

ARTS2F History of Art, Multicultural Arts in US  
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 TANG, Frank Yung-Fong / ftang@google.com

### Artistic Style of Salman Toor

Salman Toor's recent artworks are *narrative paintings* rendered by *oil on canvas*. The majority of his work illustrate his queer life (e.g., *Three Boys* (2019), *Downtown Boys* (2020), and *Late Night Gathering* (2019)) in New York City or his travel back to his hometown in Lahore, Pakistan (e.g., *Arrival II* (2019) and *Funeral* (2019)). Some paintings express his sadness via *self-portrait* (e.g., *Man with Limp Wrist* (2019), *Lavender Boy* (2019), and *Bedroom Boy* (2019)), while others *narrate* his stories and emotions with others while sitting in a hair salon (*The Star* (2019)), wandering in a nightclub (e.g., *Bar Boy* (2019), and *The Bar on East 13th Street* (2019)), partying with friends (e.g., *Dancing to Whitney* (2018), and *After Party* (2018)), or during a traffic stop being interrogated by a group of Pakistani policemen (e.g., *Car Boys* (2019) and *Ambush II* (2019)). His other works depict awkward moments faced by fellow immigrants (e.g., *Immigration Men* (2019), and *Unknown Man In Afghan Hat* (2018)). The content of his recent works were mainly influenced by *genre paintings* and *realism*, but his earlier works painted before 2017 (e.g., *The Burden* (2015), and *9PM, The News* (2015)) and a few later works (e.g., *Parts and Things* (2019)) also showed *surrealism*. His artistic style demonstrates *impressionism* showcasing through his tallentic use of jade-emerald-olive greens (e.g., *Bar Boy* (2019), and *Parts and Things* (2019)) or tortilla-peanut-artichoke browns (e.g., *Ambush II* (2019), and *Funeral* (2019)), instead of black, to render the richness of shades in night scenes and his fast and bold sketching brushworks on canvas.

As briefly described above, the **overall appearance** of his works communicate his personal emotions via the use of very rich background **colors** in many different levels of

*saturation*, as showcased in *Bar Boy* (2019) and *Ambush II* (2019). Toor very effectively use his rich color palette with his impressionist brushworks to depicted **texture** on different textile surfaces, such as the fine quality of olive curtains in *Funeral* (2019), different jackets in *Green Group* (2020), and the surface of sofa cushion and casual shirts in *Puppy Play Date* (2019). To create a vivi illustration of the textile, Toor also uses unconventional bright **color lines**, such as in jade green or burgundy red, to highlight the edges, the stitching lines, and the diffuse on the fabrics. The **composition** of *The Star* (2019) miraculously employs the mirror reflection to empower viewers to view the characters from different **angles** and **perspective**, in a logical and *realism* conformation. The natural **overlapping** of figures in different **scales** with the **foreshortening** arm gestures and dancing movements in *Bar Boy* (2019) create a profound **depth** in a *realistic* and moving nightclub scene, concertizing his magnificent skill in the **use of spaces**. Combining all these artistic skills mentioned above, Toor eloquently conveys his heartfelt affection in the **overall appearance** of his *realism* artworks.

## References

- All the artworks mentioned in this paper can be found on [www.salmantoor.com](http://www.salmantoor.com)