artwork. In 1945 he was drafted into WWII and after would start his series of imitation works but not quite the pop art we see. That would come in the 1960's after looking at 19th Century cubist paintings.



"Crying Girl" (1963) By
Roy Lichtenstein



"Thinking Of Him" (1963)
By Roy Lichtenstein

Lichtenstein's feelings towards how art is seen is a large reason to why he created the artworks he did. He questioned the formalities of how society dictates a great artwork and he was despised for it. However, the 20th century saw many people of different races, religions, and genders questioning the normality of racism, and sexism. Lichtenstein's was very much changing with the times, and was attempting to bring people to understand art. Not to judge based on normality and what others think, but to judge for yourself. At the time similar to many others, he was scorned for it, scorned for promoting change and growth. "I think we're much smarter than we were. Everybody knows that abstract art can be art, and most people know that they may not like it, even if they understand there's another purpose to it." Art is art and Lichtenstein didn't want people to dictate what art was better than another based on category. **"My work isn't about form. It's about seeing."** - Roy Lichtenstein

Analysis Of Formal Qualities - Roy Lichtenstein

“Drowning Girl” By Roy Lichtenstein

Lichtenstein uses black **lines** to signify **movement** and shadows in the painting. The black lines on the blue contrast in **value** show the **movement** of the water and how overwhelming it is to the woman in the center. There are many black **lines** in the water, but there are also some in the hair. I believe these larger, thicker **lines** don't signify movement, but show the contrast of her hair. The unrealistic shadows that her hair casts as she struggles in the water.

The placement of **colors** and **lines** is also very important to this piece. It establishes not only separation and **movement**, but also realism. This realistic cartoon painting is **balanced** throughout.



“Drowning Girl” (1963) By Roy Lichtenstein

As Lichtenstein stated before, he had zero intention of showing any painting **texture**, he did this because solid **colors** are associated with the comic book like style that he uses. Another way that he shows this **texture** is through a style called Benday dots. They can be used to show gradation of **color**, **brightness** to darkness, but instead, Lichtenstein uses them to convey **texture** of human skin against the solid, smooth **texture** of the water.

These dark solid black **colors** are used to contrast against the solid indigo blue and white that are in the water. These colors contrast well allowing **unity** between the colors to create the water as a whole. These three colors embody the water, and show once again how menacing the water is. How it is engulfing the women like quick sand giving the scents of danger.

Interpretation Of Function and Purpose - Roy Lichtenstein

“*Drowning Girl*” By Roy Lichtenstein

Imitating images in comic books and advertisements in a painting was something that Roy Lichtenstein did quite frequently in 1963. These paintings were basically a portion of the original image. This leaves a cartoon like painting, without any **texture** from the paint. No brushstrokes will be found in this painting, but instead Benday dots. He uses these dots to add the **texture** necessary to contrast the **colors** against one another, but to also to contrast the realism of this woman. In “*Drowning Girl*” he takes the original picture and cropped this woman out of it. The original picture depicts a man and boat and this woman saying “I don’t care if I have a cramp”. He changes this text to “I don’t care! I’d rather sink than call Brad for help!” which doesn’t remove the meaning from the original text. This painting itself however, makes a strong statement in artwork. Artwork should be subjective, some people will hate it and some people will love it. But that shouldn’t dictate the piece for everyone else.

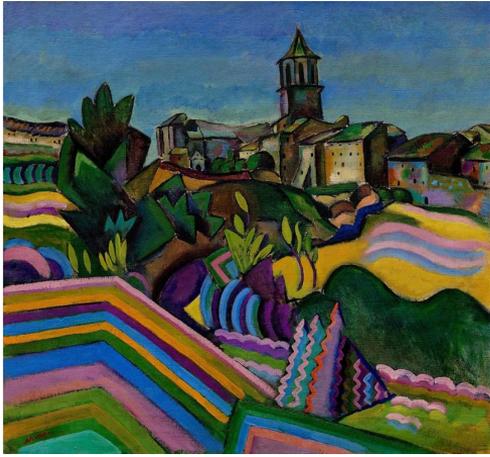


“*Drowning Girl*” (1963) By Roy Lichtenstein

Roy Lichtenstein created this work in a prime era for change. The 1960’s saw the Civil Rights Movement in its prime and the spark of the Women’s Rights Movements. Though his artworks do not represent either, it does represent a fight Lichtenstein had. The idea of artwork wasn’t based much on a single opinion, but on the formalities that society has on artwork. The expectations people had for a “good artwork” weren’t fair in Roy Lichtenstein’s eyes and he wanted change it. “I’m interested in what would normally be considered the worst aspects of commercial art. I think it’s the tension between what seems to be so rigid and cliched and the fact that art really can’t be this way.” His kind of work was not popular, it was a duplicate piece, but it ascended past that. Realism was appealing, at the time, and Lichtenstein went against the formality. He was scolded for it, but as times changed, so has understanding, the understanding that art is subjective, individualistic: only you can decide what the artwork is.

Compare & Contrast (Artwork 1 & 2)

“Prades, the Village” & *“The Woman In Front Of The Sun”* By Joan Miró



“Prades, the Village” By Joan Miró

Similarities

- Both pieces consist of a similar soft **color** scheme that **contrasts** against solid **intense colors**.
- Both pieces use curved **lines** in order to show **movement**.
- They are both **reflections** of a person’s past one **reflecting** growing up in the village and the other being a **reflection** of childhood.
- They are both easily interpretable, through the features on the piece. This includes the “woman’s” monster like features, and the town’s vibrant **color contrast**.

Differences

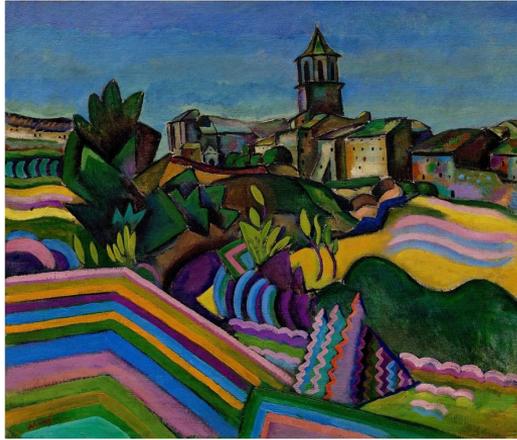
- “Prades, the Village” has a **color contrast** of brighter, smooth **colors**: light blue, pink, and yellow, and dark sharp **colors** like green and brown.
- “Prades, the Village” is a complex piece which is made up by many different **lines**, and **colors** which puts a strong **emphasis**.
- “The Woman In Front Of The Sun” is a more simplistic piece, focusing the “woman” and less the background.
- “The Woman In Front Of The Sun” uses only smooth **colors** to create a **balance**. Every element of the painting is connected.



“The Woman In Front Of The Sun” By Joan Miró

Compare & Contrast (Artwork 1 & 3)

“Prades, the Village” By Joan Miró & “Drowning Girl” By Roy Lichtenstein



“Prades, the Village” By Joan Miró

Similarities

- Both pieces use **color** and **line** to show **movement** and depth.
- Both pieces were created against the normal. Being shifted in some way from an original idea, or image.
- Both pieces differ from the normal in the **lines** and **colors** they use to create the overall piece.
- These pieces inspired many in the future to try something different and somewhat normalized different styles of creating.

Difference

- “Prades, the Village” is a piece that uses a mixture of soft and sharp **colors** to create a landscape which differs from formalities of artwork.
- “Prades, the Village” is in a landscape format, that contains many **colors**, and **movement** which creates **balance** throughout the piece.
- “Drowning Girl” is a piece that contains only six different **colors** and no **gradation** which create a comic like scene of a woman drowning.
- “Drowning Girl” contains a speech bubble which strives very far from formalities of normal artwork.



“Drowning Girl” By Roy Lichtenstein

Compare & Contrast (Artwork 2 & 3)

“The Woman In Front Of The Sun” By Joan Miró & “Drowning Girl” By Roy Lichtenstein



“The Woman In Front Of The Sun” By Joan Miró

Similarities

- Both pieces create **balance** and **unity** with the **colors** and **lines** that are used.
- Both pieces portray women based on how the formalities of society.
- Both artworks use fewer **colors** and different styles to fall under **abstract expressionism**.
- Both paintings use these few **colors** to **contrast** against each other creating **lines** straight and curved.

Differences

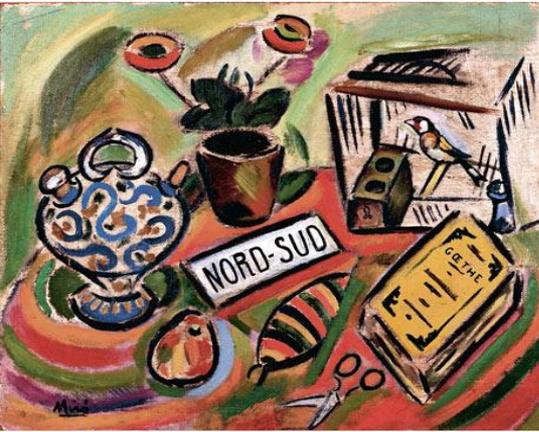
- “Drowning Girl” is a Pop art piece, that displays **colors** and **line** to create a painting similar to a comic book.
- “The Woman In Front Of The Sun” is an **abstract expressionist** piece which looks childlike: true simplism.
- Lichtenstein made scene look similar to a woman drowning, seeming helpless in her own causing, not wanting to “call Brad for help”.
- Joan Miró’s “woman” can only be considered a woman because of the title. This figure seems more like a monster of the night.



“Drowning Girl” By Roy Lichtenstein

Compare & Contrast (Formal Qualities)

Joan Miró & Roy Lichtenstein



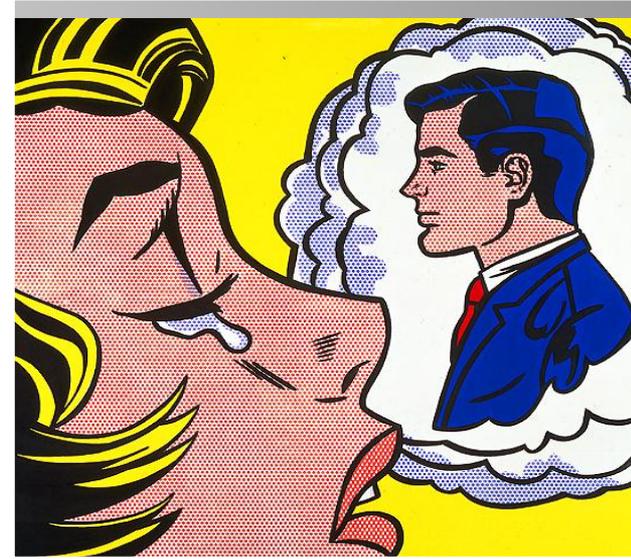
“Nord sud” (1917) -
Joan Miró

Similarities

- Both artists use **lines** and **colors** to challenge the way people see artwork. They create unrealistic artwork that is different from the “normal”.
- Both of them uses both straight and curved **lines** in order to show a **contrast** in each artwork, while creating **unity** between the differing **lines**.
- Both of them use solid **colors** to **contrast** against brighter **colors** in order to create **balance** and unity between different methods.

Differences

- Roy Lichtenstein's uses very bold **lines**, and **colors** in order to establish strong **contrasts** between the **colors**. Joan Miró uses subtle changes in **color** in order to establish thin **lines** throughout the piece.
- Roy Lichtenstein has a very unique style, a comic book like style with solid **colors**, solid **line**, and even speech bubbles.
- Joan Miró uses a mixture of thin **lines** and thicker **lines** to add onto the **contrast** of **line**.
- Miró's paintings can be complex consisting of many kinds of **lines** and **colors**, and can also be very simplistic adding a sort of **balance**.



“Thinking Of Him” (1963)
By Roy Lichtenstein

Compare & Contrast (Cultural Significance)

Joan Miró & Roy Lichtenstein

Similarities

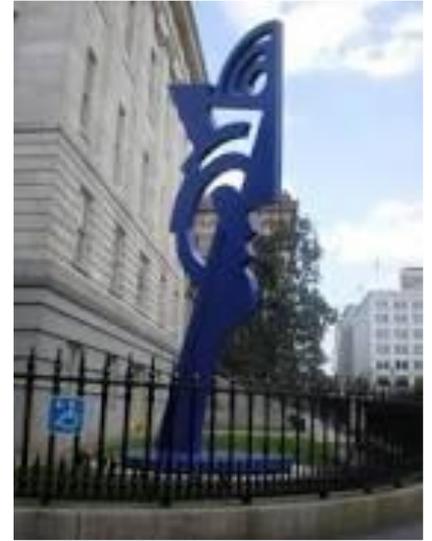
- Both created artwork in time periods that had heavy restrictions on social aspects (race, religion, gender)
- Both started with a different style than the style they are each widely known for.
- Both worked with multiple mediums throughout their careers
- Both were prominent in the 20th century and created propaganda art.
- Both have worked with **movements** that questioned societal norms, which would eventually change for the better.

Differences

- Joan Miró was born in Spain and some of his artwork reflects that as it consists of tropical **colors**.
- Lichtenstein is an American artist, and his comic book like still derives from his New York origin, a prime place for comic books, and cartoon like propaganda.
- Joan Miró many artworks in the Surrealist movement which started in 1917: (Strict Society)
- Lichtenstein created artworks in the Pop artistic movement which took place in the 1950's.



“Dona i Ocell” (1983) - Joan Miró



“Modern Head” (1989) - Roy Lichtenstein

Compare & Contrast (Function & Purpose)

Joan Miró & Roy Lichtenstein

Similarities

- Both of these artists not only express themselves through their art, but they also express the feelings and ideals of others around them.
- They both created art that showed the beauty and complexity of their minds based on social normalities.
- Both used their artwork to question society in some regard whether that be race, religion, gender, or other norms that were set.
- Both served a purpose to create change through artwork, whether it be through propaganda or just through design.

Differences

- Joan Miró developed his abstract ability, and later in his career adopted the ideal that simplistic designs is the most sophisticated design. His simplistic works could mean so many different things: it was left to the mind of the viewer.
- Roy Lichtenstein early in his career would take designs that he would call the, “dumbest” or “worst” and add upon them, creating a new form of art. His copying of this artwork would evolve into his comic book like, Pop art style.



Joan Miró (1933)



Roy Lichtenstein (1967)

Similarities & Differences

Roy Lichtenstein & My Artworks



Similarities

- The usage of varying **line intensity** to create the comic book style.
- **Colors** are very bold with little to no **gradation** whatsoever.
- Male lips are black on top and skin tone on the bottom.
- Show male features to signify masculinity like sharp features in Lichtenstein's works or the mustache in my work.
- The **texture** of the piece is very smooth especially in the face.
- Any **gradation** that is required to make the artworks realistic is done through line **intensity**.
- Few **colors** are used throughout each artwork and all these **colors contrast** strongly.



"Drowning Girl" By Roy Lichtenstein



"Quadrants" (2019) - Trayshaun Jeanes



"In The Car" (1963) By Roy Lichtenstein

Differences

- Male features in my piece aren't as defined as they are in Lichtenstein's pieces.
 - My painting has my lips rounded while Lichtenstein's character's are straightened.
 - My piece shows a more realistic jaw line, while Lichtenstein's shows a straight, sharp jawline.
- Lichtenstein's piece shows a strong difference in **male** characteristics and **female** characteristics while my piece **emphasises human** characteristics.
- There is no **movement** in my piece, the background is static while in Lichtenstein's works the background usually has **movement** and/or different **colors**.
- My artwork doesn't specify on the Pop art style, the whole piece shows a lot of **experimentation**. Roy Lichtenstein focuses on pop art.
- The **colors** I used did not **contrast**, creating very little highlight.

Inspiration, Technique, Theme -

Roy Lichtenstein & My Artworks



"Quadrants" (2019) -
Trayshaun Jeanes

The inspiration behind my artwork is normally through a process similar to Roy Lichtenstein's. I see the formalities of society seeping in to everyday life and I try to raise awareness of it. Society is my real inspiration, the way people move, the things they say, the music they like, all of this goes into my thought process when creating a piece. Roy Lichtenstein found his inspiration this way too. Through his New York influence, he got into artmaking and eventually the pop art style he adopted today.

My artwork "Quadrants" and "Trayshaun J." was created through very different painting process and technique than Roy Lichtenstein. He was very articulate because he was recreating works so the **lines** he had to paint and **colors** he had to add were all there. Though he did make changes, all of his recreations are very similar to the original piece. My piece is different in this way because everything I created was formulated by me. The picture I took of myself was purely for position and I had to convert it myself to a Pop art image in "Quadrants". However, I do trace images onto the canvas before painting to get an idea of where I needed to place **lines**, and to be proportional. Again in "Quadrants" I also used the darker tone of my skin to set an **value** for the piece which was very low. **Intensity** of the red and blue were very low and I felt like this added **balance** throughout the piece when Lichtenstein put bright **colors** in dark places to show **color contrast**.

When Lichtenstein created this series of recreation works, he did so to make a artistic statement about the formalities of society relating to artwork. He wanted to show that regardless of what an artwork looks like, it shouldn't be predetermined to society as worse than another piece. I didn't abandon this idea all together but it was not the focus of my work. I focused on showing the many personalities a person can have in relation to emotion. I however did use the idea for the style of my creation in that painting often consist of one **movement** being shown, or **movements** that are related through **colors, lines, and textures**. My piece "Quadrants" shows four different **movements** that have very little to do with each other and are more like separate puzzles than puzzle pieces.



"Trayshaun J." (2019) -
Trayshaun Jeanes



"Drowning Girl" By Roy
Lichtenstein



"Thinking Of Him" (1963)
By Roy Lichtenstein

Similarities & Differences

Joan Miró & My Artwork



Similarities

- Images leave the intentions of the artworks unclear provoking people to use imagination.
- Artworks are strange and don't go along with the formalities of society.
- Sometimes a variety of colors and lines are present, sometimes work is simplistic.
- Allows complete creative freedom to experiment with ideas.
- Both styles appeal to a somewhat fanciful
- Both show a variety of color and color value which creates a balance and not a rainbow effect.
- Highlight isn't significant because of the surplus of color.
- Line variety is used to give texture and show movement.



"Barriers" - Trayshaun Jeanes



"Portrait of Vincent Nubiola" By Joan Miró



"Quadrants" - Trayshaun Jeanes



"The Woman In Front Of The Sun" By Joan Miró

- Shading is not done with gradation, but by the colors and lines you combine.
- The focus is spread throughout the artworks showing no symmetrical balance which adds to the whimsical details.

Differences

- Miró often uses basic color and lines to create simplistic artwork.
- My simplest artwork is a bit more complicated with colors and lines.
- Miró has more of an abstract expressionist style while I adopted a more abstract cubist style.
- I used gradients while Miró shied away from gradients as they would've taken away from the simplicity.
- I put myself into the artwork showing my connection with the formalities of society.

Theme, Color, Technique -

Joan Miró & “Barriers” & “Quadrants”



“Barriers” -
Trayshaun Jeanes



Joan Miró and I have similar themes to most of our artworks in that we challenge societies formalities. In my artwork what is normal is not what is important; we seek out to teach people about a different way of living. Breaking away from what society dictates you as is the best way to find yourself and express yourself. Joan Miró's beliefs are similar to mine, however he focuses mainly on the his artwork. Changing societies artistic formalities from the complexity of a piece, and more towards the meaning behind it. He has tackled many different themes behind societies formalities such as in “The Woman In Front Of The Sun” which changes societies perception of what a woman is supposed to look like. I also do this putting an **emphasis** on different formalities of society.

Joan Miró and I both use **color** for multiple factors in our artworks. The abstract expressionist style is very adaptive on **color** and on top of Miró's simplistic style, adds dimensions to the piece supporting the theme. Though we use **color** very similarly, we use it to exploit very different ideas. He uses a mixture of pure **colors** to create an image, sometimes creating a rough or soft **texture**. The way he uses these **colors** adds a strange fanciful **balance** to the piece, allowing people to see the **texture** and to feel the mood. I experiment more with **value** and **gradations**. Mixing **colors** mixes moods and the majority of my pieces represent multiple conflicting moods and/or formalities.. Though he does a prominent amount of mixing **colors** and **patterns**, I additionally use **gradients** which removes the **highlight** and **emphasis** of specific details.

The technique for creating my artwork is very similar to Joan Miró's because we both go into a artmaking form with a small idea. When we create we often experiment with our work. “I work in a state of passion, transported. When I begin a canvas, I'm obeying a physical impulse, the need to throw myself; it's like a physical outlet”. I've realized that when I create I don't like to have to comeback to it. I like to flow with my work because that is where I will find something I didn't know. Experimenting with **color**, **texture**, **space**, and **shapes**. Miró and I want to learn something new everytime we create, it's something we enjoy.



“The Woman In Front Of
The Sun” By Joan Miró



“Portrait of Vincent
Nubiola” By Joan Miró



“Acknowledgment Of
Self” - Trayshaun Jeanes

Color, Process, Theme - Roy Lichtenstein & Joan Miró & My Artworks



Lichtenstein, Miró and I all use **color** throughout our workings to create **balance** throughout the piece and bring **emphasis** on factors of society. Lichtenstein, and Miró both use a large variety of **color** throughout their artworks. These **colors** are strong in **value** and when mixed with low **value colors** like the black lines or other dark **colors** like green a **balance** is created. The unity between these **colors** replaces the paintings lack of real detail. My many artworks don't focus on the true detail also, my emphasis on color and metaphor leaves each artwork open to interpretation. I don't create as many highlights in my work with **color** because the **color values** always stay relatively the same, but the idea of **color** manipulation is still there.

Miró, and I all have similar processes when planning and creating our work. We come up with an idea and we just paint. We continue to paint until everything we imagine is on the canvas. Miró stated, "When I stand in front of a canvas, I never know what I'm going to do" and that is similar to how I approach my work. Lichtenstein on the other hand has a very specific idea of what he would like to do when he stands in front of a canvas. He traces these images onto the canvas and then goes about painting them which I also do. I believe though that when it comes to adding many different factors, Lichtenstein is restricted because he works in recreation. Miró and I use our ideas to create a completely original work.

Though we all work in different times, and have very different voices, our artworks show similarities in what we are attempting to portray. The theme of the majority of my artworks is focused around self-reflection and moving past the formalities society puts on people. Miró created a similar process; early in his career he created pieces like "Prades, the Village" but he eventually moved to simplistic works like "Woman In Front of The Sun" because he wanted to show that the imagination is prime for what creates an artwork. "Represented in detail, they would lose their imaginary quality, which enhances everything." Roy Lichtenstein's 1960's series of pieces represented art as a whole. These abstract expressionist pieces were not considered high quality art due to formalities put put on art. He was looked at poorly because of these artworks, but it isn't until later when we could really appreciate what he did for artwork and form of artworks.

