

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.



After looking at all Warhol's paintings of Marilyn Monroe, I wonder if he inspired the creation of "filter" in photo editors. He used contrasts of hue, value and saturation. And in the same types of contrast, he added either tint or shadow to create different feelings of depth. Viewers easily forget these were based on a two-dimension photo. That's the magic of color. From his paintings we learned there are more color combinations than we can imagine. Warhol gave more than 50 different lives to this photos. It's no surprise that people tie Warhol with pop art.

Hi Jie - you are right, maybe he was inspiration for the filter in photo editors.

I also think it's fascinating how the mix of contrast of hue, value and saturation give a very different "look" or "feeling" to each Monroe. I can't help but associate the "green" Monroe with the JOKER!

His color combinations were really memorable and striking. I think seeing the Marilyn paintings all together almost makes her familiar face seem unimportant, like you can recognize it's her but with the repetition and range of colors it seems to turn into something completely different.

I also wonder if our perceptions of Marilyn Monroe and her place in western culture would be different if Andy Warhol hadn't literally made her face a piece of iconography with this art—using her face as a base to filter meaning and emotion through, like Monet and the Rouen cathedral. It would be interesting to talk to people about Marilyn Monroe in a parallel dimension where Warhol hadn't done this series.

I also agree that this could have inspired the use of the "filter". This showed us that we can take the same exact image and manipulate it in so many different ways just by the use of color combinations and alterations.

Monet - Haystacks

Because the Impressionists like to play with light, color and representation, painting the same subject matter during different seasons and at different times served as the perfect study. They were able to show how the seasons changing altered the light which affects how the object looks. The colors of a haystack at dawn, look different than at dusk. The object itself is not changing. It shows how important lighting is to color. Without light there is no color and as lighting changes, the color also appears to change.

Painting the haystacks in different seasons also shows how color can emote a feeling. The haystacks painted in blues and purples with dollops of white give a colder feeling and almost give me a chill (though maybe its this frigid

November weather in NJ). The warmer yellows, oranges and even greens of the Spring and Summer Haystacks remind me of summer mornings and the sun shining on my face.

Rouen Cathedral – Claude Monet

Being able to paint their portraits outdoors, the impressionist artists were able to capture the actual effect of the environment on the objects/landscapes they were painting. In Claude Monet's Rouen Cathedral series we clearly see the effect the environment had (each time the artist was painting) on the object (the Rouen Cathedral). The Cathedral in each painting is exactly the same, however because of the relative lightness, sunshine, cloudiness, fogginess of that particular moment it portrays a very different meaning of the Cathedral itself (at some points it even looks like a different cathedral!). The comment this series makes is that the relative light and darkness of the environment reacts with the human eye to portray very different meanings of the very same object.



It's really incredible how Monet captured the wide range of emotion the cathedral can evoke based on the light - sometimes gloomy and distant and other times, sunny and cheery.

It's very impressive to see how different times and season had an impact on light and the object represented by the artist. Light and color are one so when light changes through the year, it results in a beautiful palette. I wonder if Warhol got his inspiration from artists who, like Monet, re-painted the same painting over and over.

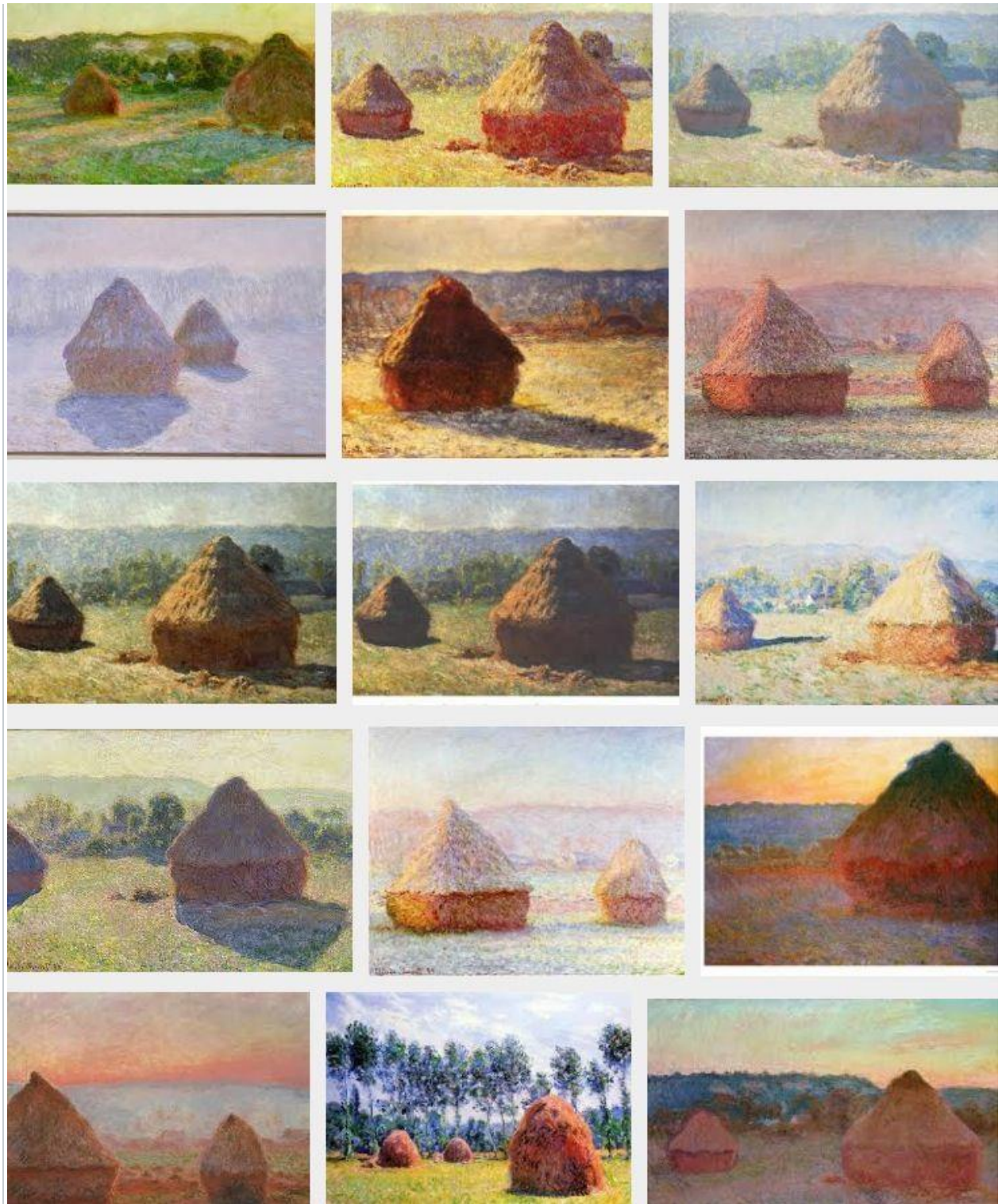
Same, Yvann! Before I read your comment, I was going to note how amazing it is that Monet's creation ended up looking like modern art. Reflecting back on the discussion about how history impacts the art of today, this is a prime example. I think it's likely Warhol was inspired by predecessors like Monet, whether or not he was conscious of that influence.

Thank you for posting this. The photo series helped me to better grasp the assignment. In looking at this particular series, I'm amazed at the depth and sophistication achieved by using the various color hues and saturations.

Plus, for a time when photography hadn't been invented, the amount of realism that is captured is truly inspiring, especially given Monet's painting technique.

The real life depiction of environments is what made the impressionists famous. Their use of light and color to convey reality was masterful. This is evident through one of the Impressionist masters – Claude Monet. His *Haystack* series captures the same subject over time, thus allowing us to see the full spectrum of his ability to use color to convey light as ever changing.

By painting the haystacks at different times of day, weather and seasons, he can change our perception and mood of the painting. The brighter and warmer colors of the haystack in spring/summer evoke happiness and warmth, whereas the soft, cooler images of the haystacks in the winter reveal a frigid air and lack of "life" from winter. The way he depicts the shadow on the haystack can make you feel exactly where the sun was at that moment in time. No two paintings have the same hues – each one captures a unique light and mood using color.



It is fascinating to see just how many variations of light, color, and contrast Monet captured. I love that you pointed out how his depiction of shadows shows how the sun was hitting the haystacks.

Creating accurate depictions of light was a characteristic of Impressionism. Light changes the colors, shadows, and atmosphere of objects. By studying the many different types of light, Impressionists gained a greater understanding of its role in changing contrast and color. Furthermore, by painting the same subject over and over at different seasons and times of day, Impressionists were able to translate the various effects of light into their paintings.

The Rouen Cathedral series by Claude Monet features a wide array of colors, contrasts, and moods. There are more than thirty paintings in this series and each one conveys a different visual atmosphere. Monet possessed an interest in light and the effect it had on his subjects. You can see this throughout the series as some paintings are bright, others dark, and some quite hazy. Light changes not only the contrast and character of an object, but it also affects the color.

It is interesting to note that prior to this series Monet had painted mostly landscapes. This change of subject from nature to manmade structure posed a different creative challenge. Because the subject itself goes through little, if any change, the primary change in each piece is the light and mood of the day. As light is constantly changing, this must have been a difficult task to undertake.

There are so many variations in his paintings, I wonder some are just his experiment of using colors:P



From the 'Color Wheel and Beyond' article, we learned that Johannes Itten was first to study the impact of color on the viewer from a psychoanalytic point of view, specifically how certain colors can evoke certain emotions from the viewer. It seems though that Monet may have conducted his own sort of studies on how light and color affect emotions a little earlier. Approaching his painting almost like a scientific experiment where his control was the haystacks (unchanging) and the variable was light and color, he produced paintings where significantly varying moods and emotional impact were the result. The varying light and color alter our interpretation of and response to the same subject. I also get a sense that Monet is saying there are many, many ways a subject can be seen. Whatever an individual impression may be, it is not the full impression and something, probably many things, are missed in that initial impression. One interpretation of a subject can't properly capture the fullness of a subject but I think Monet attempted to capture his subject to the fullest with his numerous versions of the haystacks.

While thinking about this, the saying 'to see something in a different light' came to mind and I started to wonder if there was a deeper meaning to Monet's series of paintings, a comment on human nature maybe. I could be way off but perhaps Monet was showing us how limited our knowledge of something can be and yet we all make judgements based on our incomplete

knowledge of something. Maybe he was saying we judge without knowing the full picture and too quickly. I may stumble upon a haystack in the afternoon in bright sunlight and see one thing but then see it again in the soft morning light and have a totally different appreciation for it. Or, more broadly, I may meet a person once and formulate an opinion and have a completely different impression on another day.

Whatever Monet's intention may have been, I truly respect the risk he took in breaking away from the safer and well-respected ways of painting of his time and creating his relatable and evocative style of painting.

Your words here are beautiful. They inspire me to view Monet's art and other things in life with a new perspective.

I really like the message of what you say here, and I totally agree. It makes me think of what makes up an artistic moment! Sometimes we are waiting for inspiration to strike us at the right place, right time -- but what Monet shows us is that true artistry is being able to find art in different conditions. And the powerful thing, just like what you were saying about people, is that all these paintings look "different" but are only facets that form part of the whole reality.

Andy Warhol is famously known for his pop art and being a leader in that art category. His depiction of the same image in multiple exemplars, such as the Campbell can of soup, made him very famous. My favorite pieces were the one he made in partnership with Basquiat. I got to see some at the Foundation Louis Vuitton in Paris and the combination of their genius is astonishing! To focus back on the the subject, Warhol, through the 50 different images of Marilyn Monroe, achieved great use of color for each single image, but yet, created harmony when putting all of the images together by balancing the different combinations. He offered many different "Marilyn options" and as a whole, they work amazingly together. He showed how color variations can reinvent a picture as many times as they are color combinations possible.

The Rouen Cathedral series by Monet is an impressive collection of over thirty paintings of the same cathedral. Each painting portrays the cathedral in different weather and lighting. The variety of hues, saturation, and contrast in these paintings is very striking. By representing the same structure in so many different ways, Monet highlights the effect color can have on our emotional responses and the mood of a piece of art. I also think Monet was commenting on the changing nature of color, that light can change colors so completely.

As we have read about in this class, colors are the result of light either being reflected or absorbed by an object. Without light, there is no color, and through his portrayals of the cathedral in all types of weather and different times of day, Monet captures the importance of environmental factors in our perception of objects, and therefore our emotional response to our surroundings. The changing nature of color and light, and how it influences our perception of our surroundings are all captured by this series.

My mother took a card from Monet when planning out her garden. She spent time each season documenting where the sun hit our yard. Then she took that information to her landscaper and they planned out the best plants to place where, based on the movements of the sun.

To me, Haystacks is a study on how external factors impact our perceptions. The same scene was portrayed *naturally* in so many different ways - eliciting from a viewer warmth, hope, safety, contentment (maybe even boredom) coldness, hardness, loneliness, and everything in between.

In an optimistic light (ha, see what I did there?), you could say that these paintings show vastness - that even one small space can give us countless details to enjoy and that we are capable of a such a vast range of emotions. On the flip side, it also makes me feel like nothing is safe... even the quietest, warmest, most peaceful place can be turned dismal and gloomy by just a few external factors. After that thought, I'm off to do some comfort-eating. ;)

Monet's Haystacks series feels like a visual diary recording the changes in light and color over seasons. Each painting evokes a different mood and emotion

with the variations in color and lighting conditions. To me this series shows how the amount of variation in everyday light can have an effect on the way you view the same mundane things. It shows the wide range of colors that occur on a daily basis and over time. Seen together as a series, the paintings give us an idea of the spectrum of colors that we interact with and how nature can create an immense amount of visual diversity. I also like seeing how the stacks themselves change a bit over time and how that informs the composition of the paintings. The stacks become like a visual measurement against which you can mark the changes in light and color over time.

Looking at Monet's cathedral series, in which he depicted Rouen's Gothic cathedral from the exact same angle but at different times of day and in different weather conditions, it seems like a comment on the fragile nature of human perception.

The paintings all depict the same magnificent building, but with the difference of a few hours—or clouds obscuring the sun—our view of that building can be restorative, awe-inspiring, or generate a feeling of dread.

Monet's painting of the building in full sun can have a visceral effect on us, with light blues and beiges and some light reds almost making us feel the warmth of the sun on our faces.



With a few color changes, moving to blues and oranges, the church looks like it's been struck by divine inspiration, nearly otherworldly, as in a painting of the church in the early morning sun.



With a narrower color palette and muted hues—the cathedral in cloudy weather—the building can make us feel a sense of foreboding, loss, judgment.



Through it all, the building remains the same—our perception of it just changes.

I imagine there are many possible meanings behind the work, but because this series specifically depicts a cathedral, I wonder if it's a comment on the relative smallness and fragility of humans in the face of the divine. Small things affect our perceptions, but representations of God and the divine endure in their essential form no matter how we perceive them.

I have always been fascinated with Andy Warhol's creations of pop art. He was one of the first of his time to achieve artistry that pushed the basic norms of modern day paintings. After doing some research of the "Marilyn Diptych" painting, I learned that these were conducted during the time of her unfortunate passing. Some say that in this art piece, her face begins to fade out to represent her death. However, others say that this was exposed this way due to unmanageable mechanical error. Nevertheless, I think the biggest take away from this painting was showing that the same image can be perceived in so many different ways. You can look at one of Marylin's faces and see something totally different when you look 2 blocks over. This is through the use of color and what color can do to the mind. As the photos begin to go into the more black and white setting, they produce a more eerie feeling - rather than a happy/bouncy feeling the photos on the left have. It also shows how appealing symmetry can be to the eye through the grid work done in this painting. As humans, we are naturally drawn to symmetry - probably proving why the works of Warhol became so popular and remain that way to this day.



I agree with a lot of what has been said already - Warhol uses colors to bring dimension to a 2D photo, and each color combination imbues a distinct mood to the portrait.

In terms of color theory: What I find particularly cool is that Warhol uses contrast in a given color combination to establish value structure — however, he doesn't do it in the same way! In the first example, her lips and eyeshadow and background are the same color:



— whereas in the second example all three are different colors.



But the human eye is amazing and we can still see Marilyn Monroe's face as a cohesive and beautiful whole. Additionally, I noticed that if you look at a collection of multiple Marilyn's, you can see that some look more three dimensional than others depending on the color.

That's a great point that some look more three dimensional than others depending on the colors used! Each one has such a different look and mood to it. It is impressive that the human eye can see her face in each one of the pieces, even with variety and the range of colors he used.



I've got to go with Warhol and Marilyn. What a dynamic duo. An artist paying homage to the icon of beauty, fame and tragedy. I did some image research and the fifty images of Marilyn is a work by Warhol created a year after her death in 1963. The piece is a diptych of a single repeat image of Marilyn. I believe Warhol shows us empathy towards the star and keenly honors her life, and tragic death, with a single image and color. The Marilyn Diptych is one of Warhol's most notable pieces and sold for \$105.4 Million dollars at auction in 2013.

The work truly tell a story. As your eyes scan over the same image repeated in each of the paintings/screen prints. The first twenty five images of Marilyn use the same primary and secondary colors. The life of a vibrant star.

I think that Warhol uses black, subtly, and sometimes not so subtly, throughout the first piece of the diptych. In observation I think that he uses this "shadow" to strike on particular moments of her life, possibly tougher times for the star. We see that it comes and goes. For example if you look at Marilyn three and four in the repeat horizontally, the presence of black becomes intense in the shading of her right side. And the shade of her red lipstick becomes deeper as well, noting the most feminine element of a

woman's face, changing from a vibrant red hue to an almost burgundy black. In analysis I could imagine correlating each image to her fame timeline. I have a hunch that there would be an ebb and flow to events in her life. Is this what Warhol was going for? The last row is particularly ominous. Although I don't know much about the biography of Marilyn, I do know that she went through what I could only imagine the extreme highs and lows of a mega star, eventually leading her to become a member of the 27 Club.

On to the second piece in the diptych. Black and white. All the hues and none at all. A very dark and morbid set of images comparatively, to say the least. This is clearly Marilyn's postmortem homage. The eye moves more in a vertical way when gazing at this piece. In my observation it has the essence of black and white photo booth strips, laid side by side. Likely Andy's personal feelings and interpretation about her death. Possibly taking into account the general public's feelings about her passing as well.

In short, eye moving along these images vertically, Marilyn in the first image, top left, is shaded but preserved as people saw her; the timeless definition of beauty then and now, a blessing and a curse. The eye moves down and she begins to decay. Move your eyes up to the second vertical "photo strip" and her image practically disappears into darkness. Acceptance of death. Our icon is gone. I could imagine a modern day Warhol creating these exact same paintings of Amy Winehouse. But to Andy and the rest of the world, the beloved Marilyn Monroe was gone forever. Her face completely blacked out in the second image of this "photo strip". As our eye moves down the second and third vertical set her face begins to take on a skull like quality. Primarily in the bottom image third from the left.

Lastly I believe Andy let Marilyn fade in a most beautiful way. Her existence released after a period of mourning throughout these images, a single image repeated, yet speaking volumes about her life and death. In the final set of the five vertical images she is down right ghostly. She's past. She is spirit. At peace. If you compare the second row horizontally, the first image is quite sad and the last on the right is angelic. Nothing changed but the value. In our last image of the icon, she is striking, devoid of color, of "life". Gone but damned to be forgotten. And Andy, you did your life's work to the nines. Icons squared.



At the risk of sounding repetitive, when you look at the way light is treated in Monet's cathedral work, I'm struck by the amount of realism that is achieved. Aside from that, the hue and saturation of the colors he chose to work with really provides the viewer with a specific mood.

The 3rd painting, in particular, has a feeling of melancholy because of its use of grays and by the illusion of muddled color. The second from the right has a more uplifting vibe because of its treatment of highlights and warm colors.

While the last painting has a more grounded and photographic quality to it, because of the brightness, contrast, and use of creative shadows that appear to be pulling from the same grounding blue color.