My comparative study will focus on analyzing *Drowning Girl* and *Whaam!* By Roy Lichtenstein and *Red Keeper* by Hal Koenig. Lichtenstein's art styles helped other artists to evolve their art and abandon abstract expressionism, whose reoccuring themes of tragedy were thought to be feelings that came from deep within the artist. Lichtenstein's inspirations came from the pop culture at large and expressed very little of his individual feelings.

Comparative Study

Daisy Pulido

Hal Koenig is an oil painter who focuses on painting urban landscapes and demonstrates a huge interest in painting the open air and capturing its natural light. Both Koenig and Lichtenstein have highly inspired me as an artist and influenced my own artworks through their expertise in techniques and ways of thinking.

Evaluation of Cultural Significance of Roy Lichtenstein

- Lichtenstein's art often featured themes of tragedy and affliction that seemed to come from his individual feelings and provoked emotions. His inspirations came from the pop culture of his time. Lichtenstein sought to give mundane images alterations in order for them to better conform to pop culture.
- Had a creative career that was highly influenced by many movements such as Cubism, Surrealism, and Expressionism
- His popular culture reproductions were made to imitate traditional art and has remained a major source of influence to later art generations. In fact, Lichtenstein and pop art went on to significantly influence the Postmodernism movement.
- Roy Lichtenstein met Allan Kaprow, a teacher at Rutgers University and was heavily influenced by him. Interactions between the two led Lichtenstein to rekindle his passionate interests in Proto-pop imagery.

Lichtenstein, Roy.
Head From Expressionist
1980,Woodcuts,Grove Fine Art Contact gallery

Lichtenstein, Roy. *Blonde* , Surrealist Series, 1978, Grove Fine Art Contact gallery

"Roy Lichtenstein Biography, Art, and Analysis of Works." The Art Story: Modern Art Insight, The Art Story Foundation,

Evaluation of Cultural Significance of Roy Lichtenstein

- At the Ohio State University, Lichtenstein assisted in a class with Hoyt Leon Sherman, whose theories about organized perceptions became influential concepts for Lichtenstein and helped his art works evolve into a style unique to him.
- Lichtenstein was drafted in 1983 and sent to Europe for World War II. In that time, he was told to practice anti-aircraft drills throughout his basic training, which only resulted in a waste of time because the pilot training program was canceled. As a result of his training, Lichtenstein became fascinated with romance and war, as is evident in his many aerial combat pieces. Lichtenstein's painting,Whaam! is part of a longer series focused on the theme of war and conflict that he worked on between 1962 and 1964. Other paintings in his series include *As I Opened Fire,* completed in 1964 and is one of his two largest war-themed paintings.
- Lichtenstein's styles, subject matter, and techniques of reproduction within his artworks echoed popular culture and dominated his art entirely.

Lichtenstein, Roy.
Jet Pilot. 1962, Pencil, Yale University Art Gallery.

"Roy Lichtenstein Biography, Art, and Analysis of Works." The Art Story: Modern Art Insight, The Art Story Foundation.

Interpretation of Function and Purpose

Annotation of 'Drowning Girl' by Roy Lichtenstein

The girl (the main subject matter) is positioned in nearly the center of the artwork to make it slightly easier for the viewer to have his eyes drawn to the expressions on her face, which were of importance in portraying emotions.

Ben-day dots gave the effect of a mechanized printing process and helped to create shadows in the artwork, allowing the piece to seem to be flat and 2 dimensional, much like a comic book illustration.

I DON'T CARE! I'D RATHER SINK -- THAN CALL BRAD FOR HELP!

Lichtenstein, Roy. _Drowning Girl._ 1963, oil paint, Museum of Modern Art, New York City

Lichtenstein and the emergence of pop art. Yale University Press, 2002.

Painting depicts a woman in a tragic situation. Lichtenstein had an apparent fascination with women in problematic love affairs with men who treated them unfairly, hence the quote," I'd rather sink than call Brad for help!"

The swirling lines give motion to the water, providing additional depth and enlarging the overall space of the painting. The swirling lines create repetition and mimics the movement of water. The swirling lines create a slight feeling of chaos because of its confusing repetition.

Lichtenstein mainly used varying shades of blue in the artwork to create a tonal gradient. This helps emphasise the detail in the artwork.

Interpretation of Function and Purpose

Annotation of 'Drowning Girl' by Roy Lichtenstein

The woman in the painting is enclosed in a tightly framed space to emphasize her grave situation. Her hand gestures and facial expressions are depicted as feminine.

While this painting depicts an emotionally charged moment, the original catalyst for the emotional moment has been cropped out, turning attention towards the result of the catalyst.

This painting features strong, dark lines that are mostly curved. The swirling lines that creates movement gives the painting an additional depth by increasing the overall space in the painting. It is worth noting that there is no clear vanishing point. This is evident because the composition is set up in a swirling motion, rather than in a linear formation.

Lichtenstein, Roy. Drowning Girl. 1963, oil paint, Museum of Modern Art, New York City


Lowbrow DC Comic books

Viewers no longer have access to the narrative from the original context. This leaves the audience wondering who Brad is and if he's even aware of the drowning girl.

Lichtenstein and the emergence of pop art. Yale University Press, 2002.

Interpretation of Function and Purpose

Annotation of 'Whaam!' by Roy Lichtenstein

The painting features a fighter aircraft firing a missile at an apparent enemy plane which is surrounded by an intense red-and-yellow explosion.
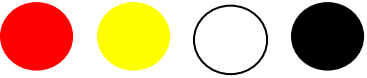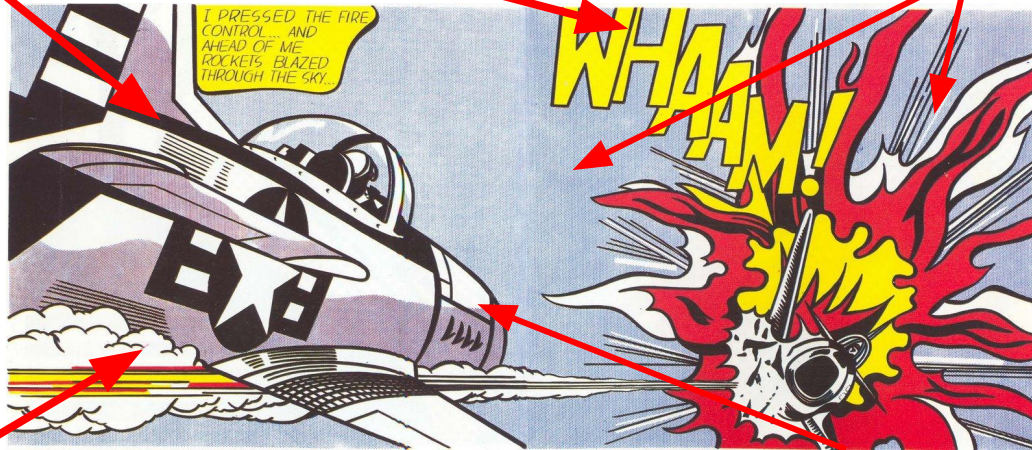
Lichtenstein uses dots to simulate color variations and shading.
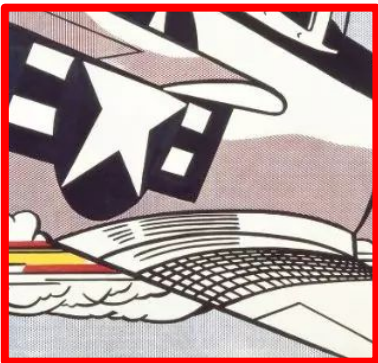
The cartoon style is emphasized by the use of the onomatopoeic lettering *"WHAAM!"*

The left panel features the attacking plane—placed at a diagonal to create a sense of depth.

The two airplanes show a limited compositional connection because they each have slightly different stylistic characteristics. The airplanes are only connected by the missile being fired at the other plane.

The painting demonstrates how Lichtenstein manipulated his source materials, especially in details like the explosions, to render highly abstracted shapes in his canvases to achieve the greatest formal effect.

The use of benday dots allowed Lichtenstein to mimic the appearance of being mechanically reproduced .

Lichtenstein, Roy. *Whaam!* 1963, Magna acrylic and oil on canvas, Tate Modern, London

Lichtenstein uses bold lines to make the forms appear clearly. The bold lines give the painting the sense of having been printed in a similar fashion to comic books, which were always mass printed to meet the demands of the

Lichtenstein and the emergence of pop art. Yale University Press, 2002.

Analysis of Formal Qualities
of Roy Lichtenstein

Roy Lichtenstein Biography, Art, and Analysis of Works." The Art Story: Modern Art Insight, The Art Story Foundation

Lichtenstein, Roy. *In the Car. 1963,* *Scottish National Gallery of Modern Art*

- Lichtenstein was always criticized for directly copying his artworks from other comic books. However, Lichtenstein only took inspiration from them. Hiis methods involved a considerable amount of alterations to the original source images.
  - He believed that his source images could be improved in order to be accepted as art.
- Angsty frames, often featuring ladies in distress
- His artworks evoked strong emotions through the female's facial expressions, which were almost always in frowns.
- His artworks were alterations of other media with the intention to shock his viewers with the influence of popular culture. The alterations were also done to help the source better conform to the modern day pop culture.
- Lichtenstein's inspirations were drawn from the pop culture during his time and had little to do with his individual feelings and beliefs. He only wished to present mundane images in a more appealing way.
- Appropriated images similar to how Dadaists would appropriate objects, skewing them or presenting them at a different angle.
- Lichtenstein seemed to favor comics strips that showed the climax of the story behind them, for they portrayed the most intense emotions.
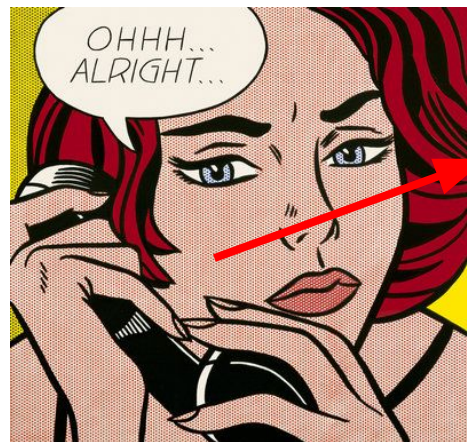
*Girls' Romances.*September 1961, edition #78,Signal Publishing Corp.

Analysis of Formal Qualities
of Roy Lichtenstein

Lichtenstein's 1960s works were comic-inspired and were often about ladies in stressful situations. In one of Lichtenstein's pieces, a woman is displayed with furrowed brows as she holds a telephone tightly with both hands while saying "Ohh ... Alright ..." Because of the short dialogue, Lichtenstein allows the audience to imagine the back story — and what might happen next.

Lichtenstein developed a detached and mass-produced effect by outlining areas of primary colour with thick black lines and by using a ben-day dots.

**Roy Lichtenstein
Ohhh...Alright...
1964.
oil and magna on
canvas
90.2 x 96.5 cm.**

Lichtenstein used words to express sounds and to help narrate his artworks.

**Lichtenstein, Roy. *Okay Hot-Shot, Okay!*
1963,**

Stamberg, Susan. "One Dot At A Time, Lichtenstein Made Art Pop." NPR, 15 Oct. 2012,

Evaluation of Cultural Significance

of Hal Koenig

- Hal koenig became a full-time artist in 2012 as a result of boredom from a 30-year architectural career in southeast Wisconsin. Ever since quitting his former job, Koenig has been practicing seriously as an artist.
- Hal Koenig is an urban landscape painter who shows a fascination towards natural landscapes in oil paints. Koenig resides in the Bay View area of Milwaukee. Koenig is the owner of Oil Gallery in the Third Ward Building in downtown Milwaukee and is a resident artist there as well.
- Participated with development teams as a seasoned architect that have cleared the way for new innovative projects and worked for preservation efforts for restorative measures on others.
- Primarily paints in oil but occasionally also paints with acrylics. Koenig has done some exploration with charcoal, pastels, and latex house paint.
- Interested in painting in the open air and capturing natural light.
- His experience in architecture and rendering in watercolor markers and pastels make studies on paper and one-hour pen-and-ink sketches some of his favorite pastimes.
- Has a passion for art and a history of working relationships within his community.
- Having lived many fulfilling years in one place, Koenig is motivated to paint urban landscapes similar to where he's lived because of his growing fond of where he's resided.
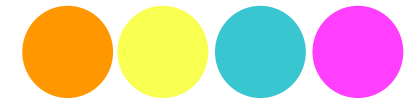
Interpretation of Function and Purpose:

Annotation of *'Red Keeper'* by Hal Koenig

Koenig, Hal. *Red Keeper.* Oil on canvas, OIL Gallery.

The painting of the building is done on a simple background that emphasizes its form.

The intense magenta/red color was chosen by Koenig to contrast the strength of the ironwork.

Hal Koenig uses bright colors to add highlights to the building. Koenig depicted the different qualities of light and atmosphere in each scene.

Koenig uses orange as a compliment and to contrast the blue side of the building. This technique helps establish a contrast between the lighting and shadows on the building, while also helping to indicate the direction from which the natural light is coming from.

The bridge is the subject of the painting because Koenig believes it to be the archetype that enables man to to inhabit river valleys and ports.

Quick application of bright color provides the contextual foil and accentuates the fluid characteristic of paint and subject.

Analysis of Formal Qualities of Hal Koenig

- Hal Koenig is a painter of heavily saturated urban landscapes who strives to capture the urban landscape's natural beauty by appealing to the viewer's eyes.
- He paints primarily with oil paints, due to easier blending techniques.
- Shows an interest in the interplay of the urban environment and natural landscape.
- Explores specific social, economic, and environmental issues that supports the reality of the place while capturing the subject's regional character.

- Koenig incorporates an impasto technique to eliminate distinctive lines. As a result, he reflects human perception instead of showing an extremely precise depiction of reality in his urban landscapes.

Koenig, Hal. *Valley,* oil on canvas, OIL Gallery.

- Use of heavily saturated colors allows for better control on the effects of light.

- Strays from traditional linear perspective and avoids clarity of form that had previously served to distinguish the more important elements of a picture.

COMPARISONS

- Use a tonal gradient, which helps to emphasise the detail in their artworks.
- Method of creating artworks involve some considerable alteration of a source images or location. In this case, Lichtenstein referenced comic books and Koenig referenced downtown Milwaukee scenery.
- Inspirations came from the culture at large and suggested little of the artist's individual feelings.
- The paintings are done on a simple background to emphasizes its subjects form.
- Quick application of bright color provides the contextual foil and accentuates the fluid characteristic of both the paint and the subject.

- Both artists used oil paints on canvases as their medium because oil paints provide bright, solid colors. Koenig needed bright colors to accentuate his landscapes and Lichtenstein needed solid colors to create comic-book appearance.

- Both use solid lines to outline the subject's form. As a result, both images have a 2-dimensional appearance.

Lichtenstein, Roy. Drowning Girl. 1963, oil paint, Museum of Modern Art, New York City

Smith, Mary. "What are the Key Characteristics of Pop Art." OneHowTo, 2 May 2017.

Koenig, Hal. *Red Keeper.* Oil on canvas,OIL Gallery.

ROY LICHTENSTEIN   CONTRASTS   HAL KOENIG

- Lichtenstein liked to capture emotion through the facial expressions of his subjects, whereas Koenig relied on color and composition to portray emotions.
- Hal Koenig did not incorporate a comic-book style because he wanted to capture Milwaukee landscapes in their natural state, rather than a mechanical reproduction. This helps draw more attention to the connections between mankind and nature, rather than mankind and machine.
- Koenig was interested in the interplay of the urban environment and natural landscape, whereas Lichtenstein was interested in ladies in distress.
- Koenig painting techniques involved showing each separate brushstroke. The colors were not blended thoroughly, allowing the viewers to take in various colors. Lichtenstein, on the other hand, used solid colors and had no need for blending. He also used bold, black lines to outline his images, giving them a more comic-like appearance.
- The subject of Drowning Girl is an example of Lichtenstein's post-1963 comics-based women who "look hard, crisp, brittle, and uniformly modish in appearance. In the early 1960s, Lichtenstein produced several "fantasy drama" paintings of women in love affairs with domineering men causing women to be miserable.
- Koenig used soft edges and messy brushstrokes to portray tranquility and peace, whereas Lichtenstein used hard, linear edges to portray conflict and dictation.

Lichtenstein, Roy. *Drowning Girl.* 1963, oil paint, Museum of Modern Art, New York City

Koenig, Hal. *Red Keeper.* Oil on canvas, OIL Gallery.

"Pop art." Encyclopædia Britannica, Encyclopædia Britannica, inc., 18 Apr. 2017,
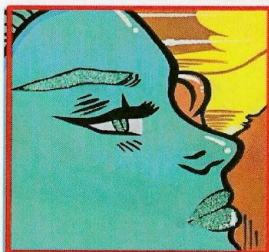
Formal Introduction to Own Works

- The statue of Liberty is a statue of a woman that is known well by the American population → The statue of Liberty represents liberty and freedom.

- Having Trump make all the decisions for her is ironic, because she REPRESENTS the freedom to make your own decisions.
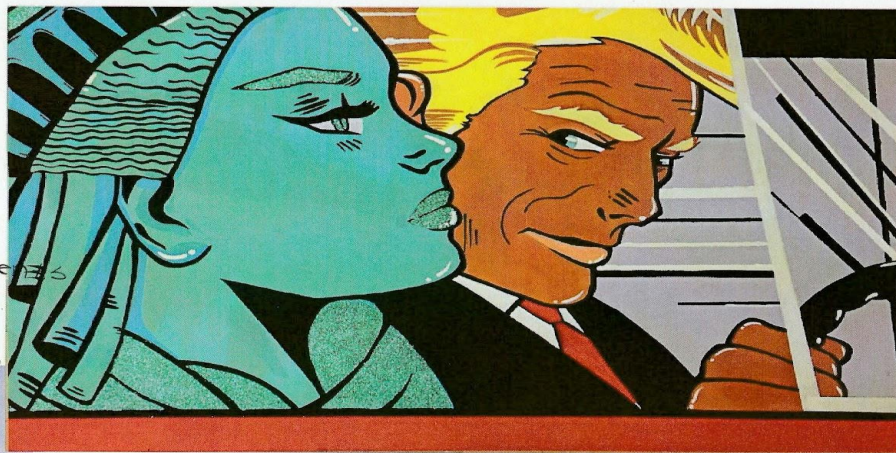
- The statue of liberty has an irritated look on her face and stares straight ahead as the car speeds forward.

- Trump in a suit and tie represents wealth and authority.

- Much how Trump's suit and tie represents wealth and authority, I used Glitter in the statue of Liberty to represent the glitter and glam of money, that represents wealth.
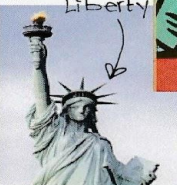
- I used white acrylic paint to create highlights in my piece. The highlights contribute to the comic strip appearance.

President Donald Trump

Statue of Liberty

- The statue of Liberty is a personification of the American population. The statue of Liberty is angered by herself for being unable to resist the words that come out of Trump's mouth.

- Like Roy Lichtenstein, I show a fascination with woman in the midst of love affairs with men who treat them unfairly.

- Trump at the wheel symbolizes his control over the final destination, regardless of what the statue of Liberty may want.

- My use of line and movement is much more limited than Lichtenstein's. I limited the horizontal lines to the car's window to show that the car is in motion but that time is at a stand-still for those inside the car.

Pulido, Daisy. *Steer Me Wrong.* 2017, Acrylic Paint on Canvas, 60.96cm x 91.44cm

Connect Me Not was made to express that one must not be held back by obstacles from moving forward and that its okay to sometimes get a bit reckless along the way.

Formal Introduction to Own Works

Pulido, Daisy. *Connect Me Not. 2017,* Digital Art.

- I added stars in the sky to give off a sense of tranquility and to show the time of day.

I used soft, textural brush strokes complimented by hard lines to portray the bridge structure in the foreground.

- I added dots in a linear motion to the water in order to create rhythm in my piece. The dots also give it a more illustrative appearance, whereas Koenig tries to capture his landscapes precisely in details.

- Inspired by Hal Koenig's *Red Keeper,* I also decided to paint an abandoned bridge. The bridge is the subject of the piece

- The steel bridge's warm colors creates a warm invitation

- The bridge itself is the *Erie Street Swing Bridge,* located in downtown Milwaukee and is currently abandoned.

- The railroad is solid in color to correlate with its linear and rigid edges.

- Unlike Koenig, I believed that the railroad was just as important as the bridge itself. Railroads could represent a laid out track toward achieving goals
  - slow but steady progress

- Railroads are linear and rigid, but the ones I've painted are over-used and broken. This was done to symbolize that when one is too linear and rigid in their thinking, it's better to go off track every once in a while and explore other possibilities.

- The railroad leads to the vibrant steel bridge

- The stop sign is white in color and is the first thing to stand out among the warm colors. The stop sign is my way of letting the audience know that they should stop what their doing and rethink about the situation, before moving forward, or looking elsewhere. A stop sign can also signify barriers and difficulties in your path.

COMPARISONS

ROY LICHTENSTEIN
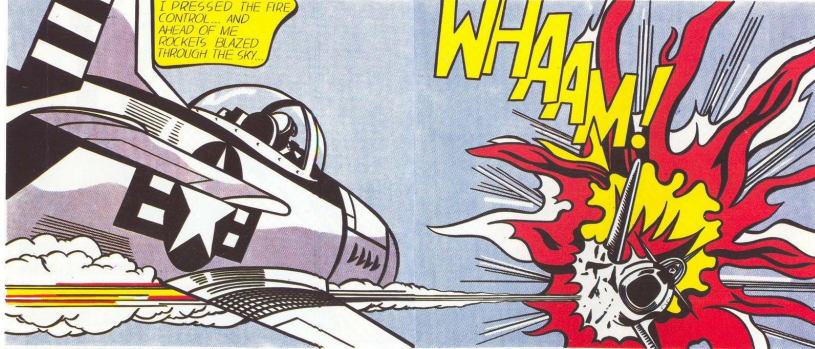
DAISY PULIDO

➔ *Drowning Girl* and *Steer Me Wrong* demonstrates women in problematic love affairs with men who treat them poorly and with no regards to their feelings.. In my painting, I used the Statue of Liberty to personify the United States. My artwork's purpose was to show the conflict between the U.S. population and Trump. In a study I had read earlier, it was mentioned that only 39% of Americans were content with Trump's presidency.

➔ Both art pieces involve some considerable alteration of the original source image. Lichtenstein had referenced a comic strip and I referenced his painting, *In the Car*. Using Lichtenstein's *In the Car*, helped me create metaphors in my works. For example, Trump being at the steering wheel symbolizes control. He gets to drive the U.S. to any destination of his choosing.

➔ Both painting inspirations came from pop culture during the artist's' time period. Lichtenstein comes from a post-war time period and I come from a period of clumsy leadership. Alll three paintings have a theme of conflict because of the time periods.

➔ All three paintings use bold, solid, lines to emphasize movement. In *Drowning Girl*, the curves of the wave give movement. In *Whaam!* Lines are used to emphasize the explosions, and in *Steer Me Wrong*, lines are used to give the appearance that the car is in motion.

COMPARISONS

In Drowning Girl, the curves of the wave give movement. In Whaam! Lines are used to emphasize the explosions, and in Steer Me Wrong, lines are used to give the appearance that the car is in motion.


I PRESSED THE FIRE CONTROL... AND AHEAD OF ME ROCKETS BLAZED THROUGH THE SKY...
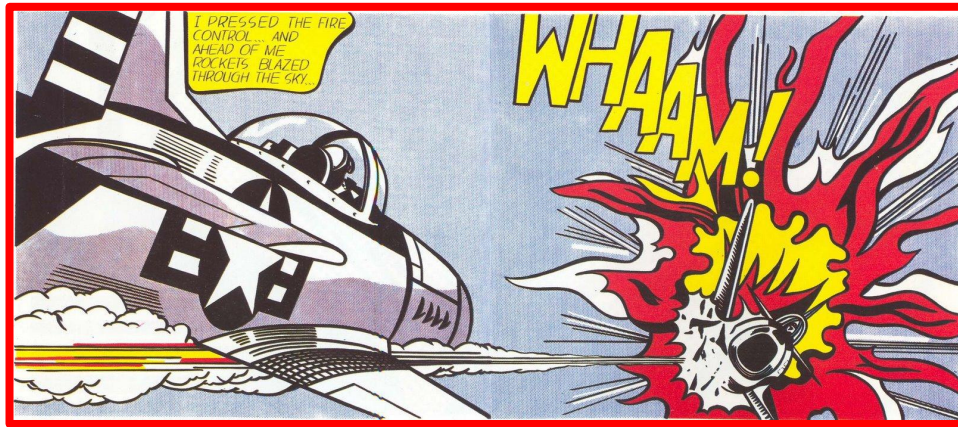
WHAAM!

Lichtenstein manipulated his source materials, especially in details like the explosions, to render highly abstracted shapes

Whaam! and *Steer Me Wrong*

I DON'T CARE! I'D RATHER SINK -- THAN CALL BRAD FOR HELP!

The motion created by the swirling lines give the painting additional 2-dimensional depth that contributes to the overall space in the painting.
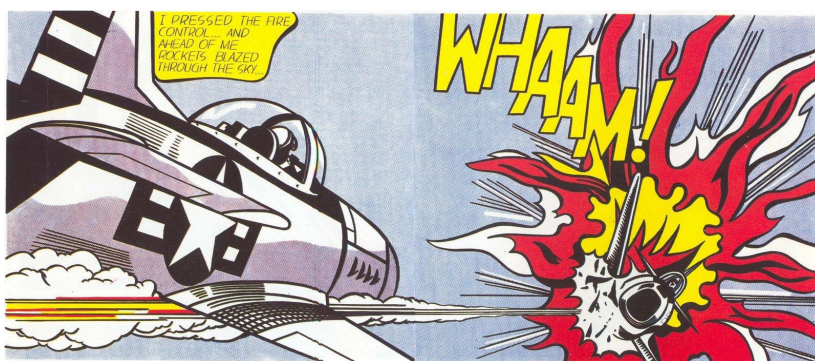
ROY LICHTENSTEIN   **DAISY PULIDO**

➔ Lichtenstein evoked such strong emotions through his repetition of ben-day dots and texts, whereas I relied on facial features and dark colors to portray those strong emotions.

➔ Lichtenstein drew inspirations from the pop culture during his time that also had very little to do with his own individual feelings, whereas my inspirations came from politics and expressed my individual feelings about them.

➔ *Steer Me Wrong* incorporates glitter and white to highlight certain areas in order to give the painting a sense of lighting and to emphasize its form and color. Lichtenstein does not really care for depth and lighting.

➔ *Steer Me Wrong* features important and political people as the subjects of the paintings to express the relationships between a country and its President, whereas Lichtenstein uses comic book characters to express pop culture. In *Whaam!* Lichtenstein depicts a war scene, as a result of living in a post-war period.

Both pieces feature the structure of an abandoned bridge. The abandoned bridges were chosen as the subjects to demonstrate the structure as a symbol for connections.

Hal Koenig and I emphasizes the bright colors of the steel structures. We both were successful in using saturated colors for shading a good substitute for cool darks.

Pulido, Daisy.Connect Me Not.Digital Art

Koenig and I incorporate an impasto technique to eliminate distinctive lines. This is noticeable in the steel bridge. This technique is used in order to show off the colors used and to create a strong color gradient.

● Hal Koenig and I both have drawn inspiration from our hometowns in Wisconsin. We capture abandon structures and present them in a much more pleasing way. Koenig and I may not be from the same culture, but we share the same appreciation for downtown Milwaukee's beauty.

Both pieces use bright colors to add highlights to the buildings. The artists depict the different qualities of light and atmosphere in each scene. Purple tones were used to color the bridge because it stands out against the sunset, but not greatly. It helps provide unity within the piece, as far as color goes.

I did not crop out the worn out railroad in front of the abandoned bridge in order to demonstrate that a railroad could indicate that you have laid out a set track towards achieving your goals. Alternatively, railroad tracks can symbolize an individual as being too linear and rigid in their thinking.


I added stars in the sky to give off a sense of tranquility and to show the time of day.

The overall purplish tone unifies, while the purplish-pink and orange accents bring harmony throughout my piece. Unlike Koenig, I did not use cool colors much, except for in the water and railroad.

I added dots in a linear motion to the water in order to create rhythm in my piece. It also gives it a more illustrative appearance, whereas Koenig tried to capture his landscape precisely in detail.

Koenig centers the steel bridge off to the right side in order bring attention to the structure's detail in framework. I centered the steel bridge off to the left and at a farther distance in order to show more beyond the structure. Showing the bridge at a distance allows for more understanding on the scale of the steel structure.

Both paintings feature soft, textural brushstrokes, complemented by hard lines to portray the bridge structure in the foreground.
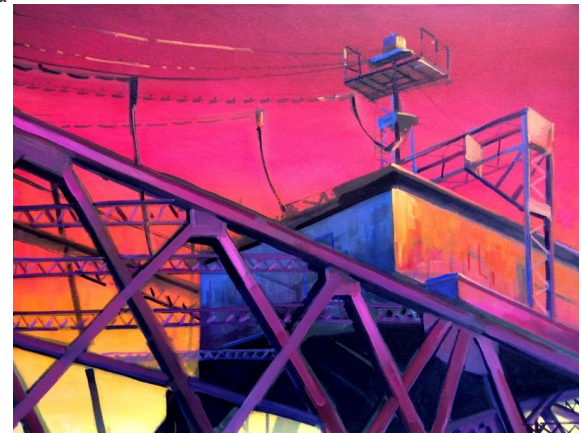
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