Clarity in Obscurity

Elaine Santiago-Soto

In this comparative study, artists Alfred Stieglitz and Claude Monet will be examined through their works. One of a photograph and another two of paintings in an impressionistic style. I will study their pieces and demonstrate my understanding through a compare and contrast case. This particular one will venture into a common theme of exploring the consciousness and how it interacts with mundane settings.

The Hand of Man by Alfred Stieglitz

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

Gare Saint-Lazare by Claude Monet

Cultural Significance

Alfred Stieglitz was born in Germany and later moved to the US with his family. That is where they made a fortune in the clothing industry. During this time, the photographer was introduced to photography through picture books and anything he could get his hands on. His father bought him a camera and his passion grew from there. A habit of getting what he wants was formatted from his childhood. As a result he was able to found magazine publications in order to spread awareness to photography and his works. He then joined clubs where he combined two of the largest together to become vice president. During this period he participated in the American Modernism movement which focused upon philosophy in modern time through the use of current events. Stieglitz fought for recognition of photography due to his passion for Modernism artworks. He believed that society needed a release from their current lives by embracing arts of situations that are normally seen as gloomy, presented in an abstract way. The lightened moods arose conflict and people fought on whether or not the movement was to be accepted. They believed that photography should only be realism and portrait styles only.

Stieglitz used the clubs and publications to push his style, the pictorial movement that he had recently created. The movement allowed artists to take pictures of traditional images with a subject and layer a misty fog over. However, the style wasn't entirely accepted at first as people weren't used of photography and even then the normal was portraits and clear images. Covering the subjects with mist, or taking pictures of the fog seemed mindless as it didn't capture all the details in life. No matter the criticism Stieglitz received for the new photography, he persisted and paved way for other pictorial artists.

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Analysis of Purpose, Function, and Significance

The Hand of Man by Alfred Stieglitz

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Stieglitz uses the quality of the train's location to project the concept that it is easier to comprehend things that are in front of you, yet beyond that requires much more effort. The clouds and fog act as a barrier to knowledge that isn't so easily attainable. Rather it is obscured and hidden by outside forces that limits a person's ability to fathom the pretaining subject.

This image was captured in order to invoke a sense of forbidding and loneliness. There are no humans nor seemingly positive objects that elicit an optimistic feeling. Stieglitz's intent rather, is to present everyday objects in an ominous manner that questions the true beauty. Leaving the space up to imagination allows viewers to form their own image based upon common knowledge or past experiences.

Train tracks are mostly deserted and it's seen within this photograph. Stieglitz not only captured the obscurity of the location, but the loneliness. How his works and places can serve as a connection to one another. Their **balance** in society having similar stand points. As pictorial photographs were introduced, it wasn't accepted as significantly as it was later on. The same with deserted places as people are weary to go if there are no other bystanders to see.

Stieglitz valued ominimity and how traditional images can be obscured by the unknown. How people will react and the feeling the image will provoke. With the fog overlapping the tracks and the train, it forces viewers to look in depth into the **space**. The tracks are the main **emphasis** as well as the train which allows it to be more detailed as opposed to the background.

The use of a common subject and capturing it in such a manner, Stieglitz is able to control the photograph. Thus the name, The Hand of Man. He is able to direct the attention and limit space to his liking within a single click of a camera.

Analysis of Formal Qualities

The background compared to the foreground has more **space** as it's not cluttered with detail like the railings. However, this heightens the sense of detail within the piece as it goes from foggy to clear in an ombre effect.

The Hand of Man by Alfred Stieglitz

Stieglitz uses the **values** of both black and white in order to capture the **contrast** between the lighting and shadows. This is seen as different forms of white are used to create highlights and detail, as opposed to black that presents each structure.

Stieglitz uses his choice of vantage point to his disposal by capturing the glistening **highlights** of the wet tracks. This continues to contrast the image as it separates the darkness at the bottom and adds more detail to the rails, as well as the individual planks within them. Despite the picture's intent at being mysterious, it progressively reveals hidden features.

The **balance** from left to right is mostly asymmetrical. There is equal weight despite there being different structures in sizes. This influences the **movement** of the piece, where viewers eyes resort to the middle of the photograph upon the smoke. From there they move either left or right so as to process the whole artwork.

Stieglitz creates a **symbolic** piece of omnisity. How capturing the fog towards the midpoint of the piece allows it to engulf the background. This allows the foreground to be detailed with contrasting values. The difference between the two sections, brings forth the question of what is beyond the fog.

Cultural Significance

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

Claude Monet was born in Paris, France during 1840. With the support of his mother he was able to discover art at a young age, however, his father didn't accept it. As he advanced in his career as an artist, he painted within the surrealism period. Monet was not fond of the romanticism period that was current and this lead him to capture landscapes. His idea to do so from mostly memory and in a foggy overlay, allowed him to create a new movement. It was dubbed as Impressionism after a critic mocked the title of one of Monet's works. The implied version of a realistic subject was unfamiliar to the community and it faced harsh judgements that aimed to deter the artist's works. However, Monet persisted and supplied over thousands of paintings making him a prominent figure to dissect. The origin of Impressionism arised from the artist's bedroom window where he was peering at the Londres from afar. He decided to paint it upon first glance supplied with the numerous times he has passed the building, it being engraved into his head.

Impressionism is defined by a dabbing movement with brushstrokes. Detail is only portrayed in a fuzzy manner, where brushes aren't defined nor bold. The movement was pushed by an organization made by Monet, Societe Anonyme des Artistes. Society wasn't accepting at first and thought the style to be derogatory, as colors weren't blended and subjects remained contemporary. It fought against the restrictions that was accepted by the community. The way that the tones were light and pastel made his works seem like they were in a dreamy state. The altered sense of a consciousness floating in a different realm allowed for obscure landscapes. This allowed for fog and steam to be depicted within the paintings to permit an ominous emotion. Viewers were led by curiosity when criticizing the artworks which was Monet's intention, to instill strong feelings that made them question reality and the conscious. The obscurity highlighted the interpretation that many have detailed themselves, which connected the unknown to the way people understood basic implications.

Gare Saint-Lazare by Claude Monet

https://smarthistory.org/monet-the-gare-saint-lazare/
https://nga.gov.au/exhibition/masterpiecesfromparis/default.cfm?IRN=191228&BioArtistIRN=13769&MnuID=SRCH&ArtistIRN=13769&ViewID=2

Analysis of Purpose, Function, and Significance

When journaling about his works, Monet describes the fog as a **shade** that hides everything else. It's a testimonial to this very piece as the **thickness** excludes the building from the background and furthermore details in the roof of the station.

The brushstrokes create a fictionalized scene. Where details are hazy but the **texture** is implied within common knowledge. Monet exercises this ability to make the piece foggy. This allows it to become a distant memory, much like how the artist paints from recollection. The colors are not too bold nor too bright, which allows the **harmony** to carry forth his depiction.

Gare Saint-Lazare by Claude Monet

https://smarthistory.org/monet-the-gare-saint-lazare/

The purpose of *Gare Saint-Lazare* is to define the mind's ability to process an image and store it for later reference, no matter how much detail is gathered. Monet finds solace in the fact that first **impressions** do not need to be judged so harshly down to a specific characteristic. Instead, he promotes the idea that society should lessen their judgements and past implications when interacting with or viewing new subjects.

A crowded landscape is complex yet Monet finds a middle ground by fitting the most details within the middle just to grab viewers attentions. When the eyes first see it they go towards the middle before venturing up and down which allows them to take in the piece longer and to dismantle any senses of boredom or confusion.

Trains are places to lose track of thought. To paint it as a subject is to further the sense that is left with the clouds of smoke and vagueness in the background. It is cluttered with detail in the foreground and gives way to the impressionistic style of Monet. Though as the artwork becomes bare as it travels upwards, it replicates the loss of thought.
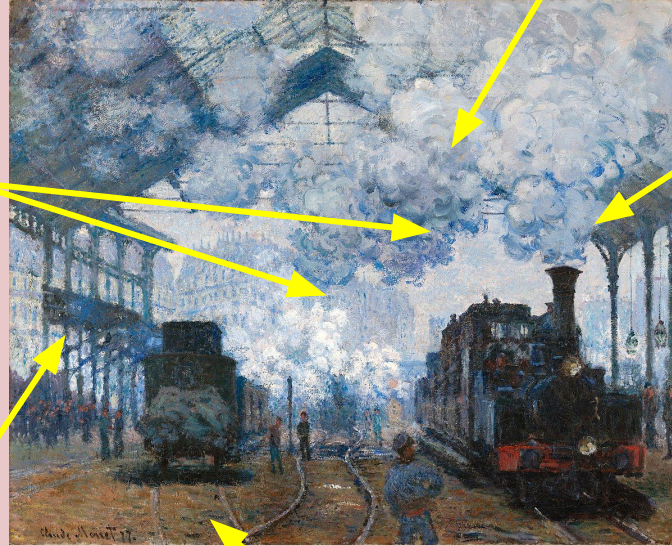
Analysis of Formal Qualities

Monet creates **harmony** throughout his piece as he blends colors effortlessly to show their **value**. It's especially visible in the steam from the train as the blue holds various **contrast** between its transition from light to dark, in order to demonstrate highlights.

Gare Saint-Lazare by Claude Monet

The piece holds an organic **shape** as its 3-dimensional **form** is implied. The illusion is created as the image appears bigger in the foreground as opposed to the background. A point of perspective is seen towards the middle. However, the **space** is mostly cluttered with detail, with the middle to top being slightly more open.

The subject of the piece, being a train, is the **emphasis**. Its center of the painting and is what the painter intentionally wanted viewers to see first. This is due to the vertical **movement** he has created when people see the piece for the first time. Their eyes rest upon the trains and then go up and back down again. With this, viewers are able to intake all the details Monet has carefully placed in his impressionistic style.

Use of the **color** blue features the somber mood that is portrayed. It is usually associated with feelings that are down, melancholy and glum. It furthers the implication of a dark setting despite the bright colors, as everything is obscured and covered in highlights of blue.

Blue and orange are the strongest **colors** within this piece. They fade into either lighter or darker colors in order to present a sense of transition and **balance** within the blending. These colors present a warm feeling, as they are primary colors. The orange is the most notable in the foreground as blue in the background. This allows the feeling to continue to present itself as warm rather than cool, due to the blue being lighter than Monet's other color palettes.

Analysis of Purpose, Function, and Significance

Londres, le Parliament. Trouée de soleil dans le brouillard byClaude Monet

Cool **colors** provide a sense of calamity that is transparent in *Londres,* as the base is primarily blue. Using such a color instills a dark mood that makes it unsettling for viewers. This was Monet's intent, as the piece was painted purely upon recollection. It is the artist's way to represent the idea that everyone's minds are different, as well as the way in which they interpret things that are viewed for the first time. The darkness is connected to the human brain and its relationship to one's mental stability. Despite having the slightest **warm** highlights, the rest of the oil painting is submerged in cool tones. This depicts a mind that is unstable with depression and/or more.

Monet creates a contrast through his painting of the House of Parliament which is one of the government buildings within London, UK. He proceeds to capture the structure from memory which in turn, disrupts the imaging. The depiction of a foggy interpretation suggests the fuzziness of society. How people are lackful How details and **shapes** can provide the same feeling as an artwork without an elaborate scheme. As the subject still remains the face of the piece, and is still able to comprehend what building it exactly is.

To paint the House of Parliament is to dismantle the negative **connotations** that is received as an artist. Monet's style was repeatedly shunned before it was accepted within society. He explores this process through *Londres* as he blatantly leaves detail out from the prominent building. Disregarding the layers that make up the House suggests an almost vengeful manner as he paints in a rugged method with splotches that are unblended. Despite the uncontrolled movements, the image is easily discernible. However, beyond it being a structure, it is unidentifiable.

Using a **repetitive** palette, Monet is able to enhance the sense of obscurity and wonder of what the image would look like in full detail. It's an unconventional way to display his fascination with impressionism. Although the subject is implied, it isn't fully comprehensible of its exact origin. That's what the painter strived for and it's seen in the small spikes on the building and **contrast** of colors to depict a landscape.

Analysis of Formal Qualities

Although it's suggested that the **form** is 3-dimensional, the painting seems flat. As the figure isn't measured geometrically, it takes on an organic **shape.** This furthers the feel of a 2-dimensional painting that lacks **texture** enough to further the sense of a 3-dimension.

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet
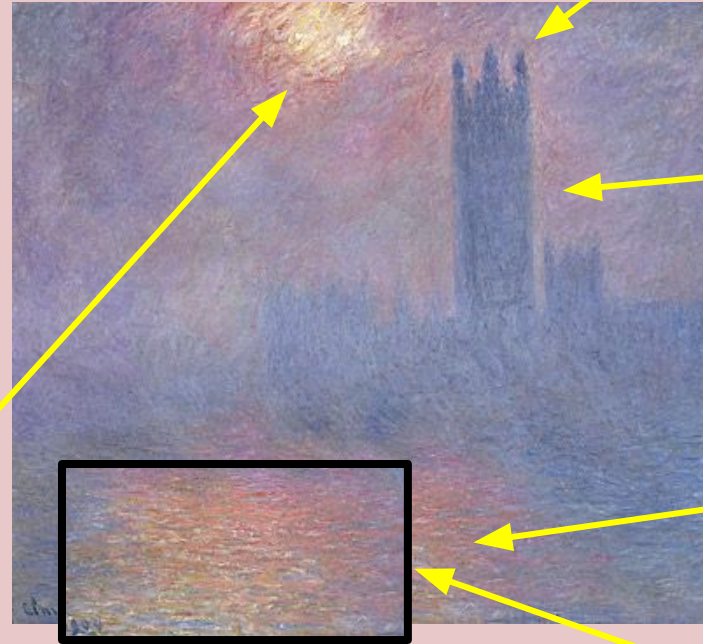
Monet uses **repetition** through **colors** to create an ominous painting. The strongest **hues** used are blue and shades of yellow and orange. Using the base as blue helps transition similar colors in order to darken the building and progress into warm highlights. It also illustrates the body of water as it is used for the shadows and ripples within the reflection from the hidden sun.

As viewers look at the painting, their eyes rest upon the darkest subject. This is towards the right which results in a horizontal **movement** as they shift to the left. This is due to the **space** being open for the majority of the piece, up until the abrupt presence of the structure. It's then supported by the **lines** that are created with the light brushstrokes so as to depict a fog. Certain areas are left unblended or with patches of empty space. The intention is to create a rough personality that connects to how unreliable it is to paint from recollection. The ability to do so implies how strong and adaptable the human brain is when using its own self for reference.

The **contrast** between colors isn't as distinct as the palette is pastel. This creates a soft tone throughout the piece as the shadows aren't as harsh as the highlights within the sun, allowing a symbolic ominisity.

Shades of blue, from dark to light present a **value**. The same instance is seen in the shades of orange as it lightens to the **color** of yellow. Which then puts an **emphasis** on the structure in the building, it being the darkest figure.

Comparison of Culture and Qualities

The Hand of Man by Alfred Stieglitz

Gare Saint-Lazare by Claude Monet

Both pieces were released when the artists were within their perspective organizations. They did so as leaders to influence the next generation of artists and pave way for a new art movement, one impressionism and the other pictorial. Being leaders of new movements meant that they had more pressure on their pieces, yet were still able to provide works that were detailed and void of hesitation. This is seen in how the brushstroke are thin and intentional and the perspective of the photograph.

A train is the main subject within both artworks. They're front and center and yet hold little descriptive detail. A symbolistic thought or direction can be depicted as the trains are moving forward, rather than deterring. It establishes a stable consciousness despite the distractions that surround them. The background is an illustration of the unknown of humanity, where glimpsing into the future or worrying about small things isn't necessary to have clarity.

The balance between Monet and Stieglitz can be seen within a single line separating the proportions. For Monet it's mostly in the foreground as opposed to Stieglitz which is the middle ground. Despite this they are able to distribute the same weight and **space** in the surrounding areas, both with the details in the foreground and empty areas around them. This is due to both the bottom half and top half having the least amount of detail and clutter of subjects, in contrast to the middle.

Comparison of Culture and Qualities

The Hand of Man by Alfred Stieglitz

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

The majority of the fog in both pieces can be seen in the background. A result of a misty detail to the buildings, rather than a realistic approach. Yet the foreground holds the most detail in which the highlights lay, the most colors are presented. Especially in the tracks as the slickness gives way to a previous rainy day. It is also seen in the reflection of the sun upon the water in *Londres*. This was done to illustrate the importance of highlights and how they can create clarity.

Trains and government buildings are things that are passed in the everyday life. To capture them is to highlight a fleeting moment in society that no one else bothers to admire. Portraying ordinary things as focal points shows an appreciation for modern objects, no matter how small or big. Trains are used on a daily basis as Londres is used for both work and as a chapel. The consistent interaction between the subjects means that they lose their value and blend into mindless habits.

There is a **repetition** in both palettes. One of a black and white **value** and the other of cool colors, majority being blue and highlights of shades of orange. These allow the pieces to hold their ominous feeling. The monochrome effect allows the subjects to stand out with dark shades. It demonstrates the monotone effects of life and the consciousness struggling to focus on a particular topic.

Comparison of Culture and Qualities

Both artworks feature realistic subjects that can be found in everyday life, yet they hold no certain geometric shape. Instead details are **organic** as nothing is truly measured and formed in a correct 3-dimensional figure. The pieces rely upon the impression that the train and *Londres* is true to their form in order for viewers to perceive them correctly. This is done with the use of cool colors that depend on the dark values of the shadows within fine lines and the shadowing of an ominous building. The lines are seen within the train tracks primarily which allow for the light colors that are paired next to them to contrast the space and allow it to pop out.

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Gare Saint-Lazare by Claude Monet

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

Both pieces are representations of Monet's movement, impressionism. Despite not being accepted by society, these very works are well known. Especially for their unique brushstrokes which create an elusive texture of being soft yet hidden behind a fog. The technique of the paintings are based upon blotches of paint that vary from large to fine detail. Using the different sizes allow for an enhancement towards highlights and shadows.

Gare and Londres are both inspirational places in London. They're main figures in society, one being a government building and the other a railway. These aren't subjects that are randomly sought with no context. However, due to the settings being extraordinary in a historical context, they become dull after viewing them. Viewers will compare them to other train stations or to other castles. The loss of value is Monet's attempt at capturing the beauty people once discovered towards these subjects.

Contrast of Culture and Qualities

Stieglitz piece is a photograph of a landscape in front of him. The image is rendered with the impression of a foggy subject, which is the pictorial style. This is opposed to Monet's impressionist style. Where the image is mostly from memory and is painted in a choppy detailed format. The difference between the clarity in both the artworks is prominent. This is demonstrated in the train tracks as Stieglitz is harsher and detailed with a white highlight of the rain.

The Hand of Man by Alfred Stieglitz

Gare Saint-Lazare by Claude Monet

The **value** between the two pieces is striking. Stieglitz's photograph only holds black and white tones, whereas the painting of Monet's is bountiful with colors ranging from blues to yellows. The gradation of blue **hues** improves the dimension of *Gare Saint-Lazare* allowing for the smoke to seem realistic. With this ability, the piece is implied of its objects and forms, opposed to *The Hand of Man* that is fully realistic due to the camera capturing the subjects in the moment. There is no need to project a variety of values in order to instill a coherent image, such as Monet's artwork.

The space in Monet's piece is mostly cluttered with detail, including the smoke. He uses a multitude of shades of blue to create highlight with the Stieglitz choice of a black and white value means that the smoke is only grey with no intents of furthering the detail. However, the painting uses shades of blue to provide highlight and shadows within the smoke. The use ofside of white. The colors are paired next to each other and used in a curved brush stroke to complement the shadowing of the smoke.

Contrast of Culture and Qualities

Stieglitz takes pictures of everyday life and landscapes. They hold no value when compared to Monet's subject. A profile of the Parliament's building, which is an official government that is extended as a chapel demonstrates its priority in society. Train stations are consistent and can be found in multitudes of cities in numerous countries across the world. The difference in importance demonstrates the extent of their inspiration derived from everyday objects. One focuses upon mudane and the other upon prominent qualities.

The Hand of Man by Alfred Stieglitz

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

The texture compared to both pieces is differing. Hand of Man depicts bold line work with intricate details. The **texture** is an implied rugged feeling, as each subject looks as though one could run their hand over the painting and feel them. Monet's texture is soft like a cloud, as if one can run their hand through the painting and not latch onto a hard object. The addition of the landscape being surrounded by water instills the aesthetic, yet This was accomplished by utilizing the dark shades within the poles and tracks with a striking white or light color paired next to it. It is the opposite of what Monet strived for with the intent of putting light shades of color next to each other.

Monet's piece is done from memory, a representation of the buildings significance. In addition to how detail can still be depicted in the midst of a haze. Stieglitz defies this by snapping a picture of a seemingless common landscape. The contrast lies between picture perfect and borderline abstract. Adding obscure effects to both the artworks provides varying results, for Monet it is a hazy dream like version. Stieglitz depends on the reality of the setting yet uses the fog to create an ominous nightmare.

Contrast of Culture and Qualities

The detail of a functioning society, paired with humans makes *Gare* more personable than *Londres*. The hazy painting only depicts a single building and a body of water. It's a high functioning setting versus a stilled landscape with no presence of a living being. Therefor *Gare* attracts the gaze of a viewer first when paired next to each other. The addition of the colors being more realistic **tones** than *Londres*' hazy blues and yellows allows for a greater understanding of what is going on in the piece. The latter artwork makes viewers question the intent and story that lays behind it.

Gare Saint-Lazare by Claude Monet

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

Londres has dull pastel **colors**, which consist of yellows and blues. The **value** doesn't interchange as drastically as *Gare* does. Instead the palette is consistent with very little contrast. In Monet's other piece, the colors are bright and vibrant when put next to each other. He uses the color white on top of light shades to make it pop out. He also uses the dark values of blue to enhance the details of the building in the background. It's a further contrast between *Londres* who has little to no detail on a minuscule level.

Gare Saint- Lazare portrays the theme of a loss of thought. How it can be easy to fall into the clouds and follow the wrong tracks. This is opposed to *Londres* who's theme is being stuck in a hazy mindset, where nothing is clear nor detailed. The difference in mentality demonstrates how vulnerable the mind can be, for *Gare* it is easy to be naive towards outside influences. However, *Londres* illustrates the ability to succumb to uncustomary feelings that makes one feel stuck without any control.

Culture and Qualities
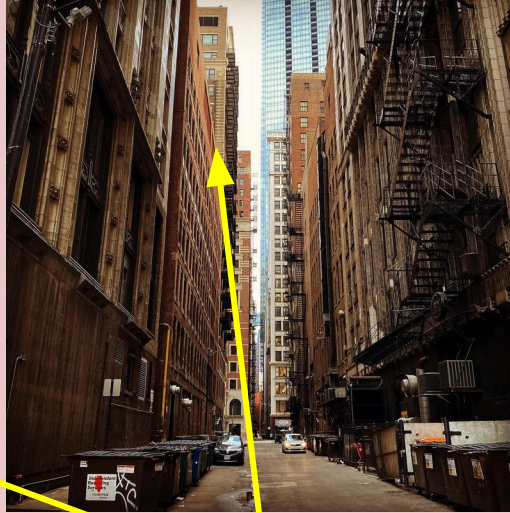
Wonder by Elaine Santiago-Soto

The Hand of Man by Alfred Stieglitz

Both the photographs are separated by the values used, where *Wonder* depends on the saturation of brown **tones** to present an imagine. However, *The Hand of Man* only uses black and white **values** to create a somber mood. Instilling this creates the ominous **aesthetic** due to the smoke being so dark and the clouds encompassing the background. It both contrasts and connects to *Wonder* in the sense that they both have a seeming endless pathway to the background, from the tracks to the alleyway. Yet, it is opposed when *Wonder* has an implied route and Stieglitz's photograph is unknown whether the path stops just beyond the fog. The final destination can stretch to multitudes of cities, yet *Wonder* will always remain in Chiacgo.

Wonder is a photograph taken in color with the intention to vantage point. Standing at a heights length, vertically, and towards the middle allows for a photograph that seems endless. The shadows are **forefront** and darken towards the middle to demonstrate how much further the alleyway can stretch. Highlights are set towards the top to give variance and enhance the perspective of a limitless path.

Stieglitz's piece depicts a horizontal **landscape** which is supported with an implied **symmetry**. Both the top and foreground of the picture are bare with little to no clutter, opposed to the midline. This allows for the focus to rest primarily upon the middle where the train is in order to recognize where the smoke is coming from. In addition, placing attention to the subject displays the reasoning behind the title, *The Hand of Man* which is the creation of a means of transport, from the tracks to the train.

Wonder
https://www.metmuseum.org/art/collection/search/269461

Culture and Qualities

Faded by Elaine Santiago-Soto

Faded

Gare Saint-Lazare by Claude Monet

Gare Saint-Lazare is most comparable to the top portion of *Faded* as the **colors** are bold, opposed to the bottom portion. The colors are distinguishable with no intents of blending too similarly as to create a dull painting. Instead *Gare* and *Faded* use the skill sparingly to enhance their subjects through other means. For *Faded* the range of colors is its trademark that attracts viewers and accentuates the highlights and shadows. *Gare Saint-Lazare* primarily uses tones of white and brown to fulfill its image. The difference between their technique to bring attention to specific areas in their works sets them apart. Using bright colors attracts viewers upon the first glance whilst using white as a highlight allows for viewers to do a double take and examine the meaning behind the limited use of colors in Monet's work.

Despite *Faded* lacking the ability to completely use the color white within itself, it is the primary base that is mixed into the colors. This is especially true within the bottom portion of the painting as the sky is much lighter in **value** than the top portion. Empty thoughts is the correlation between the two pieces as white is seem as pure and innocent, but also bare. *Faded* is almost dull in the lower half which is similar to the top half of Monet's artwork. Being bare and dull insinuates the concept of an emptiness that has no room for crowded thoughts. It portrays the conscious simply gazing onward without truly recollecting and absorbing the meaning of a train or distant objects.

The contrast of culture between the two is heavily reliant upon the working society that is seen in Monet's work and the lack of a community in *Faded*. It demonstrates how perspective is important when capturing subjects, as far away outtakes don't have the capacity to detail humans individually as well as *Gare Saint-Lazare* does. Using a train station as the forefront of the artwork depicts a stable thought in an otherwise empty conscious, whereas *Faded* is completely vast.

Culture and Qualities

Faded by Elaine Santiago-Soto

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

Claude Monet's focus is primarily upon creating a light and airy effect to instill an almost dreamy state. This allows for the subject to be indiscernible from afar until the viewer peers at it from a closer vantage point. With this technique Monet is able to gather more critics for his artworks as they scrutinize the details. From the respective viewpoint, it is possible to see the fine blending skills that are capable from the blotches of paint. Due to the **tone** being light the transitions aren't so harsh nor bold. Instead it is almost seamless despite depicting two contrasting tones of warmth and cool. The use of pastel **colors** is an illustration of how Monet perceives Londres due to it being his own interpretation upon first glance. It highlights how important the building is to society, it being a government building, and how the artist has no ill intentions towards it. The warm colors are associated with a positive mindset towards the structure, opposed to dark colors.
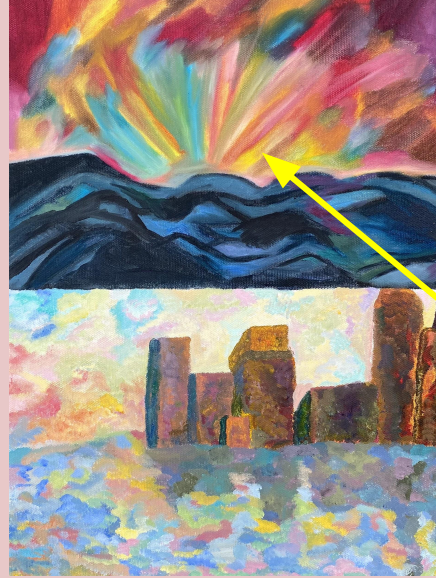
Faded takes inspiration from Monet and applies it both technically and figuratively. The bottom portion is a heavy reference to the artist's technique with emphasize on the blotching of paint and the way **colors** blend both smoothly and implicitly. However, the tons are more prominent due to their bright contrast to each other, despite them all remaining pastel it instead transitions between a light and medium value of distinction.

Both paintings were created with oil paints, although *Faded* is split with acrylic. The choice of medium presents a glossy appearance that has many details. It allows for more blending opportunities which is why the bottom portion of *Londres* is soothed. This is followed in *Faded* where the background strokes of vertical lines blend into one another, despite being different colors. The added symmetry provokes a calming effect regardless of the dooming subject.

Faded
https://www.musee-orsay.fr/en/node/38349

Wonder by Elaine Santiago-Soto

The Hand of Man by Alfred Stieglitz

Analysis of Purpose, Function, and Significance

Despite Stieglitz's personality through the camera lens being prude and innocent at times, he has stood against those who have judged his photographs and have made efforts to dismantle his **movement**. The photographer is adamant on candor which is depicted in his works that never purposefully move objects to capture them in a certain position. Rather his landscape photographs are pure. This is the same concept that I follow within *Wonder*, as the subject buildings are captured as is. Following this technique demonstrates a sense of appreciation for nature and how everyday settings can be more than what meets the eye.

Stieglitz focuses on perfecting his shots from various vantage points. This is seen in how the foreground to background is seemingly proportional and not skewed. His belief in a **formal** image that holds no questions of vulgarity, demonstrates a rigid and conforming mindset. This is opposed to my image that is taken from standing height without any mind to measurements, nor how precise the proportions need to be on either side, to instill **symmetry**.

Wonder derives from the fast paced culture of society, how one's attention is captured just as fast as it is to take a picture with a single click. My intention is to illustrate the possibility of individuals pausing in their daily habits in order to make clear of things that were once obscure, too stuck in their ignorance. The forced disruption entails a perception of detail and light.

The shared theme of curiosity as the fog hides the background and the middle part seems endless, portrays a **contrast**. The difference between clarity and obscurity highlights how both can still easily lead to questions, no matter how detailed or not a piece of art it.

Wonder
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Faded by Elaine Santiago-Soto

Londres, le Parliament. Trouée de soleil dans le brouillard by Claude Monet

Analysis of Purpose, Function, and Significance

Monet focuses upon a **culture** that relies heavily on first impressions. He enjoys the quality that it can produce and how despite it seeming bare and blurry, it can easily be discernible. The artist continues this throughout both of his pieces as he exposes the **quality** of his work as well as the human brain. Being able to capture an image from a brief glance or memory demonstrates a strong mindset. This is what he wants to promote through his works in order to make society more acceptable of new art forms and of their own impressions of objects.

Gare Saint-Lazare by Claude Monet

Within *Faded* the intent of adhering and taking pieces of Monet's technique, allowed for a frizzy image. The piece is instilled by the idea that clarity can be found within one's memories. Focusing upon Subjects on a surface level is often materialistic and done so with ignorance. There is no further willingness to peer into the meaning or the artistic movement put into creating objects. With an implied interpretation such as these paintings, it is evident of the beauty in simple things. This was my intention as I wanted viewers to gaze into the **highlights** of *Faded* and connect the subjects to everyday objects or landscapes.

All paintings rely upon the concept of candor derived from a blunt and fearless **perspective**. The images are painted as honestly as possible from recollection, whilst combating any misinterpretations. Due to the works being impressionistic people are wary and unwelcoming to the designs, when realism is easily achievable and recognized.

Faded
https://smarthistory.org/monet-the-gare-saint-lazare/
https://www.musee-orsay.fr/en/node/38349

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