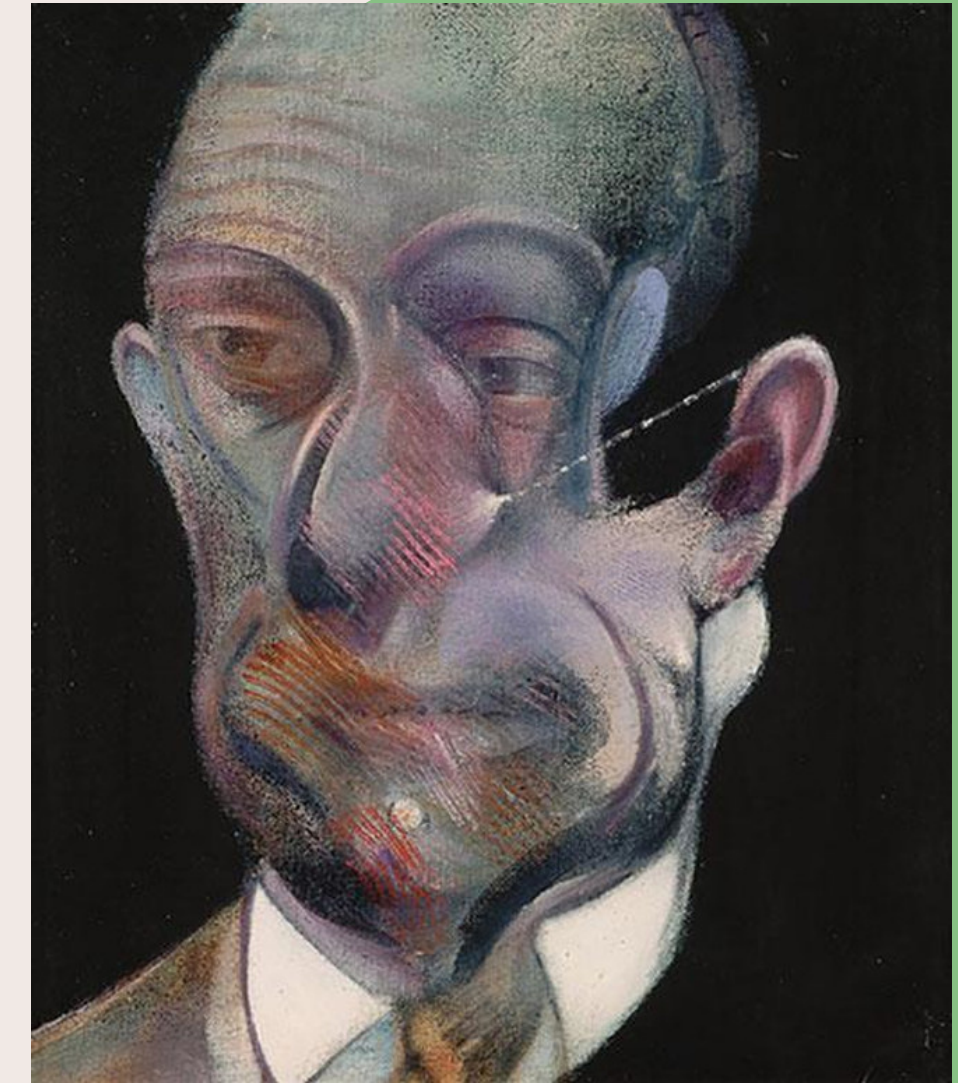
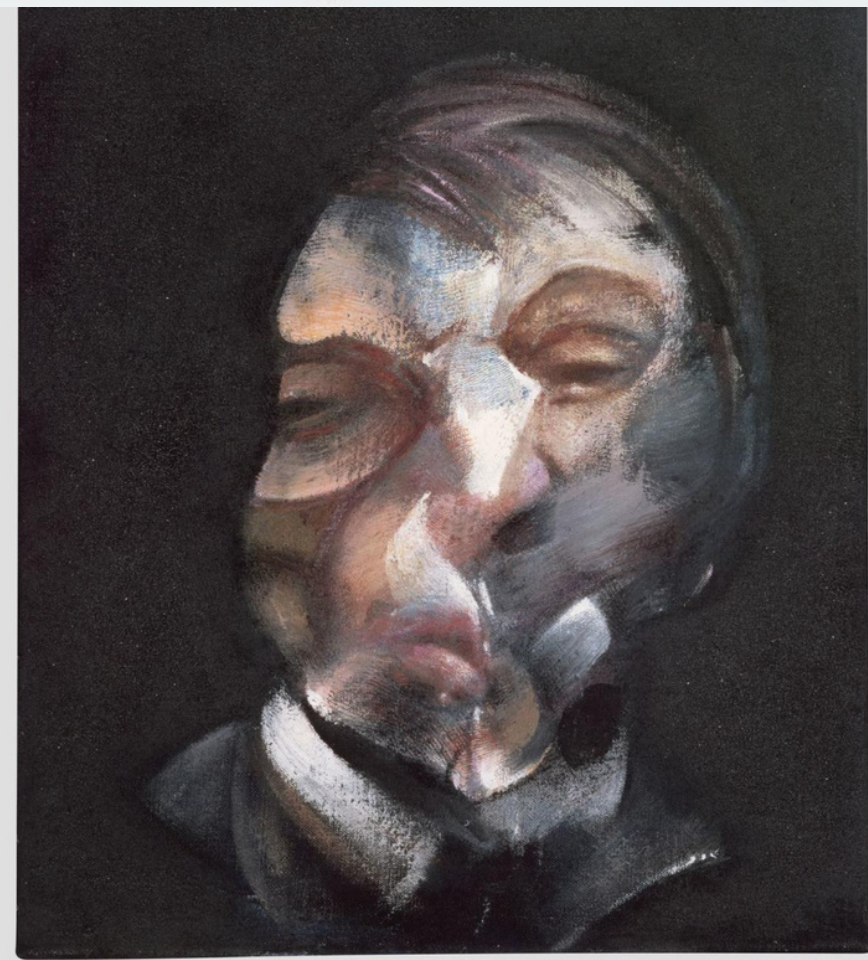


COMPARATIVE Study

BY: JUMANA ADAMS

I will analyze two art works from artist, Francis Bacon, and one art work from Jean Michel Basquiat. I will focus on the comparisons in formal elements such as, use of color, and their painting styles. Both artists have inspired my artworks, from painting techniques to artistic style, as well as meaning. This will be further discussed in this comparative study.



"Self Portrait" (1971) Francis Bacon

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbft5b7d-6ecc-5be9-b301-1a936dc5dbfb.html

"En toutes lettres" (1978) Francis Bacon

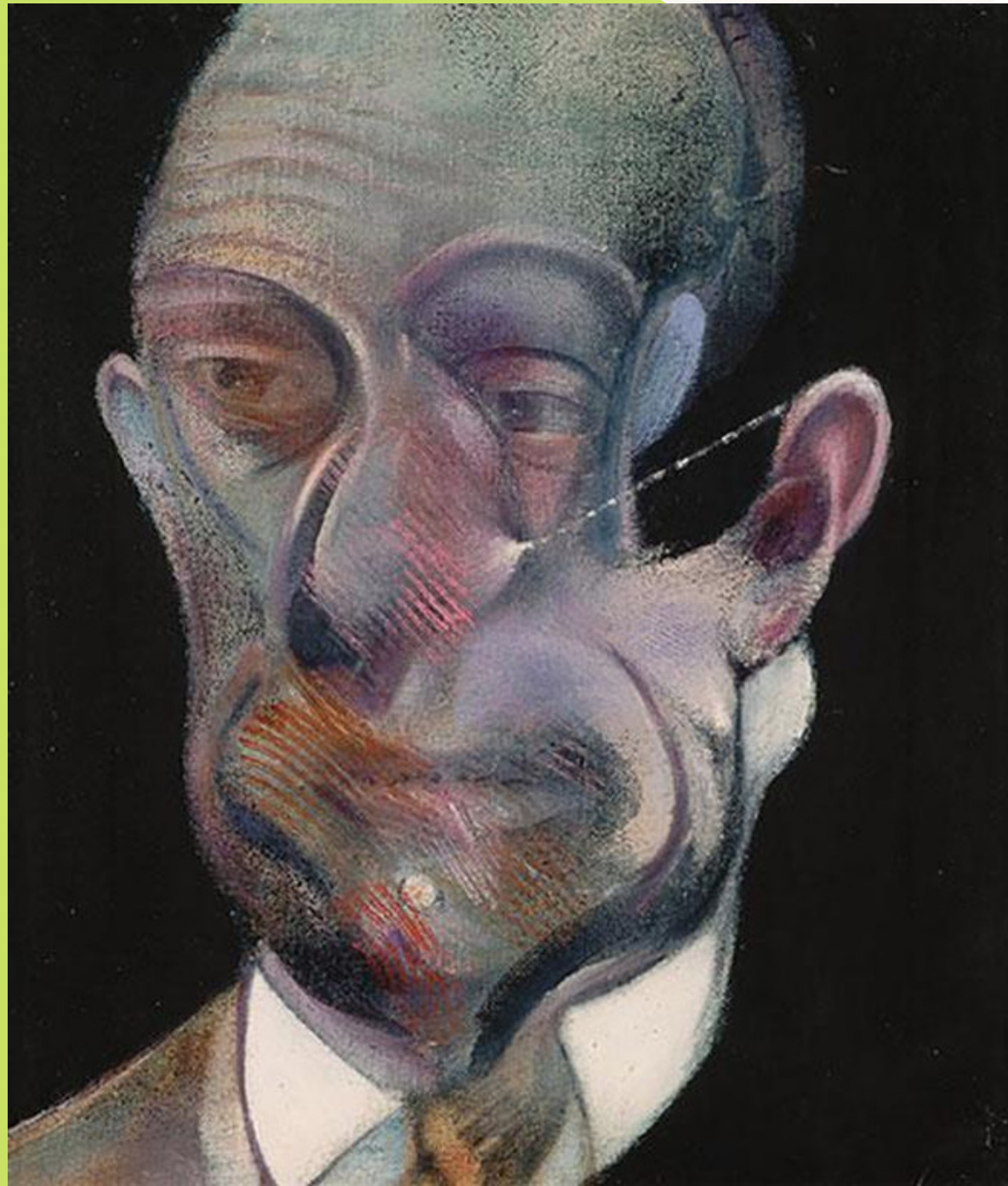
<https://slash-paris.com/en/evenements/francis-bacon>

"In Italian" (1983) Jean - Michel - Basquiat -

<https://www.horojohnson.com/paintings/>

Evaluation of Cultural Significance of Francis Bacon

Francis Bacon – "En toutes lettres" Study for Portrait (Michel Leiris), 1978.



Francis Bacon was an Irish-born British painter known for his emotionally painted art pieces. He painted images of popes, crucifixions and portraits of close friends, with abstract figures sometimes in geometrical cages to portray human suffering and other emotional states, and he sometimes painted figures set against flat backgrounds. In Monaco 1940s, Francis Bacon spent three years there, developing his best known art theme: the screaming popes, inspired by a Velázquez portrait. Francis Bacon also has a deep attachment with France which reached its peak in his artistic developments in 1971. This made him become the only living artist aside from Picasso to have a retrospective at the Grand Palais in Paris. A tragedy that influenced Francis Bacon was his lover, George Dyer, who committed suicide. This influenced the making of "En toutes lettres" Study for Portrait (Michel Leiris), 1978. After the death of his lover, he began to paint in duller colors, and darker backgrounds. Literature also influenced Bacon. Francis Bacon's books and paintings had a special relation with literature with the selection of paintings dating from 1971 to his final works in 1992.

Francis Bacon – "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

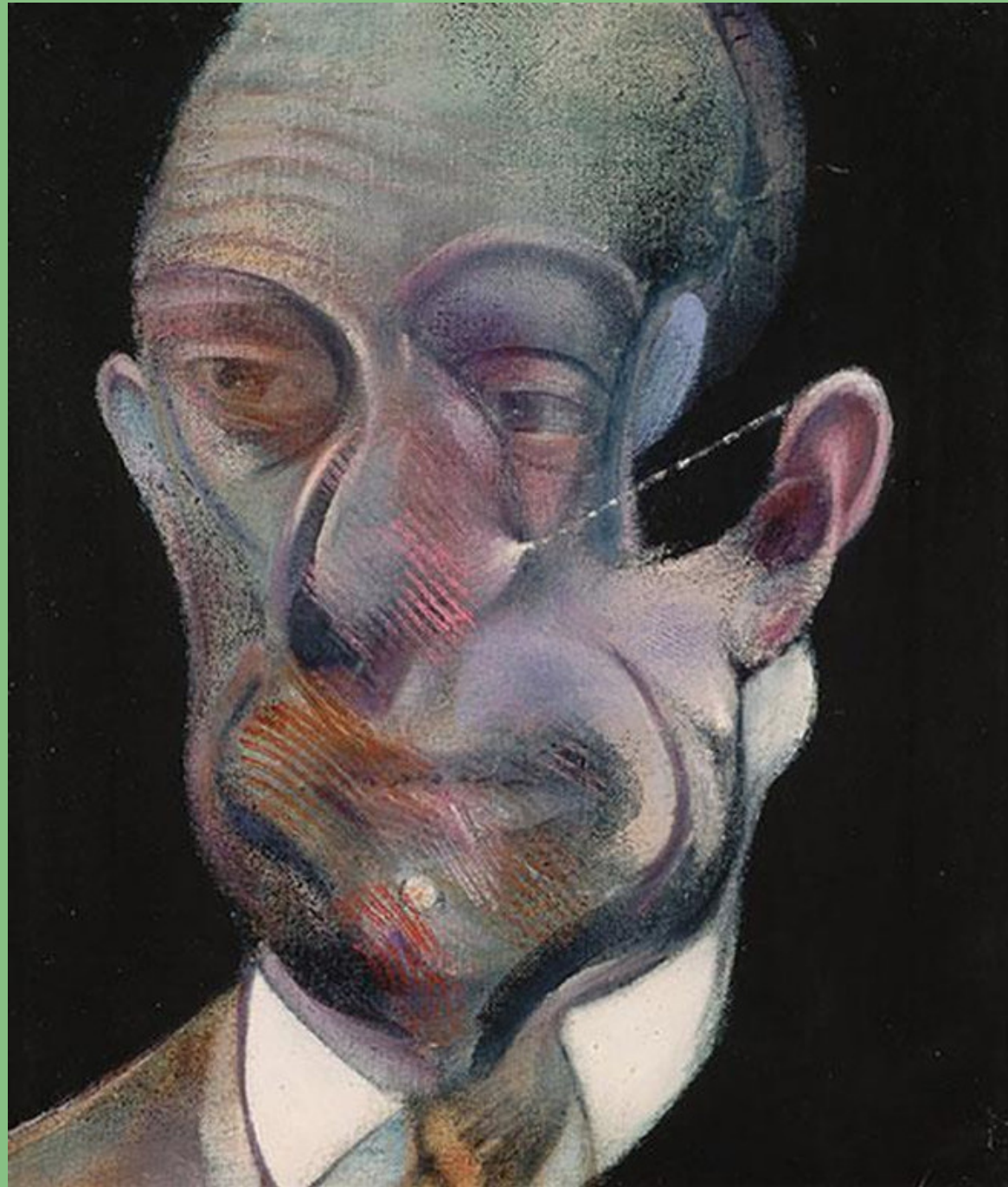
Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

Interpretation of Function and Purpose

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.



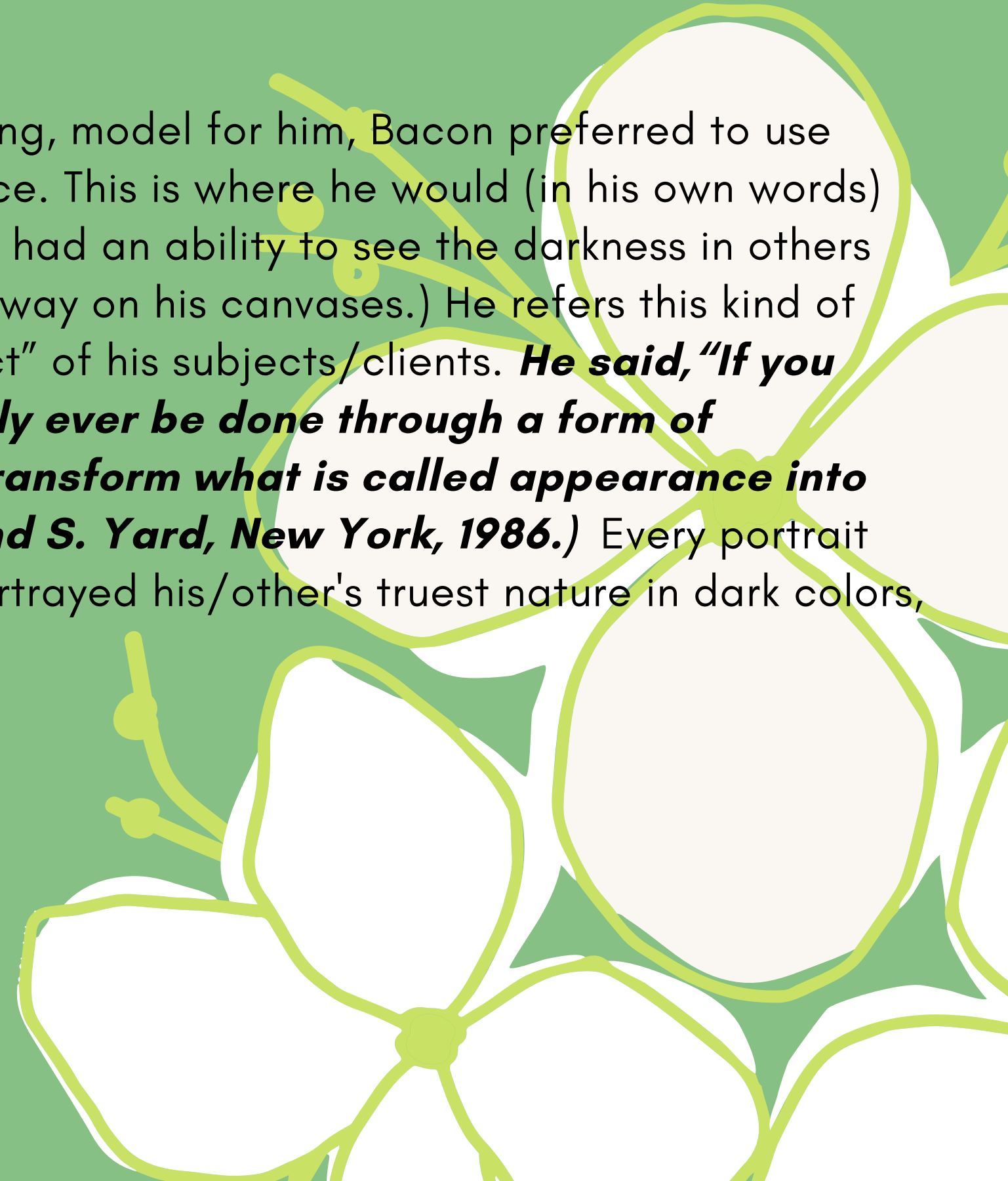
Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

Instead of having those he's painting, model for him, Bacon preferred to use photographs of people as reference. This is where he would (in his own words) "injure" their personal damage (he had an ability to see the darkness in others and express them in a meaningful way on his canvases.) He refers this kind of portrait work as "recording the fact" of his subjects/clients. **He said, "If you want to convey fact, this can only ever be done through a form of distortion. You must distort to transform what is called appearance into image."** (quoted by H. Davies and S. Yard, New York, 1986.) Every portrait Bacon painted was symbolic, it portrayed his/other's truest nature in dark colors, and particular facial forms.



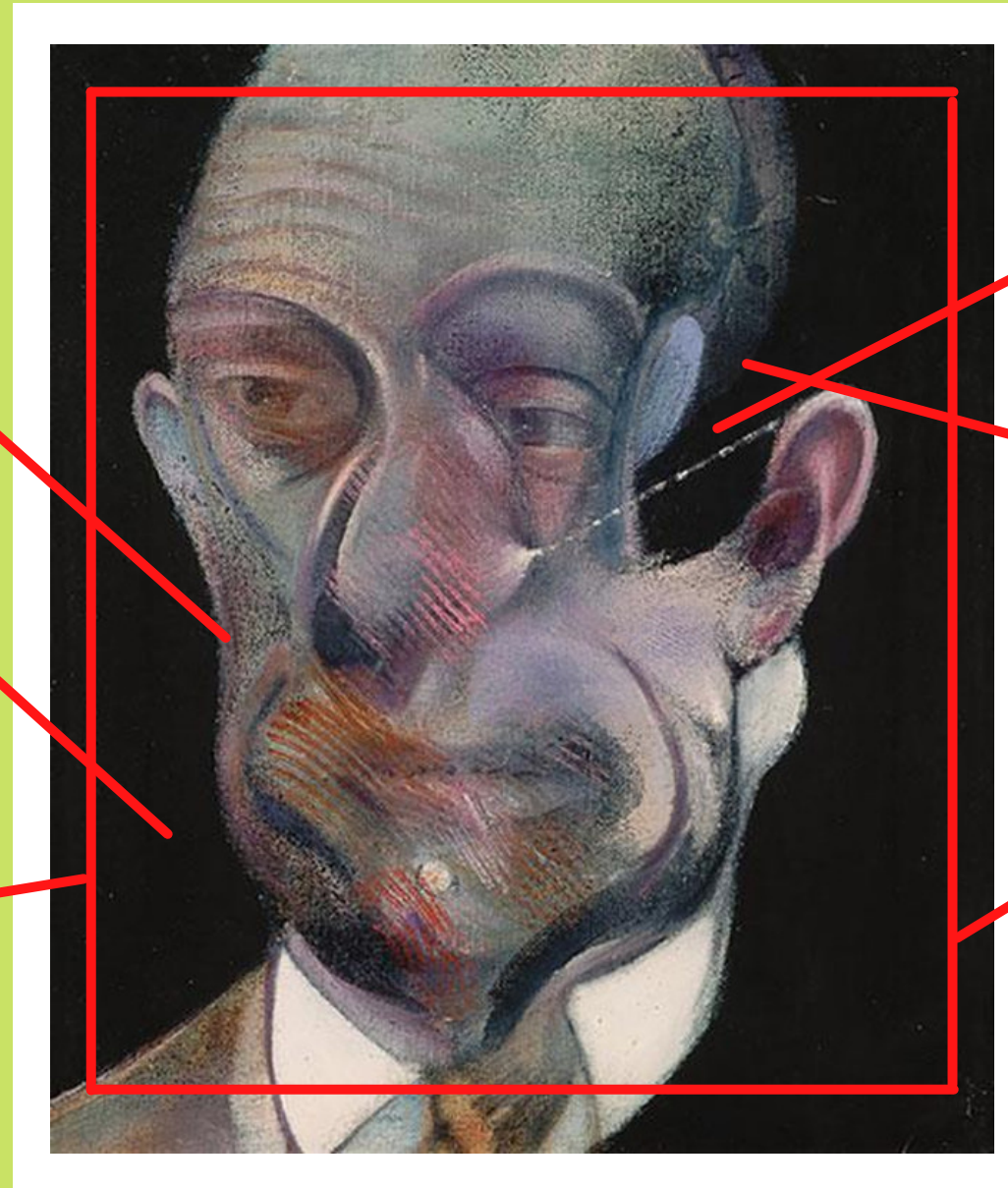
Analysis of Formal Qualities of Francis Bacon

Francis Bacon – "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

As I mentioned the Cultural Significance slide, Francis Bacon began to use **darker, duller colors** after his lover's death.

Francis Bacon used dark **backgrounds** like black, navy blue, etc. To put all of the attention on the subject's portrait rather than what's happening in the background.

Francis Bacon used **foreground** and **background** very specifically. He may have used **dark** backgrounds due to the loss he gained. He used dark backgrounds to put the main focus on the subject, but he also **blended** some of the foreground into the backgrounds to make it more relevant. There may be meaning behind why it's dark.



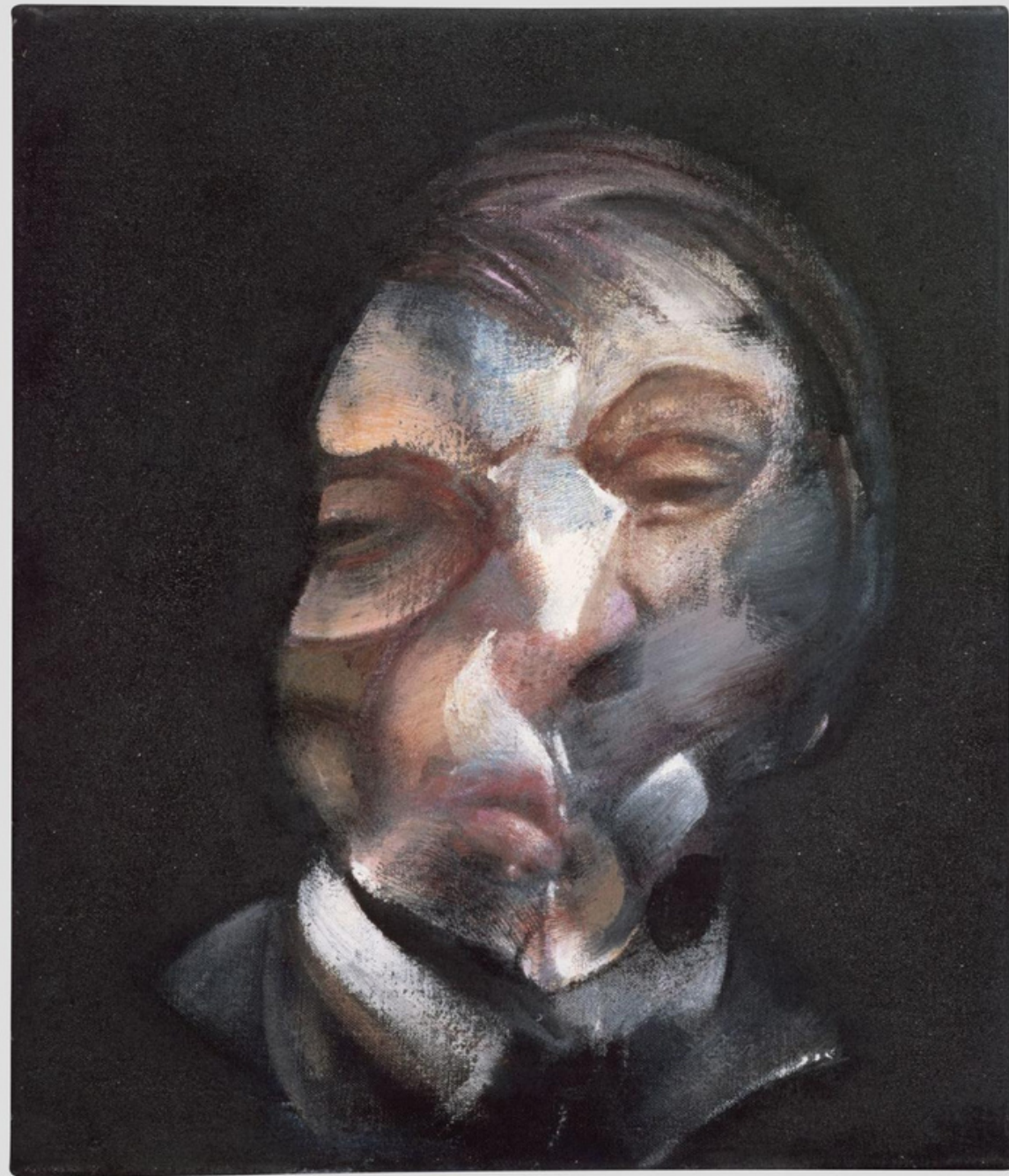
This deformity artistic style is well known as Francis Bacon's. This form was to express his subject's personal damage.

Here is when the **blending** technique comes in. It may look very grainy, however that **texture** gives it personality behind the personal damage.

As I said before, this deformity artistic style is well known as Francis Bacon's. This form was to express his subject's personal damage. Only the subject and Francis Bacon can know what personal damage he reflects onto his paintings. Francis Bacon never did self portraits on people he never knew, he always did them on friends, and families.

Evaluation of Cultural Significance of Francis Bacon

"Self Portrait" (1971) Francis Bacon



He was considered one of the great painters of the 20th century. Bacon was born in Dublin, Ireland, in 1909, and died in Madrid, Spain, in 1992. He produced over 500 paintings. Bacon's fame came in the 1944 with the "Three Studies to Figures at the Base of a Crucifixion." In the 21st century, on November 13, 2013, he sold his "Studies of Lucien Freud," at New York for \$142.4 million. He held the record for the highest auction price of an art. Bacon focused on the human figure, which helped build his reputation. He translated personal damage into deformities. Bacon's preferred canvas size was a 65 inches by 78 inches.

"Self Portrait" (1971) Francis Bacon

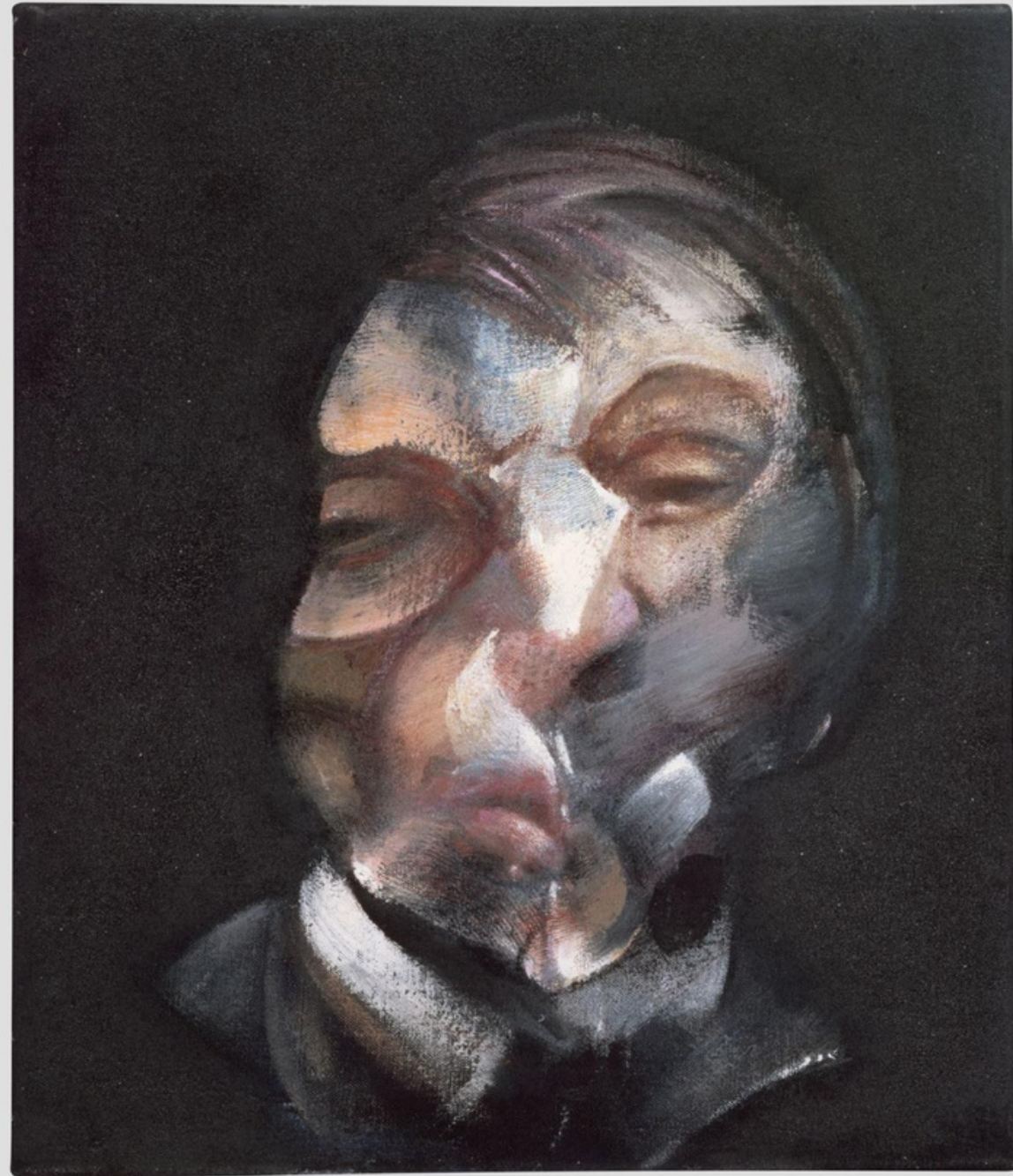
Oil on Canvas

35.5 x 30.5cm

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbf45b7d-6ecc-5be9-b301-1a936dc5dbfb.html

Interpretation of Function and Purpose

"Self Portrait" (1971) Francis Bacon



Bacon preferred to use photographs of people as reference rather than having his subjects model for him. This is when he would portray their personal damage onto his canvases, creating the well known deformed style of self portraits. He refers this kind of portrait work as "recording the fact" of his subjects/clients. **He said, "If you want to convey fact, this can only ever be done through a form of distortion. You must distort to transform what is called appearance into image."** (quoted by H. Davies and S. Yard, New York, 1986.) Every self portrait Bacon painted was symbolic, it portrayed his/other's truest nature in dark colors, and particular facial forms. Not only was his self portraits were symbolic, so was his other paintings. He would portray social injustice in his paintings, and the suffering the community goes through.

"Self Portrait" (1971) Francis Bacon

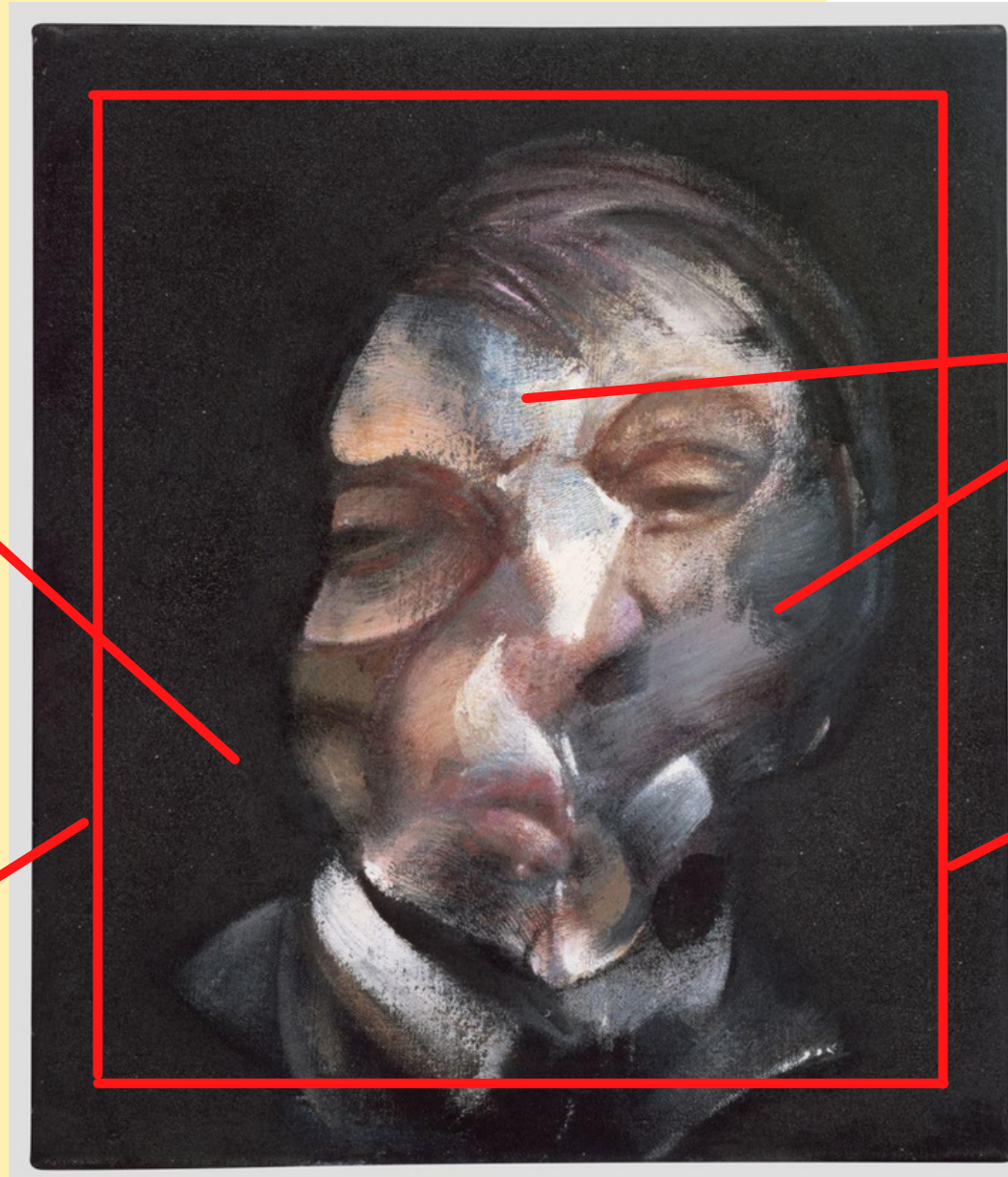
Oil on Canvas

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbf45b7d-6ecc-5be9-b301-1a936dc5dbfb.html

Analysis of Formal Qualities of Francis Bacon

"Self Portrait" (1971) Francis Bacon

Francis Bacon used dark **backgrounds** like black, navy blue, etc. To put all of the attention on the subject's portrait rather than what's happening in the background.



Francis Bacon used grey/gray tones in order to capture one's truest nature. These colors signified the "personal damage" he saw in people (he had an ability to see the darkness in others and express them in a meaningful way on his canvases.)

This deformity artistic style is well known as Francis Bacon's. This form was to express his subject's personal damage. Only the subject and Francis Bacon can know what personal damage he reflects onto his paintings. Francis Bacon never did self portraits on people he never knew, he always did them on friends, and families.

Francis Bacon used **foreground** and **background** very specifically. He may have used **dark** backgrounds due to the loss he gained. He used dark backgrounds to put the main focus on the subject, but he also **blended** some of the foreground into the backgrounds to make it more relevant. There may be meaning behind why it's dark.

Evaluation of Cultural Significance of Jean Michel Basquiat

Jean - Michel - Basquiat - "In Italian (1983)



Jean-Michel Basquiat was born in Brooklyn in 1960. His mother, Matilde Andradas was also born in Brooklyn. His father, Gerard Basquiat, was an immigrant from Port-au-Prince, Haiti. As a result of this mixed heritage the young Jean-Michel was fluent in both French and Spanish as well as English which affected his artworks. Basquiat displayed a talent for art in early childhood. Together Basquiat and his mother attended many museum exhibitions in New York, and by the age of six Jean-Michel was enrolled as a Junior Member of the Brooklyn Museum. After being hit by a car while playing in the street at age 8, Basquiat underwent surgery for the removal of his spleen. This event influenced his graffiti inscribed artworks. A book given to him by his mom whilst he recovered, "Greys Anatomy" he used the visuals in the book onto his paintings to portray his pain. Later on his parents divorced, his father got full custody of Basquiat, since his mom was mentally unfit to care for him. Basquiat underwent abuse from his father, he ended up running away and his friend's family housed him while he attended schools in New York. Later on Basquiat dropped out of school.

Jean - Michel - Basquiat - "In Italian (1983)

Oil on Canvas

88.5 x 80 in

<https://www.jean-michel-basquiat.org/in-italian/>

Analysis of Formal Qualities of Jean Michel Basquiat

Jean - Michel - Basquiat - "In Italian (1983)

Jean-Michel Basquiat uses many **colors** as the **background** to give the piece more meaning. All of these colors are contrasted from each other so the audience looks everywhere.

Basquiat uses a lot of **line** art to draw mini drawings that may be meaningless/ful. He uses line art to paint on texts.

Basquiat paints on many **layers** to add more of a busyness to the **background** and **foreground**.

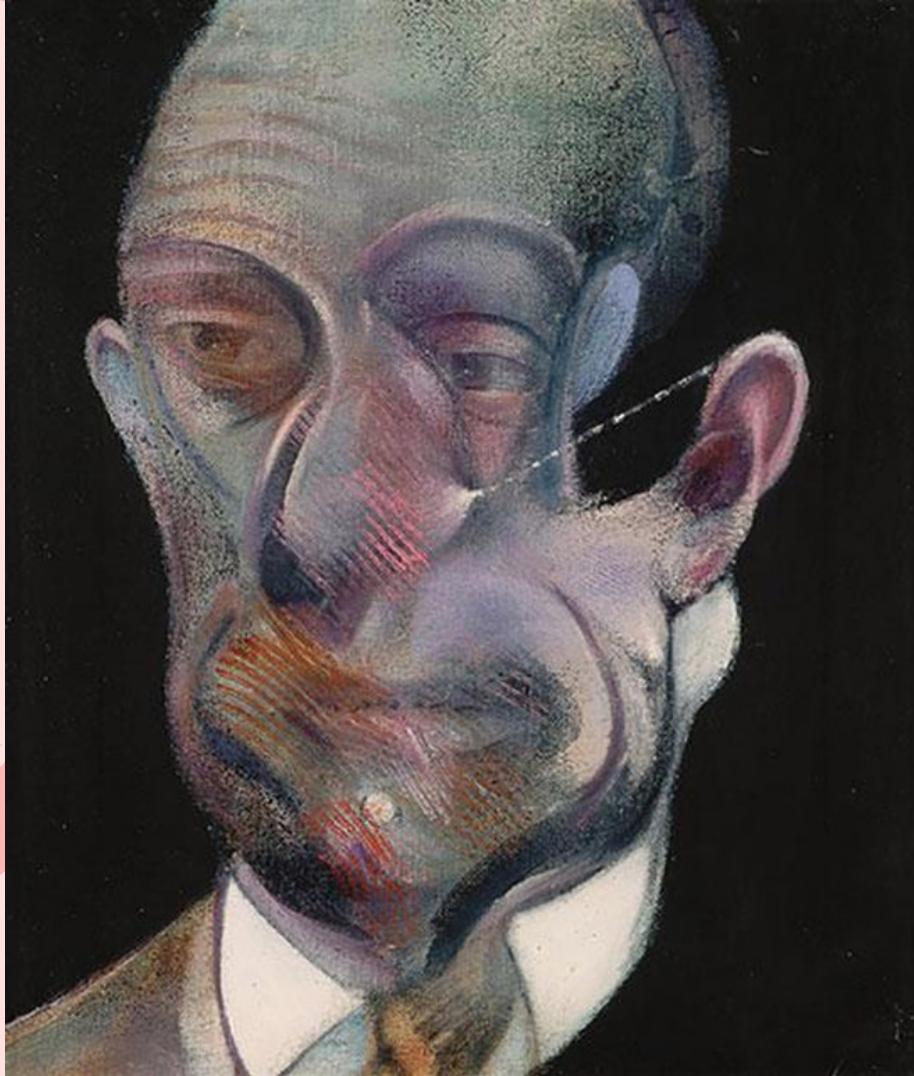


Basquiat uses **contrasted colors** yet they are **complimentary**. Pink and green are opposite from each other, yet they are really well together.

Basquiat paints on "sangre" meaning blood in Spanish. This shows how his early learning of the languages Spanish and french affected his work later on his life. Blood is also a term that is tied to the health and hospital world. This is significant since Basquiat did get into a car accident when he was younger and spent most of his childhood in the hospital. Blood could tie into that accident.

Compare

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.
"Self Portrait" (1971) Francis Bacon



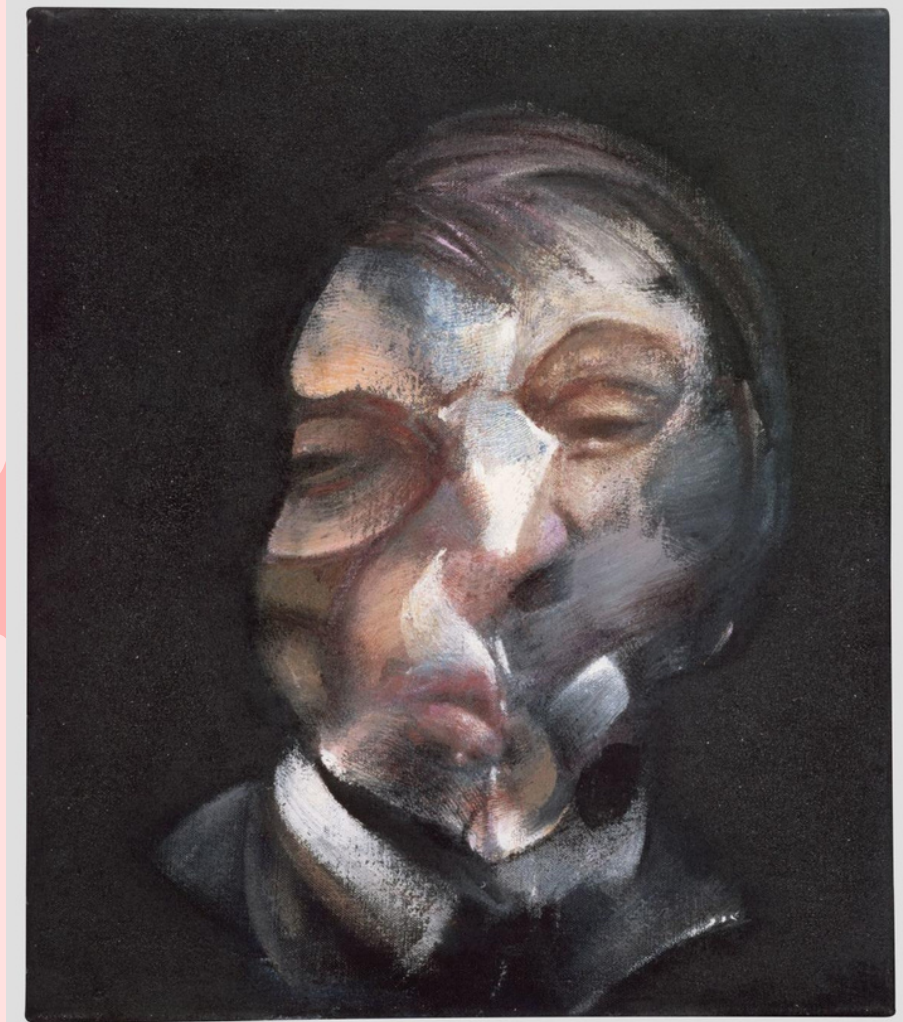
Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

There are many similarities between these two pieces created by the similar artist - Francis Bacon. These two are both portraits that display "personal damage represented by deformed facial features and unnatural colors. Not only it is the same artist and both pieces have the same purpose, but both artworks share similar qualities. Francis Bacon always uses a **dark background** to make the subject the main focus. As the viewer we focus on the deep **lines** that create the facial **forms**. Both of these pieces also use the **blending** technique. It seems as if the blending technique is what makes the piece very unique. Francis uses unique **colors** to express a form of damage the subject may have. He blends all of them together and that is how it becomes one piece. Francis also seems to never paints his subjects past the upper neck/shoulder area. Francis also uses **shadows** in places that would have shadows. Francis also uses brush techniques to create **texture**. Sometimes the paint looks grainy, but it is on purpose. This helps make the piece look more flavorful.



"Self Portrait" (1971) Francis Bacon

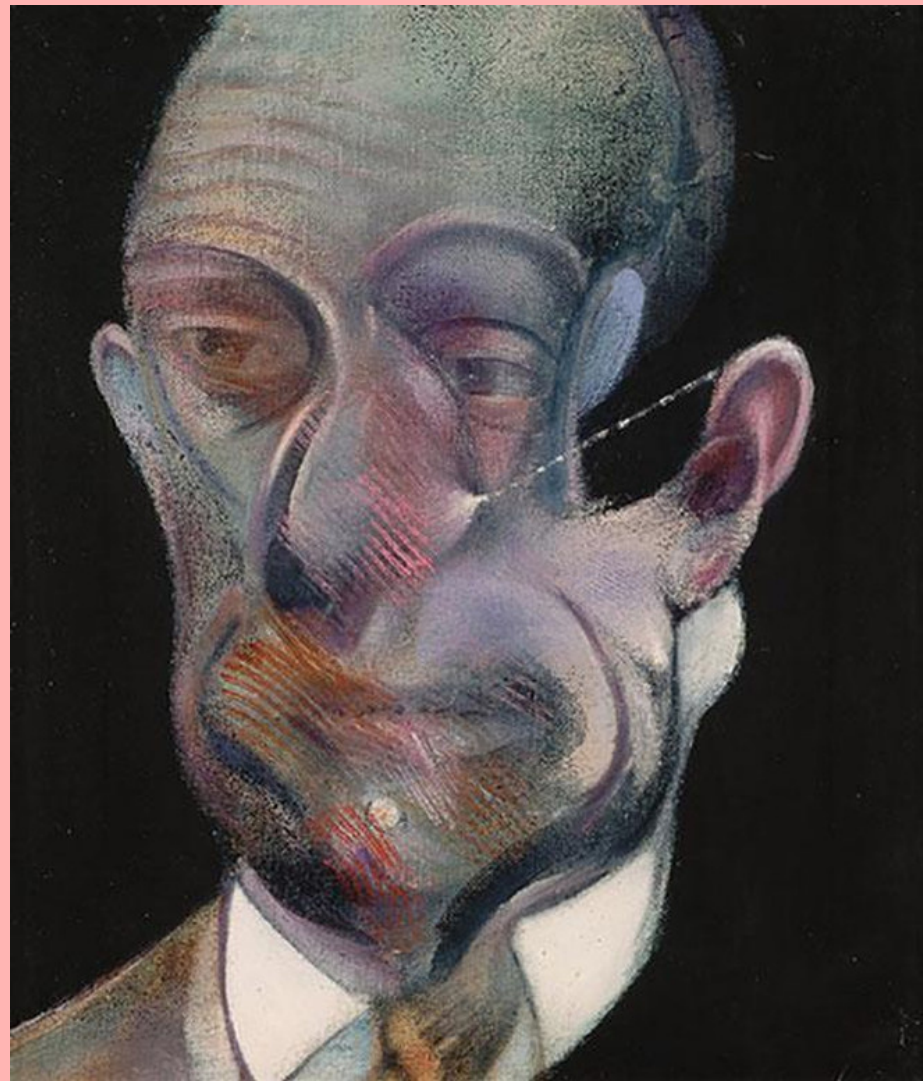
Oil on Canvas

35.5 x 30.5cm

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbf45b7d-6ecc-5be9-b301-1a936dc5dbfb.html

Compare

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.
Jean - Michel Basquiat - "In Italian (1983)



Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

It may be hard to find similarities between these two pieces. However, if one who takes time understanding each piece will be able to find the similar components. Firstly Francis Bacon's self portraits and Jean-Michel Basquiat's pieces both use a form of **abstract** to express meaning. Francis once said he paints "people's personal damage" but looking at his pieces one might be confused to interpret what personal damage. However only Francis will be able to pick out how these "personal damages" are painted on. Same with Jean-Michel Basquiat. His abstract like graffiti inscribed paintings have meaning hidden in the small designs he is famous for. Both artists use **colors** opposite from each other on the color wheel - in their paintings. These **colors** may be opposite, but they still **compliment** each other.



Jean - Michel Basquiat - "In Italian (1983)

Oil on Canvas

88.5 x 80 in

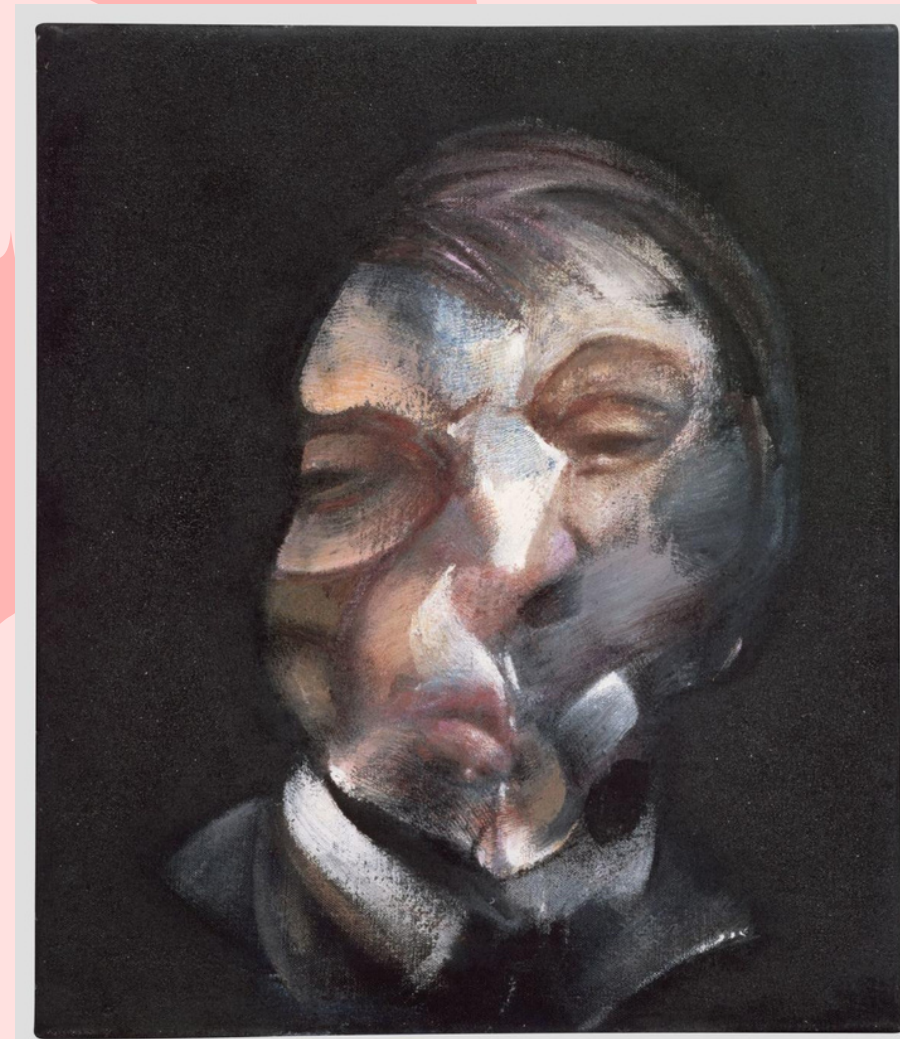
<https://www.jean-michel-basquiat.org/in-italian/>

Compare

Jean - Michel Basquiat - "In Italian (1983)"
"Self Portrait" (1971) Francis Bacon



Both pieces have completely different **color** palettes, one is **vibrant** and one is **dull**. However, the moods in regards of the meaning is similar. Basquiat's "In Italian" piece has not been deciphered yet, but assumed the meaning is dark. Bacon's portraits of others is always dark, he always paints one's struggles. Both artists use oil on canvas, Bacon uses it to help with **blending**, while Basquiat uses it to have a different texture since he uses multiple mediums in his pieces. Both pieces have an abstract looking human face as a main figure. For both pieces the audiences eyes are drawn to the faces on each painting. Another similarity is that both pieces have black as one of the main colors in the pallets. In the faces on both pieces the abstract built of the face is similar, one eye is high, the other low. There are also different colors in the faces, Basquiat mixed pink, green, blue, etc. Bacon mixed nudes, greys/grays, black, etc.



"Self Portrait" (1971) Francis Bacon

Oil on Canvas

35.5 x 30.5cm

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbf45b7d-6ecc-5be9-b301-1a936dc5dbfb.html

Jean - Michel Basquiat - "In Italian (1983)"

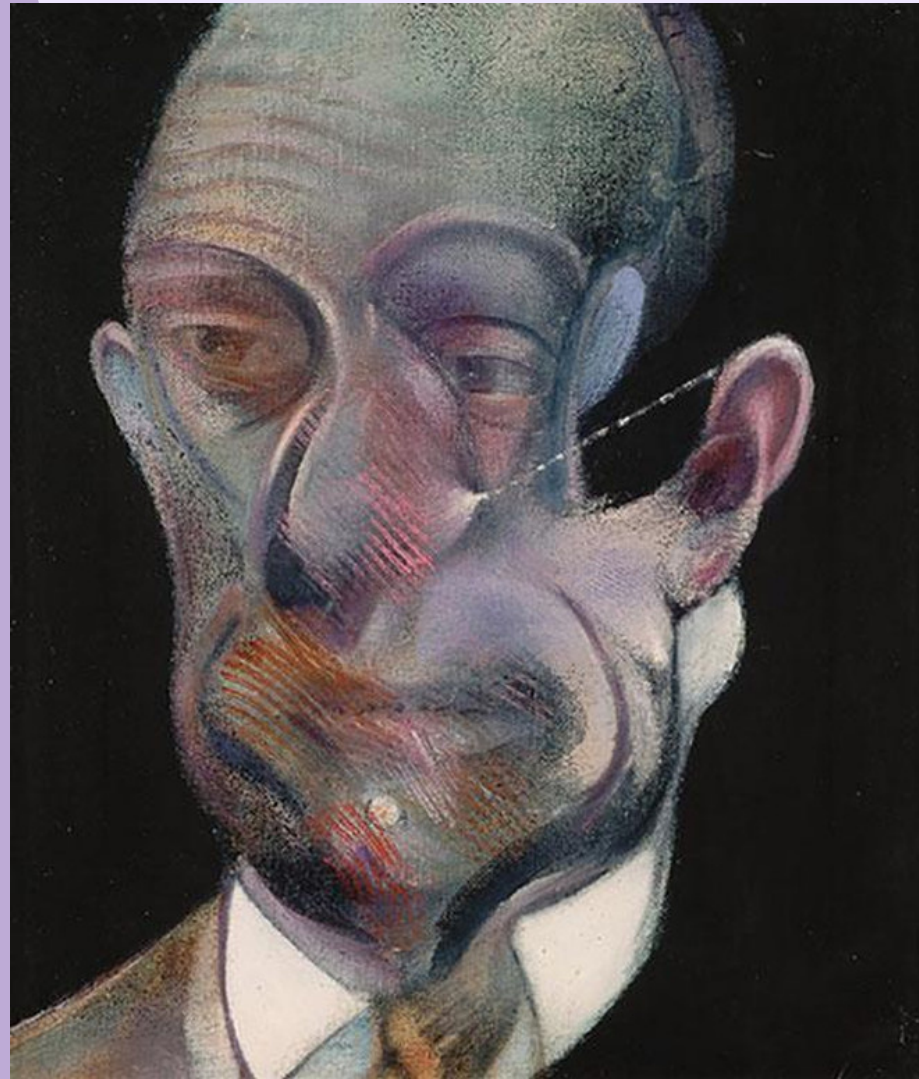
Oil on Canvas

88.5 x 80 in

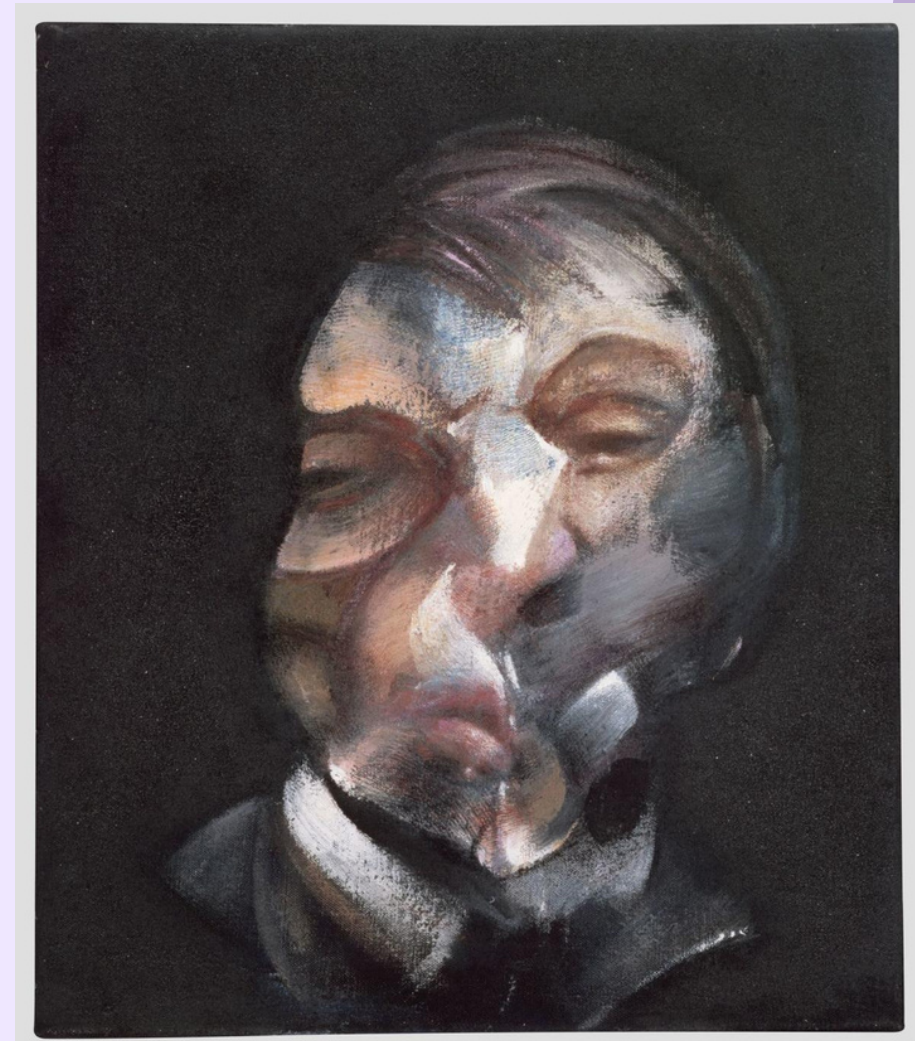
<https://www.jean-michel-basquiat.org/in-italian/>

Contrast

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978. "Self Portrait" (1971) Francis Bacon



There are many differences between these two pieces created by the similar artist - Francis Bacon. Painting one was made in 1978- this painting is completely different to the painting made in 1971. P.78 seems to have a lot of different **colors** incorporated in it such as, blues, greens, oranges, pinks, etc. While P.71 has no **saturated** colors, only neutral **tones**. P.78 seems to have more patterns on it, like the parallel **lines** across the face of the subject. P.71 does not have any patterns, but it does have brush **texture**. P.71's **figure** has more complex **shapes**. The subject's face seems much more harder to actually make out, rather than P.78. It has the features aligned to what a "normal" face's features would align. P.78 also has facial wrinkles, and more of the human aging process. While P.71 has a much smoother skin texture, which maybe could indicate age and/or stress levels.



"Self Portrait" (1971) Francis Bacon

Oil on Canvas

35.5 x 30.5cm

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbf45b7d-6ecc-5be9-b301-1a936dc5dbfb.html

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

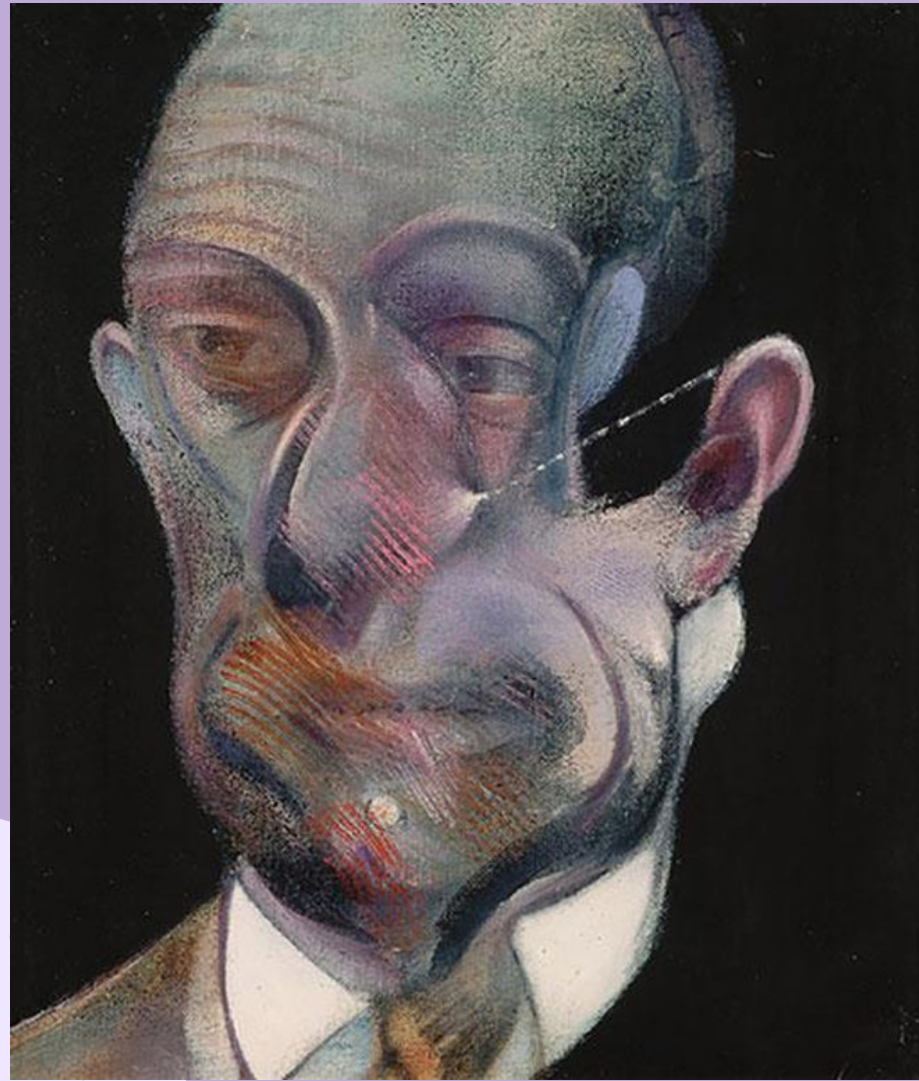
Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

Contrast

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.
Jean - Michel Basquiat - "In Italian (1983)



Basquiat's piece is much more busier, with so many details such as writings and **colors** and **layers**. While Bacon's piece is more simple and focuses on only the figure. Both have a colorful palette but Bacon has **duller tones**, while Basquiat's is **vibrant**. Both pieces have different moods. Basquiat as a undecided interpretation of the piece, the audience can choose the meaning. Bacon's piece has a darker vibe to it. Especially the eyes can show how Bacon chose to do a **darker mood**. Another contrast between the two pieces is the part each artist focused on. Bacon seemd to focus mainly on the **foreground** figure, Bacon added many details, colors, **textures**, etc. Basquiat focused on the **background** and foreground. By adding many colors, details to the piece.



Francis Bacon - "En toutes lettres" Study
for Portrait (Michel Leiris), 1978.

Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

Jean - Michel Basquiat - "In Italian (1983)

Oil on Canvas

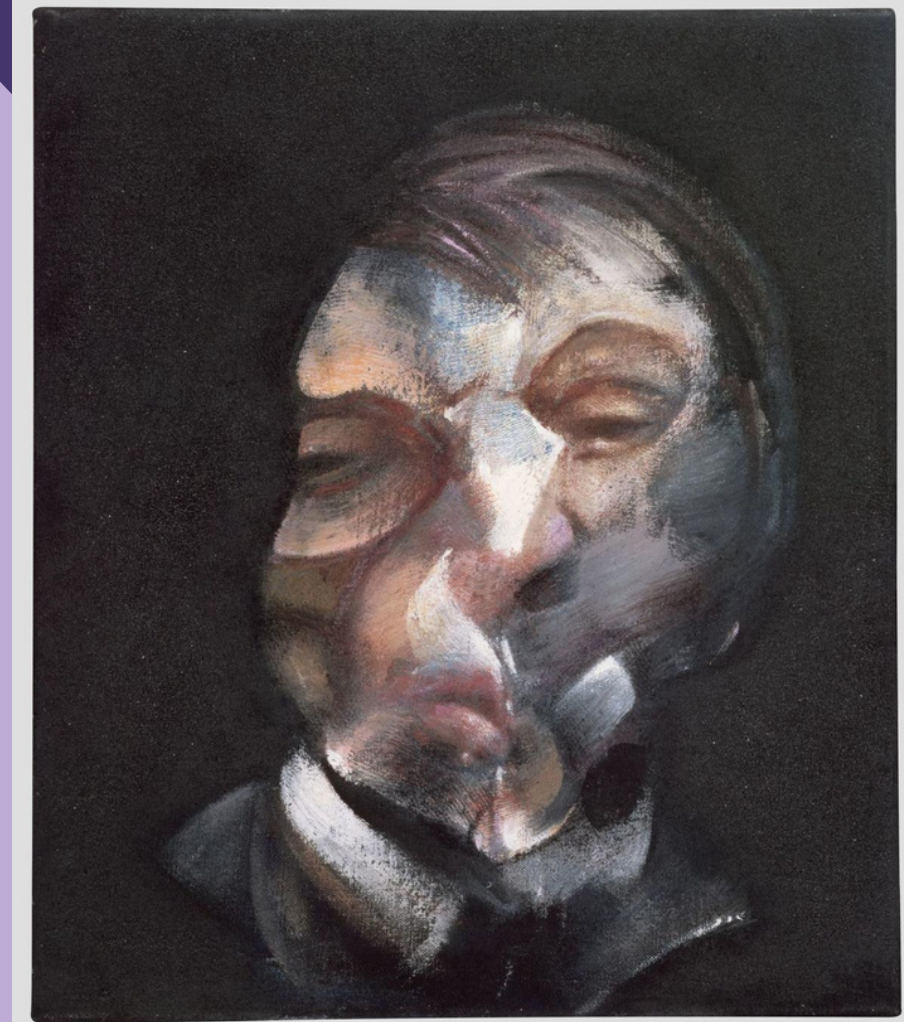
88.5 x 80 in

<https://www.jean-michel-basquiat.org/in-italian/>

Contrast

Jean - Michel Basquiat - "In Italian (1983)
"Self Portrait" (1971) Francis Bacon

Basquiat's piece has harsher **lines**, the blending on it is non existing compared to Bacon's piece, his **blending** is soft and makes the piece all one. Francis Bacon uses **dull colors**. Basquiat uses many **vibrant** colors in his painting, for the **background** and **foreground**. This makes the audience stare at everything on the painting. One's eyes will move all over the place from background to the mini figures in the foreground. In Basquiat's painting the only think one can focus on is the distorted face. The art style on Basquiat's piece is very graffiti styled, while Bacon's piece is realism abstract. In Bacon's piece he focuses on disfiguring the facial expressions to add meaning to the piece, while as Basquiat focuses on adding small designs to add meaning to the piece.



"Self Portrait" (1971) Francis Bacon

Oil on Canvas

35.5 x 30.5cm

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbf45b7d-6ecc-5be9-b301-1a936dc5dbfb.html



Jean - Michel - Basquiat - "In Italian (1983)

Oil on Canvas

88.5 x 80 in

<https://www.jean-michel-basquiat.org/in-italian/>

Contrast & Compare Function/purpose and Formal Qualities

Jean - Michel Basquiat - "In Italian (1983)

Jumana Adams - "HUNGER (2021)"



Jumana Adams - "HUNGER, (2021)"

Acrylic, spray-paint, canvas

Jean-Michel Basquiat chose to create graffiti inscribed art because he lived in New York which was the city of graffiti in 1970. While I was slightly inspired by Milwaukee Downtown wall murals. Basquiat's small symbols represented problems rooted in America, one main problem that affected his work was slavery. While my small designs were made to represent those close to me or an ideology. In regards of formal qualities, comparing both pieces, the graffiti style is heavily similar, as well as the mini designs making the piece look busy. The multi **colors** but **complimentary** are similar. There are many layers in the **background**, as well as small writings. Contrasting both pieces, my piece has a main focused **figure** while Basquiat's piece has equal focus on many small figures all over the piece. My piece has more mediums, such as spray paint, acrylic, oil pastels, but Basquiat's piece has used only oil paint.



Jean - Michel - Basquiat - "In Italian (1983)

Oil on Canvas

88.5 x 80 in

<https://www.jean-michel-basquiat.org/in-italian/>

Contrast & Compare Function/purpose and Formal Qualities

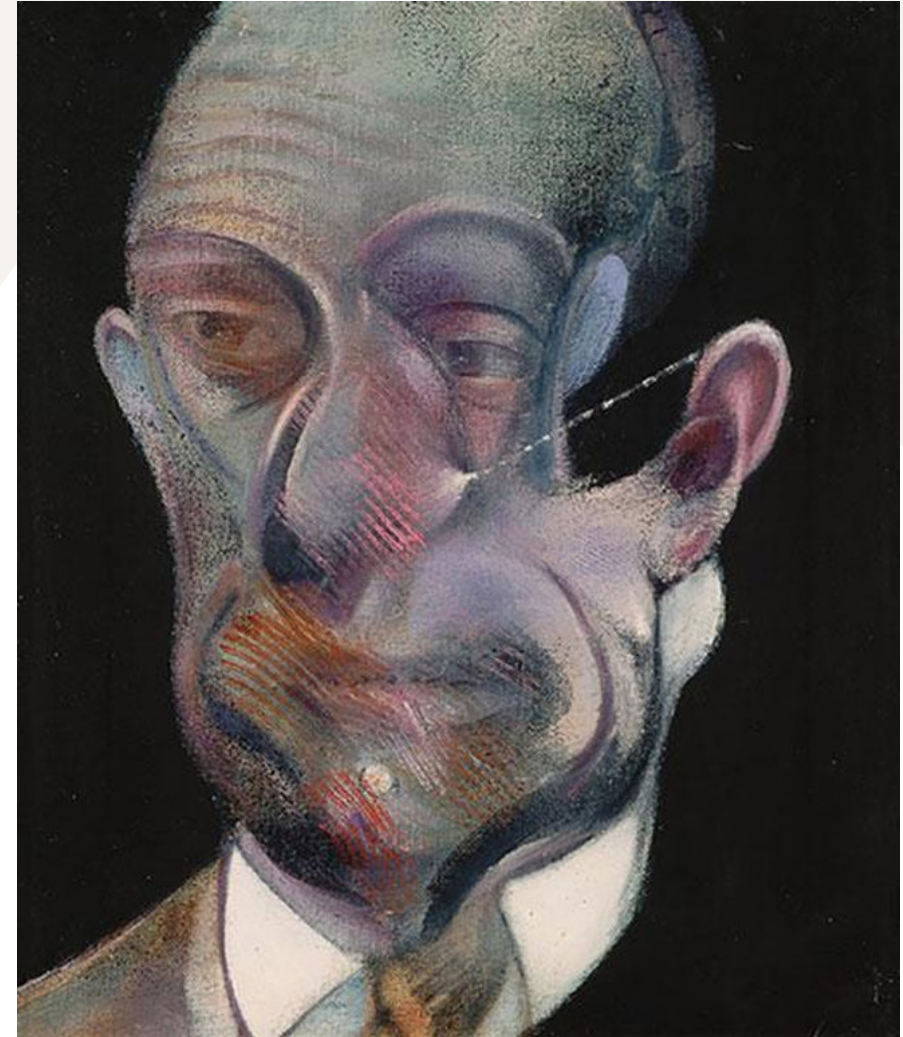
Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

Jumana Adams - "HUNGER (2021)"



Jumana Adams - "HUNGER, (2021)"
Acrylic, spray-paint canvas

Instead of having those he's painting, model for him, Bacon preferred to use photographs of people as reference. This is where he would (in his own words) "injure" their personal damage (he had an ability to see the **darkness** in others and express them in a meaningful way on his canvases.) However when it comes to the way I paint, I would rather use my imagination and feelings mixed. I draw a **figure** and from there my heart chooses the colors and small details. Comparing both pieces may seem difficult but it is easily when observing these. Both **color** pallets have **vibrant** colors. Francis Bacon painted on one's emotions and true personal damage while I painted on emotions and feelings both positive and negative. Contrasting both pieces, Bacon's piece is less busy all around and focuses on the figure. My piece may focus on the figure, but the small symbolic symbols make the piece much more busier. I focus more on brighter colors, Bacon has duller colors, he may have vibrant colors in his painting, they are **duller**.



Francis Bacon - "En toutes lettres" Study
for Portrait (Michel Leiris), 1978.

Oil on canvas
35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

Contrast & Compare Function/purpose and Formal Qualities

"Self Portrait" (1971) Francis Bacon

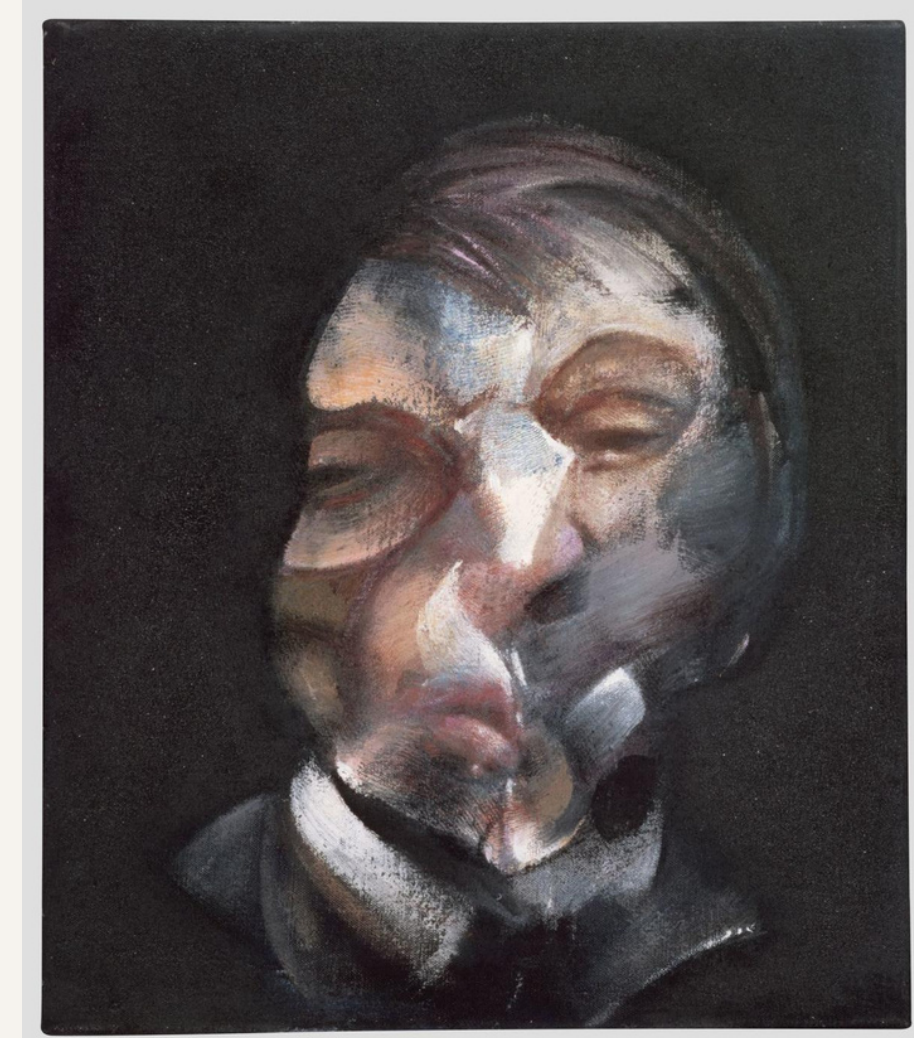
Jumana Adams - "HUNGER (2021)"



Jumana Adams - "HUNGER, (2021)"

Acrylic, spray-paint, canvas

Both pieces use geometric, disfigured **shapes** to express the meaning behind the piece. Bacon's piece is very busy, but in the main **figure**, there are many unique features to look at such as the eyes, nose, lips. That busyness is also in my piece "Hunger" by the **colors** and overlapping **lines**. Both pieces use unrealistic body shapes, on the dinosaur the arms and legs look unrealistic, actually the whole dinosaur is only line art and very cartoonish. Bacon's piece is also unrealistic, it has an obvious human figure but no human looks like that, the features are unrealistic. My piece uses the colors to express emotions as the **background**, while Bacon focuses on the colors to express meaning in the main figure. Bacon uses expressionism, cubism, realism for his art style and in this painting, while I use graffiti, abstract in my piece and paintings.



"Self Portrait" (1971) Francis Bacon

Oil on Canvas

35.5 x 30.5cm

https://www.timesargus.com/features/vermont_arts/looking-for-the-maturity-in-francis-bacon/article_cbft5b7d-6ecc-5be9-b301-1a936dc5dbfb.html

Contrast & Compare Culture

Jean - Michel Basquiat - "In Italian (1983)

Jumana Adams - "HUNGER (2021)"



Jumana Adams - "HUNGER, (2021)"
Acrylic, spray-paint, canvas

His mother, Matilde Andradas was also born in Brooklyn. His father, Gerard Basquiat, was an immigrant from Port-au-Prince, Haiti. As a result of this mixed heritage the young Jean-Michel was fluent in both French and Spanish as well as English which affected his artworks. My mom was born in Iraq, and my dad was born in Kuwait. So I too speak multiple languages. Basquiat displayed a talent for art in early childhood. I was always interested in art since I was super young, experienced in clay figures, watercolors, and fan art. After being hit by a car while playing in the street at age 8. This event influenced his graffiti inscribed artworks. A book given to him by his mom whilst he recovered, "Greys Anatomy" he used the visuals in the book onto his paintings to portray his pain. I have never experienced such unfortunate events (hopefully I don't) other things influence my art, such as emotions while doing things I love and hate.



Jean - Michel - Basquiat - "In Italian (1983)"
Oil on Canvas
88.5 x 80 in

<https://www.jean-michel-basquiat.org/in-italian/>

Contrast & Compare Culture

Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

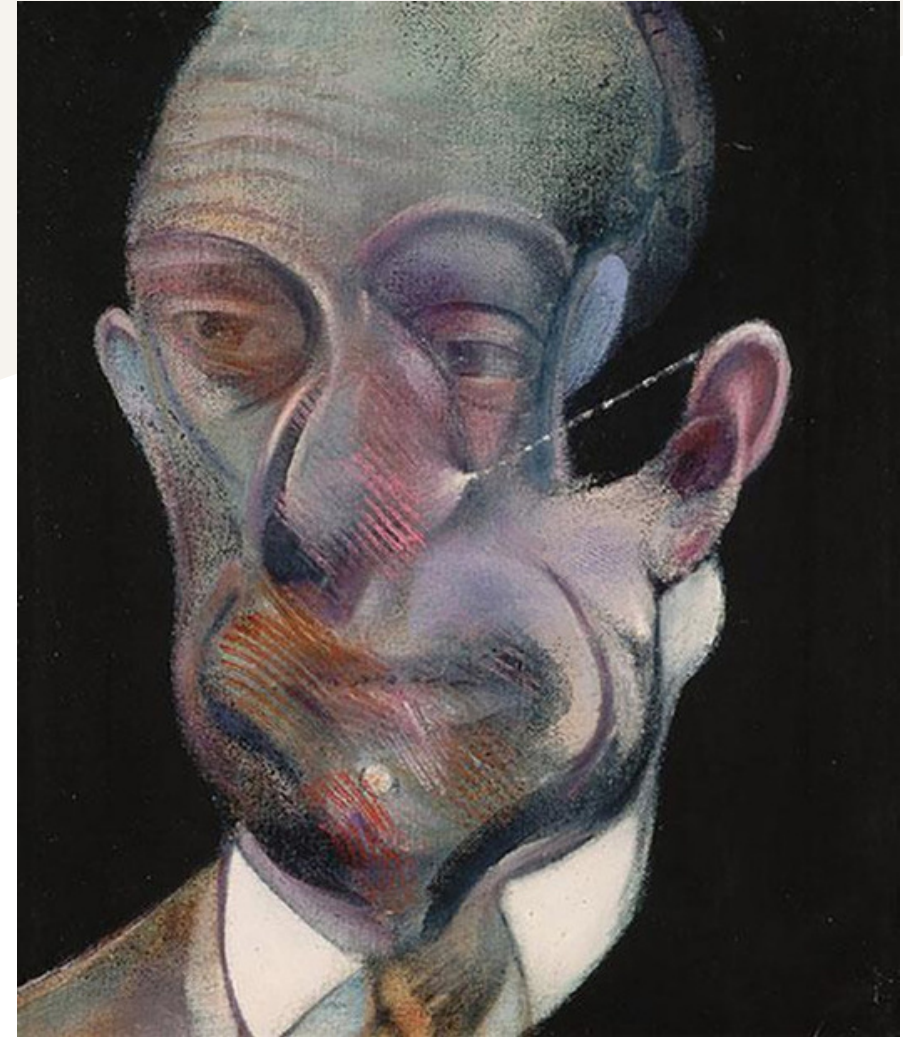
Jumana Adams - "HUNGER (2021)"



Jumana Adams - "HUNGER, (2021)"

Acrylic, spray-paint, canvas

Francis Bacon was an Irish-born British painter known for his emotionally painted art pieces. My paintings are also emotionally painted pieces. He painted images of popes, crucifixions and portraits of close friends, with abstract figures sometimes in geometrical cages to portray human suffering. I also use abstract (graffiti style) to paint close friends, portraits, etc. He sometimes painted figures set against flat backgrounds. My pieces are more busier, the background is not flat color it is multiple-colors with many layers. After the death of Bacon's lover, he began to paint in duller colors, and darker backgrounds. I lost a loved one as well, who also influences my piece when it comes to the symbolic symbols, colors, figure, mood, etc.



Francis Bacon - "En toutes lettres" Study for Portrait (Michel Leiris), 1978.

Oil on canvas

35.5 x 30.5 cm

<https://slash-paris.com/en/evenements/francis-bacon>

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