

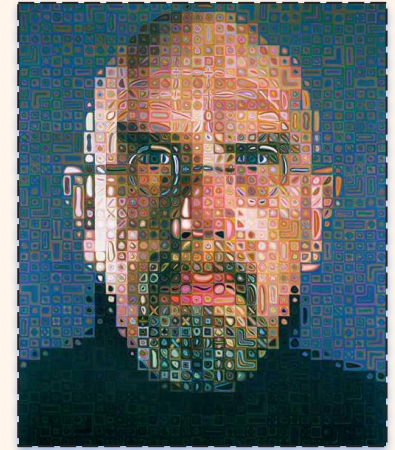
Comparative Study

This comparative study will analyze the works the american artist, Chuck Close and the dutch artist Vincent Van Gogh. When analyzing these pieces there will be a focus on the formal qualities, which include form, value and space. These artist have differing cultural aspects, of the time period and art movement in which there artworks were created. Within the study, there will be comparing and contrasting between the artist's works. The focus is on the formal and cultural aspects that influenced and present. The work of these artists have proved as inspiration for my work, in formal and technical aspects.

Chuck Close

Photorealism is artwork that is dependent upon photography in order to replicate the detail of the said photos aspects. Artist projected this photography onto a canvas normally, which transferred mediums. There was also a focus present of maintaining the photographic aspects of the original photo, and portraying that within the final artwork. This includes the focus, after effects of airbrushing and the lighting effects. In particular Close focused on the facial features of the subject. With such detail there is an aspect of realism within the artwork itself. Photorealism did not appreciate the abstract and ideal, but rather on the unwanted details or reality. This is present through the depth of detail and focus within portraits. The type of subjects used within photorealism transcends in topics as pets, portraits, scenery ect. No matter the subject there was a constant focus on accuracy through the detail of the artwork created.

Chuck Close's photo based artworks focused primarily on portraits, in which the facial features where the main point of detail within his works. Early on through photorealism, he focused on portraying the reality on the subject and the details that made up photography. These elements where then transferred onto canvas, primarily using the grid method. This further enforced the Arita focus on detail and "pixels" in order to form a larger image. The portraits also differed from monochrome to color, in depicting the subject. This was done in order to further uphold the photographic aspects present. The photorealism also serves as a replication early on within his artwork of photography. Through developments his work began to expand into a larger "pixel" form in which there was still an aspect of detail present. Close's artwork focuses on portraits and transcend from photorealism into a more personal presentation of the subject.



**Close, Chuck. *Self Portrait*.
2004-2005. Oil on Canvas.**

Formal Qualities of Chuck Close

Within Chuck Close's work, there is an abundance of portraits, these type of artwork impacts the general aspects of his work. As within his portraits there is center focus present, through placing the subject within frame of a black background. As an artist of photorealism, Close value in **color** is impacted by the initial photo taken. Within his black and white photography transferred onto canvas, there is a contrast in **hues**. This contrast is present through the monochrome **shades** within shadows and highlights, as the lightest point is the center of the face. In relation with photorealism, there is a degree of realism within his artwork that focuses on achieving detail within the self portraits. This presented the insecurities while ignoring the wanted abstract and ideals and instead presenting the **texture** and **form** of the subjects. This degree of detail and photo realism can be seen within his works *Joe* and *Linda*. Even his later works, though there was less focus on this presentation of reality, there was still distinct detail. This was done through each "pixel" presenting its own art within a larger scaled portrait. As an important artist of photorealism, Close's large scaled artwork served as a high degree of skill and presentation of reality.

Through photorealism, Close's artwork has various elements that are continuously followed within his portraits. As elements of photography and brought within his artwork though the use of focus, light, **color**, **value** and **space**. The use of focus and **space** within his work adds depth to his work, as the degree of detail is focused on the face. This element of focus within photography is transcend between two medium by Close. The use of **emphasis** as transferred using the grid method, in order to achieve a high degree of detail. As can be seen with the artwork *Linda*. This traditional method and techniques within art are made unique through the elements of photography and transcend between mediums. This presentation and type of medium, **emphasized** the reality in which Close presented.



Close, Chuck. *Joe*. 1969. Acrylic on gessoed canvas.



Close, Chuck. *Linda*. 1975-1976. Acrylic on gessoed canvas.

This portrait exhibits photo qualities through **color** and shadows. The monochrome tones are resemblant of black and white photography. These tones along with the shadows, resemble the qualities of photography through lighting and detail.

There are sharp features present within the piece, which connects with a western style. As *Phil* has a strong jaw and nose. These western features connect with the culture of the piece. As it is american made and presents a western face. Though the face is not popular, there are still general elements present of the culture.



Close, Chuck. *Phil*. 1969.
Acrylic on gessoed canvas.

The attitude and pose of the center figure is relevant to the culture of the artwork. There is unruly hair, which exhibits a low maintenance attitude. This is reflective upon western culture style and attitude during the late 60s.

The detail present within this piece, has photography elements. As within a photo there is a central focus, and detail of that focus. This focus on the detail of the subject, adds to what the artwork is showcasing. As the skins details are highly exhibited and not brushed over. This realistic portrait presents the true form of this *Phil*.

The lighting within the piece sets a focus on *Phil*, this is done through the shadow, color and background. As with the white background the foregrounds, darker tones are more prevalent.

This is one of the portraits done of Kiki Smith. As such the center of the piece is the American artist. This use of space within the portrait centers her on the canvas. While a light background is present to draw attention to the center

The piece uses a colored polaroid, as the guide. Even though the type of detail used within the painting has changed. There is still an aspect of photorealism. This is present through the aspects of the photography present. This includes the lighting, shadows, **color** and focus on the piece.



Close, Chuck. *Kiki*. 1993. Oil on canvas.

There is **contrast** within the piece between the pale skin and dark enveloping hair. As the unkempt hair is free. It is also sprawled through the piece, as it fills the **space**. While the pale face maintains a center.

The colored polaroid used, presents a range of colors present within the piece. The use of color is a focus through the individual squares. It is also a focus throughout the piece in tones. For instance the shades of the skin. As here they are of darker shades, though develop to a lighter tone on the opposite side of the face. This use of lighting, within the piece and color, allow for a range of tones.

The type of detail present within the piece is not realistic. Rather there is a buildup of pixel shaped squares in order to form a larger image. This detail focuses on the use of **color** in relation to reality.

Emma does not focus on a realistic aspect of photography. Rather there is a build up of detail within the piece itself. As it can be seen within the piece there is a use of various blocks, which form the larger image. This size and form of these shapes are also consistent throughout the piece. Though there is not a realistic aspect of the piece there is still a focus on detail.

The use of individual colors, through each square is an aspect of detail present. As in detail the artwork may be seen as vibrant colors upon square forms. Though this intentional placement of color, help form the larger image of *Emma*.

There is a portrait a style positioning of the piece. As at the focus/center of the piece is the head. While the background consists of a darker tone in **contrast** to the face. The face also envelops majority of the canvas.



Close, Chuck. *Emma*. 2000. Oil on canvas.

The presence of a head within the artwork is strong. As the facial expression brings upon a youthful expression of a baby. This joyful expression present, sets a **tone** for the artwork. As this natural expression is present through the eyes and smile.

There is a use of **color** within the artwork that focuses on using realistic tones. Though the style and detail of the piece is not realistic the color tones are. As despite the form present the overall skin tone, shades and color of the piece are dependent upon a relative expression.

Vincent van Gogh

Post-Impressionism expressed the world through their own depictions of emotion, which leads to another level being present for the viewer. As the concept of using the real world and an initial element in order to implement lens on top. This gives the artists a personal depiction of reality, which can also be seen through the detail. Post-Impressionism used color, shape, line and form in order to express within their artwork. In particular van Gogh used symbolic colors and lines within his artwork as a method of express. As there is not a direct focus on replicating the real world through exact detail, but rather presenting one's perspective. As these thick lines build up a larger image, in correlation with a use of color. These major element of the movement and of Vincent van Gogh's personal use, present various expressions.

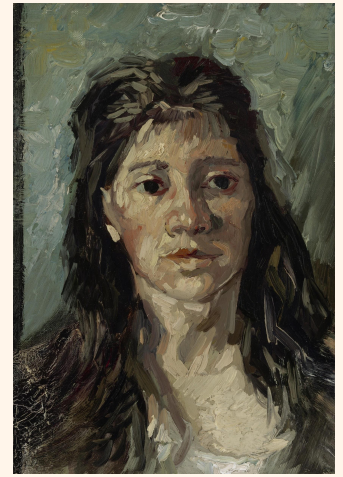
The Dutch artist did portraits, landscapes and still life's, as such his artwork did not focus on one form. Though the way in which the artwork was presented and created is similar through his work as style. Throughout the years of producing artwork both his skills and use use elements developed and transformed. As within his later works there is a distinct use of color, in correlation to expression. This builds upon the element of line, which is done through his brushwork. These elements within Vincent van Gogh's artwork correlate to the artist and movement.



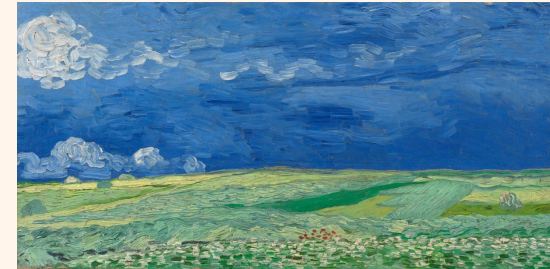
Van Gogh, Vincent.
Self-Portrait with Grey Felt Hat.1887. Oil on Canvas.

The formal qualities of Vincent van Gogh

Vincent van Gogh uses various formal elements within his works. As there is development in style between the years, when it comes to his artwork. There is also a variety of works done, such as portraits, still life's and landscapes. Within his works there is not a focus to directly replicate reality but rather present it. As the base of reality is use in corporation with the artists lens. His works are rich in **color**, which can be seen to the right. His later works also use **line**, which is a consistent important element. For instance *Wheatfield under Thunderclouds*, uses thick lines in a swirl movement. This presents movement within the sky. This presents and importance in **line** to Vincent Van Gogh artworks. These strokes are vibrant, and not orderly. This placement and use of line enhances the movement within the artwork. This vibrant placement of line is also present within his portraits. This can be seen in *Head of a prostitute*, which is especially highlighted within the hair. As thick lines are used in a vibrant motion. **Value** and **hues** is also used alongside the use of line, in a light to dark of browns in order to present highlights and shadows. Overall the elements of line, color, value and hues is used within Vincent Van Gogh's artworks



van Gogh, Vincent. *Head of a prostitute*.1885. Oil on Canvas.

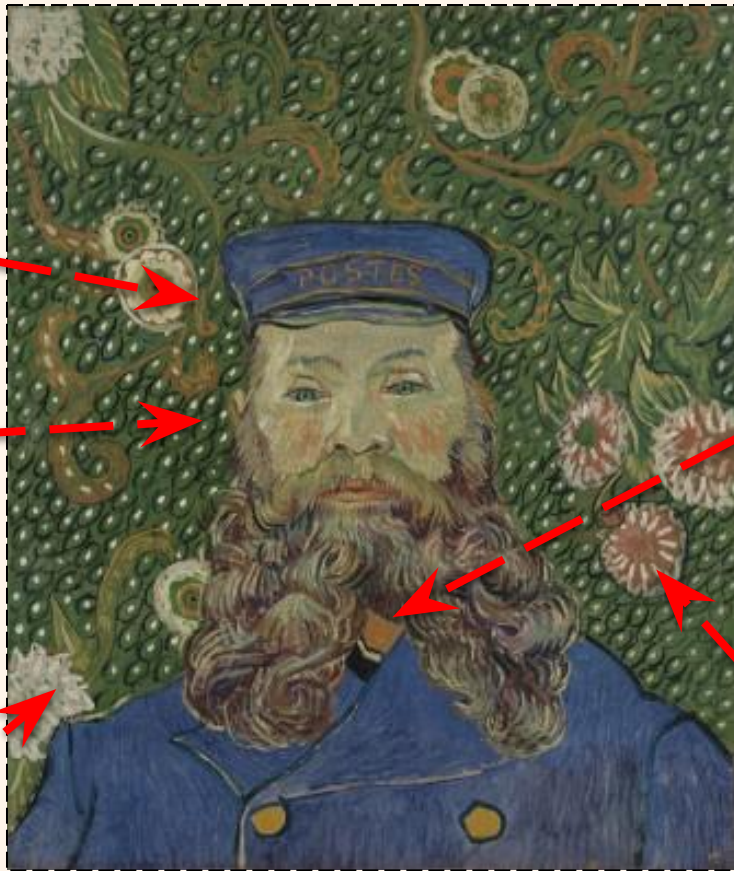


van Gogh, Vincent. *Wheatfield under Thunderclouds*.1890. Oil on Canvas.

The artwork is a portrait of Joseph Roulin. Thus it follows having the subject within the center and focus. Though the subject does not take up the entirety of the canvas. The background also holds vibrant elements which draw attention.

The face holds a light and pale skin tone, with rose red cheeks. This **contrast** between creates a soft tone. The face also holds a standard expression, as it looks straight. There is not a strong expression of emotion within the self portrait. Though the use of color within the artwork creates a tone for the piece.

The **color** within the artwork is vibrant. This can be seen through the green, blue, white and light shades of red. As such a soft vibrant tone is relevant within the artwork.



van Gogh, Vincent. *Portrait of Joseph Roulin*. 1889. Oil on canvas.

The piece does not rely on shadows. Thus the portrait is a solid form in skin color and surrounding elements. As the tones of color are consistent throughout without large variations due to shadows and lighting. The neck is the only location of variation in color due to shadows. This can be seen done do to the beard. As this split also creates a darker brown and skin tone.

The use of line within the artwork is solid in form. As can be seen with the flowers, thick straight lines. The artwork presents a soft tone through **color**, along with the use of line. Throughout the piece these soft solid lines are used.

The painting is of a sunflower, which is present within the artist location. As the sunflowers are painted due to them being prevalent within life and death. As during the time sunflowers were present during funerals. This bright flower **contrast** death in a vibrant **color**.

The painting reflects a vibrant yellow through the overall tones. As there is a constant presence of this vibrant **color** within the background, vase and flowers. This aspect within the pairing follows a general tone of the flowers **color**.

The center piece of the artwork is the flower themselves. This is done through spacing within the artwork. The scale of the centerpiece is also quite large. This is done in order to direct the viewer's attention and main focus.



van Gogh, Vincent. *Sunflowers* .1889.
Oil on canvas.

This artwork was created towards the end of Vincent Van Gogh life. As such there is a particular style and expression within his paintings. As there is a pain behind the artwork. This can be seen through the meaning of sunflowers at the time for the artist.

The particular style and use of forms within the pairing reflect upon the artist. There is not a direct copy of reality but rather a perception through lines, **color** and form. This can be viewed through the thick use of line within the sunflowers. There is also a swirl within the flowers movement. Though this is a still life of flowers movement is presented through the use of line.

Contrast

Chuck Close

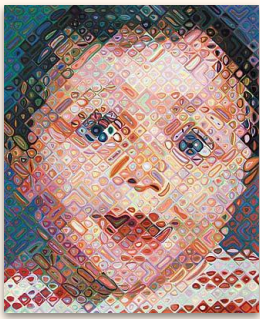


- ❖ There is a **contrast** between the convey of reality. As Close focuses on presenting the details of reality. This is done through focuses on the imperfections and extreme details, which is not filtered out.
- ❖ Close uses photography as a base for his artworks. This is done through replicating the details within his portraits done.
- ❖ The time period of Chuck Close is within the 1960s till now. This time period and the surrounding cultures and technology impact how the art is created. The most prominent is the perception of reality through photography.

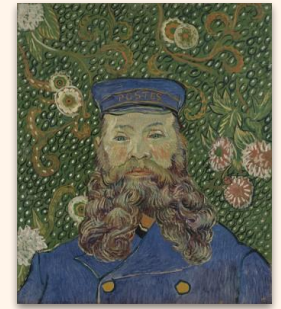
Vincent Van Gogh



- ❖ There is not a focus on replicating reality but rather presenting a perception. As this can be seen through the movement of **line** within his artworks.
- ❖ Vincent Van Gogh used reality as a base for his artworks. Though the artists expresses his own expression of reality, which does not replicate reality. This rather presents it from the artists viewpoint and presents motion.
- ❖ Van Gogh life ended in the 1890's which is a large contrast between Close. As Gogh was apart of the post-impressionist. The surrounding culture of various scapes influxes his artwork. This is also present within his landscapes and still life's.



Similarities



- ❖ Each artist developed to have a more expressive style in which their pieces followed. This is followed by the personal aspects within the artist's lives. As they both experienced this and transferred this into their artworks.
 - ❖ Within both artists' works there is a style of painting present that is expressive through strokes. As this draws away from focusing on reality. Now a personal portrayal is presented through their individual use of their mediums.
 - ❖ Both artists created portraits, throughout their artworks. These focused on a being within the center, though their portrayal of them was not a replica of reality. As within their later works there was more abstract work done.
- ❖ Both artists use color within their works, which focuses on an expressive element within their artworks. This use of color does focus on a form of reality. As the skin tones are made in order to replicate. This is done through the varying tones of one's face, for instance.
 - ❖ Within the portraits done by both artists, there is an emotion conveyed through the facial expressions. As each portrait does not hold the same expression. For instance, this slight change in tone can be seen through a smile or straight face. This presence of facial expressions is within both artists' portraits.

Cultural contrast

Chuck Close

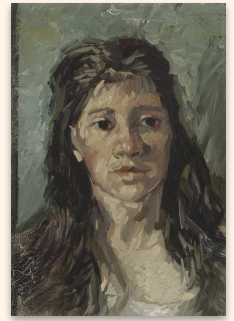
- There is a correlation of technology present within his works. As it relates to the texture and layout of the piece. This particular tool of a camera used is relative to the artist culture.
- During this time period there is a focus on human identity. More directly the American culture, that is relevant within the time (60s).
- The American culture present with the artworks, are conveyed through appearance.

Vincent Van Gogh

- During the artists time period there was no camera that capture reality. This leaves the artist to envisions and convey it.
- Within the 1890s, there was an industrial development present within the Dutch. This was a tranced from the lands into the more populated areas. This apparent within his works due to the scenery. As there is more pre industrialization.
- There is a focus on country life through the scenery. As these untouched areas are painted and vivid my expressed.

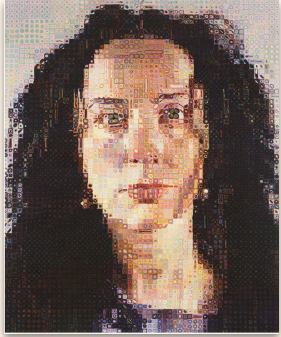


Connection in Color

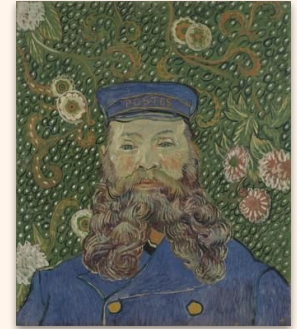


- ❖ These artist use color within their works and also monochrome. These variety's in value in hues of color present a various expression within the works.
- ❖ As the color allows for a different presentation of the shadow and highlights. This is apparent in Closes work.
- ❖ This also brings an extreme of color, through the black and white scale.

- ❖ While Van Gogh tends to use color on an expressive scale. This form of expression within his works, allows for an expression of reality.
- ❖ As within both artist work the use of color, is important within the artwork. These allow for a variety of expression.
- ❖ This use of color, in correlation with the brush strokes, were used in combination.
- ❖ This is paper thin in Van Gogh broad brushstrokes.
- ❖ While Close uses detailed brushstrokes.



Analysis of portrait



- ❖ Both artists have created self-portraits. Though Van Gogh's work focuses on an array of mediums and works. While Close focuses on portraits.
- ❖ The portraits focus on presenting reality of the subject of the portrait.
- ❖ Within the works there is an aspect of reality present that is combined with the artist's expression.
- ❖ These portraits are looking forward, with a straight posture.
- ❖ Van Gogh brings in a personal expression through the background. This is done through the flowers, which can be seen on the artwork above.
- ❖ While Close focuses on an up-close presentation. The background is not used as a form of expression, rather the form of pixelation.

Chuck Close Big Bib

<https://m.theartstory.org/artist-close-chuck.htm>

<https://m.theartstory.org/movement-photorealism.htm>

<http://chuckclose.com/work075.html>

Vincent Van Gogh

<https://www.vangoghmuseum.nl/en/collection/S0016V1962>

<https://www.theartstory.org/movement-post-impressionism.htm>

Grant, Patrick. *Reading Vincent Van Gogh: A Thematic Guide to the Letters*. Edmonton: Athabasca University Press, 2016.

Bibliography

Chuck Close | Mark, 1978-1979, chuckclose.com/work075.html.

"Chuck Close Paintings, Bio, Ideas." *The Art Story*, m.theartstory.org/artist-close-chuck.htm.

Grant, Patrick. *Reading Vincent Van Gogh: A Thematic Guide to the Letters*. Edmonton: Athabasca University Press, 2016.

"Photorealism Movement Overview." *The Art Story*, m.theartstory.org/movement-photorealism.htm.

"Post-Impressionism Movement Overview." *The Art Story*, www.theartstory.org/movement-post-impersonism.htm.

"Self-Portrait with Grey Felt Hat - Van Gogh Museum." *Vincent Van Gogh - Self-Portrait with Grey Felt Hat - Van Gogh Museum*,
www.vangoghmuseum.nl/en/collection/s0016V1962.