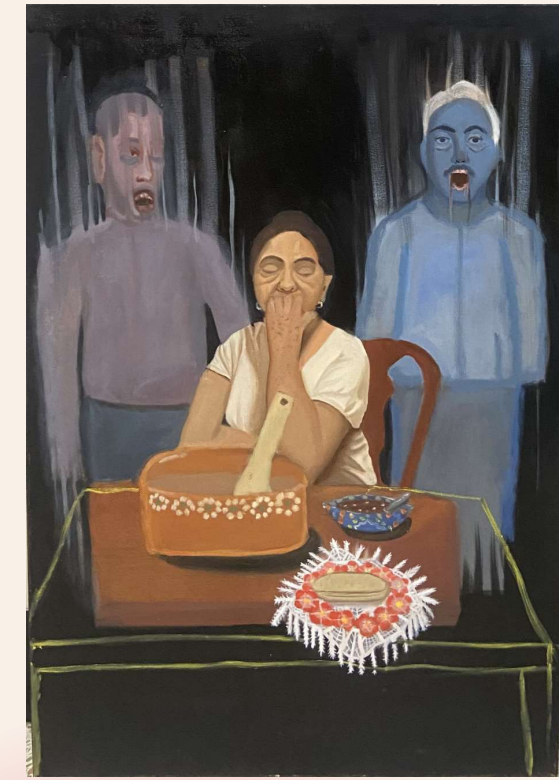


The Progression of Finding Peace in One's Identity

Alexandra Medina

While reflecting on my artworks, I knew that I was the most proud of the concept I came up with for my perceptions of identity painting "Tita", to the right. This topic of how machismo or extreme masculine pride was rooted into Mexican culture had stuck with me. My family members understood the painting almost instantly once I said what the painting was about. This made me realize how important it is to talk about identity within art, since it can connect with so many people. I decided that I'd spend the next year making artworks not only based on culture and how it ties in with identity, but also identity in general. For my comparative study, I wanted to show a progression of change throughout time of how one navigates through coming to terms with their identity, as someone who struggled with this in the past. This progression would follow three phases leading one to feel at peace with and within themselves in their identity and how they express it. During this comparative study making pieces take inspiration from Bacon, Kahlo, and Sargent, I experimented with line, balance, body language, and the use of color to express the three phases of the progression of finding peace in one's identity.



Tita (2022) - Alexandra Medina-Serna

Phase Three: Peace

For phase three, I'd take inspiration from John Singer Sargent. Sargent's light pressure and leaving his paintings lightly blended and with transition shades instead of thoroughly blending his paintings made his paintings have a soft look to them. This allows for his paintings to look peaceful.

The painting "Madame X (Madame Pierre Gautreau)" (1884) by Sargent implies social identity through body language to express a certain trait or identity. I'd take inspiration from Sargent's body of work by having soft looks to my painting and using body language to convey one's confidence in themselves and their identity.

Madame X (Madame Pierre Gautreau) (1884) - John Singer Sargent



Phase Two: Acceptance



The Love Embrace of the Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl (1949) - Frida Kahlo

For phase two, I'd take inspiration from Frida Kahlo. Kahlo's work tends to show themes of identity in her paintings, usually describing her husband and her motherly urges towards him, which is the premise of "The Love Embrace of the Universe" (1949). Other topics that would be brought up in her artwork is her experience as a woman, which are topics that I would use in my own body of work.

While "The Love Embrace of the Universe" (1949) is about her motherly tendencies and urges, I think that this painting could be manipulated in its message and I could incorporate it into my own work. The message I could turn this painting about is the universe helping someone heal from phase one and moving onto phase two: acceptance of who they are. There are people who feel like they have many parts of their identities that intersect, which makes sense when you look at the two sides of "The Love Embrace of the Universe" (1949), one brown, one white. This composition intrigued me and I knew that I wanted to study the rest of Kahlo's artworks because of it.

Phase One: Dilemma



Study After Velazquez's Portrait Pope Innocent X (1953) - Francis Bacon

The artist that I chose for phase one was Francis Bacon. I used Bacon as inspiration for my "Tita" painting so it made sense for him to be one of the inspirations and artists that I would study. After all, he was the reason that I wanted identity to be an option when deciding what theme to choose for the comparative study.

Bacon is known to have figures in his paintings that are "tormented by existential dilemmas," which I thought could represent the first step in finding peace in your identity, dilemma. This phase could be questioning who you are as a person, not liking who you are, or not liking how you present yourself to people.

The dark colors that Bacon uses can reflect how dull people can feel when they feel unsure about their being. I would use this theme of dark colors and the purpose of color in general in my own works. The way that someone uses colors to convey emotion by association is powerful but can also be subtle which can be seen in Bacon's "Study After Velazquez's Portrait of Pope Innocent X" (1953). The dark hues make readers feel like there is no telling of where the pope is and is therefore consumed by the dark background. However, there are bright colors of yellow in "Study After Velazquez's Portrait of Pope Innocent X" (1953) that are used to represent objects in the world that the dull colored figure is surrounded by. A message this implies is that although you may feel bad, the world around you won't stop being colorful (both literally and metaphorically), which I would also take inspiration from.

The Evaluation and Analysis of Cultural Context and Significance of Study After Velazquez's Portrait of Pope Innocent X and Francis Bacon

Post-War

As Francis Bacon was an artist who became popular after the second World War, it is important to consider what this did to his art and what influenced his style. Bacon committed acts of service through the second World War in the early 1940s in the Air Raid Precautions for the British Civil Defense. During this time, he was fire-fighting, participating in civilian rescues, and recovered the dead. As one can imagine, Bacon saw many gruesome casualties and because of this post-war time, Bacon began to make paintings that would include figures that were mutilated and figures that were so distorted that they only looked vaguely human. One can imagine that the reason for this was due to the fact that he saw such gruesome things while helping the World War. This would launch his career as a new and upcoming artist and create his signature style from the 40s and 50s. The "Study After Velazquez's Portrait of Pope Innocent X" shows the intensity in his paintings and how they would become dramatic and gruesome, with his intention being to see the world more violently and to make people feel uncomfortable. His figures became encapsulated in boxes and behind bars. They'd be very distorted. This distortion is seen in "Study After Velazquez's Portrait of Pope Innocent X (1953)" by Bacon. The figure is seemingly behind bars with the use of line, or is becoming dissociated from reality. There is obvious pain and fear from the pope and there is nothing but his chair surrounding him. Violence that is present in this painting would be prevalent in Bacon's work for decades to come. Bacon tended to be violent to his paintings as well and would destroy them or leave them in his attic for decades.

Artistic Inspirations



Pope Innocent X (c. 1650) - Diego Velazquez

Some of Bacon's most significant inspirations were reproductions of Diego Velazquez's "Pope Innocent X" and religious figures for his work from the 50s until the 70s, with his religious figures (popes) being created most in the 50s. Although Bacon was previously inspired by Picasso until the 1940s, he took a liking of the baroque art movement in the 1950s, a European style of art that included architecture, music, and visual arts that focused on detail. It is also important to note that the baroque style was supposed to have art that was easy to interpret and although Bacon didn't necessarily make art that was easy to interpret, Bacon's "Study After Velazquez's Portrait of Pope Innocent X" causes people to feel something when they look at it because the way that Bacon uses expression, which was also important in the Baroque art movement.

Relationship With

Religion

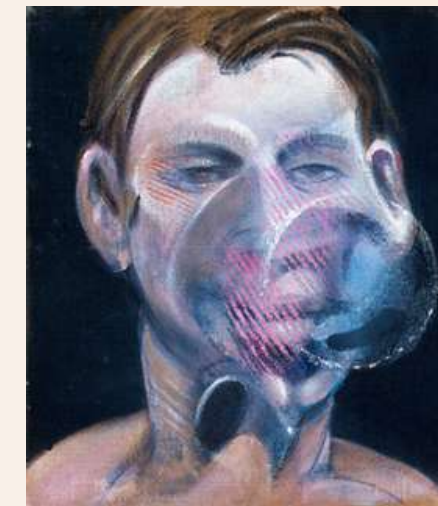
When Bacon was young, his parents saw that he was feminine and was playing with his mother's undergarments. This led Bacon's Protestant parents send stable boys to whip him for this behavior. Since childhood, he did not believe in any religion and would grow up to be an atheist. In his art, he'd use imagery of crucifixions and oftentimes as seen in "Study After Velazquez's Portrait of Pope Innocent X", popes. He would make these figures distorted and as mentioned before, vaguely human.

As many of Bacon's paintings were about religion, it makes sense that his attitude towards it stems from his parents and how they tried to force their beliefs onto Bacon. As mentioned before, there was a physical aspect to how they'd try to make Bacon conform to their ideologies, which made him resent his parents and religion as a whole.

Relationship

Bacon's relationships were also important to his body of work, as many of his portraits would depict his lovers and friends. He'd paint them in expressive ways to show how their relationships were. As aforementioned, his paintings would be violent and this aspect would still apply to the paintings of his lovers.

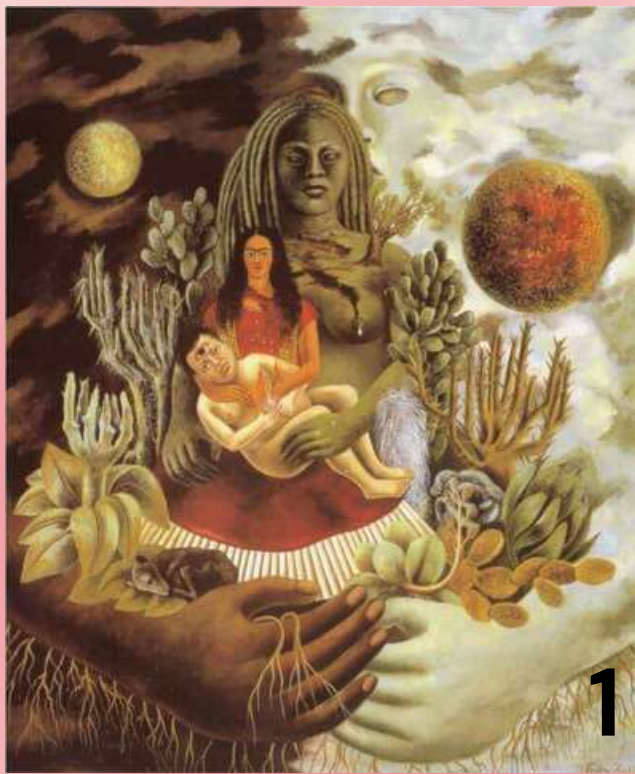
The nature of his relationships would correlate with how his lovers would be depicted in their portraits. All but one of Bacon's known relationships, his last one, would be abusive and there's contrast in the way he made people perceive them through his art. Dark colors are important when it comes to Bacon's paintings as they are most relevant in his violent paintings. There are contrasts between his paintings with his abusive lovers compared to his friends and muses. "Triptych: Three Studies For A Portrait Of Peter Beard" is a triptych that depicts one of his friends and muses. The figure's hues are soft and the face is slightly positive due to the smirk on the figure in the middle. To compare, in "Study After Velazquez's Portrait of Pope Innocent X" is an expression of agony. There's distortion that makes the painting feel unsettling to look at. Although "Study After Velazquez's Portrait of Pope Innocent X" was made as a study of the mouth, it can be related back to Bacon's view of religion and how he was raised by strict Protestants. His views may have impacted this painting and his other religious figures.



Triptych: Three Studies For A Portrait Of Peter Beard - Francis Bacon (1975)



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

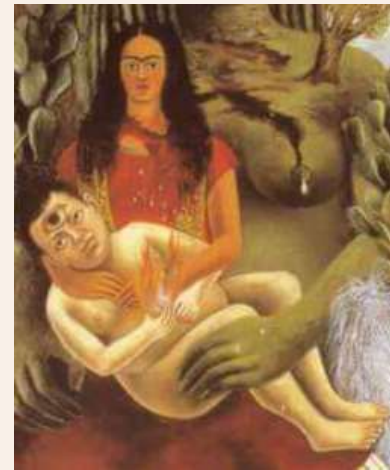


The Evaluation and Analysis of the Cultural Significance of The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl and Frida Kahlo

Frida Kahlo would be known to make self portraits in a Surrealist and Magic Realist style. This can be seen in her painting "The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xototl". Frida's Mexican and indigenous roots and culture are exhibited in this painting and represent her motherly nature towards her husband Diego Rivera, and the conclusion of their back and forth relationship.

When Frida made "The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl", she was with her husband Diego Rivera, which can be seen in the painting. As Frida and Diego were in their relationship, Frida learned very quickly that Diego loved to be pampered. When she made this discovery, she assumed a motherly role in Diego's life and continued to be delighted by this later on in their relationship. In "The Love Embrace of the Universe the Earth (Mexico), Myself, Diego, and Señor Xototl" you can see Kahlo cradling Rivera, making it known that she takes on the motherly role in his life.

In addition to Rivera being depicted in the painting, you can also see the Earth and the Universe. It is thought that the Earth is represented by the Aztec Mother, Cihuacoatl, who is from Mexican mythology. Cihuacoatl is the childbirth goddess in pre-Columbian Mexican mythology, hence the cacti and verdure around her. This reflects Kahlo's nature towards Rivera. This painting is one of the examples where she displays her indigenous descent, which she got from her mother. Mexican mythology and indigenous culture were prevalent in Kahlo's work and became important to her when she was young. When she was fifteen years old, she went to the National Preparatory School which taught her about Indigenismo which was a movement that encouraged people to be proud of the country's indigenous heritage and reverse the colonial ways of thinking that Europe was more advanced and prevailing than Mexico. She would end up making paintings about her indigenous heritage and dress up in traditional indigenous attire to show her pride.



Frida holding Rivera like a child



Cihuacoatl surrounded by verdure

The Evaluation and Analysis of the Cultural Significance of Madame X and John Singer Sargent

Sargent was born to American parents in the 1850s who had the privilege to travel abroad constantly, which would help Sargent find his passion for art. A young Sargent would attend one of the first documented art training classes in Europe in 1874 and would study the Spanish painter Diego Velazquez. After the training, he began to take his career in art more seriously and wanted to build a reputation so he would travel to study master paintings. When he was older and resided in Paris, he would come to make Madame X in order to try to better his reputation and take inspiration from Diego Velazquez in his style with the brushwork. The painting was for the Paris Salon of 1884, to expand his audience and to gain him a good reputation as an artist.

Ironically, this painting gained more notoriety than getting Sargent a good reputation in the art scene due to the nature of the painting. The backlash made him retreat to London where he thought that people would be more understanding, but even with this idea, Sargent kept himself from making paintings in the French style that people associated Madame X with.

The qualities of the painting that made people upset with both Gautreau and Sargent were the low v-neck cut in the dress, accentuating Gautreau's cleavage. In the 1800s, people thought that it was immoral to wear such apparel in public, especially for a painting that would be displayed at a gallery since it would be viewed by many people at a time. Another aspect of the dress that the public was bothered by was the way that the dress highlighted Gautreau's figure. In addition, the strap on the left from the viewer's perspective was originally falling off Gautreau's shoulder which people at the 1884 Paris Salon complained about. The tiara on her head also contradicts what Gautreau was known for, being celibate. This is a belief derived from the Roman goddess Diana, which is historically why people would wear crowns. These values of morality and public decency impacted the painting and reputation of Gautreau and Sargent. She was considered a harlot and Sargent was ridiculed for painting a person that was known for their promiscuity.

Even after all the drama that came from Madame X, it was clear that Sargent was a skilled artist and the painting became a very important piece that propelled his career into success and is considered one of Sargent's masterpieces. The rest of his work would include scenic landscapes and portraits of notable people, including the former US president, Theodore Roosevelt.



Details of the dress

Comparing Cultural Significance

1 and 2

- Bacon and Kahlo's body of artworks were made to express their relationships with the people they knew
- Bacon and Kahlo would both make artworks of their romantic partners and they would express how their relationships would work through the style of painting and the metaphors in their artwork
- Although Bacon and Kahlo came from different cultures, both used elements of the cultures they grew up with in their paintings
- Religious matters in Bacon's painting and indigenous culture in Kahlo's painting
- In terms of their bodies of work, they'd have similar looks as some of Kahlo's paintings would look gorey or violent, similar to the Study After Velazquez's Portrait of Pope Innocent X, which can be seen in A Few Small Nips of 1935, but for different reasons discussed in the contrasts



A Few Small Nips - Frida Kahlo (1935)



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

1 and 3

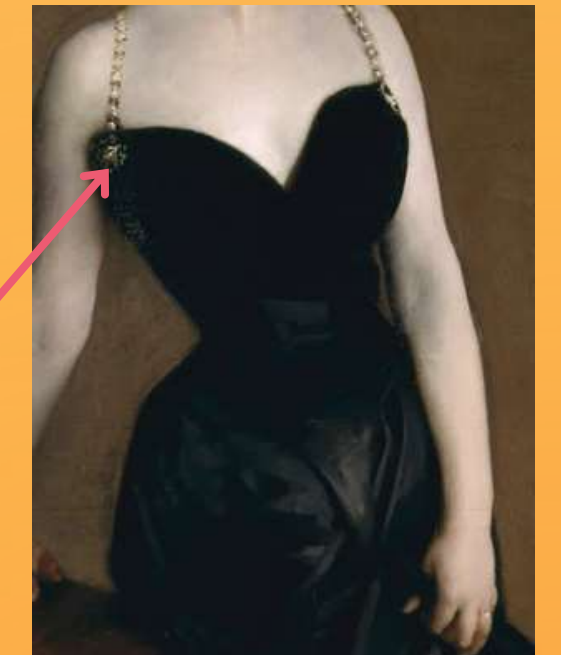
- Both Bacon and Sargent would use similar artistic inspirations of Diego Velazquez. Bacon's "Study After Velazquez's Portrait of Pope Innocent X" was heavily influenced by Velazquez's "Pope Innocent X" and Sargent would study his artwork through an art school
- Bacon and Sargent both tried to study a subject that they wanted to improve upon, Bacon wanted to make a study of the mouth and figures and Sargent wanted to do a figure study as
- Bacon and Sargent had seen impacts of war, as Bacon would be part of the British Civil Defense and Sargent would be a war painter for WWI
- It was also known that both artists weren't religious but both made art that included religious figures under the branches of Christianity, like in Bacon's painting (1) and Sargent's Tyrolese Interior (1915) with a crucifixion in in the corner



Tyrolese Interior - John Singer Sargent (1915)

2 and 3

- Both Kahlo and Sargent would make paintings that would be impacted by the cultures that they surrounded themselves with
- Kahlo's painting (2) was inspired heavily by her indigenous culture and mythology that'd be a large part of her painting
- Sargent's painting (3) was impacted by the French culture as he displayed this artwork at the Paris Salon in 1884. The public did not like the original painting where the Madame X had a strap that was running down her right shoulder which was considered unladylike and promiscuous in the French culture at the time. This led Sargent to paint over the falling sleeve and create a new one resting on the madame's shoulder. Her dress on her right side still looks like it is falling over compared to her left side of the dress.
- Although Kahlo and Sargent had different ideas for their artworks, they both focus on the idea of illustrating feminine beauty
- Kahlo worked to focus on femininity in her body of work but also this painting through painting women as a caring and nurturing figure
- Sargent works to capture the beauty of women through their physical figure and by painting this woman as someone who is of high social class while ironically making her promiscuous highlights the duality of how women can be perceived



Madame X - John Singer Sargent

Contrasting Cultural Significance

1 and 2

- Bacon and Kahlo had both taken inspiration from religious topics that they grew up with because of their cultures, but their feelings towards religion were different
- Bacon's themes in his art included religious aspects of branches under Christianity, specifically Catholicism with references to the pope multiple times (while he grew up with Protestants), but did not agree with religion nor did he believe in it
- He also exploited symbols and figures of the branches of the Christian religion to share his ideas of how religion does not work in the modern age which is seen in his painting (1)
- Kahlo on the other hand, while she was believed to also be an atheist, still respected her roots of Catholicism which was embedded into her Mexican culture
- She also used Mexican mythology in her paintings and clearly shows aspects of it in her painting (2) and she captures these beliefs with respect to the culture
- Bacon's body of work would depict his lovers and they would be depicted as violent except for his last
- Kahlo would express her relationship with Diego Rivera through symbolism in her surrealist body of artwork



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

1 and 3

- Sargent was academically trained and studied multiple masters of art which allowed him to study other artists and study under the artist Carolus-Duran
- Bacon had learned how to paint on his own without going to art school or any academy
- Even though Bacon did not have the same resources as Sargent, they still studied works that were either from Diego Velazquez but the ways did that was different from one another
- Bacon had studied reproductions of Velazquez's Pope Innocent X while Sargent studied paintings with direct origin of his
- Bacon was not intentionally trying to capture the focus of the public while Sargent was, the purpose of their paintings were different
- Bacon was trying to study the mouth while Sargent wanted to build up his reputation as an artist since he wasn't well known yet
- On the other hand, Bacon was already a known artist when he had completed his painting (1) and was known for his unsettling imagery
- Bacon and Sargent had been both creating art after and while being exposed to war and its impacts but had different ways of expressing their feelings about it
- Sargent would take his feelings that resulted from war and make his paintings about grief and loss and sometimes incorporated religious aspects to it
- Bacon made his paintings violent as a result of seeing violent realities of war

2 and 3

- Frida Kahlo and Sargent differed in terms of economic status as Kahlo wasn't rich and Sargent was. He was born into a rich family who had the privileges to put their son into an art school which means that he had more resources than Kahlo had. Despite this challenge, she still had resources to canvas, oil paints, and Masonite boards.
- In her painting (2) Kahlo is portraying a woman that is meant to be nurtured by a figure in Mexican mythology, something that is important to her indigenous culture
- Her indigenous culture is also shown through the garments that Kahlo is wearing
- Although Sargent doesn't have elements of his own culture in his painting (3), the French culture, which is the culture he surrounded himself with since he moved to Paris, impacted the impressions that the public got from his painting
- The Parisian culture is also shown through the formality that dress has (after the falling strap was painted over)
- People thought that his painting was inappropriate and that the woman in the painting was a harlot
- Another notable difference is the message that the paintings were intended to convey
- Kahlo was intending for her painting (2) to be representative of her relationship with Diego Rivera and how maternal she feels towards him. She also intended for this painting to show how powerful their relationship was through the way that the earth (Mexico) is holding onto them and making them be rooted together
- Sargent's painting was intended to be a figure study that was meant to be showcased at the Paris Salon in 1884 that intended to get Sargent a better reputation as an artist

Comparing and Contrasting the Cultural Context of my Work with the Chosen Artworks



Compar

- Similar to Bacon, my work was inspired by the relationships in my life, but the types of relationships were different. The relationships I used in my piece were familial, while most of his works were inspired by romantic relationships.
- In addition to that, the kinds of things that influenced my painting were similar to Bacon: beliefs. Machismo was the main reason that my painting was made. Other than just showcasing how it can impact people greatly, to the point of surrender, which Bacon shows as well with the screaming papal figure that seems he's being tortured.
- Lastly, our artistic inspirations can be considered similar since I was studying Sargent's paintings where he was studying Diego Velazquez, therefore making our inspiration the same person.

Contras

- While Bacon's relationship with religion impacted his piece, my piece was influenced by the relationship I have with another thing that usually gets forced on by family members, a tendency of practicing machismo. These things influenced our lives greatly, as they impacted our relationships with people in our families in a negative way.
- In addition, I showed violence in a different way than Bacon did. He was impacted by the horrors of war and the consequences of that showing through his work as he showed someone responding to the pain with a screaming, gaping mouth, while I showed it through someone looking tired and quiet, unable to speak out about the way she's been impacted.



Compar

- One of the reasons I made my piece was to show my knowledge of techniques, which is similar to what Sargent was intending to do with his work. He wanted to show people his ability to paint to gain him an audience and to show that he'd been studying the masters of painting like Diego Velazquez, one of his biggest inspirations.

Contras

- The reason Sargent made this painting was to gain him a larger audience and to gain him a reputation. The reason I made this painting was to connect it to my comparative study and to display my knowledge of Sargent's techniques.
- The way that Sargent's painting got him backlash that was so immense that he had to retreat from Paris is a significant difference to the positive feedback that I got from this painting for the accuracy of transferring my models appearance, specifically the face to the painting.
- Sargent's painting still got him the fame that he wanted, even though the feedback he got was very negative. He ended up becoming a successful artist despite people hated his painting.

Compar

- Kahlo's artistic influences were Magic Realism and Surrealism, there are elements of that in my own work. Specifically with the sense of scale that we used in both of our works. Our figures that are meant to represent the universe are larger in scale. Also, there are elements of the natural world that are manipulated to be larger than they are or used in an unnatural way.
- Additionally, the reasons for designing our figures that represent the universe come from similar things: beliefs. Something different though are the origins of the beliefs. Her beliefs were influenced by indigenous religions while mine would be considered personal beliefs since they don't align with another religion.

Contras

- In Kahlo's piece, she talks about a motherly role and her relationship with Diego Rivera, which influenced many of her works. While that motherly aspect can be argued for my piece as well, her motherly role is directed towards her on again off again husband, who likes to be pampered. This is contrasting with my piece as the universe if more of the motherly figure compared to herself. The universe nurtures in both paintings, but there is more of an emphasis of the universe being the embodiment of that in my piece than in Kahlo's where she makes the readers believe that more about herself.



Evaluation and Analysis of Meanings, Materials, and Techniques

Meanin



Francis Bacon's painting Study After Velazquez's Portrait of Pope Innocent X (1953) is an expression of learning, as he was making the painting to study figures and the mouth. This painting may not have had a meaning initially, but many agree that this painting portrays violence and despair.

His paintings before the Study of Velazquez's Portrait of Pope Innocent X were also violent, but after studying figures, his paintings became even more gruesome and full of unsettling imagery that would include scenes containing drugs, violent partners in bed, and gore. This painting was not inherently gory, but it could be considered violent.

Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

Meanin



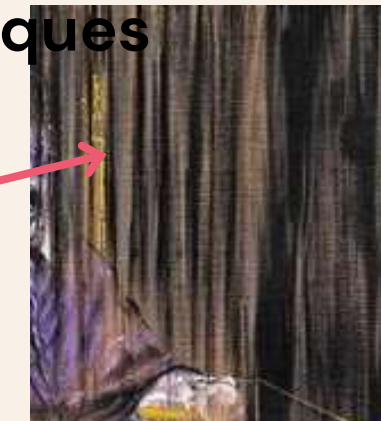
Frida Kahlo's painting The Love Embrace of the Universe of the Earth (Mexico), Myself, Diego, and Senor Xolotl shows how she is a mother figure in her husband Diego's life. She highlights that their relationship is one that has many sides, romantic and intimate but she also reveals that she feels for Diego in a motherly way, as is seen with her holding Diego like an infant. She also pays homage to Mexican mythology with Xolotl in the background, embracing herself and her husband.

The Love Embrace of the Universe the Earth (Mexico), Myself, Diego, and Senor Xolotl - Frida Kahlo (1949)

Kahlo's body of work included and continued to include Diego into her pieces. She makes her relationship with herself and her relationship with Diego a key theme in her body of work. To contrast with a lot of her paintings though, this painting does not resonate with her themes of sexuality or experiences as a woman.

Materials and Techniques

The painting Study After Velazquez's Portrait of Pope Innocent X has long but quick brushstrokes as it is seen in the yellow or tan streaks going through the pope and the background. It is made from stretched canvas and oil paints, though Bacon occasionally used sand in his paint, he didn't do that for this piece. It keeps a feathery look towards the end of the brushstroke which is similar to those of the Degas' Blue Dancers, of the impressionist movement.



Materials and Techniques

Kahlo made this painting with oil paints. Oil paints became affordable after being commercialized and came as an effect of industrialization.

Nothing in this painting is literal and many things in it are symbolic. Her husband has a third eye, which symbolizes his wisdom, but at the same time, she is holding him like an infant which shows that in some ways Diego can be similar to a child to Kahlo. She'd have many more paintings in this style as in "The Two Fridas" (to the right).



Madame X - John Singer Sargent (1884)

Material

Sargent used oil paints, as it was the most common paint at the time, in order to make the painting Madame X. This painting was the launch of his career where he would typically use oil paints to make portraits and other paintings in his prime. Later on, he would use watercolor from time to time and especially when he secluded himself from the general public.

Technique

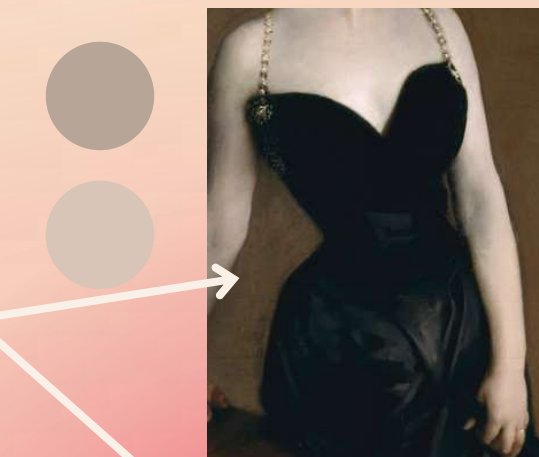
The chiaroscuro technique was used for Madame X as the light figure contrasts with the dark background and dress. In many of Sargent's artworks, he uses bright colors for his lights and carries this out in his shadows as well. Most of Sargent's following works would be very light and stay away from using black, as he'd use varying shades of brown for shadows.

In addition to using chiaroscuro, he applied the wet-on-wet technique for Madame X in order to produce a painting that has that soft look that I mentioned before. This comes from the ability to mix the paint directly on the canvas rather than mixing multiple hues on a palette and then applying them to the canvas.

Meanin

John Singer Sargent's painting Madame X was meant to build up Sargent's reputation as an artist for the Paris Salon in 1884. This painting was not meant to show any specific meaning, but rather to show off the skills of Sargent's abilities. With that said, one could argue that Sargent meant to show Madame Gautreau's beauty but overall, there is no intentional meaning behind this piece.

In Sargent's body of work, he'd have many painting depicting everyday life. He'd study forms and figures and would end up being an official war artist for WWI, his themes of grief and somberness contrast with the peaceful paintings and watercolor sketches of day-to-day scenes he'd complete later on.



Comparing Meanings, Materials, and Techniques

1 and
2

- Bacon and Kahlo had both used oil paints, as they were the most accessible paints that there were during the times they were active painters, although Bacon and Kahlo used other materials, oils are something they share in common
- Bacon and Kahlo would both use similar techniques of symbolism and metaphors in their art
- Bacon's metaphor would be the use of color and line to portray a helpless pope who is screaming in agony who also appears to be corpse-like, the metaphor is found in the implications of the what the chair is in the painting, a restraint. A powerful figure in religion having no control over himself is the irony that Bacon hints at with this painting
- Kahlo's symbolism is seen with the third eye in Rivera's forehead that represents wisdom, something that many cultures alike believe to be true



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

1 and
3

- Just like Kahlo and Bacon, Sargent also used oil paints as these were the most accessible type of paints, as the industrialization of paints had happened around when Sargent was born
- Also like Bacon, Sargent used stretched canvas, but Sargent used a larger size of canvas than Bacon did as this piece was going to be on display for a large group of people which had to capture the attention of people who were far away
- Bacon and Sargent had both been depicting representations of wealthy people
- Although popes aren't known for their wealth, they still gain more money than the average person because of their service as a head of a religion
- Sargent portrayed a woman of high status which is seen through her tiara and her dress
- Both Bacon and Sargent had wanted to show and improve their skills through their paintings, but had different reasons for doing so
- Bacon showed his love for anatomy by making this painting as a study of the mouth
- Sargent showed off his technical skills in his painting by following by example of art masters

2 and
3

- Kahlo and Sargent had both used oil paints for their paintings which was due to that being the only paint available for both Sargent and Kahlo since acrylic paints would not be invented until the 1950s, very close to when Kahlo made this painting, but regardless of the invention of the acrylic paint, Kahlo never used it later on
- Kahlo and Sargent both used high contrast in colors in order to make their paintings become eye-catching to the viewer and to show the literal contrasts between figures in the painting from the background
- Kahlo and Sargent both used symbolism in their paintings to determine who the people they were painting were in society
- Kahlo expresses her maternal role in her relationship with Diego Rivera by holding him like an infant and shows how powerful their relationship is through the earth (Mexico) embracing them and holding them, rooting them together to the land
- Sargent uses symbolism through the tiara and formal dress which can make people assume the class of the woman in the painting (middle to upper-middle class) because it was easy to tell who was rich with taking a look at their clothes
- With that being said, the meaning between the paintings can be similar because of the way that both depict femininity and feminine beauty, but in different ways

Contrasting Meanings, Materials, and Techniques

1 and

- Bacon's meaning behind his piece isn't ² complex, as he was trying to make a study of a figure and better understand mouths when painting
- Kahlo's painting on the other hand, would be in depth in terms of meaning as she included aspects of her romantic relationship and indigenous culture
- Bacon differed in materials from Kahlo, as he would occasionally use sand, pastel, wood, dust, and cotton wool for his paintings
- Kahlo would use a different surface for some of her paintings, as she'd paint on Masonite boards, like in this painting
- Bacon's techniques in his paintings (1) would be similar to those of Impressionism with his techniques in his brushstrokes of yellow, even though his paintings were technically considered to be part of the Expressionist movement
- Kahlo would stick to her art movement of Surrealism, although she didn't like being called a Surrealist, she'd make her paintings in a way that would very much say the opposite like with her painting (2) with the symbolism and magical imagery in it.



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

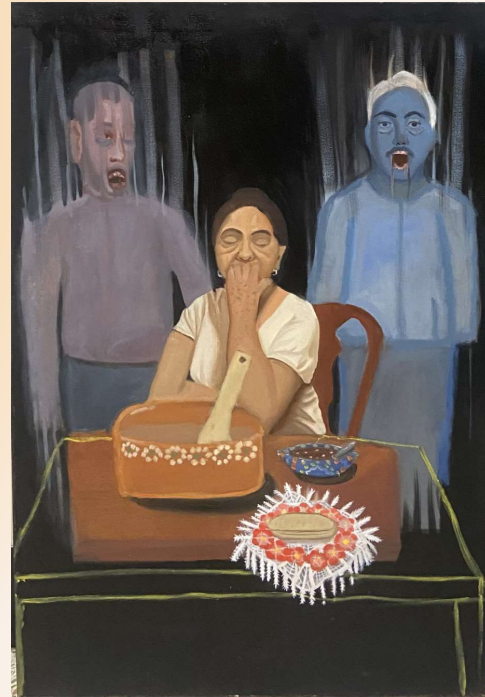
1 and

- Bacon and Sargent significantly differed ³ in techniques in their paintings, especially regarding the time period that their techniques came from
- Bacon had used feathery brushstrokes of the vertical yellow lines like a modern impressionist movement while the rest of his painting had come from inspiration of the Expressionist or Post-Expressionist movement with the use of line and color
- Sargent used the technique of chiaroscuro which originated in the Baroque period, in his painting through the use of a dark background contrasted with a light colored figure
- The meaning behind Bacon's art (1) was different from Sargent's even though they both wanted to do a figure study
- Bacon had wanted to simply do a figure study to get better at painting faces while Sargent had wanted to profit from his painting abilities and hoped to find people that would commission paintings from him

2 and

- Kahlo and Sargent had different techniques as Kahlo had ³ used symbolism in her painting (2) to portray her message of a powerful and nurturing relationship using the Earth to show how her strength in her relationship with Rivera
- Although it is not something that contributes to the intentions behind the painting, it can be argued that Sargent also used symbolism with the dress and tiara as a symbol for status in his painting (3) that is meant to define the woman's social class
- If that were the case, the artists would have a similar technique but use it for different purposes
- Sargent used the technique of chiaroscuro for his painting with the remarkable contrast between the light and dark of the skin against the dark background, which would be popular during the Baroque art movement
- It's known that the meaning behind this painting was to propel Sargent into a successful artist during the 1884 Paris Salon which could intrigue the public of Paris and also people who may want a painting or portrait commissioned from Sargent
- The meaning differs from Kahlo as he didn't make this about a personal connection between two people, the Madame X was supposed to showcase the beauty of one singular person, Madame Gautreau
- The materials were different from Kahlo's as for this painting, Kahlo had used a Masonite board. Sargent wouldn't have been able to have access to this material when he was preparing for the Madame X, as Masonite wasn't invented until 1924. Even then, Sargent still probably would've used a canvas since the event he was painting this was for was for a large audience which means that people would have to see it from afar, prompting him to use canvas over Masonite because of transportation since the piece is so large and Masonite is heavier than canvas

Comparing and Contrasting the Meanings, Materials, and Techniques of my Work with the Chosen Artworks



Compar

- The materials that we used were similar in theory, as we both used thinned oil on canvas, but the things that were made to give pigment to the paints may have been different since he created his piece around 70 years ago. We are both also using materials that were popular around our time period. Oils are still used widely today, as they were in the 50s.
- We both also used long but quick brushstrokes when we were painting to create natural and organic lines across our canvases. This is similar to a practice that Impressionist painters did with their lines. This technique allowed for pieces to look feathery in a way, almost as if they were lightweight.

Contras

- To contrast, Bacon was known to use other materials in his paint. Things like sand and cotton wool would be mixed up with his paints. Meanwhile, my work has all been either pure or thinned down oil paints, when I'm using that medium.
- In addition, he used many streaks of vibrant colors in his painting through the yellows and whites in his painting. My painting on the other hand uses very muted colors apart from the tortilla warmer on the table of the painting, which includes brightly colored flowers. In a way, this brings attention to those sections of the paintings.



Compar

- To compare, both Sargent and I used the same kind of paint: oil paints. We both also used canvas for our paintings, which was common practice for artists at the time, and now in the present day as well.
- In addition, we both used the chiaroscuro technique to make our paintings look dramatic, using contrasting values of light and dark in our paintings.
- To add on, both Sargent and I used the wet-on-wet technique to achieve a soft blend in the paintings that allowed for the soft and delicate look.
- Like Sargent, I also made my painting to showcase my set of skills in painting, which was the reason he made his painting.

Contras

- Sargent used oil paints because they were the only kind of paint that was readily available, while I used oil paints because they'd be the most suitable for the approach I was taking with the painting. To allow for a soft blend, it'd be best to use oils.
- The way that chiaroscuro was used was applied differently in our paintings. In Sargent's piece, the contrast in hues was found in the dress as the darkest and the figure as the lightest value, with the background as the midtone, while in my painting, the background was the darkest, the figure was the lightest, and the dress and floor were the midtones.

Compar

- To compare, my painting and Kahlo's painting have some things in common like how our paintings don't involve anything literal other than the figures being helped or nurtured. The rest of the painting, for both of us, carry some sort of symbolism with it. Her holding Diego Rivera symbolizes her motherly urges and role towards him and the universe holding the girl represents the way that the universe guides someone until the end with their journey with their identity.
- The meaning behind our pieces can be considered similar through the way that people can make you feel better when you're being held and guided through something

Contras

- To contrast, the materials used for our paintings were different. Frida Kahlo uses oil paints and masonite board for this painting. Meanwhile, for my painting I used acrylics and stretched canvas.
- In addition, the way that our messages were conveyed was different. While we both used symbolism, her way of having herself holding her husband was more direct approach to her meaning than the way I had approached that message in my painting.



Purpose and Function



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon

Purpose

The purpose of this painting was to serve as self expression, as Bacon didn't find religion to be something for people to believe in and expressed this thought through the painting. The pope who took on the name Innocent was ironic to Bacon as he found religion to be something that was untenable. His relationship with religion was not the best and expressed it through exploiting the figures and symbols that are commonly found in branches of Christianity to illustrate the human condition and the mortality of people, as seen by the blood in the painting. This painting shows the pope, someone who has the most control over anybody in the Catholic faith, is no longer in power by the restraints of a chair, which some people say it looks like an electric chair because of the vibrant yellow in it. The pope being out of any control makes people contemplate how religion plays a part in people's lives, which is important to consider because Francis Bacon was a gay man, so the role that Christianity had on him was one of a bad experience because of his parents. He thought it was oppressive.

Function

The painting served multiple functions as it was an expression, it was symbolic, and it was to shock people. One of the functions that Bacon's painting served was as an expression. He was expressing the resentment that he had for one of the branches of religion that his family practiced. He did not like religion most likely because it was used against him by his parents when his parents had found out that he was a gay man. He would consistently use symbols of the religions that fell under the Christian branches, specifically Catholic figures like popes. In addition to simply being an expression, his painting was also symbolic as he confined a person of utmost power in the Catholic religion to a chair to demean religion because of its inconsistencies and irony. Lastly, his painting was meant to shock people, as this was usually something that Bacon wanted to do with his paintings that he'd made before. His depiction of the screaming pope being in agony shocked many people, especially when the time period and location of the piece being taken into consideration: London during the 1950s where people typically believed in Christianity or one of its branches so this became a cultural shock in London.



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo

Purpose

The purpose of this painting was to serve as a form of self expression. It was to showcase the powerful relationship between Kahlo and Rivera which is symbolized by the earth (Mexico) embracing them. With this painting, Kahlo had also brought attention to her indigenous culture, not only through the Mexican mythology, but through the clothes that Kahlo is wearing. Although Kahlo's main concern is to show the dynamic in her relationship with Rivera, she had also simultaneously broke and enforced gender roles. In the painting, one can see that she holds Rivera like a baby. In Mexico, women are told to care for their husbands as if they were their sons and play almost a motherly role for them through doing all of the house's chores and cooking. A Latina woman in relationship with another Latino is usually very watched and judged over. Here, Kahlo is pampering her husband as most Latina women are expected to be like, but at the same time, men are not expected to be seen as something so vulnerable which breaks the machismo (further explained) roles in Latin relationships.



Function

The function that her painting served was not only to educate or tell people about her relationship, but to also show people that men like to be pampered, too. In Mexico, machismo, or extreme masculine pride, was something that was so normal to and expected of the culture, especially during the early to mid 1900s. Kahlo was unknowingly creating a piece of art that was an example of how her culture was being defied and it can turn out to be a good decision. She would continue to do this in the rest of her body of work. Although she admired her culture, some of her stances with political and social topics differed with the majority of the Mexican population. Traditional gender roles ruled over the majority of families and still continues to be something that Mexicans and many other Latino families go through at home which impacts dynamics and standards for each gender. Kahlo was already known to embrace a feature of hers, like her unibrow, that was considered masculine even though most women would try to get rid of their body hair due to gender expectations. Her art continued to educate others about expectations and document her ideas.



Madame X - John Singer Sargent

Purpose

This painting made by Sargent was made for the purpose of status. He made this painting with the intention of it making him a well known artist in Paris which would help him make money through commissions. He'd make this painting with the intentions of enhancing his reputation as an artist. Sargent was the one who decided to work on his building a career over anything else at this point in time. This painting was made under no commission as no one had requested the making of this painting. Sargent was also trying to prove his mastery of skills in painting this figure, Madame Gautreau. To do this, he mimicked the art masters like Titian and Velazquez. He had made this painting to capture a moment of leisure as the rise of industrialization paved the way for weekends to be invented. This painting was also made with links to French culture through the formality of the dress which had gained notoriety with its initial design to which its function would give way.

Function

This painting had served a purpose of gaining status within the art community of France for Sargent, but to his surprise, the outcome of the painting's function would be much more than that. The function of this painting was quickly turned into something for people to judge and be shocked at. The French people had thought that this painting was too promiscuous for it to raise Sargent's status as a painter due to the sexual connotations that the original painting had. This included the madame's dress strap to be slipping down her shoulder and reaching down her arm. People had believed that this was too sexual to be something that's meant to be for the public to see. The unintentional function of this painting ended up to shock the public. It upset people so much that Sargent eventually had to alter the painting so that people wouldn't criticize either the painting or him. One could also argue that the function of this painting was to document the leisure of the middle class culture in France which stayed for the most part very formal.

Comparing Purpose and

Function

- Bacon and Kahlo made their paintings with the same function, as self expression.
- Bacon had made the painting as a way to convey his negative emotions towards religions that fall under the Christian branches.
- Kahlo had made her painting as a way to express her dynamic with her husband Diego Rivera in their relationship.
- In a way, both of the artists incorporated parts of their cultures into their paintings and made it one of the reasons, or purposes, they created the art in the first place
- Bacon used his religion which was adopted by his Irish parents and Kahlo used Mexican mythology and incorporated indigenous clothing and plants into her painting.
- Their paintings ended up both in a way serving a function of educating.
- They tried to make people see things from a different perspective.
- In Bacon's painting, he had tried to make people question religion's role in systems of government and in politics.
- Kahlo also tries to make people look at things from a different perspective in her painting with defying traditional gender roles that her culture had raised her with.

1 and 3

- The functions between pieces (1) and (3) are similar in the way that they were both shocking to the public due to their cultures.
- Bacon's painting (1) was seen as something that was so gruesome and unexpected because most of the people in London at the time had practiced Christianity or a religion under one of its branches, which means that they wouldn't like to see one of the most important figures of the religion, the pope, being portrayed in a painting like if he was disintegrating due to the vertical streaks of paint and corpse-like flesh color.
- Sargent's painting was a shock to the French people because they saw that a woman was being portrayed as a promiscuous figure due to the strap falling down her shoulder that had sexual connotation associated with it. The French people were all about keeping a clean image and one of high regard, especially in the middle class, which is why people reacted the way they did, which led Sargent to cover up the original falling strap and place it on her shoulder.
- Both paintings can be considered to serve the function of being a way of educating the viewer.
- Bacon's painting was to try to make people see religion from a different perspective and in a way that Bacon had seen religion.
- Sargent's painting can be used to educate people about the new ways that French people had been spending their days meant for leisure.



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

2 and 3

- Kahlo's painting and Sargent's painting both served a function of educating their viewer
- In Kahlo's painting, she had wanted to make her painting about her relationship with Diego Rivera. In addition to that, she had also unknowingly educated people in her culture and possibly others about breaking gender stereotypes as her husband liked to be pampered and cared for in ways that made Kahlo feel maternal towards him.
- Sargent's painting serves the function of educating the viewer because he showcases how the French people partake in leisurely activity, specifically in the middle to upper-middle class
- To add on, both paintings served as a way to educate about each artist's culture through the symbolism in their paintings.
- The purpose of Kahlo's painting was to show how the dynamic between her and her husband works in their relationship but she also shows how her culture is incorporated into this. In her painting, she included Mexican mythology with the figure of Cihuacoatl, the figure giving Kahlo and the earth (Mexico) a hug and her indigenous-style clothes which shows what someone would wear for daily attire in Mexico. It also shows plants that are indigenous to Mexico which grow on Mexico's arms. Lastly, it shows Rivera holding a mamey plant, an indigenous fruit to Mexico.
- In Sargent's painting, he shows how French culture influences the attire that people wear, especially on days where they don't have to go to their job. The dress is very formal and the tiara on her head establishes the class that she's in: middle to upper-middle class. It shows that people take a liking to dressing formally and dressing as a way to show off their money and class.

Contrasting Purpose and Function

- Bacon and Kahlo had different perspectives on beliefs of the cultures they grew up with and both had made their paintings as a form of self expression where their feelings were portrayed in their paintings through symbolism.
- Bacon wanted to portray what he was expressing, his feeling towards the Christian branches of religion, in a negative way through showing the irony of religion by having a pope be restraint in a chair, looking like he's disintegrating, symbolizing the way that Bacon wants extremist religious ideologies to disappear from politics in Britain, as he thought that those ideas had become oppressive on the average person.
- Kahlo on the other hand, had taken a liking to Mexican mythology even if she was an atheist. She respects her culture by making the figure Cihuacoatl look wise and nurturing towards her husband and herself.
- The artists' paintings had served different functions in the perspective of the viewer.
- Bacon's painting served as a shock to viewers that believed in the religious branches that he had been judging in his painting.
- Kahlo's painting served as a way to educate people of her relationship's dynamic and how her husband and herself were defying gender roles.



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

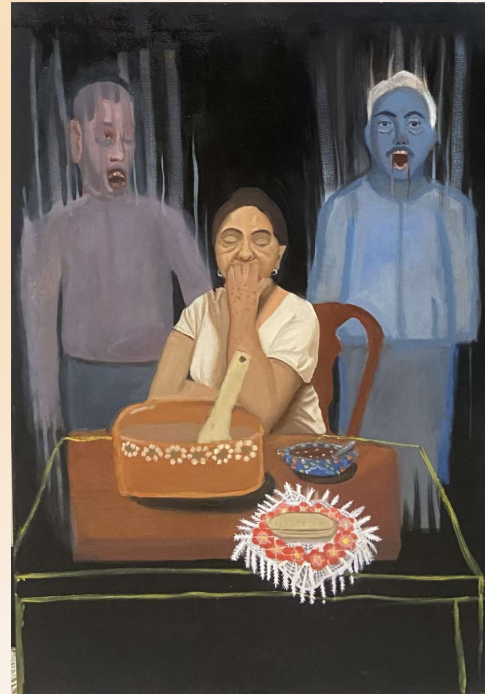
1 and 3

- Bacon and Sargent's purposes differed in the making of their paintings.
- The purpose of Bacon's painting was to express his negative feelings towards religion and how he wants to convey the message that it is oppressive.
- The purpose behind Sargent's painting was to gain him status in the art community in France through proving his skill in techniques for painting by taking inspiration from art masters like Velazquez and Titian.
- The functions of each of the artists' paintings were different and had different results as expected.
- Bacon's painting had served as a way of self expression which had been part of the purpose that he had in mind while making this painting. He had wanted to convey his message through symbolism and shock, which he had done effectively which is supported by the reaction of the public when his painting was seen.
- Sargent's paintings had ended up serving a function that he hadn't expected from the public. In his eyes, he was simply making a painting and was showing his mastery of skill. He made the painting for status and expected to gain fame and people that would commission paintings from him because of this painting. In the end, this didn't go to plan and the function did not end up being what he wanted it to be due the French culture.

2 and 3

- There is a significant difference between the purpose of the paintings made by Kahlo and Sargent.
- Kahlo had the purpose of creating a painting that was supposed to be a representation and visualization of her relationship with her husband. Her purpose had depth in meaning and was personal to her. This relationship is something that shaped a lot of her life and was important to her as an artist, as well. Her painting is full of her expression of her culture and is meant to represent that.
- Sargent's painting on the other hand, wasn't made with the intentions of developing a theme around culture and expressing himself through his art.
- Sargent had made his painting with the purpose of gaining status and financial support from the French people, proving his capabilities and skills to the public and anyone who would commission a painting from him. All in all, Sargent was financially driven with this painting and was focused on proving himself worthy of commissions and as an artist.
- The functions between the two paintings are significantly different as well.
- Kahlo's painting served as a function of educating people of how wonderful breaking traditional gender roles can be, especially since they were pushed upon people in Mexico, and to show the dynamic of the relationship.
- Sargent's painting functioned as a way to shock people, even if it wasn't intentional. The painting created such an outburst of negativity towards Sargent due to French culture and the emphasis of covering up in public.
- The painting functioned as something that could also document French culture as it was a moment of time and illustrated French leisure culture as it was just beginning to happen often because of industrialization and the demand of work.

Comparing and Contrasting the Purpose and Function of my Work with the Chosen Artworks



Compar

- The purpose of Bacon's painting was self expression, this is the same reason I chose to paint my painting. With "Tita", I wanted to make a painting that shows how uncomfortable I am with the way machismo impacts my family while he was painting to show how he was uncomfortable with how religion made him feel.
- Also, he made this painting in a tone of irony, as he made the person in power have no way of getting out of the chair that he's in. In my painting, the people who have caused pain in Tita's life are getting hurt, similar to the way Bacon did it.
- In addition to the purpose being similar, the function of my painting was the same as Bacon's: the paintings were made to shock people. His painting was made to make people, more specifically Protestants, react negatively to the piece to show his rebellious perception of religion. My piece was made to shock people through characterizing the men in the photos as bad people, making them look like monsters to symbolize how my Tita views them now as she's endured the repercussions of machismo.

Contras

- Although Bacon and I's purpose was similar, to show how upset we are with some of the circumstances in our lives, the topics of discussion were different. I chose to comment on a topic that wasn't impacting me directly while his topic did. My topic of machismo is also something that happened for generations and generations to my family, meanwhile, as far as it's known, Bacon's piece comments on an issue that impacted only him in his family.



Compar

- To compare, the purpose of Sargent's painting was to gain himself status and display his skills of painting. While I may not have made my painting to get me a higher status, I did make this painting to show my skills of painting in the style that Sargent did: realistically and delicately.
- Sargent's painting functions as a way to show how the French partake in leisurely activities, something that I was trying to show in my own artwork through the woman sitting down and smoking a cigarette in a soft lounge chair.

Contras

- To contrast, the reason for which Sargent made his painting was while I had another reason to create my painting. My painting was made to show how someone can portray themselves confidently without having to do much other than express themselves through their body language.
- In addition, the other reason that Sargent made his painting was to gain him status, which was not a reason I made my painting.
- This painting served the function of being something for the public to be shocked at. The general population along with critics hated this painting because of the unintentional sexual connotations that came with the piece.

Compar

- The purpose of Frida Kahlo's piece was to show the relationship with her husband, while mine was also showing a relationship, it was the relationship between someone who just got done with the exhausting inducing process of accepting their identity with the universe.
- The other purpose of Kahlo's painting was for it to be a sort of self expression, showing how her relationship with Diego Rivera works. It was a personal piece of her life that she decided to share with her readers. This is something that I decided to do as well. I shared how my process with accepting my identity was difficult for me.
- While the reasons may have been different, the roles that the figures take in these paintings are similar.
- The figures take on the role of someone that is nurturing and maternal-like and someone who is either helpless and being cared for by the nurturing figure or someone that is reliant on them.

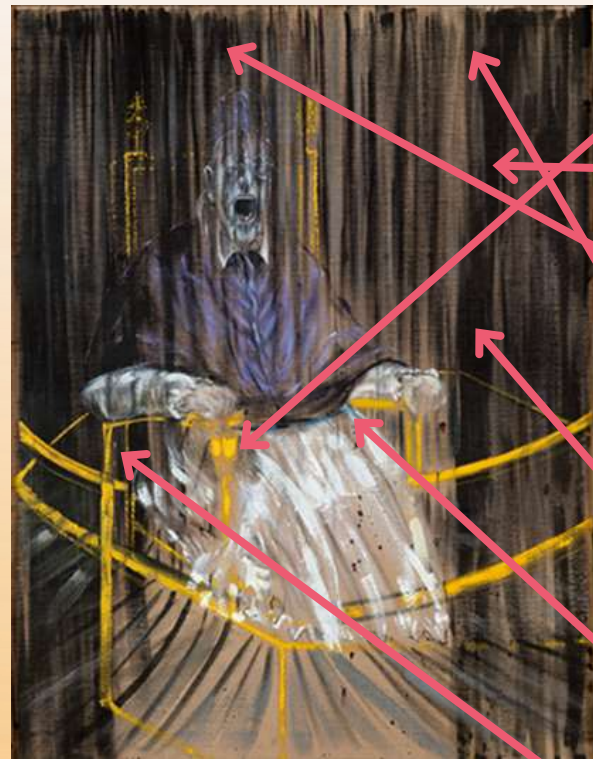


Contras

- To contrast, the function of Kahlo's painting is to educate people about gender roles, while mine was about educating people about how exhausting the process of finding peace in your identity is.

The Formal Qualities of Francis Bacon's Study After Velazquez's Portrait of Pope Innocent X

The color of the background in Bacon's painting is black which gives the viewers a sense of the figure being in an abyss, a place that is unrecognizable and one without a sense of space, this means that Bacon has effectively used negative space in his painting. This makes the painting feel endless and without a specific location. The use of the lines that goes through the background and the papal figure is one that is typically seen in Expressionism paintings is one that invokes emotion in people due to abnormal nature of it. The lines can also make the appearance of the papal figure disintegrating which make the painting shock people, since this figure is so important to people that practice religions under the Christianity branches because of the figure in the painting.



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)



The dark colors that Bacon uses can reflect the abysmal feeling of the setting, being something mysterious and unsettling. The way that someone uses colors to convey emotion by association is powerful but can also be subtle which can be seen in Bacon's painting with the black in the background. The dark colors make viewers feel like there is no telling of where the papal figure is and is therefore consumed by the dark background. However, there are bright colors of yellow in the painting that are used to depict the chair and what seems to be a barrier around the papal figure in the world that the dull colored figure is surrounded by.

In addition to the dark colors, there are also very bright colors. The almost electric yellow from the chair makes the painting look interesting because of the stark contrast of the values in the colors surrounding the yellow, a black and some dark purples that are used for the outfit of the papal figure. The white of the painting also draws attention from viewers because of the contrast in value from the background. Furthermore, the mid-tones of the painting would be the browns, purples, grays, and blues of the painting. The blue and gray used to make up the face of the papal figure makes it look like it is almost a dead pope. This can be in the emotional sense, someone who has no cares or passion, or the physical sense where one's body is no longer functioning. Knowing what Bacon was trying to convey with this painting (his want for religion to be kept out of politics), it is most likely the latter since it'd be a representation of how religion no longer serves its purpose in policies, laws, or politics in general, almost in a way where religion is dead.

The details in the bottom portion of the outfit of the papal figure demonstrates the quality of line that Bacon produced with his paintings. The ranges in values show how he used implied texture in this painting. The shadows were created in a way where the values worked together to give off the illusion of flowing cloth, something that has depth and is organic to the eyes of the viewer. The illusion of depth and texture can also be seen with the little bit of purple that's shown.

The lines at the bottom of the painting direct the eyes of the viewer to look downwards which contrasts with the triangular movement created just above this section of the painting. The way the lines are pointing, it almost looks like the lines are flowing with the part of the papal figure's outfit, creating an organic flow to this portion of the painting. It looks loose due to the controlled but quick lines that Bacon produced, similar to techniques of Impressionist artists.



The movement of this piece is also notable since the white of the painting used for the outfit is typically the first thing that a person sees when they face the painting. The lines that go through the figure make people's attention go further up in the painting and see the way that Bacon expresses the emotions that the papal figure is going through: pain and agony. This can be seen by the way that Bacon uses colors to make the appearance of the papal figure look almost corpse-like is also an interesting but vital aspect of this painting since it shows the way that Francis wants religion to get rid of religion in politics and law. As for the movement of the painting, it is worth

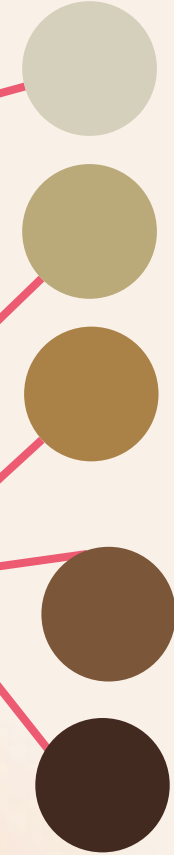
noting that there is triangular movement that is made with the painting through the use of color. The blue corpse-like color of the skin makes people look through the painting in a triangular motion and directs people to look at the head of the papal figure, the most important part of the painting since it shows the purpose of the painting, the study of the mouth that Bacon was trying to achieve with this painting.

In this painting, Bacon gives form to his subject with the use of shadows with help from a range of colors in the bottom portion of the outfit of the pope which gives that portion of the painting as sense of dimension, a length, width, and height.

The Formal Qualities of Frida Kahlo's Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl

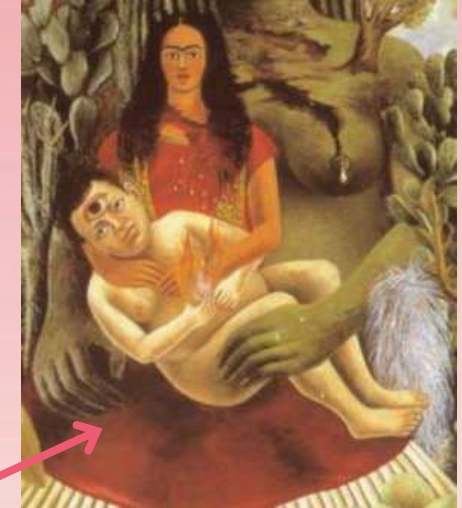


The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

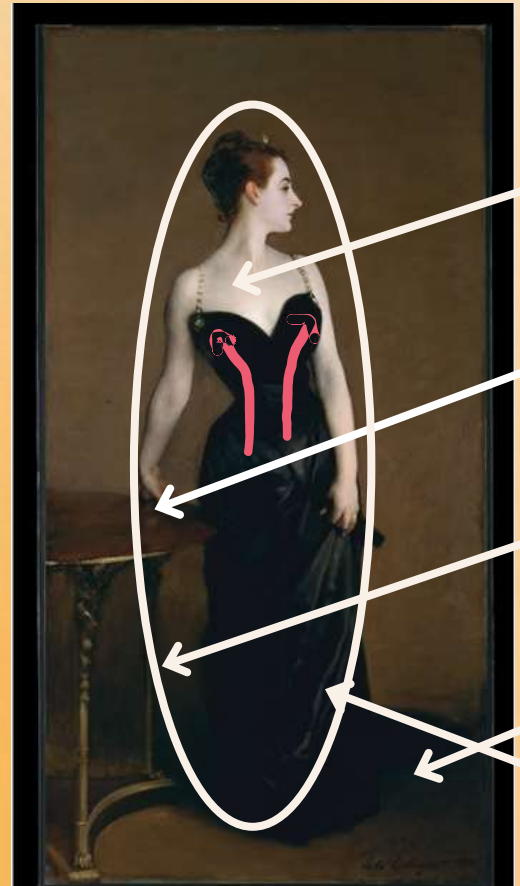


The composition that makes up Kahlo's painting is made up of figures that are meant to represent Mexican mythology and come in a sequence that starts with the largest figure being just off center and shifted just a bit to the right. As the sequence continues, the people or beings in the painting are smaller than the last, almost like Russian stacking dolls look like. The composition makes it seem like there is a split between the left and right side of the canvas due to the way that Kahlo used color to make viewers discern the split. Another way that Kahlo uses color is to highlight certain aspects and details in the painting. For example, Rivera's light toned skin that makes the viewer look towards him at first which creates movement. Another instance of movement is seen with the triangular composition with the arms being at the base and the heads of the beings making up the peak of the triangle. The legs of the triangle are made up of the native plants that grow on Mexico's arms. Another addition of movement is the light toned skin of Rivera's body that creates contrast with the rest of the painting.

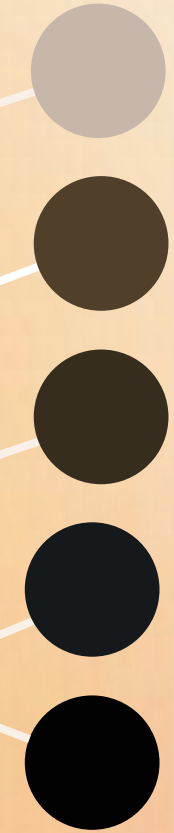
balance
In the sky, Kahlo also decided to add clouds, creating implied texture within the painting. Texture was also added onto the plants and figures in the painting, allowing for a prickly look to the plants and a soft look in the figures, creating a contrast between the illusory surfaces. This allows the viewers to have a better understand of what Kahlo was trying to achieve with this painting: a painting that is meant to be a little resemblance of realism paintings. The shading in Kahlo's painting is seen with shadows that create form and three dimensional objects and surfaces. This is seen in the hands of the mythological beings that Kahlo paints, as well as in the plants and the bodies of the figures in this painting. This creates a sense of form and space with their own dimensions. This is what allows the viewers to have that sense of realism that's expressed by Kahlo. The hues and values that Kahlo curated in this painting is made to be a cohesive color palette that is naturally going to be a pleasant experience for the viewer because of that.



Formal Qualities of John Singer Sargent's Madame X



Madame X - John Singer Sargent (1884)



The way that Sargent painted this, showed his knowledge of painting an impression of space due to his attention and ability to accurately pick up on different values and hues for surfaces and objects. The shadows of the painting demonstrate this skill along with the usage of the understanding of light and how it wraps around three dimensional objects as seen in the table to the right.

The highlights and shadows give form to the painting, not only with the table but the woman as well. In addition to this, dark and light paint contrast with each other which makes the painting pleasing to look at for viewers. The background color being a neutral yellow is also a way that Sargent made the colors of the painting work together to create a composition that's focused on the woman in the painting. The light values of her skin bring attention to her, creating movement through color. Another way that movement is created in this painting is through the dress. The shape of the top part of the dress is similar to that of an arrow and while the arrows may be pointed to directions that are facing away from the woman's face, it goes to the arms and since the arms placed on other focuses of the painting, the table and the bottom of the dress, it gives the viewers a way to direct themselves when looking at the painting and the direction comes back full circle to the head of the woman. The overall movement of the painting is resemblant of an oval.



Sargent uses soft lines to create the implied texture of the woman's hair in the painting. He also accurately paints her face as he knew to have different tones on the woman's face. This can be seen with the red tones on her ear, cheek, the tip of her nose, and the gray areas around her forehead and her chin.



The use of line is indicative of the amount of control that Sargent had when making his paintings because they are thin and long on the table but can also be short and look like they were made quickly like on the part of the dress that the woman is holding onto, with a flick of the wrist. His use of value is significant in this process of being able to accurately paint light and it's seen in the reflections that he made of the hand against the table.

Comparing Formal Qualities

1 and 2

- A similarity between 1 and 2 is the movement in the paintings. In 1, Bacon creates a triangular movement with the arms and the head of the figure in his painting. This is the same thing that Kahlo does in her painting as she also uses hands and heads to make up the triangular movement in her painting.
- In both paintings 1 and 2, the artists use multiple values to create depth and dimension in their paintings. Therefore, these qualities also create form in their paintings through the usage of range in values.
- Another similarity between paintings 1 and 2 is the use of implied texture. This ties in with creating forms and depth as this process also needs a range of values in order for the texture to be there. In painting 1, it's seen in the outfit of the papal figure and in painting 2, it is used for just about everything in the painting, ranging from the native plants that grow on the earth to the dress that Kahlo is wearing.
- In addition, there are aspects to both paintings that make them look like they're supposed to be realistic as Bacon and Kahlo use texture to do this, but the paintings have their own ways of being different from realism as Bacon uses line to distort his painting and Kahlo uses mythological beings in her painting and assigning them a color palette that is fictitious.



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

1 and 3

- A similarity between 1 and 3 is the use of negative space. Bacon, although he uses much less of it, gives the viewers an inability to pinpoint what the location of the painting is, such as Sargent does for his painting with his background. Although we know the setting is somewhere inside, the viewer can't have an idea as to where this space is.
- Another similarity is the use of implied texture, where Bacon and Sargent both used a range of values to create texture and skin tones. Bacon heavily used implied texture for mostly his papal figure's clothes and Sargent used his range of values to mimic the values and tones that he observed on the woman he was painting.
- In both paintings, there are lines that are very loose and organic, almost flowing. In Bacon's painting, there are many lines that go through and over the papal figure and in Bacon's the details and highlights on the dress where the woman is holding it are loose looking.
- In both paintings, there is a high contrast in hues. In Bacon's painting, the black background contrasts heavily with the electric yellows and whites of the painting while Sargent's dark yellow background contrasts with the pale skin tones of the woman.

2 and 3

3

- A similarity between paintings 2 and 3 is the use of contrast in hues to control movement in the paintings in the same way. Kahlo uses Rivera's cool toned pale skin tone to contrast with the warm toned background that he's put in front of on the left side of the painting. Sargent uses skin tones and hues as well to direct movement. He uses the background as a way to set the focus on the woman and her skin's hue is the first thing that someone notices about the painting because of the stark contrast.
- Another similarity between the paintings is the use of implied texture. Kahlo and Sargent use a range of values in order to create hues that work together to make it look like there's texture in their paintings. Kahlo uses this in her dress, the hands of the mythological beings, the native plants growing on the earth's arms, and the clouds in the sky. Sargent does this on the dress, the woman's skin, and the table that she's leaning on.
- In addition, the two paintings have aspects of them that make them seem realistic. Kahlo's painting is somewhat realistic with form and texture, but her style of painting and the subjects in this painting are still indicative of surrealism. Sargent's painting is much more realistic through the use of line with creating highlights and depth along with his ability to pick out different tones in objects and skin.
- Lastly, the two paintings share the quality of having cohesive color palettes. In Kahlo's painting, she used earth tones that seem very natural for them to go together and for them to work together to create one painting. Sargent's painting does the same while still having contrasting colors.

Contrasting Formal Qualities

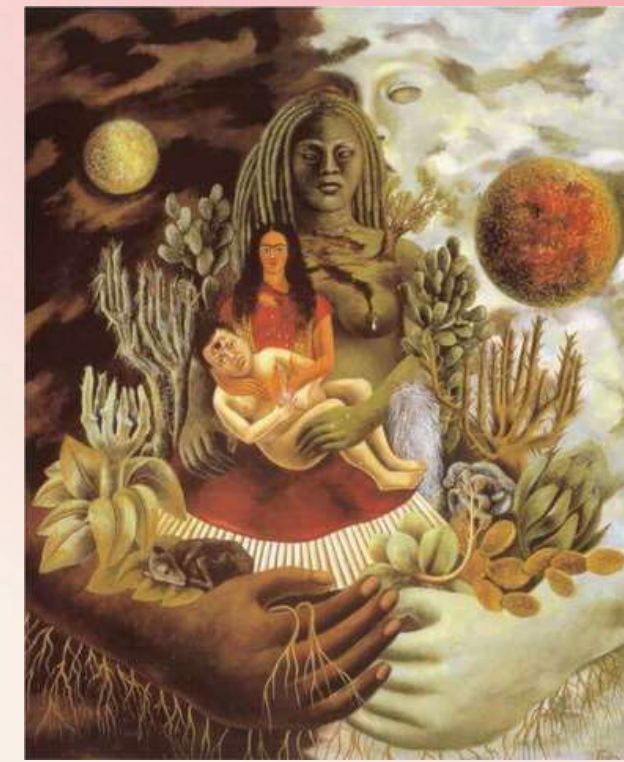
1 and 2

- A difference between paintings 1 and 2 is the use of contrast. Bacon used it in a way where his background color, black took up space in the back instead of integrating it within the painting. Meanwhile, Kahlo used her background to her advantage and tied it into the composition of the painting itself as she brings out the hands that correlate with each corresponding side of the painting.
- Another difference between paintings is how line was used. Bacon used long but quick brushstrokes when he approached this painting with the lines going through and over the papal figure, while Kahlo used line in order to create definition in the hair of the earth.
- In addition, a difference in qualities in the paintings is the theme of space in a physical sense. In Bacon's painting, there is no sense of space or setting since the background is just a color and the viewers cannot decipher where this painting is supposed to be taking place. This contrasts with painting 2 where although the viewers also can't tell where this is taking place, the planets tell the viewers that this is taking place in an environment that is outside



Study After Velazquez's Portrait of Pope Innocent X - Francis Bacon (1953)

1



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)

2



Madame X - John Singer Sargent (1884)

3

1 and 3

- A difference between painting 1 and 3 is that Sargent tries to make his painting look like it was meant to be realistic with his astute attention to detail and form with the range of tones, values, and hues, whereas Bacon's painting was made with the intention of being an expressive piece through his use of line.
- Another difference is that painting 1 uses triangular movement with the hands being the base of the triangle and the head being the peak of the triangle but this portion of the painting is small relative to the size of the painting. Meanwhile, Sargent's painting uses almost a circular movement throughout the majority of his painting.
- In addition, the way that dark colors were used was different depending on the artist. Bacon heavily relied on the background for darker colors while Sargent made it part of the foreground.
- Another difference is that Sargent didn't have a large array for a color palette and stuck to skin tones, browns, and blacks while Bacon used various colors for his painting.
- Sargent used a very limited color palette that reflects his art style and his pursuit to make his paintings realistic while Bacon used colors to make his painting look expressive.

2 and 3

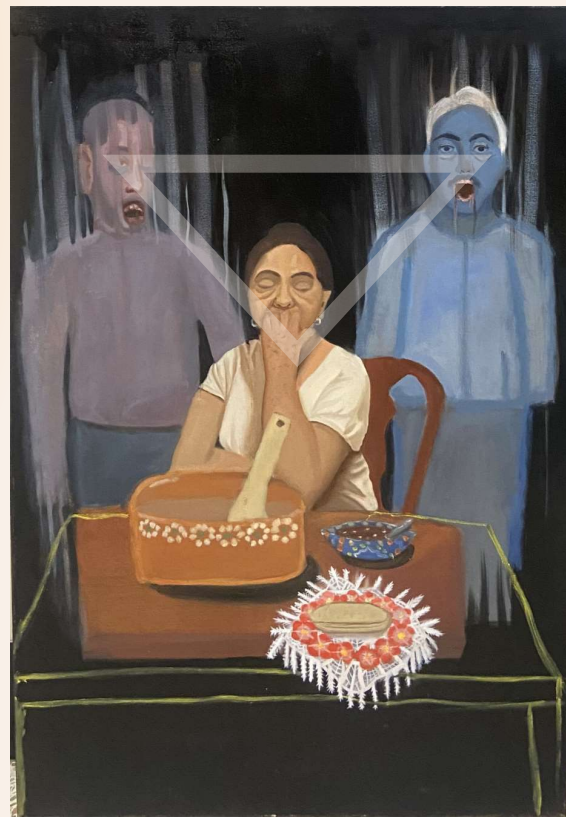
3

- A difference between paintings 2 and 3 is how the artists arranged their composition. Sargent's painting is very focused on one person so the person is in the center of the painting. Meanwhile in Kahlo's painting, she had to include many people, beings, and an animal into her painting she had to have a composition that was also centered but also made sense for what or who was most important to her painting.
- Another difference is the movement in the paintings. In Kahlo's painting, she has triangular movement, like Bacon, and is also based on hands, arms, and a head. The peak of the triangle is the head, the legs of the triangle are the arms of the earth, and the base are the arms and hands with vertices of the base being the elbows of the earth. In Sargent's painting, he uses a circular movement throughout his painting. This is seen starting with the head of the woman and then the dress which leads the viewers' attention to her arms and then the other subjects of the painting, the table and again back to the dress.
- To add on, another difference is the color palette choices. In Kahlo's painting, the colors are vibrant where they aren't earth colored. An example of this is in her dress where it is a vibrant orange and some parts of the native plants that grow on the earth. In Sargent's painting, there is an effort to use a small amount of different colors for the palette. There are no vibrant colors or hues other than the skin color and tones of the woman. Then again, this amount of color by her ear and nose are very minuscule.
- Finally, the style in the art are different as Kahlo's art style is supposed to resemble aspects of realism through texture and form, but she has a style that isn't as realistic as Sargent who pays great attention to shifts in tone to make the realistic-looking painting.

Comparing and Contrasting the Formal Qualities of my Work with the Chosen Artworks



Study After Velazquez's Portrait of Pope Innocent X – Francis Bacon (1953)



Tita – Alexandra Medina (2022)

Compar

- A formal quality that Bacon and I share is the triangular movement in our paintings. The orientation of the triangle itself is different. His includes a triangle with the base of it towards the middle of the canvas while the base of mine is around the top of the canvas.
- Another thing that Bacon and I both did was create a background with a very dark color. This creates an abysmal feeling in the painting, putting the figures nowhere recognizable. In Bacon's painting, this creates an off-putting feeling that makes the painting mysterious. This is something that
- In addition, to very dark colors, I added very vibrant colors like Bacon did with his yellows and whites. I added pinks and whites for the vibrancy in my piece.
- Similarly, Bacon and I both used implied texture in the same way. I used my lines less sporadically and less frequently than he did but we used it to create
- In addition, I showed violence in my painting as Bacon did, as he showed someone responding to the pain with a screaming, gaping mouth, while I showed it through someone looking tired and quiet, unable to speak out about the way she's been impacted.
- The way that Bacon made his figures look corpse-like in his paintings is reflected in my own painting. This is done through the purple, blues, and reds that I include in my figures and the way that they have gaping mouths. These figures are reminiscent of Bacon's pope because of this too. The figures are meant to be ghoulish and a key subject of the piece.



Similarities of very bright colors next to dark ones



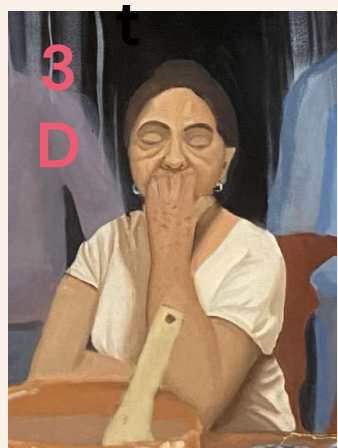
- Bacon's painting also has implied texture as mine does. The area he did this with is the papal figure's attire. Especially with the clothing that goes below the waist. The use of value shifts effectively works to create form. In addition, the shadows are very emphasized with the way that they create fold in the clothes that go on the top half of the body.
- Another thing that my painting shares with Bacon's painting is the use of color. The colors that Bacon used created an abysmal atmosphere. This is also done in my painting by using the same approach that Bacon did with the dark background. The tones that are used in the paintings are very similar which is crucial to the way that the hues function in the paintings.



Similarities in the facial expressions with gaping mouths and similar colors of the figures.



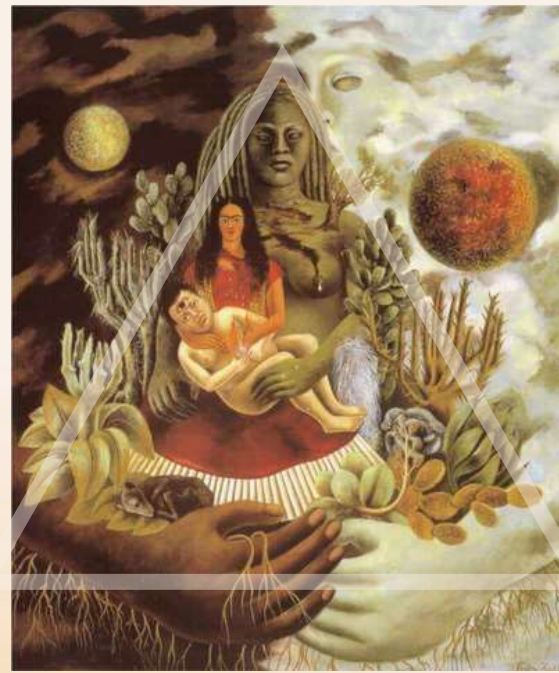
Contras



How I created focus in my painting

- To contrast, in my own painting, my topic or theme of the piece is more explicit through the things I decided to add in my painting. Specifically, the cultural foods that I added using shape. They look flat and two dimensional compared to my grandmother in the middle which contrasts with the more realistic look that I gave my grandmother which brings attention to the food. Her shirt is the portion of the painting with the most implied texture, creating an emphasis on her. This makes the readers pay the most attention to the figure in the center.
- In addition, Bacon's painting has a sole figure while mine has three, with one focal point of the woman sitting down. This makes the composition different as a result, even though the movement of paintings are similar.
- To add on, the way that Bacon creates focus in his painting is different from the way I did. Bacon placed very contrasting values next to each other to create a focus on the papal figure's white attire below the waist that appears to be almost neon when it's compared to the deep purple upper part of the papal figure's clothes. For my painting, I used the contrast in approaches to painting figures versus the food that is on the table. The faces of the figures have more depth to them contrasted with the food and the clothes that they're wearing, apart from my grandmother, who is the figure with the most depth and implied texture, especially in her clothes. This creates the focus in my painting.

Comparing and Contrasting the Formal Qualities of my Work with the Chosen Artworks



The Love Embrace of The Universe the Earth (Mexico), Myself, Diego, and Señor Xolotl - Frida Kahlo (1949)



Untitled - Alexandra Medina (2023)



Similarities in creating form and implied texture



Differences in "sections" of the compositions



Madame X - John Singer Sargent (1884)



Portrait of Morgan - Alexandra Medina (2023)



Similarities in chair and table, as they show form



Similarities in how the figure contrasts with the background



Compar

- In Sargent's painting, he painted an impression of space. I did the same in mine and used shadows, values, and hues to create that impression.
- For creating form, we both accurately transferred hues and values to make it seem like the illusion of form would be there around elements of the setting, like the chair in my painting and the table in his painting.
- In addition, the way that the figure contrasts with the background makes the painting something that creates a focus for the viewer to look like, something that I also did in my painting.
- My use of line is also similar to the way that Sargent used line in his painting. I used soft lines to create soft implied texture in the hair like Sargent.
- The movement in my painting is similar to Sargent's as his painting creates movement in a oval shape while mine does it in that way as well though the circular portion of the chair that guides the way that the viewers look at the painting.

Contras

- In Sargent's painting, he used a neutral tone for the background of the color yellow, meanwhile I used a warm tone using burnt umber.
- The way that the figures are looking differ between Sargent and I's paintings. In my painting, I have the figure looking straight at the viewer which expresses the confidence that they have, also shown through their body language. Sargent's figure looks to the side, making the figure seem a little less confrontational than my figure.

Compar

- To compare, Kahlo's painting has a triangular movement happening with the head of the Mexican goddess and then reaching down to the elbows of the universe and the Mexican goddess. Mine has also has triangular movement that works from the top of the universe's head down to either 1) the hands of the universe around the girl, or 2) the knees and head of the girl.
- In addition, I was also creating implied texture through the skirt and the faint clouds at the bottom of the painting that have good quality of depth for something as small as it is. The shirt or wrap around the universe's chest also has implied texture. Kahlo used implied texture in the clouds and the plants that surround the universe in her painting.
- Implied texture is something that both Kahlo and I used in our painting. Texture creates form in Kahlo's painting through the in the spheres while I create form in the skirt.

Contras

- To contrast, Kahlo and I have a different composition in terms of the sections of the painting. In her painting, she has a split composition where she has one half of the painting being a warm brown and the other side of painting be a warm white or cream color. For my composition, I have the focus on the universe and then the human figure. There are no "sections" to my painting, just one main focus.

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