

It's About Style

One of the goals we have as artists is that we'd eventually like to have a body of work that looks like it was done by the same person (has consistency) and that is unique (easily recognized as our work). Some believe (as I do) that style and consistency comes about on its own over time with regular practice, and others believe that the artist can work at developing a style by continually refining how they apply the elements/principles of art and/or the use of their medium(s) to their chosen subject(s) in a more conscious way.

Consistency is why we recognize these paintings as being done by the same artist (Roy Lichtenstein):



Art About Art



Red Barn

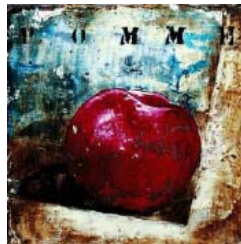


Still Life with Crystal Bowl

We all have personal preferences for certain styles of art. It's why some people adore Impressionism and some prefer non-objective abstraction. Quickly "rank" the following images from 1 (your favorite) to 10 (your least favorite). Two of these are by the same artist. Can you pick them out? How?





















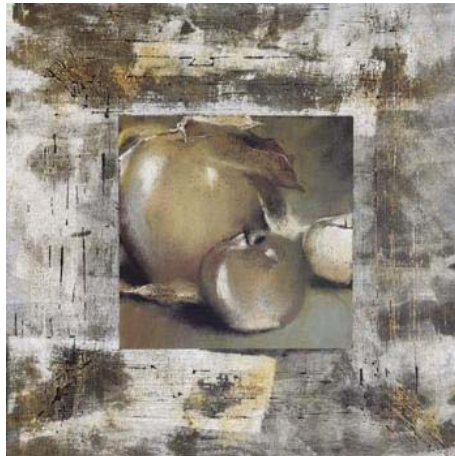
Part of your style has to do with the color palette you choose to use. For many artists, this group of colors becomes strongly identified with their work (think Andrew Wyeth). Take an inventory of the colors now on your palette (or ones you've got on hand). Which five are your "favorites" emotionally, and which ones do you actually use most in your current work? If these aren't the same colors, why?

Are you a colorist? (Are you more interested in using color for its own sake than using colors that accurately represent subject matter; do you use color to create spacial effects rather than value changes?)



Raspberry Ripple, **Apples** (above)
Helen Zarin, **Les Pommes Vertes** (right)

These two paintings of apples are examples of (1) color for its own sake and (2) value taking precedence over color to describe form in what is essentially a neutral, monochromatic painting.



Could the monochromatic painting have been done in the same kind of arbitrary, highly saturated palette as the first painting and vice versa? Of course!

Whether your work is (or aims to be) photo-realistic, painterly realistic, semi-abstract, decorative, descriptive, etc., color can be used creatively and personally.

In class exercise and/or homework:

Select a single object from (or use just a part of) one of your existing paintings. Create a new composition with the object or painting part as your subject. **Generate a new way to present it so that it is isolated from the background.**

Paint two versions, one with pure, highly saturated color, and a second version that is essentially neutral/monochromatic with a full range of values from white (paper) to nearly black.

For both versions, **use your favorite three to five colors** from your self inventory. Limit yourself to three colors if possible. Mix them (with each other or whatever other complements are necessary) to create the neutral/monochromatic version.

Assessment:

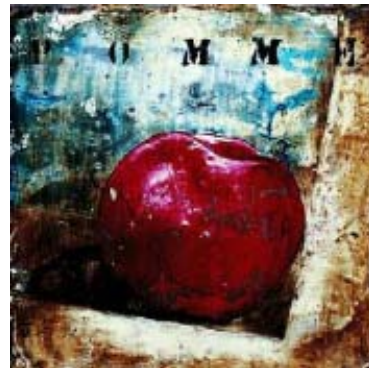
Which of these do you find more aesthetically pleasing? Which is more emotionally appealing? Are they the same version?



*Carl Brenders
Apple Harvest*



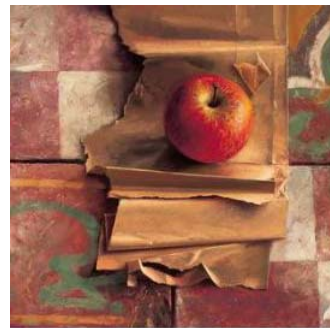
*Carolyn Biggio
Fruit Slices II*



*Fabienne Arietti
Pomme*



*Janet Kruskamp
Apple Pie Harvest*



*Ger Stallenberg
Classic Tiles Composition III*



*Petula Stone
Apple-Pomme d'Amore*



*Ray Hendershot
Patchwork I*



*Daniel Kessler
Three Red Dogs with Apples*



*Peggy Satch Thibley
Wood-Wagon-Apples*



*Carolyn Biggio
Hand Painted Plate with Apples*

Did you guess that this and Fruit Slices II (above) were done by the same artist?