

Coursework confirmation

Yes



Fig. 1. **Harvester Resting**, Jean-François Millet, 1850, 67 x 119 cm, Musée d'Orsay <http://apivizual.wikidat.org/images/jean-francois-millet/harvesters-resting-1851.jpg>



Fig. 2. **Sudden Gust of Wind (after Hokusai)**, Jeff Wall, 1993, 2500 x 3870 x 340 mm, Tate <https://www.tate.org.uk/art/artworks/wall-a-sudden-gust-of-wind-after-hokusai-20105>

WHAT I DISCOVERED ABOUT Jean Francois Millet, Jeff Wall and Hokusai

During this investigation I looked at the portrayal of workers and members of everyday life. The portrayal of workers in a given painting reflects on the social and cultural context of the time. Millet uses the workers in "Harvesters Resting" as a social critique to appeal to the audience to recognise the dire state of the workers but makes the workers look heroic. A similar portrayal of the resilience of the workers in Hokusai's "A Sudden Gust of Wind" can be seen. Jeff Wall also shows the workers from Wall street in "A Sudden Gust of Wind (after Hokusai)" as a symbol of human urbanisation and puts them in a free rural environment making them look liberated.



Fig. 3. **Katsushika Hokusai, Eiji in Saruga Province ja sudden gust of wind**, colour woodblock print, 1830-33, The Trustees of the British Museum. <https://www.metmuseum.org/art/pressroom/2014/01/10/hokusai-sudden-gust-of-wind-1832-a-woodprint-by-katsushika-hokusai.jpg>

Different techniques, formal elements (color, texture, composition) and medium (oil, woodblock or photography and light box) can add to the way a painting/ photo is viewed.



Fig 1. *Harvester Resting*, Jean François Millet, 1850. 67 x 118 cm, Musée d'Orsay <http://collections.wikiart.org/fr/musee-jean-francois-millet/harvesters-resting-1853.jpg>

CULTURAL CONTEXT

Jean François Millet was a French painter from October 4, 1814 - January 20, 1875). he was mainly a landscape painter and one associated with the movements of realism and naturalism.

Jean François Millet was born and lived his life through the nineteenth century. He was the son of member of the farming community and lived in the village of Gruchy (Normandy). Millet's schooling was not proper as he was taught by village priests. After this he was sent to study with a portrait painter named Paul Dumouchel. He later moved to Paris to study at the École des Beaux-Arts with Paul Delaroche. He made friends in Paris with various people Constant Troyon, Narcisse Diaz, Charles Jacque, and Théodore Rousseau whom like Millet were associated to the Barbizon school.

Jean François Millet was commonly associated with the realism movement and known to be one of the founders of the Barbizon school. Some of the common qualities of this school were its use of loose brush strokes, colour, tonal qualities and softness in form. It is also visible that Jean François Millet's contemporaries at the Barbizon school had a similarities in their art to that of Millet. Constant Troyon's use of colour in his painting "cattle drinking", Narcisse Diaz's painting of "femme ramassant du bois près d'une de une mare forêt" has used a similar technique, medium (of pastel) and similar colours used. Millet's childhood first hand experience of the countryside of France influenced his painting of the landscape and scenery of the rural countryside of France. ; Honoré Daumier's "Third Class Carriage"

JEAN FRANCOIS MILLET

CULTURAL SIGNIFICANCE

Jean François Millet saw this painting as a story of Ruth from the Old Testament. The story suggests that Ruth who was an old widow who supported her family by gleaning the fields of a wealthy relative. Ruth's loyalty made Boaz (wealthy relative) notice her and in this painting we can see that he is inviting her and the harvesters for food, reluctantly. In the 1850s in rural France it was common to see these absentee Landlords who were desperate for personal gain far more than the welfare of other people. Ever since Biblical times Gleaning had been the traditional right of members of the family but in the Mid nineteenth century Gleaning was discouraged and many people had to leave to the major cities to find work in order to avoid the growing poverty and starvation. Millet's artwork is one that is revolutionary as he was driven to make pictures that mattered. Hence when the painting was exhibited at the Salon in 1853 it received a strong response from the audience. He had to change the name of the artwork from a more biblical to a contemporary name "Harvesters Resting". He considered this painting one of the most important paintings he had made as it was one of the most complex one with 14 figures.

Fig 6. The Third-class Carriage 1862-63. Oil on canvas, 66 x 90 cm. Metropolitan Museum of Art, New York <https://www.metmuseum.org/art/pressroom/1001/1862-63-The-Third-Class-Carriage>

Fig 5. Femme ramassant du bois près d'une mare forêt 1860-61. Pastel on paper, 40 x 60 cm. Musée d'Orsay <http://collections.wikiart.org/fr/musee-jean-francois-millet/femme-ramassant-du-bois-pres-d-une-mare-foret-1860-61.jpg>

Fig 4. Cattle drinking 1864-65. Oil on canvas, 100 x 130 cm. Musée d'Orsay <http://collections.wikiart.org/fr/musee-jean-francois-millet/cattle-drinking-1864-65.jpg>

Colour



The colours used in the painting are shades of yellow and golden highlighting the harvest and creating a warm atmosphere. The blue sky contrasts greatly with the huge pile of harvested grains that lay in the background. The clothes of the harvesters are shades of white brown and blue, distinguishing them clearly from the harvest.

Balance and Composition

This artwork is asymmetrical and more weight is given to the side of Ruth in terms of the colours but the mass of people are on the right.

Tonal difference between the background as being light brown with white and yellow highlights and the foreground being darker adds depth to the painting. Light and

Subject Matter : Boaz

Boaz is placed between the peasant workers and Ruth. The colours used on him are grey for his trousers and a brick red for his jacket. In the painting we see Boaz inviting the reluctant Ruth (nudged by a dog) to join his harvesters for their meal. From here we can see that Boaz is grabbing Ruth as to show his power on her and the fact that he is a figure of higher social status than the others is resonated by the fact that he and Ruth are the only people standing. He is the only figure with both his arms extending also retreating his dominance.

Pencil study of Boaz and his facial Expression



Subject matter: Ruth

Ruth stands in the far right side of the painting dressed in blue that contrasts the golden and brown hues of the rest of the painting. The work is organised in such a way that the first thing that drew my attention is the figure of Ruth. She stands in the far right side of the painting dressed in blue that contrasts the golden and brown hues of the rest of the painting.



Close up of Ruth and her body language represents tragedy.



Weight and Emphasis

More weight is given to the side of Ruth in terms of the colours but the mass of people are on the right of the painting. Boaz stands directly in front of the audience as to provide a break or on the contrary a bridge that connects the peasants with Ruth. Another compositional observation to this piece is that Ruth and Boaz are the only figures standing hence gives them a greater importance in this piece.

Texture

In the painting Millet uses brush strokes to provide texture that makes the objects look almost realistic such as the sharp and quick strokes that makes the hay look sharp.



Form The figures in this painting are very sculptural and seem to be strong almost heroic. This is the way Millet liked to portray the peasants and the working classes.

Light

The atmosphere around holds a golden hue, due to the sun struck dusk of the harvest season. It creates a serene and secure feeling.

Medium

Millet used oil paint on canvas for this painting. This medium was very popular with





JUDGEMENT

This painting was made in the late 1800s and hence reflects that change from major biblical paintings to that of scenes that weren't as related to the Bible. This piece of work clearly portrays the scene of Boaz and Ruth. Millet does not create the scene he depicts in his painting; he just imitates something he may have witnessed. "The manner of imitation of art comes under three different heads, their means, their objects, and their manner". The manner of imitation used by Millet is very precise, "representing the entire story as though they were actually doing the things described". The artist uses the Means of imitation, oil paint on canvas and portrays the simple image of harvesters as a combination of tragedy and harmony.

Millet differed from other artists in that he was easier for individuals to relate to because it allowed the audience to share and understand the same thoughts as Millet affirmed his belief in the "human side" of art. He "would paint nothing that was not the result of an impression directly received from Nature, whether in landscape or in figures." While his work was heavily criticised for the focus on real things he had experienced and not on portraits or art of the time, Millet did not falter in his beliefs.

This shows a representation of the countryside where crops are grown and harvested routinely. 'Harvesters Resting', originally known as "Ruth and Boaz" depicts the story of Ruth from the Bible's old Testament. Ruth, a widow, provided a living for herself and her mother-in-law by working with the harvesters and helping with process of cleaning up after the actual harvesting took place. The man on the left of the painting, Boaz, the landowner seems to be introducing Ruth to the harvesters and inviting her to

SYMBOLS AND MOTIFS - Social Critique

- Ruth** : Ruth was a woman who spent her time doing back breaking work so that her she could support herself in Bethlehem. She gleaned the field during the harvest and became known for her handwork. Millet use the allusion of Ruth in this painting to critique society and how in that society women who live without husbands or sons had little support and lived in great poverty. The depiction of her submissive nature also resonates with that of the women in the late 1800s.
- Boaz** : According to the old testament Boaz is the Kinsman redeemer. His placement in the painting is in the center of Ruth and the workers. His outstretched hands make him look not only powerful but also welcoming.
- The workers**: The workers comprise the 12 figures of the painting. They are all dressed in the same shades of brown, white and blue and are placed on the right side of the painting. The workers are sitting down and hence seem at a lower position

Fig 1. Harvester Resting, Jean-François Millet, 1850, oil, 119 cm. Musée d'Orsay <http://upload.wikimedia.org/wikipedia/commons/0/0c/Jean-Francois-Millet-Harvesters-resting-1850.jpg>



Tonal
Difference Between Ruth and Boaz. There is heavier tonal weight comparatively on both these figures.

Boaz. There is heavier tonal weight

Use of blue brings out timidity compared to Boaz how has said colours resonating his assertiveness



JEFF WALL



Fig 2 Sudden Gust of Wind (after Hokusai), Jeff Wall, 1983, 2500 x 3970 x 340 mm, Tate <http://www.tate.org.uk/art/artworks/wall-a-sudden-gust-of-wind-after-hokusai-69860>

CULTURAL CONTEXT

Jeff Wall is a Canadian artist who lives in Vancouver. He is well known for his large scale cibachrome photographs which has kept him well known on the Vancouver art scene from the 1970s, his first backlit was made in the 1977 and continued to make them in reference to history of art and philosophical problems. During this time we could see that his work alluded to that of literary figures such as Kafka, Mishima and Ellison. In the 1990s his work edged towards style of pictorial art. This in this form he staged the artwork with the help of sets, a cast, props,

crews and even digital post production. This added an element of theatrics to his images and are hence called "one frame cinema". During this time he has also used the light box in the process of curation. This element of transparency in his photo montages is characteristic of his current work.

Wall draws conceptual and compositional influence from artists such as Hokusai, Edouard Manet and Diego Velazquez. Dada and baroque!!!!



CULTURAL SIGNIFICANCE

Fig 3 Jeff Wall, Mimic, Cinematic photograph.

Jeff Wall has been creating art from the 1970s till present. This work is influenced by the changing technology and the current affairs.

In 1978 he created an installation "mimic" which highlighted the socio-cultural tensions between minority groups like Asians and white Americans.

Another piece "Picture of women" not only captured the classical nature of Manet's painting but also incorporated the style of a hoarding advertisement.

He moved towards the use of digital camera in the 1990s after the first camera was created.

Fig 9 Jeff Wall Picture for Women 1978, Transparency in lightbox 1425 x 2045 mm, Cinematographic photograph

Fig 4 Hokusai's Hokusai, On a Stormy Evening a sudden gust of wind, colour woodblock print, 1833-34, The Trustees of The British Museum, <https://www.britishmuseum.org/learn/education/visiting-the-museum/visit-the-museum/visit-the-museum>

Fig 7 Edouard Manet, A Bar at the Folies-Bergère, 1881, oil on canvas, Musée d'Orsay, Paris, France

Fig 10 Diego Velazquez's, an easel, 1657, oil on canvas, Museo del Prado, Madrid, Spain



Colour

The use of colour here is very bleak and there is no use of block colours. The most prominent colours are the tint of pink on the right of the photo, the greyish tint of colour that dominates the foreground and the bluish grey tint in the sky. Overall there is a grey undertone to the image which could convey the idea of pollution and a lack of nature.

Subject Matter :The Office Workers

Since a large part of the image consists of workers who are standing in a linear fashion. They are not all the same class because some of them are middle class people but others look like they are from Wall Street. The figures look like they are disconnected from each other. The formerly dressed workers have an air of liberation which is exaggerated by the papers flying in the wind. The two other figures are shielding themselves from the wind. Overall they create an aura of joyous chase around them despite the dark shades of clothing they wear.

Balance and Composition

The photo is divided as such that the foreground space is lesser than that of the background. The middle section of painting extends from the horizon line and adds perspective to the photo. The foreground is a symmetrically balanced as it makes up one third of the photo and the left side of the foreground is has the most subject matter like the trees and 3 out of the four figures.



Light

The light source from the light box highlights the areas of the image that have a lighter tonal quality such as the sky and the white paper. It also adds the cinematic effect of the image.

Light Box



The Sudden Gust of Wind being curated after Hokusai b curated at the Tate Modern
<http://www.tate.org.uk/art/artworks/wall-s-sudden-gust-of-wind-after-hokusai-102691>

Fig. 2 Sudden Gust of Wind | after Hokusai | Jeff Wall, 1983, 2500 x 3270 x 340 mm. Tate <http://www.tate.org.uk/art/artworks/wall-s-sudden-gust-of-wind-after-hokusai-102691>

Tonal Qualities:

The tonal quality of the image places a great amount of weight on the grass in the background. The dark of the grass contrasts the the white of the sky. Grey present in the river in the middle of the photo is a mid tone that mirror that of the sky and provides a relief aesthetically in the midst of

Medium

The medium used is transparency on a light box. The transparent film was created using the photomontage technique which is a prime example of the Dada movement.





JUDGEMENT THE IDEA OF CONTRADICTIONS

1) Movement VS Stillness:

The stillness of the background being an rural suburban setting. The wind brings with it an element of fluidity and joyous chaos. The movement of the wind in relation to the background brings an element of animation to the figures a quality of Barque.



2) Nature VS Technology:

The barren land in the photograph is representative of the effect that technology has on nature. This is evident of the skyline that is dotted by buildings and the presence of the telegraph poles on the right. What contradicts this is the presence of the trees in the foreground.

3) The presence of figures in the setting:

The workers meant to be Wall street workers are present in a rural environment. They embody upright and matter-of-fact lifestyle, on that is time controlled. Nevertheless they seem liberated in this rural "outside" setting that completely is paradoxical of their job.

Fig. 2 Sudden Gust of Wind (after Hokusai), Jeff Wall, 1983, 2900 x 3970 x 340 mm. Tate <http://www.tate.org.uk/art/artworks/wall-sudden-gust-of-wind-after-hokusai-109921>



Key Symbols seen:

- 1) **The trees:** A reminder of the nature present before teh agar an sector took over.
- 2) **Telegraph Pole:** Symbolic of capital investment in this area.
- 3) **Landscape:** Can be inferred that it represents the imposition of human industry on nature.
- 4) **The Workers:** Capitalism

Overall:

Challenges dominant cultural ideologies and makes audience view subject matter in a different light by placing them in a different setting that seems to juxtapose them.



Fig. 3 Kabuki-ya Hokusai, Circa Edo Period (a wooden print of woodblock print, 1800-05, The Treasures of the British Museum, ID:00011045100.cais.file.nodatas.com/221453/kabuki-ya-a-woodblock-print-at-eth-cs-1532-a-woodprint-by-katsushika-hokusai.jpg

CONTEXT

Hokusai was born in 1760 district in Edo (modern day Tokyo) in Japan. He was born to an artisan family and his father made mirrors for a living. His father sent him to work in book shop where he learnt to work with prints mainly wood block prints. During this time, Japan was a tributary state to China which may be the reason behind why Hokusai was heavily influenced by the Chinese and their techniques in painting. Another source of influence for Hokusai was Sesshu Toyo (a prominent Japanese painter from the 15-16th century). Sesshu was a landscape painter and

his influence on Hokusai may be why he decided to purely incorporate landscapes into Ukiyo-e prints rather than putting Kabuki actors and other Japanese actors as the subject of the prints.

His contemporaries like Hiroshige and Utamaro also played a very important role in influencing his artwork. From the adjacent images it is evident that they both use similar line technique, composition and color schemes.

Fig. 13 Kabuki-ya Hokusai, Circa Edo Period (a wooden print of woodblock print, 1800-05, The Treasures of the British Museum, ID:00011045100.cais.file.nodatas.com/221453/kabuki-ya-a-woodblock-print-at-eth-cs-1532-a-woodprint-by-katsushika-hokusai.jpg

Fig. 12 Tobacco Hokusai, Circa Edo Period (a wooden print of woodblock print, 1800-05, The Treasures of the British Museum, ID:00011045100.cais.file.nodatas.com/221453/tobacco-a-woodblock-print-at-eth-cs-1532-a-woodprint-by-katsushika-hokusai.jpg

Fig. 11 Landscape with Mount Fuji Hokusai, Circa Edo Period (a wooden print of woodblock print, 1800-05, The Treasures of the British Museum, ID:00011045100.cais.file.nodatas.com/221453/landscape-with-mount-fuji-a-woodblock-print-at-eth-cs-1532-a-woodprint-by-katsushika-hokusai.jpg

HOKUSAI

Fig. 14 Mount Fuji <https://www.tbgenesis.com/pic/tour/141231MtFujiMitsutouge.jpg>

CULTURAL SIGNIFICANCE

Thirty-six views of Mount Fuji is a collection of landscape pairings made by Hokusai during the time period of 1760-1848. Mount Fuji for the Japanese is a symbol of religious significance. One of the myths surrounding Mount Fuji state as widely accepted in the Tokugawa period was that the Goddess Korohara Sakuya Hime, "the Goddess of the Flowering Trees" could protect the nearby villages from the volcanic nature of Fuji. It was even seen as symbol of meditation and the summit was called "suzaku". Hence when Hokusai painted the 36 views of Fuji and it was received so positively that he added 10 more prints to the collection. In addition to this it also inspired him to paint the 100 views of Fuji, the series that had the "Great Wave of Kanagawa".

Fig. 15 Red Fuji, Hokusai, 1800, "36 Views of Mount Fuji" Woodblock

Fig. 16 The Great Wave of Kanagawa, Hokusai, 1800, "100 Views of Mount Fuji", Ink/colour woodblock https://en.wikipedia.org/wiki/The_Great_Wave_of_Kanagawa



A CLOSER LOOK AT HOKUSAI'S WORK

Line:

The use of line is integral in block painting. Mount Fuji is drawn with a thin continuous line. The trees in the foreground are drawn with thicker lines to make them stand out. Sharp flicks on the grass almost eyelash like help create that texture and show it flying in wind.

Balance and composition

This artwork is asymmetrical as a large amount of weight is on the left side of the painting.

The painting is divided by three main lines the horizontal one is the horizon line that divides Fuji from the subject matter making it seem distant. The vertical line separates the subject matter from that in the left. The V in the foreground further helps to divide the foreground from the background.



Artist analysis
 - Testing out
 form elements



Depiction of Mount Fuji

In this painting Mount Fuji seems to be drawing with the simple use of line in monochrome which compared to the painting of Red Fuji is very different. Hokusai's purpose for doing this is that he wants to have that omnipresent element of Mount Fuji but his main focus is the workers.

Form The figures in this painting are typical to that seen block painting but there is a an

element of resilience and action to the figures at the battle the wind, a quality that Hokusai wants to associate with the peasant workers. There is no major drastic lighting and everything seems to be at the same exposure.

Fig 13 Red Fuji, Hokusai, 1831, "36 Views of Mount Fuji" Woodblock.

COLOUR

The main colours used here are maroon, light blue, white and green with a hint of blue. The use of colour is strategic and a majority of the painting is left white. The use of blue in the background to highlight the horizon line is of a slightly higher intensity than the tint of blue used in the foreground. The introduction of green provides a sense of depth in the foreground especially and is complementary to the maroon. A dark shade of cobalt is used for the workers. Moreover the tint of orange in the hats is complementary to the blue which brings together the painting.

Subject Matter : The workers

A majority of the workers are focused on the right side of the painting. They are clothed in Japanese clothing that the peasants wore during the time of Tokugawa period. The peasants standing out from the background as they have block colours used on them such as cobalt, brown and also a tint of orange on their hat. Since their colours match that of the mountain in the background it could indicate that that is their destination. The figures are at a slant suggest that they are fighting against the wind. It also highlights



the adversities they experienced during this

Weight and Emphasis

More weight is given to the right side of the painting as a majority of the subject matter lies here. The trees that slant right due to the wind, three of the four workers in the foreground and the use of dark green all add more emphasis to this

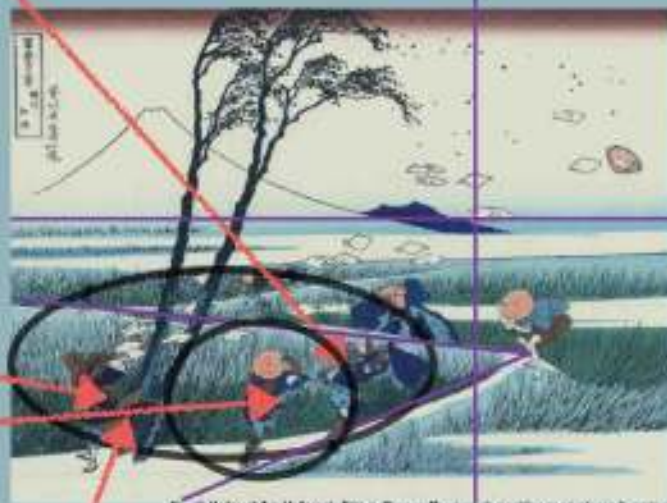


Fig 12 Matsushita, Hokusai, Ed in: Senga Hachiro, A sudden gust of wind, color woodblock print, 1831-35, The Traversers of the Bridge, Museum, 1831-35, www.artsandculture.gov/asset-detail/1831-35/sudden-gust-of-wind-woodblock-print-1831-35



Fig. 3 Katsushika Hokusai. Eri in Suruga Province in a stormy gust of wind, colour woodblock print, 1832-33. The Trustees of the British Museum. <https://www.britishmuseum.org/objects/1832-33-eri-in-suruga-province-in-a-stormy-gust-of-wind>



My Artist Study

Judgement

Since this painting was made in the Tokugawa Period it reflects the lifestyle of the workers at the time. The countryside around Mount Fuji looks very bare with little infrastructure and seems mainly agrarian. Moreover Hokusai portrays the workers to be strong and the only figures of action in the image that contradicts the still background. Their resilience against nature in the form of the wind can be suggestive of the power of the peasants in Japanese society at the time. The peasants came second only to the Samurai Class in the social hierarchy and were given great importance.



The trees: The trees in the foreground slant to the right and the become to element of nature that affected due to the wind. Its leaves flying out seem to mirror the pages in the wind. The contrast of the size of trees vis-à-vis that of the workers help put the strength of the gust of wind into perspective as trees have seemed to slant to the right to a large

Mount Fuji: The omnipresence of Mount Fuji in the background looking over the countryside. Though the linear weight on Mount Fuji is not as much as that of the trees or the workers it still has a looming presence. The related back to the religious and cultural importance of Mount Fuji in Japanese culture.



CULTURE AND PURPOSE

Fig. 1 Katsushika Hokusai. 63 in Shogun Province (a sudden gust of wind), woodblock print, 1830-33, The Trustees of the British Museum, <http://www.britishmuseum.org/press/2014/04/23/140423-hokusai-63-in-shogun-province-a-sudden-gust-of-wind>

This block printing made by Japanese block printer Hokusai in the was part of the series the 36 Views of Mount Fuji 1760-184 during the Edo period. He printed this because of his intrigue for the Mountain itself as it had a religious significance in society and also a myth surrounding it. One of the myths was that the Goddess Konchama Sakuya Hime, "the Goddess of the Flowering Trees named to the Mountain God" could protect the nearby villages from the volcanic nature of Fuji. The workers were respected in Japan during this era.

Depict the lifestyle of the ordinary working class in order to make a social statement

In the 1860s in rural France it was common to see these absentee Landlords who were desperate for personal gain far more than the welfare of other people. This painting referenced the Biblical Story of Ruth and Boaz in order to socially critique the lifestyle of the working class. Society neglected and looked over the hard work of the peasants and working class.



Fig. 1. Harvester Resting, Jean Francois Millet, 1850, 67 119 cm., Musée d'Orsay <http://upload5.wikiart.org/images/jean-francois-millet/harvester-resting-no-1850.jpg>



Fig.2 Sudden Gust of Wind (after Hokusai), Jeff Wall, 1980, 2000 x 3070 x 340 mm., Tate <http://www.tate.org/let/artworks/m/ja-a-sudden-gust-of-wind-after-hokusai-108851>

Jeff Wall has been creating art from the 1970s till present. This work is influenced by the changing technology and the current affairs. In 1978 he created an installation "mimic" which highlighted the socio-cultural tensions between minority groups like Asians and white Americans.

Another piece "Picture of women" not only captured the classical nature of Manet's painting but also incorporated the style of a hoarding advertisement.

He moved towards the use of digital camera in the 1990s after the first camera was created. He has used the working class to show human urbanisation.

FORMALLY

Fig. 3. *Katsushika Hokusai. On a Sudden Storm is sudden gust of wind, color woodblock print, 1830-35. The Trustees of the British Museum. <https://www.britishmuseum.org/learn/education/2014/01/hokusai-on-a-sudden-gust-of-wind-after-hokusai-1835>*



Colour: The colours used in this painting are mainly monochrom, light blue, white and green with a hint of blue. The use of colour is strategic and a majority of the painting is left white. Use of complementary colours such as blue and orange



Composition: Divided into 3 main parts. The painting is divided by three main lines the horizontal one is the horizon line that divides Fuji from the subject matter making it seem distance.

Method: Woodblock painting which was very famous in Japan during the Edo period.

• The setting and the subject matter being workers. Asymmetrical composition with selected areas of greater weight and emphasis.



Fig.2. *Sudden Gust of Wind (after Hokusai). Jeff Weil, 1993, 2500 x 3970 x 340 mm. Title <http://www.1998.org.uk/art/artbooks/veel/a-sudden-gust-of-wind-after-hokusai-1995/>*

Colour: The use of colour here is very bleak and there is no use of block colours. The most prominent colours are the tint of pink on the right if the photo, the greyish tint of ochre that dominates the foreground and the bluest-grey tint in the sky. Mainly use of grey undertones.



Composition: The photo is divided as such that the foreground space is lesser than that of the background. The middle section of painting the extends from the horizon line and adds perspective to the photo.

Method: Cinema photographic montage

Colour: The colours used in the painting are shades on yellow and golden highlighting the harvest and creating a warm atmosphere. The blue sky contrasts greatly with the huge pile of harvested grains that lay in the background. The clothes of the harvesters are shades of white brown and blue, distinguishing them clearly from the harvest.

Composition: This artwork is asymmetrical and more weight is given to the side of Ruth in terms of the colours but the mass of people are on the right.

Method: Oil on Canvas



Fig. 1. *Harvester Resting. Jean Francois Millet, 1850, 67 x 119 cm, Musée d'Orsay <http://upload5.wikiaart.org/images/jean-francois-millet/harvester-resting-1853.jpg>*

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- Fig.2.** Wall, Jeff. A Sudden Gust of Wind (After Hokusai). 1933. Wood block Print. Tate Modern.
- Fig.3:** Hokusai, A Sudden Gust of Wind. 1832. Wood block Print. The Trustees of the British Museum, British Museum
- Fig.4** Troyon, Constant. Cattle Drinking. 1850-53. Oil on canvas. The Walters Art Museum. [Http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg](http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg). Web.
- Fig.5** Diaz, Narcisse Diaz. <i>Cattle Drinking</i>. N.d. Oil on Panel. <i>Http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg</i>. Web.
- Fig.6** Daumier, Honoré. Third Class Carriage. 1860-63. Oil on canvas. Metropolitan Museum of Art, New York. [Http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg](http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg). Web.
- Fig.7** Manet. Bar at the Folies-ergérese. 1882. Oil on canvas. Metropolitan Museum of Art, New York. [Http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg](http://2.bp.blogspot.com/_GzQnzaF4k-o/R_vAfvlAYyl/AAAAAAAAAD64/jBbsnCVG0bs/s640/harvesters+resting1.jpg). Web.
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