

Formal Art Analysis Paper

5 pages | 1223 words

The paintings are not about people; they are about images. They are about the negative stereotypes that African Americans still buy into. What if the Jews never talked about the holocaust?" (Cohen, 3). Michael Ray Charles explains, due to the colossal amount of hate mail he has received about his paintings. The Forever Free Post lithograph series, like most of Charles work, reveals an unnerving message to African-Americans and Caucasians alike. The resurrection of nineteenth and twentieth century iconic ad icons such as Sambo and Mammy, are more disturbing in the twenty-first century in the climate of tolerance we live in. This doesn't stop Charles from recreating timeless imagery to challenge our perception of race. Nor does it seem to affect the value of this neo-traditionalists work. Charles' paintings and lithographs can be found all over the world at contemporary art museums in New York, London, Milan, Amsterdam and more. The Forever Free Post is series containing five lithographs which are stylized as nineteenth century circus and product advertisement posters. These lithographs are on woven paper, and were created with Charles' signature painting technique of oil wash and copper, distinguishing the look of the past. His signature, a copper penny with the Abraham Lincoln up represents society's lowest value, the penny, which ironically is a different color than all other American coin currency. Charles, Michael Ray. Forever Free Post. 1995. Lithograph. Private Collection, New York. Charles, a Louisiana native, graduated from McNeese State University in 1989 where he earned a BFA in advertising and design. From there he continued his education at the University of Texas where he received an MFA and later became a teacher at that same university. Charles' formal art and marketing focus is reflected in everything he creates; he is obsessed with communications. The influences of marketing and consumption on the masses is why he started digging up and analyzing these nineteenth century images. What was the motive behind blackface and other racially driven marketing? What type of values did these messages create and what stereotypes did they perpetuate? Challenging these questions became Charles' personal dissertation. Many African Americans have criticized his work, claiming Charles is capitalizing on imagery that is shameful to the African-American Heritage. Which Charles replies, "These images are about deconstructing symbols and tracing their history, past and present. They should make everyone uncomfortable." (Heller 8) The two-dimensional lithograph above of an African-American lady liberty is a representation of the stereotypical single mom, welfare recipient. The lady liberty, with the emphasized Sambo smile depicting a watermelon, is fulfilling the American dream which is why her hair is blonde. The picture of the baby carriage is part of this false believe system propagated by many politicians over the decades. This image is alluding to the idea that African-American woman have as much children as they possibly can in order to collect more welfare and receive higher tax returns. The stamp that reads, Free as Always on the right side of the lithograph is another racial construct that African-Americans expect everything for free. This image alludes to the rationalities that African-Americans are lazy and will...

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Essays on Art and Language Charles Harrison, 2003-09-12 Critical and theoretical essays by a long time participant in the Art Language movement These essays by art historian and critic Charles Harrison are based on the premise that making art and talking about art are related enterprises They are written from the point of view of Art Language the artistic movement based in England and briefly in the United States with which Harrison has been associated for thirty years Harrison uses the work of Art Language as a central case study to discuss developments in art from the 1950s through the 1980s According to Harrison the strongest motivation for writing about art is that it brings us closer to that which is other than ourselves In seeing how a work is done we learn about its achieved identity we see for example that a drip on a Pollock is integral to its technical character whereas a drip on a Mondrian would not be Throughout the book Harrison uses specific examples to address a range of questions about the history theory and making of modern art questions about the conditions of its making and the nature of its public about the problems and priorities of criticism and about the relations between interpretation and judgment

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Anonymous Art at Auction Anne-Sophie V. Radermecker, 2021-05-25 Working with a data set accounting for 13 000 auction sales results Anne Sophie V Radermecker explores what contemporary buyers value when purchasing paintings of unknown or uncertain authorship and which variables influence price formation mechanisms in this market segment The principle finding of this book is not only that historical names matter in the art market but so do all other alternative identification strategies that art market players use to label anonymous paintings Indirect names provisional names and spatiotemporal designations function as substitutes for real names that simulate identities create ex post stories around the artworks offered for sale and consequently reduce information asymmetry about an artist s identity with at time quite unexpected effects on price

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