



TREASURE HUNT #1

Eric Tran



***In Hiding*, 1993**

Janusz Walentynowicz

American, b. Poland, 1956

Cast glass with mixed media



Walentynowicz created a piece that represents a person in hiding with the use of glass behind a green surface. When looking at this piece, the center stands out and is the first point of interest you look at. The person in the center is made of glass, but the way Walentynowicz creates depth and mystery with the smoky border in the center and the greenery covering most of the piece. Only half of the subject's face is shown, and the other half is either darkened or not visible, making it known that he is indeed in hiding. The glass center appears to be smooth, while the greenery surrounding the glass is rough, which creates a contrast between nature and the person. Walentynowicz seems to have painted the greenery through the use of two or three shades of green, and he painted several pinkish/reddish petals that adds a bit of life to the greenery. Surrounding the smooth glass with the subject inside, there are colors of goldish yellow and white which creates a frame around the hidden person. The use of a rough surface and adding the petals by a palette knife makes the bush more realistic and alive. I love the depth of this piece and the petals add to the overall feel of someone hiding in a bush.

Hager, 1981 Sarai, 1981

Nancy Camden Witt

American, 1930-2009

Oil on canvas



Witt's hyper-realistic painting depicts Sarai and Hagar who are known to be biblical figures. Sarah was unable to bear children, so she had her husband impregnate an Egyptian slave named Hagar. After having Ishmael, Sarai had a child named Isaac. Eventually, Hagar and Ishmael were expelled from their home. The contrast between dark and light between these two painting is represented by the black wedding gown on Hagar and white gown on Sarai. The paintings show depth, especially Sarai's painting with the beach background and her at the forefront. On both gowns, each wrinkle is painted in, along with the shadow in each painting. Hagar's painting shows a depressing room with her in front of a beach picture while Sarai is in front of the actual beach. The dark gown along with the dead flower represents the shadow of Sarai. One unifying aspect that ties both paintings together is the rope around each women's waist. Hagar's rope seems to be tied to her, since she has no home. While Sarai was bound to slab of stone which represents her home and her burdens. I especially love the opposites represented in each painting, Hagar has no shoes, her gloves are white, and the floors are tiled. Sarai has shoes on, her gloves are black, and the floors are smooth.

***Tappan Zee*, 1879-80**

Sanford Robinson Gifford

American, 1823-1880

Oil on canvas



Gifford's painting of the Tappan Zee near New York depicts sails and the warm-tinted haze of the late-day atmosphere. The use of orange and a hint of red on the trees and the minimal use of orange throughout the sky evokes a warm feeling when looking at the painting. The use of depth is shown through the sails in the far back when compared to the lone boat in the middle along the shoreline. The lone boat also serves as a unifying object that connects both sides of the painting and shows us the flow of the river through the direction of the boat's head. The reflections in the water adds to the late-day feeling, and the right side of the painting feels warmer and nostalgic due to the heavy use of orange in both the trees and reflection. Another emphasis is also the sky. If the painting were to be split in half horizontally, the sky takes of the same amount of space as the bottom half. The clear sky is painted with light blue colors and as the sky approaches the horizon, the white could be fog. Or light clouds. This was one of the best paintings I've seen because of the feeling and nostalgia it makes me feel. The warm-tint along with the open water creates a unique feel, and I am reminded of a lot of memories.

***Trees by the Edge of a River*, 1875-1880**

Pierre Auguste Renoir

French (1841-1919)

Oil on board



Renoir's very small painting of trees by the river edge is different from many of the other paintings due to the overall size, color, and depiction. The overall painting is very small, but Renoir's ability to make the scene pop and feel alive in a limited space is incredible. The use of vibrant colors around the green trees makes the scene feel bigger than it actually is. Small hints of reddish, orange on some of the trees creates an afternoon feel and the day begins to wind down. Short bursts from the brush on the sky creates a windy feeling and a sense of direction is created. Also, the river is made to flow from the right to the left due to the motion of the brush stroke as the artist went from right to left. The reflection of orange and gold also support the afternoon feel, and the whole painting is unified by orange on almost every surface. The unpainted surface on the board makes the scene seem like it was all just a memory. The whole depiction feels like someone was thinking of trees by the edge of the river and this scene in particular was all they could remember with great detail.

Two Women Passing by Shop Window, 1974

Yan Hsia

Chinese, b. 1932

Oil on canvas



Hsia's photorealistic painting captures the sense of motion and extreme detail to the point where some parts of the picture could be mistaken for a photograph. This painting emphasizes the capture of motion through the two women passing by the window and the reflection of the car on the window. The woman on the couch wearing a white gown is still, while the world outside of her glass window is in constant motion. The wallpaper, couch, and cups match to balance out the concrete outside of the glass. The artist could've placed her there to show comparison between a still image and an image capturing motion. By using black and white, Hsia's small details like the shadows and cracks in the concrete are very noticeable and adds to the overall painting. On the glass, the reflection of the car is very subtle. This painting captures a sense of realism through the small details in the concrete and motion blur of the people walking around.

***War Time*, 1874**

Briton Riviere

English, 1840-1920

Oil on canvas



Riviere's painting portrays a man who just read about his son's death in the paper. The painting is set during winter with dark skies and snow-covered grounds. This setting creates a cold and dark tone which hangs over the current situation. To create depth, the artist uses the walls and a dog in the background to show that the picture goes deeper in. In the forefront, the old man looks out onto his flock as he holds the newspaper with his son's name listed as killed in action. The body posture and facial expression created by Riviere can really illustrate the feeling of the man. He is not crying or mad, but he is contemplating and accepting the situation that his son died for a cause. The dogs on the other hand sense something is wrong with their master. The closest dog to the old man feels almost like a real dog. The way the dog stands and its fur makes it feel cuddly and soft. By balancing the painting, Riviere creates one central focus point, the old man. By having the walls, dogs, and tracks converging on the position of the man makes him the go to when glancing at this painting. The walls themselves feel very

real to the point where I can sense the roughness of the stones. The artist makes the closer stones more detailed through the use of multiple colors and making the stones lighter than the ones in the background. I absolutely fell in love with this painting because of the feeling the painting portrays. The wintry air combined with the snow radiates a cold feeling and the facial expression along with the concern look on the dogs tie the piece together. The lighting in the room also centered on the man which forces viewers to look at him first.

Rocher de la Dargent a Thiers (Auvergne), ca. 1835

Jules Louis Philippe Coignet

French, 1798-1860

Oil on paper mounted on board



Coignet's oil on paper glistens on the board when light is shined on this piece. The glistening of the painting plays well with the water on the bottom of the painting. When focusing on the water, it almost seems like the water is flowing down river and it glistens from the sunlight. The depth is noticeable by starting at the front and by following the river, we go deeper into the picture. The height of the mountain gives the scale of the whole area and it towers above the small water mill nested on the upper river. Throughout the painting, the use of darker colors on the bottom of the mountain and river gives a sense of the hill and mountain shadowing over the surface. As the elevation increases, the lighter colors are introduced to point out that the sun strikes those parts. I like the glistening that is applied to this painting that makes the river stand out.

Portrait of a Lady (Mme H.S.), 1879

Pierre-Auguste Cot

French, 1837-1883

Oil on canvas



Auguste Cot's painting of a Parisian woman in an Elizabethan-style evening dress is elaborate and detailed. Each pearl on the Parisian woman's sleeve sparkles to the touch of light and each one is painted in great detail. The evening dress overall has a very elaborate Elizabethan era pattern that is evident throughout and the goldish color makes the woman look even more elegant. By having the white and gold dress in front of a red and gold background, allows the dress to pop and be the eye catcher. The background contains gold patterns that help tie the whole painting together. The painting is smooth and every line is carefully placed.

***The Artists' Wives*, 1885**

James Jacques Joseph Tissot

French, 1836-1902

Oil on canvas



Tissot's painting of this very celebratory event captures everyone's happiness and a successful gathering. The use of depth by using the isle as reference creates a nice guideline to continue all the way to restaurant Ledoyen's entrance where the statues are. The statues give a sense of height and solidifies the atmosphere of this upscale French restaurant. Each subject's faces are created and their expressions are unique. The way each person in the picture turns their head to interact with another person ties the painting together. There is a sense of familiarity between everyone and just by following the direction each person turns their heads, the painting is well balanced. The flowers and colors of women dresses gives off a feel of spring time and the men dress their usual black and white colors.

Window Shopping, 1934

F. Luis Mora

American, 1874-1940

Oil on canvas



Mora's portrayal of several men outside a liquor store show us how tempted people are for alcohol after the repeal of Prohibition. Mora carefully places the window next to a women's lingerie to show that the temptation for alcohol was greater than sexual arousal or even sex in general. The roughness of the painting adds to the atmosphere it portrays in the painting. The colors are mainly dark and brown showing that the day is near an end and it has rained for quite a while. There is a nice rough reflection on the concrete as the men dressed in black and brown look through the window. The way Mora positions the men, they fill that space perfectly and the man wearing brown in the middle help with balancing. A sense of depth is achieved through positioning the men in front of the wall and the floor helps us understand the distance.