

ART 110 Art Appreciation - Assignment 2 - Due Friday JAN 12

Student Name _____

Introduction to Andy Warhol and American Pop Art

www.ballstudio.net

A. Read/Scan 3 Websites B. Watch 3 Videos C. Look at Works by Andy Warhol D. Quotes

Pop Art is an Art Movement

1. During what years did Pop Art start in the United States?
2. What are some of the common features of Pop Art found in multiple artists working at the same time - like Warhol, Rosenquist, Oldenberg, Lichtenstein?
3. What does "Pop" mean in the term Pop Art?
4. Name some examples of mass media formats - places where an image might be seen over and over again.
5. List some of the specific "icons" both objects and people seen in the work of Andy Warhol
6. What was Roy Lichtenstein's main imagery? Hint ZOOM!!!
7. If you wanted to be a young Andy Warhol today - what and who would you include in a list of today's visual interesting and present everywhere icons? Products - People (Entertainment, Sports, Political)
8. List some people who are not as famous now as they used to be.
9. List some people who's stars are rising and a becoming more famous
10. List the Artist / Title / Date of 5 of your favorite works by an American Pop Artist(s) - (One or Many)
11. List the Artist / Title / Date 3 works you do not like as much.
12. Do you like or not like Pop Art in general? Why?
13. Write some things about Andy Warhol, his art, or his subject matter you find interesting or question.
14. Write three quotes from Andy Warhol you find interesting or question.

Vocabulary - At class website Open: "**Warhol and Wyeth Glossary.pdf**"

Choose from the yellow highlighted words 3 concepts that might apply to Wyeth and 3 to Warhol.
List the 2 artists and 3 terms with a short definition for each. (2 x 3)

Pop Art - In **W of A** Text Book **Index** Look up artworks in our Text Book by several artists from the Pop Art Movement, After the Artist Name List : *Title of the Work - Year - Media*
Write a sentence or phrase about what makes it "Pop Art"

(Early "Proto" Pop Artists 1954-1963)

Jasper Johns (Flag)

Robert Rauschenberg (Monogram)

Pop Artists - 1962-1980

Andy Warhol

Roy Lichtenstein

Claudy Oldenberg

Robert Arneson

Artists Later Influenced by Pop Art

Sylvie Fleury

Enrique Chagoya

Read "World of Art" - Chapter 1 Select Pages : Pg 4-11 & 14-19

Our Textbook claims that there are the "**4 Roles of the Artist**"

1. What are they?

1a. Give a generic example of the subject of a painting or an object for each of the four.

Example: A Painting of a King and Queen

"Race Riot" - Read Page 19 AND View the several "Race Riot" Links on Website

Who Took the Photo in Race Riot? Where were the photos first published? What Year?

What Year was Race Riot by Andy Warhol created?

Where was this particular Civil Rights March?

Watch Video - Christies 1 - Race Riot - Take a few Notes.

Go to Web Page : Christies 2 - ABC for Warhol

Scan all letters. Choose 3 Letters - Write the first sentence or key sentence of the 3 letters you choose.

Search Wikipedia for "Andy Warhol Race Riot"

How much did the painting sell for recently?

Which of the W-of-A "four roles of the artist" is most evident to you in Warhol's Race Riot?

How does color contribute to the composition or possible meaning?

Glossary

Words appearing in italics in the definitions are also defined in the glossary.

absolute symmetry Term used when each half of a composition is exactly the same. (page 153)

abstract In art, the rendering of images and objects in a stylized or simplified way, so that though they remain recognizable, their formal or expressive aspects are emphasized. Compare both *representational* and *non objective art*. (page 26)

Abstract Expressionism A painting style of the late 1940s and early 1950s, predominantly American, characterized by its rendering of expressive content by *abstract* or *nonobjective* means. (page 524)

acropolis The elevated site above an ancient Greek city conceived as the center of civic life. (pages 362, 428)

acrylic A plastic resin that, when mixed with water and pigment, forms an inorganic and quick-drying paint *medium*. (page 247)

actual weight As opposed to *visual weight*, the physical weight of material in pounds. (page 152)

additive process (1) In color, the fact that when different *hues* of colored light are combined, the resulting mixture is higher in key than the original hues and brighter as well, and as more and more hues are added, the resulting mixture is closer and closer to white. (2) In sculpture, the process in which form is built up, shaped, and enlarged by the addition of materials, as distinguished from *subtractive* sculptural processes, such as carving. (pages 115, 295)

adobe A mixture of earth, water, and straw formed into sundried mud bricks. (page 391)

aerial perspective See *atmospheric perspective*. (page 101)

ambulatory A covered walkway, especially around the *apse* of a church. (page 439)

amphitheater A building type invented by the Romans (literally meaning a “double theater”), in which two semicircular theaters are brought face to face. (page 364)

analogous colors Pairs of colors, such as yellow and orange, that are adjacent to each other on the *color wheel*. (page 117)

animation In film, the process of sequencing still images in rapid succession to give the effect of live motion. (page 282)

animism The belief in the existence of souls and the conviction that nonhuman things can also be endowed with a soul. (page 11)

aperture The opening that determines the quantity of light admitted by a camera lens. (page 271)

apse A semicircular recess placed, in a Christian church, at the end of the *nave*. (page 366)

aquatint An *intaglio* printmaking process in which the acid bites around powdered particles of resin, resulting in a *print* with a granular appearance. The resulting *print* is also called an aquatint. (page 216)

arbitrary color Color that has no *realistic* or natural relation to the object that is depicted, as in a blue horse or a purple cow, but that may have emotional or expressive significance. (page 127)

architrave In architecture, the lintel, or horizontal, weight-bearing beam, that forms the base of the *entablature*. (page 362)

Art Deco A popular art and design style of the 1920s and 1930s associated with the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris and characterized by its integration of organic and geometric forms. (page 399)

Art Nouveau The art and design style characterized by undulating, curvilinear, and organic forms that dominated popular culture at the turn of the century, and that achieved particular success at the 1900 International Exposition in Paris. (page 397)

assemblage An *additive* sculptural process in which various and diverse elements and objects are combined. (page 309)

asymmetrical balance Balance achieved in a composition when neither side reflects or mirrors the other. (page 154)

atmospheric perspective A technique, often employed in landscape painting, designed to suggest three-dimensional space in the two-dimensional space of the picture plane, and in which forms and objects distant from the viewer become less distinct, often bluer or cooler in color, and contrast among the various distant elements is greatly reduced. (page 101)

auteurs Film directors who are considered the “authors” of their work. (page 283)

axonometric projection A technique for depicting space, often employed by architects, in which all lines remain parallel rather than receding to a common *vanishing point* as in *linear perspective*. (page 89)

balance The even distribution of weight, either *actual weight* or *visual weight*, in a composition. (page 152)

balloon-frame Another name for *wood-frame* construction that came into usage because early skeptics believed that houses built in this manner would explode like balloons. (page 369)

Baroque A dominant style of art in Europe in the seventeenth century characterized by its theatrical, or dramatic, use of light and color, by its ornate forms, and by its disregard for classical principles of composition. (page 483)

barrel vault A masonry roof constructed on the principle of the *arch*, that is, in essence, a continuous series of arches, one behind the other. (page 364)

basilica In Roman architecture, a rectangular public building, entered through one of the long sides. In Christian architecture, a church loosely based on the Roman design, but entered through one of the short ends, with an *apse* at the other end. (page 440)

Bauhaus A German school of design, founded by Walter Gropius in 1919 and closed by Hitler in 1933. (page 403)

bilateral symmetry Term used when the overall effect of a composition is one of *absolute symmetry*, even though there are clear discrepancies side to side. (page 153)

binder In a *medium*, the substance that holds *pigments* together. (pages 180, 228)

buon fresco See *fresco*. (page 230)

burin A metal tool with a V-shaped point used in *engraving*. (page 211)

burning A photographic technique that increases the exposure to areas of the print that should be darker. Compare *dodging*. (page 271)

burr In *drypoint* printing, the ridge of metal that is pushed up by the *engraving* tool as it is pulled across the surface of the plate and that results, when inked, in the rich, velvety *texture* of the *drypoint print*. (page 216)

calotype The first photographic process to use a negative image. Discovered by William Henry Fox Talbot in 1841. (page 264)

canon (of proportion) The “rule” of perfect proportions for the human body as determined by the Greek sculptor Polyclitus in a now lost work,

- known as the *Canon*, and based on the idea that each part of the body should be a common fraction of the figure's total height. (page 166)
- cantilever** An architectural form that projects horizontally from its support, employed especially after the development of reinforced concrete construction techniques. (page 373)
- capital** The crown, or top, of a *column*, upon which the *entablature* rests. (page 362)
- Carolingian art** European art from the mid-eighth to the early tenth century, given impetus and encouragement by Charlemagne's desire to restore the civilization of Rome. (page 448)
- cartoon** As distinct from common usage, where it refers to a drawing with humorous content, any full-size drawing, subsequently transferred to the working surface, from which a painting or *fresco* is made. (page 179)
- cast iron** A rigid, strong construction material made by adding carbon to iron. (page 368)
- cast shadow** In *chiaroscuro*, the shadow cast by a figure, darker than the shadowed surface itself. (page 104)
- ceramics** Objects formed out of clay and then hardened by *firing* in a very hot oven, or *kiln*. (pages 304, 330)
- chiaroscuro** In drawing and painting, the use of light and dark to create the effect of three-dimensional, *modeled* surfaces. (page 104)
- chinoiserie** Literally "all things Chinese," a style of art based on Chinese designs popular in Europe in the eighteenth century. (page 494)
- cire-perdue** See *lost-wax process*. (page 306)
- closed palette** See *palette*. (page 124)
- close-up** See *shot*. (page 280)
- coiling** A method of *ceramic* construction in which long, ropelike strands of clay are coiled on top of one another and then smoothed. (page 332)
- collage** A work made by pasting various scraps or pieces of material—cloth, paper, photographs—onto the surface of the *composition*. (page 250)
- colonnade** A row of *columns* set at regular intervals around the building and supporting the base of the roof. (page 362)
- color wheel** A circular arrangement of *hues* based on one of a number of various color theories. (page 114)
- column** A vertical architectural support, consisting of a *shaft* topped by a *capital*, and sometimes including a base. (page 362)
- combine-painting** Robert Rauschenberg's name for his works of high-relief collage. (page 256)
- complementary colors** Pairs of colors, such as red and green, that are directly opposite each other on the *color wheel*. (page 119)
- composition** The organization of the formal elements in a work of art. (page 31)
- connotation** The meaning associated with or implied by an image, as distinguished from its *denotation*. (page 233)
- Constructivism** A Russian art movement, fully established by 1921, that was dedicated to *nonobjective* means of communication. (page 401)
- Conté crayon** A soft drawing tool made by adding clay to graphite. (page 185)
- content** The meaning of an image, beyond its overt *subject matter*; as opposed to *form*. (page 21, 31)
- contour line** The perceived line that marks the border of an object in space. (page 61)
- contrapposto** The disposition of the human figure in which the hips and legs are turned in opposition to the shoulders and chest, creating a counter-positioning of the body. (page 301)
- core of the shadow** The darkest area on a form rendered by means of *modeling* or *chiaroscuro*. (page 104)
- cornice** The upper part of the *entablature*, frequently decorated. (page 362)
- cross-cutting** In film technique, when the editor moves back and forth between two separate events in increasingly shorter sequences in order to heighten drama. (page 280)
- cross-hatching** Two or more sets of roughly parallel and overlapping lines, set at an angle to one another, in order to create a sense of three-dimensional, *modeled* space. See also *hatching*. (page 106)
- crossing** In a church, where the *transepts* cross the *nave*. (page 366)
- Cubism** A style of art pioneered by Pablo Picasso and Georges Braque in the first decade of the twentieth century, noted for the geometry of its forms, its fragmentation of the object, and its increasing abstraction. (page 513)
- Dada** An art movement that originated during World War I in a number of world capitals, including New York, Paris, Berlin, and Zurich, which was so antagonistic to traditional styles and materials of art that it was considered by many to be "anti-art." (page 518)
- daguerreotype** One of the earliest forms of photography, invented by Louis Jacques Mandé Daguerre in 1839, made on a copper plate polished with silver. (page 262)
- De Stijl** A Dutch art movement of the early twentieth century that emphasized abstraction and simplicity, reducing form to the rectangle and color to the *primary colors*—red, blue, and yellow. (page 400)
- delineation** The descriptive representation of an object by means of *outline* or *contour* drawing. (page 184)
- denotation** The direct or literal meaning of an image, as distinguished from its *connotation*. (page 233)
- diagonal recession** In perspective, when the lines recede to a *vanishing point* to the right or left of the *vantage point*. (page 86)
- didacticism** An approach to making art emphasizing its ability to teach and, particularly, elevate the mind. (page 233)
- dogging** A photographic technique that decreases the exposure of selected areas of the print that the photographer wishes to be lighter. Compare *burning*. (page 271)
- dome** A roof generally in the shape of a hemisphere or half-globe. (page 365)
- drums** The several pieces of stone used to construct a *column*. (page 361)
- drypoint** An *intaglio* printmaking process in which the copper or zinc plate is incised by a needle pulled back across the surface, leaving a *burr*. The resulting *print* is also called a drypoint. (page 216)
- earthenware** A type of *ceramic* made of porous clay and fired at low temperatures that must be *glazed* if it is to hold liquid. (page 333)
- earthwork** An *environment* that is out-of-doors. (page 298)
- editing** In filmmaking, the process of arranging the sequences of the film after it has been shot in its entirety. (page 279)
- edition** In printmaking, the number of *impressions* authorized by the artist made from a single master image. (page 200)
- elevation** The side of a building, or a drawing of the side of a building. (page 362)
- embossing** In metalworking, the raised decoration on the surface of an object. The reverse of *repoussé*. (page 350)
- embroidery** A traditional fiber art in which the design is made by needlework. (page 340)
- encaustic** A method of painting with molten beeswax fused to the support after application by means of heat. (page 228)

- engraving** An *intaglio* printmaking process in which a sharp tool called a *burin* is used to incise the plate. The resulting *print* is also called an engraving. (page 211)
- en plein air** A French expression meaning “in the open air,” used specifically to refer to the act of painting outdoors. (page 126)
- entablature** The part of a building above the *capitals* of the *columns* and below the roof. (page 362)
- entasis** The slight swelling in a *column* design to make the column appear straight to the eye. (page 361)
- environment** A sculptural space that is large enough for the viewer to move around in. (pages 298, 357)
- etching** An *intaglio* printmaking process in which a metal plate coated with wax is drawn upon with a sharp tool down to the plate and then placed in an acid bath. The acid eats into the plate where the lines have been drawn, the wax is removed, and then the plate is inked and printed. The resulting *print* is also called an etching. (page 211)
- Expressionism** An art that stresses the psychological and emotional content of the work, associated particularly with German art in the early twentieth century. See also *Abstract Expressionism*. (page 514)
- extreme close-up** See *shot*. (page 280)
- Fauves** The artists of the early twentieth century whose work was characterized by its use of bold *arbitrary color*. Their name derives from the French word meaning “wild beasts.” (page 514)
- firing** The process of baking a *ceramic* object in a very hot oven, or *kiln*. (pages 304, 330)
- flashback** A narrative technique in film in which the editor cuts to episodes that are supposed to have taken place before the start of the film. (page 280)
- fluting** The shallow vertical grooves or channels on a *column*. (page 361)
- flying buttress** On a Gothic church, an exterior *arch* that opposes the lateral thrust of an arch or vault, as in a *barrel vault*, arching inward toward the exterior wall from the top of an exterior *column* or pier. (page 367)
- focal point** In a work of art, the center of visual attention, often different from the physical center of the work. (page 159)
- foreshortening** The modification of perspective to decrease distortion resulting from the apparent visual contraction of an object or figure as it extends backward from the picture plane at an angle approaching the perpendicular. (page 91)
- form** (1) The literal *shape* and *mass* of an object or figure. (2) More generally, the materials used to make a work of art, the ways in which these materials are used in terms of the formal elements (line, light, color, etc.), and the *composition* that results. (page 31)
- fresco** Painting on plaster, either dry (*fresco secco*) or wet (*buon*, or true *fresco*). In the former, the paint is an independent layer, separate from the plaster proper; in the latter, the paint is chemically bound to the plaster, and is integral to the wall or support. (page 230)
- fresco secco** See *fresco*. (page 230)
- frieze** The part of the *architrave* between the *entablature* and the *cornice*, often decorated. (pages 296, 362)
- frontal** An adjective used to describe any object meant to be seen from the front. (page 295)
- frontal recession** In perspective, when the lines recede to a *vanishing point* directly across from the *vantage point*. (page 86)
- frottage** The technique of putting a sheet of paper over textured surfaces and then rubbing a soft pencil across the paper. (page 136)
- full shot** See *shot*. (page 280)
- functional objects** Items intended for everyday use. (page 328)
- Futurism** An early twentieth-century art movement, characterized by its desire to celebrate the movement and speed of modern industrial life. (page 516)
- gesso** A plaster mixture used as a *ground* for painting. (page 233)
- giornate** Literally, “a day’s work,” the area a fresco painter is able to complete in a single sitting. (page 231)
- glazing** In *ceramics*, a material that is painted on a ceramic object that turns glassy when fired. (page 330)
- Gothic** A style of architecture and art dominant in Europe from the twelfth to the fifteenth century, characterized, in its architecture, by features such as *pointed arches*, *flying buttresses*, and a verticality symbolic of the ethereal and heavenly. (page 451)
- gouache** A painting *medium* similar to *watercolor*, but opaque instead of transparent. (page 247)
- green architecture** An architectural practice that strives to build more environmentally friendly and sustainable building. (page 382)
- grid** A pattern of horizontal and vertical lines that cross each other to make uniform squares or rectangles. (page 69)
- groin vault** A masonry roof constructed on the *arch* principle and consisting of two *barrel vaults* intersecting at right angles to each other. (page 364)
- ground** A coating applied to a canvas or printmaking plate to prepare it for painting or *etching*. (pages 211, 228)
- Happenings** Spontaneous, often multimedia, events conceived by artists and performed not only by the artists themselves but often by the public present at the event as well. (page 321)
- hatching** An area of closely spaced parallel lines, employed in drawing and *engraving*, to create the effect of shading or *modeling*. See also *cross-hatching*. (page 106)
- Hellenism** The culture of ancient Greece. (page 429)
- high (haut) relief** A sculpture in which the figures and objects remain attached to a background plane and project off of it by at least half their normal depth. (page 296)
- highlights** The spot or one of the spots of highest key or value in a picture. (page 104)
- hue** A color, as found on a *color wheel*. (page 115)
- hypostyle space** A large interior space characterized by many closely spaced columns supporting the roof. (page 445)
- iconoclasts** Literally “image breakers,” those who, taking the Bible’s commandment against the worship of “graven” images literally, wished to destroy images in religious settings. (pages 26, 442)
- iconography** The study or description of images and symbols. (page 34)
- impasto** Paint applied very thickly to canvas or support. (page 133)
- implied line** A line created by movement or direction, such as the line established by a pointing finger, the direction of a glance, or a body moving through space. (page 62)
- impression** In printmaking, a single example of an *edition*. (page 200)
- Impressionists** The painters of the Impressionist movement in nineteenth-century France whose work is characterized by the use of discontinuous strokes of color meant to reproduce the effects of light. (page 506)
- infrastructure** The systems that deliver services to people—water supply and waste removal, energy, transportation, and communications. (page 386)
- installation** An *environment* that is indoors. (page 298)
- intaglio** Any form of printmaking in which the line is incised into the surface of the printing plate, including *aquatint*, *drypoint*, *etching*, *engraving*, and *mezzotint*. (page 210)

intensity The relative purity of a color's *hue*, and a function of its relative brightness or dullness; also known as *saturation*. (page 115)

intermediate colors The range of colors on the *color wheel* between each *primary color* and its neighboring *secondary colors*; yellow-green, for example. (page 115)

International Style A twentieth-century style of architecture and design marked by its almost austere geometric simplicity. (page 377)

investment In *lost-wax casting*, a mixture of water, plaster, and powder made from ground-up pottery used to fill the space inside the wax lining of the mold. (page 307)

iris shot In film, a *shot* that is blurred and rounded at the edges in order to focus the attention of the viewer on the scene in the center. (page 280)

keystone The central and uppermost *vousoir* in an *arch*. (page 363)

kiln An oven used to bake *ceramics*. (pages 304, 330)

kinetic art Art that moves. (page 133)

kiva In Anasazi culture, the round, covered hole in the center of the communal plaza in which all ceremonial life took place. (page 359)

line A mark left by a moving point, actual or implied, and varying in direction, thickness, and density. (page 59)

linear perspective See *one-point linear perspective* and *two-point linear perspective*. (page 86)

linocut A form of *relief* printmaking, similar to a *woodcut*, in which a block of linoleum is carved so as to leave the image to be printed raised above the surface of the block. The resulting *print* is also known as a linocut. (page 209)

lithography A printmaking process in which a polished stone, often limestone, is drawn upon with a greasy material; the surface is moistened and then inked; the ink adheres only to the greasy lines of the drawing; and the design is transferred to dampened paper, usually in a printing press. (page 217)

load-bearing In architecture, construction where the walls bear the weight of the roof. (page 360)

local color As opposed to optical color and *perceptual color*, the actual *hue* of a thing, independent of the ways in which colors might be mixed or how different conditions of light and atmosphere might affect color. (page 126)

long shot In film, a *shot* that takes in a wide expanse and many characters at once. (page 280)

lost-wax process A bronze-casting method in which a figure is molded in wax and covered with clay; the whole is fired, melting away the wax and hardening the clay; and the resulting hardened mold is then filled with molten metal. (page 306)

low (bas) relief A sculpture in which the figures and objects remain attached to a background plane and project off of it by less than one-half their normal depth. (page 296)

Mannerism The style of art prevalent especially in Italy from about 1525 until the early years of the seventeenth century, characterized by its dramatic use of light, exaggerated perspective, distorted forms, and vivid colors. (page 481)

mass Any solid that occupies a three-dimensional volume. (page 79)

matrix In printmaking, the master image. (page 200)

medium (1) Any material used to create a work of art. Plural form, *media*. (2) In painting, a liquid added to paint that makes it easier to manipulate. (pages 115, 177, 228)

medium shot See *shot*. (page 280)

megaliths From the Greek *meaga* meaning "big," and *lithos*, meaning "stone." A huge stone used in prehistoric architecture. (page 418)

metalpoint A drawing technique, especially silverpoint, popular in the fifteenth and sixteenth centuries, in which a stylus with a point of gold, silver, or some other metal was applied to a sheet of paper treated with a mixture of powdered bones (or lead white) and gumwater. (page 181)

mezzotint An *intaglio* printmaking process in which the plate is ground all over with a *rocker*, leaving a *burr* raised on the surface that if inked would be rich black. The surface is subsequently lightened to a greater or lesser degree by scraping away the burr. The resulting *print* is also known as a mezzotint. (page 216)

mihrab A niche set in the wall of a mosque indicating the direction of Mecca. (page 445)

minbar A stepped pulpit for a preacher on the *qibla* wall of a *mosque*. (page 445)

Minimalism A style of art, predominantly American, that dates from the mid-twentieth century, characterized by its rejection of expressive content and its use of "minimal" formal means. (page 527)

mixed media The combination of two or more *media* in a single work. (page 250)

modeling In sculpture, the shaping of a form in some plastic material, such as clay or plaster; in drawing, painting, and printmaking, the rendering of a form, usually by means of *hatching* or *chiaroscuro*, to create the illusion of a three-dimensional *form*. (page 104)

Modernism Generally speaking, the various strategies and directions employed in twentieth-century art—*Cubism*, *Futurism*, *Expressionism*, etc.—to explore the particular formal properties of any given *medium*. (page 524)

monochromatic A color composition limited to a single hue. (page 124)

monotype A printmaking process in which only one *impression* results. (page 223)

montage In film, the sequencing of widely disparate images to create a fast-paced, multifaceted visual impression. (page 280)

mosaic An art form in which small pieces of tile, glass, or stone are fitted together and embedded in cement on surfaces such as walls and floors. (page 441)

mosque In Islam, the place of worship. (page 445)

naturalism A brand of representation in which the artist retains apparently realistic elements but presents the visual world from a distinctly personal or subjective point of view. (page 27)

nave The central part of a church, running from the entrance through the *crossing*. (page 366)

negative shape or space Empty space, surrounded and shaped so that it acquires a sense of form or volume. (page 80)

Neoclassicism A style of the late eighteenth and early nineteenth centuries that was influenced by the Greek Classical style and that often employed Classical themes for its subject matter. (page 495)

nonobjective art Art that makes no reference to the natural world and that explores the inherent expressive or aesthetic potential of the formal elements—line, shape, color—and the formal *compositional* principles of a given *medium*. (page 26)

nonrepresentational art See *nonobjective art*. (page 26)

oblique projection A system for projecting space, commonly found in Japanese art, in which the front of the object or building is parallel to the picture plane, and the sides, receding at an angle, remain parallel to each other, rather than converging as in *linear perspective*. (page 89)

oculus A round, central opening at the top of a *dome*. (page 365)

oil paint A medium using linseed oil as a *binder* that became particularly popular beginning in the fifteenth century. (page 237)

one-point linear perspective A version of *linear perspective* in which there is only one *vanishing point* in the *composition*. (page 86)

open palette See *palette*. (page 124)

optical painting (Op Art) An art style particularly popular in the 1960s in which line and color are manipulated in ways that stimulate the eye into believing it perceives movement. (page 142)

order In Classical architecture, a style characterized by the design of the *platform*, the *column*, and its *entablature*. (page 362)

original print A *print* created by the artist alone and that has been printed by the artist or under the artist's direct supervision. (page 200)

outline The edge of a shape or figure depicted by an actual line drawn or painted on the surface. (page 61)

palette Literally, a thin board, with a thumb hole at one end, upon which the artist lays out and mixes colors, but, by extension, the range of colors used by the artist. In this last sense, a *closed* or *restricted palette* is one employing only a few colors and an *open palette* is one using the full range of *hues*. (page 116)

pan In film, a *shot* in which the camera moves across the scene from one side to the other. (page 280)

pastel (1) A soft crayon made of chalk and pigment; also, any work done in this *medium*. (2) A pale, light color. (page 187)

patina In sculpture, a chemical compound applied to bronze by the artist; it then forms on the surface after exposure to the elements. (page 309)

pattern A repetitive motif or design. (page 132)

pencil A drawing tool made of graphite encased in a soft wood cylinder. (page 185)

pendentive A triangular section of a masonry hemisphere, four of which provide the transition from the vertical sides of a building to a covering *dome*. (page 442)

perceptual color Color as perceived by the eye. Compare *local color*. (page 126)

performance art A form of art, popular especially since the late 1960s, that includes not only physical space but also the human activity that goes on within it. (page 285)

photogenic drawing With the *daguerreotype*, one of the first two photographic processes, invented by William Henry Fox Talbot in 1839, in which a negative image is fixed to paper. (page 262)

photorealistic A drawing or painting so realistic in appearance that it appears to be a photograph. (page 26)

pigments The coloring agents of a *medium*. (page 180)

planographic printmaking process Any printmaking process in which the *print* is pulled from a flat, planar surface, chief among them *lithography*. (page 217)

platform The base upon which a *column* rests. (page 362)

pointed arch An *arch* that is not semicircular but rather rises more steeply to a point at its top. (page 367)

polychromatic A color composition consisting of a variety of *hues*. (page 124)

Pop Art A style arising in the early 1960s characterized by emphasis on the forms and imagery of mass culture. (page 526)

porcelain The type of *ceramic* fired at the highest temperature that becomes virtually translucent and extremely glossy in finish. (page 333)

post-and-lintel construction A system of building in which two posts support a crosspiece, or lintel, that spans the distance between them. (page 360)

Post-Impressionism A name that describes the painting of a number of artists, working in widely different styles, in France during the last decades of the nineteenth century. (page 509)

postmodernism A term used to describe the willfully plural and eclectic art forms of contemporary art. (pages 173, 410, 528)

primary colors The *hues* that in theory cannot be created from a mixture of other hues and from which all other hues are created—namely, in *pigment*, red, yellow, and blue, and in refracted light, red-orange, green, and blue-violet. (page 114)

print Any one of multiple *impressions* made from a master image. (page 200)

proof A trial *impression* of a *print*, made before the final *edition* is run, so that it may be examined and, if necessary, corrected. (page 200)

proportion In any composition, the relationship between the parts to each other and to the whole. (page 164)

qibla The wall of a mosque that, from the interior, is oriented in the direction of Mecca, and that contains the *mihrab*. (page 445)

radial balance A circular composition in which the elements project outward from a central core at regular intervals, like the spokes of a wheel. (page 158)

realism Generally, the tendency to render the facts of existence, but, specifically, in the nineteenth century, the desire to describe the world in a way unadulterated by the imaginative and idealist tendencies of the Romantic sensibility. (page 26)

rebars Steel reinforcement bars used in *reinforced concrete*. (page 376)

registration In printmaking, the precise alignment of *impressions* made by two or more blocks or plates on the same sheet of paper, used particularly when printing two or more colors. (page 209)

reinforced concrete Concrete in which steel reinforcement bars, or *rebars*, are placed to both strengthen and make concrete less brittle. (page 373)

relief (1) Any sculpture in which images and forms are attached to a background and project off it. See *low relief* and *high relief*. (2) In printmaking, any process in which any area of the plate not to be printed is carved away, leaving only the original surface to be printed. (pages 201, 295)

Renaissance The period in Europe from the fourteenth to the sixteenth century characterized by a revival of interest in the arts and sciences that had been lost since antiquity. (page 462)

repetition See *pattern* and *rhythm*. (page 170)

replacement process A term for casting, by, for instance, the *lost-wax process*, in which wax is replaced by bronze. (page 307)

repoussé In metalworking, a design realized by hammering the image from the reverse side. (page 350)

representational art Any work of art that seeks to resemble the world of natural appearance. (page 26)

restricted palette A selection of colors limited in its range of *hues*. (page 124)

rhythm An effect achieved when shapes, colors, or a regular *pattern* of any kind is repeated over and over again. (page 170)

rocker A sharp, curved tool used in the *mezzotint* printmaking process. (page 216)

Rococo A style of art popular in the first three-quarters of the eighteenth century, particularly in France, characterized by curvilinear forms, *pastel* colors, and light, often frivolous subject matter. (page 494)

Romanesque art The dominant style of art and architecture in Europe from the eighth to the twelfth century, characterized, in architecture, by Roman precedents, particularly the round *arch* and the *barrel vault*. (page 449)

Romanticism A dramatic, emotional, and subjective art arising in the early nineteenth century in opposition to the austere discipline of *Neoclassicism*. (page 498)

- round arch** A curved, often semicircular architectural form that spans an opening or space built of wedge-shaped blocks, called *vousoirs*, with a *keystone* centered at its top. (page 363)
- sans serif** A type of letter form that does not possess the small lines at the end of the letter's main stroke characteristic of *serif type*. (page 402)
- saturation** See *intensity*. (page 115)
- scale** The comparative size of an object in relation to other objects and settings. (page 164)
- scarification** Decorative effects made by scarring the body. (page 459)
- sculpture-in-the-round** As opposed to *relief*, sculpture that requires no wall support and that can be experienced from all sides. (page 298)
- secondary colors** *Hues* created by combining two *primary colors*; in *pigment*, the secondary colors are traditionally considered to be orange, green, and violet; in refracted light, yellow, magenta, and cyan. (page 114)
- serif type** Letter forms that have small lines at the end of the letter's main stroke. (page 402)
- serigraphs** Also known as silkscreen prints, in which the image is transferred to paper by forcing ink through a mesh; areas not meant to be printed are blocked out. (page 222)
- shade** A color or *hue* modified by the addition of another color, resulting in a *hue* of a darker *value*, in the way, for instance, that the addition of black to red results in maroon. (page 111)
- shadow** The unlighted surface of a form rendered by *modeling* or *chiaroscuro*. (page 104)
- shaft** A part of a *column*. (page 362)
- shape** A two-dimensional area, the boundaries of which are measured in terms of height and width. More broadly, the *form* of any object or figure. (page 79)
- shell system** In architecture, one of the two basic structural systems, in which one basic material both provides the structural support and the outside covering of a building. (page 360)
- shot** In film, a continuous sequence of film frames, including a *full shot*, which shows the actor from head to toe, a *medium shot*, which shows the actor from the waist up, a *close-up*, showing the head and shoulders, and an *extreme close-up*, showing a portion of the face. Other shots include the *long shot*, the *iris shot*, the *pan*, and the *traveling shot*. (page 280)
- silkscreen** Also known as a *serigraph*, a print made by the process of serigraphy. (page 222)
- simultaneous contrast** A property of *complementary colors* when placed side by side, resulting in the fact that both appear brighter and more intense than when seen in isolation. (page 119)
- sinopie** The *cartoon* or underpainting for a *fresco*. (page 184)
- sizing** An astringent crystalline substance called alum brushed onto the surface of paper so that ink will not run along its fibers. (page 205)
- skeleton-and-skin system** In architecture, one of the two basic structural systems, which consists of an interior frame, the skeleton, that supports the more fragile outer covering of the building, the skin. (page 360)
- slab construction** A method of *ceramic* construction in which clay is rolled out flat, like a pie crust, and then shaped by hand. (page 330)
- slip** Liquid clay used in decorating ceramic objects. (page 332)
- solvent** A thinner that enables paint to flow more readily and that also cleans brushes; also called *vehicle*. (page 228)
- spectrum** The colored bands of visible light created when sunlight passes through a prism. (page 114)
- springing** The lowest stone of an *arch*, resting on the supporting post. (page 365)
- star** In the popular cinema, an actor or actress whose celebrity alone can guarantee the success of a film. (page 281)
- stippling** In drawing and printmaking, a pattern of closely placed dots or small marks employed to create the effect of shading or *modeling*. (page 210)
- stoneware** A type of *ceramics* fired at high temperature and thus impermeable to water. (page 333)
- stopping out** In *etching*, the application of varnish or *ground* over the etched surface in order to prevent further etching as the remainder of the surface is submerged in the acid bath. (page 215)
- storyboards** Panels of rough sketches outlining the shot sequences of a film. (page 282)
- stupa** A large, mound-shaped Buddhist shrine. (page 436)
- stylobate** The base, or *platform*, upon which a *column* rests. (page 362)
- subject matter** The literal, visible image in a work of art, as distinguished from its *content*, which includes the *connotative*, symbolic, and suggestive aspects of the image. (page 21)
- sublime** That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe. (page 27)
- subtractive process** (1) In color, the fact that, when different *hues* of colored *pigment* are combined, the resulting mixture is lower in key than the original hues and duller as well, and as more and more hues are added, the resulting mixture is closer and closer to black. (2) In sculpture, the process in which form is discovered by the removal of materials, by such means as carving, as distinguished from *additive* sculptural processes, such as *assemblage*. (pages 115, 295)
- support** The surface on which the artist works—a wall, a panel of wood, a canvas, or a sheet of paper. (page 228)
- Surrealism** A style of art of the early twentieth century that emphasized dream imagery, chance operations, and rapid, thoughtless forms of notation that expressed, it was felt, the unconscious mind. (page 519)
- symbols** Images that represent something more than their literal meaning. (page 34)
- symmetrical** When two halves of a *composition* correspond to one another in terms of size, shape, and placement of forms. (page 152)
- tapestry** A special kind of *weaving*, in which the *weft* yarns are of several colors that the weaver manipulates to make a design or image. (page 340)
- technologies** Technologies, literally, are “words” or “discourses” (from the Greek *logos*) about a “*techne*” (from the Greek word for art, which in turn comes from the Greek verb *tekein*, “to make, prepare, or fabricate”). In art, then, any medium is a *techne*, a means of making art. (page 177)
- technology** The materials and methods available to a given culture. (page 357)
- tempera** A painting *medium* made by combining water, pigment, and, usually, egg yolk. (page 233)
- temperature** The relative warmth or coolness of a given *hue*; hues in the yellow-orange-red range are considered to be warm, and hues in the green-blue-violet range are considered cool. (page 117)
- tenebrism** From the Italian *tenebroso*, meaning murky, a heightened form of *chiaroscuro*. (page 104)
- tensile strength** In architecture, the ability of a building material to span horizontal distances without support and without buckling in the middle. (page 360)
- tesserae** Small pieces of glass or stone used in making a *mosaic*. (page 442)
- texture** The surface quality of a work. (page 132)
- time and motion** The primary elements of temporal media, linear rather than spatial in character. (page 132)

tint A color or *hue* modified by the addition of another color resulting in a hue of a lighter value, in the way, for instance, that the addition of white to red results in pink. (page 111)

transept The crossarm of a church that intersects, at right angles, with the *nave*, creating the shape of a cross. (page 366)

traveling shot In film, a *shot* in which the camera moves back to front or front to back. (page 280)

trompe l'oeil A manner of two-dimensional representation in which the appearance of natural space and objects is re-created with the intention of fooling the eye of the viewer, who may be convinced that the subject actually exists in three-dimensional space. (page 28)

triumphal arches Roman arches designed for triumphant armies to march through, usually composed of a simple barrel vault enclosed within a rectangle, and enlivened with sculpture and decorative engaged columns. (page 433)

truss In architecture, a triangular framework that, because of its rigidity, can span much wider areas than a single wooden beam. (page 369)

tunnel vault See *barrel vault*. (page 364)

tusche A greasy material used for drawing on a *lithography* stone. (page 219)

two-point linear perspective A version of *linear perspective* in which there are two (or more) *vanishing points* in the *composition*. (page 88)

tympanum The semicircular *arch* above the lintel over a door, often decorated with sculpture. (page 450)

vanishing point In *linear perspective*, the point on the horizon line where parallel lines appear to converge. (page 86)

vantage point In *linear perspective*, the point where the viewer is positioned. (page 86)

visual weight As opposed to *actual weight*, the apparent “heaviness” or “lightness” of a shape or form. (page 152)

voussoir A wedge-shaped block used in the construction of an *arch*. (page 363)

warp In *weaving*, the vertical threads, held taut on a loom or frame. (page 340)

wash Large flat areas of ink or *watercolor* diluted with water and applied by brush. (page 191)

watercolor A painting *medium* consisting of *pigments* suspended in a solution of water and gum arabic. (page 244)

weaving A technique for constructing fabrics by means of interlacing horizontal and vertical threads. (page 340)

weft In *weaving*, the loosely woven horizontal threads, also called the *woof*. (page 340)

wet-plate collodion process A photographic process, developed around 1850, that allowed for short exposure times and quick development of the print. (page 265)

wood engraving Actually a *relief* printmaking technique, in which fine lines are carved into the block, resulting in a *print* consisting of white lines on a black ground. The resultant print is also called a wood engraving. (page 207)

woodcut A *relief* printmaking process, in which a wooden block is carved so that those parts not intended to print are cut away, leaving the design raised. The resultant *print* is also called a woodcut. (page 201)

wood-frame A true skeleton-and-skin building method, commonly used in domestic architecture to the present. (page 369)

woof See *weft*. (page 340)

Zone System A framework for understanding exposures in photography developed by Ansel Adams, where a zone represents the relation of the image's (or a portion of the image's) brightness to the value or tone that the photographer wishes it to appear in the final print. Thus each picture is broken up into zones ranging from black to white with nine shades of gray in between—a photographic gray scale. (page 270)

Dr. Martin Luther King and Civil Rights

Name the Jan 15, 2018 local event listed at our Website called : **MLK Day Colorado Springs**

American in the 1960s

From www.thepeoplehistory.com link - List 2-3 things that that might relate to this class or that you find interesting that happened in each of these 3 years : **1962 - 1963 - 1964**

Choose and List 2-5 other events from any other year in the 1960s you find interesting.

List something interesting about the **MLK Memorial in WashingtonDC**

Choose 3 MLK Quotes (LINK) and Write them on your page.

Washington Mall Memorials - Viet Nam Memorial

Read Page 49 in our Text and Visit the Viet Nam Link on our Website

List some things you found interesting about the **Vietnam Veterans Memorial.**

Who Created It?

How old was the artist?

How Many People Entered the Competition for its Design?

What was controversial about the design and or artist in the beginning?

In contrast to most war memorials which are of men standing on pedestals - what is unusual about the design of and the experience by the viewer of this memorial?

What is "tactile" about the memorial?

Which of the 4 Roles of the Artist does this work fulfill?

How many names on the memorial?

How are they arranged?

WORLD OF ART - TEXT BOOK NEW READING PGS 12-13, 33-39, 48-49

ONLINE "CLOSER LOOKS" & VIDEOS

Links at **www.ballstudio.net**

Please answer on front and back of page and / or another page.

1 - ABORIGINAL - "MANS LOVE STORY" PG# 31

List some of the natural things (earth and animal) in the work

In Closer Look:

In Text Book:

This is an painting made with acrylic paint on canvas or panel,
what traditional material/process did it replace?

What method is used to apply paint to the large textured areas?

Where is the viewer located in relation to the scene portrayed?

Based on the colors in the image, what is the likely natural
environment of the culture that this came from:

Dry and Arid or Tropical and Humid?

2 - BASQUIAT - "CHARLES THE FIRST" PG# 38

Painting is an homage to whom?

Profession of that person? Nickname for that person?

Year painted?

List literary or popular culture references included in the work.

Name two interpretations for "S" in the work

Please read W of A CH 1 Pg 12-13 First - We skipped earlier

3 - PABLO PICASSO - LES DEMOISELLES D'AVIGNON. PG# 12-13

How big is the painting?

Name similar artists at about the same time.

How is the painting "abstract?"

The two central figures might allude to traditional depictions of ____

How /Where is the painting influenced by other artworks?

The fragmentation of forms into abstract geometric shapes

became an art movement known as _____

What pictorial conventions did the painting challenge?

Please read W of A CH 3 Pg 48-49 First

4 - DUCHAMP - NUDE DESCENDING A STAIRCASE PG# 48

Name the two art movement's whose styles were combined in the painting.

What was a key visual influence by other artists in the work?

"Animal Locomotion" is a book of multiple images of "people in motion" -

Who was the photographer? What year published?

What aspects of the image are related to cubism?

When and where was the work first exhibited ?

Who described the work as "an explosion in a shingle factory"

Is this work abstract or non-objective?

5- VAN EYCK - "DOUBLE PORTRAIT" PG# 36

Smart History

What is this a picture of?

It is a special event?

List several of the "symbolic" elements in the painting.

What is one of the unique elements in the picture
that adds to its detail and understanding.

What might the dog be a symbol of ?

What media and technique allows the artist to
create such rich color in this work.

Text Book -

How might other cultures misinterpret the image of the dog?

Closer Look

Socially, this portrait is of a _____

instead of a _____

Painting Media Used?

Advantages?

What is a glaze?

What is interesting in the mirror?

if one were to assign symbolic meaning to items in the
image what might the shoes on the floor "mean"?

- what might the dog "mean"?

- the prayer beads and mirror ?

What has recent research revealed about the meaning of
the painting that differs from being a "wedding portrait" ?

What did Van Eyck do in Portugal

How is wealth shown in the paintings?

Where was painting done? When ?

What artistic movement is it part of ?

ART110 - SELF PORTRAITS

PART 1 - SLIDE SHOW & PRESENTATION -“SELF PORTRAITS” BY A WELL KNOWN ARTIST

ASSIGNED WED. JAN 24 - DUE WED. JAN 31 OR FRI. FEB 2 **emailed as .pdf** - 15 PTS

PART 2 - TWO SELF PORTRAITS INSPIRED BY / COPY OF ANOTHER (WELL KNOWN OR NOT)

ASSIGNED WED. JAN 24 - DUE FRI. FEB 2 OR MON FEB 5 **emailed as .pdf** - 15 PTS

Objective: Explore in-depth the “genre” of the self portrait and portraits of others.

Note: **A portrait is generally = One person. Posing for image. Not in action. No narrative.**

Research and Prepare Slideshow, Practise and Present your Slideshow to the class.

Create a multi-part slide show (saved as a pdf) or a written paper - mostly visual (saved as a pdf.)

Each image in the Slideshow should have a title and an year, (possibly media and dimensions)

Complete Slide Show should be at least 12-20 slides

Suggested Outline

Overview of Artist

Their Career - Best Known Works - Era or Style

A - Self Portraits | **B - Portraits of Others (If applicable)**

Role of Portraits and Self Portraits within Career

Additional Points that might be included

Is the artist mostly a portrait artist? Percentage of work that are portraits vs other “subjects” ? =

Such as *Still Life- Landscape - City Scene - Interiors - Abstraction - Narrative - Group Scenes - etc.*

Number of self portraits found by the artist? 1-5 / 5-10 / 10-20 / 20-40 / 40+

What Art Era or Style or Movement is the artist associated with? If any

What is unique or interesting about this artists work and especially self portraits?

Did “style” “media” “ technique” change during career or stay consistent?

What media are the works done in? sketches - prints - paintings - photos? How Big? What Years?

Who are the subjects of their other portraits? Self - Family - Friends - Royalty - Celebrity - Random

Selecting An Artist (Should be well enough known to have several articles / webpages about them)

To find an artist whose portraits interest you do Google Image searches with “self portrait” added after name.

From the image click through to the page that may have an article about them and / or their self portraits.

Suggested Artists

“David Hockney Self Portrait” | Andy Warhol | Albrecht Durer | Hans Holbein

Cindy Sherman | Rembrandt | Richard Avedon | Escher | Frieda Kahlo

Chuck Close | Van Gogh | Pablo Picasso | _____

ALSO : See **www.ballstudio.net** for articles and other starting points for slide show and Personal Self Portrait

Note - For PART 2 - **TWO SELF PORTRAITS INSPIRED BY ... / OR COPY OF...**

The reference artist you are inspired by / copying does not have to be the same as your slide show artist.

(There are hundreds of very interest inspirations online by non-famous artists - see links online for starters)

Q & A DUE MON. FEB 5 - Read Entire Chapter - Skim over 70-71-72-73

1. List some “elements” found within **Paul Cézanne’s *The Basket of Apples*** (Fig. 4-1) p58

2. Where can **Richard Long’s *actual Line Made by Walking*** (Fig. 4 -2) be seen today?

3.a How did **Andy Goldsworthy, construct his *Hazel Leaves*** (Fig. 4-3).

3.b How did he give it motion?

4. What kind of line is shown in Jaune Quick-to-See Smith’s, *House* (Fig. 4-5)?

5. What kind of line is show in Henri Gaudier-Brzeska’s *Female Nude* (Fig. 4-6)?

6.a Three content areas Titian’s *Assumption and Consecration of the Virgin* (Fig. 4-8) are

a. _____ b. _____ c. _____

6.b Do you agree with the placement of the author’s overlay “implied line” triangles? (Fig. 4-9)

7 - *Qualities of Line* - P 62 - *Fill In*: Line delineates _____ and _____ by means of _____ and _____ line. Implied lines create a sense of enclosure and _____ as well as _____ and _____. But line also possesses certain _____, _____, and _____ qualities.

8. How does Fig 4.11 relate or refer to Fig 4.12 ?

9. In Fig. 4-12, *The Three Crosses*, Rembrandt van Rijn draws lines with more or less _____ to create lightness and darkness.

10. Pg 64 - Pat Steir says of van Gogh’s *The Starry Night* (Fig. 4-14), - Getting into Van Gogh’s emotion and style is like _____, you can’t stop. It’s like _____.

11. Pg 67-68 - and top of 69 *The Creative Process* - **Write a few notes about Van Goghs Creative Process in Fig. 4-16 *The Sower from 1888*.**

12. Pg 68 - Who actually painted **Sol LeWitt’s (Fig. 4-18 4-19) *Wall Drawing No. 681 C*** ?

12.b How do you think that affects the idea of the artist as having special training, skill and talent?

13. Pg 69 - *The result of horizontal and vertical lines crossing each other to create a pattern of squares or rectangles can be called a _____.*

- Skim over 70-71-72-73

14. Pg 76 (Last Paragraph) Delacroix’s line is _____ and _____. A flurry of _____ and _____, organized in a diagonal recession from the lower right to the upper left, dominates the study. And this same dynamic quality—a sense of movement and agitation, not, as in David’s *Death of Socrates*, _____ and _____ —is retained in the composition of the final painting.

15. Pg 77 - *Critical Process* - Line is, in summation, an _____ element.
 _____ or _____, _____ or _____,
 or _____, line can outline shapes and forms, indicate the contour of a volume, and imply direction and movement. Lines of sight can _____ widely separated parts of a composition and _____ the viewer's eye across it. Depending on how it is oriented, line can seem _____ and _____ OR _____. It is, above all, the artist's _____.

16.a Our author claims that historically what kind of lines have been associated with the male figure?

16.b Our author claims that historically what kind of lines have been associated with the female figure?

16.c How does Fig. 4-30 Robert Mapplethorpe, *Lisa Lyon* challenge those associations?

16.d How many years apart were Fig 4.29 and Fig 4,30 created?

A Do Google Image Searches (links on ballstudio.net) for these artist / architect names then assign a letter: **a. = curved, organic** **b. = straight, mechanical** **c. = combination**

- _____ Mondrian
- _____ Sol Lewitt
- _____ Vincent Van Gogh
- _____ Jackson Pollock
- _____ Agnes Martin
- _____ Richard Serra
- _____ Frank Gehry
- _____ Mies Van der Rohe
- _____ Zaha Hadid
- _____ Brice Marden (*Cold Mountain*)
- _____ Frank Stella
- _____ Rubens
- _____ Jacques Louis David

B. Think of visul imagery of lines in your world that you associate with : (List at least 3 of each)

a. = curved, organic

b. = straight, mechanical

c. = combination

READ **FIRST PART** of CHAPTER - **PGS 78-88** SKIP 84-85 (Important Images : 5-1, 5-15, 5-18)

Class Handout - DUE FEB 9 - "Six Ways to Create Depth" (Fill Out After Watching Video)

AT **www.ballstudio.net**

Video: "Six Ways to Create Depth" (Watch This First Then Fill Out Handout - Make it like final screen (Pause)

Video: Julie Mehretu (5 minutes) - Make Any Notebook Notes of What is interesting to you.

Google Images: Look through Julie Mehretu Art Works

1. According to our text what is the **difference between a shape and a form?**

Look at the basic "Figure /Ground" (Sultan pg 79-80) relationship in these images from our text

Pg 67 Fig. 4-17 Vincent van Gogh *The Sower*, 1888.

Pg 44 Fig. 3-3 Robert Mapplethorpe, *Ajitto*, 1981.

pg 468 Fig. 19-8 Leonardo da Vinci, *Mona Lisa*, c. 1503–05.

2. List 3 examples of artworks from elsewhere text book that strongly show

A : **shape** (artwork - artist - page #)

a

b

c

B : **mass** / form

a

b

c

3. Where is the **"negative space"** in the Rubin vase (textbook)?

- a) in the white area b) in the dark area
- c) on the edges between the white and dark areas
- d) in both, depending on how you look at it

4. In the Rubin vase illustration, the black shape can be seen alternately as a foreground object resembling a vase, or as a background space between two white profiled faces. What is this relationship called?

- a) linear perspective b) atmospheric perspective
- c) scientific perspective d) figure-ground reversal

5. **Leonardo da Vinci's *The Last Supper* is based on what specific type of perspective?**

- a) isometric perspective b) one-point linear perspective
- c) two-point linear perspective

6. Where is the **vanishing point** in *The Last Supper*?

- a) in the upper-left corner b) above Jesus' head
- c) at the head of the figure just to Jesus' left

7. **Gustave Caillebotte's *Place de l'Europe on a Rainy Day* is based on what specific type of perspective?**

- a) isometric perspective b) one-point linear perspective
- c) two-point linear perspective

8 - **Julie Mehretu Artwork Observations (Fig 5.1)**

On the back or on a separate page..

1. Describe How Julie create space? (Which of the Six ways?)
2. According to our text - what kind of space might it be?

Write some words / phrases or sentences that come to mind when

looking at Julie Mehretu's work. (link on class webpage and shown in chapter). IN FULL SENTENCES - For any or all her artworks write some of your interpretations:

- Is it an event?
- Is it a place?
- Can you walk into the space?
- Is it a state of mind?
- How far away is the back of the painting?
- Is there a background?
- How many people could fit in the painting?
- Are we at the edge or are we in the painting?
- What in the painting counterbalances disorder and chaos.
- What are some groups or "classes of things" within the inventory of everything in the painting.
- List some opposites if any.

Name _____

HW 8 = CH 7 OTHER ELEMENTS -- TIME AND MOTION DUE FRI. FEB 16

Reading W of A : CH 7 "Time and Motion" - Pg 140-148 & "Futurism" - Pg 516-517

Outside Of Text Book - Thinking About Time

Name some universal / global units or measurements of time. From Large to Small

Think of or Search for a song about "time" List 2-3 song titles.

Name 3 (Olympic) sports that are framed by or occur within a specific time span

Name 3 sports that are not measured or contained within a time span

Name 3 sports where victory is measured by the shortest time

Outside Of Text Book - Thinking About Movement

Name 3 (Olympic) sports where victory is measured by graceful and or technical movement.

Download / Read file: "W of A - Time & Motion - Instructor Notes.Pdf" from www.ballstudio.net

With the book open and on the corresponding page in CH 7 - Copy the 10-12 green summary notes here.

--- For Friday - In Class Discussion - Each student will be asked to comment for a few moments on their assigned work(s) of art selected from our text book from the class website file -

"W of A Instructor Time & Motion Samples.pdf"

Some Questions to consider and discuss.

How does this artwork show or how is it concerned with time? How / Where is time shown?

How does this artwork show or how is it concerned with movement? How / Where is time shown?

Are there other works by the artist that are similar?

Which is more dominant? Time or Movement?

Is Time or Movement a main topic in the work or just one of many aspects?

Write your notes for your artist/art in advance here:

Assigned artwork pages numbers: Lorelei 14, Sarah 16, Javaria 22, Gabrielle 20, Lauren 12 & 13, Janine 21, Diane 29 & 30, Tristan 28, Simon 27, Rico 19, Amy 23, James 26, Taylor 25, Sadie 17, Lily 18, Haley 15, Jaycie 9, Tierra 7, DeVon 10 & 11, Heather 5

FIRST READ = TIME AND MOTION - PG 140-148 & FUTURISM - PG 516-517

Then - Transfer the green INSTRUCTOR NOTES below onto your homework page

Pattern's repetitive quality creates a sense of linear and directional movement. Anyone who has ever stared at a wallpaper pattern, trying to determine where and how it begins to repeat itself, knows how the eye will follow a pattern.

Pattern is a "motif" repeated on a grid

Nevertheless, one of the most traditional distinctions made between the plastic arts—painting and sculpture—and the written arts, such as music and literature, **is that the former are spatial and the latter temporal media.**

painting & sculpture = spatial

(take place in or concerned with depiction of or actual **space**)

music & literature = temporal

(take place in or concerned with depiction of or actual **time**)

That is, we experience a painting or sculpture **all at once**; the work of art is before us in its totality at all times. But we experience music and literature over time, in a linear way; a temporal work possesses a clear beginning, middle, and end.

painting & sculpture = understood / experienced in one moment

music & literature = understood / experienced in a duration of time

While there is a certain truth to this distinction, time plays a greater role in the plastic arts than such a formulation might suggest. Even in the case where the depiction of a given event implies that we are witness to a photographic "**frozen moment**," an instant of time taken from a larger sequence of events, the single image may be understood as part of a larger narrative sequence: a story.

art often depicts a "**frozen moment**" in time

the "**frozen moment**" can be part of a larger sequence called a **story** or **narrative**

Consider, for instance, Bernini's sculpture of David (Fig. 7-10). As opposed to Michelangelo's David (see Fig. 3-12) who rests, fully self-contained, at some indeterminate time before going into battle, Bernini's figure is caught in the midst of action, coiled and ready to launch his stone at the giant Goliath. In a sense, Bernini's sculpture is "incomplete." The figure of Goliath is implied, as is the imminent flight of David's stone across the implicit landscape that lies between the two of them. As viewers, we find ourselves in the middle of this same scene, in a space that is much larger than the sculpture itself. We intuitively back away from David's sling. We follow his

eyes toward the absent giant. We are engaged in David's energy, and in his story.

Fig. 7-10 Gianlorenzo Bernini, David, 1623. Marble, life-size. Galleria Borghese, Rome. Galleria Borghese, Rome/Canali PhotoBank, Milan/SuperStock.

Two ways of showing same story:

Bernini's sculpture of David (Fig. 7-10) = **in the midst of action, coiled and about to launch the stone** vs

Michelangelo's sculpture of David (Fig. 3-12) = **self-contained, relaxed before going into battle,**

- - -

A work of art can also, in and of itself, invite us to experience it in a linear or temporal way. Isidro Escamilla's Virgin of Guadalupe (Fig. 7-11) narrates one of the most famous events in Mexican history. The story goes that in December 1531, on a hill north of Mexico City called Tepeyac, once site of a temple to an Aztec mother goddess, a Christian Mexican Indian named Juan Diego beheld a beautiful dark-skinned woman (in the top left corner of the painting). Speaking in Nahuatl, the native Aztec language, she told Juan Diego to tell the bishop to build a church in her honor at the site, but the bishop doubted Juan Diego's story. So the Virgin caused roses to bloom on the hill out of season and told Juan Diego to pick them and take them to the bishop (represented in the bottom left corner of the painting). When Juan Diego opened his cloak to deliver the roses, an image of the dark-skinned Virgin appeared on the fabric (represented at the bottom right). Soon, miracles were associated with her, and pilgrimages to Tepeyac became increasingly popular. In 1746, the Church declared the Virgin patron saint of New Spain, and in the top right corner of the painting, other saints pay her homage. By the time Escamilla painted this version of the story, the Virgin of Guadalupe had become the very symbol of Mexican identity.

Instructor = a many events story shown in a single image - a composite

Likewise, we naturally "read" Pat Steir's Chrysanthemum paintings (see Figs. 6-17 and 6-18) from left to right, in linear progression. While each of Monet's Grainstack paintings (see Fig. 6-38) can be appreciated as a wholly unified totality, each can also be seen as part of a larger whole, a time sequence. Viewed in a series, they are not so much "frozen moments" removed from time as they are about time itself and the ways in which our sense of place changes over time.

visual stories (like writing) often shown **in linear progression from left to right,**

Monet paints one place many times = shows changes of time (day / season) with

light /color

Fig. 7-12 Claude Monet (1840–1926), *Water Lilies, Morning: Willows (right side)*, 1916–26. Triptych, each panel 80 * 170 in. Musée de l'Orangerie, Paris, France.

To appreciate large-scale works of art, it may be necessary to move around and view them from all sides, or to see them from a number of vantage points—to view them over time. Monet's famous paintings of his lily pond at Giverny, which were installed in the Orangerie in Paris in 1927, are also designed to compel the viewer to move (Fig. 7-12). They encircle the room, and to be in the midst of this work is to find oneself suddenly in the middle of a world that has been curiously turned inside out: The work is painted from the shoreline, but the viewer seems to be surrounded by water, as if the room were an island in the middle of the pond itself. The paintings cannot be seen all at once. **There is always a part of the work behind you. There is no focal point, no sense of unified perspective.** In fact, the series of paintings seems to organize itself around and through the viewer's own acts of perception and movement. According to Georges Clemenceau, the French statesman who was Monet's close friend and who arranged for the giant paintings to hang in the Orangerie, the paintings could be understood not just as a simple representation of the natural world, but also as a representation of a complex scientific fact, the phenomenon of "Brownian motion." First described by the Scottish scientist Robert Brown in 1827, Brownian motion is a result of the physical movement of minute particles of solid matter suspended in fluid.

**Claude Monet - Water Lilies -
Huge Work, Takes up entire room. Viewer becomes contained in work.**

Any sufficiently small particle of matter suspended in water will be buffeted by the molecules of the liquid and driven at random throughout it. Standing in the midst of Monet's panorama, the viewer's eye is likewise driven randomly through the space of the paintings. The viewer is encircled by them, and there is no place for the eye to rest, an effect that Jackson Pollock would achieve later in the century in the monumental "drip" paintings he executed on the floor of his studio (see *The Creative Process*, pp. 144–145).

Some artworks are created precisely to give us the illusion of movement. In optical painting, or "Op Art," as it is more popularly known, the physical characteristics of certain formal elements—particularly line and color—are subtly manipulated to stimulate the nervous system into thinking it perceives movement. Bridget Riley's *Drift 2* (Fig. 7-13) is a large canvas that seems to wave and roll before our eyes even though it is stretched taut across its support. One of Riley's earliest paintings was an attempt to find a visual equivalent to heat. She had been crossing a wide plain in Italy: "The heat off the plain was quite incredible—it shattered the topographical structure of it and set up violent color vibrations. . . . The important thing was to bring about an equivalent shimmering sensation on the canvas." In *Drift 2*, we encounter not heat, but wave

action, as though we were, visually, out at sea.

Fig. 7-13 Bridget Riley, Drift No. 2, 1966. Acrylic on canvas, 911/2 * 891/2 in.

Bridget Riley - Op Art (Optical Art) - With wavy lines or thin/thick lines creates the illusion that painting moves or vibrates

- - -

THE CREATIVE PROCESS

Fig. 7-14 Hans Namuth, Jackson Pollock painting Autumn Rhythm, 1950.

Gelatin silver print, Center for Creative Photography, Tucson. Photograph by Hans Namuth.

While not as large as Monet's paintings at the O rangerie, Jackson Pollock's works are still large enough to engulf the viewer. The eye travels in what one critic has called "galactic" space, following first one line, then another, unable to locate itself or to complete its visual circuit through the web of paint. Work such as this has been labeled "Action Painting," not only because it prompts the viewer to become actively engaged with it, but also because the lines that trace themselves out across the sweep of the painting seem to chart the path of Pollock's own motions as he stood over it. The drips and sweeps of paint record his action as a painter and document it, a fact captured by Hans Namuth in October of 1950 in a famous series of photographs (Fig. 7-14) of Pollock at work on the painting Autumn Rhythm, and then in two films, one shot in black and white and the other in color. An excerpt from the black-and-white film can be viewed on myartslab.com. It shows Pollock first creating a linear network of black lines by dripping paint with a small brush over an entire canvas, and then overlaying that web of lines with white paint dripped from a much larger brush. The second, color film was shot from below through a sheet of glass on which Pollock was painting, vividly capturing the motion embodied in Pollock's work. The resulting work, No. 29, 1950 (Fig. 7-15), was completed over the course of five autumn weekends, with Namuth filming the entire event. After a false start on the painting, which Pollock wiped out in front of the camera, he created a collage web of paint, containing pebbles, shells, sand, sections of wire mesh, marbles, and pieces of colored plastic.

Namuth's photographs and films teach us much about Pollock's working method. Pollock longed to be completely involved in the process of painting. He wanted to become wholly absorbed in the work. As he had written in a short article called "My Painting," published in 1947, "When I am in my painting, I'm not aware of what I'm doing . . . the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well."

In Namuth's photographs and films, we witness Pollock's absorption in the work. We see the immediacy of his gesture as he flings paint, moving around the work, the paint tracing his path.

He worked on the floor, in fact, in order to heighten his sense of being in the work. “I usually paint on the floor,” he says in Namuth’s film. “I feel more at home, more at ease in a big area, having a canvas on the floor, I feel nearer, more a part of a painting. This way I can walk around it, work from all four sides and be in the painting.” We also see in Namuth’s images something of the speed with which Pollock worked. According to Namuth, when Pollock was painting, “his movements, slow at first, gradually became faster and more dancelike.” In fact, the tracteries of line on the canvas are like choreographies, complex charts of a dancer’s movement. In Pollock’s words, the paintings are energy and motion made visible— memories arrested in space.

Namuth was disturbed by the lack of sharpness and the blurred character in some of his photographs, and he did not show them to Pollock. “It was not until years later,” Namuth admitted, “that I understood how exciting these photographs really were.” At the time, though, his inability to capture all of Pollock’s movement led him to the idea of making a film. “Pollock’s method of painting suggested a moving picture,” he would recall, “the dance around the canvas, the continuous movement, the drama.”

Jackson Pollock - Abstract Expressionist - 1950 - the act of painting is like a dance, canvas on the floor - liquid paint is poured onto the canvas - energy and motion made visible

- - -

Of all the arts, those that employ cameras are probably most naturally concerned with questions of time and motion. Time and motion are the very conditions of these media. Consider Nicholas Nixon’s ongoing series of photographs depicting his wife, Bebe Brown Nixon and her three sisters, the Brown sisters (Figs. 7-16 and 7-17). Each year, beginning in 1975, when the four women ranged in age from 15 to 25, Nixon has made a single black-and-white photograph of the four, always photographing them in the same order from left to right: Heather, Mimi, Bebe, and Laurie. Although he shoots any number of exposures, he has printed only one photograph each year. By 2011, he had created a series of 37 photographs that reveal not only the gradual aging process of the sisters, but, he suggests, the ever-changing dynamics of the relationships among them. Yet two of the most fascinating aspects of the series are the commitment of the women to sustain the project, and now, as they age, the prospect of their—or the photographer’s—eventual demise. The series is not only a testament to time’s relentless force, but to the power of family, and love, to endure and sustain us all, as if in spite of time itself. The power of the image to endure may, Nixon’s work suggests, in fact lie at the heart of every family’s commitment to documenting in photography its very history, even as the family is transformed and irrevocably changed by that history.

Fig. 7-16 (top) Nicholas Nixon, The Brown Sisters, 1976. Gelatin silver print, 711/16 * 95/8 in. Museum of Modern Art, New York. Purchase. 687.1976.

photography and video - most naturally concerned with time and motion

The Brown Sisters - four sisters photographed every year for forty years
commitment, endurance, change, aging
a testament to relentless force of time

The ways in which time and motion can transform the image itself is one of the principal subjects of Grace Ndiritu, a British-born video and performance artist of Kenyan descent. Ndiritu makes what she calls “hand-crafted videos,” solo performances in front of a camera fixed on a tripod. *Still Life: White Textiles* (Fig. 7-18) is one part of the larger four-screen video work *Still Life*. (An excerpt from the *White Textiles* segment, as well as excerpts from a number of her other works, can be screened at axisweb.org, a British nonprofit corporation that describes itself as “the online resource for contemporary art.” Search Ndiritu’s name under the “artists and curators” heading.) Ndiritu’s title, *Still Life*, is entirely ironic, for seated between two sheets of African batik printed fabric, she caresses her thighs, moves her hands beneath the fabric, pulls it, stretches it—in short, she animates the cloth. At once hidden and exposed, Ndiritu creates an image that is at once chaste and sexually charged.

Art Influences Other Art = “*Still Life*” was inspired by a 2005 exhibition of paintings by Henri Matisse at the Royal Academy in London, “*Matisse: The Fabric of Dreams, His Art and His Textiles.*”

Seeing the show, she said, reaffirmed the similarity of our working process . . . we share the ritual of assembling textiles and setting up the studio with fabrics as a background to galvanize our artistic practice. Matisse understands and appreciates the beauty and simplicity of working with textiles. The hallucinogenic properties of overlapping patterns, shift and swell in his paintings, override perspective and divorce shape from color. The effects of which Ndiritu speaks are clearly visible in Matisse’s *Harmony in Red (The Red Room)* (Fig. 5-25), where the textile pattern of the tablecloth is mirrored in the wallpaper, flattening perspective and disorienting the viewer’s sense of space. After visiting North Africa in 1911, Matisse often painted female models clothed in African textiles in settings decorated with other textile patterns. But in Ndiritu’s work, time and motion transform the textile from decorative pattern into live action. By implication, the female body in Ndiritu’s “video painting,” as she calls it, is transformed from a passive object of contemplation—as it was in so many of Matisse’s paintings—into an almost aggressive agent of seduction. The power of the work lies in the fact that, hidden and exposed as Ndiritu is, that seduction is at once invited and denied.

Fig. 7-18 Grace Ndiritu, *Still Life: White Textiles*, 2005/2007. Still from a silent video, duration 4 min. 57 sec. © LUX, London.

ART110 - ART APPRECIATION - DUE WED FEB 21

A - Read First 1/2 Chapter 6 - Pgs 100-113 B - Watch Video A & B from class website.

- 1. We have already seen atmospheric (aerial) perspective as a device for creating space - how do objects farther away appear when using atmospheric perspective?
- 2. Where specifically is atmospheric perspective created in Leonardo's *Madonna of the Rocks*?
- 3. Describe several (dominant and minimal) ways J.M.W. Turner creates "space" in his painting - *Rain, Steam, and Speed—The Great Western Railway*.
- 4. The basic types (labels for) of shading and light employed in *chiaroscuro* in Fig. 6-6 include
 - a
 - b
 - c
 - d
 - e
 - f

5a. Describe a value scale.

5b. Take few moments and create an 8 step scale from dark to light using *hatching* and *crossing hatching*



6. What is "high contrast"?

7. Though value is often describe in greyscale terms. A color can also be shown in variations of value.

In our text, Where is the "pure" color shown in the value scale

What is a "tint" of a color?

What is a "shade" of a color?

8. With a new understanding of each of the terms below - look for - choose - list one example from **Other Chapters**

in the book that show: Name of Work, Artists Name, Figure Number (2.12) Page Number

atmospheric perspective

chiaroscuro

hatching

cross-hatching

value - high contrast

(full range from dark to light values)

value - low contrast

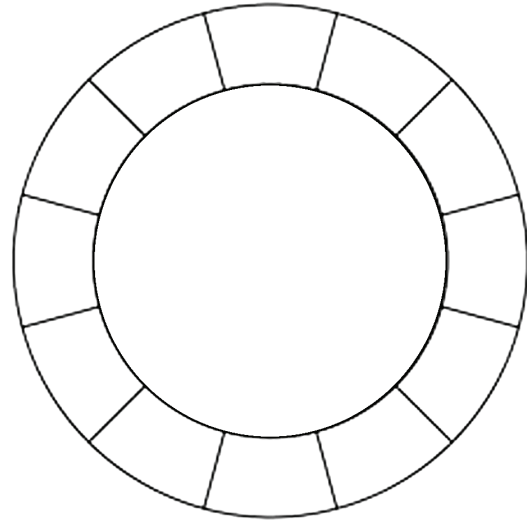
(minimal range mostly mid-tone values)

1. Sunlight passing through a prism breaks into bands of color (6.23) is known as the visible _____

2. What is a color wheel (6.24) ? _____

3. Label the colors in this blank color wheel (6.24) - - ->

4. What kinds of colors are the
 1s? _____
 2s? _____



5. List some "complementary" color pairs

6. Page 116 - Besides being a physical board where artists mix colors what is a painter's "palette"

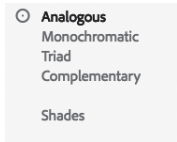
7. Page 119 - What happens when complementary colors appear next to each other?

8. What is mixed / combined in a "subtractive" color system (6.25) _____ compared to What is mixed / combined in an "additive" color system (6.26) _____

9. In Fig 6.23 pure light is broken into smaller color bands by use of a prism (first discovered by Newton) Where can we see this banding of colors in nature?

10 - After the Sistine Chapel restoration it was discovered that Michelangelo's colors (Fig 6.28) were more _____ and _____ than previously known.

11. Visit online resource: **Adobe Color** (link at www.ballstudio.net)
 Try out these different settings to see how this interactive tool can show and create color sets.



12. Visit online resource: **Discovering Art** (link at www.ballstudio.net)
http://media.pearsoncmg.com/ph/hss/SSA_SHARED_MEDIA_1/art/MAL/discovering_art/elements/color/index.html
 Answer these questions found at the end of the resource.

- a What are the three primary colors in pigment?
 A. green, red, blue B. yellow, blue, red C. orange, yellow, purple D. red, green, cyan
- b What are the three primary colors in light?
 A. red, green, blue B. blue, magenta, yellow C. red, yellow, blue D. red, yellow, blue
- c Red, yellow, and orange are considered to be:
 A. cool colors B. background colors C. warm colors D. light colors
- d All the pigment colors mixed together create:
 A. black B. white C. gray D. negative space
- e Cool colors tend to
 A. move forward visually B. dissolve into other colors C. move back visually D. vibrate

Then go back an answer: (On back if necessary for space)

How does **Hokusai's "The Great Wave" - Page 165** - make a statement about or include **"scale"**? (full sentences)

What is a **focal point**? (Page 160)

Where is the focal point in "Joseph the Carpenter" by Georges de La Tour?

Where does that author say that the **focal point** in Larry Poons'"Orange Crush" is? (Page 161)

Leonardo da Vinci's "The Vitruvian Man" embodies which of these dualistic relationships

a) the earthly & heavenly worlds. b) mind & matter. c) the material & the transcendental. d.) all of these

"The Vitruvian Man" shows a human fitting into a perfect square - What does that say about his "reach" vs his "height"? Try it on yourself.

What term describes an artist's attempt to draw our eyes to one area of a composition? Page 159

The **dimensions of an object**, in relation to a constant, such as the human figure, are known as its _____ (164)

The **relationship between the parts** to each other and the whole in a composition is know as _____

Be prepared to talk in class about any image on the assigned pages **150-152.5, 159-161, 164-167 - and below.**

Watch the 9 minute "Powers of Ten" film (9 mins) on the class website. - Might be something you never forget.

Describe this concept : "Human Scale"

Is it possible that man is at the proportional center of the size of all known things? Why? Why Not?

Download and Look Through Both A & B "Scale Vs Proportion Files pdf on the class website.

Compare these Google image search results: **"Lincoln Memorial"** "Mt. Rushmore" "Lincoln Penny""Back of Penny with Lincoln Memorial"
"Lincoln Death Mask" Lincoln Bronze Bust ""Lincoln Memorial Souvenir" "Lincoln Five Dollar Bill" "Back of Lincoln Five Dollar Bill"

What building in our Text Book has similar proportions to the Lincoln Memorial? Which was built first?

Create a **straight** line or **curved** line "gradient" of 6-8 objects of your choice : that consistently scale from smallest at left and largest at right. [word 1 - word 2 - word 3 - word 4]

Imagine and Describe a visual scene of your own making of the following :

Many very **small objects** that are in crowded space and in chaos.

Many very **big objects** that are ordered and calm in order.

Scale Confusion - Surrealism and Fantasy

Image Search these 3 artists and notice how they often create unusual **"scale"** - "magritte" "de chirico" "oldenburg"

List one work for each related to scale -

Image Search these 3 artists and notice how they often create unusual **"proportion"**= "giacometti""botero""lehbruck sculpture"

List one work for each related to Proportion -

Image Search "Fibonacci Sequence"

Skim these pages on the class website http://en.wikipedia.org/wiki/Vitruvian_Man

http://en.wikipedia.org/wiki/proportion_architecture "nautilus shell with golden rectangle"

True or False : Spirals occur at vast differences of scale in the natural world. List two extremes you can think of.

List some formal elements and principles found in the Rose Windows at Chartres Cathedral (158)

The Taj Mahal is cited as example of _____ (153)

Find and List an example of a work in another chapter that has an abundance of “**variety**” : *Name of Work - Name of Artist - Pg #*

Find and List an example in another chapter that has an abundance of “**unity**”: *Name of Work - Name of Artist - Pg #*

Jan Vermeer’s “Woman Holding a Balance” is a good example of what kind of composition. (154)

Repetition (170) often implies monotony, yet it also creates a sense of- a) rhythm. b) scale. c) imbalance. d) boring disruption.

When each side of a composition is exactly the same, it shows a) asymmetrical balance. b) absolute symmetry. c) perfect proportion

List 2 samples from other chapters in the book that have **absolute symmetry** *Name of Work - Name of Artist - Pg #*

List two of your own samples found in **nature**.

List two of your own samples made by **humans or machines**.

List 2 samples from other chapters in the book that have **radial balance** *Name of Work - Name of Artist - Pg #*

List two of your own samples found in **nature**.

List two of your own samples made by **humans or machines**.

List 2 samples from other chapters in the book of compositions that have **asymmetrical balance**

List 2 samples from other chapters in the book that have **repetition**

From class website Download - Review - then **Choose 5 Olympic Logos** from A or B Olympic Logos .pdf and **DESCRIBE WHAT ELEMENTS AND WHAT PRINCIPLES OF DESIGN ARE USED IN THE LOGO.**

Describe the elements and / or principles used and where in the logo they are found. Try to use full sentences.

Choose different logos and cover / cross out at least 90% of all terms in both elements and principles listed.

A - absolute symmetry B - actual weight C - asymmetrical balance D - balance E - bilateral symmetry F - canon

G - focal point H - proportion I - radial balance J - scale K - symmetrical L - visual weight

___ Term used when each half of a composition is exactly the same. (pg 153)

___ As opposed to visual weight; the physical weight of material in pounds. (pg 152)

___ Kind of balance achieved in a composition when neither side reflects or mirrors the other. (pg 154)

___ The even distribution of weight, either actual weight or visual weight, in a composition. (pg 152)

___ Term used when the overall effect of a composition is one of absolute symmetry, even though there are clear discrepancies side to side. (pg 153)

___ The “rule” of perfect proportions for the human body as determined by the Greek sculptor Polyclitus based on the idea that each part of the body should be a common fraction of the figure’s total height. (pg 166)

___ In a work of art, the center of visual attention, often different from the physical center of the work. (pg 159)

___ A relationship between width and height. (pg 164)

___ A circular composition in which the elements project outward from a central core at regular intervals, like the spokes of a wheel. (pg 158)

___ The comparative size of an object in relation to other objects and settings. (pg 164)

___ When two halves of a composition correspond to one another in terms of size, shape, and placement of forms.(pg 152)

___ As opposed to actual weight, the apparent “heaviness” or “lightness of a shape or form. (pg 152)

Getting to Know Van Gogh's "The Starry Night" 15 pts - DUE MON MAR 5

In Prep for a later "Starry Night" Writing Assignment (We will be comparing study drawings with the final painting.)

Take Notes at the Resources below. Use Back of Page / Separate Pages as needed.

Write /Type while watching - pause video as needed..

Text Book CH 4 - **Pgs 65-68.5** / CH 6 - **Pg 128** Copy 2-3 sentences where a **principle** / **element** is mentioned.

(Links for the following at **www.ballstudio.net**)

1 - Closer Look : Starry Night (Online) Slide Show with speech

List / Inventory the named objects shown in a. **foreground** / b. **midground** / c. **background**.

2 - Art Sleuth - Van Gogh - Starry Night - 12 Minute Video - Take a Few Notes As You Watch

3 - The Art Assignment | PBS Digital Studios - The Starry Night | 8 mins

4 - Google Art Project - Starry Night - (Online) Look at Brush Work - Zoom In to: Stars, Moon, Rolling Hills, Village
Find areas of unpainted canvas. (No Notes)

5 - Van Gogh Drawings Blog - Preparatory Drawings & Related Paintings - - Review entire page to appreciate Van
Gogh's drawing skills and his studies prior to painting the same scene. Name 3 works by Van Gogh from 1889 that had
preparatory drawings and a matching painting - as does The Starry Night.

Simply Enjoy these if you have time. - - - EXTRAS FOR FURTHER UNDERSTANDING, FUN AND BEAUTY - - -

A - Starry Night Animated B - Loving Vincent Movie Trailer C - The Making of Loving Vincent Movie

D - Starry Night Song - Cover - From Loving Vincent - Lianne La Havas E - Original Starry Night Song - Don McClean