

THE GIRL IN THE PAINTING

A Thesis

by

EMILY LAUREN KIEL

Submitted to the Office of Graduate Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

December 2011

Major Subject: Visualization

The Girl in the Painting

Copyright 2011 Emily Lauren Kiel

THE GIRL IN THE PAINTING

A Thesis

by

EMILY LAUREN KIEL

Submitted to the Office of Graduate Studies of
Texas A&M University
in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

Approved by:

Chair of Committee,	Joshua Bienko
Committee Members,	Stephen Caffey
	Donna Hajash

Head of Department,	Tim McLaughlin
---------------------	----------------

December 2011

Major Subject: Visualization

ABSTRACT

The Girl in the Painting. (December 2011)

Emily Lauren Kiel, B.E.D., Texas A&M University

Chair of Advisory Committee: Prof. Joshua Bienko

The work presented in this thesis explores the idea of embracing, interpreting, and utilizing preexisting art work as source material for new investigations that address the changing relevance of appropriation and self-portraiture in today's culture. By recreating these paintings with photography, 'mistakes' in the form of conflicting perspectives, multiple viewpoints, and impossible lighting situations were discovered and addressed. In addition, RGB levels and color channels for both the original image and the recreated photograph were analyzed to compare overall brightness and bright spots. The photographs in this series provide new insights into the emotional content of paintings throughout the vast range of art history by placing one's self into the metaphorical shoes of 'the girl in the painting.'

DEDICATION

This research is dedicated first and foremost to God, who has given me the patience, endurance, and passion for all things photography, and to my family and friends for their unending support.

ACKNOWLEDGEMENTS

First, I would like to thank my committee chair, Joshua Bienko, for his enthusiasm, and my committee members, Stephen Caffey and Donna Hajash, for their guidance and support throughout the course of this research.

Words cannot express my gratitude to my family, friends, and colleagues for coming to my rescue with ideas, props, costumes, and desire to help with any photo shoot. Special thanks to Megha Davalath, for her constant and incessant support regarding any and all aspects of the thesis process, to Jose Guinea Montalvo, for his assistance during photo shoots, and most importantly to my sister, Ellen Kiel, for her emotional, mental, and physical support that kept me sane throughout this project.

Finally, thanks to my parents, Verlon and Charlotte Kiel, for their encouragement. Without their love for photography, I might never have discovered my true passion.

TABLE OF CONTENTS

	Page
ABSTRACT	iii
DEDICATION	iv
ACKNOWLEDGEMENTS	v
TABLE OF CONTENTS	vi
LIST OF FIGURES.....	viii
LIST OF TABLES	xii
CHAPTER	
I INTRODUCTION.....	1
II HISTORY.....	3
A. History of Portraiture and Self-Portraiture.....	3
B. Why Self-Portraits	7
III APPROPRIATION ART AND POSTPRODUCTION.....	9
A. The Original	10
B. The Influences of Appropriation Art.....	12
C. Appropriation Art	14
D. Postproduction.....	17
IV LEVELS AND COLOR CHANNELS	19
A. Definitions	19
B. Case Studies.....	21
1. Girl with a Pearl Earring	23
2. Chanteuse au Gant (Singer with Glove).....	27
3. The Maharashtrian Lady	30

CHAPTER	Page
V METHODODOLOGY AND IMPLEMENTATION	33
A. Artistic References	35
B. Methodology.....	40
C. Implementation.....	42
1. Mood	42
2. Perspective Mistakes and Compositing.....	45
3. Matte Painting	51
4. Location.....	53
VI CONCLUSIONS AND FUTURE WORK	55
REFERENCES.....	57
APPENDIX.....	62
VITA	65

LIST OF FIGURES

FIGURE		Page
1	Cave Drawing of a Face, Angoulême, France, c 25,000 BC	4
2	Self-Portrait with Cap Openmouthed, Rembrandt Harmenszoon van Rijn, 1630	6
3	Detail from Arnolfini Portrait, Jan van Eyck, 1434	6
4	Self-Portrait, Albrecht Dürer, 1500.....	8
5	The Virgin and Child with St. Anne and St. John the Baptist, Leonardo da Vinci, c.1499-1500.....	11
6	Fountain, Marcel Duchamp, 1917.....	12
7	Campbell’s Soup Cans, Andy Warhol, 1964	13
8	Warhol Flowers, Elaine Sturtevant, 1964	15
9	After Walker Evans, Sherrie Levine, 1981	16
10	High-Key Histogram	20
11	Low-Key Histogram.....	20
12	Girl with a Pearl Earring, Emily Kiel, 2011.....	23
13	Girl with a Pearl Earring, Johannes Vermeer, 1665.....	23
14	Girl with a Pearl Earring (Vermeer) Levels Histogram	24
15	Girl with a Pearl Earring (Kiel) Levels Histogram	24
16	Girl with a Pearl Earring Blue Channels	25
17	Pure Black Level Set to 240 (Vermeer)	26
18	Pure Black Level Set to 240 (Kiel)	26

FIGURE	Page
19 Chanteuse au Gant (Singer with Glove), Edgar Degas, 1878	27
20 Chanteuse au Gant (Singer with Glove), Emily Kiel, 2011	27
21 Chanteuse au Gant (Singer with Glove) (Degas) Levels Histogram	28
22 Chanteuse au Gant (Singer with Glove) (Kiel) Levels Histogram.....	28
23 Pure Black Level Set to 200 (Degas)	29
24 Pure Black Level Set to 200 (Kiel)	29
25 The Maharashtrian Lady, Raja Ravi Varma, Unknown Date	30
26 The Maharashtrian Lady, Emily Kiel, 2011.....	30
27 The Maharashtrian Lady (Varma) Levels Histogram	31
28 The Maharashtrian Lady (Kiel) Levels Histogram	31
29 Pure Black Level Set to 240 (Varma)	32
30 Pure Black Level Set to 240 (Kiel)	32
31 From 10 to 60 Years, Vogue, Paris, 2008	34
32 The Rape of the Sabine Women, Eve Sussman, 2005	37
33 The Intervention of the Sabine Women, Jacques-Louis David, 1799.....	37
34 Untitled Film Still #21, Cindy Sherman, 1978.....	38
35 Woman in Sun Dress, Cindy Sherman, 2003.....	38
36 The Hiphop Project, Nikki S. Lee, 2001	39
37 Portrait of a Girl (Sophie Gray), Emily Kiel, 2011	41
38 Girl with a Pearl Earring, Emily Kiel, 2011.....	41
39 The Automat, Edward Hopper, 1927	43

FIGURE		Page
40	The Automat, Emily Kiel, 2011	43
41	Ethel Scull 36 Times, Andy Warhol, 1963	44
42	Ethel Scull 36 Times, Emily Kiel, 2011.....	44
43	Ohhh...Alright..., Roy Lichtenstein, 1964	45
44	Ohhh...Alright..., Emily Kiel, 2011	45
45	Bar at the Folies-Bergère, Edouard Manet, 1882.....	46
46	Bar at the Folies-Bergère, Emily Kiel, 2011	46
47	Images Used in Final Bar at the Folies-Bergère Composite	47
48	Bar at the Folies-Bergère Lighting Set-Up (Front)	47
49	Bar at the Folies-Bergère Lighting Set-Up (Mirrored Image)	47
50	Images Used in Final Madame X Composite.....	48
51	Two Girls at the Piano, Pierre Auguste Renoir, 1892	49
52	Two Girls at the Piano, Emily Kiel, 2011	49
53	Chanteuse au Gant (Singer with Glove), Edgar Degas, 1878	50
54	Chanteuse au Gant (Singer with Glove), Emily Kiel, 2011	50
55	Madame X, John Singer Sargent, 1884.....	51
56	Madame X, Emily Kiel, 2011	51
57	Young Woman Drawing, Emily Kiel, 2011.....	52
58	The Maharashtrian Lady, Emily Kiel, 2011.....	52
59	Christina's World, Andrew Wyeth, 1948.....	53
60	Christina's World, Emily Kiel, 2011	53

61	Walk on the Beach, Joaquin Sorolla, 1909	54
62	Walk on the Beach, Emily Kiel, 2011	54

LIST OF TABLES

TABLE		Page
1	Levels Breakdown.....	22
2	RGB and Color Means Breakdown.....	22

CHAPTER I

INTRODUCTION

It's simple, people produce works, and we do what we can with them, we use them for ourselves. -Serge Daney

If one agrees with the statement, “Nothing is new and everything has already been created,” one must also agree that everything surrounding us can be treated as tools to help us “find our bearings in this cultural chaos[1].” Whatever is considered to be ‘new’ has been previously *informed* by other objects.

So, what does this mean? It means that museums are no longer considered artistic fields “containing works that must be cited or ‘surpassed’,” but rather “storehouses filled with tools that should be used, stockpiles of data to manipulate and present[2].” In his books *Postproduction* and *Relational Aesthetics*, Nicolas Bourriaud delves deeper into the idea of postproduction and the current state of appropriation art, which will be covered more in depth later in this paper. He discusses how artists actively look around them for inspiration. From creating and referencing mood boards, to flipping through magazines, the question is no longer, “What can I make that is new?” but rather, “How can I make do with what I have[2]?”

This thesis follows the style of *IEEE Transactions on Automatic Control*.

The research provided in this thesis explores the idea of embracing, interpreting, and utilizing preexisting art as tools to be used in one's personal work, the changing relevance of appropriation art in today's cultural world due to the availability of reproductions of original works of art, and investigates new perspectives and insights with regard to emotional content by placing oneself in the shoes of the girl in the painting. In addition, the original and recreated photographs are digitally compared and analyzed to determine how similar or different the two are in terms of brightness and color levels.

CHAPTER II

HISTORY

Portraits are not just likeness but works of art that engage with ideas of identity as they are perceived, represented, and understood in different times and places[3]. - Shearer West

Portraiture is defined as ‘the doing of making portraits,’ and portraits have taken on many different forms. Traditionally thought of as being a graphical and/or detailed description of a person, a portrait can be narrative or metaphorical as well. From the earliest depiction of a human face on a cave wall to a portrait made of salad leaves, portraits have evolved over the centuries due to changes in technologies and tastes.

A. History of Portraiture and Self-Portraiture

In France in 2006, what is thought to be the oldest surviving portrait was discovered on a cave wall (Figure 1). Despite being a few simple lines, this portrait marks the beginning of a long history of portraiture[4].



Figure 1
Cave Drawing of a Face
Angoulême, France
c 25,000 BC[5]

In their earliest forms, self-portraits appeared in paintings and sculptures (Egypt), and illuminated manuscripts (Europe). In ancient Egypt, the artist usually appeared hard at work; in ancient European manuscripts, drawings show the patron or saint receiving the finished manuscript from the artist. Asian self-portraits either depicted the artist in a landscape accompanied by calligraphy or took on an almost caricature appearance. In ancient Greece, portraiture in the form of sculptures flourished with realistic depictions of the sitters, no matter how unflattering. Theophrastus, a Greek moralist, wrote, “Only a [flatterer] tells a man that he looks like his portrait[6].” Eventually, realism morphed into idealism and people longed to be remembered as they were in their prime. True likeness of sitters once again became the fashion during the Middle Ages and portraits could be found in the form of tomb monuments, donor portraits (a larger painting featuring the portrait of the commissioner), miniatures in illuminated manuscripts, and panel paintings.

Until the Renaissance, artists usually did not sign or autograph a painting as it was considered unprofessional. According to one legend, a sculptor for the Greek Parthenon, Phidias, was thrown in jail for putting his signature in the form of a self-portrait on the shield of Athena. No human could take credit for something of pure divinity[6]. Gradually, artists began including their own faces in group paintings as crowd fillers and eventually as a way to identify the artist.

Considered a western form of art, self-portraiture began to become more common during the Renaissance, which saw the beginning of the celebrated individual[7], “that is, a fascination with the particular qualities, idiosyncrasies, and actions of a celebrated individual[8].” In the time of Michelangelo and Leonardo, the 15th century saw numerous advances in art of all types, as well as in science and politics, as portrait painting became more professionalized. With the discovery of perspective and proportions, artists began to more accurately depict the human face.

Eventually, self-portraits began emerging due to the availability of cheaper and higher quality mirrors, allowing the artist to study his/her own reflection and paint from it when models were scarce or too expensive to hire. Artists such as Rembrandt, the most frequent self-portrait artist, Dürer, and van Gogh, produced hundreds of self-portraits depicting themselves in various stages of life and costumes, demonstrating their desire to achieve a higher quality in realism, naturalism, and skill. While his students were busy copying his own self-portraits for practice, Rembrandt studied his own facial expressions, leaving behind an impressive 60 paintings and hundreds of sketches illustrating his life (Figure 2). While primarily aiding the artist in seeing either their own

reflection or the scene they were painting more clearly, these mirrors also became a way to set them apart from other artists by showing off their skills. In the detail from *Arnolfini Portrait* by Jan van Eyck (Figure 3), he included a small convex mirror on the back wall behind the main characters with a reflection of himself and the inscription “Jan van Eyck was here. 1434.”



Figure 2
Self-Portrait with Cap Openmouthed
Rembrandt
1630[9]



Figure 3
Detail from *Arnolfini Portrait*
Jan van Eyck
1434[10]

Symbolism became very important in portraits towards the end of the medieval times. Portraits shifted towards more complex images to include objects and certain styles of dress to demonstrate status and rank of those in the paintings. The position, the

background, and the objects surrounding the sitter all held meaning and have helped historians better understand the lives of individuals and the society as a whole.

B. Why Self-Portraits

Experimentation was, and still is today, a big reason why artists feature themselves in their own work. Through explorations of new techniques, poses, gestures, contexts, and mediums, artists can better hone their skills and produce better work. Whether it be as a study or final piece, it is sometimes easier to not rely on someone else, or be bound by someone else's limitations. Cindy Sherman, an artist I will discuss more in Chapter V, attempted to use models in her photographs. She admits that she doesn't know what she's looking for until she sees it; therefore, she found it nearly impossible to direct the model[11].

Artists are not limited to these reasons alone for creating self-portraits. Other reasons include the following: using it as a publicity tool; living out a fantasy, like Gustave Courbet in *The Painter's Studio; a Real Allegory*; releasing emotion, such as Frida Kahlo; documenting the aging process, etc.



Figure 4
Self-Portrait
 Albrecht Dürer
 1500[12]

Categorizing self-portraits can help determine the motivation behind creating such a piece of work. Professional, personal, natural, and symbolic paintings (Figure 4) are all types of self-portraits that can help the viewer better understand how the artist may view him/herself. Jackson Pollack and Mark Rothko are examples of artists who created metaphorical self-portraits; while their work may not necessarily feature people or faces at all, their paintings are still considered “autobiographical outpouring[6].”

The self-portraits I have created reflect desires to be seen as someone I am not. When I pose as a prostitute or someone with questionable morals, I am not saying I want to be a prostitute; rather, I might share similar desires with the girl such as wanting to be desired or looked at and admired. What I am trying to do is to fulfill a desire to pretend, if even for a few minutes, to be someone else, and to put myself in her shoes to discover what joy, hardships, trials, and happiness she could possibly be experiencing.

CHAPTER III

APPROPRIATION ART AND POSTPRODUCTION

In this current day, the concept that “nothing is new and everything has already been created,” in addition to the abundant resources available and the constant bombardment from the Internet and other media, major influences the work produced by artists today.

Creation requires influence[13]. Because imitating has always been a major part of learning and education, artists have repainted paintings by the masters just like some authors retype famous novels to get the feel of writing a masterpiece. "Put simply, copying is how we learn. We can't introduce anything new until we're fluent in the language of our domain, and we do that through emulation[14]." "What we (mis)perceive as our originality is simply our recombination of some of the elements in the pre-existing system. Hence every text, and every sentence we speak or write, is made up of the 'already written'[15]."

While busy sorting through the information shoved in our faces, subliminal messaging also plays a big roll in our creative decisions. In an experiment, Derren Brown, a 'psychological illusionist,' puts two graphic designers to the test. Through objects, posters, people, and slogans carefully placed along a predetermined driving route, Brown demonstrated that anyone, even the best in the advertising business, could unknowingly pick up on ideas and produce something almost identical to previous designs[16].

A. The Original

An original painting, or any work of art, is unique in that it is the only one in existence, excluding instances where the artist created multiples copies of the same painting. It was touched by the artist; it was handled by the artist; it can never be seen in more than one place at a time. The original is complete.

So what is a reproduction? It is everything the original is not. Reproductions can be cropped, shared, and mass-produced, to name a few. Even though a carefully crafted reproduction may appear to be an exact replica of the original, the reproduction is still lacking something. One must visit the original to see what the reproduction is missing or has added. The camera “destroys the uniqueness of [a painting’s] image. As a result its meaning changes. Or, more exactly, its meaning multiplies and fragments into many meanings[17].”

This brings up a new question: is there a difference between making a reproduction from an original work of art versus making a reproduction from a reproduction of an original? Nicolas Bourriaud’s book *Relational Aesthetics* compares reproductions to a blog post. The *blog* itself takes on more meaning or value when someone comments on it, just like the *comment* receives more meaning or value when someone comments on the comment. The comment on the comment takes into consideration the blog post as well as the comment[18]. The difference between basing a work of art on another original work of art versus basing it on another reproduction of an original is how many *comments* the final image takes into consideration.



Figure 5
The Virgin and Child with St. Anne and St. John the Baptist
Leonardo da Vinci
c.1499-1500[19]

“It is the viewers who make the paintings,” said Duchamp, which means paintings take on value the moment someone responds to it. A few years ago, *The Virgin and Child with St. Anne and St. John the Baptist* by Leonardo (Figure 5) which hangs in the National Gallery was only known to scholars but was soon rushed to its own room behind bullet-proof glass when a wealthy American offered to buy it for roughly \$4 million[20]. While *value* does not always mean *monetary value*, reproductions add *cultural value* as well by bringing awareness of the painting, the artist, and the ideas and concepts related to it to people who might never have been introduced to it.

B. The Influences of Appropriation Art

Marcel Duchamp argued that artists, authors, screenplay writers, musicians, and the like, could not produce work without the tools that were already created for them (paintbrushes, cameras, guitars, etc.) or without influences; he “did not perceive his work with readymade objects as such a radical experiment, in part because he viewed paint as an industrially made product, and hence painting as an ‘assisted-readymade’[21].”

Duchamp continually pushed the boundaries of art by testing public taste. *Fountain* (Figure 6), one of his more famous pieces, consisted of an autographed urinal, which was initially not accepted into an exhibit. After visiting an exhibit featuring works by Marcel Duchamp, Jasper Johns became fascinated with the idea of ‘readymades’ and thus began work on his own ‘combines’ series[22].



Figure 6
Fountain
Marcel Duchamp
1917[23]

Continuing in Duchamp's example during the Surrealist movement, Pop Art was centered on man-made commercialized objects. In his painting *Campbell's Soup Can (Tomato)* (Figure 7), Warhol hoped the audience would associate the "mmm mmm good feeling" with this series because the cans were so iconic. Other associations, such as consumerism, commercialism, big business, fast food, middle class values, and food representing love, are all associations that could be linked to the painting as well. As with any piece of appropriation art, every new iteration of a previously done work, whether it is a reproduction of an original work or another reproduction, adds layers of meaning to the content.



Figure 7
Campbell's Soup Can (Tomato)
Andy Warhol
1962[24]

C. Appropriation Art

Appropriation means to take “possession of something; appropriation artists deliberately copy images to take possession of them in their art...[in hopes] that the viewer will bring all of his/her original associations with the image to the artist’s new context[25].” To clarify, appropriation artists do not intend to steal from other artists, and are, therefore, not considered forgers. The original appropriation artists were primarily interested in questioning authorship and copyright, how the old art and the new art interact, and the layers of meanings and ideas their work now possessed.

Replicating art is not a new concept, however, appropriation art and the reasons behind this approach to creating art has evolved over the centuries. For some artists, replicating art was, and still is, a way to learn and hone one’s skills; in the 1960s, artists began to challenge the world’s previous views on determining what exactly ‘art’ is, and by the 1980s, copyright infringement had become a central theme.

Generally recognized as the first appropriation artist, Elaine Sturtevant mastered film, painting, sculpture, and photograph to produce exact replicas of original works of art by Marcel Duchamp, Andy Warhol, Jasper Johns, and Roy Lichtenstein, to name a few. Intently studying their processes and methods, Sturtevant went as far as borrowing screens from Warhol to produce *Warhol Flowers* (Figure 8). When asked about his process, Warhol couldn’t answer. He just replied, “I don’t know. Ask Elaine[26].”



Figure 8
Warhol Flowers
Elaine Sturtevant
1964[27]

What set her apart from artists during the Pop art era was that she claimed she held no responsibility for what was worthy to be considered art; the artists that she appropriated, such as Duchamp and Warhol, had already decided which icons and commonplace objects were to be treated as art[28].



Figure 9
After Walker Evans
Sherrrie Levine
1981[29]

Following in Sturtevant's footsteps, Sherrrie Levine began photographing other artists' photographs and claiming ownership (not of the original photo) by literally doing what others did unconsciously. Her series *After Walker Evans* (Figure 9) "became a landmark of postmodernism, both praised and attacked as a feminist hijacking of patriarchal authority, a critique of the commodification of art, and an elegy on the death of modernism[30]."

D. Postproduction

As Bourriaud discusses, these ideas and themes related to appropriation art are becoming more irrelevant due to the fact that we live in a time where information is so readily available, and that everything we create now could be considered 'appropriation.'

We see something interesting, catalogue it for potential use, and transform it into something we can use in our own work.

Since the early nineties, an ever increasing number of artworks have been created on the basis of preexisting works; more and more artists interpret, reproduce, re-exhibit, or use works made by others or available cultural products. This art of postproduction seems to respond to the proliferating chaos of global culture in the information age, which is characterized by an increase in the supply of works and the art world's annexation of forms ignored or disdained until now[31].

Bourriaud explains that museums should no longer be considered “artistic fields...containing works that must be cited or ‘surpassed’...but storehouses filled with tools that should be used, stockpiles of data to manipulate and present[32].” Going further, he discusses, and this thesis proves, that appropriation art has moved forward into this postproduction period where we are no longer concerned with the fact that everything has ‘already been done,’ “but of inventing protocols of use for all existing modes of representation...and making them function...[and] above all to know how to make them one’s own, to inhabit them[33].”

While I am referencing preexisting art, I do not consider myself an appropriation artist. Traditional appropriation artists concerned themselves with copyright and questioning authorship; I am more interested in the subject of each painting and possibly discovering more about the artist’s intent. By deciding for myself what could possibly

be going through her mind and dwelling on those thoughts, I become that girl. If I can convince myself, and the viewer, that I am indeed the girl in the painting, I have succeeded. My method for choosing paintings and translating paintings into photography will be further discussed in Chapter V.

CHAPTER IV

LEVELS AND COLOR CHANNELS

While this project has provided art historians with valuable knowledge and insight regarding emotional content which will be discussed further in the next chapter, I began to compare the original scans and photographs with my versions in order to analyze how closely I came with my final edited photo to the original painting in terms of overall brightness levels and color channels.

I selected three paintings: *Girl With a Pearl Earring*, *Chanteuse au Gant (Singer with Glove)*, and *The Maharashtrian Lady*. By studying the histograms for each painting and photograph and contrasting them with the color channels, I was able to determine how close or how far off I was in my final edited photographs. All of my images have been edited, mainly for color, without the aid of histograms and channels, and a few of them are composites.

A. Definitions

It is important to note how to read a histogram and some of the information one can gain by studying the graph. For the purpose of this research, I will give a brief overview of the histogram including levels, means, and percentiles, and channels.

A *histogram* is a graph depicting the overall tonal range (or brightness value) of the image. By looking at just the histogram, one can draw a lot of information regarding

the image. Consisting of 256 vertical bars with 0 being pure black on the left and 255 being pure white on the right, the height of each bar is determined by the number of pixels in the image that are of the same brightness *level*. These graphs, however, do not have a 1:1 ratio between the histogram and the number of pixels, mainly because some images and photographs contain millions of pixels. The *mean* is the average brightness of all of the pixels in the image. The number of pixels in the image that possess a darker value than the selected pixel is the *percentile*.

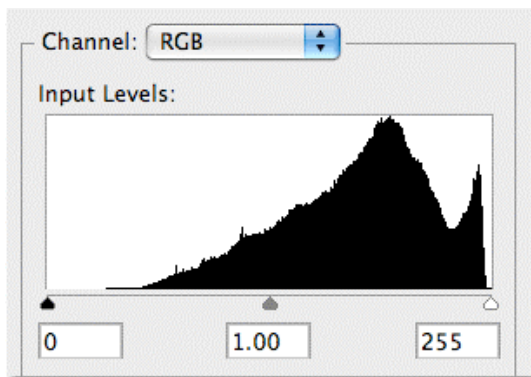


Figure 10
High-Key Histogram

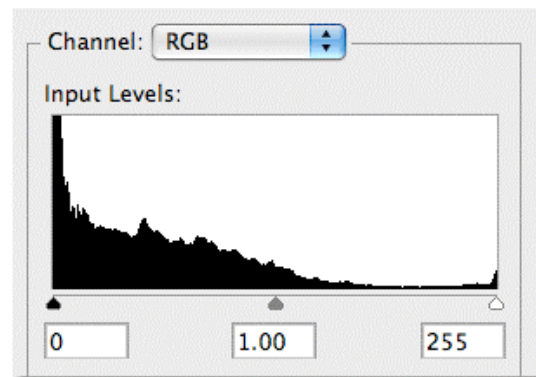


Figure 11
Low-Key Histogram

It is important to remember that there is no such thing as ‘the perfect histogram,’ however, as some images may be meant to be overexposed or underexposed. Figure 10 is an example histogram of an image that would be considered *high-key*, consisting of minimal or no pure black pixels, resulting in an overall bright image. On the other hand, Figure 11 is an example histogram belonging to an underexposed *low-key* image with

little or no pure white pixels. Clipping occurs when an image is ‘blown out’ or ‘plugged up.’ In other words, sharp spikes on either end of the graph means some portions of the image are overexposed, causing too much of the image to be pure white, or underexposed, causing parts of the image to be pure black and detail to be lost.

Histograms exist for the overall RGB values as well as the individual *channels*, red, green, and blue, and store all of the information relating to the specific color. For the purpose of this research, I will not be discussing alpha channels.

B. Case Studies

The next three case studies will reference the following two tables. I broke down the levels at certain points for each pair of images (Table 1), as well as recorded the means for both RGB and color channels (Table 2). Note that in some cases, multiple references were used in creating my final photographs. For this particular part of the research, I chose one reference image to work from.

Table 1
Levels Breakdown

LEVEL	0	25	50	100	150	200	250	255
Girl With a Pearl Earring (Vermeer)	0.11	66.81	76.95	88.43	94.76	98.11	99.77	100.00
Girl With a Pearl Earring (Kiel)	56.20	71.20	77.80	88.81	95.15	98.23	99.99	100.00
Chanteuse au Gant (Degas)	0.11	11.39	23.86	39.66	60.17	90.73	100.00	100.00
Chanteuse au Gant (Kiel)	0.00	24.02	45.17	56.67	74.57	95.87	100.00	100.00
Maharashtrian Lady (Varma)	1.78	15.47	28.26	48.93	67.24	84.53	98.14	100.00
Maharashtrian Lady (Kiel)	0.17	6.89	23.86	51.44	74.19	90.47	99.82	100.00

Table 2
RGB and Color Means Breakdown

MEAN	RGB	RED	GREEN	BLUE
Girl With a Pearl Earring (Vermeer)	40.70	45.56	37.00	37.67
Girl With a Pearl Earring (Kiel)	28.96	34.91	29.10	22.81
Chanteuse au Gant (Degas)	117.69	135.55	127.89	88.55
Chanteuse au Gant (Kiel)	111.61	128.73	116.25	89.84
Maharashtrian Lady (Varma)	110.62	171.89	107.77	52.20
Maharashtrian Lady (Kiel)	106.00	151.51	109.68	59.34

1. Girl with a Pearl Earring



Figure 12
Girl with a Pearl Earring
Emily Kiel
2011



Figure 13
Girl with a Pearl Earring
Johannes Vermeer
1665[34]

At first glance, my version of *Girl with a Pearl Earring* (Figure 12) looks very similar to the original (Figure 13) in terms of overall brightness and color. Upon closer inspection of the histograms, I discovered that the mean level for the original was 40.10, whereas mine was 28.96 (Table 2), indicating that my version was much darker overall. Comparing the two histograms, one can see that my image clips on the left, resulting in several portions of my photograph to attain pure black; the original painting never reaches that point. The histograms are rather consistent throughout the two images with the main difference happening below level 50 (Figure 14 and 15).

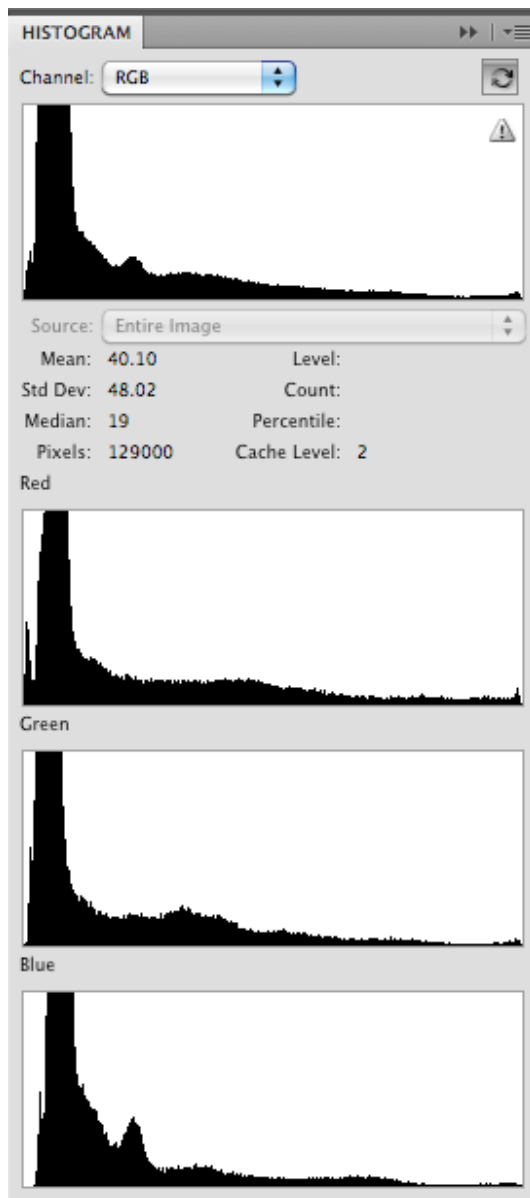


Figure 14
Girl with a Pearl Earring (Vermeer)
Levels Histogram

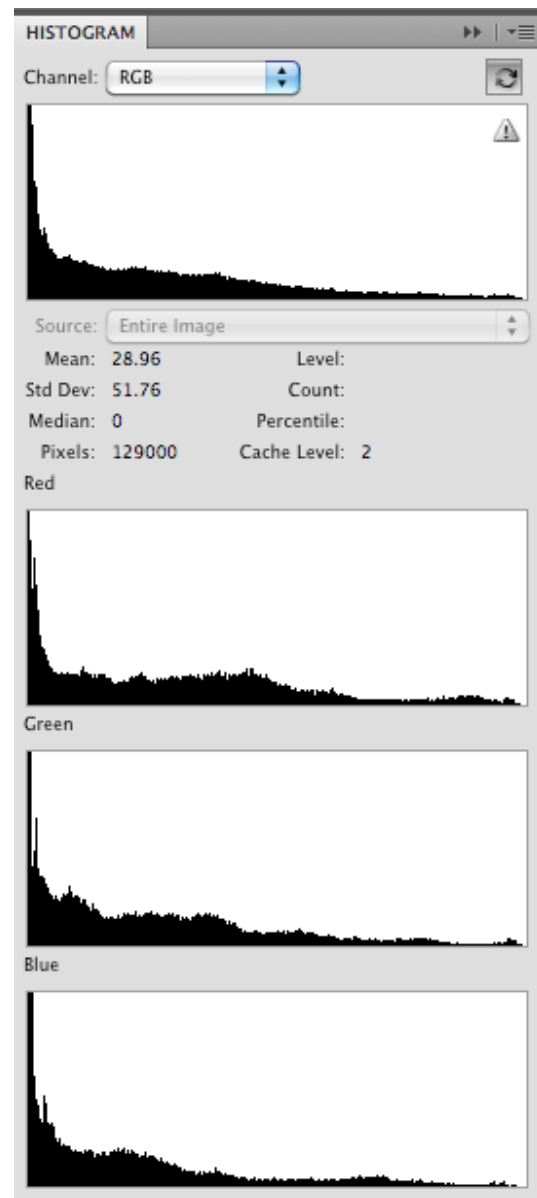


Figure 15
Girl with a Pearl Earring (Kiel)
Levels Histogram

Studying all three color channel means for both images, I concluded that the blue channel mean for my image is significantly lower than the other two channel means,

resulting in a bluer image. Figure 16 confirms the differing blue channels. (See Appendix for color channel images from all three case studies.)

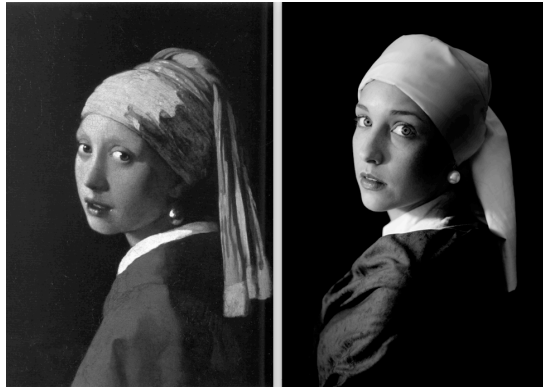


Figure 16
Girl with a Pearl Earring Blue Channels

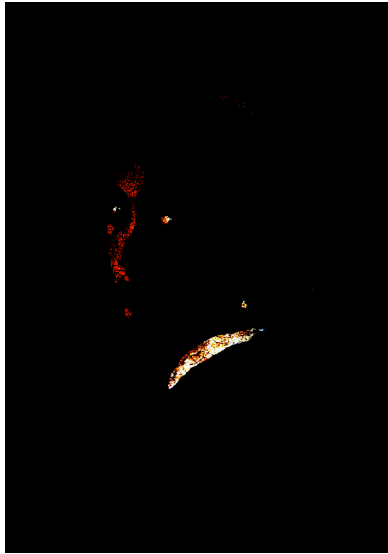


Figure 17
Pure Black Level Set to 240 (Vermeer)

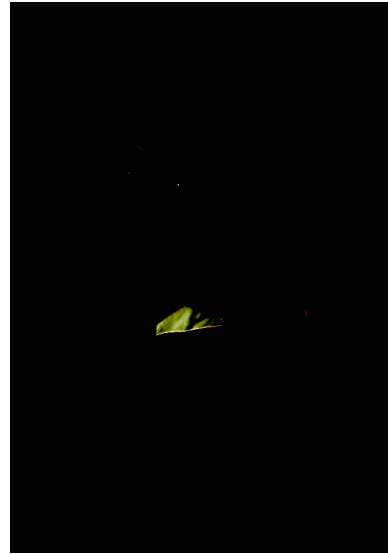


Figure 18
Pure Black Level Set to 240 (Kiel)

Curious as to what the bright spots in the painting versus photograph were, I bumped up the pure black level to 240 for both images (Figures 17 and 18). While I knew that my photograph was much darker, the resulting images proved that point even more. The girl's skin and white collar in the painting are significantly brighter, while the specks of light in my eyes are hardly discernable.

2. Chanteuse au Gant (Singer with Glove)



Figure 19
Chanteuse au Gant (Singer with Glove)
Edgar Degas
1878[35]



Figure 20
Chanteuse au Gant (Singer with Glove)
Emily Kiel
2011

I was very curious as to how the original *Chanteuse au Gant (Singer with Glove)* (Figure 19) compared to my photograph (Figure 20). Because the original is a pastel drawing, I felt that my version was drastically different in terms of crispness and detail. However, I was surprised when I analyzed the levels and color channel values.

The RGB level mean for the original drawing is 117.69, compared to my photograph at 111.61. The blue channel was almost the same, while the green channel was the most different; the original was 127.98 and mine was 116.25 (Table 2).

Comparing the histograms (Figure 21 and 22), the two images vary a little throughout;

the information in each image is spread rather evenly, meaning neither image would be considered too dark or too light. Neither image has any pixels that reach the pure white level; however, the original drawing does have pure black, while mine does not.

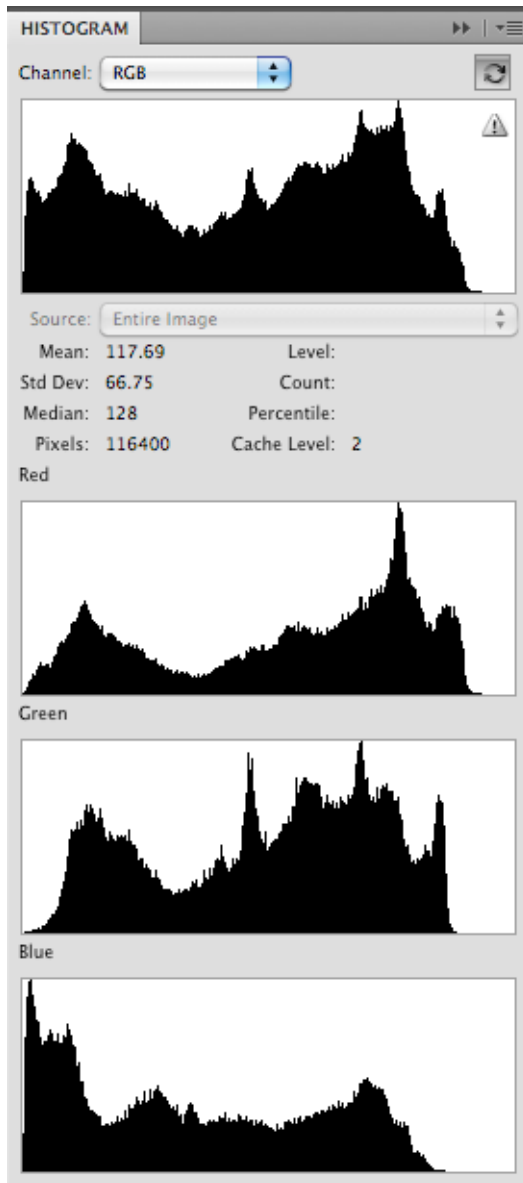


Figure 21
Chanteuse au Gant (Singer with Glove) (Degas)
Levels Histogram

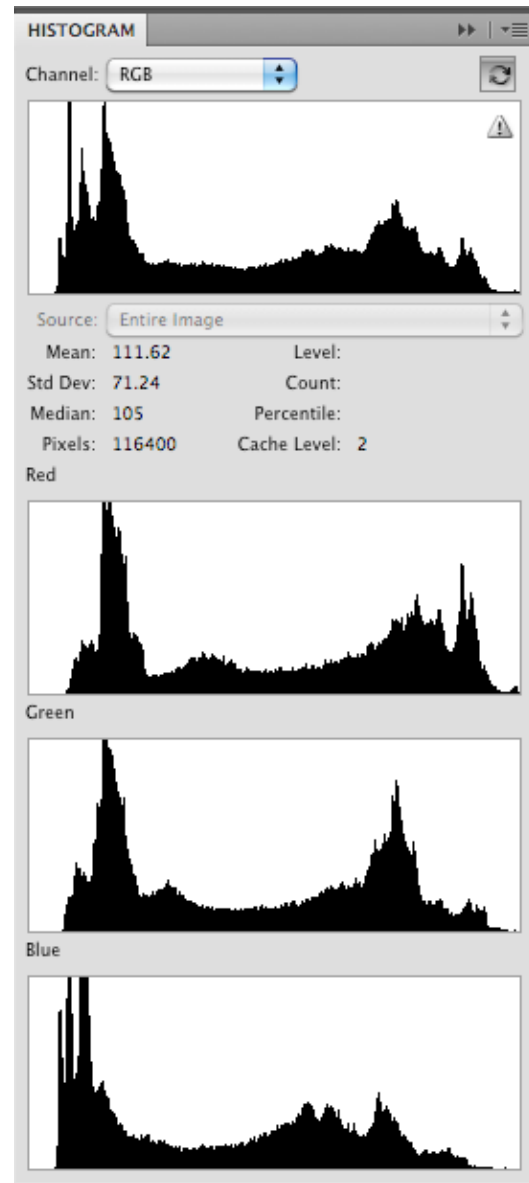


Figure 22
Chanteuse au Gant (Singer with Glove) (Kiel)
Levels Histogram

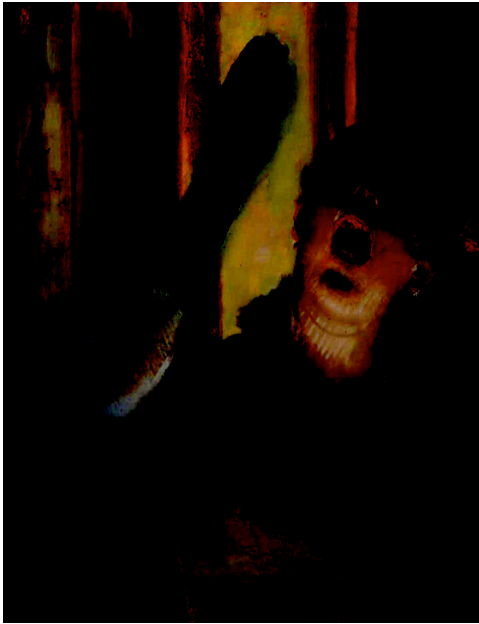


Figure 23
Pure Black Level Set to 200 (Degas)

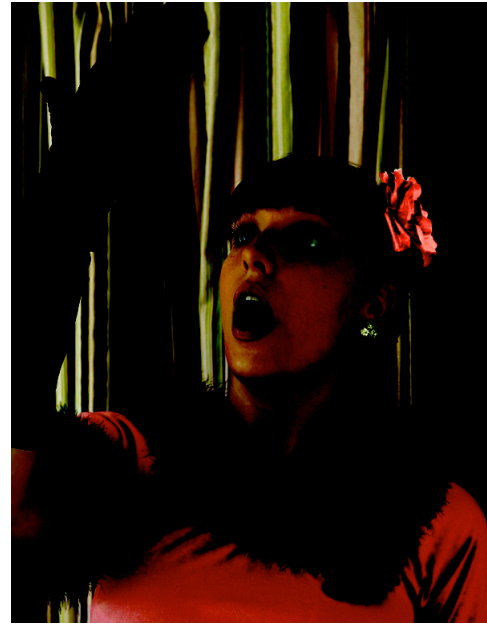


Figure 24
Pure Black Level Set to 200 (Kiel)

Again, comparing the brightness of the two images, I set the pure black level this time to 200 (Figures 23 and 24). I can see clearly where I messed up the lighting in my photograph; I have too much light coming in on the side of my face when it should have been coming from below. My shirt and hair piece are significantly brighter as well which could be due to the amount of editing that went into achieving those shades of pink from my original photograph.

3. The Maharashtrian Lady



Figure 25
The Maharashtrian Lady
Raja Ravi Varma
Unknown Date[36]



Figure 26
The Maharashtrian Lady
Emily Kiel
2011

The third painting I chose to study, *The Maharashtrian Lady* (Figures 25 and 26), is an example of an image that required multiple references to compose my final photograph in terms of crop and color. For this study, I chose only one image to compare to my final image.

The means for these two images indicated that my photograph was slightly darker with the main difference being in the red channel. Comparing the color channel

histograms (Figure 27 and 28), the highlights are obviously red and the shadows are obviously blue with a little bit of clipping in the red channel. In Figure 29, the red highlights are extremely evident when the pure black levels are set to 240. The white headpiece I am wearing is also very prominent in Figure 30.

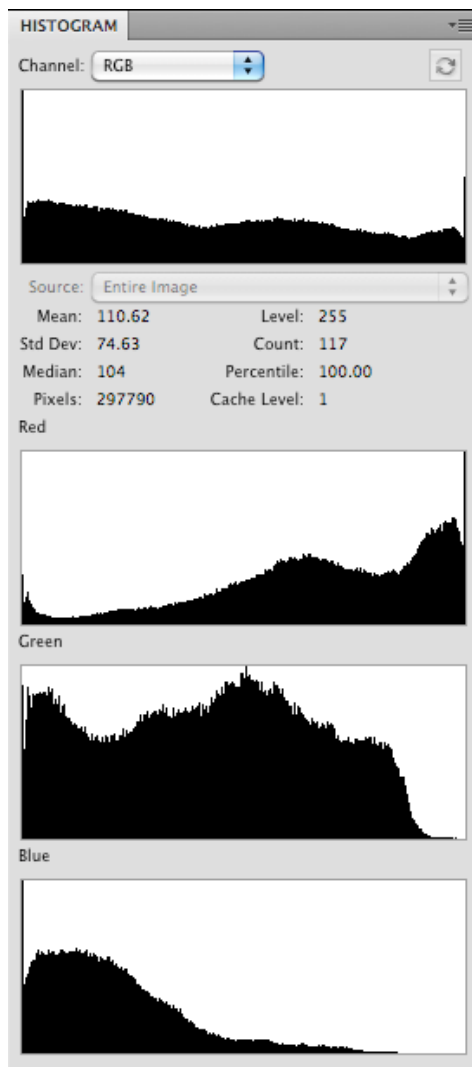


Figure 27
The Maharashtrian Lady (Varma)
Levels Histogram

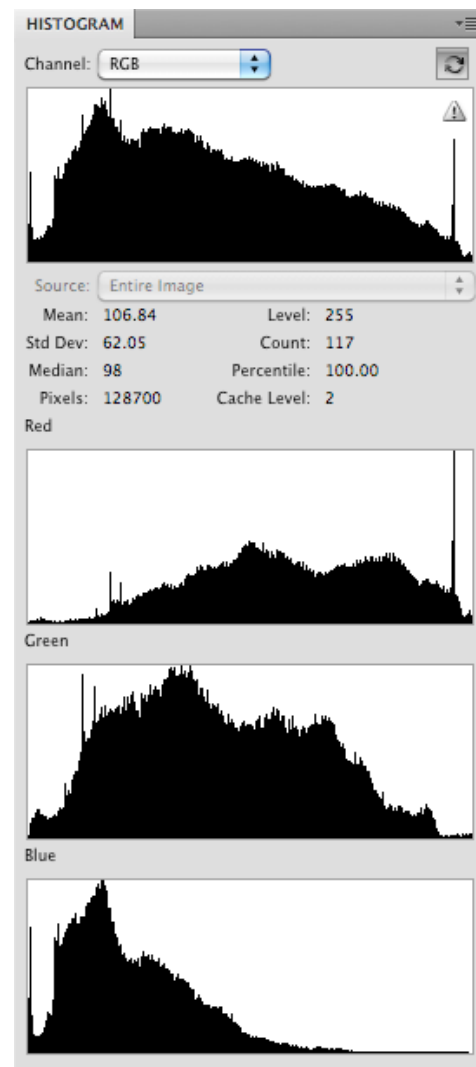


Figure 28
The Maharashtrian Lady (Kiel)
Levels Histogram



Figure 29
Pure Black Level Set to 240 (Varma)

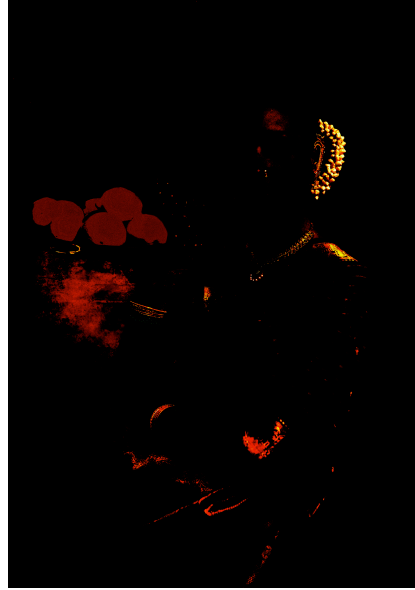


Figure 30
Pure Black Level Set to 240 (Kiel)

CHAPTER V

METHODOLOGY AND IMPLEMENTATION

What does it mean to translate a painting into photography? Similar to adapting a novel into a screenplay, I am telling the same story through a different medium with a little bit of creative and personal interpretation. While a painting can only tell *part* of a story, there is still a certain amount of mystery associated with it. Is this a realistic representation of the sitter, or an idealized version? Was she actually wearing that piece of jewelry, or did the artist add it in later?

The invention of the camera removed some of these mysteries and answered a few questions that paintings left hanging. Raw photographs possessed the realism and reality that paintings lacked, but at the same time, brought upon a different set of questions, considering how lighting, makeup, costumes, and certain camera angles can completely alter someone's appearance. In 2008, *Vogue Paris* published an editorial by Inez van Lamsweerde and Vinoodh Matadin featuring a team of expert makeup and lighting experts portraying 20-year-old model Eniko Mihalik as a 10, 20, 30, 40, 50, and 60-year-old woman, without the aid of photo manipulation (Figure 31)[37].



Figure 31
From 10 to 60 Years
 Vogue Paris
 2008[38]

In addition to ‘in-camera’ tricks, photo-editing software can further transform these photographs, so while we may think we know the whole picture, we can in fact be very mistaken. Photo manipulation has been around since the invention of the camera and has been used for war propaganda, airbrushing models, and various other advertising. In this particular research, I carefully employed the use of Photoshop to modify light and object color and composite images together when the artists ignored perspective and other rules, whether it was done on purpose or not.

When recreating these paintings, I occasionally discover more than one ‘wrong’ detail, such as conflicting perspectives, and was forced to decide which detail I would accommodate for. By deciding for myself which details were most important, I embraced the story told through the painting as my own.

While striving to create photographs that reflect the original painting's mood, tone, color, pose, etc., I exercise my right as an artist to add to, or take away from, the painting and interpret it my own way. I find myself longing to be the girl in the painting and to put myself in her shoes. I am drawn to art that I can relate to and evokes certain emotions, while sometimes, the art I choose features someone entirely different from myself. By becoming these girls, I am living out a desire to pretend, if even for a few moments, to be someone I'm not, who may or may not share the same dreams, desires, problems, and goals in life.

A. Artistic References

By studying other artists and learning more about their processes, methods, and intentions, I was better able to classify my art and determine where it fits in art history.

Similar to Eve Sussman's *Rape of the Sabine Women*, I am fascinated with imagining these paintings as real-life moments and investigating how these stories would be told in a different time period. While she has chosen to reinterpret Velázquez's *Las Meninas (89 Seconds at Alcazar)* and others through film, with the help of the Rufus Corporation, her personal "evil think tank" of collaborators, musicians, dancers and actors, she has gracefully achieved a piece of art that convinces the audience that this instant actually did exist[39]. Even though art critics have classified her as an appropriation artist, she disagrees:

I don't think what the Rufus Corporation does is appropriation. Reinterpretation maybe. I find the appropriation tactics of neo-conceptual art rather loathsome, cynical and smarmy. Rufus is made up of improvisers. We improvise with the cameras, the musicians with the music, the choreographer with the movement and the actors with their performances[40].

The Rape of the Sabine Women (Figure 32) draws its visual references from paintings of similar name by Jacques-Louis David (Figure 33), Nicolas Poussins and Peter Paul Rubens, but is drastically different from *89 Seconds* in terms of length and setting. Roughly 100 minutes long, *The Rape* is set in 1960s Greece and features a cast of about two-dozen actors and hundreds of extras. With scenes that resemble *Vogue* fashion spreads and Robert Longo's *Men in the Cities* photo series, Sussman uses a myriad of techniques to aid in the storytelling, such as switching back and forth between color and black and white, still images, and the occasional amber filter, giving the piece "layers of art-historical, popular and filmic references[41]."



Figure 32
The Rape of the Sabine Women
 Eve Sussman
 2005[42]



Figure 33
The Intervention of the Sabine Women
 Jacques-Louis David
 1799[43]

Throughout the piece, bold moves were taken to let the audience see the cameraman, to remember that it was, in fact, not real. Sussman was interested in creating psychological shifts in the audience; causing them to go back and forth between believing it was a documentary and believing it was a theatrical production, then back to believing it was a documentary[44].



Figure 34
Untitled Film Still #21
 Cindy Sherman
 1978[45]



Figure 35
Woman in Sun Dress
 Cindy Sherman
 2003[46]

Cindy Sherman, a photographer and filmmaker, assumes every role (author, director, make-up artist, hairstylist, wardrobe mistress, and model) when producing her art and getting into character (Figures 34 and 35). Similar to my own work process, Sherman admits the acting “just happened,” when realizing she couldn’t depend on the background or atmosphere to get her character’s expression across[47].

I think of becoming a different person. I look into a mirror next to the camera...it’s trance-like. By staring into it I try to become that character through the lens... When I see what I want, my intuition takes over—both in the ‘acting’ and in the editing. Seeing that other person that’s up there, that’s what I want. It’s like magic[48].

However, she does not consider her works to be self-portraits; Sherman claims she becomes so engrossed in becoming the character she completely disappears[49].



Figure 36
The Hip-hop Project
Nikki S. Lee
2001[50]

An American/Korean artist, Nikki S. Lee immerses herself into different subcultures and ethnic groups in her studies on identity (Figure 36). After introducing herself as an artist, Lee takes on the groups' dress, postures, and gestures as her own, and spends several weeks attending their different social gatherings and routine activities.

From schoolgirl to senior citizen, punk to yuppie, rural white American to urban Hispanic, Lee's personas traverse age, lifestyle, and culture. Part sociologist and

part performance artist, Lee infiltrates these groups so convincingly that in individual photographs it is difficult to distinguish her from the crowd.

However, when photographs from the projects are grouped together, it is Lee's own Korean ethnicity, drawn like a thread through each scenario, which reveals her subtle ruse[51].

B. Methodology

Because my initial inspiration was Manet's painting *A Bar at the Folies-Bergère*, I continued to look exclusively at paintings; I did not address the idea of recreating sculptures or other art mediums until much later in the process. I did not want to recreate photographs because photographs were already proof enough that these moments had indeed occurred. Without undermining the art of recreating photographs, there was something more exhilarating about proving that paintings could have actually been a real moment caught in a single frame. Females in original photographs already have real faces, while paintings are more vague and could be anyone.

After careful dissection of each painting's lighting, mood, and tone, I recreated paintings from a wide span of history and translated them into photographs of real people in a real time and in a real space, with the use of props, costumes, makeup, and appropriate locations.

My reasons for picking any particular painting varied for each individual piece, and to say I picked these paintings out by random is not the truth. Ultimately, I love to

dress up. I like feeling pretty. I like pretending to be someone I'm not. Through this photo series, I was able to live out desires; for the few hours it took to actually take the photograph, I was no longer just a girl living in the 21st century but someone who was from a completely different era, who may or may not share the same desires as myself.



Figure 37
Portrait of a Girl (Sophie Gray)
Emily Kiel
2011



Figure 38
Girl with a Pearl Earring
Emily Kiel
2011

When I first started collecting images of potential paintings, I flipped through various art history books and searched the Internet looking for any portraits of a solitary girl. As I got more into the project, I began looking outside the realm of 'a lone girl on a plain background' (Figures 37 and 38) and took suggestions from friends and

colleagues, thus expanding the diversity in paintings and discovered paintings that I would have never thought to consider.

When contemplating any painting, my initial thought was “Is she pretty?” Since defining ‘pretty’ or ‘beauty’ falls outside the scope of this research, ‘pretty’ in my opinion could be restated, “Would I want to be this girl?” I then summed up the major elements and details present in the painting to figure out how I would recreate the moment physically with items I had or could easily find.

C. Implementation

1. Mood

Before every photo shoot, I would study the painting to interpret what could possibly be going through her mind. Was she feeling lonely and empty? Was she longing for something or someone that could never be? Was she completely enjoying everything life had to offer? Was she scared for her future and the unknown? In *The Automat* (Figure 39), I saw a girl who was completely and utterly alone in a coffee shop; therefore, I put myself in an empty coffee shop and thought about how I would feel if I had no one in the world to call a friend (Figure 40). I was putting myself on a stage.



Figure 39
The Automat
 Edward Hopper
 1927[52]



Figure 40
The Automat
 Emily Kiel
 2011

The girl I observed in the *Bar at the Folies-Bergère* had a very solemn, downcast, almost defeated look, and the distant look in her eyes suggest that she doesn't even see the customer standing right in front of her; thus, I took advantage of my sour mood that day and was better able to get into the character I was trying to portray.

When getting into character for *Madame X*, I found myself pretending to look at someone off to the side and imagining how much better I was than that person. The woman I saw in the painting was very proud and beautiful, and appeared to be someone who would look down her nose at others.



Figure 41
Ethel Scull 36 Times
 Andy Warhol
 1963[53]

Figure 42
Ethel Scull 36 Times
 Emily Kiel
 2011

Andy Warhol put Ethel Scull in a photo booth and proceeded to tell her jokes to loosen her up and make her feel more comfortable in front of the camera (Figure 41). While I didn't have someone to tell me jokes, I did have a small audience who poked fun at me. In the end, I felt more stupid than anything taking these photographs of myself, which is probably what Ethel felt like (Figure 42).



Figure 43
Ohhh...Alright...
 Roy Lichtenstein
 1964[54]



Figure 44
Ohhh...Alright...
 Emily Kiel
 2011

Ironically, when creating Lichtenstein's *Ohhh...Alright...* (Figure 43), I literally painted on my expression in my version (Figure 44). Using acrylic paint, I captured the concerned look without having to move a muscle in my face.

By really focusing on the mood conveyed in the paintings and possible emotions these girls could possibly be feeling, I was better able to get into character and provide a realistic face for the girl in the painting.

2. Perspective Mistakes and Compositing

The viewer is transported to a different time when looking at any painting; for a brief moment, he or she forgets that paintings evolve over time and were not captured at

one precise moment. In a sense, a painting is a collage of moments. For formal portraits, sitters rarely modeled for the artist for more than a few hours, and when they left, the artist would either paint from memory or sketches or have someone else sit in for them. With my photographs, I prove that these moments *could have actually happened*. However, with three of these paintings, I discovered a few ‘mistakes’ in terms of perspective and angles that made the painting impossible. I employed the use of compositing to compensate for some of these issues.



Figure 45
Bar at the Folies-Bergère
Edouard Manet
1882[55]



Figure 46
Bar at the Folies-Bergère
Emily Kiel
2011

Of the paintings I have recreated, *Bar at the Folies-Bergère* (Figure 45) proved the most technically difficult in terms of backdrop, which is most likely a mirror that reflects a different moment in time. The end result (Figure 46) is a composite of three images (Figure 47). I used the same lighting set up for all three photos and re-positioned my camera behind me to capture the ‘mirrored’ image (Figure 48 and 49). Because I

failed to calculate distance from the counter to the mirror plane and then double that distance for the reflection, the ‘mirrored’ image is a little off. The purpose of the third image was to create the illusion of my black shirt in the ‘mirrored’ image refracting through the blue and clear vases in the ‘front image.’



Figure 47
Images Used in Final *Bar at the Folies-Bergère* Composite

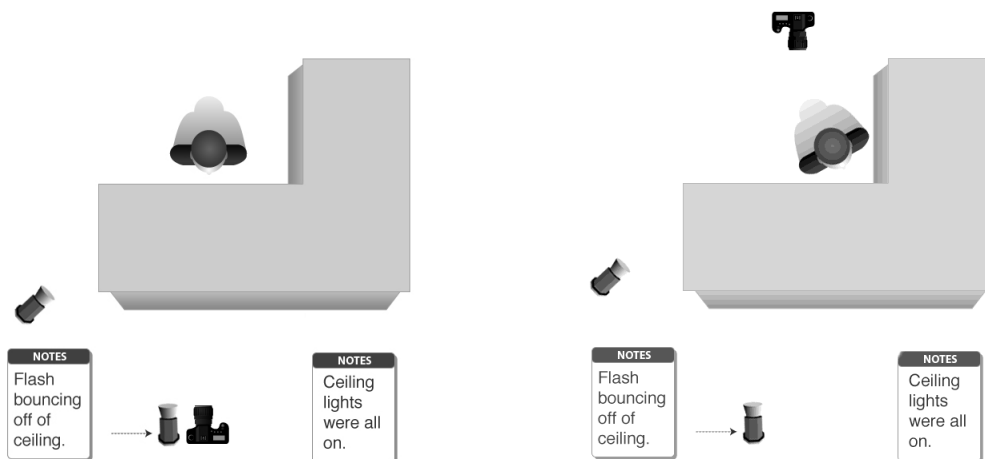


Figure 48
Bar at the Folies-Bergère Lighting Set-Up
(Front)

Figure 49
Bar at the Folies-Bergère Lighting Set-Up
(Mirrored Image)

Halfway through the shoot for *Madame X*, I became very frustrated as I slowly began to realize that her pose, while it appears incredibly natural, is impossible. I would get one body part situated, but would discover that I absolutely could not get a different body part to bend or rotate in the angle needed. Determined to get the pose as accurately as possible, I edited a variety of photographs together in hopes of achieving that goal (Figure 50); I am still not satisfied with the end result.

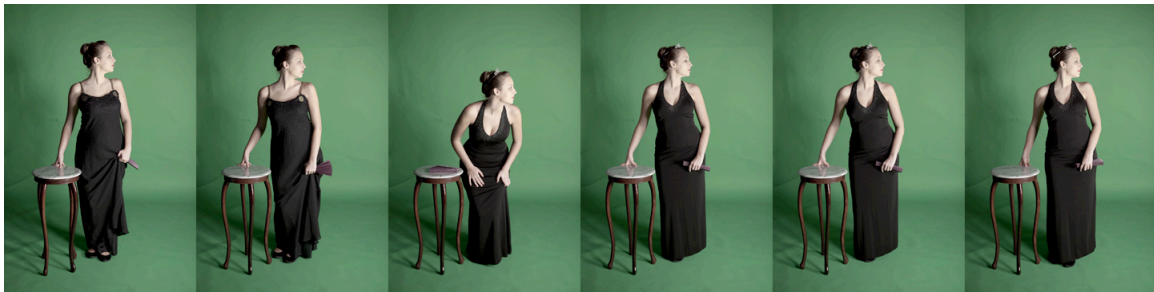


Figure 50
Images Used in Final *Madame X* Composite



Figure 51
Two Girls at the Piano
 Pierre Auguste Renoir
 1892[56]



Figure 52
Two Girls at the Piano
 Emily Kiel
 2011

When setting up for *Two Girls at the Piano* (Figure 51), I quickly realized the painting presented conflicting perspectives between the girls and the piano. I took creative liberties in deciding which perspective needed to be accounted for, and adjusted the camera for the main subject of the paintings, the girls (Figure 52). Had I set the camera to capture the perspective on the piano as portrayed in the painting, the angle on the subjects would have been extremely different.



Figure 53
Chanteuse au Gant (Singer with Glove)
 Edgar Degas
 1878[35]



Figure 54
Chanteuse au Gant (Singer with Glove)
 Emily Kiel
 2011

Another perspective mistake was discovered while trying to recreate Degas' *Chanteuse au Gant (Singer with Glove)* (Figure 53). After multiple attempts of aligning my elbow, hand, and face up, I finally realized my arm looked huge because hers was drawn too small. While I knew *something* looked off in the drawing, I couldn't determine what it was until I tried it for myself (Figure 54).

3. Matte Painting



Figure 55
Madame X
John Singer Sargent
1884[57]



Figure 56
Madame X
Emily Kiel
2011

I strove to do as much in-camera as possible and to find locations that would best suit the scene; however, a great deal of matte painting went into creating the backdrops of *Madame X* (Figure 55 and 56), *Young Woman Drawing* (Figure 57), and *The Maharashtrian Lady* (Figure 58). I chose to use a green screen for *Madame X*, and

white walls in the other two photographs, in order to better capture the essence, mood, and tone of each formal portrait.



Figure 57
Young Woman Drawing
Emily Kiel
2011



Figure 58
The Maharashtrian Lady
Emily Kiel
2011

4. Location



Figure 59
Christina's World
 Andrew Wyeth
 1948[58]



Figure 60
Christina's World
 Emily Kiel
 2011

A few paintings I chose to recreate had relatively specific needs in terms of location, such as *Christina's World* (Figure 59), *Walk on the Beach*, *The Automat*, and *Two Girls at the Piano*. In my version of *Christina's World* (Figure 60), I set the scene in my grandparents' front pasture in North Alabama. The obvious difference between the original and mine would be the prominent green grass. Exactly one month previous to the day I shot the photograph, tornadoes ripped through that entire area, leaving behind a massive trail of death and destruction, which the green grass ironically represented.



Figure 61
Walk on the Beach
 Joaquin Sorolla
 1909[59]



Figure 62
Walk on the Beach
 Emily Kiel
 2011

Arriving at the beach in Corpus Christi, TX, to take *Walk on the Beach* (Figure 61), I was pleasantly surprised to find the sun setting behind the camera, however, it was setting to the right of the camera, not the left. I took photos of my friend and I walking in the correct direction (from stage left to stage right), but because we were staring into the sun, our expressions were less than pleasant and the lack of shadows across the image plane caused the photograph to look flat and uninteresting. Discontented, I had us walk away from the sun (from stage right to stage left), mirroring the painting; I later flipped the image in Photoshop causing the shadows to fall in the correct direction (Figure 62).

CHAPTER VI

CONCLUSIONS AND FUTURE WORK

With this project, I have enjoyed delving deep into art history and learning more about the paintings and artists I have studied throughout my college career. By studying each painting carefully, I have learned how to dissect the camera and lighting set up in order to achieve the desired look. When I did not succeed, I learned from my mistakes in each proceeding photograph. The challenges I faced with each painting has given me a greater appreciation for the amount of planning that goes into the details as well as made me a better photographer.

Because I enjoy the process of bringing paintings to life, I plan on recreating many more paintings. The experiences I gain, as well as the emotional understanding I have with the girls in the paintings, are well worth the troubles and difficulties each photo shoot brings. The community I have built around this project has so greatly appreciated this idea of art coming to life that I feel it is now my job to better educate myself, and those around me, on historical and contemporary art movements.

I am interested in branching out into other mediums (still excluding photographs) to recreate, as well, and determining how those final photographs would be exhibited. For example, to pose as a statue could possibly require presenting the end result as a stereoscope photograph, preserving the three-dimensionality of the statue.

The data I collected in terms of levels and color channels only skimmed the surface of potential comparisons. I am primarily interested in noting how the eye moves

around the original image versus my photograph of the same. Does the eye move in the same way? What does the eye mainly focus on or not focus on? Unfortunately, this concept lies outside the scope of this research.

REFERENCES

- [1] N. Bourriaud, "Introduction," in *Relational Aesthetics*, Paris: Les Presses du réel, 2002, p. 14.
- [2] N. Bourriaud, "Introduction," in *Relational Aesthetics*, Paris: Les Presses du réel, 2002, p. 17.
- [3] S. West, *Portraiture*, Oxford, England: Oxford UP, 2003, p. 11.
- [4] J. Jones. (2011, July 11) Old Masters. [Online]. Available: <http://www.guardian.co.uk/artanddesign/2006/jun/06/art>
- [5] AP, *Cave Drawing of a Face*. Photograph, 2006. [Online]. Available: <http://www.guardian.co.uk/artanddesign/2006/jun/06/art>
- [6] J. Ivy. (2011, July 11) The Exploration of Self: What Artists Find When They Search in the Mirror. [Online]. Available: <http://userpages.umbc.edu/~ivy/selfportrait/back.html>
- [7] S. West, *Portraiture*, Oxford, England: Oxford UP, 2003, p. 14.
- [8] S. West, *Portraiture*, Oxford, England: Oxford UP, 2003, p. 29.
- [9] R. Harmenszoon van Rijn, *Self-Portrait with Cap, Openmouthed*. Painting, 1630. Rijksmuseum, The Netherlands.
- [10] J. van Eyck, *Arnolfini Portrait*. Detail from Painting, 1434. National Gallery, England.
- [11] I. Forster, W. Miller and N. Ravich, *Art:21 | Transformation, Episode #139*. PBS: Public Broadcasting Service, 2009. Available: <http://video.pbs.org/video/1281770054/>
- [12] A. Dürer, *Self-Portrait*. Painting, 1500. Alte Pinakothek, Germany.
- [13] K. Ferguson. (2011, July 11) Everything Is a Remix Part 2. [Online]. Available: <http://www.everythingisaremix.info/everything-is-a-remix-part-2-transcript/>
- [14] K. Ferguson. (2011, July 11) Everything Is a Remix Part 3. [Online]. Available: <http://www.everythingisaremix.info/everything-is-a-remix-part-3-transcript/>
- [15] J. Delacour. (2011, July 11) Appropriation Art and Walker Evans. [Online]. Available: <http://weblog.delacour.net/photography/appropriation-art-and-walker-evans/>

- [16] D. Brown, *Subliminal Advertising*. YouTube, 2006. Available: <http://www.youtube.com/watch?v=ZyQjr1YL0zg>
- [17] N. Bourriaud, C. Schneider, and J. Hermine, *Postproduction: Culture As Screenplay: How Art Reprograms the World*. New York: Lukas & Sternberg, 2002, p. 19.
- [18] N. Bourriaud, "Introduction," in *Relational Aesthetics*, Paris: Les Presses du réel, 2002, p. 19.
- [19] L. da Vinci, *The Virgin and Child with St. Anne and St. John the Baptist*. Painting, 1499-1500. National Gallery, London, England.
- [20] N. Bourriaud, C. Schneider, and J. Hermine, *Postproduction: Culture As Screenplay: How Art Reprograms the World*. New York: Lukas & Sternberg, 2002, p. 23.
- [21] N. Rosenthal. (2004, October). Marcel Duchamp (1887-1968). *Heilbrunn Timeline of Art History* [Online]. Available: http://www.metmuseum.org/toah/hd/duch/hd_duch.htm
- [22] — —, *Jasper Johns - About the Painter*. PBS: Public Broadcasting Service, 2008. Available: <http://www.pbs.org/wnet/americanmasters/episodes/jasper-johns/about-the-painter/54/>
- [23] M. Duchamp, *Fountain*. Sculpture, 1917. Philadelphia Museum of Art, Pennsylvania.
- [24] A. Warhol, *Campbell's Soup Can (Tomato)*. Painting, 1962. Private Collection.
- [25] B. Gersh-Nesic. Art History Definition: Appropriation/Appropriation Art. *Art History*. [Online]. Available: http://arthistory.about.com/od/glossary_a/a/a_appropriation.htm
- [26] B. Hainley. (2000, June-July). Erase and Rewind: Elaine Sturtevant. *Frieze Magazine Issue 53* [Online]. Available: http://www.frieze.com/issue/article/erase_and_rewind/
- [27] E. Sturtevant, *Warhol Flowers*. Painting, 1964. — —.
- [28] S. Irvin. (2005). Appropriation and Authorship in Contemporary Art. *The British Journal of Aesthetics* [PDF]. 45(2), 123-37.

- [29] S. Levine, After Walker Evans. Photograph, 1981. The Metropolitan Museum of Art, New York.
- [30] ——. (2006, October). Sherri Levine: After Walker Evans: 2. *Heillbrunn Timeline of Art History* [Online]. Available: <http://www.metmuseum.org/toah/works-of-art/1995.266.2>
- [31] N. Bourriaud, C. Schneider, and J. Hermine, *Postproduction: Culture As Screenplay: How Art Reprograms the World*. New York: Lukas & Sternberg, 2002, p. 13.
- [32] N. Bourriaud, "Introduction," in *Relational Aesthetics*, Paris: Les Presses du réel, 2002, p. 17.
- [33] N. Bourriaud, C. Schneider, and J. Hermine, *Postproduction: Culture As Screenplay: How Art Reprograms the World*. New York: Lukas & Sternberg, 2002, p. 17.
- [34] J. Vermeer, *Girl with a Pearl Earring*. Painting, 1665. The Hague, The Netherlands.
- [35] E. Degas, *Chanteuse au Gant (Singer with Glove)*. Pastel Drawing, 1878. Fogg Art Museum, Massachusetts.
- [36] R. Varma, *The Maharashtrian Lady*. Painting, Unknown Date. Kowdiar Palace, Thiruvananthapuram, Kerala.
- [37] I. Van Lamsweerde and V. Matadin. (2008, November 21). From 10 to 60 Years. *Vogue* [Magazine].
- [38] *Vogue*, *From 10 to 60 Years*. Photograph, 2008.
- [39] M. Vetrocq. (2007, April). Sussman's Sabines. *Art in America* [Magazine]. 112-16. Available: <http://www.rufuscorporation.com/ana.html>
- [40] K. Gregos. (2006, January-February). Eve Sussman: The Rape of the Sabine Women. *Flash Art* [Magazine]. 54-56. Available: <http://www.rufuscorporation.com/flash.html>
- [41] J. Sorkin. (2007, May). Eve Sussman and the Rufus Corporation. *Frieze: Contemporary Art and Culture* [Magazine]. 155. Available: <http://www.rufuscorporation.com/Press/frieze.jpg>
- [42] C. Sherman, *The Rape of the Sabine Women*. Film Still, 2006.

- [43] J. David, *The Intervention of the Sabine Women*. Painting, 1799. Louvre Museum, France.
- [44] N. Simblist. (2009, October 9). Interview: Eve Sussman. ...*might be good* [Online]. (131). Available: <http://www.fluentcollab.org/mbg/index.php/interview/index/131/62>
- [45] C. Sherman, *Untitled Film Still #21*. Photograph, 1978. Museum of Modern Art, New York.
- [46] C. Sherman, *Woman in Sun Dress*. Photograph, 2003. Williams College Museum of Art, Massachusetts.
- [47] B. Sussler. (1985, Spring). Cindy Sherman. *BOMB Magazine* [Magazine]. (12). Available: <http://bombsite.com/issues/12/articles/638>
- [48] B. Sussler. (1985, Spring). Cindy Sherman. *BOMB Magazine* [Magazine]. (12). Available: <http://bombsite.com/issues/12/articles/638>
- [49] G. Collins. (1990, February 1). A Portraitist's Romp Through Art History. *The New York Times* [Magazine]. Available: <http://www.nytimes.com/1990/02/01/arts/a-portraitist-s-romp-through-art-history.html?pagewanted=all&src=pm>
- [50] N. Lee, *The Hiphop Project*. Photograph, 2001. Albright-Knox Art Gallery, New York.
- [51] — —. Nikki S. Lee. *Museum of Contemporary Photography* [Online]. Available: http://www.mocp.org/collections/permanent/lee_nikki_s.php
- [52] E. Hopper, *The Automat*. Painting, 1927. Des Moines Art Center, Iowa.
- [53] A. Warhol, *Ethel Scull 36 Times*. Painting, 1963. Whitney Museum of American Art, New York.
- [54] R. Lichtenstein, *Ohhh...Alright...* Painting, 1964. Private Collection.
- [55] E. Manet, *Bar at the Folies-Bergère*. Painting, 1882. Courtauld Institute of Art, England.
- [56] A. Renoir, *Two Girls at the Piano*. Painting, 1892. Musée d'Orsay, France.
- [57] J. Sargent, *Madame X*. Painting, 1884. The Metropolitan Museum of Art, New York.

[58] A. Wyeth. *Christina's World*. Painting, 1948. Museum of Modern Art, New York.

[59] J. Sorolla, *Walk on the Beach*. Painting, 1909. Sorolla Museum, Spain.

APPENDIX

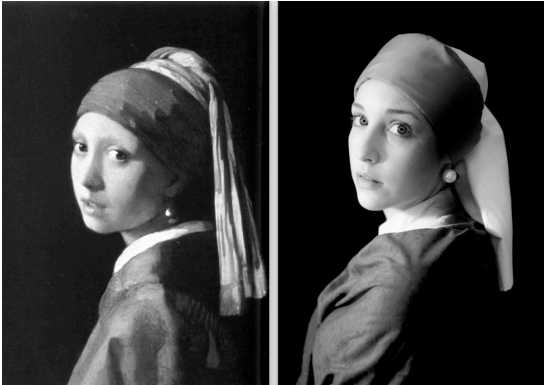


Figure A-1
Girl with a Pearl Earring Red Channels

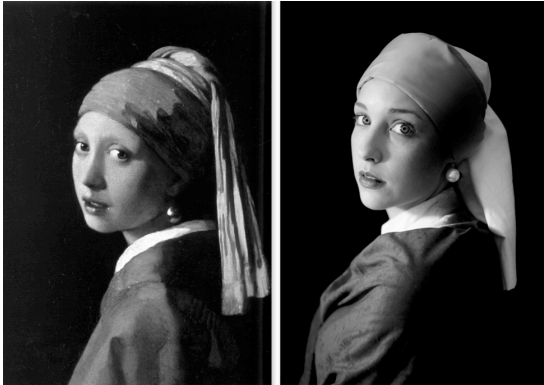


Figure A-2
Girl with a Pearl Earring Green Channels



Figure A-3
Girl with a Pearl Earring Blue Channels



Figure A-4
Chanteuse au Gant (Singer with Glove)
Red Channels



Figure A-5
Chanteuse au Gant (Singer with Glove)
Green Channels



Figure A-6
Chanteuse au Gant (Singer with Glove)
Blue Channels



Figure A-7
The Maharashtrian Lady Red Channels



Figure A-8
The Maharashtrian Lady Green Channels



Figure A-9
The Maharashtrian Lady Blue Channels

VITA

Emily Lauren Kiel

Visualization Laboratory

Texas A&M University

C108 Langford Center

3137 TAMU

College Station, TX 77840-3137

c/o Tim McLaughlin

thisisme@emilykiel.com

Education

M.S., Visualization Sciences, Texas A&M University, 2011

Bachelor of Environmental Design, Texas A&M University, 2009

The typist for this thesis was Emily Kiel.