

COLOR POWER 07

PROJECT BRIEF

By comparing the works of artists from different cultures, we explore colors and their influence on cultural interpretation.

DESIGN STRATEGY

Mainly from the geometry, color, and three-dimensional or plane of the artwork to compare, understand the content that the artist wants to convey through his special technique. Finally, make a similar work of art based on my own understanding and knowledge learned.





Aaron Douglas
American, 1899 - 1979

Aaron Douglas, widely acknowledged as one of the most accomplished and influential visual artists of the Harlem Renaissance, was born in Topeka, Kansas, on May 26, 1899.

Aaron Douglas pioneered the African-American modernist movement by combining aesthetic with ancient African traditional art. He set the stage for future African-American artists to utilize elements of African and African-American history alongside racial themes present in society.



1899



1927

God's Trombones was Johnson's masterwork and a breakthrough publication for Douglas. In his illustrations for this publication, and later in paintings and murals, Douglas drew upon his study of African art and his understanding of the intersection of cubism and art deco to create a style that soon became the visual signature of the Harlem Renaissance.



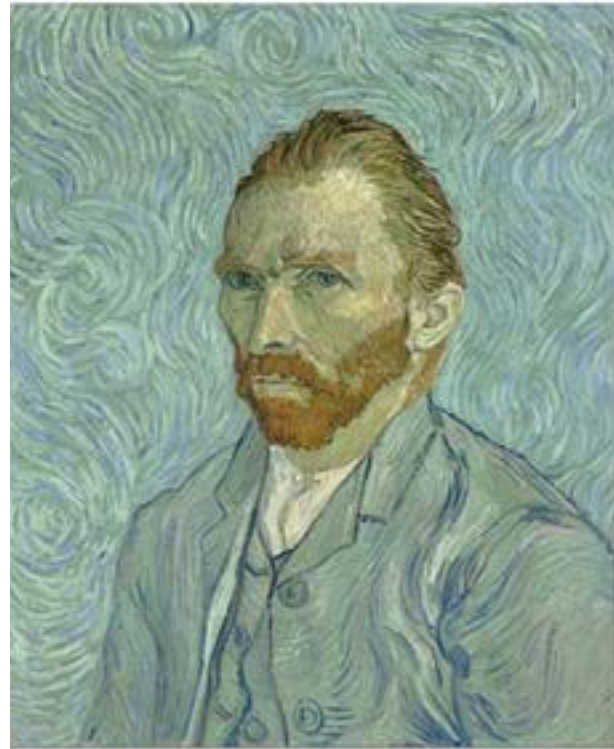
In 1936, Douglas was commissioned to create a series of murals for the Texas Centennial Exposition in Dallas. Installed in the elegant entrance lobby of the Hall of Negro Life, his four paintings charted the journey of African Americans from slavery to the present. Considered a leader of the Harlem Renaissance, the cultural phenomenon that promoted African and African American culture as a source of pride and inspiration, Douglas was an inspiring choice for the project.

1936



Into Bondage, 1936

1979



Vincent Willem van Gogh
1853-1890

Vincent Willem van Gogh (30 March 1853 – 29 July 1890) was a Dutch post-impressionist painter who is among the most famous and influential figures in the history of Western art. His paintings include landscapes, still lifes, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art.



1853 ————— Early Years 1881-1883 ————— The Middle Years: 1884-1887 ————— Latter Years: 1888 to 1890 ————— 1890

Vincent van Gogh's residence in The Hague during 1882 and 1883 proved to be a productive period in which he continued to hone his technique and explore similar yet fresh subject matter. During this time, he received his first commissions for several drawings of cityscapes in The Hague from an uncle who was also an art dealer.

His style changed immensely when he moved to Paris in 1886 and was greatly influenced by the work of the Impressionists and Neo-Impressionists. He began using a lighter palette of reds, yellows, oranges, greens, and blues, and experimented with the broken brush strokes of the Impressionists.

Van Gogh was also hugely influenced by Japanese prints and he painted dark outlines around objects, filling these in with areas of thick color.

Van Gogh started to imitate Gauguin's technique of painting from memory during this time which resulted in his paintings becoming more attractive and less realistic. Van Gogh's emerging style saw him emotionally reacting to subjects through his use of color and brush work. He deliberately used colors to capture mood, rather than using colors realistically.

Aspiration, 1936



The five-pointed stars symbolize Texas—the Lone Star State—but also recall the North Star that guided escaped slaves to freedom before the

The shackled arms of slaves, rising from wavelike curves, evoke the transatlantic passage of slave ships.

This painting was created for the Texas Centennial of 1936, conveys Aaron Douglas's perception of a link between African/Egyptian and African American cultures. He depicts a historical progression from slavery to freedom, and a geographic progression from the agrarian slave or sharecropper labor of the South to the industrial labor of the North.

Extraction & Color Ratio

Foreground



36%

Middle Ground



36%

Background



18%

The Night Café, 1888



The painting was executed on industrial primed canvas of size 30 (French standard). It depicts the interior of the cafe, with a half-curtained doorway in the center background leading, presumably, to more private quarters. Five customers sit at tables along the walls to the left and right, and a waiter in a light coat, to one side of a billiard table near the center of the room, stands facing the viewer.

The five customers depicted in the scene have been described as "three drunks and derelicts in a large public room [...] huddled down in sleep or stupor." One scholar wrote, "The cafe was an all-night haunt of local down-and-outs and prostitutes, who are depicted slouched at tables and drinking together at the far end of the room."

Extraction & Color Ratio

Background



30%

Middle Ground



20%

Foreground



50%

COMPARISON

AARON DOUGLAS

Subtle gradations of color

Narrow range of tone

Two-dimensional

Concentric circles

Abstract

Silhouettes



Faceless human figures

Symbolic and general

Unity



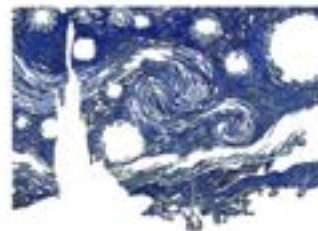
VINCENT VAN GOGH

Bold colours

Dramatic,

Impulsive

And expressive brushwork



Landscape

Imagination



3D INTERPRETATION

Symbolic & General

Silhouettes

Color gradient

