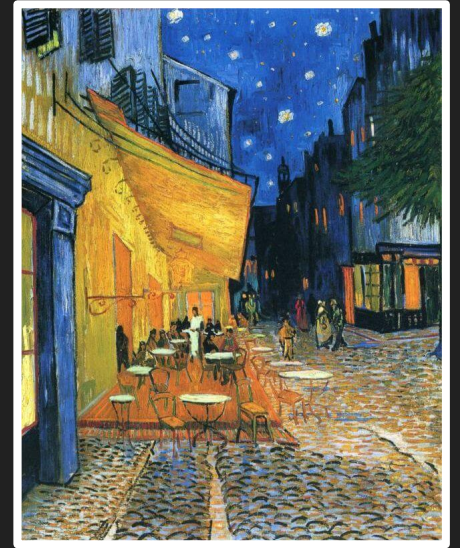




The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)



The Starry Night Over the Rhone - Vincent Van Gogh (1888)



Café Terrace at Night - Vincent Van Gogh (1888)

Comparative Study

David Bailey 2022

This comparative study will use the artworks of the woodblock printed artist of the edo period, Katsushika Hokusai, and post-impressionist artist, Vincent Van Gogh. I will be taking a look at their use of form, medium, style, movement, while also including the culture each artist connects with and how it crafts their work. Both artists do come from completely different time frames and art movements. Both of them still created landscapes, and depicted various forms of art that encouraged the movement. Within studying their works, I will have an in-depth look on their cause and effect based on their movements and how those same time frames inspired their choices while crafting the pieces. Within that, I will also take a look at the perspectives of the artworks and examine the why. Looking deep into the ideals, texture, and balance of the artworks while comparing them to the other artworks from the other artist.

Evaluation of Cultural Significance

Crafted through the Edo Japanese art movement, *The Festival of Lanterns on Temma Bridge* depicts a very cultural event that happens through Japan history for more than 1000 years. The festival was also named “Festival of the Gods” where Osaka would be lighted up with lanterns, included with the boat’s seen through the blockprint. The festival isn’t only lanterns however, but has music performances, and bunraku. (traditional puppet shows) The festival would show beautiful scenery and light up Osaka, Japan. Within that, the festival captures culture, tradition, symbolism and depicts a “painting of a floating world.” Woodblock prints were to be used to show these kinds of events and landscapes and colorfully craft them into beautiful prints to show off their culture, Hokusai did this with showing Osaka in lights for a prominent festival. The background of this festival and style of woodblock prints inspired me to take a look at analyzing Hokusai’s work.

Hokusai had been influenced by various artists like Sesshu and the style of Chinese painting. Usual ukiyo-e would be of popular actors that were traditional, but Hokusai chose to change his subject on doing landscapes and daily life images with his prints. Hokusai was part of the Nichiren set of Buddhism, which led to most of his arts being based off of his cultural beliefs, along with his name. Hokusai’s prints revolved off of the scenery he found most interesting or had a cultural reference to his religion, as he also really wanted to master the forms of animals and get his art created to life. He wished the heavens for long-lasting life.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

The Edo period itself, (also called the Tokugawa period) ran through (1603-1867) in which was a time depicted with internal peace, economic growth, political and economical stability under the shogunate. Through that period, ideals were to be fulfilled, and through that, lots of culture flourished through new art forms and ideas. A popular style arised called ukiyo-e (woodblock prints) which became a major art form at the time. Hokusai has made many extravagant ukiyo-e as he lived through the Edo period. The purpose of these woodblock prints was for producing various colorful prints from everything they saw. Hokusai’s “*Thirty Six Views of Mount Fuji*” was a prime example of art creations by ukiyo-e, Hokusai would turn these views into colorful prints using crafted forms of movement and form through his pieces.

Analysis of Function and Purpose

The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

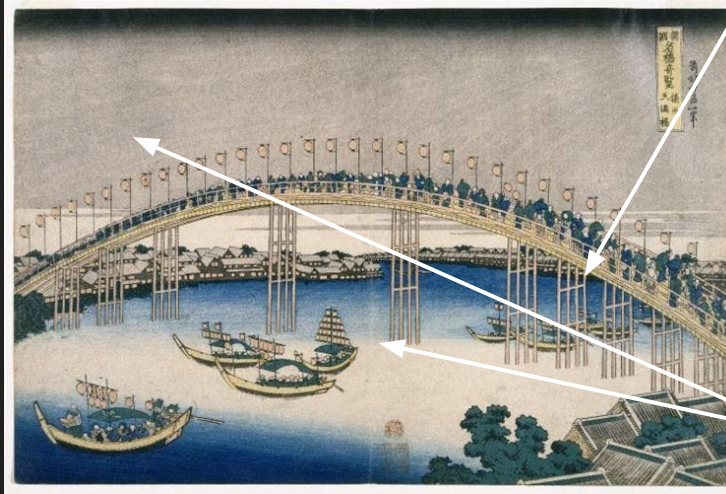


Hokusai incorporated the mood of a crowded party with the various amounts of people around Temma bridge. On par for the festival, people are carrying lanterns, looking out the bridge, or together on boat's just to show how eventful and influential the festival is to the people of Osaka and their culture.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

Katsushika Hokusai makes brilliant flourished wooden block prints. Hokusai had a great job crafting around scenery he was inspired by and showing off the culture of his country with his prints.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

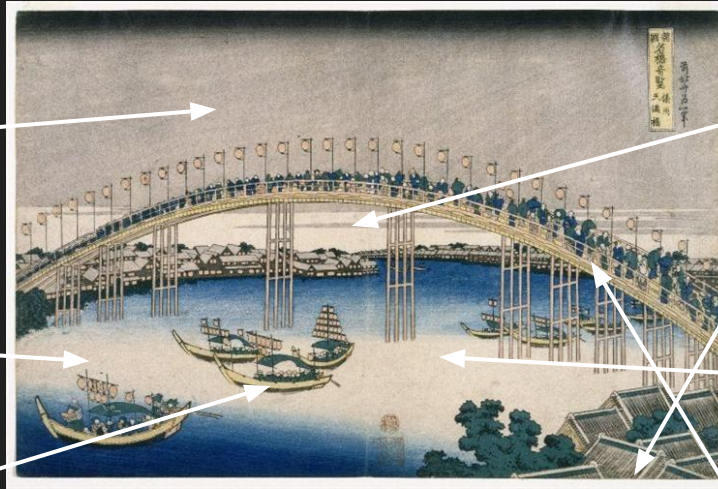
The Festival of Lanterns on Temma Bridge has a lot of thin **lines** throughout the piece. Though these lines could be unintentional, it shows the craft of a woodblock print and how crafting detail includes tiny thin lines outlining certain objects.

The piece also differs in certain forms of different parts of the print. As the houses, bridge, and boat have the lines that outline them. The water and sky differs as they both look as if lines cross there surface but their **texture** looks contrasting compared to the highly detailed objects shown through the piece.

The **colors** through the water block print contrast each other as the legs of the bridge separate themselves from the ground water. The sky also looks very dim, which may not be intentional, but may be to bring out the light the lanterns would eventually use to brighten up Osaka.

Analysis of Formal Qualities: *The Festival on Temma Bridge*

Hokusai uses a variety and balance of **colors** throughout the piece. The sky shows dark clouds, while the lower-half shows a lighter society, hinting that the festival is brighter with all the lanterns. The light in the water also shows how the reflection from the bridge has caused a bright reflection with the water. The brightness through the piece gives off the illusion of an acked festival at night, along with the houses with bright windows. As the **hues** of the sky contrast with the differing colors through the bottom of the piece, a light and dark contrast. Hokusai's examination of the **forms** of buildings and the landscape of Osaka and Temma Bridge fit very well for the small craftings of a woodblock print. His technique and style of detailed and eccentric forms of buildings, boats, and the natural world give off the illusion of life to the print. Hokusai's various amounts of people all together show the correct perception of a busy festival, with lanterns around the area.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

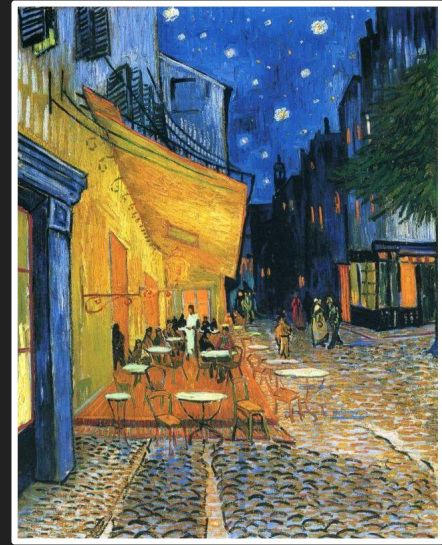
Katsushika Hokusai crafted the piece through the medium of ukiyo-e (woodblock prints). Block Prints use a technique called karazuri (embossing) in which adds depth to fabric with having strong pressure on the print without the ink being placed yet. Woodblock prints allowed Hokusai to craft a creative and styled landscape to show off the culture of his heritage.

There is a **balance** between the different colors of the print. The half-part of the print shows light appear form below the clouds to show off brightness in teh festival. It is a split between both ideas of the piece and balances between land and sky. The **texture** of the piece also feels crafted by the multiple detailed layers of the houses and the form of the water. As if you can feel the wooden feel of a house or a soft touch in the water. The **form** of the water contrasts from the piece showing balance from land to water. Texture plays a huge role through the print.

Katsushika Hokusai's use of **structure** fits perfectly with his technique in the woodblock print. The detailed structures of the boat, bridge, houses, and people give the right impression of a perspective of Temma Bridge during the festival. All these findings show the true concept of the work of a woodblock artist and what they do to give off the feel of a landscape they enjoy.

Evaluation of Cultural Significance

Van Gogh was a Dutch Post-Impressionist artist. Post-Impressionism takes focus on a more symbolic and former order, with structure. This version rejected regular impressionism because of its focus on the concern of natural and spontaneous rendering of color and light. Van Gogh focused his post-impressionist works based on the constant vibrant cities he would travel to, within that he would paint the feel he had gotten from certain places in contrast with his own dark life. In "Cafe Terrace at Night," Van Gogh commented on a letter to his sister: "I enormously enjoy painting on that spot at night. In the past they used to draw, and paint the picture from the drawing in the daytime. But I find that it suits me to paint the thing straightaway." Van Gogh's had been dealing with mental illness during the time of his most prominent works. It seems the world around him really took to inspire combining his surroundings with his mind depicting a beautiful image. He was deeply inspired within impressionism and post-impressionism's bright color palette which changed what Van Gogh's usual dark and dim colors through his paintings. Within the Cafe Terrace at Night, Van Gogh combined a bright and dark contrast to show off the nice and calming scenery he had gotten from the area within his own contrasting life.



Café Terrace at Night - Vincent Van Gogh (1888)



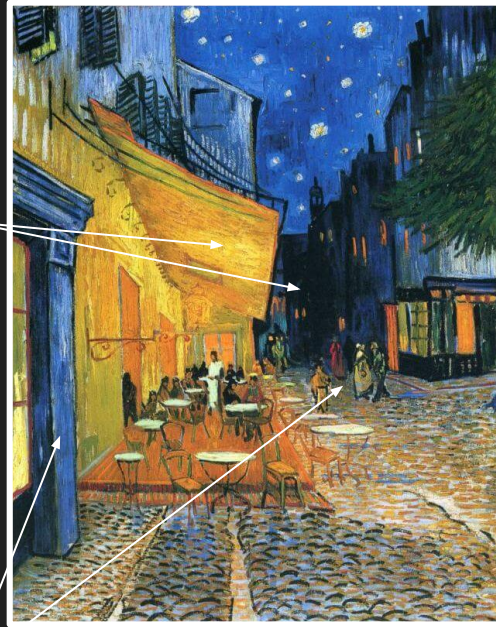
The Starry Night Over the Rhone - Vincent Van Gogh (1888)

Though Van Gogh was inspired from the bright color palette, during his time in Arles he was infatuated with the theme of "night effects." Within the three painting series, "The Starry Night Over the Rhone" was exactly what van Gogh wanted out of the night sky. In fact, he had written to his brother Theo: "I need a starry night with cypresses or maybe above a field of ripe wheat." He was intrigued by the feeling of painting at night, as his piece was to capture how the starry night sky gleams over the Rhone waters. While Van Gogh was traveling around in Paris, he had not only explored impressionism, but he had been inspired by Japanese culture, more specifically Japanese block prints. Within his other influences such as Monet, Pissarro, and others, Van Gogh had adopted these brighter colored palettes into his artwork. Art was a way to stay emotionally balanced, and with all the studies he had taken, his art had grown into new heights.

Analysis of Function and Purpose

Van Gogh uses bright and dark colors throughout this piece to capture the lit up restaurant differs from the dark nightly city. The black outlining for the buildings in the background really show off the skylight and bring focus to the more important part of the painting. With van Gogh painting at night, he really wanted to capture the feeling and look of the place that he felt so nice painting at. It was a place that calmed his mind and he wanted to express how his mind perceived that place compared to the city around him. The use of color shows exactly what Van Gogh was seeing and what he put focus into. The color has vibrance, shadows, and they contrast each other.

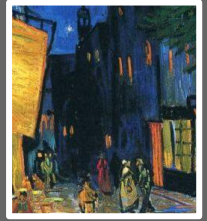
Van Gogh uses linear and block brushwork through his pieces. Each brushstroke follows through the direction of where the object is facing. As we can see, the strokes go upward the sides of the door, and the strokes go diagonal through the restaurants ceiling. He also uses outlines for most of the objects and people through the piece. Giving a perspective of color and further outlining their presence through the piece. His brushwork follows through the entire piece.



Café Terrace at Night - Vincent Van Gogh (1888)

The painting is showing a perspective of someone looking at the building and the people around it. Van Gogh captures a perspective perfectly as the linear way the painting goes more dark through the alley captures how humans put focus on what they are able to see. Through

this area we can put ourselves into that perspective and we can see the outlines of people that are spending their time there. Within that, we can see The shadows that overlay the stones on the ground, showing to the viewer just how the restaurants bright lights affect its scenery.

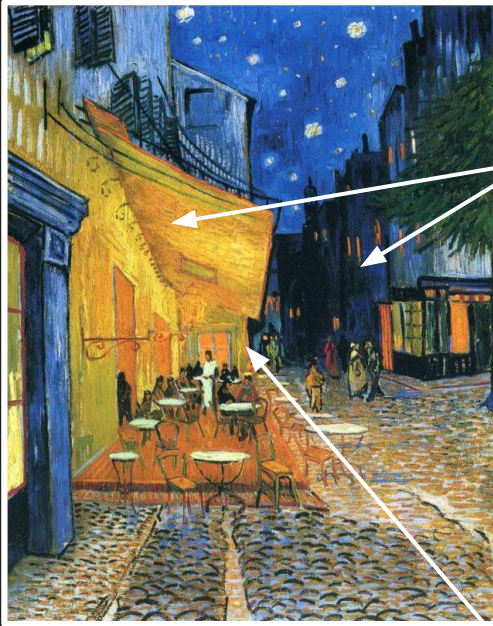


Within the painting, Van Gogh gives his classic form of stars. As he captures their contrast within the night sky, we can clearly tell the sky is shining the night he is there at the Cafe. The



light shares a purpose in showing the glow of the cafe. Each part shares a way in which Van Gogh wanted to capture the cafe.

Analysis of Formal Qualities: Café Terrace at Night

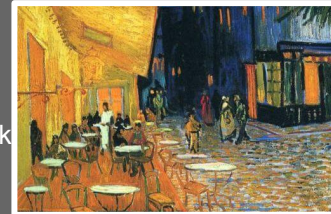


Café Terrace at Night - Vincent Van Gogh (1888)

Van Gogh had created the piece through a regular medium of painting. He can show the many vivid colors of impressionism and adjust them to not look overdone or garnish.

Van Gogh shows **value** through the light and darks of the cafe and it's surroundings. As the piece almost cuts off as a light part and a dark part. The left half showcases brighter colors that contrast with the right of the piece. This shows that there is contrast between not only the **value** of the piece, but the **hue** in which has many different colors together. The brighter half also shows darker accents, as the darker half has lighter accents to show of the outlining of certain objects. This shows reality, the cafe brightly brings shadows to the objects that take the light while covering other objects. Within that, the darker half also gains less vision as the street view loses focus and gains darker value than where the perspective is given.

Van Gogh's **form** of people is shown through tiny blocks of color, shadowed by a big dark outline. This shows perspective and reality though the piece. He was able to make use of outlining objects to give them the form that was sown to him through the cafe and how lively it was. There is **balance** to what looks busy and to what looks empty, as the chairs and people take up the space that would be empty if not included. The painting doesn't look as if areas are too empty or an unrealistic look. It shows the reality of the cafe and how it looked to Van Gogh.



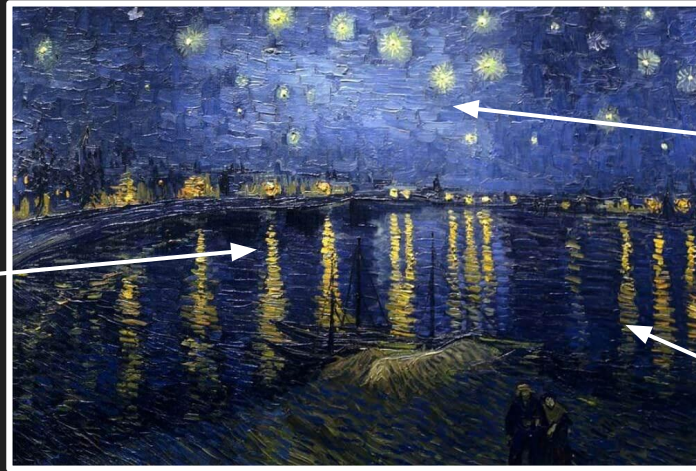
Van Gogh's use of **color** has striking colors that work as the colors lead into each other through the painting. With a closer look at the painting, it shows that the yellow color eventually turns green, with that green eventually turning blue as the painting shifts from a high point to a low point. Van Gogh's color palette shows these contrasting colors that are worked together through emotion, as Van Gogh had usually painted with emotion. The **color** blends within each other and work with each other.

Color Palette
(Main Colors)



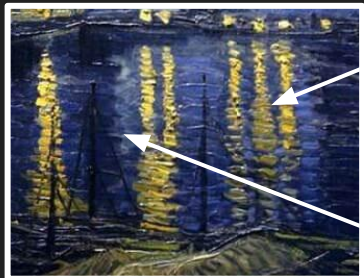
Analysis of Function and Purpose

The Starry Night Over the Rhone was one of three different paintings during Van Gogh's time in Arles. He wanted to capture painting at night, and the crafting of a perfect starry night was haunting him. The painting revolved around capturing not only the starry sky, but the gas lighting reflection that went along from the city to the water. The painting has a perfect way of capturing this light reflecting around the ripples of the water. It also captures the essence of the atmosphere through the dark colors that reflect around a calm night sky. It gives a perspective to looking around the Rhone at night surrounded by the glowing water and other relationships.



The Starry Night Over the Rhone - Vincent Van Gogh (1888)

The painting uses the light from the sky almost to contrast the darkness of its surroundings. This puts focus into the sky and captured what Van Gogh was trying to hard to do. The middle of the painting perceives brighter to the audience than its surroundings showing how the light sky reflects within the water. This darkness also gives a romantic aura, within the couple seen at the bottom of the painting, it shows how the setting is romantic to others that want to take someone to a special place. The dark light being covered behind the bright sky is a lovely lighting that feels calming as the night sky glows upon the ripples of the reflecting ripples of the water.



The color choice of yellow and a deep variety of dark blues compliment themselves within the water and its surroundings. It also is a similar light to the way the sky shines above the water. These comparisons add to the beauty of the starry sky and the glowing reflection of the water. Very color fits well within another through the painting and it purposely connects to the atmosphere of the painting. Van Gogh also makes the stars a brighter yellow compared to the classic white color that stars usually look in the night sky. The stars are different in variety and each one contrasts within the bright or dark skylight. More stars are shown through the middle of the piece which connects to the brightness Van Gogh is trying to create through the sky. The brightness is also shown not only through the waters reflection, but we can see the bottom of the painting has a brighter color of a brownish green to enhance the theme of a shining sky.

Analysis of Formal Qualities: The Starry Night Over the Rhone

Van Gogh's use of **line** and **movement** through the stars encapsulate the moving stars throughout the night sky. Their brilliance shine through the contrasting colors of the night sky and the lines are almost seen as part of the specific texture of this piece. Van Gogh's strokes are almost cluttered but they all add together to create a magnificent site plotted out by bright starlight through the night sky.

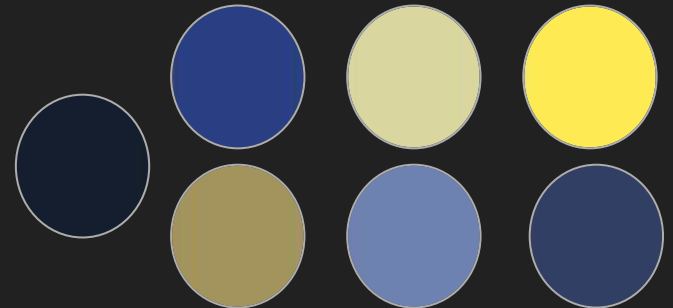


Van Gogh's strokes and various amounts of paint capture the big texture throughout the objects in the piece. The use of this **texture** helps identify and separate objects while also being able to see how the water reflects the night sky shimmering with stars. That same **texture** is shown throughout the form of the water and the light of the town. Through the water we can see the **form** it takes up off of the reflection of the starry night sky, we can see how that same sky affects its surroundings and we can see the different values of the piece. The use of bright **colors** here also help enhance the reflection effect upon the water, in which we can see the bright strokes through the water and how the different colors interact.

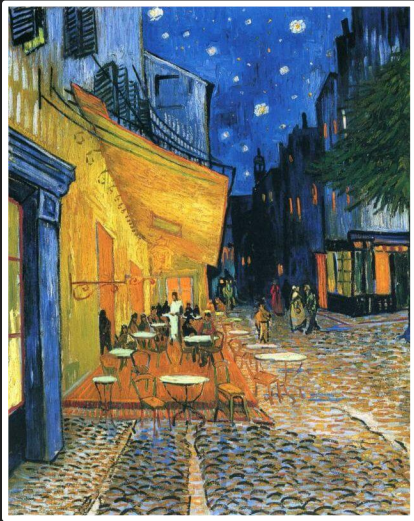


The Starry Night Over the Rhone - Vincent Van Gogh (1888)

Van Gogh's use of a bright and dark **color** palette are seen with the palette to the right. We can see through the colors the different types and varying colors of blue and yellow. We can see how Van Gogh had mixed colors to make them bright and dark which help show the value through the piece when recreating this site. His use of **value** are shown through the bottom and top portions of the painting and we can see how bright colors craft themselves into dark colors, while the yellow strikes out to the viewer as a main point. The use of color also brings mood to the piece and the dark-portioned bottom of the piece truly showed how Van Gogh would use **lines** into showing the **movement** of objects and the **texture** of different surrounding structures. The use of color is an important part of Van Gogh's piece.



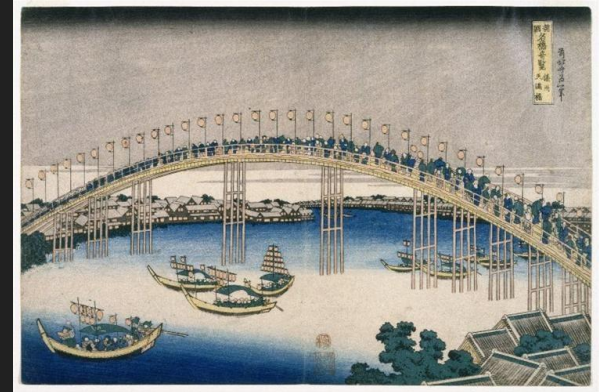
: Café Terrace at Night & The Festival of Lanterns on Temma Bridge : Function and Purpose Similarities



Café Terrace at Night - Vincent Van Gogh (1888)

Both artists have their own form of culture that puts influence into their work. Katsushika Hokusai puts his culture through a bigger light as he is showing a huge cultural event throughout the piece and portraying it as if it was a snapshot from up high. Van Gogh takes his ideals within impressionism and post-impressionism to create a nice scenery from a place he liked to go to while dealing with the various problems he had within his life. They portray these places out with how they liked to portray it best within showing the frequency of people through the festival and the daily people walking to and from the cafe. They both bring out these scenery's and give it a story to the viewer of a moment of daily life.

Van Gogh and Hokusai both use a single **color** to depict the other surrounding buildings in each pieces. As a lighter blue is surrounding the cafe, a gray and green is used against the bridge, separating the main focus of both forms of artwork. The form of people are also similar as there is no big detail given to the specifics among the celebrated people on the bridge to the people walking through and past the Cafe Terrace at night.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

Throughout both pieces, Hokusai and Van Gogh both focused on scenery and **perspective**. Both artwork show a cut out scene of a place as if a picture was taken from the area. They both have their own way of surrounding the are and creating a place that compares to a real-life area they both enjoyed. They both use lighting to brighten up certain objects like the water below Temma Bridge, and the objects surrounding Cafe Terrace. They both also use a variety of structures to give more background to the area, while also giving obvious pinpoints to main areas that contrast within the background of the piece. As said earlier, perspective is used as if we are someone overseeing the pieces play out through real time. Both pieces convey the feeling of looking around the area as Hokusai shows almost a view from above looking over the festival and around the bridge. Van Gogh takes a more in-person viewpoint as we look at the cafe from an angle. Even through they both give different perspectives, that both show that perspective through their work.

: The Starry Night Over the Rhone & The Festival of Lanterns on Temma Bridge : Function and Purpose Similarities



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

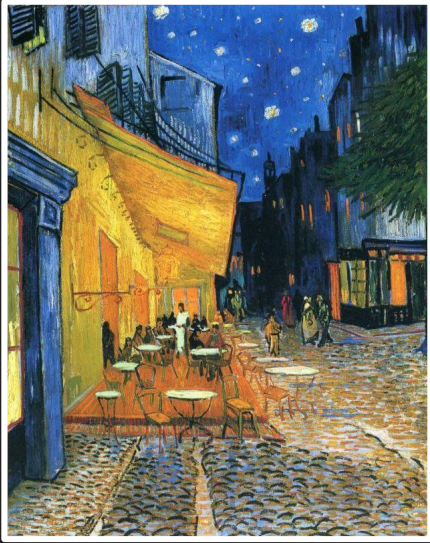
Similarly in these artworks, Van Gogh and Katsushika Hokusai create a landscape sort of piece that documents a moment in time they wanted to cover between both pieces. Van Gogh wanted to go through a darker, starlight sky that gleamed upon its surroundings. Hokusai wanted a more cultural showing, as he documents the festival of lanterns and a vision of it in his piece. Each piece documents a moment in time, as if showing the viewer where and how the location affects the people around the area. Though both artists show this in different meanings, they do a similar thing between both pieces in the work.



The Starry Night Over the Rhone - Vincent Van Gogh (1888)

Van Gogh and Hokusai have a similar sense of **balance** between both pieces, there's nothing to picture a bigger focus on than the whole of the pieces. Each piece shows a big area with big surroundings that don't necessarily feel crowded to look at, but give a sense of a packed area. Katsushika does this more literally, but Van Gogh's use of color influences the bigger area's feel. Though the pieces seem very different, they both capture **movement** within their pieces very well, as if it's a still image of scenery. They both use different methods to craft a sky, and with both of them, they each capture a moving sky with Hokusai's use of line and Van Gogh's paint brush strokes. Their **form** isn't so different either, both surrounding houses and boat's by the dock look relatively similar, showing they both put a lot of realism between their pieces as they were to capture real things in life. Both artists put their own form of culture into their pieces as well. Hokusai takes a literal moment of importance of his own culture of the lantern festival, while Van Gogh takes an artistic approach within impressionist ideals and incorporates them into his piece. They both take their own style of culture and include them within the making of their pieces. Though both pieces have various differences, they still connect on some similar formats and qualities that go into making various different forms of art in the past or future, coming from their culture or from ideals of a different movement in the past.

: Café Terrace at Night & The Starry Night Over the Rhone : Function and Purpose Similarities



Café Terrace at Night - Vincent Van Gogh (1888)

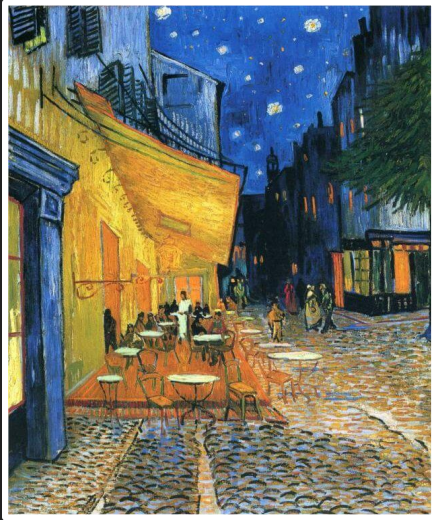
Both of Van Gogh's pieces give a similar feeling between another. A nice thing about most of Van Gogh's work is that the **texture** of his pieces feel relatively similar when being a different thing focused with different pieces. He uses dark and light **colors** and a similar variety to show the clear image of what it looks over the Rhone and of Cafe Terrace. His sense of form is quite similar as well within taking inspiration from impressionist methods. Van Gogh keeps this similar sense of things as if painting his own concept of the area, we get an inside view into Van Gogh's perception of mind within these different pieces. Both pieces also have a **light** and dark area, in which one part of the picture looks very clear while the other gives a more dusky feel to the background of side.



The Starry Night Over the Rhone - Vincent Van Gogh (1888)

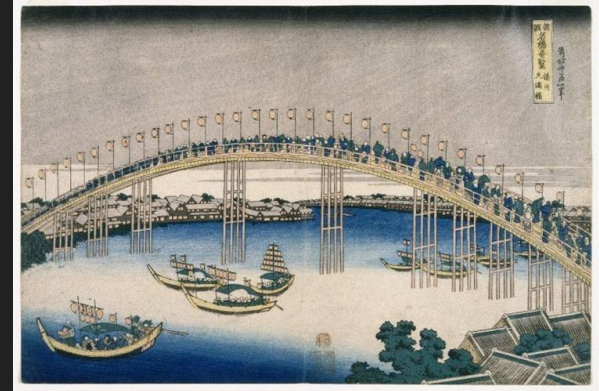
Between both pieces we gain a certain perspective of what is given out from both pieces, from Cafe Terrace at Night we are given a "down the street" perspective almost, as to show a casual night to someone looking from the perspective of the piece. In Starry Night Over the Rhone, we are given a higher perspective looking upon the water from the shining city lights and shining star above us. We see different perspectives, but a perspective is given through both pieces. Van Gogh also uses a variety of other **colors** comparing to those said above to give highlights to the piece instead of one color for everything. We can see through Cafe Terrace at Night the colors of buildings growing to a lighter blue, or the cafe's color transition to green and then so forth to blue. In Starry Night over the Rhone, Van Gogh is able to capture this through the different shades of blue lining up the sky. It pinpoints the viewer to to a location, a main focus compared to the darker outside of the piece. Van Gogh also using movement within both pieces, as he is able to push the flowing **movement** of the water, he is moving up and down through strokes of the Cafe as well. The door has strokes that go down, while the top of the building all flow to certain areas. A very simple similarity is the way Van Gogh captures stars in the sky, in his mind he uses bright colors that also outline a shining glow, and he places them among the sky, big to small, but both pieces have similar forms of a shining star in the night sky.

: Café Terrace at Night & The Festival of Lanterns on Temma Bridge : Function and Purpose Differences



Café Terrace at Night - Vincent Van Gogh (1888)

The purpose of both forms of art are very different as either of them convey a different message about their own lifestyle. Katsushika Hokusai went for something revolving around a cultural and important festival. Van Gogh chose a spot he enjoyed going to and painting at. That same culture also affects the art forms they use. Impressionism and its ideals was more in factor for Van Gogh as it was the prominent art form at the time. Katsushika Hokusai used a different **form** of art, a block print, to mirror over an image from reality using woodcuts. Each artist has a different purpose for documenting such things through their work, and that not only goes for the type of way they create the art, but the reason the creation was made in general regarding to culture.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

Another difference would be Van Gogh and Hokusai's contrasting **colors** throughout the piece. As Van Gogh uses the bright and vibrant colors through the impressionist era, Hokusai uses simple, gray-ish colors to display the festival. Both colors depend on the artists differing background and art form, as full on painting allows for more vibrant usage of colors, and Japanese block-prints have a simple style of life with cooling color-schemes.

A major difference would be the way both artists lay out and actually carry out their pieces. Hokusai uses woodblock prints and within those comes the carving of simple **lines** and printing that out through various methods. This form of display is very different compared to Van Gogh. Van Gogh uses various strokes and colors to carry out ideas and lead into new aspects of building. As block prints have less of a chance to do this, the form of impressionist painting allows the impression to be of the artist's itself, block prints keep an impression but are more of a recreation of the scenery. Van Gogh also has a dark area and **light** area through the piece, Hokusai has lighted area's but they don't lead into a specific area of the painting. We can see the lines created of the sky through Hokusai's piece as lines, while with Van Gogh, we see various strokes going up and down and blotches of yellow paint to capture stars and the glow around them. Both different art forms carry out different ideas and different styles of art within each artists.

: The Starry Night Over the Rhone & The Festival of Lanterns on Temma Bridge : Function and Purpose Differences



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

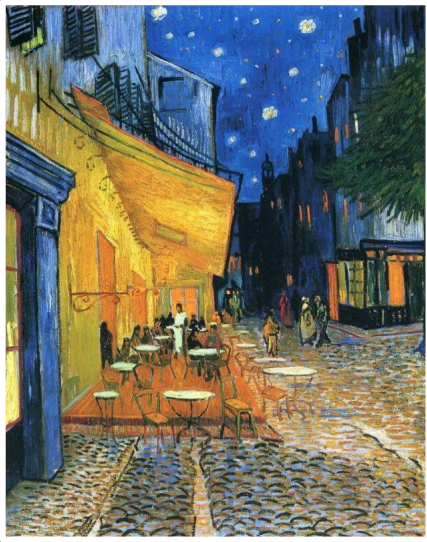
One huge difference pointed out by looking at each different work is the **hue** and **color** on both pieces. The Festival of Lanterns by Hokusai has a brighter color variety even though it's using darker colors within the piece as well. Starry Night over the Rhone does a similar thing, but the piece is highly darker than looking towards Hokusai's piece. Van Gogh also has an area in which a specific point in the piece is brightened up in the middle, Hokusai does something different as the full piece consists of almost a solid color than various ones. Van Gogh also has more shadows than Hokusai does because of their different use of the specific medium, changing their technique.



The Starry Night Over the Rhone - Vincent Van Gogh (1888)

On another note with technique it is shown that both pieces are created in a very different manor. We can see this with Van Gogh and Katsushika Hokusai's use of **form** and **line**. With line, we can notice the top of the Festival of Lanterns we can almost see the sky is created with a use of **lines** going to the lower-left, this is the use of a block print in which you carve out the lines to form an image with the ink, Van Gogh isn't using block prints so his use is more different. The use of painting requires valid strokes through Van Gogh's painting, most of the painting seem to go stroke by stroke that creates the night sky to the bottom of the area. Another little different is the use of reflections upon the water, as both artists use water, Hokusai's work does not have any sort of reflecting upon the water compared to Van Gogh, in which has the lights shine across the lake. Talking more about **form**, Hokusai's use of form is straight to the point with straight outlines of the boat and houses, everything is it's own solid object. Van Gogh does something that carries out the illusion of a series of bright locations around the Rhone giving teh reflection the lake has. More than being it's solid object, Van Gogh has the form carries out in wavy strokes that align with the way the surrounding area follows. A big function each piece differs is that Van Gogh was going for a perfect star-lit sky above the surrounding, while Hokusai focuses more on portraying the festival itself than extreme detail to the sky.

: Café Terrace at Night & The Starry Night Over the Rhone : Function and Purpose Similarities



Café Terrace at Night - Vincent Van Gogh (1888)

A different between both works is that within Cafe Terrace we can notice a difference between how the night sky is portrayed through that piece of work compared to Starry Night over the Rhone. Being more specific, the way both skylights are treated may be similar, but other than the differing **colors**, it's like a separate technique was used on Cafe Terrace compared to the other. This is because the function of the night sky in Starry Night had more purpose than Cafe Terrace, morley because it was made to focus more on the Cafe Terrace itself at a specific time. The strokes of the night sky look to be going upward in Cafe Terrace compared to the sideways strokes in Starry night. Each skylight carries out their purpose in a different way in the piece.



The Starry Night Over the Rhone - Vincent Van Gogh (1888)

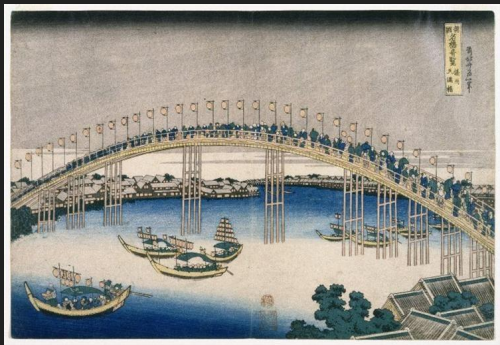
Van Gogh uses a different type of **form** and **structure** throughout the buildings in Starry Night compared to the structure of buildings in Cafe Terrace at Night. Cafe Terrace at Night is more focused on the building of the Cafe Terrace itself with its surroundings than Starry Night is supposed to. The form of Starry Night's buildings is more crowded together, almost combined with another, still creating the form of there's structured buildings there, but not fully showing them. Cafe Terrace does this differently as most of the piece consists of a street view of the area, each building is placed out like Starry Night, but more detailed compared to Starry Night. We can see the doors, windows, and street clearly. A very obvious similarity is that Cafe Terrace does not use water at all though it's piece, compared to the other pieces that have had them be a main feature. A feature I believe Cafe Terrace at Night has compared to Starry Night over the Rhone is that things are much more clear through Cafe Terrace, this may be because the use of bright **value** and **light** are used through the piece and we can see more things that are put into our perspective more clearly than Starry Night. In Starry Night, we can still make out a few things that show somethings presence, but it is more difficult to spot out without a closer look than Cafe Terrace,. For example, the lighting is so dark through Starry Night that it actually takes a bit to see the people strolling compared to those strolling through the cafe and the street.

“Tower Shrouded in Water” & “The Festival of Lanterns on Temma Bridge”

Function / Purposes Compare and Contrast



“Tower Shrouded in Water” - David Bailey (September 2021)



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)

Function :

My work “Tower Shrouded in Water” and Hokusai’s “The Festival of Lanterns on Temma Bridge” use a similar style of **perspective**. In which we both use a sense of an outsider looking onto a specific area, it gives off the same feeling as if seeing something in the distance. We also use a similar sense of **line** in certain areas, but differ in other parts of our works. The more detailed portion, such as the big tower in my piece connects with Hokusai’s **forms** of houses within his block prints. However, Hokusai has a much more detailed look towards little aspects within his piece, compared towards mine that has big portions of black and white within the background to foreground. Our sense of **texture** also contrasts as mine feels more rough and scratchy, while Hokusai’s would be more soft and stable, considering his entire experience with perfecting a wood block print. We do use similar **3D** style objects when looking at the form of our buildings as it portrays towards the specific perspective the viewer is looking at within the piece.

Purpose :

The purpose between my work and Hokusai’s print “The Festival of Lanterns on Temma Bridge” contrasts because of how his ideas differ from mine. Even though we are both telling some sort of story or event, Hokusai depicts of a real experience that many people go through, while mine is just an idea. Hokusai also has many different **lines** adding more of a description into the location, and giving a more clear **perspective**, while my piece consists of large portions of black and white within the areas I had cut from the board while making the piece. Hokusai’s work also consists of a lot of colors making it extremely accurate and consistent towards his traditional style of block print, while mine uses hardly any **colors** at all. The way we portray water in this piece is different as well, I was experimenting with how Hokusai works with water in other pieces, but with “The Festival of Lanterns on Temma Bridge,” Hokusai makes the water nice and smooth, while also making it a more flat surface, compared to several waterfalls he’s done within other pieces.

“Self - Portrait” & “Cafe Terrace at Night”

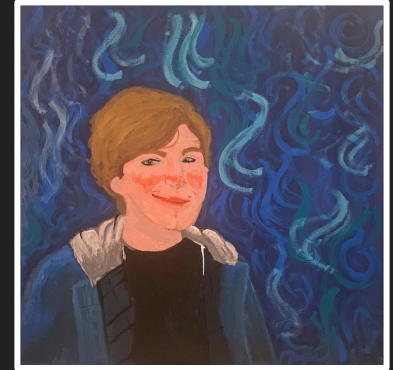
Function / Purposes Compare and Contrast

Function :

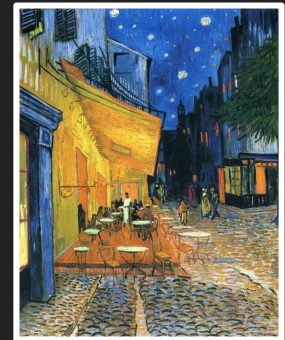
My “Self - Portrait” and Van Gogh’s “Cafe Terrace at Night” connect in certain areas of color schemes within parts of our pieces. To be more specific, the certain values and shades of blue went into our backgrounds heavily, but not just one as a whole, more of a contrast within light and dark blues. Our technique within working on our background also differ when looking at the texture of our pieces. Van Gogh’s almost too more scratch and linear, to represent a sense of form, he includes a darker color of outline for certain objects that enforce reality. My pieces want to do the opposite, so I make the form distorted but vision to represent a deception towards reality, while making a contrasting sky behind myself. Van Gogh’s piece is also a portrait depicting a location, while my piece is directly showcasing myself, less than anything behind me. Our overlapping source of colors fit within making something look more real while also adding a feeling of texture towards our pieces.

Purpose :

The purpose within my own self-portrait compared towards Van Gogh’s “Cafe Terrace at Night” is strictly different. Van Gogh’s piece portrays an area of importance towards himself, while my own piece is more on reflecting myself towards the viewer, rather than a designated area. We do use similar values of colors when depicting certain things such as the night sky. The purpose of having a night sky is very similar because it depicts as something that resonates within us, as Van Gogh had wanted to paint the sky he mostly admired to work in. Though the lack of buildings and area within my piece do not only derive from being a strict self-portrait, but because there’s no certain area I feel speaks towards myself, as I enclose myself in this portrait with a dark background of blue surrounding my form. Van Gogh’s sense of form throughout his piece feels more accurate with outline’s and linear strokes, while mine distort form that to interrupt reality.



“Self - Portrait” - David Bailey (May 2nd, 2022)



Café Terrace at Night - Vincent Van Gogh (1888)

“Self - Portrait” & “The Starry Night Over the Rhone” Function / Purposes Compare and Contrast



“Self - Portrait” - David Bailey (May 2nd, 2022)



The Starry Night Over the Rhone - Vincent Van Gogh (1888)

Function :

My “Self -Portrait” and Van Gogh’s “The Starry Night over the Rhone” use a similar sense of style in which we use a variety of different colors to portray **form**. When creating myself on the piece, I used a variety of colors that corresponded within my reference to give a realistic look, but also working with shading certain areas of the piece. Van Gogh’s use of **line** within his strokes of color correspond with a similar aspect of giving a wide variety to portray a huge aspects such as the night sky over the rhone, or the portrayal of the city. The **texture** within our piece sare more rough consisting towards the variety of different **colors** that overlaid each other within the work. As my piece used acrylic paint, in which could replace over mistakes and replace a portion with a new feeling. Van Gogh’s use of paint overlap another in his portrayal of sky and land, as yellow and blue colors overlay themselves onto the ground. This sense of style makes forms eel more realistic towards the viewer, and portrays the idea of the piece more sensually than literal.

Purpose :

One of Van Gogh’s main purposes was to show off the extreme and beautiful scenery of a specific location he had visited, while mine morley consists of showing myself in portrait formula to a mostly accurate representation, The purpose of his brush strokes that go continuously through the piece with various **tones** of certain **colors** is to give it not only a realistic aspect throughout an entire scenery, my work only grasps that realistic aspect within myself on the portrait, while the background is more obscure. My piece and Van Gogh use certain similar shades of blue within our pieces and that connects towards being specific towards what we want to be portrayed on canvas. As Van Gogh wants to portray this beautiful night sky shining over the rhone, as I want to portray myself specifically. Within Van Gogh’s background, he uses bright **colors** to show off the lit up sky, portraying the important aspect of the sky glistening over the area, while my piece wanted a more similar **perspective** of everything within the piece.

“Tower Shrouded in Water” & “The Festival of Lanterns on Temma Bridge” : Culture :



“Tower Shrouded in Water” - David Bailey (September 2021)

What Inspired :

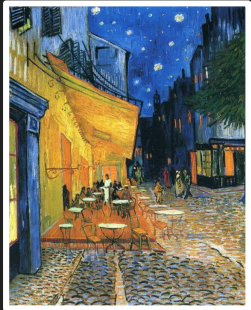
Similarly stated before, Hokusai’s inspirations derived highly within his culture, as “The Festival of Lanterns on Temma Bridge” connect within the actual ‘Festival of the Gods’ in which has gone throughout 1000 years of Japan’s history. My piece however, connected towards something not exactly related to me or any sort of culture i personally acquire. Although using similar aspects to Hokusai’s block-prints, my inspiration morley connects within things that I am significantly into at the moment. As I have a nice connection within water and its importance, I wanted to center my piece around a fairy tale, one that I had thought up of. Though me and Hokusai still had similar ideas in which portraying a specific event, our aspects of inspiration contrast between how different our cultures are. The sense of style within houses, the art we had been exposed to, and aspects of creativity are heavily different within what we had been taught throughout our culture.

Impact :

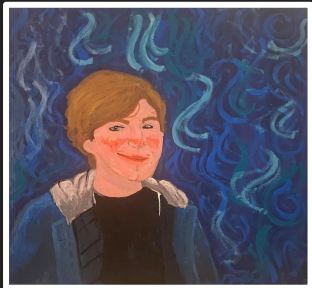
My piece “Tower Shrouded in Water” connects within several inspiration within my life at the time connecting with my love of water, and a sense of weird things within reality. My piece derives around the feeling of something that would be more regarded as a phenomenon compared towards Hokusai’s which portrays an actual event throughout the history of Japan. Hokusai’s old inspirations and the style of block print that had strengthened through the Edo period allowed him to express his stylistic choices and expand on something connected to him. Our separate backgrounds as completely different life experiences portray itself within our pieces as we connect towards something that we consider important to portray. My work also had consisted of major inspiration form Hokusai’s works in the past as I tried to assimilate the style towards my specific block print piece. Hokusai grants a more realistic style as he experienced and is used to what goes within the piece, in which it connects entirely within his culture.



The Festival of Lanterns on Temma Bridge - Katsushika Hokusai (1824-1834)



Café Terrace at Night -
Vincent Van Gogh (1888)



"Self - Portrait" -
David Bailey (May 2nd,
2022)



The Starry Night Over the Rhone -
Vincent Van Gogh (1888)

"Self - Portrait" & "Cafe Terrace at Night" & "The Starry Night Over the Rhone" : Culture :

Impact :

My "Self - Portrait" and Van Gogh's "Cafe Terrace at Night" contrast within our reasons within painting our pieces. Van Gogh had always liked painting at the Cafe, it inspired him, and he reflected off of how it looked at a portion he usually had seen it in. Since it was something he found so calm to paint in, he represented that calmness throughout the painting. My piece however doesn't even consist of an actual background, as much more of the painting is to represent myself, who I am at that moment and to reflect upon my inspiration. Van Gogh was also heavily inspired within impressionist styles, while I morley was inspired by the idea of painting itself, less than an actual movement that was growing at that time. Though this idea of something important towards ourselves can be shared, as both parts of our works had connected in someway within each other. To further bring in this theme of "Importance and "self," our works compare in certain aspects but contrast in idea.

Van Gogh's work "The Starry Night Over the Rhone" and my "Self - Portrait" also consist of similar differences in regarding to culture. Both of Van Gogh's pieces have been created from sought out inspiration, "The Starry Night Over the Rhone" tested Van Gogh's skill to create a glowing bright sky over a night sky, mostly from his exploring of other cultures. I was also interesting within the night sky, as I used similar darker blue colors within my piece to match that want. My piece connects with taking some sort of inspiration, but does not express that similar emphasis to complete a certain challenge found interesting. Van Gogh had portrayed this challenge as something haunting over him to complete, in which I could almost say the same about painting myself on a canvas. As I had little experience of painting within my past, creating myself and looking fairly accurate was a strict challenge that I wanted to deplete.