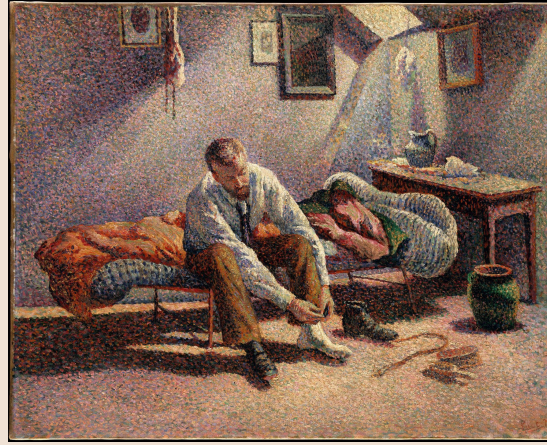




Sewing the sail. Oil on canvas (1896) by Joaquin Sorolla



Morning, Interior. Oil on canvas (1890) by Maximilien Luce



The port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

Comparative Study

By: Leslie Garcia

In this study I will be investigating the works of Joaquin Sorolla and Maximilien Luce. I will examine and analyze the artworks formal qualities such as value and color, brushstroke techniques, and cultural themes of the 3 artworks. I will also be looking at why they made their artwork and why they added and formed such elements. Although both artists came from similar time frames and started with the same movement, they contrasted in ideas behind their work and what elements they wanted to emphasize on. I will dive deeper into how their elements convey their messages and how their choice in movement reflects their ideas and thinking. My interest in these artists were because of their formal qualities especially brushstroke techniques and how their artwork related back to their movement and what it meant. I was also interested in this because of the movements they chose for their works and how similar yet different these qualities played part in their intentions and message.

Analysis of Cultural Significance



Sewing the Sail. Oil on canvas (1896) by Joaquin Sorolla

Joaquin Sorolla was a Spanish painter that focused on Impressionism and Luminism. During the time he was alive, the impressionist movement in Europe was very strong and popular to many artists. He traveled around Europe, creating artwork and learning from other works inspired by multiple known artists. During the 1890s after he traveled through a lot of artist rich countries, he moved to Madrid and created work that focused on orientalist, mythological, historical, and social subjects. Throughout his career, he went into lighter subjects and started to find interest in luminism. Most of the work Sorolla created was skilled representation of people and landscapes under the sunlight of his native land. *Sewing the Sail* evidently shows this trait and connects back to his homeland. During the time this piece was created, he had a specific themes which were his nationality, light, and the life of the common people. He also used many of the impressionist principles into his artwork. *Sewing the Sail* shows an immense amount of the qualities of impressionism. This movement focused on painting everyday life, natural lighting, short brushstrokes, bright hues, two-dimensional shape, and much more. He did this to depict the everyday life of Spanish people and the beauty that Spain had in a more realistic way and less patriotic or glorified. Sorolla liked to focus in light with this work and did a great job showing the natural sunlight from Spain. However this kind of weather and sunlight were rare in Spain since most of the days were cloudy, gloomy, and rainy.

Sewing the Sail focused on the everyday life of those living in Spain, more specifically Madrid. He painted what he saw, felt, and thought at that moment which is another element of what makes it impressionism. Although he was painting a more realistic view of Spain and not so glorified, he still altered elements to make it seem more beautiful and aesthetically pleasing than what the reality was. This portrayed his pride with his country and the nationalist ideas he had of his country. From Sorolla's previous work, the viewer can see his sense of pride for his country and although it is less evident in this work, it can still be analyzed and formed through his elements. One way he exaggerated Spain's beauty was with his skill of light and use of color. He was able to manipulate these elements in his work to make the viewer visually pleased and have a natural sense of beauty even in what was considered everyday Spain.



Sewing the sail. Oil on canvas (1896) by Joaquin Sorolla

Interpretation of Function and Purpose

Joaquin Sorolla really focused on the impressionistic and luminism styles in this work. His focus on everyday and realistic life is seen here where there are common people working on sewing a sail. He uses space and emphasis to focus on the sail and the light coming through it rather than the people to show more luminism and the beauty of nature. With his brushstrokes, he did a more complete and less rushed strokes to completely capture the light and setting of the area. In relation to luminism, Sorolla used parts of this movement to beautify the setting of Spain and the beauty it holds. He set the sunlight at a perspective where it shed light to what he wanted to emphasize and add more dimension and space to his objects. The sunlight was set at certain hues to create a sense of warmth and coziness in the work which also added a positive feeling to the nature of Spain. Sorolla set the sail in the center to emphasize it in his work which he then used to emphasize his mastery in depicting light. He made sure that the viewer acknowledged his technique with light and how he was able to manipulate it into making everyday scenes beautiful.

Sorolla's unity between the workers, the sail and environment are a big principle to the ideas of impressionism. The purpose in relation to his impressionistic qualities of this work were to tell the truth of everyday life in Spain especially with the common people. He also altered some of the ideas of impressionism to fit into his objective and ideas. He manipulated one of the ideas of impressionism to beautify Spain and make it seem that Spain still has beauty even in the most common places. His nationalism towards his home land is a main part of him that made him create this painting as such. He was so fond of his own country and the beauty he saw in it that he willingly bended the ideas of impressionism and the real nature of Spain to beautify it and make it seem captivating. Sorolla used the surrounding objects to assert the ideas of both art movements he used in this work. He did not intend to create a deeper meaning into the objects or contain some kind of symbolism. Objects such as the plants and flowers were meant to portray a more natural beauty to the piece. The sail, wall, and plants were meant to depict his mastery in light and again portray Spain's beauty. The ground, structures, and people were intended to show the everyday life of people and support his ideas of impressionism.



Sewing the Sail. Oil on canvas (1896) by Joaquin Sorolla

When connecting both of these movements that Sorolla used in this artwork, it can be conveyed that they were used to depict the everyday life of common people and beautify the landscape or environment that Spain had. He was very passionate of showing the beauty of his home country and how it could be seen from everywhere and not just the popular places. He used his skills to his advantage and to slightly mislead the audience into Spain's natural true beauty. The combination of luminism and impressionism complimented each other and made it easier for Sorolla to achieve his intentions.

Analysis of Formal Qualities



A faint show of the ocean or beach can be seen from the outside of the house. The artist loved to paint the ocean surrounding

Spain and did this but in a more hidden and less emphasized way. He used lighter colors and other objects to give it less emphasis and not the main attention. He also did this to show the outside beauty of Spain and how it was not all contained inside.

The brushstroke technique for the people is more quick and rushed with smaller strokes. This gives it a more blurry and less distinguishable look that goes against focusing on the detail of people. The attention is not fully given to the people but it is still there. This is part of the impressionism style since these were the techniques used for most people portrayed in these kinds of work. The colors used for their clothing go with the environment and give less contrast to the rest of the work. The choice in color of clothing unifies the people with the environment even more.



Sewing the sail. Oil on canvas (1896) by Joaquin Sorolla

The perspective is set at a point where the sail is the center and emphasis of the work. The natural sunlight gives the contrast of shadows and light which gives it a more three dimensional look. Unlike most of the painting, the brushstrokes in the sail are more longer and complete to fully show the light. The emphasis on the sail is meant to show the mastery of Sorolla's light technique and add some kind of connection to the nature surrounding it. The viewer can see how the light travels through the sail and how that adds some kind of organic beauty that mixes nature with objects.

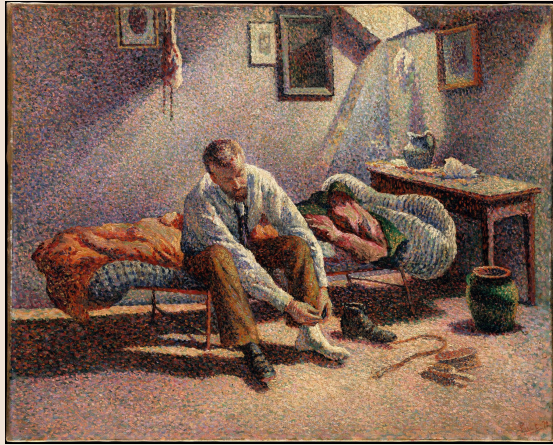
The brushstrokes are short and more blurry in the flora of the piece which connects back to impressionistic technique. The colors are more

brighter yet have a little contrast of stronger and lighter hues to give off the shadow and movement of light. The plants are more two dimensional and less distinguishable. They are put more to the side to still be noticeable but not the main attraction. The plants give it a more natural and earthy look to the piece that contribute to the representation of Spain's beauty. The hues that the light creates to the objects makes it have a warmer feeling that comforts the viewer and have positive feelings.



The shadows of the light are still present on the ground and continue a movement were there is more shade towards the right side of the work. The detail in color for the structure of the house gives it a more used and exhausted look to represent the qualities of homes for the common people. Through the columns and bases, Sorolla added layers of paint, splotches, and peeling to give it a more ordinary look that seemed like a location where the working class would work at.

Analysis of Cultural Significance of Maximilien Luce



Morning, Interior. Oil on canvas (1890) by Maximilien Luce

Maximilien Luce was a French painter focused on Neo-impressionism/pointillism, and impressionism. During his career as an artist he first started with impressionism, then went to Neo-impressionism or pointillism, and then finally going back to impressionism. Although the impressionist era was towards the end when he started using this movement, he continued this style and went back to it towards the start of the twentieth century. Most of his famous work is from the Neo-impressionism movement which include these two artworks. Luce's inspiration for Neo-impressionism and style mainly came from George Seurat. He used Seurat's brushwork technique to paint different themes and styles in his work.

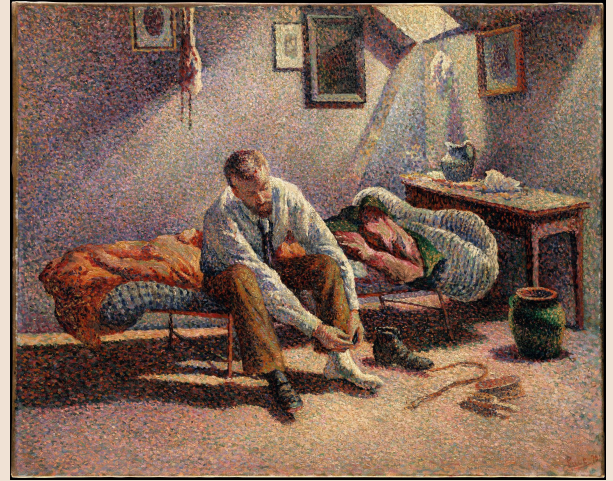


The Port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

In contrast with other Neo-impressionist artists, Luce used strong rays of light and depicted the view and life of the common people. This movement was a new form of impressionism that did take some of their principles but changed other things and ideas. Neo-impressionism focused on divisionism, brushwork, and scientific theory. Dots instead of brush strokes were used to give a sense of organization and permanence. Divisionism was a big part of this movement where instead of physically mixing the colors together, the original colors were used in small amounts to contrast each other and create an optical illusion that seemed like they were physically mixed. The development of scientific theories relating to someone's vision is what Neo-impressionism incorporated which allowed them to use complementary colors by themselves and not having a range of hues. Not only did Luce incorporate these ideas into his work, but he incorporated more ideas relating to light and connecting some elements back to impressionism. Because of his previous work with Impressionism, he could incorporate these ideas with neo-impressionism in a better way than most neo-impressionist artists. He did this in both works where in *Morning, interior* it was focused on one single person and its surroundings whereas *The port of Saint-Tropez* focused on a bigger collective group of the working class and what could be seen outside in the busy working areas. Aside from being able to mix ideas of Neo-impressionism with impressionism, he was able to add the intensity of natural light into his work to add more to the message of the work. Both works are a great example of how he was skilled enough to use his technique in any kind of environment to either compliment or emphasize an element(s).

Interpretation of Function and Purpose

Maximilien Luce used the concepts behind pointillism to reflect the meaning and purpose behind his work. His use of very small dots in a large canvas allowed him to make an illusion out of the colors to seem as if they were blended when in reality he used the basic colors. His use of lighter colors such as white and yellow allowed him to create contrast between the other colors surrounding it and create light in his piece. Luce intended for the rays to be emphasized and be a big part of the piece to show off his skill. He used shadow and intended for the setting to be in a room so that the viewers eyes would lead to the sun rays and create a more 3 dimensional look to the people and objects. The position of the light made the viewer's eyes lead towards the center having a movement of a diagonal ray from top to bottom. The setting in which it is set plays a big part into his technique with light. He set the perspective of this at an angle where it was just a side corner of the whole room and contained a small amount of the window and angled ceiling. This kind of position gave more emphasis to the other themes he was trying to present and acknowledge how light was an important part of this piece. The wall and floor of the room was able to show Luce's technique with pointillism as there are multiple colors scattered around that made it seem evident which technique he was trying to use.



Morning, Interior. Oil on canvas (1890) by Maximilien Luce

Luce's emphasis not only goes to the light and technique of his work, but to the only person in the work. The person portrayed in this work is Gustave Perrot who was a painter and good friend of Maximilien Luce. Perrot died at a young age and to commemorate his loss, Luce created this painting in his memory. This and 15 other pieces were showcased in the 1892 Salon des independants to commemorate his loss. He uses the idea from impressionism of depicting the everyday life of common workers in this work. Because of his previous work with impressionism, he was able to add these ideas into *Morning, Interior* and still present other ideas from Pointillism. When he depicted his friend in this painting, he depicted him in a way that was very common and seemed everyday as if he did not know he was being painted. The placement of the objects, the setting and actions of Gustave give off all the characteristics of common people doing usual routines. Elements such as contrast, emphasis, and space got to show his ideas from the movements. Gustave wanted to depict Perrot at such a normal state that made him seem ordinary and just like others. He commemorated him in a way in which the viewer could see this work and think of Gustave Perrot as any other person and have this sense of familiarity. Maximilien Luce used pointillism and impressionism to reflect his intentions behind *Morning, Interior*. The combination of both movements was able to show a unique way of communicating his message to the viewers. Aside from trying to show Perrot at what seems as his everyday life, he tried to make the viewer feel this sense of exclusiveness because scenes like these are more intimate to people and are not often shared.

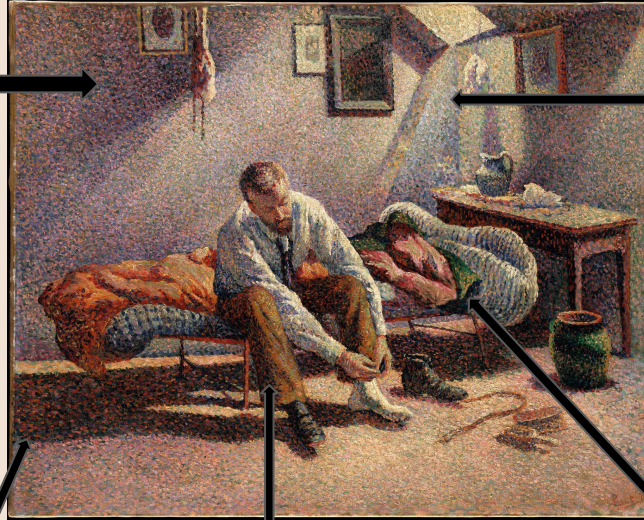
Analysis of Formal Qualities

Maximilien Luce makes his brushwork technique more evident in the walls and floors of the room. He does this more towards the darker spots of the wall where the light does not touch it. For most of his objects and light, he does a better job of incorporating the divisionism technique where it is harder to tell this kind of technique. He uses varying colors in these spots such as red, blue, yellow, green, orange and more to make it evident



what kind of technique it is. This change in hues in spots like these indicate that the artist did this on purpose to make it clear this is the technique he is using.

A shadow is created from the way the sunlight is hitting the room. At the place in which the lighting is set, the shadow created from this is true to its perspective and adds depth to the work. The shadow is a good way that shows how well Maximilien Luce uses light and how it adds more movement to the piece. This kind of darkness from the shadow contrasts from the rays of the light and make the back side of the floor less prominent and unnoticeable.



Morning, Interior. Oil on canvas (1890) by Maximilien Luce

The face of Perrot can be distinguished from where this is set yet it does not contain enough detail to see all of the facial features present in him. This kind of technique comes from impressionism and tries to not have such detail in order to value the whole piece and not focus on the detail. Luce again uses light to give shape to the clothing and a more three dimensional look for the person. These kinds of contrasts create the creases and bends in the clothing which also adds to the casual and imperfect look of the piece.

The light that is transmitted through the window add more to the elements of the piece. The rays of light can be seen through the walls of the room and how they contrast with the shadows and areas that it does not touch. The way the rays are set, give a spotlight to Perrot and his bed. Even with a pointillist technique, Luce was still able to create depth into the room and contrast it with the shadows. He used lighter hues for the light and more darker as well as varying hues for the darkness and shades. This then also meant that the objects the rays hit, were to have a lighter shade and have organic movement in them.

At using this kind of lighting and perspective, Luce created dimensions and contrast to the objects. The objects that have the most light set on them are the blankets in his bed. The way the blankets are set create a sort of messiness and an unorganized way to the piece which contribute to the ideas of impressionism and depicting this instance as any other day. When the light hits the blankets it creates different shades and a more three dimensional look to it. Having the blankets at these kinds of positions where most of the creases are round and flowing, make it easier for the light to create contrast in them.

Interpretation of Function and Purpose



The Port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

Maximilien Luce incorporated a good amount of both impressionism and pointillism ideas into *The Port of Saint-Tropez*. He used the techniques of pointillism such as brushstrokes and divisionism to set a new way into seeing landscape art. He used the principles of impressionism such as depicting the life of common people and having less detail on the shapes. This work gets to show a more societal look into the lives of the common people and less focused on a certain group. He sets the perspective where both the ocean and buildings can be seen to connect the essence of nature with society and structure. The element most emphasized here is the boat with its big sail and not yet ready to sail. The light technique Luce uses here makes this instance suggest it is morning and during a hot or warm day. The way he uses the divisionism technique to make the sky and concrete lighter give away which time of day it is. The combination between the light and the ocean create a feeling of freshness and a new start to the day that add to the purpose of this work. The location in which this painting is set is in the southeastern part of France. The majority of Maximilien Luce's paintings especially landscapes are set in France. This is important to note because it conveys the function of this painting and gives reason as to why some elements were done as such.

This artwork was one of many that he painted on landscapes and instances of France which was his homeland. His fixation for creating French landscapes like *The Port of Saint-Tropez* infer that he did this to give a message about France. Aside from taking the technique of Neo-Impressionism, he also took the political ideas that most of these artists had which were anarchism. Anarchism in brief is the belief that the government and other associations are unnecessary or not needed and should be more focused on voluntary cooperation. Although it is more harder to tell in this work, he incorporates this idea into this work. This kind of setting and people get to show the typical day of a working class community. The intent behind doing this was to have the viewer feel empathy and sense of amiability towards the working class or proletariat. His intentions behind this work were for the purpose of trying to share his ideas and slowly persuade the viewer towards his beliefs. Unlike his other works, he conveys these beliefs much less and focuses more on the the actions and the collaboration of different elements. The hues, lighting, and shadow at which Luce uses here tries to give off more of the beauty of France and less about the struggles and inequality of the working class. Luce sets this painting at this perspective that emphasizes the community of the working class and how they interact and work in the mornings. Most ports contain more boats than this yet Luce set the boats to the side and in a structured manner to not give away the emphasis on the people. He made sure that by adding one boat it would have less space on the piece but enough to not make it distracting.

Analysis of Formal Qualities

Luce creates a simple and organized view of the boats in order to give emphasis on the other objects. Most docks or ports contain more boats than this and have more elements to this. Maximilien does not really depict the real version of this as he creates very organized and simple boats around the dock. He possibly does this to show organization and routine which then sends the message that a community can be organized and punctual with their duties and how they collaborate with other common workers. This also gives more emphasis to the working class and what they are doing instead.

The artist here uses certain hues to emphasize and send a message of his work. He makes such a bright and flowing sail that puts emphasis on this and creates a sense of peace, flowing, and calmness that you feel when you go to the beach. This is placed like this with organic movement to show that the day is starting and everyone is preparing to do their jobs. He includes less lines and elements in the boat to show its simplicity and not make it look so extravagant and complex. This is meant to show the common or average things that some workers got to work with.



The port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

1 The sunlight Luce uses here creates shadows for the people and evokes certain emotions for the viewer. With the kind of sunlight Luce uses and how it is in the sea/ocean he creates positive and calm emotions that make the viewer want to visit and feel the warm sun with the cool breeze of the sea. Luce also evoked this emotion even more by using light blue and white colors for the sky that were similar to the ocean. This also sets a unity to the work and a pleasurable aesthetic that triggers other senses.

Luce shows off the sunlight in the buildings and the kinds of hues and shadows it creates. This kind of sunlight creates a big contrast in color of the building containing a strong yellow with a off white. He also uses shadow to show this contrast. The corners of the building show this as well as the shadow that is created from the other buildings perpendicular to it. This kind of lighting adds to the beauty of Spain and how Luce was trying to depict France in his work. This lighting adds more shape and dimension to the artwork which helps set up the setting or background.



For all the people that Luce depicts in his artwork, he makes the features blurry and just noticeable as a figure. This again incorporates the idea of pointillism and impressionism because he has no detail on the people and instead focus on their connections and how they work in an environment.



Similarities in Function and Purpose, Culture, and Formal Qualities.

Sewing the Sail. Oil on canvas (1896) by
Joaquin Sorolla

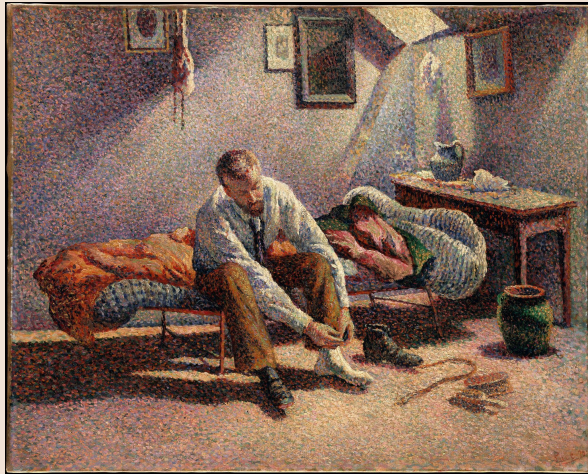


In both pieces the viewer can see that it shows the lives of common or average people in Europe. In Sorolla's work he does this showing the people wearing typical clothing and working on a sail collaboratively. This kind of job was seen as common and done by the middle and lower class people. He emphasizes this kind of principle with the use of movement and space in order to make the viewer mostly focus on this. In Luce's work he does this with the person he portrayed in the work. This work was to commemorate this artist after his death and Luce depicted him in his work as a common person doing the most average things. Luce put his character putting on his shoes looking ready to go to work sitting in an undone bed. These kinds of actions are the average and routinely things that most people did and Luce decided to commemorate him in this way. He also emphasized this idea using space and shape in order to make the character the most important part of this piece.

Both artists used light in their work to emphasize certain elements of their work as well as show off their skill with light. Both of these works cannot be categorized as being part of the luminism movement because both have little detail and focus more on the brushwork whereas luminism focuses on more detail and hiding these brushstrokes. The artists both used natural light from the morning and had their location set inside a room. They did this to give off rays of light instead of the whole sun and create shadows on certain objects. They used their skill of light to their advantage in order to evoke certain feelings from the viewer and persuade them towards certain feelings about this work. Both works used light to create a warmer and soft environment that would then make the viewer feel calmer and relaxed. This kind of light that the artist's created made it to be so that it would be more aesthetically pleasing for the viewer and see the beauty or naturalness of the days of common people.

Maximilien Luce and Joaquin Sorolla both were inspired by European culture and had ideas that related to impressionism. Both artist have had previous work and knowledge with impressionism and included some or a lot of these elements into their work. They both travelled to different countries and cities around Europe as well as collaborating with very popular artists from their movement. They both had the opportunity to learn the views of other artists and incorporate some of their ideas into their work. This was important to both of their works because they were able to use other male European artists ideas and incorporate them into these two works to convey their message.

Morning, Interior. Oil on canvas (1890) by
Maximilien Luce



Similarities in Function and Purpose, Culture, and Formal Qualities



Sewing the Sail. Oil on canvas (1896) by Joaquin Sorolla

Sewing the Sail and *The Port of Saint-Tropez* both use the theme of community and how people interact with each other in common and middle class areas. This is seen with the amount of people both people use and how they create this relationship. Sorolla creates this sense of community through having a whole group of similar common people working on one task to complete. Luce does this through illustrating an area where people have to constantly interact with each other. Busy and commercial areas as the one he illustrated shows one way in which the relationships between people are built. Both artists do this to create a sense of unity and harmony between society and how everyone plays a part in it. Sorolla and Luce both used light and other elements to evoke similar feelings towards the audience. The warmth that the light creates in both works evokes certain feelings that could make the audience feel happy, warm, and positive. They both used their skills with light to create positive emotions towards their work as well as add more beauty and a positive association to their home land.

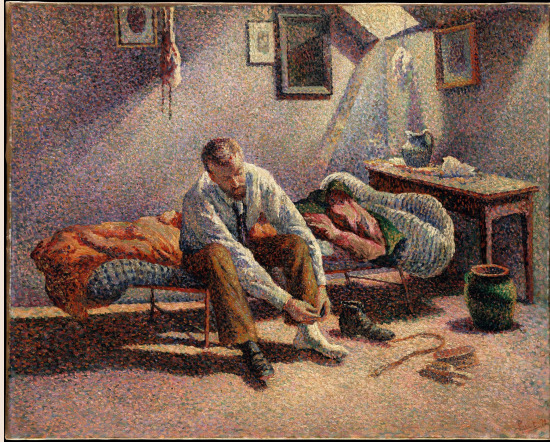
As stated before, both artists worked throughout Europe and collaborated with other male artists from the continent. This kind of environment both led them to create similar works that focused on the ideas and social issues in that area. During this time the impressionist movement was still going strong and very popular in Europe. Both artists learned about this kind of movement because of its popularity and how many accomplished artist were located around those areas. This kind of overflowing and popularity of movement led them to consider this movement and the principles behind it.

Joaquin Sorolla and Maximilien Luce both used similar methods to their formal qualities to send similar messages. The two artists created a sense of unity through the relationships of people and nature. They both used sails in their works and had light set into it in order to create more contrast and depth to the object. They both also incorporated nature in their works to present a more natural beauty of their country that could only be found there. They also used light to create different hues in nature. Sorolla's work shows this through the plants where their colors change depending in where the light is hitting. In Luce's work this is done through the sky and ocean where it goes from lighter blues towards a more darker tone. The way both artists used light to create different hues in nature evoke the feelings and emotions they were trying to create.



The Port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

Similarities in Function and Purpose, Culture, and Formal Qualities



Morning, Interior. Oil on canvas (1890) by Maximilien Luce

Morning, Interior and *The Port of Saint-Tropez* both use the theme of common people and ordinary or daily actions. In *Morning, Interior* he shows this with the man he depicts. This work was meant to commemorate one of his friends and he did this through the neo-impressionism style. Instead of glorifying him or depicting him through his most liked things, he illustrated him in the most ordinary way. He had him do something that was a daily routine and set the setting as something messy and not ready yet. With *The Port of Saint-Tropez* Luce created the same theme where he illustrated an instance that seemed very daily and most common for people living in that area. He did this through the amount of people and what it seemed they were doing.



The Port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

These two works were both created during the same time period, just a couple of years apart. His ideas during these years were still very similar where he still rooted his political beliefs in his work. He had a fondness of the proletariat and continued this kind of thought throughout these years. This is shown in both works such that the people included here can be seen as proletariat. He also continued to use the scientific theory in both works to manipulate the viewers eyes to see varying hues. Luce parted from the impressionism style and turned into neo-impressionism still using some of the ideas from his previous movement. This kind of change is seen in both works as they are both neo-impressionism and contain similar themes.

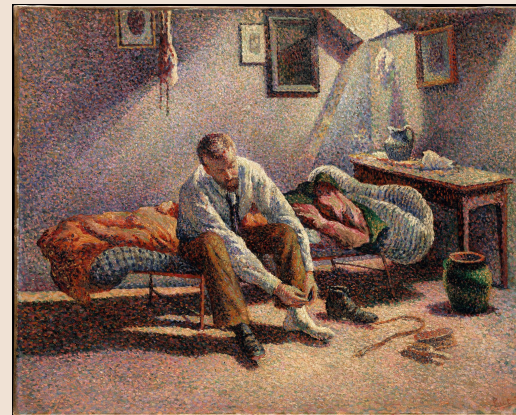
Luce used divisionism in both works. He used one base color and created small dots in order for it to look as if there were different shades of the same color. He also used light in both works to emphasize certain elements or objects as well as evoke certain feelings from the viewer. Using the sunlight at a more earlier time of the day creates certain feelings from the audience. This kind of light creates a warmth to the whole piece and feel very positive. He also included this light to show off his mastery with it and how he could greatly depict light with only base colors. Another similarity between both works is they both have an emphasis on one thing which is done through space, color, and movement. The man in *Morning, Interior* and the boat in *The Port of Saint-Tropez* are both the biggest things in the work and are placed towards the left center of the work. He did this on purpose in order to have the audience see this first and make a connection to the message.

Differences in Function and Purpose, Culture, and Formal Qualities

Morning, Interior by Maximilien Luce had a different function than *Sewing the Sail* by Joaquin Sorolla. Luce's work was meant to commemorate one of his colleagues and show him in a different way that stuck to the neo-impressionist characteristics. Sorolla's work was meant to show the beauty of Spain and the collaboration of common people. Both of their purposes were different and gave different messages to the audience. Luce portrayed his person doing daily and usual things to keep the idea of showing the lives of common people. As mentioned before, he characterized him this way to make him seem more normal and focus more on the whole look and the moment rather than the glorification and honoring of him. With Sorolla's work, he did not do this but rather focused on a different purpose which was to show his homeland's beauty and the way common people interact with each other. He made sure to show off his skill with light in the work and evoke positive feelings towards the work, therefore giving a positive thought to the nature and landscape of Spain.

The culture in which Maximilien Luce was brought up influenced his choice in themes, elements and intentions in his artwork. Because he was inspired by George Seurat's work and other neo-impressionists, he came to implement that movement in his work and divert from his original impressionistic work. He travelled with other neo-impressionist artist and surrounded himself with mostly these kinds of people. The kinds of travels he had and what he learned from other artists influenced his work and went away from some ideas of impressionism and their techniques. With Sorolla he surrounded himself with many other Spanish artists and did a good amount of his work in Spain. This kind of community he surrounded himself and where he traveled to affected his other elements and purpose behind his work. This is evidently shown where most of his work focuses on the beauty of Spain and its nature.

One big difference between *Morning, Interior* and *Sewing the Sail* is the brush and color technique behind both. Sorolla's work has more loose brushwork with rich and intense colors while Luce's work looked more grainy with organized brushwork and less intense hues. The kind of shadow that is created from the light also contrasts in both. Sorolla's shadows are more flowing, organic, and moving while Luce's are more linear, crisp, and geometric. This shows the difference in how their light technique worked. Although both were very skilled, the shadows they created were very different from each other.



Morning, Interior: Oil on canvas (1890) by Maximilien Luce



Sewing the Sail: Oil on canvas (1896) by Joaquin Sorolla

Differences in Function and Purpose, Culture, and Formal Qualities

Sewing the Sail. Oil on canvas (1896)
by Joaquin Sorolla



The Port of Saint-Tropez. Oil on canvas
(1893) by Maximilien Luce

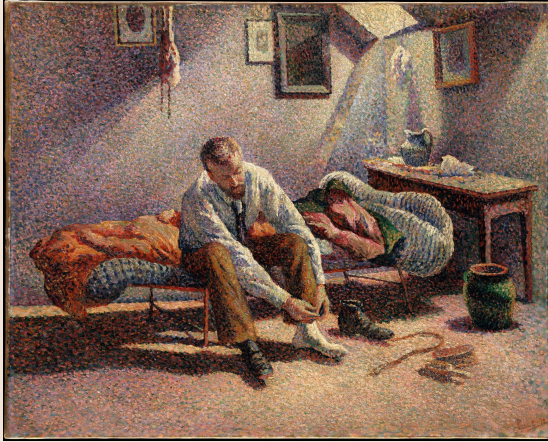


Sewing the Sail was more geared towards Sorolla's view of Spain's natural beauty and the collaboration between the working class. On the other hand *The Port of Saint-Tropez* was more focused on Luce's view of France and the collaboration between a community. He put his ideas on a more suburban and busier environment rather than Sorolla. Sorolla created his work on a more rural and calm environment. These two choices in environment affected the view of this piece and viewers feelings on this piece. Sorolla's choice in environment aided his purpose of creating a more aesthetically pleasing view of nature and the natural beauty it holds. With Maximilien Luce's work, his environment aided his idea of the working class community and the artificial beauty France holds. The environment he created mixed in the two different kinds of beauty he was trying to portray in his work. The structures aided his artificial view of France, while the ocean and sky helped his natural view of it.

Both artist were born in different countries which affected their judgement and view of what they saw in their own country. Sorolla showed his view of Spain's natural beauty while Luce showed his own view of France's beauty. Aside from their own home place, the artists they surrounded themselves with affected their work. Sorolla worked with impressionist artists and took inspiration from them whereas Luce surrounded himself with many post-impressionist artists and ideas from them.

Sewing the Sail had a different brushwork and color technique as to *The Port of Saint Tropez*. Sorolla's work had more flowing and thicker brushstrokes as to Luce's. Luce's brushwork was smaller and geometric only using points for the entire piece. Sorolla's color technique ranged in values and changed depending on where the light hit. He included more organic shadows and warmer tones to his work. Luce's color technique was more focused on creating the illusion of ranging color values even though only one kind of value was used. He created geometric shadows and used more cooler tones in his work. The lines that each artist used, complimented their choice in beauty. For example, Sorolla's work included much more organic lines that flowed and were shorter. This kind of line choice imitates similar characteristics to nature therefore giving it a more natural and earthy look. Luce's lines on the other hand were more longer and geometric. This line choice imitates similar characteristics to artificial and geometric shapes, therefore giving it a more structural and city look.

Differences in Function and Purpose, Culture, and Formal Qualities



Morning, Interior. Oil on canvas (1890) by Maximilien Luce

travelled to different areas in France with different artists. He travelled with Camille Pissarro to London and to Saint-Tropez with Signac. This kind of travel influenced Luce's *The Port of Saint Tropez* as he did visit the area. Signac played a role in this as he did much post-impressionism works and landscapes which is also shown in this work. In *Morning, Interior*, it was more centered as a commemoration and was more influenced by the event.

Luce's use of light is an important quality in both works. The way the light is shown in both works are different as the location has a big part to do with it. In *Morning, Interior* the setting is inside and the only way the light is coming through is from the window. This creates more sharper and direct rays of light unlike his other work. In *The Port of Saint-Tropez* the light was spread out through the painting and did not have any shape or direct area. The hues that Luce used for both works were very different which affected the mood of the audience. In *Morning, Interior* he used more warmer and darker hues to create a happier and comfortable feeling while in *The Port of Saint Tropez* he used cooler and lighter hues to create a refreshed and content feeling.

Although both pieces were made during similar times, Maximilien Luce had many different components, ideas, and meanings behind these two works. The purpose of *Morning, Interior* was to commemorate one of his friends after his death while *The Port of Saint-Tropez* was about showing the unity between people and the beauty of some of France's landscapes even in the common areas. Luce focused on one person in *Morning, Interior* to better show his purpose whereas in his other work he included many people to show the purpose of that work. Luce had objects around the man to make the setting seem more common and be a part of that post-impressionism style. In *The Port of Saint-Tropez* he had buildings and boats in order to show how people engaged in these environments and make it seem like a usual day. This kind of presentation also contributed to that post-impressionism style yet it had different objects and had the people engage with them in different ways unlike *Morning, Interior*.

The culture in which Luce was surrounded with for these two time periods were not so different. Some of the things that had occurred in France did not majorly affect Luce or these two specific works. However there were other events that did influence the two works that did not have much in particular to do with major events of France. During the 1890s Luce



The Port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

Connection to Personal Artwork: Formal Qualities / Function and Purpose

One important element I included in *Mexican Cooking* that I took from *Sewing the Sail* was the use of nature. In Sorolla's work, he fills his background with different vegetation to create a naturally pleasing environment. Similarly, in my work I include vegetation in the background to add an element of connecting to nature and the beauty it holds. Furthermore, I intended for the nature to intertwine with the workers and their daily life similar to *Sewing the Sail*. Sorolla placed the idea of nature within the working class in order to create a more aesthetically pleasing view of worker's daily lives. *Mexican Cooking* also holds this similar idea however with a different look of the vegetation. I also intended my work to apply the idea of nature to create a better view of the working class' lives however pertaining to my native country. Additionally, the view of daily lives from working class people is a message we similarly convey. Sorolla emphasizes the work the working class does which in this work is sewing a sail. He creates a positive portrayal of their work giving recognition to working class people in his country. My work also emphasizes the working class in my country and the culturally rich work that some workers do. In *Mexican Cooking* this work is cooking traditional food.

Nevertheless, both works also have different qualities and purpose. One example of this being the use of light. Within my work, I do not use light as much. I added light to the door in the background as well as create a darker value to some of the plants farther behind. However, Joaquin Sorolla incorporates light in *Sewing the Sail* very differently. He makes the light from the door expand through the whole room and change the value of the objects. He creates shadows in various areas, creating a more realistic and aesthetically pleasing view of light in the painting. In addition to the use of light, the overall use of value differentiates between the two works. *Mexican Cooking* has less changes in value and sticks to one color for a majority of an object. The shifts in value for certain objects gradually changes or sticks to one area. However in *Sewing the Sail*, there are multiple changes in value that help create more shadow and contrast. This is primarily seen in the sail as well as plants in the work. Sorolla makes sure to include different values in order to create a skillful view of light entering the room. Another element that is different in both works is the movement. In my work, the view is first set towards the woman and the follows diagonally towards the left and finally going towards the back. My intention with this movement was to emphasize the woman as well as the work that all were doing. On the other hand, Sorolla's artwork has a triangular movement set towards the middle, emphasizing the people and the sail in order to draw attention to his use of light on the sail.



Mexican Cooking, Oil on canvas (2022) by
Leslie Garcia



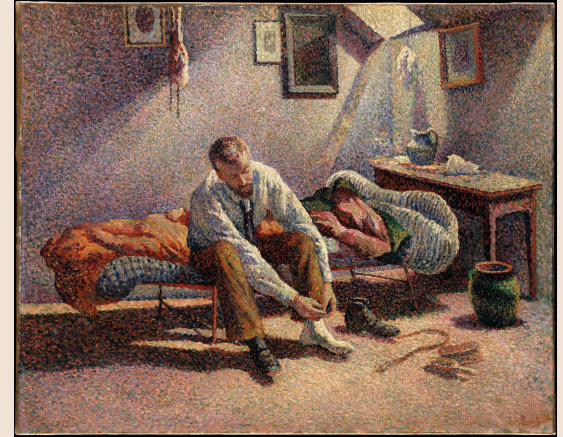
Sewing the Sail, Oil on canvas (1896) by
Joaquin Sorolla

Connection to Personal Artwork: Formal Qualities / Function and Purpose



La mujer y el hijo por un callejon. Oil on canvas (2022) by Leslie Garcia

La mujer y el hijo por un callejon compares to *Morning, Interior* from the brushstrokes and pointillist movement. In my work I took the same approach as Luce to create small dots all around my work. The brushstrokes are small and have no quick or rushed movement. This helps create a static portrait, where other elements are used to create the movement rather than brushstrokes. Another similarity both works share is the use of dark values. In my work I use darker values for the background and shapes. I do this in order to evoke a certain mood and feeling out of the audience as well as portray the dark and struggling lives of the working class. In *Morning, Interior* Luce creates darker values in multiple areas of the work. He has darker values for the objects and shadows in order to create a warm morning feeling out of the scene. He



Morning, Interior. Oil on canvas (1890) by Maximilien Luce

also does this to create more dimension to objects and show the effects of the light coming from the window to the man's room. Furthermore, both works have an emphasis on a person. With my artwork, I place emphasis on the woman as well as her son through shape, color, and space. I place this emphasis in order to show the struggling life of people in Mexico and how that issue is still present today. Maximilien Luce also places emphasis on a person but rather through the use of line, light, and space. The lines created from the sunlight head towards the person or relatively close to him. Although both artworks put emphasis towards a person, the meaning behind it is different. As mentioned before, my emphasis on the woman was to present the economic issues in Mexico. As people continue to struggle to feed themselves and their children, they resort to many jobs such as the one I portrayed to continue to survive. However, Luce places emphasis on the person because it is meant as a commemoration to Gustave Perrot. This artwork was meant to show his friend in a positive light for an exhibition towards Perrot. One other large difference between the two works is the use of color. With my work, I blend colors in order to create different values to be able to create the small distinction of dots. I do this to create contrast to the other dots in order to more clearly show the technique I use. On the other hand, Luce uses primary and secondary colors without changing the value of it. He is able to place those colors together to create the illusion of different values and tones being used in his work. He uses the scientific theory in order to bring in all the dots together and create one coherent piece.

Connection to Personal Artwork: Formal Qualities / Function and Purpose

The landscape Luce used for *The Port of Saint-Tropez* belongs to his home country and a place where he travelled to. This is something I do in my work as well. I created a landscape from a place in my home country when I went to travel. Luce's choice to include a unique place from the country where he is from is the same approach I take in my artwork. Additionally, the working class in the morning in a partially urban area is a similar idea both artworks contain. With *The Port of Saint-Tropez*, the use of light as well as shadow creates the perspective of an early morning day in the spring/summer. Luce painted what he saw when he went to visit the port and through that portrayed the lives of the working class. *La Calle en Oaxaca* similarly does this. I use color and value in order to show its morning during the summer. From visiting this exact area, I portrayed what I saw all around me and one of those things being the lives of the working class in Mexico. Furthermore, the movement used in the two artworks is similar. Although I used color pencil as my medium and Luce used oil paint, a similar pointillist approach was used. From creating small dots of different colors, we were able to create distinguished



La Calle en Oaxaca, Color pencil on board (2022) by Leslie Garcia

objects. From changing the color in the dots, we created dimension and shadow in the work in order to show the time of day.

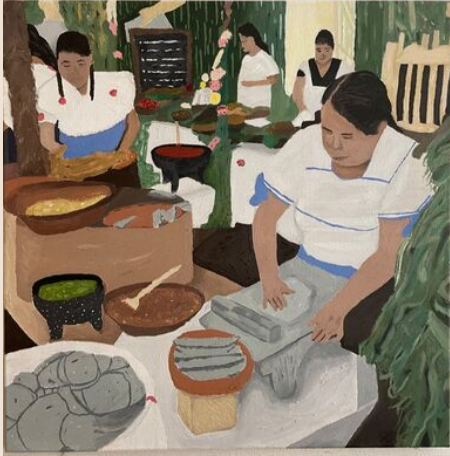
La Calle en Oaxaca is a piece where I decided to place a focus on the center and everything leading towards the point in the center of the board. However with *The port of Saint-Tropez* a much more different angle is created. Within the artwork, the angle of the buildings has an obtuse kind of corner that does not primarily emphasize a certain point. This allows for the emphasis to shift towards a different part of the artwork which is the sail. Luce is also able to create lighter values in the colors he uses and put emphasis to the sail as well as water. From using lighter values throughout the artwork, it helps convey the time of day as well as create a more positive and refreshing or cool tone to the work. This is different from my work, where I did use more darker or normal values in the piece. This also helped create a similar effect however convey that the time of day when this was portrayed was much later in the day. As mentioned before, the emphasis on the sail and water is a large aspect that is different to my work. These elements helped create a different meaning to the work which was to show the connection of nature with people as well as the large use of strong and beautiful boats. In my work, I only included buildings which placed a focus on such businesses and the suburban area of a city.



The port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce

Connection to Personal Artwork: Compare and Contrast Culture

Mexican Cooking. Oil on canvas (2022) by Leslie Garcia



One difference in the cultural context of Joaquin Sorolla and I is how his political and personal view affected his work. Through this artwork and many more, he placed what he thought and felt about his country. Either than being his political beliefs, history, or visual aspect. He placed what he felt of the working class in this artwork as well as the landscape and nature of Spain. However in my work I focus more on the rich culture of what these women do and how unique it is to the country of Mexico. I painted my work from the way I perceived it from the few times I have visited it. The fact that I created the work based on the few times I have visited my country is another difference with Sorolla. With him, he has lived in his home country for most of life which therefore affected what he saw on the social issues of his country from day to day. It did not just affect this, but a variety of other aspects on what he portrayed in his artworks. Furthermore, his love for his country and the beautiful aspect he perceived from the landscapes is another difference between the two works. With him learning and mastering different techniques as well as learning from other artists focused on impressionism, he was able to manipulate the elements of this artwork to align with his view of Spain. He used elements such as color, value, light, and shadow to manipulate the environment and

Sewing the sail. Oil on canvas (1896) by Joaquin Sorolla



nature he saw within what he painted. However with my work I do not use these elements to portray a different version of what I see. I wanted to portray the work as what it was even if the landscape and nature was not as aesthetically pleasing and created a positive feeling to the artwork.

However some similarities between the cultural context of us both is how we have travelled to different places in our home country. This therefore gave him a different perspective in all of Spain and how the landscapes differ between the different areas in the country. This then affected what he put in this work and many others, trying to put something unique to each one. With my work and cultural background, I have traveled to different areas in Mexico. This has led me to see the vast differences in landscape, culture, nature, and people in each state or city. This kind of view I gained from traveling also allowed me to place what I knew of certain places and depict them in unique ways. We both placed what we knew not just from the place of the artwork but also from the other places of our home country to create a distinct perception of it.

Connection to Personal Artwork: Compare and Contrast Culture

La mujer y el hijo por un callejon. Oil on canvas (2022) by Leslie Garcia



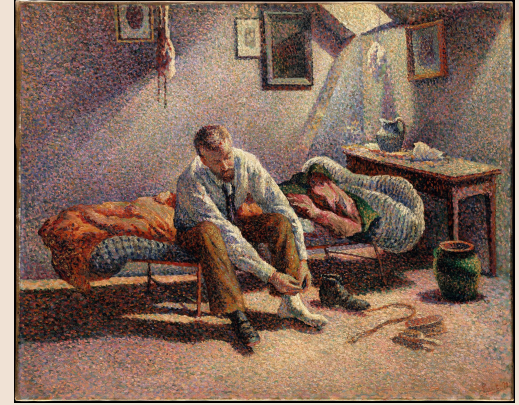
La Calle en Oaxaca, Color pencil on board (2022) by Leslie Garcia



One large difference between the cultural context of my artwork and Luce's artwork is the time and place in which the artworks were created. Luce created these artworks in France and during the late 1800s which had an effect to the meaning and purpose of the work. His artwork was also personal due to his strong feelings of his home country, France, and the fondness he took in what he was depicting (Pierre, landscape). However in my work, I used my experience with my home country, Mexico, to depict economic issues and landscape beauty in the country.

Additionally, his emphasis and technique with light enabled him to portray a more positive image of whatever or whomever he was depicting. Whereas with my work, I focused on using different elements to work together to focus on the message I was trying to convey.

One cultural similarity that both Luce and I share in the artwork is our decision in using pointillism to create our message. All four artworks use pointillism to form the objects, shapes, color, values, and more of the work. By doing this we intended to use a technique of organization and illusion to bring in all of the elements together. This allowed for us to create a unity within our artworks that then allowed us to create a deeper meaning within all the aspects of the work. This technique focused on organization and a sense of permanence which therefore affected the meaning and interpretation of the work.



Morning. Oil on canvas (1890) by Maximilien Luce



The Port of Saint-Tropez. Oil on canvas (1893) by Maximilien Luce