

The Hungry Lion Throws Itself On The Antelope (1905) - Henri Rousseau



In this study I put together analytic descriptions and comparisons of each of the artist's formal elements, like the organicity of shapes in their paintings as well as the french cultural contexts that impacted them. In addition to this, is the comparison of the individual functions and purposes of the conceptual pieces that are to be evaluated in relativity to my own experiences. Even though we come from different eras, all three of us explore in depth the depictions of the raw human condition in uncanny visuals.

The

Comparative

Study

For this study, I am going to dissect and analyze a total of three artworks by artists **Henri Rousseau** and **Francis Bacon** as I will be incorporating their work into my own as the main source(s) of inspiration.



Three Studies for a Crucifixion (1962) - Francis Bacon



By: Perla Gonzalez

Rousseau was a French artist from a Post Impressionism era carrying an essence of the naïve, primitivism and symbolism periods between the late 1890s to the early 1900s. To be concise and focused, the manner in which Rousseau employed the artistic periods can be described as “dedications of simple forms with heavy meanings”. The piece that I chose to focus on for Rousseau is “The Hungry Lion Throws Itself on the Antelope”. However, I ventured onto other of his pieces to appraise and exemplify cultural significance in his pieces. Different from most of the artists that resided in France during Rousseau’s period; he was very supportive and patriotic of the government regardless of how “ineffective and shaky” it may have been. Thus themes such as “liberty and war” were often drilled in their heads. Rousseau fell right into it and so national pride could be seen in his paintings as he depicted France as a benevolent country of great power. It was symbolized in his work with a “high-minded genre” of a simplified but sincere craftsmanship. His paintings did not flood with detail of **form but rather rich hues** and preposterous **sizing of the flora**. Such exotic portrayals of jungles hinted at the riches outside France. Furthermore, Henri Rousseau built his pieces based off the anxiety of Parisiens. It was political art in disguise of ‘pretty imaginary landscapes’. Rousseau was using these jungle sceneries as patriotic mentalities for what at the time was an unstable governmental power.

Cultural Significance : An Evaluation of Henri Rousseau

The paintings themselves were a visual representation of the fear that the people of France felt regarding the lands beyond theirs. Yet it was also captured by Rousseau as an alluring terror which was intriguing to the French. Essentially, juxtapositions of their colonial power and progressive history on a global stage which would be later explored in more detail when I integrate the function and purpose of the piece.

Liberty Inviting Artists to Take Part in the 22nd Exhibition of the Société des Artistes Indépendants (1905-06) - Henri Rousseau



Jungle with Setting Sun. Oil on Canvas (1910) - Henri Rousseau

The reach of the French power for a “modern world” at the time was encapsulated in Henri’s work as a seductive ambition with a strong sense of agitation for their national pride. That was what he was trying to say through his art. That was the insight he caused in society because it was more than real to them that the outcomes of exploration at the time may have had serious effects on them while reaching out to the world with sovereignty. That was what had pushed him to paint France as a message to their own people. The French colonial power was rising in these lands that were “promised” to them. The formal qualities which later are going to be analyzed in detail was what helped Henri paint his message of encouragement to those who were petrified of the exploration of new lands. That was Henri’s cultural significance...empowerment of the French people whether that was bad or good

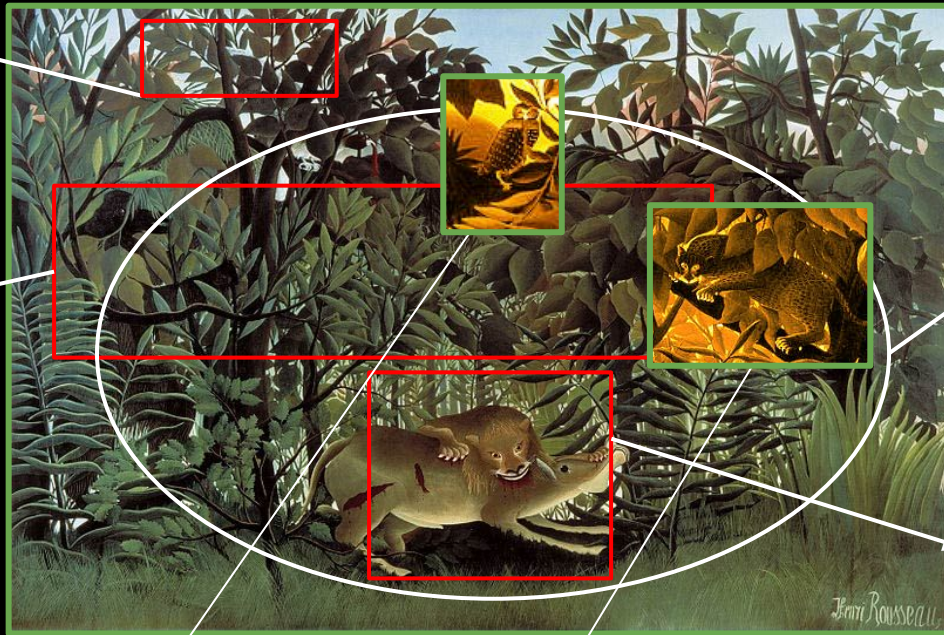
AN ANALYSIS:

The Formal Qualities of Henri Rousseau's Work

The usage of bold and **dark hues** of the piece are layered over the **lighter hues** of leaves and skies to create the perception of physical **depth**. Ironically the leaves themselves do not show much volume of their own which was seen intentional rather than an unintentional act by Rousseau that displays his untrained skills as an artist.

Majority of the space that is found within the canvas is **positive space** as it is filled up by enormous bodies of flora. This symbolizes the richness of the New World. The fruitfulness to their explorations. The **foregrounds** just like the **background** carries **organic yet sharp shapes** given by the presence of the tree branches. This element of space is also a signature trait in many of Rousseau's works.

The Hungry Lion Throws Itself On The Antelope
(1905) Oil on Canvas by Henri Rousseau



Around the outskirts of the painting the **intensity of the color** begins to fade off and the dimensions of the painting are thrown out of **balance**. The intention of this was to set up a flow within the piece that will make the eyes of the viewer travel all around the canvas in a circular manner.

The **semi-cool hues** surrounding the main piece of action help **contour the figure** of the lion and antelope for a better evocation of power and agitation between two subjects that could be representing the unsettled feeling the French government had in regards to their colonization in unknown lands.

The dispersity of figures, the black panther and birds hiding around in the canvas, bring the image together as a whole by creating a sense of **movement** to the piece. Their stares then direct the attention back onto the lion on the antelope which bring about the **unity** of the piece in this imaginative and naturally wild setting for the painting. This alludes to the strange lands in which the French will later find themselves.

AN ANALYSIS: Interpretation of Function and Purpose of Henri Rousseau's Work (annotation of "The Hungry Lion throws itself of the antelope")

Rousseau's piece "The Hungry Lion Throws Itself On The Antelope" was painted after a decade of not composing his usual exotic visuals of made-up jungles. It depicts a lion with a fierce determination to dig its teeth into the neck of the antelope which is it seen to not fight back. It is as if the antelope is giving in to the scene given its body language and position on the canvas. Therefore, what gives this painting a purpose?

Tying back to some of the formal elements on the piece:

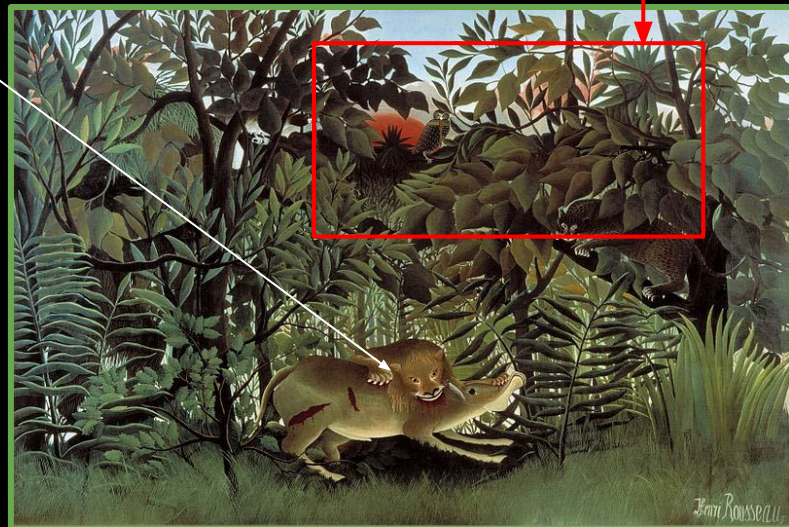
The **exaggerated sizing of the plants** alludes to the richness and abundance of prosperity in which the lion (colonist) is the most powerful. The **colors are on a colder side with the greens and blues** yet it's a scenery of a jungle so the effect of the color is now reversed. It becomes an invitation to the hunter. The image itself is uncanny. Quite strange but the effect on the audience has normalized these types of scenes which neutralizes the feelings of guilt as it's mother nature doing its deed. Just like the promised lands are out there for them to conquer...it's making the best out of their human condition.

In terms of the metaphor and the story it tells...

It is "the usual" predator vs prey storyline, but this prey has no intent to fight. Henri Rousseau made use of this animalistic scene to tie it with different political and progressive ideals at the time. The main reasons why this piece exists as a historical narrative of France's history are the following:

- A representation to European political ideals and cultural imperialism
- Creating a specific vision of the orient according to the European society. Meaning a world of imports of exotic creatures and plants, indirectly retelling stories of the European hunts that gave them an identity to live up to while at their explorations to the New World.
- Hunter versus its prey which can be translated to colonists vs natives to the land they were to arrive to.

In conclusion...the idea that this artwork was trying to convey was one of propaganda for France in regards of their rising power as a the conquering colonials of the "New World".



The Hungry Lion Throws Itself On The Antelope
(1905) Oil on Canvas by Henri Rousseau

Cultural Significance: An Evaluation of Francis Bacon

There was no real **artistic period** that applied to Francis Bacon but if you were to categorize him, then one may consider him a **figural expressionist**. How did that come to be? Well, his childhood had quite the impact on him for the long term as he was being pulverised by his father as well as his own body. Bacon started discovering his **homosexuality** in his teens which for the era was an upsetting disappointment to his father. The rational thing for his father to do was to beat him. Culture isn't always race or history. It was the culture of homosexuality and violence that raised Bacon to be the artist that he became. That would explain the trauma and rejection that Francis would keep bottle up until he would empty it all on a canvas. It would translate to the erotic and weirdly contoured bodies later in his work. In his paintings he was free of it all. No one could tell him otherwise. His father wouldn't be there to beat him anymore thus the free forms of his figures. However, how did his body turned to beat him? Asthma. Bacon had severe asthma attacks for which led him to "gasp his way through life" resulting in his iconic images of **popes and heads in glass cases where it looked as if there was lack of oxygen** in the images.



Two Figures. (1953)
Francis Bacon



Head VI. Oil on Canvas
(1949) - Francis Bacon



Study for a Head. Oil &
Sand on Canvas (1952) -
Francis Bacon



Francis Bacon drinking
and holding a cigarette.
(n.d).

Going more into the historical context that influenced Bacon's Portrait of George Dyer and the 3 Studies triptych... Yes, they were post war pieces, and no, he didn't use the war to explain his paintings. We can see the ghosts of war in "Three Studies for a Crucifixion" yet that wasn't his intention. This will be later explored in the function & purpose of the piece but as of right now, it's about the effects of the war. The lifestyle, the ideology after the war. No one wanted to remember the war, there was death, blood and tears shed everywhere. This is very clear in Bacon's work when we observe his distortions of figures and expressive colors, however digging deeper into it...was the life, the atmosphere, that Bacon would purposely create after having a taste of it: the parties, alcohol, drugs and sex had come to reformat his lifestyle. It was all very...edgy and it all escalated quickly. Life became a game to people in the era, to Bacon. It was the "Age of Existentialism". The war left them that. An "Age" where everyday was thought to potentially be their last. Thus Bacon's tireless illustrations of death in different oil paintings. It was the theme of existentialism that really stuck to Bacon and his work for most if not the rest of his career as a painter and creative creator. He had fused his homosexuality, memories of a cold childhood and the ideas after war as his main themes for creation.

AN ANALYSIS:

The Formal Qualities of Francis Bacon's Work

Bacon paints slit open figures that exposed their insides. The **texture** in this visual is implied to the **second dimension**. However, a **3 Dimensional presentation** is attempted through the **shadow** under bed which makes it difficult to pinpoint a correct order to the composition. Add to that the layers of not only **color but shapes and lines**. It becomes quite the complexity that overtakes the eye. This was not always Bacon's artistic intention but rather his natural inclination for the chaos.

Something else that can be pointed out about Francis' work is the fact that there are a significant amount of **ridged edges and squared backgrounds**. This is due his fascination for films which are shot within a set frame. This was also a metaphor to systems and ideas that are quite clear according to Bacon. In other terms: that which is predetermined or set on stone...like how there's order in birth but none in death yet it's all inescapable.

Three Studies for a Crucifixion. Oil with Sand on Canvas (1962) - Francis Bacon



Even though Bacon has a **uniformity** in his piece, he is able to simultaneously break it with the **organicity of shapes**. By creating a **contrast** between the **blocky background** and the deformity of the figures, we can focus on their individual presences as the main attractions of the triptych. He used these elements of design to strengthen other formal elements in his piece. He was able to isolate and direct all concentration to the bodies in each panel, making it a busy and captivating foreground to midground.

The piece is entirely based on **vibrant and highly saturated colors**. The palette revolves around **ablazed hues** of different **shades of red, pinkish flesh tones and a dusty orange tint** on what could be considered to floor in the piece. His choice of **color** translates to a violent and bold signature as an artist. He emphasizes the bad in life with said palette: aggression, violence, murders. He uses color to bring the audience a depiction of an unavoidable demise and mortality.

The **geometric blocking and curved construct of the background** gives the piece a solid base for **unity** as a **holistic composition**. It's as if we are standing in the same room at different angles which makes it seem as if his "studies" portrayed in the triptych are knowing of their state. They are painted in a set up to be on stage. A latent detail that Bacon includes to comment on the timeless idea of existentialism and create an uneasy **mood** to the piece.

AN ANALYSIS: Interpretation of Function and Purpose of Francis Bacon's Work (annotation of "Three Studies for a Crucifixion")

The beginning of this analysis begins with the idea of the triptych. Traditionally, a triptych like this is to be "read" from left to right as a whole. However, even though there are shared characteristics in all three pieces such as the background and color palette, that make it seem connected, Bacon intended each piece to have it's individual presence. The first panel to left for example, there are two men with unrecognizable features. The fast brush strokes on their faces and muddy hues layered on top of each other, help build the enigmatic mood to the piece. Not only that but it also ties some strands back to the history that Bacon had with his father and how he was force to fled his home. It can be argued that the original intent of the tryptic was not only to be a piece for showcasing but also an unintentional autobiography in which we can see the figure (Bacon's father) to the right side of the panel point out to the other figure (Bacon) as if sending them out of the frame.



Three Studies for a Crucifixion. Oil with Sand on Canvas (1962) - Francis Bacon

Because "Three Studies..." was created as a post-traumatic piece to the war, we do see quite a grotesque and painfully depicted image in the middle panel of the piece. There lays a dismembered body that has been shot to death that outlines a visual metaphor to the suffering of human beings as mortals that live each day surviving and not knowing when they will take they're last breath. The simple visual of it "reeks of human blood" which means that the composition is evoking a strong sense of existentialism to the public even though they're past done, seeing such images after the war. Bacon is aiming to provoke a similar emotion or response in the public to that trapped in his own paintings. His intent with the piece as an individual (as well as a whole) was to create shock and disturbance in his audience through the brutal imagery of a murder.

Lastly, we have the panel to the far right. Here is a Francis Bacon version of the Crucifixion, hence the title of the piece. This one, much like the middle panel, contains an immediate "gutierrez feeling" to it. The human will make the connection to their own skin and identify the insides of the crucified animal as his/her own. It's a 'beauty' that Bacon was determined to share as he knew that it's a way in which people can most efficiently make and receive sensations, both literally and metaphorically when visually allusioned. A direct intend to put everything out there without a filter and as 'raw' as possible.

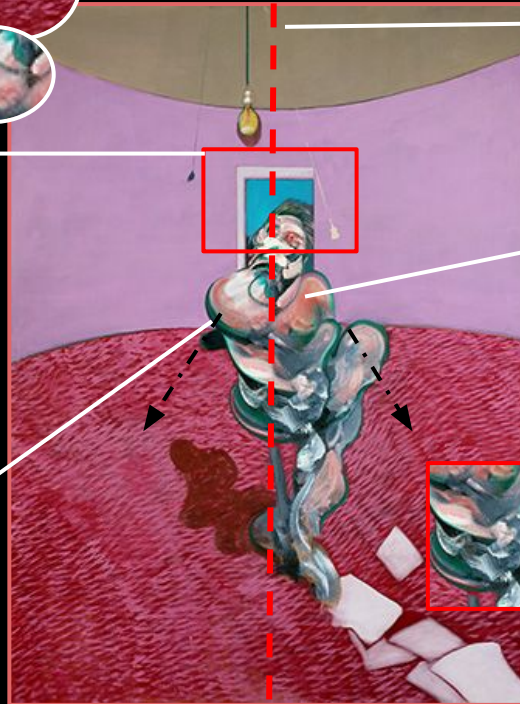
AN ANALYSIS:

The Formal Qualities of Francis Bacon's Work

Once again there is a similar pattern of **solid colors** that carry a **warm and rosy essence**. The colors melting and blending into each other build a lot of the **movement** in the canvas. The **contrast of the colors is rather complementary** and build off each others flamboyant **saturation**s. The bright blue in the back (demonstrating a window) stands out as the **coldest color** yet it helps maintain a **geometrical balance**. Bacon uses the specific palette because it's not only feminine for the era (symbolising Bacon's own queerness), but it's also very skin or flesh like which adds up to the overall theme of human fragility. In addition to that recurring theme, there is also the desire that Bacon had for his lover at the time.

Francis had **outlined the canvas** with **solid blocks of color** for the room to curve; suggesting an importance to the subject in the center. The purpose of this curvance of the room is to propel Dyer's figure forward. This highlights the point that Dyer was Bacon's muse and main inspiration in the 1960s which propelled Bacon into a successful career as a fine artist. It became a testament between the cyclical relationship of the artist with his muse.

Portrait of George Dyer Talking. Oil on Canvas.
(1966) - Francis Bacon



The **symmetrical balance** in the piece is what brings the image **together in agreement** as a unique composition. Bacon painted the portrait like so in order to focus on his "expression, perception and representation" of George Dyer as the main subject to the piece. Once again, Francis, uses a combination of the elements of art in order to make his subject stand out with significance to not only the audience but himself.

Abstraction of Dyer's body through the brushwork was intended to **imply a spontaneous and rather violent texture**. Why? Besides the strong lust and complicated love story between the two there is the meaning of Dyer himself as a person. The way Bacon painted him...it's oddly fitting. Odd because Bacon never really planned out his painting and was able to freehand paint his lover in such an intriguing image. In the portrait Bacon was able to use **fast drags and elongated brush strokes** to depict Dyer's conflicted life. Dyer was a homosexual that was engulfed by his abuse of alcohol and drugs as well as a life as a criminal that didn't fit anywhere or "overlapped" with Bacon's social circles. Clearly, Bacon was able to make Dyer stand out as the **free form** that's tightening (its legs) to itself and as if intoxicated with himself. All that with just **texture and brusquerie of his paint brushes**.

AN ANALYSIS: Interpretation of Function and Purpose of Francis Bacon's Work (annotation of "Portrait of George Dyer Talking")

It's not rare to have Bacon's pieces revolve around the idea of shape organicity and depictions of the raw human condition through uncanny visuals thus the dissolving of George. This can be taken as a **symbol of human unbalance** with him/herself. Bacon is portraying his muse as a beautiful chaos, looking up, and hovering over light colored documents on the ground for breakage of uniformity on the rug. Once again we have this repetition of the metaphor. Chaos within one's close environment, which looking back to their lives, it is a **representation of how on edge they were living** with all the gambling with their health and monetary status. Specially, Dyer who had attempted suicide multiple times while in a relationship with Francis and had also completely given up his life to alcohol and drugs. Francis wouldn't give up on George and the painting was proof of it. **The portrait was a physicality of desire.** It's a painted nude of George created to illustrate Bacon's craving for him. People are still captivated by the portrait today and even though they want a meaning out of everything...some paintings are simply made for their immediate creators. Thus, if anything, **the intention of this piece was to simply create an astonishing aesthetic of someone.** Simple decor for the public, but **to Francis it was his contemporary 'love' letter to Dyer.**

*Portrait of George Dyer Talking. Oil on Canvas.
(1966) - Francis Bacon*



"The creative process is a cocktail of instinct, skill, culture and a highly creative feverishness...it's a little like making love, the physical act of love."

Francis
Bacon

The violent brushes of paint equal Bacon's raw emotions, stories of his lover's personality and compulsion which **remarks on emotional instability.** It makes you wonder, "Who was George Dyer?"...

We can find a magnified distress in the mood of the image through the way in which Bacon is able to manipulate the paint onto the canvas. He's **showing human fragility** with an artistic imagery of the deterioration of his (Dyer's) life. Whether that was gambling or self destruction through intoxication. There is a carelessness that seeped through into his canvas. Both muse and artist were broken and built off tragedies and catastrophes waiting to happen which came through when Bacon was telephoned about Dyer's death (suicide), days after Bacon open a successful exhibition in London.

Contrasting Rousseau's *Hungry Lion* & Bacon's *Three Studies*



The Hungry Lion Throws Itself On The Antelope (1905)
Oil on Canvas. Henri Rousseau



Three Studies for a Crucifixion. Oil with Sand on Canvas
(1962). Francis Bacon

Function & Purpose

The hues are quite contrasting: cold vs warm. Feelings evoked with the palettes are very distinct to each artist. A cold world, jungles of systems and exploration. Another one is very systematic, structured with sharp edges, clean and isolated yet chaotic. Forms are either abstracted by deformation, blending of paint (Francis) or detailed to shape a specific image (Henri)

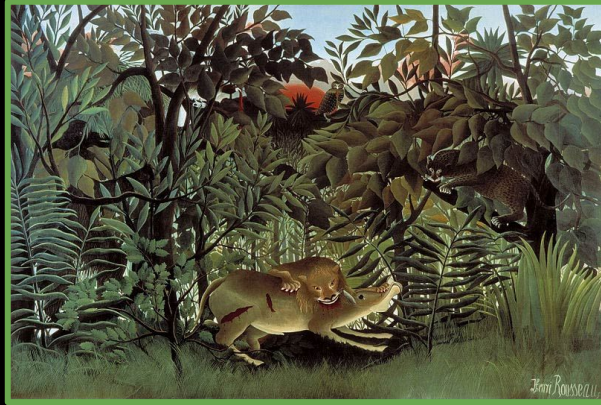
Formal Qualities

Henri was aiming for a representation of two worlds meeting, the European colonists and people form the new world. Power and building a strong image for the rest of the world to see given the context of the Europeans are the "hunters" taking control of the rich fauna and flora exhibited in their "new territories" Bacon on the other hand 'talks' about the fragility of the human as a temporal state of meat and bones. Self-destruction of our being rather than a strong individual with power. The subject is tearing itself from its own bones while another is squirming in pain on a bed.

Animalistic instincts based on the strong nationalistic characteristics exhibited (Henri) vs freedom of the system, more free flowing and getting away from the homeland (Francis). The environment in which they grew based on their roots took very different routes. Rousseau was definitely attached to his French heritage while Francis flee to France seeking a new life, far from where it all started.

Culture

Contrasting Rousseau's *Hungry Lion* & Bacon's *Portrait of George*



The Hungry Lion Throws Itself On The Antelope (1905)
Oil on Canvas. Henri Rousseau



*Portrait of George
Dyer Talking*. Oil on
Canvas.
(1966) - Francis
Bacon

In the hungry lion, the lines are concise, bold and well defined. The shapes are solid with symmetrical balance of content in the canvas. Portrait on the other hand has an organic movement with the nude as well as a rounded room as the background. The walls of the background is less saturated and busy to bring the attention to the nude. Single and solid tones of color are used by Bacon which is very different from that in the Rousseau choice for the lion piece since the jungle takes up most of the canvas. The centerpiece, lion and antelope, are tense and unrealistically positioned in an attack. The colors in this piece is different from those in the portrait since it has colder and darker tones to them.

Formal Qualities

Function & Purpose

The Hungry Lion is telling the story of the French expansion into the New World and how the world is symbolized as a jungle in which we either hunt to survive and state their grandeur as a strong sovereign nation state or you become the prey. In the *Portrait of George Dyer Talking*, Bacon is giving a dedication to a lover. It reeks of raw unconscious rage of emotions. Lust and need for a human (body) which builds it for aesthetic appreciation.

The Hungry Lion was based of the strong nationalism and French pride that Henri Rousseau was evolving into in the 1900s as the French government was stubborn with their lack of support for the French public who felt afraid and shaken up with the new explorations into the other side of the globe. Portrait on the other hand, dealt with the sub culture of homosexuality and a range of tonality in the lifestyle where love, drug and sex combusted all together for Bacon.

Culture

Contrasting Bacon's 3 Studies & Portrait of George



Three Studies for a Crucifixion. Oil with Sand on Canvas (1962). Francis Bacon



Portrait of George Dyer Talking. Oil on Canvas. (1966) - Francis Bacon

In the three studies the color added are brighter and bolder. There are blocks of solid black here and there which break the harmony in between. For portrait however, the color intensity changes from the ceiling to the ground. They are softer and more muted hues in this piece. The portrait portrays a nude with an active and continuous pattern of movement due to the multiple mixtures of the same color tones within the same vicinity of the canvas. In the triptych however has more controlled brushwork. Colors here are not as aggressive and with a much more careful brushstroke.

Formal Qualities

Function & Purpose

As far as the purpose for *Three Studies* went, we know that it was mainly based off the trauma induced lifestyle from war. It was meant to create a shocking visual to disturb viewers. The blood and raw meat as a clear sign of human vulnerability. *Portrait of George* however, it has less bloody content but in place it shows a nude which alludes to the need of the human for another. It was a dedication just as much as it was used for exhibition purposes.

The cultures in this one fall into two opposing ranges. Three studies was the earlier result of post-war lifestyles in which the "Age of Existentialism" began to take root in Bacon's works. The George Dyer portrait grew apart from that as it was more of an emotional attachment. Once again the culture of homosexuality and violence came into play here for Francis as he was finally becoming known for his pieces.

Culture

Comparing Rousseau's *Hungry Lion* & Bacon's *Three Studies*



The Hungry Lion Throws Itself On The Antelope (1905)
Oil on Canvas. Henri Rousseau



Three Studies for a Crucifixion. Oil with Sand on Canvas
(1962). Francis Bacon

Function & Purpose

In both pieces were able to find an idea about what mortality means us as humans. Henri is able to portray the natural cycle of life through the power dynamic of a prey versus its predator. It's a clear statement that such contingencies occur in life for means of survival. His case relating to political ideologies. In a similar manner, Bacon also comments on the idea of a temporal life and being in this world for the same reason that death is an unavoidable stage in life like that of politically induced effects in society like war and a power dynamic that happened prior to said wars.

The jungles in Henri Rousseau's carry exaggerated sizing of the flora which can be compared to the volume and curvature of the figures in Bacon's work. They both make use of the space in saturate it either with shapes or colors in order to emphasize other formal elements found in the pieces or the message that they are trying to bring across to the public. Whether that's color or sizing of the components

Formal Qualities

The shared culture for these pieces has to do with the validation of themselves as rising artists that were once made fun of and rejected because they didn't have any prior training as fine artists. In addition to that, is the culture of shock that they are able to transmit to their viewers. Given the visuals in their works, it is a shared value for them to be able to translate their political, emotional beliefs are creatives of an artistic community.

Culture

**Comparing
Rousseau's
Hungry Lion &
Bacon's Portrait of
George**



The Hungry Lion Throws Itself On The Antelope (1905)
Oil on Canvas. Henri Rousseau



*Portrait of George
Dyer Talking. Oil on
Canvas.
(1966) - Francis
Bacon*

The pieces in the middle are accentuated by their backgrounds as they curve around each of the pieces main figures that tell the “meat” of the stories. Said setting of the backgrounds aid make an emphasis of the desired message to the audience which make it clear what the portion of the artwork should be the focus for the viewer.

Formal Qualities

Function & Purpose

The antelope and nude are both subjects symbolising a desire for something. Francis desired his lover, while Henri was stating his nationalist views of desiring France to gain the power in the new world and have a strong establishment as a governmental system.

Both were influenced by French culture one way or another. While Rousseau was a native frenchman and a nationalist, Bacon had fallen in love with the artistry and cities of France.

Also digging into a subculture of categorized artists themselves...neither of them had received proper art classes, both were self-made artists for which explains the odd perspectives and proportions of the components in their artworks

Culture

Comparing Bacon's 3 Studies & Portrait of George



Three Studies for a Crucifixion. Oil with Sand on Canvas (1962). Francis Bacon



Portrait of George Dyer Talking. Oil on Canvas. (1966) - Francis Bacon

Both carry heavy emotions that are seen through the natural and organic shaping of each of the forms.

The backgrounds in Three Studies just like The PORtrait of George Dyer Talking are geometrically inclined and curved.

This was done by Francis Bacon to accentuate the figures in the foreground or center of the canvases. The usage of color still carry a similar flesh like tone to it.

Formal Qualities

Function & Purpose

Scattered pieces of paper aligns with the scattering of blood and unmade sheets on the bed. A hint of chaos rises up in both which in turn helps enforce the representation of

Instability and the repeated theme of fragile humanity. Deforming of the figures and grotesque contortion. Painfully alluring and beautiful. They were both created to comment on the idea that we are temporal in a world that may or may not be kind to us.

Francis had fallen onto unhealthy habits of drinking and obsession for his significant others but all was based on the physicality of the "relationships".

Trauma from an early age, seek for "warmth" from someone seeped through his work and all of the vulnerability he was unable to show to those around him, shined through in his work in the carnosity of his visuals. Both are impacted by Bacon's experiences after the second world war.

Culture

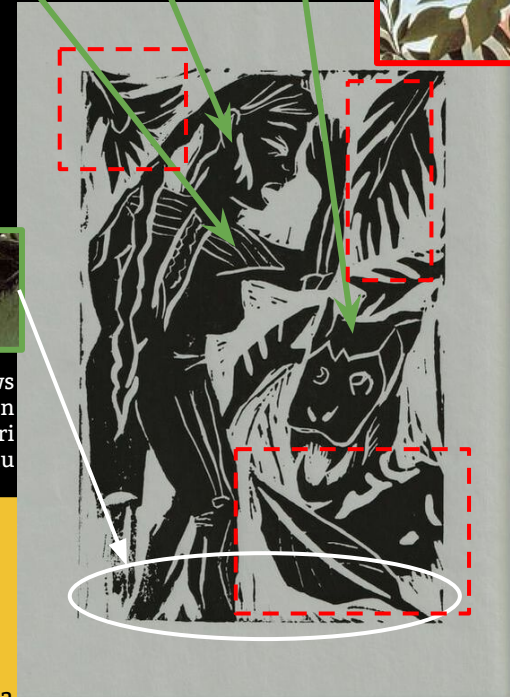
Connection to Artwork : Formal Qualities / Function & Purpose

(My Block Print in terms of Henri Rousseau)

My *Viande* piece shows more of the **fine and thin lines** that were created on the linoleum plate in order to bring about the human anatomy or detail of the tissue/bones of the body. This was done to showcase the mortality of the human and lack of power which in contrast to the lion in Rousseau's as it (the lion) holds the most power and doesn't seem to fear such mortality. Due to the natural material and **ink with dark coloration**, there is not real **color scheme** in my piece with the exception of black and white. This greatly differs from Henri's jungle of **greens and dark yellow highlights**. He is able to capture a greater **perception depth** due to the **layering** of not only **color** but **details in the composition**, such as the layers of leaves and branches. Because *Viande* was created as a result of two different artists, there is the print of a woman. Clearly in the *Hungry Lion...*, there is no human being directly depicted. He does it in a different way by painting the lion and antelope in its place.



The Hungry Lion Throws Itself on the Antelope. Oil on Canvas. (1905) - Henri Rousseau



There are large bodies of vegetation that share the same **outline of composition** when it comes to the nature of their **curvance in lines** as well as a **two dimensional shape**. There is the common presence of the same predatory specie that is traditionally associated with power and greed for survival. Thus, the mortality of the specie that falls prey to said being is shown to be **made out of meat and blood**. This **reinforces the idea of power and physical/mortal vulnerability** in both pieces. A final similarity between Rousseau's piece and my own deals with the wide-eyed creatures. In his piece, I present a lion with its eyes wide open, an unrealistic expression. This also implied in Rousseau's canvas as he based off his lion from a still life in which the eyes were unknowingly translated the same way. the same concept in my work with the "humanoid" that faced the screaming figure. The idea of a demise for the "vulnerable" characters is illustrated in both pieces.

Viande. Block Ink Printing
8.9in. x 5.9in. (2019) -
Perla Gonzalez

Connection to Personal Artwork: Formal Qualities / Function &

Purpose

My Digital Collage in terms of Francis Bacon

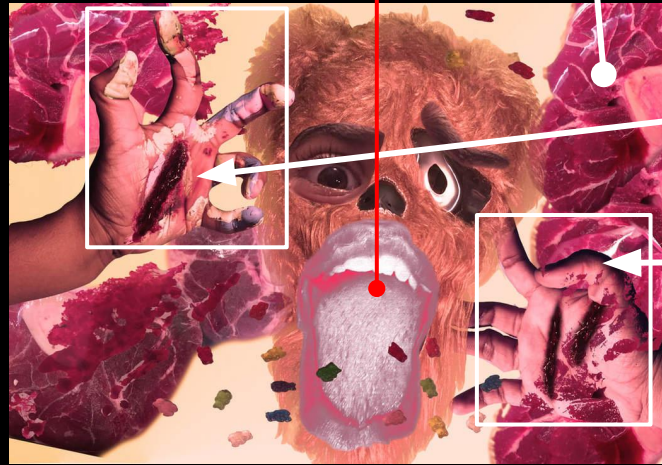
In Bacon's *Studies for a Crucifixion* and *Youngblood* we can see the prominent presence of **distorted figures** at different



points in the compositions. For example, the postures of the men standing on the first piece of Bacon's triptych, is reflected on the hands by the warping of the fingers in a similar manner. This element of design (**form or shape**) is manipulated by both Bacon and me to look **misshapen** in order to generate a discomfort in the audience. The more **twisted and bolder**, the more graphic they'll be. Thus, the more impact they would cause on a viewer. In addition to that, we both employ **crude and dark yet richly warm colors** in our pieces. This way we are able to present our images to be **figural expressionism**. Bacon was the true expressionist between the two of us as his work was post-war times. However, going back to the shared qualities of our work...I would say that the messages in our bodies of work are strongly completed by **color ideologies** as they can **translate mutual feelings** of pain and desperation. Such feelings are amplified by the **backgrounds which are solid blocks of hue** for both works.



Bacon has much **more freedom and control** to create **abstract pieces** as the materials employed (oil paints) allow him to make of the canvas what he wishes. My creative freedom was somewhat **limited to the digital editing** which ended up affecting my final **composition**. My piece carries a more **symmetrical balance** while his triptych is telling "a story" in which each panel carries **different weights of symmetry**. Bacon's work is more focused on **shapes and geometry of the composition** while *Youngblood* is not as retained to **sharp lines or edges**. My piece "bleeds" and **expands evenly**.



Youngblood. Digital Collage. 24 in. x 36 in. (2018).
Perla Gonzalez

His figures are **more cartoonish** and with a more of a **free flowing form**, mine are images taken from everyday object. His work displays of a more gory and bloody images, dangling and slit open figures as to expose their insides, while in my work there's minimal cuts on the hands with not as much blood or inner body parts shown



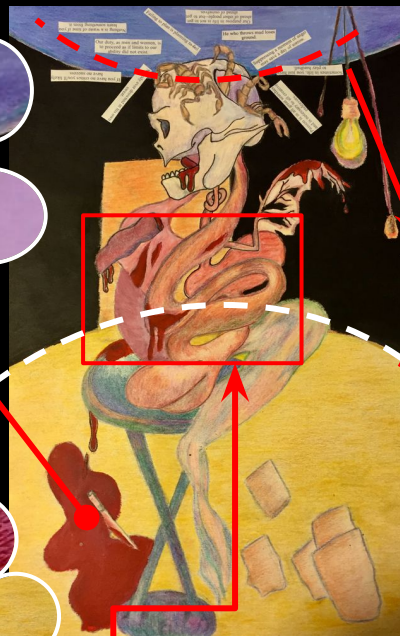
Connection to artwork : Formal Qualities | Function & Purpose

(My Illustration in terms of Francis Bacon)

The shadow of the figure in Bacon's portrait translates to my own work as a pool of blood which created a **contrast in the purpose of the compositions**. I wanted to reverse the meaning of the presented physical state by affecting its environment in separate ways: its shadow vs its vital liquids. I keep the connection between the pieces by making the blood originate from an oddly congruent form and having it remain in the place of the shadow. The **abstraction in Bacon's "nude"** differs intricately from mine as I give my figure specific **organs and defined shapes** in order to illustrate an inner vulnerability to the Subject. This increases Bacon's iconography of **twisted and curvy** images once compared to my own. This is due to the brushwork he employs which can be seen as **quick drags of pale magenta, rosy and lilac hues**. They are almost spontaneous patterns of paint strokes which he executed to show emotional instability and feelings of desire. The brushwork in my piece **on the other hand** relies on the **emphasis of solid colors** with the intent to be a **uniform blend of a 'single hue'**. That way I would be able to bring attention towards the detail of the skull and notes on my illustration board. Another prominent detail in which these pieces differ includes the overall color palette which was altered in order to help my composition come together in **harmony as a cohesive illustration**. The **implied texture** on the "rug" of Bacon's piece is not portrayed in my piece as I opted for a **flat floor** that I **pigmented with a much warmer and lighter 'character'** using a pale lemon yellow. The wall was altered to a solid pitch-dark to help **emphasize the colors of the main figure as the centerpiece**.



Portrait of George Dyer Talking. Oil on Canvas. (1966) - Francis Bacon



Scripture. Color Pencil & Acrylic Paint. 15in. x 10in. (2019) - Perla Gonzalez



The main figures in both *Portrait* and *Scripture* are positioned at the center of the canvas/board creating a **symmetrical balance** in their **curving spaces**. The intentional curvature of **color placement creates defined barriers (thin lines)** that help the division of the wall from the ceiling and ground in both pieces. This is done to fabricate the illusion that the walls are "revolving" around the forms in the middle ground in order to make a point of **emphasis for the figures**.



Some other point in which the pieces can tie with a correlation is their **lack of representational or recognizable characteristics to the individuals** shown in each. Just like Francis Bacon did, I followed the same motif of a narrative. How? **Color. Form**. Bacon painted his lover with such a **rosy palette** because he was **expressing the raw nature of a specific persona** he found desirable as a gay man. I mimicked this in a slightly different way. I expressed a certain level of vulnerability with a hint of pain. Not for a lover, but still a dedication. We share a **personal attraction to color studies** and how it affects our pieces as the creators. We both use **color dynamics to highlight forms** thus manifesting a message on the human condition. .

Connection to Personal Artwork : Compare & Contrast Culture (My Block Print in terms of Henri Rousseau)

The differences that exist in my piece when contrasted to Bacon's include:

- The self imposed ideologies of a demise in my piece as part of the human with all of its **existential dilemmas** vs a Henri's piece that **disguised the broken governmental system** in France.
- The portrayal of a prey. In *The Hungry Lion*, Rousseau uses a traditional prey of the lion which is the antelope. That's symbolizing the "circle of life" which alludes to the idea that their propaganda was all part of a **natural process of colonization**. In my piece I use the human as they prey as a sort of questionable juxtaposition. The man is world's greatest predator yet the power dynamic shows otherwise. It's rather **unnatural**...

Another cultural disparity is:

The idea that is getting across to the public. **Henri is empowering** the French public to **ditch their fears** of the New World and rather assume their place as a **colonial power** that is being watched. I, on the other hand, build a **stereotypical fear** with facial expression in which the woman is **depicted as a prey** that is already showcasing her tendons and muscles to the lion. A sign of **disempowerment** and assuming a fate that is frozen as a print of a scene in a suspenseful still life. **One gives power and another takes it.**

As far as the similarities go...

The **jungle** represents an arena to both the prey and predator. It's a place that's not inviting to the antelope or the human yet it's alluring and **symbolizing a fruitful life, filled with fertility, prosperity and richness** (if not killed first). We both build a **dynamic of power** between the characters presented in our individual pieces. The lion would hold the highest power because Henri had an intention of showcasing power over the rest of the jungle just like I do in my piece. The **visuals of the lion devouring** (or about to do so) **shows** a level of an expected death and **mortality**. In both, it's a **message of human evolution in life** as either as an theme of the current human condition itself and how we react to said conditions or a **symbolism for existentialism in nature** (similar to that of Francis Bacon).

The Hungry Lion Throws Itself on the Antelope.
Oil on Canvas. (1905) - Henri Rousseau



Viande. Block Ink Printing 8.9in. x 5.9in.
(2019) - Perla Gonzalez



Connection to Personal Artwork : Compare & Contrast Culture

(My Illustration in terms of Francis Bacon)

The differences that exist in my piece when contrasted to Bacon's include:

- The alteration of the **color palette** to be much more diverse in *Scripture* in order to bring about a **balance** and better **contrast** between the background wall, ceiling and floor. Bacon sticks to the the same **rosy and lilac** focused **color scheme** in his *Portrait of George Dyer Talking*.
- I tried to echo his work from the beginning of the creative process but it was charged with emotion that's impossible to replicate in *Scripture* thus the lack of **figural abstraction** in my work
- In *Three Studies for a Crucifixion*, Bacon paints three different scenes that tell distinct plots according to their compositions and intends. My piece on the other hand is a conglomeration of one story told in a single panel.
- The colors in the Bacon triptych have a much higher level of **saturation and geometric** "interruptions" that come forward from the background. My piece has no solid **blocks of color** or any presented geometrical shape.

Portrait of George Dyer Talking. Oil on Canvas. (1966) - Francis Bacon



Scripture. Color Pencil & Acrylic Paint. 15in. x 10in (2019) - Perla Gonzalez

There is an **intimate atmosphere shared by both** of the pieces. Both are **dedications to people** that affected the artwork as an overall composition. There is the metaphor, emotion, trapped in the portrait and illustration. There is that **common "emotional instability"** that jumps at you when you look at both pieces. There is also the **same theme of undeniable humanity** that lives in both figures, one shows it through the contoured nude while the other does the same with the literal insides of a body. They almost appear to be a **free floating and flowing organicity of a human**. There is the idea of human fragility that lives in the *Portrait* the same way it exists in *Scripture*.



Three Studies for a Crucifixion. Oil with Sand on Canvas (1962)- Francis Bacon



Youngblood. Digital Collage. 24 in. x 36 in. (2018). Perla Gonzalez

Similarities between *Youngblood* & *Three Studies* includes the **deformity of different figures** and objects to cause a desired sense of discomfort and disturbance for the public. Both pieces are **visual disquisitions** of human experiences **personal** to the artists. There is an ongoing **dynamic** that exists on both artworks with the splatters of blood and meat pieces everywhere.