Comparative Study.

[By Mya Bailey]

In this comparative study, I will examine two works by a well-known, pop art movement leading artist, Roy Lichtenstein, and two other works by another, more modern day pop art artist, Maria Qamar. This case study will include the analyzation of artist technique, whether that be in the constant use of color, form, or shape, a reflection on both of their execution to the art category, and then a extensive comparison of their hugely contrasting backgrounds. Going around this study's theme of the 'Over Exaggeration of Society', there will be a simultaneous amount of both similarities and differences in Roy Lichtenstein, Maria Qamar, and my own work; this will majorilly be because of differing inspiration and person perspective to societal issues. All of this will be sufficiently explained within the comparative study that follows.

Evaluation of Cultural Significance Roy Lichtenstein


Look Mickey! - Roy Lichtenstein - 1961 - OIl Paint - **121.9 cm × 175.3 cm**

Lichtenstein, full name **Roy Fox Lichtenstein**, is said to be one of the most influential artists the 20th century because of his identification with the growing Pop Art Movement. He was mostly inspired by American comic strips and advertisements, as he would manipulate the way they were styled into paintings of his own, of which was very inspirational to those wanting to get into pop art at the time. He is responsible for creating more than 5,000 prints, drawing, sculptures, paintings, and even major scale murals in the time

he was working as a full time artist. Roy Lichtenstein was born on October 27, 1923, into New York City, of which he lived with his parents; one a prosperous real estate broker and the other

everyday homemaker. His Mother was the one that really introduced him to the artistic side of everything. She was a trained pianist, so his mother would bring Roy and Renee (his sister) with to explore New York locates concerts and museums for inspiration. This where Lichtenstein's initial drive towards creativity and the passion to produce came into the picture. Roy would paint all the time as a teenager, and would usually spend hours upon hours in the American Museum of Natural History and the Museum of Modern Art because of its gravitation. In his case, his artistic abilities were usually praised by both of his parents. Lichtenstein was heavily inspired by artists like Daumier, Picasso, and Rembrandt, as they were the usual types of artistry he'd reflect on at the Museum of modern Art, so he uses that a lot in his own art pieces. He was influenced at the time both by popular media and exposure to society through cartoons, as above in 'Look Mickey', and then some of his work was even complimentary to the American Dream and instances of war, and other related focus on war strategy and machines, as in the right piece.
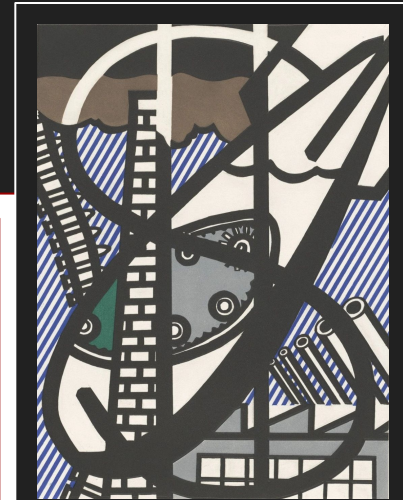
New Fall of America. Sheet 45 - Roy Lichtenstein - 1992 - Graphics - **38.2cm x 28.5 cm**

Formal Qualities and Technique of Roy Lichtenstein

Crying Girl - Roy Lichtenstein - 1963 - Enamel Paint - 1' 4" x 2' 0"

In the world of Pop Art, it's strictly valuable for the artist to use thick, bolded lines to enhance the features of a piece while also creating a unity of hue choice and form to transfigure a message into the viewer's head. More directly in Lichtenstein's work, he usually draws back to his inspirations of both comics and media, so his pieces compliment that aesthetic quite well. For example, in the piece to the left of this text, "Crying Girl", there's a very noticeable balance between warm colors, say red in the lips or yellow in the hair, to the cooler colors, in this case that'd be the dark blue backdrop. There's an importance in this style of organization; it's strongly complementary to the Pop Art Movement regulations. Lichtenstein also excels in the motif of using the human persona as a clear focus in his works. They're usually female, but overall, the messages he tries to convey in his work strictly surround around an over dramatization of society and the everyday people that live and develop in it. It's more of a 1960's based perspective of society, as the "Crying Girl" was created in 1963, but the

Still Life With a Lobster - Roy Lichtenstein - 1974 - Lithograph - 98.1 × 95.1 cm

Pop Art style is still prominent. Linking into other works by Lichtenstein, like "Still Life of Lobster" to the right, he acquires a consistent use of repetition when it comes to artistic style. This lies in the use of bright colors, ones that really pop out at the viewer for vibrancy and metaphorical "loudness", and even in the mediums Lichtenstein switches on and off with. In any of his works, there's always the same noticeable features; the same noticeable Pop Art style of work. There's a simplicity in the work, but also a hidden message in every piece that isn't as clear as it may be in one than others. Some works contain distinct graphics, text that relate to a certain "story" for focus characters in his pieces, and this makes Lichtenstein's work even more significantly well known.

Analysis of Formal Qualities

1963 - Oil & Synthetic Paint on Canvas - 5' 8" x 5' 7"

In Roy Lichtenstein's "Drowning Girl"

Lichtenstein likes to narrow an Emphasis on the female form and the message they're trying to display. This piece is a great example of how he uses all elements to prove that point. It's important to not like the backgrounds distract.

"The Crying Girl" incorporates in both thick and thin lines; mostly thick since it's better for comic related facial expressions and looks. You can see this in the hair, and then in the thin lines around the female's face.

The piece also has a flat texture. This is a straight reference to the Pop Art Movement style of work.

His piece using the harsh contrast in the oceans black parts, straight back to it's lighter, more water related hues. There's also contrast in the hair color and the thick, strongly darkened lines of the hair. It makes figures appear more clear in this way. A viewer can see what's going on, get the gist of the idea, while also allowing their eyes to move around the piece at curious free will.

I DON'T CARE! I'D RATHER SINK -- THAN CALL BRAD FOR HELP!

The pattern in which different portions of the art piece are arranged fall into anything that puts the main female and text in focus. It narrows the focus on the main message that he wanted to exemplify on.
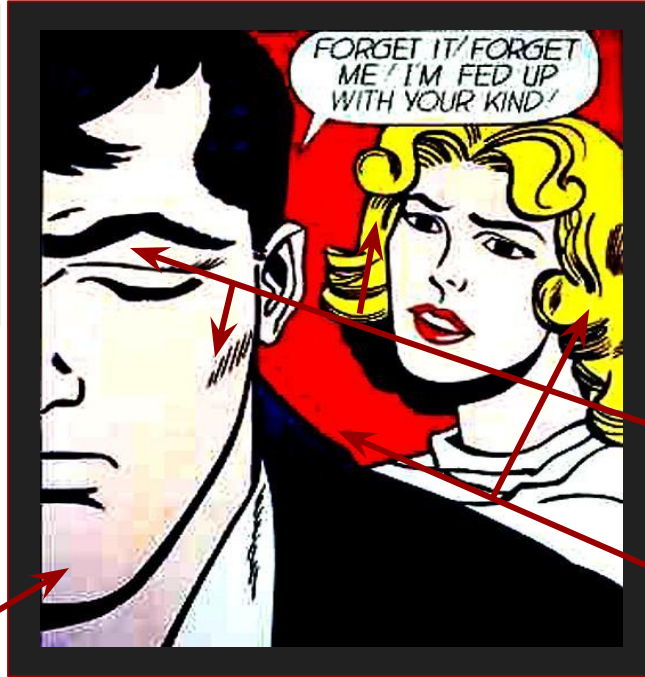
"Drowning Girl" uses flat, more geometric shapes to fill up the piece. Since it's more complimentary to a comic book, the piece keeps itself 2D to connect back to the Pop Art Movement

Lichtenstein uses intense colors in his works; this work especially, although using colder colors, gives off a more intense vibe to the local viewer. There's a conduction of pure blue in the hair, lighter aqua blue in the ocean water, and then a colder looking skin tone to top it all out. It brings out a sadder tone, as the text still gives off an ironic vibe to the reader, but everything fits that.

Lichtenstein uses a unique technique in hue variety and placement to ultimately create a Unity in his piece. There's a nice balance of blue colors, light whites, and pinks in this work. These formulate an undisturbed, moment based piece of artwork. It's sets the mood for the overall message of the piece. Using cooler colors to give the audience a feel of "water" or even "sad acceptance".

Analysis of Formal Qualities

1962 - Oil & Magna on Canvas - 203.2 x 172.7 cm

In Roy Lichtenstein's "Forget It! Forget Me!"

Lichtenstein even has a pinch of movement in his pieces, as if they're caught straight in the moment of things. The audience can move from the speech bubble to the facial expressions of the characters, and, suddenly, begin to fully comprehend what might be going on.

It's very common to catch this sort of emphasis on the human form and inner conflict with oneself or many others. In this piece, Lichtenstein has his usual female focus accompanied by a male character that, perhaps, puts an even stronger focus on the female's existence.

Lichtenstein's use of hue contrast really creates a nice indicator in the shapes of characters and their overall features. By contrasting certain tones, for example the reds with the black outlines of the figures, it captivates a mode of intensity.

Lichtenstein has this alike pattern in all of his art pieces. There's usually a focus on a certain individual or thing in the center, there's a comic-like atmosphere built around it, and then the specific capture of emotion and feeling finishes it.

Lichtenstein uses line once again in another one of his pieces to create the harsh, thick silhouettes that the average Pop Art style has in its mix. These create a more comic-like atmosphere; intensifying the words and emotions of the characters as fictional, in a way because of the artistic style choice. The figures in the piece are primarily outlined in a solid black hue, really complimentary to the figures and what they are

This piece especially draws back into the use of intense hues and vibrancy in Pop Art pieces. There's this fast feel to the work, almost to the clear point of exaggeration and I feel that this is enormously relevant in a piece like this. The artist is capturing a scene in the direct moment of it's happening; pitching it with these hard red and yellow colors, bright and bold to the message being expressed in the text bubble. Lichtenstein seems to do this to, not only, reflect back to his comic inspiration, but to create something that tells itself in exaggeration.

Evaluation of Cultural Significance Maria Qamar

Maria Qamar is a modern-day artist and author of the book " Trust No Aunty" that's heavily inspired by the Pop Art Movement. Her execution of cultural themes and struggles just felt right for Qamar to express in the pop art style. This visual artist was born March 9, 1991, in Pakistan where she would spend nine years of her life before moving to Canada. As said in her book "Trust No Aunty" (pictured to the right), Qamar was practically raised in a first generation Canadian yet traditionally South Asian household. At times like this, artists would be looked down upon, and it wasn't really acceptable for women like her to take on art. It would sometimes be seen as an overall unstable career path, so, for a while, Qamar held down her artistic abilities because of it.
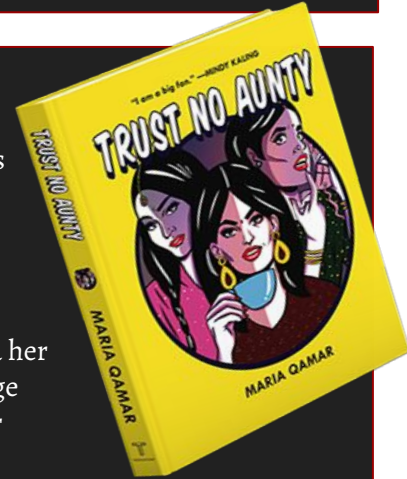
This didn't stop her, however, as she fought constantly to pursue the arts and her own valuable creativity, which ultimately led her to create the Instagram page HateCopy in February of 2015. In a way, this would be a strong beginning for Maria Qamar's popularity in artwork to rise in consumption and interest,

Her goal with this Instagram page and with her normal, constantly developing art style, would fall into expressing her diaspora culture, and how her culture variety affected the people like her to grow up in it. Pop Art seemed like the perfect medium to mock this in. She's grown beside cross-cultural stresses and the struggle to stick to one's true self identity while indulging in personal life goals. There's always this reflection on the restraints created by her culture and parental guardians as she grew up, so her artistry tries to connect directly to the ironic, yet true nature of these happenings while also connecting to those out there who have went through the same thing. In a society of these days where the rise of feminist movements and re-control of diversity empowerment is at a high, her work compliments that.

Formal Qualities and Technique of Maria Qamar

Maria Qamar's style of art is a direct correlation to the Pop Art Movement; it's seen severely in the entire harmony of elements in her pieces. This lies in the use of line and balance, for example, seen in the piece to the right called "Peek a Bua", as it uses dark and light hues to bring together a specific narrative, and then also in the form that the individuals in focus use. Qamar likes to make more feminine pieces, as told more in the Cultural significance slide of her works, but this is shown in the feminine figures she places in the center of her art. These females have a certain unique identity to them, while also including the power of irony like a bow on top to the several points she's trying to make about the world she's lived in. Her work is also unique in individual touch. There's a noticeable link

Since Qamar is always trying to create pieces that reference back to her past, standing as "relatable" for people who had an alike childhood. The composition of her pieces usually have a certain theme to them, making her works high in value for the world of today..

Peak a Bua - **Maria Qamar** - 2016 - **Digital Print & Painting - 18" x 18"**
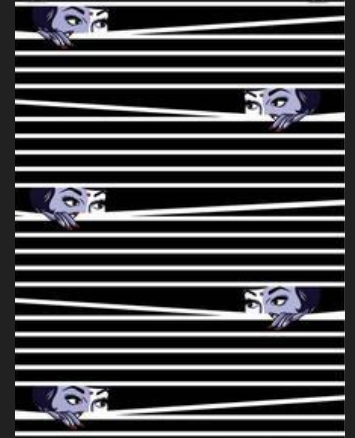
Samosas - **Maria Qamar** - 2016 - **Digital Print & Painting - 18" x 18"**

There's a formula to Maria Qamar's pieces; A main female in focus, text to accompany it to heighten the claim the artwork's trying to make, and then connect it back to the theme of over dramatization in society. In a way, by using the female form as a strong focal point for her audience to view in her pieces, it brings out a true allegory of society. It's showing a different perspective of things, a different perspective than Lichtenstein had with his Pop Art pieces, and there's something valuable in having this with a modern day artist. It's giving Pop Art it's own, new and bold meaning, while also taking in the past qualities and techniques of original Pop Art artists all the way back.

Analysis of Formal Qualities

★

2016 - Digital Print Painting - 18' x 18'

→

In Maria Qamar's "Spilled Some'bhang'"

Qamar, alike to Lichtenstein, has a Pop Art Movement inspired style of putting things together. This is especially apparent in the facial expression and the "over-dramatic" sense to the message it's showing.

This piece, the usual for the kind of art pieces she does, have an emphasis on both feminism and the nature of female features/dress. There's the shape of hair curled near vibrant, gold earrings and highlighted golden backgrounds. There's this contrast of the darker black hair onto the golden background that really brings out the strong features of this female character. Her work balances out the character and the distress this character has very well in these uses of formal qualities.

Putting this piece in more direct focus out of her other pieces, there's a strong unity here in color choice, design, and detail. Everything seems to be balanced, and the colors don't seem to clash awkwardly as any points. It really compliments the intext distraught displayed in the comic bubble of this artwork.

The texture of this piece needs to stay smooth and flat. There shouldn't really be a sense of feeling to the features the character has because of how the art style is inspired by Pop Art and so forth. Flat and bold emitters to the work right away connect back to Pop Art and the entire art style.

In the way Qamar lies out certain shapes and figures in the piece, there's a noticeable connection back to art movement. An audience can easily move from the large, bubbled text at the top, follow into the facial expressions and what they make the reader feel, and then one's eyes move to the detail around the earrings and jewelry of her culture. It's, in a way, a nicer touch to the very exact and plain Pop Art style of Lichtenstein's usual works

Qamar, alike to regular Pop Art style, uses black lines to outline certain features on the female while also avoiding outline all together, choosing instead for the hues to just sit and breathe. It's an interesting take on the usual bold black lines that outline every single prominent feature in a normal Pop Art piece. This modernizes op Art into this new, futuristic looking direction, and kind of lower the force in qualities and their intensity of being apparent.

Comparison of Artistic Style

Roy Lichtenstein

Lichtenstein's work, more often than not (especially in the pieces of his that I'm analyzing), uses brighter, far more adequately "Pop Art" modes of hue in his artwork. They aren't softened down like Qamar usually does with her work. They stay intensely yellow or red, and so on.

His style is noticeably older looking than that of Qamar's work. There's a blur to the way it looks; in a way, it's more representable of older graphics and comics. There's a matured look to the pieces (Lichtenstein even dots in his figures o full compliment the Pop Art style).

He didn't want his work to be taken to seriously. He'd even say that his work was different than normal comics—-his pieces wouldn't hold any true, important meaning for the viewer to find.

[Both]

Both artists use bolded darkened lines to shape out figures and certain relevant symbols in their artwork. It serves as a, sort of, highlight to the focuses in their individual pieces.

Lichtenstein and Qamar also narrow everything they do into a Pop Art mode of artistic style. You can see this in the features of the female face, or in the composition of each finished work. It has that graphic novel/comic look to the pieces bring this out immediately to any near bystander.

The feminine figure, delicate or even hardened features, can be seen as a strong motif in most of their works. Qamar and Lichtenstein are usually creating pieces with the narrative's focus on women culture and so forth.

Maria Qamar

Qamar's artwork is a bit different than the usual Pop Art aesthetic. It enhances the usual think lines and relation to advertising/comics, but she also uses her own spin by making everything softly hued and not so intensely toned.

Qamar's artwork is also supposed to be taken, in a loose humor way, seriously in the messages that it conveys. Since she's using a large amount of personal experience and perspective to create her works, this makes them less like the sort of "random" style Lichtenstein has in his pieces.

Lichtenstein's work used to be more like "exact copies" from comic book pages, he did stop doing this in 1965, while Qamar does differently. She uses the basic assets in Pop Art, but also makes sure to configure the characters in relation to the original purpose.

Comparison of Cultural Significance

Roy Lichtenstein

Roy Lichtenstein is and always was a pure American artist. He was born in the states, New York City to be exact, so he never really experienced other cultural themes and outside manipulations/strains to his art pieces because of who he was.

Lichtenstein also had supportive parents for the most part. His mother was a pianist so she'd bring both Lichtenstein and his siblings to local museums for art and concerts for inspiration. She was very influential to the way Lichtenstein's creativity blossomed into what it became. There wasn't this structured household for him to be unable to express himself.

His artwork wasn't really a representation of himself in the troubles he went through, as he'd like to focus more on society in it's weird lighting towards what was right and what was wrong in art creation. He didn't produce culture-related work because he was American, so really those types of problems weren't dealt with as much in his eyes. He stuck to societal themes and regulations as a depicter for what he'd create.

[Both]

Both of these artists fall back into my main theme: "Over Exaggeration of Society". In their own ways, they take in the subject matter and art style of Pop Art, fixate the message it has on a reader, and incorporate in this consistent ironicness that teases what it initially is. This makes both of their art pieces in a very unique way, while also driving in their personal artistic inspirations to enhance said ideas into their pieces of art.
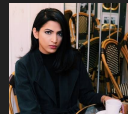
Maria Qamar

Qamar's work, in contrast, is a strong reflection of the culture in the life she grew up. She was born in Pakistan, so her parents come from that sort of culture region, and then they moved to Canada with this mix of South Asian and Canadian culture behind their backs. This led to a very cross-cultural childhood, and Qamar was constantly at a crossroads of who she was so identity wise and who she wanted to be.

Her parents were also not very welcoming of her artistic abilities and goals to become an illustrator of some sorts. Qamar had to hide her ambitions inside of her culture for many years until she started an Instagram in February 2015. Her struggle of self-expression, however, strengthened her artistic messaging.

Maria Qamar's artwork hit strong and reprint representation. Everything she does is a reflection of stuff she's seen and experienced, making her artwork more personal than Lichtenstein's was. It connected more to her own self.

★ Comparing Direct Stylistic Choices & Reference

use of pop art style in both artists & execution of movement

Pop Art was such a dominating art style for when it came to how Maria Qamar would display her artistic abilities. When it came back to what drove her art, Qamar wanted to incorporate in the *ironic*, troubling life she had to grow up around, and how the beliefs of those around her, those who tried to control every inch of her life because of her culture, affected her way of seeing life. She chose to manipulate how this was executed inside the past pop art movement, connecting back to the motif of *irony* and so forth in society, and flipped it to be more modern and diverse with her own touches.

Qamar

The piece to the left of this text is one of Qamar's many art pieces, specifically of the extensive collection she has on Instagram. It was made closer to Christmas time, as seen by the eggnog reference and holiday feel to it. There aren't really names for Qamar's works.

Spilled Some'bhang - Maria Qamar - 2016 - Digital Print Painting - 18' x 18'

Lichten -stein

This piece to the right, created by Roy Lichtenstein, is named "Drowning Girl". It was made in 1963 with oil and synthetic polymer paint on canvas. Roy Lichtenstein would paint a lot of his pieces in this medium.

Drowning Girl - Roy Lichtenstein - 1963 - Oil & Synthetic Paint on Canvas - 5' 8" x 5' 7"

Roy Lichtenstein is one of the most prime and outwardly respected Pop Art artists of the entire movement. He drives the initial inspirations of comic book and normalized advertising to create pieces such as the one to the left. There's this distinct stick with the usual pop art related qualities you'd see in work of its kind; cartoon like figures, hard and heavily thickened lines, a sense of *irony* in the text choice. Lichtenstein, although using the same art style and inspiration as Maria Qamar above, holds a different outwardly meaning towards his viewers. Qamar's art piece and his carry *irony* through and through, but it's in the cultural and societal context that things tend to differ a lot more. Fore example, just compare the two female figures in the works; they make the pieces both something entirely of its own,

Comparing Use of Color in Artwork

## what mood or emotion does the hue choice formulate?

Roy Lichtenstein

- Red (a vibrant scarlet) in Lichtenstein's work emulates a sense of intensity and even anger.
- The darker use of lines in black and shading makes it seem more dark themed, and is very complimentary to the normal pop art style.
- The bumblebee-like yellow in the female's hair also gives off a great contrast from the female to the man, and stands out even from the other details in the work. She seems out of place, and, as even being in the background, she seems to have a larger emphasis than this man..

Forget it! Forget me! - Roy Lichtenstein 1962 - Oil & Magna on Canvas - 203.2 x 172.7 cm
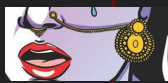
Maria Qamar

- The red used in her work is softer, faded in a way to really compliment the delicacy and feminist qualities of this artwork's main female. Red is used to create harmony with the other light purples, blacks, and even the background yellow of this piece.
- Yellow, this time almost a mustard-like yellow hue, is used in the back to, again, create a unity in formal and informal qualities. Although not being as intense as Lichtenstein's red above, it still brings forth an uncomfortable emotion. Yellow can symbolize that feeling. .

Spilled Some'bhang - Maria Qamar - 2016 - Digital Print Painting - 18' x 18'

Understanding Their Emphasis on Women
what was being executed by my artists through the female figure?

Drowning Girl - Roy Lichtenstein - 1963 - Oil & Synthetic Paint on Canvas - 5' 8" x 5' 7"

Forget it! Forget me! - Roy Lichtenstein 1962 - Oil & Magna on Canvas - 203.2 x 172.7 cm

Acknowledging Roy Lichtenstein

Lichtenstein relied on the female figure and feminine characters in his work to really connect back to irony in life—this, more directly, in stereotyping the types of people and how they act in the real world. His female connections are usually used to tease at the over-emotional, extensively over dramatic stereotype of women, rather than connecting to personal significance. It's an outsider looking in on what he's seen society sometimes portray women as, thus him doing that quite extensively in his works. The female figure is teased at, and given the spotlight to do so in his artwork.

Leading into Maria Qamar

The difference in that of Maria Qamar's pieces with women figures as the main focus, while also being alike to Lichtenstein's in some way, is that it's an over exaggeration of the women and their ideals that Qamar's witnessed in her personal life alongside cultural factors of all kinds.

This woman thrives through her culture; this is done through the irony of jokes and the implantation of language from the culture to sort of amplifier that cultural barrier. Qamar's characters are usually pretty snarky, like they know the best and only the best, and this is a perfect reflection to the women, the metaphorical "aunties", many have experienced in their structured household.

Spilled Some'bhang - Maria Qamar - 2016 - Digital Print Painting - 18' x 18'

Comparison of Artistic Inspiration

what directly inspired both my artists to create the work they did?

In the case of Roy Lichtenstein . . .

Roy Lichtenstein, again being born of 1923, was heavily inspired by the uniqueness of the both comics and advertising during his time alive. He enjoyed the art style, as it would pop out of viewers and grab their attention, so he immediately wanted to try and incorporate the inspirations he had growing up (from going with his mom to museums) to make his pieces do the same thing with the messages he wanted to successfully obtain. Advertising during the time also had the same connotation to Lichtenstein's interest. He'd redraw panels or specific ads and add his own touches to the pieces, so they'd suddenly become something uniquely of his own nature.

On the other hand, for Maria Qamar . . .

Maria Qamar was very obviously set on using the entire Pop Art Movement as the major inspiration for both of her works. She had a strong interest in how ironic using the comic, pop art-like style of painting could expand on an idea. It's very complimentary to the wants of the historic movement, while her work also uses inspiration from her personal culture experience and life with this mixed self-identity. In a way, her art pieces seem to expand on the stories inside her book "Trust No Aunty", and visualize the text very enormously in her works.

Comparison of Artistic Meaning
what were their goals in each of their art pieces and how did they compare?

In comparison of the two. . .

Qamar and Lichtenstein dig into my main idea of societal over exaggeration very well in both of their piece meanings. This takes heightened relevancy in the Pop Art Movement in general, so the concept isn't foreign when it comes to Qamar connecting to her personal ironies and Lichtenstein with all of society. They also both use the focus of a woman figure in their works to symbolize internal feminine troubles. This can be in relationship troubles or even in personal extended confliction. Qamar does this in a more personal sense—relating content back to her culture and how it felt growing up with who she was, while Lichtenstein seems to use stereotyping extensively.

On the contrary with the two . . .

- Maria Qamar's piece meanings usually draw back to her culture and childhood experiences.
- They're more personally expressive than the latter.
- Her pieces are served to audience's as a way to connect people together with relatability.
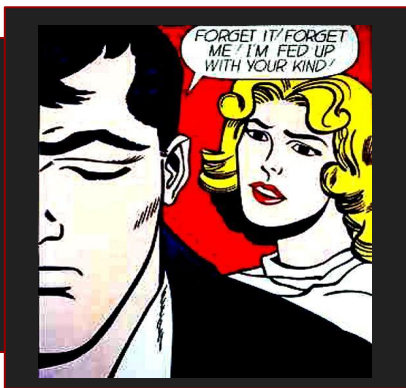
- Lichtenstein tries to put a personal twist on the formal society to over dramatize the world around him
- His pieces try to be ironic about things that aren't of personal reflection.
- They stand as an ironic laugh for the audience, trying to make fun at certain situations.

Cultural Significance : Personal Artwork vs. Lichtenstein

In terms of **Roy Fox Lichtenstein** and his way of creatively expressing himself, there's a lift in getting direct, even heavily replicated from comics and all other regions of media. In that sense, and reflecting back to my work, I'd say that I am usually equally as influenced by things such as comic strips, modern day webtoons, and the way pop art can look on paper. When you relate that idea to the pieces from my '**Spaced Out**' series below. These were pieces of work that directly took note from the ideas behind pop art; test of **irony** in a work of art, perhaps a parody of a mundane type of reality. Our works try, using a cartoon-like, old comic art style, try to replicate certain human emotions across the spectrum in a way to over exaggerate everyday situations. Alongside that, Lichtenstein has a habit of using advertisement of any kind as something to base his work off of; packaging, logos, older ways of …

implementing imagery in commercial form. On the other hand, for me and my artwork, I tried to use this dramatic look to pop art to my advantage—doing this through capitalized, expressive lettering and even in marks of intensity (for example, look above at the top print and you can see two exclamation shapes jumping from the female's face). Although not being inspired by advertisement of my time—as **bright colors, lineless shapes, crisp and clean edges** make for a perfect modern day advertisement—my base of focus came from the 1950s and 1960s, a time of Roy Lichtenstein and his jump in creative expression. That being said, where we originate our inspiration for the pieces in question (all of his work vs my pieces to the right) from pop art and the old comic styles of the past generations. **We both generational media style and try to execute.** His creation of work occured in a time of the new coming future, understandably the "Old Days", while mine aims to reflect the future.

'Spaced Out' Series - Mya Bailey - 2019 - Block print on Linoleum - 7 x 10in

Specific Comparing and Contrasting...
Personal Artwork vs. Lichtenstein's "Forget it! Forget me!"

Similarities

Stylistic Choices: The Pop Art style of doing things, advertisement inspired and comic-like of art from the 1940s-50s, is something I tried to distinctly replicate in my block prints. Using line as a strong point, I replicated the way certain emotions are stone-faced, frozen in the moment, in a clear, intense form. **Use of Line:** Line, again, is a heavy indicator of what and why things are happening. The facial expressions, areas coated in black to form crisp scenes into plain site, was something heavily

used in importance for my series. **Positioning & Unity of Elements:** We both relate in terms of laying out elements in a way that really shapes a scene into what it us. Harmony is done through text placement, areas filled by people, and build of other intense marks. **Element of Irony:** Using something Pop Art specializes in, Lichtenstein and I both mock the style of, sometimes, overdramatic relationship drama issues in our artwork.

[**Roy Lichtenstein**]

Left: *Forget it! Forget me! - Lichtenstein 1962 - Oil & Magna on Canvas - 203.2 x 172.7 cm*

[*Spaced Out - Mya Bailey - 2019 - Block print on Linoleum - 7 x 10in*]

Top: "We're being abducted, Jan!"
Bottom: "Jan, it at the dog!"

Differences

Hue & Value: Recognizably, my piece ended up being purely done on the grayscale, of which limits to the intense and vibrant hue choice done by Lichtenstein. The balance of red and yellow in his is really complimentary to the Pop Art/Advertisement style, but mine, although being in the style, has a darker feel to it by being in black and white. **Figure in Focus:** My piece tells the story of a lovestruck teenage girl who, although the figure in question is invading the earth, has caught feelings for an alien. Lichtenstein's might relate more to the dramatic nature of relationships, mine holds a more obvious naiveness to it in teenage love. **Supernatural Element:** That being said, using an element of unity to bring the text and outer features around the females in focus, the piece's intentions fall more from the actuality of reality and more into the generally supernatural side of things—a more futuristic approach.

Specific Comparing and Contrasting...
Personal Artwork vs. Lichtenstein's "The Crying Girl"

Similarities

Figure in Focus: They're both feminine focused. Lichtenstein and I share putting **emphasis** on the emotions and feelings of females, even to the extent of being 'overdramatic'. **Feminine Figure & Cliche on Women, Irony & Over-Exaggeration:** Breaking off more into that, the narrow in on how naive, *stereotypically* (I should add), some girls can be when it comes to things... Lichtenstein does it through a woman prefering to drown instead of calling "Brad' back and then mine with a teenage girl avoiding the flaws of *literally* an extraterrestrial being. That part of the subject matter does match more than not. **Emotional Attach & Mood of Work:** Especially the second piece of mine 'Jan, it ate the dog!', Lichtenstein and I use sadness in terms of **ironic** appeal. Although showing to the viewer through tear drop, flat yet visible, **shapes** and obvious sorrowful expressions, the scenario makes things over-exemplified.

[**Roy Lichtenstein**]

Right: *Drowning Girl - Lichtenstein - 1963 - Oil & Synthetic Paint on Canvas - 5' 8" x 5' 7"*

[**Spaced Out - Mya Bailey** - *2019 - Block print on Linoleum - 7 x 10in*]

Top: **"We're being abducted, Jan!"**
**Bottom:** **"Jan, it at the dog!"**

Differences

Figure in Focus: Although both feminine, the focus of my art piece is supposed to be a teenage girl—narrowing on the stereotypical, yet somewhat unavoidable, nainess of adolescence. Lichtenstein's focus, as most of his are, is an adult woman. **Hue & Value Use:** Not using blues that highlight elements of sadness and heartfelt passion, such as Lichtenstein's, and sticking to a darker **value**, the grayscale provides a more horror-like, a dramatic black and white to **emphasis** the supernatural element behind the piece, perhaps a 1950s scene of the first metaphorical alien abduction in society. The mood in each piece begins to differ. **Personal Artistic Style & Background:** Alongside this, my piece isn't trying to ironically tease at the entirety of female culture like Lichtenstein's work does; mine is a brief artistic example of the naivety and obliviousness in teen crush culture.

Cultural Significance : Personal Artwork vs. Qamar

Samosas - Maria Qamar - 2016 - Digital Print & Painting - 18" x 18"
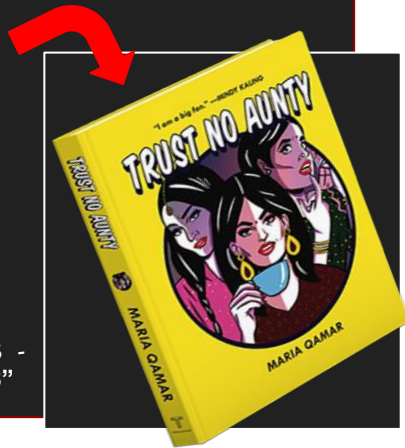
Acknowledging the Pop Art related stylistic choices that artist **Maria Qamar** does in her works, there's still that background of basing artwork off of a personal journey through the restrictions of being in a mixed cultural household. Childhood experiences, the influences of artwork and media aesthetics she grew up alongside, all influenced her and her artwork. For me and my artwork, we do both compare enormously on pursuing art through how we grew. Perhaps the way of doing so isn't that vague, but the environment you grow up in and even societal conventionalism is bound to reflect on whatever you create. I was influenced by media and those alike elements of my world growing up—**Unexcused Absence** was a piece made along the

lines of addressing the invisible standards set by society relating to what's constitutionally 'feminine' or 'masculine'. These ideas were of family and peer rebuttal around the idea of me, a female, cutting my hair, but a lot of what made my piece what it became was in the irony and horror of Missing Posters. The movie It (2017) and the **irony** in a character finding a missing poster of themself while still being there... lots of influence went in that when I created my own Missing Persons posters of myself. Qamar and I may differ on lots of areas, but our acknowledgement of media and personal grasp at the world's approach to feminine and gender issues overweighs in comparison.

Unexcused Absence - Mya Bailey - 2019 - Block print on Linoleum - 7 x 10in
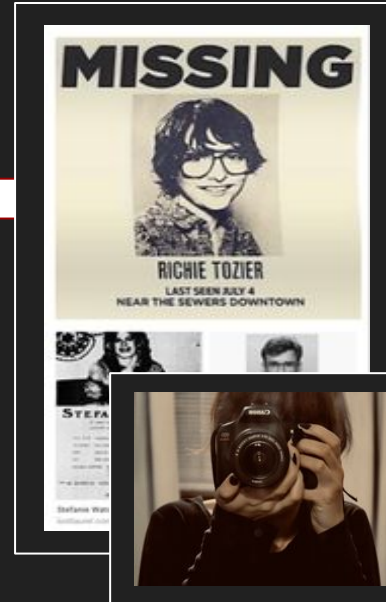
★ Personal Artwork vs. Qamar's "Spilled Some'bhang"

And then Comparing and contrasting

Similarities

Feminine Motif: The female figure is a motif in both works; **emphasis** on the issues relating to stigmatism because of the way things have been for women and gender roles, within **irony**, is explored in both. **Use of Line & Form:** For my artwork, using a variation of thick and thin lines is important… they make up everything in my eyes and art style. For Qamar, by using thin **lines** around the face, but then enough variation and divider with everything else, it shapes out everything to be more clear. Mine does the same; light **lines** around the face and heavy around to really configure my figure.
Art Medium: Lots of Qamar's works turn into digital prints, and, mine being done through a block printing process, has an alike origin, **Irony & Sarcasm Usage:** There lies **irony** in Qamar's by the over exaggeration of this female's statement & in me being missing even though I'm still here.

Top: "Unexcused Absence - Mya Bailey - 2019 - Block print on Linoleum - 7 x 10in*

Left: *Spilled Some'bhang - Maria Qamar - 2016 - Digital Print Painting - 18' x 18'*

Differences

Personalized/Self Portrait: My artwork is an obvious self portrait; missing posters were made of myself (around 30 of them). For Qamar, she highlights the importance in the irony of females in her culture from personal experience, but never really puts herself as the one being specifically **emphasized**. **Area of Display & Series:** My piece decides on being a large series of multiple posters. **Unity** was an important factor for doing so, as the collection of posters would strengthen the concept of me being metaphorically 'missing'. Hers is of many other pieces, but each piece has own punch line specific to its own. **Personal Style:** My piece starts to stray from the average Pop Art style that everyone knows, acknowledging the blocky, sometimes messily **harmonized** missing posters that were printed long ago. **Significance in Meaning:** My piece, unlike Qamar's work that mostly represents her cultural experiences, is supposed to represent gender roles against girls cutting their hair. For me, it represented the idea of people treating me different, like I was 'missing, due to hair.