

Comparative Study

By: Karen Armenta

In this case study, I will analyze three works of the international artist, Andy Warhol, and three works from a local artist I personally know, Jenie Gao. I will focus on the comparisons in formal qualities, such as use of **color** and **line**, their artistic styles, and also their contrasting themes about Western culture in their artworks. Both artists have influenced my artworks to a certain extent, as some artworks hold similar uses of color and conceptual meaning, like identity. Even though both artists created art in different time periods, Jenie Gao, Andy Warhol, and even myself have lived in the same country and have different perspectives of Western culture. This will be discussed among this comparative study, along with the supporting details that highlight this constant theme in the several artworks I will analyze.

Evaluation of Cultural Significance of Andy Warhol

Pop Art was significant through the difficult times after WWII, as it was the beginning of consumerism and led to the appreciation of demand in produced goods and advertising, something the economy needed following the aftermath of a rough time. Andy Warhol, a rising artist in the year 1970 and the artist who marked the beginning of Pop Art, rose to the challenge of appreciating the simple things in life. After Warhol produced more of his infamous works, people began to take notice the change in the economy, as many home goods were significantly in demand. The style of Warhol's works shifted the ideals of advertisement and offered different perspectives on items and people in society that people at the time wouldn't consider on a daily basis. Much like women's rights, self-identity, and the simplicity of the resources around us were highlighted to emphasize the importance they have among Western culture.



Untitled (Beauty Products) (1960) - Andy Warhol


Ten Portraits of Jews of the Twentieth Century (1980) - Andy Warhol



Heavy topics were eminent among the works of Andy Warhol, like sexuality and politics, a combination that only stirred the people who appreciated work that fell under society's standards of Pop Art. Warhol used the style as a way to advertise the risky topics to society in an attempt to get his ideals across. His paintings, printmaking skills, and digital content allowed for easy access to the community and offered bigger messages to be brought to more people's attention. High profile names and brands were taken advantage of to implement Warhol's own opinions on matters that were still prominent among Western culture that were not socially accepted yet. Warhol manages to holistically highlight the importance of his chosen themes through portraiture, repetitive images, and inverted colored images to integrate his ideals slyly among society.

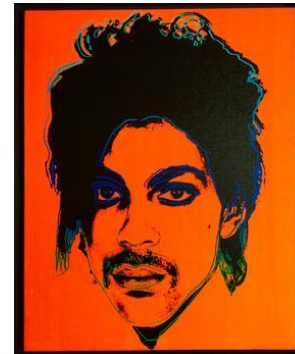
Analysis of Formal Qualities of Andy Warhol

Bold, thick **lines** are used to drastically draw the eyes of viewers to the focal points of Warhol's pieces. Pop Art styles include vibrant and contrasting **hues**, drawing more attention to what the piece centers. Warhol goes back and forth with his color palettes, as some works show electric, cool **colors** against warm **colors**, and others vary from monochromatic gradients to opaque values of **color**. Constant use of **repetition** gives Warhol the ability to drastically emphasize common ideas among his works. It also goes to show the common presence of the subjects portrayed in Warhol's art and to give it more purpose in the moment. Commonly seen in Warhol's artwork are portraits, whether it be self-portraits or portraits of other famous figures in Western culture, like Warhol's *Mao*, *Prince*, and *Edward Kennedy*. As an artist who is held to a high status among the Pop Art era, Warhol uses the subjects of his work to get his own statements and personal opinions on morals and ideals that were not common in his world.



Mao (1972) - Andy Warhol

The use of propaganda styled prints detailed the importance of awareness of what Andy Warhol wanted to bring attention towards. Emphasis is made with thick, black **lines**, strong uses of single **colors**, high saturation levels, and simple contrasts in **shading** with black over color to show depth and **form**. The difference in some of his artworks that have smooth and simple applications are seen with other works that apply different **textures** among textures with non traditional mediums. Warhol's choices in certain mediums allowed for the choice in techniques and themes to become more evident and iconic in Warhol's art career. The chosen style adds relevance to the historical context that Warhol lived in, which in turn led to the major success his artworks achieved.



Prince (1984) - Andy Warhol

Edward Kennedy (1980) - Andy Warhol



Interpretation of Function and Purpose:

Annotation of '*Shot Light Blue Marilyn*' (1964) by Andy Warhol

Warhol's tendency to incorporate **primary colors** and strategic color schemes give works like *Shot Light Blue Marilyn* more definition to subjects Warhol displays. The infamous celebrity during Warhol's time, Marilyn Monroe, is illustrated with heavily saturated facial features and a comical portrayal, making it ironic to what she is known for. The thick, black areas of **shading** give the face and hair more definition and **form**. Single use of **color** changes the demeanor of this piece, as it implies that less is more. A simple colored background allows for the foreground to be the center of attention. Making the color of the background a periwinkle blue helps contrast the yellow of Marilyn's hair to make her more recognizable even in a simplistic, yet unnatural state of being.



Warhol, Andy. *Shot Light Blue Marilyn*. 1964. Web. 24 Feb. 2017.

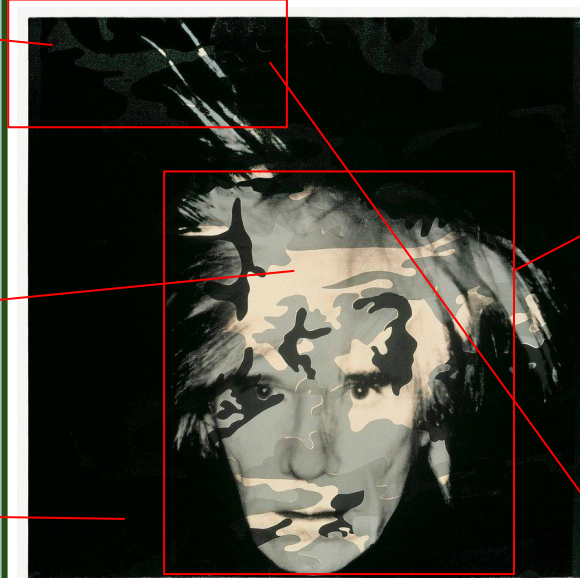
Marilyn Monroe's portrayal in Warhol's portrait reflects the relevance of women after the events following World War II. The contradictory in how Monroe is painted as a comical style alludes to the mockery society once did to women before WWII. Beauty is displayed among the blockiness and unnaturality of the headshot Warhol shows. Using Marilyn Monroe as a subject and considering the time period after WWII, Warhol's message about women's rights and subjectiveness to multiple types of abuse made for the piece to become more personal.

As a household name, *Marilyn Monroe* was well among one of the most talked about women in Western culture and as a close friend to Warhol, her death impacted millions. Her death provoked Warhol to create as much meaning through a headshot, reminding society that the negativity that remained after WWII was promoting stereotypes among the US.

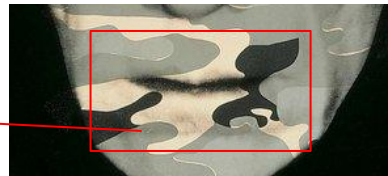
Interpretation of Function and Purpose:

Annotation of 'Camouflage Self-Portrait' (1986) by Andy Warhol

Camo is strategically used to deliver the idea of commonness in society. The almost black camo background is hard to tell with the contrasting lighter **value** of the camouflage that Warhol utilizes for **texture** in his face. The juxtapositioning of Warhol's use of camo contradicts the purpose of camo, as Warhol being covered by camo should make it harder for him to be spotted. Warhol emphasizes himself with the contrasting **texture** and vibrant shades of green and makes his face the focus point in the foreground. The nearly black background acts as **negative space** creating the headshot of Andy Warhol to make it stand out as much as it does already. The pattern in the **texture** differs from what the texture of a face should have. It also obscures Warhol's lips, as the camo makes it harder to notice.



Warhol, Andy. *Camouflage Self-Portrait*. N.d. Web. 24 Feb. 2017.



Considering that most of Warhol's works were produced years after WWII took place, the relevance of camouflage references the time of war from when the piece was made. Having the **texture** displayed in a headshot self-portrait alludes to victims of PTSD (Post-Traumatic Stress Disorder) after WWII. Using himself as a subject also exemplifies the suggestion that men tend to hide among their surroundings or hide to get away from things that might be considered dangerous.

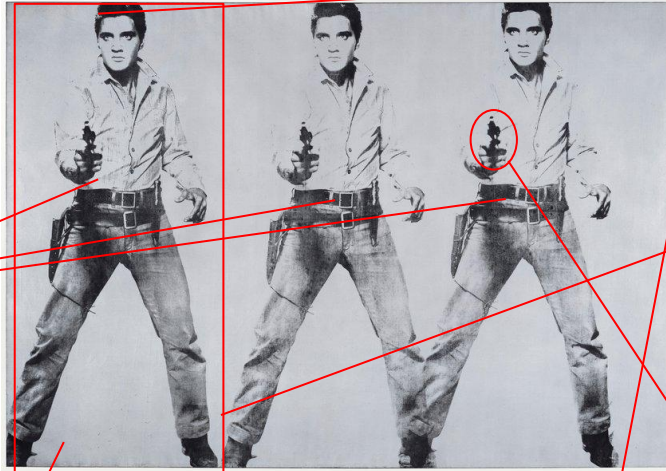
Being an artist in a country where men are dominant among the genders, Warhol claps back at the stereotypes that men are superior by using himself to exploit man's true intentions through subject choice and **texture**. Including the similar take to the background makes the piece convey the message even more, as the background becomes one with Warhol's headshot. Deceit is a theme in this piece.

Interpretation of Function and Purpose:

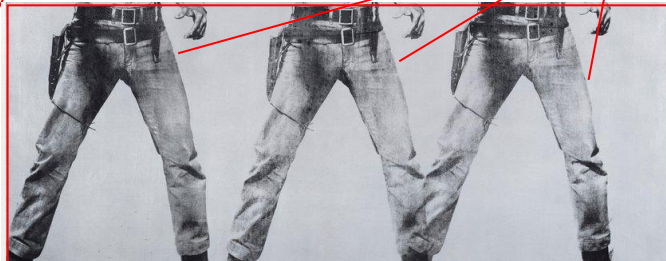
Annotation of 'Triple Elvis' (1963) by Andy Warhol

Repetition is utilized to show the progression of advertising in Western culture. As television was becoming a popular way of selling and campaigning, Warhol mimics the technique that commercials use to sell products. Using Elvis repetitively, much like how commercials aired sporadically, correlates to the same effect the work and the propaganda did to popularize a product or person.

The silkscreen print is printed in monochromatic inks to create a film-like quality effect that make the piece feel vintage. In a sense, the subject of the work feels timeless as the household name of *Elvis Presley*



"Andy Warhol, Triple Elvis [Ferus type], 1963." *SFMOMA*. N.p., n.d. Web. 25 Apr. 2017.



still lives on in today's world. Warhol seems to make Elvis more translucent as it is reprinted towards the right, suggesting the level of relevance Elvis will continue to have among Western culture.

As a popular figure in Western culture, Warhol recognizes Elvis to be one of the more common celebrities after WWII as his own artwork that took the form of music, that portrayed similar characteristics to Andy Warhol himself. Creative sides to human were often associated with women, and Warhol uses Elvis and the image of a gun to neutralize the idea of feminine men, even if they secretly existed in Western society. The number of times Elvis appears in this print is meant to normalize Warhol's ideas of masculinity to his audience and his society.

Evaluation of Cultural Significance of Jenie Gao

As a young girl born to Chinese-Taiwan parents, printmaking artist, Jenie Gao, became assimilated to American culture after her parents moved to the United States to offer her better opportunities for her and to escape war. Growing up, Gao questioned everything and tended to challenge ideals that were right and wrong. Her curiosity and tendency to draw and create led to her high interest in the visual arts. The world around her played a major role in her artistic influence, as nature was appreciated through her cultural background and her personal mindset. Her experiences with self-identity among her family and culture allowed for Gao to explore the relevance of her artistic themes and application of her ideals into her artwork.



*Beast of Prey -
Jenie Gao*

*What We
Repeatedly
Say - Jenie
Gao*



*Winter
Garden
(2011-
2012) -
Jenie
Gao*



Much of her inspiration were artists that made audiences react and that connected them with their artworks. Politically tensed works against human origins and nature are what shaped Gao's works. Artists like Swoon, Olaffur Eliasson, Rina Yoon, and Roberto Salas are who Gao looked up to and aimed to produce work much like theirs. Gao's contradictory thoughts of nature and politics were due to her religious upbringings and ultimately leading her to produce artwork that reflected it.



*The Substance of Your Beauty -
Jenie Gao*

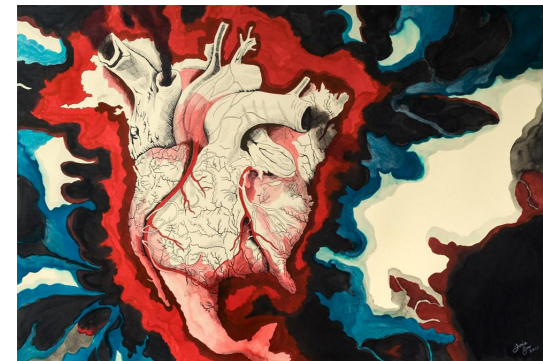
Gao is currently active as an artist and resides in Madison, Wisconsin, but travels to Milwaukee very often to show her works. In a segregated city like Milwaukee, Gao is persistent in the recognition of cultural differences as well as similarities among humans in society. Her works are a reflection of her own stance in Western society as she is one of the minorities in the US. Social and political stances are common themes in Gao's works and are portrayed through her love of nature.

Analysis of Formal Qualities of Jenie Gao

Precision with **lines** are used by Gao to direct her audience to certain focus points in her works. As much of her work consist of themes like migration and symbolism, Gao illustrates modern disparities among Western culture in regards to culture, race, ethnicity, and origin. The contrasting **colors** and inked **lines** that feature in Gao's works keeps the flow of the **movement** in her pieces consistent and adds dramatic touches to her themes and subjects. Gao's inking technique also varies as some **lines** go from thick to thin to emphasize the **movement** in her works and also defines focal objects and makes areas of the works distinguishable from others. As a printmaking artist, Jenie Gao produces her works traditionally, allowing for her works to maintain the indigenous connections to her controversial themes about culture. Her skills as a printmaker guides the process of creating works more about detail and quality, rather than quantity and speed. Focus on **lines** and careful application of **color** gives a sense of where to look for the audience and allows for Gao to use this to her advantage.

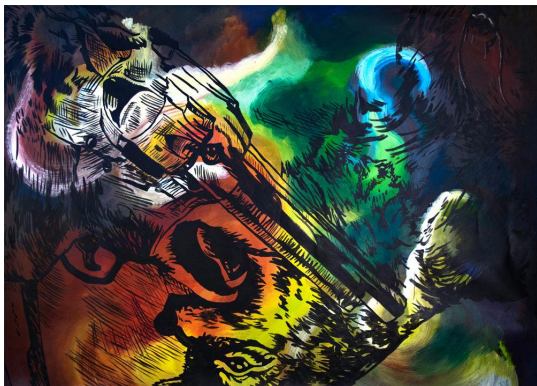


La Navigante (The Navigator)
(2016 - 2017) - Jenie Gao



Bleeding Heart (2017) - Jenie
Gao

Gao's preferred medium for printmaking is woodblock prints, which forces Gao to carefully carve in order to make what she intends. Smaller images require less space to be used but focus on tiny detail, while larger prints require more time to be used to make up for more **space** and more detail on big areas. Prints make it easier for Gao to apply color, as black ink acts for **shading** of certain parts of the images. When Gao is not printmaking, she is illustrating with ink on paper traditionally and adding **color** through watercolors to give soft **textures** on serious meanings in her works.



Canis Chroma (2017) - Jenie Gao

Interpretation of Function and Purpose:

Annotation of 'Between Heaven and Hell' by Jenie Gao

A bald eagle is centered in Gao's work to attract viewers to look there first. The only white seen in the piece is in the face of the bird and from there, the white transitions into yellows, and reds, and blues.

Primary colors are used to make the piece more striking and helps contrast from the thin, black **lines**. The black **lines** vary from contoured to thick. Thin **lines** create form and thick **lines** create depth since the colors serve as aesthetic measures. Gao uses reds, blues and whites to hint at the suggested overall theme of the piece.



Between Heaven and Hell by Jenie Gao

"Jenie Gao Studio." *Jenie Gao Studio*. N.p., n.d. Web. 27 Mar. 2017.

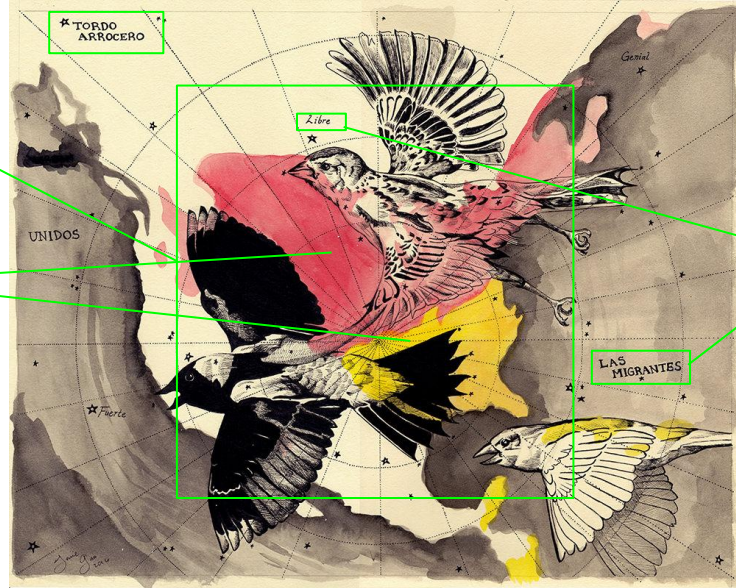
Gao illustrates patriotism through her use of symbolism with the bald eagle and the primary colors. In her own words, Gao informed how the bald eagle, the symbol of the United States, and freedom, is an invasive species, or is not a native species to the United States. The illustration of a bald eagle is meant to be ironic in the sense of today's look on migrants and immigrants and the recognition the country's symbol receives.

Gao incorporates the sense of power through a portrait of an eagle and adds the juxtaposition of the symbol with its medium: watercolor and ink. The watercoloring of the **hues** adds the softness and aesthetics to the piece to cover the controversy of the representation of freedom and its context within Western society.

Interpretation of Function and Purpose:

Annotation of '*Las Migrantes (The Migrants)*' by Jenie Gao

Movement is highlighted in Gao's image through placement of the **repeating** birds in the center. They are all facing the same direction, also going along with the intentions of the overall subject of the work. Red and yellow **contrast** with the gradients of white and black, to signify the endangerment and scarcity of specific birds in certain parts of the world. The map background is seen in a bird's eye point of view, referencing the subject in Gao's work. The background gives the context of location and the birds symbolize the sense of direction fleeing and travelling people tend to have.



Las Migrantes (The Migrants) by Jenie Gao

Jenie Gao Studio. N.p., n.d. Web. 17 Apr. 2017.

The birds in Gao's work symbolize people from different countries fleeing their homelands in hopes of finding new homes. Invasive birds are similar to migrating people, and are highlighted in this piece through symbolism and the background.

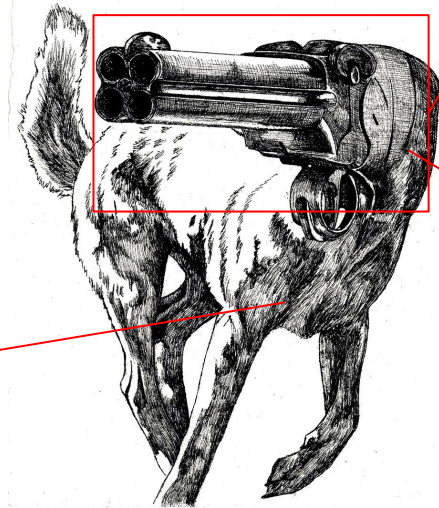
The text implemented into the background are Spanish words that correlate to the idea of freedom and immigration to the "Land of the Free", as 'Libre' translates to free. The monochromatic feeling of Gao's work is used to make the piece feel timeless as the issue on immigration has always been an issue in Western culture, society, and history. Gao emphasizes the drastic measures of today's claims on immigration as it holds a personal connection to herself as a person and an artist.

Interpretation of Function and Purpose:

Annotation of 'The Pepperbox Dilemma' by Jenie Gao

The black ink in this piece contrasts with the simple white background, creating positive **space** in the inking and negative from the emptiness of the background. Ink is heavily saturated to define the **forms** of the dog and the pistol in the center of the image. The thick definition of the lines creates both depth and shading, easily illustrating what is seen in the work.

The cross hatching technique is used to hint at the **unity** of lines in this piece. Stray segments of lines come together to make up the darker **value** that makes up the pistol-headed dog. This adds a dramatic effect to both the subject and the center foreground, as it also forces the viewers to look more closely.



The Pepperbox Dilemma by Jenie Gao

Jenie Gao Studio. N.p., n.d. Web. 25 Apr. 2017.

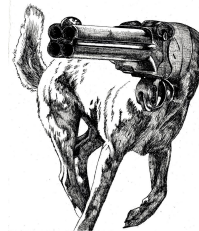
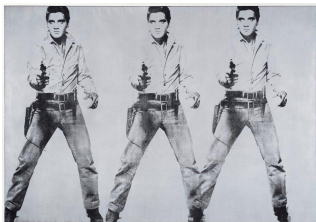
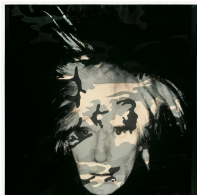
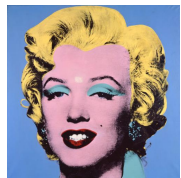
A **contrast** of black and white gives off a serious **mood** as the content of the piece reflects heavy subjects. Man vs. Nature is exploited through a disturbing image of a dog having its head replaced with a pistol. The contradictory of having a pistol for a head implies the vulgar demeanor of humanity as game is considered a sport.

In a sense, nature itself has its moments of destruction and animals in particular have a tendency to act as predators or prey, depending on the situation. The irony in the subject exemplifies the situation of innocence found in both humanity and nature. Gao represents the struggle between man and nature as each can be seen as negatives in a world where there must always be wrong and right, leaving no vulnerability for a grey area.

Comparing Meaning Between Artists

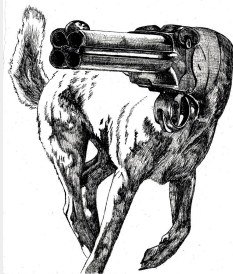
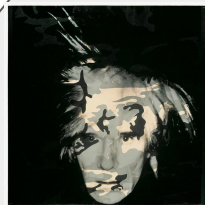
Both

- Includes commentaries on relationships among Western society
- Self-identity is evident in works from Warhol in Gao in relations to their personal stances in Western society



Andy Warhol

- Interpretations of Man vs. Man through human portraits
- Explores sexuality through media-based content (Ex. celebrities)
- Idea of identity is more physical and literal
- Advertising of identity to make it more normal to society



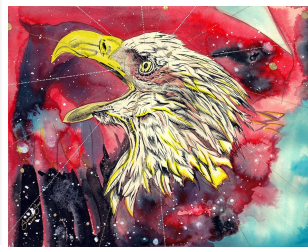
Both

- Multi-uses of **color**, black, and white to symbolize the contrast of mundane and lively lifestyles in society

Jenie Gao

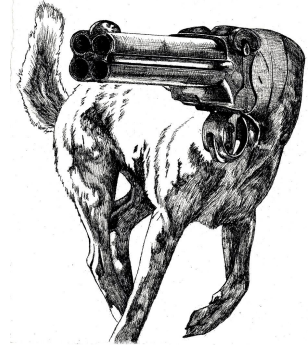
- Man vs. Nature through man made objects interacting with nature
- Ethical rights highlighted through innocence of animals
- Identity is showcased metaphorically and idealistically (ex. culture)

Comparing Warhol-Gao Artistic Styles



Andy Warhol	Both	Jenie Gao
Rough and thick shading gives illusion of depth in Pop Art style	Extreme use of color to make subjects stand out	Fine lines for contour and sense of direction and where to lead audience
Minimal detail to maintain simplicity in piece	Shares importance of shading through black values	Focused on details in design, as it hints to subtle notions to themes in works
Portraits are favored to allude to the idea of identity	Shares Pop Art qualities in relations to bold color choices	Symbolism in nature are favored and are featured to show Man vs. Nature
Plain backgrounds to emphasize foreground and to not distract audience	Printmakers who focus on details of varying lines	Uses background to guide audience and make conclusions on meaning

Comparing Use of *Line* Between Artists



Andy Warhol

- Dark, thick **lines** to accentuate **shading** and **form**
- **Contoured lines** are created to form delicate figures on a face and **outlines**
- Husky **lines** add shading to contrast **color** and help make other features stand out

Jenie Gao

- Thin, dark **lines** helps to create depth and fine detail
- Lines created with fine point pen to give sense of complexity with fine detail and time management skills
- Fine lines help define the **color** in specific artworks

Both

- Include varying lines to keep flow of **movement** consistent in works.
- Lines are present to to give **form** and complexity of portraits

Comparing Use of *Color* Between Artists

Andy Warhol

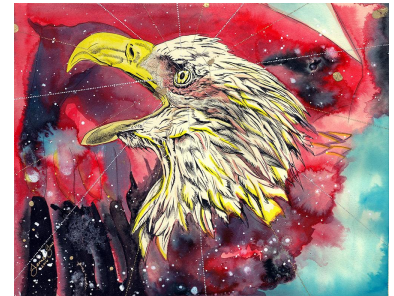
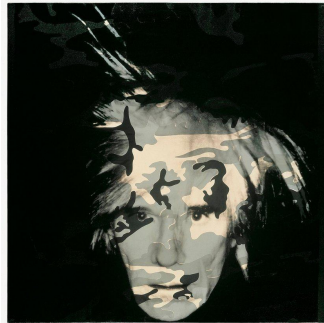
- Uses **color** as a way to commercialize ideas
- Tendency to utilize bright, neon **colors** to highlight subjects
- Takes advantage of black to make **hues** stand out from background and create **form**

Jenie Gao

- **Colors** add visual effects and provides aesthetic support
- Emphasizes dramatic themes through chosen **colors** (i.e **primary colors**)
- **Complementary colors** are used to prevent contrasting colors to clash and take away aesthetic value

Both

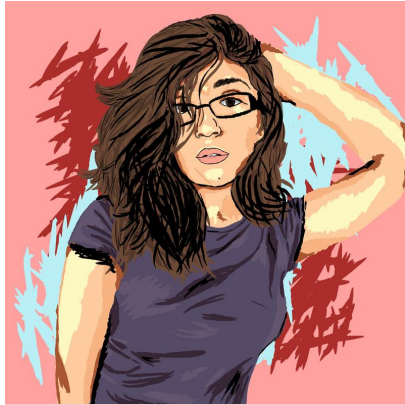
- **Color** is implemented to give serious topics a less serious **mood** and make them easier to look at
- **Hues** are integrated to provide aesthetic measures and to give sense of unrealism to realistic topics in an exaggerated way



Similarities in Both Works

- Portrait-like paintings to emphasize theme of identity
- Utilizes **color** to draw attention, creates Pop Art style
- Expression of sexuality, vulnerability, and persona in works
- Use of themselves as a subject to portray personal value/position in society
- Digital based media serves as a platform for advertising themselves
- Personal attraction to bright **colors** and bold thick **lines**
- Lack of intricate **backgrounds** to emphasize portraits
- Subjects of pieces are in the **perspective** of the audience, facing forward to them

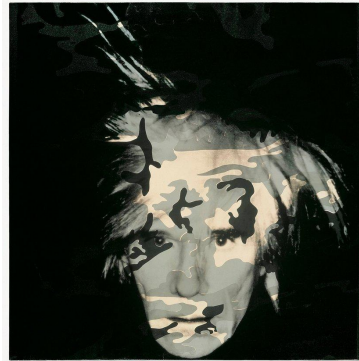
Personal Art vs. Warhol's Art



i'M a MeSs (2017) - Karen Armenta



The Breast of Me (2017) - Karen Armenta



- Sense of realism despite it not being very exact through **form**
- **Texture** in hair and face to display complexity of human features
- **Highlights** and **shading** are emphasized through **contrast** of color-blocking
- **Focus** is in the middle of the pieces, giving **symmetrical balance** to demonstrate subjects and make them 'center of attention'

Differences in My Work

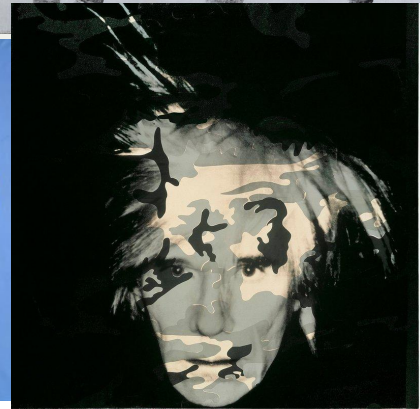
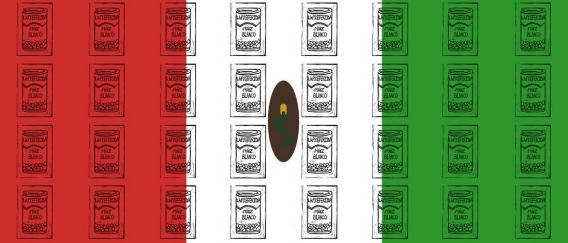
- Shows more beyond a headshot, as I illustrate more torso and position to accentuate seductive features
- Smooth blending in acrylic painting replace blocky, transitional **colors** acting as blending technique
- Rushed **lines** mirror bold blocks of color
- Neutral and natural **colors** utilized to introduce sense of realism

Meaning, Technique, [SELF] Portrait EMPHASIS

The portraits captured in both my work and Warhol's are representations of how one can see themselves among society, particular in Western society. The way we identify ourselves contribute greatly to the way we portray ourselves, and in a way disguise who we truly are. This is seen through the partial realistic aspects like **form** and **value** of the portraits despite the cartoon/**Pop Art style** they incorporate. This is meant to mock the standards of society as acceptable or pleasing, which is also as complex of an idea as how we identify ourselves through these set standards. As **focus** is more towards the faces of the subjects in both artists' compositions, identity is a key theme to the up close and personal perspectives the artists decide to take. The decision of using **repetition** in both style and subjects ensure the constant encounter with one's self consciously and the acceptance of what is already there.

Identity among the portraits are symbolized through the headshots, as the way a person portrays themselves can drastically differ from how they identify themselves. Sexual identity and social identity are displayed in Warhol's *Shot Light Blue Marilyn* and *Camouflage Self-Portrait* and in Armenta's *The Breast of Me* and *i'M a MeSs* as both artists display sexual identities through expressions of **mood** and personal connections to subjects. Cultural identity, and self-identity are integrated in subtle ways through subject choice and the portrayal of the subjects, as Warhol's *Triple Elvis* and Armenta's *Mi Preferida Mexico* both share the use of **repetition** to maintain respective household names in specific cultures. Headshots are more vulnerable than full body paintings because it requires straightforward attention

from the audience to the portraits. The subjects are painted to be looking at a viewer with lost gazes to show how their identities are lost to the truth of what they truly are. This is due to how Western society can sometimes interpret certain ideals as taboo and immoral in regards to sexual orientation, body image/positivity, and advocacy of human rights/gender equality. Digital based media of these artworks and their Pop Art styles and messages act as a platform to better advocate to consumerist societies like Western society.



Mi Preferida Mexico (2017) - Karen Armenta

Personal Art vs. Gao's Art

Bright **colors** in works, aside from *The Pepperbox Dilemma* by Jenie Gao, draw attention to subjects that are centered in the foregrounds of the artworks. Armenta and Gao utilize **color** to personalize their styles and add dramatic effects to the content of their works. **Color** emphasizes and adds **form** to the subjects in the artworks, attracting viewers to the pieces for aesthetics as well. Black is also used to create more dimension among the figures pictured and help already existing colors stand out more. **Color** plays a big role in both artists' works as it contributes to aesthetic measures and cultural expression in certain works, like *Sanke*, *Between Heaven and Hell*, and *Mi Preferida Mexico*.

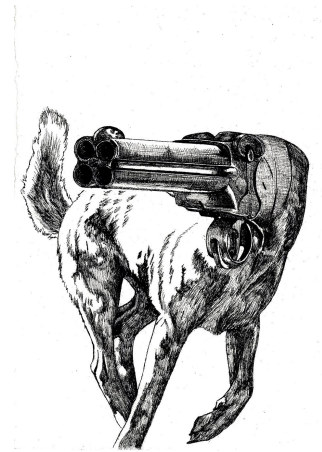
The subjects in Armenta's *Sanke* and Gao's *Between Heaven and Hell* and *The Pepperbox Dilemma* correlate with the idea of Man vs. Nature as animals are very much similar to humans and the way we interact with one another. Humanity is much like their animal counterparts, and this is seen through the self-portrait styled works both artists metaphorically showcase. The idea of seeing one's self among things that isn't them is as complex as knowing who one truly is. Illustrating objects other than one's self can be another way of expressing identity among a society or place, similar to that of Armenta's and Gao's consistent themes evident in their works. Centering subjects in their work is consistent in both artists' style as audiences are forced to face artwork almost like looking at someone. The subjects are meant to be noticed and this is guided through positioning of the work and attention to **color** detail and use of value (black).

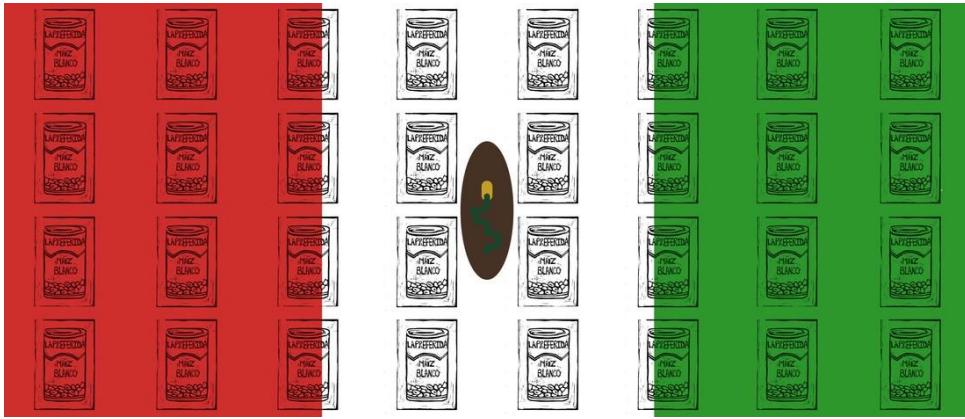
Armenta's works feature digital work, as she uses them to keep consistent of modern style and easier uses of techniques maintained in her works. Gao uses traditional art techniques like drypoint, watercolor, and ink on paper to better her works content, as her background as an artist as always been to keep her lineage and traditions alive in American society. Armenta does a similar approach for her drypoint, *Sanke*, but for Japanese culture, but to show the similar aspects their culture and her own culture share among Western culture.

Armenta has a preference of recreating herself in self-portraits in multiple styles, always using herself as a subject. Gao rarely uses herself as a subject in her works and uses animals to represent her opinions on certain events as a response to them. As Armenta's work is more of an exploration of herself and who she is among her culture and society, Gao utilizes her work as responses to events in her culture or society that bring attention to flaws and uses **color** and animals to soften the blow of her contents impacts.



Sanke (2016) - Karen Armenta





Culture can be integrated into another culture, and that is what is explored in both Armenta and Gao's works shown above. Armenta introduces Mexican culture in *Mi Preferida Mexico* among the time period of today's culture found in Western society, similar to what Gao showcases in *Las Migrantes (The Migrants)*. All three works consist of traditional techniques that have been altered by addition of **color** to clarify the cultural values of each work. A block print that is digitally manipulated is made to mock a flag in Armenta's *Mi Preferida Mexico* and a drypoint is etched and watercolor to personify Yin and Yan in Japanese culture to koi fish in Armenta's *Sanke*. Gao uses watercolor and ink on paper to illustrate immigration and migration through the symbolism in birds in *Las Migrantes*. Colors correspond with the cultural context of each piece, as the red, green, white, and brown in Armenta's *Mi Preferida Mexico* allude to the Mexican flag and the red and yellow in Gao's *Las Migrantes* represent migrants and the dangers they face in doing so.

Western society has taken a toll in the relevance of acknowledgement among other cultures and both Armenta and Gao specifically aim towards their ideals to refute. Both Gao and Armenta specifically mock American culture through the empowerment of cultures that are less celebrated. Bright colors help make these images stand out to viewers in hopes to be noticed, much like the cultures being represented among the artists' works. Each work pictured above consists of an animal as a symbol of each culture or group representing it with emphasis of **color**. Black is added to bring more attention to detail, **color**, and **forms** of the works. As both artists try to show off their status among their artworks, the idea of utilizing animals as subjects give the piece more openness for audience to relate to. Viewers can picture themselves as the animals in regards to how they associate themselves within the piece, making them more personal and interactive mentally. Each piece consists of **harmony** that goes well beyond the work's material, as the **harmony** can be reached among the audience based on preference and appeal.

Meaning, Technique, Cultural EMPHASIS

Connection of Three [Emphasis on Color, Subject, and Portrait]

Warhol, Gao, and Armenta all favor the use of **color** to bring attention to certain aspects of the subjects in their works. All artists style their works similar to portraits, as each artist essentially includes their own voice, ideals, and opinions but do not always physically express themselves through self-portraits or include themselves in their works. Integration of varied **lines** serves the purpose of outlining **forms** and defining **space** among the pieces, replacing necessary shading, and also setting the **mood** of works. **Lines** guide the **movement** of the pieces despite subjects being focused in the middle of the pieces, providing symmetrical **balance** which in return adds more of the aesthetics for an audience. All of the works below have **color** that are not displeasing to the eye so that an audience would favor to take more time to analyze the works, beyond its pleasing aspects. Subjects among the artists' works are dead center to make an audience confront the subjects to become noticed, despite not acknowledging a presence.

The subjects in the artworks, whether they be objects, a person, the artist, or an animal, tend to have a presence when detailed in one of the artists' artworks. Whether they be a representation of the artist, or a compilation of representing a group of people or an idea, the subjects are emphasized through **color**, **line**, and symbolism to capture viewers attention. Culture and identity are major components in Armenta's, Gao's, and Warhol's works and specifically showcase their personal presences among Western culture. Worldwide ideas of culture are celebrated among the artists' pieces as cultural identity is highlighted, and within culture can lie the identities of anyone, whether it corresponds with cultural, sexual, physical, or personal identity, identity is a complex idea. Among the three separate artists, identity is interchangeable and not only limited to the artist themselves. The theme of identity can go beyond the artist and touch the audience as well, as the aspects of color, line, mood, and subject can interact with the viewer. Western society has set standards in place for mankind to guide, but these artists have shown in their works their personal voices and opinions about American culture. [Self] Portraits by Armenta and Warhol critique the way American society classifies people, meanwhile Gao's portraits of animals challenge the status quo while remaining anonymous and addressing to certain ideals with Man vs. Nature in a way where the artist is critiquing Man vs. Man.

