

Comparative Study: By | Heavin-Lei Hampton |



Judith Beheading Holofernes, (1599) Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg



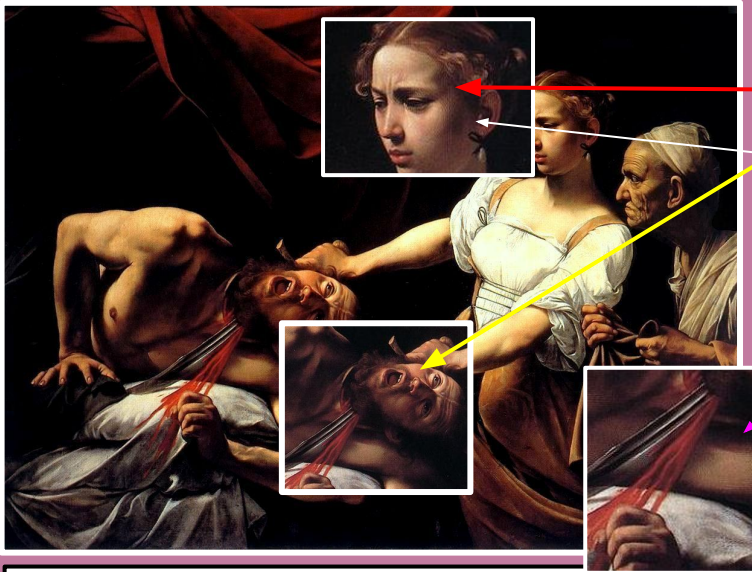
The Widow I, (1927) Käthe Kollwitz
<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>



Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm

This comparative study will compare and contrast the Principles of Design and Elements of Art of three paintings by Michelangelo Merisi da Caravaggio and Käthe Kollwitz. Including the *Judith Beheading Holofernes*, by Caravaggio, *Self portrait*, by Käthe Kollwitz, and *The Widow I*, by Käthe Kollwitz. Both artists within their work are able to illustrate an uneasy, alluring feeling to their work but within different art movement styles (Caravaggio being Baroque, and Kollwitz being German Expressionism). Käthe Kollwitz's pieces however are created in traumatic moments in her life (WW1 and WW2) while Caravaggio was inspired by biblical imagery interpreted in modern reality. I felt choosing all three of these pieces would not only interest me more into how broad and different their background stories are, but I will be able to analyze the techniques and mediums each artist used and compare how gradually different they are.

Cultural Significance:



Judith Beheading Holofernes, (1599) Caravaggio
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Caravaggio painting style was heavily influenced through violent experiences in his life, which would explain the large amount of blood and gore established within his artwork. He expressed anarchic characteristics, although he established smooth realistic blending strokes. Caravaggio felt rebellious towards authority in Europe as he found obeying the laws were absurd, (eventually he would spend time in an asylum), which would lead to majority of his paintings being sadistic or display agonising poses. In the asylum, I can see base on the facial expressions and body positioning of Holofernes, that Caravaggio displayed a similar representation of his experiences in an asylum (as for his bizarre and erratic behavior). The *Judith Beheading Holofernes*, feels sinister, especially within the facial expressions. Judith gives off more of a dominant feature, as she looks down with a sense of power, while the man feels powerless and terrified. Between Judith and the older woman behind her, it can also show the difference in youth and wickedness, as the older woman seems to enjoy the deed more than Judith herself. Judith looks more repulsed, and arches her body back as she's slicing away at Holofernes, which shows how women were painted to look culturally more "graceful". This portrait (the *Judith Beheading Holofernes*) could also be viewed through a feminist bias lens, considering how Judith is viewed as a dominant threat, and Holofernes is shown as weak and vulnerable. This portrait itself has inspired several artists to make small spin-offs of the original piece, and make their own version of *Judith Beheading Holofernes*. In several examples, the pose of Judith, the old maid, and Holofernes would be the same, but the face and body of each figure would be replaced with their own depiction of what they look like, or a comedic inspiration from different movies or TV shows.

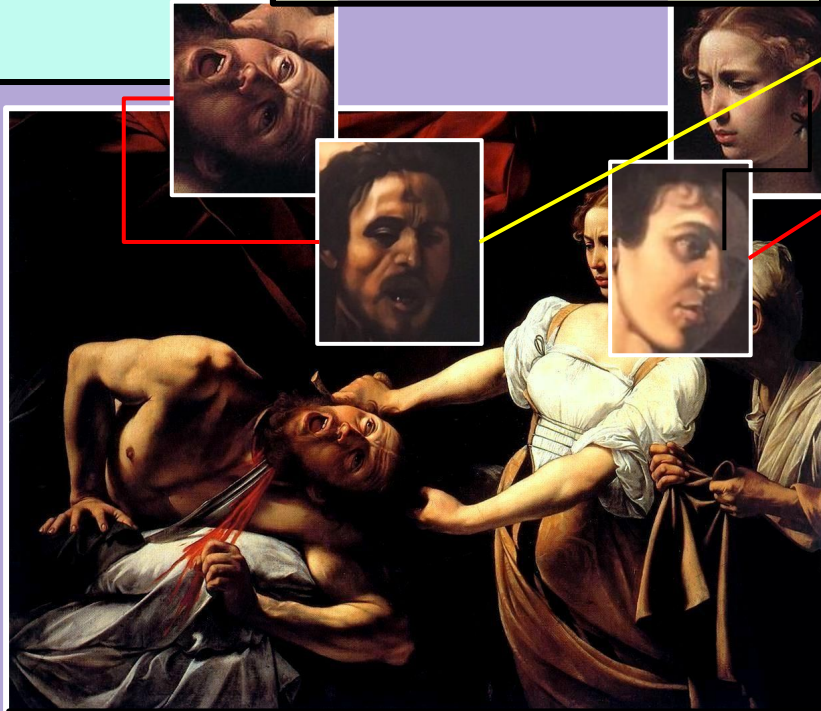


As for the Baroque art style, the smooth and realistic brush strokes of the characters clothing, skin, and hair was a popular art style. The style started in the 17th century in Rome, then spread throughout France, Italy, Spain and Portugal, then to Austria, southern Germany and Russia. In the 1730's, the art style started to become a popular sense of drawing, considering many other architecture sculptures or painters would create in such a manner to earn profit, including Caravaggio himself. Painters for example would use famous stories, musical theaters, or music itself as inspiration for several of their pieces. Culturally wise, the French culture contained several arts that would inspire artists to illustrate paintings or carve sculptures in their manner.

Purpose, Religious Context, & Historical Narrative:

The *Judith Beheading Holofernes* motive is to illustrate a biblical story between Judith and Holofernes, as she seduces him, only later to decapitate him in a tent. The old maid behind Judith encourages her to do so, as he is trying to take over their civilization. Judith was able to get Holofernes drunk and vulnerable for her to attack him. Reluctantly as seen in Judith's body posture, she kills the brute once he has too much to drink. Judith is symbolized through triumph over tyranny, as Judith and Holofernes display contrasts in gender and character as the woman is "beautiful" and "fragile", while man is "strong" but "in peril". The older woman behind Judith is a Jewish maid encouraging the murder to be committed.

The pictures displayed below show how Judith is connected to David, and Holofernes being connected to Goliath. Both Judith and David sharing hero like qualities, and Holofernes and Goliath diploma villainous vulnerability as they are slayed by the heroes of the story.



The historical narrative behind *Judith Beheading Holofernes* is a story based around the Old Testament, which this painting was popular by the Renaissance and Baroque art periods. This historical event was similar the story of David and Goliath, but in which this painting praises Judith for her heroic deed as she beheads Holofernes. Based on Caravaggio's inspiration, he tends to paint biblical stories from the bible, and shape the meaning of each passage or story into his own interpretation of the text (hence this Painting being inspired by the story of David and Goliath. This is also a painting that Caravaggio would create in future time (1607) as Caravaggio specifically enjoyed biblical stories. The religious aspect of the painting is to display a Jewish/Christianity, as Judith was a Jewish widow, as the Assyrian army over sieged her city Bethulia. They were the first group to wander over to a new religion, however it wasn't taken kindly upon other jewish supporters. As related to the Jewish and Christianity religion feud, Christianity was found to be a superior religion, and constantly wanted to dominate other beliefs.

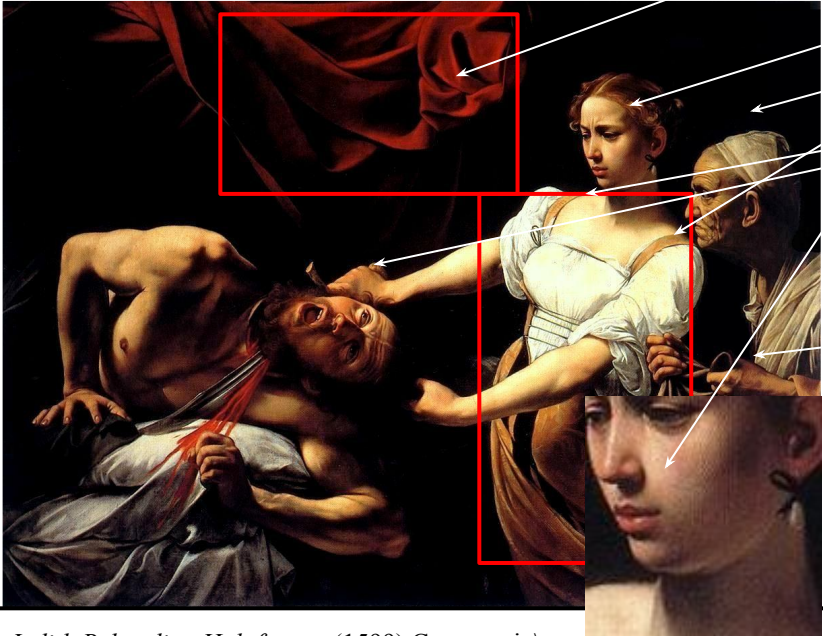
Judith Beheading Holofernes, (1599) Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg

David and Goliath (1607) Caravaggio
https://www.antiques-atlas.com/antique/acrylic_oil_painting_on_canvas_of_david_goliath/as153a1023

Formal Qualities, Elements of Art & Principles of Designs:

Going from an Elements of Art perspective, Caravaggio uses **texture** to bring out detail of the clothing of Judith, the old witch, the sheets, and the fabric of the curtain in the background. He also uses **value** to distinguish the light and “innocent” Judith while Holofernes is displayed with a darker grey overlay to make him seem like the “villain”. The **color** contrast with each other’s hues, as Judith is displayed with the brightest colors, as to make her stand out more over the crowd. Looking at space within the piece, I see more **negative** space in the background to add a better transition to the characters displayed in the painting. The background is colored in solid black, while the characters Judith and Holofernes are colored in multiple brighter shades. The old maid behind Judith however doesn’t stand out as much, although she doesn’t have much negative space, it’s her color palette.

For the **texture** from analyzing the Baroque movement is consistently smooth and had round edges. From the skin of Judith, her skin and features on her face look soft and somewhat flat in a smooth way. The colors and shadows are blended together in a favorable fashion, making it seem as though this is a live action event. Looking at the Principles of Design, the **emphasis** of the piece is directed more towards Caravaggio’s detailed painting style of fabric, however this is a **balance** between the hues, as the colors don’t overlap one or the other in a “muddy” fashion. There is a slight **repetition** between the old lady behind Judith and Holofernes, as they share similar greyish hues. It symbolizes more of a darker, villainous persona. There isn’t much of a rhythm or a distinct pattern portrayed in the piece, but the **movement** of *Judith beheading Holofernes* is distinguished with the blood pouring out of his neck. It gives the idea that the action is just suddenly taking place. The blood however seems to be pouring in a splattered but yet in a consistent way. The proportions of this piece seem to be accurate, as there are no unrealistic objects or human bending poses. The hues are nice and rich, as they aren’t heavily saturated or simply just one continuous color. There is great **unity**, as every hue and event seems to fit in place. Nothing seems out of the norm for this piece, and it is able to illustrate a clear purpose and a clear story.



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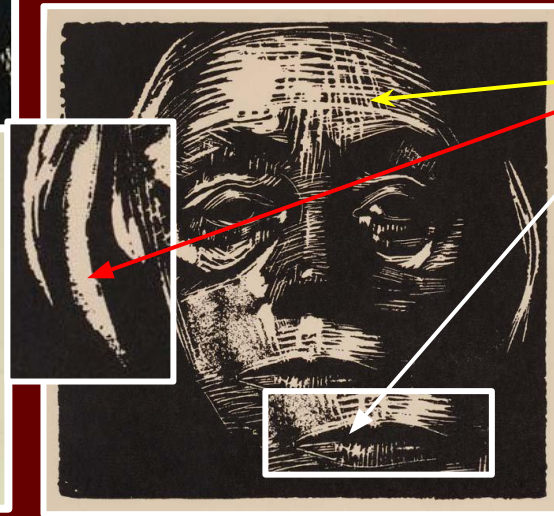
Cultural Significance:

The Widow I by Käthe Kollwitz was created within the horrific events that occurred, specifically after World War I. This painting shows the sorrows of mothers and widows, and painting an accurate representation of their grief (this is highly revealed in the facial expression of this piece, and how the body is slumped over instead of up straight). The woman's hands in the piece seem This resembles how they felt after their sons were forced to fight/aid in the war. Since the piece was inked in the German Expressionist movement, this carries some German like culture into the piece. Käthe Kollwitz wanted to illustrate the anti feeling of honor or glory, as this piece is displayed in the Anti-War Museum in Berlin. Käthe Kollwitz common theme within her pieces is agony or some type of traumatic experience, considering her artwork was inspired by WWI and WWII. She used the other people's experience or her own to fuel her creativity.



The Widow I, (1927) Käthe Kollwitz
<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>

Both of these artworks have a similar type of sorrow in common, as they both show misery in their line work, as both of these artworks were made around the same time, as they were both made after World War I.



Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm

The Self Portrait by Käthe Kollwitz is more so her personal grief and dismay after the events of WWI. She wanted her artwork to follow in the footsteps of other German Expressionist artists like Max Beckmann, Ernst Ludwig, Emil Nolde, and many others. The bold line work visually represents her grief and how rigid and inconsistent they are. The thin lines are displayed in a crosshatched pattern, while the thicker lines are horizontal and vertical consistently. The woodcut medium adds to the cultural significance since the medium was relatively popular in Germany, and the style adds more depth to a simple self-portrait. Although Käthe Kollwitz was a German artist, she wouldn't discriminate against anyone Jewish, and still commissioned their work.

Purpose, Religious Context, & Historical Narrative:

The purpose of the *The Widow I* is to illustrate the sorrows that mother and widows had to endure in the aftermath of WWI. It displays the sorrow and tragedies they faced, as many Germans were killed. The mother that is grieving in the painting is mourning the loss of her son as he went off to fight in the war. The purpose of this piece is to illustrate how the residents of Germany were impacted much more severely than the government/army itself. The people in Germany struggled to survive the aftermath of WWI financial and economically. The mother in the picture symbolizes the sacrifices they had to make, as they offer up each of their infants to go off and fight in the war. This relates to Käthe Kollwitz as one of her sons named Peter went off to fight in the war as well, but he died on the battlefield. He was killed two months after joining the military force. This loss was difficult for Käthe Kollwitz to overcome (she struggled to recover over the loss of her son), as she makes black and white sorrow prints of her artwork to resemble the pain and suffering she went through. For the art movement German Expression, it allowed artists to emphasize and express their inner feelings in general brushstrokes. Their artwork could represent certain events in society portrayed in their eyes, which is simplified down to different brushstrokes. For a religious narrative, many of Käthe Kollwitz Jewish friends would praise her artwork. They were drawn to her open-mindedness. Although Käthe Kollwitz grew up with in a Christian religious mindset-, she still respected the rules her Jewish friends grew up learning. Her favorite from from the Jewish religion involves the gravestones. For the each gravestone, a face of the person who must be displayed on it, which Kollwitz found interesting as she observed on gravestone of a man who dies from natural causes. Using historical context, this picture could also be represented as the feeling citizens in Germany had after the country went to fight in WWI. The impacts of Germany suffered from losing to the Allies was huge territorial lost, political viewpoints, and food shortages. The residents of Germany were struggling to find any rations to either feed themselves or their families. Germany couldn't necessarily fix the problems occurring in their country because they were to pay repairs to France and Belgium. Their currency was too low to the point that Germany could only afford a small amount of food to give out to their people. Many people of Germany tried to switch their viewpoints politically,, hoping it would benefit them.



From an overall perspective, this piece clearly showcases some brooding in Käthe Kollwitz art style, as this type of artwork is consistent over her time period as an artist. She was famously recognized as an artist who creates artwork through sorrowful experiences, as the *The Widow I* exhibit. This artwork displays grief, as well as the others do in the piece. It is a similar theme she carries around, for grieving over the loss of her son. And being depressed over the lack of supplies the German economy had.

The Widow I, (1927) Käthe Kollwitz
<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>

Formal Qualities, Elements of Art & Principles of Designs:

Base on the skill-set shown in the piece, we can depict that the *The Widow I* has a heavier negative **space**, than positive **space**. In the German Expressionism art movement, black and white were the main hues that symbolizes an event that's sorrowful and traumatic. The **texture** of the widow looks rough based on the jagged lines filling the inside and small thin lines going around her outline. The **value** of this piece only graduates to a lighter color to separate the skin tone from the body. The face even has some shadow towards the right side of the face, giving the indication that the woman is mourning. We can also predict based on the **colors** in the woodcut, that not only is the woman unhappy, but it gives off some type of death-like feeling. The **colors** black and white can symbolize that a death just occurred, and based on the positioning of the woman, she seems to be mourning over the lost of someone. With the angle her head, she's not looking straight up at the viewer and giving them eye contact, but instead is looking off in a diagonal position, with her eyes closed matter of-fact. The small lines going off the woman's hair can symbolizes small strands she's losing from pure grief.

The woman's hands show some negative and positive **space**, as the wrinkles and shadows in the hand shows how stressed she was, and the white (positive **space**) shows the outline of where her hands are in the picture.



From the Principles of Design, there is an aesthetically pleasing **balance** between the only two hues in this piece (black and white). I can conclude base on the line work and positioning this artwork gives off, that it was not meant to be a vibrant, colorful piece. The dark and light hue **balance** suits the purpose perfectly. This also can relate to the **contrast** of this piece, as it is easily shown since there are only two colors used. The black are the shadows, clothing, and the hair of the figure, while the white shows of the rough outline off her face, and rough details of her hands. The **emphasis** of this artwork is brought more towards the woman's face and hands, as everything else is sealed off in pure black. The wrinkles are displayed on her face and her hands, showing she's a hardworking woman but also seems fatigued. Obviously there is a **pattern** with the color scheme of the artwork, but there is a pattern within the linart. For the hair and outer outline of the clothing, there is a thin line art pattern going around the figure or off to the side, while inside, there is a single horizontal patterning show from shading in the side of the face or the sides of the hands. There isn't much **rhythm** or **unity** to really go into depth about this artwork for Principles of Design, or there isn't any shape for Elements of art. The artists didn't want to display it within their piece.

The Widow I, (1927) Käthe Kollwitz

<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>

The purpose of Käthe Kollwitz *Self Portrait* is to showcase her inner feelings about WW1. In this, it showcases how Käthe Kollwitz wallowed in depression around the time. The war was still a fresh memory in her head, so majority of the artworks she made were filled with saddened expressions. Around the time, Käthe Kollwitz would keep around a diary and write daily about all the experiences she dealt with during the war. She would also write letters to express her personal pain for surviving around the time. This also ties into her son dying from joining the war, and how Kollwitz tried to cope with the matter of her son's death. This piece shows her negative perspective on war, considering the thick and thin line work. The thinner lines represent her trying to grasp and get out of depression (as there are more of those lines) while the thicker lines represent how Käthe Kollwitz is struggling, and the hard work she had to do in order to live.

There are quite many similarities between the *Self portrait* and the *Widow* Käthe Kollwitz made, although they were made at different times. For this, the *Self Portrait*, timing for the production of this piece and the WW1 consoled some of her fans. The lineart she presents within the crosshatch shading and the thicker more defining lines can make several people her remember the terrorizing events of World War 1. They can so happen also trigger memories from the aftermath of the war, as starvation and survival was a struggle. Käthe Kollwitz has the ability to express and share her emotions in her woodcut medium, especially including the solemn colors of black and white.

Base on the woodcut material choice, it adds on to her pitiful and defying work. As woodcut medium historical was quite popular in the German Expressionist time, it helped artists achieve their inner emotions as the ink was pure black. This portrait of Käthe Kollwitz shows of how she was brooding in the WW1, and trying to cope in the aftermath. Similarly to Käthe Kollwitz *The Widow I*, she suffered from Germany's lost to the allies in WW1. Germany lost a large amount of territorial land, which I can conclude that cut of several resources for art materials, food, and etc for Kollwitz to use freely. The economy in Germany was quite unstable, and it was difficult for anyone to provide for their families, or themselves. Käthe Kollwitz was an example, as majority of her artworks came from the same wood cut material since she couldn't use canvas or any other more expensive mediums, despite her having a graphic design field.

Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm

Purpose, Religious Context, & Historical Narrative:



The *Self Portrait* by Käthe Kollwitz displays a significant amount of **texture** throughout the entire face. This is visible within the **line** work by the shading and highlights of Kollwitz face. She uses a slightly more smoother **texture** when it comes to the highlights around her hair, but a small scratchy texture when it comes around her face. The main method of shading that she uses is specifically cross hatched shading, especially around the forehead and nose of the *Self portrait*. I can make an inference from the amount of small cross hatched shading, around her face, is the “wrinkles” presumably are from the aftermath of WW1. This portrait displays how exhausted and depressed she was from those events. There is also a well balance of negative and positive **space** within this piece. The white parts of the space (which can be considered to be positive) isn't overbearing or overwhelming. The same thing applies to the negative space, as each each type of space brings out the contrast of one another. There is some slight **value** displayed in the piece, as there isn't just solid black in Kollwitz portrait, but there are some slight greys when she was cross hatched shading.



Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm

From the Principles of Design, there is a clear **balance** between the hues black and white. The black hues are more so the shading presented in the background, while the whites are shown to give off the illusion that you are looking at a portrait. As well as balance, there is a **rhythm** displayed within the texture of the piece, as everything falls in place with one another. There is also **repetition** in the line Kollwitz uses in the piece. There is repetition in the cross hatched shading, as it is displayed in the upper part of her head (within her forehead, nose, eyebrows, and her eyelids). There is also a slight repetition in the horizontal and vertical line art in this *Self Portrait*. This part is shown more towards the ends of the left side of her face, and the right side of her face (by the strands of her hair as well).

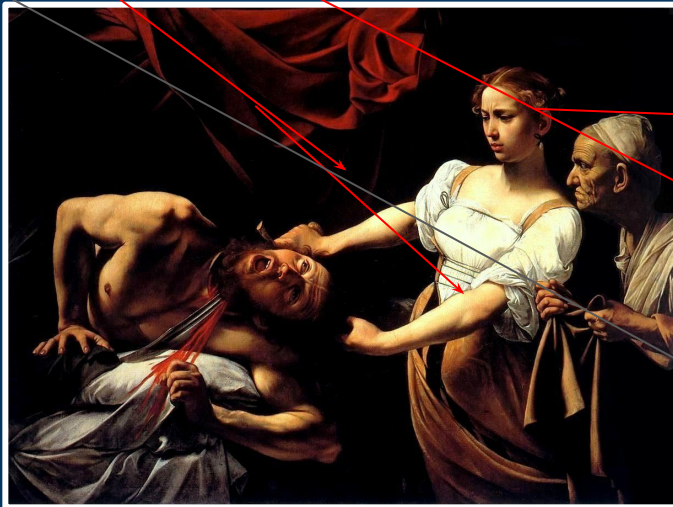
Formal Qualities, Elements of Art & Principles of Designs:

This portrait doesn't have a specific **shape** that should be analyzed, as everything seems to be in place without a typical oval or circular form. There is no **movement** presented in this artwork, as your eyes aren't forced in a darted motion. There isn't much **emphasis** on the piece either as everything in the portrait seems to give its own importance whether it's a small or big detail. There isn't a specific part of the piece that our attention should be focused on.

Both artworks display similarities with their elements of arts, principles of design, and their origin. For elements of art, both of these artworks display a nice range of **space** within the piece, a heavier negative space, than positive space. From the Principles of Design, there is an aesthetically pleasing **balance** between the only two hues in this piece, as both show a nice **color** balance between the two. The **texture** of the widow looks rough based on the jagged lines filling the inside and small thin lines going around her outline. The **value** of this piece only graduates to a lighter color to separate the skin tone from the body. The face even has some shadow towards the right side of the face, giving the indication that the woman is mourning. We can also predict based on the colors in the woodcut, that not only is the woman unhappy, but it gives off some type of death-like feeling. uses value to distinguish the light and “innocent” Judith while Holofernes is display with a darker grey overlay to make him seem like the “villian”. The color **contrast** with each other’s hue’s, as Judith is displayed with the brightest colors, as to make her stand out more over the crowd. Looking at space within the piece, The **colors** black and white cat symbolize that a death just occurred, and based on the positioning of the woman, she seems to be mourning over the lost of someone. As for function and purpose, *The Widow I* show a connection to religion, as hers is connected to jewish. Although Käthe Kollwitz grew up with in a Christian religious mindset-, she still respected the rules her Jewish friends grew up learning. The *Judith Beheading Holofernes* is also related to Christianity over Jewish religion, as it related to the Jewish and Christianity religion feud, Christianity was found to be a superior religion, and constantly wanted to dominate other beliefs.

Both of this artworks have a war like theme around both of them since both involve some type of bloodshed, whether visibility or within a simile, as *The Widow I* shows a woman mourning over death, and *Judith Beheading Holofernes* visibly displays it. Both in which highlight sorrowful events.

Function/Purpose, Culture, Formal Qualities Similarities:



Judith Beheading Holofernes, (1599) Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg



The Widow I, (1927) Käthe Kollwitz
<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>

Function/Purpose, Culture, Formal Qualities Similarities:

The purpose of Käthe Kollwitz *Self Portrait* is to showcase her inner feelings about WW1. The *Judith Beheading Holofernes* motive is to illustrate a biblical story between Judith and Holofernes, as she seduces him, only later to decapitate him in a tent. Both of this artworks have a war like theme around them, similarly to the *War Krieg Death Tod* piece.



Judith Beheading Holofernes, (1599) Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg

The *Self Portrait* by Käthe Kollwitz displays a significant amount of **texture** throughout the entire face, This is visible within the line work by the shading and highlights of Kollwitz face. She uses a slightly more smoother texture when it comes to the highlights around her hair, but a small scratchy **texture** when it comes around her face. The main method of shading that she uses is specifically cross hatched shading, especially around the forehead and nose of the self portrait. I can make an inference from the amount of small cross hatched shading around her face, is the “wrinkles” presumably are from the aftermath of WW1. This portrait displays how exhausted and depressed she was from those events. There is also a well balance of negative and positive **space** within this piece. The white parts of the space (which can be considered to be positive) isn’t overbearing or overwhelming. The same thing applies to the negative **space**, as each each type of space brings out the contrast of one another. There is some slight **value** displayed in the piece, as there isn’t just solid black in Kollwitz portrait, but there are some slight greys when she was cross hatched shading. Going from a Elements of Art perspective, Caravaggio uses texture to bring out detail of the clothing of Judith, the old witch, the sheets, and he fabric of the curtain in the background. He also uses value to distinguish the light and “purity” Judith while Holofernes is display with a darker grey overlay to make him seem like the “villian”. The color contrast with each other’s hue’s, as Judith is displayed with the brightest colors, as to make her stand out more over the crowd. Looking at space within the piece, I see more negative space in the background to add a better transition to the characters displayed in the painting. The background is colored in solid black, while the characters Judith and Holofernes are colored in multiple brighter shades. The old maid behind Judith however doesn’t stand out as much, although she doesn’t have much negative space, it’s her color palette.



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Function/Purpose, Culture, Formal Qualities Similarities:



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Since both of these pieces were created by the same artist, there is a clear connection between the two as they were both made during the aftermath of WWI. Käthe Kollwitz specifically wanted to illustrate how much this war affected her socially and mentally, as the *Self Portrait* shows Käthe Kollwitz's inner depressing thoughts. Around the time, Käthe Kollwitz would keep around a diary and write daily about all the experiences she dealt with during the war. She would also write letters to express her personal pain for surviving around the time. This also ties into her son dying from joining the war, and how Kollwitz tried to cope with the matter of her son's death. The *Self Portrait* by Käthe Kollwitz displays a significant amount of **texture** throughout the entire face. This is visible within the line work by the shading and highlights of Kollwitz's face. She uses a slightly more smoother texture when it comes to the highlights around her hair, but a small scratchy texture when it comes around her face. The main method of shading that she uses is specifically cross-hatched shading, especially around the forehead and nose of the *Self Portrait*. I can make an inference from the amount of small cross-hatched shading around her face, as the "wrinkles" presumably are from the aftermath of WWI. This portrait displays how exhausted and depressed she was from those events. There is also a well balance of negative and positive **space** within this piece. The white parts of the **space** (which can be considered to be positive) isn't overbearing or overwhelming. The same thing applies to the negative **space**, as each type of space brings out the contrast of one another. There is some slight value displayed in the piece, as there isn't just solid black in Kollwitz's portrait, but there are some slight greys when she was cross-hatched shading. Based on the skill-set shown in the piece, we can depict that the *The Widow I* has a heavier negative space, than positive space. In the German Expressionist art movement, black and white were the main hues that symbolizes an event that's sorrowful and traumatic. The **texture** of the widow looks rough based on the jagged **lines** filling the inside and small thin lines going around her outline. The value of this piece only graduates to a lighter **color** to separate the skin tone from the body. The face even has some shadow towards the right side of the face, giving the indication that the woman

Function/Purpose, Culture, Formal Qualities Contrast:

There is great **unity**, as every hue and event seems to fit in place. Nothing seems out of place, while in *The Widow I*, here isn't much **rhythm** or unity to really go into depth about this artwork for Principles of Design, or there isn't any shape for Elements of art. There is different lineart for each part of the woman, while the other painting doesn't display different **line** work. The emphasis of this artwork is brought more towards the woman's face and hands, as everything else is sealed off in pure black, while in *Judith Beheading Holofernes*, there isn't any **emphasis** on a particular on something the audience should look at.



Judith Beheading Holofernes, (1599) Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg

Judith Beheading Holofernes culturally is in the Baroque art style, which is smooth and realistic brush strokes of the characters clothing, skin, and hair was a popular art style. *The Widow I* is culturally a German Expressionist woodcut carving, meaning it is only in two colors, black and white.



The Widow I, (1927) Käthe Kollwitz
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The *Judith Beheading Holofernes* motive is to illustrate a biblical story between Judith and Holofernes, as she seduces him, only later to decapitate him in a tent. This painting is displayed on a feminist viewpoint, and shows women displaying more power by Judith slays Holofernes. The purpose of the *Widow I* is to illustrate the sorrows that mother and widows had to endure in the aftermath of WWI. It displays the sorrow and tragedies they faced, as many Germans were killed. The woman in this painting is grieving, while the woman in the other painting doesn't seem to show any sign of sorrow or pity.

Function/Purpose, Culture, Formal Qualities Contrast:

Looking at the Principles of Design, the *Self Portrait* by Kathe Kollwitz demonstrates a nice **balance** between black and white hues, while the *Judith Beheading Holofernes* painting uses colorful hues. There is **repetition** shown in the *Self Portrait* piece, as Kathe Kollwitz frequently uses similar brush strokes in as a shading technique in the woodcut piece (shows a **pattern** in her cross hatched shading style in her woodcut medium). This piece gives off a saddened expression or melancholy emotions, while the other piece *Judith Beheading Holofernes* shows more of a violent. The **emphasis** of each piece is different, as the *Self Portrait* emphasizes on the linework crosshatch shading on the face, while *Judith Beheading Holofernes* **emphasis** on Holofernes pained expression as he's being decapitated. The contrast is shown with how brightly colored Judith is compared to Holofernes as he looks "muddy" and low saturated (the hues are mix with a slight black or grey to lower the original color's brightness). Judith on the other is the brightest within the painting (her skin is glowing and her shirt as her colors are saturated). The *Self Portrait* doesn't display any **movement** (picture is more stiff and stationary), but the Beheading of Holofernes shows some type of movement as the blood is moving down onto the blankets. The curtains in the background has give off a rippling effect as if they're moving (shows more of a realistic outlook while the line cut drawing is more of an image rather than a painting).

For contrasting these two pieces of work, The *Judith Beheading Holofernes* motive is to illustrate a biblical story between Judith and Holofernes, as she seduces him, only later to decapitate him in a tent, while The purpose of Käthe Kollwitz *Self Portrait* is to showcase her inner feelings about WW1, as it shows how Kathe Kollwitz wallowed in depression around the time.

Judith Beheading Holofernes, (1599) Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg



Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm



Function/Purpose, Culture, Formal Qualities Contrast:

Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm

The Widow I, (1927) Käthe Kollwitz
<https://moa.bvu.edu/womens-history-month-kathe-kollwitz/>



Both of these woodcut drawings were made by the same artist, but *The Widow I* was created to show the traumatizing events within and after WWI (loss of her son, and *The Self Portrait* displayed a more personal outlook on her grief and dismay. The culture of both these are German, however the *Self portrait* is more cultured around German's struggle with lack food and shelter (survival) while the *The Widow I* was more focused on the death aspect (how millions of Germans die in the war). There are more **lines** shown in the *Self Portrait* rather than the *The Widow I*, since there is more cross hatched shading in the piece, while the other has larger pools that are just filled in black. *The Widow I* **emphasis** on the woman's solemn face and how distressed she is, while the *Self Portrait* is more directed on the wrinkles on forehead showing her happiness dwindling away, and how miserable she looks. Besides that, the *Self Portrait* doesn't necessarily have a clear emphasis on what the viewer should aim for, as each part of the piece is directed towards Käthe Kollwitz line art style. The **value** of the pieces are different as the *Self Portrait* shows small bits of grey to contrast from the whites and the black in the piece, while the *The Widow I* is just purely black and white (the **texture** on the *The Widow I* is slightly smoother, while the other piece looks more scratchy and rigid). There is more negative **space** in the *Self Portrait* piece, rather than *The Widow I* since the *Self Portrait* piece came from a darker (black) background and the details are being built off of it, while *The Widow I* is starting from more of a positive **space**, which shows irony as this piece is not in any shape or form positive. The only **color** difference for each of these pieces is the background, as one comes from a black background making highlights as features, while the other comes from a white background, making shadows/features out of black ink. The mother in the picture symbolizes the sacrifice she had to make, giving up her son and her husband to go off and fight in the war (although they died in the end), while the *Self Portrait* symbolizes Käthe Kollwitz as a person dealing with the aftermath and how much of a challenge it was considering the wrinkles and solemn expression she has.

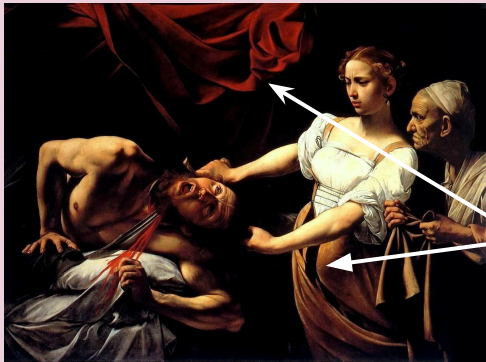
Compare & Contrast: Formal Qualities, Function & Purpose

| Personal work vs. Caravaggio |

Generalization: Although both these pieces of work are both oil painting, they both have a high **contrast** in color choice and **texture emphasis** (how the *Judith Beheading Holofernes* painting is more smooth and neat, while the *Stepping Stones* painting is more rough and rigid).

Function & Purpose: For *Judith Beheading Holofernes*, the purpose of this painting was to illustrate a biblical story between Judith and Holofernes, as she seduces him, only later to decapitate him in a tent. The overall story of the painting is based around the Old Testament, which this painting was popular by the Renaissance and Baroque art periods. For my work *Stepping Stones* on the other hand, is to display an ironic feeling of social anxiety, as the boy in the painting is soothed and content in a red chaotic sky. Both of the paintings have a deceiving look as they both have calming elements within the piece, but both have chaotic elements in the image that questions the true purpose of the painting itself.

Stepping Stones- Heavin-Lei Hampton-2020- Oil painting on canvas 45cm x 60cm



Judith Beheading Holofernes, (1599)
Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg

Formal qualities: Analyzing the formal qualities for each body of work, in *Stepping Stones*, there is a nice balance within both of the color palettes as the **color** choice of the painting isn't overall dramatic but well spread out. The **shape** is more jagged and outlined, the **texture** may be smooth. The proportion in my piece looks more like a cartoon, rather than the other paintings, as they look far more realistic. Looking at the painting *Judith Beheading Holofernes*, there is uses of **texture** to bring out detail of the clothing of Judith, the old witch, the sheets, and he fabric of the curtain in the background. There is also an example of **valu** to distinguish the light and “gentle” Judith while Holofernes is display with a darker grey overlay to make him seem “evil”. The **color** contrast with each other’s hue’s, as Judith is displayed with the brightest colors, as to make her stand out more over the crowd.



Compare & Contrast: Cultural Significance

| Personal work vs. Caravaggio |

Cultural significance:

Caravaggio painting style was heavily influenced through violent experiences in his life, which would explain the large amount of blood and gore established within his artwork. He expressed anarchic characteristics, although he established smooth realistic blending strokes. Caravaggio felt rebellious towards authority in Europe as he found obeying the laws were absurd, (eventually he would spend time in an asylum), which would lead to majority of his paintings being sadistic or display agonising poses. In the asylum, I can see base on the facial expressions and body positioning of Holofernes, that Caravaggio displayed a similar representation of his experiences in an asylum (as for his bizarre and erratic behavior). The *Judith Beheading Holofernes*, feels sinister, especially within the facial expressions.

Cultural significance: Culturally wise, I specifically liked how calm and soothing the painting is with the smooth painting style, and the hazy water reflections. The thought of painting water to me would be a great aspect to add to my oil painting as my goal was to give off a calming atmosphere within the painting. The overall color choice of the piece feels cool and as though it was painting during fall, or around that time specifically. As the boy is lazily staring into the pond, he has a stick in his hand and pokes the water with it creating ripples within the water. I feel as though the water in the piece is emphasized heavily as my attention towards the painting is constantly being drawn towards the ripples being made in the water. I want to display a similar color palette of the water and change the brightness and dullness of the water (while displaying highlights, shadows, and ripples). I also want to draw the stones where the child is facing towards to make the background look as similar as possible.



Judith Beheading Holofernes,
(1599)
Caravaggio
https://commons.wikimedia.org/wiki/File:Caravaggio_Judith_Beheading_Holofernes.jpg



Stepping Stones-Heaven-Lei
Hampton-2020-
Oil painting on
canvas 45cm x
60cm

Compare & Contrast: Formal Qualities, Function & Purpose

| Personal work vs. Kollwitz |

Generalization: From reviewing both pieces of work, they contain various similarities in their saddened approach towards the work, and how they both are focused on a white and black theme. Although both pieces are different within their purposes (message) they're not far off looking at their cross-hatched line work.

Function & Purpose: Analyzing *The Widow I*, the print is based around the sorrows that mothers and widows had to endure in the aftermath of WWI. This print displays the sorrow and tragedies they faced, as many Germans were killed. In the block print *Habits Never Die*, this piece shows a picture of a woman smoking a cigarette and showing a halfway smile. The woman in the illustration is shown to be smoking a cigarette, and blowing out odd-shaped smoke puffs. This print is a representation of addiction, as the lady represents an everyday smoker.

*Habits Never Die-
Heavin-Lei Hampton-2019-
Block Print 15cm x 23cm*



The Widow I, (1927) Käthe Kollwitz
<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>

Formal quality: Analyzing *The Widow I*, the **texture** of the widow looks rough based on the jagged lines filling the inside and small thin lines going around her outline. The woman's hands show some negative and positive **space**, as the wrinkles and shadows in the hand show how stressed she was, and the white (positive **space**) shows the outline of where her hands are in the picture. The **value** of this piece only graduates to a lighter color to separate the skin tone from the body. The face even has some shadow towards the right side of the face, giving the indication that the woman is mourning. There is also an aesthetically pleasing **balance** between the only two hues in this piece (black and white). Glancing at my personal work, there is a rough **texture** of skin, and the line work in the piece varies from time to time (from thick sharp cuts, so small thin strands). Looking further into the print, it also contains a variety of negative and positive space (mainly positive illustrating the features of the face, and negative giving detail to the background of the piece).



Compare & Contrast: Formal Qualities, Function & Purpose

| Personal work vs. Kollwitz |

Function & Purpose: The purpose of the *Self Portrait* piece is to showcase Käthe Kollwitz's inner feelings about WW1. In this, it showcases how Käthe Kollwitz wallowed in depression around the time (very similar to *The Widow I* print nonetheless). It shows how she was brooding in the WWI, and trying to cope in the aftermath (and remembering the brutal deaths of loved one's). For my personal work *Habits Never Die*, the print's purpose is to emphasize on addiction as the woman in the illustration is shown to be smoking a cigarette (cigar), and blowing out uneven shapes of smoke puffs. This print is to show the average life an everyday smoker.

Generalization: Overall, both of the block print pieces illustrate a solemn mood within their crosshatched strokes. There is however a huge difference in the space in both pieces, as in the *Self Portrait*, there is more negative space to positive. For my personal work, it's reversed, and there are less strokes compared to Käthe Kollwitz piece.

Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_1_1.htm

Habits Never Die-Heavin-Lei Hampton-2019- Block Print 15cm x 23cm

Formal qualities: Looking at my personal work, there is a rough **texture** of skin, and the line work in the piece varies from time to time (from thick sharp cuts, so small thin strands). Diving deeper into the print, it also contains a variety of negative and positive **space** (mainly positive illustrating the features of the face, and negative giving detail to the background of the piece). Similarly to *The Widow I* piece compared to my personal work, *The Self Portrait* by Käthe Kollwitz displays a significant amount of **texture** throughout the entire face, This is visible within the **line** work by the shading and highlights of Kollwitz face. She uses a slightly more smoother **texture** when it comes to the highlights around her hair, but a small scratchy texture when it comes around her face. The main method of shading that she uses is specifically cross hatched shading, especially around the forehead and nose of the *Self portrait*. There is a **rhythm** displayed within the texture of the piece, as everything falls in place with one another.



Compare & Contrast: Cultural Significance

My personal work *Habits Never Die* significance was addressing the idea of addiction (looking at other's experience coping, and the struggle in which dealing with it). I found her art style to be very inspiring, especially in how much detail she adds in each for the cross hatched lines and the intentional spaces in between each detail, and most importantly, how inconsistent it is. I wanted to mimic the line work almost exactly like the original, although adding that type of texture would be difficult. Researching the skin and overall health of a smoker, I concluded that the skin texture of the print should be more rigid, and have as much detail as needed to convey the smoker aspect of the print.

| Personal work vs. Kollwitz |

The Widow I culturally was related to the horrific events that occurred, specifically after World War 1. The people in Germany struggled to survive the aftermath of WWI financial and economically. The mother in the picture symbolizes the sacrifices they had to make, as they offer up each of their infants to go off and fight in the war.

Similarly to *The Widow I*, the *Self Portrait* piece was also showcased her inner feelings about WW1. Base on the woodcut material choice, it adds on to her pitiful and defying work. As woodcut medium historical was quite popular in the German Expressionist time, it helped artists achieve their inner emotions as the ink was pure black.

*Habits Never Die-
Heavin-Lei*
Hampton-2019- Block
Print 15cm x 23cm



The Widow I, (1927) Käthe Kollwitz
<https://moa.byu.edu/womens-history-month-kathe-kollwitz/>



Self Portrait (1923) Käthe Kollwitz
http://argos-gallery.com/Argos_Site/Etch_Exh_11.htm

