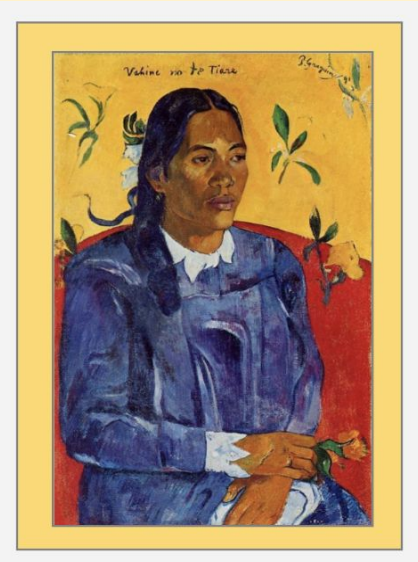
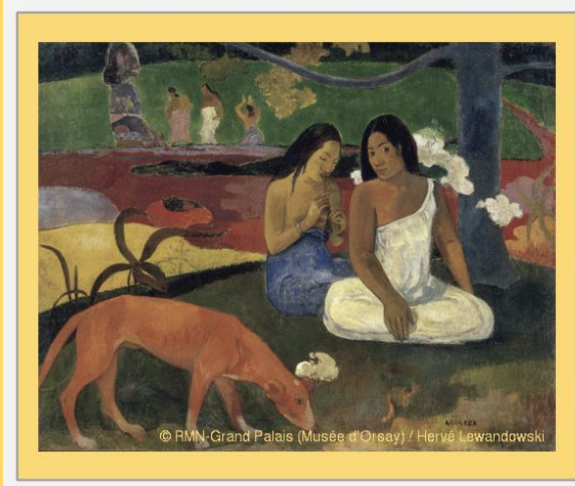


Comparative Study: Reginald Baylor & Paul Gauguin

Katheryn Saavedra



Gauguin, Paul . *Vahine no te Tiare* . 1891, Copenhagen.



Gauguin, Paul. *Arearea*. 1892, Musee d'Orsay, Paris.



Baylor, Reginald . *On Duty, Not Driving* . 2010, Milwaukee Art Museum , Milwaukee.

The main focus of this comparative study will be the work of contemporary Milwaukee based artist Reginald Baylor (*On Duty, Not Driving*, 2010) and French 19th century post-impressionist painter Paul Gauguin (*Arearea*, 1892 & *Vahine no te Tiare*, 1891). A thorough analysis of all three works plus my own will take into account formal qualities, intention, and cultural context. A comparison will be made to see how each piece strives to convey the feeling of comfort or “home”. Although each artist Baylor, Gauguin and myself examine a universal theme there a contrast in cultural context and formal qualities specific to color, shape, and line.

Evaluation of Cultural Significance of Reginald Baylor



On Duty, Not Driving, 2010

Reginald Baylor
Acrylic on canvas
182.88 x 157.48 cm

Baylor, Reginald . *On Duty, Not Driving* . 2010,
Milwaukee Art Museum , Milwaukee.

Reginald Baylor, is a Milwaukee based artist whose art has a distinctive nostalgia yet meaningful familiarity. Born in the late 1960's Baylor has lived in the remnants of what was once the industrial playground of the world to, now, a hypersegregated urban landscape.

Moreover, Baylor's work has a distinctive tone that draws back to his origins as a truck driver, told through his unique pop-art style. During this time in Baylor's life, he had to juggle not only an art career but a full time job that would uproot him from his family for days at a time. During his travels he could only savor the memories of home and tie them back to the music that he listened to on the radio on the long trips. This time away from home had him reminiscing about the distinct characteristics of architecture in Milwaukee. As well as his use of childhood icons, that incite nostalgia, would become a significant motif in his art.

*1966 - Born in
Milwaukee,
Wisconsin

*1984-88 - Studies
at University of
Wisconsin-Oshkosh

*1991- Drops out and
works at Laguna Beach
Art Museum and
Newport Beach Art
Museum in California

*1995 - truck driver for
Mason-Dixon Lines
while simultaneously
supporting his art career

*1998 - returns to
Milwaukee area
where he becomes
stabilized as an
artist

It is the hyper-segregated landscape matched with his necessary travels as a truck driver which explains why so much of Baylor's motifs surround the archetypal life lived by most of middle class America- the pristine homes with picket white fences. Still, Baylor incorporates his distinct use of pattern, line and iconography that showcases his black identity. He examines race in a hypersegregated environment to showcase social commentary but also uses it as an opportunity to celebrate it. As well as overall offers representation in an art world that lacks people of color. Some of these icons include silhouettes of funk musician to the distinctive "black" hairstyle such as the afro or twists on his female subjects. In that way Baylor's works are a reflection of what he aspires in life, a home, in his own unique narrative.

Analysis of Formal Qualities of Reginald Baylor

The element of **line** is one that distinctly characterizes Baylor. Baylor often employs the use of thin, curving **lines** that interlock into each other and is employed within organic forms like humans and animals.

This repetitive **line** pattern works not only to create an unblended look in the color but create a puzzle like feeling to the work. This puzzle like look is representative of Baylor's inspiration of architecture and particularly blueprints and in doing so is an ode to the small concrete jungle of Milwaukee, his native.

The use of bold and thick **lines**, is used more so to create an **emphasis** on musical imagery. This is portrayed in the funk musicians in the foreground and in the musical notes that shower the little dancing girl. This establishes the importance of creating a sense of home, especially since as a truck driver, long shifts would consist of long hours listening to music on the radio, that would remind him of home.



Baylor, Reginald . *On Duty, Not Driving* . 2010, Milwaukee Art Museum , Milwaukee.

The use of **color**, is employed by Baylor in order to give an outsider of Milwaukee an understanding of what belonging means.

The **background** to Baylor work is typically a suburban setting depicted in vibrant, bright **colors**. This communicates Baylor's positive feelings towards his community but also Baylor's longing for a home as he is constantly away from home.

The **space**, although seemingly crowded gives off a comforting tone as it is filled with vibrant primary **colors**, all reminiscent of Baylor's home and attached to the upbeat nature of Milwaukee in Baylor's memories.

The use of black and burnt umber **hues** works to bring attention to race more specifically since it's juxtaposed on opposing hairstyles that are typical for the black and white race. As well as using "absurd" **hues** like green works to show the redundancy of race, particularly skin color as classification.

Besides color, organic **shape** is also utilized to depict typical African-American hairstyles which works to showcase Baylor's community. Moreover, he juxtaposes characteristically black hairstyles on non-black skin tones to showcase the classic struggle in black identity. The use of **geometric shape** also depicts pop culture figures, iconography of Pac Man depicts not only childhood imagery but a sense of a need for comfort through a home most associated with childhood.

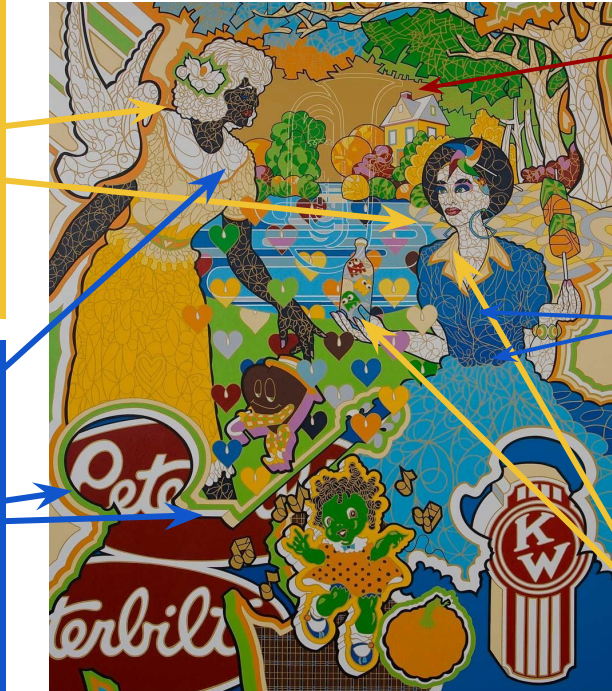
Interpretation of Function, Purpose, and Significance

Annotation of On Duty, Not Driving by Reginald Baylor

The main goal of *On Duty, Not Driving* is to showcase Reginald's feeling of longing to be home through the industry term describing, when a truck driver is not acting on the road but handling business regarding the trailer, essentially his identity is tied to being a truck driver and the lessons it has taught him. Further to this point he hopes to find a piece of home especially while driving long hours inside his trailer truck. This piece of home can be seen in the clusters of motifs in the piece.

Baylor showcases the importance of race in his community by imposing black characteristics on white females and vice versa. Milwaukee is the number 1 most segregated cities in America, with that in mind race both consciously and subconsciously plays a role in Baylor's life. In juxtaposing the characteristics of each race onto each other Baylor ridicules this man-made construct of race that he as a black man is able to control just by the change of **hues**.

Musical imagery is a common **motif**, its emphasis in *On Duty, Not Driving* is due to the nature of being a truck driver. This consisted of long hours in which the only pass time was listening to the radio. This piece illustrates the truck's cabin coming to life, indicated through an explosion of funk musicians, the trumpet outline, and a dancing girl. Not only does this speak to Baylor's black identity but how the music that reminds him of home helps him cope with his loneliness.



There is use of a familiar Milwaukee landscape and architecture. These small and tall duplex homes are typical especially in the inner-city. This defines what Baylor regards as home.

This use of **line** also works to create division between the color in his pieces. Baylor employs the use of the painting technique of "Hard-Edge". The ultimate effect is a controlled environment in which Baylor decides when a color becomes a new one, rather than utilizing blending. It is especially important as this is the control that Baylor lacks in his life since in order to have to support his family he must travel.

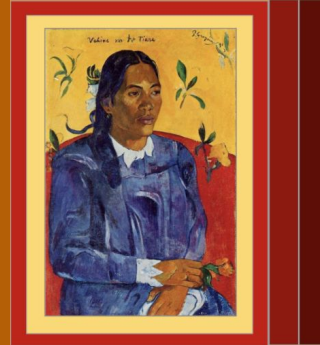
Use of familiar iconography (pacman figures) pinpoints a nostalgic tone. This is not only reminiscence of pop influence but of childhood memory. Leading the viewer to infer home also includes family by utilizing child-like imagery.

Evaluation of Cultural Significance of Paul Gauguin

Paul Gauguin's was a French painter in the 19th century who at the drop of a dime left his entire livelihood behind to envelop himself in the Polynesian culture of Tahiti. His enchantment with Tahiti is described and depicted in his book *Nao Nao* (1897), where he showcases the paradise of the island and shows his ever growing dissatisfaction with civilization. During his time on the island he felt an outstanding sense of freedom although the island didn't always live up to his standards of what the exotic world was supposed to be.

During his time in Tahiti, Gauguin appropriated much of the Tahitian culture, seen in his series of woodcuts and paintings in which nature, folklore, and music become important motifs. Still it is of utmost importance to understand that the Tahiti Gauguin used as a primitive escape, had long been colonized and civilized which led to a huge disillusionment in him.

***The Noble Savage
"I leave two years
older but twenty years
younger - more of a
savage than I was
when I came, yet
nonetheless knowing
more"***



"Vahine no te Tiare", 1891
Paul Gauguin
Oil on Canvas
70 X 46 cm



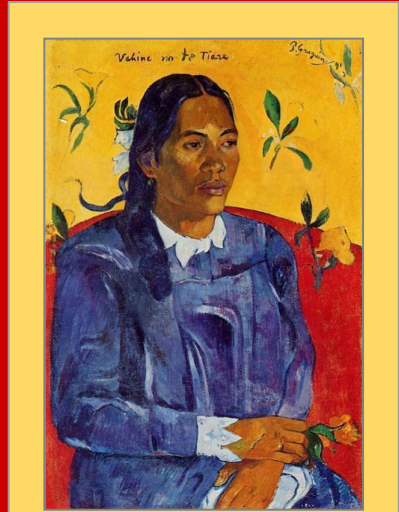
"Areaea", 1892
Paul Gauguin
Oil on Canvas
74.5 X 93.5 cm

- Involved in impressionism, Cloisonnism, Symbolism
- Amateur artist who was originally a stock broker in France
- Constant tone of tranquility in his work

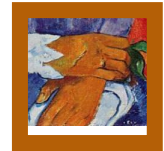
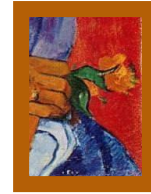
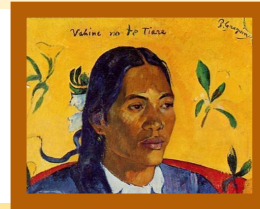
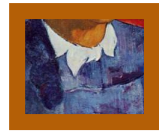
Although Gauguin depicted distinctly Tahitian women and sceneries, his standing as a European man, hence having a colonist point of view, made his depictions of them have a fantasy aspect. This mythological-like depiction, most likely served for his audience which still largely remained in Paris, characterized as Bourgeoisie Europeans. Although, he left the constricting environment of Paris, his commissions were all tied there and he painted with the intention of selling his work and accompanying writing, *Nao Nao* (1897) there.

In order to sell the exotic vision that Gauguin sold through his book, *Nao Nao* (1897), he began to do everything to sell Tahiti as a romantic paradise, where primitives lounged in their savage practices.

Analysis of Formal Qualities of Paul Gauguin



Gauguin has a particular emphasis on **color** especially when it comes to the skin tone of the Tahitian women, his most common subject. He uses **glowing** and **warm tones** such as yellow ochre, chrome yellow, cadmium orange, and crimson lake more than red or white for the skin tone. This gives it the exotic touch that Gauguin always gave to his Tahitian subjects especially in comparison to the pale women of France. Along the same lines, the combination of the stiff **shape** of the dress along with the regal blue color of the Tahitian subject's outfit expresses a clash between the civilized and uncivilized.

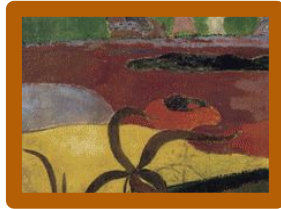


The use of primary **color scheme** is utilized to convey simplicity and tranquility of the piece. In doing so there is little distraction, it is solely about the female subject and what her expression is trying to convey to the viewer. Gauguin wanted to truly emphasize the Tahitians' beauty but also insert his own missing feeling of tranquility by imposing it on this female subject. This is further pushed by the **space**, largely empty, although the **balance** is **asymmetrical** and the female is set to the far left. Still there is not a sense of crowdedness more so there is a clear **unity** between the background and the female, they are one in the same as they portray the same utter delicateness and beauty that Tahiti is supposed to represent.

One of the ways he tried to impose tranquility was in the background. The use of warm **hued** flowers framing the female figure symbolize growth and fertility in her hand which shows an easiness in the overall piece. In essence, the longing for peace Gauguin could not have. Furthermore, through **line** and **color** the expression of the women along with her crossed arms express an overall tranquil demeanor. Her face is stoic to a certain point but through the framing of the women in this delicate environment it portrays a serene feeling, which Gauguin attached to Tahiti..

Analysis of Formal Qualities of Paul Gauguin

As a post-impressionist, Gauguin's most notable trait is his use of **color** that comes up in various formats. The most distinctive is Gauguin's uses of glowing and warm **hues** for skin tone to express the exotic tone of his piece, essentially making it obvious to Tahiti. Again, he emphasizes the "exotic" and "paradise" of Tahiti through murky yet rich **hues** depicting a nature scenery that helps create emphasis on the women in the foreground. The emphasis on the women conveys the peace that is expressed in both figures. As well as, gives a sense of overarching harmony between man and nature. **Color** is also utilized to create distinguishment in the **space** of the piece. The brighter, cool green **hues** helps distinguish the background which makes the viewers eye move there. This brings attention to the ritual dance scene occurring, pointing out the exotic everyday nature of Tahiti and also points to a connection to musical imagery.



Another element is **shape**, for the many figures surrounding the piece, **shape** is rather blocky and lacks any conclusive indicators that they are women. Still soft line that create their features identifies a serene expressions which exude a sense of daintiness and femininity. **Shape** is also utilized to identify certain musical imagery such as the flute player in the foreground and the dancing forms in the background.

Moreover the shape helps create the dog figure in the foreground, who is emphasized through **asymmetrical balance** and the glowing warm **hues** used to depict it helps show a harmony between man and animal hence a harmony between man and nature, there is a sense that they are one in the same.

Interpretation of Function, Purpose, and Significance

Annotation of 'Vahine No Te Tiare' by Paul Gauguin

For Gauguin it was of utmost importance to depict tranquility, this theme was furthered in his stay in Tahiti, where he truly felt he was surrounded in it. Still, despite the constant feeling of freedom which he broadcasted, there was a surmounting sadness that absorbed him. He constantly tried combatting this sadness with his portraits of the island's women, where their tranquil beauty was overwhelming.

The overall posture and pose of the female radiates the tranquility of which Gauguin claimed Tahiti encapsulated. Her hands are crossed, with the right one hanging limp. Her left hand holds an orange flower, also laying limp. There is an overall ease but also a tone of indifference which represents expectations that Tahiti did not meet for Gauguin.

The use of fancier garb on the local woman helps showcase the cohesion between civilized and uncivilized. The dress is a regal blue but Gauguin paints it with his familiar rough and visible brushstroke, typical of the impressionist style. In doing so it showcases not only Gauguin imposing his own views on Tahiti but the constraints colonialism has put on the Tahitian culture itself.



Gauguin includes the title of the piece written in the Tahitian language, which can be translated to *Woman with a Flower*. This represents Gauguin's effort to find belonging in a culture that is not his.

The expressionless appearance of the Tahitian female helps convey the idle demeanor of the island as a whole. The woman stares off into the distance instead of looking the viewer in the eye, in that way she is submissive, delicate yet still exotic. She is an enigma much like how the Tahitian culture is to Gauguin but he desperately tries to unravel its secrets by appropriating it.

Although, originally Gauguin utilized the passion flower as a symbol of fertility and growth, the overwhelming tranquility of the subject diminishes it to a decorative element enhancing her beauty.

Interpretation of Function, Purpose, and Significance

Annotation of 'Areaea' by Paul Gauguin

Areaea (Enchantment) is part of a series of 3 canvases. Gauguin distinctly viewed Tahiti as a paradise, an escape which became like home to him but in reality he always kept an outsider perspective. Thematically, the viewer comes to understand this sense of paradise through the surmounting tranquility reoccurring in Gauguin's body of work. Gauguin further procured this sentiment was through his use of synaesthesia, as in creating harmony through the incorporation of music and dance.

Figures in the background are doing a ritual dance to Hina-Goddess of the Moon- another instance of synaesthesia. This significant feature of the Tahitian Culture is put in the background, the figures are indistinct and blocky with no further context. In doing so it showcases the outsider intrigue of Gauguin, for which he is desperate to find belonging but ends up just appropriating the culture.

The use of the animal with a similar glowy coloration to the females indicates a harmony between man and animal. This is Gauguin's continuous attempt to create a primitive aurora surrounding Tahiti to fulfill his need to exotify the culture.



Both females surrounded within nature showcasing the harmony and peace within both the natural and human world. The female in blue plays the flute, while the one in white looks directly at the viewer. This establishes the sense that this is a lost paradise found, one that the viewer has happened to stumble upon.

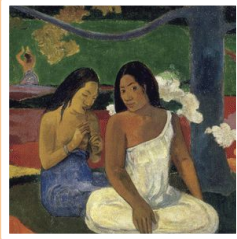
Use of synaesthesia indicated by the flute player, acknowledges the graceful and tranquil nature being emitted.

The landscape is indistinct, the shapes are blocky and the colors are murky. This showcases not only Gauguin's lack of technical skill but his unfamiliarity with the culture and landscape.

Comparing Formal Qualities: Color

Gauguin

- Warm **colors** are utilized (yellow ochre, chrome yellow, cadmium orange, crimson lake) emphasizing **unnatural color** choices of impressionist style and passionate/romantic tone of pieces



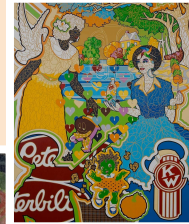
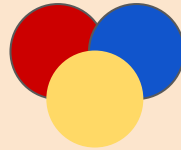
- **Skin tone is bold but realistic** indicating a willing choice to exotify the Tahitian subjects



- **Color is muted** since **earthy** elements of Tahiti are being portrayed highlighting romantic notion of Tahiti being a lost paradise



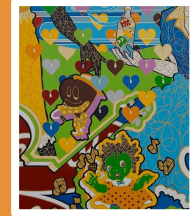
- Both utilize a **primary color scheme** indicating a sense of comfort or tranquility towards their respective settings



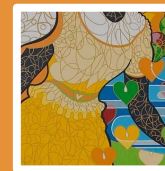
- Both use **color** to depict women of color and address controversial idea about them in society
- **Color** is meaningful in creating tone of piece

Baylor

- **Bold, bright color** choice employed to meet pop art style



- **Color** choices are repetitive and high contrast in order to create a puzzle-like style and link to pop art



- Color especially **skin tone is unrealistic** and **“absurd”** indicative of Baylor’s commentary on the idea of “race” within his community

Comparing Formal Qualities: Line

Gauguin

- **Line** is seen through visibly **brash** and **rough brushstrokes** communicating not only an amateur skill level but an emotional outpour

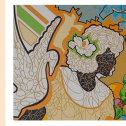


- **Line** is never crisp or clean rather **soft** and **feathered** employing the delicate and tranquil mood of the pieces

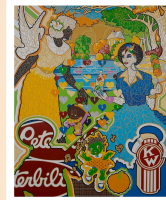


- Line varies little portraying the simplicity of the setting, Tahiti, as an uncomplicated paradise

- **Line** is used to portray **delicate expression** reinforcing the peaceful and comforting mood



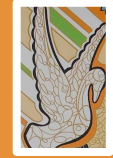
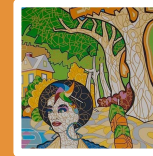
- **Line** is essential to convey the particular **styles** of the artist's



- **Line** is indicative of comforting tone towards setting

Baylor

- Line thickness varies creates emphasis on particular aspects of piece



- Line is curved and thin an allusion to blueprints in architecture facilitating a connection between the artist and his "home"



- Line interlocks with each other creating a unity that communicates the sense of completeness that comes with "home"

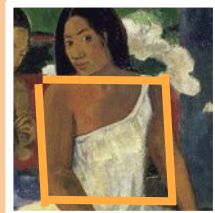
Comparing Formal Qualities: Shape

Gauguin

- Shape lacks any value apparently flat adding to the mythic tone

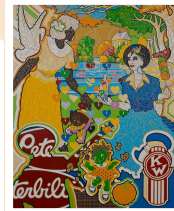


- Shape tends to be angular and blocky removing an indicator of femininity but establishing simplicity



- Realism is not important when utilizing shape more so the meaning connected to the subject

- **Organic shape** used to depict exclusively **women** indicated their importance in conveying theme

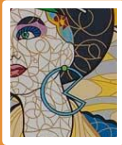


- **Shape** simplifies subjects to maintain **simplicity** and evoke **tranquility**

- **Shape** is important indicator of setting as it establishes the dated silhouettes of the garments worn

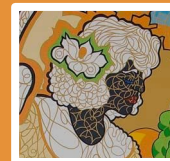
Baylor

- **Shape** depicts specific iconography meaningful to artist expressing a longing or desire to be “**home**”



- **Shape** is used to depict a typical Milwaukee setting indicating an ideal “**home**” exists there

- **Shape** used as a vehicle for **social commentary**, particularly in the hairstyles on the females



Comparing Cultural Context

Gauguin

- White, European man who willingly travels to Tahiti
- Self taught, amateur artist leading a heavy focus on emotional output in work rather than skill
- A general restless tone, always searching to find belonging in new home
- Exaggerates Tahiti as an untouched paradise since he is a western man on indigenous land
- As a symbolist was looking for dream-like landscape so would manipulate the actual setting of Tahiti into one



- Both artists leave original home in order to gain a newfound understanding of what they consider to be home



Baylor

- African-American man who in order to provide for family must travel away from home as a truck driver
- Depicts struggles or inequalities that confront the African-American community
- Black culture envelopes his pieces, through the use of funk musicians, dance, etc.

Comparing Function and Purpose: Home

Gauguin

- Composition at times staged indicating an outsider's perspective looking in, a westerner takes on a "primitive lifestyle"
- Apparent invasion of setting, many times appears as if the artist walked into somewhere he should not have revealing his search for "home"



- The female figures have indifferent expression yet the tone amplifies is romantic revealing the exoticization and fetishization of the native people of Tahiti

- Both looking to find peace/tranquility in their environment and overcompensate for it in their work



- Both are traveling away from home and are trying to find the comfort of home while away

Baylor

- There is indication of being on the road with insertion of trucking company logo revealing a native looking to get back home

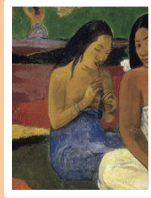


- There is child-like and childhood imagery such as the Pac-Man figures which is used to employ nostalgia
- Looks to past with 1950's imagery used in dress styles indicating a search for a home he once had in his own childhood

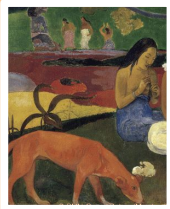
Comparing Function and Purpose: Music

Gauguin

- Imagery depicts rituals, synaesthesia, in doing so further exotifies Tahiti



- The tone that the different facets of music creates is ritualist and sacred
- Depiction of music, dance, and man and beast shows music as link bring everything together in harmony



- Females are used to showcase different forms entertainment linking to sense of comfort and enjoyment

- Music creates harmony between all facets of life showing it is an indicator of belonging

Baylor

- Outlines of dancing young African-girl, and funk musicians connect to black culture and link to the community that Baylor relates with in a hyper-segregated Milwaukee

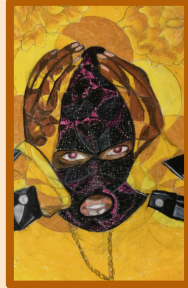


- Use of instruments such as trumpet and guitar shows importance of music in feeling connected to home while away from it and the lively tone it creates
- All together musical imagery is suppose to showcase a radio coming to life while on the road which is linked to a vision of being back home

Connection to Artist: Reginald Baylor



FROM CONCRETE
Katheryn Saavedra
Illustration
30.5cm X 30.5cm



FROM CONCRETE
Detail shot

Reginald Baylor's paintings largely influenced not only the stylistic choices of my pieces but the **tone** in which I began to approach my Mexican culture. The piece, **FROM CONCRETE**, showcases the continuous exploration of Baylor's hard-edge painting style and the beginning of understanding how to utilize the intricate line work. In doing so, choices in **line** and **shape** became significant factors that allowed me to convey my theme of challenging hypermasculinity. Baylor and I utilize **shape** and **line** together to create a puzzle-like look; in employing **circles** that overlap and interlock the outcome is **thin** and **curving** lines. This **line work** becomes essential as it foreshadows the complex nature of the themes being tackled; in doing so the viewer, of either pieces, come to understand the issues being handled as intricate and interconnected as the **line work**.



**On Duty,
Not Driving,
2010**
Detail Shots



Additionally, Baylor and I both hail from Milwaukee, in doing so we both understand the implications of our community yet overall chose to celebrate it rather than succumb to the negatives properties of it. Both of us place an emphasis on the people of color in the community. Still, I make the choice to reflect the insecurities of my culture; in **FROM CONCRETE**, I challenge the hypermasculinity in my community and portray this through the black male seemingly frustrated by his surroundings. Contrastly, both of Baylor's female subjects seem to express an idle happiness. Yet it is the use of **color**, that Baylor and I share, that showcase our celebration of our community; the **color, canary yellow**, is used as pillar of light that illuminates the community. In **FROM CONCRETE**, despite the male's frustration, the **canary yellow** and the accompanying *cempazuchitl* flowers overwhelm the **space** to show the hope for the future in changing this toxic mentality. This is the same **color** in **On Duty, Not Driving, 2010**, that expresses the happiness and upbeat **tone** of the entire community that showcases the comfort in being home.

Baylor, Reginald . *On Duty, Not Driving* . 2010, Milwaukee Art Museum , Milwaukee.



On Duty, Not Driving, 2010
Reginald Baylor
Acrylic on canvas
182.88 x 157.48 cm

Connection to Artist: Reginald Baylor



DIE FOR YOU

Katheryn Saavedra

Acrylic on canvas

60.69 cm X 60.69 cm

An essential stylistic choice that I abandoned was **space**, which for in **On Duty, Not Driving**, meant a crowded background that is reminiscent of the Milwaukee landscape. For me it meant thinking in terms of a more **surrealist** style in which there is an abundance of **space** and the figures all seem to stand on their own rather than interact. This is seen in **¿What's Left?**, where the scape is empty except the floating circles and accompanying *cempazuchitls*.

Reginald Baylor and I both employ **color** as a means to express the vibrancy and boldness of our communities. I utilize Baylor's **hard-edge painting** technique in which he forgoes blending and instead chooses when to transition from one **hue** to another. The result is a **limited color palette**, this meant choosing three or four main hues but utilizing a variety of shades for each one. In **¿What's Left?**, I utilize **canary yellow, lavender and brown** as a means to convey my piece, similar to how in **On Duty, Not Driving**, Baylor maintains a **primary color scheme**. This use of **color** creates an overall sense of **unity** as the **hues** are recurring and create a sense of togetherness in the whole of the piece. This is essential as it portrays collaboration, an essential feature of community which Baylor's **On Duty, Not Driving** exemplifies.



On Duty, Not Driving, 2010

Reginald Baylor

Acrylic on canvas

182.88 x 157.48 cm

never ceases in his work. Conversely, my work looks at the constraints of my Mexican culture in my community. In **DIE FOR YOU**, the Holy Rosary chokes one of the *cempazuchitls*, in this I show what the highly religious framework of the Mexican culture imposes on Mexican women who are always held to different standards. Yet, it was keeping in mind the **bright tone** in Baylor's work that allowed me to convey my frustration in terms of a **bright color palette** and use clear and defined lines instead of dark colors and murky shapes.



¿What's Left?

Katheryn Saavedra

Acrylic on canvas

60.69 cm X 60.69 cm

Despite Baylor and I's emphasis on community, mine is conveyed through the use of **religious motifs** rather than **childhood iconography** and **musical motifs**. This is an important difference as for Baylor there is a **bright tone** that

Connection to Artist: Paul Gauguin

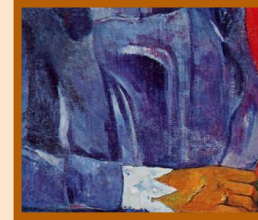


Mujer con flores
Katheryn Saavedra
Acrylic on canvas
91cm X 91cm

Paul Gauguin had a large influence in my painting style, where visible and rough brushstrokes became a norm for me. In **Mujer con Flores** in particular, I changed all my preconceived notions on what it meant to blend. I used to value **realism** beyond anything else but it was in careful examination of Gauguin's **impressionist** style that I realized the amount of emotion that could be compacted into a brushstroke.

Mujer Con Flores was the first time I realized the theme I wanted to broadcast. Gauguin's style opened a pathway to understanding how to celebrate all the feature in warmer toned women, which in the artists I had studied were missing. At the same time it was understanding the context of why he was creating these pieces that allowed me to repel this motivation and instead work to empower this image of woman of color.

Despite Gauguin knowing little on what it meant to be a woman of color he did help me understand how to celebrate the beauty of painting darker skin tones. It was with careful analysis that I learned how to highlight the glowy features of a darker complexion and not white-wash it. Still as a women of color instead of the crude **exotification** of Gauguin, my paintings portray a **celebration** and **representation** of my Mexican community.



"Vahine no te Tiare", 1891
Detail shot

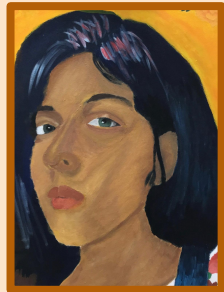
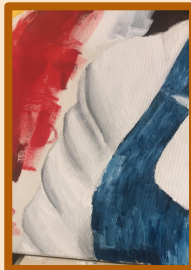


"Vahine no te Tiare", 1891
Paul Gauguin
Oil on canvas
70cm X 46cm

Gauguin influenced me to think of the possibilities that came with each brushstroke, especially the way **color** could add a sense of depth.

In **Mujer con Flores**, I made huge strides in the hair by straying away from black and brown and instead boldly adding swatches of **indigo** and **violet highlights** that mimic the technique employed in **"Vahine no te Tiare"**.

Mujer con flores
Detail shots



Connection to Artist: Paul Gauguin



God is a Woman
Katheryn Saavedra
Dry Point
20cm X 15cm

Gauguin's time in Tahiti pushed him to find subjects that would fulfill his desperate desire for belonging. I in turn am not desperate for belonging but rather feel torn between the love of my culture and the negative implications. Both of us face an identity crisis that we deal with by immersing ourselves in our environment. In **Areaea**, Gauguin showcases the enchantment of Tahiti, while it is an outsiders point of view his attempt to find comfort. This reveals the unique qualities of the culture. I was inspired to portray this enhancement in my culture through my pieces, done through the **printmaking medium**. In both **God is a Woman** and **FRAGRANCE N°35**, I feel the need to capture the distinct aurora of my culture. In my block print I use warm colors in glowing tones to portray this. In my block print I portray growth, at the same time that I depict this special aura through simple and angular **forms**.



"Areaea", 1892
Paul Gauguin
Oil on Canvas
74.5 X 93.5 cm



FRAGRANCE N°35
Katheryn Saavedra
Block print
23 cm X 15 cm



FRAGRANCE N°35
Detail shot

In wanting to capture the aura of my culture I appropriated many of Gauguin's thematic qualities, particular religion and fantasy that is seen in **Areaea**. I utilized halos to create the same religious motifs that Gauguin portrays by using Tahitian rituals and showing statues of deities. This helped me create a stronger nexus between my artwork and culture as the Catholic religion and its imagery envelop the Mexican culture.

My piece **FRAGRANCE N°35** is a direct ode to Gauguin's book *Nao Nao* or *Fragrance*. This is essentially what I wanted to capture, the fragrance of my culture, through Gauguin I learned to portray this through simplified forms and defined facial expressions.

Connection Between All 3 Artists

Baylor

Saavedra

Gauguin

Baylor, Reginald . *On Duty, Not Driving* . 2010, Milwaukee Art Museum , Milwaukee.



Color is an essential element used by all three artists in order to advocate for the distinct aura for each of the respective communities/cultures being represented. All artists value the use of **warm colors** particularly **canary yellow** in order to address the positive attachments that the artist's feel to their communities/cultures.



Women are key pillars in establishing what home is to all three artist, without the bright and comforting tone that the female subjects administer the integrity in portraying their respective home's is lost. The women are representational of the community they represent, which for all three means woman of color. Above all despite the daintiness and tranquility that across the board the women express, they are a source of strength for the artists and a symbol of the unbreakable bond the artist's feel to their home.



All three artist work across different mediums but it is painting, which is the choice medium of all three, where the most dynamic imagery is placed. It is all three artists that find the natural landscape that best portrays the connection to their community. Whether it be cempazuchitls, indistinct exotic plants, or familiar Milwaukee shrubbery, it is clear that there is a need to establish where home is.

