

Week 6 Discussion: Warhol or Monet?

Warhol painted the same black-and-white photograph of *Marilyn Monroe in more than 50 different ways*. What did he achieve?

OR

Haystacks OR Rouen Cathedral Claude Monet Series. The impressionists played with light and color, as well as representation. Taking the same subject matter and repainting in different seasons, times of day, etc. What comment do you think this makes?

Please reply to one other student's post as well.

By painting the same subject matter under different light conditions, Monet was stating the close relationship between light and color. An object does not have an intrinsic color. Its color fully depends on how the light is interacting with it. The same haystack can look very differently under the cold, winter-time, 6am light or under the warm light of a summer sunset. Light is not static, and thus how we perceive the world cannot be either.

Excellent points about objects not having intrinsic colors. It is so true that the color of everything is subjective...and environment impacts our perception of it all. In Monet's case, we are talking about the natural environment, but in art and design, the environment can include medium, other elements like typography, etc.

Such an interesting point about objects not having an intrinsic color... love the sentiment about how light is not static and therefore our perception of everything in the world is fluid in terms of color as well.

excellent and on point observation. This class is jam-packed with information I almost forgot about week 1 where we learned about light and how it impacts a color/image. Abby good point about the natural environment versus the world of art and design.

I have always been drawn to those Marilyn Monroe paintings, as well as Warhol's other depictions of people, animals, everyday objects colored in different ways. I was actually inspired to take a print-making workshop after going to a Warhol exhibit last year. Though I was drawn to the repetitiveness of it initially, I found myself putting a lot of thought into the color choices in

making these prints, as I am sure Warhol did too. In many ways, Warhol was an artist of the times—his work cultural commentary as much as (or, to some, more than) it is fine art. However, from a visual standpoint, I think his achievement was to take something familiar and make us see it completely different merely by changing the coloring of it. It was kind of the opposite extreme of transitioning from black and white photography, film, etc. to color. We can still tell what something is and what it is supposed to be even if it is unrealistically colored, but our emotional reaction might be completely different. Art is supposed to make us feel something, and whether it is annoyance, wonder, confusion, or acceptance, Warhol achieved that.

I think it is such an interesting point to make about the subject always being the same but how he uses so many different colors to create a completely piece of art.

I was going to tackle Monet's Rouen Cathedral series, but Maria pretty much summed up a lot of what I was going to say, which she stated very succinctly and elegantly, that "light is not static," and therefore neither is color.

So I will try to add on that a little bit:

I was just reading that Monet would finish the Rouen pieces back at his studio in Giverny, adjusting the colors of each partially in relation to each other.

So at this point, obviously, Monet was probably not using the actual sight of the cathedral in front of him to do these adjustments. But rather he relied on memory, and also whatever emotional associations he may personally have had with the different colors and palettes that he used. I guess you could say then that Monet thus shifted his painting process away from a realistic, objective perspective and into a more subjective realm.

Just as light and color are dynamic and shifting in the external world, so it is in the internal one, from person to person, or from day to day within a single individual. Monet's Rouen variations play around and express this kind of shifting, internal world through his use of different colors.

I guess what this tells us about color is that it's not always about depicting things as they actually look, but using color to put a personal spin on the world, on things, cathedrals and whatnot, that people probably take for granted. Maybe some would call this artistic license. That is part of what I am trying to say.

I often hear it said, "what's the real world got to do with art anyway?" I actually really agree with that. Making art is not so much about reproducing reality, but rather reformulating it in some way. The way we use color is one tool by which as creatives we can do this.

Great point on how our memories give us somewhat of an "artistic license" to interpret how something looked that may be different depending on what our individual mood and experience was at that time

I agree with everything mentioned above and will add that beyond the fact that Monet recognized that light and color are connected, we experience what we see in different ways. Studies show that colors have emotional effect on people and different colors and ways they are presented make us feel differently. It is known that certain colors are considered warm and others cold but even so, ones culture will have an effect on the way he/her interprets any kind of art. So perhaps Monet was trying to see what different effects his paintings will have on others.

Impressionism broke out the highly refined style of Neo-classicism into a more expressionistic style.

Nature and attempts to observe and capture the colors in nature became the focus point.

The ever changing face of nature fit perfectly to Monet interest in capturing fleeting moments of light and color, glimpses of landscapes, natural forms and movement, both sunlit and shadowed

There are no more things, just sensations as illustrated through variations of light through color

It became important getting the thing through the color. It became important to depict not the landscape but the visual sensation produced by the landscapes.

A person could experienced the same landscape a thousand different ways and Monet immortalized his own experiences. Capturing the fleeting moment of life's feelings and experiences tested the world around him to his eyes. It is something personal.

He strongly believe in the perpetual connection between light and color

His artistic study of the changing effects of light was communicated by painting the same landscape at different time of the day, seasons and under different atmospheric conditions (different light conditions).

Painting in series easily display how light affected a single subject and how that portrayed the passage of time.

Besides colors , the lights and darks, or value, create the mood and form the shapes in the paintings.

The grey and dull light of a cloudy day is perfectly captured by muted value paintings where colors have similar value.

The colors can increase in colorfulness but not in value. Only in sunny days pictures does the value start to rise and we sense the feeling of a sunny day.

Monet usually used complimentary colors and limited palette.

He used broken brush work and tick application of paint to convey nature's mutability and build up texture.

Love these two phrases

"It became important to depict not the landscape but the visual sensation produced by the landscapes."

"It is something personal."

How interesting to think about how color can be used to depict not just the world, but how we feel about the world.

I love the Rouen Cathedral series by Monet. He was able to capture the same subject but at different times of the day - giving each work a completely different feeling. I love that he was able to use natural light as the main influence of the "color" of the painting. I think it's interesting to note the hues of purple in the works too because Impressionists felt purple represented air.

I found that they even use purple color for shadows

Warhol's painting of Marilyn 50 different ways expresses how her image became a ubiquitous symbol of pop culture. In the smudged, black and white photograph, Warhol depicts Marilyn in a humane and somber state. Then by painting over the same image with a variety of garish colors and playful color contrasts, Warhol depicts how her popularity covered that humanity with the spectacle that she became. He turns her image into a blank slate that can be

mass produced and up for artistic interpretation. Also the way in which he painted the same photograph in a variety of color palettes reminded me of how despite a person's subjective response to color, the power of the image itself will still come through because of their cultural associations.

I think that's an interesting point, how the image may still maintain its cultural meaning despite all the different color variations that may be applied to it.

Although in a way, this idea kind of goes against a lot of our reading, maybe? Over and over, it is stressed the particular meanings and expressions that color communicates to a viewer. But if the image's power still persists even under alternate colors, then in a way, the colors don't make much difference.

Andy Warhol's Marilyn series is distinctly recognisable. Warhol was a highly experimental printmaker and the screen print technique allowed him to explore the range of graphic possibilities in a single image, manipulating colour and creating contrasting effects and even smudges with each repetition.

Colours had a strong influence on the Pop Art. Warhol used mainly tertiary colours when he was working on portraits. Many people viewed his art as peculiar and not very artistic because of his colour choice. He did this mostly because they would stand out more and were not as used by other artist and not because he wanted to create an any emotion. Another popular belief of why he used such crazy colours on his work is simply because it was a known fact that Warhol was a frequent LSD user.

By repeating Monroe's image (and that of other celebrities) over and over again, Warhol acknowledged his own fascination with a society in which personas could be manufactured, commodified, and consumed like products. Another theory is that he was inspired by the Byzantine icons of Christian saints. By placing Marilyn Monroe's portraits in the diptych, Warhol was commenting on the saint-like nature that fans assign celebrities, which in turn causes the public to approach celebrities with some sense of holiness and immortality.

Many artists of today have reached celebrity status in the art world by following Andy Warhol's methods. Jeff Koons, for example, has mimicked Warhol's approach by referencing consumer products in his art, along with using bright colors that resemble the Pop style seen in Warhol's prints.



I appreciate the fact that he chose unusual color combinations to stand out but I also find it counter intuitive! We usually rely on color to convey certain emotions and yet he chose these color combinations to do the opposite.

I've actually never been a fan of Warhol's work even though I appreciate where it sits in the cultural context of the time it was created. Looking at the Marilyn series through the lens of color is fairly fascinating though, and gives me a different kind of appreciation for what he was doing. Since the underlying subject is the same in all the prints and this subject is presented in such a large variety of palettes, the paintings aren't actually about Marilyn, they are about color. What feelings can a single image elicit if the palette is always shifting. What does it feel like when her face is green or red or pink? What does working in neutrals or complements or inverting darks and lights feel like? How does it change the expression on her face? If her expression or the emotion she seems to be portraying is different in different versions of the same image, then what does that say about the color combinations she is being presented in? Warhol achieves a deep exploration of what colors can

say unto themselves and presents a vivid illustration of colors' capacity to communicate a vast array of emotions.



I agree with what you said, how different colors effect our emotions but it is interesting what you said about how her expression might change when changing palettes. Something I haven't thought about until now.

Monet's series of the Rouen Cathedral is an impressive display of Impressionist art. He painted the cathedral at different times of day and year to capture the effect of ever-changing light on the cathedral. By painting the same subject in a series, he was able to illustrate how our perception of a subject is heavily influenced by the overall conditions surrounding that subject at a given time and place. Each painting in the series was painted in a different color palette to help the viewer understand the conditions of that day. I believe Monet's series sought to explain the importance of light on a subject.

I am absolutely agree with you, it is a matter of perception and feeling when we see a painting, he was able to show us different sensations in the same place.

Warhol's paintings of Marilyn Monroe both iconized her and commodified her. She was immortalized to a holy-grail-level of fame and celebrity, but at the same time, she became a product that could be mass produced and customized to others' liking. His paintings were symbolic of how Marilyn's image and persona were very much manufactured and 'sold' to the public for consumption. And in some versions of the paintings, the colors Warhol uses are so garish and jarring, you would hardly be able to tell it's an image of Marilyn, if it weren't for how famous she and these silkscreen paintings are. Warhol is likely suggesting that through the commoditization of people for

public consumption, you begin to forget that they're still / were human beings.

Hey Elle, I really appreciate your commentary on Warhol's Marilyn Monroe series. I feel a lot of the time he is given too much credit for his dehumanization of women, so I agree with you on your point that he deems her as an object for his personal success.

I choose the ***Rouen Cathedral Claude Monet Series***, I was reviewing most of his series and you can note that his art is persistent expressing the nature and reality with exactitude, and teaches us to watch, to perceive, to feel every season, temperatures and even times of the day, he is very focus on the light and atmosphere. The cathedral has unifying sunlight and sends its mass against the brightness of the sky. The twenty chapters of samples of light in evolution have been used to create a guideline of his evolution.

, We see that he played with light and color creating different seasons and times of day. But beyond this, I think what he's really trying to create are different moods. As we learned, colors have a significant effect on how they make people feel. Of course, the meanings behind color choices are subjective and interpreted differently by people because of where they are globally and because of different cultures and religion. But I think that's the point. Monet is proving that the same picture in different colorways, darks/lights, can generate feelings that are extreme from melancholy, to serenity. It really is the color that sets the tone!

Interestingly, with Warhol's Marilyn Monroe, I think no matter how you look at the many many variations of colorways, the same feeling is achieved. In my opinion, that feeling is PLAYFULNESS. To me that is fascinating. Because whether the colors are monotone or dull, the same feeling is insinuated (at least for me!). Maybe it is because it's a portrait rather than a landscape, or the fact that we know that Marilyn was playful and mysterious:)

By painting the same subject matter during different times and seasons, Monet's successfully demonstrates how strongly color dictates the mood of an image. In his *Rouen Cathedral* series, we see the way the visual structure of the building changes drastically as the sun rises and sets. The pieces captured at the peak of the sun rising, as well as that of the sun setting, create a feeling of warmth. By doing this, the scene becomes inviting; like it is welcoming you with open arms, and awaiting your arrival. However, during the more neutral hours within the middle of the day, the church appears colder, due to the shadows and cooler tones created. In each painting, the eye is drawn to

difference architectural elements of the structure. By capturing Rouen Cathedral throughout the day, Monet gives the viewer a more well rounded understanding of the scene, and displays a wide variety of emotions that might be perceived.