



Comparative Study

Brenda Haro

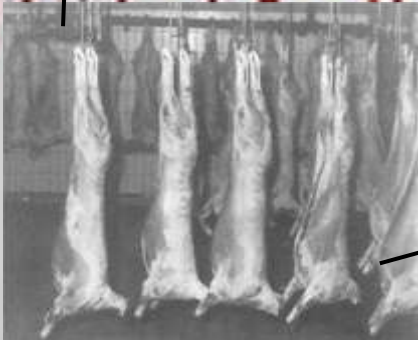
A Surrealist Outlook

Introduction: This comparative study focuses on the bizarre and disturbing themes found in Surrealist art. By further evaluating multiple Surrealist pieces it is common to find grotesque and morbid paintings, as well as beauty within the twisted representations of reality. This comparative study will analyze the work of two artists, one local and one international. Comparing the Surrealist approaches of both Francis Bacon and Karl Jahnke. Also comparing the purpose of each piece, the interpretation of function, formal qualities, and artistic styles. The paintings "*Painting 1946*", "*Three Studies for Figures at the Base of a Crucifixion*" by Bacon and "*Red Lady*", "*Frog Cupcake Topper with Mouse*" by Jahnke inspired the creation of own paintings and encouraged the use of similar formal qualities and morbid themes.

Evaluation of Cultural Significance of Artist Francis Bacon - The Morbid and Absurd



'Study after Velazquez Portrait of Pope Innocent X. 1953'
by Francis Bacon , Oil on canvas
153cm x 118cm



Buedel Meat
Up, www.buedelmeatup.com/tag/anging-tender/.

Bacon was a British painter during the 1940s and 1950s with widely recognized work.¹ Most audiences connected his work to traumatic events occurring in that time period. That being most of his work was thought to represent the conflicts faced during and after WWII.² Within the images Bacon creates there are a couple of artistic motifs like; hanging carcasses and twisted human representations. By incorporating these artistic motifs Bacon alludes to topics such as trauma, violence, and isolation; all experienced during and after WWII.

Violence is a common theme found within multiple pieces created by Bacon. Paintings with harsh and rushed brushstrokes with dark/muted tones. Audiences connected this violence present in his artwork to dilemmas found within Bacon's childhood. Bacon lived within a traveling family, faced health issues, and struggled with isolation.³ Conflicts such as these often stick with a person during adulthood which Bacon was thought to be expressing in his art.

Bacon also found inspiration through film and photography, eventually formulating his unique morbid style. His art created unpleasant themes that displayed human destruction; emphasized through their ability to begin war and hurt all people. Bacon's work is commonly viewed as a way to criticize society and their prevalent wrongs, although Bacon states that this was not the aim for most of his work.

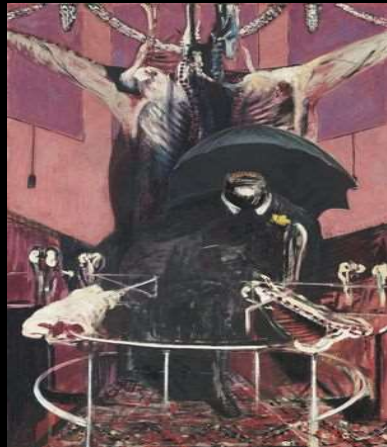
¹"Francis Bacon Biography, Art, and Analysis of Works." *The Art Story*, www.theartstory.org/artist-bacon-francis.htm

²Farson, Daniel. *The gilded gutter life of Francis Bacon: the authorized biography*. Vintage Digital, 2014.

³"Francis Bacon. Painting. 1946 | MoMA." *The Museum of Modern Art*, www.moma.org/collection/works/79204.

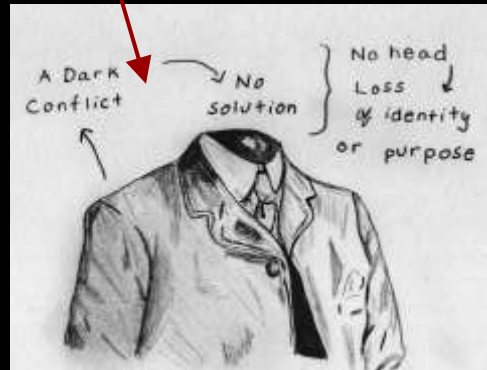
Interpretation of Function and Purpose:

"*Painting (1946)*" by Bacon appears to represent a nightmarish look; holding a combination of muted tones and indistinguishable figures. The stacked and randomly placed figures give this piece a collage appeal followed by layers of paint. "*Painting (1946)*" is a painting that looks less planned or focused on purpose, and rather a spontaneous piece influenced by events at the time. The hanging carcass at the top of the piece appears to be intentional seen through the smooth texture and contrast. The rest of the piece appears to be done in a fast paced manner with scattered and unrecognizable shapes, that are all connected by blood and the use of darker tones, in all alluding to a grotesque theme.



"Painting (1946)"
by Francis Bacon
Oil and pastel on linen
198.12 cm. x 132.08 cm.

"Painting 1946"
(Umbrella man)
sketch I made



The title of the piece represents the possible influence to its creation. The painting was finished in 1946, which can be a visual representation of all Bacon witnessed during and after WWII. In this image there is a mixture of death, unknowing, and trauma presented by the scattered figures. These are all things that Bacon experienced while abruptly painting this piece.

"*Painting (1946)*" is best described as a chaotic painting. Emphasising on the nightmares of war and the overwhelming events that followed.⁴ One particular figure within this piece that stood out was the dark figure in a suit under the umbrella (umbrella man). This umbrella man is a representation of a dark conflict with no identity or a loss of purpose. As this painting was finished during the aftermath of WWII this figure can represent society and Bacon's way of criticizing it; the loss of the head means that there is no hope for wishing upon a solution with a society as dark as the one he experienced.

⁴ "Snarling into the Abyss: An analytical account of the psychological meaning of [distortion](#) in Francis Bacon's (1909 – 1992) [portraiture](#)." *PsyArt: An Online Journal for the Psychological Study of the Arts*, psartjournal.com/article/show/quigley-snarling_into_the_abyss_an_analytical_ac.

Investigation of Francis Bacon's Work



“Francis Bacon. Painting. 1946 | MoMA.” *The Museum of Modern Art*, www.moma.org/collection/works/79204.

X-rays were done to Bacon's painting in order to investigate the layers of paint behind the original piece. As x-rays displayed there was no sign of a bird being painted as Bacon had stated.⁶ This like many paintings in history bring uncertainty to the purpose of the piece from Bacon's perspective, which in all could have been Bacon's intention with this piece.

“*Painting (1946)*” is one of Bacon's most controversial pieces. Many audiences view this painting as having a clear connection to WWII experiences due to the time it was finished, however, Bacon informs his audience that this was not his intention with this piece. In multiple interviews given by David Sylvester (1966, 1971, and 1973) Bacon reveals his process behind the piece.⁵

Within these interviews Bacon mentions that this piece was an accident. He admits that multiple layers were added to the piece, which gives it the random and spontaneous look. He initially painted this piece with a bird landing on a field, or so attempted to do so before changing his mind. When asked whether the dark understanding of the piece was purposefully intended to connect to WWII events he stated, “I had no intention to do this picture; I never thought of it in that way. It was like one continuous accident mounting on top of another.”⁷



⁵Sylvester, David. “Great interviews of the 20th century: Francis Bacon interviewed by David Sylvester in 1963, 1966 and 1979.” *The Guardian*, Guardian News and Media, 12 Sept. 2007, www.theguardian.com/theguardian/2007/sep/13/greatinterviews.

⁷Bacon, Francis. “I Had no Intention”. David Sylvester Interview. 1966. Web. 10. May. 2017

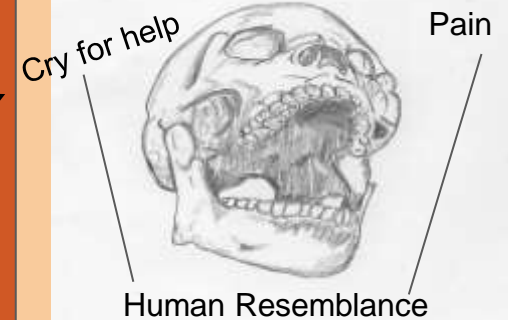
Interpretation of Function and Purpose:

"*Three Studies for Figures at the Base of a Crucifixion*" has a theme of guilt and torture. The three figures with slight human qualities display to feel pain and torture through their miserable facial expressions and uncomfortable posture. This is one of Bacon's earlier paintings which some audiences believe has a connection to religion hence the title, and others remain convinced it holds a connection to WWII.⁸



'Three Studies for Figures at the Base of a Crucifixion' (1944)
by Francis Bacon, Oil and pastel on board
73.66 cm. x 93.98 cm.

The theme of guilt and torture is well expressed in this piece. Torture is seen through the almost human figures which are distorted and positioned in a painful way. Guilt is felt by the audience as they view the torture and suffering the figures experience. The human qualities given to the figures represent human emotion. The pain Bacon saw others or himself go through at the time.



Sketch I made representing the human qualities in Bacon's figures

Although Bacon revealed that he painted this piece while drunk, he admits that this allowed him to work more freely. He mentions that this piece was not meant to be connected to religion but rather represent an escape to death.

⁸Tate. "Three Studies for Figures at the Base of a Crucifixion", Francis Bacon, c.1944." Tate, www.tate.org.uk/art/artworks/bacon-three-studies-for-figures-at-the-base-of-a-crucifixion-n0617

Analysis of Formal Qualities of Francis Bacon

Color & Texture

"*Painting (1946)*" has a variation of colors. The top of the painting consists of a combination of pink and purple shades while the bottom half uses red and black shades. There appears to be a unity in color which give into a bloody and grotesque look.

The bottom half of this piece appears to be the least recognizable part of the painting, given that Bacon used the roughest texture. There appears to be rough and rapid brushstrokes which make the figures look random and uncertain.



Value & Contrast

"*Three Studies for Figures at the Base of a Crucifixion*" has both a dark and light value. There is a darker value in the background of the piece and in the first figures face. However, generally around the body of the three figures there is a lighter highlight.

There is a contrast between the three figures and the background as well. While observing the piece the presence of the figures vs. the background is simple, but the contrast helps create an emphasize on the figures and the torment they share.

Balance & Line

"*Three Studies for Figures at the Base of a Crucifixion*" shows to have great balance between the figures and the background. The figures are seen because of the clear way in which they were painted and not roughly blended onto the background.

"*Painting (1946)*" has a combination of rough lines and smooth ones. In the background of the piece the best and smoothest lines are seen. With the use of straight lines, a clean background is created. However, towards the bottom of the piece there are rushed lines which blend the objects together creating a mixture of colors and unrecognizable objects.



Evaluation of Cultural Significance of Karl Jahnke



Jahnke, Karl . *Eye*. Digital image. *Portraits and Figurative Paintings- KarlJahnke*. N.p., n.d. Web. 12 Nov. 2017. <http://karljahnke.com/portraiture/04bcxae39qdhwc938n7b791ctda8>



Jahnke is a local Surrealist artists who primarily works with paintings and some sculptures. Jahnke is a Chicago painter who displays his work across the United States.⁹ Most of his work is inspired by farm life or ordinary animals/objects.

Jahnke adds a twist to his paintings by incorporating the use of bold colors. His work not only revolves around the use of bold colors, but also focuses on twisting our view of these images and turning the ordinary life objects into morbid images.



Jahnke, Karl . *Lemon*. Digital image. *Animals and StillLife Paintings- KarlJahnke*. N.p., n.d. Web.12 Nov.2017. <http://karljahnke.com/humannature/>



Jahnke further explains what drives his work as he says, “As an artists I often feel as though I am taking the long way home. Every piece represents a different journey, provoking questions and new lessons, each feeling a desire to see what comes next.”¹⁰

⁹“Karl Jahneke’s Art in Exhibit at Elgin Studio” Daily Hrald. Apr. 2014. Web. 14 Oct. 2017

¹⁰Jahnke, Karl. “As an Artist”. Karl Jahnke Home., n.d. Web. 10. May. 2017

Interpretation of Function and Purpose:

“Red Lady” is an oil portrait painted by Jahnke. This painting appears to have begun by painting a normal lady whose image was purely depicted by color and texture. This is seen through the demonic eyes and warm colors created around the upper face, and the bubbling texture around the mouth of the lady.

While observing this piece the image fades away from realism into a morbid theme. The lady in the image has an expressionless face which is contrasted by the bold colors. The transition from cool to warm colors used around the face emphasize on the idea that this lady is feeling rage. The lady is also not directly looking at the audience which represents an anger she has within herself. This is interpreted to represent the common rage/anger one might experience in everyday life but is unable or unwilling to express to others.



“Red Lady” eye self made sketch



‘Red Lady’
by Karl Jahnke
Oil on canvas
50.80 cm. x 40.64 cm.

The black eyes allude to the idea of this being a dark almost sinister person, and draws away from this being a regular lady. Colors used in this piece give it a dream like appeal, almost as if being a character from your nightmares; an experience others might feel when you release feelings of rage.



Gradation of Blues Used



'Frog Cupcake Topper with Mouse'

by Karl Jahnke

Oil on canvas

20 in. x 24 in. (50.80 cm. x 60.96cm.)



Dark to Light Transition

Interpretation of Function and Purpose:

"*Frog Cupcake Topper with Mouse*" by Jahnke is another piece in which color and objects change the perception of the piece. In this piece Jahnke includes a joyful object, a cupcake and a cherry. However, instead of leaving it as a joyful piece he adds the uncommon animals; the mouse and the frog. This changes the way this painting is interpreted by changing the joyful mood of the piece.

This piece alludes to the idea that a happy day can easily be destroyed by unwanted events. The presence of the rat and the frog make the piece appear to be a grotesque image. An object as simple as a cupcake can seem so unappealing by the addition of unwanted animals. Similarly, a day that appears to be so joyful for so long can easily become so unpleasing by the addition of one or more unwanted people or events.

These objects are realistic but Jahnke makes the image simultaneously have a strange grasp on reality. By the transition of colors from dark to light, the animals and the cupcake appear to be hiding but wanting to partially reveal themselves. This connects to the purpose of the piece in which unwanted circumstances often come by surprise.

Analysis
and Formal
Qualities of
Karl Jahnke

"Red Lady" is a piece where color plays a major role in the interpretation of the piece. There is a use of both warm and cool colors which are similar in their boldness. Color is the element that strikes the viewer the most because of its placement. The warm colors placed in the face display a strong connection to a outraged emotion. Another element which stands out in the piece would be the texture around the lady's mouth. There appears to be a bumpy/scaly texture beginning by the lady's mouth, working its way to the top of her eyebrow. This emphasizes on the idea of a boiling outrage which is expressed by the lady.



"Frog Cupcake Topper with Mouse" is a painting with a strong focus on the animals within the piece. The first thing observed from this painting is the frog, the frog has the strongest emphasis on the piece because of the addition of such a bold color added primarily to the frog. Within the piece the transition of color from dark to light give the painting a smooth contrast. The objects to the left of the piece are darker in color and have a greater shadow to them. This is contrasted by the light colors to the left of the piece, creating such an asymmetrical image. This asymmetry adds to the perception that these animals are hiding away from the bright light were they can be clearly noticed.



Comparing & Contrasting Application of Medium

The background of Jahnke's "*Frog Cupcake Topper with Mouse*" was applied in a scattered way with quick brushstroke patches.



The cupcake and the frog of the image have the smoothest application of paint. The texture appears to be smooth, giving these objects the utmost realism.



In Jahnke's piece the mouse has a rougher texture. When looking closely at the mouse, there are visible whiskers and hair. The application of such detail make the objects in the painting look incredibly realistic.

Both paintings, "*Frog Cupcake Topper with Mouse*" and "*Three Studies for Figures at the Base of a Crucifixion*" are similar in the application of paint in the background. The patchy brushstrokes with a range in gradation are particularly similar, especially when compared to the first canvas in "*Three Studies for Figures at the Base of a Crucifixion*". In Bacon's piece, similar to Jahnke, he uses smooth blending when painting the figures bodies.



The background of Bacon's piece appears to be applied quickly because of the patchy color seen in the first canvas. As the canvas' continue from left to right the texture of the color as well as the gradation of orange become smoother and lighter in color.

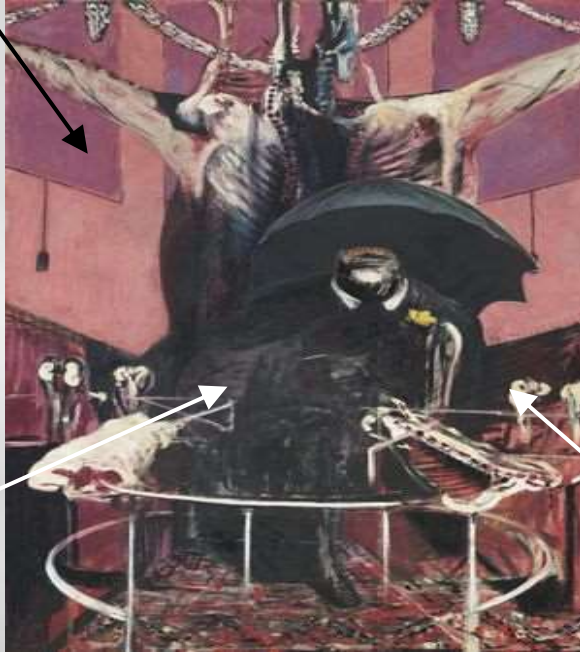
The paint applied to the face of the figures is a darker tone of grey but are still light enough to notice some human resemblance. The bodies of the figures, however, are light in color and much smoother in texture than their face.

Comparing and Contrasting Artistic Style

Bacon's piece "*Painting* (1946)" consist of muted colors and tones. There is some boldness in the color scheme chosen, which adds to it gloomy mood.

Time period of the piece was in the 1900s; this adds to the lack of vibrant colors. The time period influenced the grotesque theme of the piece.

There is a use of thicker brushstrokes that seemed rushed. The piece lacks a recognition of shape or line in the center. The layers of paint and figures applied adds to the collage appeal this image presents.



Both paintings use realistic figures which were manipulated into morbid images with a similar grotesque themes.

Use a similar movement of Surrealism in which ordinary things are twisted in an unfamiliar form.

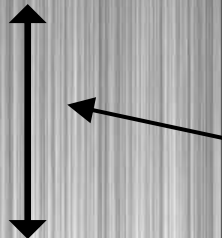
There are figures present within each piece in which the face is manipulated in order for the figure to no longer resemble human qualities.

In "*Red Lady*" Jahnke uses a variety of colors ranging from cool to warm in different areas. He uses vibrant colors and allows for a contrast between warm and cool colors.

Created a smooth texture throughout the piece while adding a bumpy/rougher texture around the mouth. The image appears to be clean and blended efficiently, creating a clear and clean image with the use of smaller and delicate brush strokes.



Time period 2000s (modern art) which influenced the free use of vibrant colors.



Comparing & Contrasting Interpretation of Purpose

"Painting (1946)"

Bacon's piece is interpreted by many to represent WWII experiences. The time period suggests this idea of a grotesque atmosphere in which death and torment was observed and experienced. The piece has images of butchered meat and bloody figures which give into the strong death connection. Although Bacon confirms that this WWII interpretation of his piece was not his intention, there still appears to be a morbid theme. These scattered figures show that Bacon painted this image abruptly due to unwanted feelings or experiences either others or himself felt.

Both

As seen in both paintings there are unwanted and hidden figures in each piece. In Bacon's piece there is a dark faceless figure in the center of the piece beneath an umbrella; this figure is interpreted to represent the unwanted dark conflicts one might encounter in life. The figure is well blended with other figures which makes it appear as if it were hidden or in disguise from the viewer. Similarly, in Jahnke's piece the frog and the mouse appear to be kept away at the dark corner of the piece, almost as if they were hiding; suggesting the unwanted conflicts that gradually appear in someone's life.

"Frog Cupcake Topper with Mouse"

Jahnke's piece is a grotesque image where the joyful meets the unwanted. This piece is interpreted to display the disruption of joyful events in life; when unwelcomed circumstances appear randomly in life it is not appetizing to experience but one must somehow learn to overcome these events. Although unwelcomed circumstances are common in life, it is up to the person to look past it or remove these unwanted experiences.

Comparing and Contrasting Formal Qualities

“Red Lady”

Jahnke’s piece is a painting in which its formal qualities revolve around color. Color is an important quality in this piece because although this is a lady in the image, the use of warm and vibrant colors in the face shy away from a real human resemblance. The dark color added to the eyes also helps create an emphasis on the demonic look the lady has. There is also a clear balance between the background and the center figure which display a smoother texture compared to Bacon’s rougher brushstrokes.



Both

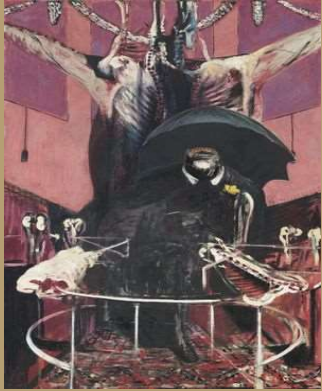
Both pieces have similar formal qualities such as the use of color and texture. They both use a vibrant color to create a balance and emphasize on the central figures of their piece. Both artists also create a transition in the texture of the piece, they use a rougher texture in a particular area and a smoother in other areas of the painting instead of remaining consistent in their use of texture.



“Three Studies for Figures at the Base of a Crucifixion”

In Bacon’s piece color and texture also have an important role in the piece. As seen in his triptych he begins his first canvas with with a rough and dark shade of orange and gradually makes his way to a light and smooth orange in his last canvas. As seen in the far left canvas he uses rough and rapid brushstrokes with narrow lines. On the last canvas he uses thinner lines with smooth blending. This transition of texture and color suggest the figures transition from tormented/captured figures to ones who are not afraid to call out for help.

Comparing & Contrasting Expression of Emotion



Francis Bacon

The work of Bacon is most commonly interpreted to have a connection to emotions he witness/experienced during WWII. Although his interpretation with both pieces is made unclear to the audience, a guilty and unsettling emotion is felt by the viewers of these pieces. There is no certainty with this piece but one can infer that this piece did not rise from a joyful atmosphere but rather a dark and unwelcoming place. Emotions with this piece may range but they all share a negative connotation with both of Bacon's paintings.

Both

All four paintings poses similar negative emotions. Although the paintings have uncertainty in meaning they all have a similar nightmarish quality to them. All pieces of work have a strange way of being depicted and distorted which help them all convey unsettling and anxious emotions. Through the perspective of the artists these paintings also express emotions the artists might have felt at the time when these pieces were painted.

Karl Jahnke

Jahnke's work displays a range of emotions. Since his work follows an unappealing and morbid theme. "Red Lady" is a piece in which emotion is conveyed through the use of color expressing rage or an uncontrolled anger. Both of Jahnke's pieces don't suggest a happy or joyful theme, but rather possess a nightmarish quality that is greatly displayed by the cool colors in the background. From a viewer's perspective these artworks possess an unsettling and almost anxious emotion due to its distortions.



Comparing & Contrasting Own Artistic Styles to Karl Jahnke

My artistic style consists of a variety of textures due to the multiple mediums applied to the piece such as: color pencil, oil pastels, and acrylic paint. The texture of this piece varies from smooth to scratchy. There is also a range of colors, some brighter than others, with a greater use of cool colors.



“Serene” by Brenda Haro
Acrylic on Canvas, Oil Pastels, &
Color Pencil
43.18 cm x 55.88 cm



Karl Jahnke’s “Red Lady” is a piece which revolves around color and texture. In the lady’s face is where the boldest colors are used and where the bubbling texture is visible. His piece displays the incredibly smooth blending of colors, which allows for the most realistic creation of form. Throughout his piece it is clear to identify the human features as he uses unnatural colors to create realistic features. His work also uses a range of warm and cool tones to set the background, doing so to create a clear contrast between the figure and its surroundings.

My artistic style can differ to Jahnke’s by the application of the medium. In Jahnke’s “Red Lady” he uses oil paint with delicate and careful brushstrokes in order to create the smoothest blending. “Serene”, however, is a piece which used a variety of mediums which made the smooth and clean blending difficult to produce. Like Jahnke’s piece my paintings attempts to use vibrant colors and a similar bumpy texture around the mouth of the person. My piece also uses a serious expression while incorporating these feelings of outrage through an angered and almost demonic look.

Comparing & Contrasting Own Use of Emotion to Karl Jahnke and Francis Bacon:

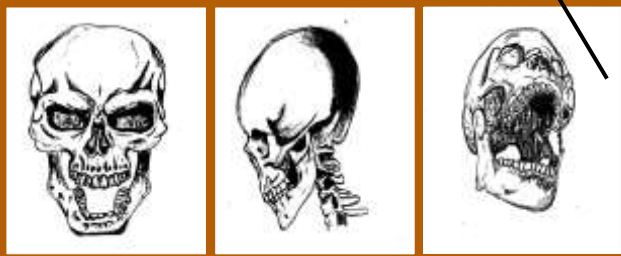


“Serene” is a piece in which the use of emotion is closely related to Jahnke’s “Red Lady”. Similar to Jahnke’s piece, my piece uses an actual person to display the feeling of outrage and anger. When observing the expression displayed in both pieces there is only a serious expression. Jahnke’s piece highly focuses on color and texture to display human emotions which is likewise seen in my piece through the vibrant colors and the troubled eyes.

When comparing my piece to Bacon’s “*Three Studies for Figures at the Base of a Crucifixion*”, there is less of a resemblance. Although they are similar in the repetitive color scheme and figures, my piece highly lacks the expression emphasized through Bacon’s piece. In Bacon’s piece the audience observes a sense of agony and pain through the inhuman distortion of these figures, which is lacking in my piece. Bacon displayed an external painful emotion while my piece and Jahnke’s displayed an internal expressionless pain.



These sketches were made as a way to express the lack of external expression my piece and Jahnke’s expressed. The vibrant colors in my piece were highly influenced by Jahnke’s use of color to symbolize emotion. The three figures in Bacon’s piece are metaphors of the agony and pain experienced by many in life. I intended to display this in my piece through the repetitive gaze of a darkened experience seen in my paintings facial expression.

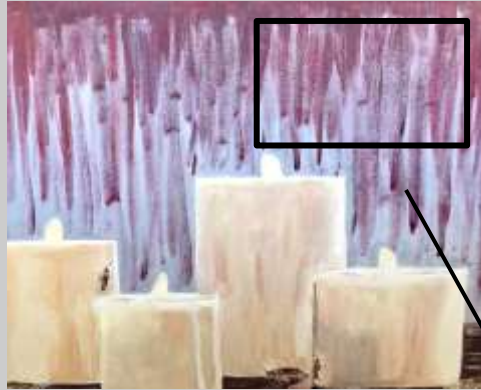


Self made sketches representing the human qualities of Bacon’s figures



Comparing & Contrasting Own Meaning and Artistic Styles to Francis Bacon:

The research found behind "*Painting 1946*" inspired the creation of my piece "*It Burns*". The interpretation of Bacon's piece highly revolves around tragic events; connecting to randomness, death, and trauma. My piece displays this sense of randomness by combing candles, cockroaches, and blood. Bacon used these random figures in his piece as metaphors to represent the abrupt recognition of tragic death. This influenced a scattered and unclear look to my piece in order to capture the abruptness of death on a happy or ordinary life. The research found behind Bacon's piece suggests a nightmare quality or dark conflict his image proposes which I intended to display in my piece by the addition of darker tones and a rough texture.



"It Burns"
by Brenda Haro
Acrylic on Canvas
91.44 cm x 91.44 cm

With my piece I wanted to engage my audience with a feeling of overwhelmingness experienced by the overall look of my piece. The research behind Bacon's work made these ideas easier to portray as they suggested Bacon's "*Painting 1946*" highly emphasized upon an overwhelming look with the confusing color scheme and addition of unrecognizable figures.



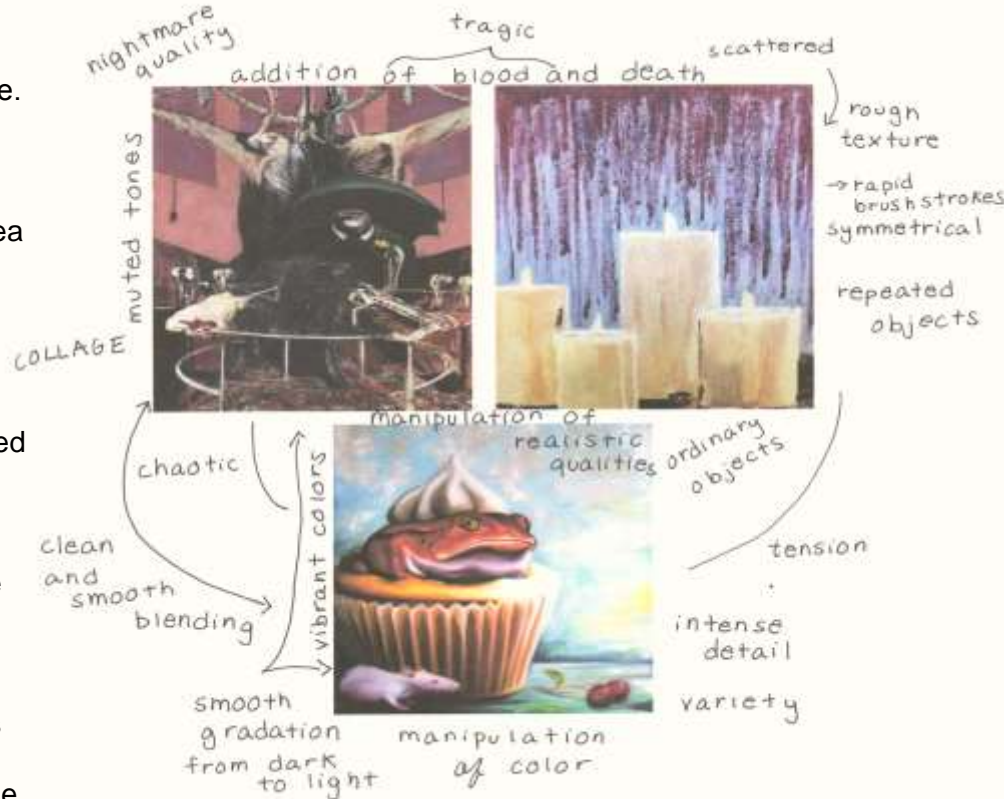
Layered application of paint and appearance of blood



When comparing both paintings there is a difference with the application of technique. Bacon's work, although having been completed abruptly, displays to have a sense of connectedness and a smooth blending of paint. My piece, however, has a weaker application of smooth blending techniques and a lighter color tone. The application of the medium is different in both pieces but the process behind my piece is similar to Bacon's. According to Bacon's interview with Sylvester this was a piece that he intended to complete abruptly and without thinking too much on the final result, hence, the scattered look. This influenced the abrupt look to my piece specifically within the abrupt brushstrokes applied to the background.

Comparing & Contrasting Own Meaning and Artistic Styles to Francis Bacon and Karl Jahnke:

“*Painting 1946*” is similar to my painting “*It Burns*” in artistic style. Both paintings are Surrealist pieces which revolve around a vision seen within a nightmare. They both emphasize on the idea of tragic events suggested through the application of scattered red tones or blood. Bacon’s piece however, has a variety of objects placed within the piece which are all connected by the smooth blending. In my piece there is a lot of repetition within the use of objects and it becomes difficult to differentiate the different objects because of the rough blending and rapid brushstrokes. The random objects in Bacon’s piece makes the piece look like a collage which lacks in my piece because of how symmetrical it is.



Annotations of Jahnke’s, Bacon’s, and Own Artwork

The research behind “*Frog Cupcake Topper with Mouse*” highly inspired the creation of “*It Burns*”. When researching Jahnke’s piece I was able to distinguish some of Jahnke’s artistic motifs; that being the use of vibrant colors and a manipulation of ordinary objects. This influenced my piece to incorporate the addition of candles as ordinary objects and the cockroaches and blood as the manipulation behind the ordinary objects. My piece lacked the addition of vibrant colors and the smooth blending that would have allowed for a visible difference of objects. Since I used rough brushstrokes and darker tones my piece lacks a realistic qualities and an overall smooth transition of color.

Connecting to Own Art: Bacon & Jahnke



"It Burns"
by Brenda Haro
Acrylic on Canvas
91.44 cm x 91.44 cm

The research behind my inspirations allowed me to have a better appreciation for the development of my art. I plan to continue making artwork that appreciates artistic inspirations through the incorporation of artistic motifs, styles, formal qualities, and metaphors. Like Bacon and Jahnke I plan to continue making Surrealist work with similar developments; such as their manipulation of reality, absurdity, and use of ordinary objects. The comparative study process changed the way in which my art was developed and allowed for a greater understanding on the meaning behind art and how it can be incorporated to own art in a unique way. It is important in art to step away from comfortable and common art process' which the comparative study allowed for, leading to the awareness of a well rounded global person. The comparative study not only helps for a student to develop similar formal qualities as their inspiration but also helps find a similar purpose for the creation of art.

My work like Jahnke and Bacon seeked to create an emphasize on conflict and the tragedy that we will all experience at one point in our lives.

"Serene"
by Brenda Haro
Acrylic on Canvas, Oil
Pastels, & Color Pencil
43.18 cm x 55.88 cm



The overall process of my work was similar in the tragic theme both artists applied in their piece, but I lacked in formal qualities. The technique applied to my work was much weaker in the application of paint due to its rough texture and harsh form. Although the formal qualities were not incredibly similar to Jahnke's or Bacon's, when continuing to make art the technique will expand and eventually help develop greater work.