



The Blue Dancers (1897) by Edward Degas



The Lovers II (1928) by Rene Magritte



Little Dancer of Fourteen Years (1881) by Edward Degas

Leia Cameron

This comparative study will explore Edward Degas and Rene Magritte. I will be comparing and contrasting the cultures, intentions, and formal qualities of each artwork. While diving into the theme of the human condition and the blind eye that the upper class turns to social issues. The human conditions explores events, emotions, and situations that are essential to human life. Humans are complex creatures and art is a vessel to show our complexity.

Cultural Significance

Rene Magritte being apart of the Surrealist movement led him to unpack the world through symbolism. As a young boy Rene Magritte's mother committed suicide by drowning herself in a river. This traumatic event is symbolised in many of his works by putting sheets over people's heads to mimic the feeling of being breathless. The symbol of the sheets carries over to *The Lovers II* with both figures wearing veils over their heads. Surrealists also criticize the world around them. Rene Magritte lived through both world wars and had a troubled childhood giving him a unique perspective of mankind. This unique perspective inspired him to see humans in a different light and study the human condition. He criticizes human actions and displays them in his paintings. Magritte was able to give ordinary objects or actions new meanings. *The Lovers II* provokes thought and criticizes love and potentially forbidden love.



The Lovers II (1928) by Rene Magritte



Close up of The Lovers II (1928) by Rene Magritte

“To be a surrealist means barring from your mind all remembrance of what you have seen, and being always on the lookout for what has never been,” -Rene Magritte

Once Rene was introduced to surrealism through one of Giorgio de Chirico's artworks he was hooked. He had finally found a way to express his emotions in a meaningful way. One of Rene Magritte's philosophies is that there is always something hidden behind another object. This saying carries over to *The Lovers II* because the sheets hide the expression of the figures. This also connects to how his mother had a mental illness growing up, she masked her feelings. Magritte liked to display the juxtaposition of men and women. This juxtaposition is shown between the two figures in *The Lovers II* with the male and female characters having tension in the way they are standing. There is a mystery to all of his paintings, especially in *The Lovers II*. There are so many unknowns that add to the unique style of Rene Magritte.

Comparing and Contrasting Culture (My art and Magritte's art)

Contrasts:

One difference between Magritte and my art is the cultural context. Magritte was creating art in the 1920's up until 1967 in Belgium. My art is created from the standpoint of a person growing up in Milwaukee in 2022. My art has the context of the Covid-19 pandemic interwoven into it while on the other hand Magritte's art is influenced by world wars, his mothers death and the rising Surrealist Movement.

There was often a juxtaposition of men and women in Magritte's paintings but this differs from my art as the themes are fairly universal. In *Smile* the meaning can be applied to any gender identity as teeth are a universal part of the human body. My *Hybrid Hero* is about finding power and tranquility which is not gender specific.

A similarity between my art and Magritte's art is the study of the human condition. As a symbolist artist Magritte studied the human condition to try and figure out the ways in which humans interact. I use the study of the human condition in my artwork as well, trying to depict deep human emotions.



Smile (2022) by Leia Cameron



The Lovers II (1928) by Rene Magritte



Hybrid Hero (2022) by Leia Cameron

Comparisons:

Both of my artworks act as a vessel for symbolism similarly to *The Lovers II* by Magritte. In *The Lovers II* the sheets symbolize tensions of gender identity due of the taught nature of them intertwining the presumed male and female figure. My painting *Smile* has symbolism of societal pressures to always put on a smile creating a similar sense of tension like *The Lovers II*.

Magritte's philosophy of always having something hidden behind something in his paintings found in both of my artworks. For example in *The Lovers II* the sheet conceals the faces to keep the audience wondering. In my *Hybrid Hero* my face is concealed behind my sculpture. In *Smile* there is not necessary something physically hiding, but there is the implication that there is something looming in the background with the deep red hues.

Function and Purpose

Rene Magritte criticizes human relationships within his painting *The Lovers II* through surrealism containing significant symbolism and aspects of tension.

The Lovers II acts as a means to express the complexity of human relationships. *The Lovers II* analyzes the human condition; which is emotions and actions that humans do so naturally that when they are pointed out it seems strange. Rene Magritte examines the relationship between the two figures kissing representing never really knowing loved ones no matter how hard you try. Magritte has experienced this kind of love but not in a romantic way. He felt this way with his mother who he loved but could never quite know her because she committed suicide when he was young. This tension in the painting allows for a further analysis of human identity. There is a juxtaposition between the feminine and masculine figures that carries over into modern times.



The Lovers II (1928) by Rene Magritte

The provocative nature of Rene Magritte's work is carried into *The Lovers II*. He is able to create a work of tension compatible with his own experiences.

The Lovers II has a shock factor, the two figures are in such a strong stance; giving the painting an intense **composition**. Their strong stances lead the painting to have more emotion. Surrealism strives to display this raw, deep emotion. The whole painting has a multitude of symbolism yet a straightforward message is able to be conveyed through the action of the kiss and dynamic **composition**. The two figures are passionately embracing each other although they may not know each other's identity. Something interesting worth noting is that Magritte actually denies his mother's death being inspiration for *The Lovers II* and rather would let the mystery of never truly knowing what the mystery is hiding lead his storytelling. *The Lovers II* is meant to keep viewers asking questions and even question their own relationships. The attention to **color** plays into the emotions that are represented in *The Lovers II* ultimately cultivating a masterpiece.

Formal Qualities

The Lovers II is a oil on canvas painting. Due to the medium Magritte is able to achieve smooth implied **textures**. This implied **texture**, imitating fabric, can be found in the sheets, the female figures dress and the male figures suite.

Main Color Pallet



Color plays a strong roles in creating a mood for *The Lovers II*. The women wearing red shows that she is passionate. The **color** of the female figures dress is the same color as the wall on the right. One story is that she is cornering the man. While the male figure has on black which is a stark **contrast** to the rest of the softer **colors**. This shows his dominance although the women could be trapping him. The hues The cool background color puts **emphasis** on figures because the white sheets pop off of the blue.



The Lovers II (1928) by Rene Magritte

Magritte puts an **emphasis** on the two figures heads. Not only by centralizing them but by using multiple **values** to achieve **shape** and **contrast** to the blue background. The background of the painting is mundane to showcase the strained relationship. He uses **emphasis** to portray mystery and ambiguity.

By placing the figures just a bit off center it adds to the unsettling nature of the painting. The man being slightly taller than the women sets the **balance** off but this choice confronts classical gender roles. Men are depicted as dominant in classical paintings and in this setting the man is put into a negative light. The position of the heads is also just slightly back/tilted **moving** the viewers eyes down the body of the fingers.

The organic **lines** of the humans contrasts harsh **lines** of the structures behind them. This symbolizes the human condition, humans have many emotions and are not linear species. The women's cloths have curved lines and the man's clothes are more geometric showing their differences.

Comparing and Contrasting Functions and Purpose + Formal Qualities (My art and Magritte's art)

Comparisons:

A similarity between my *Hybrid Hero* and *The Lovers II* is the masking of the face. *The Lovers II* has a cloth covering the face of the figures to add a layer of mystery to the painting. Similarly my *Hybrid Hero* is about feeling powerful behind the protection of the mask. There is a mystery as to who is wearing my sculpture.

One similarity between my painting *Smile* and *The Lovers II* by Magritte is the use of **value**. There are deep **colors** that have a high **contrast** in *The Lovers II* and similarly my painting *Smile* has deep greys that **contrast** the brighter whites. In *The Lovers II* there is an asymmetrical **balance** with the heads on a slight tilt. My painting also has an asymmetrical **balances** with the teeth being slightly off center.

Both *The Lovers II* and *Smile* are meant to make the viewer feel unsettled. The position of the bodies is unsettling in *The Lovers II* forcing the audience to think about gender roles and the exposure of the teeth is what makes *Smile* feel unsettling encouraging to think about the ugly behind a smile.



Smile (2022) by Leia Cameron



The Lovers II (1928) by Rene Magritte



Hybrid Hero (2022) by Leia Cameron

Contrasts:

A difference between my painting *Smile* and *The Lovers II* is the use of **color**. Magritte uses a mixture of cold and warm **hues** to create **contrast**, while on the other hand my **color** palette is mostly warm **hues** with different **values** creating **contrast**.

Color Palette (Mine)



Color Palette (Magritte)



One large difference between my *Hybrid Hero* and *The Lovers II* is the **medium**. I made a sculpture out of cardboard while Magritte made a painting. This difference contributes to the different uses of **form** and **shape**. Magritte uses a mixture of both geometric and organic **shapes**. The geometric ones framing the two figures putting an **emphasis** on them. In contrast, my *Hybrid Hero* uses a mixture of geometric and organic **forms** to intermingle the hard and the soft portraying a sense of calm and power.

Cultural Significance

After Degas was done with his formal education in art he started his ballerina phase (1885-1890's). During this time he painted approximately 1,500 ballerinas. Degas appreciated the fashion and expression of the human body that ballet dancers were able to achieve. This being an Impressionist artwork sets it apart from classical paintings. Classical paintings normally captured either royalty or religious figures but, Degas, like many other impressionist artists, strived to capture a moment in time. A moment in time isn't staged but captured while people are going about their everyday lives. The rise of the upper class in France influenced Degas's *The Blue Dancers*. The rise of the bourgeoisie allowed for more places for women to get into the workforce. Degas was able to show this influx through his ballerina paintings.



The Blue Dancers (1897) by Edward Degas



Little Dancer of Fourteen Years (1881) by Edward Degas

Edward Degas loved to make a stir and a statement with his pieces. *Little Dancer of Fourteen Years* caused quite the stir. There was a definite class difference in France when Degas sculpted the little girl. The French bourgeois society distraught with the depiction of a "lesser" performer. The sculpture was a direct hit against Degas classical introduction to art. *Little Dancer of Fourteen Years* did not depict a divine figure or a perfect depiction of the human race. Degas believed that art is not always meant to just be pretty but to depict the reality of society. The sculpture was influenced by the struggles of the working class. Growing up Degas was moderately wealthy yet he recognized the issues within his own society and took it upon himself to bring to light these issues. Although *Little Dancer of Fourteen Years* was deeply influenced by the gap in social classes the wax sculpture was apart of Degas Ballerina phase meaning that it expressed the hard work of the performers. The form of the little girl shows her pride for her art, projecting the time and care Degas put into the sculpture to make a change within class and appreciation of performing arts.

Comparing and Contrasting Culture (My art and Degas art)

Comparisons:

As Degas was an impressionist artist he strived to work away from classical painting techniques. My artwork is similar to Degas by branching away from classical techniques as. My *Hybrid Hero* is made out of cardboard (an unconventional material) and both my artworks do not depict royalty. Impressionism is a “moment in time” which is what my painting *Teeth* depicts similar to Degas philosophies.



Hybrid Hero (2022) by
Leia Cameron



Little Dancer of Fourteen Years
(1881) by Edward Degas

A similarity between my painting *Smile* and *The Blue Dancers* is that it was painted from life. Degas would often go to stages where ballerinas were practicing to life draw and gain inspiration. My teeth painting was inspired by when I went to the dentist and the dentist took tons of pictures of my teeth.



The Blue Dancers (1897) by
Edward Degas



Smile (2022) by Leia Cameron

Contrasts:

A difference in the cultural aspect of my art and Degas is that my art is not impressionist or heavily inspired by the impressionist movement. Degas was in the heat of the impressionist movement while my art is being created in the contemporary art movement.

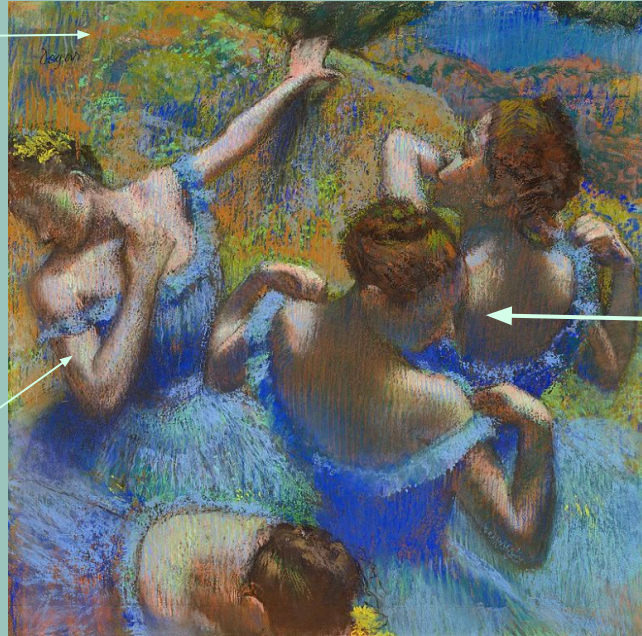
Degas art recognizes the rise of the upper class in France and attempts to highlight the lower class to disrupt the status quo. While my artwork does somewhat address social issues my art it is not obvious to the audience. Therefore there are slightly different themes between my art and Degas.

My themes of my art are fairly universal in terms of gender identity while on the other hand Degas had an emphasis on the female figure. Degas wanted to depict the power of a women. The feminine empowerment is not present in my art other than beyond me (a female) modeling my *Hybrid Heros* sculpture.

Function and Purpose

Degas captures the beauty of humans through his interpretation of ballerina dancers with oil on canvas to study the movement and interactions of humans.

The purpose of this painting was to capture a moment in time. The angular movements of the dancers in multiple positions as if Degas took a picture of the dancers during the performance. This adds an awe factor to Degas painting. He wants to portray the elegance of the performing arts and accentuate the strength of the women. Degas liked to uncover deeper problems within society with his work. The denial of the horrid treatment of Ballerinas was one of the most common themes of Degas works. Although this theme is less prevalent in this specific painting it can not be left out because the placement of the ballerinas can be tied to the societies blind eyes.



The Blue Dancers (1897) by Edward Degas

This function of this painting was a study of the human condition. Degas was obsessed with the grace of dancers. He believed that there are human secrets hidden within the way they move. This painting particular in my interpretation seems like the ballerinas are ignoring some sort of truth by not looking directly at the painter. This is a common behavior of humans that Degas is capturing in the painting. Each dancer has a unique pose to symbolize the uniqueness of the human race. He uses many **colors** to make the painting have a vibrancy to it but allowing **shapes** to add the dramatic effect of the human condition. While analyzing the the human condition *The Blue Dancers* also allows for interpretation of women's roles in society. Degas confronts these gender roles by not showing the full faces of the ballerinas and concealing their identity.

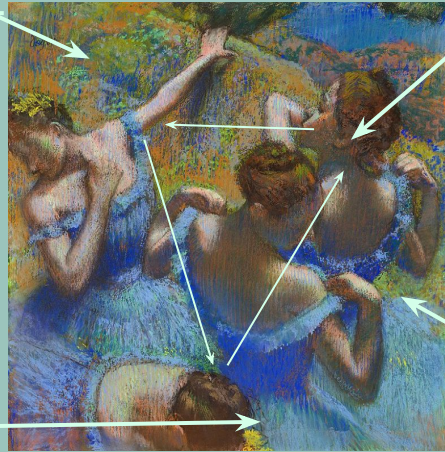
Formal Qualities

Degas works in implied **textures** into his work to mimic nature. Not only is Degas able to achieve the implied **texture** of flesh with smooth shading, he uses stippling to create a moss **texture**. This furthers the close connection to natural beauty and the performing arts.

Main Color Palette



The **colors** Degas uses are vibrant. This connects to the vibrancy of the ballerinas emotions and motions on stage. The cool blue **hues** pop off of the orange and yellow-green background putting the dancers at the forefront. The pale complexion of the dancers allows for the other **colors** to pop and for their reddish brown hair to move a viewer's eyes around the painting. The **colors** give the painting **unity**, there is an obvious connection between the performers and the formality of their dances is prevalent throughout the **color** scheme. The dancers near the bottom of the painting almost fade into the background raising the questions of their existence in the split society.



The Blue Dancers (1897) by Edward Degas

The most centralized figure has the most **emphasis** on them. Once a viewer sets their gaze on the center dancer their eye moves in a triangular motion. The long extension of the dancers arms are what move our eyes. This **movement** lets us see each dancers for a split second and get a understanding of the mood of the painting. Each dancer gets progressively more hunched, revealing a bitter mood. The underlying sadness is found hidden behind the perky **colors** to represent societies blindness to performers humanity.

The Blue Dancers is asymmetrically **balanced**. The right side of the painting is more dense than the left. The stronger, more upright, figures are on the right and the more vulnerable, hunching figures, are on the left. The **balance** can translate to the dual sides of human emotion, sometimes humans feel strong while on the other hand exposed. The **balance** also showcases the strife of the performers and their conformity.

Every **line** in *The Blue Dancers* is organic. This adds to the light hearted flow of the whole painting. The lack of solid **lines** makes the painting soft and produces the graceful of the dancers. Degas is able to achieve the ruffles in the dress with different **values** and **line** which overall adds to the implied **textures** in *The Blue Dancers*. This detail adds a layer of richness to the often poor dancers.

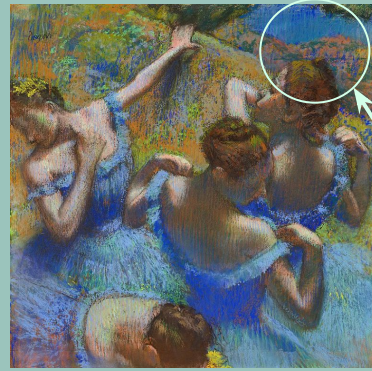
Comparing and Contrasting Functions and Purpose + Formal Qualities (My art and The Blue Dancers)

Contrasts:

One difference between my art and *The Blue Dancers* is the **medium**. *The Blue Dancers* is oil on canvas allowing for **tones** of blending and vibrant **hues**. My *Hybrid Hero* is a cardboard wearable sculpture with very solid **colors** and no gradients. The nature of the solid **colors** gives the my *Hybrid Hero* a serious mood. In contrast to *The Blue Dancers* in which the lack of facial expressions is what gives it a somber mood rather than the **color**.



Hybrid Hero (2022) by Leia Cameron



The Blue Dancers (1897) by Edward Degas

Comparisons:

There is a use of implied **texture** in terms of the flowers in *The Blue Dancers* similarly the **texture** of the cardboard being exposed on the flowers in my *Hybrid Hero*. The implied **texture** in *The Blue Dancers* furthers the painting's connection to nature in the same way the raw cardboard of my *Hybrid Hero's* flowers do. The connection to nature in my *Hybrid Hero* was important to the strength and beauty the sculpture portrays when wore by a human.

Degas painting *The Blue Dancers* works to capture the beauty of the dancers/humans. My cardboard sculpture attempts to capture the beauty of nature. The similarity of capturing beauty connects the two artworks. There is also a theme of power in *The Blue Dancers* that my *Hybrid Hero* has too.

A similarity between my painting *Smile* and Degas painting *The Blue Dancers* is the use of **value** for high **contrast**. The dark gray's **contrast** the the bright white teeth in my painting and the pale skin **contrasts** the deep shadows in *The Blue Dancers*.

Another difference is the **colors** used, *The Blue Dancers* has **hues** that are mixture of cool and warm. My *Hybrid Hero* and *Smile* both solely have warm **hues**.

Color Palette (Mine)



Color Palette Degas



A difference between my painting *Smile* and *The Blue Dancers* is the use of figures. *Smile* is a very zoomed in painting of a figure. In contrast to that *The Blue Dancers* is zoomed out of multiple figures.



Smile (2022) by Leia Cameron

Function and Purpose

Little Dancer of Fourteen Years is a wax sculpture with mixed media acting as the hair and clothing. The sculpture caused a stir in French culture because it called out the upper class and gave light to young ballerina's thought of as "little rats".

The function of *Little Dancer of Fourteen Years* was to empower the lower class in France in 1881. Degas saw an extreme gap between the poor and the rich and he used his artistic style to portray the gap. He used real hair and clothes to tie the sculpture to reality. Fortifying the idea that this was a radical sculpture and not just pretty for the eye. The cloths are explicitly ragged to show the how tired the lower class is with being treated poorly. The girls eyes are shut to motion her power. Her arms are back in an elegant pose to juxtapose her strong legs. Her pose is reminiscent of the rising power the lower class craved but it also feature the humanity poor people have.



Little Dancer of Fourteen Years (1881) by Edward Degas

Degas used a younger child as his model to show the future of their society. He got extreme backlash for this because of the lack of cloths on her. Yet her cloths were what normal ballerina's wore and the impact would not have been as grand with an older woman. The little girls stance is the a moment in time, it looks as if she was about to start a show. Degas uses the human condition to play with the minds of his viewers. He certainly knew the sculpture would be revolutionary pointing out to society the gap in wealth. The face of the *Little Dancer of Fourteen Years* seems relaxed and ready to take on anything. The girl is dreaming towards the future hoping for change. This theme of hope is carried over into modern times and a common human emotion. Sadly after the wax sculpture was released to the public, it had to be taken down or it would have been destroyed. The sculpture has become a symbol of empowerment in modern society and multiple castings and replicas have been made of the form.

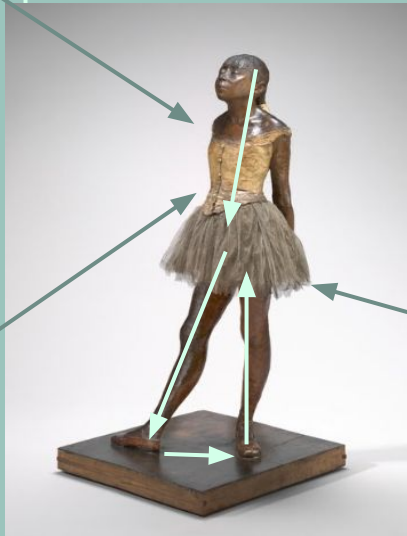
Formal Qualities

The **movement** of *Little Dancer of Fourteen Years* is extremely linear until a viewer's eyes hit the legs and follow the leg down. This linear posture guides your eye in a triangular motion. The pose is not only a common position of a dancer but it is an extremely powerful stance.

Main Color Palette



The muted **colors** let the statement speak for itself. Degas is giving the lower class power by sculpting the. The **colors** do not distract from the powerful pose that the girl is in. Although the **colors** are muted all of the **colors** are representative of actual ballerina costumes because Degas used a real dress and shoes. The yellow dress pops off the of the bronze **colored** figure. On the other had the dark red shoes blend into the body like the girl and dancing are one. The little girl is dreaming of becoming a famous ballerina and is devoted to her craft but her status in society is a barrier.



The **form** of *Little Dancer of Fourteen Years* contributes to the powerful stance of the girl. The **form** is proportional to a person because Degas had a reference. The muscular strength in her legs shows her athletic ability. The way her chin is placed gives off a shadow under her neck adding **values** to the overall sculpture.

The use of **texture** in *Little Dancer of Fourteen Years* is extremely important to the impact that it made on the public. Degas used real hair to show that the dancers are real people and gave her real cloths to push the reality of their existences. Not only are the real clothes and hair **textures** important but the smooth wax gives the sculpture a shine as if the girl was under a stage light. The tutu has a light hearted fluff that goes hand in hand with the youthfulness of the girl and her dreaming nature. The smooth **texture** of her skin is a symbol of the elegance of a Ballerina.

Little Dancer of Fourteen Years (1881) by Edward Degas

There is an **emphasis** on the figures foot that is pointing out and the yellowish tutu. The foot allows for the eye to follow it out and the tutu acts as a starting point for the eye to follow. The **emphasis** of the tutu adds to the beauty of the dancers continuing the theme of the human condition. There is also an **emphasis** on the fluffy **texture** of the tutu because of the volume of the **form**. It is in **contrast** to the slim figure.

Comparing and Contrasting Functions and Purpose + Formal Qualities (My art and Little Dancer of Fourteen Years)

Comparisons:

One similarity between my *Hybrid Hero* and Degas *Little Dancer of Fourteen Years* is the portal of strength in the artwork. My *Hybrid Hero* helmet was created to be very angular to accentuate the sharpness of this persona. In a similar manner *Little Dancer of Fourteen Years* the pose of the dancer is very sharp and angular to express her confidence.



Hybrid Hero (2022) by
Leia Cameron

Another similarity between *Little Dancer of Fourteen Years* and *Smile* is the use of **emphasis**. *The Little Dancer of Fourteen* uses the form and flouncy tutu to emphasize the beauty of the human body. *Teeth* emphasizes the grotesque nature of a smile but there is still a beauty found in the painting through the inviting pinks.

The **material** of my *Hybrid Hero* and the materials of *Little Dancer of Fourteen Years* have similar significance. *Little Dancer of Fourteen Years* has raw materials used on it to symbolize the humanity the poor people in France had in a bourgeois society. My *Hybrid Hero* being made out of cardboard symbolizes the power that can come from something that often goes unnoticed.



Little Dancer of Fourteen Years
(1881) by Edward Degas



Smile (2022) by
Leia Cameron

Contrasts:

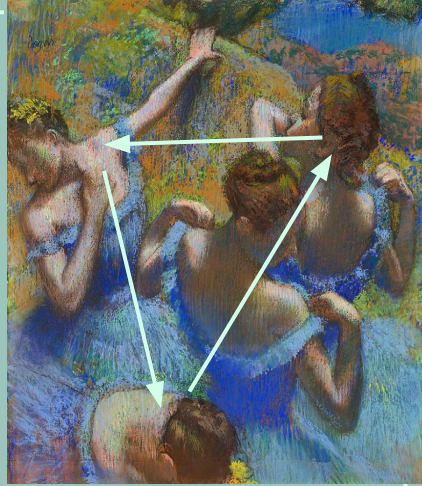
One major difference between *Little Dancer of Fourteen Years* and my artwork *Smile* is the **medium**. My *Smile* is a painting. *Little Dancer of Fourteen Years* is made out of wax giving a soft but strong mood to the dancer. *Smile's* two-dimensional nature makes it slightly more disturbing. The **shape** of the teeth is what is driving the mood rather than form. Also there was no use of real teeth in the painting **contrasting** the use of real hair and clothes in *Little Dancer of Fourteen Years*.

My cardboard wearable function is to empower the person wearing it. While on the other hand *Little Dancer of Fourteen Years* is meant to have a shock factor. *Little Dancer of Fourteen Years* was meant to question the status quo through the use of a young girl as the figure. My *Hybrid Hero* could be worn by anyone thus making it less controversial.

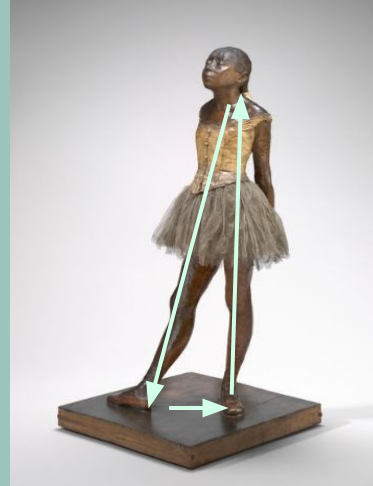
Comparing Little Dancer of Fourteen Years (1881) and The Blue Dancers (1897)

The Blue Dancers and *Little Dancer of Fourteen Years* were both created during Degas' Ballerina phase in an effort to experiment and uncover social issues.

Degas loved the athletic nature of ballerina dancers. He felt they were graceful and had almost an effortless beauty. He portrays this athletic stature with his uses of **values**. *The Blue Dancers* has deep shadows and bright highlights. Similarly *Little Dancer of Fourteen Years* has shadows created by the **form**. Degas used a bronze **color** in both *The Blue Dancers* and *Little Dancer of Fourteen Years*. The Bronze color allows for other colors to come to the front of both the sculpture and painting. Degas also uses pops of yellow in *The Blue Dancers* and *Little Dancer of Fourteen Years*.



The Blue Dancers (1897) by Edward Degas



Little Dancer of Fourteen Years by Edward Degas

Ballerinas during the late 1800's into the early 1900's ballerinas were used as objects of society. Degas, to a degree, added to this behavior but pointed out these societal issues with *The Blue Dancers* and *Little Dancer of Fourteen Years*. He made bold **color** choices in both artworks. *The Blue Dancers* has cool and warm **colors contrasting**. *Little Dancer of Fourteen Years* has a modest **color** palette but it allows for the composition to be powerful. The powerful, grace of a dancer is portrayed in both the painting and sculpture. Degas liked to make statements with his work and he definitely did with both works.

Once again a triangular formation can be found when analyzing the **movement** of both artworks. This overall contributes to the **unity** and asymmetrical **balance** of the painting and sculpture. Another aspect that can be found in both artworks is the use of a fluffy **texture**. *The Blue Dancers* has almost feathery implied **textures**. *Little Dancer of Fourteen Years* has an actual tutu which has a fluffy **texture**.

The figures in *The Blue Dancers* and *Little Dancer of Fourteen Years* both are fairly young. Degas painted and sculpted mostly young women. Especially women on the more poor side of the economy. Through Degas' Impressionist style he was able to capture a moment in time, almost like a photograph for *The Blue Dancers* and *Little Dancer of Fourteen Years*.

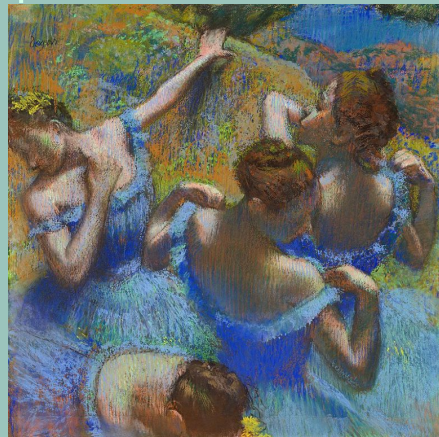
Contrasting Little Dancer of Fourteen Years (1881) and The Blue Dancers (1897)

Although *Little Dancer of Fourteen Years* and *The Blue Dancers* are both created from Degas they are different mediums. Degas expressed himself through sculpture with *Little Dancer of Fourteen Years* while on the other hand he used oil paints to paint *The Blue Dancers*. The difference in medium led to different **textures** found in the artworks. *Little Dancer of Fourteen Years* had a structured leathery corset. *The Blue Dancers* has an implied **texture** that is softer.

The **emphasis** in the *Little Dancer of Fourteen Years* is on the single figure. The *Blue Dancers* differs by having multiple figures that make your eye bounce around the canvas. *The Blue Dancers* does not show the legs of the dancers but rather focus on the upper half of the body. In contrast *Little Dancer of Fourteen Years* shows the whole body of the figure. The lack of colors in the *Little Dancer of Fourteen Years* causes for high **contrast** between the yellowish tutu and the bronze figure. *The Blue Dancers* has a vast amount of **colors** so there is less **contrast** in the painting.



Little Dancer of Fourteen Years by Edward Degas



The Blue Dancers (1897) by Edward Degas

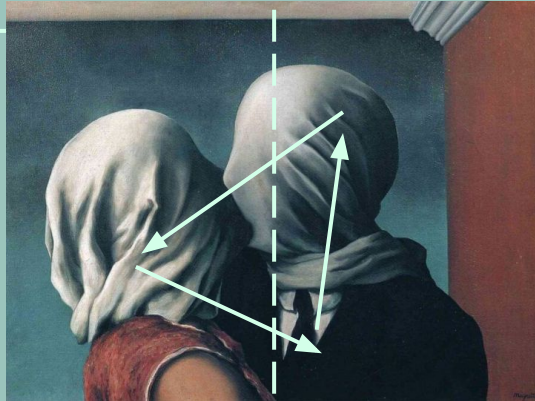
The **color** palette in both artworks is different. *Little Dancer of Fourteen Years* has a warm **color** palette. *The Blue Dancers* has a more cool **color** palette. This contributes to different moods within the pieces. *The Blue Dancers* represents the invisible nature of women. *Little Dancer of Fourteen Years* confronts the disrespect that the lower class. This difference in the amount of figures also adds to the differing themes.

Degas did a lot of experimentation with drawing figures and *The Blue Dancers* was one of his experimentation pieces while on the other hand *Little Dancer of Fourteen Years* was created to point out issues within his society. Another decision that was different was the choice to show the figure's face in *Little Dancer of Fourteen Years* and to keep *The Blue Dancers* faces for the most part

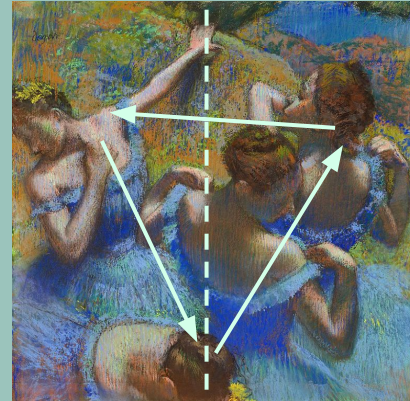
Comparing The Lovers II (1928) and The Blue Dancers (1897)

Both *The Lovers II* and *The Blue Dancers* unpack the human condition. They both explore human interactions and emotions that are common for the human experience.. There is also mystery between the two pieces. Degas and Magritte both wanted to expose raw human emotions through their painting.

Color is a huge similarity between *The Lovers II* and *The Blue Dancers*. Both use **color** to draw the eye around the artwork and create **contrasting values**. The **contrasting values** create **shapes** that make the figures seem more realistic. There are also organic **lines** in both paintings.



The Lovers II (1928) by Rene Magritte



The Blue Dancers (1897) by Edward Degas

Something similar between *The Lovers II* and *The Blue Dancers* is their **asymmetrical** nature. They both are slightly off kilter but **balance** out though **color** and **value**. There is an **emphasis** on **color** and **texture** for both paintings. *The Lovers II* and *The Blue Dancers* both have **contrasting** blue and red **hues**. Both paintings make the figures virtually faceless allowing for the body language to speak for itself.

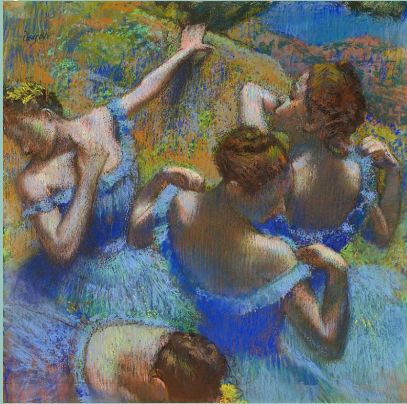
Both artists were inspired by their surrounding experiences/their environment. Magritte was inspired by his mother's suicide and Degas was inspired by the natural beauty of dancers. Both paintings create emotions with faceless figures to further the symbolism. Symbolism plays a huge role in impressionism and surrealism; which are the two main movements that Magritte and Degas were apart of.

Fabric is an implied **texture** in both paintings. Degas and Magritte used fabric to convey the overall emotions of the artwork. Magritte's fabric makes the painting stiff and the fabric in Degas' *The Blue Dancers* makes the painting feel light and airy. The artists made the skin of the figures almost luminescent to **contrast** the highly pigmented and rigid fabrics. Each fold in the fabrics is shown though shadow creating **shape**.

Contrasting The Lovers II (1928) and The Blue Dancers (1897)

One obvious difference is the periods that influenced *The Blue Dancers* by Degas and *The Lovers II* by Magritte. Magritte was inspired by surrealism while on the other hand Degas was an impressionist painter. Impressionism focuses on capturing a moment in time while Surrealism symbolizes emotions.

Another difference is the number of figures. *The Blue Dancers* has four figures contributing to the chaotic **moment**. *The Lovers II* has only two figures with a dramatic **emphasis** on the figures heads. The overall mood of the paintings differ. *The Blue Dancers* feels graceful while *The Lovers II* is suspenseful.



The Blue Dancers (1897) by Edward Degas



The Lovers II (1928) by Rene Magritte

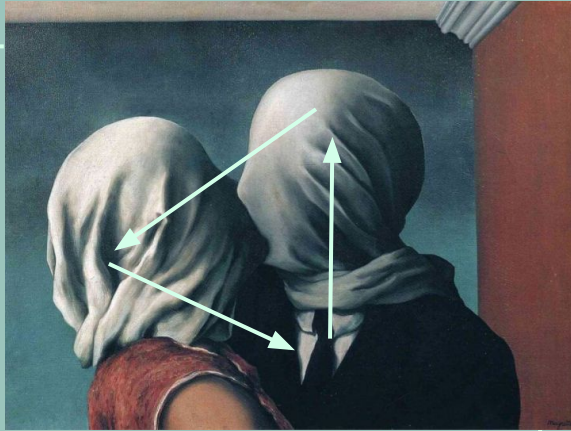
Although the color in both paintings is used to convey a mood the **color** pallets are contrasting. The *Lovers II* by Magritte has muted **hues** with blue, red, and white as the main colors. On the other hand *The Blue Dancers* has a cool blue centralized then warm **hues** surrounding. The overall **colors** convey a soft theme throughout *The Blue Dancers* and *The Lovers II* has bold **colors** that make an impact on the viewer. There is a difference in the **line** in *The Blue Dancers* and *The Lovers II*. *The Blue Dancers* is mostly composed of organic **lines** mostly created by slight **color contrasts**. *The Lovers II* has both organic and geometric **lines** that create hard **contrasts** between **colors** and the figures from the wall.

The paint techniques in *The Lovers II* and *The Blue Dancers* is different. *The Blue Dancers* has a feathered look to the paint strokes and stippling in the background to create textures. *The Lovers II* has dilibrat brushstrokes that are blended out. Another contrasting aspect of *The Blue Dancers* and *The Lovers II* is the use of **values**. *The Lovers II* has extreme **contrast** between **values** while on the other hand *The Blue Dancers* is lighter in **hues** with not as apparent **contrast**. Another difference is the interactions between the figures. The figures in *The Lovers II* are diliberlity interacting while *The Dancers Blue* are more existing in the same space.

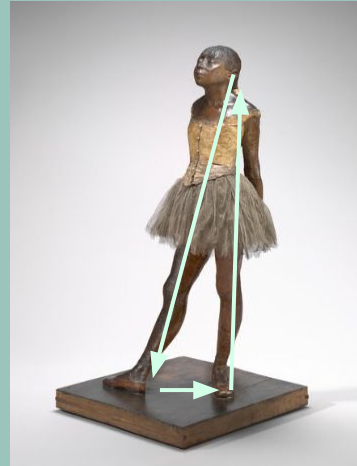
Comparing The Lovers II (1928) and Little Dancer of Fourteen Years (1881)

The Lovers II and *Little Dancer of Fourteen Years* both express power. *Little Dancer of Fourteen Years* has an extremely powerful stance and *The Lovers II* the male figure has a powerful stance as well. The power in both artworks was a symbolism to criticize society. The expression of power is through composition and **movement**. As well as the asymmetrical **balance** of both artworks.

Degas and Magritte pulled from life experiences to create *The Lovers II* and *Little Dancer of Fourteen Years*. Magritte used his mother as an inspiration and Degas pulled from the economic disparities he saw in France. The study of the human condition is prevalent in the two. *The Lovers II* explores love and *Little Dancer of Fourteen Years* explores growing up and facing obstacles in life. Both artists wanted to create a splash with their art.



The Lovers II (1928) by Rene Magritte



Little Dancer of Fourteen Years by Edward Degas

Texture plays an important role in both *The Lovers II* and *Little Dancer of Fourteen Years*. Even though *The Lovers II* is a painting the implied **texture** is very chiseled connecting it to *Little Dancer of Fourteen Years* in which the legs have a chiseled **texture** creating muscles. Another important **texture** for both artworks is the fabric **textures** through out. The textures are created through the use of different **values** in the painting and consideration for the light when creating the sculpture.

The uses of organic **lines** to **contrast** geometric **lines** can be found in both artworks. The human figures in *The Lovers II* by Magritte are filled with organic **lines** in **contrast** to the straight edged background. *Little Dancer of Fourteen Years* by Degas has all organic **lines** in **contrast** to the wooden square mount the girl is on.

There is an **emphasis** on a slightly off center object for *The Lovers II* and *Little Dancer of Fourteen Years*. This **emphasis** contributes to the asymmetrical **balance** and the overall **movement** for both artworks. The **movement** for both is triangular creating a smooth transition between **textures** and **colors**.

Contrasting The Lovers II (1928) and Little Dancer of Fourteen Years (1881)

One stark difference between *Little Dancer of Fourteen Years* and *The Lovers II* is the medium. *Little Dancer of Fourteen Years* by Degas is a wax sculpture and *The Lovers II* by Magritte is a oil painting. This differences in medium leads to differences in the **textures**. All of the **texture** in *The Lovers II* is implied but also a smooth **texture**. All of the texture in *Little Dancer of Fourteen Years* is real **texture** but there is more of a mix of soft and hard **textures**.

The **colors** used in *The Lovers II* and *Little Dancer of Fourteen Years* are different. *The Lovers II* used more cool **hues** while *Little Dancer of Fourteen Years* uses warm **hues**. The warm colors in *Little Dancer of Fourteen Years* makes the sculpture feel hopeful. While on the other hand *The Lovers II* feels cold and distant with the darker **colors** and high **contrast** between the **colors**.



Little Dancer of Fourteen Years by Edward Degas



The Lovers II (1928) by Rene Magritte

Although both artworks are portraying powerful figures the *Little Dancer of Fourteen Years* focuses on women empowerment. In contrast *The Lovers II* focuses on the power that men have over women. Another differing aspect is the use of the figures faces. Magritte chooses to cover the faces of the figures to add a mystery. On the other hand Degas gives the sculpture grace and tranquillity though the face of the figure. This also shows that both artists had different intentions of the artworks. Degas wanted to bring to light an issue while Margitte wanted to be mysterious

Another difference between *Little Dancer of Fourteen years* and *The Lovers II* is the use of line. There is a high **contrast** between organic and geometric **lines** in the *The Lovers II* but *Little Dancers of Fourteen Years* there is only organic **lines**. Lastly there is a difference in the number of figures in the two artworks. *The Little Dancer of Fourteen Years* stands alone. The *Lovers II* depicts the interaction of figures.