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CHAPTER OVERVIEW

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1.1: What is Art History?

Art history is a little bit of science, art analysis, detective work, archeology, history, the study of civilizations, people, rulers – all the things that go into creating art. The people, the places, the wars, the rise and fall of dictators, civilizations, the trends and fashions, the buildings and cities are all part of art history –and the focus is often on the most influential art movements, styles, and people.

The Art History Ws

• Who (made the work)

• What (medium – material and technique)

• Where (what part of the world/city state/country)

• When (time period)

• Why (for enjoyment/propaganda/tell a story/teach)

• With prehistoric art, we basically know Where and When, and not much else!

Context – How to Approach the Work

• Do not look at historical art through the lens of your values and beliefs

• Learn about the civilization, peoples, or person who created the art

• Use any existing clues to determine the meaning of the art

• There may be written documents or in the case of prehistoric art, no documents at all

• Times of conflict and war = survival – not a conducive environment to create art

• Nomadic people create portable art (smaller in scale)

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1.2.1: Paleolithic

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1.2.2: Introduction to Evaluating Art

Context

Don't judge a book by its cover.



I had an ex-con student in my art class. How did he fit in?



He turned out to be one of my best students! He engaged with insight and intelligent questions. He also put in the time outside of the classroom to prepare for each class, while also helping others by counseling addicts. Do not judge a book by its cover. In the years since that first experience with the ex-con, I've taught art to many incarcerated fellow artists through the CA Arts in Corrections Program.

We need to apply the same idea when viewing art. Do not judge the art by it’s outward appearance without first studying the context behind the art. The more you know about the artist, the time period, and the culture, the better prepared you’ll be to evaluate the artwork.

Be careful not to look at the art through your own personal lens. Place yourself in the time and place of the artwork.

Yes, do not judge a book by its cover, and do not judge art without understanding the context of the work. You can evaluate art based on an understanding of art elements and principles of design, but you will not understand the Ws of art evaluation. The Ws are as follows: When was the art created? Who created the art? Why did he or she create the art? Where was the art created? What other research will shed light on the art?

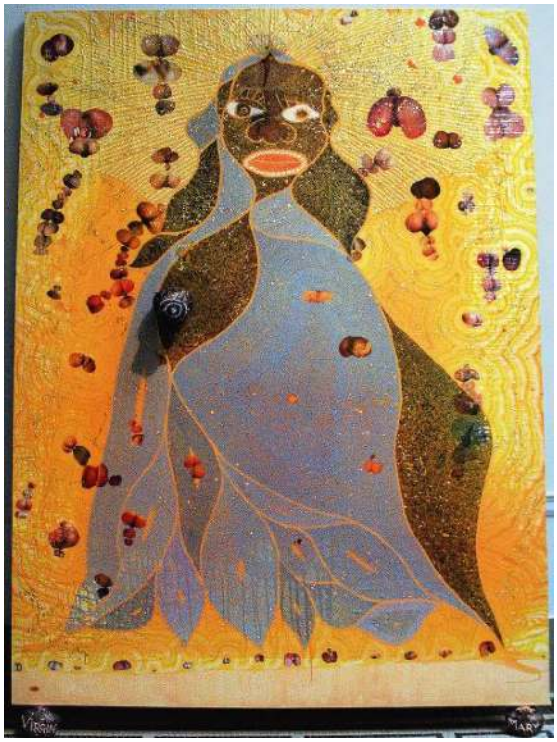


A good example of that lesson are the sculptures in the above image. When these Sumerian figures with huge round eyes were discovered, the archeologists looked through the lens of Christianity and interpreted the eyes as features emphasizing the concept of eyes being the windows to the soul. That Christian concept was likely not the consideration for the large eyes. Upon learning more about the Sumerian culture, beliefs, and traditions, the best interpretation is likely that the eyes show the awe and possibly fear the Sumerians had for their gods and goddesses.

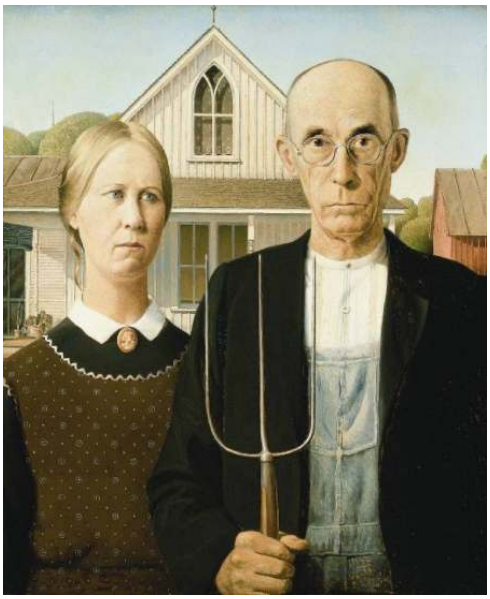




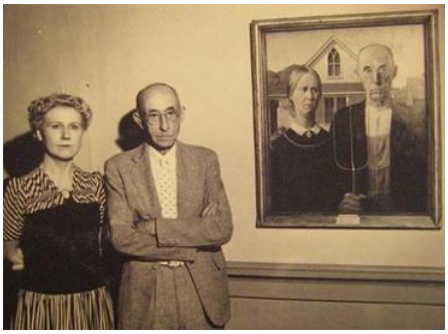




When it was exhibited at the Art Institute in 1930, the painting became an instant sensation, its ambiguity prompting viewers to speculate about the figures and their story. Many understood the work to be a satirical comment on Midwesterners out of step with a modernizing world. Yet Wood intended it to convey a positive image of rural American values, offering a vision of reassurance at the beginning of the Great Depression.



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2: Paleolithic

What is Prehistoric?

For our purposes, Prehistoric refers to before writing. There is no written documentation of this time to help us understand the deeper meanings of the art created. Art historians can only speculate on the reasons the art was created and the significance of the work.

Looking Back in Time

For roughly 2.5 million years, humans lived on Earth without leaving a written record of their lives—but they left behind other kinds of remains and artifacts.

Stone Age Timeline

Divided into three periods: **Paleolithic** (or Old Stone Age), **Mesolithic** (or Middle Stone Age), and **Neolithic** (or New Stone Age), this era is marked by the use of tools by our early human ancestors (who evolved around 300,000 BCE) and the eventual transformation from a culture of hunting and gathering to farming and food production.

During this era, early humans shared the planet with a number of now-extinct hominid relatives, including Neanderthals (https://humanorigins.si.edu/evidence...anderthalensis) and Denisovans (https://www.sciencefocus.com/science/denisovans/).

Paleolithic Period

In the Paleolithic period (roughly 2.5 million years ago to 10,000 BCE), early humans lived in caves or simple huts or tepees and were hunters and gatherers. They used basic stone and bone tools, as well as crude stone axes, for hunting birds and wild animals. They cooked their prey, including woolly mammoths, deer and bison, using controlled fire. They also fished and collected berries, fruit and nuts.

Paleolithic Art

Ancient humans in the Paleolithic Period were also the first to leave behind art. They used combinations of minerals, ochre, burnt bone meal and charcoal mixed into water, blood, animal fats and tree saps to etch humans, animals and signs. They also carved small figurines from stones, clay, bones and antlers.

Were the First Artists Mostly Women?

Three-quarters of handprints in ancient cave art were left by women, study finds.

BY VIRGINIA HUGHES FOR NATIONAL GEOGRAPHIC

https://www.nationalgeographic.com/adventure/article/131008-women-handprints-oldest-neolithic-cave-art

New Discoveries Challenge Art Historians

https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/

The discovery in a remote part of Indonesia has scholars rethinking the origins of art—and of humanity:

This ghostly babirusa has been known to locals for decades, but it wasn't until Aubert, a geochemist and archaeologist, used a technique he developed to date the painting that its importance was revealed. He found that it is staggeringly ancient: at least 35,400 years old. That likely makes it the oldest-known example of **figurative art** anywhere in the world—the world's very first picture.

It's among more than a dozen other dated cave paintings on Sulawesi that now rival the earliest cave art in Spain and France, long believed to be the oldest on earth.



NOTE: there is also significant prehistoric art discovered in Africa, Australia, Asia, and North and South America. However, our focus is on the art of the Western World.



European Cave Paintings

The gorgeous animal cave paintings in Europe represent a consistent tradition. The seeds of artistic creativity may have been sown earlier, but many scholars celebrate Europe as the place where it burst, full-fledged, into view. Before Chauvet and El Castillo, the famous art-filled cave in northern Spain, *"we don't have anything that smacks of figurative art,"* says Wil Roebroeks, an expert in the archaeology of early humans, of Leiden University in the Netherlands. *"But from that point on,"* he continues, *"you have the full human package. Humans were more or less comparable to you and me."*



Rhinoceros, *Wounded Bison*, Lascaux Cave, Dordogne, France. ca.15,000 – 13,000 BCE

https://vimeo.com/40849516

Modern Day Neolithic Tribes

• Surviving Neolithic cultures in and around Australia help to understand the prehistoric images found on rocks and caves.

• The stories are handed down through generations and passed on through tribal elders

• The stories often revolve around dreams and visions and are then visually represented in the form of rock carvings

• This provides insight into the possible meanings of cave paintings



Wounded Bison, Altamira, Spain. ca.15,000 – 10,000 BCE

Inside the Caves

• Many of the caves have markings from the points of spears

• Caves were illuminated with lamps carved into the soft limestone

• Illumination was made possible by igniting animal fat

• Wooden scaffolding enabled artists to paint high up inside the caves

• The caves were not for living, but used for ceremonies



Lions and Bison. End Chamber, Chauvet Cave. ca. 30,000 – 28,000 BCE



Long-Eared Owl, Chauvet Cave. Vallon-Pont-d'Arc, Ardeche Gorge, France 30,000 – 28000 BCE



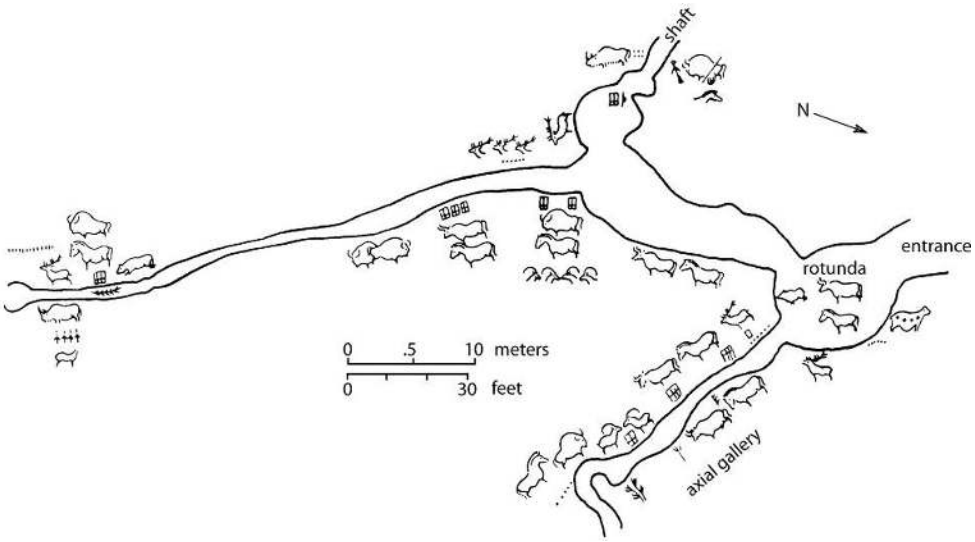
Chinese Horse. Lascaux Cave. Dordogne, France ca.15,000 – 13,000 BCE



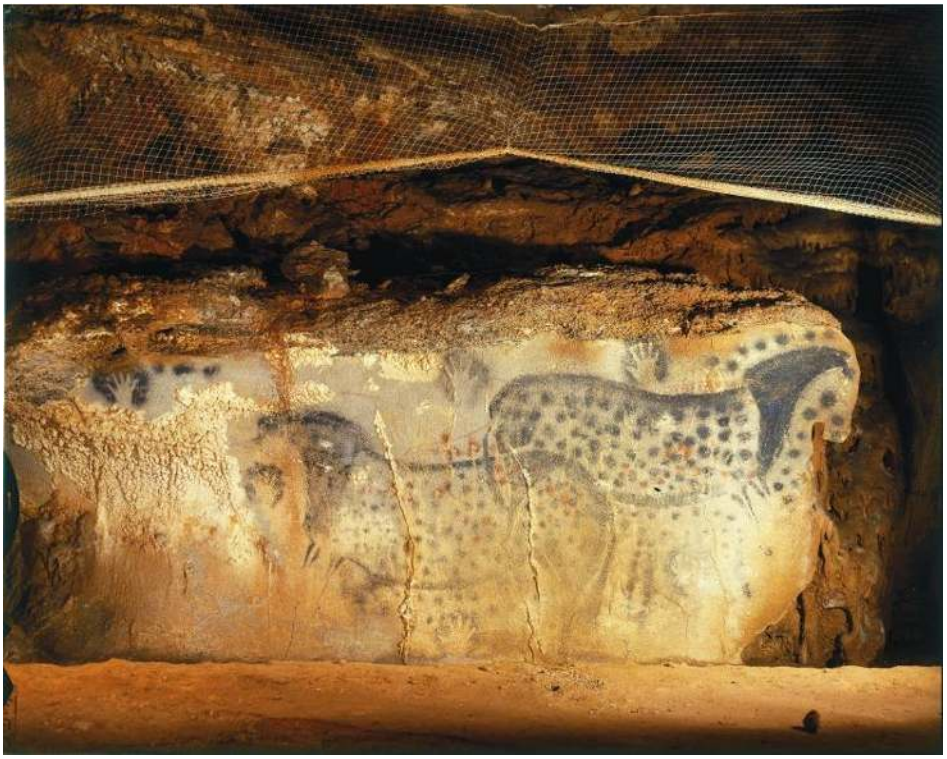
Three Bears, Recess of the Bears, Chauvet Cave. Vallon-Pont-d'Arc, Ardeche Gorge, France ca. 30,000 – 28,000



Hand Dots in the Brunel Chamber at Chauvet, large dots were made by covering the palm with paint and applying it to the wall. In places, fingers are just visible.



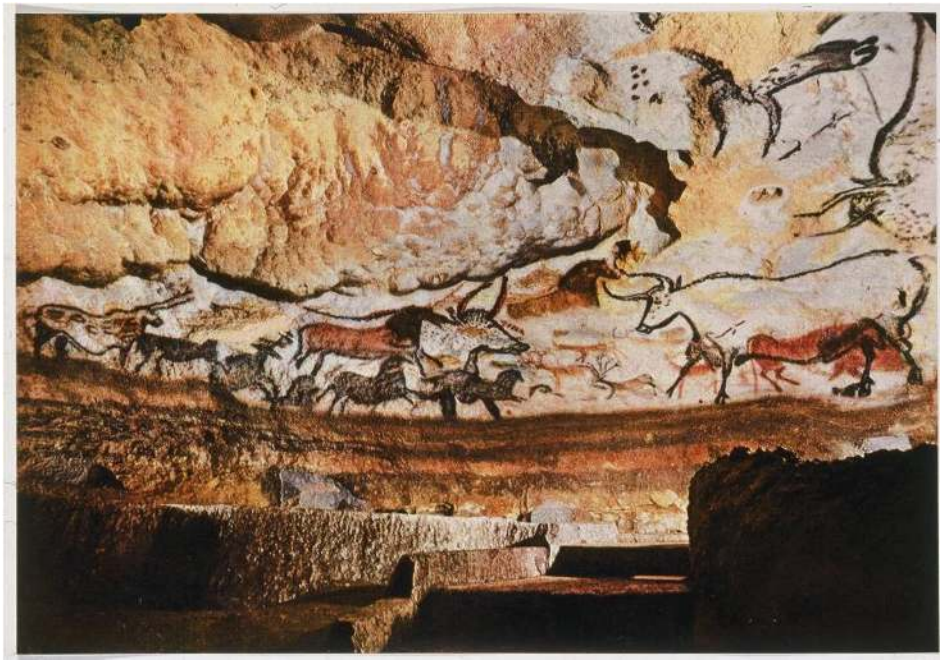
Schematic plan of Lascaux Cave system (based on a diagram by the Service de l'Architecture, Paris)



Spotted Horses and Human Hands. Pech-Merle Cave. Dordogne, France, ca. 16,000 – 15,000 BCE



Overlapping animal engravings. Les Trois Frères, France. Rubbing of the panel done by Abbé Breuil from Begohen Collection. ca. 40,000 – 10,000 BCE



Hall of the Bulls. Lascaux Cave. Dordogne, France. ca. 15,000 – 10,000 BCE



Hybrid figure with human body and feline head. Hohlenstein-Stadel (Baden Wurtemburg), Germany. 40,000 – 28,000 BCE



Horse. Vogelherd Cave, Germany. ca. 28,000 BCE



Spear Thrower with Interlocking Ibexes. Grotte d'Enlène, Ariège, France. 16,000 BCE



Two Bison. Tuc d'Audoubert Cave, Ariège, France. ca. 13,000 BCE



Dame à la Capuche (or Woman from Brassempouy). Grotte du Pape, Brassempouy, France. ca. 22,000 BCE





Woman (Venus) of Willendorf, ca. 28,000 – 25,000 BCE







More Human than Human

Film about the need to exaggerate the human form in art:

https://www.dailymotion.com/video/x2pztmx



Dr. VS Ramachandran, UC San Diego

It is important to consider what 'art' actually is and what constitutes art. Oxford dictionary defines Art as 'The expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power'. For the purposes of this presentation, I am going to use the definition of art outlined by Dr VS Ramachandran's Laws of art:

• Peak Shift Principle

• Isolation

• Grouping

• Contrast

• Perceptual problem solving

• Unique vantage points or suspicious coincidences

• Art as a metaphor

If we consider some of these rules of art, we can see just why these principles make art of the human body so much more appealing than the real world.

The **Peak Shift Principle** can be demonstrated with an experiment involving rats (Minini et al. 2006). The rats are taught that when they go to a rectangle of an aspect ratio of 3:2 rather than a square, they receive a favorable stimulus or reward, and so they learn to prefer the rectangle to the square. *However, when presented with a choice between the original stimulus (rectangle of 3:2 ratio) and another rectangle of 4:1 aspect ratio, the rats prefer the 4:1 despite having been taught to like the 3:2.* What has happened here is the rat has learnt to like the 'rule' of rectangularity rather than the actual 3:2 rectangle meaning that when presented with an even more rectangular rectangle they have an even greater response to the stimulus. This is similar to the **Supernormal Stimuli Effect**, in that ***the most aesthetically pleasing aspect or features which comply with our preconceived rules of beauty are artificially enhanced to make them even more beautiful.***

Supernormal Stimuli

The *Venus of Willendorf* was discovered in 1908 during the excavation of a Palaeolithic settlement in Willendorf, Austria. She is a four-inch statue of a female body, believed to represent the pinnacle of femininity. Her face and head are covered by a textured pattern, diverting the focus away from it. Similarly, her arms are virtually non-existent, and she does not have any feet. What makes her most remarkable is the gross exaggeration of her most feminine features. Her breasts are unattainably large. They sit above a plump and swollen belly, which in turn rests above thick voluptuous thighs. The body reflects that of someone who is extremely well fed which would have been highly desirable in this time of famine. But the most fascinating aspect about the Venus is that she is not unique. Soon after her discovery, similarly distorted models were discovered across Europe: France, Italy, Germany, Czech Republic.

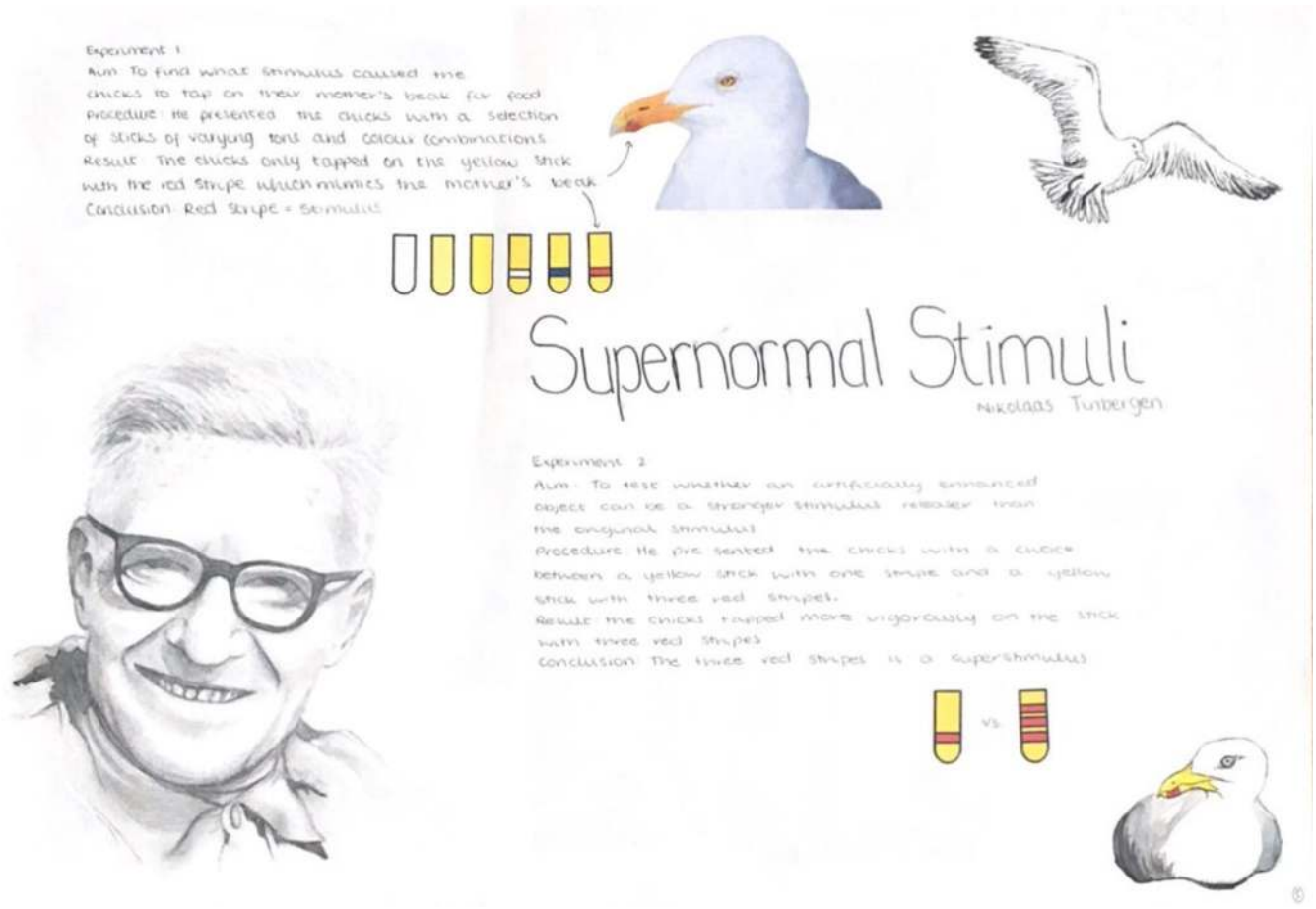
From studying traces and migration patterns of the tribes, we can see that these almost identical figurines were in fact created by various different tribes. Knowing that there was no intertribal contact, we can only assume that it was a natural, inborn influence which not only stimulated the Paleoliths to exaggerate, but also to the same features time and time again.

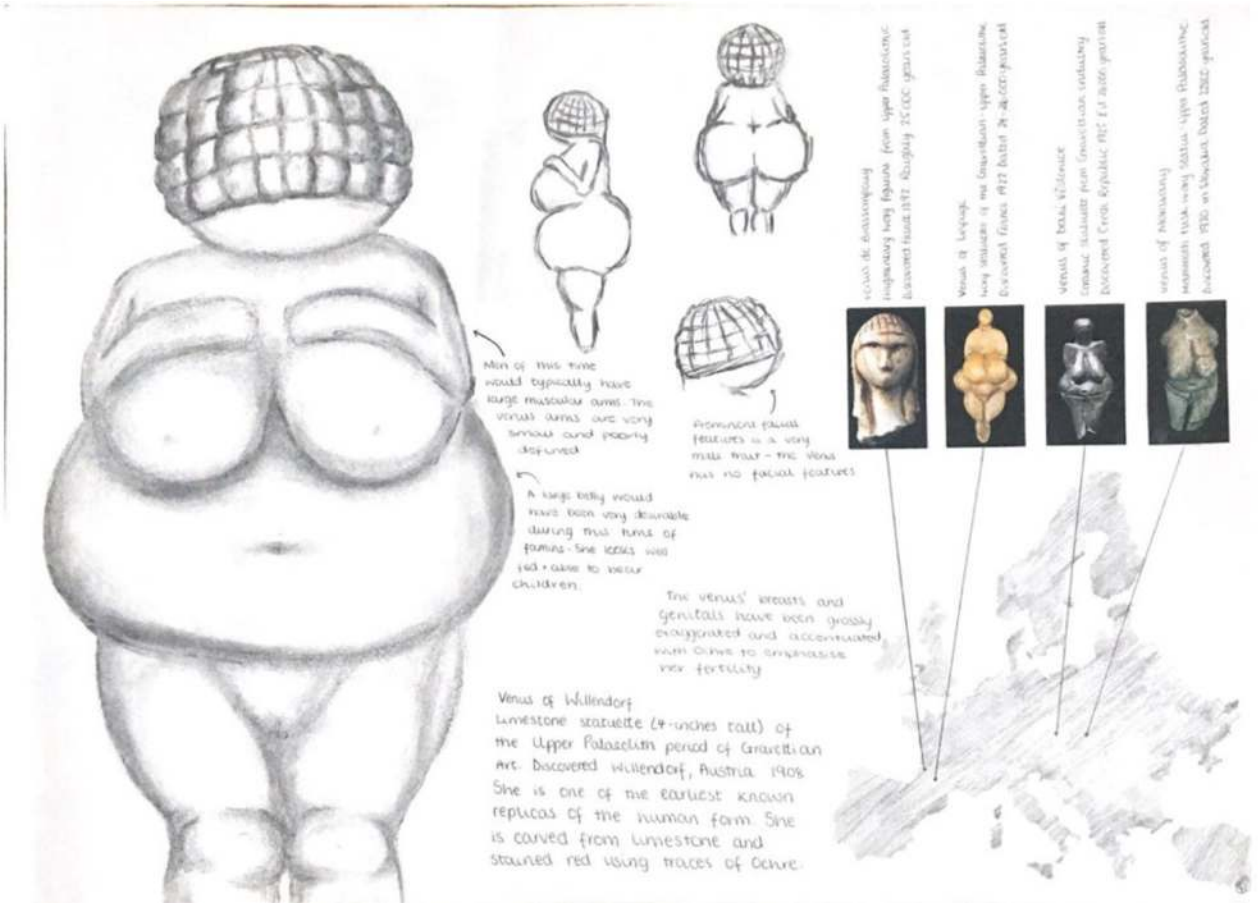
We can provide a potential explanation for this based on research carried out by the Dutch biologist and ornithologist, Nikolaas Tinbergen. His work towards The Study of Instinct, looked at the behaviour of animals; most specifically, 'spontaneous' behaviours which occur in their complete form the first time they are performed and tend to be resistant to the effects of learning. The part of Tinbergen's work which concerns our Palaeolithic ancestors' art is a phenomenon termed **'Supernormal Stimuli.'** The concept being that one could artificially produce an object 'which was a stronger stimulus or releaser for an instinct than the object for which the instinct originally evolved'. Or in Layman's terms, an artificially enhanced stimulus is more stimulating than the natural form, despite bearing little resemblance to the original stimuli.

His most famous study involved Herring Gull chicks. He observed that the chicks would tap their beaks on the red stripe on their parent's beak and in response, the parent would regurgitate food for them. Initially, he presented the chicks with a range of yellow sticks in a variety of colour intensities, some with red stripes and some without. The chicks were not interested in the yellow sticks without red stripes which indicates that it is the red stripe which acts as the stimulus.

He then went on to show the chicks a yellow stick with one red stripe (to resemble a beak) and a yellow stick with three red stripes (the artificially enhanced object). The herring gulls all tapped on the stick with three stripes at a very vigorous pace and none of them showed any interest in the stick with one stripe.

This indicates that the gulls were much more stimulated by the three stripes, despite it being unrealistic and unnaturally enhanced, hence supporting the theory of **Supernormal Stimuli**. Further research in male Stickleback fish and male Butterflies showed yet more proof of the **Supernormal Stimuli Effect**. Due to its exaggerations, the superstimulus clearly portrayed the characteristics which originally stimulated the instinctive response- either in an enhanced form or through the removal of other stimuli- which then, therefore, produces an exaggerated response.


Experiment 1
Aim: To find what stimulus caused the chicks to tap on their mother's beak for food
Procedure: He presented the chicks with a selection of sticks of varying lengths and colour combinations
Result: The chicks only tapped on the yellow stick with the red stripe which mimics the mother's beak
Conclusion: Red Stripe = Stimulus
Supernormal Stimuli
Nikolaas Tinbergen
Experiment 2
Aim: To test whether an artificially enhanced object can be a stronger stimulus rather than the original stimulus
Procedure: He presented the chicks with a choice between a yellow stick with one stripe and a yellow stick with three red stripes.
Result: the chicks tapped more vigorously on the stick with three red stripes
Conclusion: The three red stripes is a supershmulus
vs



Based on this research, it is likely that Venus figurines were designed- like most art- to invoke a feeling of aesthetic pleasure and awe, and that Tinbergen's work suggests that the gross exaggeration of the 'pleasurable features' elicits a much stronger response of pleasure in the viewer.

It is possible that this response to the image lead the Nomads to believe the Venerēs were magical or lucky causing many different tribes to make such strikingly similar statuettes.

Looking to Understand the Past

By looking at the past and studying the history we may come to know ourselves and the word around us in a deeper and more profound way.



Supernormal Stimuli (above)?

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1: Introduction

What is art?: For this course, a work of art is the visual expression of an idea or experience, *formed with skill*, through the use of a medium.

What is a medium?: A medium is a material, along with its accompanying technique. (The plural is media.) When a medium is used in such a way that the object or performance contributes to our understanding or enjoyment of life, we experience the final product as art.

How do we evaluate art? There are two ways to evaluate art. One approach is to analytically critique the work using the recognized art elements as well as the principles of art (aka principles of design). The art elements are 1. Line 2. Value 3. Color 4. Shape 5. Form 6. Space and 7. Texture. The principles of art are more numerous and include Perspective, Balance, Emphasis, Composition, Repetition, Variety, Unity, Contrast, Movement, Light, Pattern, Proportion, Size and Scale, and Surface.

A second part of art evaluation is to study the context of the work. In this case we use the Ws of detective work. What was created? Who created the work? When was it created? Why was it created? When we have a better understanding of the times and circumstances the artist experienced, the better we can appreciate the art. Was the work created during a time of war? Was it created as a form of protest? Was the art created as propaganda, possibly supporting the ruler or political party of the time? These are all important questions to ask as we evaluate artwork. The evolution of painting, sculpture, and architecture is the story of artists who experienced life in their time, often facing hardships we can only imagine. These are often brave individuals devoted to their craft and following their creative calling. By pushing art forward, they have broadened the definition of fine art in our time.

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2: International Style

International Style

Overview:

The Gothic Style of art and architecture spread across Europe replacing the Romanesque style. The greatest achievements of this era are what have been termed a white garment of churches spread across medieval Europe. Foremost amongst these structures are the great Gothic cathedrals, particularly those built in France. Another area of art that flourished in the late Gothic era is sculpture, particularly the works of artists working for the duke of Burgundy in Dijon. Sculptors Claus Sluter, from the Netherlands, is one of these artists. His work is of exceptional quality and far exceeds the earlier sculptural work of the European Medieval sculptors. His sculptures are mainly functional works such as *The Moses Well*. With this work, he creates the first genuine portrait since antiquity. It also would have been painted with polychromy making it even more realistic in appearance.



Another sculpture of significance is the Roettgen Pietà from the early 1300s. This sorrowful image is meant to be experienced on a personal level enhancing Christian prayer and devotion. The term for these highly emotional works is *Adachtsbild*. Works like this will become instrumental in the development of related Renaissance sculpture such as the famous *Pietà* by Michelangelo.



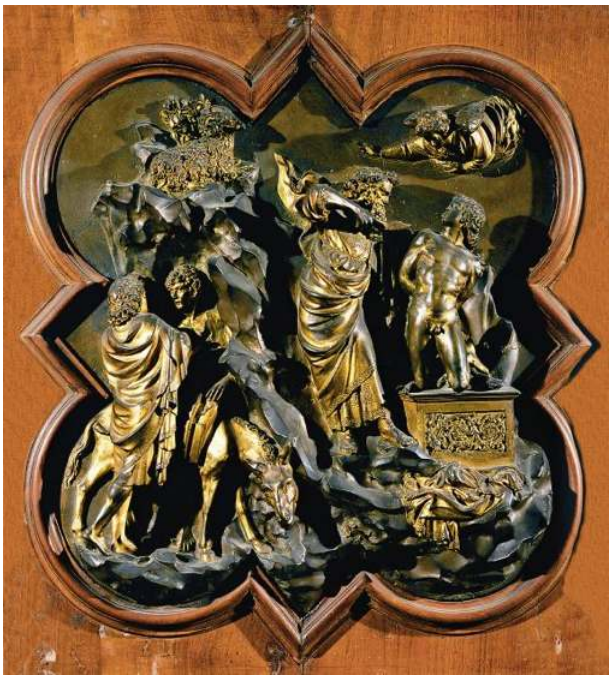


Two sculptors who help bring in the Gothic Style from the north into Italy are the Giovanni and Nicola Pisano. Giovanni sculpts a Nativity in the years 1259-1260. It is more typical of the Gothic sculpture appearing on the walls of Gothic cathedrals. The sculptural work with packed space becomes integrated into the architectural design. The work of Giovanni's son Nicola, shows a movement away from the traditional Gothic style with a disembodiment of the figural elements. There is a tangible three-dimensional space around the forms to assist in the visual storytelling and to better delineate the drapery and details of the figures. Nicola's Nativity from 1302-1310 is a great example of this movement towards classicism.





The culmination of this Gothic classicism is found in the sculptural works of Lorenzo Ghiberti in what is termed the International Style Securing the commission of the bronze baptistry doors of Florence Cathedral, after winning over a very competitive submission by Filippo Brunelleschi, Ghiberti spent 27 years completing this masterpiece. A masterpiece that in many ways, helps usher in the Florentine (Italian) Renaissance.







After the fall of the Roman Empire, Christian Europe struggled to survive with a turning point around the year 1,000 CE. For the next 400 years, Christian Europe continued to grow and by the time of the Italian Renaissance in the year 1400 CE, the pieces were in place for something monumental. All of the ingredients were there for a revolution – money, ambition, talent, and enough political stability to sustain and propel the intellectual and artistic movements forward.

The art and architecture of this era are in part the result of an intellectual movement termed Humanism. It is a move towards the study of the Humanities in the intellectual centers of Europe, particularly France. The writings of the Italian poet Francesco Petrarca (1304-1374), known as Petrarch, helped revive many of the classics and restore them to the original Latin and Greek forms. He emphasized the humane letters (study of Humanities) rather than the divine letters of Christendom. To study outside the boundaries of Christian theology was often a dangerous proposition, particularly if the local clergy and politicians were not supportive. The Pope was still the ultimate authority and considered infallible to the Roman Catholic populace. Under the Pope, the Cardinals would have considerable say in the teachings and studies taking place in the Italian city-states, including Florence.

Petrarch went against this powerful religious and political force to conclude that the age of faith exhibited during the Middle Ages was in fact a time of darkness and that the Greco-Roman pagans were in fact the more enlightened civilization. This was again a dangerous path that could lead to death by execution, but one that will come to epitomize the direction of the liberal city-state of Florence and its cultural leaders. We will find echoes of Petrarch's humanism in the search for ancient knowledge by those who rise to Florentine power in the 1400s, particularly the Medici family and those artists working under their patronage. This movement is at the core of the rebirth of scientific and artistic inquiry and study – the Renaissance (literally meaning rebirth).

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3: Renaissance

The Renaissance:

The Renaissance itself was not meant to replicate the ancient worlds of Greece and Rome, but to surpass them. It was a forward moving exploration and experimentation in the fields of science, astronomy, medicine, botany, global exploration, art, theater, creative writing, and music. The movement itself challenged established political and religious norms often shaking the very foundations of both the church and the regional powers. It was a time of great intellectual expansion as well as political upheavals. A most fascinating time in European history filled with intrigue, assassinations, the sacking of a sacred city, monumental achievements in the visual arts, the development of the printing press (dissemination of knowledge and affordable literature), and the further splitting of the Catholic church. Add to this the rise of Islam and you have the ingredients for even greater conflict as well as diversity in creative thought, ideas, and innovation.

During this era, the national borders we are familiar with today did not exist. The Roman Catholic church had power over most of Western Europe at this time and the regions would be controlled either by local governments, such as the Republican form of governance in Florence, or by local dukes, and/or monarchies (kings and queens). Peace was a balancing act between these players, with certain factions exhibiting dominance through ambition, use of wealth and by force of arms.

The Money:

From the millennium until the time of the Renaissance, Western Europe stabilized and grew. There was tremendous growth in the major European city populations with businesses needed to meet the needs of the people. The merchant class was established producing, selling and/or trading clothing, food, housing, livestock, weapons of war, pottery, musical instruments, carriages, horse tack, rugs and textiles, and so on. Banks were established to meet the rising needs of businesses and wealth was accumulated within this working middle class. Ambitious people outside the traditional knighted lineage created wealth for themselves and rose to prominence within communities, cities, regions, and even on the world stage. The most notable of these families is the Medici.

There were several major financial players in Italy at the time of the Renaissance. Established banking families like the Pazzi family as well as the Roman Catholic Church controlled much of the building and art commissions in Florence and Rome. By doing this, they controlled the narrative and influenced a mostly illiterate populace through a partly theocratic form of governance. Florence was a Republic, as were many of the surrounding Italian city states, and had a certain autonomy from both rival states and the Vatican. However, a political alignment with the Vatican was much desired since the Vatican had a powerful army capable of subduing the armies of the city states. A good example of this is the sack of Prado.

Established banking families in Florence around 1400 are:

These families would have many knights in their lineage and considerable power and prestige both in the government and with the people of Florence. There is one family that runs a banking business from the back of a wool shop and its story is one that is the stuff of legends. In this story we have murder and imprisonment, bets with a pirate, illegal dissections of human bodies, and an obsession with uncovering the secrets of the ancient world. This may all be of little historical concern to us, except this family dynasty used much of its wealth to create a brand by commissioning the greatest artists of the time to build, sculpt, and paint masterpieces to put their power and influence in display for both Italy and the world to see. This family is the Medici.

There were several major financial players in Italy at the time of the Renaissance. Established banking families like the Pazzi family as well as the Roman Catholic Church controlled much of the building and art commissions in Florence and Rome. By doing this, they controlled the narrative and influenced a mostly illiterate populace through a partly theocratic form of governance. Florence was a Republic, as were many of the surrounding Italian city states, and had a certain autonomy from both rival states and the Vatican. However, a political alignment with the Vatican was much desired since the Vatican had a powerful army capable of subduing the armies of the city states. A good example of this is the sack of Prado.

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4: The Early Renaissance (1400s)

Florentine Renaissance

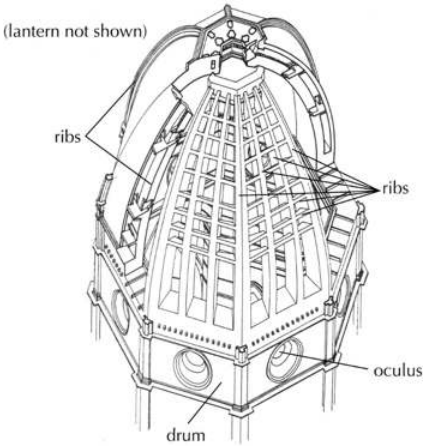
During the Renaissance, we encounter artists with personalities ranging from the sophisticated and urbane Leonardo da Vinci to the difficult and explosive personalities of Filippo Brunelleschi and Donatello. Michelangelo, arguably the greatest artist of his time, had a personality described as terribleness. He did not enjoy the company of fools, and certainly would not tolerate their presence. Despite their difficult and temperamental personalities, these gifted artists found patrons who would guide and support them through the challenges of creating some of the greatest masterpieces in western art.

We find some of the first patrons during the early Renaissance in Florence, Italy. One family in particular gives us major patrons through several generations. This family rises from humble beginnings to become the most powerful family in all of Europe. Doing business as a furrier while running a small banking operation from the back of the shop, *Giovanni di Bicci de' Medici* (c. 1360 – February 1429) makes a bet on a pirate. Knowing that there is instability surrounding the pope and his cadre of cardinals, Giovanni funds the pirate Baldassarre Cossa all the way up to the papacy itself. In doing so, Giovanni places his small bank in a position to become the Chief Papal Banker. Once the pirate assumes the role of pope, he remembers and rewards the Medici bank for funding his rise to the papacy.

With this partnership with the Vatican established, and the death of his father, Giovanni, Cosimo de'Medici assumes the leadership role of the Medici family and bank, and at this point, is himself one of the richest men in Europe. Cosimo will also continue working relationships established by his father with both sculptors Filippo Brunelleschi and Donatello. One way to further the Medici brand within both Florence and the surrounding region is to take a leadership role within the community itself. This was a challenge for Cosimo, since his family was not an established knighted family as many families in Florence were at that time. His father had always said to "wait to be summoned" by the political leaders and had stayed out of politics Cosimo certainly had challengers to his sudden rise to power within the Florentine political arena. However, through both luck and political savvy, Cosimo survives imprisonment and even a death penalty to live another day. At one point, he is banished from Florence, but returns with a glorious welcome after Florence flounders under the incompetent rule of his competitors. After he is welcomed back, Cosimo takes revenge on those who wished his demise. Revenge at that time was often violent, such as slicing the face of a rival. Doing this is often referred to as "a loss of face," since the outcome is a permanent scar across the face. Cosimo plays a vital role at the start of the Renaissance in Florence. Not only is Cosimo a capable leader, but he also partners with some of the greatest artists of his time. He is interested in the ancient writings of the Greeks and Romans as well as any other interesting or useful information that can be uncovered from the vaults of the churches and cathedrals in and around Florence. With the support of the local clergy, he is able to access some of the ancient writings that have been stored away for hundreds of years. Not only does he access these ancient texts, but he also funds major commissions for architects, sculptors, and painters.

Brunelleschi





Cosimo becomes the patron for Filippo Brunelleschi when others see him as an eccentric. Brunelleschi certainly exhibits his difficult personality as evidenced by his being thrown out of the political house and also his reaction to losing the baptistery door competition. Ghiberti submits an excellent example of the international style for the judges (one judge is Giovanni de'Medici) to view during the baptistery door competition. The competition was open to artists all across the region and Filippo Brunelleschi submitted a very forward-thinking sculpture to the judging panel as well. In the end, the judges deemed both to be extraordinary submissions, but gave the nod to the veteran sculptor Ghiberti. To appease Brunelleschi, the judges propose that both he and Ghiberti work together to complete this very important commission for the baptistery doors of the Florence cathedral. Brunelleschi, still hurting from the decision the judges made favoring Ghiberti, refused this offer stating that two geniuses cannot work successfully together on one commission.

Shortly after this disappointment, Cosimo proposes to Brunelleschi that he complete the dome of the Florence cathedral. The two of them travel to Rome and Brunelleschi is able to see firsthand the Pantheon built by the ancient Romans. He is able to see that the dome is actually constructed in two layers of poured concrete. Looking back at the Florence cathedral, and considering how he can adapt this technology, he concludes that one: there isn't enough wood in all of Tuscany to build a form to pour the concrete, and two: the formula for that type of concrete no longer exists. He then goes to work to figure out what will work, given the materials and the technology available to him at that time. What he designs shows just how much of a genius he is. He adopts the double-layer building technique of the ancient Romans, but he uses a specific herringbone pattern of laying bricks to maintain the stability

needed to traverse such a wide space across the diameter of the dome. Using both horizontal and vertical stone ribs and filling in between with the herringbone brick work, he is able to solve the riddle of the dome. This is something that no other individual was able to do for decades. What he did, with the unfailing support of Cosimo is quite spectacular. Someone calling it a miracle. This was very important for the people of Florence, for without a dome, the Florence cathedral could not be sanctified (since it was open to the elements). Once the dome was completed, the Florence cathedral could function as the major religious center and point of pride for the people of Florence. The dome itself dominates the geographic area by its sheer size and quickly becomes the new symbol of Florence ingenuity and skill.



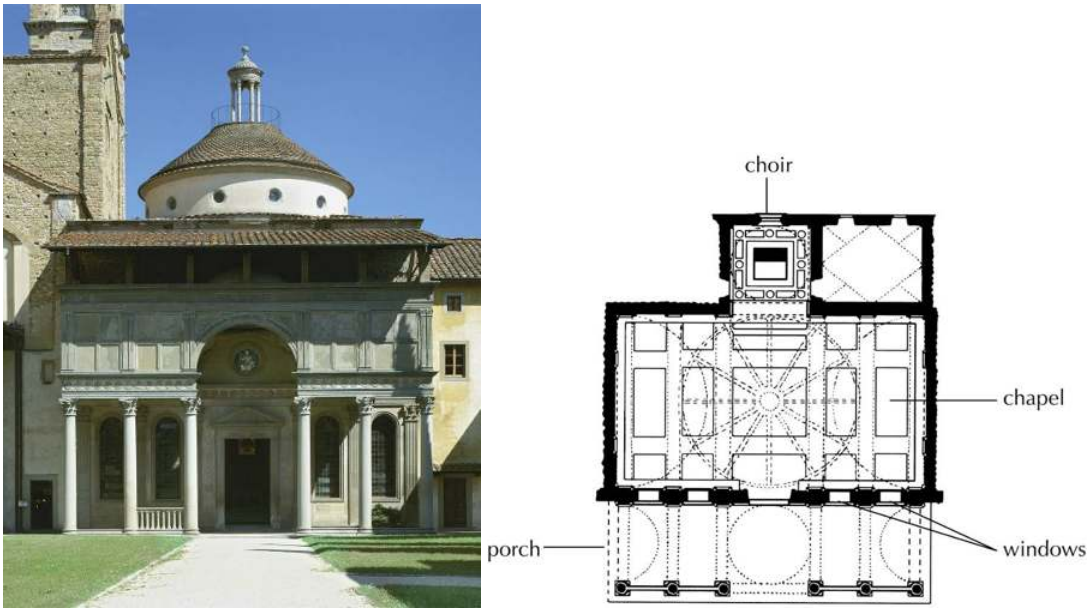
Hospital of the Innocents, Florence begun 1421 Filippo Brunelleschi

Brunelleschi also worked public projects sponsored by the guilds of Florence. The hospital for orphans was sponsored by the Guild of Silk Manufacturers and Goldsmiths. In this design we see Brunelleschi using classic ratios and supporting columns. The design is balanced and without the ornamentation of the earlier Gothic architecture. By studying ancient Roman buildings, he was able to uncover and solve questions about ancient Greek design architectural design systems. Since Roman buildings were based on the Greek classical orders of architecture, studying these buildings allowed him to peer into the past and begin applying what her learned.



Church of San Lorenzo, Florence 1421-69 Brunelleschi

The Medici family commissioned Brunelleschi to add a sacristy to the church of San Lorenzo. This will be known as the Medici chapel, or new sacristy. The Medici family was so pleased with the result that they commissioned Brunelleschi to redesign the entire church. The redesign moves away from the Gothic style and presents as a classical architectural building on the inside. Corinthian columns, a favorite of the Romans, support classical arches. There is an elegant and simple balance in the design that departs from the earlier Medieval European architectural designs.



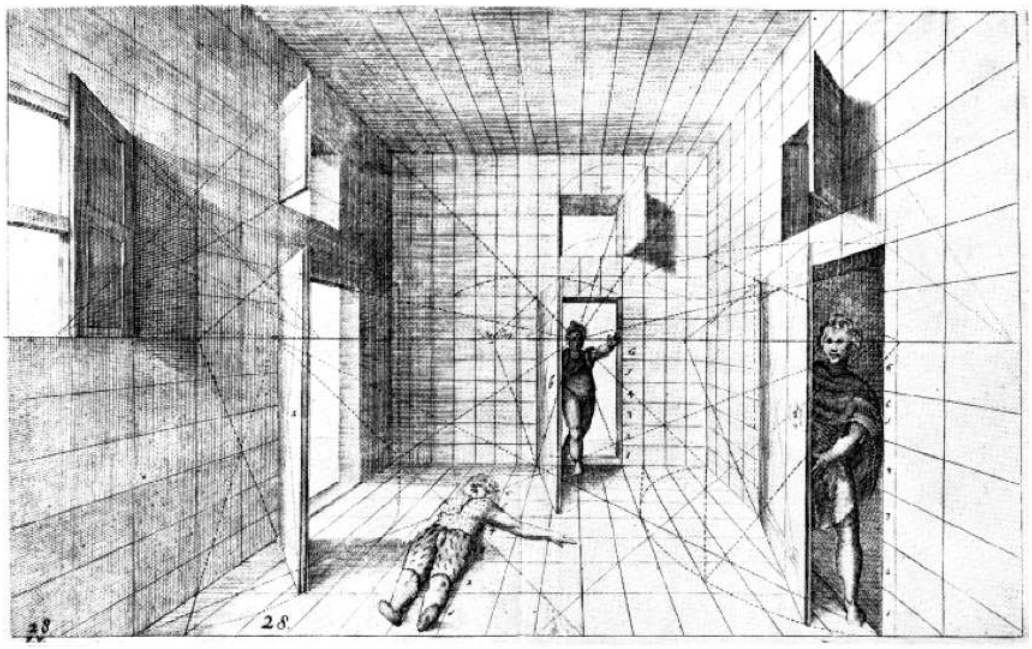
Capella dei Pazzi 1430s

Designed for the powerful Pazzi family of Florence, Brunelleschi designed a central plan chapel with classical proportions. The porch, added later, may not have been part of this original design.



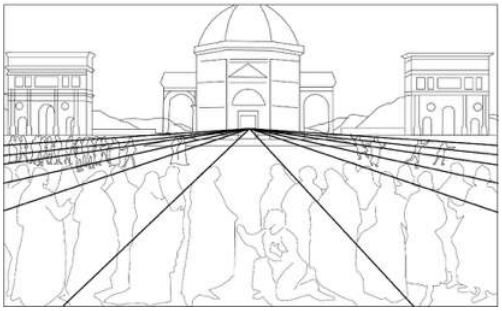
Pazzi Chapel Interior

Brunelleschi will achieve much more than the completion of the Florence cathedral dome during his lifetime. He helps bring back classical proportions to architectural projects in Florence. His redesigns and new designs use weight-bearing columns and arches not really seen since Roman antiquity. The grace in simple proportions of his designs usher in a new style that moves away from the ornate Gothic. It appears very fresh and new and in keeping with the ideals found in protagonists of the early renaissance period. Add to this is work in the field of mathematical linear perspective also known as vanishing point perspective, any emerges as one of the great minds of the renaissance. Linking art to math and science allows fine arts to enter the university as a field of study.



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Alberti credits Brunelleschi with Perspective





The Delivery of the Keys, Sistine Chapel, Vatican Palace, Rome, Pietro Perugino 1482

Alberti credits Brunelleschi with the discovery (or re-discovery?) of mathematical linear perspective, a technique for artists to represent the three-dimensional world in two-dimensional surfaces. This revolutionizes drawing and painting by helping artists to create paintings with authenticity. Renaissance painters will become obsessed with creating the illusion of realistic interior and exterior spaces that look convincingly real.

https://www.youtube.com/watch?v=_IOPlGPQPuM

https://www.youtube.com/watch?v=hOzyXQMvLPo

https://www.youtube.com/watch?v=QD3fJphus-o

https://www.youtube.com/watch?v=oHWLaSH5eF0

Renaissance in the North?



Arnolfini Portrait, Jan Van Eyck 1434

The study of art through time often creates challenges. One such conundrum is how knowledge of linear perspective travelled so quickly from Italy to the Netherlands. Jan Van Eyck correctly applies one-point perspective in the above painting at a time Brunelleschi in Italy is rediscovering (or discovering) this drawing technique for representing three-dimensional form on a two-dimensional surface.

Jan van Eyck, painting in the style of the northern realists, achieves an unparalleled level of painting excellence. Using both proper perspective, and attention to detail including proper proportion of figures as well as color balance in the paintings, he achieves what no other northern artist had accomplished to that point in history. With the aid of the new painting technology gained by using oil as a flowing medium for painting, he achieves brilliant clarity, realism, and rich, vivid colors in his paintings. Jan van Eyck helps ushers is in a new tradition in painting for Northern artists that will last for generations.

https://www.youtube.com/watch?v=VMJK1EDG2X8

https://www.youtube.com/watch?v=iZNvYvxetoo

https://www.youtube.com/watch?v=bHxu6az9gVI

https://www.youtube.com/watch?v=n6mBdpPYDDQ

Donatello



The Head of John the Baptist Presented to Herod

The partnership between Cosimo de'Medici and Donatello is one that goes beyond patron an artist since they really were friends. Donatello also had a difficult personality exhibiting anger when he felt slighted by patron. He was known to destroy his work rather than deliver it to an unappreciative client. Donatello certainly had his detractors, but Cosmo de Medici would step up to defend his friend and to let others know that he is still friends with Donatello. Cosimo and Donatello create a work that is quite daring for the time. The peace itself, is quite erotic and could've been problematic for both parties. The piece I'm talking about is *David* by Donatello. It is a quite sensual piece that can be viewed as erotic as well. The David is portrayed as a young man in the nude and standing over the head of the defeated Goliath. Even the feathers that are depicted running up to the thigh of David could be viewed as an erotic caress. Florence at times was quite liberal with a large population of homosexuals. There were many men who were tried for side of Mia during the renaissance. It was considered a serious crime punishable by death so what they were doing was quite risky. What is the work commission by the Medicis what is displayed within their palace, so that would be a limited group who would actually see some of the sculptures and paintings commission by the family. *David* itself is one of several firsts that Donatello will create during his lifetime. This is the first life-size nude bronze since antiquity. The cast in bronze, is quite an expensive endeavor and having the financial support of Cosimo de Medici as well as the creative license must've been a great asset for Donatello.



Donatello and the first life size nude since antiquity (the David)



Mary Magdalene, Donatello

Donatello goes on to create other masterpieces that help to bring back knowledge of the human figure for use in sculpture. His use of contrapposto is exceptional. Donatello studied in the studio of Ghiberti and the two eventually became competitors. Ghiberti was an exceptional sculptor, and Donatello exceeds his mentors work in many ways. Another first that Donatello gives us is the first life-size equestrian statue since antiquity. Once again cast in bronze, this is a major commission and achievement during this time. Each time Donatello reaches a new mile stone, he pushes the renaissance forward setting a high bar for those artists who will come after him. Donatello shows us his versatility when he scopes Mary Magdalene out of wood, she is covered by her long hair that flows around her like a ragged garment. His sensitivity and empathetic approach to Mary Magdalene tells much about who he is as a human. It is quite an emotional work of art that is moving. It tells a visual story of suffering and resilience of a woman devoted to the teachings of Christ.

https://www.metmuseum.org/toah/hd/dona/hd_dona.htm

https://www.youtube.com/watch?v=vcoRoP3Abt8

https://www.smithsonianmag.com/smart-news/donatello-renaissance-art-history-180979774/



First life-sized equestrian statue



Luca della Robbia

Luca della Robbia was an Italian Renaissance sculptor from Florence. Della Robbia is noted for his colorful, tin-glazed terracotta statuary, a technique that he invented and passed on to his nephew Andrea della Robbia and great-nephews Giovanni della Robbia and Girolamo della Robbia.

http://www.iitaly.org/magazine/focus/art-culture/article/della-robbia-comes-washington-dc

https://www.mfa.org/exhibitions/della-robbia



Massacio 1425

https://human.libretexts.org/@go/page/219606



Massacio 1426

Massacio is an important painter and link between the Italian painters of the 14th century like Giotto and the Renaissance painters to follow. We begin to see more naturalism, proper use of perspective, and improved modeling of the forms in his paintings. Masaccio, born Tommaso di Ser Giovanni di Simone, was a Florentine artist who is regarded as the first great Italian painter of the Quattrocento period of the Italian Renaissance.

https://www.nga.gov/collection/artist-info.1688.html

https://www.nationalgallery.org.uk/artists/masaccio

https://www.nga.gov/audio-video/video/empire-part-2.html

https://www.youtube.com/watch?v=G6A9Mg3yAu0



Annunciation, Fra Angelico 1440-1445



Madonna and Child with the Birth of the Virgin, Fra Filippo Lippi 1452-1453

Fra' Filippo Lippi is another fascinating story and another example of a successful artist benefitting from the financial support of Cosimo de'Medici. Although Kosovo had to imprison lippy for a time, he still was able to extract superior work from this gifted painter. Lippy had a difficult life, being orphaned at an early age and having to live in the Carmelite monastery. He created some beautiful work for several different patrons over the years including work for the churches of the region. Almost constantly in trouble, he was also in a state of poverty for much of his life.

https://www.youtube.com/watch?v=Ly2-n1KqNko

Verrocchio



Lorenzo the Magnificent Verrocchio Studio (1480): Uses wealth to further the brand, even on an international stage.

https://www.nga.gov/audio-video/video/verrocchio-long.html

https://www.nga.gov/audio-video/video/verrocchio-butterfield.html

Boticelli



The Birth of Venus, Sandro Botticelli, 1480



Primavera, Sandro Botticelli, 1482

Lorenzo de'Medici was given the distinction of being Lorenzo the magnificent. He was the grandson of Cosmo and upon the passing of his father he had to take over the Medici bank with all of the responsibilities that title held. Lorenzo was the patron of several great artists of the renaissance. He funneled incredible amounts of money into art commissions to further the Medici brand as well as to establish the Medici not only on the local and regional level but on the world stage as well. He funded the travels of people from far of lands to come and see for themselves the grandeur of the Medici. While still in his teens, Michelangelo came to live with Lorenzo de'Medici and his family and then doing so learn quite a bit about ancient writers, sculptors, and culture. Lorenzo saw in Michelangelo a troubled youth of great ability and drive. He encouraged Michelangelo, and helped him develop his art skills as a sculptor. Having these connections with the Medici family helped Michelangelo politically as the years went on since the boys Michelangelo grew up with eventually became Roman Catholic popes.

Lorenzo also partners with Sandro Botticelli. Again, allowing his artists to explore dangerous subject matter, Botticelli creates paintings that merge Christian and pagan themes. These paintings were meant for the private enjoyment by the Medicis, and not for public consumption. *The Birth of Venus* of 1480 and *Primavera*of 1482 are great examples of the merging of these two worlds by Botticelli. We can see in the tilt of Venus's head echoes of the Byzantine Madonna, yet this Venus/Madonna is placed in a mythological world. Paintings like this, as well as the earlier David by Donatello, really push the envelope of what is acceptable. In terms of painting technique, we find that Botticelli uses a hard edge for the figures and forms represented in his paintings. This continues similar painting techniques seen earlier in the works of Fra' Lippi.

Lorenzo de'Medici is the intended target of an Easter Sunday assassination attempt in the Florence Cathedral by the Pazzi family in coordination with the Roman Catholic Church. The church was heavily indebted to the Medici family and the Pazzi family would certainly benefit from removing the Medici from Florentine power. The attempt on Lorenzo failed, although he was wounded. However, his beloved brother Juliano was assassinated. Not long after this, his wife passed away and Lorenzo was never quite the same. As his health failed, another Florentine figure rose to power and challenged all that Lorenzo and his forbearers had built. A fanatical Dominican Friar named Savonarola who denounced secular art and culture pushed for religious renewal in Florence. Savonarola did not support the endeavors and excesses of Lorenzo's lifestyle. While on his deathbed Savonarola was summoned and condemned Lorenzo to hell when Lorenzo was asking for absolution. This must've been devastating to Lorenzo who believed in receiving final rights and absolution before death. Once Lorenzo had passed, the door was open for Savonarola to enforce his culture war. Sending out radicalized youth to enforce new rules on jewelry, makeup, clothing, and art he changed the climate of the

city. He organized a large event where people of Florence discarded the symbols of their wealth into a large fire. Even Botticelli threw paintings into the fire. This event became known as the Bonfire of the Vanities and almost ended the Renaissance movement forcing Florence back to the mentality of the middle ages. Fortunately, Savonarola's brutal form of religion for the lives of Florentines was short-lived. He was summoned back to Rome, he refused, and was branded a heretic and executed and his body was burned as well.

https://www.youtube.com/watch?v=cdQu3cOOaWE

https://www.youtube.com/watch?v=jNkHq6QXX30

https://www.youtube.com/watch?v=GUb4SeGWvtM

https://www.youtube.com/watch?v=O_4HA9TrIvE

https://www.youtube.com/watch?v=tcjeSMICLz0



The Damned Cast into Hell 1499-1500 San Brizio Chapel, Orvieto, Luca Signorelli

https://www.nga.gov/collection/artist-info.1874.html

Alberti




Church of Sant' Andrea, Mantua, designed in 1470 Bautista Alberti (1404-1472)

Alberti was a gifted and imaginative architect who also wrote Treatises on the arts. He would later influence architects like Palladio who shared his interest in classical forms. What Alberti accomplishes with his church in Mantua is extraordinary in both vision and execution. It is a massive church in size and scale, but more impressive is the integration of external design elements with the interior. The design of the façade reflects what is seen within. A massive arched entry, encompassing three stories, greets the congregant. Faux columns (pilasters) of two and three-story heights flank the entry arch. A giant pediment sits atop the façade completing the symmetrical classical design. The design does not fit any of the three classical orders of architecture. It is neither Doric, Ionic, or Corinthian. It is now termed the Colossal Order, a term meaning it is more than one story high. It merges classical temple forms with the traditional basilica church. Alberti also uses the geometric shape of a square to help unify the façade. The effect is dramatic, in this, Alberti's last design.

https://www.youtube.com/watch?v=5FN8FN-pT-A

Early Renaissance in Venice

As Rome became the center of an imperial papal style of art, Venice endured the enmity of its neighbors and the dismantling of its northern Italian Empire. Having gradually expanded its influence over northeastern Italy in 1509 the Republic of Venice faced a threat from the League of Cambria, an international military alliance aimed against it. Yet, by 1529, Venice had outlasted this menace to its power and reclaimed most of its lost territory. Resisting the invasions of Europe by the Turks, Venice's Navy fought determinedly in the Eastern Mediterranean to hold off this threat. Amid this turmoil, artists in Venice built on the traditions of the 15th century and the innovations of Giovanni Bellini. To create a distinct visual language, two artists in particular, Giorgione and Titian, created new subjects, approaches to images, and techniques in the next art period to come, the High Renaissance.



Ca’d’Oro, Venice 1422-1440



Equestrian Monument of Colleoni Andrea del Verrocchio (1483-1488)

Venetian architecture combines aspects of Gothic, classical forms, and Islamic influences to create a unique language. Ca’d’Oro is an excellent example of this unique style. We also see major commissions to honor military leaders such as Colleoni. Colleoni left a large sum of money to finance a sculpture of himself. Verrocchio’s studio completed the work taking inspiration from Donatello’s *Gattamelata*. There are, however, a few differences such as the size of the rider. Verrocchio allows Colleoni to appear larger in relation to his horse making him appear powerful.

https://www.wmf.org/project/bartolomeo-colleoni-monument

https://www.learner.org/series/art-through-time-a-global-view/the-urban-experience/bartolomeo-colleoni/

Bellini

In Venice, use of oil as a painting medium enhanced and advanced the art of the region. Venetian painters become known for their rich, vibrant color palettes and their exquisite use of space in their compositions.



St. Francis in Ecstasy Giovanni Bellini 1480



Madonna and Saints, San Zaccaria, Venice, Bellini 1505

What we see in the Venetian painters of the late 15th century is use of oil paints as a painting medium. This was a technique imported from Flanders and immediately made an impact on the vibrancy of the colors in Venetian paintings. Combine this with Italian techniques of composition, use of space and perspective, and beautiful lighting and you have some of the most rich and significant paintings of the period. Bellini will lead Venice in a new direction and be the father of Venetian painting.

https://www.youtube.com/watch?v=LO8M3Aiat90

https://www.youtube.com/watch?v=XH_lnpttZT8

https://www.metmuseum.org/perspectives/videos/2013/4/madonna-and-child-giovanni-bellini-art-explained

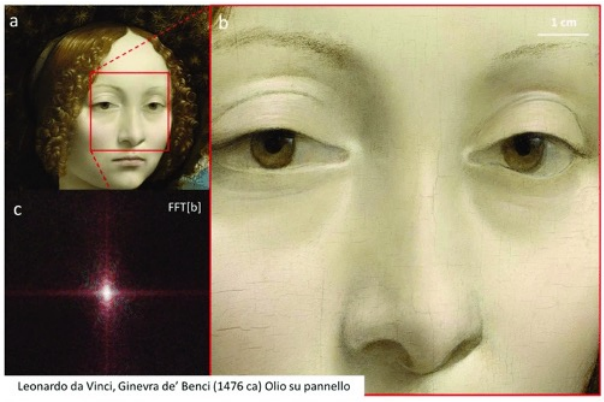
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5: The High Renaissance (late 1400s through mid-1500s)

Florence and Rome

Leonardo Da Vinci (1452-1519)





Leonardo da Vinci was educated in Florence by the Italian painter and sculptor Verrocchio. Verrocchio, so impressed by his young pupil stated that he would put his paint brushes away after seeing the work da Vinci created. He spent much time in the service of Ludovico Sforza in Milan where he painted *The Last Supper*. Later, he worked in Florence and Milan again, as well as briefly in Rome. Upon the invitation of King Francis I, he spent his last three years in France, where he died in 1519.

Da Vinci is recognized as a genius skilled in many areas of art, science, and engineering (a polymath). He was an inventor who developed an automated gearing system, helicopter, and other advanced plans that could not be realized because of the technology to build such things was not yet in place. He is known for his notebooks with over 10,000 pages of writings and diagrams in subjects ranging from botany, to human anatomy. Much of the writing is in a form of code to prevent others from stealing his ideas. Even his painting technique remains a mystery, since there is no surviving documentation of his process. His most famous work, *Mona Lisa* or *La Gioconda* (1503-1516), displays painting glazes so thin that no brush strokes are revealed. There is much speculation and research about this famous work, even studies using imaging technologies to decipher whether eyebrows and eyelashes were in place at one time. The idea being that the pigments used by da Vinci were phantom pigments that were light sensitive and disappeared over time.

Several painting techniques da Vinci developed greatly influenced future painters. One technique is referred to as **chiaroscuro**. This translates from the Italian to mean light and dark. It is a technique whereby the forms, whether human figures, landscapes, or objects are revealed by the light falling upon them. By using this technique, the painter achieves painted forms with the illusion of three-dimensions. The unfinished painting *Adoration of the Magi*, shows the beginning stages of a painting incorporating chiaroscuro. The dark underpainting creates the foundation for the lighter values of paint to reveal light on the forms.



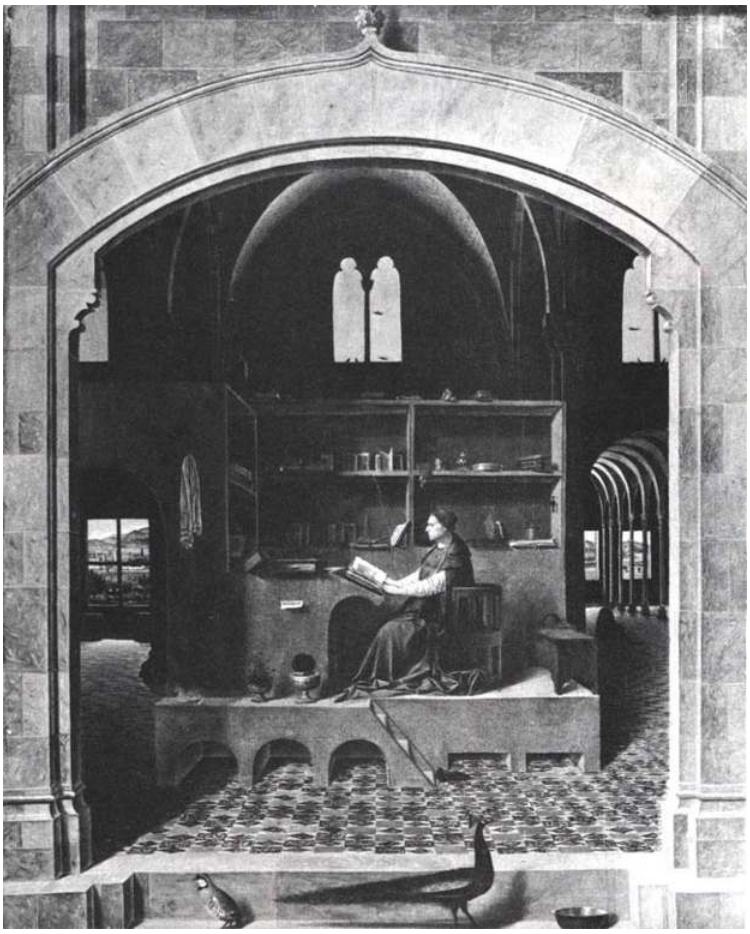
Adoration of the Magi Leonardo da Vinci, 1481-1482 8’ x 8’ 1”

Another painting innovation is the move away from hard edges to reveal forms. We saw in earlier paintings by Italian artists the use of edge-defined forms in the works by Lippi and Botticelli. Da Vinci softens the edges as if we are looking through atmosphere. It is often described as a smoky haze that engulfs the space rendering the forms softer and more delicate. The term for this technique developed by da Vinci is **sfumato**. A great example of both chiaroscuro and sfumato is the *Mona Lisa*.

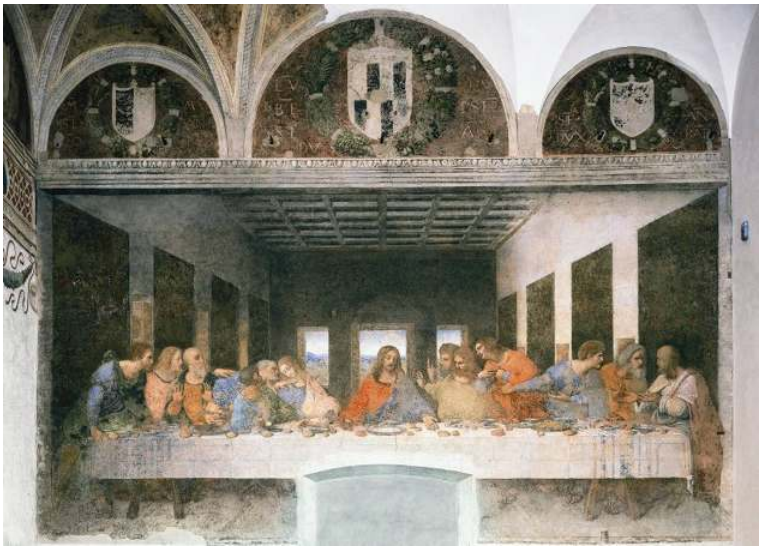


The Virgin of the Rocks, da Vinci, 1485

Much of da Vinci's work is enigmatic and the source of much controversy and debate. *The Virgin of the Rocks* uses both chiaroscuro and sfumato creating a three-dimensional illusion on the two-dimensional surface. Using the triangle as a compositional device we see Mary gazing at John the Baptist as she holds him with her left hand while her right hand is placed over the child Jesus. Jesus is giving a blessing to John, while a seated angel engages us through a backwards glance. The angel points to John creating visual movement in the work as we are directed in a continuous circle around the forward space of the grotto. The flowing red cape of the angel is opened up from a movement of air and will be echoed in the paintings of artists like Raphael (see *La Belle Jardinière).*



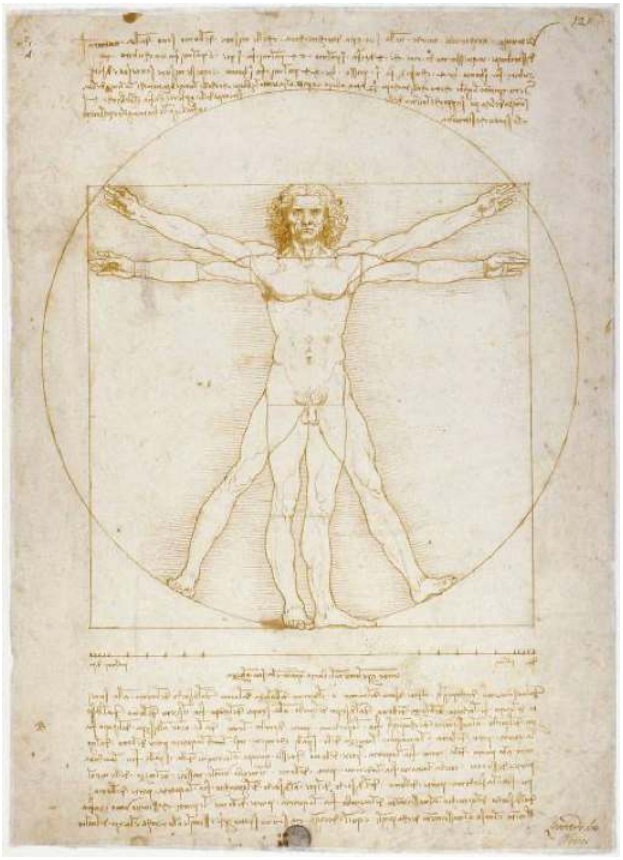
St. Jerome in His Study, Antonello da Messina 1475



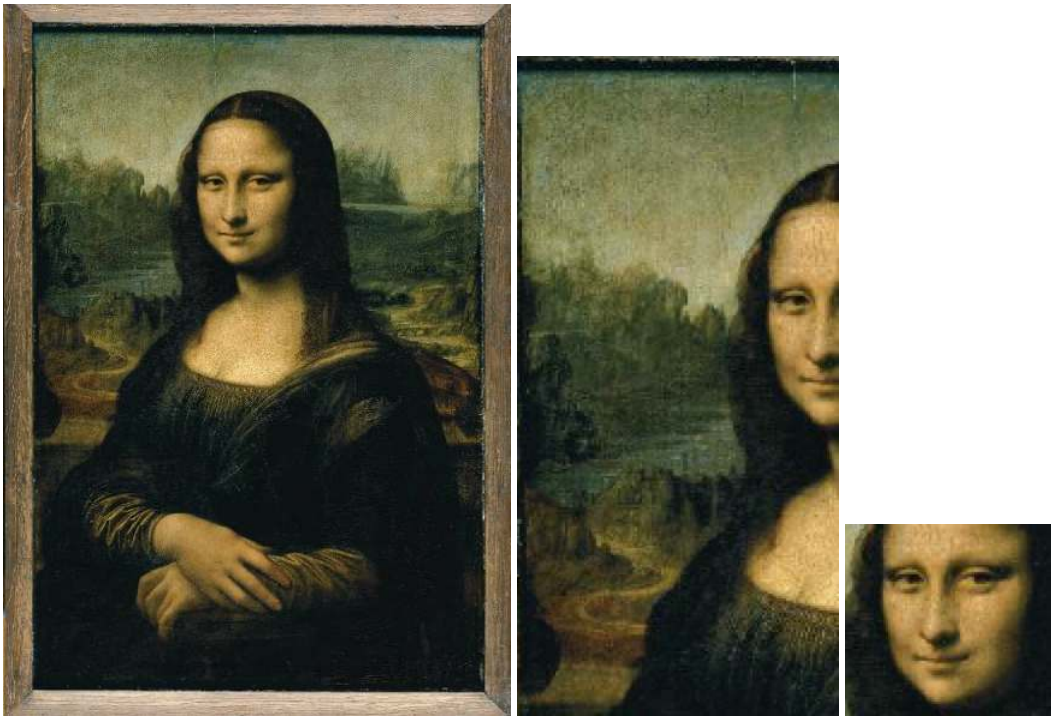
The Last Supper, Santa Maria delle Grazie, Milan 1495-1498

Note the use of one-point perspective in both da Messina's painting and The Last Supper by da Vinci.

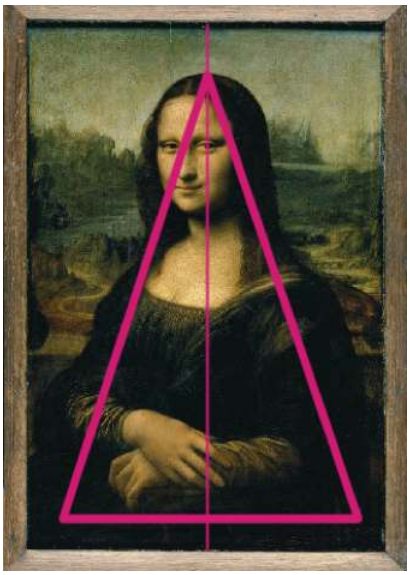
https://www.youtube.com/watch?v=oa5weji60X8



Vitruvian Man, da Vinci 1487



Mona Lisa, da Vinci 1503-1505

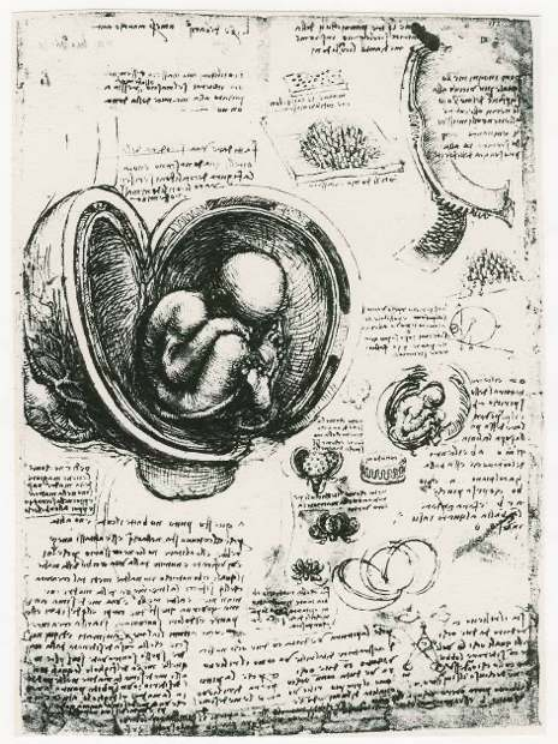


The *Mona Lisa* used sfumato and the stable triangular compositional device to create a balanced and lifelike portrait unlike any that came before.

https://www.youtube.com/watch?v=NGsUFvwgvCo&t=26s







Embryo in the Womb, da Vinci 1510

Embryo in the Womb is a great example of the sight and insight that de Vinci brings to his work. He is a polymath of the highest order who studies and documents anatomy, designs engineering marvels way ahead of this time, and is also comfortable acting as a diplomatic in politics.

https://www.metmuseum.org/toah/hd/leon/hd_leon.htm

https://www.mos.org/leonardo/biography

https://ian.umces.edu/blog/leonardo-da-vincis-scientific-visualizations-saper-verdere-or-knowing-how-to-see/

https://www.youtube.com/watch?v=VKhBfq4O7-k

https://www.youtube.com/watch?v=NGsUFvwgvCo

https://www.youtube.com/watch?v=13TyiCiOBlI

https://www.youtube.com/watch?v=pN2pPhpAxXk





Michelangelo

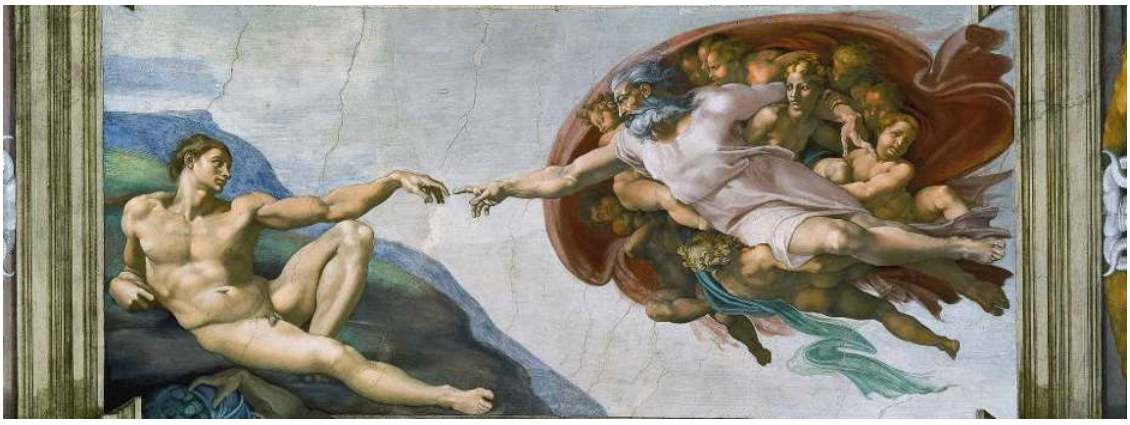




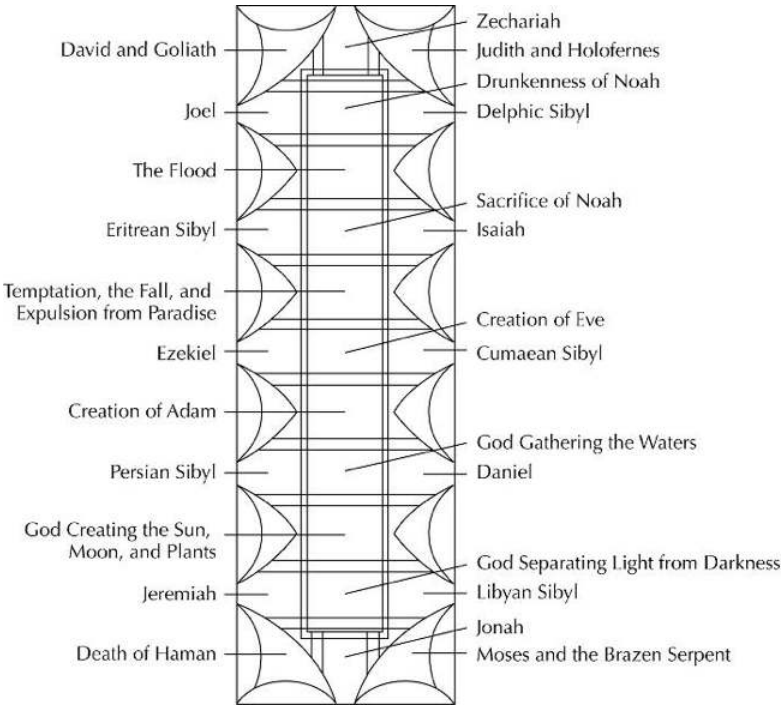
Studies for the Libyan Sibyl and Adam, Michelangelo, 1508-1512



Libyan Sibyl, Sistine Chapel, Michelangelo, 1508-1512







One can argue that Michelangelo is the greatest artist of the renaissance. His artistic achievements in a variety of media, his influence on his contemporaries and those who came after, and his longevity and resilience oh helped to establish him as the greatest artist of his time. This is a man who considered himself a sculptor first, and a painter second. Yet, the completion of the

Sistine chapel is perhaps the greatest painting achievement of all time. Ironic that while he was painting the ceiling, he felt a great conspiracy against him to keep him from working on his sculptural projects. He hated painting this is Sistine Chapel complaining that his stomach was up in his throat and he was constantly covered with paint. What we see in the Sistine chapel paintings are two different views because there are two separate contacts around the paintings themselves. Prior to the sack of Rome, Michelangelo paints in an exuberant fashion God reaching out to Adam and for the most part lively Biblical stories. However, after the sack of Rome, we Colangelo paints the last judgment on the vertical wall of the Sistine chapel. We see the Christ as the judge her of humankind. Michelangelo places himself in the painting as a flayed piece of skin being held up. This is a tragic event for those damned to hell and Michelangelo does not hold back in showing the judgment of sinners not redeemed by the blood of Christ. Where does he fit in this painting? Well, as he grew older he questioned himself and the work of his lifetime. His later work displays more humility as seen in the Pieta of 1546 where Michelangelo supports the crucified body of Christ.

The young upstart Michelangelo travels to Rome in his early 20s and confidently states that he will create the most beautiful marble sculpture in all of Rome! What is quite amazing, is that he does exactly that. His marble sculpture the Pieta is without a doubt one of the most sublime sculptures ever made. He presents and never used for Virgin Mary supporting the crucified body of her son Jesus Christ. He must exaggerate the size of her lower body and clothing to allow her to support the body of a grown man. This is done in an extraordinary way creating balance, harmony and a quiet beauty to the marble sculpture. Although likely influenced by the Roettgen Pièta that shows agonizing pain, Michelangelo goes in a different direction, creating a work of peace, calm,and beauty.

Back in Florence, there is a large piece of marble over 13 feet tall that a sculptor began working on and abandoned. Michelangelo took on this huge piece of marble to scoped out the David. I working from a scaffold, he chiseled away at this piece in the obsessive way working for weeks without even removing his boots. When he did remove his boots, it's reported that the skin would sometimes come off with the boots! Michelangelo had to have a misting device falling down upon him as he choose a way to keep the dust and the heat from irreparably harming him. He had to make a wax model and lay it down flat in a container of water whereby the level of water dropping would reveal the next Area to sculpt. This was an ingenious solution allowing him to control the proportions of the David throughout the process. The finished sculpture was meant to go atop the cathedral, but upon completion, the Florentine officials stated that it was too great of work to have so far from my site. Instead the meaning of the piece changed as it was placed in front of the political house of power Florentine. Instead of a top of building of faith. Now, the David represented the people of Florence against the very Medici family he wants adored. For the Medicis had fallen out of favor with the Florentine people at this time and were exerting pressure on the city to comply with their demands. This was due in part by the Florentines exiling the two cousins who Michelangelo grew up with. Do you two cousins, with the support of poke bring an army to subdue the Florentines. The sack of Prado was a warning to the Florentines and the Florentine surrendered to the Vatican army. Machiavelli, had gathered a Florentine force along with supporting individuals from the region to stand up to the Vatican army. However, their army was no match for that of the Vatican. Shortly there after the pope passed away and the new pope was elected by the Vatican council of cardinals. The Cardinal who rose to pope was now pope Leo the 10^{th}, the first Medici poke. With this news, the Florentines welcome pope Leo the 10^{th} back to Florence with a great celebration. The Florentines believed in the infallibility of the pope and excited that one of their own was now pope of the Roman Catholic Church. With the Medici is now in the most powerful position in Italy, Machiavelli reached out to find employment in the new system. However, remembering his role as leader of the antagonistic army gathered together to keep the Medicis from returning to Florence, he was subsequently tortured and exiled from Florence to the countryside. While in exile, Machiavelli wrote the book the prince, as a guide for ruling. In it, Machiavelli spells out strategies to successfully navigate the harsh reality of politics. The book was dedicated to the Medici, but was not well received.

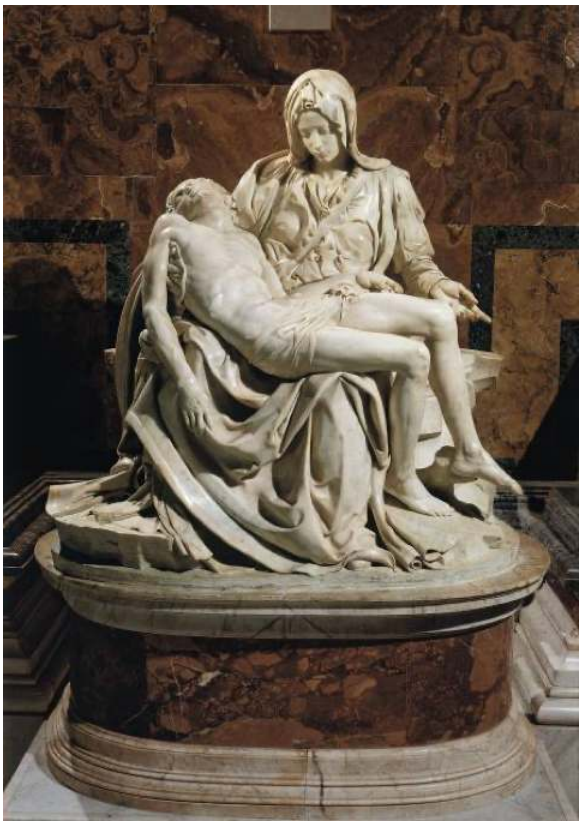
The Medici in their new role as the power brokers of the Roman Catholic Church continue to commission work by the greatest artist of the era. Both Michelangelo and Raphael receive major commissions and work for the Medici pope.

https://dc.etsu.edu/cgi/viewcontent.cgi?article=1009&context=art-appreciation-oer

https://en.Wikipedia.org/wiki/Michelangelo

https://www.getty.edu/art/exhibitions/michelangelo_drawings/explore.html

https://press.princeton.edu/ideas/michelangelo-gave-me-a-new-perspective-on-aging



Pietà, St. Peter's, Rome Michelangelo 1498



David, Florence, Michelangelo 1501-1504



Moses, S. Pietro in Vincoli, Michelangelo, 1513-1515

Raphael

Raphael had a genius for synthesis. That enabled him to merge the qualities of Leonardo and Michelangelo.



La Belle Jardinière, Raphael, 1507

https://human.libretexts.org/@go/page/219607



Frescoes of the Stanza della Segnatura, Vatican Palace, Rome, Raphael 1508-1511



The School of Athens, Raphael 1508-1511



Portrait of Pope Leo X with Cardinals Guilio de 'Medici and Luigi de 'Rossi, Raphael 1518

https://www.youtube.com/watch?v=qbceSJtVdws

https://www.youtube.com/watch?v=47nJqQ3Gjx8

https://www.youtube.com/watch?v=PyhVZ89GdGw

https://www.youtube.com/watch?v=gleAnyyzbgE

Venice:

Giorgione

Giorgione paints scenes related to literary sources. Unfortunately, the sources are not matched to all of the paintings. *The Tempest* can be interpreted in several ways. One interpretation is that the scene represents the overall feelings that Venetians have at that time. The impending storm approaching the town shows the fragile, unpredictable, and precarious world at that time. The woman and child are exposed to the elements with the watchful eye of a man holding a staff. Paintings like this require the viewer to respond by either appreciating the allegory or solving the riddle. The paintings are not taken literally but relate to the lifestyles and narratives of this place and time.

We also see a painting style being established by Giorgione and further developed by Titian and other Venetian painters. The Venetian paintings are rich and vibrant utilizing techniques of transparent oil painting glazes producing great depth and luminosity. These trademarks of Venetian painters will be appreciated and copied for many years.

https://www.youtube.com/watch?v=3McMcZ4MmKo



Fête Champêtre (Pastoral Concert), Giorgione, 1509-1510



The Tempest, Giorgione, 1505

https://human.libretexts.org/@go/page/219607



Bacchanal, Titian, 1518



Madonna with Members of the Pesaro Family, Santa Maria Gloriosa dei Frari, Venice, Titian 1526



Man with a Glove, Titian, 1520

https://www.youtube.com/watch?v=zUdpasSb5EI

https://www.youtube.com/watch?v=r6boucfVq8k

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6: The Late Renaissance/Mannerism

Introduction

One act by a defiant German Augustinian monk changed the political and religious course of Europe in the 1500s. Martin Luther protested the materialism and corruption of the Roman Catholic Church. At this time, he listed 95 arguments against the use of indulgences by the Catholic Church. Indulgences were basically a get out of jail free card that stated if you paid the fee, you would be allowed into heaven. Indulgences could be purchased for yourself, for a spouse, or for your children, even if they had passed away. It was 1517 when Martin Luther nailed his manifesto to a church door in Wittenberg, Saxony. His criticism of the overly corrupt Roman Catholic Church was justified, and he wished to reform the Church through his arguments. However, by 1520, he was excommunicated from the church and a price was placed on his head by the Medici Pope Leo X.

The result of this protest by Luther was a split in the power of the Roman Catholic Church. For over 1000 years, the Roman Catholic Church had ruled supremely over large swaths of Europe. Now that power was challenged by Luther's arguments. The fact that he protested the tenants of the Roman Catholic Church led to the term Protestant being used to describe the new Christian faith for those practicing Christianity outside of the orthodoxy of the Roman Catholic Church. Except for Italy, France, and Spain, other traditionally Roman Catholic regions embraced the new religion that emphasized a personal relationship with Jesus and a personal faith developed from the studies of the Gospels, and the Old Testament. With this new religion, the priest was no longer in a position to act as an intermediary for a person's salvation. Stripping the Roman Catholic Church of this authority had profound effects on Christian imagery as well. The cult of the Saints and of the Virgin Mary, both strong within the Roman Catholic faith had less meaning in this new Protestant movement. The need for sacred images and icons of the faith remained in the areas where Roman Catholicism was strong, but we find a waning of these images in Protestant Europe.

Another interesting result of this religious upheaval involves King Henry VIII, who desired a male heir of his bloodline to the throne above all else. He requested an annulment from his marriage, but was denied by the pope, resulting in a bitter conflict. He then decided to split from the Roman Catholic Church and placed himself as the chief authority over the newly formed Church of England. This had far reached effects since England and France, a Roman Catholic holdover, were close graphically yet very different in terms of Christian beliefs. France remained Roman Catholic for the most part, and England was now split between Protestants and Roman Catholics. There was certainly the potential for violence, and religious persecution would ensue in the coming years against Catholics. Many Catholics leave England and would travel by ship to the Colonies in America. Baltimore, my hometown, would become one of the Catholic strongholds in the years to come. We also see the same violent tendencies spilling over in more recent years in Ireland between the Roman Catholics and the Protestants.

With all the turmoil in Europe at this time artists were also affected and influenced by the events that were taking place. The violence that occurred during the sack of Rome by Spanish and German forces shook the Roman Catholic Church and the Catholic faithful to their core. One of the most graphic responses in art is that of the *Last Judgment* painted by Michelangelo at the altar wall of the Sistine Chapel. In this dynamic and forceful painting, Michelangelo paints Jesus as the enforcer and ultimate judge for the sins of humanity. We see many damned falling towards the bottom of the fresco in horror and agony as they are doomed to eternity in hell. Jesus is represented as the massive, muscular, and strong Son of God with his right hand lifted in judgment. It is enough to strike fear in the faithful and to encourage repentance. This is a strong representation of the type of Counter-Reformation the Roman Catholic church will use to encourage the faithful Catholic church body to remain faithful to the teachings and sacraments of the church.

https://www.youtube.com/watch?v=ombPQ6egLE8

https://www.youtube.com/watch?v=4mpFcaeElCs

https://www.youtube.com/watch?v=W-mxg-LYaF4

https://www.nga.gov/features/slideshows/mannerism.html

https://www.metmuseum.org/toah/hd/zino/hd_zino.htm

Sculpture and Architecture



Vestibule of the Laurentian Library, Florence, Michelangelo begun 1523

Michelangelo's design of the Laurentian Library vestibule shows a breaking away from the strict directives of the Classical Orders. Instead, Michelangelo uses classical forms as they suit his design. He mixes and matches curved and pointed pediments, even breaking into the shapes when it suits his needs. He originally wanted to include columns in the space, but realized the space is not large enough to accommodate those forms. So, his elegant solution is to recess the columns into the walls. Note his doubling up of the columns, a stylistic device he'll use again in the dome of the New Saint Peter's. The staircase itself is cascades down like an organic waterfall that spills out to the right and left. The color choices are similar to those used by Brunelleschi in his architectural works in Florence. Michelangelo would have been familiar with those buildings and aesthetic. What Michelangelo achieves in this space is a treatment of architectural design as sculpture, a pliable medium with creative possibilities. Architects who follow will have the freedom to explore more imaginative designs using classical forms, but not necessarily bound by strict stylistic codes.

https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-laurentian-library-1524-71



Tomb of Giuliano de ‘Medici, New Sacristy, San Lorenzo, Florence, Michelangelo 1519-1534

https://www.youtube.com/watch?v=5gVlGU4zUeY

The funerary chapel for the Medici family was commissioned by Pope Leo X, with subsequent support by his cousin Pope Clement VII. This project was never completed and so we only have a glimpse at Michelangelo’s architectural and artistic vision for the space. This, along with The Laurentian Library, show Michelangelo using classical forms for artistic, not functional purposes. He is foremost a sculptor, and approaches these design projects through the lens of sculpture.



Pietà, Michelangelo 1546

The *Pietà* at the *Opera del Duomo* in Florence was sculpted by Michelangelo from a huge block of white Carrara marble between 1547 and about 1555, on the eve of his 80th birthday. It is one of the three *Pietà* sculpted by the great artist and expresses his life experiences and human suffering. Unlike the other two—his youthful work in the Vatican and the later Rondanini—the body of Christ is not only supported by Mary but also by Magdalene and the elderly Nicodemus, to whom Michelangelo gave his own face. This detail is confirmed by two biographers, the artist's contemporaries Giorgio Vasari and Ascanio Condivi, thanks to whom we know that the sculpture was made for an altar in a church in Rome, beneath which the artist wished to be buried. The *Pietà* of Florence, Michelangelo's masterpiece, "like other sculptures by Buonarroti," said Timothy Verdon, director of the Museum, "is considered an *unfinished work*, though the most suitable wording for it would be that of the 16th century when it was still called an *infinite work*."

https://www.friendsofflorence.org/projects/michelangelos-pieta-opera-del-duomo/

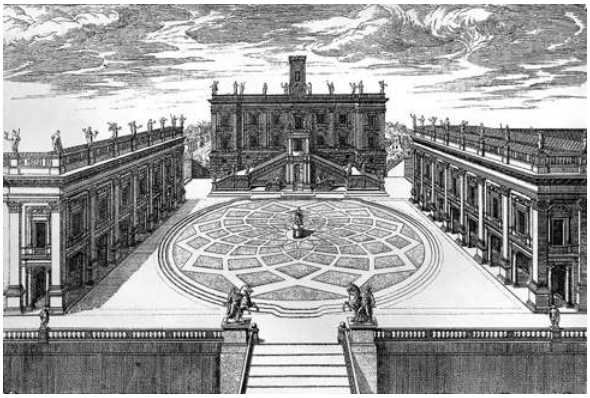


Incomplete Work by Michelangelo

https://www.youtube.com/watch?v=h44bnIGogu8



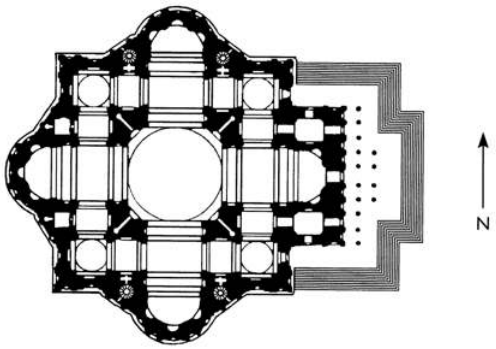
Palazzo dei Conservatori, Campidoglio, Rome, Michelangelo designed 1545



The Campidoglio (engraving by Étienne Dupérac, 1569) Michelangelo

https://museicapitolini.org/en/infopage/palazzo-dei-conservatori





St. Peter's Rome, Michelangelo 1546-1564; dome completed by Giacomo della Porta, 1590

With similarities to central plan churches and to the now famous dome of the Florence Cathedral, Michelangelo designs the dome for the New Saint Peter's. Novel elements include the double faux columns used to create a visual texture.

https://smarthistory.org/st-peters-basilica/

https://www.youtube.com/watch?v=ua_lEuQguIA



Courtyard, Palazzo del Te, Mantua Giulio Romano, 1527-1534

The Palazzo del Te is a wonderfully designed space evoking the spirit of the classics. References to classical Greek temple forms are apparent throughout the design with playful and creative artistic alterations such as the lowered triglyphs in the running entablature. The faux double columns remind us of the double columns used by Michelangelo. Simple Doric columns create an elegant simplicity and textural contrast with the rectangular stonework filling the vertical spaces. Alternating arches and rectangular faux windows, doorways, and openings create a logical rhythm to the space.



Courtyard of the Palazzo Pitti, Florence, Bartolommeo Ammanati 1558-1570

Texture is the main art element standing out in the design of the courtyard of the Palazzo Pitti. As in the Ancient Roman Colosseum, the three classical orders are featured with Doric on the first floor, Ionic on the second story, and Corinthian columns featured on the third story. Arches, classical pediments are designed into the structure as ornamentation. Following the sculptural approach to architecture that Michelangelo presents in earlier designs, Ammanati exercises artistic freedom while incorporating classic themes.

http://www.museumsinflorence.com/musei/Pitti_palace.html



Façade of Uffizi, Florence, Giorgio Vasari, begun 1560

Vasari pays homage to the greats who came before him in this grand architectural design. We see the classical balance and functional columns used by Brunelleschi as well as the doubling of columns as introduced by Michelangelo. Balance, logical geometric spaces, Roman arches, and subtle contrasting colors and values come together in Vasari's design.

https://www.uffizi.it/en/the-uffizi

https://www.florenceartmuseums.com/uffizi-gallery/



Façade of II Gesù, Rome, Giacomo della Porta, 1575-1584

Working in the style of Alberti, della Porta creates a classical façade for the Jesuit church.

https://www.youtube.com/watch?v=aj2el_owSg4



The Rape of the Sabine Women, Loggia dei Lanzi, Florence, Giovanni Bologna, 1583

After the death of Michelangelo, a possible successor is Giovanni Bologna who carves in marble a difficult piece with three intertwined figures. Although the intent was to successfully incorporate the three nudes, it was later suggested that the scene resembles the legendary Rape of the Sabine Women. The title stuck and so we now know the work by that name. It was a very difficult proposition to sculpt a work with the figures rising up in such fashion.

https://www.youtube.com/watch?v=zCuZml_dCFI

Painting in Italy

A style of painting emerging in the 16th century is known as Mannerism. The paintings in this style are often bizarre and oddly styled with juxtaposed figures, odd compositional devices, and multiple lighting sources. There is a distinct departure from the balanced and beautiful paintings by Renaissance artists like Rafael and the Italian painters who proceeded him. It appears that these artists knew that they could not compete with the great works of the High Renaissance artists and instead went their own creative direction. It is a distinct style that is easily recognizable because of the bright color palettes and eccentric and emotional depictions of the figures.



The Descent from the Cross, Rosso Fiorentino, 1521

The Descent from the Cross by Fiorentino was painted for followers of the cross of Jesus a specific sect of monks. In this painting, Jesus is being carried down from the cross upon which he was crucified. The monks who funded this painting are depicted in the scene. The scene itself is very chaotic and unconventional in terms of the composition and spacing. Visual forces within the painting itself direct the viewers eyes across the painting in awkward movements. There are strong diagonals. Even the figure on the lower right in agony directs us out of the painting which would be unheard of in Early and High Renaissance painting. The colors are bright and unusual. Jesus's body has a strange off color hue in greyed green depicting the lifeless form. The figures of the monks are very animated and agitated as they argue over how to bring Jesus's body down from the cross. Although Jesus reportedly passed away around 3:00 PM in the afternoon, the scene itself has a very dark sky and is illuminated from the upper right and lower right with strong lighting. This creates strong areas of contrast and drama within the painting.



The Entombment, Santa Felicità, Florence Jacopo da Pontormo 1526-1528

The Entombment painted by Pontormo is an intriguing work of art that once again shows some of the chaos and drama in Mannerist paintings. Pontormo places himself to the left of Mary in the background in a self-portrait. The space is packed with figures, and in many ways does not make visual sense. We have no less than four light sources illuminating the scene. The cloud in the upper left of the scene is lit from above left. Yet, the figure on the upper right in the green top is illuminated from upper right. Mary is also illuminated from the upper right, yet the figure coming to support her from the lower right is illuminated from the lower right. The two figures supporting the body of Christ both look very concerned and worried and turn to engage the viewers. They are illuminated by light coming from the lower left. Jesus himself is illuminated from the right. Jesus's body is also a slightly different hue suggesting his passing on the cross.



Allegory of Venus, Angolo Bronzino, 1546

Allegory of Venus is a puzzling and intriguing painting by Angolo Bronzino in 1546 that is both erotic and incestuous. Venus is being embraced by her son Cupid as he fondles her breast and gives her a kiss. The Cupid-like figure behind Venus is ready to throw flowers on the two of them, while a male figure, often referred to as Father Time is pulling back the cloth that was covering them. Other figures may represent Jealousy and Fraud. While the beautiful childlike face behind the Cupid-like figure has a body resembling a serpent while her hand holds out a honeycomb. The color Palette is pure Mannerist. The visual space Is packed with figures and very dynamic, although oddly composed. It is believed that this painting was commissioned by Cosimo I de Medici as a gift for King Francis I of France. Paintings like this were meant for personal delight and as conversation pieces, as well as visual puzzles to be solved. We do not know the exact meaning of the figures in the painting since there is not any related written documentation.



Portrait of Eleanora of Toledo and Her Son Giovanni de'Medici, Angolo Bronzino, 1550

Bronzino gives us another painting commissioned by the Medici family in the *Portrait of Eleonora of Toledo and her son Giovanni de' Medici* by Bronzino. This is a more traditional painting that emphasizes the family heir To Medici power. Eleanora, although the subject of the painting, is not presented to us in a flattering manner other than her elaborate dress, which is exquisitely embroidered showing the wealth and power of the Medici family. Also featured in the painting is her son Giovanni who in many ways is the most important subject in the painting, since he is the Medici heir.



Jupiter and Io, Correggio, 1532

Jupiter and Io, by Correggio, is a magnificent painting showing a moment in time when the two embraced. You can see Jupiter's face and hand in the smoky mist as he embraces Io and kisses her on the cheek. She welcomes this embrace. Io is painted with her clothing beside and under her as she leans back on the rocks. Paintings like this were often gifts given to royalty and for private consumption.



The Assumption of the Virgin, Dome of Parma Cathedral, Parma Italy, Correggio 1522-1530

Correggio gives us a fantastic Counter Reformation painting of Mary being lifted into heaven in bodily form. She is uncorrupted and ever virgin in this heavenly scene painted in fresco, with the Saints and religious dignitaries represented in the clouds as she rises up towards the light of God in what is an impressive use of three- point perspective on the Dome of the Parma Cathedral. Never had such an illusionistic fresco been created. It is really a great visual illusionistic achievement by Correggio.



Self Portrait, Parmigianino 1524

Parmigianino was a child prodigy and displays his great talent in this self-portrait painted in his early 20s. He was fascinated by seeing a convex form and decided to actually paint on a convex surface. In this painting, he gives us the illusion of this visual distortion represented in a reflected convex surface.





The Madonna with the Long Neck, Parmigianino 1534. *La Belle Jardinière*, Raphael 1507

Parmigianino painted *The Madonna with the Long Neck* in 1534 in a Manneristic style. The body proportions are quite odd, whereby the torsos are rather short, and the legs are massive and long. Mary looks down adoringly at her son Jesus, while a crowd of young girls press forward in anticipation to see the child. The upper left lighting focuses on Mary and Jesus. Her blue cape billows out on her left side, like the painting techniques used by Raphael in his paintings of Mary and Jesus. What appears to be an Old Testament prophet holding a scroll stands in the background in front of a huge column from an unfinished structure. Representations of figures in interior spaces with landscapes going off into the distance became popular after Leonardo da Vinci's painting of the Mona Lisa. We see similar paintings by artists such as Giorgione and Titian with reclining nudes in interior spaces and landscapes visible through the window openings. This is an odd painting where the child Jesus looks as if he's going to slide right off Mary's lap. This leaves the viewer feeling a little unsettled and anxious. Once again, this Mannerist painting gives us an odd juxtaposition of beauty and an unbalanced composition.

https://www.youtube.com/watch?v=suIUUGdNyWk



Portrait of a Noblewoman, Lavinia Fontana 1580

Lavinia Fontana is a female painter. Who created several works of note.

https://nmwa.org/art/artists/lavinia-fontana/

The Venetian Painters



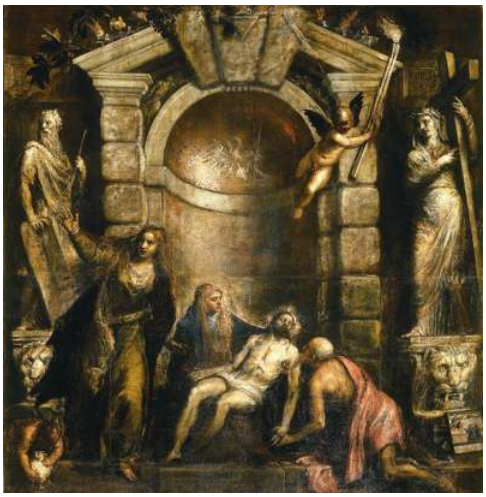
Venus of Urbino, Titian 1538

The *Venus of Urbino* by Titian in 1538 gives homage to his painting mentor Giorgione and his painting of *Sleeping Venus* from 1509. The paintings are very similar, although in Titian's painting, Venus is gazing directly at us and is very alert and aware. The sleeping dog at the base of the bed represents fidelity, and other objects within the painting have specific meaning to Venus herself, such as the Myrtle tree and the flowers. The interior is like Venetian interiors of the day, and the two attendants appear to be gathering her garments at this early morning hour as the sun rises. It is an erotic painting showing Titian at the height of his artistic abilities



Danaë, Titian 1544-46

Titian, who painted religious scenes as well as secular themes, also delves into Pagan mythologies and legends. You can see this in several of his paintings, including *Rape of Europa* painted in 1559 to 1562, and in this painting of *Denaë*. In *Denaë*, we see a more relaxed female nude represented in a reclined position with, once again, the landscape background painted in beyond the interior. Drapery Is beautifully rendered just as observed in *Venus of Urbino*.





Pietà, Titian 1576 *Pietà*, Michelangelo 1546

Both Titian and Michelangelo produce work through both the High Renaissance and Mannerist Periods. Both continue to create well into their late years, and we see a distinct change in attitude and feelings in their work. Titian's work becomes less refined and more emotional as does Michelangelo's. Both works depicting the *Pietà* are humble and much less confident as in their earlier works of similar subjects. Michelangelo even includes himself as the man supporting the body of Jesus. The body of Jesus in this sculptural work feels very heavy, with the limbs awkwardly placed. The body is being supported by three figures from the sides and from the back in what is a triangular compositional shape. One really feels the weight of the world bared by Jesus as he sinks

towards the ground with gravity pulling on his form. It is a very emotional work, far from the sublime and beautiful *Pietà* he carved in his 20s. while in Rome.



Feast in the House of Levi (The Last Supper), Paolo Veronese 1573

The Counter Reformation led to a formal body of tribunal judges referred to as the Spanish Inquisition. Artists were sometimes attacked for their creative endeavors. Such is the case with the painting *The Last Supper* by Veronese in 1573. Veronese was called in front of the tribunal to defend his work and a transcript of that event documents the back and forth between the Inquisitors and the artist. They felt that Veronese was making a mockery of the Last Supper and pointedly spoke to specifics of the painting with which they disagreed. In the end, Veronese was given three months to change the painting to match the newly established Counter Reformation standards and requirements of the Roman Catholic Church and the Inquisitors. Instead of making those changes to the painting, he just changed the title of the painting to avoid prosecution. He changed the name to the *Feast in the House of Levi*. Context is everything, so just changing the name changed the meaning of the painting and moved it out of the reach of the church's tribunal.



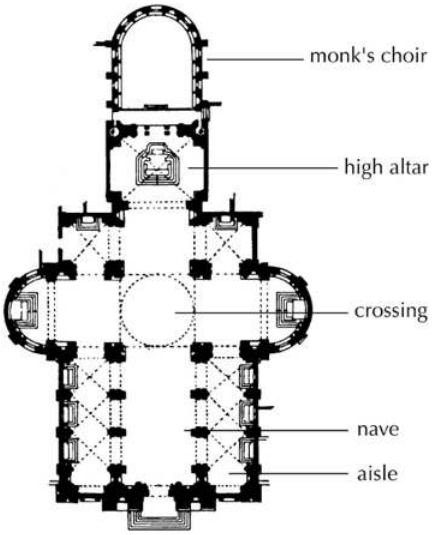
The Last Supper, San Giorgio Maggiore, Venice Jacopo Tintoretto 1594

Tintoretto covers the subject of the Last Supper in vibrant and dynamic fashion. Instead of the stable and refined one-point perspective painting by da Vinci in Milan, he presents a space with diagonal recession, bustling attendants, angels, pets, and the apostles seated beside Christ. Christ offers bread and his halo radiates, as he states, “this is my body, which will be given up for you.” It is a dramatic moment representing this important and significant part of Jesus’s journey here on earth.

https://smarthistory.org/tintoretto-last-supper/

Architecture in Venice and Northern Italy





San Giorgio Maggiore, Venice Andrea Palladio 1565

Alberti’s innovative design, including the Colossal Order at Sant’ Andrea Mantua is reflected in the façade of San Giorgio Maggiore, in Venice. This is a façade that resembles closely a Greek or Roman Temple with large Corinthian columns and a classical pediment atop the four large columns. The result is stately, balanced, and harkens back to classical antiquity.

https://collections.vam.ac.uk/item/O617617/elevation-of-the-church-of-drawing-unknown-circle-of/



Villa La Rotonda, Vicenza Andrea Palladio 1567-1570

Palladio gives us a complete vision of a classical Ionic building in the Villa Rotunda. True columns support the portico, and the doors and windows are symmetrically placed. Sculpture strategically placed on the roof edges mimic the designs of antiquity.

https://smarthistory.org/palladio-la-rotonda/

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7: Renaissance in the North and Spain

Introduction

There is certainly an argument to be made that the Renaissance in Northern Europe begins with the incredible paintings of Jan van Eyck in the early 1400s. There were not many writers documenting the creative events in Northern Europe at that time. Whereas in Italy, several writers were documenting the creative achievements of artists like Donatello, Brunelleschi, Fra Lippi, Botticelli, and others, in part because of their association with the Medici family.

By 1500, the ideas and concepts of the Renaissance moved into many regions throughout Europe. We also have another factor that plays into the creation of artwork of religious subjects. We have the Reformation starting in Germany and spreading across Europe in the early 1500s, soon to be followed by the counter reformation of the Holy Roman Catholic Church. The Reformation will move art away from religious images that support Roman Catholic concepts and beliefs. The Roman Catholic Church in response to the ever-growing Protestant movement will hold fast to its belief s and create images supporting the sacraments, the Virgin Mary, and the saints. Vast sums of money will be spent on paintings, sculpture, and architecture to help bolster Roman Catholic beliefs and to bring back the people to the church.

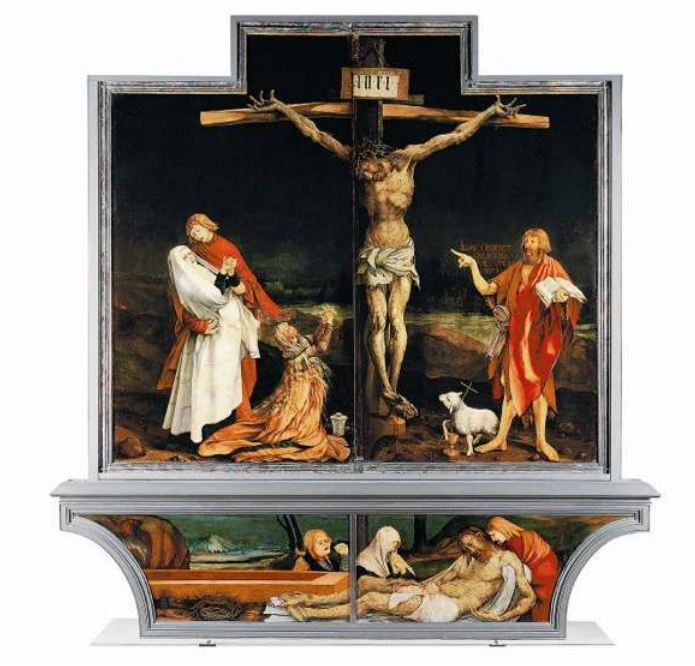




The Burial of Count Orgaz, Santo Tomè, Toledo Sapin El Greco 1586

https://www.nga.gov/features/slideshows/el-greco-spanish-1541-1614.html

Domenikos Theotokopoulos was born on the island of Crete and was trained in Byzantine painting techniques. By the time he traveled to Italy and Spain he became known as El Greco (The Greek). His painting style, with mystical, distorted and elongated figures fits into Mannerism. The subjects were typical of Counter Reformation art emphasizing the Virgin Mary, saints, holy sacraments, and Roman Catholic beliefs.





The Crucifiction and The Annunciation; Modonna and Child with Angels; The Resurrection Matthias Grünewald 1509/10-1515



The Resurrection, Grünewald

Grünewald paints a triptych showing the great suffering of Christ on the cross. The painting emphasizes the wounds inflicted on Christ's skin as he was tortured prior to His crucifixion. With the panel closed during the week, the invalids suffering from St. Anthony's Fire housed in the Isenheim hospital could see the incredible suffering Christ endured on the cross and relate this experience with their own painful and fatal skin and central nervous system disease. During Holy days and Sundays, the triptych is opened revealing the beauty, happiness, and ultimate fulfillment of Jesus' mission on earth, culminating in the supernatural and glorious rising of Jesus from the tomb.

The Resurrection painting by Grünewald is a surreal masterpiece, both imaginative and powerful in its imagery.

https://www.nga.gov/collection/artist-info.1362.html

https://smarthistory.org/grunewald-isenheim-altarpiece/





The Four Horsemen of the Apocalypse, Albrecht Dürer 1498 *Hare*, Albrecht Dürer 1502



Self Portrait, Dürer 1500



Melencholia I, Dürer 1514



The Four Apostles, Dürer 1523-1526

Albrecht Dürer became the first European artist to be known worldwide through his many published artworks that were printed in Germany in the early 1500s. Dürer travelled to Rome and witnessed firsthand the great Renaissance paintings, sculpture, and architecture created by artists such as Michelangelo, Raphael, and Leonardo da Vinci. Just as da Vinci studied human anatomy, science, and math, and was considered a polymath, Dürer also had an intense interest in the properties of the natural world, including birds, plants, and mammals. He, too, is considered the prototypical Renaissance man having many talents in various academic and artistic areas, such as graphic design, wood block and engraved printing, oil painting, and the study of science. During his career, he will paint religious subjects, secular subject matter and artwork related to literature enabling him to be both graphic designer and illustrator. He is considered, along with Da Vinci, one of the first scientific illustrators in history. He will complain that his paintings are undervalued, and that he makes his fortune through his printed artwork.

https://www.metmuseum.org/toah/hd/durr/hd_durr.htm

https://www.nga.gov/collection/artist-info.1256.html

https://www.youtube.com/watch?v=rkOC4Tm5u9U

https://www.youtube.com/watch?v=Zy3UNaFiDXc

https://www.youtube.com/watch?v=_2Zb_KjYGGU



Henry VIII, Hans Holbein the Younger 1540

Hans Holbein the Younger, the son of a painter, grows up in Germany, travels to the Netherlands, and then on to England where he will receive many commissions. He becomes the major painter for the Tudor court. His ability to capture the character of his sitters is quite unique. A tremendous artist from this era, his works are both unique and important for its ability to document the major characters of this time and place. His portrait of Henry VIII shows an imposing king filling the canvas and looking out at the viewer with authority and power. Paintings such as this would hang on the wall behind the king as he received dignitaries and visitors. It was another way to express wealth, power, and control.

https://www.nationalgallery.org.uk/artists/hans-holbein-the-younger

https://www.bbc.com/culture/article/20231206-hans-holbein-the-younger-the-16th-century-painter-who-created-a-tinder-for-tudors

https://www.youtube.com/watch?v=paA8hqqQ-_w

https://www.youtube.com/watch?v=lWvbLpZ5Q1w

https://www.youtube.com/watch?v=-bs2qI6PeD8



A Young Man Among Roses, Nicholas Hilliard 1588

Portrait miniatures were painted during the 1500s and were quite popular during this time. They were used in court life and carried a message of loyalty and power. Since they were small, they were portable and could be used to communicate information across Europe. Queen Elizabeth I was a major patron of Hilliard and much of his work followed the style he establishes when painting her image.

https://www.nationalgalleries.org/art-and-artists/artists/nicholas-hilliard

https://www.youtube.com/watch?v=7LgFKSHjyDw



Portrait of Elizabeth I, Marcus Gheeraerts the Younger 1592

Although there are many paintings of Elizabeth I, the painting by Marcus Gheeraerts the Younger demonstrates the power of the queen over England. It is a propaganda painting representing a carefully choregraphed image of the queen. She stands over her kingdom as the ultimate power and as an individual who has devoted herself to the success of her country above her own personal desires and needs. Signs of power, including holding a glove in her left hand, are included in the iconography in the painting.

https://www.npg.org.uk/schools-hub/queen-elizabeth-i-by-marcus-gheeraerts-the-younger

https://www.metmuseum.org/audio-guide/592

https://www.youtube.com/watch?v=7XVDJMW2ZKU



The Meat Stall, Pieter Aertsen 1551

Painting market scenes become popular during this time. What Aertsen paints here is interesting in that he paints a large still life along with a religious scene in the background. In this painting we see the Holy family distributing alms as we look through the meat stall into the distance.

https://learn.ncartmuseum.org/artwork/a-meat-stall-with-the-holy-family-giving-alms/

https://www.youtube.com/watch?v=mhMttCPeUWs



The Return of the Hunters, Pieter Bruegel the Elder 1568

The Return of the Hunters, has connections with earlier medieval illumination paintings that depict the seasons. What we see is a rare glimpse into the lives of the people of this region after a significant snowstorm. The hunters are returning with rather meager success along with their hunting dogs, while women create a bonfire outside an establishment that has a bit of damage to its signage. We see women ice fishing on the frozen creek that ends in a frozen pond. In the distance is a another frozen pond where kids ice skate hand in hand and couples skate around as well. The town has a church and residential buildings covered in snow. Far off in the distance is another town with its church spire rising. The painting is the first large scale painting of this genre and has the typical elements of landscapes including a foreground, middle ground, and background.

https://smarthistory.org/pieter-bruegel-the-elder-hunters-in-the-snow-winter/



Peasant Wedding, Pieter Bruegel the Elder 1568



The Blind Leading the Blind, Pieter Bruegel the Elder 1568

Bruegel gives us a glimpse into the everyday lives of peasant in the painting *Peasant Wedding*. Apparently, he slipped into a wedding party disguised as a peasant and documented the wedding traditions allowing for authenticity in this painting. Humor and lightheartedness are apparent in his paintings as we catch the meaning and lesson in *The Blind Leading the Blind*.

https://smarthistory.org/pieter-bruegel-the-elder-peasant-wedding/

Bruegel's son continues this tradition with his own version of a peasant wedding.

https://www.nationalgallery.ie/art-and-artists/highlights-collection/mindfulness-and-art/mindfulness-and-art-peasant-wedding

https://www.crockerart.org/collections/european-art/artworks/peasant-wedding-dance-1624

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8: The Baroque Period in Italy and Spain

Introduction

Along comes a painter who has the strength and talent to defy the normal conventions of Roman Catholic religious painting styles. Around 1600, he approaches the painting of religious subjects as if they take place in his time, and on the streets and taverns of Rome. He doesn't paint Cupids, clouds, the saints, Mary, and Jesus in heavenly settings. Instead, he places Jesus and the apostles in familiar surroundings that the congregants will recognize and understand, bringing the teachings of Christ in a more accessible manner. He was widely criticized for his realistic approach to sacred images, however in a statement that pushes back at the overly sentimental religious paintings, he comments that he doesn't include angels in his paintings since he has never seen an actual angel. This practical approach to painting religious subjects was refreshing to his supporters and patrons. The painter who creates this new style of religious painting is Caravaggio. The time when he begins this new style is right around 1600.

It is believed that Caravaggio painted directly on his canvases without any underlying drawings or extensive preliminary. work. He uses a modified chiaroscuro technique that was developed by Da Vinci, but he pushes this technique to create higher a contrast of values. We call this technique tenebrism. We also see the fascination with using mathematical linear perspective to create the illusion of deep spaces in two- dimensions now gives way to an interest in dramatic representations and the inclusion of the viewer in the painting. Caravaggio does this by limiting the depth within the painting by creating a dark backdrop that may extend 10 to 15 feet rather than a landscape background that may extend for miles ss we would see in many Renaissance and late Renaissance paintings. The visual space in the paintings moves out towards the viewer, often with foreshortened limbs of the figure reaching out into our space. There is an emphasis on the theatrical that we witness in these paintings that separate them from the beauty and balance of the earlier Renaissance works. No longer is the goal to merely create balance and beauty, but now the emphasis is on drama, storytelling, and a connection with the congregants viewing the work. In Caravaggio's work, we see the essential elements of the Baroque art experience which are dramatic lighting, theatricality, and an elevated sense of storytelling. This all dovetails beautifully with the requirements and purpose of the Counter Reformation.



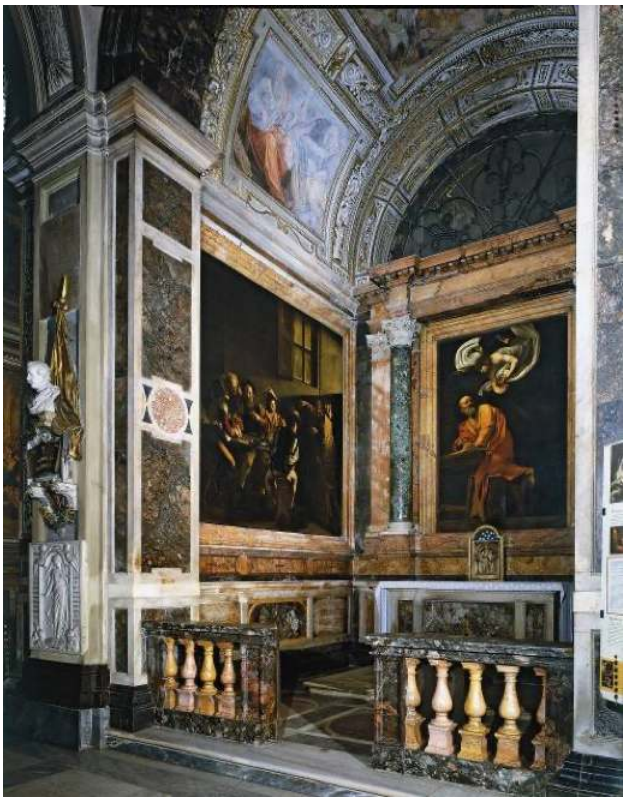
Caravaggio 1595

Some of Caravaggio’s early works include homoerotic subjects painted for his patron Cardinal del Monte. In this genre painting, Caravaggio paints himself into the background to the upper right. The gaze of the young boys looking out to the viewer is highly suggestive. The setting is more fitting for a gathering of boys in ancient Rome and includes references to the muses.



The Calling of Saint Matthew, Carravagio 1601

The Calling of Saint Matthew is part of a three-painting installation at the Contarelli Chapel in Rome. Here we see Caravaggio's painting style fully expressed. The setting includes a darkened tavern with tax monies being counted by Matthew and his cohorts. They are armed and dressed in the costumes of the early 1600s in Rome. Jesus reaches out to Matthew with the hand of Adam painted by Michelangelo on the Sistine Chapel ceiling. Matthew responds by pointing to himself in a gesture that suggests he is questioning if he is the chosen one. In the Gospel of Luke 5:27-28, it is told that he immediately leaves his position of tax collector and follows Jesus. The essence of Jesus' teachings is expressed in this painting. Jesus came to bring light to the darkness, and in this painting, Matthew sits in a darkened room where it is implied, he may skim a little off the top of the taxes he collects. Jesus arrives with the light of Truth and God's presence moving into the darkened space. Jesus explains to the religious leaders that he came to bring light, hope, and salvation to sinners, whether Jew or Gentile. He was not interested in the trappings of power and ceremony as were the hypocritical Pharisees. Caravaggio would certainly understand this message from Jesus as he considered himself a sinner. In a brawl, Caravaggio will kill a man and be banished from Rome. He travels to Spain where several painters will begin applying his techniques in their paintings.



Contarelli Chapel, Rome Caravaggio 1599-1600



The Conversion of Saint Paul, Caravaggio 1601

Saul was a learned Jew living in the time of Jesus' ministry. After Jesus was crucified, he sought and obtained a letter of permission to go after Jesus' followers. He travels on the road to Damascus to capture and imprison the followers of Jesus who had fled to that town after fleeing Jerusalem. As he neared Damascus on his journey, suddenly a light from heaven flashed around him. He fell to the ground and heard a voice say to him, "Saul, Saul, why do you persecute me?" "Who are you Lord?" Saul asked. "I am Jesus, whom you are persecuting," he replied. Acts 1:1-5

This event leads Saul to become the most important cornerstone in the spreading of Christianity throughout the Roman Empire and eventually, the world. Saul will become Saint Paul and join the apostles and followers of Christ in Damascus. Caravaggio creates a dramatic scene with the light, once again, becoming a symbol of Jesus, the light of the world appearing to Saul. Saul's arms reach out to us, the congregation in the Contarelli Chapel who come up and kneel at the alter and pray, placing us in this pivotal moment in the history of Christianity. The horse prevents us from moving deeper into the space and the visual movement within the painting, such as the horse's head, the man holding the halter, and the light source, all work to direct our eyes to Saul (Saint Paul).

https://www.youtube.com/watch?v=1KcdgFxmnb4

https://www.youtube.com/watch?v=CqfHNi8HptQ



Judith and Her Maidservant with the Head of Holofernes, Artemisia Gentileschi

Artemisia Gentileschi is a female painter in a male-dominated world. She follows in the painting style of Caravaggio and creates paintings embodying the essential Baroque attributes. Her paintings are often filled with theatricality, tenebrism, and Counter Reformation themes. *Judith and Her Maidservant with the Head of Holofernes* covers a subject painted by several painters including Caravaggio himself. However, her painting is right after Holofernes' head has been separated from his body and is being stuffed into a sack by Judith's maidservant. The subject is a delicate one since the suggestion that Judith offered sex to Holofernes to gain access to his tent to carry out her murderous deed is implied. Even though her heroic act saves her people, the stigma may still exist. Artemisia presents Judith as a strong female heroine taking the battle to the enemy in a dramatic representation. It is a thrilling moment of theater that she paints when Judith pauses after hearing someone outside the tent, and holds her hand over the candle to focus her eyes in the direction of the sound. Very dramatic and brilliantly executed with dramatic lighting and composition.

Artemisia accused her teacher of raping her. She had the support of her father and proceeded to go through the judicial system of Rome at the time. Although she did not receive the complete guilty charge she sought, the accused was banished from Rome. This speaks volumes to the strength of her character and the power she wielded as a talented painter. Italy, for the most part, highly valued talented painters, sculptors, and architects over the centuries, whereas Spain did not look as highly on painters and artists. Her pursuit of justice in Spain may have been a very different experience.

https://www.youtube.com/watch?v=cNsg6RnlJtI



Self Portrait as the Allegory of Painting, Gentileschi

In her self-portrait, Artemisia follows the literature that describes the muse of painting as having disheveled hair, a dress, and necklace. It is a strong statement. Well-executed showing her talents go beyond religious paintings.

https://www.youtube.com/watch?v=vpEkhH6AC0w





We see the similarities between the painting styles of Caravaggio and Gentileschi in the two paintings above. Both use compositions that engage the viewers, dramatic lighting, and shallow spaces where forms come out from the picture plane.

https://www.youtube.com/watch?v=qSnzm8-9t84

https://www.youtube.com/watch?v=AKxGdn9iA_0



Loves of the Gods, Palazzo Farnese, Rome Annibale Carracci 1597-1601

https://www.wmf.org/project/carracci-gallery-palazzo-farnese



Aurora, Casino dell'Aurora Guido Reni 1613

Reni paints a beautiful fresco in the tradition of Raphael. The color pallet and painted figures with flowing gowns and dresses celebrate the pagan narrative in a timeless sublime work. It is delicately painted with movement, and a wonderful golden glow from the rising sun moving toward the darkened sky that includes the complementary color of violet to the right side of the painting.

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/a/reni-aurora

https://www.getty.edu/art/collection/object/1046EX

https://www.youtube.com/watch?v=xLJmEOZm2Ss

https://www.youtube.com/watch?v=xEQseEvD_iI

https://www.youtube.com/watch?v=A8zXSNAscmg



Triumph in the Name of Jesus, Gesù, Rome Giovanni Battista Gaulli 1672-1679

https://artmuseum.princeton.edu/collections/objects/45004

https://smarthistory.org/il-gesu-rome/



Façade of St. Peter’s, Rome Carlo Maderno 1607-1612



Aerial view of St. Pater’s, Rome, colonnade by Bernini

Bernini is an artist who creates religious works during the Counter Reformation movement of the Roman Catholic church. His architectural design for the colonnade symbolizes the arms of the church reaching out to the world to come back and be embraced by a caring and loving institution. It is massive in size and scale and guides the faithful to the façade of Saint Peter’s church. Bernini will be instrumental in reviving Rome as the central cultural hub of Europe at this time. He will help re-design the abandoned Roman fountains and see that they are once again functional. He also works on major religious installations with mystical themes supporting the Counter Reformation narrative.

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/baroque-italy/v/bernini-st-peter-s-piazza-1656-67

https://www.youtube.com/watch?v=D0cV92kg6DQ

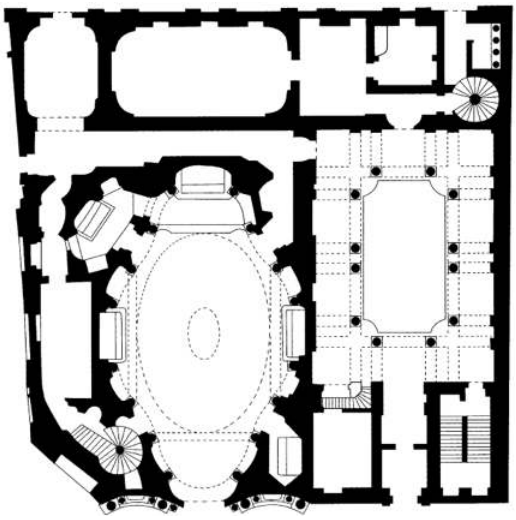


Baldacchino, St. Pater's, Rome Bernini 1624-1633

Bernini works closely with the heads of the Catholic church on many innovative projects in and around Rome. One such project is the *Baldacchino*, a sculptural four-columned bronze structure designed to create a visual focal point over Saint Peter's tomb at the crossing of the transepts and nave. It is massive in size and forms a canopy over the tomb. Nearly 100 feet high, the composite structure is a perfect Baroque statement full of imagination, energy, and lavish adornments. Images related to the Pope Urban VIII are included in the design as well.

https://www.youtube.com/watch?v=EFsaaK1w2Ao





Façade, San Carlo alle Quattro Fontane, Rome Francesco Borromini 1638-1640

Francesco Borromini created architectural designs that were forward-thinking, complex, at times asymmetrical, and radical. He certainly had his critics since his work was unconventional, but he also had designers from distant lands coming to study his work firsthand. He treats the shapes and surfaces of his designs as if they are elastic and malleable. We can see how he pushed shapes inward creating concave spaces, while also pulling forms out to create a juxtaposed convex form. These dynamic qualities can be seen in the facades and domes. Just look at his treatment of domes. He creatively pulls on two sides of the circular dome to create an elliptical shape with complex textural forms made up of geometric shapes. Using the most efficient geometric shape, the hexagon, as well as octagons and crosses he designs a most unique interior surface for the dome at San Carlo alle Quattro Fontane. Entering through the unique double temple doorway of the façade, the visitor will be surprised to see such a beautiful dome in the building's interior. Having to design a corner building was a challenge and his solution was too radical for some, and for others was sheer brilliance. Unfortunately, Borromini will commit suicide due to his struggles with unsuccessfully treated mental illness.



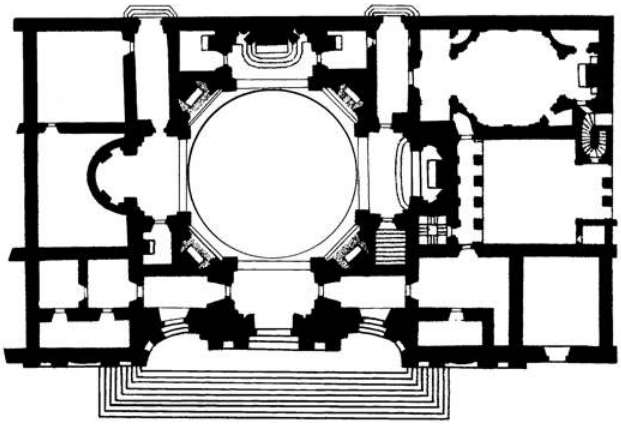
Dome of San Carlo alle Quattro Fontane, Borromini 1665-1667





Exterior and dome Sant'Ivo, Rome Borromini 1642

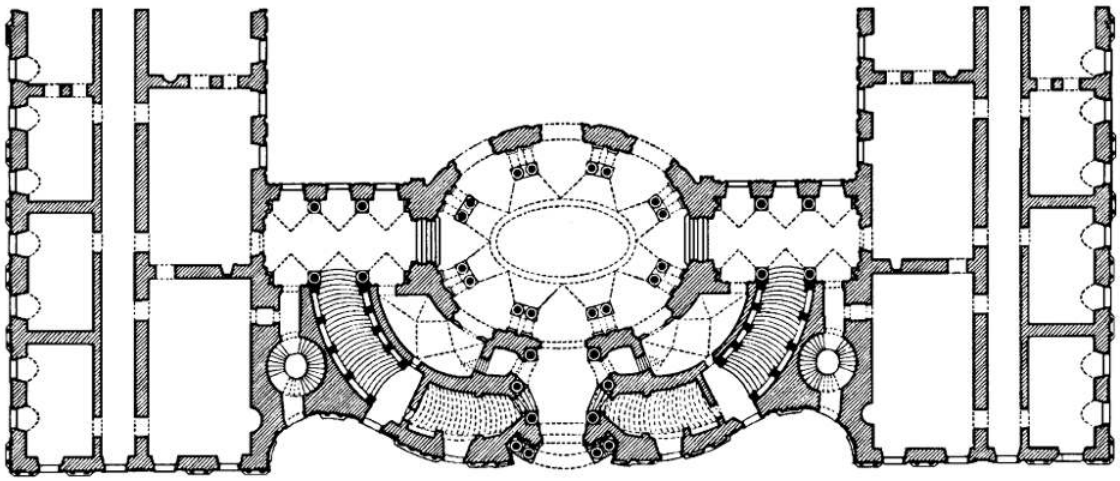




Sant'Agnese in Piazzo Navona, Rome Borromini 1653-1663



Façade of Palazzo Carignaro, Turin Guarino Guarini 1679



Plan of Palazzo Carignaro, Turin Guarino Guarini 1679

Guarini continue the creative designs of Borromini with the impressive Façade of Palazzo Carignaro. Bringing in elements of texture and the push and pull elasticity in Borromini's designs, the façade is regal and impressive. We begin to see ornamentation and elaborate carvings that will soon be hallmark features of the Rococo period, while the adherence to strictly ancient classical architectural orders are fading away. The double temple façade of San Carlo alle Quattro Fontane is now modified into an elaborate arched balcony and the entryway below. A magnificent dome is the main feature when entering the Chapel of the Holy Shroud and is replete with new geometric shapes of stars, crosses, and hexagons.



Dome of the Chapel of the Holy Shroud, Turin Cathedral, Guari 1668-1694

https://www.youtube.com/watch?v=_UAtY4Uiuoo

https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/v/geometry-motion-borromini-san-carlo

Bernini has a unique position as the primary artist of the Vatican and the successor in sculpture to Michelangelo. We can compare his position with that of Raphael who also had a quite successful relationship with the pope during his tenure as chief artist to the Vatican. Bernini was responsible for major works in and around Rome to further the ideals of the Counter Reformation. He was assigned to rehabilitate the fountains, and to unify and create a unique gathering space in front of Saint Peter's. Creating a monumental colonnade that represents the two arms of Saint Peter's symbolically reaching out to the faithful encloses Saint Peter's square in elegant fashion. He also sculpts another image of *David* in the new style of the Baroque. His *David* includes his own determined grimace as a self-portrait of sorts. Donatello created a sensual *David*, Michelangelo a classical and athletic *David*, and Bernini sculpts a David in action coiled to throw the lethal stone using his sling.



David, Bernini 1623

https://human.libretexts.org/@go/page/219611



The Ecstasy of St. Teresa, Bernini 1645-1652

Bernini creates theatrical and dramatic sculptures using a variety of materials and techniques. With emphasis on Counter Reformation messages, he creates a sensual and mystical arrangement with *The Ecstasy of St. Teresa*. Saint Teresa, in her writings, explicitly recalls her spiritual interactions with heavenly beings.

https://www.youtube.com/watch?v=PhBwlI90n4U

https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/v/bernini-ecstasy-of-st-theresa

The terra cotta head of Saint Jerome provides insight into the sculpting style of Bernini. In this study, Bernini seeks to create the emotional expression in the more easily manipulated clay that he'll later sculpt in marble.



Head of St. Jerome, Bernini 1661

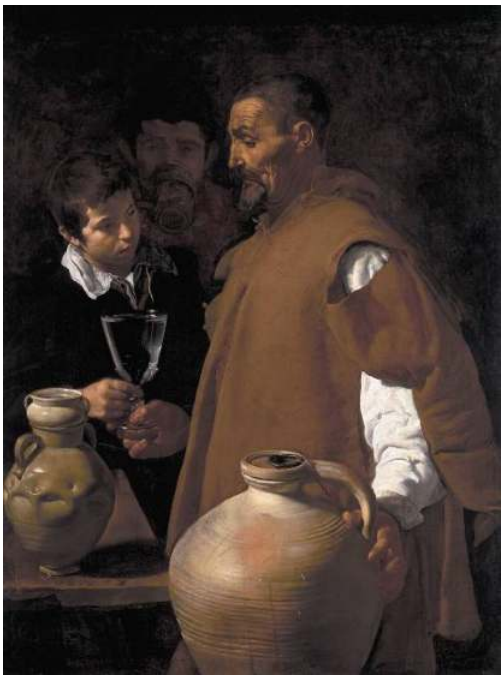


Quince, Cabbage, Melon, Cucumber, Juan Sanchez Cotán 1602

https://www.youtube.com/watch?v=-ZsAwhgM1wc



The Club-Footed Boy, Jusepe Ribera 1642



The Water Carrier of Seville, Diego Velázquez 1619



Surrender at Breda, Velázquez 1634-1635

We see a very different, more severe style of painting in Spain. The still life paintings are austere and dramatic. While the genre paintings and secular paintings encourage respect of elders, moments in everyday life, and the dignity of those less fortunate. Velázquez, who will become the Spanish court painter, has tremendous talent, and creates several intriguing paintings at this time. His early paintings are detailed and show his skill. *Surrender at Breda*, is a propaganda painting in support of the Spanish control of areas of the Netherlands. It is not an accurate history painting, although some of the individuals are accurately represented. War is brutal, and the animosity and hatred between the two sides is not addressed in the painting, it appears as two gentlemen greeting cordially.

He travels to Rome with a letter of introduction for the pope from the Spanish court. However, the pope refuses to see him, and he stays on in Rome and paints his companion, and fellow artist, Juan de Pareja. During his stay, he paints Juan and the painting is well received in Rome. The darkened background is unique. Velázquez observes that in life, if one focuses on the face, the background becomes blurred. He incorporates this in the painting. The lighting and pose are striking as well.



Juan de Pareja, Velázquez, 1650



The Maids of Honor, Velázquez, 1656

The Maids of Honor shows Velázquez in his studio painting. The subject of the painting is unknown, but we are left to figure out this puzzle. We have several pairs of eyes looking back at us. The princess is the central figure, but we have several other intriguing people including the artist, and the king and queen in the mirror. It is his greatest painting where we become the viewer.

https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/reformation-counter-reformation/v/vel-zquez-las-meninas-c-1656

https://www.youtube.com/watch?v=qPsd9ZHY58E

https://www.youtube.com/watch?v=WKRKrpz09Fk



The Virgin and Child, Bartolomé Esteban Murillo 1675-1680

Bartolomé Esteban Murillo establishes a Counter Reformation image of the Virgin Mary and the child Jesus that will be copied repeatedly in the years to come. Mary is a relatable motherly figure showing great patience and affection towards her extremely cute child as he tugs on her dress.

https://www.metmuseum.org/art/collection/search/437175

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9: The Baroque in France and England in the 1600s

Introduction

Wars and regional uprisings dominate the 1600s in France and England. Charles I is beheaded on charges of treason and France challenges England for world supremacy. Italy is still the area where art inspires, and artists come to study painting, sculpture, and architecture. The great works of the Italian Renaissance as well as the emerging themes of the Baroque such as dramatic lighting, theatricality, and movement are explored by a new generation of artists from north of the Alps. French artists travel to Rome and learn techniques they'll bring back to Paris while regional artforms like miniatures will find a place in England. One individual, Louis XIV, will dominate the era and challenge Italy for the title of art center of Europe and the West. It is most fitting to begin the study of this region with a print from the Miseries of War by Jacques Callot. In a time of war, the most brutal and infamous of thieves and lawless criminals find justice in this engraving.



Hangman's Tree, Jacques Callot 1633

https://collections.telfair.org/objects/7032/the-hangmans-tree

https://www.metmuseum.org/art/collection/search/459356

https://www.artic.edu/artworks/23112/the-hanging-plate-eleven-from-the-miseries-of-war

The Baroque in France



Joseph the Carpenter, Georges de La Tour 1642

Georges de La Tour paints an endearing image of Jesus with his father joseph, the carpenter. The lighting is pure Caravaggio, while the setting is Counter Reformation art meant to sentimentally tug at the viewer's heart strings. The composition is focused on the dimly lit workspace of the carpenter and the helpfulness of the young Jesus who holds the illuminating torch, symbolizing his role of God on earth bringing light and salvation. At some point, de La Tour saw paintings or prints by Caravaggio and adopted this technique in his work. Not much is recorded or documented about de La Tour since he appears to have remained in his small community for most of his life.

https://www.nga.gov/collection/artist-info.1461.html

https://www.metmuseum.org/art/collection/search/436838

https://www.getty.edu/art/collection/person/103JY0





The Abduction of the Sabine Women, Nicolas Poussin 1633-1634



The Abduction of the Sabine Women, Nicolas Poussin 1630

The Abduction of the Sabine Women, by Nicolas Poussin demonstrates a new interest in classical themes. Poussin was a meticulous researcher of classical cultures, particularly Ancient Rome. He made small models of the architecture and drew sketches to work out the special aspects of his paintings. With *The Abduction of the Sabine Women*, we see him referencing the sculptural work of the Flemish sculptor who studied with Michelangelo and was active in Rome, Giovanni da Balogna (see above).

https://www.metmuseum.org/toah/hd/pous/hd_pous.htm

https://www.nationalgallery.org.uk/artists/nicolas-poussin

https://www.nga.gov/collection/artist-info.1798.html



Charles Le Brun 1698

Charles Le Brun is instrumental in loving art and art education forward under the watchful stewardship of Louis XIV. His published works help establish a rigorous and academic approach to art education. Expressions and gestures of the head and face are featured in the drawings above. His work in two-dimensional art as well as architecture helped establish a consistent branding of images representing the French king's court.



Portrait of Louis XIV, Hyacinthe Rigaud 1701

The portrait of Louis XIV counters the English portrait of Charles I, using the same posture and pose. Prior to his rise as king, Louis prided himself on his dancing and features his athletic legs prominently in this painting. With a diminutive height of just 5' 4", he used his own designed heeled shoes and tall wig to give the impression of one much taller in stature. The painting is

impressive in size and detailed rendering of the sumptuous robes, massive sword, and classical setting with the ornate column in the background. Louis XIV uses artwork much as the Medici's in the Renaissance to further his image and bolster his power and authority. This, of course, is nothing new and has been dome since antiquity through images of the pharaohs, Caesars, and other authoritarian rulers such as Darius and Xerxes in Persia. Make no mistake, Louis XIV is the consummate dictatorial ruler who controls everyone and everything around him. He controlled the publications and messaging in France through a micromanaging style and by coalescing his aristocratic court into one location outside of Paris at the Palace of Versailles. https://whc.unesco.org/en/list/83/

https://www.getty.edu/art/collection/object/103RA8

https://smarthistory.org/rigaud-louis-xiv/



Versailles Louis Le Van and Jules Hardouin-Mansart 1669-1685



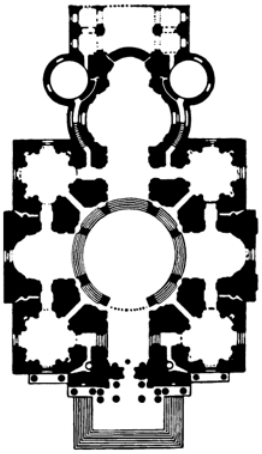
Hall of Mirrors, Versailles, Louis Le Van and Jules Hardouin-Mansart and Charles Le Brun 1678

Louis XIV has enormous wealth from the exploitation of far-flung colonies and through his war efforts. He uses this asset to prop up his own image and create his vision of a monarchy. Much of what he creates is flamboyant excess and opulence beyond comprehension. The cost of one mirror at that time was expensive, but to create an entire hall of mirrors is hard to fathom. This flamboyant style will usher in the final phase of the Baroque known as the Rococo.



East front of the Louvre, Paris, Louis Le Van Claude Perrault and Charles Le Brun 1667-1670





Church of the Invalides, Paris Jules Hardouin-Mansart 1677-1691

Bernini himself is brought to the court of Louis XIV to help design the façade of the Louvre. Unfortunately, his designs are not well received by the king and a committee of trusted artists and academics is formed. Perrault is likely the main influencer within the group, but Le Van and Le Brun have input into the design as well. The East façade of the Louvre uses the first floor as the visual foundation with the subsequent floors represented as a classical temple with triglyphs and metopes becoming the top stone barrier at the roof's edge. Double, paired fluted Corinthian columns adorn the façade as well linking the design to Michelangelo, Borromini, and other architects.

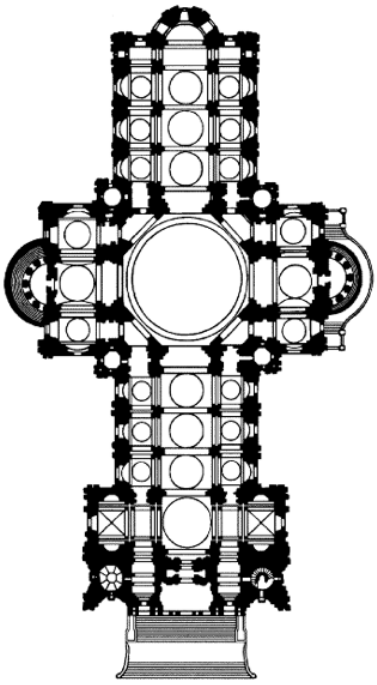
https://smarthistory.org/louvre-colonnade/

https://en.chateauversailles.fr/discover/history/great-characters/charles-perrault

https://www.unjourdeplusaparis.com/en/paris-culture/colonnade-perrault-louvre

The Baroque in England





St. Paul’s Cathedral, London, Sir Christopher Wren 1675-1710

To prevent civil uprisings on the streets of Paris, Louis XIV must house the war wounded away from the city. He commissions Jules Hardouin-Mansart to design a hospital/church to serve this purpose. The Church of the Invalides is a square Baroque design with elements borrowed from the dome of Saint Peter’s, as well as the double temple front style of Borromini. The king can access the building through a private chapel with balcony where he can view the wounded below.

https://www.musee-armee.fr/en/your-visit/museum-spaces/dome-des-invalides-tomb-of-napoleon-i.html

https://www.oxfordreference.com/display/10.1093/oi/authority.20110803095920689?d=%2F10.1093%2Foi%2Fauthority.20110803095920689&p=emailAu4N4ug.s7rTc

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10: The Baroque Period in Northern Europe

Introduction

Caravaggio's paintings demonstrating theatricality, dramatic lighting, and a sense of realism in secular and religious paintings is a major influence on painters across western Europe. Renaissance artists such as Michelangelo, Raphael, and Leonardo de Vinci continue to inspire and contribute to the evolution of European painting. We see this in the works of the great northern painter Peter Paul Rubens. Rubens, much like Raphael and da Vinci has success both in art and politics. He attains wealth, prosperity, and a comfortable living through his social status and talents. He travels to Rome and studies the paintings on the walls and ceiling of the Sistine Chapel. His drawings from this time are still preserved and remind us of the rigorous academic studies coming into the art schools at this time.

The Raising of the Cross closely resembles the style and rigorous movement Michelangelo creates in the Sistine Chapel. The figures in Ruben's painting are muscular and rugged. The action is dramatic, and the composition is theatrical, very much in line with the Baroque art movement. An earlier sketch helps to show the evolution of this visual concept from a more sprawling landscape to a more focused and tighter composition. The color palette is rich and vibrant with elements that resemble the works of high Renaissance painters. The action and power of the imagery is what is new and unique to the Baroque. This moment in time is captured in a Counter Reformation painting that draws us into the scene through the angle of Christ on the cross. We, the viewers, are placed right at the bottom of the cross and become part of the painting. The visual space is both in diagonal recession, creating a dynamic composition, as well as space coming out towards us with the figure to the lower right. This is a modified version of Caravaggio's tenebristic paintings since the palette is brighter and the space deeper.

Workbench/Art_History_-_Renaissance_through_Post_Modern/09:_The_Baroque_Period_in_Northern_Europehttps://smarthistory.org/peter-paul-rubens-elevation-of-the-cross/

https://www.nga.gov/collection/art-object-page.46159.html

https://smarthistory.org/peter-paul-rubens-arrival-or-disembarkation-of-marie-de-medici-at-marseilles/



The Raising of the Cross, Peter Paul Rubens 1610-1611



Sketch for *The Raising of the Cross* Rubens 1609



Drawing after Michelangelo's Ignudi from the Sistine Chapel Rubens 1601-1602





Portrait of Marchesa Spinola Doria, Rubens 1606 *Marie de 'Medici, Queen of France, Landing in Marseilles* Rubens 1622-1625

Rubens excels at painting textures and fabrics as well as images of architecture. His visual storytelling is striking and effective. Merging mythological imagery with a painting of pure propaganda, *Marie de 'Medici, Queen of France, Landing in Marseilles* places us, the viewer at ocean level looking up at the new queen as she ceremoniously arrives at Marseilles. An ocean voyage at that time was an arduous and long adventure with few conveniences. The political turmoil that will follow Marie de 'Medici are also factors not present in this elaborate and luxuriously optimistic painting.



Garden of Love, Rubens 1638

The *Garden of Love* presents a secular image of the fine life of aristocrats living in Holland at this time. The women are dressed in the finest garments and are, as many of Rubens' women, full-bodied. The term Rubenesque refers to women who are well endowed and quite fleshy. The painting is a celebration of love and romance, sentimental and humorous. The setting has references to the classical past with a fountain circulating water from a porpoise's mouth and the breast of a nude female. Cupids encourage romance by pushing one female dancer towards her male partner and shooting love arrows into the group. They actively engage in the folly by flying around in twisted and contorted arial displays. The cupids frame the painting in the upper left and right and direct our eyes to the lower center where the group has gathered.

Workbench/Art_History_-_Renaissance_through_Post_Modern/09:_The_Baroque_Period_in_Northern_Europehttps://www.museodelprado.es/en/the-collection/art-work/the-garden-of-love/8c9e39be-c70c-403a-a386-e7609e7af236

https://www.metmuseum.org/art/collection/search/334653



Portrait of Charles I Hunting, Anthony van Dyck 1635

Charles I is painted as the confident and powerful ruler of the lands upon which he stands. Even the horse bows down to this king. The stance will be repeated by Louis XIV, the Sun King, in his royal portrait as these two rival nations vie for world supremacy. Unfortunately, Charles I will be accused of treason and beheaded leading to an unstable period for England.

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/flanders-1/v/van-dyck-charles-i

https://www.nationaltrustcollections.org.uk/object/593112

https://artuk.org/discover/artworks/charles-i-16001649-in-the-hunting-field-100958



Market Stall, Frans Snyders 1614

Frans Snyders paints a delightful and humorous work during a time when merchants were allowed to set up stalls in their local towns for selling their crops and other products. This overblown still-life is an overwhelming collection of slaughtered animals from the countryside presented in a haphazard display. Greeting the potential buyer, the seller raises his hat and is proud to show

off his items. However, behind the bravado is more sinister elements coming into play. The black cat eyes the fighting cocks, the birds attempt to fly away, and the boy is pick-pocketing the money from the man's trousers. Brilliantly painted in realistic detail, the painting is a reminder of both the sin of gluttony and excess, and also of restraint and responsibility to self and community.

https://www.artic.edu/artworks/62042/still-life-with-dead-game-fruits-and-vegetables-in-a-market



Still Life with Parrots, Jan de Heem 1640s

The Vikings ruled the seas in the Medieval Period and the Dutch continue the seafaring ways by becoming major importers of exotic goods from around the globe. Monies poor into the Netherlands and this, combined with a pragmatic sensibility, leads to the development of painting genre reflective of both. Still-lifes, genre paintings, and market scenes begin to be more common and also affordable to the wealthier middle class art buyers. The still-lifes often include a narrative built around both prosperity and biblical or general life lessons. It is an interesting juxtaposition of these two themes that repeats in the paintings. Many paintings will include themes around the transient nature of life. These paintings are referred to as vanitas art and become popular in Holland at this time. *Still Life with Parrots*, by Jan de Heem, is a good example of the luxuries and exotic goods now appearing in Holland. Paintings like these are more affordable and smaller in scale than the larger commissioned paintings such as group paintings of civic guards. A new market for smaller, affordable paintings grows in the Netherlands and painters are able to sell openly to the emerging middle class. This was not the case in Renaissance Italy where an artist needed to be aligned with a patron.



Banquet of the Officers of the St. George Civic Guard, Frans Hals 1616



Married Couple in a Garden, Frans Hals 1622



The Jolly Toper, Frans Hals 1628-1630

Frans Hals is considered a painter's painter since his fresh and loose brushstrokes are often visible in his paintings. He has much success capturing the essence of the sitter's expression or the gesture and movement of the individual. Painting large commissions such as the *Banquet of the Officers of the St. George Civic Guard.* His painting, *Married Couple in a Garden*, breaks with the formal paintings emphasizing wealth and power, and instead presents a painting that emphasizes happiness, heartfelt love, and a marriage of equality. The husband places his hand over his heart representing the love he feels for his wife, while his wife casually leans on her husband with a little playful smirk. It is a refreshing painting that balances wealth and happiness. The pair leans up against a tree connecting them with the land they own and making the painting feel even more natural. *The Jolly Toper* also shows a moment in time where Hals captures the feeling, expression, and happy mood of the individual.



Self-Portrait, Judith Leyster 1630



Young Flute Player, Judith Leyster 1630-1635

Judith Leyster had to create a painting to submit to the Guild of Saint Luke to teach professionally and to make a living. Her *Self Portrait* is believed to be the art she submitted to the jury. If so, it completes three tasks. One, it was successful in granting her the right and privilege to pursue art as a profession and to help support her family financially. Second, it demonstrated she can paint portraiture. Third, it shows and advertises, that she can paint genre paintings. It was a very clever way to gain notoriety by presenting herself this way. *Young Flute Player* is a great example of her genre painting style.

https://www.nga.gov/collection/artist-info.1485.html

https://nmwa.org/art/artists/judith-leyster/

https://www.nga.gov/features/slideshows/judith-leyster.html

https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/v/leyster-self

https://www.youtube.com/watch?v=6O52DIb2R30



The Night Watch (Company of Captain Frans Banning Cocq) Rembrandt van Rijn 1642

It is believed that more is written about Rembrandt than any other painter. Rembrandt paints in a combination of traditional Northern techniques infused with the innovations of Caravaggio. We see in his work *The Night Watch* a unique presentation of the tradition civic guard paintings. Here, Rembrandt places the soldiers in a composition highlighting the hierarchy of the company. The captain is placed at the center, leading the group with his left arm reaching out towards us, the viewer. He is flanked by his next in command whose spear projects out toward us. This space moving out of the picture plane engages us, much as in the paintings by Caravaggio. The setting is very theatrical as is the lighting. A spotlight falls upon the two main leaders as they stride forward. The stage is darkened around them and multilevel creating a three-dimensional setting allowing Rembrandt to paint in each individual member of the company.

https://smarthistory.org/rembrandt-the-night-watch/

https://www.rijksmuseum.nl/en/collection/SK-C-5

https://www.cnn.com/2023/12/19/style/x-rays-lead-rembrandt-the-night-watch-scn/index.html



Self-Portrait, Rembrandt 1658

Rembrandt's self-portraits are unique amongst artists up to this time in Western art. They give us a glimpse into the painter and his psyche. There are over 80 self-portraits discovered over the years attributed to Rembrandt. Why he produced such a large number is unknown. They do show us how he aged over time, and also demonstrated many of his studio props used for his history and portrait paintings.

https://www.nga.gov/collection/highlights/rembrandt-self-portrait.html

https://www.metmuseum.org/art/collection/search/437397



Woman Holding a Balance, Jan Vermeer 1664



The Love Letter, Jan Vermeer 1665-1668

Vermeer paints softly lighted interior scenes of women at specific moments. *Woman Holding a Balance* shows a young pregnant woman holding a balance. Her jewelry is out of the box and placed on the table and she gazes down in quiet contemplation. Is she thinking about her past, present or future? Is she concerned about her upcoming delivery? Is she wondering if the scales

(judgement) will favor her. The Last Judgement is a painting hanging on the wall next to her, so the household considers the concerns of Christianity and is likely religious. It is an intimate portrait, quiet, and full of mystery.

https://www.nga.gov/collection/art-object-page.1236.html

https://www.nga.gov/collection/highlights/vermeer-woman-holding-a-balance.html

https://smarthistory.org/johannes-vermeer-woman-holding-a-balance/

Vermeer is the subject of a feature film. This is the link to the trailer:

https://www.youtube.com/watch?v=8awflTA4QYE

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11: Europe During the Rococo Period

Introduction

The Rococo Period is a period in European art and culture dominated by the French aristocracy and court. Architectural designs explored during the Baroque Period are pushed to the limits much as the Gothic art style reached a point where the patterns, designs, and motifs became flamboyant and flame-like. We can see this tendency in design to push the limits of popular trends. In the American automobile designs of the 1950s, tail light fins became such a trend that peaked by the end of the decade and then slowly disappeared in the early 1960s. Art Nouveau lasted about 10 years and evolved into other related design trends such as Art Deco. So it is with the evolution of painting, sculpture, and architecture from the Renaissance through the Rococo.

In the buildings, we see a movement away from the last highly decorative Gothic ornamentation, to the austere and simple classical forms of Brunelleschi. The rebirth of these classical forms eventually evolve into more decorative styles that move away from rigid architectural orders. The Baroque uses architecture in highly creative ways and the Rococo pushes these trends to the limits, and at times in excessive fashion. The excesses of style reflect the excesses of the sensual pleasures afforded the wealthy French aristocrats and royalty. They have the leisure time and the money to explore hedonistic pleasures which they do in abundance. Woman are elevated to goddess status and are featured in playful and often erotic paintings. Fashions trends established by Louis XIV are popular among the French court and greatly influence the art produced at this time. The power of the monarchy is at its zenith, but time is running out for this type of political system. The excesses of the French elite will be tested and revolution will soon follow. Battle lines will be drawn in art circles as well as painters like Boucher create scandalous images of mistresses in provacative poses, and artists like Chardin attempt to show the everyday women bringing food home from Parisian markets. The cultural clashes play out in the paintings and resentment builds in the common men and women of France. This culminates in bread and other shortages and the traitor and outsider Marie Antoinette, wife of Louis XVI, famously quoted as saying "let them eat cake" in regards to the flour shortage. This was unlikely spoken by her, but in subsequent years appears to represent the sentiments the French had for her disregard for the French peasant class.

Drawing is an intellectual process involving thought processes including using sighting, unit of measure, proportion and scale, and keen observations. With a focus on color, painting can be more emotional and less technical and appeals to the senses. Arguments over the merits of both approaches have, from time to time, appear amongst artists and the Rococo is one time when the arguments are quite real. Poussinistes argued that the intellectual use of line (drawing) was superior and appreciated by the educated mind, while Rubenists argued that color, which engaged the senses, was the better direction. Watteau supported the ideas of the Rubenists and pushed forward the use of color and fantasy subject matter in his work.



A Pilgrimage to Cythera, Jean-Antoine Watteau 1717

If the Baroque emphasized theatricality, often on a grand scale, Rococo art favored fantasy and intimacy. Watteau presents a romantic world of fantasy in his painting *A Pilgrimage to Cythera*. Although similar to Rubens *Gardens of Love*, it creates a wistful world with a hint of melancholy and a gentle, quiet and slow dance through time and space. While not linked to specific literature, the title hints of the Greek myth of the birth of Aphrodite through the title. The focal point of the painting is the turn of the woman's head as she looks back at the two couples who linger behind. Cupids play with one another, as in Rubens' Baroque work and it seems as if time is standing still. The gathering of elegant couples on this island appear to be either ascending or descending the gentle slope towards the sea.

Workbench/Art_History_-_Renaissance_through_Post_Modern/11:_Europe_During_the_Rococo_Periodhttps://smarthistory.org/antoine-watteau-pilgrimage-to-cythera/

https://www.artic.edu/artworks/50234/pilgrimage-to-the-island-of-cythera



Seated Young Woman, Watteau 1716

Watteau's surviving drawings give us a glimpse into the academic studies of the human figure popular at that time. Much time was spent in the studios drawing from models both nude and clothed. Drapery with complex folds was also a subject to be mastered. In the drawing *Seated Young Woman*, we see the application of three types of drawing crayons similar to the Conté crayons developed by Nicolas-Jacques Conté in 1795 that are available for use today. Using three types of crayons (tois crayons technique), Watteau is able to capture subtleties in the subject. A paper with a value darker than white was needed to use the white crayon for accents and highlighting.



Gersaint's Signboard, Watteau 1721

Giving us a look into the world of the wealthiest Parisians, Watteau paints an art gallery where the elegant women come to decorate their elaborate homes with the greatest art from the period. Some of the paintings are by the masters, including Velasquez. The two women in their elegant dresses are the focal points. The seated woman to the right casually rests her arm on the counter as she

considers some of the items. The folds of her dress and the light reflecting off the material brings the focus up to her torso and turned head. Her dark overcoat is pushed aside revealing her beautiful dress. The woman to the left, with an equally impressive dress enters the gallery. Her head is impossibly small making her appear quite tall.

https://www.youtube.com/watch?v=qgq8iwhpGCI



The Toilet of Venus, François Boucher 1751

After the death of Watteau, Boucher rises in stature as the court painter to Madame de Pompadour. She is often referred to as the "godmother of the Rococo." She rises up in the royal court first as officially the Royal Mistress to Louis XV in 1746, and eventually named Lady in Waiting to the Queen at age 35. She support the arts and is also involved with court politics. The painting by Boucher titled *Portrait of Madame de Pompadour* from 1756 is similar to Ruben's Spinola portrait.

https://www.nga.gov/collection/artist-info.996.html

https://www.metmuseum.org/toah/hd/bouc/hd_bouc.htm

https://www.getty.edu/art/collection/person/103JVY

https://www.youtube.com/watch?v=lnJRkY0mZh4



The Swing, Jean-Honoré Fragonard 1767

Fragonard was a pupil of Boucher and in 1752 won the Rome prize in 1752. He pent five years studying on Rome before returning to serve the French royalty and aristocrats. His paintings sum up the Rococo spirit in France by emphasizing fantasy, the erotic, flirtation, and, in many cases, irreverence. *The Swing* shows a male catching a peek up the dress of his lover's dress while the bishop pushes the swinf totally unaware of the naughty game being played. Even Cupid raises his hand to place his finger over his mouth as a little visual play with the overall secrecy of the scene.

https://www.metmuseum.org/toah/hd/frag/hd_frag.htm

https://www.frick.org/art/artists/fragonard

https://www.youtube.com/watch?v=12CFokNNqDg



Back from the Market, Jean-Siméon Chardin 1739

Chardin's paintings are in stark contrast to the often frivolous paintings of Fragonard and Boucher. Chardin gives us a different look at everyday French living through interior scenes, moments in time, ans a focus on still-life. Chardin elevated the still-life genre whereby it becomes an acceptable entry into the Paris salon.

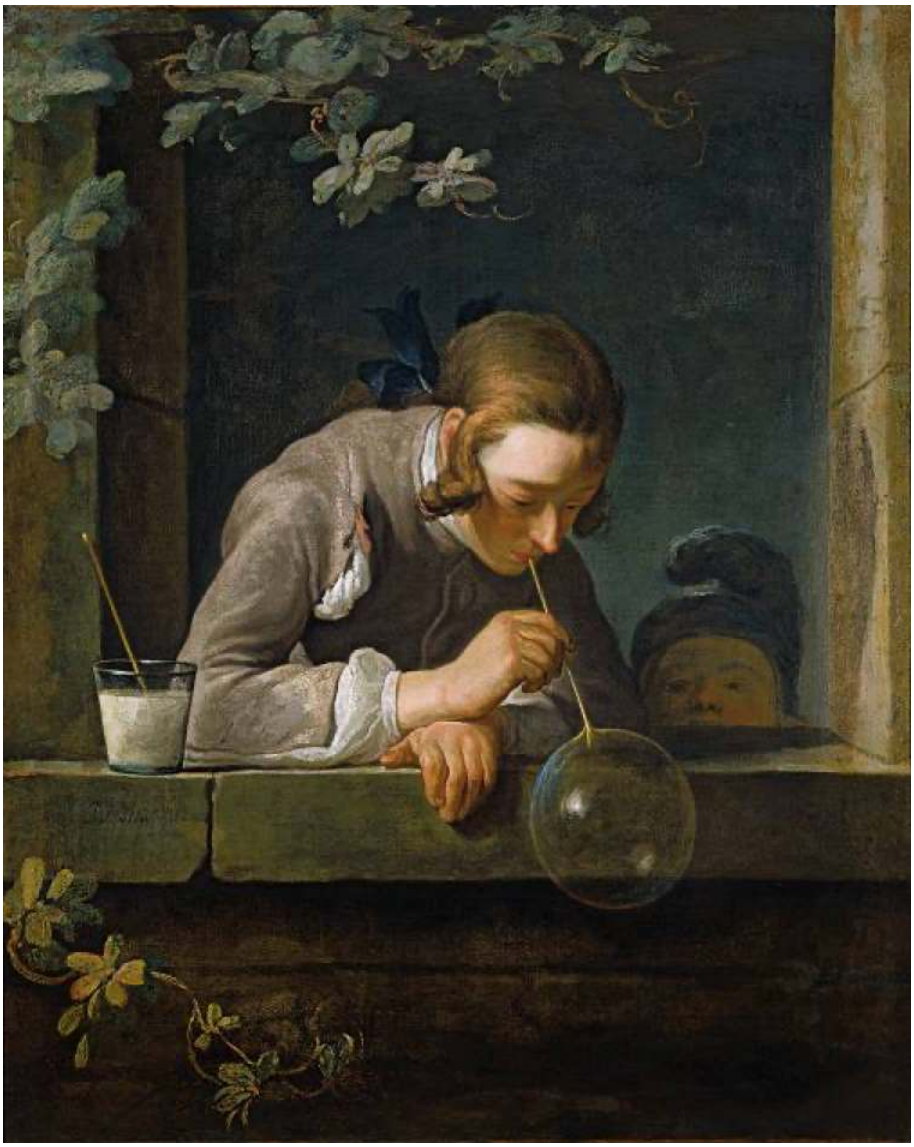
https://www.nationalgallery.org.uk/artists/jean-simeon-chardin

https://www.youtube.com/watch?v=ukiNmcyuhTA



Kitchen Still Life, Chardin 1733

https://human.libretexts.org/@go/page/219614



Blowing Bubbles, Chardin 1733

https://www.metmuseum.org/art/collection/search/435888



Marie Antoinette and Her Children, Élizabeth-Louise Vigée-LeBrun

Vigée-LeBrun paints Marie Antoinette as a mother who has endured tragedy. her son pulls back the dark veil covering the crib of his deceased sibling, while Marie presents herself as the center of the family with her adoring children at her side. Marie, France's last queen, lived a lavish lifestyle drawing the anger of many. She was later executed and her young son died while imprisoned.

https://www.nationalgallery.org.uk/paintings/international-womens-day-elisabeth-louise-vigee-le-brun

https://www.metmuseum.org/toah/hd/vgee/hd_vgee.htm

https://www.biography.com/royalty/marie-antoinette-children-louis-charles-marie-therese



Room in the Hôtel de Varengeville, Nicolas Pineau 1735

Nicolas Pineau's Rococo designed interior survives at 217 Boulevard Street-Germain in Paris. This is one of just a few interiors that have not been remodeled over the years. The design is overly exuberant with gold guilded carved oak and painted surfaces.



Nymph and Satyr Carousing, Claud Michel (known as Clodon) 1780

https://www.getty.edu/art/collection/person/103K0R





The Orgy, Scene III of the Rake's Progress, William Hogarth 1734

Sequential art is very popular today through comics, manga, and anime. The beginning of sequential art can be debated, however, in the modern world we first see this in the printed series focused on modern moral subjects by William Hogarth titled *A Harlot's Progress* and later *A Rake's Progress*. Etchings made from Hogarth's paintings allowed mass production prints that were distributed to an appreciative audience.

https://www.khanacademy.org/humanities/renaissance-reformation/britain-18c/britain-ageof-revolution/a/hogarth-a-rakes-progress

https://www.nationalgallery.org.uk/artists/william-hogarth

https://www.nationalgallery.org.uk/paintings/william-hogarth-marriage-a-la-mode-1-the-marriage-settlement



Robert Andrews and His Wife, Thomas Gainsborough 1748-1750

https://www.nationalgallery.org.uk/paintings/thomas-gainsborough-mr-and-mrs-andrews

https://www.nationalgallery.org.uk/artists/thomas-gainsborough

https://www.tate.org.uk/art/artists/thomas-gainsborough-199



Mrs. Siddons, Gainsborough 1785

Thomas Gainsborough painted in a style that captured the elegance of his patrons. Much like Frans Hals whose loose brushwork and ability to capture a feeling, emotion, and life in his paintings gained him many admirers, Gainsborough also created a casual elegance that has stood the test of time. His paintings are often compared with his rival Sir Joshua Reynolds whose formulaic approach was more academic.

https://www.nationalgallery.org.uk/paintings/thomas-gainsborough-mrs-siddons



Mrs. Siddons as the Tragic Muse, Sir Joshua Reynolds 1784

https://smarthistory.org/reynolds-siddons-tragic-muse/

https://artmuseum.princeton.edu/collections/objects/10851

Charles LeBrun played a major role as an educator and administrator of the French Royal Academy. In England, Joshua Reynolds helped establish the Royal Academy of Art in 1768. He was appointed president of the newly founded academy by George III. Classically trained, he greatly improved the level of art instruction in England by instituting a rigorous study of specific art techniques based on classical themes, historical painting, and Grand Manner portraiture. Portraiture was where the money was since there was a high demand for this art genre and less commissions for larger historical paintings. Reynolds studied in Rome from 1750-52 and returned to London well-equipped to lead this art movement in England.

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12: Europe in the Second Half of the 1700s

Introduction

The Age of Enlightenment was an exciting, yet turbulent, time when intellectuals, scientists, and philosophers challenged established institutions, especially religion and monarchies. Reason and the advancement of the sciences became popular and was reflected in the artwork produced at this time. Political upheavals in America and France will play a major role in the future of Europe. Democracy, a concept that began in Athens over 2,000 years prior to this age will reemerge in the structure of the United States Constitution. The colony of Great Britain in America will declare independence and fight in the Revolutionary War. France will follow with its own internal bloody revolution that will topple the monarchy. The Age of Enlightenment is at its core an age of hope and a search for universal truths from regions once dominated by superstition and the whims of royal courts and religious powers. Looking to the classical pasts of Ancient Greece and Rome for images that reflect reason and intellectual inquiry, artists renew the use of classical columns, statues and legends in Neoclassical works. It is no longer a just a sentimental, decorative, or romantic application of the classical imagery, but a different context and meaning being explored. Reason, logic, and science are represented in the columns, in the statues, and in the desire to bring radical changes to Europe and America.

Neoclassical Art

https://www.khanacademy.org/humanities/renaissance-reformation/rococo-neoclassicism/neo-classicism/a/neoclassicism-an-introduction



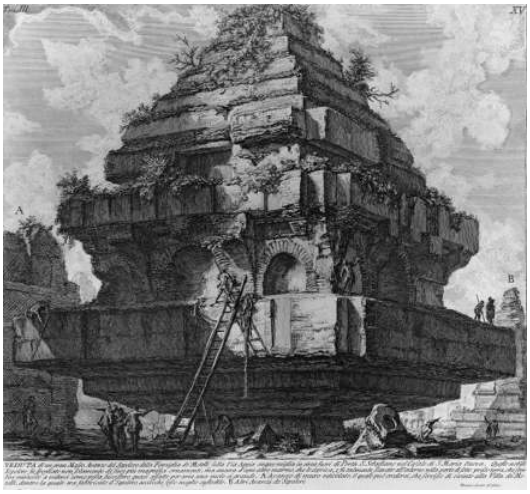
Thomas, First Lord of Dundas, Pompeo Batoni 1764

The Age of Enlightenment also ushers in the Modern World. Revolutions push forward new ways of living and change the West politically, economically, socially, and intellectually, allowing for personal freedoms not available in earlier ages. The industrial revolution occurs in England in the 1700s, as will the American Revolution, and both are significant drivers of change. John Locke and Isaac Newton push empiricism in philosophy, math, physics and science. This approach focuses on reason and scientific inquiry and reproducible experimentation versus superstition and anecdotal beliefs and statements. Leading French philosophers such as Voltaire, Diderot, d'Alembert, and Rousseau edited the world's first encyclopedia.

Factories appear in England by the 18th century and the coal-driven steam engine furthers mass production of goods and furthers maritime travel by steam-driven boats, barges, and ships. Enormous societal changes with workers migrating from the rural agrarian fields to the urban factories. The new empirical focus recalls the great ancient empires of Greece and Rome and this is reflected in the Neoclassical paintings and art of this period. Portraits of those patrons who wish to align themselves with this new

empiricism may request to have classical columns and sculpture included in their portraits such as *Thomas, First Lord of Dundas* (seen above).

https://artuk.org/discover/artists/batoni-pompeo-17081787



Classic architecture, copperplate engraving by Piranesi 1756

The sublime was defined by the British statesman Edmond Burke as "the strongest emotion which the mind is capable of feeling." Artists attempted to create works in painting, sculpture, and architecture that would enable the viewer to sense this feeling. The concept of the sublime emerges in 1756 with the discovery of ancient ruins documented by the artist Piranesi in his printed series of rediscovered colossal Greek and Roman buildings (see above). Sculpture will use classical legends to further the ties with the classical past where heroism, wisdom, and valor were respected virtues (see below).

https://www.metmuseum.org/toah/hd/pira/hd_pira.htm

https://artmuseum.princeton.edu/object-package/giovanni-battista-piranesi-imaginary-prisons/3640



The Death of Germanicus, Thomas Banks 1774

https://www.royalacademy.org.uk/art-artists/name/thomas-banks-ra

History Painting



The Death of General Wolfe, Benjamin West 1770

Benjamin West, a Quaker raised outside of Philadelphia, traveled to Rome in 1760 and then to London where he found success as a Neoclassical painter. By 1792, he became president of the Royal Academy after the passing of the founding president, Joshua Reynolds. West, against the wishes of George III and Reynolds, proceeded to paint the moment during the French and Indian War when England's beloved General Wolfe was mortally wounded. Although there was indignation from West not treating the heroic moment in the tradition of a classical allegory, upon its public unveiling at the Royal Academy, it was received with much enthusiasm and support. Compare this with the criticism of Maya Lin's design for the Vietnam Veteran's Memorial in Washington where she was roundly criticized. However, after the installation was complete, the shrine to the over 58,000 fallen became the most visited memorial at the National Mall. Some of the greatest artists follow their own instincts, and taking risks can reap rewards as we see in both works by Benjamin West and Maya Lin.

https://www.nga.gov/collection/artist-info.1970.html

https://americanart.si.edu/artist/benjamin-west-5336

https://www.royalacademy.org.uk/art-artists/name/benjamin-west-pra



Chiswick House, near London, Lord Burlington and William Kent, begun 1725

Chiswick House is a symmetrically designed building that follows the classical architectural orders. The first level serves as a foundation, much like that at the East Facade of the Louvre. The columns and pediment are on the second level accessed by symmetrical stone staircases. The simplicity of the design is logical and clear.

https://www.english-heritage.org.uk/visit/places/chiswick-house/history/



Monticello, Charlottesville, Virginia, Thomas Jefferson 1770-1809

Mimicking the design of the Chiswick House, Jefferson created a similar structure using local materials available in Virginia/ Red clay was available to the Colonists and often used to create red bricks. The combination of wood and bricks is typical of buildings of this era.

https://whc.unesco.org/en/list/442/



The Park at Stourhead, Wilshire, England, Henry Flitcroft and Henry Hoare II

Contrast the desire to create a classical and contemplative outdoor space that inspires creative thoughts and emotions seen above with the desire to control nature as seen at Versailles. Henry Flitcroft and Henry Hoare II become early pioneers in outdoor landscape design. Creating harmony with carefully designed rises and falls, as well as carefully selected trees and shrubbery, they successfully integrate classical forms with nature. The inclusion of a replica of the Pantheon and arched stone bridge reflecting the building prowess of the Roman Empire ties the design in with Nepclassical ideals.

https://www.learner.org/series/art-through-time-a-global-view/the-natural-world/view-of-the-gardens-at-stourhead-estate/



Lion Attacking a Horse, George Stubbs, 1770

https://www.nationalgallery.org.uk/artists/george-stubbs

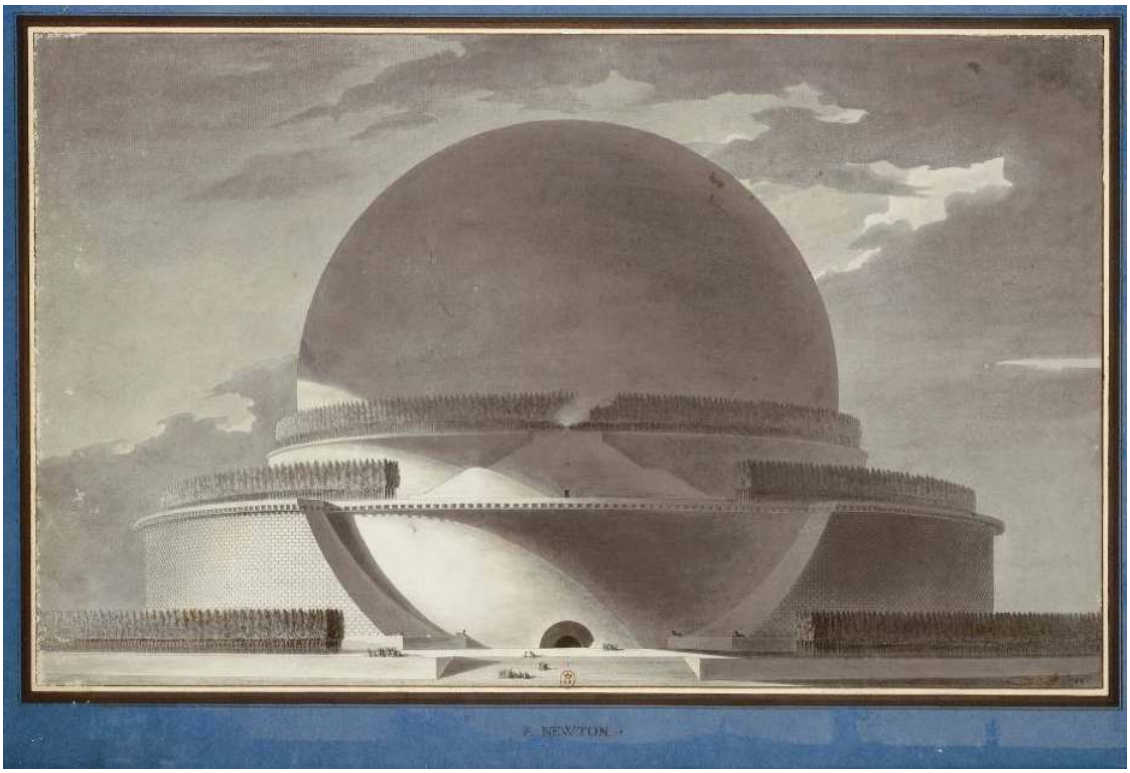
https://www.royalacademy.org.uk/art-artists/name/george-stubbs-ara



An Experiment on a Bird in the Air-Pump, Joseph Wright 1768

https://www.nga.gov/collection/artist-info.1983.html

https://artuk.org/discover/artists/wright-of-derby-joseph-17341797



Project for a Tomb to Isaac Newton, Étienne-Louis Boullée 1784 (ink and wash drawing)

https://www.architectural-review.com/essays/reputations/etienne-louis-boullee-1728-1799

https://www.loc.gov/item/2021669836/

https://www.youtube.com/watch?v=FXVjZ8AhvTc



Voltaire Seated, Jean-Antoine Houdon 1781

https://www.metmuseum.org/toah/hd/jahd/hd_jahd.htm

https://www.nga.gov/collection/artist-info.2134.html



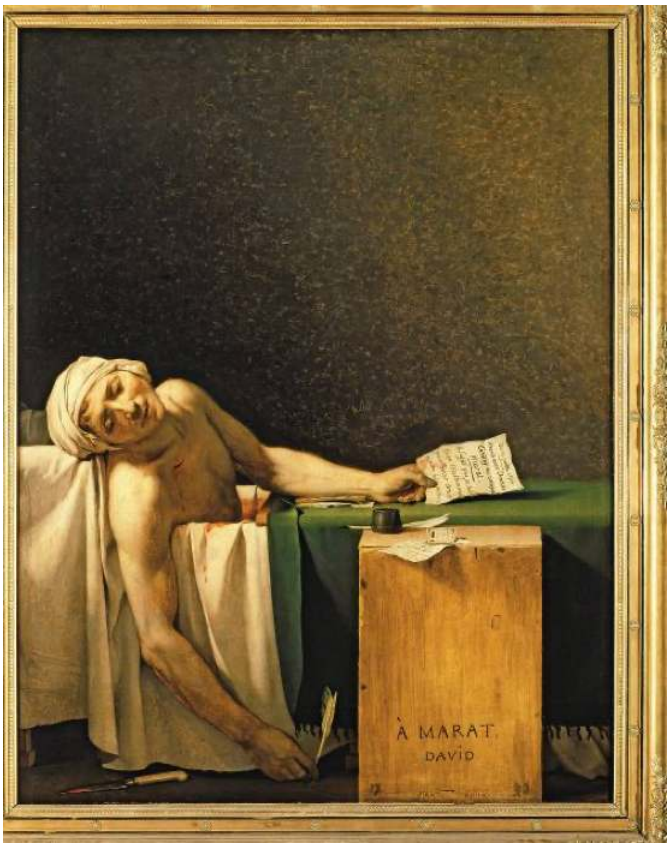
George Washington, Jean-Antoine Houdon 1788-1792

https://www.khanacademy.org/humanities/art-americas/british-colonies/early-republic/v/jean-antoine-houdon-george-washington



The Oath of Horatii, Jacques-Louis David 1784

https://www.metmuseum.org/toah/hd/jldv/hd_jldv.htm



The Death of Marat, Jacques-Louis David 1793

https://www.youtube.com/watch?v=Hw2_hv439Fg

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13: Europe and North America in the Romantic Era (1789-1848)

Introduction

The Age of Enlightenment had much promise, but changing established institutions is a very tall task. Lord Acton writes to Bishop Creighton that the same moral standards should be applied to all men, political and religious leaders included, especially since "**Power tends to corrupt and absolute power corrupts absolutely**" (1887). We see this play out in France where Napoleon will lead armies all across Europe bringing devastation and the horrors of war. In America, George Washington, after the victory over the British army will become the first president in this fledgling democracy. He steps down after his term ensuring the newly formed United States of America will not become a European styled monarchy. Entering Spain, Napoleonic forces will murder, mutilate, rape, and ravage the people and the land. Francisco Goya will document this horror in his series of paintings and prints. The French forces form firing squads for those who resist, while the Catholic church in the distance remains conspicuously quiet with its lack of illumination. *The Sleep of Reason Produces Monsters* by Goya reflects the lack of pushback against Napoleon at this time.



The Sleep of Reason Produces Monsters by Goya



The Third of May, 1808 Francisco Goya

Fearing the French troops will execute the Spanish royalty, Spaniards rise up. The rebels are rounded up and executed in the early morning hours. Goya shows the firing squad carrying out the execution orders as the Spaniards are highlighted. The central figure in white is illuminated and has his arms outstretched as if on the cross. The Catholic church in the distance remains quiet and in the dark as this horrific event takes place.



Saturn Devouring His Son, Goya

https://www.metmuseum.org/toah/hd/goya/hd_goya.htm

https://www.nationalgallery.org.uk/artists/francisco-de-goya

https://smarthistory.org/goya-third-of-may-1808/

Romanticism

What we also see during this period is an interest in the power of nature and man's struggles and place in the natural world. Themes of death and destruction, and struggles against the powerful forces of nature are painted. This is also a time when authors and visual artists begin exploring the same themes in their work. The European romantic novels will differ somewhat from the darker romantic writings of authors in America such as Edgar Allen Poe.

Two types of landscape paintings emerge during the Romantic Period. One type emphasizes the tranquility and beauty of nature. Paintings by the British painter John Constable, like the one below, place emphasis experiences he had growing up in the Stour Valley. Although he trained at the Royal Academy, he was disenchanted by the formulaic approaches taught at the school. Returning home, he studied the subtleties of the landscapes and skies around him and painted them with a sensitivity to the changing atmosphere and lighting. His approach was more scientific, logical, and connected than some of his contemporaries.



Another major British landscape painter of the time is Joseph Mallord William Turner. Turner painted monumental scenes in a grand style with historical references. History painting was considered the high mark in painting and Turner approaches landscapes in the same manner. Following the writings of Burke, he nfuses the concept of the sublime into his works. They are indeed grand, filled with the awe-inspiring violence only nature can produce at the time.



Snowstorm: Hannibal and His Army Crossing the Alps. 1812 Turner

Turner shows the enormous power of nature and the folly of empires with the painting featuring Hannibal's army being pummeled by a snowstorm. The concept of the sublime is expressed and is the over-ridding theme to the work. Both France and England vied for supremacy at the time, so the painting can also be seen as a rebuke towards these two competing nations.



The Slave Ship Turner 1840



The Monk by the Sea, 1810 Caspar David Friedrich

https://www.metmuseum.org/exhibitions/caspar-david-friedrich-the-soul-of-nature

https://www.getty.edu/art/collection/person/103KQF



Abbey in an Oak Forest, 1809-10 Caspar David Friedrich

https://www.cnn.com/2024/01/30/style/caspar-david-friedrich-painter-tan/index.html



The Oxbow, 1836 Thomas Cole

https://smarthistory.org/cole-the-oxbow/



Portrait of Napoleon on His Imperial Throne, Jean-Auguste-Dominique Ingres 1806



Grande Odalisque, Jean-Auguste-Dominique Ingres 1814

Artists often have the desire to create original works, not just imitate nature. Exaggeration of forms, shapes, and the human body is one way to create something original and Ingres does this in the painting *Grande Odalisque.* Richly painted, it is an intellectually

erotic experience through the carefully manipulated parts of the female form. Stretching and elongating the spine and right arm to create a sensual curve, Ingres presents his interpretation of the sensual odalisque, or harem woman. She looks back at us, the viewer, with a calm, cool glance engaging us and connecting us with the work. It is precisely painted in a Neoclassical style with a twist. Thoughtful, creative, intellectual manipulation of forms and proportions make it more sensual to the eye.

https://www.metmuseum.org/art/collection/search/436708

https://www.frick.org/art/artists/ingres



Riace Bronzes (460-420 BCE)

The *Riace Bronzes* do not have a sacrum (large “v-shaped” bone at the base of the spine). Also, their musculature and body creases between muscle masses are exaggerated. They are “more human than human."

In the reclining nude painted by Ingres, there are several vertebrae added to the lumbar spine. This lengthens her torso. Also, her arms appear more flexible, almost as if the underlying bony structure is missing – look at her elbow region and see if you agree. All of this done intentionally to make her more sensual than a woman with normal proportions. Artists often feel the need to exaggerate, or bring additional creativity to depictions of the human body.



Napoleon in the Pesthouse at Jaffa, March 11, 1799 Antoine-Jean Gros 1804



The Raft of the Medusa, Théodore Géricault 1818-19



Portrait of an Insane Man, Théodore Géricault 1822-23



Scenes From the Massacre at Chios, Eugène Delacroix 1824



Death of Sardanapalus, Eugène Delacroix 1827



Women of Algiers, Eugène Delacroix 1834



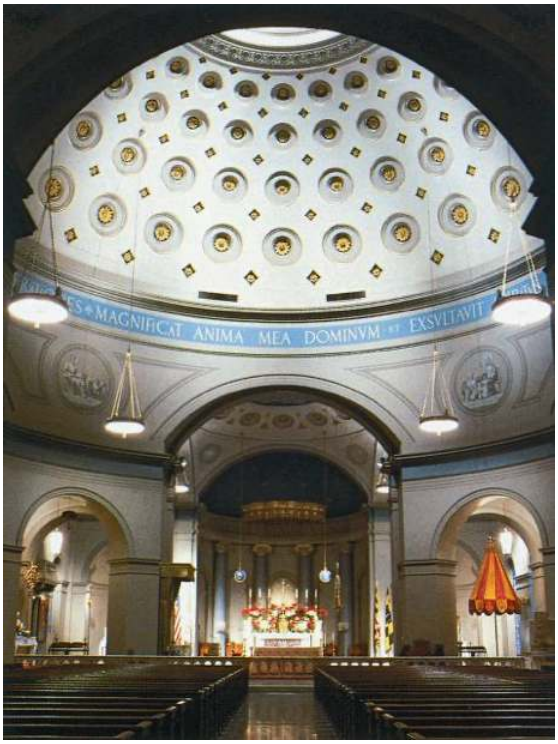
View of Rome, The Bridge and Castel Sant' Angelo with the Cupola of St. Peter's, Jean-Baptiste-Camille Corot 1826-27





https://human.libretexts.org/@go/page/219616





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14: The Age of Positivism

Introduction

We see the ebb and flow of life through the seasons where the need to grow and bloom begins in the spring and by fall nature begins preparing for the winter hibernation. So it is with art through history where the creative ideas are pushed until they reach a zenith and artists, unable to further the styles, move off ina another direction. It's our human desire to be creative and imaginative. Albert Einstein reportedly states "**Imagination is more important than knowledge. For knowledge is limited, whereas imagination embraces the entire world, stimulating progress, giving birth to evolution.**" It is the ebb and flow of creativity that can be seen through art history, from the Hellenistic Empire and rising up through the Roman Empire to be torn down again with the fall of that empire. European art rises again through the Middle Ages to culminate in the soaring style in the Age of Gothic. That style is thoroughly explored reaching a climax in the late 14th century and we begin again with a totally new direction in the classical revival of the Florence Renaissance. Beginning in the Italian Renaissance, we see a steady evolution of painting and architectural styles that continues for centuries in Europe with many artists referencing and honoring the great Early and High Renaissance masters. However, by the 19th century, much of the ideas beginning in the Renaissance have been explored and the major works in painting appear more formulaic and lacking in originality. Thus, Europe is ripe for a new direction in art and that is exactly what begins around 1850. With the large painting With *A Burial at Ornans*, Gustave Courbet rejects the status quo and presents a new vision of painting in stark contrast to other entries at the Paris Salon.



Burial at Ornans, 1849-1850 Gustave Courbet



The Stone Breakers, 1849 Gustave Courbet

Courbet was trained in Paris and frequented the cafés where he formed socialist views through conversations with the prominent journalists, writers and social critics. Encouraged to return to his rural roots, he returned to Ornans where his prosperous family had land. He painted in a realistic style the townsfolk and traveling workers. Using his home as his studio, he painted large canvases that were displayed at the Salon. His painting *Burial at Ornans* is a significant work depicting a burial. The person being buried is not identified, so perhaps the painting represents the burial of past art styles such as Romanticism. The people are represented on a dreary, overcast day in detail. They are neither glamorized, nor idealized, but instead represented as he observed. This is a stark departure from the academic paintings of the time that often used mythological themes, grand statements of Nature, or Neoclassical subjects intended to inspire higher aspirations and loyalty to a cause.

https://www.khanacademy.org/humanities/becoming-modern/avant-garde-france/realism/v/courbet-a-burial-at-ornans



The Sower, 1850 Jean-François Millet

https://www.youtube.com/watch?v=0juvG7vWXBY







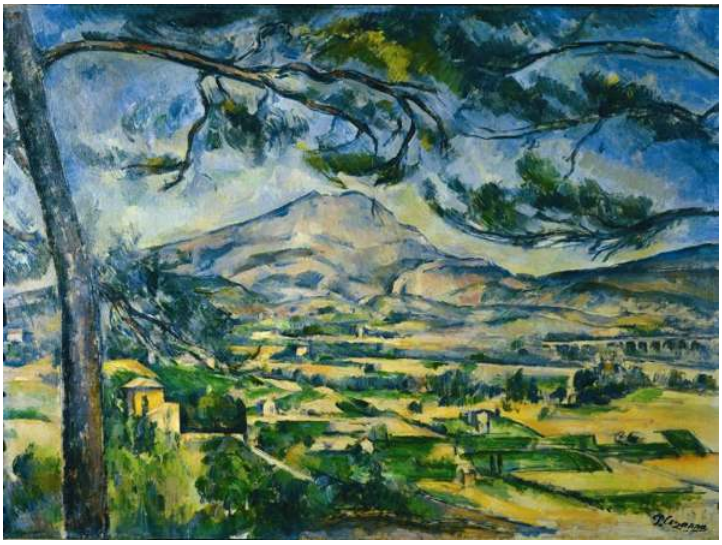


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15: Europe in the Late 1800s

Introduction

A new creative freedom begins with *A Burial at Ornans* and evolves with the French Realist painters and those who follow. We look at the work of Manet and see the start of treating the canvas as a flat plane with color added. That concept of flattening the visual field will be explored with an emphasis on color, shape, and composition. External influences like the imported prints from Japan will also open up new ways of representing shapes and forms. It is an exciting time in art as Europe races towards the new century with people either feeling thrilled with the energy and new technologies or overwhelmed by the increased speed by which the world is changing. Techniques in painting change because of the studies of color theory and the industrial application of tubes for paint. Paint in tubes allows artists to more effectively paint outside the studio since the tubes are portable. In previous centuries, art styles evolved slowly, sometimes taking 100 years to be adopted across Europe. During this era, we see styles emerging and lasting for decades rather than centuries. Art Nouveau emerges through the work of Alphonse Mucha and gains much popularity around 1890, but by 1910 it is loosing popularity. We are soon to see a rapid move to modern concepts and the exploration of new directions in art. Manifestos are written pushing ideas about the functions of visual art and challenging traditional concepts. William Morris will advocate for quality in art and architecture rather than poorly mass-produced works. In Glasgow and Vienna, new styles emerge as well in response to the Arts and Crafts Movement by Morris. Impressionist painting evolves into Post-Impressionism exploring dramatic applications of paint and subjects. The most popular paintings of all time are created by Impressionists and Post-Impressionist artists such as Renoir and Vincent Van Gogh. It is all leading up to the 20th century Modern Movement that will revolutionize art as we know it.



Mont Sainte-Victoire, 1885-87 Paul Cézanne



Still Life With Apples in a Bowl, 1879-83, Paul Cézanne

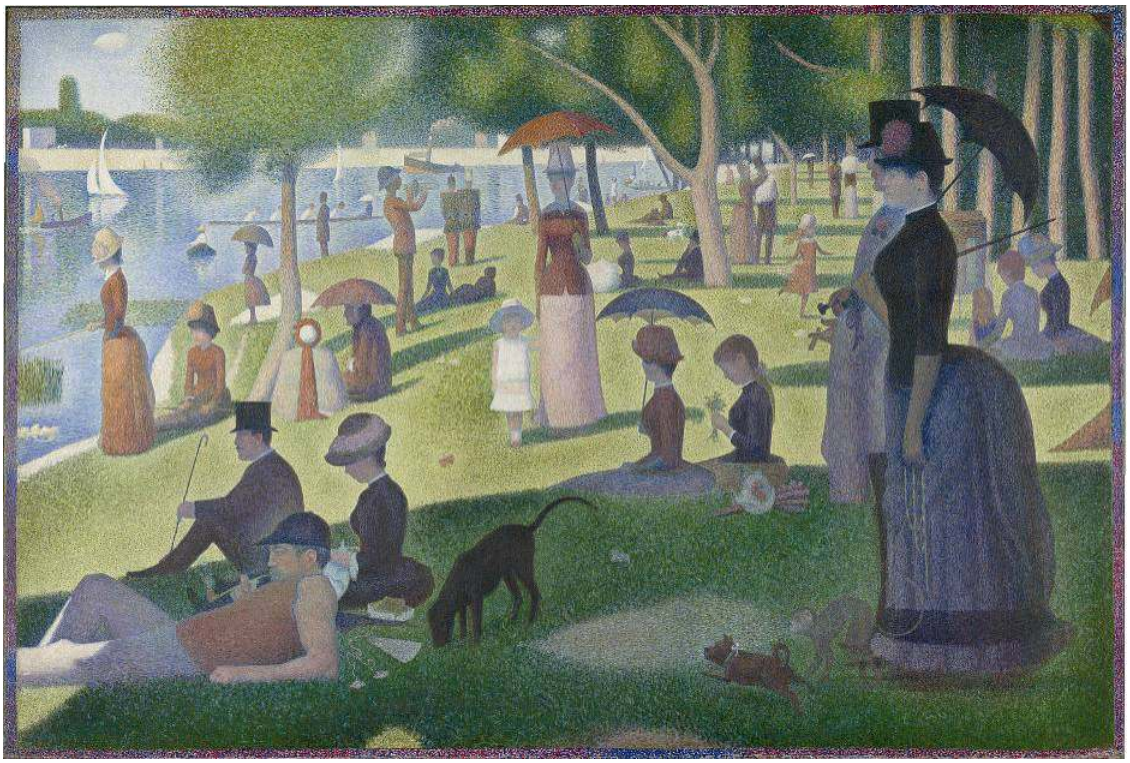


Mont Sainte-Victoire Seen From Bibemus Quarry, 1897-1900, Paul Cézanne

With the paintings of Cézanne, we see a continuation of Manet's flattening of the canvas by use of color. Note the color (hue) intensity, and values become more and more similar in Cézanne's paintings as the decades progress. This move away from traditional ways of painting still-life, landscapes, and portraits moves visual art forward towards a new, modern interpretation of representing form. Painting in the open air, outdoors, continues with the work of the Impressionists and Post-Impressionists.

https://www.youtube.com/watch?v=MFdliclkdlE

https://www.youtube.com/watch?v=n3m9nNomPOE



A Sunday Afternoon on the Island of La Grande Jatte, 1884-86 Georges Seurat





Georges Seurat (1859-1891)

Known for Pointillism:

Pointillism is a technique of Post-Impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Seurat with the aim of producing a greater degree of luminosity and brilliance of color. Although technically not a grid, there is a systematic application of the tiny dots of color creating a similar organized rhythm within the painting.



La Goulue, 1891 Henri de Toulouse-Lautrec



At the Moulin Rouge, 1892-85 Henri de Toulouse-Lautrec

Henri de Toulouse-Lautrec gains fame for his creative approaches to graphic posters that were displayed all around Paris. These advertised the popular entertainment establishment the Moulin Rouge. *La Goulue* poster features two famous dancers who are featured in an upcoming event. It demonstrates Toulouse-Lautrec's creative use of positive and negative space, and the use of sans serif text, a very modernist approach for 1891. Sans serif text usage in printed materials will become an important component in modern graphic design because of the simplicity and legibility (form and function). The font Universal will be developed during the De Stijl movement of 1917 as an easily read and functional font, however, we see an early example of sans serif text with these posters.

Toulouse-Lautrec includes himself in the painting *At the Moulin Rouge*. Henri paints a rather depressing scene that reflects his heavy drinking and lifestyle.

https://www.youtube.com/watch?v=XLcbGHNFcpM

https://www.youtube.com/watch?v=f399l3ot12Y



The Potato Eaters, 1885 Vincent Van Gogh



Portrait of Père Tanguy, 1887-88 Van Gogh

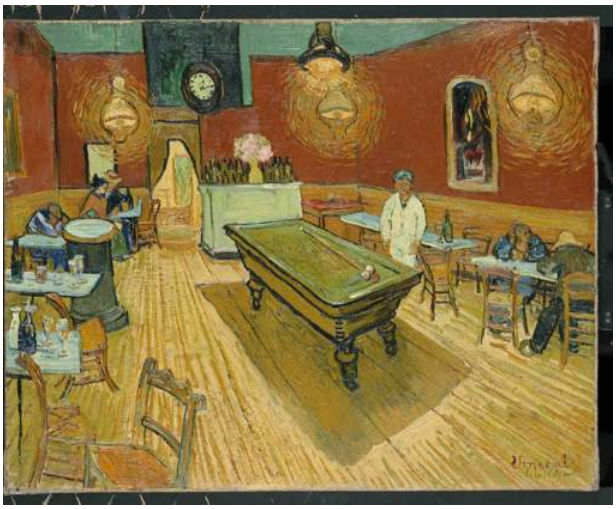
The two paintings were both painted by the Dutch artist Van Gogh. Obviously both are significantly different! The first (dark) painting titled ***The Potato Eaters*** (Dutch: *De Aardappeleters*) is an oil painting painted in April 1885 in Nuenen, Netherlands. It is in the Van Gogh Museum in Amsterdam.

The second (bright) painting was created during a period when Van Gogh lived in France and shows the influence of the Post-Impressionist art style. Also, the painting shows bold brush strokes using complimentary colors side by side to increase luminosity.

Of course, in this case, the more you know about the context of these paintings by Van Gogh, the more you'll be able to appreciate them.

https://www.youtube.com/watch?v=wk9L1N9bRRE

https://www.youtube.com/watch?v=p7-v3RvNjWw



Night Café, 1888 Vincent Van Gogh

While in Arles, Van Gogh painted the people and locales in a very natural manner. He was able to explore his own art style with freedom while in Arles. This was a most productive time for his works. Although he had difficulty being accepted by his contemporaries, and could not sell his paintings, he continued painting with the undying support of this brother Theo.



Starry Night, 1889 Vincent Van Gogh

Van Gogh had more difficulty controlling his emotions and mental mood swings. It is difficult to accurately diagnose his condition, but it led to his confinement in a mental assylum. It is here that he paints his *Starry Night.*

https://www.youtube.com/watch?v=ndwOgL3ZgCQ



The Vision After the Sermon, 1888 Paul Gauguin



Where Do We Come From? What Are We? Where Are We Going? 1897 Paul Gauguin

Gauguin and Van Gogh painted together in the south of France. They had a friendship but very different temperaments. Gauguin did not have the financial struggles of Van Gogh and eventually the two painters parted ways. Gauguin, having grown up traveling with his family to far off lands such as South America, desired to explore the exotic South Pacific and ended up in Tahiti. This is where he painted during his final years and eventually passed away.

https://artuk.org/discover/stories/the-tahitian-woman-behind-paul-gauguins-paintings

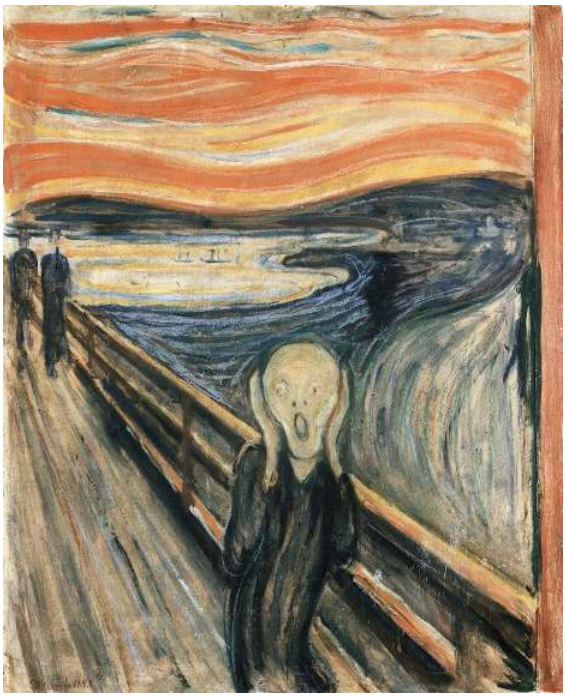
https://www.youtube.com/watch?v=y8lMRTJ5RAM



The Dream, 1910 Henri Rousseau

A self-trained artist who began painting later in life, Rousseau admired the hard edged painting style of Ingres. In *The Dream*, Rousseau includes exotic tropical plants inspired by his visits to the enclosed tropical botanical gardens in Paris. This Symbolist painting also includes references to sex with the reclining female nude in a setting with voyeuristic lions, a snake charmer, a phalic looking snake, and a rhino.

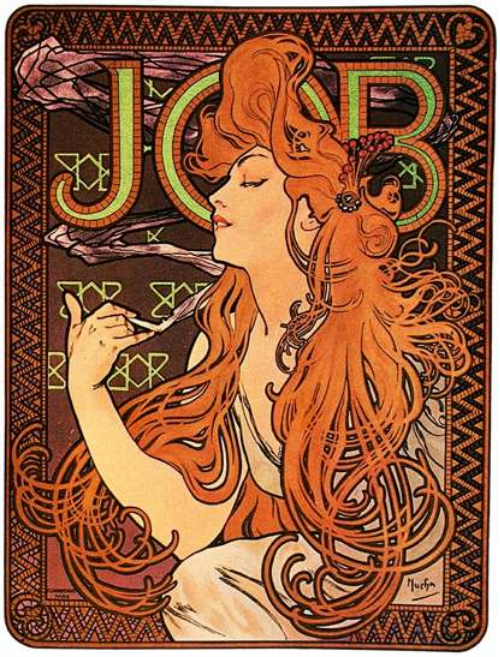
https://www.youtube.com/watch?v=tMV77M9NWGM



The Scream, 1893 Edvard Munch

Munch was friends with the Norwegian playwrights Henrik Ibsen and August Strindberg. His Symbolist paintings explored sexuality and psychology, just like the plays written by his friends. *The Scream* embodies the anxiety of the age where European life was changing at a rapid pace with new discoveries in science, medicine, and psychology were challenging conventional wisdom. Add to this the steam engine, electricity, internal combustion engines, and the exploration and experimentation of flight and you have a world turned upside down for many. Some people looked at the end of the 19th century as a time of dread, the fin de siècle. Munch captures that exact feeling in *The Scream*.

https://www.youtube.com/watch?v=xPb8y-f0jlE



Job, 1896, Alphone Mucha

https://www.youtube.com/watch?v=P7xaoxiKYoU



Salomé, 1892 Aubrey Beardsley Pen and Ink, 6" x 11"





The work by Aubrey Beardsley (right side) shows Japanese influence. He was notorious for drawing in pen and ink erotic and violent images that were very much in demand by the urbanites of the day, very much to the dismay of William Morris. William Morris challenged Beardsley by taking him to court over his copying of the Arts and Crafts style Morris developed. The Arts and

Crafts style looked back to Medieval Europe for inspiration and a focus on quality and spiritual renewal in an age of industrialized products that were often inferior. Beardsley took this style and changed the context 180 degrees upsetting Morris. Artistic expression won the day in court and Beardsley was found innocent of any wrongdoing.

Looking at the Japanese Geisha above, with her black overcoat dropped to the ground, you see a striking use of what is essentially a flat black shape. Beardsley sees the visual possibilities of this strong compositional element and immediately begins using large black shapes in his ink drawings as you see in *The Peacock Skirt*.

https://www.youtube.com/watch?v=7irwknBsBHA



The Kiss, 1907-1908 Gustav Klimt

https://www.youtube.com/watch?v=BRUOACBkFRg



The Gates of Hell, Auguste Rodin. 1880-1900

https://www.youtube.com/watch?v=bfv9T1lSO2U

https://www.youtube.com/watch?v=Z4AEXRtDEEY

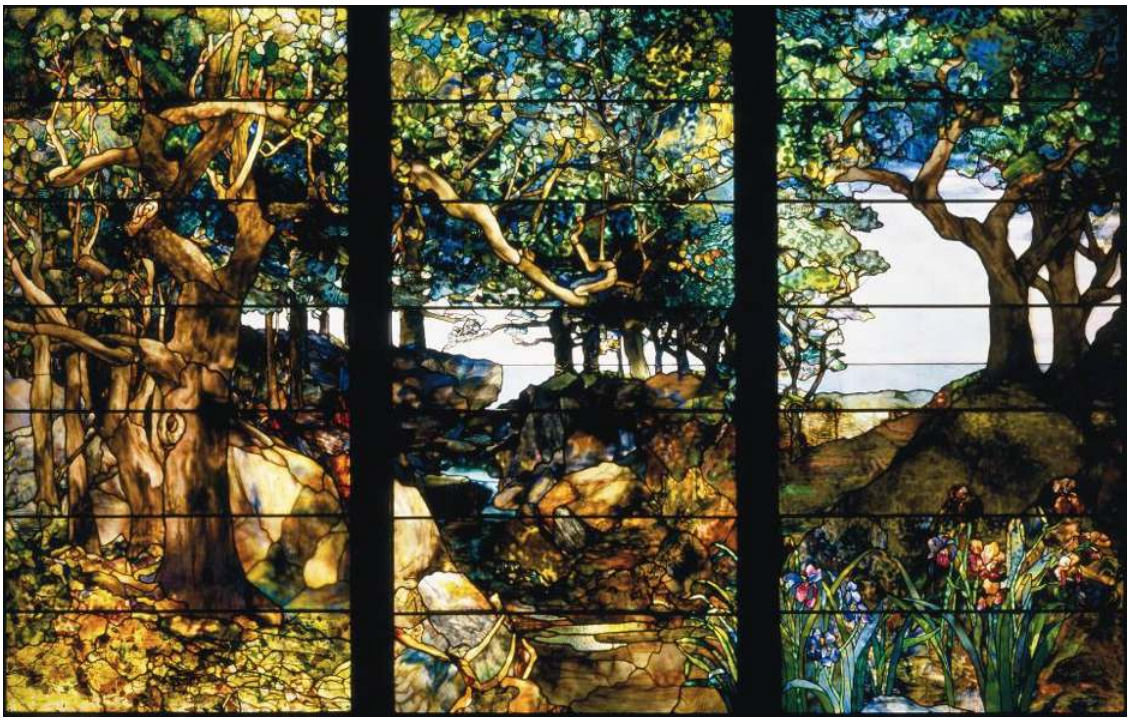


The Thinker, 1879-1887 Auguste Rodin



Burghers of Calais, 1884-89 Auguste Rodin

https://www.youtube.com/watch?v=MAPf_1MG9uk



A Wooded Landscape in Three Panels, 1905 Louis Comfort Tiffany



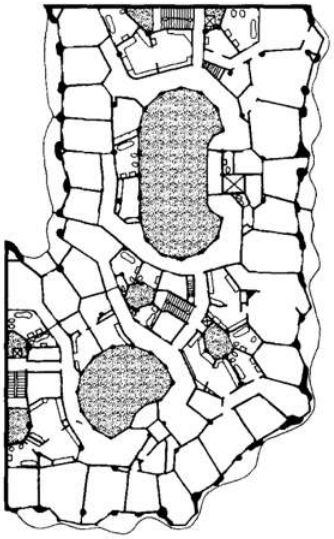
Victor Horta, Interior stairwell of the Tassel House, Brussels, 1892-93



Hector Guimard, Métro Station, Paris 1900

https://human.libretexts.org/@go/page/219618





Casa Milà, Barcelona, Antoni Gaudi

https://www.youtube.com/watch?v=ebfbFAoo9aA

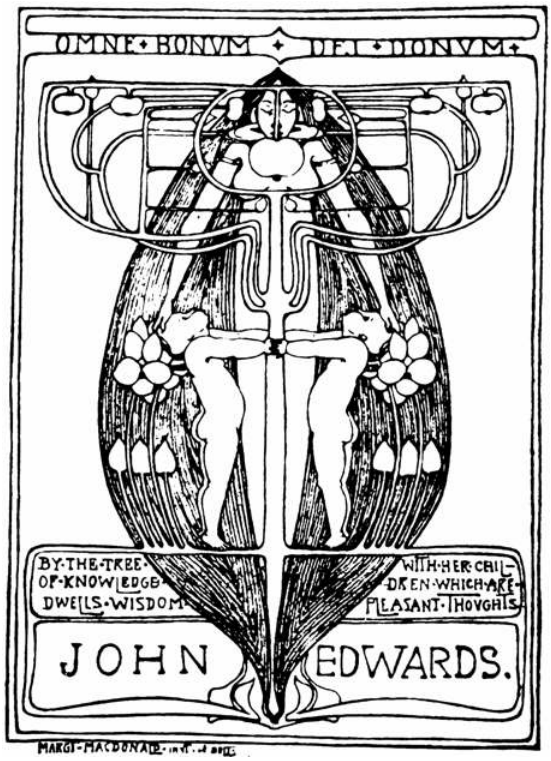




The Glasgow Four formed a school of art in Scotland with their own response to the Arts and Crafts Movement and Art Nouveau.

https://www.youtube.com/watch?v=AvrXFP2ss8Y

https://www.youtube.com/watch?v=n6d_NiQ0nPc







https://human.libretexts.org/@go/page/219618



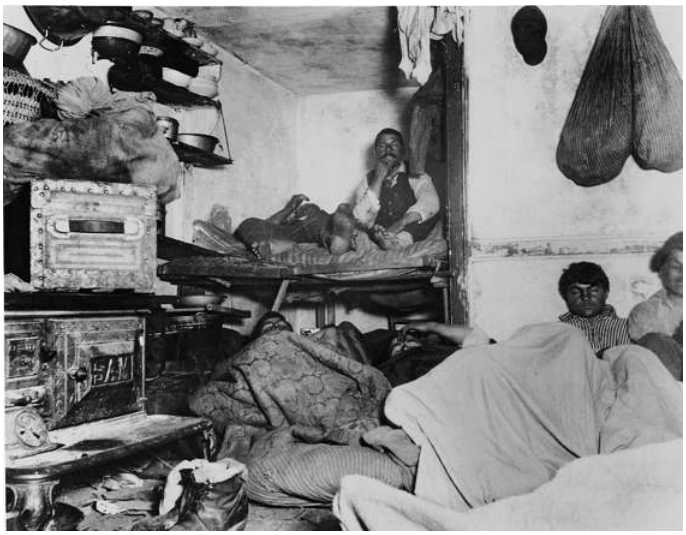
Robie House, Chicago 1908-10 Frank Lloyd Wright

https://www.youtube.com/watch?v=63q2PC5uN8Q



Living Room of the Francis W. Little House, Wayzata, Minnesota, designed 1912-14 (reproduced at the Met, NYC)

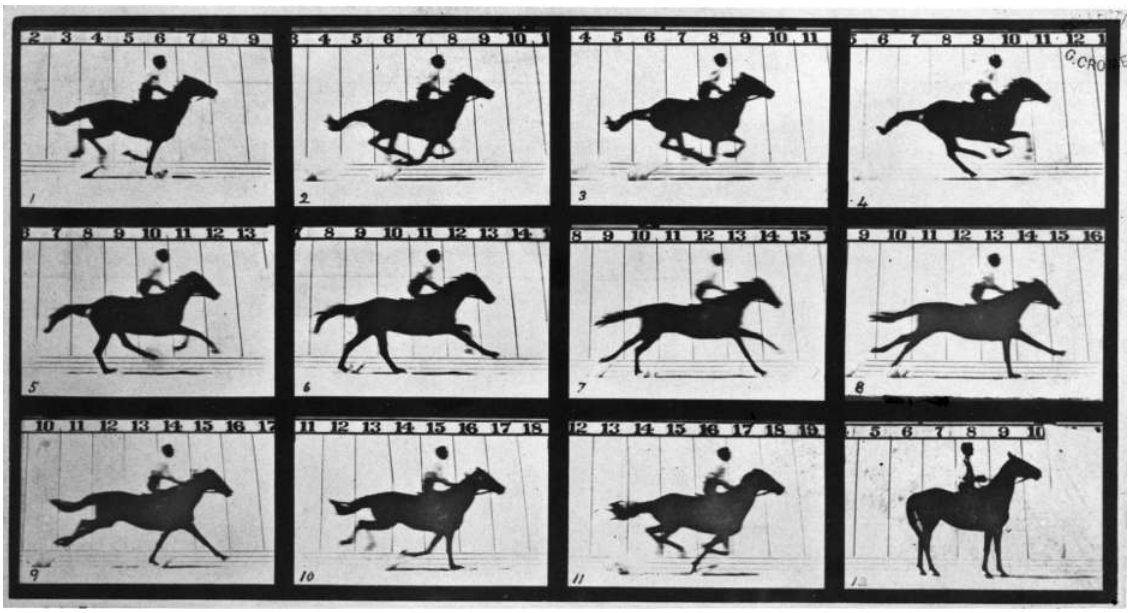
https://www.youtube.com/watch?v=upNT0OFyErM



Five Cents a Spot, Jacob Riis 1889

https://ca.pbslearningmedia.org/resource/jacob-riis-video-gallery/new-york-documentary-film/

https://www.youtube.com/watch?v=K3NwFB9zuF8



Eadweard Muybridge, Untitled 1878

Using special shutter speeds, Muybridge developed the technology to capture the mechanical movements of a horse. Leyland Stanford, a horse lover, sponsored this photographic experiment. This was photographed on the site that is now Stanford University.

https://www.youtube.com/watch?v=4P_r0LZWvDc

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16: Europe and North America during the Modernist Revolution of 1904-1914

Introduction

Paris had established itself as the center of the Western Art world for quite some time by the beginning of the 20th century, and two artists were gaining much attention. Henri Matisse and the Spaniard, Pablo Picasso, were competing with one another for attention and influence. Western patrons like Gertrude and Leo Stein financially supported artists like Picasso and helped young artists establish a following. However, with the radical painting *Les Demoiselles da Avignon*, Picasso alienated many of his admirers. The painting is so shocking it abandons all previous art conventions and establishes a new order and direction for art. It destroys the past and moves ahead in uncharted waters.

Influential concepts put forth in the Modernist Revolution will arise from the influential Bauhaus school in Germany. A house for building, as the German name suggests, will push concepts such as **Form follows Function** and **Less is More**, both vital ideas in the Modernist Movement. Abstraction ties into the concept of Less is More in that it can be a process of elimination and simplification. Less certainly can be more in visual art, however less can also leave the viewer wanting more in what appears to be an overly simplifies or unfinished work. This will become the grey area and struggle for many artists and designers in the years to come.



Mountains at Collioure, 1905 André Derain

André Derain continued to explore flattening of the space represented on the canvas in paintings like the *Mountains at Collioure.* The bold brushstrokes and the application of adjacent complementary colors used by Van Gogh is pushed even further in these new works. We also see the popular Art Nouveau style coming through in the organic lines. The color saturation is pushed to the limits and was disconcerting to the salon critiques who compared the group of artists, including Matisse, as acting like fauve (the French word for wild beasts). The term has remained attached to the work and artists from this time and they are referred to as the Fauvists with the art style termed Fauvism.



As we reflect on art in history, understand that paintings by artists like Vincent Van Gogh were not always accessible in their time. Matisse was unaware of Van Gogh's paintings until he was introduced to them by van Gogh's friend, and fellow painter, John Peter Russell. Seeing the color palette, joy, and energy expressed in Van Gogh's work inspired and encouraged Matisse to explore his own direction. This took courage from a man who was rejected and scorned for his lack of artistic abilities. Artists like Matisse were considered outsiders in the inner circles of the established art world by successful artists such as Bouguereau. For some modern painters we study today, creating successful visual art did not come easily. These artists struggled, yet persisted, in creating and advancing the techniques and approaches to visual art. How many influencial modern artists were rejected by the prestigious art schools and programs of their day? Matisse was one of those artists who was challenged by the rigors of academic art training, and considered the training too restrictive. He left the Académie Julian and was initially rejected by the the École des Beaux-Arts, but, by 1886, was elected as associate member of the Sociéte Nationale, enabling his paintings to be displayed at he salon.

Matisse discarded traditional ways of representing space and depth and experimented more with shapes and color interactions, simplification, and abstraction. In the painting *Joy of Life*, we see Matisse experience freedom in the placement of figures, include aspects of Art Nouveau's curvilinear forms, and distill painting down to the essence of the art elements of line, texture, color and shapes. The painting is flattened by the elimination of a recognizable light source and the use of the same color intensities of hue and value running from foreground to background. A more traditional approach to the subject is shown below demonstrating what the painting would look like with a light source (backlighting coming from the opening in the trees), the figures in a more natural size and scale, and shadows.





The Red Studio, 1911 Henri Matisse

https://www.youtube.com/watch?v=zDYlSLWAjQs





The influence on contemporary concept designers, animators, and artists can be seen in the opening credits for the animation Monsters, Inc. We see Matisse's *Red Studio* reflected in the animated door sequence. Paying homage to the artists who created paintings, sculpture, and architecture in earlier art periods is an important link to the past that artists often employ. Although often recognized by the discerning few, it helps to reinforce the Renaissance idea that art is meant for the educated. Of course, art can be appreciated by any viewer who takes the time to look and see the work.



Les Demoiselles d'Avignon, 1907 Pablo Picasso

https://www.youtube.com/watch?v=pngGDycLQuE

https://www.youtube.com/watch?v=XyLNPumMMTs



The Portuguese, 1911 Georges Braque

https://smarthistory.org/braque-the-portuguese/



Girl with a Mandolin, 1910 Picasso

https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/cubism/v/picasso-guitarist



Ma Jolie, 1911-12 Picasso

https://www.youtube.com/watch?v=FskeS9S7X8A



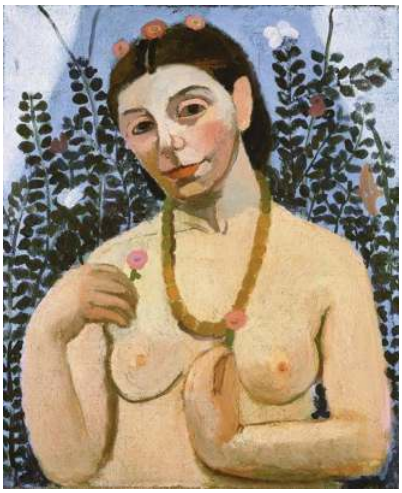
Guitar, Sheet Music, and Wine Glass, 1912 Pablo Picasso

https://www.metmuseum.org/art/collection/search/760178

https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/cubism/a/synthetic-cubism-part-ii



Violin, 1915 Pablo Picasso



Self-Portrait with an Amber Necklace, 1913 Paula Modersohn-Becker

https://www.moma.org/artists/4037

Paula Modersohn-Becker presents a self-portrait where she takes possession of her own nude image in a bold painting. With a tilt of the head recalling both icon paintings, and Venus in Botticelli's Primavera, she paints her image in a natural, and unassuming space. The flowers repeat the shape of her nipples and are also featured in her hair. At a time when women were fighting for the right to vote and to work, she shows both strength and dignity in her painting.



Street, Dresden, 1908 Ernst Ludwig Kirchner

https://smarthistory.org/kirchner-street-dresden/



The Last Supper, 1909 Emil Nolde

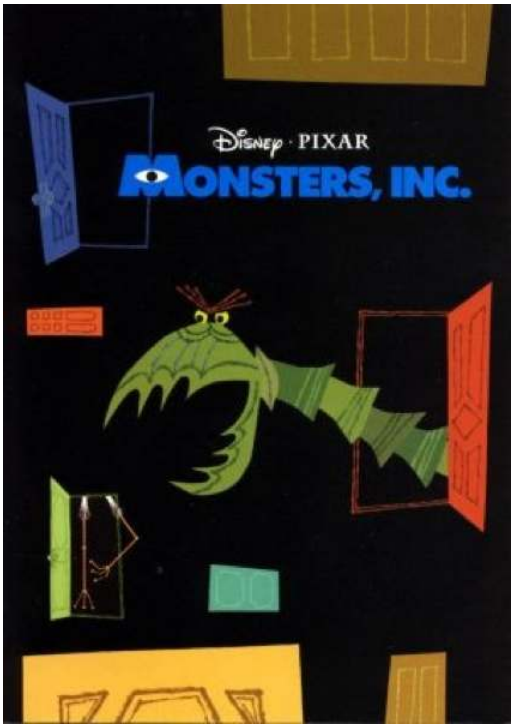
https://app.smartify.org/en-GB/objects/emil-nolde-the-last-supper



A Crystal Day, 1913 Erich Heckel

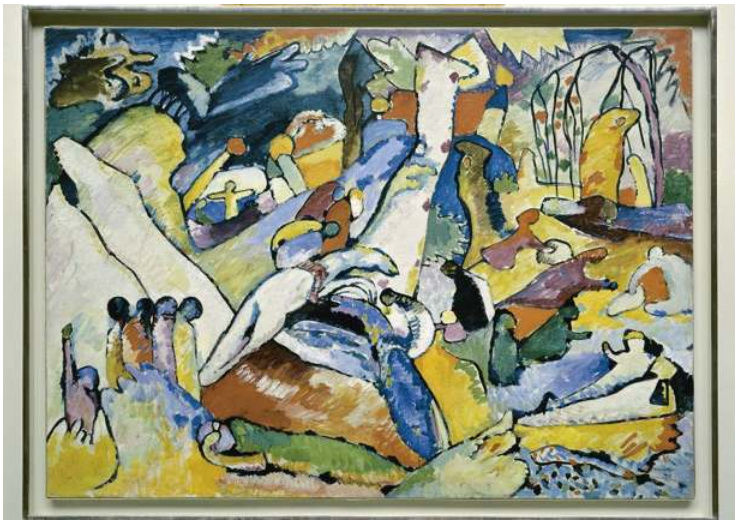
https://www.theartstory.org/artist/heckel-erich/





Peter Schlemihl: Tribulations of Love, 1915 Eranst Ludwig Kirchner

https://www.youtube.com/watch?v=PvB7Aq9X1Do





Sketch I for "Composition VII" 1913 Vasily Kandinsky

https://www.youtube.com/watch?v=0_YDrJoUe8s

https://www.youtube.com/watch?v=Sa3FyvaKYVw



Animal Destinies, 1913 1913 Franz Marc

https://www.youtube.com/watch?v=1uvlxQfsBpQ



The Niesen, 1915 Paul Klee

https://www.metmuseum.org/perspectives/videos/2022/12/paul-klee



The Bride of the Wind, 1914 Oskar Kokoschka

https://www.youtube.com/watch?v=1xtcniYFAhw



Self-Portrait, 1910 Egon Schiele

https://www.youtube.com/watch?v=BN73JesYJhc

https://www.youtube.com/watch?v=t87YE71GPwM



States of Mind I: Farewells, 1911 Umberto Boccioni

https://www.khanacademy.org/humanities/art-1010/xdc974a79:italian-art-before-world-war-i/art-great-war/v/dynamism-soccer-player-boccioni



Unique Forms of Continuity in Space, 1913 Umberto Boccioni

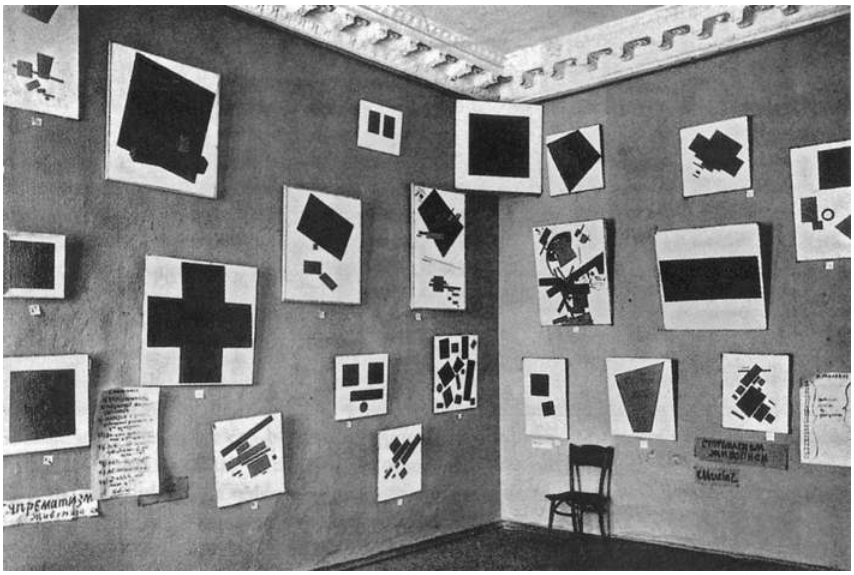
https://www.youtube.com/watch?v=Wo8WN-iJ6RE



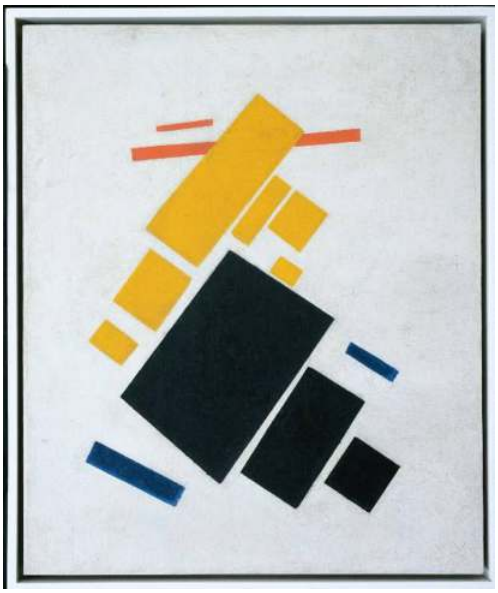


The Traveler, 1915 Lyubov Popova

https://www.nortonsimon.org/learn/watch-and-listen/videos-podcasts-and-lectures/popovas-the-traveler/



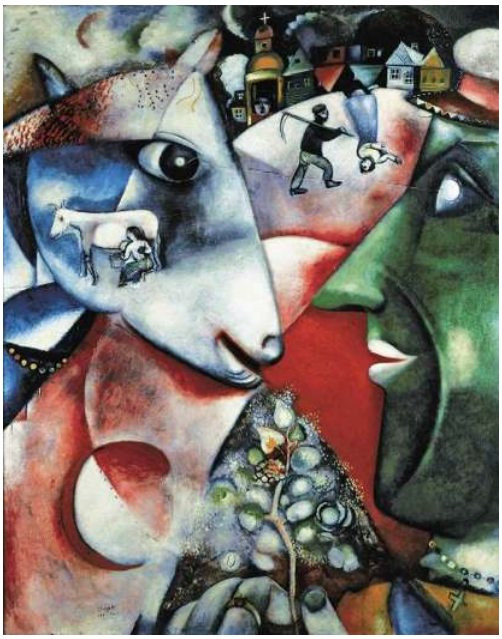
Kazimir Malevich, photo of his paintings, 1915



Suprematist Composition: Airplane Flying, 1915 Kazimir Malevich

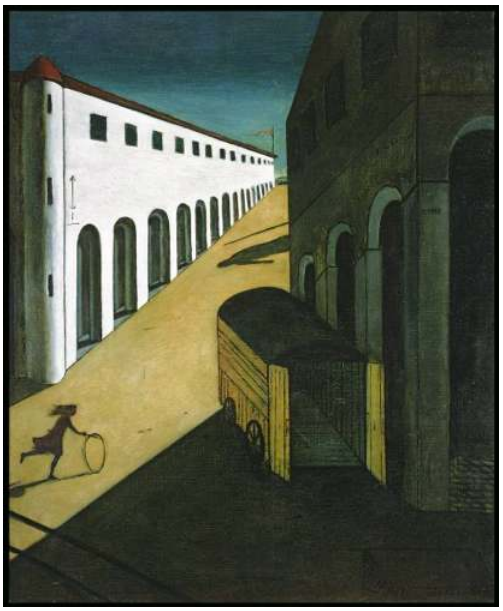
https://www.youtube.com/watch?v=e3YS6uZ87Ec

https://www.youtube.com/watch?v=-TF_y0bJzIU



I and the Village, 1911 Marc Chagall

https://www.youtube.com/watch?v=VjgHErPUN1s



Mystery and Melancholy of a Street, 1914 Giorgio de Chirico

https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/v/moma-dechirico-anxiousjourney



Nude Descending a Staircase, 1912 Marcel Duchamp

https://philamuseum.org/collection/object/51449

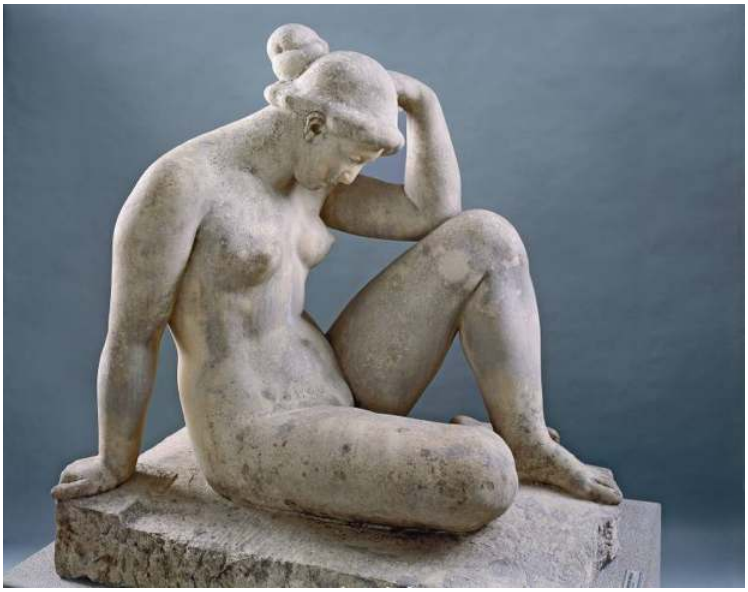
https://www.youtube.com/watch?v=uZnUTrfxbj0



Horse, 1914 Raymond Duchamp-Villon

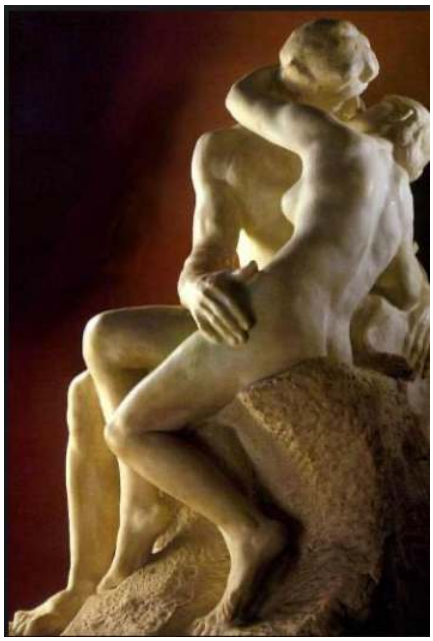


Bicycle Wheel, 1913 Marcel Duchamp



Aristide Maillol

https://www.youtube.com/watch?v=ChIDxCnGjHw

Brancusi (1909) Rodin (1889)

Rodin represents the physical passions of an embrace. The emotions and desires of both male and female are on display. The fact that they are nude adds to the universal message (clothing would place it both in time and place). Brancusi, on the other hand, gives us a “PG” version. It represents the idea of love through a kiss and embrace. This is further enhanced by one stone used to carve the two figures (monolithic mass). This is more abstract in concept and execution.

Both sculptures are art: same subjects, with very different meanings.



The Newborn, Constantin Brancusi 1915

https://www.youtube.com/watch?v=r3ttwvNvors



Bird in Space, Constantin Brancusi 1928





Fagus Factory, 1911 Walter Gropius and Adolf Meyer

https://whc.unesco.org/en/list/1368/

https://www.youtube.com/watch?v=oqK5K6qFJuI

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17: Art Between the Wars (WWI and WWII)

Introduction

World War I devastated Europe, and artists responded to the war by creating art that summed up the utter nonsensical nature of this brutality with the art movement called Dada. Dada and other visual art at this time often uses collage to visually communicate ideas. Modern art used for propaganda can be seen in the Russian Constructivist movement and similar art from the Dutch with the De Stijl movement. Exploration of the human psyche in the writings of Andre Breton is part of Surrealism and several artists are invited into this group, including Salvador Dali and René Magritte. Picasso continues his influence on art by combining aspects of Cubism with recognizable imagery. North American art in the United States and in Mexico are also recognized for originality. Female artists and photographers find success in male dominated fields and are also noted for their significant artistic contributions. Photography is now being recognized as both an art form and for its ability to document the world through popular publications like Life Magazine. Style comes into the American Industrial Age with the architectural style of Art Deco which had originated in Pris in the 1910s. In Germany, the Bauhaus, or house for building, becomes the most influential modern art school in Europe furthering the concepts of modern art, design, and manufacturing.

DADA: Anti Art (New York and Europe)



The Entombment of the Birds and Butterflies, Jean Arp 1916-17

https://www.youtube.com/watch?v=3wm0589mLbM

https://www.youtube.com/watch?v=dkqJmMECZCs



Fountain, 1917 Marcel Duchamp



Mechanical Head, 1920 Raoul Hausmann

https://www.youtube.com/watch?v=ef5_PLKpEiE

https://www.youtube.com/watch?v=ABNwtDyx7T4



Dada Art



Cut with the Kitchen Knife Dada Through the Last Weimar Beer Belly Cultural Epoch of Germany, 1919 Hannah Höch



Germany, A Winter's Tale, 1918 George Grosz





I Copper Plate I Zinc Plate I Rubber Cloth 2 Calipers I Drainpipe Telescope I Piping Man, 1920 Max Ernst Untitled, Man Ray 1922

https://www.youtube.com/watch?v=sWAzhHQKX5c

https://www.youtube.com/watch?v=26dRG-iAkWg

https://www.youtube.com/watch?v=2umyxWJslJY

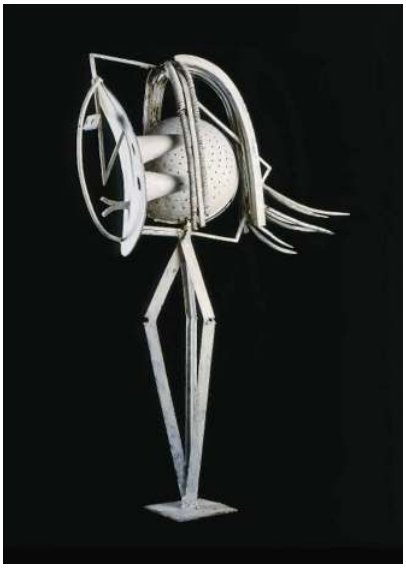




Three Musicians, 1921 Pablo Picasso *Three Dancers*, 1925 Pablo Picasso

https://www.youtube.com/watch?v=D_D4pwe7NSI

https://www.youtube.com/watch?v=kHcg9U25yV0



Head of a Woman, 1929-30 Pablo Picasso



Head, 1935 Julio González

Surrealism:

Andre Breton Manifesto

Breton wrote the manifesto of 1924 that defines the purposes of the group. He included citations of the influences on Surrealism, examples of Surrealist works and discussion of Surrealist automatism.

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

- The mind unbounded. Complete freedom of expression without societal, religious moral constraints.
- Technique still important to communicate visual ideas.
- Painting, film, photography and sculpture media are used. There is certainly exaggeration of forms in this art movement! The following slides show several examples.



Attirement of the Bride, Max Ernst (1940)

https://www.youtube.com/watch?v=8BkXjea4NBc



The Elephants Celebes, 1921 Max Ernst



Salvador Dali

https://www.youtube.com/watch?v=gA0RAPh2ZgU

https://www.youtube.com/watch?v=BH7xxDLexvw



The Persistence of Memory (Melting Clocks), 1931 Salvador Dali

https://www.khanacademy.org/humanities/art-1010/dada-and-surrealism/xdc974a79:surrealism/v/salvador-dal-the-persistence-of-memory-1931

https://www.youtube.com/watch?v=dHY9mBvlRec

https://www.youtube.com/watch?v=6mp-fBJNQmU

https://www.britannica.com/video/240496/Salvador-Dali-Persistence-of-Memory



Dali



Dali



The False Mirror, 1928 René Magritte

https://www.youtube.com/watch?v=-bX9cFGKm1o

https://www.youtube.com/watch?v=NZCE3ot6lf8

https://www.youtube.com/watch?v=Jf3XhoVkRFI



Behind the Gare Saint-Lazare, Cartier-Bresson (1932)

https://www.youtube.com/watch?v=WsNnJLv1pkk



The Gift, Man Ray (1921)

https://www.youtube.com/watch?v=9vlyStRcxoQ

https://www.youtube.com/watch?v=vcPJWZcxqvM



Object (Luncheon in Fur), Méret Oppenheim (1936)

https://www.youtube.com/watch?v=zwJZGPHwU78

https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/meret-oppenheim-object-fur-covered-cup-saucer-and-spoon

Sculpture





Lobster Trap and Fish Tail, 1939 Alexander Calder



Alexander Calder

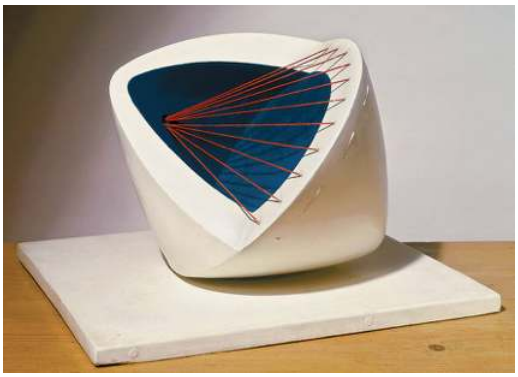
https://www.youtube.com/watch?v=CIEqg-nSu7M

https://www.youtube.com/watch?v=FUchd9wwBoI



Recumbent Figure, 1938 Henry Moore

https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/why-art-matters-apah/v/describing-sculpture-henry-moore



Sculpture with Color (Deep Blue and Red) [6] 1943 Barbara Hepworth

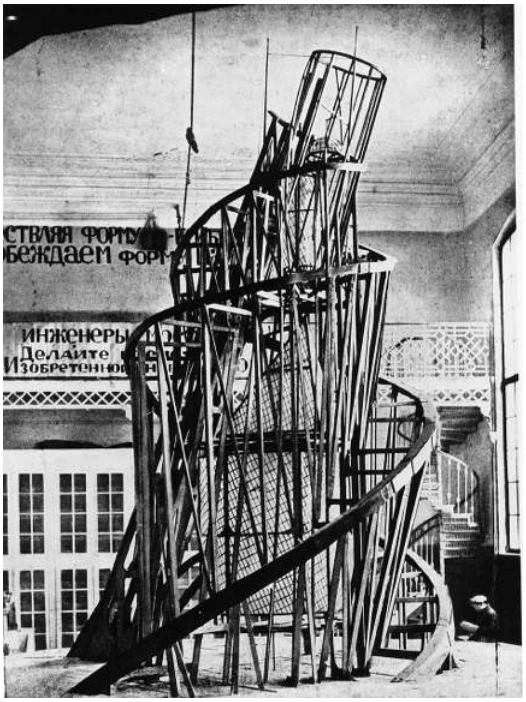
https://www.youtube.com/watch?v=8PPM8foaH_k

https://www.youtube.com/watch?v=Qt9zRz-Jguc

https://www.youtube.com/watch?v=WUNtgt9IqBM

Russian Constructivism

https://www.youtube.com/watch?v=BuefUigp0Ws



Monument of the Third International (Tatlin's Tower), 1919-20 Vladimir Tatlin

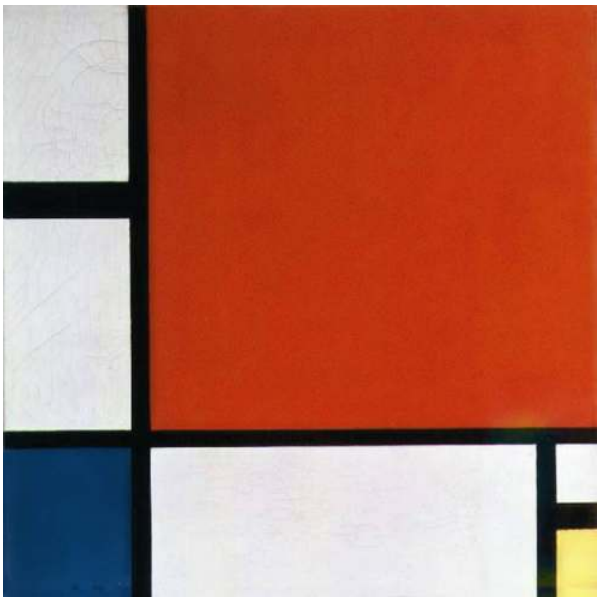
https://www.youtube.com/watch?v=7KyWM9LrEcQ



Advertisement: "Books!", 1925 Alexander Rodchenko

De Stijl Movement

https://www.google.com/search?client=safari&sca_esv=5d0811d5ae0715ef&rls=en&q=de+stijl&tbm=vid&source=lnms&prmd=isvnmbtz&sa=X&ved=2ahUKEwiho_rj3NiFAxXjSDABHQCtBvoQ0pQJegQIDRAB&biw=1173&bih=738&dpr=2#fpstate=ive&vld=cid:c148e7ec,vid:ygiPcUKDdtM,st:0



Composition No. II/Composition No. I//Composition en Rouge, Bleu et Jaune (Composition with Red, Blue, and Yellow), 1930 Piet Mondrian



Gerrit Rietveld, Interior of Schröder House, with "Red-Blue" chair, Utrecht, Holland 1924

Bauhaus

https://www.youtube.com/watch?v=lhXPQt8U3Zs



Walter Gropius, Werkbund housing development, Stuttgart, Germany (furniture by Marcel Breuer) 1927

https://www.youtube.com/watch?v=oqK5K6qFJuI



Walter Gropius, Shop Block of the Bauhaus , Dessau, Germany 1925-26

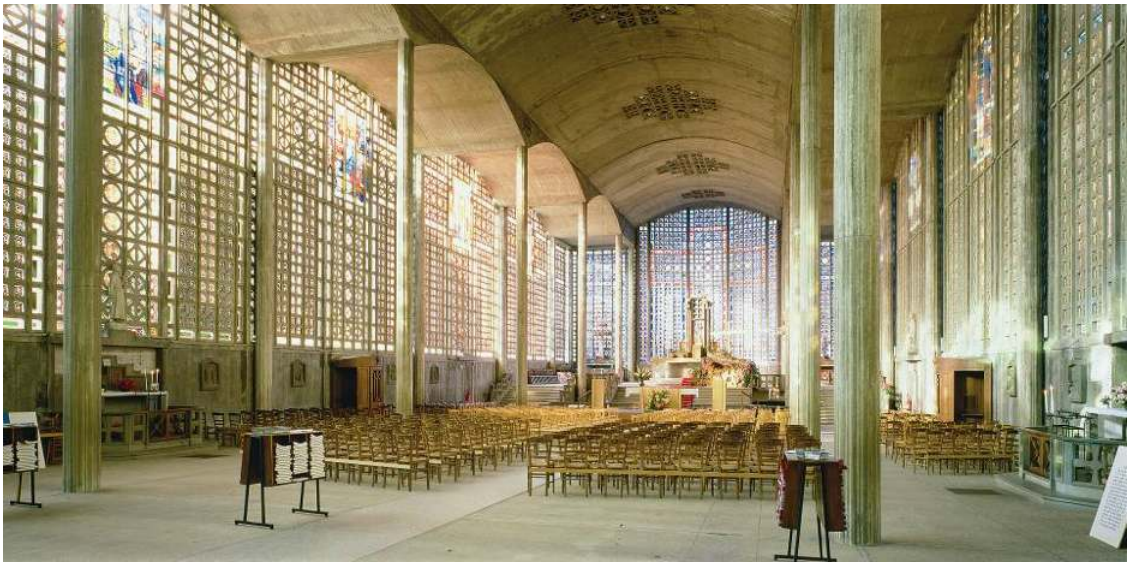


Ludwig Mies van der Rohe, German Pavilion 1929 (Guggenheim International Exposition, Barcelona)

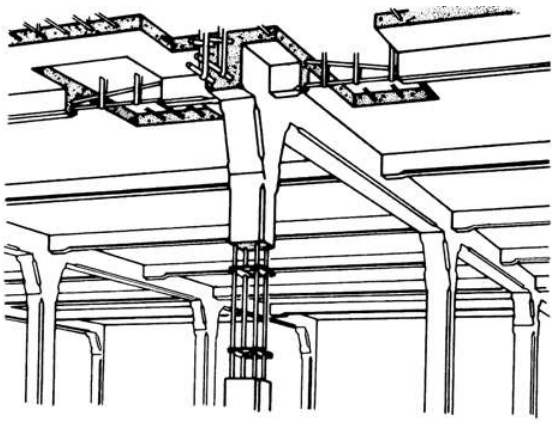


Interior of the German Pavilion, 1929

Reinforced Concrete



Auguste Perret, Notre Dame, Le Raincy, France 1923-24



Françoise Hennebique, System for reinforced concrete, 1892 (After Curtis)

Art Deco



The Voice of the City (New York Interpreted), 1920-22 Joseph Stella (see below)





https://www.youtube.com/watch?v=B7MzNE66TlI

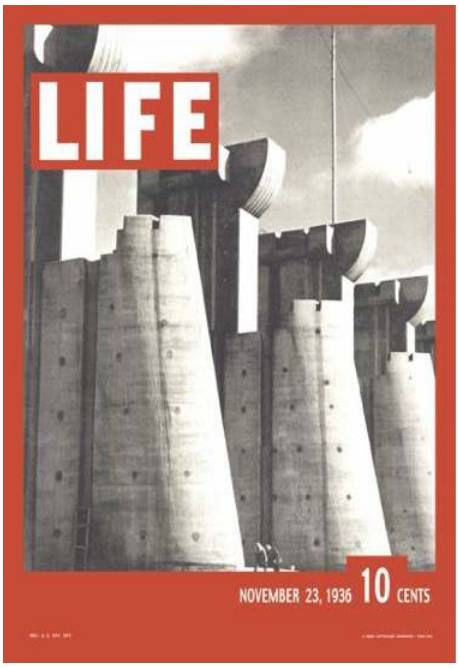


Wire Wheel, 1917 Paul Strand

https://www.youtube.com/watch?v=pm7CEt2okuc









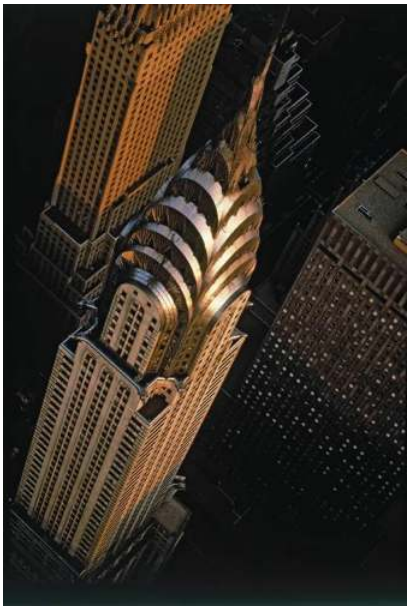
Photography by Margaret Bourke-White 1930s

https://www.youtube.com/watch?v=FVzRbbCFeCA



My Egypt, 1927 Charles Demuth

https://www.youtube.com/watch?v=cDezhBHW4MM



William van Alen, Chrysler Building, New York, 1928-30

https://www.khanacademy.org/humanities/art-1010/architecture-design/ny-skyscrapers-landmarks/a/van-alen-chrysler-building

Painting and Photography in America



Black Iris III, 1926 Georgia O'Keefe

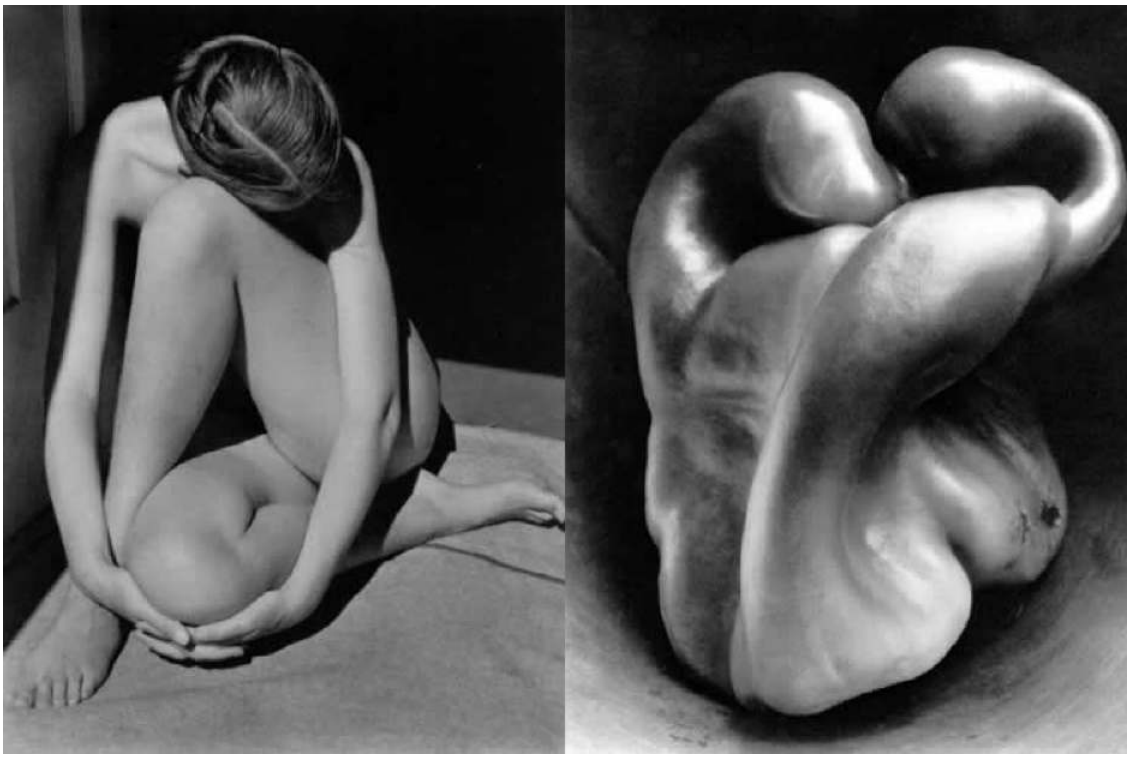
https://www.youtube.com/watch?v=83ggxS21mFM



Pepper, 1930 Edward Weston

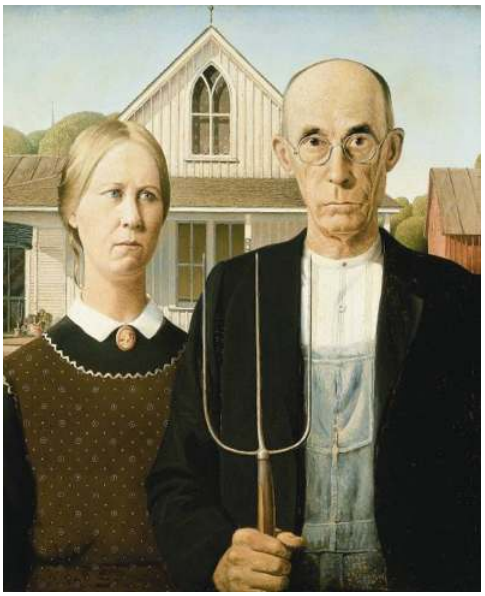
Vintage film covering Weston available in the link below:

https://www.youtube.com/watch?v=yjSWgoRTn2Q



Photos by Edward Weston 1930s

https://www.sfmoma.org/watch/edward-weston-nature-is-the-great-stimulus/



American Gothic, 1930 Grant Wood

https://www.britannica.com/video/239225/interpretations-Grant-Wood-American-Gothic



In the North the Negro Had Better Educational Facilities, 1940-41 Jacob Lawrence

https://www.youtube.com/watch?v=aYRI-NiucuA

Frieda Kahlo and Diego Rivera



Man, Controller of the Universe, 1934 Diego Rivera

https://www.sfmoma.org/watch/how-diego-rivera-made-his-murals/

https://www.youtube.com/watch?v=mrT0uuZGxFU



The Two Fridas, 1939 Frida Kahlo

https://www.youtube.com/watch?v=B9XYtPqWLB4

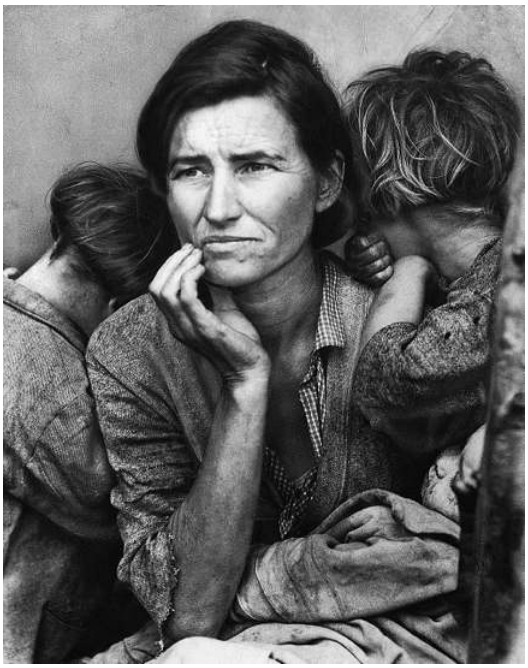
https://www.youtube.com/watch?v=nOcgYdu8HKY

Edward Hopper



Early Sunday Morning, 1930 Edward Hopper

https://www.youtube.com/watch?v=lKIbT-4UFaE



Migrant Mother, California, 1936 Dorothea Lange

https://www.youtube.com/watch?v=Ae1n1JQ0wKc

https://www.youtube.com/watch?v=21nPEFybmtQ

Picasso



Guernica, 1937 Pablo Picasso

https://www.youtube.com/watch?v=qJLH7JAsBHA

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18: Postwar Europe and North America (after 1945)

Introduction

The victorious in wars often reap the spoils and in some cases those benefits are somewhat surprising. After entering WW II in both the European and Pacific theaters, the United States military proved itself as a modern force that was capable, and considered morally superior to their German, Japanese, and Italian adversaries. Liberating cities and towns across Europe, as well as the islands and regions of the Pacific, made the U.S. troops heroes to many people across Europe, Asia, and the South Pacific. Couple this with many intellectuals, academics, artists, and architects fleeing Europe during the war and you have a country ready to push ahead in many cultural and economic areas. Europe and Japan needed rebuilding due to the large scale bombing and devastation. America was there to either lend financial support or help with the physical rebuilding process. America was now a major global economic and cultural influence, and with this status replaced Paris as the center of the Western Art World with New York City.

The New York School

https://www.youtube.com/watch?v=Qs8VidTChms



The Liver is the Cock's Comb, 1944 Arshile Gorky

https://www.youtube.com/watch?v=3nPfagPsYdM



Autumn Rhythm, 1950 Jackson Pollack

https://www.youtube.com/watch?v=aXLS_WDIugk

https://www.youtube.com/watch?v=PYpA0iWhjJc



Woman I, 1950-52 Willem de Kooning

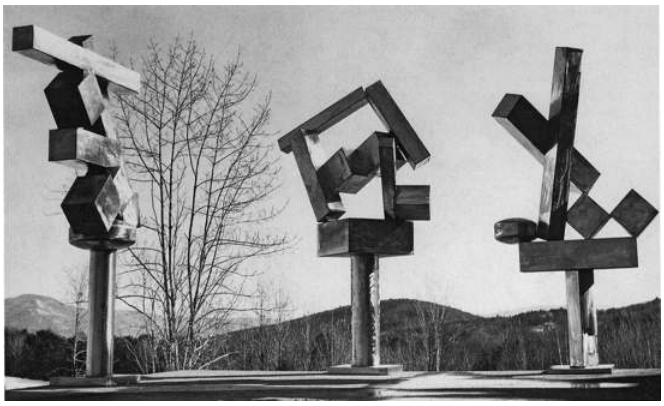
https://www.youtube.com/watch?v=y0xbZTe1JSM



No. 61 (Rust and Blue), 1953 Mark Rothko

https://www.youtube.com/watch?v=E1lcO9ncz90

https://www.youtube.com/watch?v=wpwU-VQPqK4



Cubi, 1964 David Smith

https://www.youtube.com/watch?v=7VJfTQtmrE0

https://www.youtube.com/watch?v=jsVuKbWz138



Sky Cathedral - Moon Garden Plus One, 1957-60 Louise Nevelson

https://www.youtube.com/watch?v=cj9MwUr4Jd8

https://www.youtube.com/watch?v=nnfEmNRzoCs

Pop Art



Three Flags, 1958 Jasper Johns

https://www.youtube.com/watch?v=9bWJt2hjBH0



Drowning Girl, 1963 Roy Lichtenstein

https://www.youtube.com/watch?v=x9WycliNfx8

https://www.youtube.com/watch?v=AG6M1uo2PVY



Campbell's Soup Cans (Los Angeles Ferus Gallery show), 1962 Andy Warhol

https://www.youtube.com/watch?v=J2CtQD3OLRI

https://www.youtube.com/watch?v=RNltAsoKJNg



Gold Marilyn, 1962 Andy Warhol

https://www.youtube.com/watch?v=lXfzq27fGvU



Standard Station, 1966 Ed Ruscha

https://www.youtube.com/watch?v=5kHmzhiWrLQ



Empress of India, 1965 Frank Stella

https://www.moma.org/collection/works/79806

Environmental Installations/Earthworks/Site-Specific Art



Spiral Jetty, 1970 Robert Smithson

https://www.youtube.com/watch?v=vrbNsHs7ptE



Running Fence, 1972-76 Christo and Jeanne-Claude

https://www.youtube.com/watch?v=nBVpgN4JAsE

https://www.youtube.com/watch?v=xo5YpuH2dBs

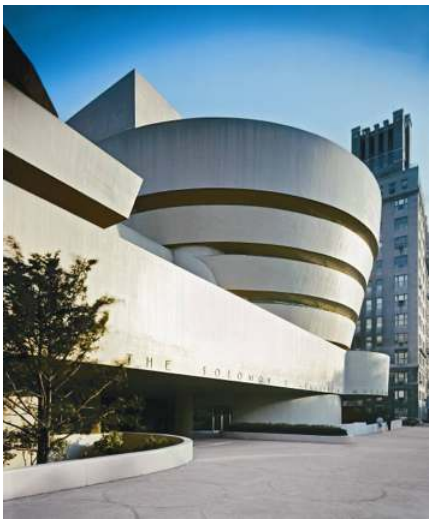
Architecture



Seagram Building, New York 1954-58, Ludwig Mies van de Rohe and Philip Johnson

https://www.khanacademy.org/humanities/ap-art-history/later-europe-and-americas/modernity-ap/v/mies-van-der-rohe-seagram-building-new-york-city-1958

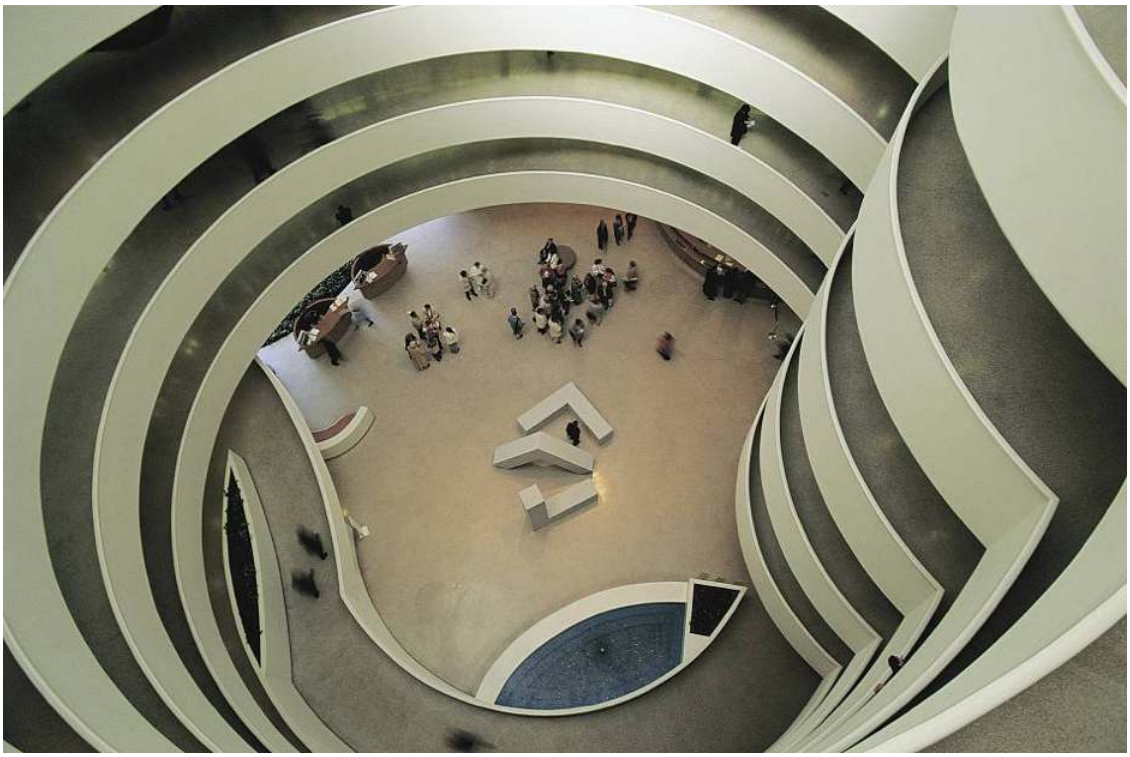
https://www.youtube.com/watch?v=ZyyuflY5k2k



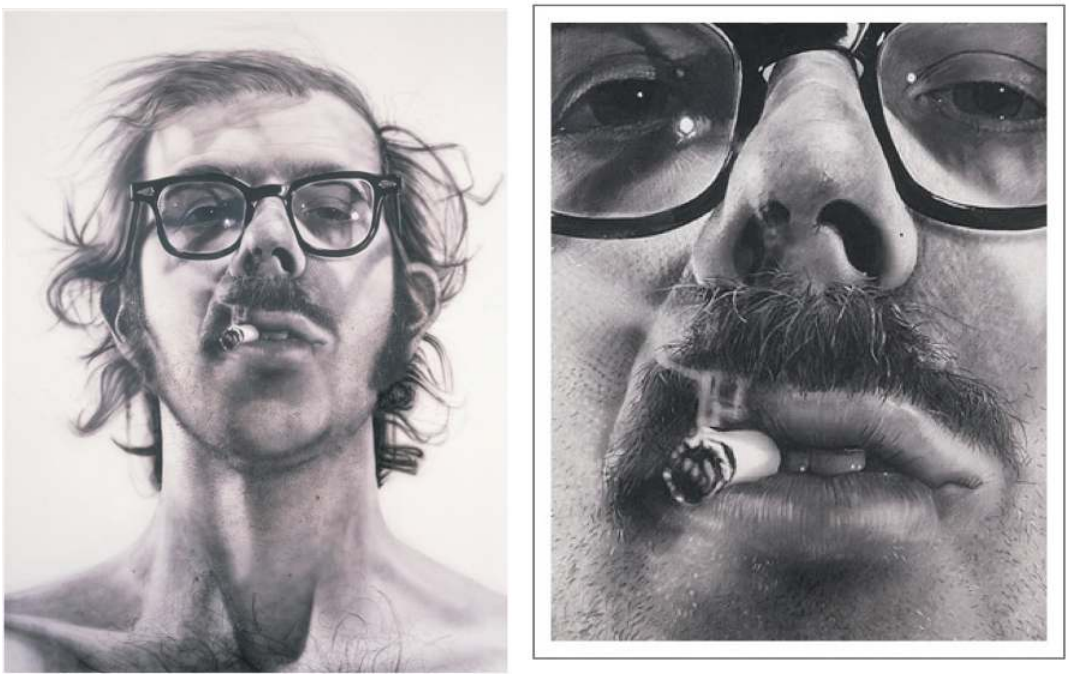
Guggenheim Museum NYC, Frank Lloyd Wright

https://www.youtube.com/watch?v=JVm-ePTIKR4

https://www.guggenheim.org/video/frank-lloyd-wright-from-within-outward



Photorealism



Self Portrait, 1967-68 Chuck Close



1980s Chuck Close in front of his 1968 exhibit paintings in New York City

https://www.youtube.com/watch?v=lGOJ_s0S99k

https://www.youtube.com/watch?v=tXsuo4NWOUY

https://www.youtube.com/watch?v=iDUTMDXwWfk

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19: The Postmodern World

Introduction

With the many manifestos written in the early 1900s and the technological innovations arriving after WW II, the modern age was embraced allowing for more leisure time, and would ultimately be a time of progress, peace, prosperity, and happiness. The realities of the Modern Movement did not fulfill those high expectations, and art soon moved to counter and criticize the modern with the emergence of Pop Art and overall cynicism. Postmodern art allows the space for critical reflections on modern life as well as creating art from multiple periods. Postmodern artists can pull from the classical past, the Renaissance, world art, and the modern world to create art in a wide range of media. The visual art produced in this period still functions just as art has functioned for thousands of years - it moves us, its uses are many and varied including propaganda, visual delight, to protest, to inform, to educate, and for the fun of it.



Vanna Venturi House, Chestnut Hill, Philadelphia 1962 Robert Venturi

https://video.pbsnc.org/video/geoffrey-baer-tours-9-vanna-venturi-house-web-exclusive/





SITE design for Best Products, Towson, Maryland circa. 1978

https://www.moma.org/documents/moma_catalogue_1781_300297029.pdf

https://failedarchitecture.com/the-ironic-loss-of-the-postmodern-best-store-facades/



550 Madison Avenue, Philip Johnson John Burgee

https://550madison.com/design/



Neue Staatsgalerie, Stuttgart, 1977-83 James Stirling

https://www.youtube.com/watch?v=uzE5X2kVuog







Centre National d'Art et Culture Georges Pompidou, Paris 1971-77 Richard Rogers and Renzo Piano

https://www.youtube.com/watch?v=9DOVlROG-lY

https://www.youtube.com/watch?v=LC2NpJQCVHQ



Hong Kong and Shanghai Bank, Hong Kong, China 1979-86 Norman Foster

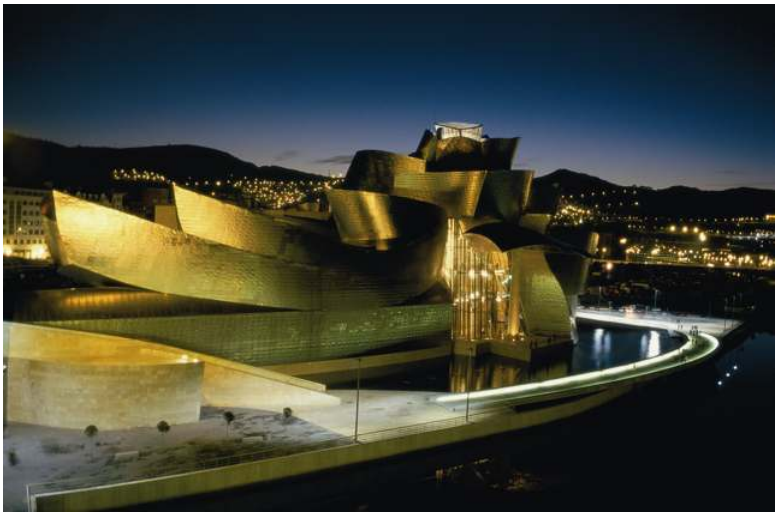
https://www.youtube.com/watch?v=5Yp7tIbz6D8



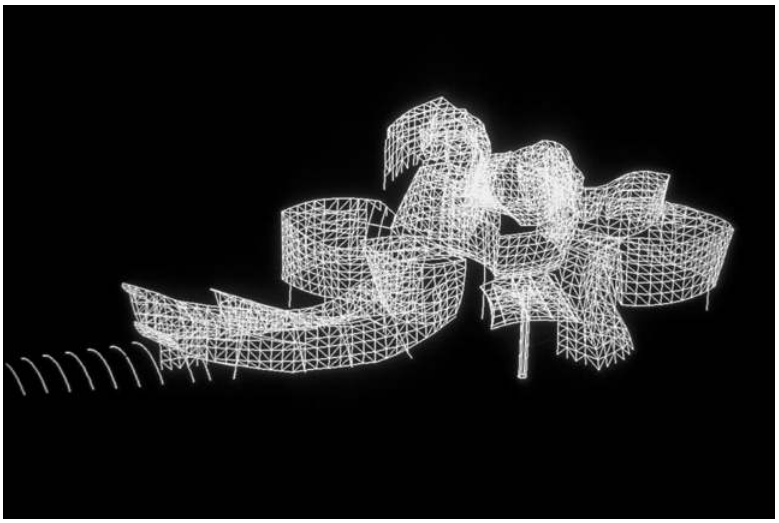


Kansai Airport, 1988 Renzo Piano Building Workshop

https://www.youtube.com/watch?v=va4j-bcmuPI



https://human.libretexts.org/@go/page/219622



Guggenheim Museum, Bilbao, Spain 1992-97 Frank Lloyd Wright

https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/gehry-bilbao

https://www.youtube.com/watch?v=XrVCVJOcvzs





Vietnam Memorial, 1982 Maya Lin

https://www.youtube.com/watch?v=wuxjTxxQUTs

https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/v/mayalin-vietnamvetmem

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1: Introduction

What is Drawing?

Drawing is a form of visual communication. It is also a cornerstone of both studio and applied visual art fields and is often the first step in visualizing and exploring an art concept. A drawing can be a work unto itself, or a preliminary step in the execution of a work in a different medium. For example, a drawing may be transferred or directly drawn on a stretched canvas for a painting, or sketched out to help visualize a sculptural work, a cartoon, an illustrated book, a mural, and so on. It is a quick and efficient way for artists, engineers, animators, and creative individuals to ideate. Drawing is universal and a quite natural human means of expression. Even toddlers have a tendency to begin drawing at around the same 12-month age that they begin forming words.

Although drawing tools have evolved and expanded during the past 40 years to include digital pens, tablets and software, the fundamentals of drawing are still the same. The **art elements** are the visual tools used to create drawings and are generally recognized as Line, Value, Color, Form, Shape, Space and Texture. **The Principles of Design** are more numerous and are used to strategically organize the art elements to create works of art. These design principles include, but are not limited to, Composition, Perspective, Balance, Proportion, Size and Scale, Pattern and Repetition, Unity, Variety, Hierarchy of Forms, Design Systems, The Color Wheel, Positive and Negative Space, Emphasis, and Subordination. The best drawings are formed with skill utilizing the physical tools and their accompanying drawing techniques which when brought together are referred to as the **drawing medium**. An example would be: charcoal, charcoal paper, and a kneaded eraser which when combined equals a drawing medium (charcoal medium).

Drawing may create the illusion of our three-dimensional world on a two-dimensional plane of paper or other support. A true drawing master, through knowledge of drawing techniques, use of art elements and principles of design, can become an illusionist creating convincingly rendered three-dimensional spaces with depth and realism. But not all drawing is meant to just please the eye through beautifully rendered forms. Drawing is more than that. It can represent emotions, thoughts, ideas, points of view, didactic purposes, symbols, icons and abstract forms.

Drawing is both a Process and a Product

Drawing is an act of creating an image usually on a two-dimensional surface and thus is a process. So the word drawing is a word of action; a verb. However, a drawing is also the result of that action, something you can view. Drawing therefore is also a thing; a noun.

Drawing as a Cognitive Learning Tool

Alan Walker (23 August 1938 – 20 November 2017), in an anatomy lecture to the medical school students at John's Hopkins University, stated when you can draw your subject with accuracy from memory, then you demonstrate that you fully comprehend your subject matter. It was enlightening and encouraging to hear those words from this world-renowned anthropologist and chair of the Hopkins anatomy department. His observation was clearly linking drawing with learning about, and comprehension of, subject matter. In his world, it was a merging of scientific inquiry, the art of close observation, and the visual recording both mentally and physically of anatomic subjects. Thus, we see a link between the cerebral imprint made when we are seeing with intent and the physical two-dimensional visual recording of the subject. Drawing, when applied in this manner, falls into the category of academia and is a true merging of art and science.

Drawing, Math and Science

Looking back over 500 years from Dr. Walker's lecture, another brilliant mind was combining mathematical formulas with keen visual insight and documenting these new concepts through a revolutionary form of drawing. The results were documented by Filippo Brunelleschi and are now recognized as mathematical linear perspective. Applying the principles of perspective to drawing and painting revolutionized how artists represented the three-dimensional world on a two-dimensional plane. Convincing representations of drawings and paintings were now possible. Moreover, the connections between mathematical theory and drawing brought visual art into the realm of European academic centers established just prior to and during the Italian Renaissance.

Both Italian and German Renaissance artists used drawing to document and study the function and structure of forms found in nature such as the flora and fauna and, more specifically, human anatomy. Leonardo da Vinci and Michelangelo Buonarroti studied human anatomy through the dissection and subsequent written and visual documentation of these dissections using drawing. Leonardo's greatest achievement is arguably his over 10,000 pages of writing and drawings concerning nature, anatomy, and his ingenious inventions including prototypes for flying machines, automatic transmissions, and military machinery. Albrecht Dürer,

having traveled from Germany to Italy and experiencing the Italian Renaissance first hand, took drawing, engraving, and wood block printing to new heights through his mastery of drawing techniques as well as his focused observations of natural subjects. Nature was given a level of respect and dignity through careful study and visual representations by these and other 15th and 16th Century art masters.

Drawing and the Written Language

Drawing in the form of cave paintings and rock carvings provide insight into prehistoric people, but without written documents to augment these prehistoric drawings we are left to speculate the meaning of this incredible body of art. At the end of the Ice Age, about 10,000 years ago, mass human migration occurred leading to the formation of villages, towns and eventually cities along the great rivers of the Middle and Near East. The Tigris, Euphrates, and the Nile Rivers became essential sources of water and fertile lands for the growing human population of the region. This development of civilization also coincided with the advent and evolution of writing from rudimentary pictures, symbols, and marks representing words. These pictographs formed the basis for our modern-day alphabets and, with the ensuing written language, came documented history. Clear links in the evolution of written language demonstrate the importance of drawing pictures in the development and evolution of human communication, documented history, and civilization.

Summary

Drawing is a versatile means of visual communication. It seems fundamental to our existence as humans. We see that drawing had a special place in the tribal ceremonies taking place in prehistoric caves, and on cliffs and mountains beginning around 30,000 years ago and continuing with the few surviving Neolithic societies found in remote global locations. Additionally, drawing contributes to communicating ideas of power, conflict, the afterlife, and societal customs in the ancient world through Egyptian hieroglyphics, Sumerian images on registers, and the earliest writings in cuneiform. The evolution of writing in the west began with pictographs which evolved into letters, words, sentences, paragraphs, and longer documents such as the Epic of Gilgamesh, The Code of Hammurabi and other ancient written stories, accounting legers and other historical documents. Drawing has a link to academics through science and mathematics.

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2: Drawing Materials

THE MATERIALS

https://en.wikibooks.org/wiki/Introduction_to_Art/Drawing_I

Papers

https://en.wikibooks.org/wiki/Papermaking/History_of_paper

Paper is the most popular surface for drawing. Paper can be made out of different substances with each combination having certain characteristics. Some papers are best for graphite pencils, others are well-suited to pen-and-ink, while some are made specifically for charcoal, Conté and pastels. So it is wise to select the appropriate paper for the specific medium.

Paper Characteristics



Paper is measured by the weight of a ream of around 500 uncut sheets. For instance, if a 500 sheet uncut ream weighs 90 pounds, the paper is identified as 90 pound paper. The weight also corresponds to the paper thickness. Typical printer paper is 20 pounds, whereas a quality drawing paper is usually 80 pounds, with sketching paper weighing in around 60 pounds.

https://www.strathmoreartist.com/blog-reader/determining-paper-weight.html

Another important quality of paper is the amount of acid in the contents of the manufactured paper. If you have ever observed a newspaper left outside in the elements, or exposed to direct sunlight, you'll see that the paper turns yellow and begins to break down. This is due to the amount of acid in this low-quality, thin, and inexpensive paper. Artists use this paper for quick sketching exercises. The paper is called **Newsprint**. Newsprint paper is often used in the drawing studios where models pose and students create multiple, quick drawings, called "gesture drawings." This paper often has a nice "tooth" to the surface making drawing in soft pencils, charcoal and Conté easier and more aesthetic. The archival qualities of Newsprint paper is limited, so this paper is not a wise choice for a finished drawing of quality that may be kept for any future needs.

For more finished drawing, an acid-free **drawing paper** is the logical choice. For pencil drawing, the Strathmore Series 400 paper pad, or equivalent, is recommended because of the combination of weight (80 pounds), eggshell paper color, and archival qualities. It has a slight texture (tooth) to the surface allowing for detail and enough thickness to take multiple changes and drawing revisions using erasers.

The highest quality drawing papers will be handmade and acid-free. This paper is the preferred choice of professional fine artists desiring a combination of specific surface and weight characteristics and documented archival specifications. Handmade papers come in a variety of surface textures and weights up to 400 pounds. Heavier papers do not necessarily indicate higher quality, so careful selection of the appropriate paper requires research and experience.

Paper textures range from very rough to very soft and smooth, with many varieties between these two extremes. Paper with a texture uses a process called **Cold Press**. Smooth papers use a process involving heat to create a smooth paper surface and this is called **Hot Press**.

https://blog.schoolspecialty.com/hot-cold-press-paper-101/

For ink drawings a hard, smooth surface works well. **Bristol paper** of sufficient weight (thickness) match well with pen and ink techniques since the surface is smooth, the paper is available in archival form as well as many sizes. Another choice when inking is a coated, thick support termed **Scratchboard**. Scratchboard can be purchased with a white or black coating. If purchases with the white coating, it is prudent to "burnish" the white coating smooth using an eraser over the areas where you will ink. This allows the

flexible nib pen to flow smoothly over the surface when loaded with ink. Areas of the white Scratchboard can be painted with black ink and scratched out as well. Sometimes, combining the ink lines and scratched out lines creates a nice combination in an ink drawing. (add shunt drawing) (or Dotson drawing)

https://en.Wikipedia.org/wiki/Scratchboard

Pencil Sharpeners



A great little sharpener is the German-made metal one pictured here. Sharpeners can be electric or manual. Charcoal/carbon pencils should be sharpened with a blade (box cutter) and will continue to break if used in an electric or wall-mounted pencil sharpener.

Erasers



Erasers are made of a variety of materials. The white plastic (rubber) erasers by StaedtlerMars are an all around versatile studio eraser. A kneaded eraser is unique and very useful as well. The kneaded eraser has some very specific uses in the drawing studio, especially when using very soft media like charcoal, Conté and pastels. There are other drawing erasers as well such as the Pink Pearl and the soap eraser. However, my recommendation is to stick with the white plastic and kneaded erasers as your studio erasers.

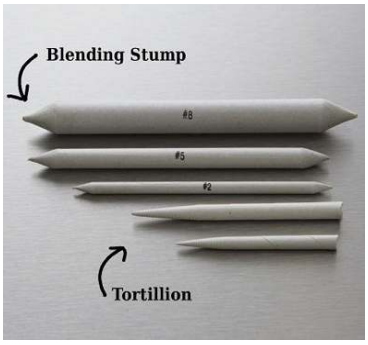
Blending Tools



Blending tools help create smooth values in your drawing. Paper products, such as paper towels, work well for blending. Fingers are generally not used because of the oils found on the skin surface may transfer to the paper. When this happens, the area in which you are drawing will appear darker in value than adjacent areas. This oil spot is difficult to remove or blend into the surrounding lighter area. So for finished, more precise drawings use a tool to blend rather than your fingers. For a larger, expressive drawing

using your fingers may not impact the overall look of your drawing and may connect you more to the process of creating art. My opinion is to grab a large brush in that case, rather than getting into the habit of using fingers to blend.

Blending Stumps



Blending stumps are made of wrapped paper and come in a variety of sizes. Smaller ones are called **Tortillions**. Stumps allow for large area blending as well as very small, detail work. The tips of the pointed ends and diameter of the stumps are variable allowing for a variety of blending options.

Brushes



Brushes are not just for painting but find uses in drawing as well. Soft brushes are a great way to create incredible, subtle blending with graphite, charcoal and other dry media.

Drawing Boards



Drawing boards are transportable allowing you to work outside on a hard surface you can place on your lap, easel, table, bench, or on the ground.

Dry Media

A medium is the art tool and its accompanying technique (media is plural). Dry media used in drawing includes graphite pencils, charcoal and charcoal pencils, Conté crayons, pastels, and colored pencils.

Pencils



Lead pencils and lead-based paints are both toxic, and thankfully a thing of the past.

http://www.abc.net.au/science/articles/2004/09/09/1195234.htm

https://www.washingtonpost.com/lifestyle/kidspost/ever-wondered-about-the-lead-in-pencils/2014/11/26/f8b5869c-548a-11e4-809b-8cc0a295c773_story.html

The **pencils** we use for drawing today are manufactured with varying hardness of graphite. The basic #2 pencil is in fact the middle of the hardness spectrum for graphite pencils and equivalent to an HB level of hardness. Pencils are graded by how soft or hard they are, again with HB situated in the middle. From HB, pencils becoming softer, and thus easier to make dark in value, are B, 2B, 3B, 4B and so on. You can really see a difference when working with a 6B (very soft) pencil versus an HB. From an HB, pencils progressively getting harder are H, 2H, 3H, 4H and so on. The hard pencils were often used in drafting since they hold a point, are precise and generally do not smear as easily. These more technical pencils were useful when using drafting tools like French Curves, Compasses, T-squares and rulers. These pencils have little use in the Drawing Studio since they produce a very light mark and can literally damage the paper because of their hard points. So for general studio drawing, using a range of HB through 6B is usually sufficient. Using a pencil designed as a "drawing pencil" has the advantage of using a thicker point or edge of the tip when drawing, whereas a mechanical pencil has a defined width to the tip and is a somewhat less flexible drawing tool. The softness of the lead and general feel of mechanical pencils is appealing and works well for smaller drawings, but not for larger studio drawings.



Graphite sticks are also a versatile drawing tool that allows the artist to use the thick edge or side to block in values. Although somewhat clumsy, with practice this can be an effective drawing too.

Charcoal and Conté



Charcoal comes in Compressed and Vine sticks and pencils. It is also graded for soft and hard qualities the same as pencils. Compressed charcoal is jet black; Vine Charcoal is lighter and must have a fixative sprayed over the Vine charcoal drawing to maintain the details since it is so delicate a medium. Compressed charcoal is more robust in nature and more suited to studio drawing techniques. Can easily be manipulated and blended lending itself to subtle shifts in value and delicate drawing transitions. It has been a staple of academic drawing for centuries and is arguably one of the oldest drawing media used by humans.

Conté is a favorite and also a drawing medium used by students and art masters alike. It comes in a variety of shades, colors and degrees of softness and hardness. It is not as easily manipulated as charcoal and is a bit more permanent when applied to paper. It tends to stain the paper and is difficult to erase. Also, once directly applied it has certain quality that disappears upon blending. So once it is blended, you make a commitment to work with that change on the character of the drawing. This will be covered in the Charcoal chapter.

Pastels and Colored Pencils

Pastels, chalk and colored pencils are used for drawing but will not be covered in depth in this beginning drawing course. Using these media adds color for the creation of the artwork which is best covered in 2-D Design and Color, Watercolor, and Painting courses.

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3: Drawing Mechanics

Overview

Aesthetic drawing is both an intuitive and cerebral exercise. The cerebral aspects of drawing include logical decisions born out of knowledge gained by generations of artists working in drawing studios and creating finished drawings with a level of success and aesthetics. In this chapter, recommendations are made to facilitate drawing. These recommendations include best practices for holding drawing tools, and for positioning your drawing support and your body to best view both your drawing surface (support) and your subject.

How to Hold a Pencil

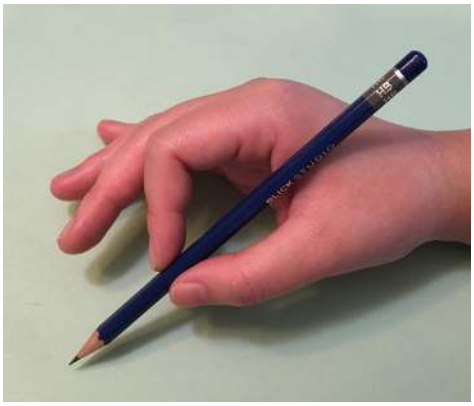
• Early in life you learned to hold a spoon, crayon, and pencil

• If your grip is awkward, you can retrain your grip

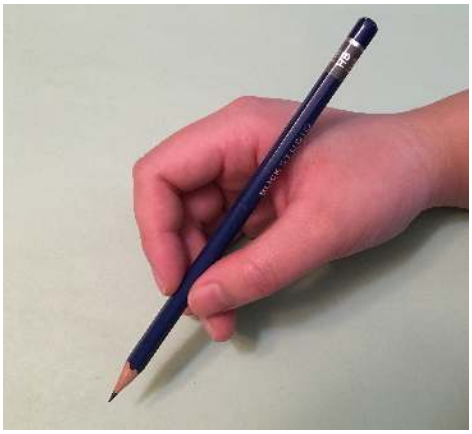
Index Finger and Thumb

• Using your index finger and thumb, pick up your pencil, and then support it with your other fingers

• Your grip should be relaxed



Index Finger and Thumb



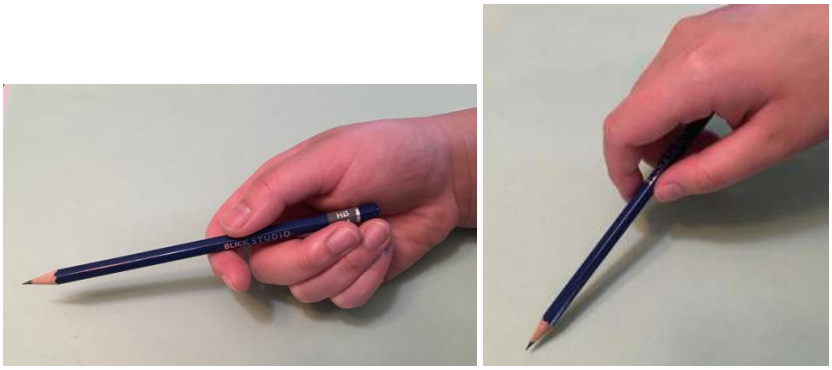
Add Support

Sketching Grip

• Most drawing for fine art is actually done with a second type of pencil grip

• This grip may be awkward at first

• The pencil is held loosely and allows for a wide variety of mark-making



Sketching Grip

Types of Drawing Movements

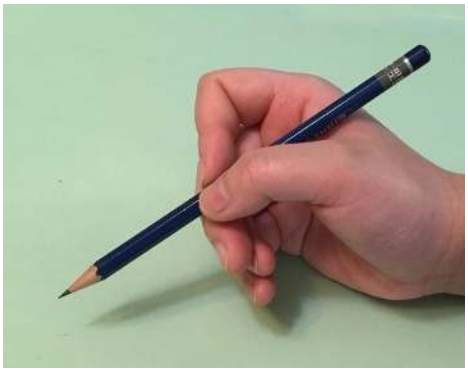
• Finger Drawing (precise)

• Hand Drawing (good for sketching)

• Arm Drawing Movements (used for large drawings and sweeping marks)

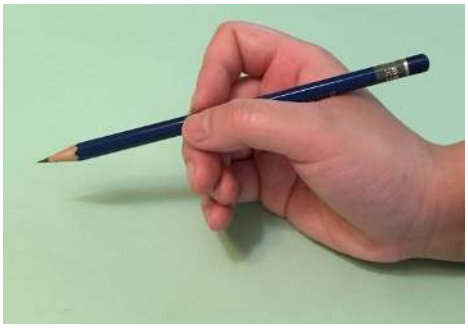
Finger Movements

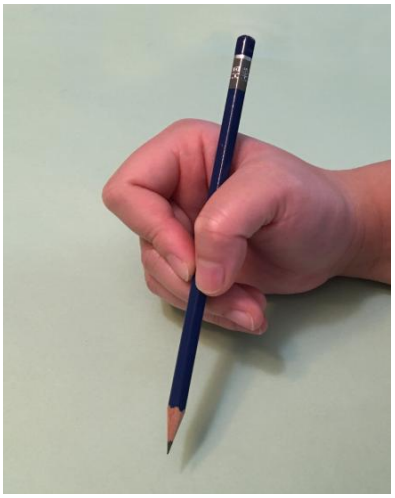
Use fingers for precise detail and close-up drawing



Hand Movements

Use hand and wrist for sketching and mark-making

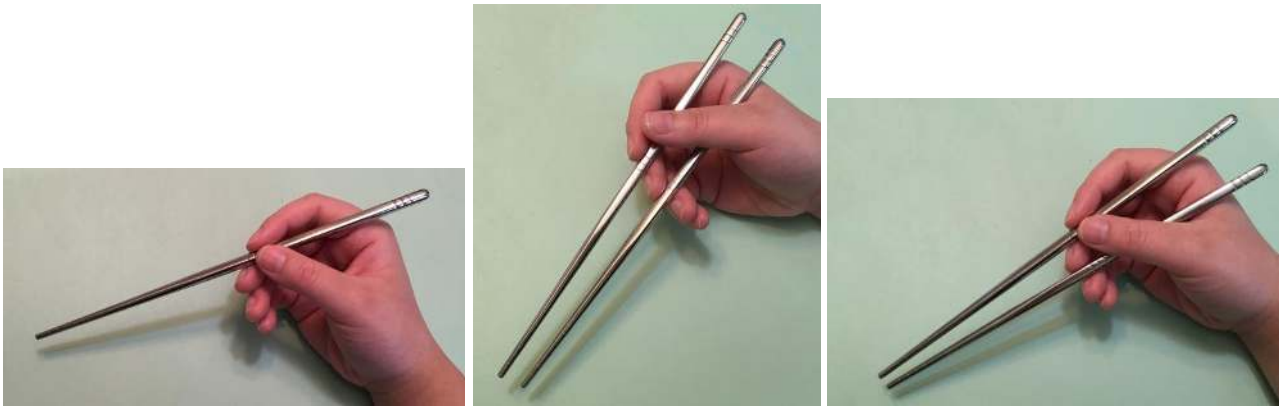






Index Finger and Thumb

This is like using chopsticks – first grasp one chopstick



Chopsticks Grip

Then cradle the second chopstick between your thumb and palm – OK, you don't need to worry about this second step when drawing

Body Positioning

When working from an easel, whether standing or sitting, keep the easel on the side of your drawing hand. If you are right handed, the easel is placed on the right side; if left handed, the easel is placed on the left. When drawing a portrait, have the easel the same height as your subject so you may view your subject and easily compare this visual information with your drawing (this will also be covered in the Sighting chapter). Avoid uncomfortable ergonomics when drawing.



Using Drawings Tools

Unless for intended visual effects, do no harm to the paper when drawing. Choose the correct pencil for the desired effect, such as a 6B for dark values, or an HB for lighter tones. Common errors include forcing an HB pencil to create really dark values and having the paper damaged in the process. Less effort is needed for a 4B or 6B pencil to create rich, dark values while also not damaging the paper with unnecessary pressed indentations. This takes practice, but having a light touch and "feeling" the tooth of the paper while drawing is an art unto itself.

White plastic erasers work well removing specific areas of a drawing and sometimes can remove marks nearly completely from the surface. They can also be cut into smaller sizes and shaped as needed with an X-ACTO® knife. Brass holders may be purchased to hold the shaped plastic eraser for customized work. Erasers may also be used as a drawing tool, rather than a drawing correction tool, by creating intentionally erased areas for visual effect. A disadvantage of the white plastic eraser is the left over plastic "eraser dust" created in the process of erasing on paper.

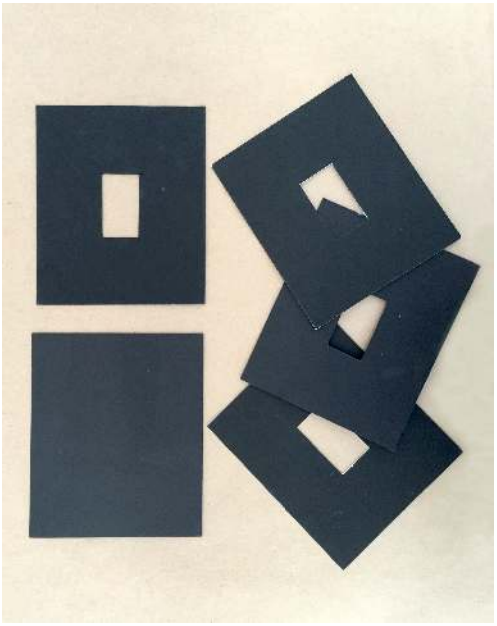
Kneaded erasers also can be shaped to suit the needs of the task. They can be formed into pointed ends for detailed erasing, or flattened out to erase larger areas. This latter technique is quite unique to the kneaded eraser. When flattened out, varying the pressure of the eraser can control how much of the drawing is removed. When practiced, this is quite useful and a technique unique to this eraser. This can technique can be used for graphite, charcoal, and Conté crayon drawings on paper.

Chamois was once made from a specific antelope skin, but today can be manufactured with pigskin or other material. It is very soft and absorbent and used for blending, erasing, and other drawing tasks.



Blending Stumps can be held with the index finger and thumb, or in the sketching position. They are made of paper and of various sizes and used for blending grahite, charcoal, and Conté as well as drawing directly if the tip is loaded with graphite, charcoal or Conté.

Viewfinders are another tool used to visually "frame" your subject as you close one eye and look through the opening to help create a drawing **Composition**. Viewfinders can be purchased or made by hand by cutting the opening out of mat board or other flat material. A 3:5 ratio for the cutout is similar to the Golden Ratio and an aesthetic choice that comes close to the ratio of most drawing pads.



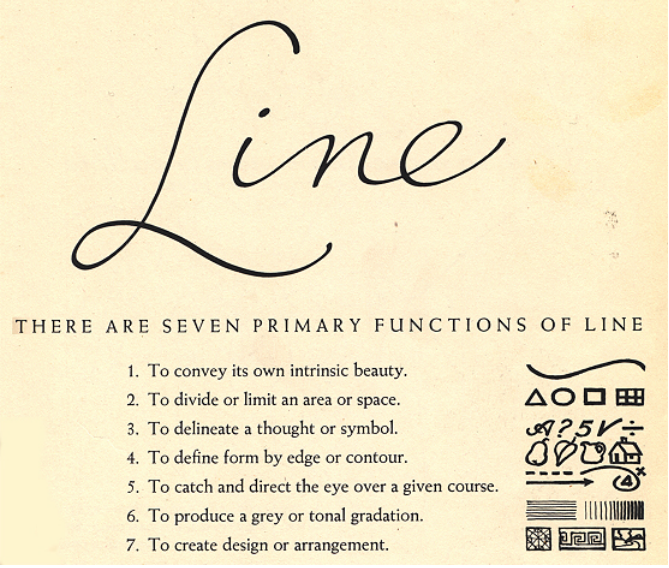
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4: Line

Line

This is where we begin when we learn to draw. But what is a line? If we consider a dot as the simplest of marks we make in drawing, then a line becomes the second simplest mark since a line is defined in geometry as the shortest distance between two points and can be thought of as a series of dots placed side by side and viewed as a line. Another way of looking at it is a mark that is longer than its breadth (width).

The figure below defines **seven primary functions** of line:

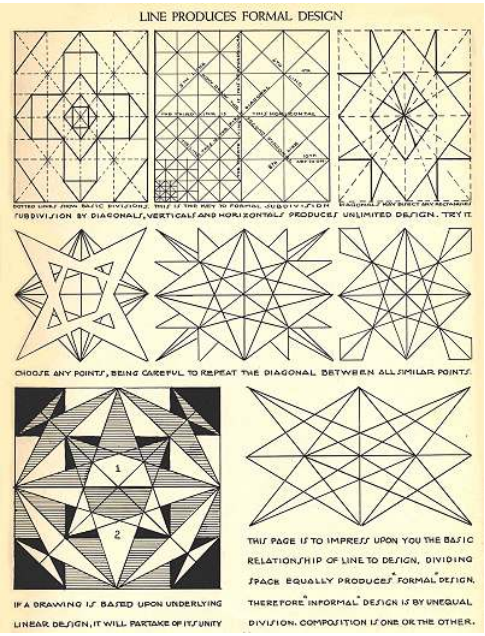


https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html

The figure below shows aesthetic qualities of line such as thick and thin lines, implied lines, "loose and find" lines, and lines suggesting a shadow at the bottom of forms. These types of lines are quite sensual and often used to draw organic forms. The term for these lines is **sensual lines**. Prior to the Modern Art movement of the early 20th Century, academic drawings and paintings were dominated by the use of sensual lines.



Lines, as we see in the figure below, can be used to create formal designs. Symmetric designs such as these are visually balanced and stable by nature. They also lack the fluidity of the lines in the above figure. These lines appear more mechanical and are referred to as **impersonal lines**. Several 20th Century Modern Art movements looked to the impersonal line as a means of expressing new ways art concepts.



Historical Uses of Line

Drawing and mark-making using line played a role in human development leading to civilized cultures and societies. From the earliest rock carvings in Africa, to the Pre-historic cave paintings and drawings, we see art in the form of drawing telling stories, visually communicating, and being a part of these ancient ceremonies and traditions of peoples across the globe. Evolution of line drawings coincides with human evolution leading to **pictographs**. Line drawings in ancient societies representing words and eventually lead to the creation of alphabets and written languages. With documents in translatable languages comes documented history. By reading **cuneiform** we can better understand the daily, administrative, military, religious and political lives of Sumerians. Although knowledge of their spoken language is lost, we still have the library of recovered cunieform writings to study this most ancient culture. Egyptians also leave an invaluable legacy of **hieroglyphs** which also document the lives and culture of this ancient empire.

• Earliest rock art drawings and engravings are found in Africa around 100,000 BCE



http://www.bradshawfoundation.com/africa/oldest_art/index.php

• Cave paintings are the most impressive pre-historic images and are dated between 40,000 - 12,000 BCE



https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/

• Egyptian pictographs evolve into hieroglyphics around 3100 BCE



https://www.ancient.eu/image/3912/egyptian-hieroglyphics/

• Sumerian pictographs are dated around 3000 BCE and evolve into cuneiform writing

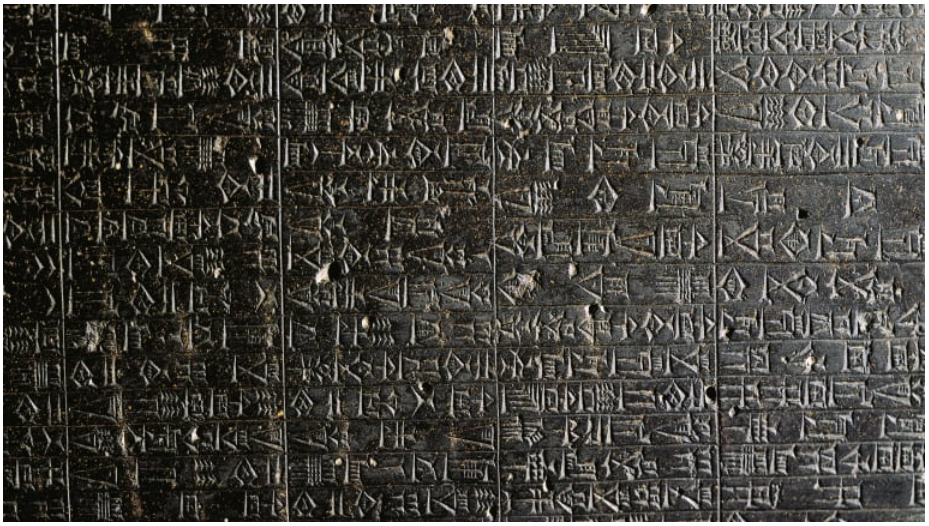


https://www.history.com/news/sumerians-inventions-mesopotamia

• Code of Hammurabi dated 1800 BCE (example of cuneiform writing in Babylon)



https://sheg.stanford.edu/history-lessons/hammurabis-code



https://www.history.com/topics/ancient-history/hammurabi

https://www.louvre.fr/en/oeuvre-notices/law-code-hammurabi-king-babylon

https://avalon.law.yale.edu/ancient/hamframe.asp

https://www.historians.org/teaching-and-learning/teaching-resources-for-historians/teaching-and-learning-in-the-digital-age/images-of-power-art-as-an-historiographic-tool/stele-with-law-code-of-hammurabi

Drawing with a Sensual Line

Drawing with a sensual line is an expressive approach to art. Sensuality is linked to things which are pleasing to the senses such as emotions, sensitivity, close observation of nature, the beauty of nature, and the appreciation of organic forms. The sensual line is a dynamic line which may curve in expressive ways denoting the play of light on forms, shadows, movement and gesture. Contrast in the line is a key component of creating this sensuality. **Contrast** may be in the form of light and dark; thick or thin; "loose and find," and implied lines. Imagine you are preparing a meal from scratch. Chances are you'll add salt or possibly spices to the dish. Contrast is just that. It is the salt or spice in your drawing. Without contrast, often the drawing will not have desired the visual impact.

Drawing Exercise #1 - Blind Contour Drawing

The first drawing in the course is one that forces you to feel your senses and experience drawing in a new way. It is called a **blind contour drawing**. Using an organic form like a branch of a small tree, or house plant with interesting shapes to the leaves, you draw the contour (outside edge) of the plant carefully without looking at your paper once you begin the drawing. It is sometimes best to start at the top of the plant and the top of the paper. So you look to place the pencil and then look at the top of the plant and not at the paper again until you complete the exercise. Recommended pencil grip with this exercise is Thumb and index finger grip and the pencil choice is an HB. Do not press too hard but feel the pencil move across the surface of the paper. Create a comfortable rhythm with your *continuous* contour line. Do not lift your pencil during the exercise. You are not sketching, you are also not concerned about composition. Your goal is to slow down and carefully observe the contours of the leaves, stems and branches of your chosen plant. If it is in a planter or pot, focus just on the plant, not the container. You will be taught how to draw ellipses and geometric shapes later on the course.



The above drawing is an example of a blind contour drawing

Drawing Exercise #2 - Contour Drawing

This example below is the second drawing assignment titled **Contour Drawing**. It is also a continuous line drawing but with added elements of thick and thin lines and contrast. Use the entire sheet of paper and draw while closely observing the plant and

occasionally looking at your paper. Apply what you learned from the first drawing assignment. Try to bring the same sensitivity needed to concentrate on drawing the subtle contours of the leaves, stems and branches while not looking at the paper that you used in drawing exercise #1. Do not sketch, but practice keeping your pencil to the paper and creating a continuous, organic line. Darker lines should be placed on the shadow sides of the leaves, stems and branches. Leaves closer to you may be rendered a bit darker to bring them visually closer. Note that overlapping forms also create a depth cue demonstrating that one is closer than the other. Do not press too hard while using the HB pencil for this drawing. Hold the pencil the same as Exercise #1 and please do not erase. Just draw.





The above drawing is an example of a contour drawing (looking at plant and paper)

Drawing Lesson:

Lesson1_Beg_Drawing_Line.pdf

Drawing with an Impersonal Line

This will be covered in the Perspective chapter.

Line Drawing Examples

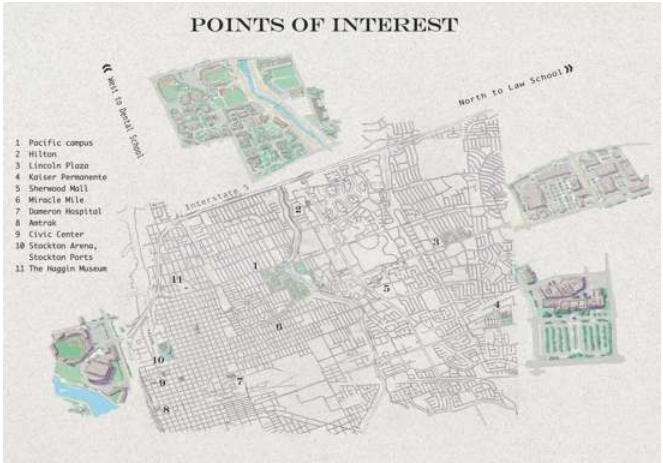
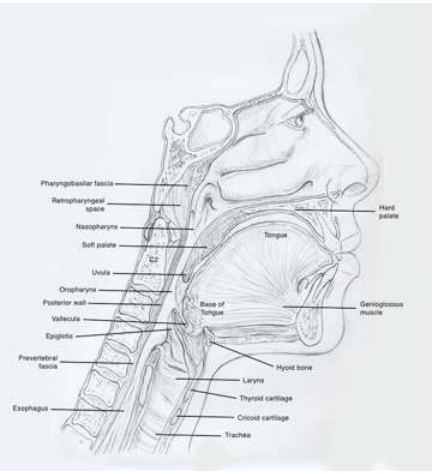


illustration by Michael E. Leonard





drawing by Michael E. Leonard illustration by Michael E. Leonard

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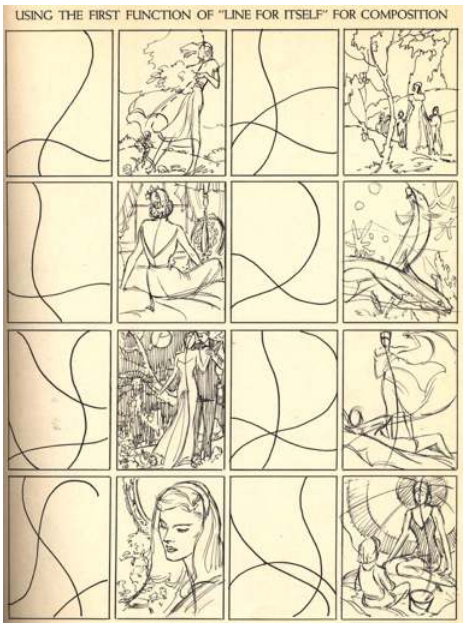
5: Composition

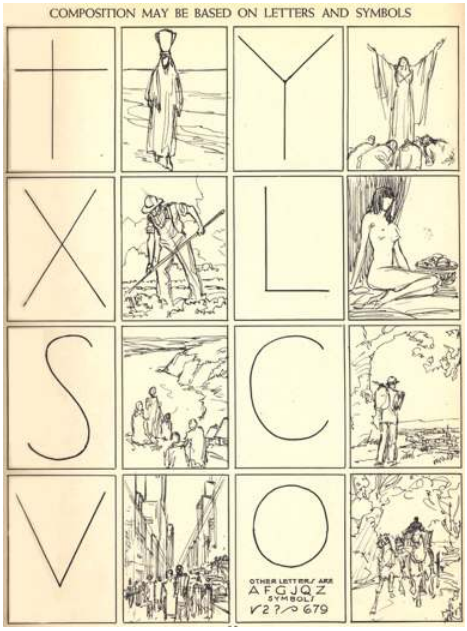
Composition

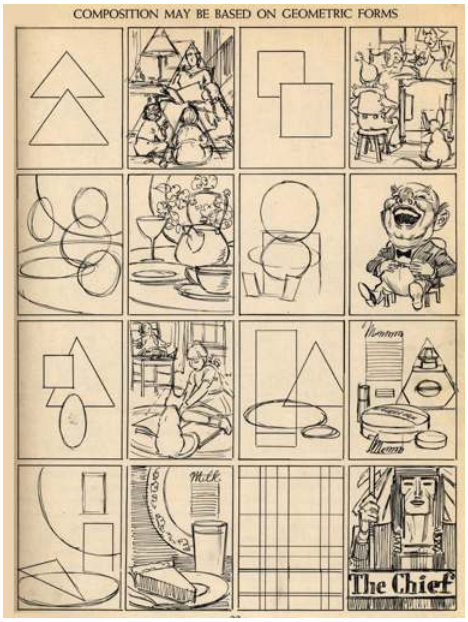
When we think of someone composing a creative work we may think of a composer creating a work of music, like a symphonic poem, or orchestral suite, maybe a piano concerto? We may not immediately think of an artist creating a drawing. However, composition is the term used for an artist designing within the two-dimensional visual field using **art elements** and the **principles of design**.

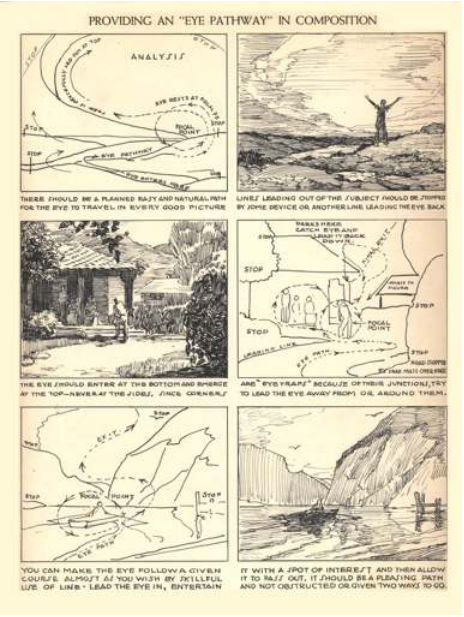
An assignment I give my Two-Dimensional Design and Color class is one that really makes them think about the visual forces at play in creating a work of two-dimensional art. I begin by defining a boundary on a white board, usually a portrait format rectangular outline. I then ask a student to go up to the whiteboard and place a mark or shape anywhere within the borders of the rectangle. I ask the class if the art being created is balanced? I then ask a second student and so on to go up and add a mark or shape considering balance and the aesthetics of the art. Each time a shape is added, the entire composition is affected. Some shapes take on a more dominant role and some smaller shapes may be subordinate, yet each piece plays a part in process of building an aesthetic work of art.

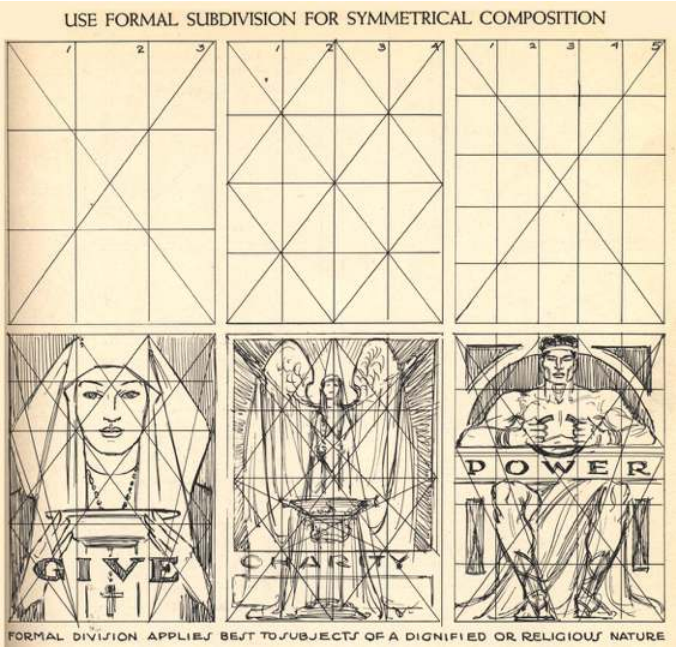
Much consideration must be given to the many aspects of composition since the study of the visual forces at play is complex and multifaceted: symmetrical and asymmetrical balance, directing the eye, implied lines, weight of tones and values, line weight, vertical placement of shapes, the play of positive and negative shapes, how packed the space is, or conversely, how open the space is, and the list goes on. An intuitive eye for design is helpful and there are techniques and art principles to be learned. Once mastered, artists begin to bend or break the rules of art in creative ways while still having success with the final work. This is one of the joys of visual art, learning the rules of the game, and then sometimes successfully breaking those same rules.


USING THE FIRST FUNCTION OF "LINE FOR ITSELF" FOR COMPOSITION


COMPOSITION MAY BE BASED ON LETTERS AND SYMBOLS
OTHER LETTERS ARE
A F G J Q Z
SYMBOLS
V27 679


COMPOSITION MAY BE BASED ON GEOMETRIC FORMS
The Chief



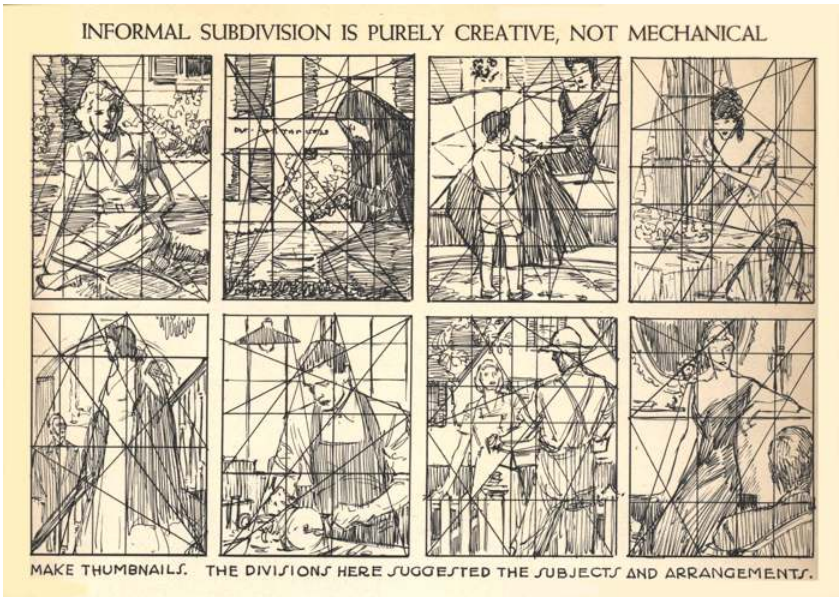


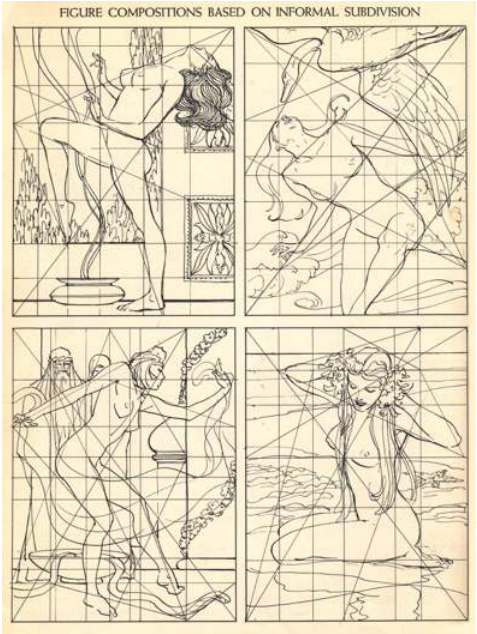
https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html



M.C. Escher. **Möbius Strip**. 1962

https://mathstat.slu.edu/escher/index.php/M.C._Escher





https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html

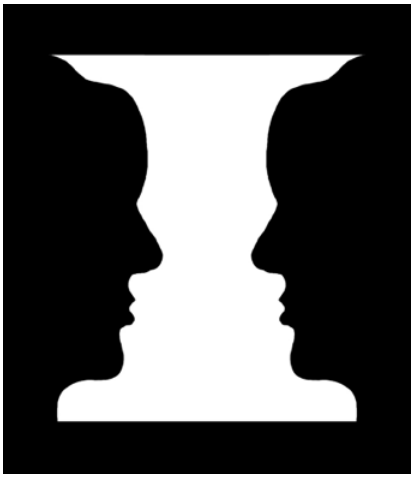
Positive & Negative Space

Overview

Positive and negative space play an important role in determining the overall composition in a work of art. By understanding positive and negative space and applying your knowledge, you can become more successful in designing your compositions.

What is Positive & Negative Space?

Positive space is best described as the areas in a work of art that are the subjects, or areas of interest. Negative space is the area around the subjects, or areas of interest.



Take a look at the image to the left. If you are seeing a vase, then you are seeing the white area as the positive space. The black areas become the negative space. If you are seeing faces, then you are seeing the black areas as the positive space, and the white area as the negative space.

Balance of Positive and Negative space



Mostly negative space (below image)



Mostly positive space



Example of an M.C. Escher lithograph focusing on the play of Positive and Negative spaces and shapes (below image)



Positive and Negative space and forms created by contemporary artists (see below images)

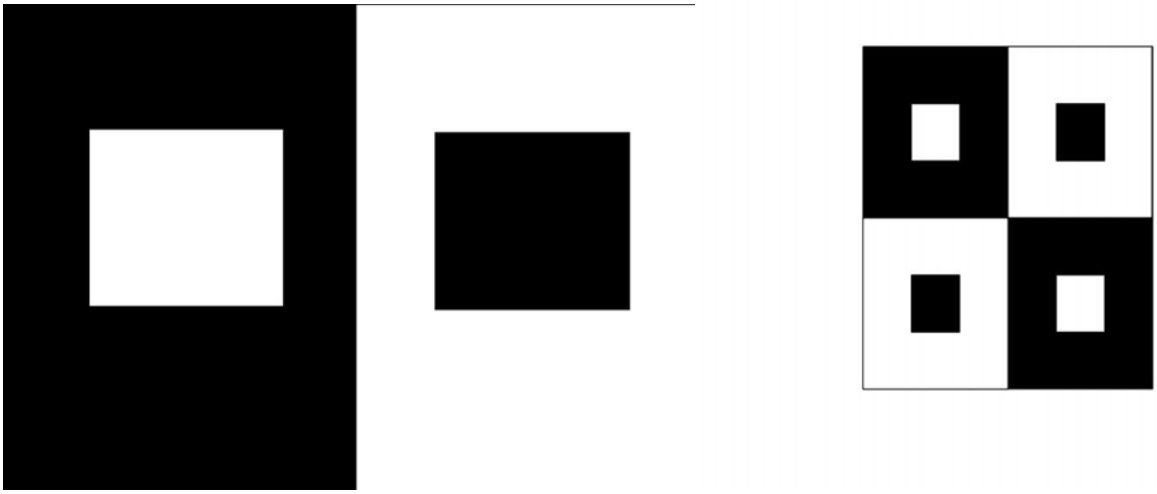


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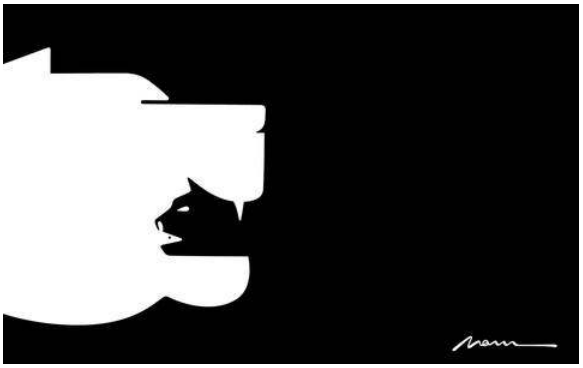








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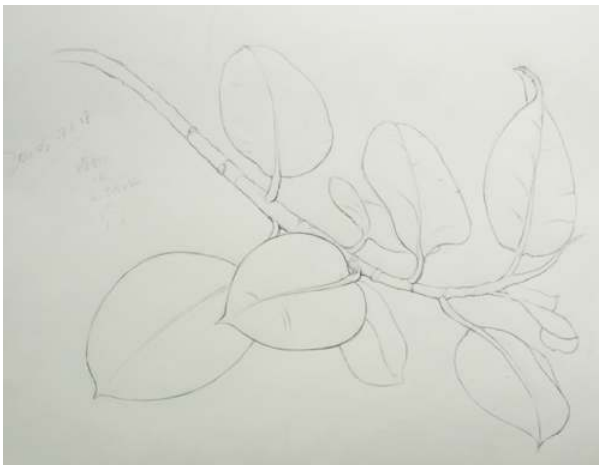




https://www.fromthegrapevine.com/arts/artist-turns-negative-space-into-positive



Drawing Assignment



We have learned about the following concepts in studying contour line drawing:

- Sensual (organic line)

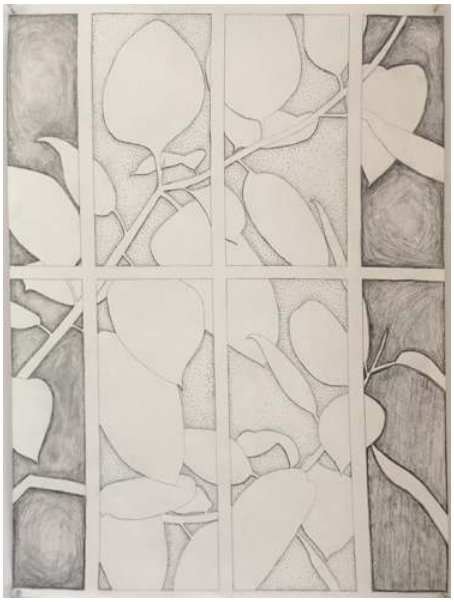
- Thick & thin

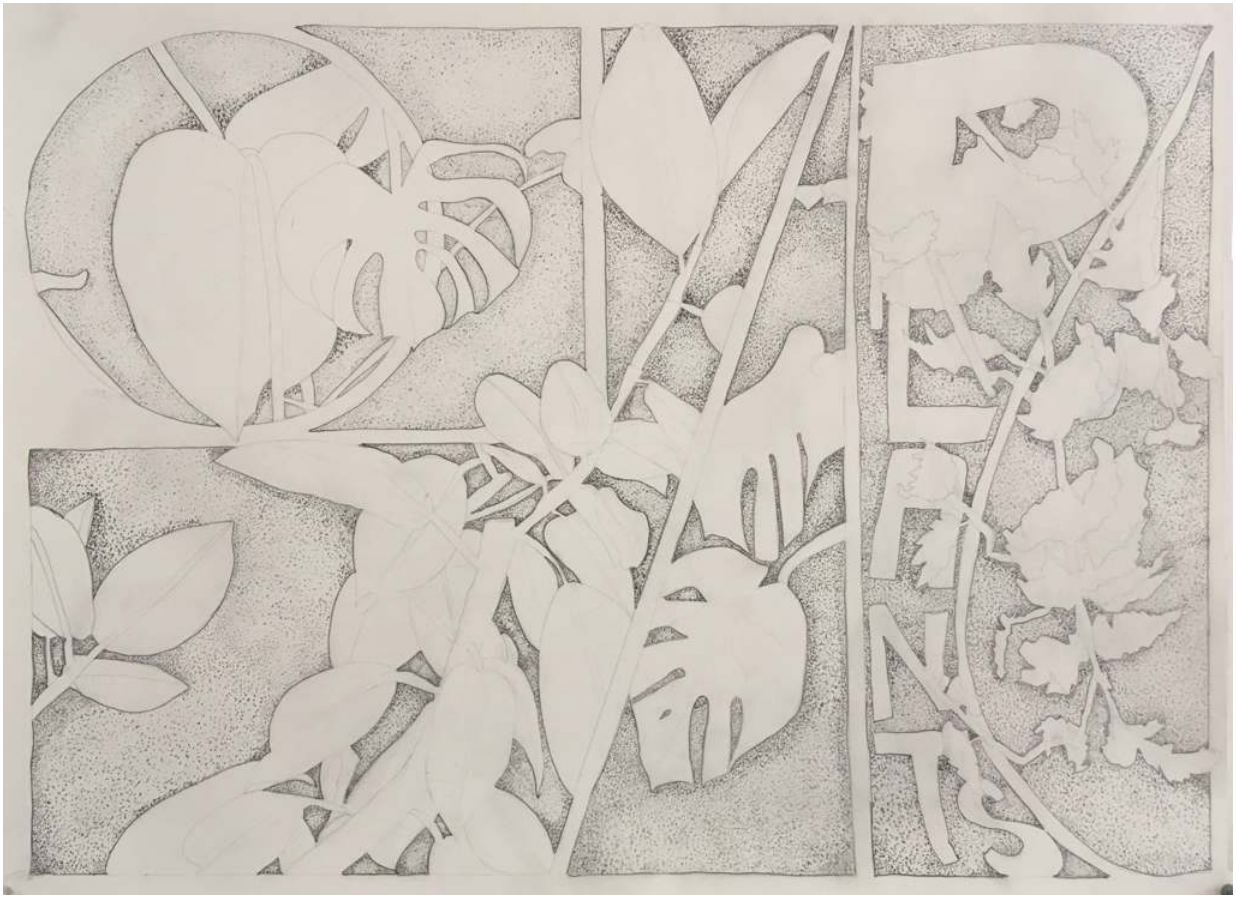
- Light & dark

- Loose and find

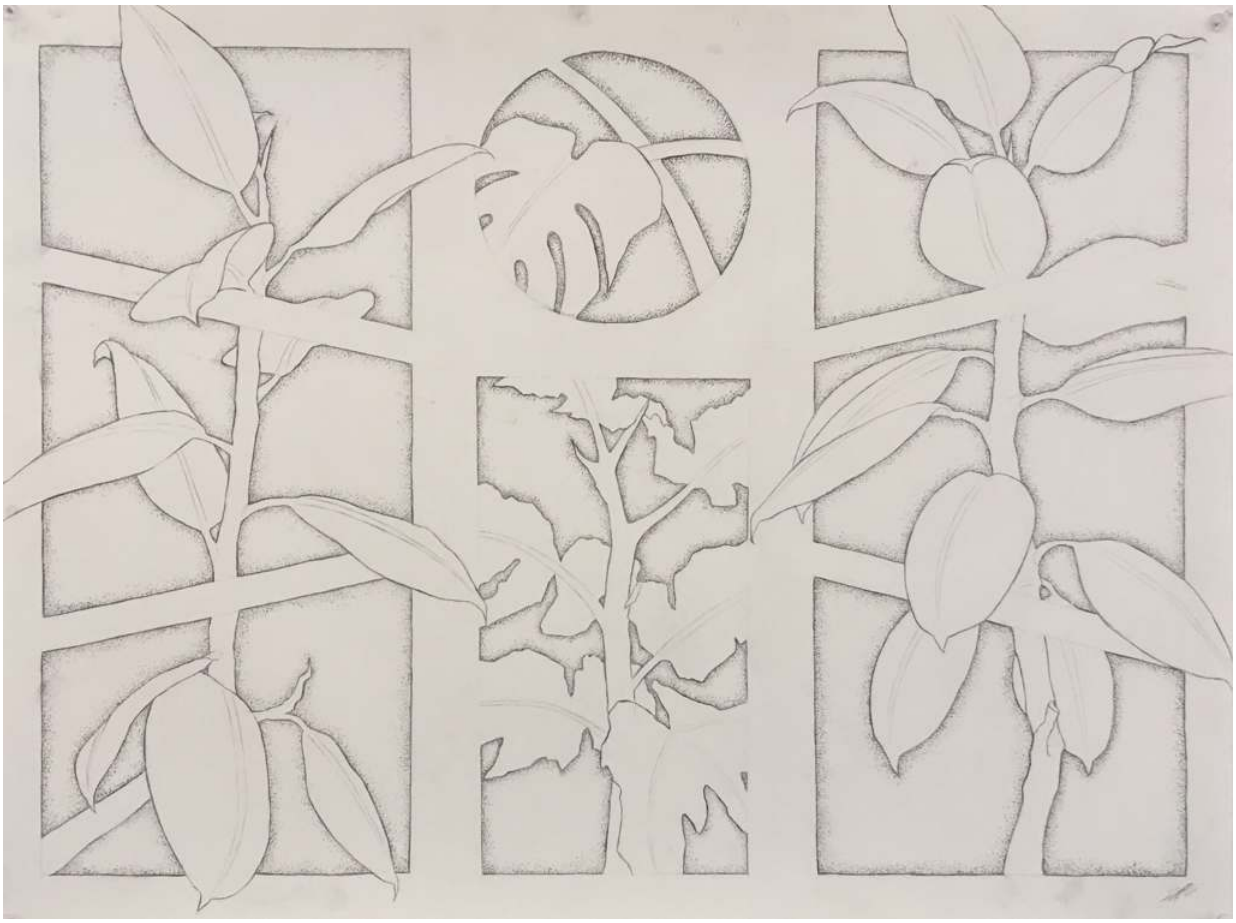
The above drawing combines those concepts with am aesthetic composition in the visual field.

Now we want to combine a contour drawing of a plant and a formal geometric design (composition) emphasizing the negative space. The types and sizes of the geometric shapes you choose are up to your imagination. One objective is to create a sense of balance. Another is to incorporate one of the design systems into your drawing (see design systems featured later in the chapter). Here are some student drawings created for this assignment:





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Focus on **Composition**

• Composition is a very broad but important term in art. Art is not just about being able to accurately render a scene. It is the visual form of music and you are the composer.

• Composition in art is essentially the arrangement of Visual Elements using various Principles of Art and techniques. It is often used to describe the overall design of a drawing.

• A well composed drawing will intrigue and invite the viewer and help communicate the artist's statement.

Rule of Thirds

• Rule of Thirds is dividing the visual field into thirds

• Divisions into thirds can be horizontal, vertical, or both

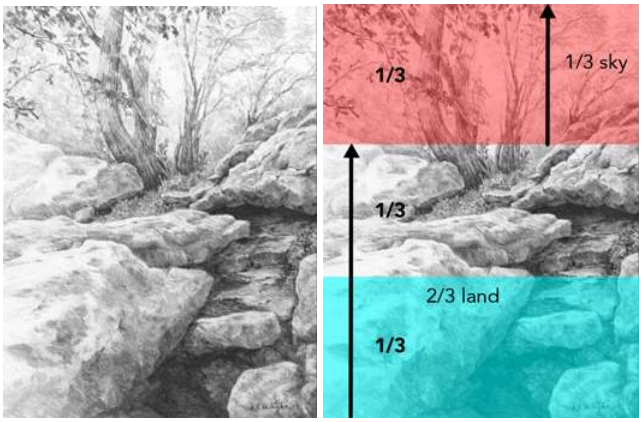
• It does not have to be exact, since it is an aesthetic design principle

• Rule of Thirds applies nicely to landscape photography, painting, and drawing

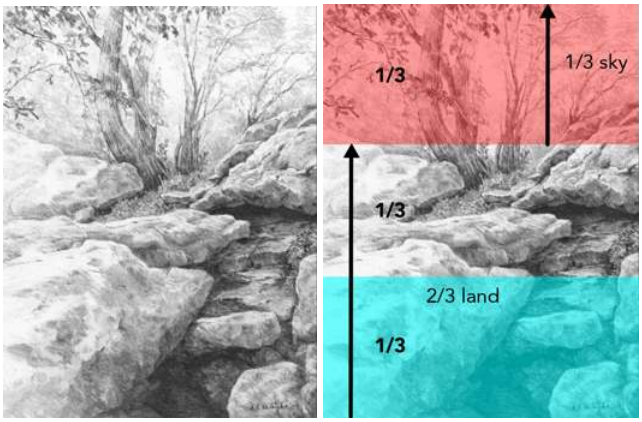
• The concept of the Rule of Thirds is a Principle of Design



Examples of 2-D Art using rule of thirds landscape format



Example of rule of thirds portrait format

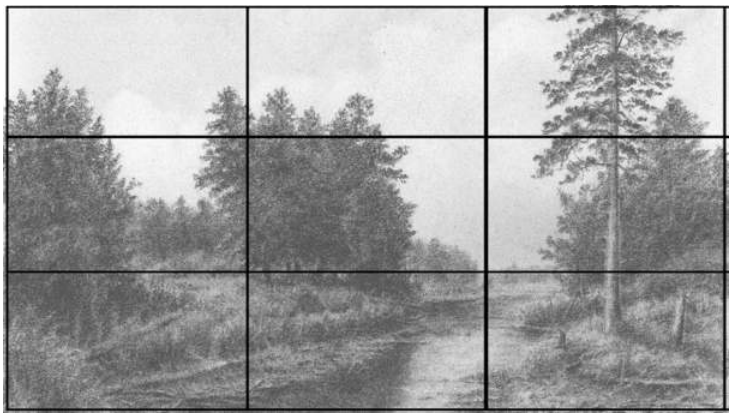


Vertical rule of thirds may relate to foreground, middle ground and background

• The foreground is made up of the large rocks

• The middle ground features the closest trees

• The background includes the lightest in value trees - fading them into the background



Contemporary drawing with use of Rule of Thirds

Japanese Design

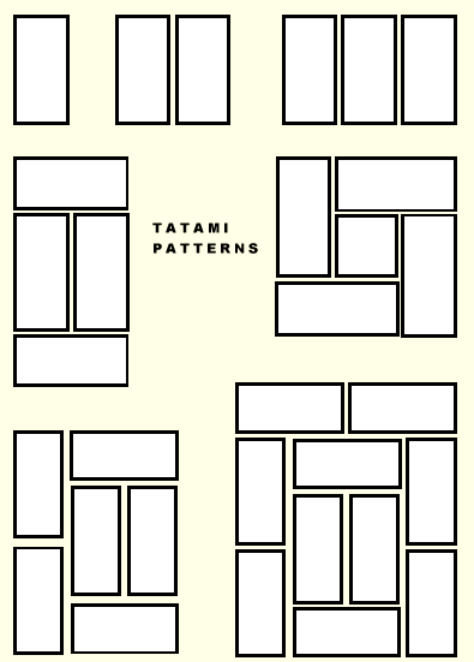


• Japanese design is based on two squares side by side.

• This is represented in the Japanese tatami mat seen here:

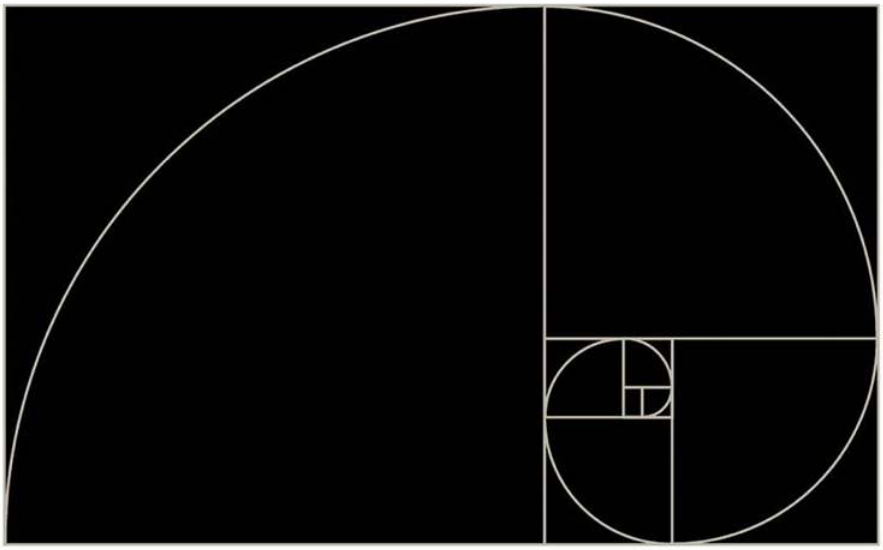


Tatami mats are two squares side by side and form the basis for the Japanese design system.



The two square system of Japanese design = repeated rectangles incorporated into living quarters

The Golden Ratio



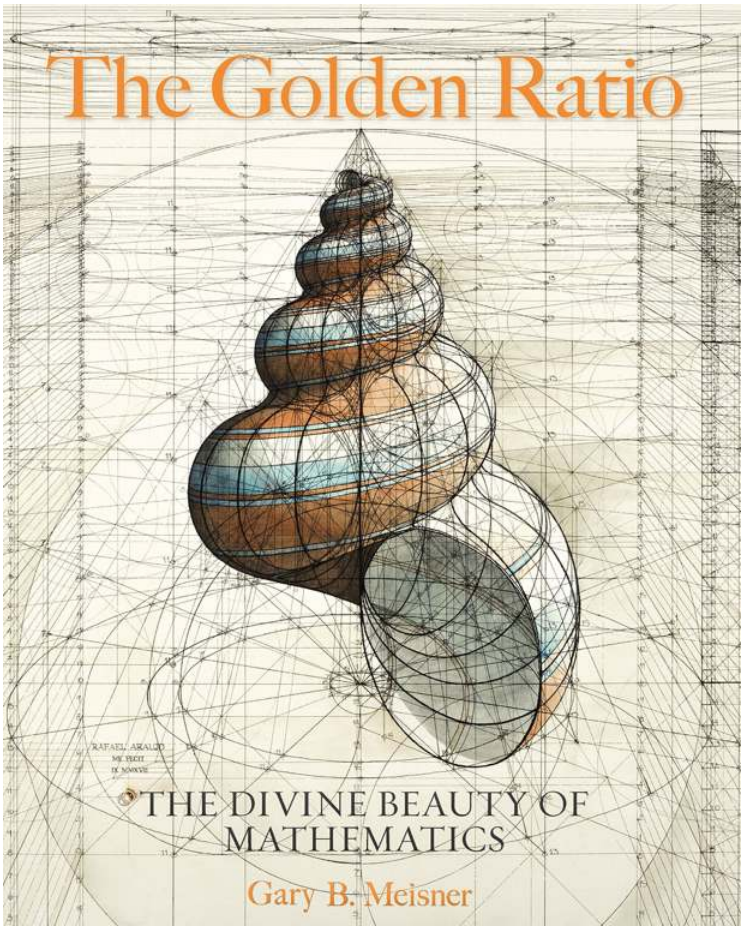
The Golden Spiral

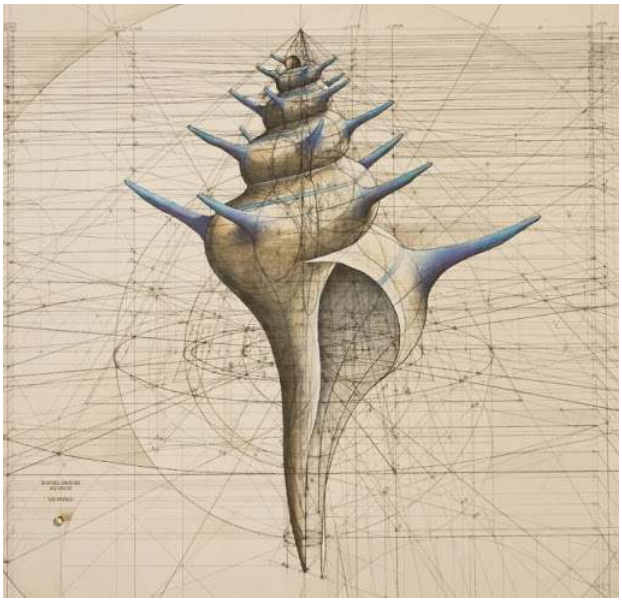
The **golden ratio** is also called the golden mean or golden section.

Mathematicians since Euclid have studied the properties of the golden ratio, including its appearance in the dimensions of a regular pentagon and in a golden rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio.

The golden ratio has also been used to analyze the proportions of natural objects. The golden ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts. The golden spiral appears in seashells!

The Golden Ratio





Drawing Lesson for Composition:

Lesson9_Beg_Drawing_Composition.pdf

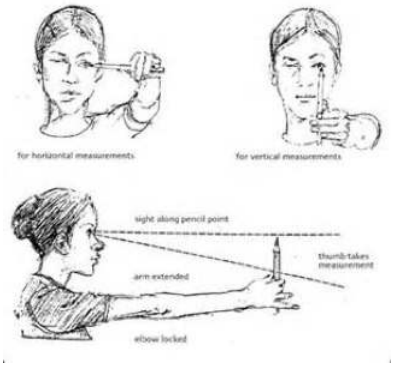
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6: Sighting

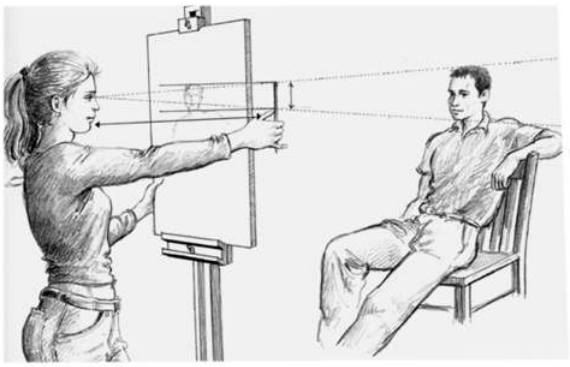
Sighting



Sighting is a useful technique when drawing from life. It helps to draw objects in proper proportions.



Sighting involves comparing the angles and axes of viewed objects with those of your drawing



Sighting involves translating the 3-D world onto a 2-D surface with accuracy and confidence.

Note the incorrect positioning of the easel to the artist.

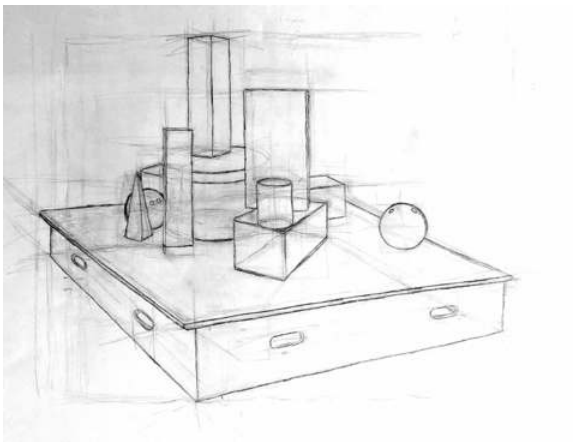


The pencil is used to capture angles of objects to be drawn and also, by using the thumb, to measure (Unit of Measure Technique).





If you hold out your pencil and capture the angle of an object, you can move your arm carefully, maintaining the same angle and, while holding the pencil over your paper, draw in the angle as a light line.



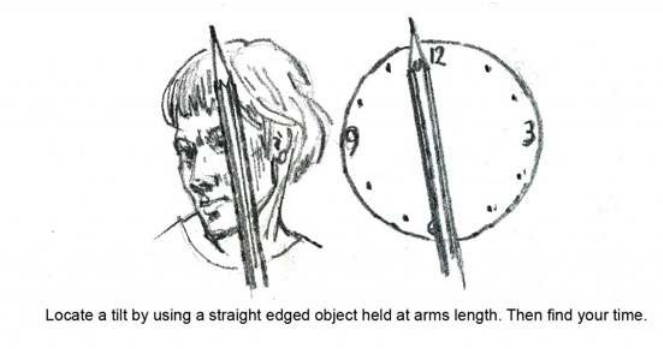
Sighting helps when drawing objects in proper perspective and proportion.

You can build upon what you draw, step by step, by seeing the relationships from one form to the next (especially if they overlap).

Also, the negative spaces should be observed and used for accuracy.



If you check all of the angles of the object you're drawing with your actual drawing and they match, then the proportions will be correct!



Locate a tilt by using a straight edged object held at arms length. Then find your time.

Another helpful technique is to use the hands of a clock to help establish the correct angles when viewing 3-D forms from life. Move the pencil to your paper and maintain the same clock time (angle) and draw a light line.

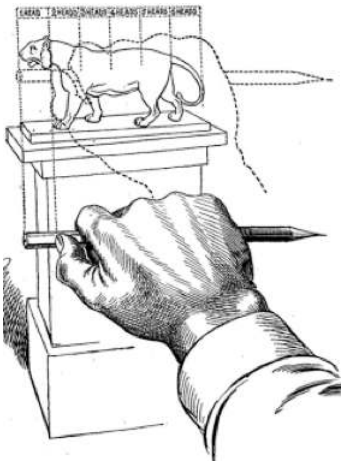


Even after you draw, go back and compare the "clock angles" with the angles in your drawing. If they do not match, then the proportions of the form(s) may be off.





Unit of Measure is another helpful technique to draw in accurate proportions. When drawing the body, the head becomes the unit upon which the body is measured.



In this instance, the head of the lion is used as the Unit of Measure. The length of the big cat is six head lengths long. When drawing on the paper, the artist will also make it six head lengths.

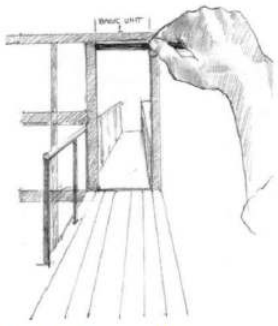


Fig. 8-13. Measure "One..."

Step One:

Measure “the unit.”

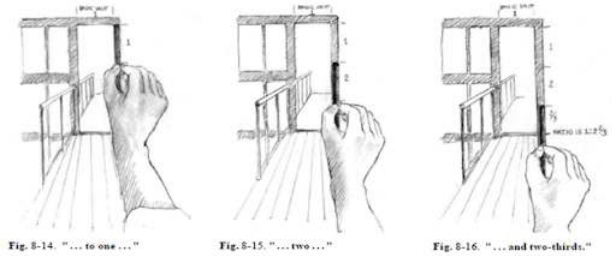
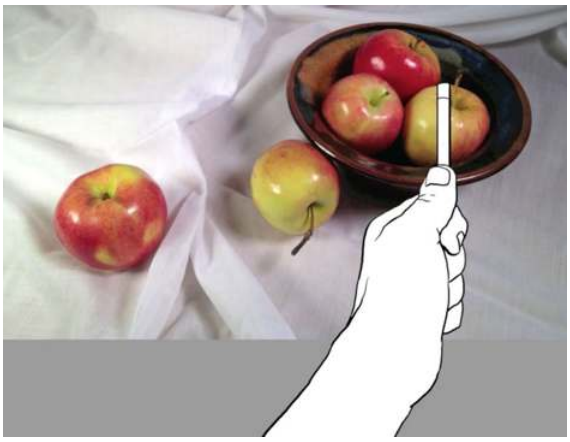


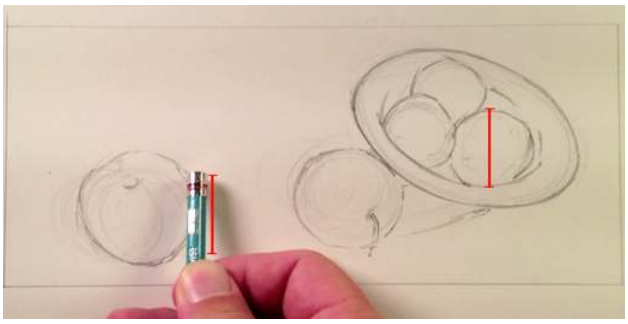
Fig. 8-14. "... to one ..." Fig. 8-15. "... two ..." Fig. 8-16. "... and two-thirds."

Step 2:

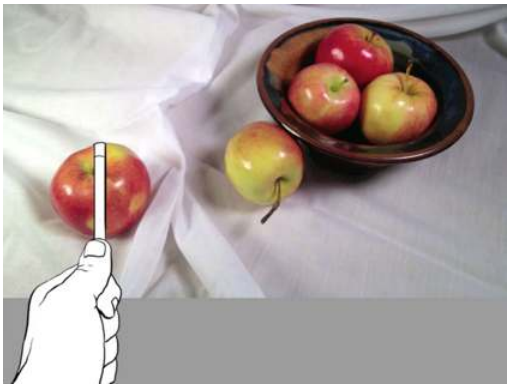
Use that “unit” to then measure other forms (parts) within the composition. Use the same measurements in your drawing.



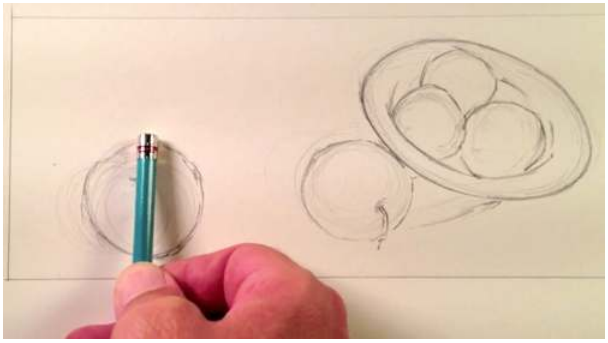
When drawing a still life, a smaller object in the Visual Field is chosen to be the Unit of Measure (the unit upon which the other objects sized are calculated).



The Unit of Measure is used to then draw the other objects as they relate to your established “unit.” In this case, the smaller apple is the unit. The apple in the foreground is larger and drawn in that way.



When drawing a still life, a smaller object in the Visual Field is chosen to be the Unit of Measure (the unit upon which the other objects sized are calculated).



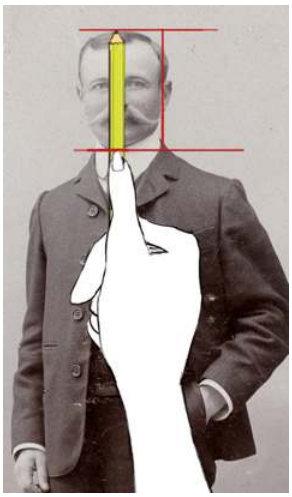
When sighting, you begin by holding your pencil out to determine angles and axes of the forms (the big picture) and then use the Unit of Measure technique to draw proper proportions.



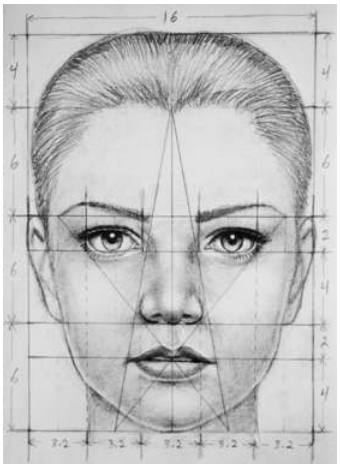
Here an apple is used as the Unit of Measure to determine the height of the bottle. This would first be observed viewing the objects from life and then adapted to the drawing.



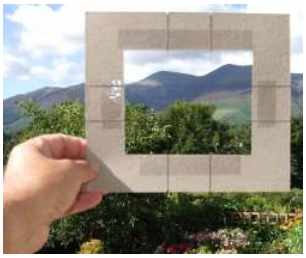
When drawing the body, the head becomes the unit upon which the body is measured.



When drawing the face, the eye becomes a unit of measure. Angles carefully observed also help in drawing correct facial proportions.



A viewfinder is a helpful tool for beginning artists to determine the composition and placement of objects in the rectangular Visual Field.



You can buy or make a viewfinder.



You can also use your fingers to form a rectangular window through which you view the world. This becomes a simple viewfinder!



Viewfinders can be simple of have clear plastic sectioned into halves, quarters or even more sections.



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7: Perspective

Perspective

Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a drawing seem to have form, distance, and look "real." The same rules of perspective apply to all subjects, whether it's a landscape, seascape, still life, interior scene, portrait, or figure drawing. The use of the technique and application of perspective to two-dimensional art has not always been apparent in the artwork created prior to the Italian Renaissance and the end of the Gothic Art Period in Northern Europe. We will first examine the art of earlier time periods and see whether use of perspective is evident. For the most part, storytelling was more important and the illusion of depth is not present. The development and understanding of this concept in art, and the interest to include the illusion of depth in drawings and paintings will come later.

Historical Overview

Prehistoric Art



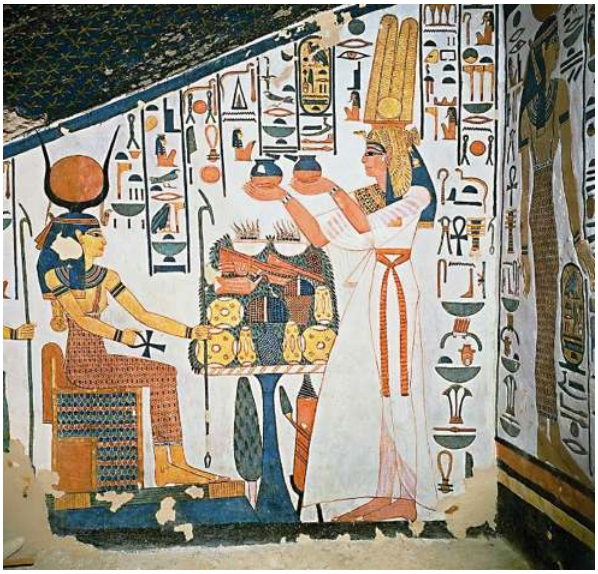


• Cave painting dates back 50,000 years

• Symbols are drawn or painted

• Perspective is not evident

Ancient and Medieval Art



• Egyptian 3250 - 1280 BCE: the artwork is flat and formulaic

• Sumerian 2600 BCE: used registers similar to the Egyptian hieroglyphs

• Assyrian 883 - 889 BCE: flat depictions of war-like leaders

• Persian 490 BCE: similar to Assyrian art, for power and influence



• Minoan 1550 - 1450 BCE: beautiful, but rather flat, artwork of an advanced, peaceful people

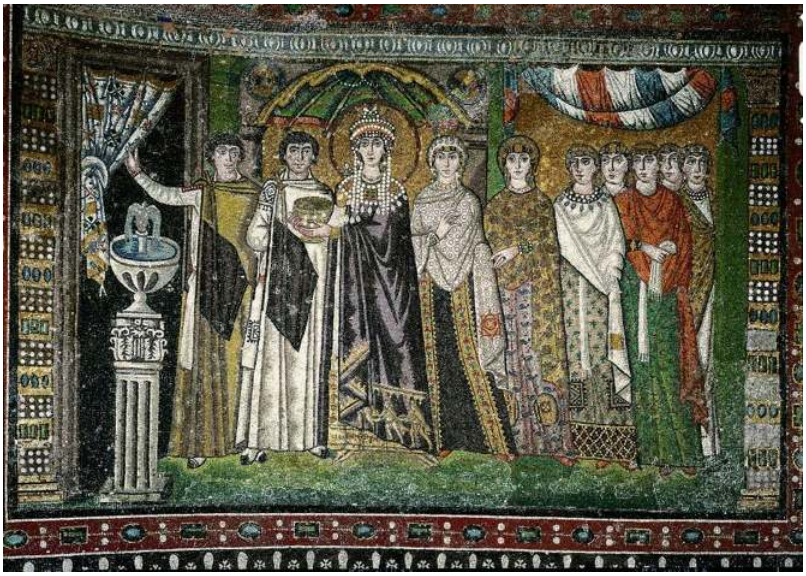
• Greek 540 - 530 BCE: focus is mainly on the surviving architecture and sculpture; art of Athens moved western art forward

• Normandy & England 1066 - 1183: tapestries and illuminated manuscripts most significant art of the period; perspective not completely understood

• Italian 1305 – 1311: strides in modeling the forms; awkward renderings of spaces and buildings

Early Christian Art







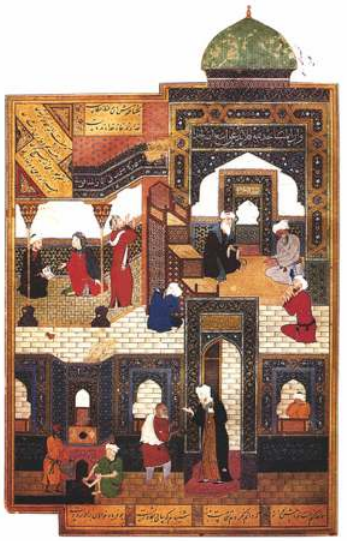


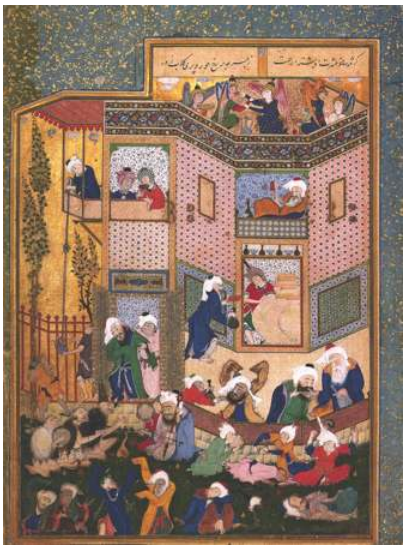
• Spirituality, not space, is the concern

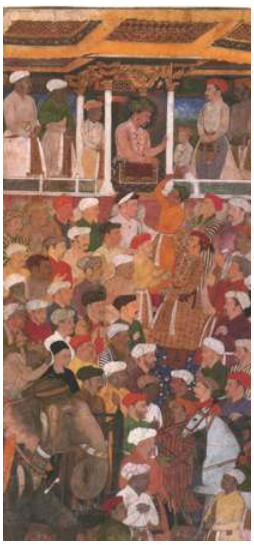
• Creating “royal images” in a new vocabulary - mosaics with glittering gold and bright colors

• Perspective not natural

Islamic Art







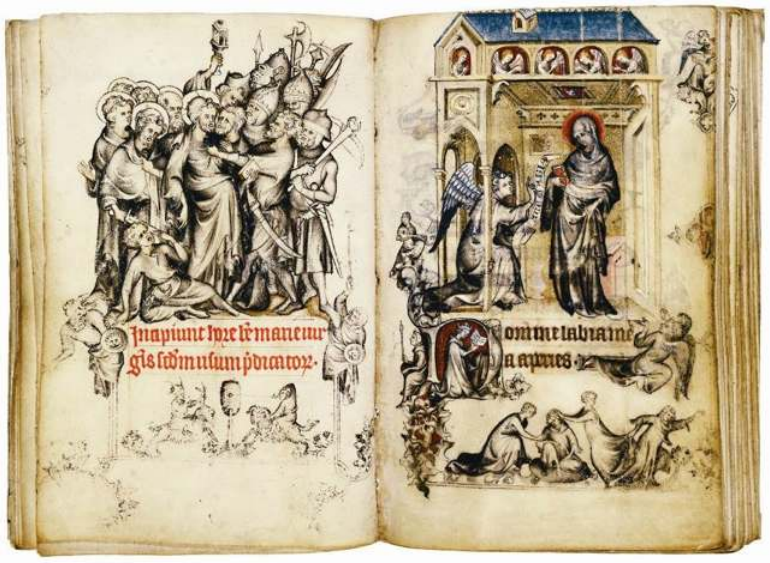


• Narrative important - the art of storytelling

• Most art is quite decorative without emphasis on human form

• Perspective not natural

Late Medieval & Gothic







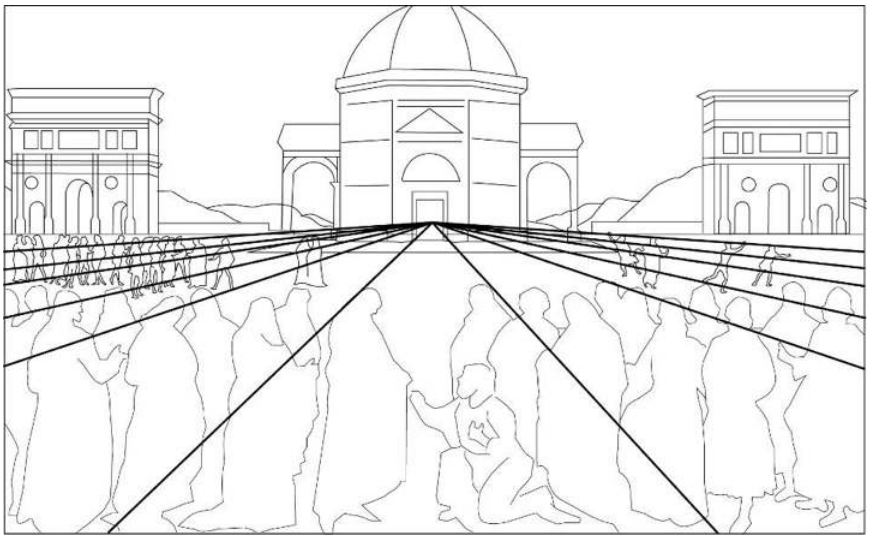


• Strides are made in creating natural forms in painting

• Perspective not natural with the exception of the paintings by Jan van Eyck

Italian Renaissance





• A rebirth in science and art takes place in 15th century Florence

• Brunelleschi is credited with linear mathematical perspective

• Natural perspective is achieved in two-dimensional art for the first time

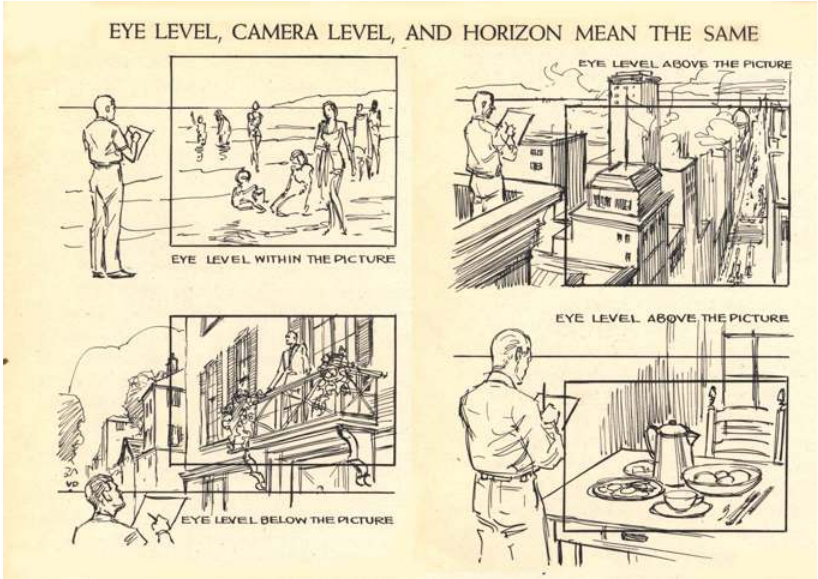
There are three approaches to Perspective when drawing, each with their own rules:

1. Linear Perspective (also called vanishing point perspective)
2. Aerial Perspective
3. Isometric Perspective

Linear Perspective

Linear perspective, a system of creating an illusion of depth on a flat surface. All parallel lines (orthogonals) in a painting or drawing using this system converge in a single vanishing point on the composition's horizon line.

HORIZON LINE

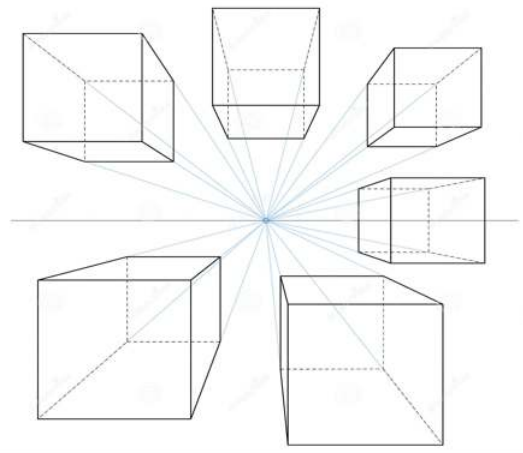


The **horizon line** is where the curvature of the earth and the sky meet when looking into the distance. It is also equal to your eye level.

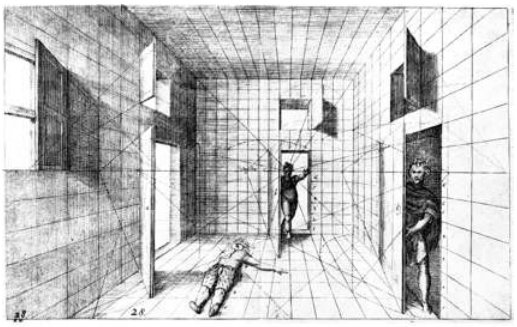
LINEAR **ONE-POINT** PERSPECTIVE

A drawing has **one-point perspective** when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective. These parallel lines converge at the vanishing point.

ONE-POINT PERSPECTIVE



Renaissance



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Italian Renaissance

Writings on the topic of perspective by Alberti give credit to Brunelleschi for his study of perspective. The new application of perspective coincides with other interests of Italian Renaissance artists and thinkers. There is an interest in beauty, perfection, the classics in literature, revival of lost knowledge, fusion of ideas of the ancient philosophers like Plato and Christian theology, innovations, and money flowing from wealthy patrons like the Medici and other banking families as well as the Roman Catholic church. With knowledge of linear persepctive, painters began to explore the creation of an illusion of depth in painting. This became quite a fascination for painters for centuries to come.



Leonardo da Vinci created a wall painting that unfortunately has deterioated over time in the humid conditions of Milan, Italy. It is, however, an excellent early example of a correct use of one-point perspective.



Modern illustration also uses one-point perspective.



Another great one-point perspective example by an anonymous artist painting during the Renaissance.



A more modern design from CalArts showing one-point perspective



Early Renaissance painting demonstrating reasonable one-point perspective



Brunelleschi architecture represented in this one-point perspective fresco



Vatican fresco by Raphael is a great example of High Renaissance one-point perspective

• Linear Perspective

– 1435 “discovery” by Filippo Brunelleschi

– 1st treatise on painting by Alberti

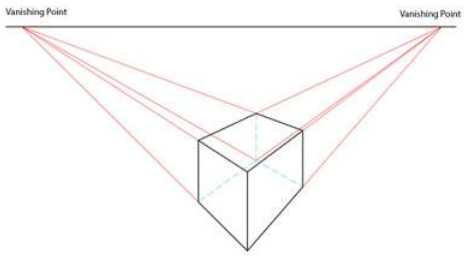
• Oil Painting

– Flanders artists used oils as a painting medium in early 1400s; advanced painting significantly

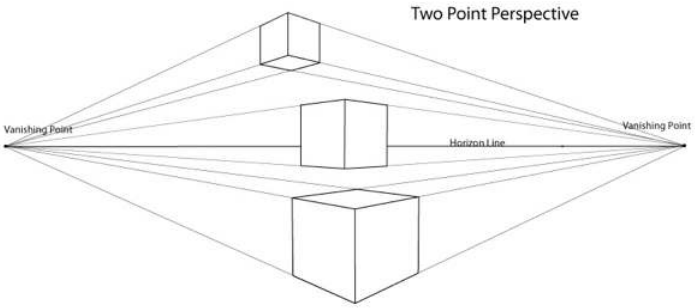
• Artistic Geniuses helped push art in the west forward

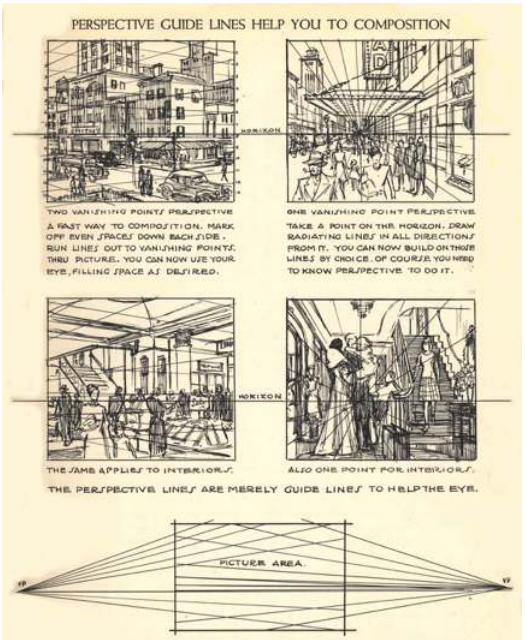
– Jan van Eyck, Albrecht Dürer, Leonardo Da Vinci, Michelangelo

LINEAR **TWO-POINT** PERSPECTIVE

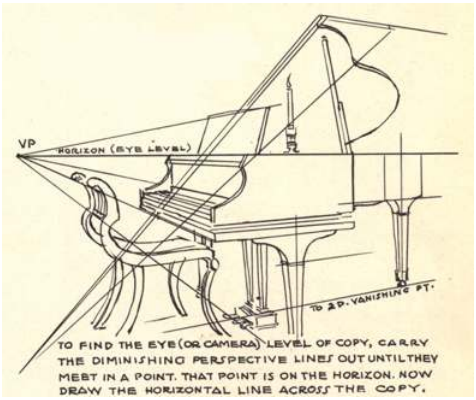


A drawing has **two-point perspective** when it contains two vanishing points on the horizon line. In an illustration, these vanishing points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or at two forked roads shrinking into the distance, for example. One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point.

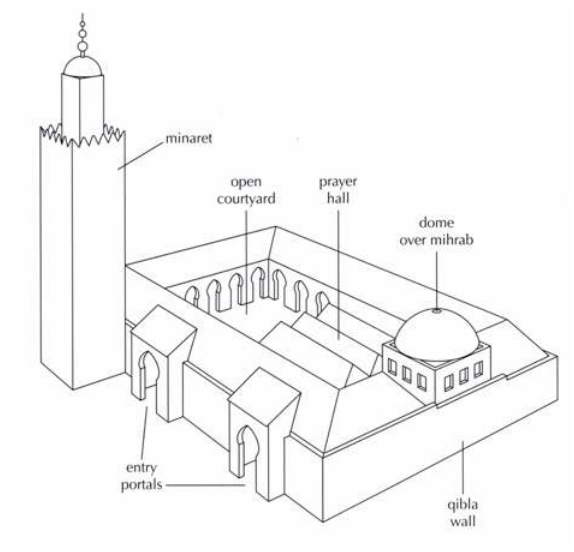


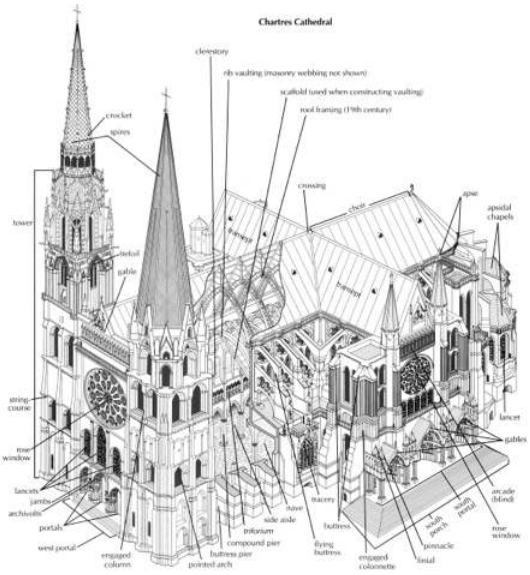


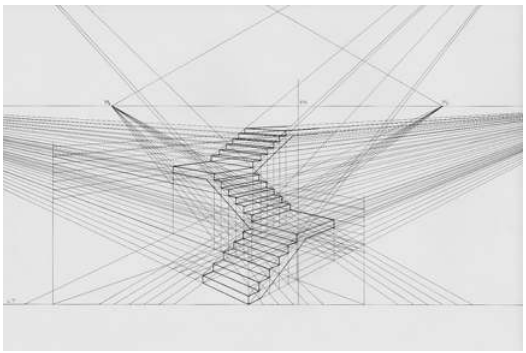
Two-point perspective = two vanishing points on the horizon line. Note how vertical the vertical lines of the box are. The verticals are 90 degree angles from the horizon line since the box is viewed at a distance.

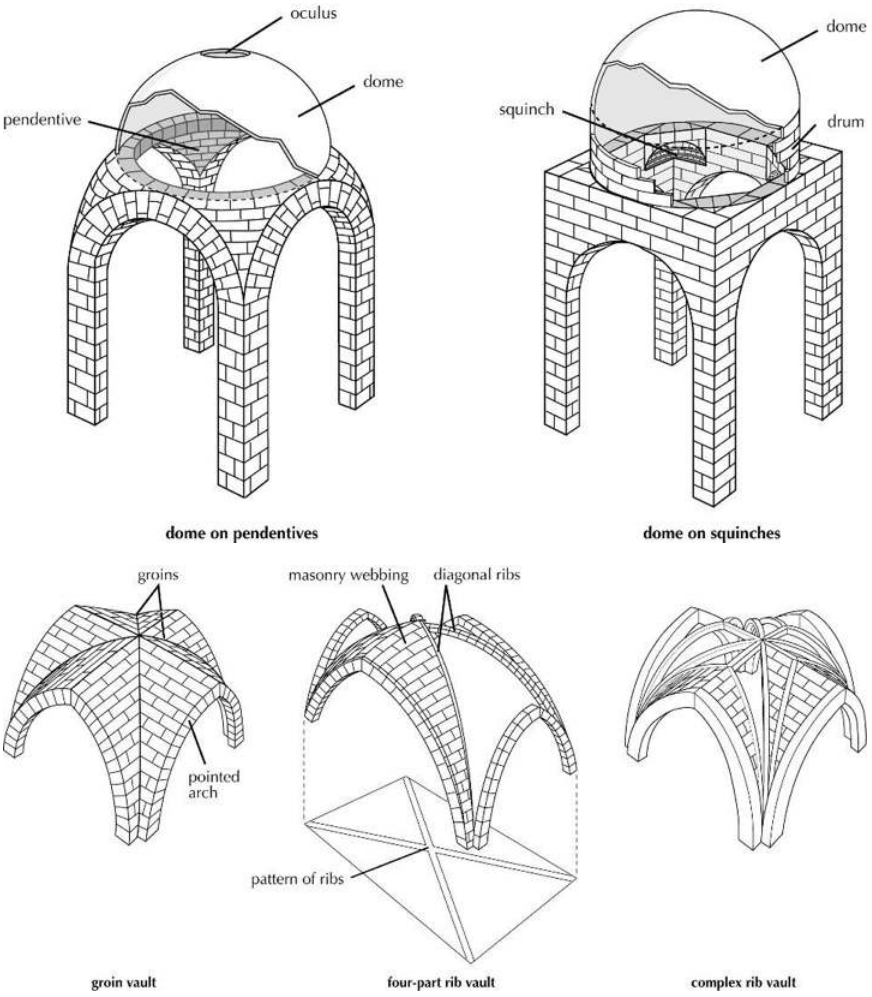


Without knowledge of perspective, drawing something as complicated as a grand piano and chair would be very difficult.

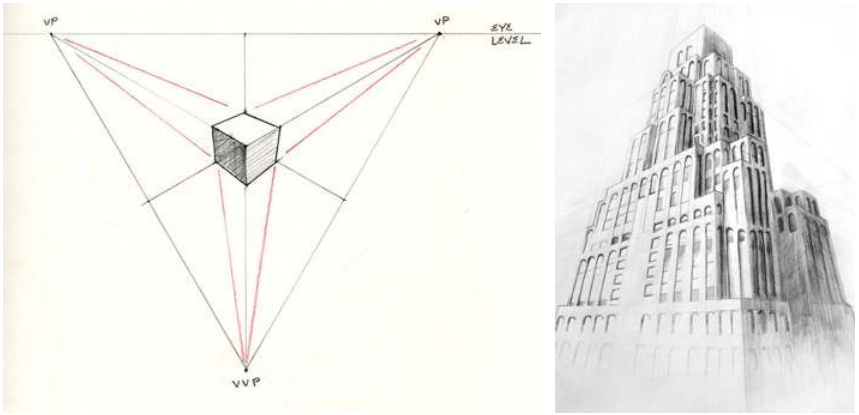




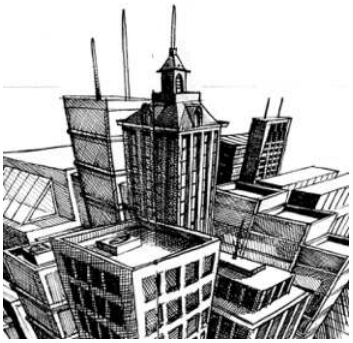
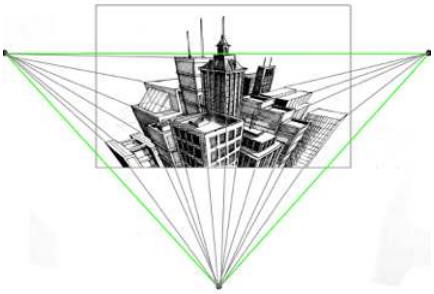
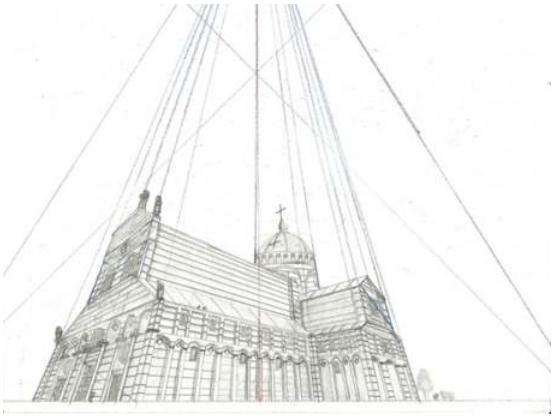


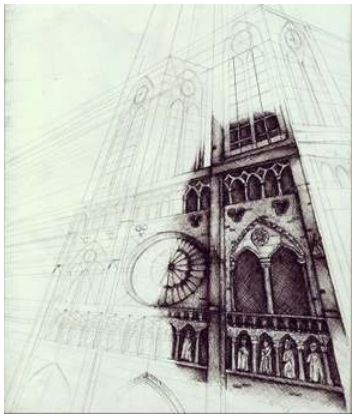
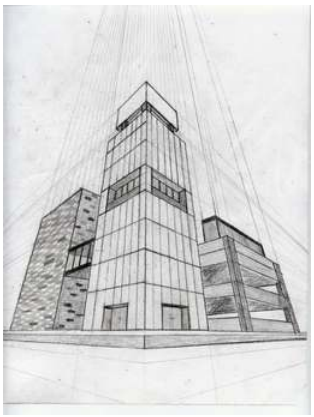
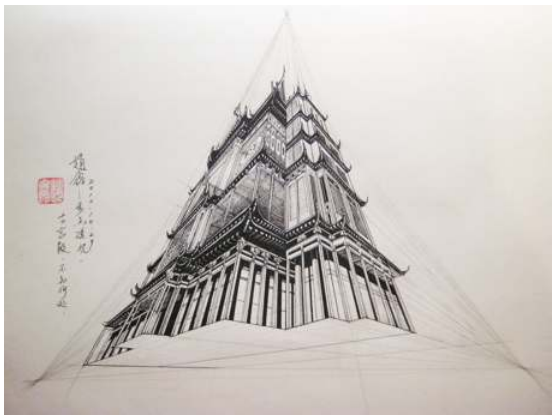


LINEAR **THREE-POINT** PERSPECTIVE



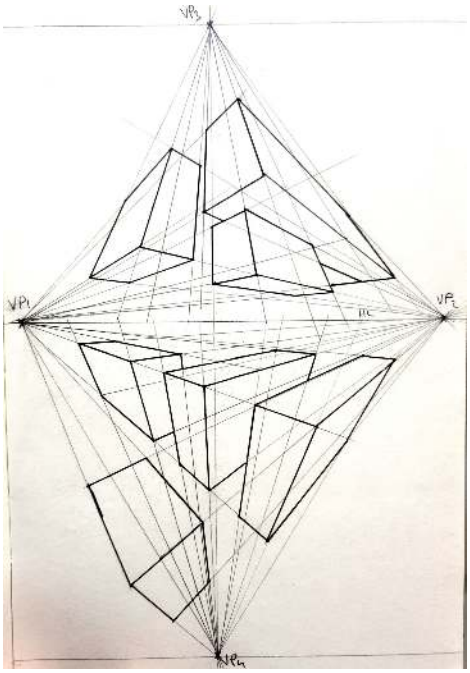
Three-point perspective is most commonly used when drawing buildings viewed from a low or high eye-level. The low eye level in our illustration above creates the illusion that the box shape is towering above us and that we are looking up. It naturally suggests the scale of a tall building.

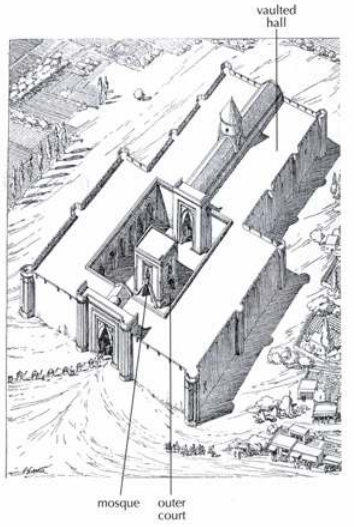
Note how the vertical transversal lines, which were parallel in one and two point perspective, now appear to recede. They form a third set of orthogonal lines, which rise from the ground plane and eventually meet at vanishing point 3, high above the picture plane.

Four-point perspective (see below drawing) is achieved by combining the an upward and downward looking three-point perspectives in a drawing.



Aerial Perspective

Aerial Perspective or atmospheric perspective refers to the effect the atmosphere has on the appearance of an object as it is viewed from a distance.



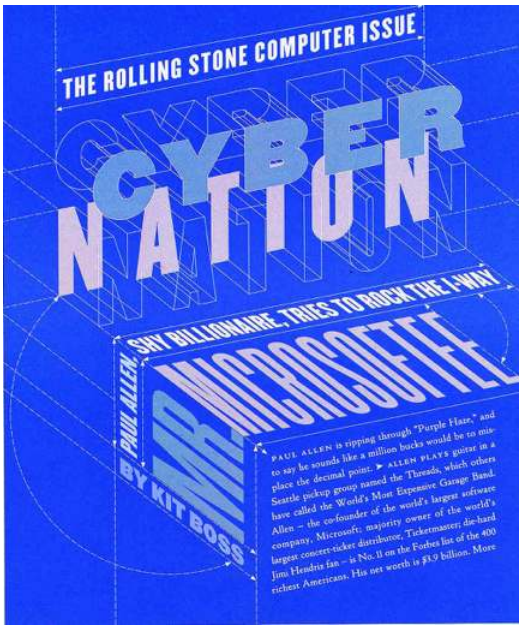
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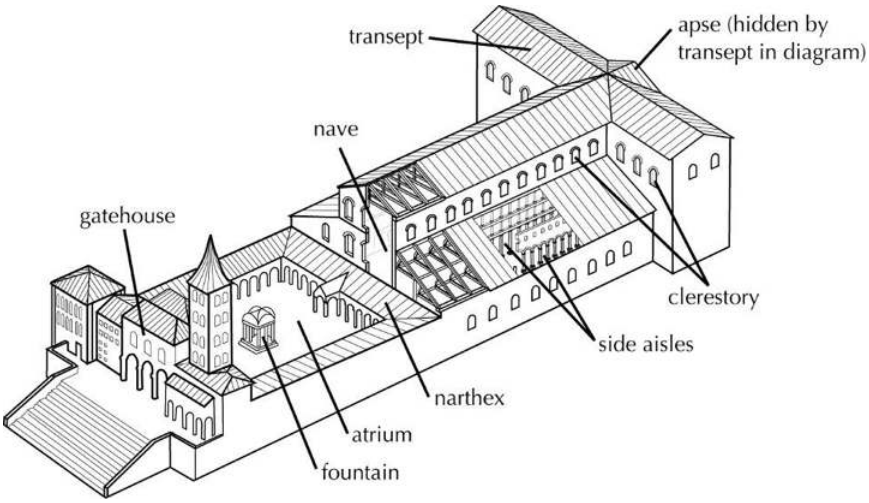


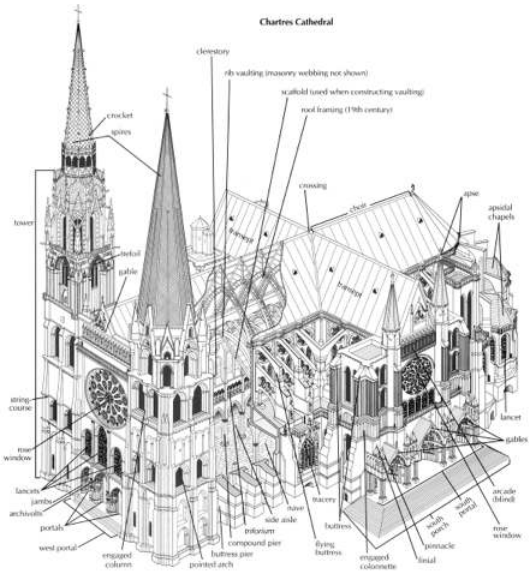
Isometric Perspective

In **isometric perspective** views, all lines on each axis are parallel to each other, and the lines do not converge. Such drawings are commonly used in technical illustrations because of their clarity, simplicity and speed of creation.

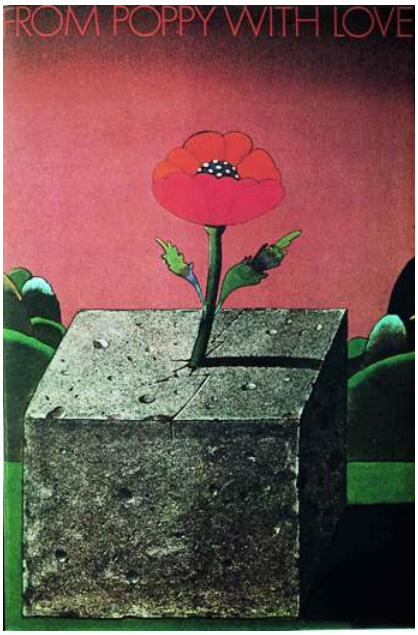








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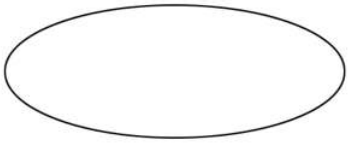


• A favorite of Japanese artists

• Frequently used by graphic designers

• Has a playful quality

Ellipses



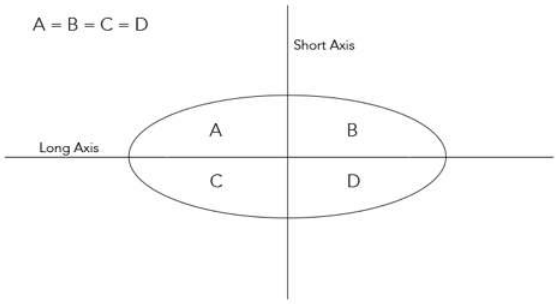
An ellipse is a continuous curved line without pointed ends and without straight lines. It is a circle viewed in perspective. Drawing accurate ellipses takes practice!

• An **ellipse** is a foreshortened circle. In geometry, it's a closed curve, like a circle, but with a long axis and a short axis.

• In terms of perspective drawing, an **ellipse** is what we see when we view a circle from its edge, rather than from directly overhead.

• An **ellipse** has a continuous curve. It does not have straight lines anywhere along its path.

• An **ellipse** does not have pointed ends.



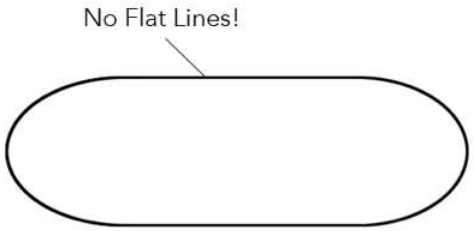
• An ellipse has four identical quarters. It is also easier to draw if you divide the ellipse using a Long Axis and a Short Axis.

• An ellipse has a continuous curve around the entirety of the shape.

IS THIS AN ELLIPSE?

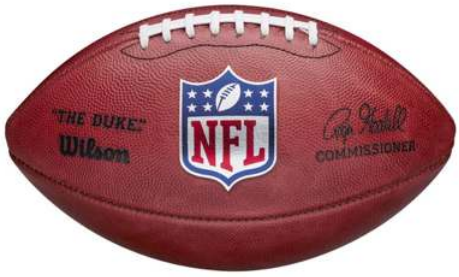


THIS IS NOT AN ELLIPSE

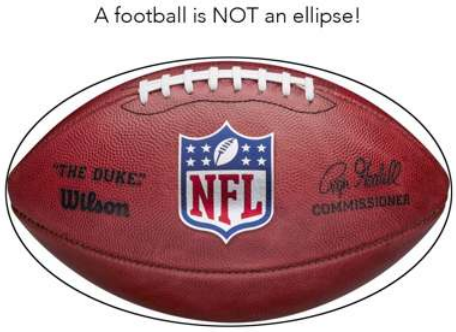


This is NOT an ellipse since it has flat lines and is not a continuous curve!

IS THIS AN ELLIPSE?

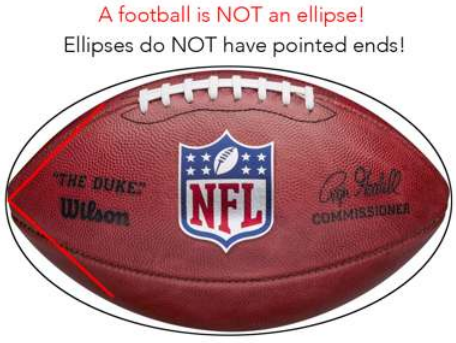


Answer: NO!



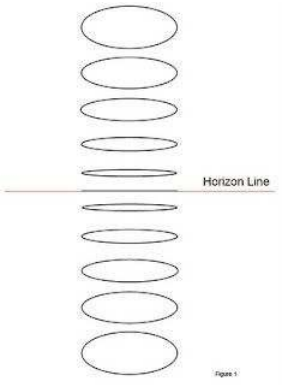
Although an American football may look like an ellipse, in fact, it is not! As you see it does not conform to an elliptical shape. Why?

THE AMERICAN FOOTBALL



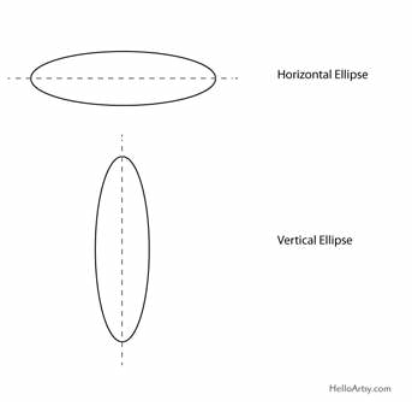
An American football has pointed ends, thus making it different from an ellipse. If your drawn ellipse looks like this, you must change the curved ends making them rounder. This is a common error in drawing ellipses!

ELLIPSE IN RELATION TO THE HORIZON LINE

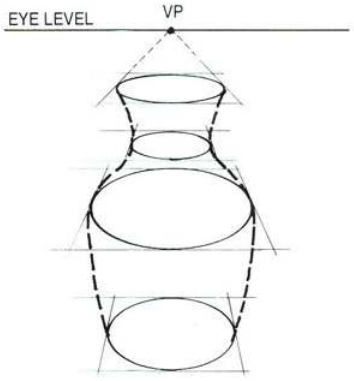


At the Horizon Line, an ellipse is visible as a Line. As you move above or below the Horizon Line, the ellipse is viewed wider. You can demonstrate this by looking at the top edge of a cup. As you drop the cup down from your eye level, the ellipse widens.

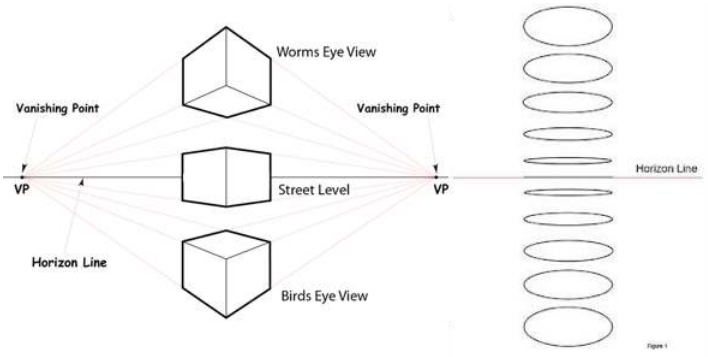
ELLIPSES IN PERSPECTIVE



Ellipses can be horizontal or vertical. They conform to the laws of perspective. It is important to identify the orientation of the Long Axis and the Short Axis.



When viewing a vase, cup or bowl, the ellipse closest to your eye level will be the thinnest and the bottom of the vase, cup or bowl will be a rounder (wider) ellipse.



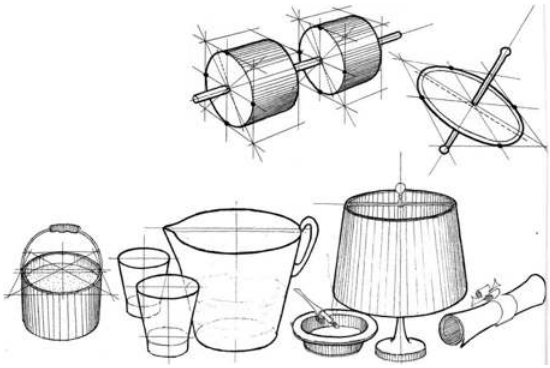
Ellipses follow the laws of Linear Perspective!

DRAWING ELLIPSES



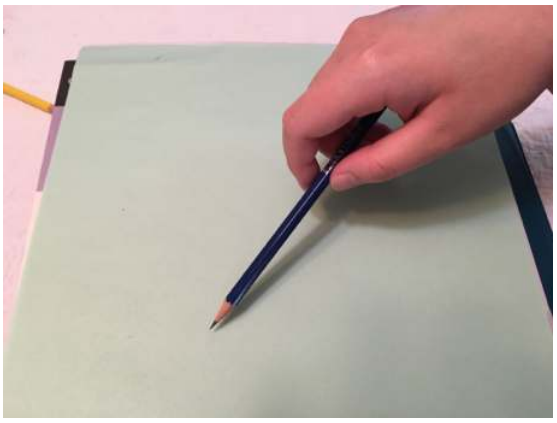
Drawing ellipses is best done using a loose sketching approach. It takes a lot of practice to master drawing ellipses! Since we see ellipses in many man-made objects, it is important to master drawing this shape.

ELLIPSE AXIS LINES



Using axis lines may help you to draw accurate ellipses.

DRAW ELLIPSES USING THE SKETCHING GRIP



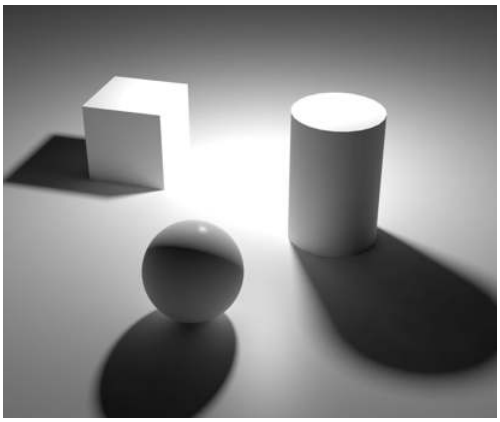
Using the sketching pencil grip is a good way to begin drawing the ellipse. Finish using the thumb and index finger for accuracy.

DRAWING THE ELLIPSE



Here we see the thumb and finger grip used for finishing the drawing. Notice the axis lines! Also note the horizon line (eye level) has been drawn in lightly in red.

ELLIPSES ARE ONE OF THE BASIC FORMS

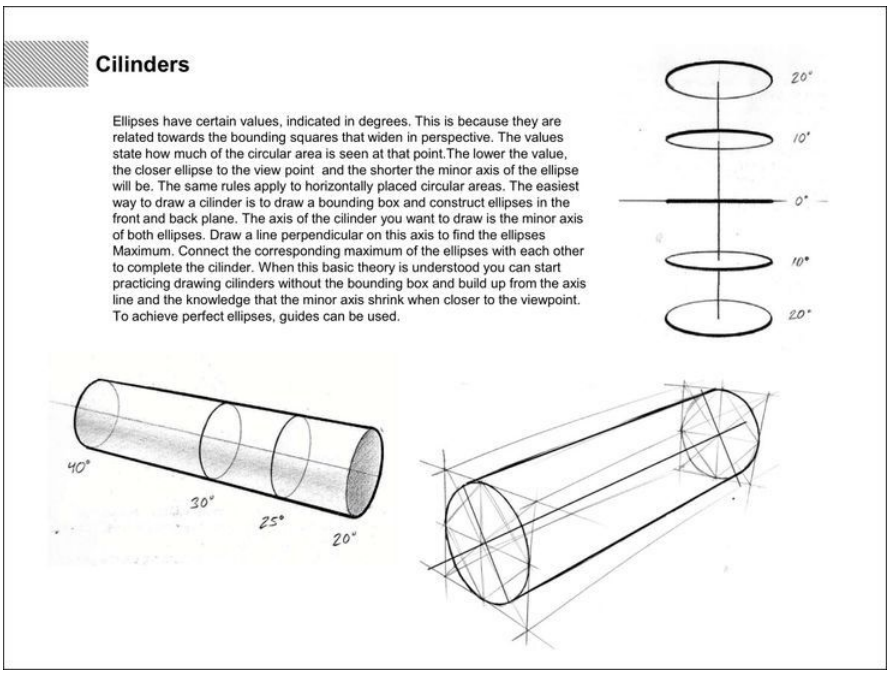


Mastering drawing the Cube, Cylinder and Sphere helps to understand drawing the basic shapes of many subjects including the human figure.

ELLIPSES AND THE HORIZON LINE



Can you identify the Horizon Line (eye level) for each of these images?



Assignment:

Part 1:

Draw rectangular boxes using line using one-point, two-point, and three-point perspective:

1. Establish a Horizon Line (eye level) about 1/3 the way up on 18" x 24" drawing paper.

2. Arrange the objects in proper linear (vanishing point) perspective establishing one-point, two-point and three-point perspective

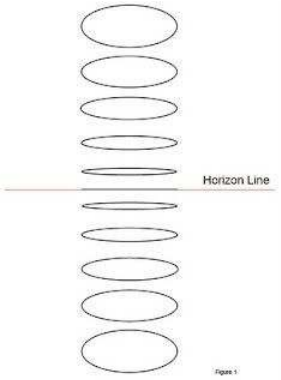
Part 2:

Draw seven ellipses:

1. Establish the horizon line in the center of the paper. Measure carefully so the horizon line is 90 degrees from the sides of the paper. Draw the horizon line.

2. Using 18" x 24" paper, draw three ellipses above and three ellipses below the horizon line in sequence from horizon line upwards and also down below the horizon line. The seventh ellipse is just a line on the horizon line. The ellipses should be about 5" long.

3. Establish the long axis for each ellipse and use to assist in drawing the ellipse symmetrically. Also, draw in the short axis in the center of the ellipse. When completed, it will look similar to the image below:



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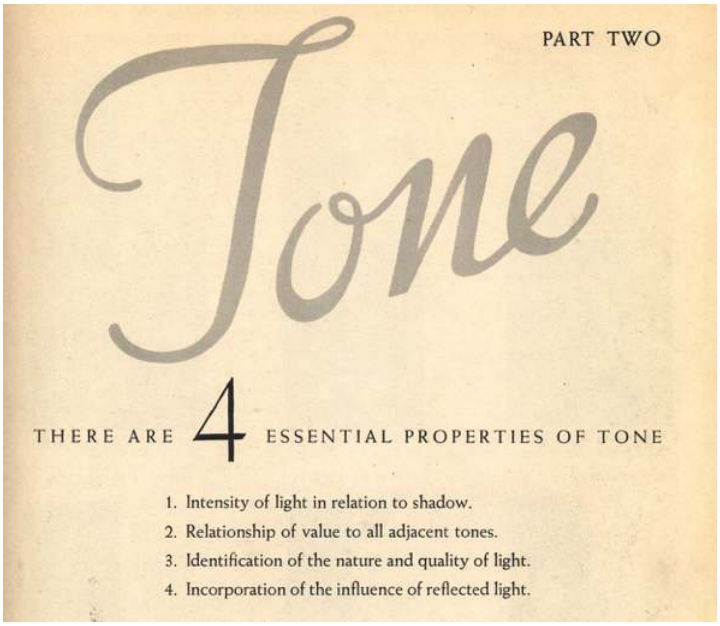
8: Tone

Tone

Creating drawings using tone has been an interest of mine since childhood. My mother was the colorist, so naturally I moved in a different direction focusing more on drawing in pencil and charcoal. Even in my professional career as a medical illustrator, I am known more for my carbon dust work than my color illustrations. Carbon dust is a specialized technique using mainly brushes and a mix of ground charcoal and soft, black Conté pencils. I will share some examples during this chapter to make certain educational points.

Historically, tonal studies have mainly been for the creation of larger works such as paintings, and frescoes. Since much of the artwork created prior to the 20thcentury was commissioned by a patron, it tended to be for the patron's enjoyment, to express power, to document history, to educate, for a gift, or for commemoration. Few drawings in black and white for created as an end unto itself. That changed during the age when artists began to separate from the patron and create art for the sake of creating art. This trend begins in the mid 1800s and continues today.

Creating drawings with a continuous tone allows for modeling of the form in a more natural way. No longer are we abstracting from the visible forms as in line drawing, but are observing the light as it falls on the subject creating highlights and shadows – form in three-dimensions. Most of these forms can be reduced down to geometric shapes like spheres, cylinders, cubes, pyramids, cones and so on. Mastering the fundamental qualities of light on these forms helps tremendously in drawing them in tone. Applying this knowledge to even the most difficult subjects, like the human figure, will help the student create the illusion of three-dimensionality on the two-dimensional plane of the paper.



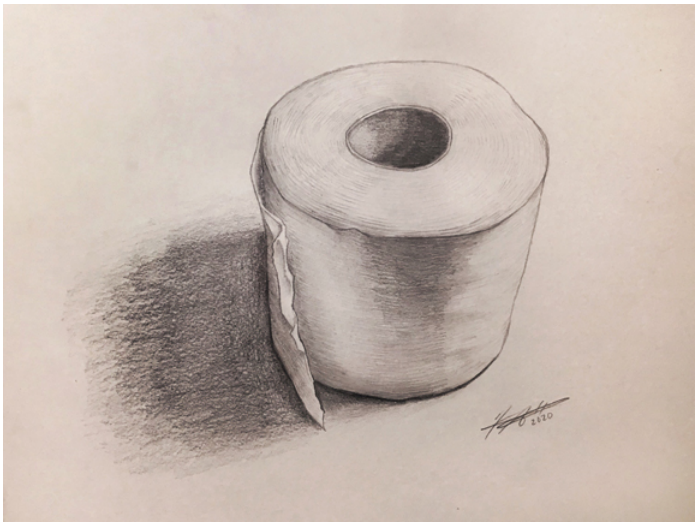
The Importance of Light

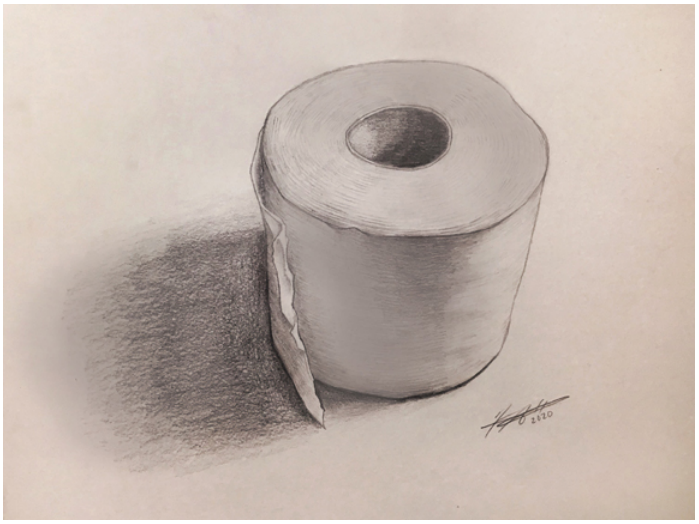
- The quality of light on form is very important
- A one-point (like a lamp) light source will give predictable highlights and shadows
- A strong on point light (like a spotlight on a stage) will be dramatic!
- Try to arrange the object(s) to maximize the effect of light and shadow on the form
- Strong one-point lighting also creates the most contrast
- Strong one-point lighting may also show less number of tones
- Soft lighting often will reveal a higher number of tonal variations
- Sunlight is high quality, fluorescent lighting is low quality
- Creating a value scale is good practice!

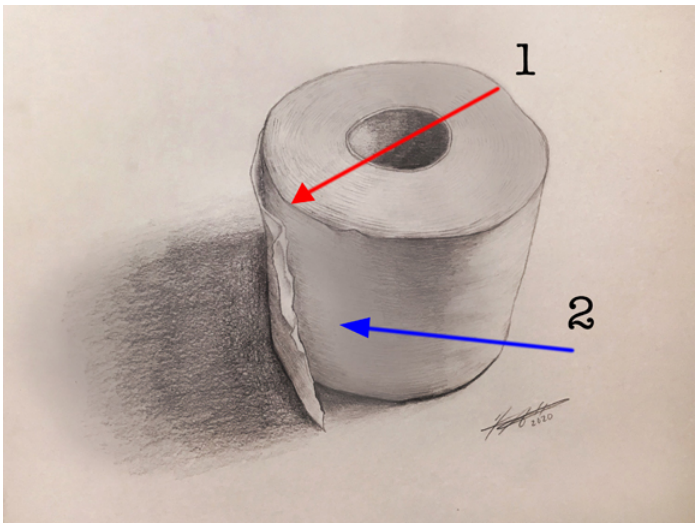
Adjacent Values

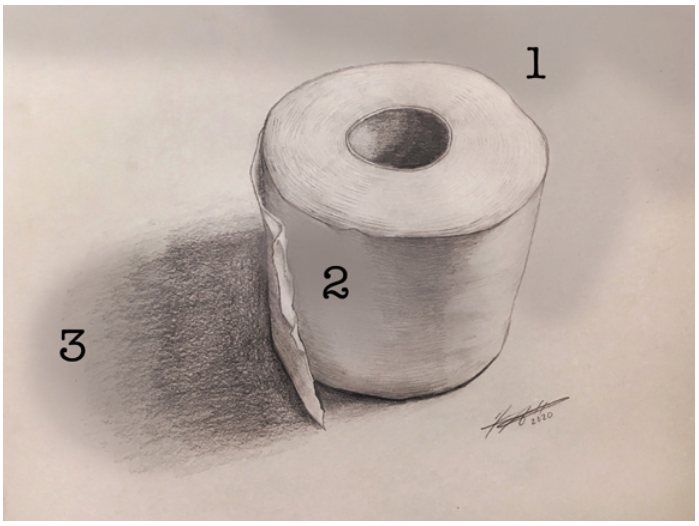
One very important property of tone mentioned in the above figure is the relationship of value to all adjacent values. The student drawing below is excellent (Figure 1). So how can we take it further? We can do this by focusing on and changing around the **Adjacent Values.** Look at how the intensity of the light and three-dimensional qualities of the form change. In Figure 2, the focus now becomes the form and separating the value on the top plane from plane of the table surface, also the reflected light is darkened. Why? It is darkened because it should be darker than the highlight area catching the light directly (not reflected off another surface). Notice also that the tone added to the top surface is added as a gradation to further push contrast (Figure 3, #1). The darkened reflected light area is labeled #2 in Figure 3. The approach in Figure 2 does improve the overall drawing, however, an even better approach is Figure 4. Figure 4, #1 shows the background plane darkened creating the illusion of light on the flat top plane of the toilet paper roll. The reflected light is still darkened at Figure 4, #2, and the cast shadow from the toilet paper is darkened and developed further.

Adjacent Values have an effect on each other - they can create more contrast; make form appear more three-dimensional; create the illusion of light on an object and so on. Look at her drawing again, and then look at the effect created by changing values in specific areas.

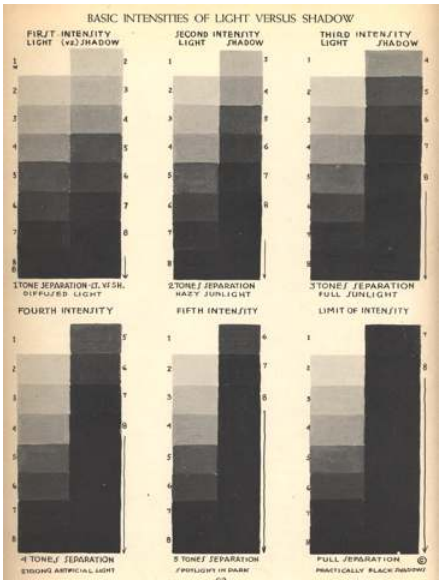






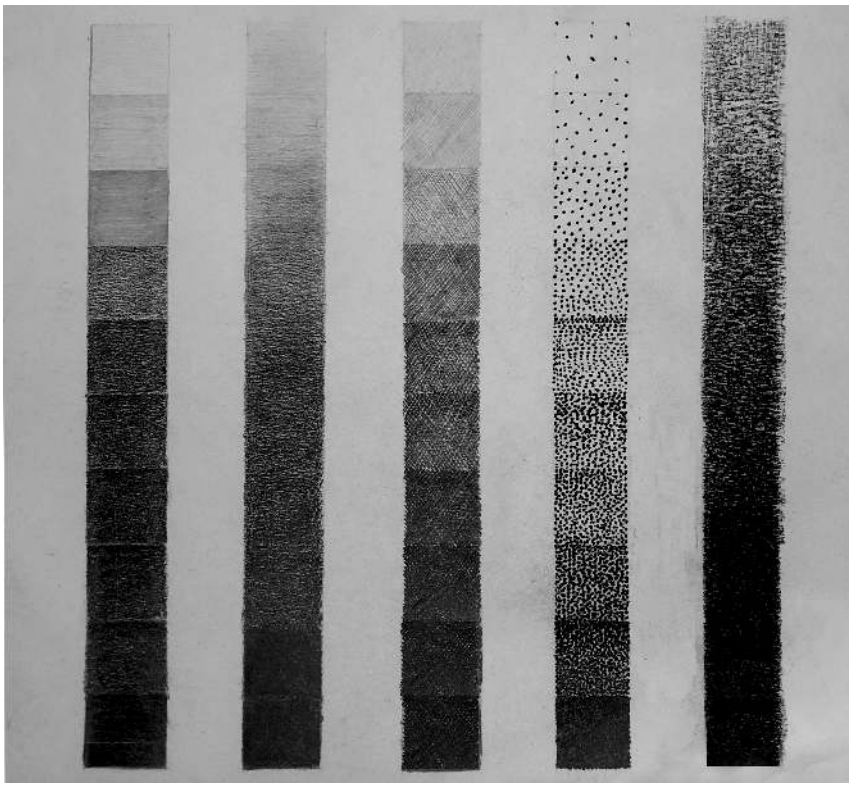


Value Scale

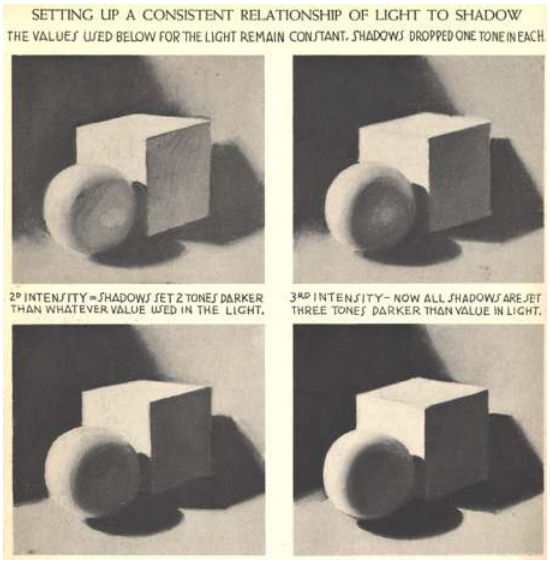


- Create a scale that has even transitions from one value to the next
- Use a variety of media and mark-making

- Notice the First Intensity scale has the broadest range of values
- The Limit of Intensity has the most contrast

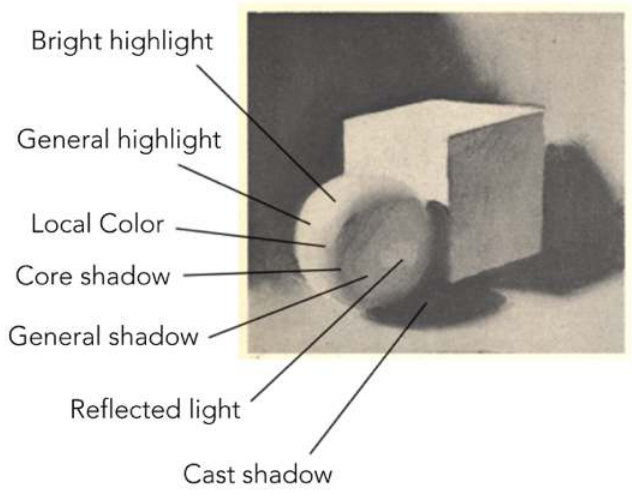


Tonal Study



- Draw basic shapes with one-point lighting
- Notice the first drawing has the broadest range of values
- The last drawing has the most contrast

Tonal Study with Sphere



- The forms have bright highlights
- The forms also have general highlights
- The forms have shadows
- The forms have cast shadows
- The forms have reflected light

Example of Contrast and Value Range



The figure above shows a very successful composition by an artist using black-and-white tones. Where do your eyes go when you look at this black-and-white painting? How does the artist use contrast and tone to direct your eyes to the most important part of the composition?

Answer:

The artist places the most value contrast at the woman's face and hair. Additionally, the top of the sofa with its dark wooden frame directs the eyes also to the face. The dark pillow to her right creates a line on the edge of her dress again leading us up to her face. If we travel down her right arm we reach her elbow and again and move upward to her left arm which then directs us back to, you guessed it, her face! This is a great example of an artist carefully designing a composition that successfully directs the viewers eyes to the exact place where he/she intended for the eyes to land.

Also note the overall compositional form –it's a pyramid shape which is very stable–a favorite design construct of Da Vinci.



Here the artist began by "mapping out" the drawing (see above figure)

The artist next filled in darker values, including the background –this creates the illusion of light on the form

Next, the artist continued working all over (not just in one area) to build up the drawing –by doing this, changes can easily be made during the process

The final art has strong lighting from the back (backlighting) and a soft "fill" light from the front

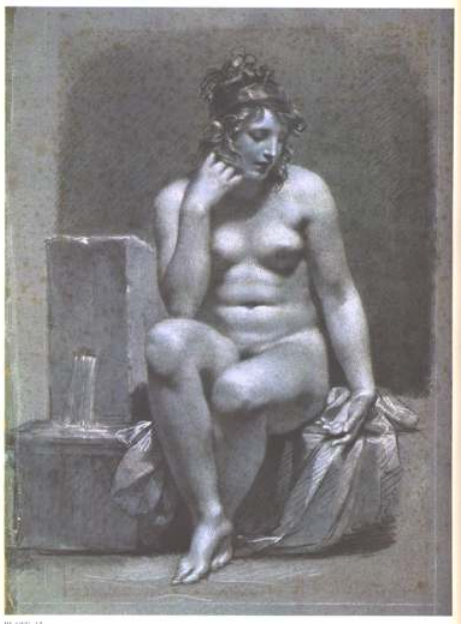
Tonal (Value) Studies



The next three figures show artists using tone to draw the human figure. The first dark drawing is by Rembrandt. It is very solid, almost like a sculpture. The next two charcoal drawings are by Pierre-Paul Prud'hon. Notice that Pru'dhon tones in the background of the paper in order to show light hitting the skin of the figure. He also uses white chalk in his second drawing of the female nude sitting by a fountain. The use of white chalk is possible in this case because he is using gray paper.



The lighting is very soft in the drawings (in charcoal) by Prud'hon. He is a French master artist from the 1800s. Notice also the use of reflected light in his drawings helping to reveal the roundness of the forms.

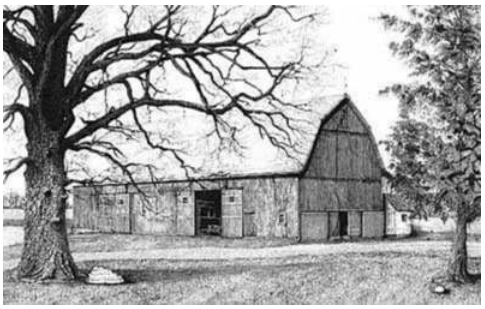


Use of Tone in a Landscape

- Notice the planes of the buildings have different values
- Also see the use of positive and negative shapes are revealed by tone, not line
- The branches of the trees are revealed by dark tones and the snow, by leaving the paper white



Use of Contrast in a Landscape



Use of Light to Show Depth and Shadows from Sunlight



Tone Assignment

Where to Begin?

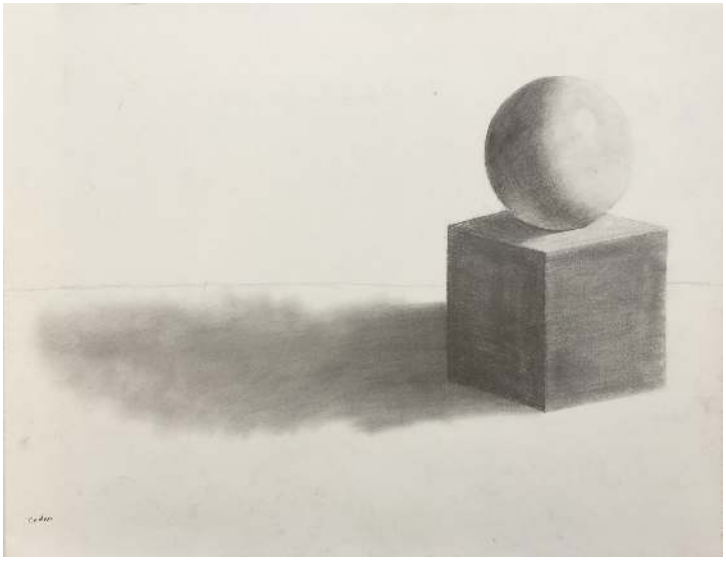


If we look at the form above we see an image made up of values. This image of a rose is made out of a kneaded eraser by a student. Very creative. But the point is that we see soft light hitting the slightly curved planes of the sculpted petals. Each petal in turn has a gradient from the lightest area through the curve to the edge. Under each petal is a cast shadow. When you begin to break down a complex three-dimensional form like this logically, then you are not as overwhelmed by drawing it. Again, we see highlights, gradations, and cast shadows. There are the three major tonal characteristics of this form.

For this assignment, follow these directives:

- Choose a place inside to draw where you control the lighting
- A one-point light source (like a lamp) is ideal
- Determine your eye level
- Choose simple geometric forms like a ball, sphere or box
- Simple round organic forms may also be used like an apple, orange, or egg
- Try to arrange the object(s) to maximize the effect of light and shadow on the form
- Create a balanced composition by cropping and the placement of the cast shadow
- Possibly use “Rule of Thirds” to create balance
- Use softer pencils from HB up to 6B
- Hold the pencil loosely and relax
- Focus on values
- Repeat using charcoal

Here are student drawings in pencil and charcoal:



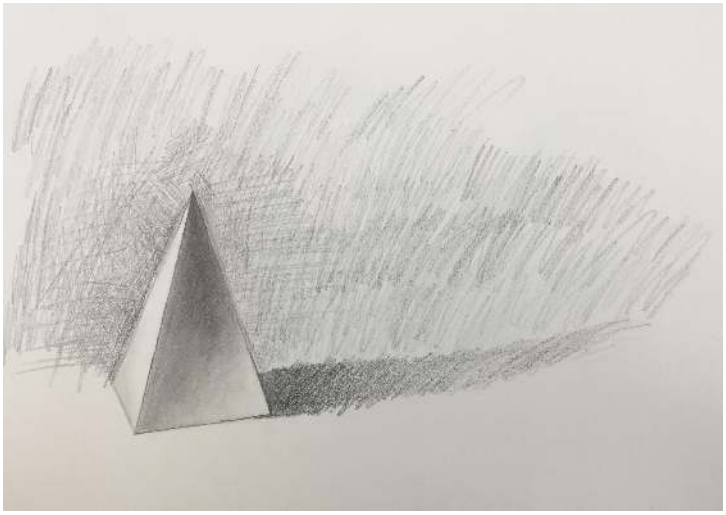


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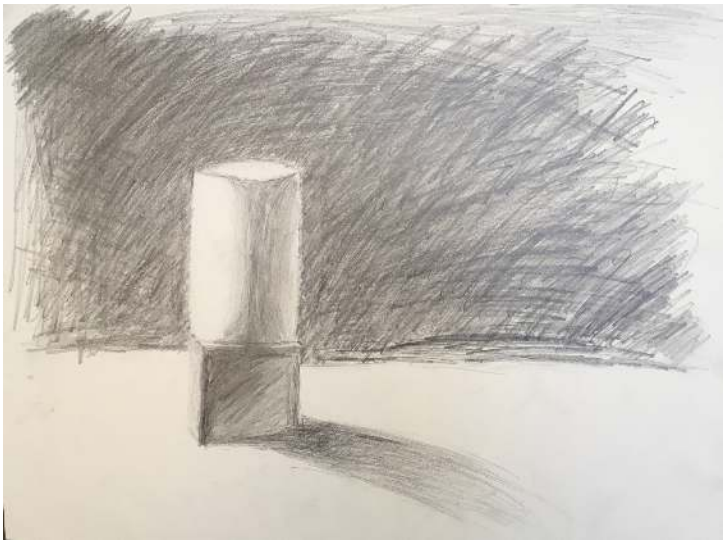


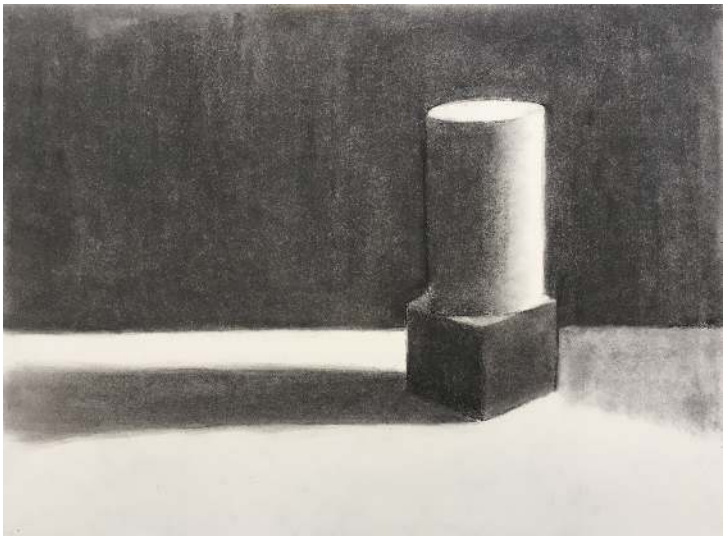
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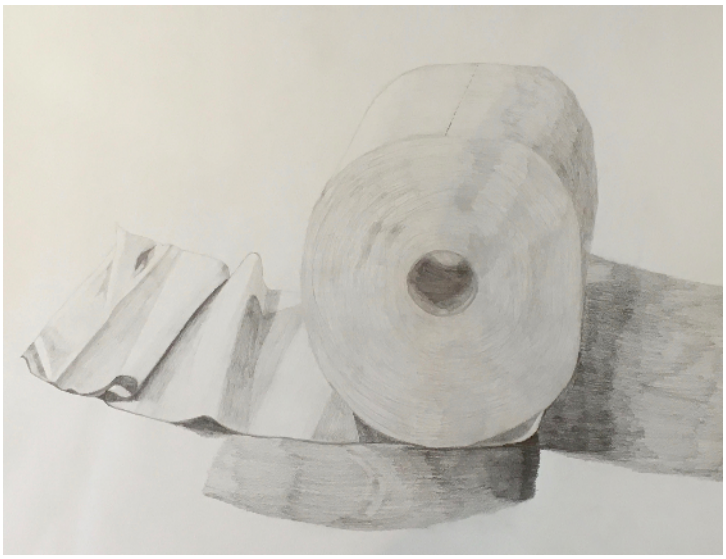


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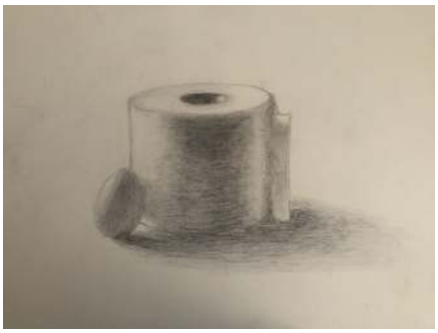
Below are student tonal studies using squares and organic forms:

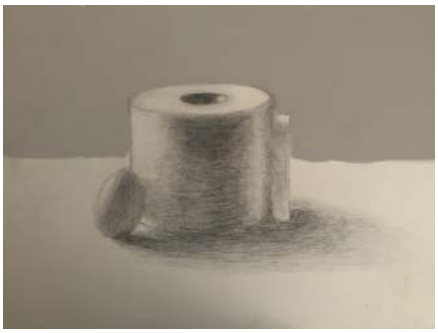
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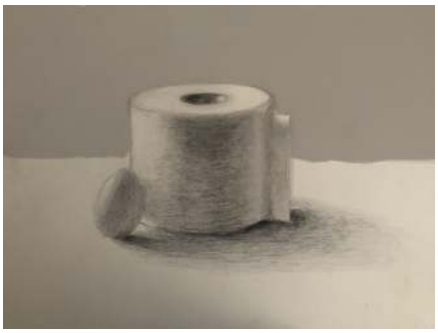




Elevating your Drawings:



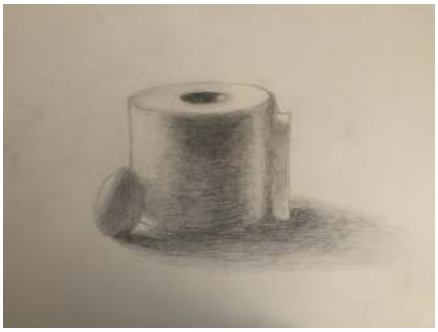
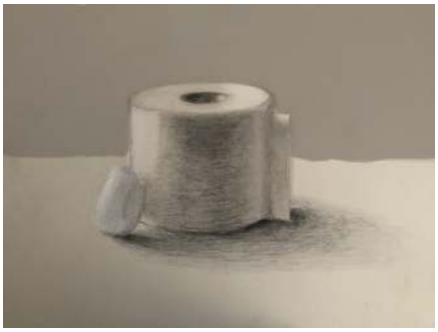
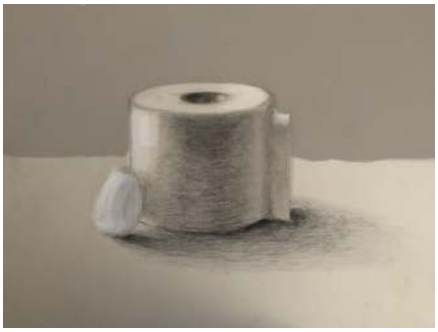
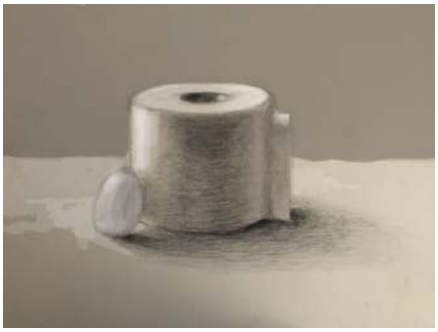




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The above set of drawings show a student drawing that demonstrates upper left lighting. The sequence that follows shows adding a background value and additional highlights to create more of an illusion of light on the forms.

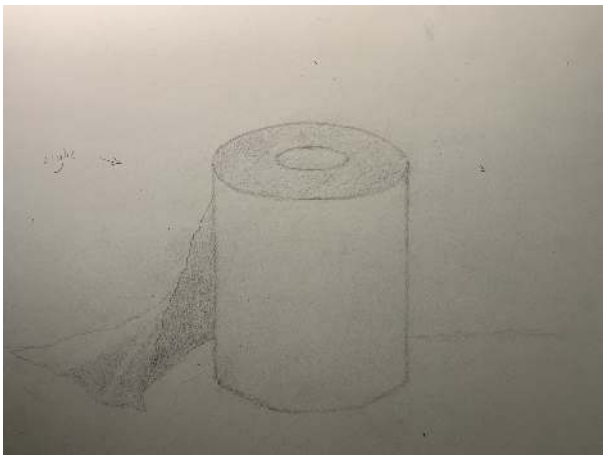

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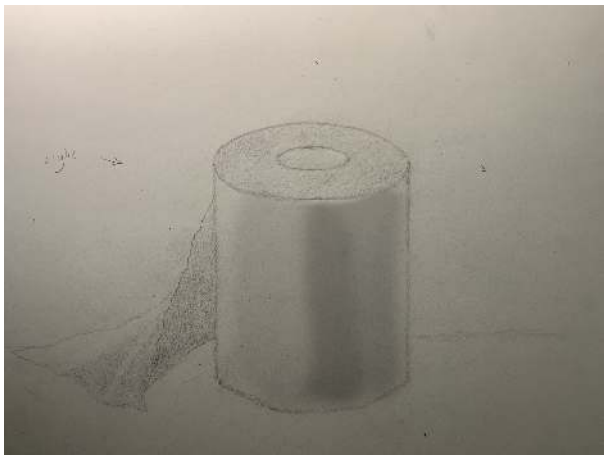


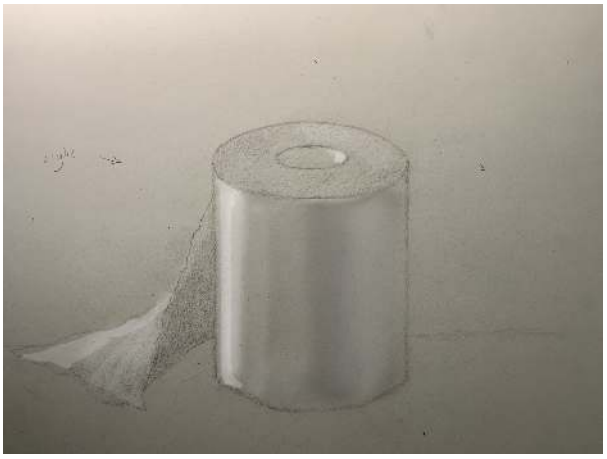


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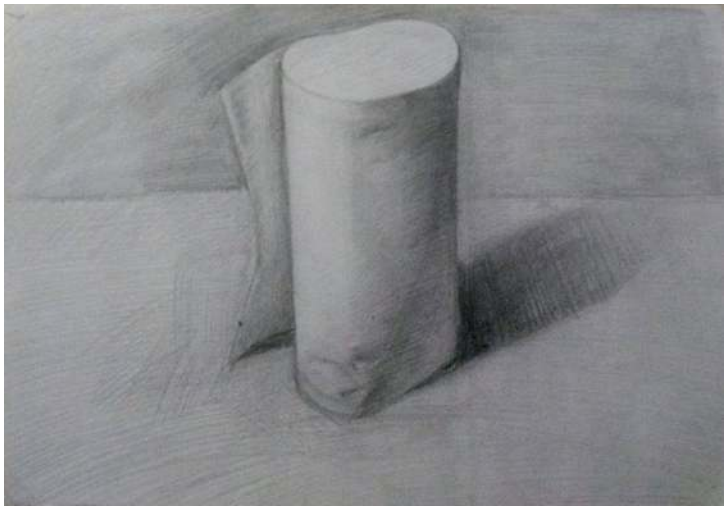






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Drawing Lesson on Tone:

Lesson3_ Beginning_Drawing_Tone.pdf

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9: Still Life

Still Life



A **still life** (plural: **still lifes**) is a work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.).



One advantage of the still life genre of art is that it allows an artist much freedom to experiment with the arrangement of elements within a composition of a painting or drawing.

History of Still Life

With origins in Ancient Greco-Roman art and the Middle Ages, still life painting emerged as a distinct genre and professional specialization in Western painting by the late 16th century, and has remained significant since then.



Roman fresco (wall) painting (Pompeii), 70 AD



Still-life paintings often adorn the interior of ancient Roman rooms. These were meant as decorative images similar to the paintings we place on the walls of our homes today. However, they may have more to do with the quality of life enjoyed by the upper-class of Roman society and an expression of that affluence.

Still Life Vanitas



Also starting in Roman times is the tradition of the use of the skull in paintings as a symbol of mortality and earthly remains, often with the accompanying phrase *Omnia morsaequat* (Death makes all equal). These vanitas images have been re-interpreted through the last 400 years of art history, starting with Dutch painters around 1600.

Still Life in Ancient Egypt



Still-life paintings are also seen in the interior of ancient Egyptian tombs. It was believed that food objects and other items painted there would in the afterlife become real and available for use by the deceased. By the 16th century, food and flowers would again appear as symbols of the seasons and of the five senses.

Middle Ages and the Renaissance

By 1300, starting with Giotto and his pupils, still life painting was revived in the form of fictional niches on religious wall paintings which depicted everyday objects. Through the Middle Ages and the Renaissance, still life in Western art remained primarily an adjunct to Christian religious subjects, and conveyed religious and allegorical meaning. This was particularly true in

the work of Northern European artists, whose fascination with highly detailed optical realism and symbolism led them to lavish great attention on the overall message in their paintings. Painters like Jan van Eyck often used still-life elements as part of an iconographic program.



Still life, as a particular genre, began with Netherlandish painting in the 16th and 17th centuries, and the English term *still life* derives from the Dutch word *stilleven*.



Early still-life paintings, particularly before 1700, often contained religious and allegorical symbolism relating to the objects depicted.



Later still-life works are produced with a variety of media and technology, such as found objects, photography, computer graphics, as well as video and sound.

Still life occupied the lowest rung of the hierarchy of fine art genres, but has been extremely popular with buyers in part because they are easily displayed on the walls within a home. In the hierarchy of painting subjects, history painting is considered high, followed by landscapes and portraiture.

Female artists before 1900, were usually relegated to painting still lifes and portraits.





The trompe-l'oeil painting, which intends to deceive the viewer into thinking the scene is real, is a specialized type of still life, usually showing inanimate and relatively flat objects at their actual size (life size).

Late Gothic Still Life



The development of oil painting technique by Jan van Eyck and other Northern European artists made it possible to paint everyday objects in a hyper-realistic fashion, owing to the slow drying, mixing, and layering qualities of oil colors.



Among the first to break free of religious meaning were Leonardo da Vinci, who created watercolor studies of fruit (around 1495) as part of his restless examination of nature, and Albrecht Dürer who also made precise colored drawings of flora and fauna.

Albrecht Dürer Watercolors







These watercolor studies are removed from religious context and are simply close observation and recording the beauty and wonder of nature.

Caravaggio (1600s Italian)



Spanish Painters Influenced by Caravaggio



At the turn of the century,the Spanish painter Juan Sánchez Cotán pioneered the Spanish still life with austerely tranquil paintings of vegetables, before entering a monastery in his forties in 1603, after which he painted religious subjects.

Still Life as a Fine Art Genre

Prominent Academicians of the early 17th century, such as Andrea Sacchi,felt that genre and still life painting did not carry the "gravitas" merited for painting to be considered great. An influential formulation of 1667 by André Félibien, a historiographer, architect, and theoretician of French classicism became the classic statement of the theory of the hierarchy of genres for the 18th century:

He who produces perfect landscapes is above another who only produces fruit, flowers or seafood. He who paints living animals is more estimable than those who only represent dead things without movement, and as man is the most perfect work of God on the earth, it is also certain that he who becomes an imitator of God in representing human figures, is much more excellent than all the others ...”

Still Life in the Dutch Region



Around 1600, flower paintings in oils became something of a craze; Karel van Mander painted some works himself and records that other Northern Mannerist artists such as Cornelis van Haarlem also did so. No surviving flower-pieces by them are known, but many survive by the leading specialists, Jan Brueghel the Elder and Ambrosius Bosschaert, both active in the southern Netherlands.

Still Life in France in the 1700s



The 18th century to a large extent continued to refine 17th-century formula and levels of still life artistic output decreased. In the Rococo style, floral decoration became far more common on porcelain, wallpaper, fabrics, and carved wood furnishings so that buyers preferred their paintings to have figures for visual contrast. Chardin (see below) was a leading proponent of still life genre and celebrated every day life of the French people. This was in stark contrast to the erotic paintings by French court painters like Françoise Boucher.



Jean Baptiste Simeon Chardin

Still Life in Spain in the late 1700s, Early 1800s



Francisco Goya

France in the 1800s



Camille Carot

With the rise of the European Academies, most notably the Académie française which held a central role in Academic art, still life began to fall from favor. The Academies taught the doctrine of the "Hierarchy of genres" (or "Hierarchy of Subject Matter"), which held that a painting's artistic merit was based primarily on its subject. In the Academic system, the highest form of painting consisted of images of historical, Biblical, or mythological significance, with still-life subjects relegated to the very lowest order of artistic recognition. Instead of using still life to glorify nature, some artists, such as John Constable and Camille Corot, chose landscapes to serve that end.

The Rise of Still Life in the Late 1800s

However, it was not until the final decline of the Academic hierarchy in Europe, and the rise of the Impressionist and Post-Impressionist painters, that technique and color harmony triumphed over subject matter, and still life was once again avidly practiced by artists.

This painting below is by French Realist/Impressionist painter Edouard Manet.



Impression & Post-Impressionism



Mary Cassatt



Paul Gaugin



Paul Cezanne



Vincent Van Gogh

Vincent van Gogh's "Sunflowers" paintings are some of the best-known 19th-century still life paintings. Van Gogh uses mostly tones of yellow and rather flat rendering to make a memorable contribution to still life history.

Still Life in Modern Art



Hidden Gems - Female Artists of the 20th Century

Without a patron, art dealer, or connection to a male figure, such as a prominent husband or artist, many female artists of the 20th century and beyond have significant artwork unknown to the academic world. Hopefully as these artists are discovered their work will be added to the canon of art history. One such artists is Alleen (Chic) Leonard.



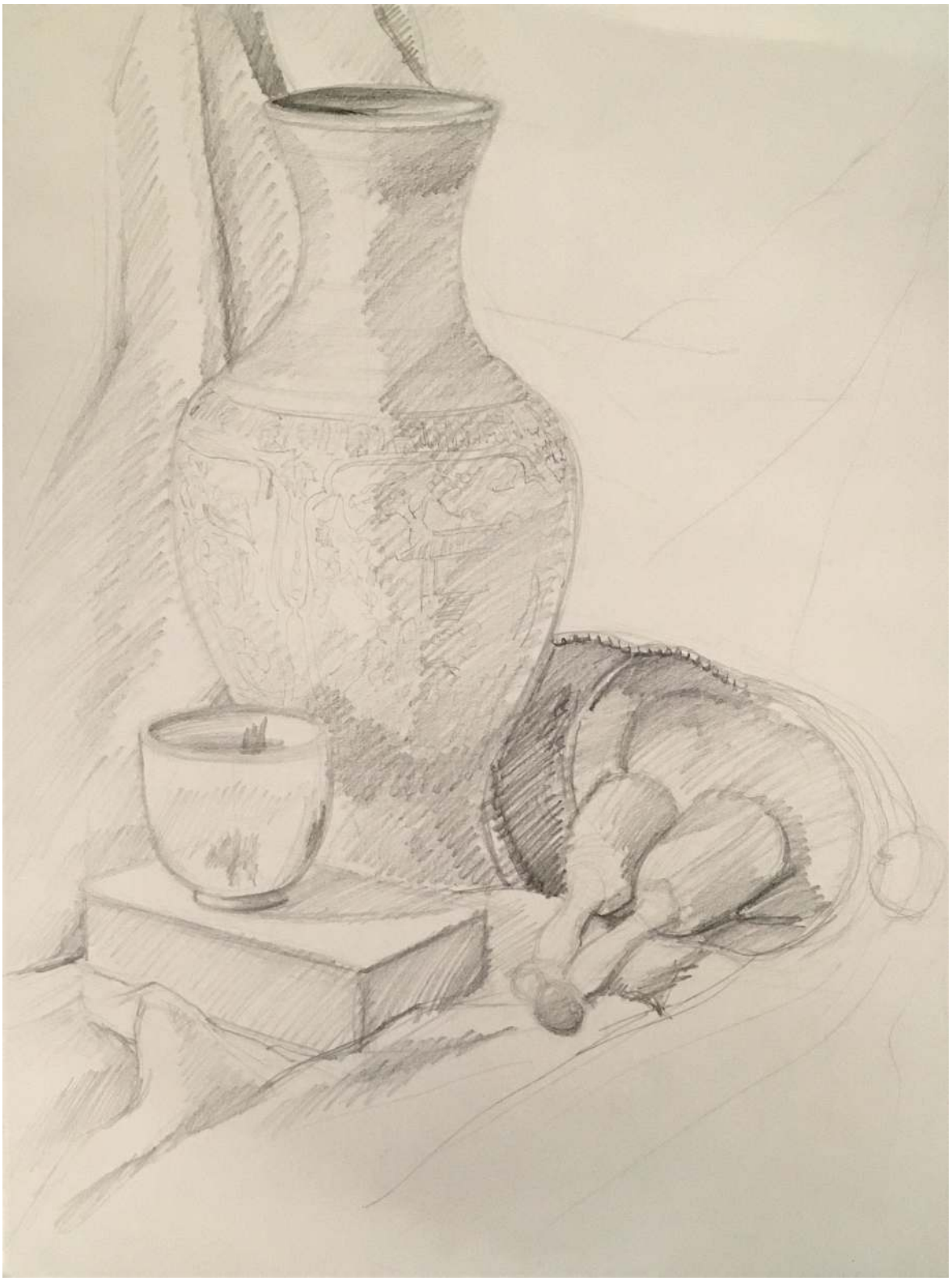
Alleen (Chic) Leonard

Still Life Drawing Assignment




Choose three to five objects and group them together creating a balanced composition. Once you are satisfied with your grouping, use the viewfinder to assist you with the compositional framing around the grouping.

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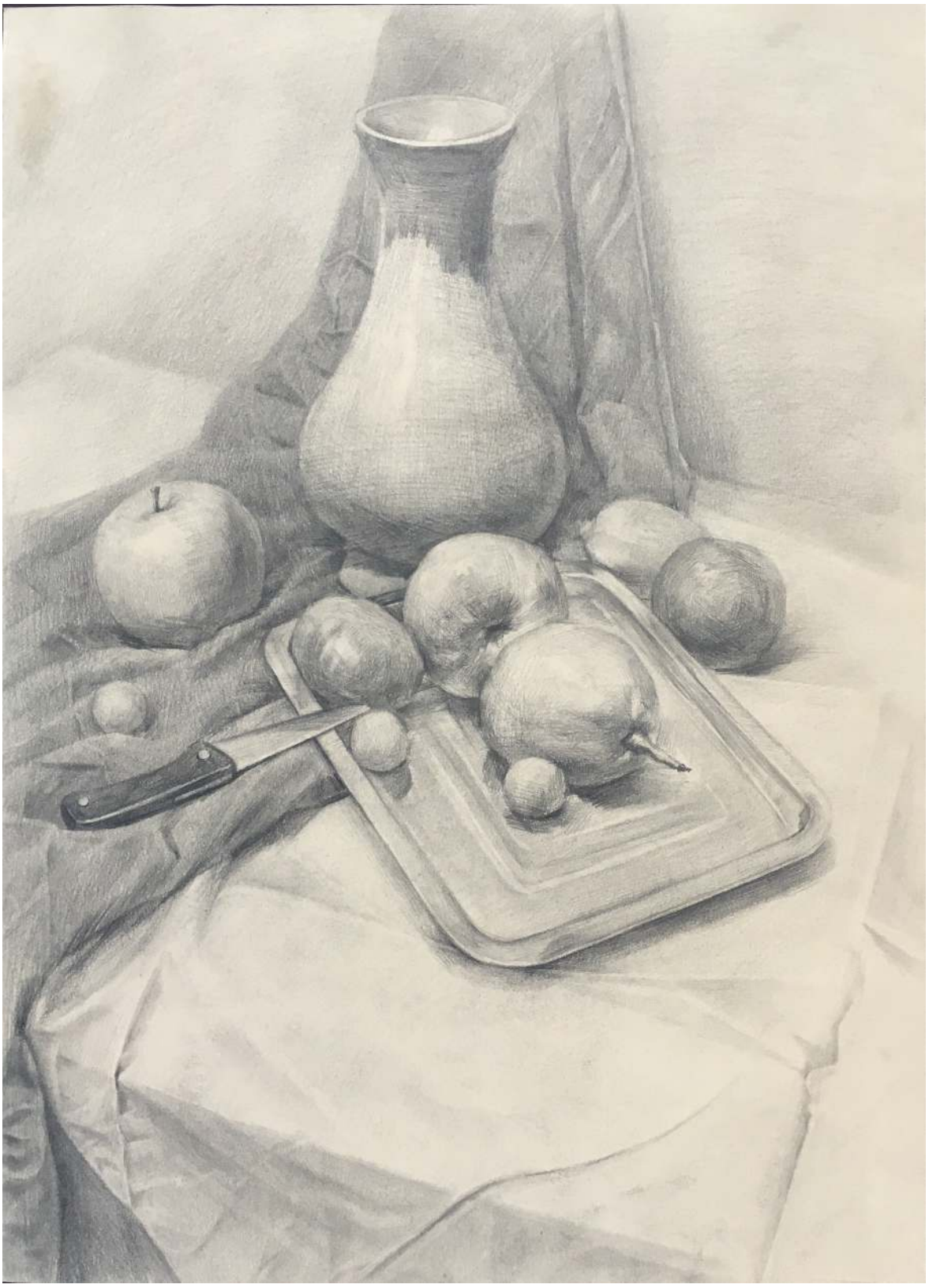
This still life demonstration has some of the elements that make the drawing aesthetic. There are directional forces through the use of diagonals, several objects at differing elevations, asymmetrical balance, contrast, overlapping forms, strong lighting, and vigorous mark-making. The detailed pattern on the large vase can be drawn before or after adding the shading to the vase. If you add the shading after drawing the pattern, you can come back in and reinforce the pattern if needed. This is about a 30-minute drawing demonstration using pencil, no eraser, on 18" x 24" drawing paper.



Another still life demonstration showing overlapping forms with both organic and manmade objects. Lighting is more diffuse and is coming from above and slightly from the left. Again, the drawing is first mapped out and adjusted during the drawing process adding details and values as the drawing progresses. No erasing allows the gradual buildup of the drawing.



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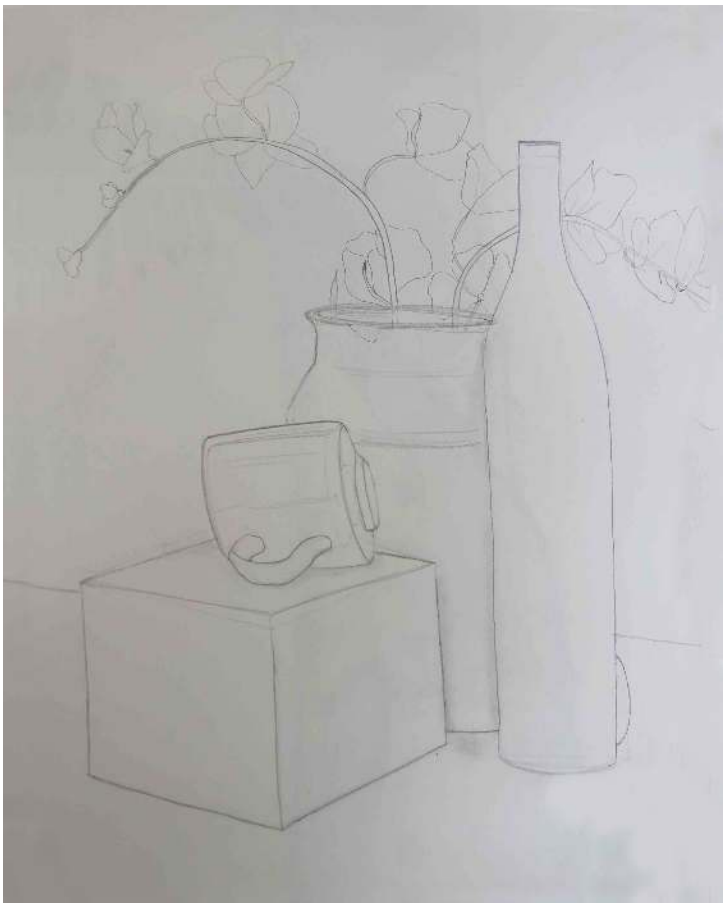


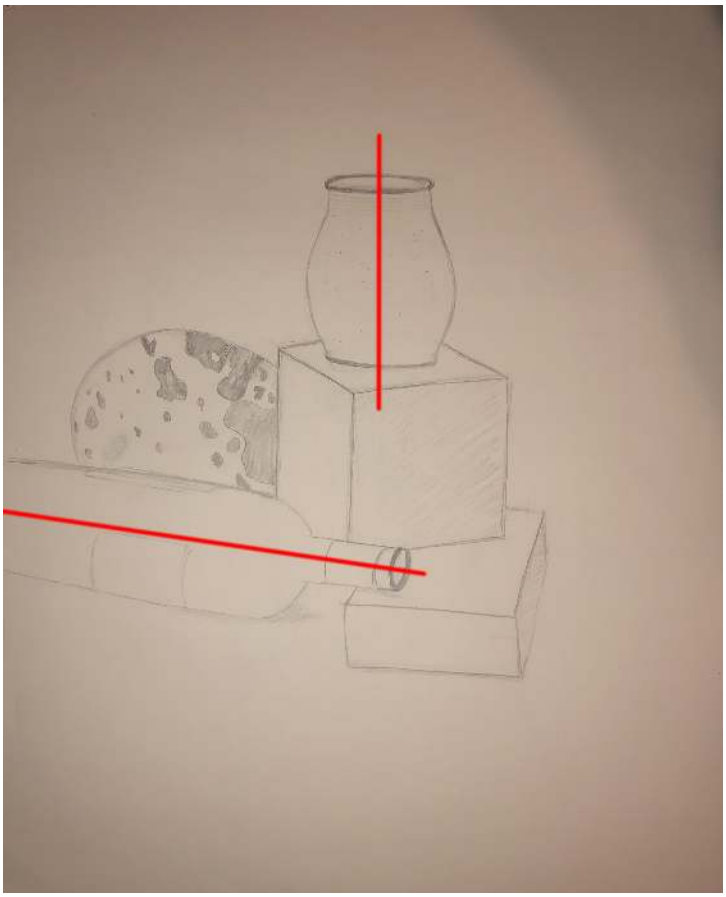
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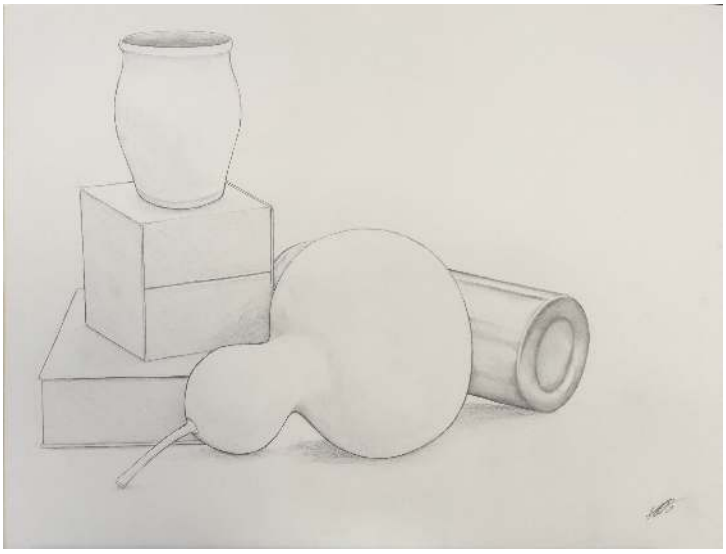
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Drawing Lesson on Still Life:

Lesson10_Beg_Drawing_Still_Life.pdf

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10: Landscape

Landscape Drawing

Drawing or painting our surroundings is something artists have done for thousands of years. Most of the ancient images of landscapes are lost forever along with the plaster walls or other supports used in their creation. Some early paintings survive decorating the walls of palaces and rooms found in areas of volcanic activity in the ancient cities of Thera and Pompeii. These dwellings were buried in volcanic ash preserving the beautiful frescoes of flora and fauna. Additionally, during the Amarna Period in Egypt there was a flourishing of artistic activity unlike any the Ancient Egyptians previously experienced. Some of the artwork depicted natural scenes similar to landscapes with vitality and life.

LANDSCAPE FROM 3,500 YEARS AGO!





Island of Thera, Minoan 2000 - 1400 BCE

https://kuscholarworks.ku.edu/bitstream/handle/1808/10273/King_ku_0099M_12275_DATA_1.pdf;sequence=1

https://www.cs.princeton.edu/courses/archive/spring07/cos598C/notes/4_feb_2007_presentation.pdf



Amarna Landscape 1353-1336 BCE

https://www.amarnaproject.com/pages/amarna_the_place/north_palace/index.shtml

https://www.britannica.com/art/Amarna-style

DETAIL OF FLEMISH LANDSCAPE FROM 1500s



NORTHERN RENAISSANCE LANDSCAPE

• Take a look at this early Flemish 1500s painting of a landscape

• What areas can you identify that help create the illusion of depth?

• Some of these are known as Principles of Design, others are Art Elements

• There are also three distinct areas of the landscape explained below



IDENTIFIABLE LANDSCAPE PARTS

• Take a look at this 1800s painting of a landscape

• What areas can you identify that help create the illusion of depth?

• There are also three distinct areas of the landscape – can you name these three areas?

• Answer below



Answer: FOREGROUND, MIDDLE GROUND, AND BACKGROUND

• Foreground is in yellow

• Middle ground is in blue

• Background is in violet



OTHER FACTORS

• Notice that the landscape features a full range of values

• The shapes with the highest contrast are closest to the viewer in the foreground

• The **Principle of Verticality** is the landscape forms closest to us are located at the bottom of the visual field (area of the paper if a drawing, canvas if a painting)

• The middle ground has less contrast and detail

• The background has the least amount of contrast giving the illusion that the shapes “fade into the distance”

• In a painting, the intensity of color may be brighter in the foreground and become less intense (more dull/diluted) in the middle and backgrounds



“RULE OF THIRDS”

• Rule of Thirds is dividing the visual field into thirds

• Divisions into thirds can be horizontal, vertical, or both

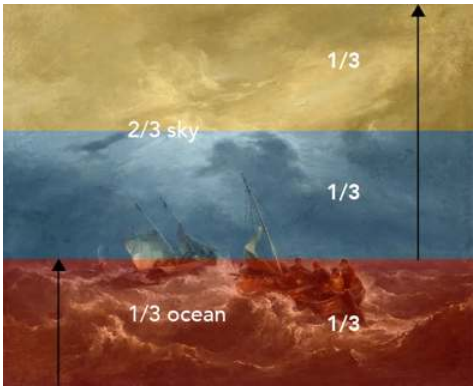
• It does not have to be exact, since it is an aesthetic design principle

• Rule of Thirds applies nicely to landscape photography, painting, and drawing

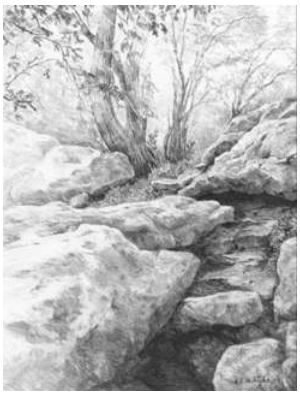
• The concept of the Rule of Thirds is a Principle of Design

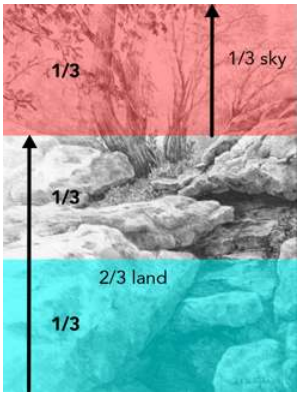
EXAMPLES OF 2-D ART USING RULE OF THIRDS LANDSCAPE FORMAT





EXAMPLE OF RULE OF THIRDS PORTRAIT FORMAT



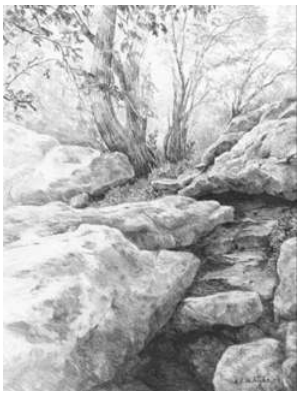


VERTICAL RULE OF THIRDS MAY RELATE TO FOREGROUND, MIDDLE GROUND, AND BACKGROUND

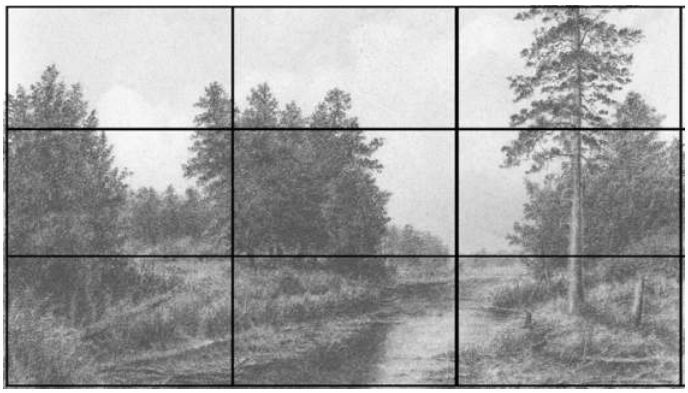
• The foreground is made up of the large rocks

• The middle ground features the closest trees

• The background includes the lightest in value trees - fading them into the background



CONTEMPORARY DRAWING





1500s DUTCH/FLEMISH PAINTING



NOT ALWAYS RULE OF THIRDS

• This painting creates balance through asymmetrical placement of the sailboats

• Other important factors include the use of light and shadow, repetition of forms (boat sails), shape of the clouds, and the placement of the horizon line



LATE 1700S/EARLY 1800s BRITISH PAINTING

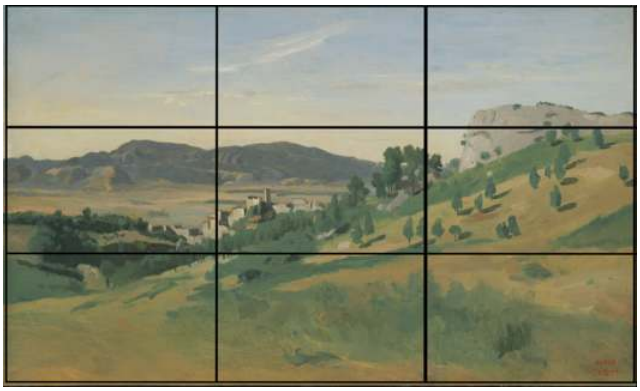


EARLY 1800s BRITISH PAINTING





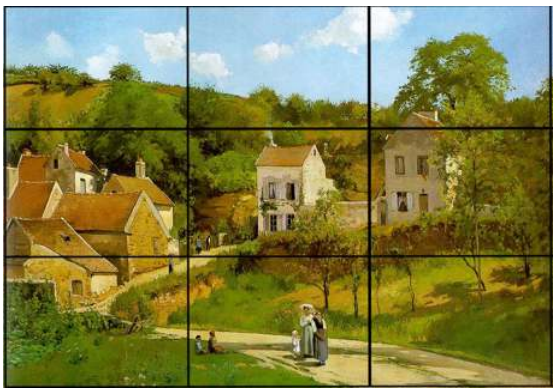
EARLY-MID 1800s FRENCH PAINTING





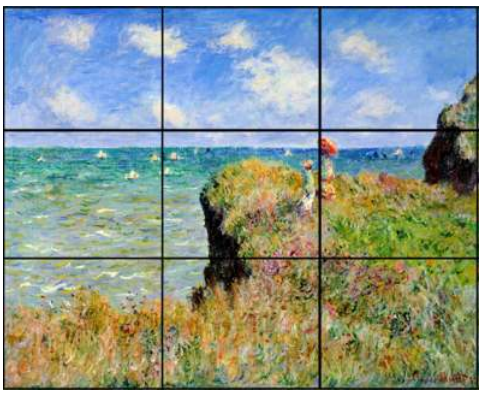


MID-LATE 1800s FRENCH PAINTING

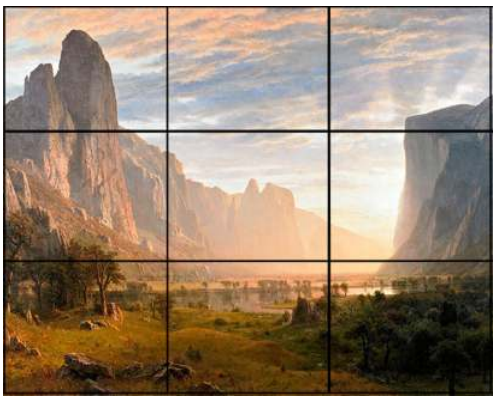








MID-LATE 1800s AMERICAN PAINTING



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MID-1900s AMERICAN







LANDSCAPE DRAWINGS INCLUDING BUILDINGS





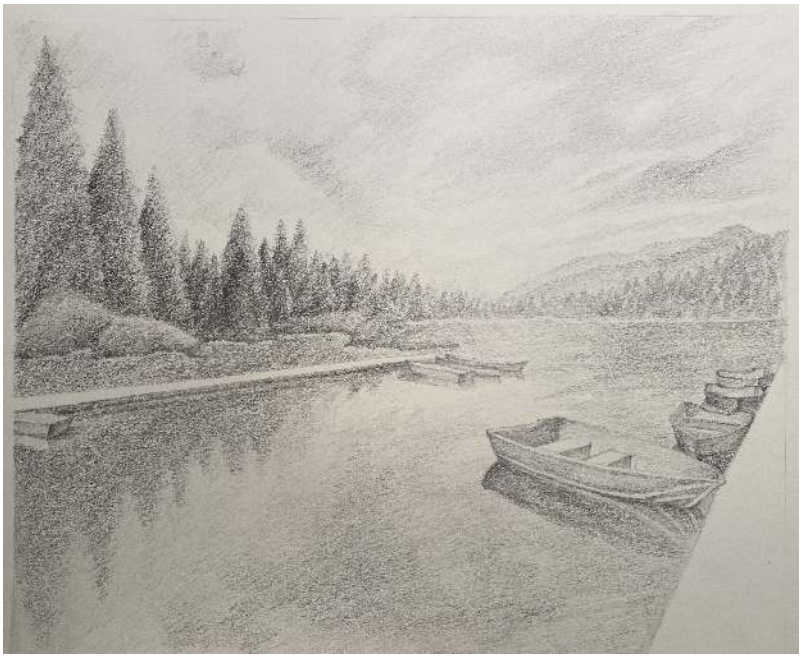
CITYSCAPES

If you include a building in your landscape, looking at these next several cityscape slides may help you





Student Work



Landscape Drawing Assignment

Where to Begin?

• Choose a place outside to draw where you can view a natural setting

• If you successfully include a building that's extra credit

• Determine your eye level

• Can you include a foreground, middle ground, and background?

• Create a balanced composition by cropping

• Possibly use "Rule of Thirds" to create balance

• Use softer pencils from HB up to 6B and a full sheet of paper

• Hold the pencil loosely and relax

• Focus on values

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11: Portraiture

Portraiture

https://www.tate.org.uk/art/art-terms/p/portrait

Art performs many functions. It can celebrate beauty, represent power and influence, document history, make us feel a variety of emotions, and inform us. Humans are the primary subjects in art, and portraits are a large part of that body of work. Prior to the invention of photography in the early 1800s, portraits of people were commissioned and created as drawings, paintings, and sculpture. The quality of the portrait was dependent on the skills of the artist, available materials, and the artist/patron interaction. Stylized portraits were often created in Ancient civilizations and often represented the power or status of the individual. By the height of the Roman Empire, realistic sculptural portrait busts were created showing every wart, scar, and wrinkle of the Republican patrons.



Paintings using the **encaustic** method (wax-based medium) on Egyptian caskets during the time of Roman governance are well-preserved and are quite beautiful portraits. The quality of both drawn and painted portraits will mirror the centuries-long struggle for stability after the gradual decline and fall of the Roman Empire. When people are struggling to survive, as Europeans were during the early Middle Ages, creating **monumental art** may not be a priority or even possible.



Jan van Eyck (Belgium, 1390 - 1441). Sitter: ***Cardinal Albergati***. (silverpoint). Date: 1431

https://www.metmuseum.org/toah/hd/eyck/hd_eyck.htm

However, by the end of the **Gothic Period**, we see great portraiture emerging by Northern artists such as **Robert Campin**, **Rogier van de Weyden**, and **Jan van Eyck**. This was in the 1400s before the ideas and influence of the emerging Italian Renaissance were realized in Northern Europe.

https://www.nationalgallery.org.uk/paintings/jan-van-eyck-portrait-of-a-man-self-portrait

https://www.metmuseum.org/art/collection/search/470304




Man in a Red Turban, Jan van Eyck *Portrait of a Woman*, Rogier van de Weyden

Renaissance

Albecht Dürer twice traveled to Italy and experienced first-hand the **Italian Renaissance**. He brought back to Germany inspiration and new ideas from his travels, but also had a profound effect on many Italian artists. He is considered a fine artist, illustrator, accomplished printmaker, and a graphic designed as well as one of the first German Renaissance artists. In his self portrait he shows himself as a serious artist who merges both **Northern Realism** portrait techniques of Van Eyck, with its extreme attention to detail, dark backgrounds, and clarity, with a compositional style similar to that of da Vinci. Like da Vinci's Mona Lisa painted just several years later, parts of the torso, arm, and hand are included and the overall composition is in the shape of a pyramid or triangle, which is another favorite compositional device used by da Vinci.



Self Portrait, 1500, Albrecht Dürer

https://lutheranreformation.org/history/albrecht-durer-man-behind-self-portrait/

https://www.nytimes.com/2007/05/18/arts/18iht-conway.1.5769292.html

The Italian Renaissance spanning over one hundred years saw several larger-than-life artists creating and advancing painting, sculpture, and architecture forward. With his famous painting, *Mona Lisa*, **Leonardo da Vinci** put his creative genius to work in a most magical way. He added a landscape of great depth and interest, turned her shoulders to her right, rotated her head to her left, and included her arms and folded hands. Revolutionary. That alone would not be enough if it wasn't for his use of **sfumato**, or haziness that envelopes the painting. Brushstrokes are not visible and his painting technique, which legend has it made Verrocchio put away his paint brushes for good, is still a mystery.



Mona Lisa – Portrait of Lisa Gherardini, wife of Francesco del Giocondo, 1506

https://www.louvre.fr/en/oeuvre-notices/mona-lisa-portrait-lisa-gherardini-wife-francesco-del-giocondo

https://www.metmuseum.org/toah/hd/leon/hd_leon.htm

Baroque

In Amsterdam, **Rembrandt** became a prominent portraitist, attracting attention with dramatic compositions like *The Anatomy Lesson of Dr. Tulp* (1632; Mauritshuis, The Hague). In securing commissions, the artist was assisted by the Mennonite art dealer Hendrick Uylenburgh, whose cousin Saskia married Rembrandt in 1634. The Mennonites advocated personal interpretation of scripture, which probably influenced Rembrandt's subjective and often moving treatment of biblical subjects. The artist became highly successful in the 1630s, when he had several pupils and assistants, started his own art collection, and lived the life of a cultivated gentleman, especially in the impressive residence he purchased in 1639 (now the Rembrandt House Museum). Rembrandt exudes confidence and urbanity in his *Self-Portrait* of 1640 (National Gallery, London), which was modeled upon courtly portraits by Raphael and Titian. These artists probably also inspired his Amsterdam signature, "Rembrandt" (dropping "Van Rijn").





https://human.libretexts.org/@go/page/63708

Self Portrait, 1640

https://www.nationalgallery.org.uk/paintings/rembrandt-self-portrait-at-the-age-of-34



Diego Velázquez, with a letter of introduction for the pope from the Spanish king, initially was denied audience with the pope. With time on his hands, he painted his assistant and companion, Juan de Pareja. The painting gained attention in Rome for its originality. Velásquez uses the **chiaroscuro** technique developed by da Vinci, as well as a composition similar to the Mona Lisa by including the torso, arm, and turned shoulders. However, what is new is the blurred painted background. When we focus on a person's face, the background cannot simultaneously be seen in sharp detail. Velázquez paints what the human eyes see naturally, and portraiture, as an art form, moves forward once again.

Velázquez most likely executed this portrait of his enslaved assistant in Rome during the early months of 1650. According to one of the artist's biographers, when this landmark of western portraiture was first put on display it "received such universal acclaim that in the opinion of all the painters of different nations everything else seemed like painting but this alone like truth." Months after depicting his sitter in such a proud and confident way, Velázquez signed a contract of manumission that would liberate him from bondage in 1654. From that point forward, Juan de Pareja worked as an independent painter in Madrid, producing portraits and large-scale religious subjects.



Juan de Pareja, 1650

https://www.metmuseum.org/art/collection/search/437869



British Portraiture

Sir Joshua Reynolds vs. Thomas Gainsborough

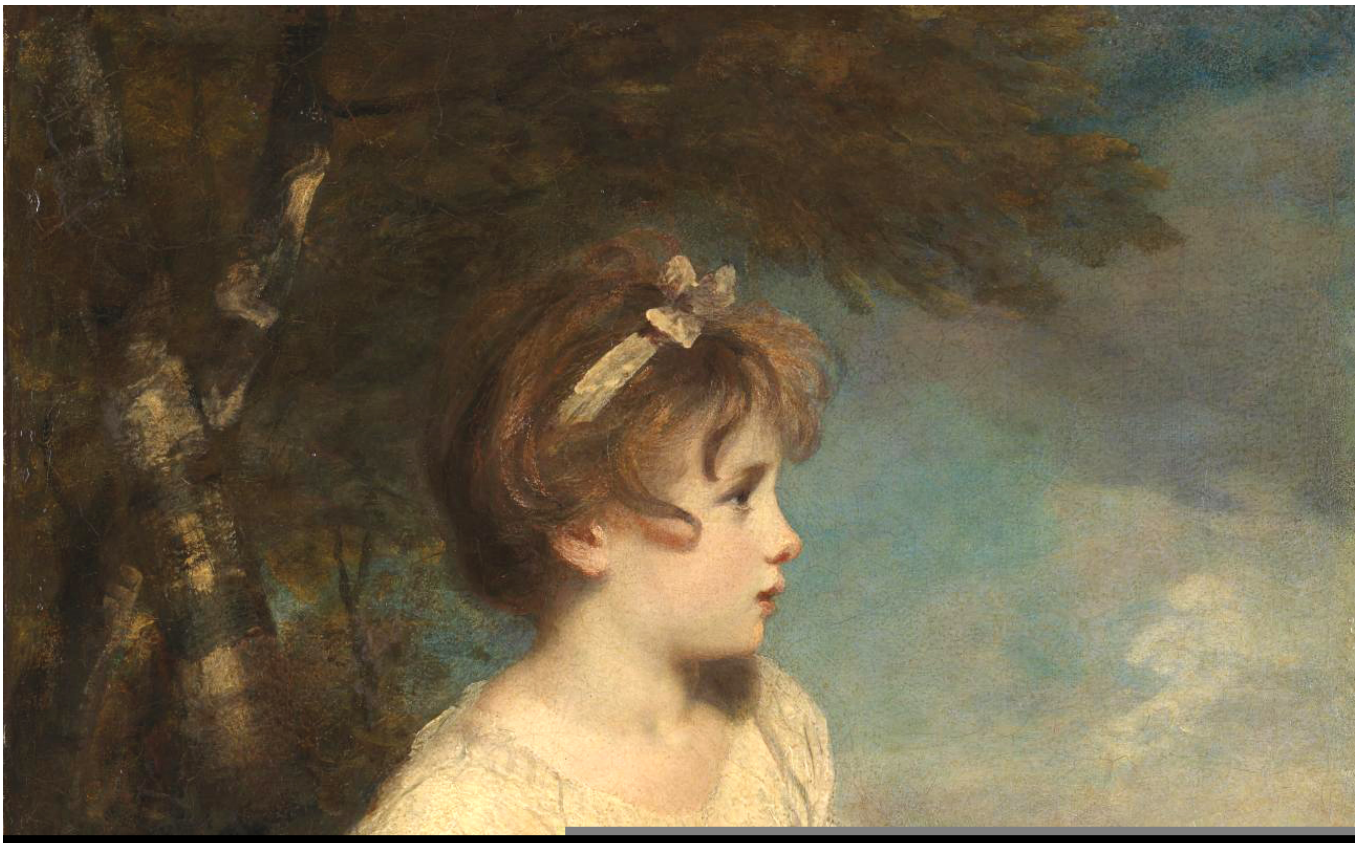


Thomas Gainsborough (British 1727 - 1788). Sitter: ***Mrs. Siddons*** (British 17--). Date: 1785

Gainsborough was, with Reynolds (his main rival), the leading portrait painter in England in the later 18th century. The feathery brushwork of his mature work and rich sense of colour contribute to the enduring popularity of his portraits. Unlike Reynolds, he avoids references to Italian Renaissance art or the Antique, and shows his sitters in fashionable contemporary dress. He was a founding member of the Royal Academy, though he later quarrelled with it over the hanging of his pictures. He became a favourite painter of George III and his family. He was born in Sudbury, Suffolk, the son of a wool manufacturer. He trained in London, and set up in practice in Ipswich about 1752. In 1759 he moved to Bath, a fashionable spa town, attracting many clients for his portraits. He settled in London in 1774. His private inclination was for landscape and rustic scenes, and his amusing letters record his impatience with his clients' demands for portraits.

https://www.nationalgallery.org.uk/artists/thomas-gainsborough

Reynolds was the leading English portraitist of the 18th century. Through study of ancient and Italian Renaissance art, and of the work of Rembrandt, Rubens and Van Dyck, he brought great variety and dignity to British portraiture.mReynolds was born at Plympton in Devon, the son of a headmaster and fellow of Balliol College, Oxford: a more educated background than that of most painters. He was apprenticed in 1740 to the fashionable London portraitist Thomas Hudson, who also trained Wright of Derby. He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter, though he was never popular with George III. He was a key figure in the intellectual life of London, and a friend of Dr Johnson. When the Royal Academy was founded in 1768, Reynolds was elected its first President. Although believing that history painting was the noblest work of the painter, he had little opportunity to practise it, and his greatest works are his portraits.



Sir Joshua Reynolds (British, 1723–1792). ***The Age of Innocence***. Date: 1788

https://www.tate.org.uk/art/artists/sir-joshua-reynolds-444

https://www.nationalgallery.org.uk/artists/sir-joshua-reynolds



https://human.libretexts.org/@go/page/63708

Sir Thomas Lawrence (British, Bristol 1769–1830 London). Sitter: ***Portrait of Elizabeth Farren, Countess of Derby*** (British, 1759?–1829). Date: 1792.

https://www.nytimes.com/2011/04/24/nyregion/thomas-lawrence-regency-power-and-brilliance-review.html

Neoclassical

Jacques-Louis David



https://human.libretexts.org/@go/page/63708



General Wolfe

Impressionist and Post-Impressionist

Manet

Van Gogh

John Singer Sargent

Modern

Becker

Wood

Portrait Drawing

Drawing portraits from life is a difficult proposition for a beginning drawing student. However, the benefits outweigh the challenges posed by this drawing. Drawing a person from life allows the artist to infuse the artwork with the personality of the sitter. This is may feel awkward at first, especially with students more attuned to communicating with and navigating through the world using social media. Once past any awkwardness, students usually respond in a very positive way to this drawing assignment.

A basic template (Figure 1) is provided as a starting point and modifications are made to the template as close observations and sighting techniques are applied to the drawing of the sitter. As long as you possess a mirror, you always have a sitter available. Draw yourself as a last resort if you have difficulty having someone sit for you, or for your own reasons. Drawing self portraits is more than looking in the mirror as self-examination since you must slow down to really observe your facial features during the drawing process. Either way, if you draw another person, or yourself, to be successful you must really see by looking with intent

and focus. By going step by step using the template and instructions I provide, you will have a plan to execute in the process of drawing the portrait.

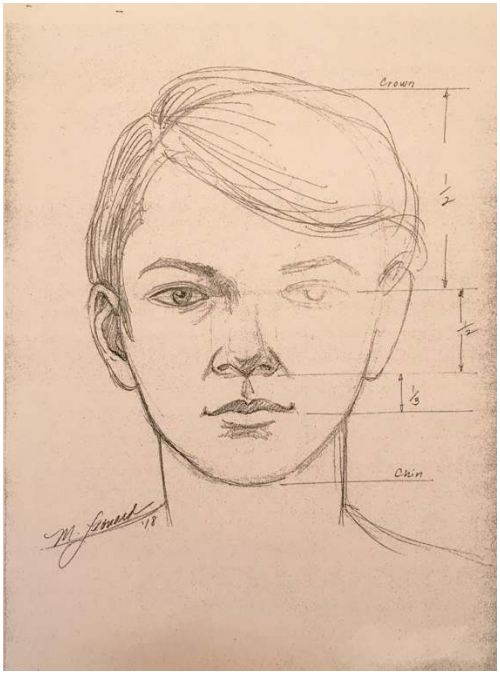
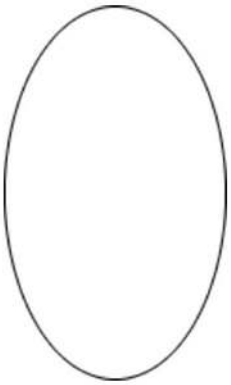




Figure 1 Figure 2







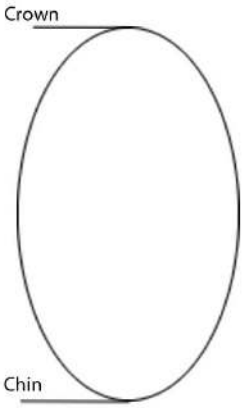


Figure 3a Figure 3b Figure 3c Figure 3d

Step 1:

A basic template is useful when learning to draw the face from the front. When my daughter was 10 she wanted to draw a face and asked for help. Having some printing paper available I quickly drew the template as a guide and a starting point for her exploration into portrait drawing (Figure 1). This should be useful for you as well to simplify the complexities of drawing the face. Use the following steps as a guide and note that I use an underlying face to help show how the template really does match the features of

the face. After this guide is explained, I include partially finished portrait drawings so you can see the various stages. Note how light the lines are and that the more finished areas are progressively becoming darker with more added details. Additionally, the anatomy section of this chapter should be carefully and thoughtfully studied since it goes into more detail about the underlying structures and portrait drawing techniques not covered in this step-by-step instruction. Read both sections of the chapter carefully before attempting to draw a portrait.

Using a full sheet of paper, visually map out the placement of the head, neck, shoulders, and upper torso on your paper. Place the head slightly above the center of the paper, not in the middle (Figure 2). Anticipate drawing the head life size or slightly larger if the paper size allows. After visualizing the placement of the head, neck, shoulders and upper torso, lightly sketch using an HB pencil an almond shape for the head. Relax as you do this using the sketching grip (Figures 3a - 3c). The top of your almond (elliptical) shape is the crown of the head (this does not include the hear, just the scalp) and the bottom margin os the chin (Figure 3d).

Step 2:

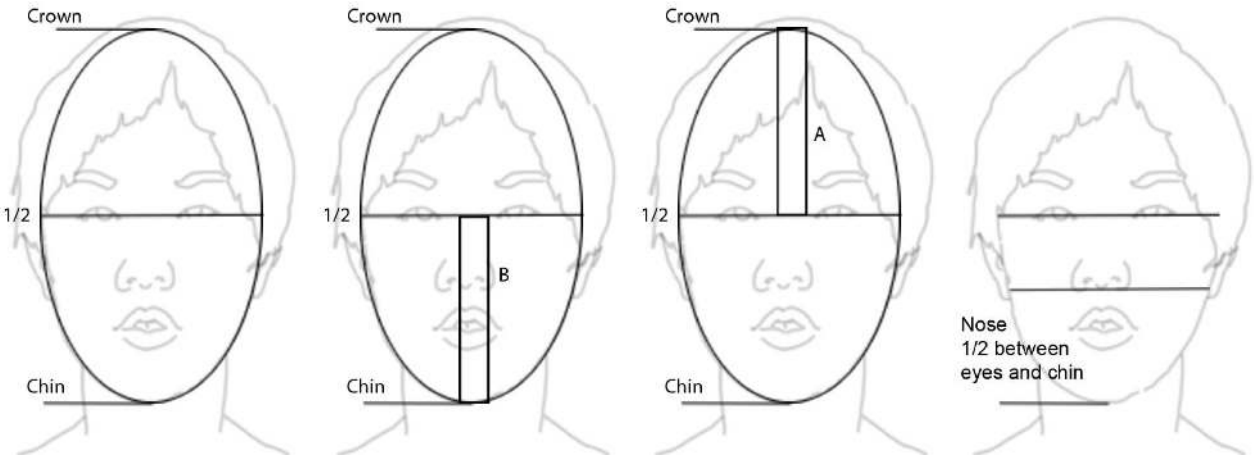


Figure 4a Figure 4b Figure 4c Figure 4d

Using light guidelines, draw lines for vertical placement of the eyes (Figures 4a - 4c), nose, and mouth. The horizontal guideline for the eyes is one half the distance from the chin to the crown of the head, so right in the center of the almond shape. Note that in diagrams 4b and 4c Distance A = Distance B. The horizontal guideline for the nose is halfway between your eye guideline and the chin (Figure 4d). In this case, it is observed that the distance from the mouth to chin is slightly longer than the template and the nose ends up a bit higher than the halfway position between eyes and chin. The horizontal guideline for the mouth is approximately one third of the distance down from the nose guideline to the chin (Figure 4e). Also, place a light vertical guideline centered in the almond shaped head (Figure 4f). These are the primary guidelines to help you place the facial features.

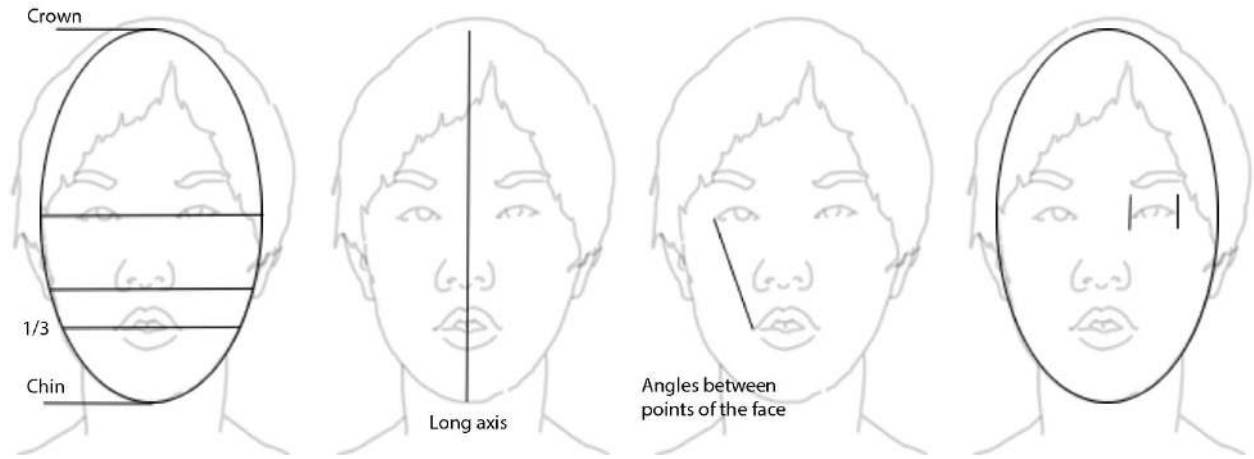


Figure 4e Figure 4f Figure 5a Figure 5b

Step 3:

Carefully observe the face using sighting techniques. Holding the pencil out and closing one eye, look at the angles between various facial features, for example the angle of the bottom of the ear lobe to the corner of the mouth, to the bottom of the nose, and to the outer angle (corner) of the eye (Figure 5a). Do this using several of features of the face. This helps you become accustomed to sighting the face and really seeing and observing the facial proportions which may vary from the template. Now carefully sight the eyes. Where are they in relation to the width of the head? Are they slightly above the eye guideline or slightly below? Placement of the eyes is an important step since the placement, shape, and size of the eyes will be used to place the other features. This is an important step so take your time and make careful observations. Using your pencil and the unit of measure technique, measure one eye (Figure 5b). Now measure the distance of the outer corner of the eye to the side of the head (Figure 5c). Lightly draw the outer outline of one eye. Now look again at the sitter and check your measurements. Note that there is usually the distance of one eye between the eyes (Figure 5d) and you must also account for the width of the second eye and the distance of that eye to the side of the head on the opposite side of the head from the eye you placed. This is arguably the most difficult part of this drawing, so please take your time. Using sighting and unit of measure, place the second eye as a lightly sketched outline.

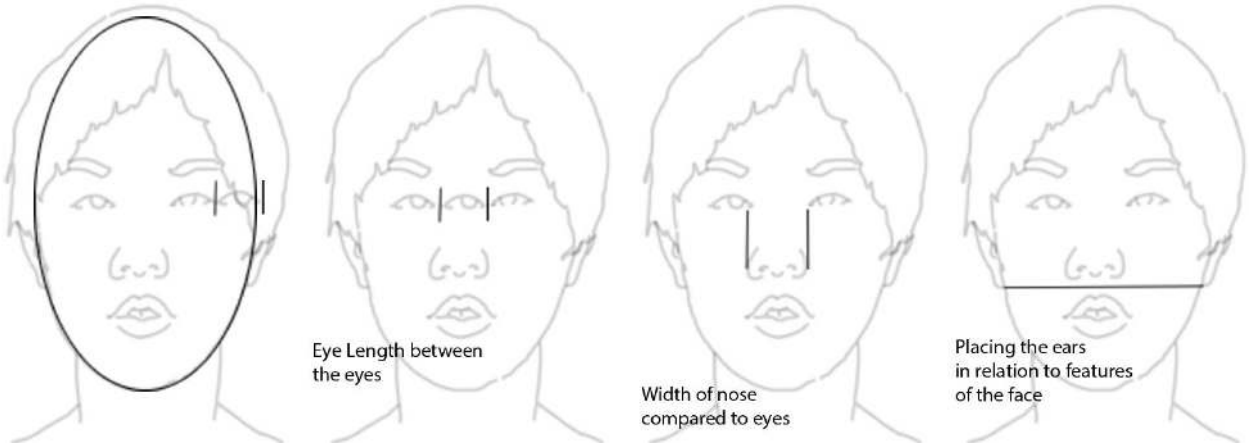


Figure 5c Figure 5d Figure 6 Figure 7

Step 4:

Using the same intent and careful observations, use sighting to determine the shape and placement of the nose (Figure 6). The template is a guide, but do not force what you observe into the measurements of the template. Delight when you observe slight variations since drawing these differences is what will make the drawing look like your sitter. We are interested in celebrating our uniqueness in this drawing, not creating standardized clones. Lightly draw in the root of the nose, alae, nostrils, and bulb, using the template guide. https://en.Wikipedia.org/wiki/Human_nose

Step 5:

Lightly sketch the shape of the mouth using sighting similar to above. Sketch in the general shape of the eyebrows noting their placement in relation to the eyes. Look at the distance from the upper edge of the eyes and make sure your placement is allowing the right space between the two features. Is there an identifiable break in the eyebrows where the angle changes? Make that observation and include it in your drawing.

Step 6:

Make sure your sitter is in the position where the head is straight. Ideally, you are also at the same height. With the head straight, observe the upper and lower points of the ears. Sight the position of the top of the ear (top of the helix) in relation to the eyebrow and outer corner of the eye. On the side of the head, make a light mark with your pencil. Now observe the bottom of the ear lobe and, using sighting, compare it to nose and outer corner of the mouth (Figure 7). Make a mark on the side of the head for that placement. Double check your work. Look at the shape of the ear and the distance away from the head the feature is visible. Lightly draw in the ear. Note that you may see either the helix or the anti-helix as the outer shape of the ear. At this point check all the angles between the facial features you've drawn. If they match, move on to Step 7. If not, revise your drawing.

Step 7:

Look at the jaw line and make any modifications. Note that from profile the angle of the jaw using the hands of a clock as reference is usually either 4:00 or 7:00. Look for that angle of the jaw from your frontal view. Can you see the slight change of direction in the jaw line? If so, draw it. Now look at the outer edges of the neck as they relate to the jaw line. Draw the vertical lines of the neck. Also, look at the shape of the neck you just sketched in lightly in relation to the shoulders. Using sighting and unit of measure, sketch the horizontal, slightly sloping lines of the shoulder in your drawing. While sighting the shoulders, take a point at the crown of the head and an angle to the outer edge of the shoulders. This will help you properly place the shoulders. If the shoulders are too large to draw on the paper, that is OK. Let the shoulders extend in your drawing in the correct proportion, do not force them into the drawing by changing their shape and size. Check your work.

Step 8:

At this point you have all of the major features and shapes in place and the details are what remains. If your sighting was accurate, you have successfully mapped out your drawing. If after checking angles and using unit of measure you see errors, make adjustments at this time in your drawing. It is better to correct now while your drawing is a light sketch. Drawing in the details begins with sketching the irises into the eyes. Make sure you draw them the correct size in relation to the outlines of the eyes. Continue drawing the features of the face by working all over the face a little at a time allowing for adjustments in tone. Rather than completely drawing one feature at a time, which requires a commitment in style and values, draw in stages all across the features of the face building in a more intuitive fashion. The face in the drawing is the sum of the parts and each part is critical and individually of visual significance, yet each must work in harmony to create a unified whole. This is the art of portraiture.

Anatomy

Having a basic understanding of the bones, cartilage, and muscles of the face is key to drawing a portrait with accurately and with confidence. The bones create the three-dimensional framework and is where we begin. Areas of importance are the bone around the orbits of the eyes, top of the nose, cheek bones, bones of the forehead, chin, jaw, and underlying the mouth. Unless you are studying anatomy or biology you may not know the medical or anatomic terminology associated with these structures. It is great to learn the proper terms so I will use them here and relate them to the more common lay terms as well. Below is a list of the bones to study. I will refer to them during the discussion on portraiture.

Bones

• Vertebrae of the neck (Cervical vertebrae)

• Skull (Frontal, Parietal, Zygomatic, Temporal, Occipital, Nasal, Maxilla, Mandible)

• Hyoid bone

• Manubrium

• Clavicles

• Mastoid Process

KNOWLEDGE IS POWER!



Study the following to have grater understanding and to improve your drawing:

• Bony framework

• Structure and function

• Muscular attachments

• Movement

Cervical Vertebrae



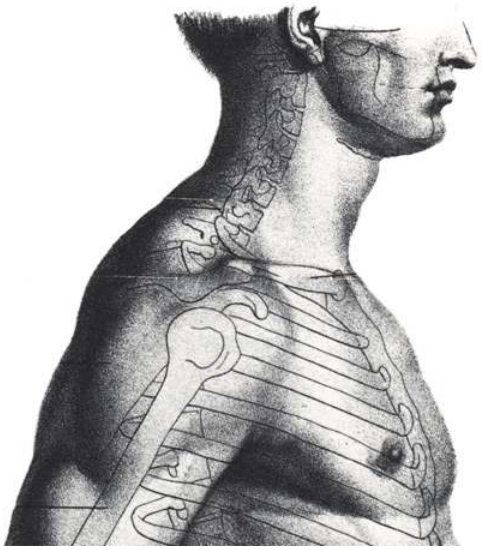
• 7 in number (C7 of particular importance)

• Atlas and Axis

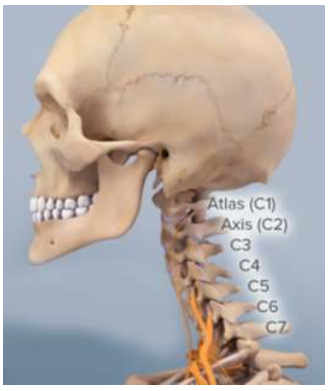
- Atlas, like the name implies, bears the weight of the head
- the Axis allows the head to turn side to side

• Flexibility

- there is tremendous flexibility in the cervical vertebrae, more so than any other section of the vertebral column
- note the position of the cervical vertebrae in relation to the neck, it is positioned in the posterior (back) third of the neck



LABELED C1 –C7

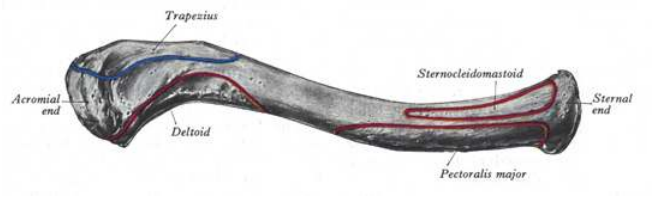


Clavicle

• The two clavicles form a wishbone shape

• They have an "S" curve rising from the center line of the torso, dipping down and then rising to meet the acromion process at the shoulder

• The muscular attachment tend to hide the edges of the clavicles where the muscular tendons attach - on the superior (upper) edge, the sternocleidomastoid and trapezius muscular attachment are seen. Inferior (lower) attachments include the pectoralis and deltoid muscles (see below)



Skull

• Areas to focus with the skull are the bony orbits made by the fusion of the Frontal bone, Zygomatic bones, Maxilla, and Nasal bone

- the bony orbit creates shadows around the eyes that help create the three-dimensional look of the head

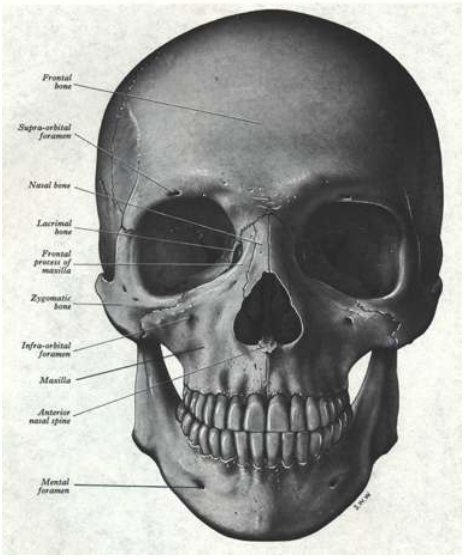
• The Zygomatic (cheek) bone creates a flat plane and is a foundation for several muscular attachments including the Masseter muscle (for chewing)

• The Mandible (jaw bone) has a visible angle at the inferior (lower) edge, often viewed from the lateral (side) position as 4:00 or 7:00 o'clock

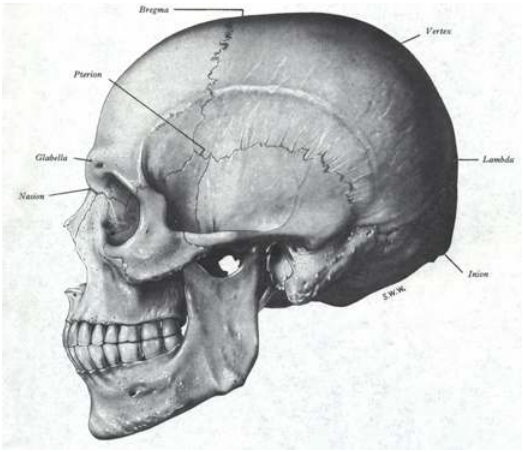
• The combination of teeth, Maxilla, and Mandible project outward creating a three-dimensional form

• The Nasal bone creates a hard, elevated structure that, depending on the height of the bone, creates shadows and highlights

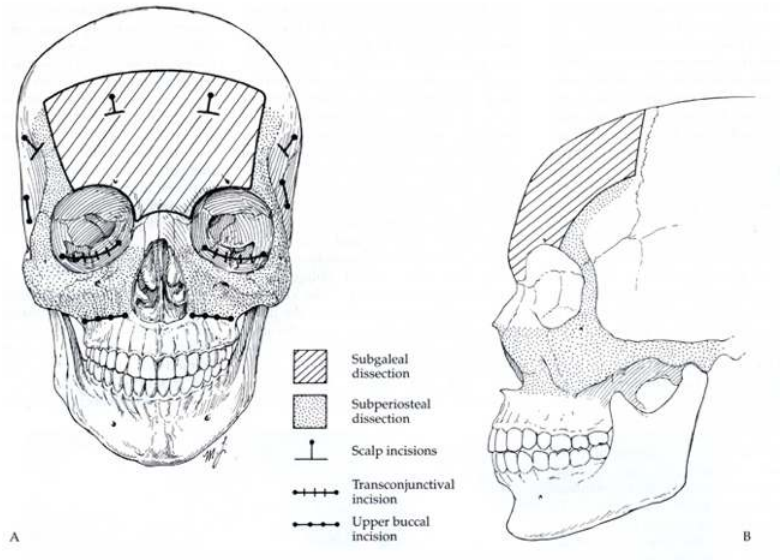
• The bulb and alae of the nose is supported by cartilage



Lateral View below: Note the 7:00 o'clock angle of the Mandible (jaw); projection of the teeth, Maxilla, and Mandible; elevation of the Nasal bone; Bony framework comprising the orbit; Planes of the Zygomatic (cheek) bone



Below is a line illustration of the skull by the author.



MUSCULATURE

The muscle we focus on in portraiture are listed below:

• Sternocleidomastoid

- this is the most visible muscle in portraiture so focus on the shape, planes, and how it helps establish the "pit of the neck"

• Trapezius

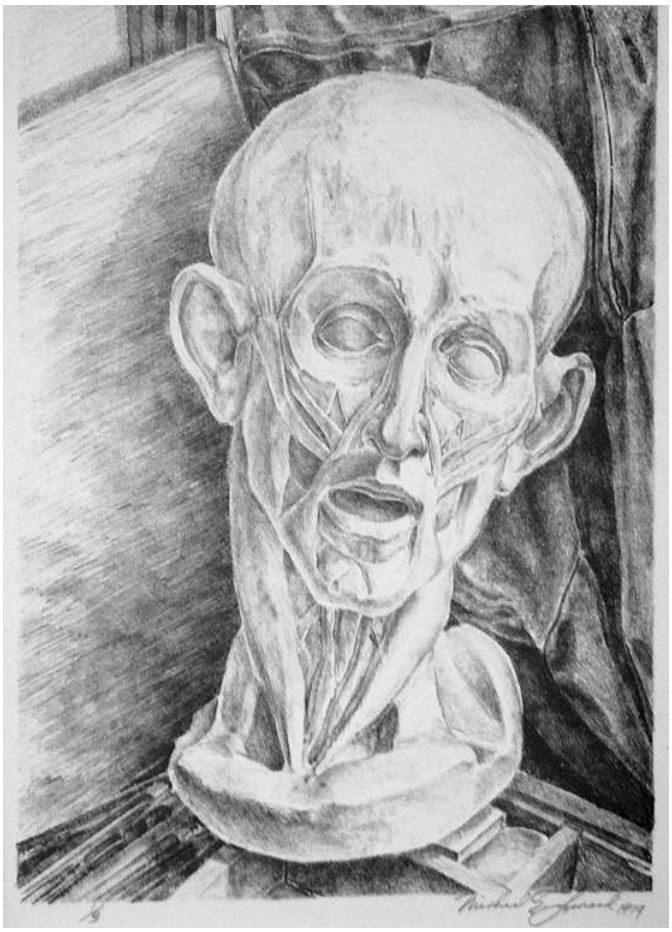
- this may also be visible at the clavicle, the upper portion creates the contour of the shoulder

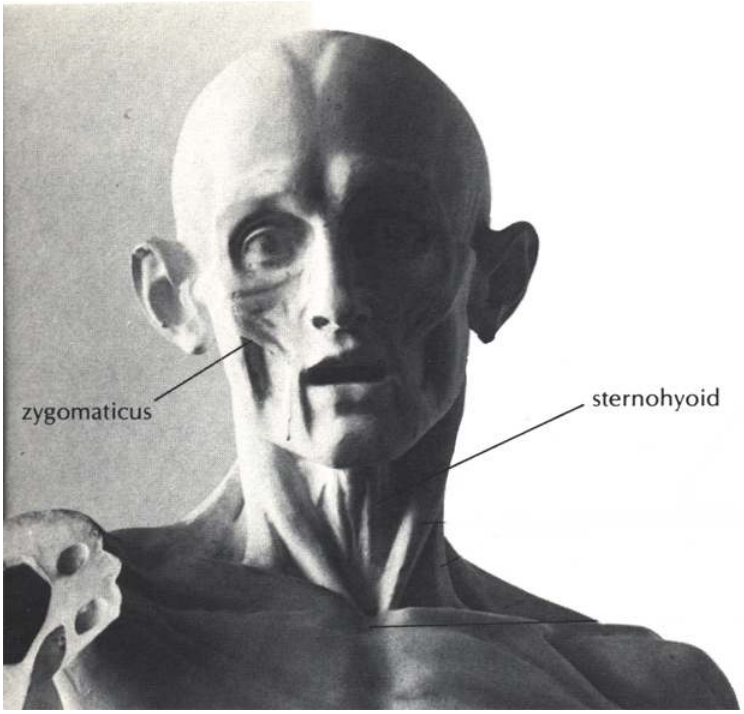
• Masseter

• Orbicularis oris, Orbicularis oculi

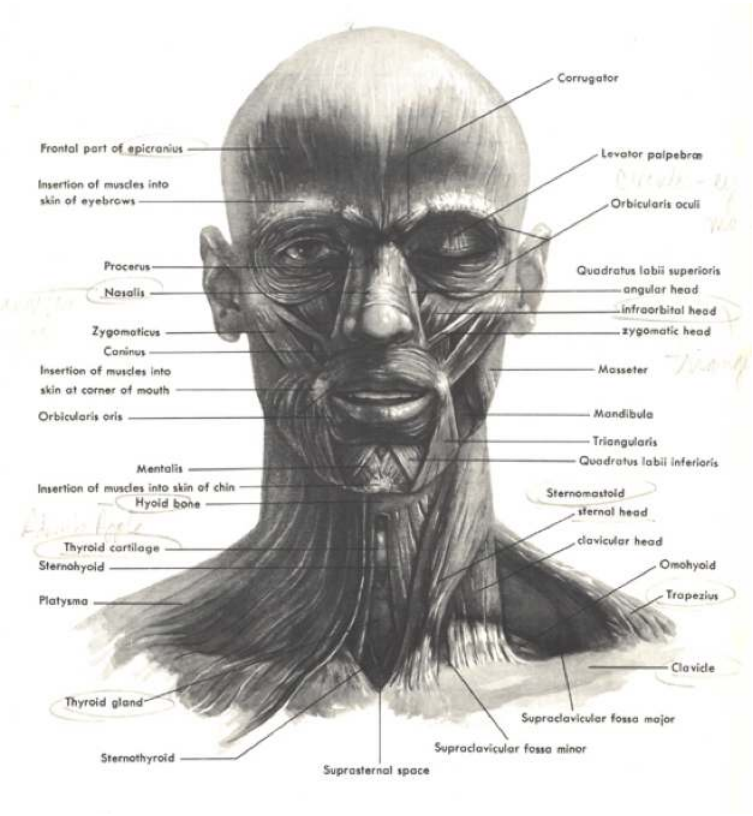
• Temporalis

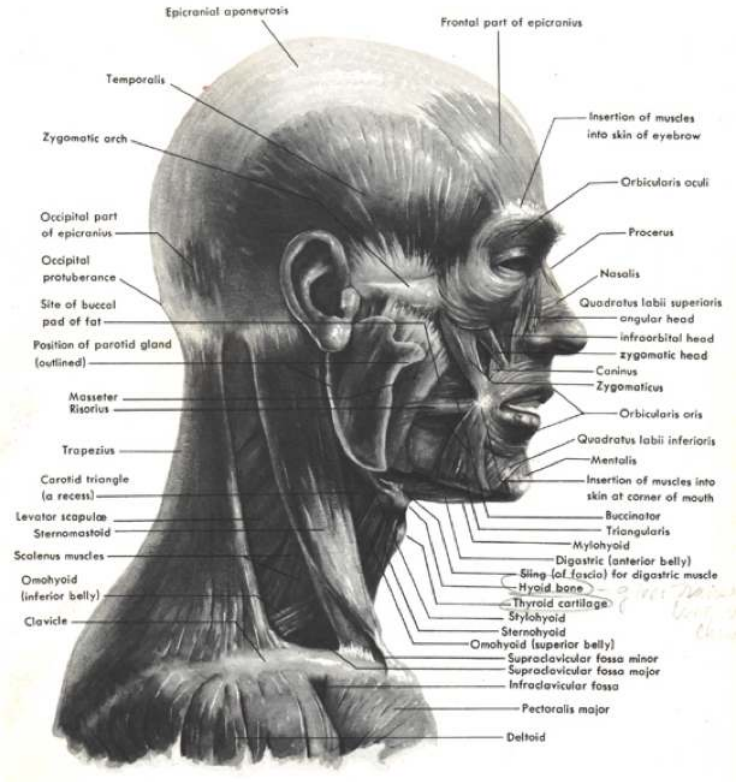
Studies (this is student work by the author) like the lithograph below are great for studying anatomy and modeling forms.



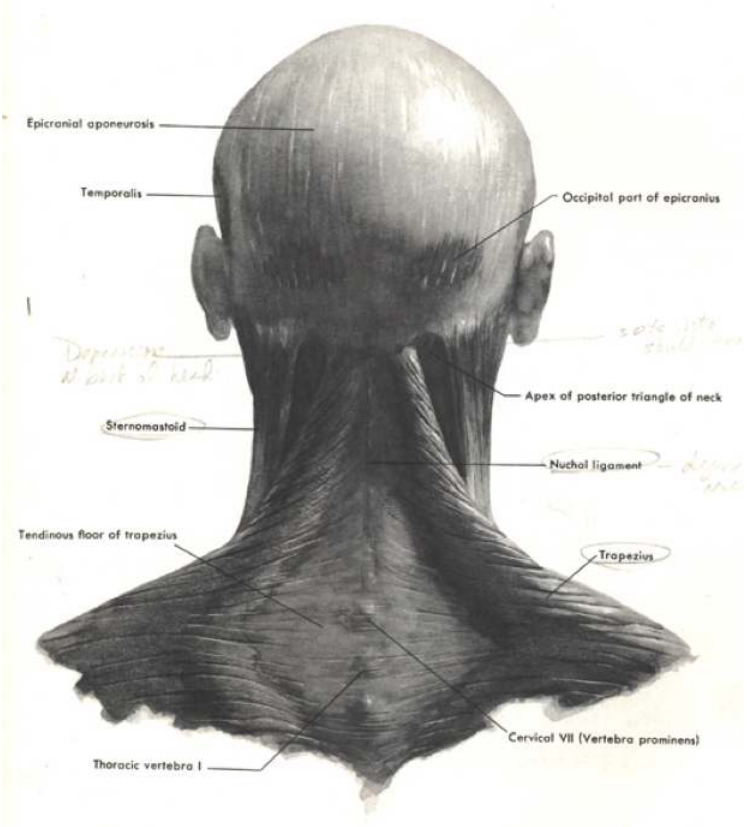


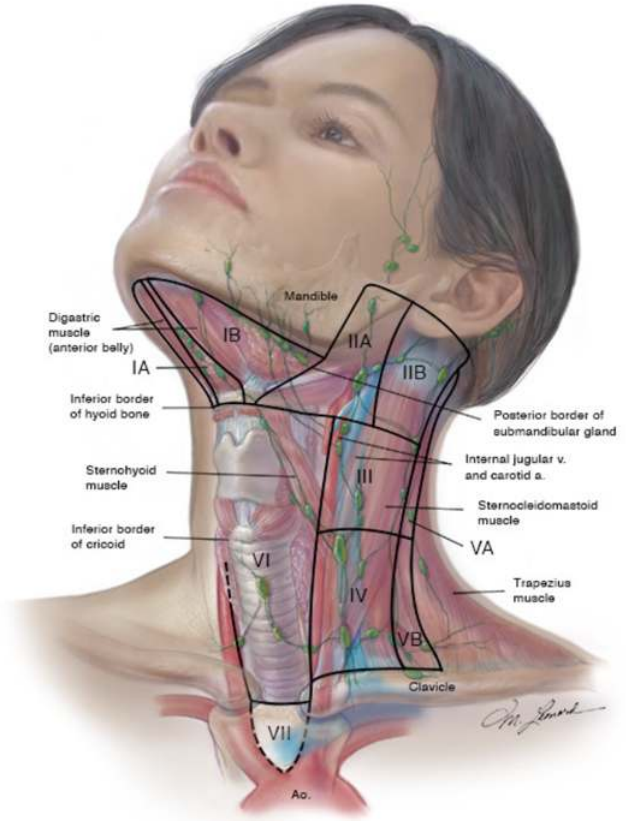
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Aesthetic Blepharoplasty

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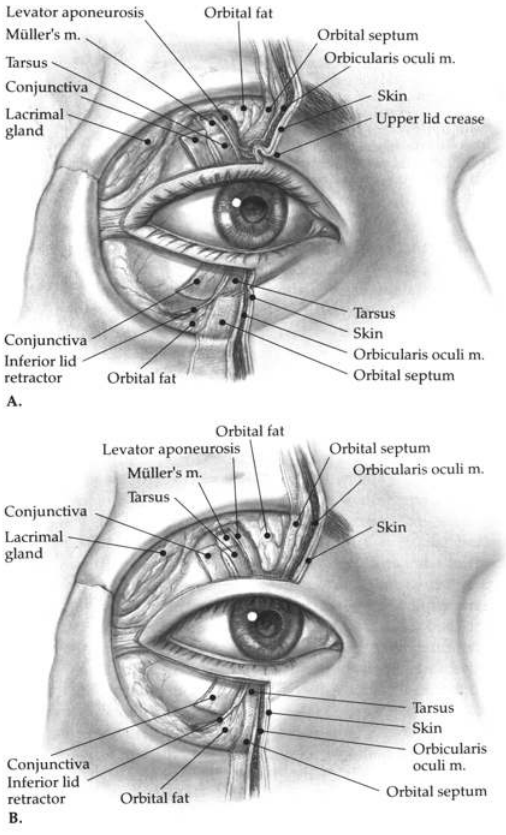
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Associate Professor of Surgery, Harvard Medical School; Surgeon and Program Director, Division of Plastic Surgery, New England Deaconess Hospital, and Consultant Plastic Surgeon, Massachusetts General Hospital, Boston

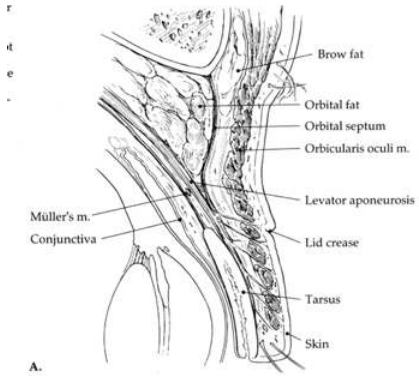
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Instructor in Plastic Surgery, Johns Hopkins University School of Medicine; Attending Staff, St. Agnes Hospital, Baltimore

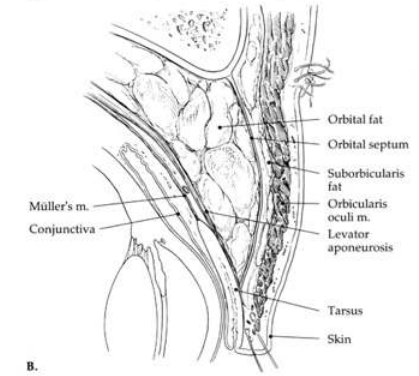
With illustrations by
Michael Leonard and Craig Luce

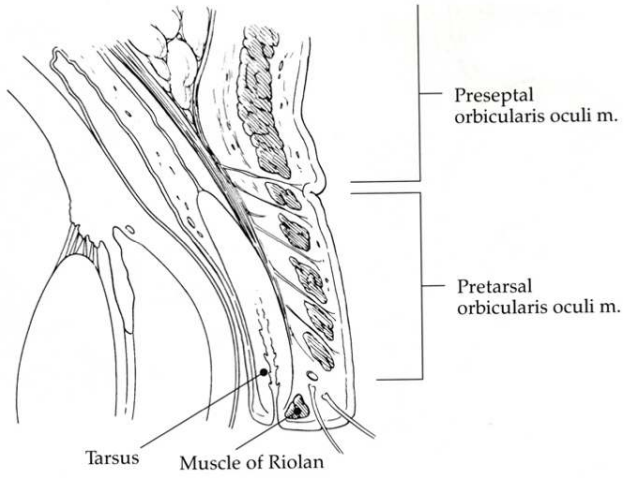
Foreword by
Robert M. Goldwyn, M.D.
Head, Division of Plastic Surgery, Beth Israel Hospital; Clinical Professor of Surgery, Harvard Medical School, Boston; Editor, *Plastic and Reconstructive Surgery*

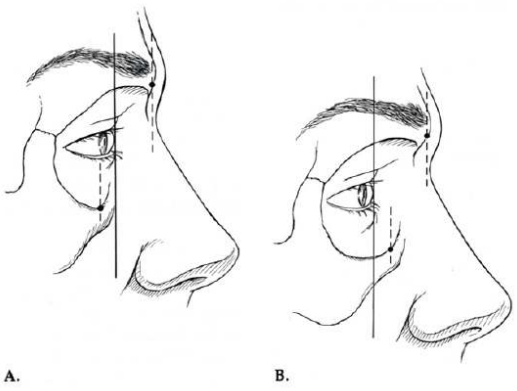
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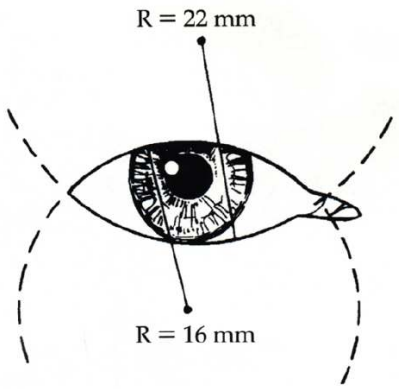




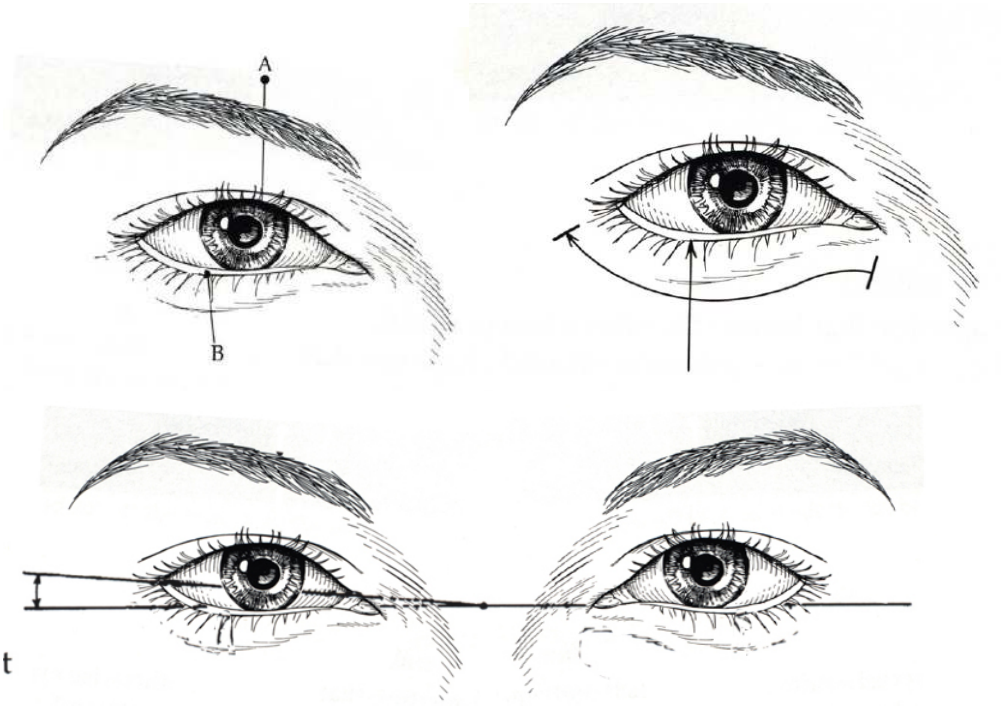


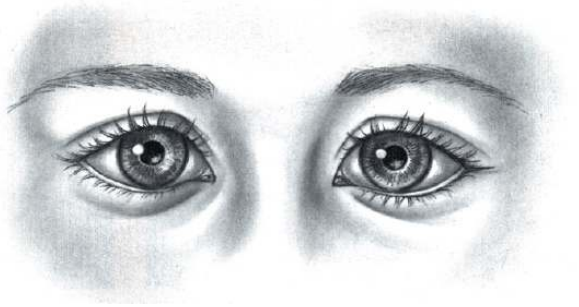


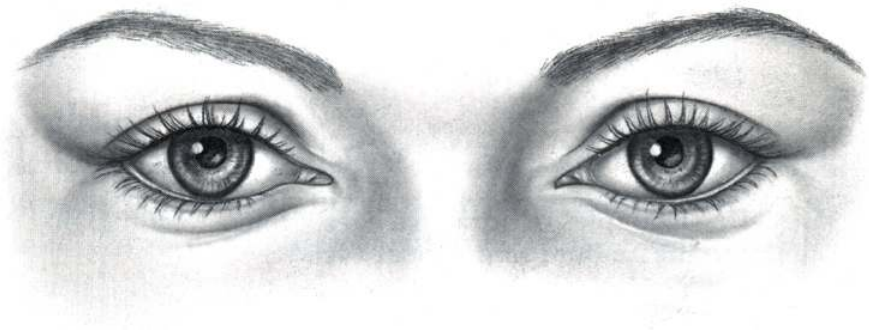


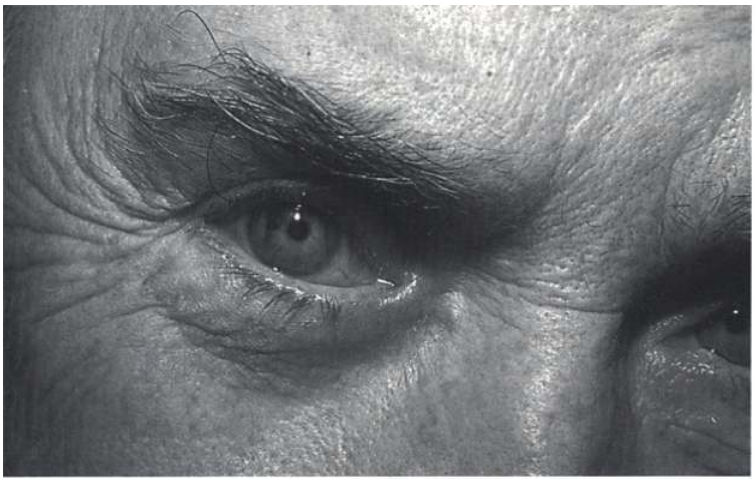


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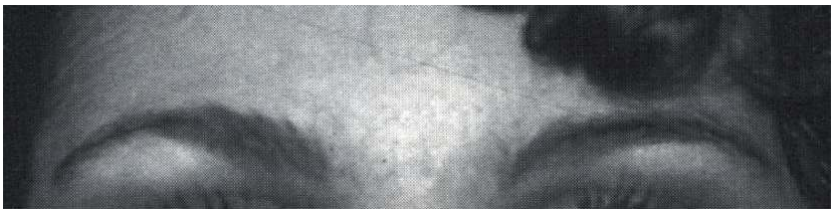

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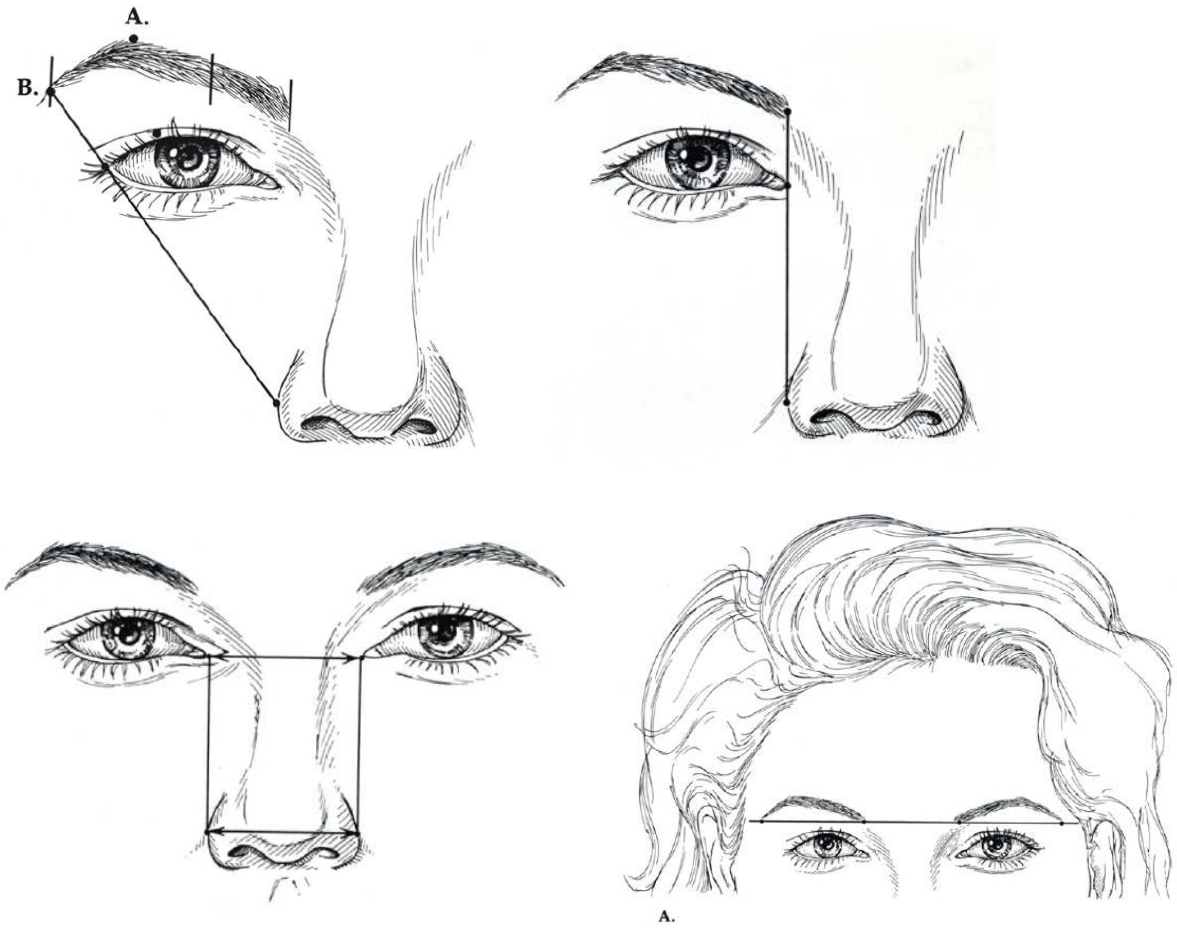




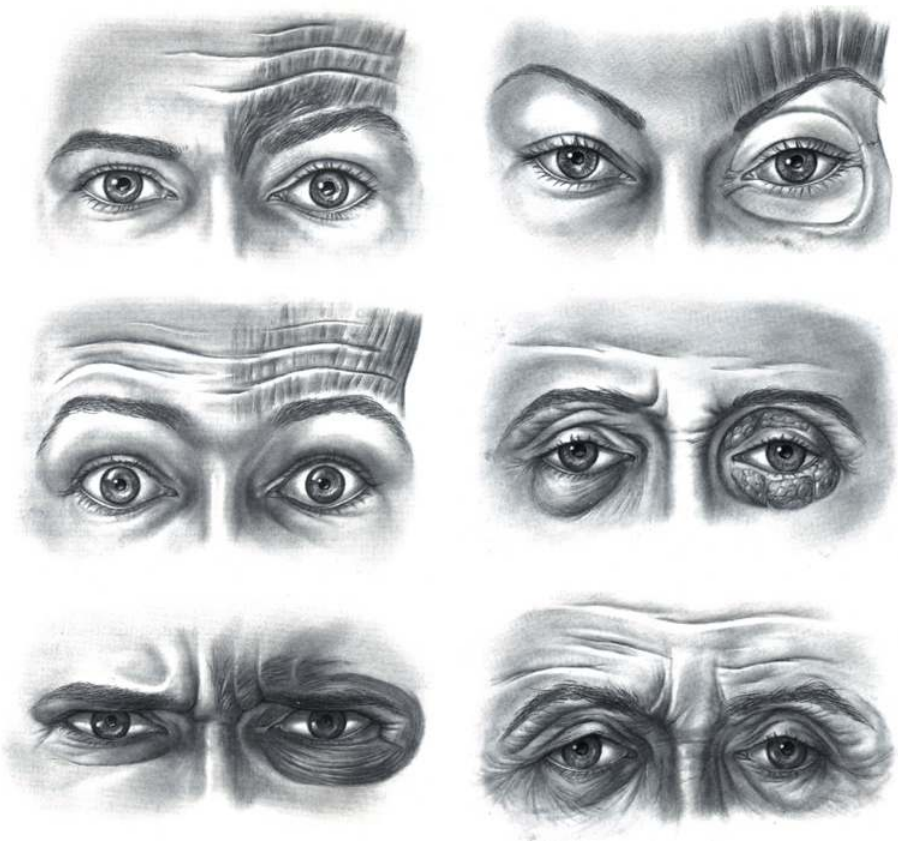


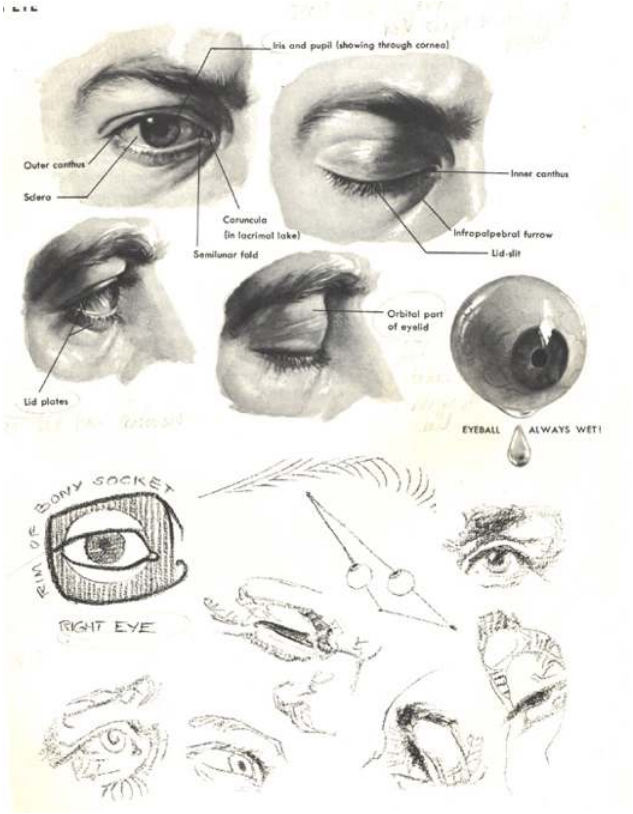


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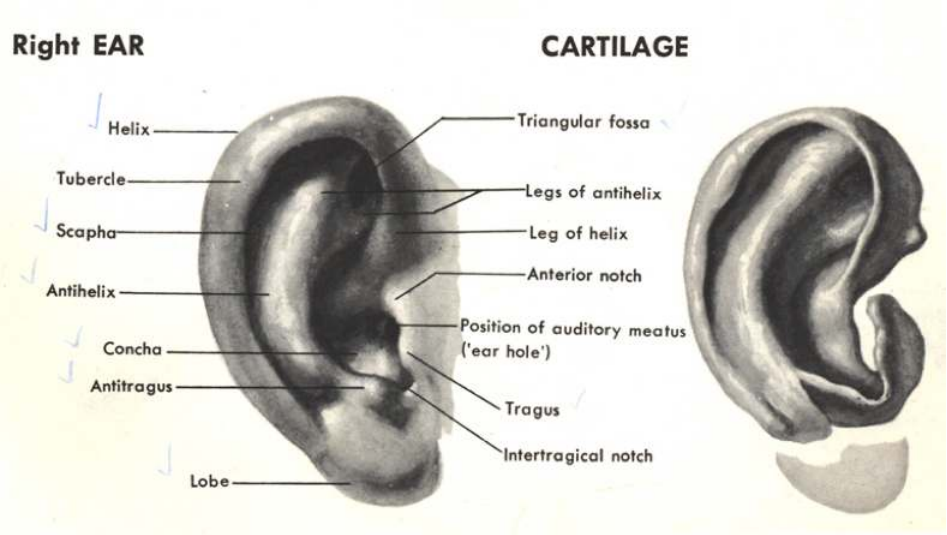


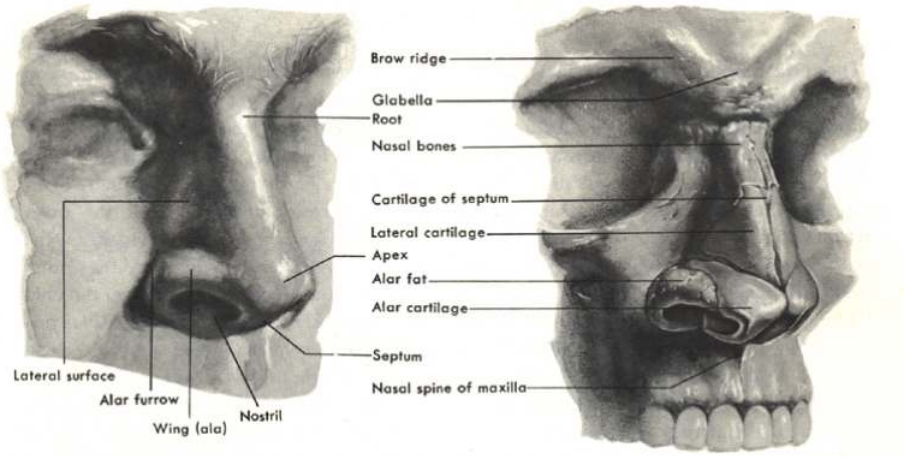
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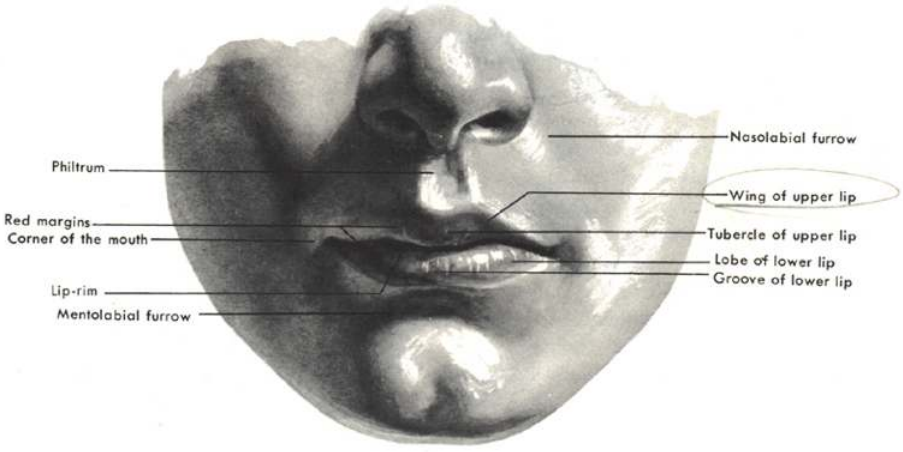


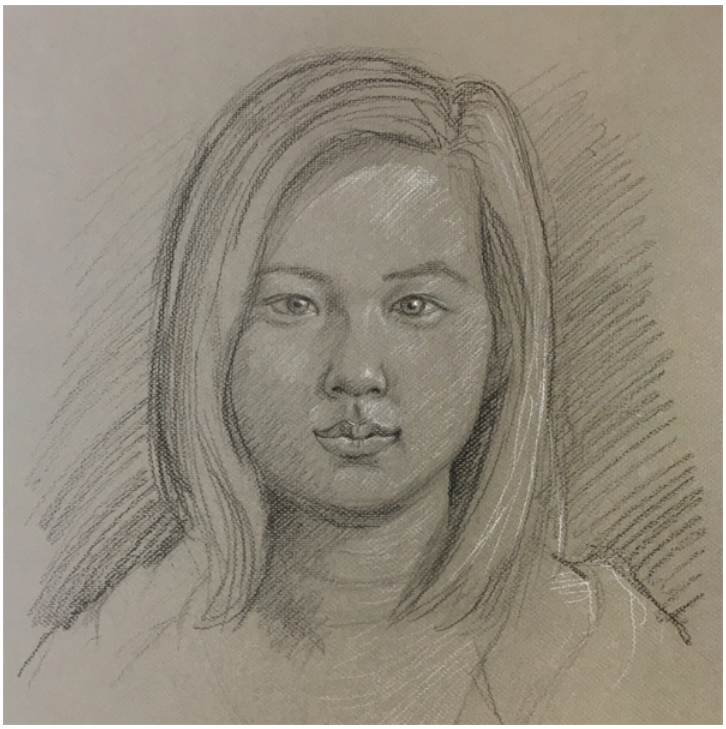


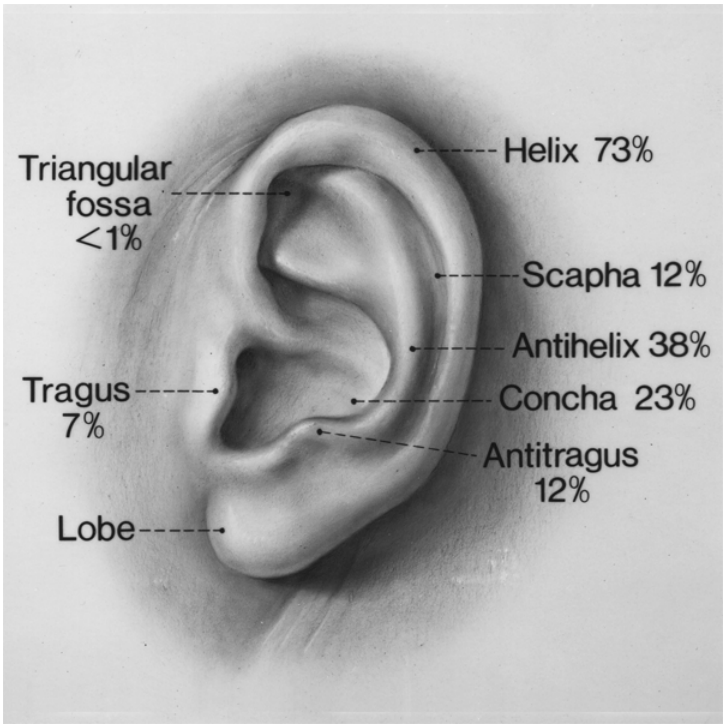
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Right EAR
CARTILAGE
Helix
Tubercle
Scapha
Antihelix
Concha
Antitragus
Lobe
Triangular fossa
Legs of antihelix
Leg of helix
Anterior notch
Position of auditory meatus ('ear hole')
Tragus
Intertragical notch


Brow ridge
Glabella
Root
Nasal bones
Cartilage of septum
Lateral cartilage
Apex
Alar fat
Alar cartilage
Septum
Nasal spine of maxilla
Lateral surface
Alar furrow
Wing (ala)
Nostril

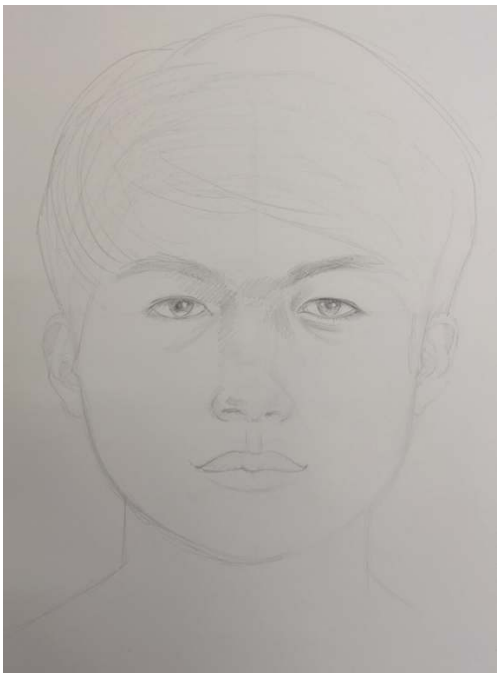

Nasolabial furrow
Philtrum
Wing of upper lip
Red margins
Corner of the mouth
Tubercle of upper lip
Lobe of lower lip
Groove of lower lip
Lip-rim
Mentolabial furrow





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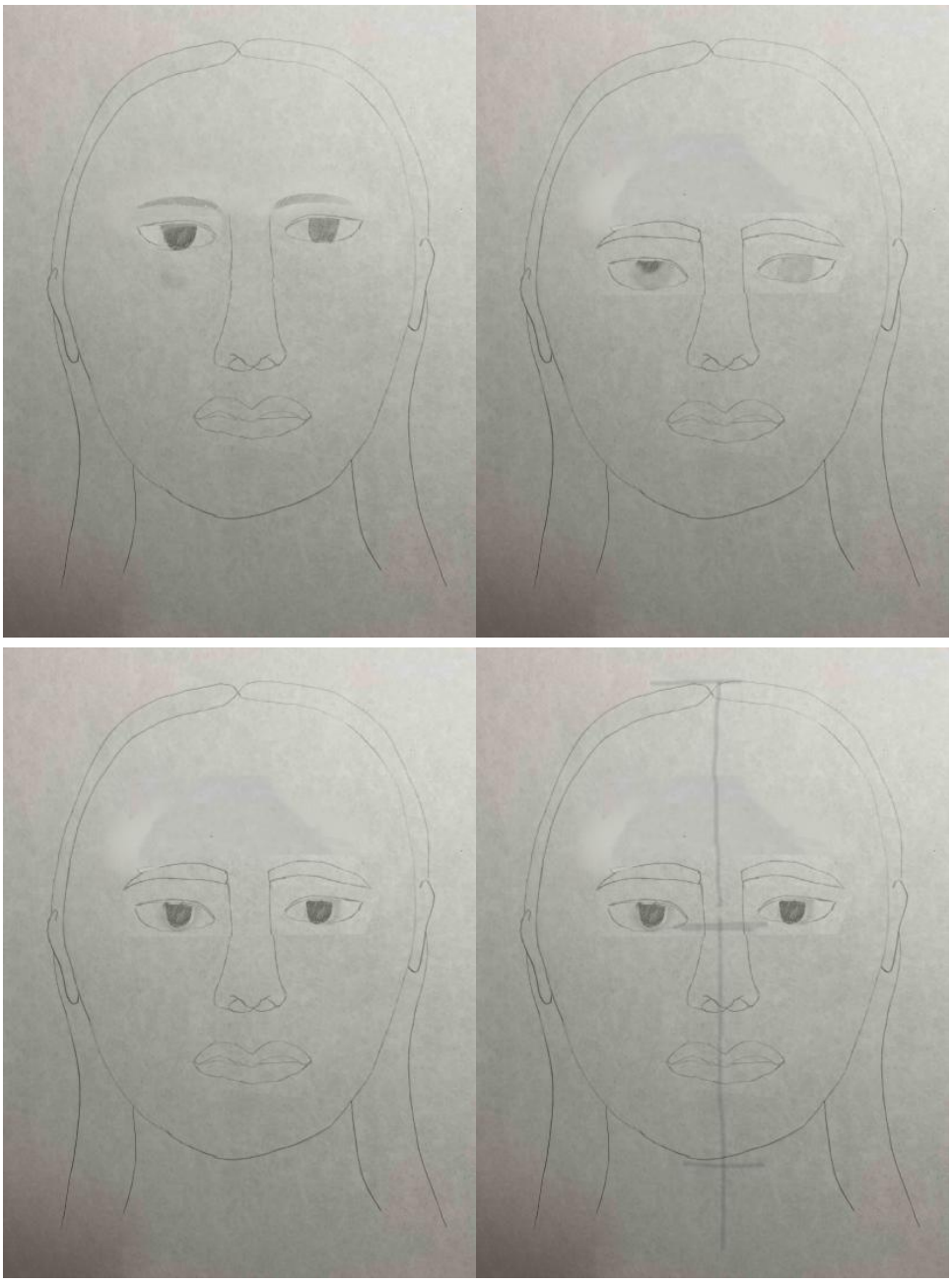
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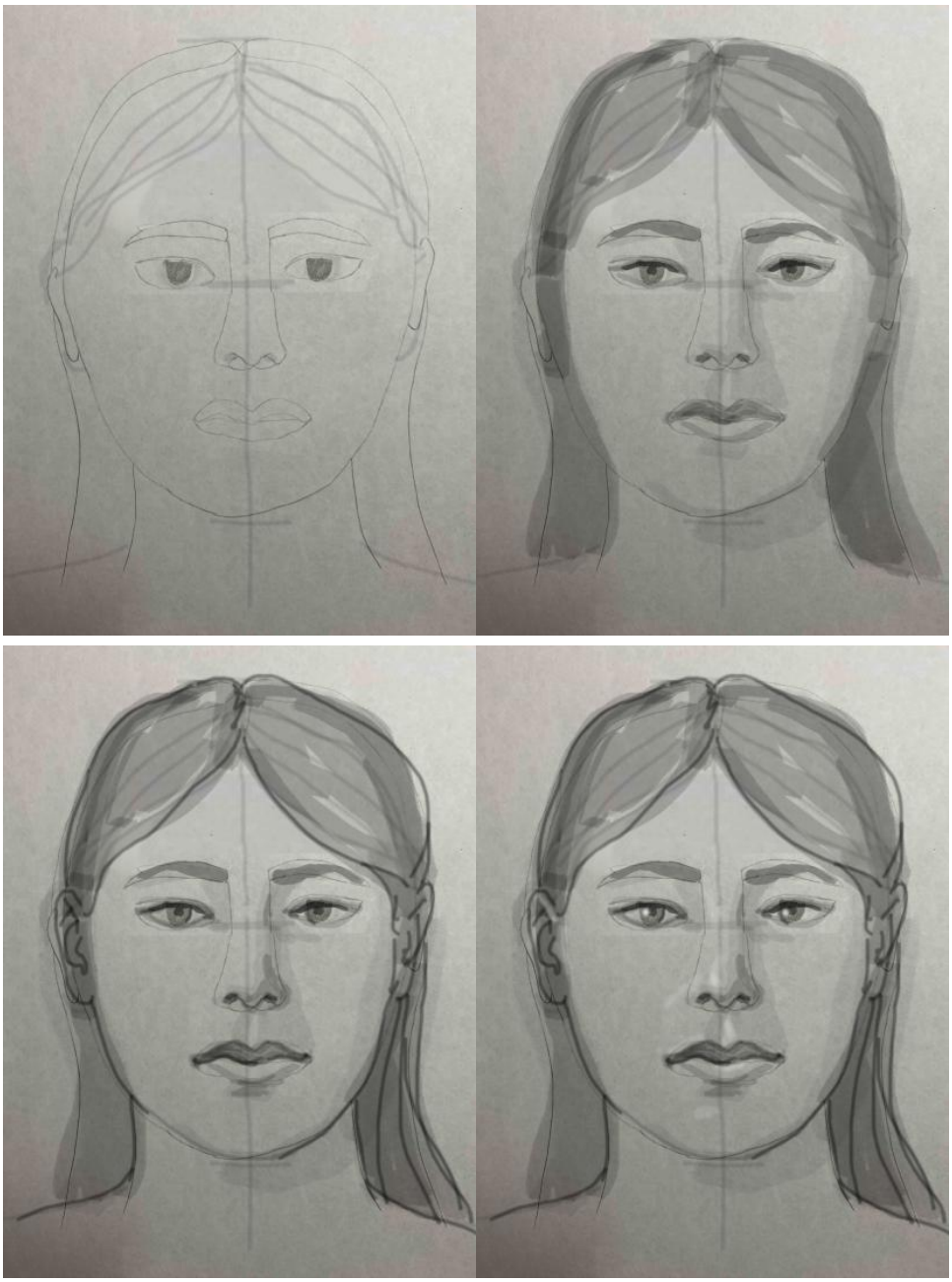




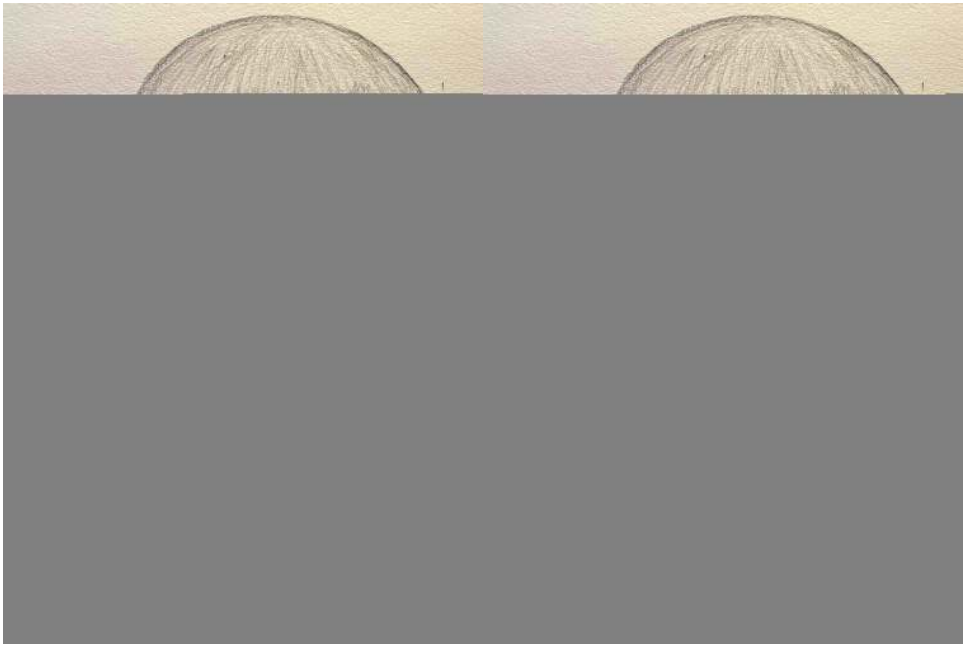
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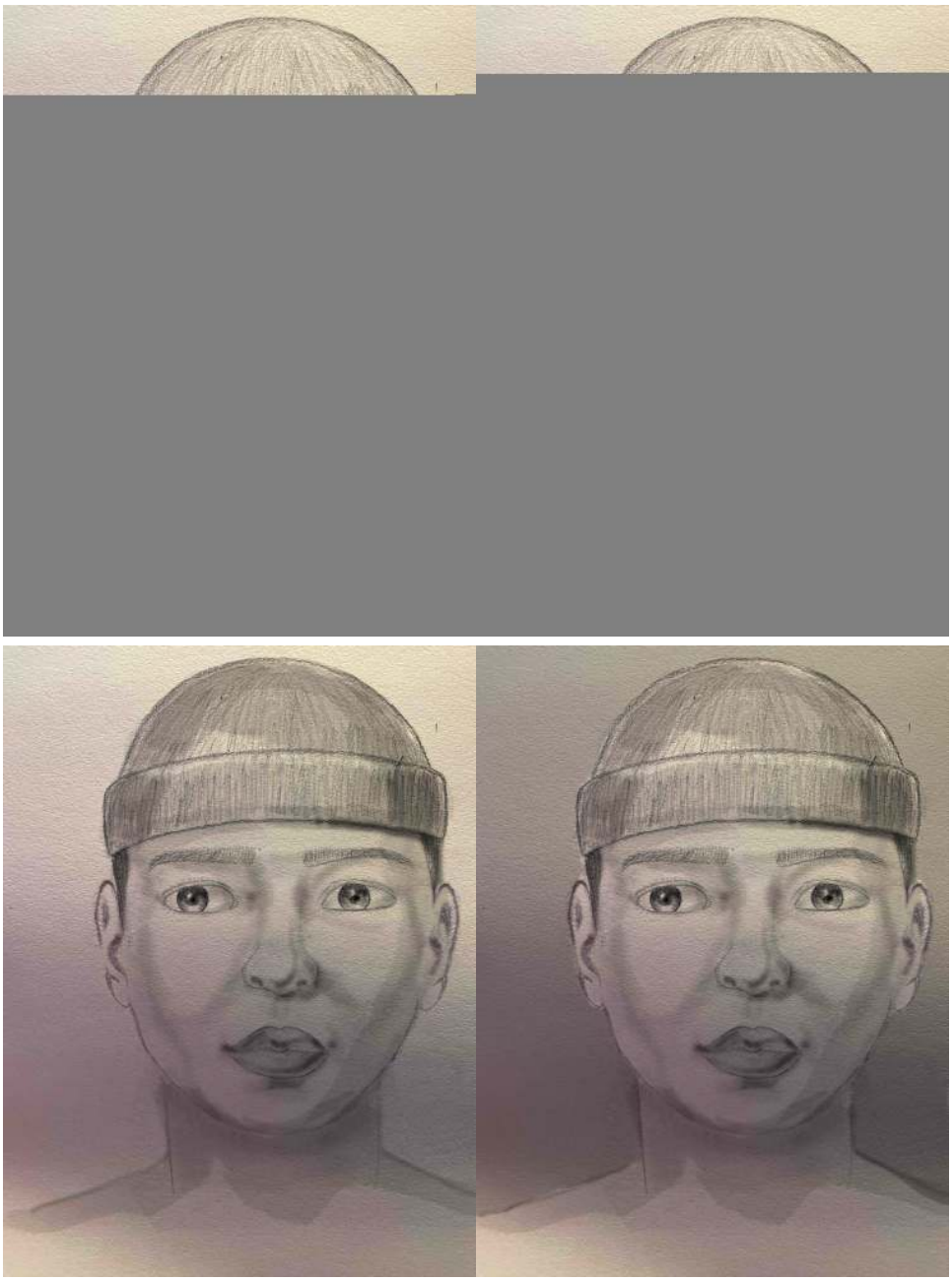


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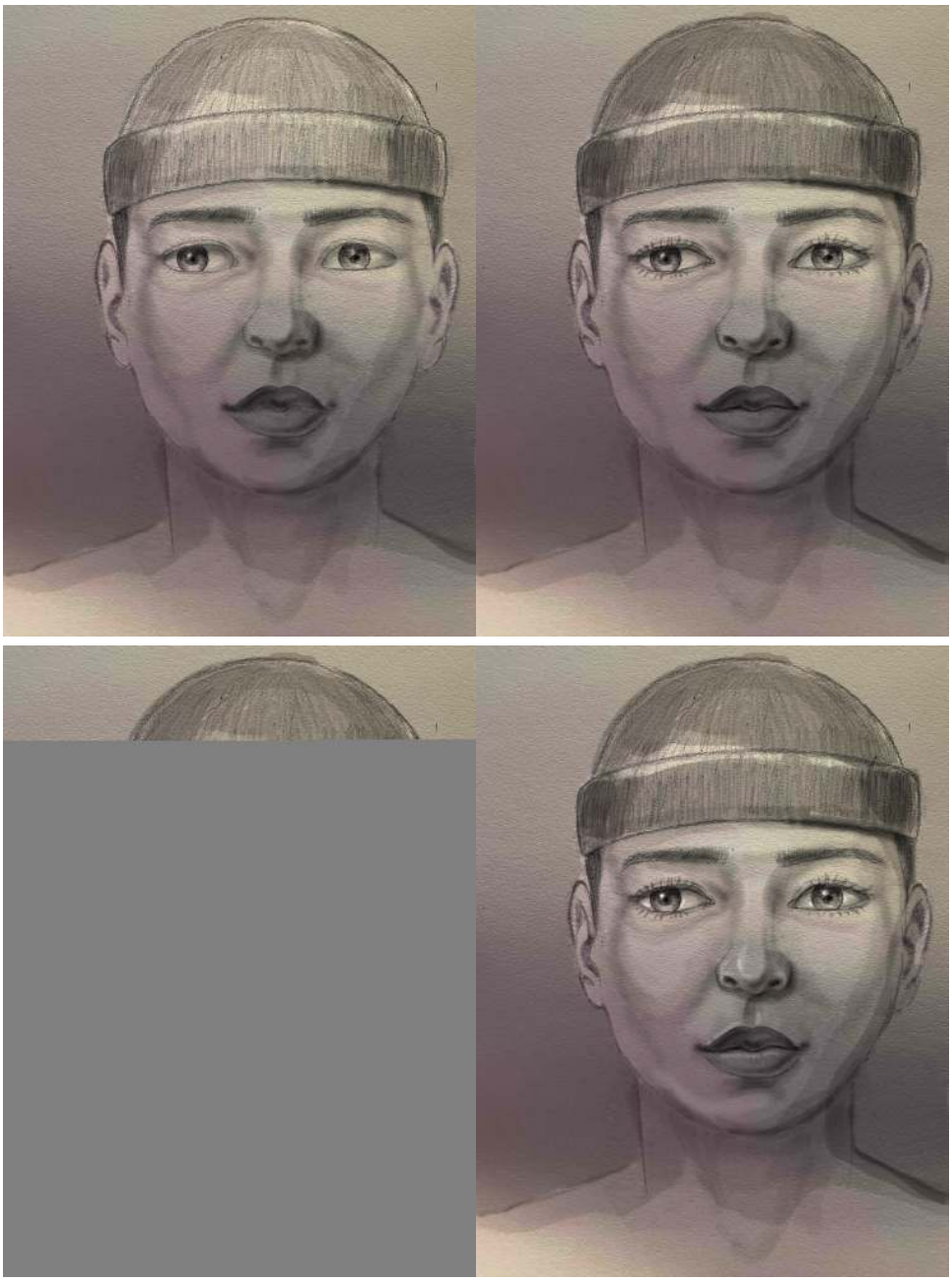




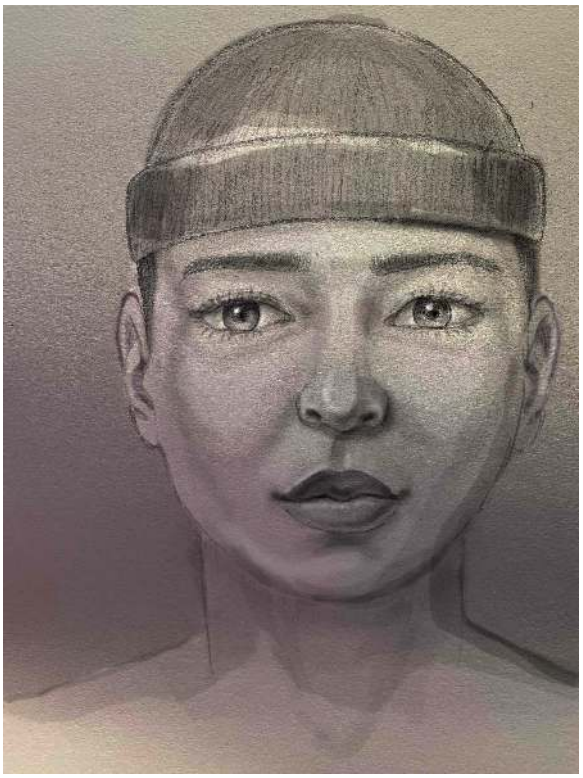
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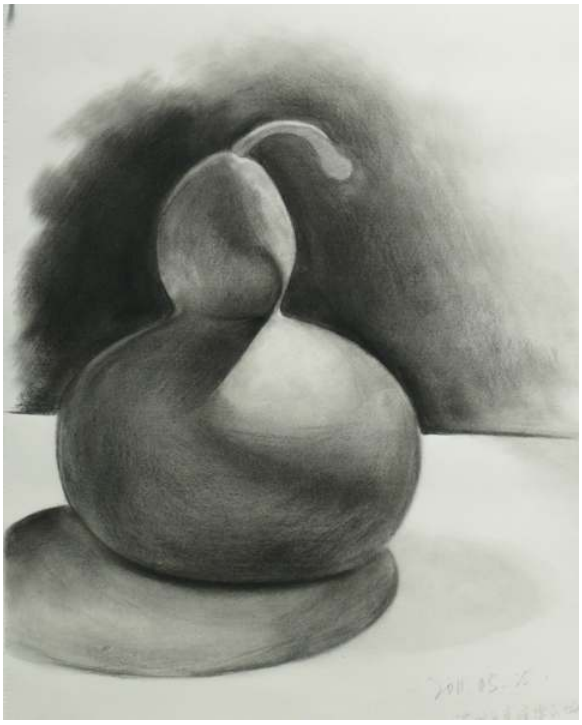
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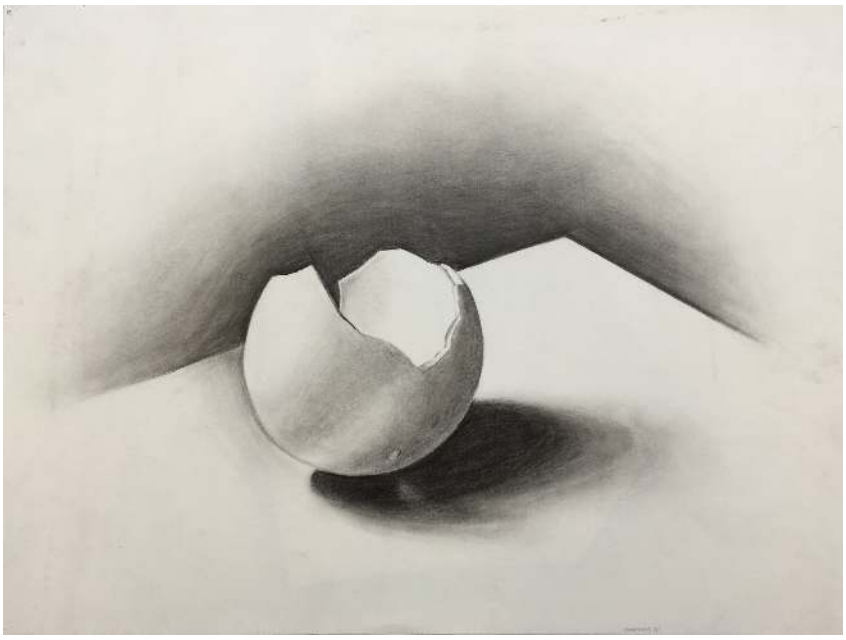


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12: Charcoal Drawing

Charcoal



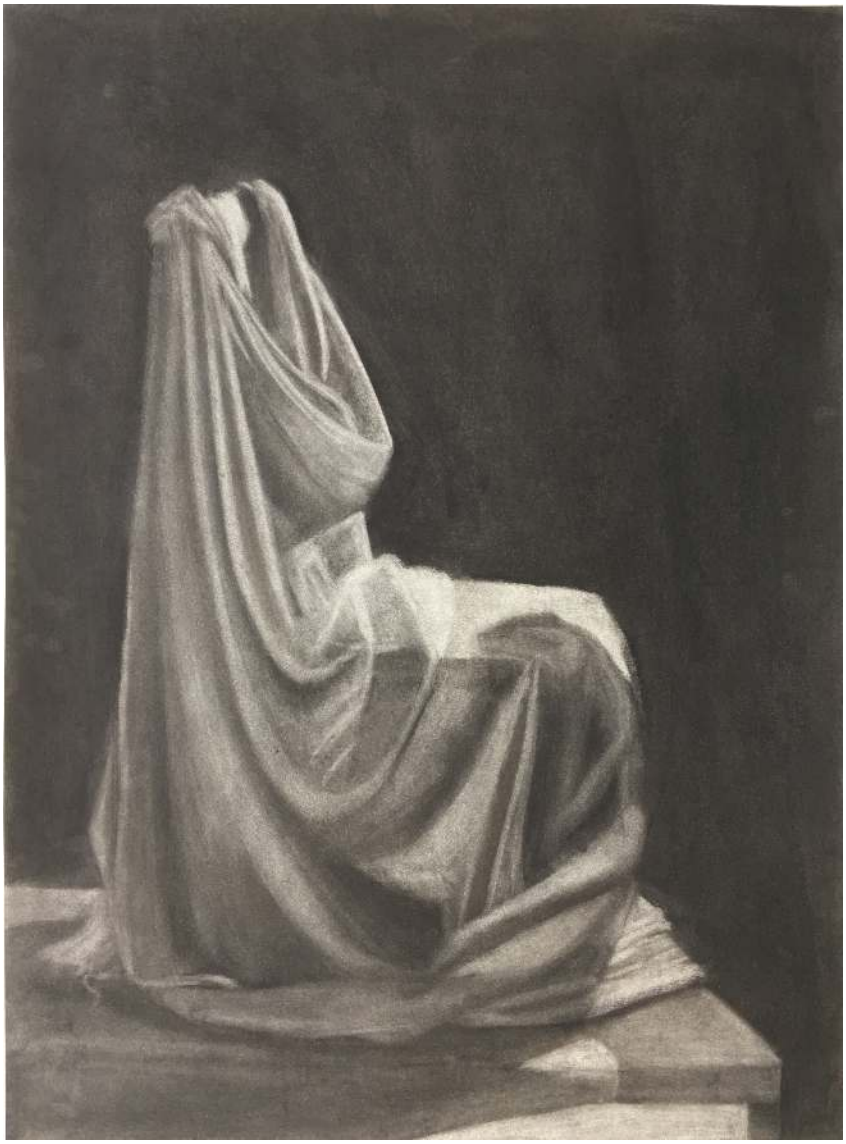


Student Drawings in Charcoal. 2011

Charcoal is arguably the oldest of drawing media used by humans going back over 20,000 years. It has several advantages over other drawing media. You can achieve a rich black at one end of the value scale. Also, it can be blended into the subtlest of tones, while also being able to be scrubbed into the paper so you can erase out the areas you want revealed. That is much like drawing in reverse! Using that technique, which I call a “reverse-out” drawing, you can achieve amazing results in a matter of a few hours at the drawing table. To use a graphite pencil and create a similar visual illusion would take days, instead of hours.

Because of the subtleties of the medium, charcoal is a favorite of artists producing figurative drawings. Charcoal clubs were popular venues for professional and aspiring amateur artists to draw from the nude or partially draped model. Today, figure study sessions and classes are still available for artists to learn to draw human anatomy and to learn the aesthetics of this specialized art genre. Charcoal as a medium is a great choice for portraits and figurative work.

The preferred erasers for charcoal drawing are the kneaded eraser and the white plastic eraser, each performing specific tasks. The **kneaded eraser** works well for subtle and detailed erasing when made into a point. Flattening out this eraser allows for broad areas to be lifted from the paper. The pressure from your hand or fingers determines the amount of the drawing removed. With enough practice, you can become adept at removing very specific area and amounts of the drawing with this eraser. It really is a versatile tool! The **white plastic eraser** can also be used for detail work if it is trimmed to the desired size and shape using a blade, and held in a brass ferulle. You can even draw with the eraser in this way. Of course, you can purchase a white plastic eraser that is in the shape of a pencil and use that to erase and draw as well. The white plastic eraser also is used for firm scrubbing of the charcoal to remove it. Again, another versatile tool for the artist with some specific uses.



Student Reverse Out Charcoal Drawing (using kneaded and white plastic erasers). 2018

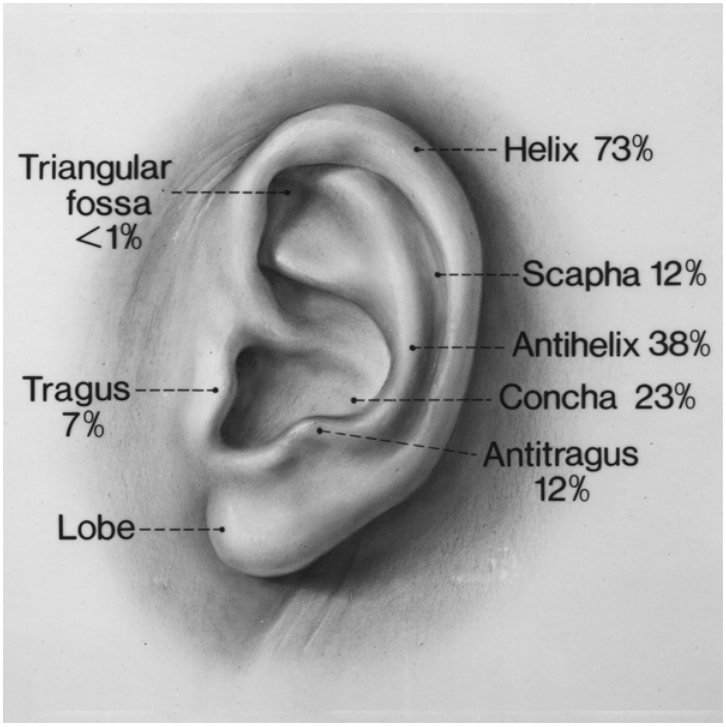
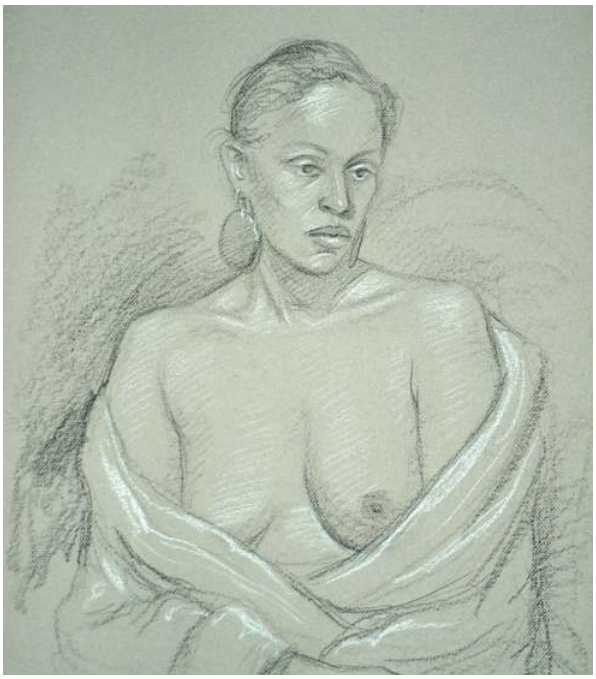


Illustration using brushes and carbon dust (charcoal/Conté mixed powder). 1982

Conté Pencils and Crayons



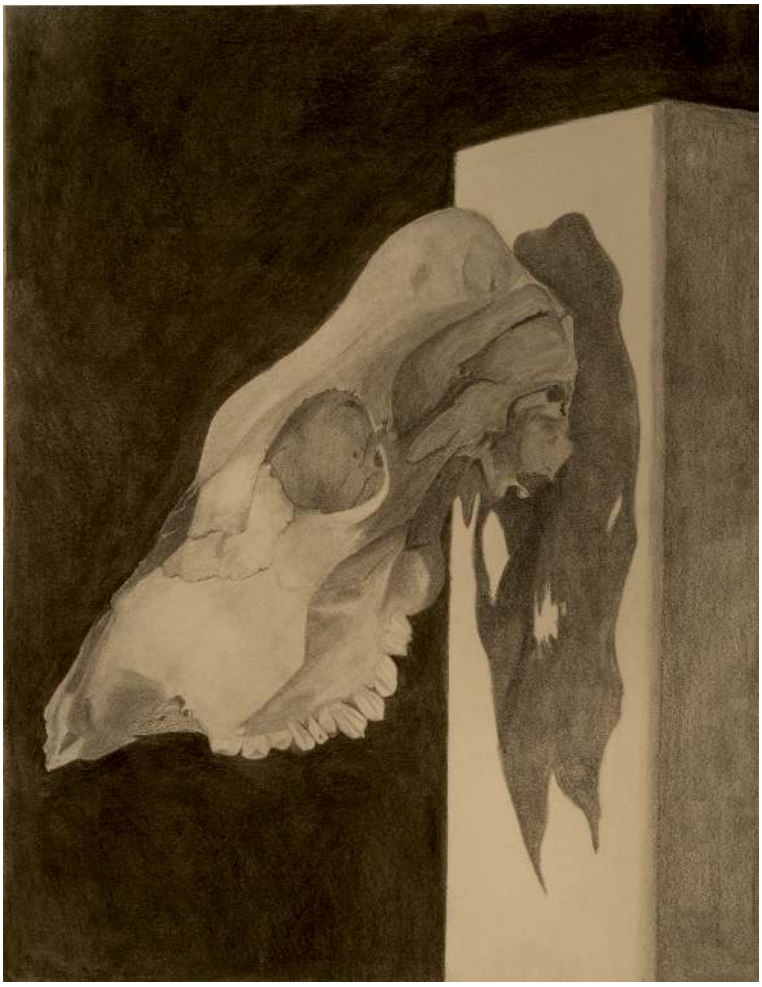


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Drawing demonstration. Conté (white and burnt sienna). 2008 - 2011 Demonstration drawing from live model. Conté. circa. 1995

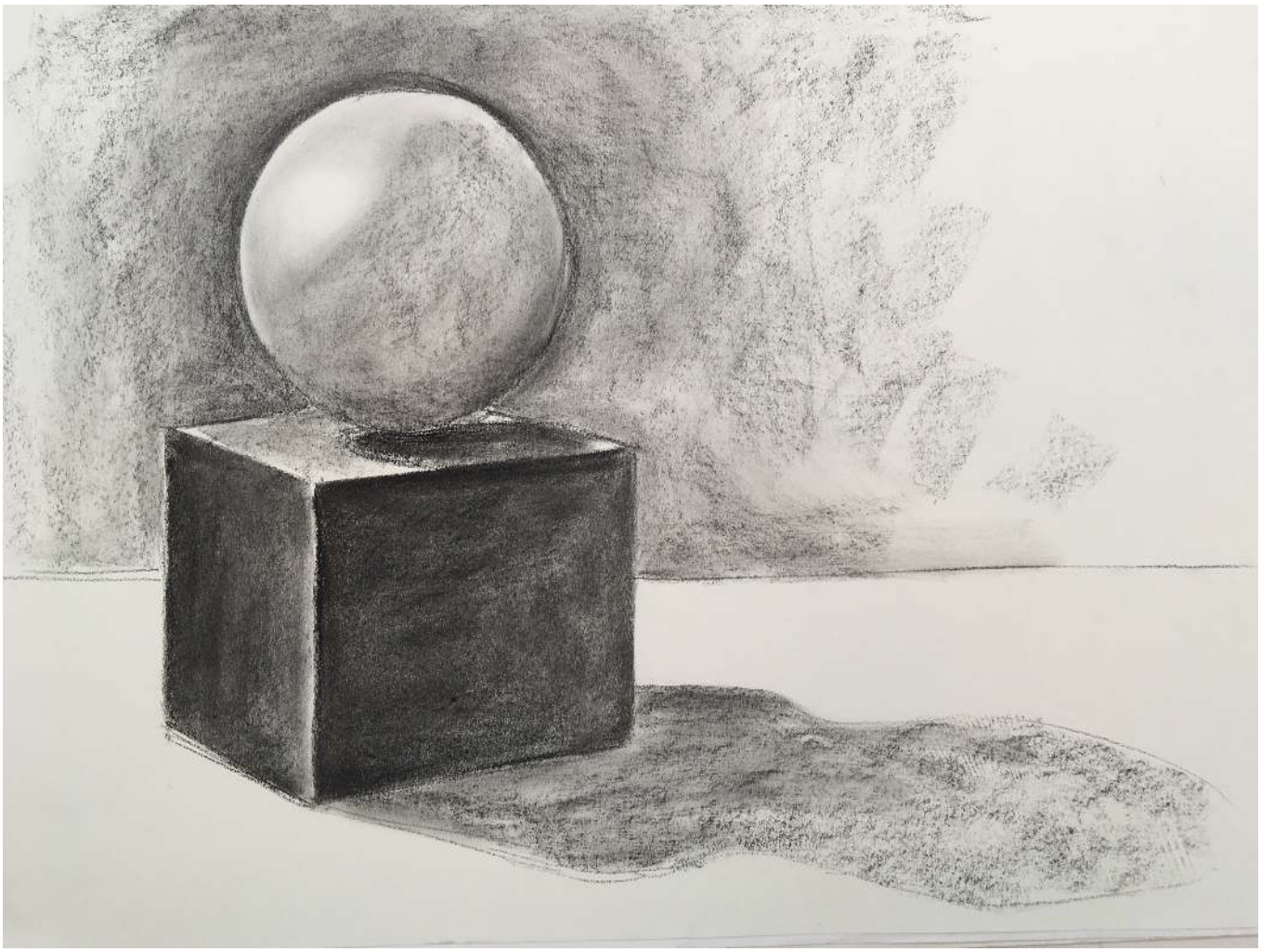
The characteristics of Conté are similar to charcoal, yet there are some differences that should be noted. The size of the Conté sticks is ideal for both drawing with the end, as well as drawing from the side of the stick. Conté comes in different levels of hardness as does charcoal. I prefer the softer sticks since I find it easier to get a range of tone and textures on the paper surface. Drawing directly with the sticks yields a drawing different from one that is blended and pushed into the paper with brushes, paper stumps, or blending tools. Conté is harder to erase than charcoal, yet is more permanent on the paper surface. Both charcoal and Conté benefit from using a fixative to help prevent smudging and lifting of the drawing. To protect and preserve a finished charcoal or Conté drawing, it is best to place it under glass after placing a properly sized cut mat around the drawing.



Charcoal reverse out drawing by student. circa. 2015



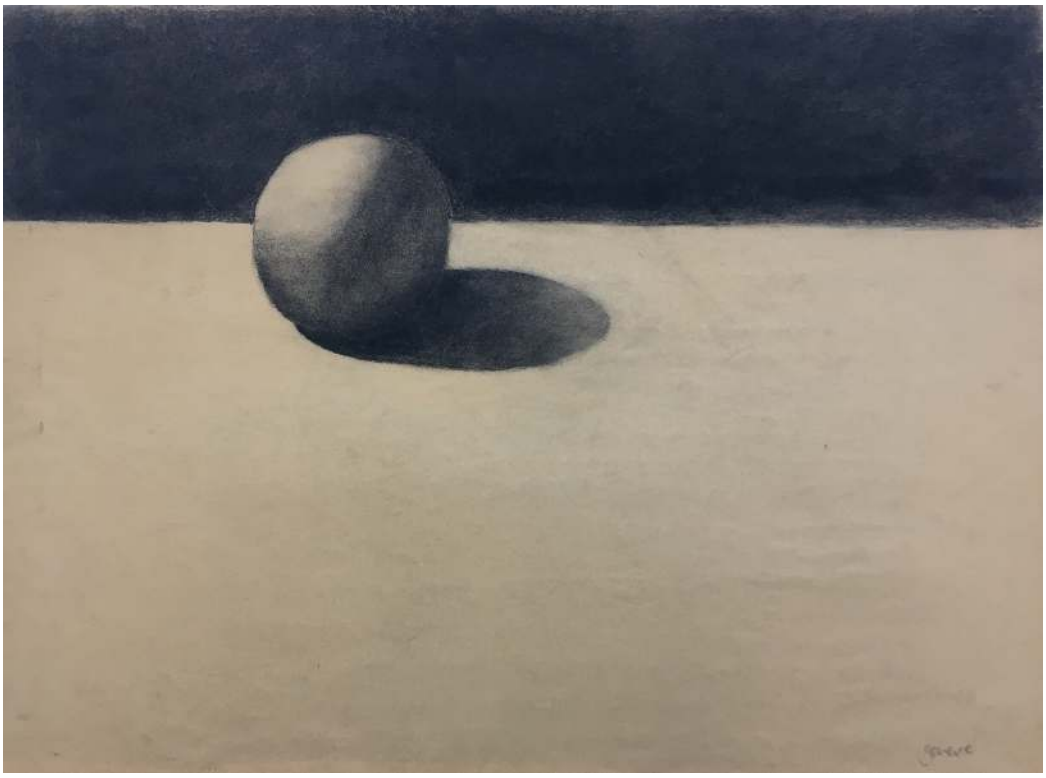
Variety of media with compressed charcoal jet black (on the right)



Demonstration using compressed charcoal (some scrubbing and blending of the charcoal). circa. 2016



Charcoal drawing demonstration (without blending). Conté. 2018



Student Charcoal Drawing on Newsprint. 2012



Charcoal student drawing. 1978

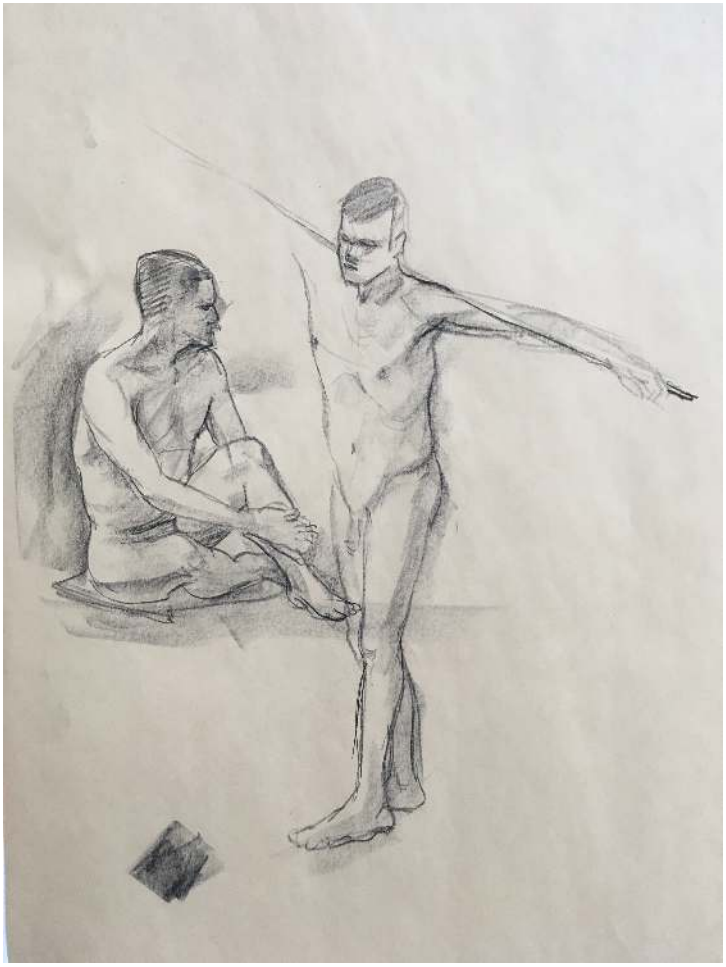


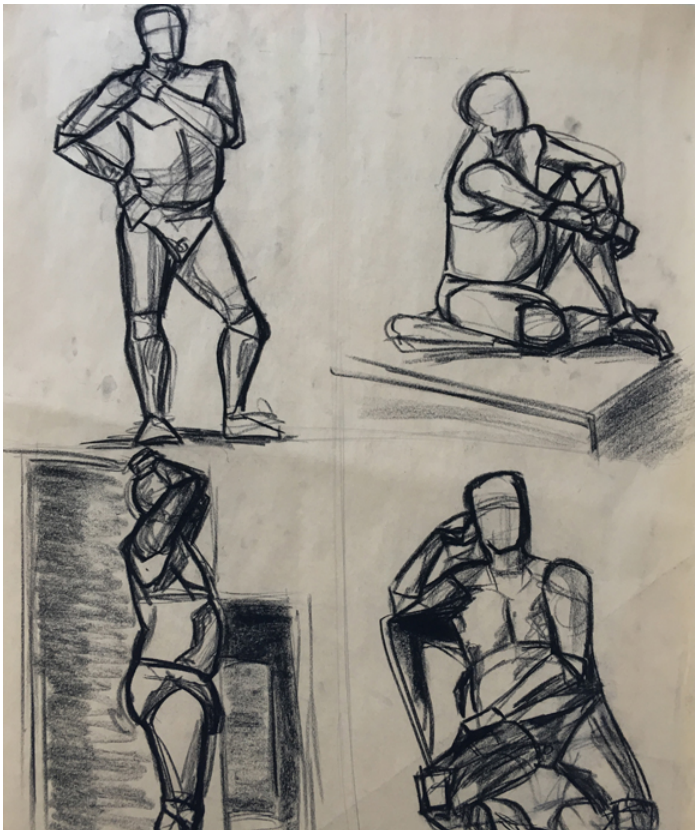
Charcoal "Painting"

Charcoal and pastels have a unique ability to appear as either a drawing, or as a painting depending on the application. The beautiful drawing above is more like a charcoal painting in the strokes and subtle shifts in value.

Figure Drawing

Drawing the human figure is a difficult task for beginning artists. The complexities of the forms may frustrate the student since the human body is all so familiar. We see our heads, hands, and feet regularly, but try to draw them accurately! A thorough study of the anatomy for artists helps to unlock the mysteries behind drawing this challenging subject. If you really are intent on mastering drawing the human figure, don’t give up. Keep practicing and carefully observing the model. Make connections with the textbooks and other resources and your observations of the figure in the drawing studio. First learn to recognize the bony landmarks. Next, study the muscles, tendons, and fat pads – both the underlying anatomy as well as the surface anatomy. Study the human figure proportional systems associated with the male, female, and children. Do not neglect the most challenging areas of study – head, hands and feet. Devote extra practice time to drawing those parts of the body. Perfect practice makes perfect, so use reliable sources to help guide you in your figure studies.

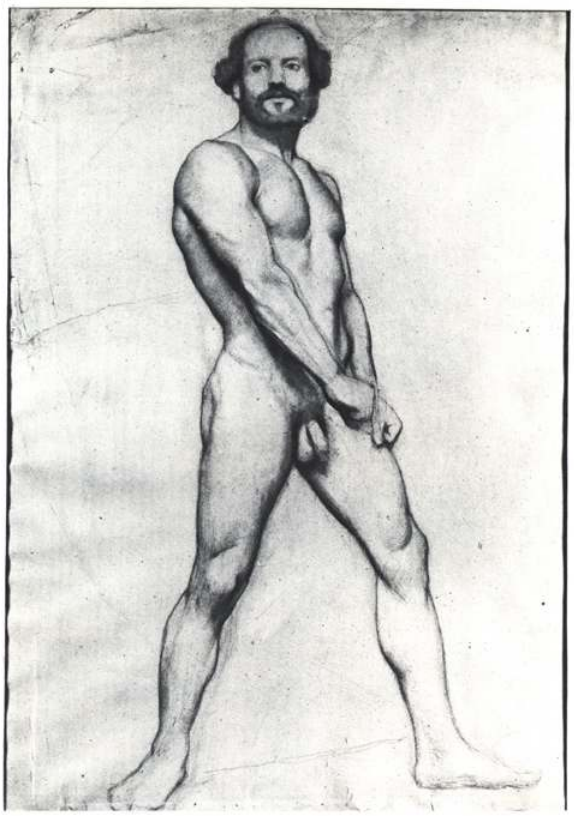


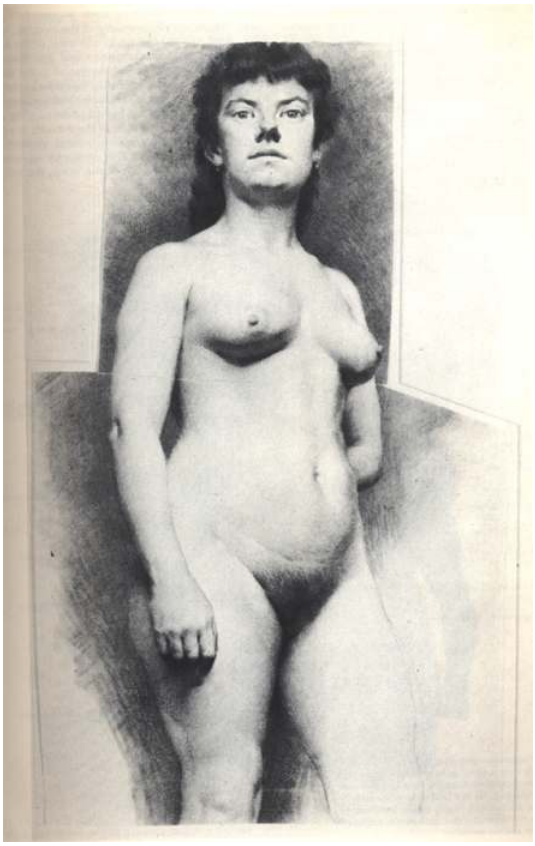


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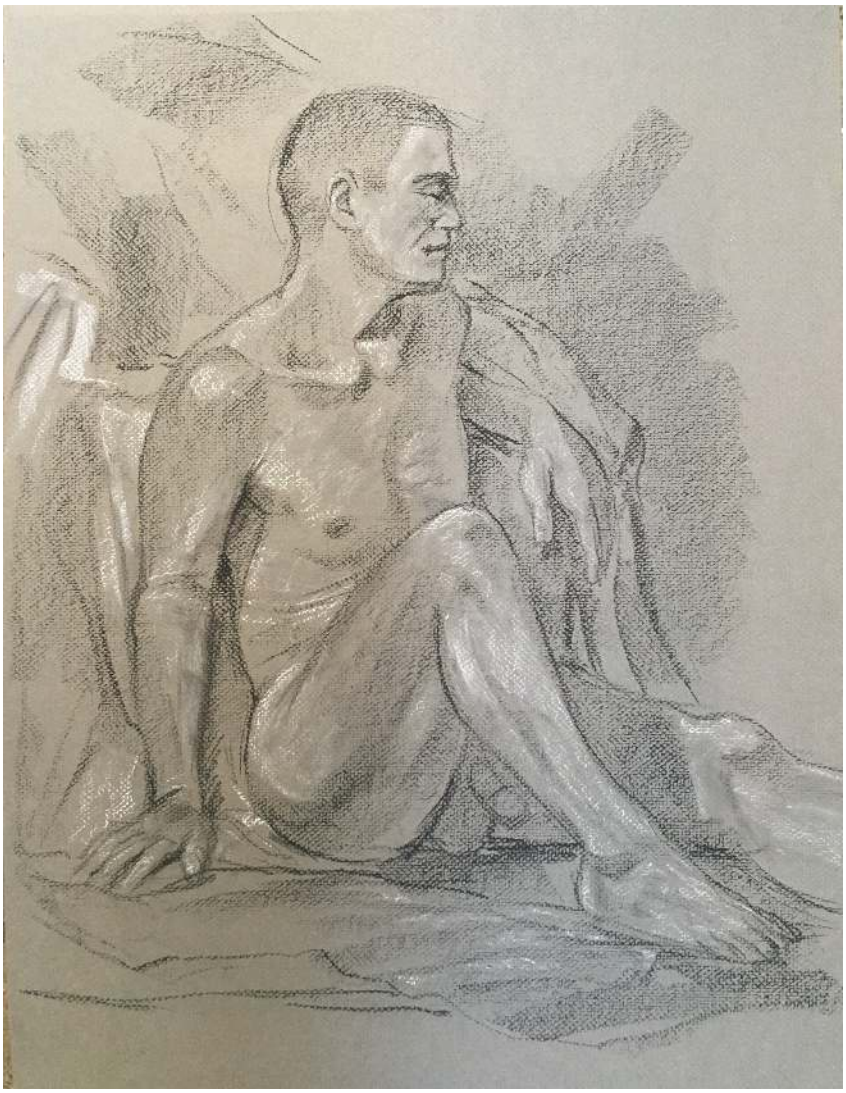


The quick gesture drawing is a staple of the figure drawing studio. In my drawing studio, drawings from the model are timed at 2:00 minute intervals, 5:00 minute intervals, 10 minutes, with a maximum of 20 minutes per model pose. Longer poses can combine 20 minute poses into 40, 60, 80 minutes combined as needed. The above drawing on the left is from the 5:00 minute poses. The drawing on the right demonstrates ways of using geometric shapes to better capture the quick gesture.





The artists of the 1800s were often banned from drawing from nude models. Here are two charcoal drawings from that era.



This is a longer drawing demonstration of about 40 minutes. Black and white Conté are used with a middle value of gray established by the paper. 2019



20 minute drawing demonstration using Conté. 2019



10 minute drawing demonstration using Conté. 2019

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13: Pen and Ink and Wash Drawing

Pen & Ink and Wash

Drawing includes wet media, such as pen and ink and wash which often will refer to watering down ink and using a brush to apply a tone to the paper. The tone can be applied prior to or after drawing lines in ink, pencil, charcoal or other drawing medium. This expands the drawing repertoire and presents one more area for creative exploration. Do not concern yourself with whether you are creating a painting or a drawing since the lines are blurred when using wet media. The emphasis, when drawing in wash, is placed on the various aspects of drawing rather than the more expansive painting techniques using watercolors. It is more of an adjunct to drawing and a logical expansion of the pen and ink drawing techniques that go back centuries.

Pens

The most traditional quill holders are made of wood and have a metal holder at the end to hold the pen nib. Below are wooden holders made by the Joseph Gillott company of England. This are the pen & ink supplies I'm used to using and hold up quite well to professional production in applied art. They certainly will serve traditional fine artists well when creating ink drawings on Bristol paper, vellum tracing paper, and scratch board. Nibs come in a variety of sizes from the tiny crow quill nibs to the larger, stiffer nibs.

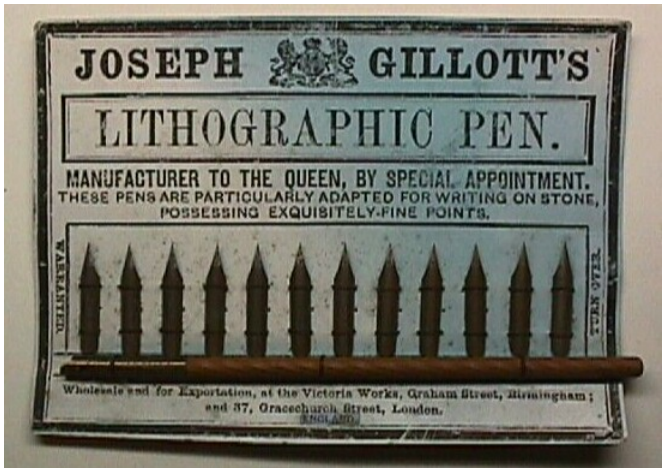





MICRON 005
MICRON 01
MICRON 02
MICRON 03
MICRON 04
MICRON 05
MICRON 08
PIGMA GRAPHIC 1
PIGMA BRUSH
0.05
0.1
0.2
0.3
0.4
0.5
0.8
1.
BR


JOSEPH GILLOTT'S





Ink





Papers



Containers



Traditional pen and ink drawing includes the use of a well of ink, a flexible nib pen, and a drawing surface that will accept the ink without the ink bleeding. This is a difficult technique and not easily mastered by beginning students. An easier method is to use Micron pens on Bristol paper. Erasing ink is a different matter and best left to professionals.

Traditional Pen & Ink

There are different size nibs and holders. Nibs come in different shapes and also levels of flexibility. For the most part, the concept of ink application of the same. The nib of the pen is dipped into the well of ink, then applied to the paper. The pressure on the nib as the ink is drawn has an effect on the amount of ink dispensed. Pressing down separates the two parts of the nib point allowing the ink to flow downward towards the tip and onto the paper. The more pressure on the nib, the thicker the line.

How to hold the pen.

How to dip into the ink well.

Thick and thin lines. Eye lashing

Surfaces (supports)

Erasing.

Cloth for cleaning and wiping

Wash Examples

https://www.youtube.com/watch?v=gm63WcJXTkY

maxresdefau .jpg

Demonstrations

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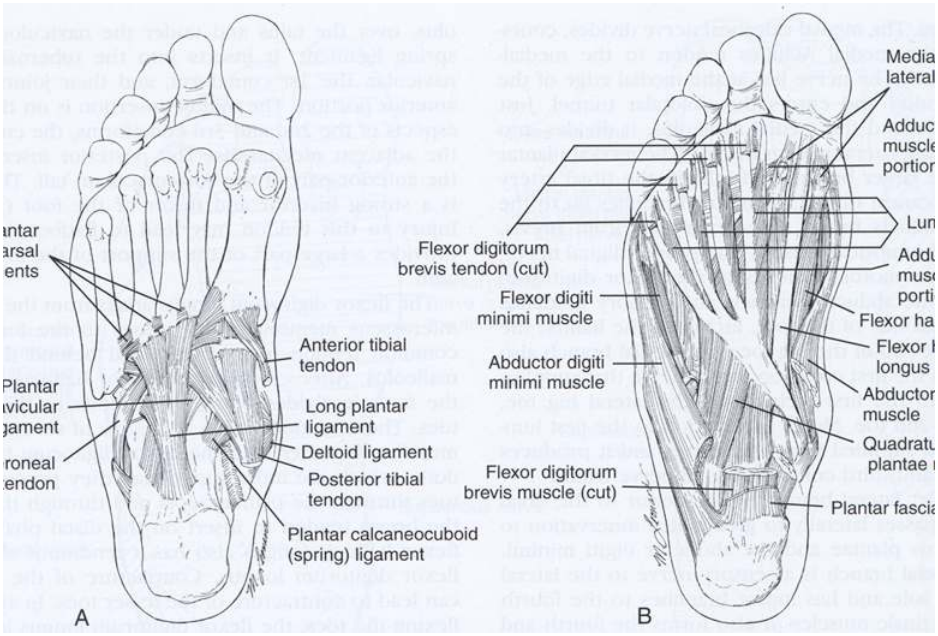


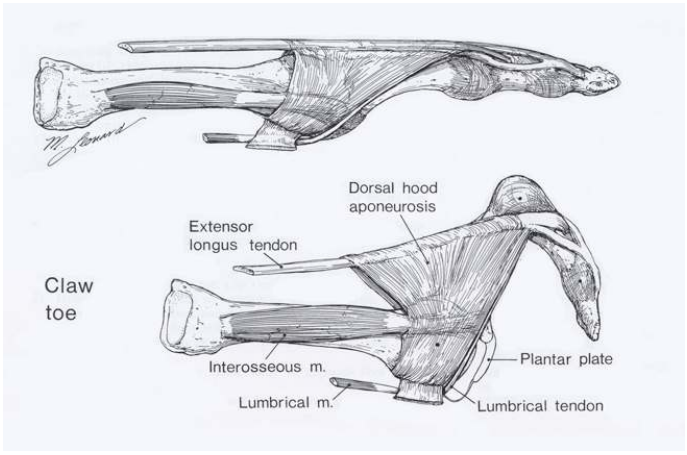


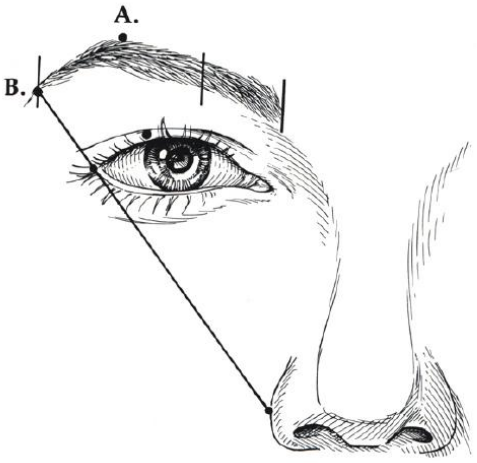
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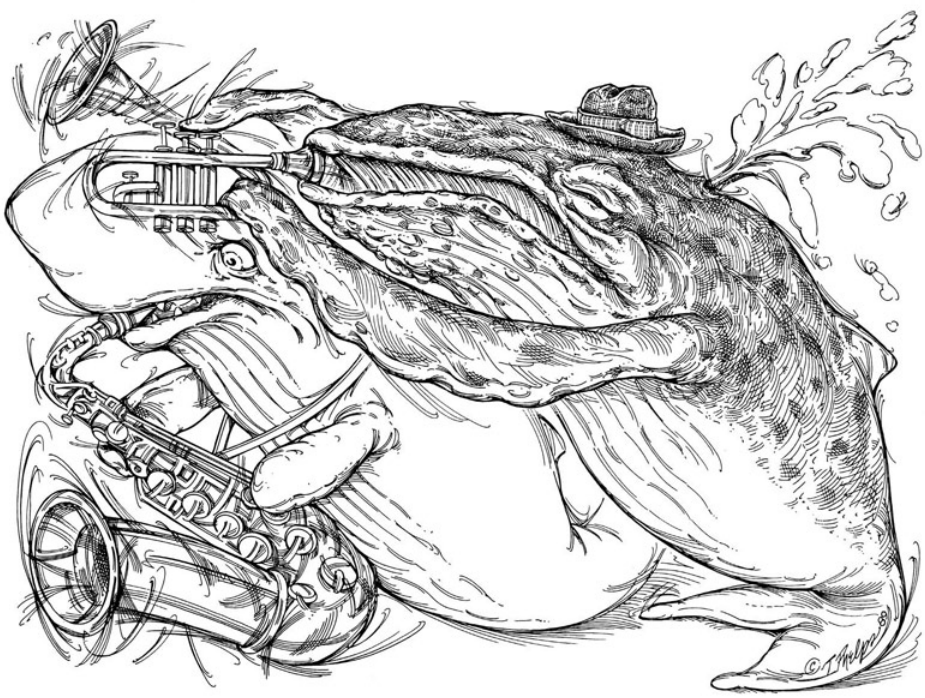


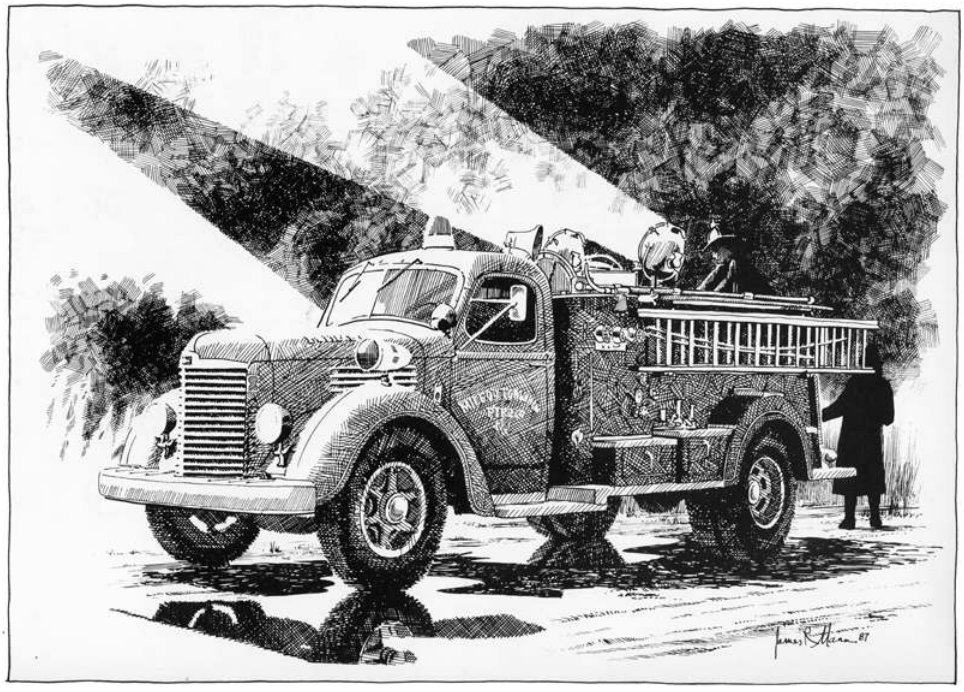
Pen & Ink Examples











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14: 20th Century Modern Art Movements- Cubism

Cubism

https://www.metmuseum.org/toah/hd/cube/hd_cube.htm

https://www.tate.org.uk/art/art-terms/c/cubism

Cubism was one of the most influential visual art styles of the early twentieth century. It was created by Pablo Picasso (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914. The French art critic Louis Vauxcelles coined the term Cubism after seeing the landscapes Braque had painted in 1908 at L'Estaque in emulation of Cézanne. Vauxcelles called the geometric forms in the highly abstracted works "cubes." Other influences on early Cubism have been linked to Primitivism and non-Western sources. The stylization and distortion of Picasso's groundbreaking *Les Demoiselles d'Avignon* (Museum of Modern Art, New York), painted in 1907, came from African art. Picasso had first seen African art when, in May or June 1907, he visited the ethnographic museum in the Palais du Trocadéro in Paris.

The Cubist painters rejected the inherited concept that art should copy nature, or that artists should adopt the traditional techniques of perspective, modeling, and foreshortening. They wanted instead to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relief-like space. They also used multiple or contrasting vantage points.



Abstraction

Cubism is a form of abstraction. Many students when asked the question "do you understand abstract art?" answer that they do not. A second question is then posed, "do you like abstract art?" and the same students often answer no as well. I explain that like many things in life, if you study the subject and have a general understanding of the "Ws," (who, what, where, when, and why) you may come to appreciate it. That certainly pertains to modern art of the 20th Century. Why was Dada art created? Without the context of the First World War as a backdrop, we may not understand at all this approach to art. However, with the context of the time considered, it makes begins to make sense.

Abstraction in art can be a simplification. Consider the large published scientific article. With what does it begin? An Abstract that condenses the article into the most salient points. It can also be so with abstract art where the artist sees the world and abstracts from reality presenting an imaginative vision of that reality. We have the need to be creative, and when creating art that records only what we see we become bored. Why create what we see? We can use our eyes for that. The Ancient Greeks worked hard to

create realistic, life-size images of Koure and Kouros (idealized men and women). They reached that goal with the landmark sculpture Kritios Boy, yet, in about a generation, they began lawfully distorting the human body by evidence of the Riace bronzes and other works of that period. The Riace bronzes go beyond human through idealization and subtle exaggeration. The stylistic formula for the Riace bronzes and much of the Greek Classical and Hellenistic sculpture is attributed to Polykleitos and Pheidias.

http://www.getty.edu/art/collection/artists/3266/polykleitos-greek-active-460-415-bc/

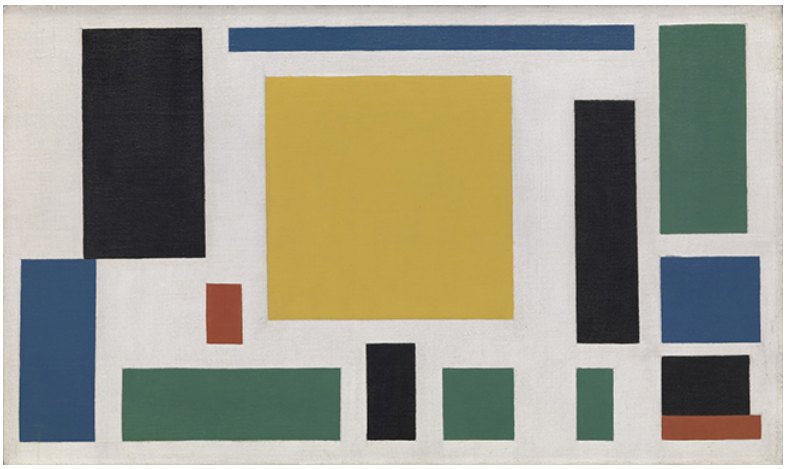
https://www.theacropolismuseum.gr/en/content/kritios-boy-and-severe-style

https://www.bbc.com/news/world-europe-25468964



https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/?work=207

https://www.tate.org.uk/art/artists/theo-van-doesburg-1017

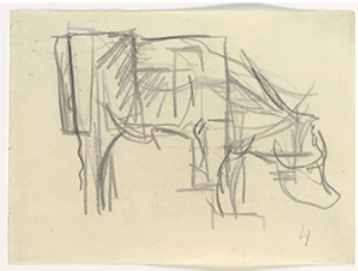


Theo van Doesburg, *Composition VIII (The Cow)*, 1918, oil on canvas, 37.5 x 63.5 cm, (MoMA)

Theo van Doesburg's *Composition VIII* consists of just fourteen rectangles. One nearly perfect yellow square in the center is surrounded by thirteen rectangles of different proportions: four green, three blue, four black, and two red. They are scattered evenly across the surface, not overlapping (although two pairs abut), and are carefully aligned with the edges of the rectangular white canvas. This seems to be a good, and fairly early, example of what is called "abstract art," art without any subject matter or visual resemblance to actual objects in nature.

In what appears to be a ludicrous parenthetical statement, however, the title also declares the work to be a cow. And indeed, there are a number of preliminary studies by van Doesburg that may justify that subtitle.







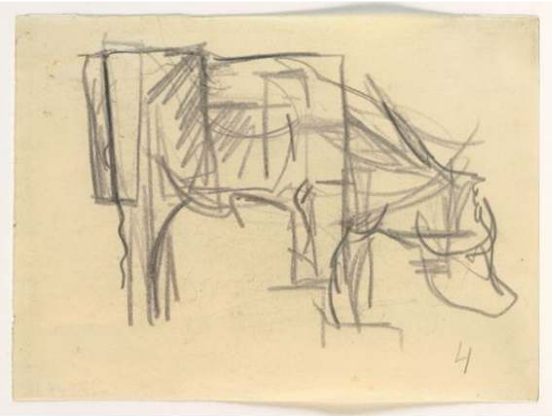
Top left: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); top right: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); bottom: Theo van Doesburg, *Composition (The Cow)*, 1917, gouache, oil, and charcoal on paper, 39.4 x 58.4 cm (MoMA).

One graphite drawing is immediately recognizable as a cow or bull grazing head down in a field, despite its sketchy execution and the simplification of its muscular contours. Another graphite drawing squares off those contours; the cow's hip and thigh muscles are simplified into a block, and the rear leg is straightened into an elongated peg. A painted study continues this squaring off process. The head is now composed of a few rectangles: a broad forehead in purple, a black snout terminating in a nested red band, and a yellow antenna-like vertical suggesting an ear.

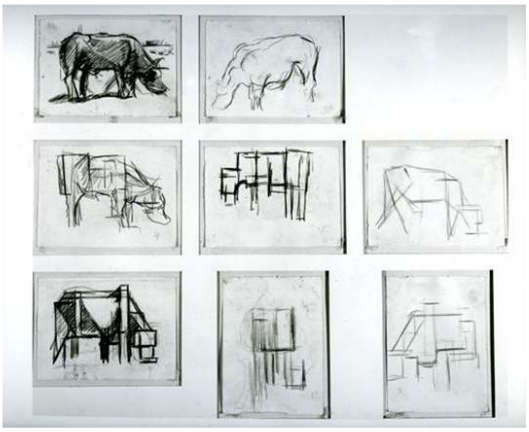
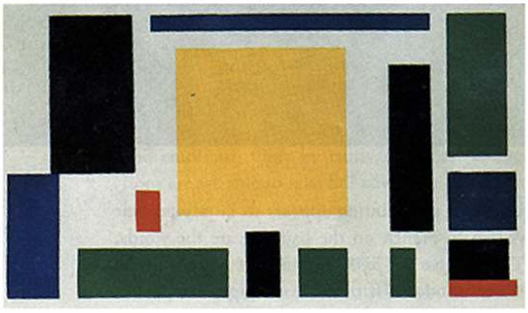
Now it is possible to see *Composition VIII* as a cow as well. The central yellow square is a massive, weighty ribcage, and the black rectangle on the left is a hip, with the blue and red below representing two legs. In the lower right is a tripartite head: blue forehead, black snout, and red mouth/nostrils. The title is appropriate after all; at first sight what we see is just an abstract "composition" of colored rectangles, but hidden within is a cow.

The above highlighted areas by authored By Dr. Charles Cramer and Dr. Kim Grant (full article accessed by using link below)

https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/de-stijl/a/de-stijl-part-ii-near-abstraction-and-pure-abstraction

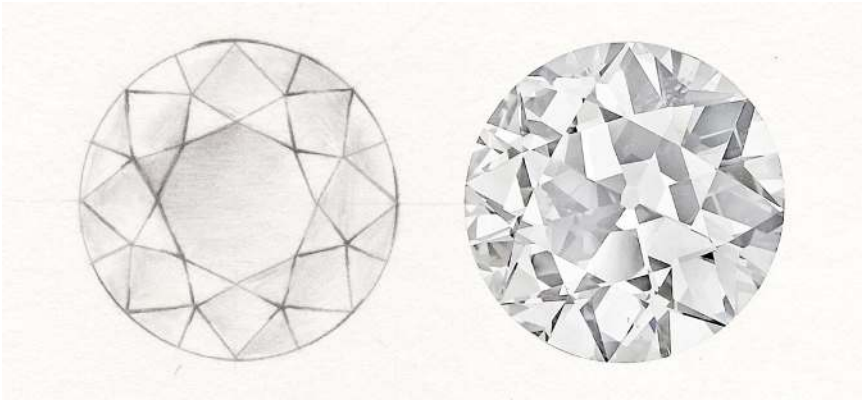




Visualizing Cubism

There are several helpful ways to look at creating an imaginative abstract drawing inspired by Cubism. Imagine that the form you wish to draw is simplified into facets, planes and surfaces each catching light differently. Each may have its own value. Gradations in tones may be added and contrast, by allow the lighter side of the facet, or plane, to be placed next to a darker side of a plane. This creates a shimmering effect like a mosaic, or a cut gemstone. Below are examples of cut gemstones and you will see the light effects on the many facets. Each facet is on a plane catching light in a unique fashion.

Another way of looking at Cubism is to consider what happens when a mirror is cracked and you look at your subject in that mirror. The image is distorted in a way that separates the whole image into shapes shifted in various directions creating a unique image quite similar to the drawings and paintings we sometimes see in Cubism.

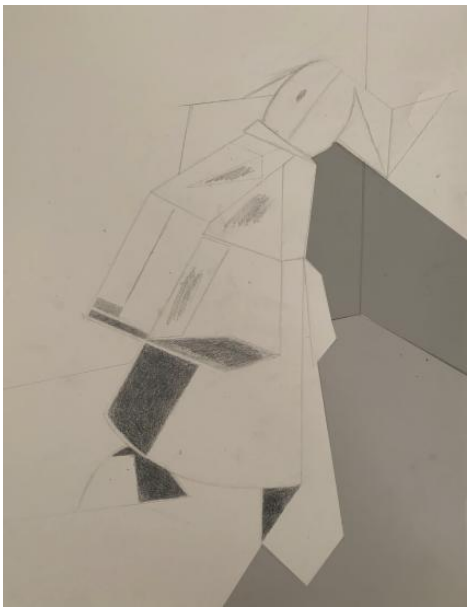




Often students have difficulty applying the concepts and new ways of seeing the world that Cubism affords. The first drawing below is the beginning of a Cubist student drawing. It represents an abstract bunny that is broken up into geometric shapes using line and some tone. The student is unsure what to do next and how to complete the drawing. Since this is from an online drawing class I am not able to easily demonstrate drawing solutions using tracing paper and a pencil over the student drawing. Instead I am relying on Photoshop to teach the student how to take this drawing to the next level. Each time I add an element the composition is changed. When adding shapes, values, and textures, the balance is effected and so I work over the entire piece adding elements with the goal of creating a balanced drawing with contrast, movement, and rhythm. Note that I place several values on identified planes, create facets with gradations, patterns with lines, texture with a rough stipple, and areas shadows. Most importantly, I add black shapes which immediately change the look of the work from a rather flat art with middle grays, to a work of art with a full range of values. It becomes more dynamic and complete. I could also play up the use of white in the drawing, but decided to stop where I was considering the art completed to an adequate point. Sometimes it is good to know when to stop when creating art. You can overwork a piece.







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Before After

Assignment

• Study the Cubist work of Picasso and Braque

• Be inspired by their “new ways of seeing”

AFTER YOU DETERMINE YOUR CONCEPT

• Share your concept with the instructor

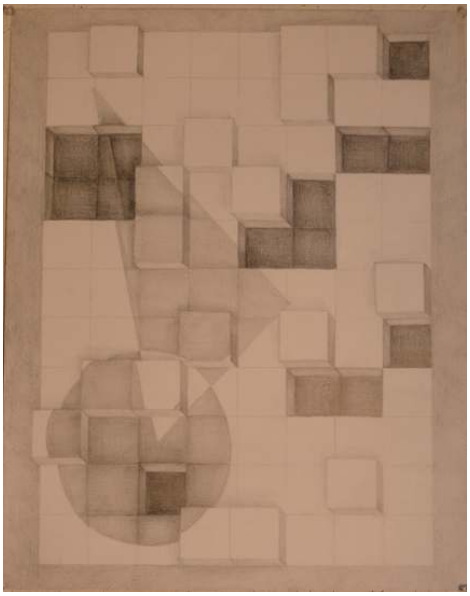
• Gather your materials

• Carefully execute the design (collage or drawing)

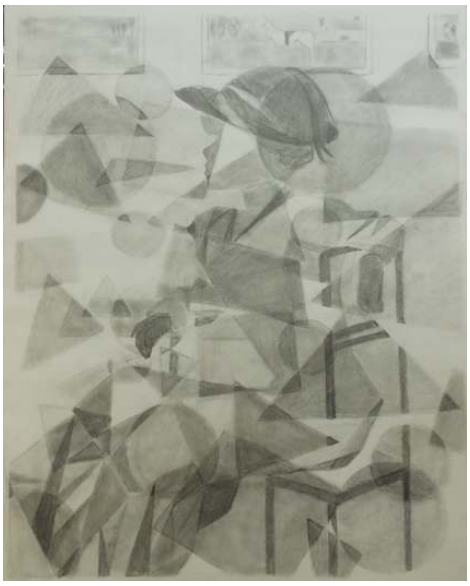
Student Work

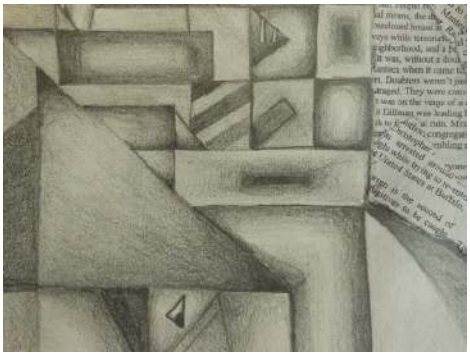






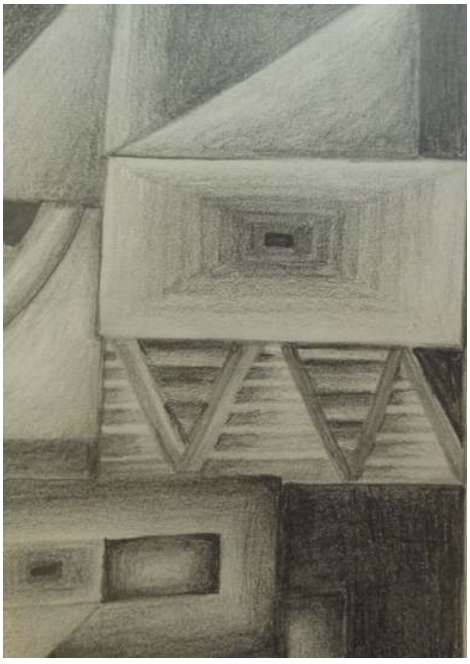
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https://human.libretexts.org/@go/page/63711







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15: 20th Century Modern Art Movements - Surrealism

Surrealism

André Breton



André Breton, French (1896 - 1966)

André Breton was the founder and chief theorist of the Surrealist Movement. Through his study of medicine and work with the insane, he became interested in irrational imagery. After serving as a medical auxiliary during the First World War, he discovered the work of Sigmund Freud. The subjects of psychiatry, the illogical and the unconscious mind appealed greatly to the Surrealists. By 1924, Breton had become a prominent figure in the Parisian avant garde and had gathered around him a group of poets and artists interested in exploring the subconscious. The Surrealist Movement was launched that year with Breton's 'Manifesto of Surrealism'.

https://www.nationalgalleries.org/art-and-artists/artists/andre-breton

Surrealist Manifesto

André Breton wrote the manifesto of 1924 that defines the purposes of the group. He included citations of the influences on **Surrealism**, examples of Surrealist works and discussion of Surrealist automatism.

Definitions

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

Surrealism and Reality

The way artists approach reality is part of their visual toolbox: Artists may depict much of what they see in the physical world, they may alter appearances, or they may invent forms that no one has seen. Breton initially had a group of writers in his small group of Surrealists, but eventually several visual artists were accepted into the group. The following are several prominent Surrealist artists and examples of their work.

René Magritte



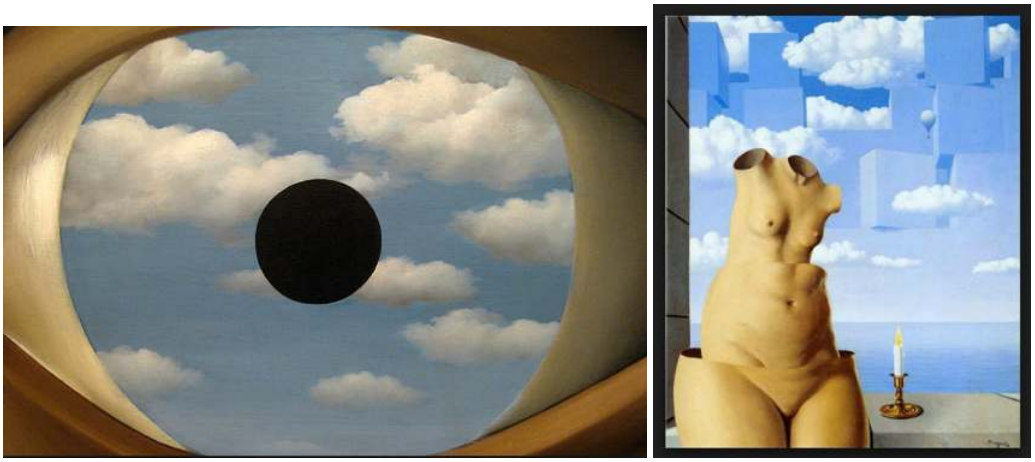
René Magritte, Belgian (1898 - 1967)

https://www.nationalgalleries.org/art-and-artists/artists/rene-magritte

Magritte was born in Belgium and, apart from a few years spent in Paris in the late 1920s, lived there all his life. Unlike many Surrealists, Magritte did not subscribe to the view that the unconscious could be expressed through chance or 'automatic' techniques. Instead, he planned and executed his paintings with all the deliberation and skill of an academic painter. The results are surprisingly credible images of seemingly illogical scenes. Magritte would undermine logic by tampering with scale and by placing unrelated objects in unexpected settings. A constant theme running through his art is the relationship that exists between the painted image and the visible world, between fiction and reality. Magritte's art blurs the boundaries between the two. In his art, Magritte shows images that appear real. However, he may add writing that tells a different story and leads the viewer to a place where they must interact with the work and answer the literal posed question, or visual conundrum. These paintings require the interaction and participation of the viewer and are best represented by his series of paintings *The Treason of Images* painted in 1929.



The Treason of Images, 1929





Surrealist paintings by René Magritte.

Salvador Dalí

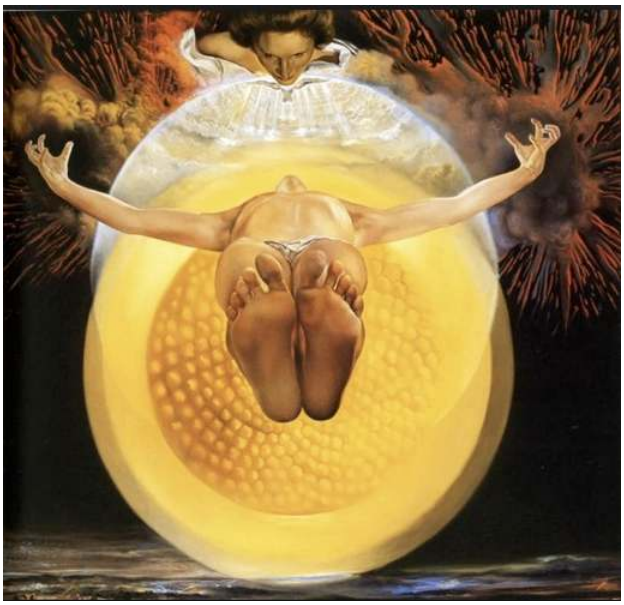
Salvador Dalí spent much of his life promoting himself and shocking the world. He relished courting the masses, and he was probably better known, especially in the United States, than any other 20th-century painter, including even fellow Spaniard Pablo Picasso. He loved creating a sensation, not to mention controversy, and early in his career exhibited a drawing, titled *Sacred Heart*, that featured the words “Sometimes I Spit with Pleasure on the Portrait of My Mother.” Publicity and money apparently mattered so much to Dalí that, twitching his waxed, upturned mustache, he endorsed a host of products for French and American television commercials. Modesty was not in his vocabulary. “Compared to Velázquez, I am nothing,” he said in 1960, “but compared to contemporary painters, I am the most big genius of modern time.”

https://www.smithsonianmag.com/arts-culture/the-surreal-world-of-salvador-dali-78993324/

https://thedali.org/about-the-museum/timeline/



Salvador Dalí, Spanish (1904 - 1989)





Max Ernst

A key member of first Dada and then Surrealism in Europe in the 1910s and 1920s, Max Ernst used a variety of mediums—painting, collage, printmaking, sculpture, and various unconventional drawing methods—to give visual form to both personal memory and collective myth. By combining illusionistic technique with a cut-and-paste logic, he made the incredible believable, expressing disjunctions of the mind and shocks of societal upheavals with unsettling clarity.

https://www.moma.org/artists/1752



Max Ernst, French and American, born in Gemany (1891 - 1976)

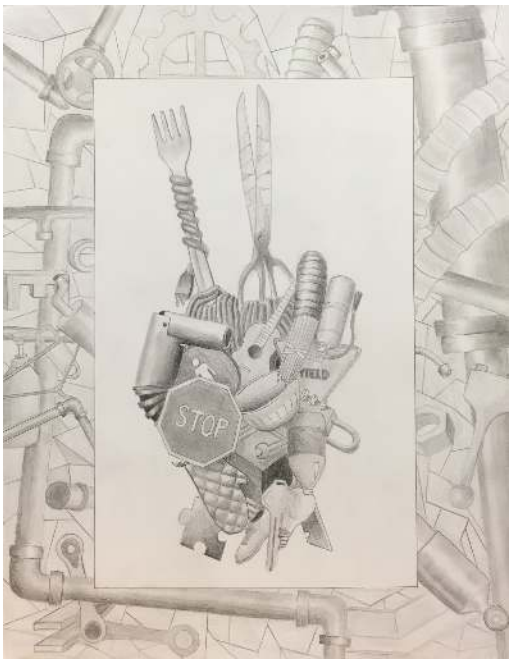
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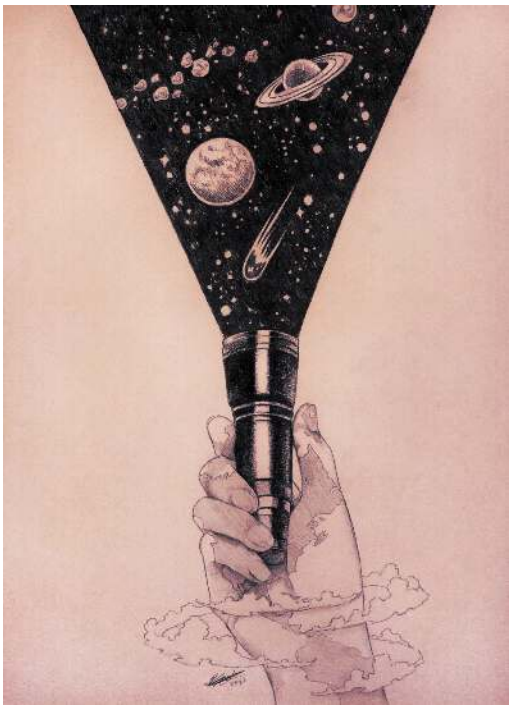


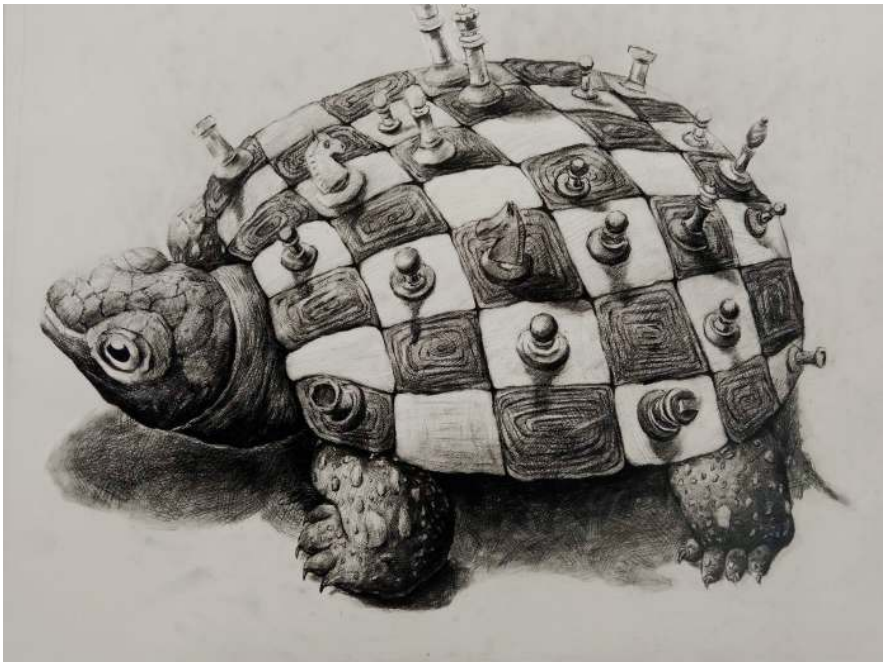


https://medium.com/@milenaolesinska77/max-ernst-the-master-of-surrealism-8096a78d24dd

Examples of Student Surrealist-inspired Drawings


STOP



https://human.libretexts.org/@go/page/63712





Surrealist Drawing Assignment

Using a full sheet of drawing paper, create a drawing from your imagination after studying the philosophy and artwork of the Surrealists. Examples of student work is above.

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16: The Grid

The Grid

Why a Grid?

Helps artists and graphic designers:

• organize space

• create unity, rhythm, repetition

• proportionally enlarge an image or photo

• with page design and composition

https://www.tate.org.uk/research/publications/tate-papers/12/the-grid-as-a-checkpoint-of-modernity

Professional Applications

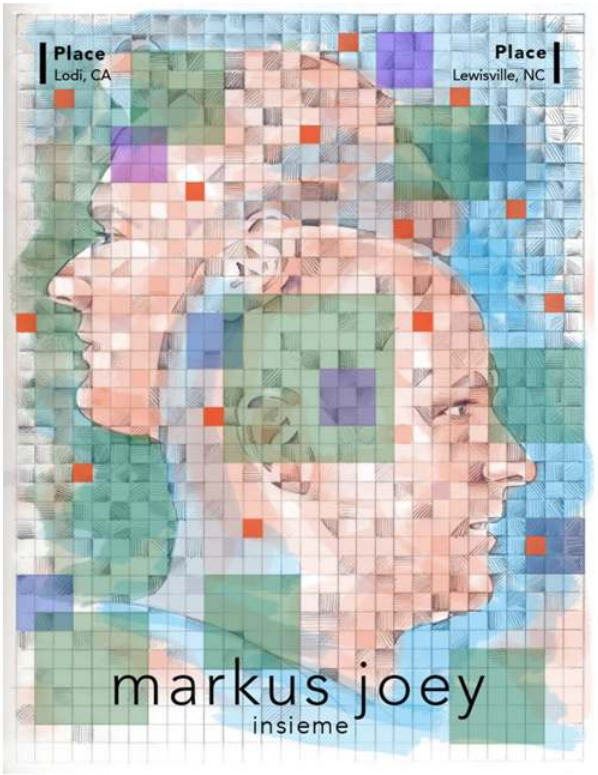
❖ The grid, along with the Rule of Thirds and the Golden Section, is a design (composition) solution with practical applications

❖ As an artist I often use the grid to design layouts for print and web applications

❖ I also use the grid to create illustrations for a variety of clients, including wineries (see below)

https://www.meleonarddesign.com/wine-labels?lightbox=dataItem-iiw09hx41

https://markuswine.com





General History of Grid and Grid-related Art

http://www.artnowpakistan.com/the-grids-before-modernism/

Ancient Egyptians

https://www.ucl.ac.uk/museums-static/digitalegypt/art/artgrids.html

- The ancient Egyptians were the first to create and utilize the grid system as a step in the formation of their art
- Some of the unfinished temples from the Middle Kingdom have surviving grid line systems still showing on the stone walls
- The parts of the body relate to a grid consisting of eighteen squares from the soles of the feet to the hairline (see below)



Grid applied to unfinished tomb painting

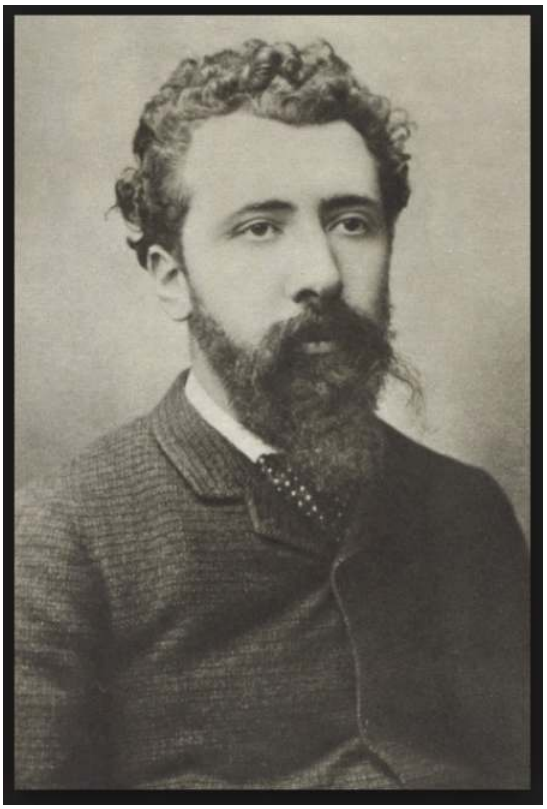


Typical Ancient Egyptian figure using the standard Egyptian proportional grid system

The Grid in Modern Figurative Art

- Post-Impressionism (1886-1905)
    - Georges Seurat (1859-1891)
- Cubism (1910s-1020s)
    - Pablo Picasso (1881-1973)
    - Georges Braque (1882-1963)

Georges Seurat (1859-1891)

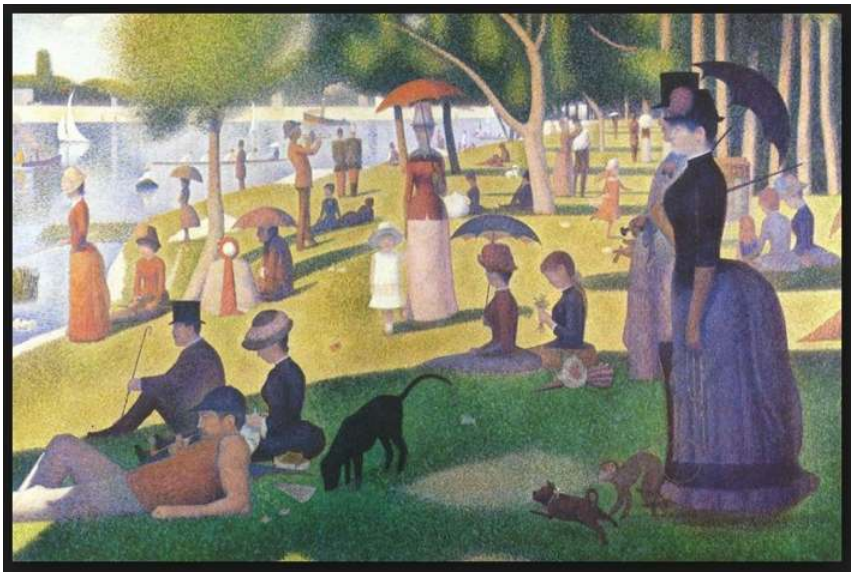


https://mymodernmet.com/pointillism-art-georges-seurat/

❖ Known for **Pointillism**:

❖ Pointillism is a technique of Post-Impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Seurat with the aim of producing a greater degree of luminosity and brilliance of color.

❖ Although technically not a grid, there is a systematic application of the tiny dots of color creating a similar organized rhythm within the painting.



A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 1886



A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 1886 (detail)

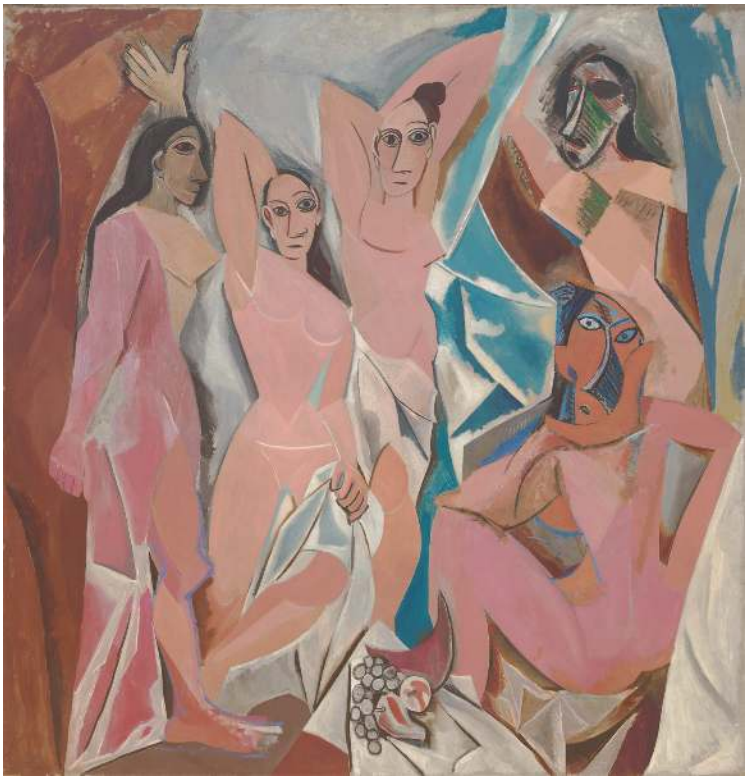
Pablo Picasso

https://www.metmuseum.org/toah/hd/pica/hd_pica.htm

https://www.nationalgallery.org.uk/artists/pablo-picasso

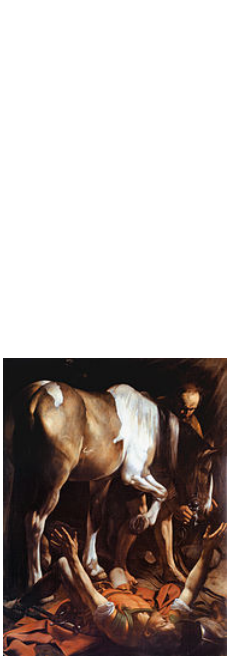
With Picasso and Georges Braque we see exploration into new ways of seeing and representing the world through visual art. Les Demoiselle d'Avignon cleared the way for new and radical ways of representing subject matter as well as creating art. It shocked viewers and some of Picasso's patrons. Nevertheless, it helped pave the way for the art movements that follow. One of those movements is Cubism.

https://www.moma.org/collection/works/79766



Les Demoiselles d' Avignon, 1907

Les Demoiselles includes symbolism and abstraction, however it is not considered Cubism at this point. Cubism, to follow shortly after this landmark painting, is a systematic approach to art involving an underlying framework upon which shapes are attached. There is, in a sense, a loose grid underlying the forms drawn or painted on the two-dimensional surface. Additionally, color becomes less and less important and the focus is on the placement and nature of the forms in the visual field. No longer is the intent to create a sense of depth, but rather the forms tumble out towards the viewer. A similar effect was achieved in the realistic Baroque paintings of Caravaggio where the depth of field was limited and the figures projected outward with hand and arm gestures.





The Conversion of St. Paul, 1600

https://www.nationalgallery.org.uk/artists/michelangelo-merisi-da-caravaggio

https://www.metmuseum.org/toah/hd/crvg/hd_crvg.htm

Cubism also plays with our point of view. The same subject may be represented in a drawing or painting simultaneously from different angles. For example, a nose may be shown in profile, while an eye may be represented from the front. Where have we seen this before? The Ancient Egyptian grid proportional system for depicting the human form is similar to what Picasso and Braque were creating with their Cubist works. However, the Egyptians created logical images in their minds. They show the head in profile, but the eye from the front; the shoulders and hips from the front, but the hands and feet from the side. Each body part is drawn or painted to its most advantageous point of view. Logical. The below paintings are by Picasso.



Girl with a Mandolin (1910)



Ma Jolie (1911-1912)

Georges Braque

https://www.tate.org.uk/art/artists/georges-braque-803

https://www.sfmoma.org/artist/georges_braque/



Man with a Guitar (1912)

Chuck Close (born 1940) - *read more about Chuck Close at the end of the chapter*

https://www.pacegallery.com/artists/chuck-close/

https://www.sfmoma.org/artist/chuck_close/

❖ He uses a grid to divide the image into small sections which he scales up onto a large canvas.

❖ His later work uses the grid as a structural element in the composition.

❖ Due to their large scale, Chuck Close's paintings can be read in different ways: up close each section of the grid becomes a small abstract color study; from a distance all the sections of the grid combine to create a realistic portrait.

Chuck Close's Early Artistic Work

❖ Influenced by late Abstract Expressionism:

- ❖ Jackson Pollock
- ❖ Willem de Kooning (Chuck thought of himself as an inferior copy of de Kooning)

Jackson Pollock (1912-1956)

https://www.moma.org/artists/4675

https://www.guggenheim.org/artwork/artist/jackson-pollock

❖ Abstract Expressionist known for his drip paintings.

❖ Chuck Close saw his work and thought "that's not art." However, within a day or two, he was dripping paint on his work.

❖ Pollock, obviously was an influence on Chuck Close.





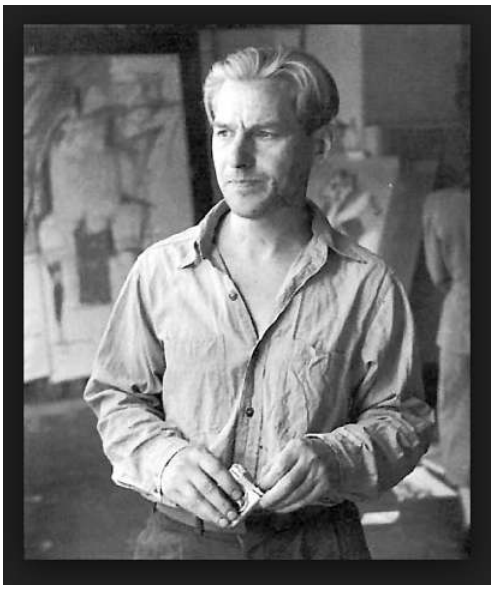
Willem de Kooning (1904-1997)

https://www.moma.org/artists/3213

https://www.guggenheim.org/artwork/artist/willem-de-kooning

https://www.tate.org.uk/art/artists/willem-de-kooning-1433

- ❖ Both de Kooning and Pollock are Abstract Expressionists.
- ❖ They are part of a group of artists who are known as the New York School.
- ❖ His images of women show aggression and complexity, much like the paintings of women by Pablo Picasso.
- ❖ He was the most influential artist in the early development of Chuck Close.





The Early Works (1960s-1970s) of Chuck Close

- Monument is scale
- Personal subject matter (himself, friends and family)
- Exhibited in 1967-68
- Black and white Photorealism
- Uses a grid to enlarge
- Influenced by ancient Roman mosaics

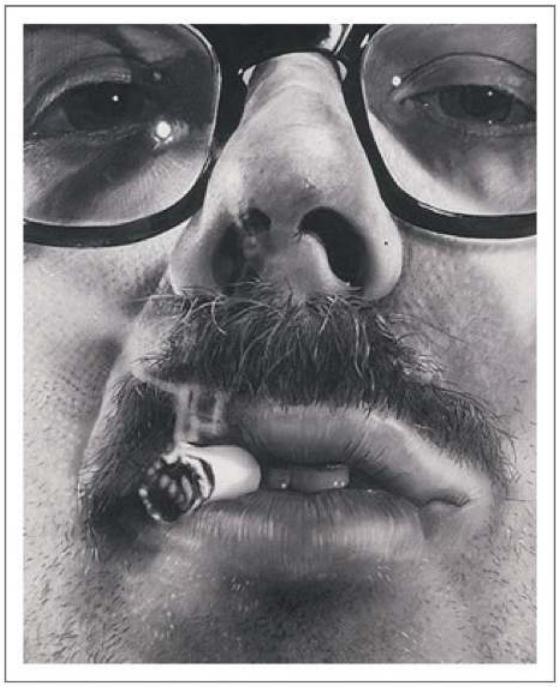
https://blogs.getty.edu/iris/a-brief-introduction-to-roman-mosaics/



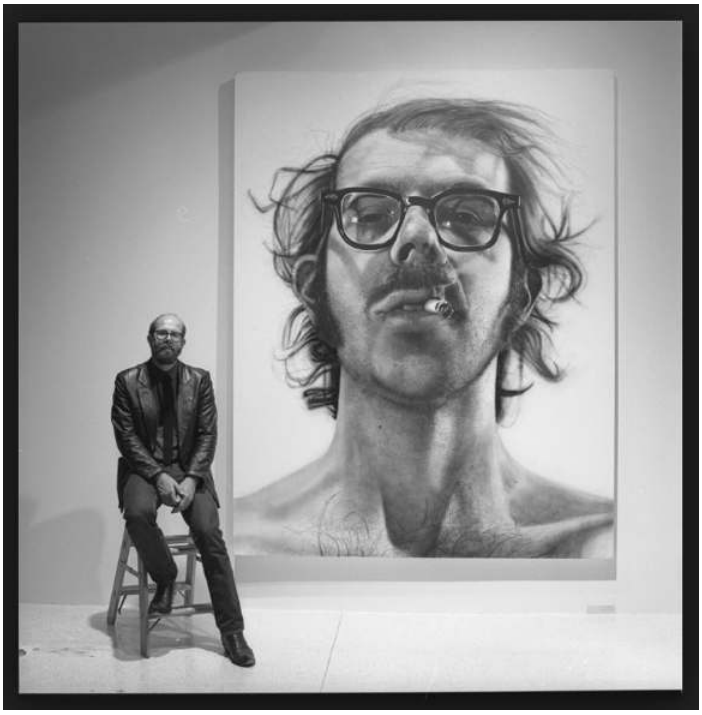
Ancient Roman Mosaic



Chuck Close Self Portrait (1967-68)



Chuck Close Self Portrait (1967-68) (closeup)



Size and scale of the painting.



Another painting from the first show.



Mark (1978-79)



This shows the process Chuck Close was using for the paintings of the late 1970s.





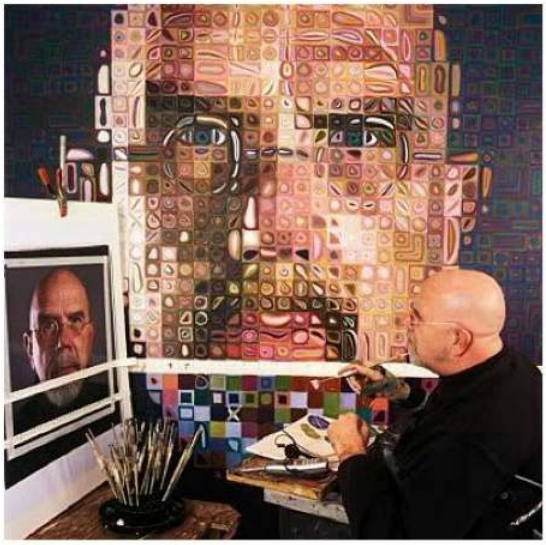
Details of the painting *Mark*

Chuck Close and “The Event”

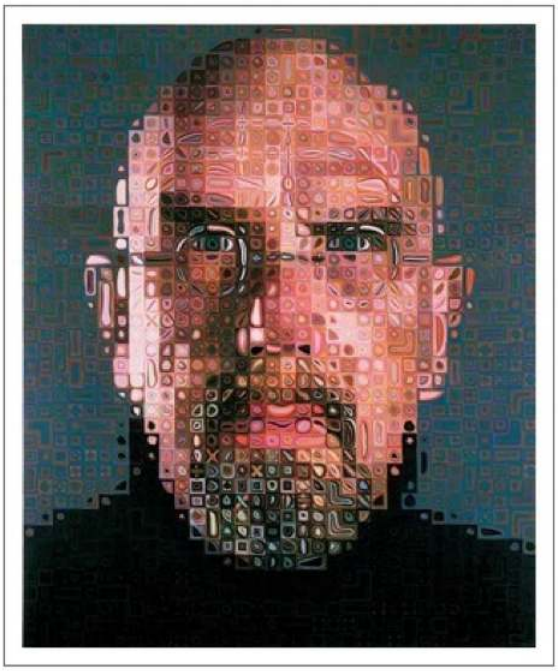
❖ In 1988 he suffered a spinal stroke which left him paralyzed from the neck down and dependent on a wheelchair for mobility. He refers to this as “The Event.”

❖ After “The Event,” he was determined to continue with his painting despite the limitations of his disability.

❖ He now uses a splint to enable him to hold a paintbrush and a mechanized easel to raise, lower, and rotate his canvas to a suitable position for painting.



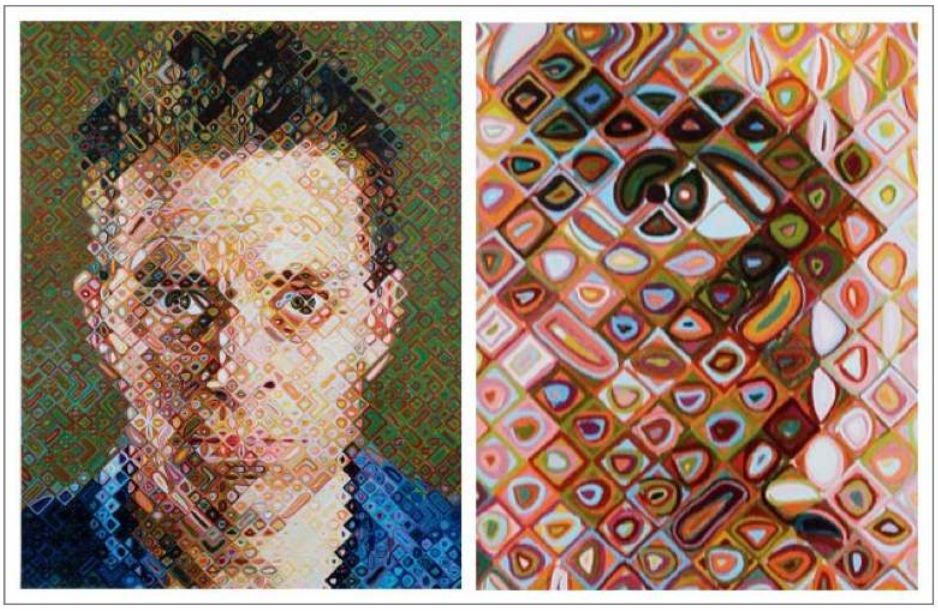
Current painting technique.



There is now a heavy influence by the color theory work of Vasily Kandinsky (1866 - 1944) as seen here and the following examples.

https://www.moma.org/artists/2981





The Grid Drawing Assignment

OBJECTIVES:

The student will learn how to draw using a grid and enlarge a photographic print based on the artwork of the artist, Chuck Close. The drawing will transcend the photo in one or more ways to become art. This project allows students struggling with drawing from life to successfully create a drawing of depth, correct proportions, strong values, interesting mark-making and enough contrast to be visually appealing, from both a distance, and from up close.

STUDENT LEARNING OUTCOMES:

Upon completion of this assignment, the student will be able to:

- Create value contrast in a drawing
- Match a variety of values in a graphite drawing
- Create art from a photographic image
- Successfully incorporate a grid to enlarge a photograph
- Effectively draw using shapes, symbols and patterns

MATERIALS:

- High resolution 8 1/2” x 11” photographic print
- 18” x 24” Strathmore Series 400 drawing paper
- Variety of graphite drawing pencils (HB, 2B, 4B, 6B)
- White plastic eraser
- Metal ruler!

DIRECTIONS:

Step 1:

Choose a portrait photograph that has good contrast and is relatively high resolution. The subject of this portrait can be yourself, a family member or friend, a celebrity or an animal.



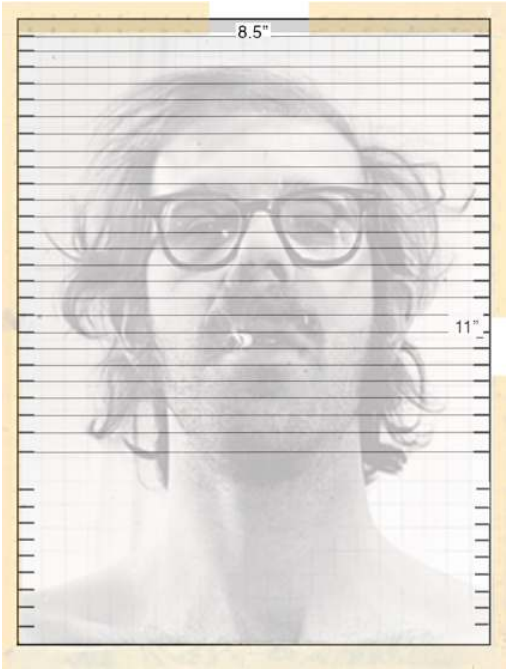


Step 2:

Print this photograph in black and white on 8 1/2” x 11” paper. Most printers do not print to the edge of the paper, so about a 1/4” white border will remain. That is OK. Note: if you enlarge the photo digitally, make sure you hold down the “shift” key as you drag the object box corner to enlarge, so that you do not distort the photo.

Step 3:

Using your metal ruler, carefully mark all four sides of the photograph with small tick marks at predetermined intervals. The intervals are typically 1/4” or 1/2”.



Step 4:

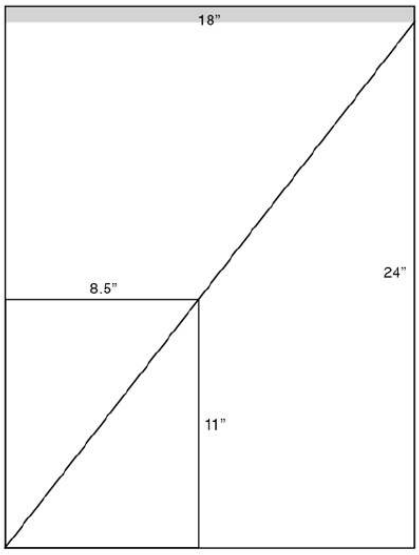
Again, using the ruler, draw lines connecting the tick marks carefully to create a grid over the entire photograph using a marker visible over the values in the photograph. The grid can be straight up and down or on a diagonal. You may need a pen to do this.

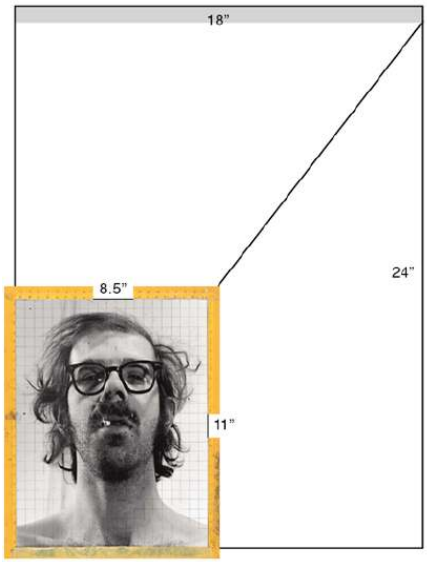


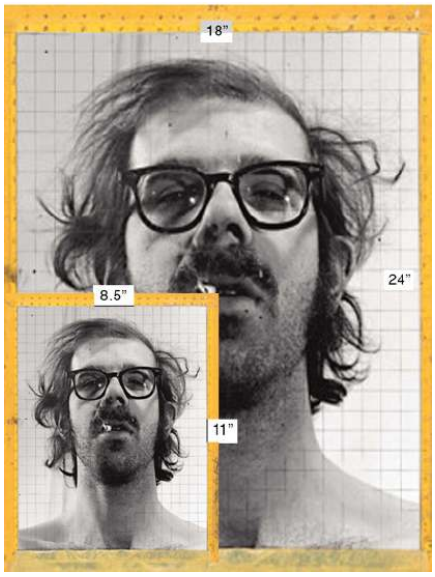
Step 5:

Label the squares on all four sides (top, bottom, left and right) with numbers and/or letters. You are now ready to move to the drawing pad.

Step 6: You will enlarge your photo proportionately as follows. If you created a 1/4” grid on your photo, then create a 1/2” grid on your 18” x 24” drawing pad. Note: the ratio of the 8 1/2” x 11” printed photo is not the same ratio as the 18” x 24” drawing pad. You will have four more squares from top to bottom and also from left to right. Given a little thought, these extra rows of squares can be successfully added into the final drawing.



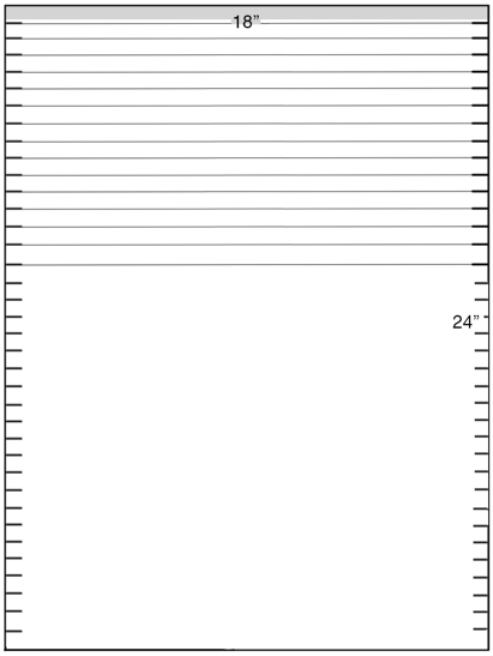


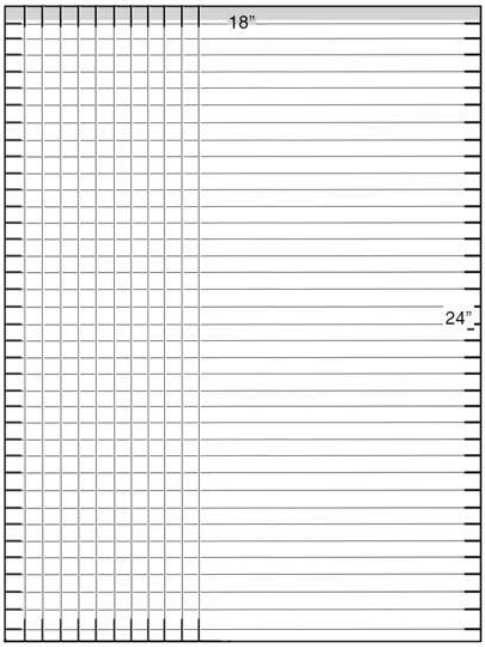


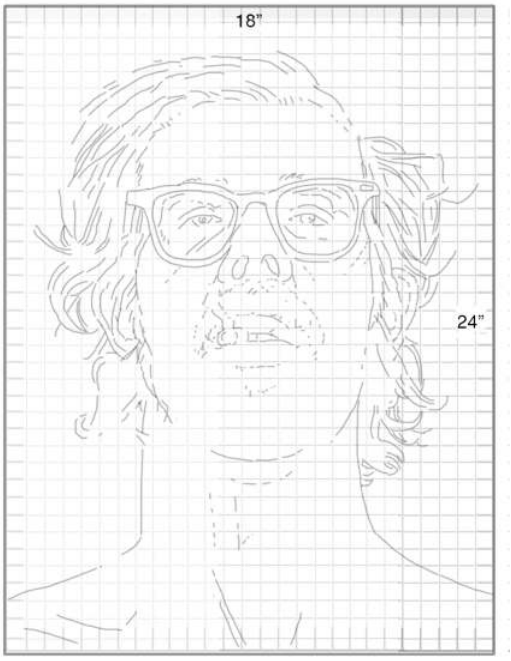
If you chose the 1/2” grid for your photograph, enlarge your drawing paper grid to 1” squares.

Step 7:

Follow Steps 3-5 above on the drawing paper. Your lines will be light and drawn with a pencil.







Step 8:

Study the photograph. Examine various drawing solutions to represent the values in the photograph. On a separate sheet of paper, experiment with mark-making, shapes and symbols, cross-hatching, stipple and any other creative ways to represent the values seen in the photo. The drawing may have two different experiences for the viewer; one from a distance where it looks like representational art, and one from up close where the abstract patterns, symbols and shapes dominate.

When confident you have a strategy to complete the drawing, move on to Step 9.

Step 9:

Lightly draw in the major shapes of the photo using an outline. Be careful to create this outline using the correct squares. Take your time. Once the major shapes are in place, in outline, move to Step 10.

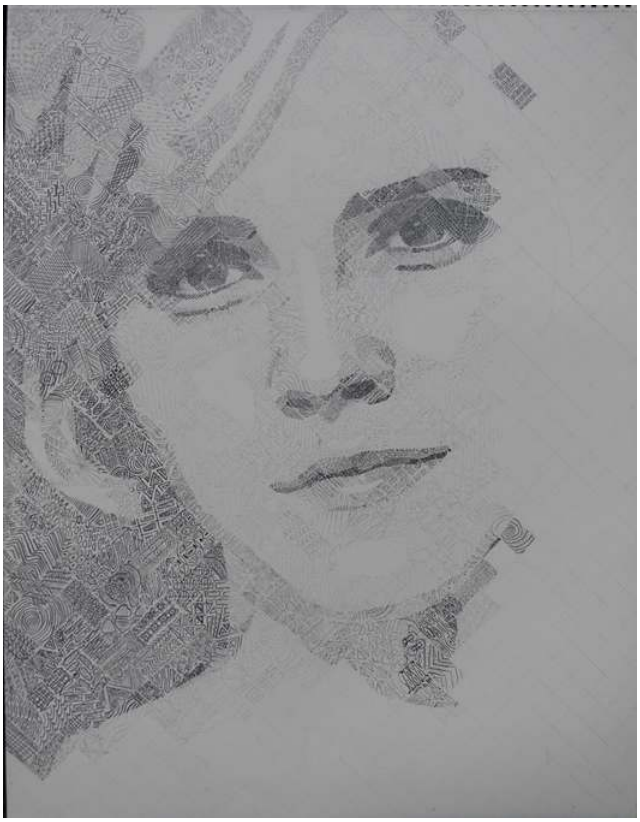
Step 10:

Following your strategy for tones and shapes, begin drawing square by square. Pay attention to values Match the values of the photo closely in the drawing. Note: if you are having difficulty “seeing” the values in the photo, cut a 1/4” (or 1/2”) square out of paper and place it over the square on the photo you wish to replicate in the drawing. This will isolate the value. Likewise, you can place a cutout square over the square in the drawing to assist you.

Step 11:

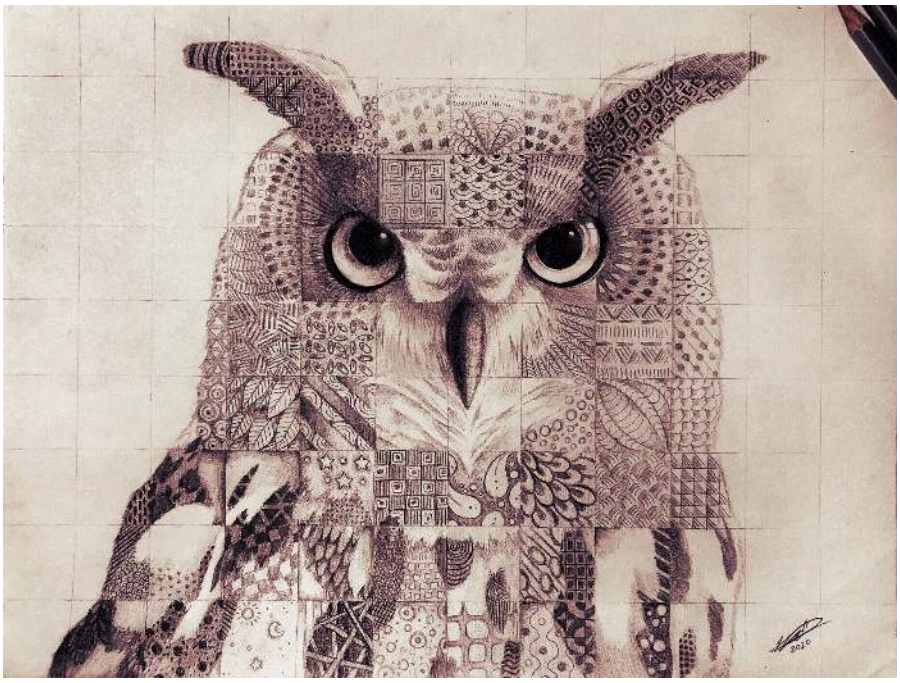
Complete the drawing square by square.

Recent Student Grid Drawing Examples:

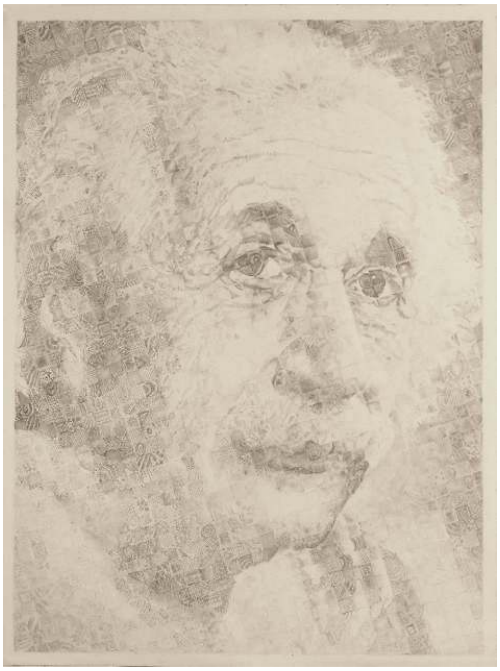


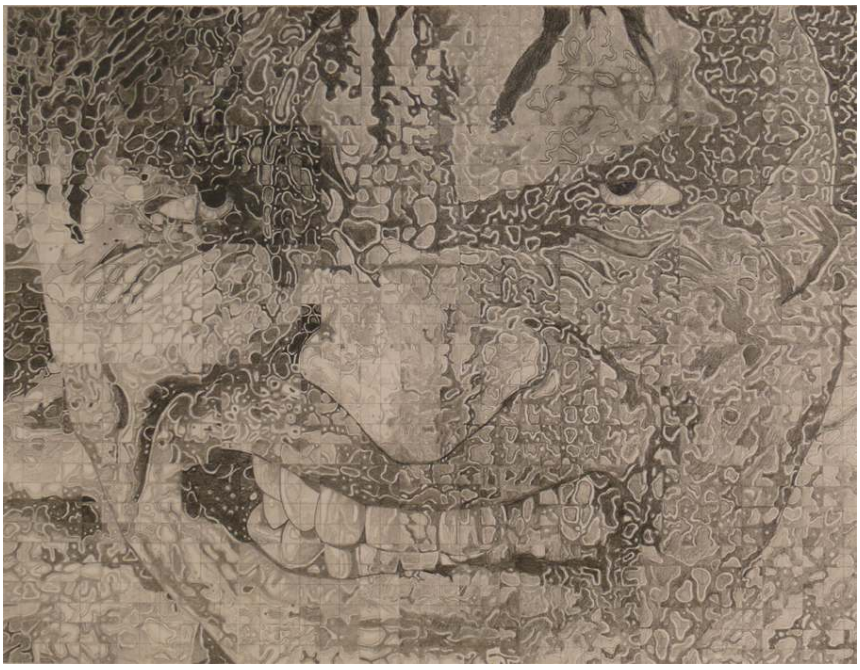




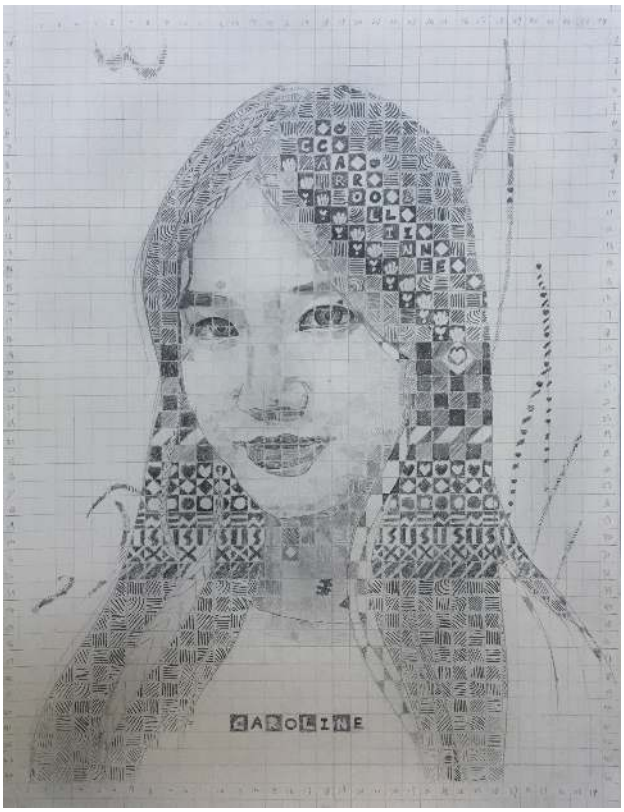


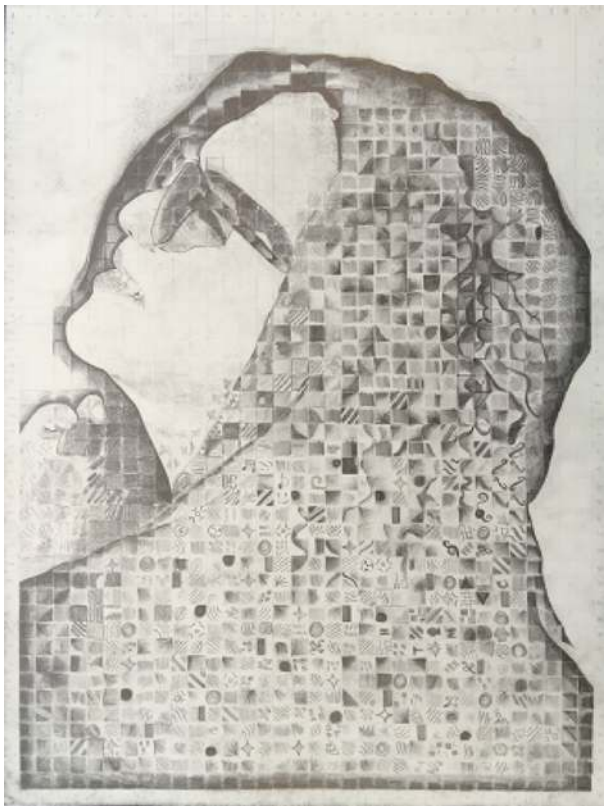
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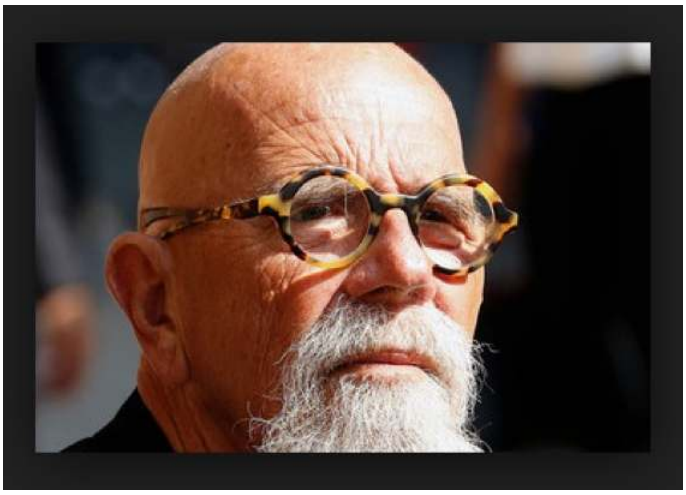
https://human.libretexts.org/@go/page/63714







https://human.libretexts.org/@go/page/63714



https://www.thebroad.org/art/chuck-close

Chuck Close

Chuck Close's paintings are studies in both patience and the limits of seeing. When his monumental close-ups of human faces appeared in the late 1960s, there was already a burgeoning return to realism in painting, even if the dominant modes of art making at the time were color field painting, pop art, and minimalism. In this return to realism, the photograph was often used as a guide to enhance the detail of painting or, as in the case of Gerhard Richter, to question the reliability of both painting and photography. Close took a fresh and different approach, using an airbrush and a grid to painstakingly expand a photographic image to monumental size. In the process, Close showed the limitations of the photograph through his intuitive adaptation and changing of the image to accommodate the demands of painterly detail and scale.

• Chuck Close is a modern American artist who is famous for his massive portraits of his family and friends.!

• He works from large printed photographs of his subjects.

• He helped to revived the art of portraiture at a time when abstract art was all the rage.

• His early works are painted in black and white in a Photorealist style.

• He is influenced by many different styles and techniques from Pop Art to Pointillism to ancient Roman mosaics.

• He uses a grid to divide the image into small sections which he scales up onto a large canvas.

• His later work uses the grid as a structural element in the composition.

• Due to their large scale, Chuck Close's paintings can be read in different ways: up close each section of the grid becomes a small abstract color study; from a distance all the sections of the grid combine to create a realistic portrait.

• His artworks are a careful balance between the representational, the abstract and the conceptual qualities of the image.

• Chuck Close has learning difficulties such as dyslexia and prosopagnosia (the inability to remember faces) which have had a major influence on his style.

• In 1988 he suffered a spinal stroke which left him paralyzed from the neck down and dependent on a wheelchair for mobility. He refers to this as 'The Event'.

• After the 'Event' he was determined to continue with his painting despite the limitations of his disability.

• He now uses a splint to enable him to hold a paintbrush and a mechanized easel to raise, lower and rotate his canvas to a suitable position for painting.

• Chuck Close works in a wide range of techniques and materials including acrylic, oils, watercolor, drawing, pastels, printmaking, collage, tapestry, photography, CYMK color separations, digital imaging, rubber stamps, fingerprints, paper pulp and string.

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1: Introduction

This foundational level hands-on course introduces the theoretical application of the elements and principles of two-dimensional design and the practical applications of color theory. Exercises in visual thinking and the use of traditional principles of composition and two-dimensional media are emphasized through sequential, skill building projects. The studio art major will gain insight into painting composition and an objective approach to color for the creation of subjective art. Graphic Design majors will learn the most sophisticated approach to organizing space and incorporating color both for web and print applications. Media X students will learn design principles applicable to film, animation, game design, and concept design. General Education students will be exposed to broad visual concepts and theory with many applications including science, business, and marketing.

What is 2D Design?

Two-dimensional design is the use of art elements and principles of design in the creation of visuals on a two-dimensional surface. Typical media used to create two-dimensional visuals include drawing, painting, printmaking, digital media, collage, photography, moving images (film, animation, video games) and bas-relief sculpture. Applications of 2D design include fine art, applied art (graphic design, illustration), and the gaming and film/animation industries. two-dimensional design is one of the pillars of visual art and a foundational course for art students.

Historical Perspective

The earliest surviving two-dimensional art is found in the caves of Lascaux, Altamira, and Chauvet. These caves are located in France, Spain and Indonesia:

https://www.smithsonianmag.com/history/journey-oldest-cave-paintings-world-180957685/

Historians believe that the images were produced without regard to composition. They were often drawn right over earlier cave paintings. So, although this work is of historical significance in the history of visual art, we move ahead past prehistoric times to the establishment of ancient civilizations. In western art, the first ancient civilizations with significant 2D images are ancient Sumer and Egypt. When we look at the art created during this period, and the city states that created it, we make several observations. Much of the 2D visuals are arranged in a series of horizontal bands. These horizontal rows are called registers. They are used by both the Sumerians and Egyptians to visually communicate the power of their societies and leaders. It was art for persuasion and to communicate the power of the Sumerian kings and Egyptian pharaohs. Additionally, the Sumerians developed cuneiform - the first written language evolving from pictographs, while the Egyptians developed visual communication through hieroglyphs.

Sumerian Registers:

https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/a/warka-vase

https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/v/standard-of-ur-c-2600-2400-b-c-e

https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/sumerian/v/standard-of-ur-c-2600-2400-b-c-e

Cuneiform:



https://blog.britishmuseum.org/how-to-write-cuneiform/

https://www.archaeology.org/issues/213-1605/features/4326-cuneiform-the-world-s-oldest-writing

https://www.khanacademy.org/humanities/ancient-art-civilizations/ancient-near-east1/the-ancient-near-east-an-introduction/a/cuneiform

Egyptian Hieroglyphs:



https://www.history.com/news/hieroglyphics-facts-ancient-egypt

Minoan Frescoes:





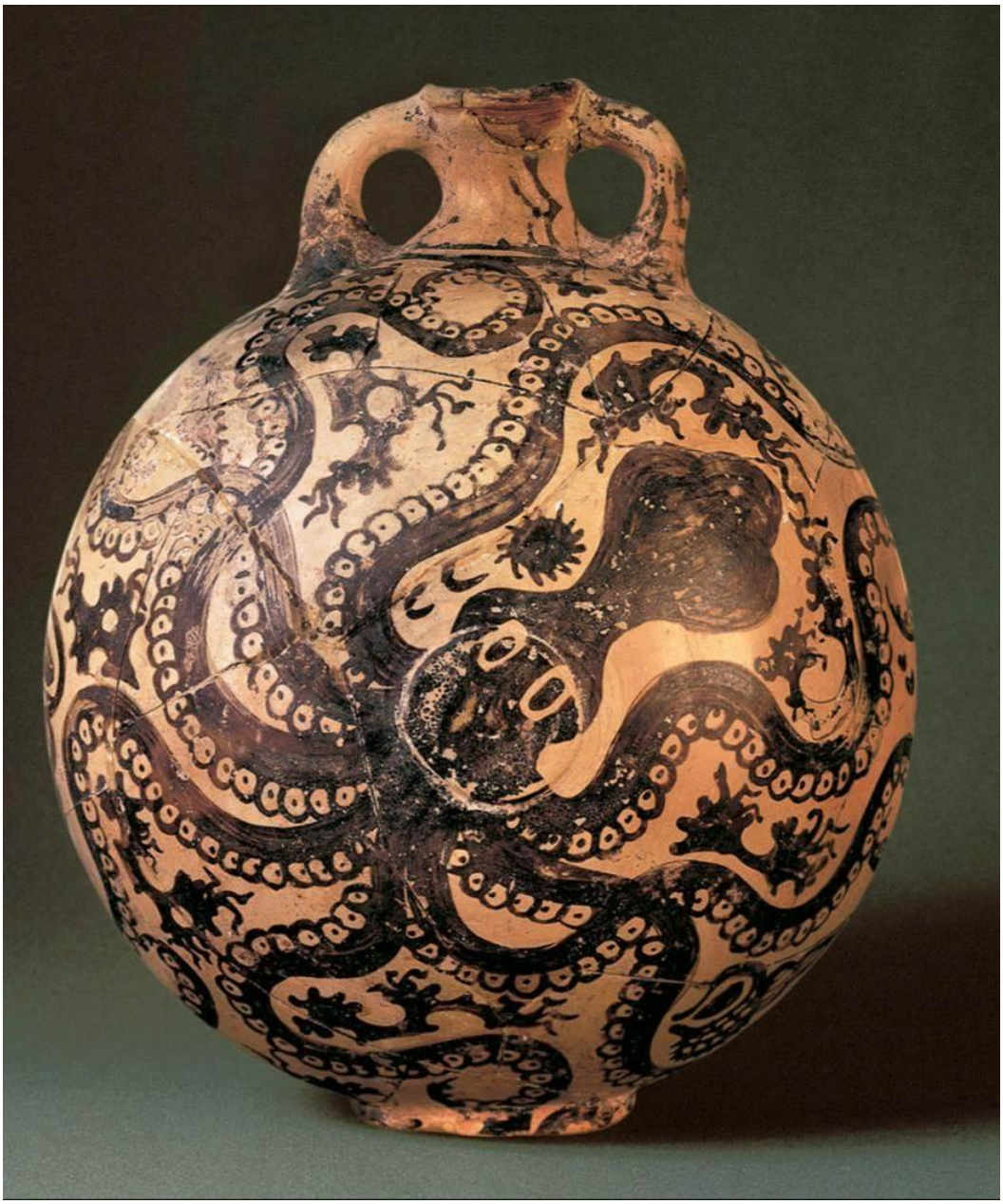
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Minoan frescoes and the paintings from Amarna during the reign of Akhenaten are also significant works of art that depart from the rigid formulaic works found in traditional Ancient Egypt. They are quite beautiful, full of movement and energy.

Minoan Art:



https://www.metmuseum.org/toah/hd/mino/hd_mino.htm

https://www.khanacademy.org/humanities/ancient-art-civilizations/aegean-art1/minoan/a/minoan-art-introduction

Amarna Paintings:



https://www.flickr.com/photos/gballardice/49229823363

https://www.amarnaproject.com/pages/amarna_the_place/north_palace/index.shtml

Ancient Greece and Rome

We see a continuation of horizontal bands of 2D art in both ancient Greece and Rome. The Greeks used the bas relief frieze to visually communicate heroic and mythological stories.



https://www.britishmuseum.org/collection/object/G_1816-0610-47

http://repository.parthenonfrieze.gr/frieze/aboutFrieze.jsp

The Romans also used horizontal bas relief for commemorative public monuments such as the Ara Pacis.





https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/early-empire/a/ara-pacis

Also, spiral bas-relief banding is used for Trajan's Column. We can see the evolution of the Sumerian register concept as a means to visually communicate in 2D form in western ancient civilizations and empires.





https://human.libretexts.org/@go/page/122815



https://www.nationalgeographic.com/trajan-column/article.html

Fall of the Roman Empire

The collapse of the Roman Empire happened over a long period of time, not in a sudden military defeat. Emperor Constantine legalized Christianity which then became the state religion of the empire. The seat of power was now in ancient Byzantium, now named Constantinople after Emperor Constantine. We know it today at Istanbul, Turkey. A very culturally significant and geographically strategic city, which is home to both Muslims and Christians. Looking at the 2D art produced during this time we find monumental frescoes and mosaics in Hagia Sophia.



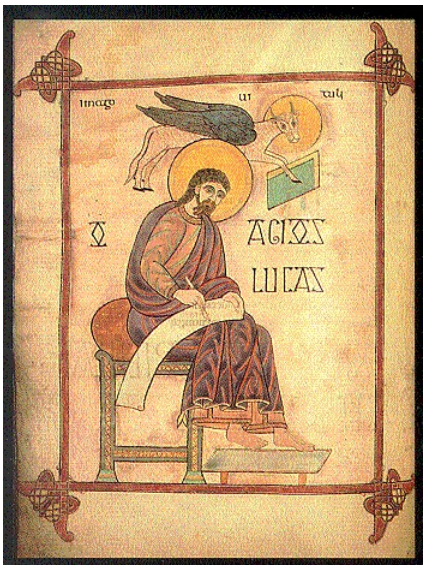


Middle Ages

The 2D art produced in Europe in the Middle Ages consisted of mosaics in central plan churches and the early basilicas fashioned after roman buildings. Also, the precursors of European publishing houses were the monasteries that formed in Ireland and other locations. They produced illuminated manuscripts painstakingly by hand. This is the most significant 2D work of the period. What we see is that storytelling is emphasized and there is a primitive quality to much of the illustrations since mathematical linear

perspective is not in play and there are not any formal art schools in Europe at the time. Perspective will be introduced (or reintroduced) as a way of representing the 3D world accurately in 2D art by Filippo Brunelleschi during the Early Renaissance (1430s). It will not be until later in the 1400s that Lorenzo (the Magnificent) de Medici, a great patron of the arts, will establish the first art school in Florence.

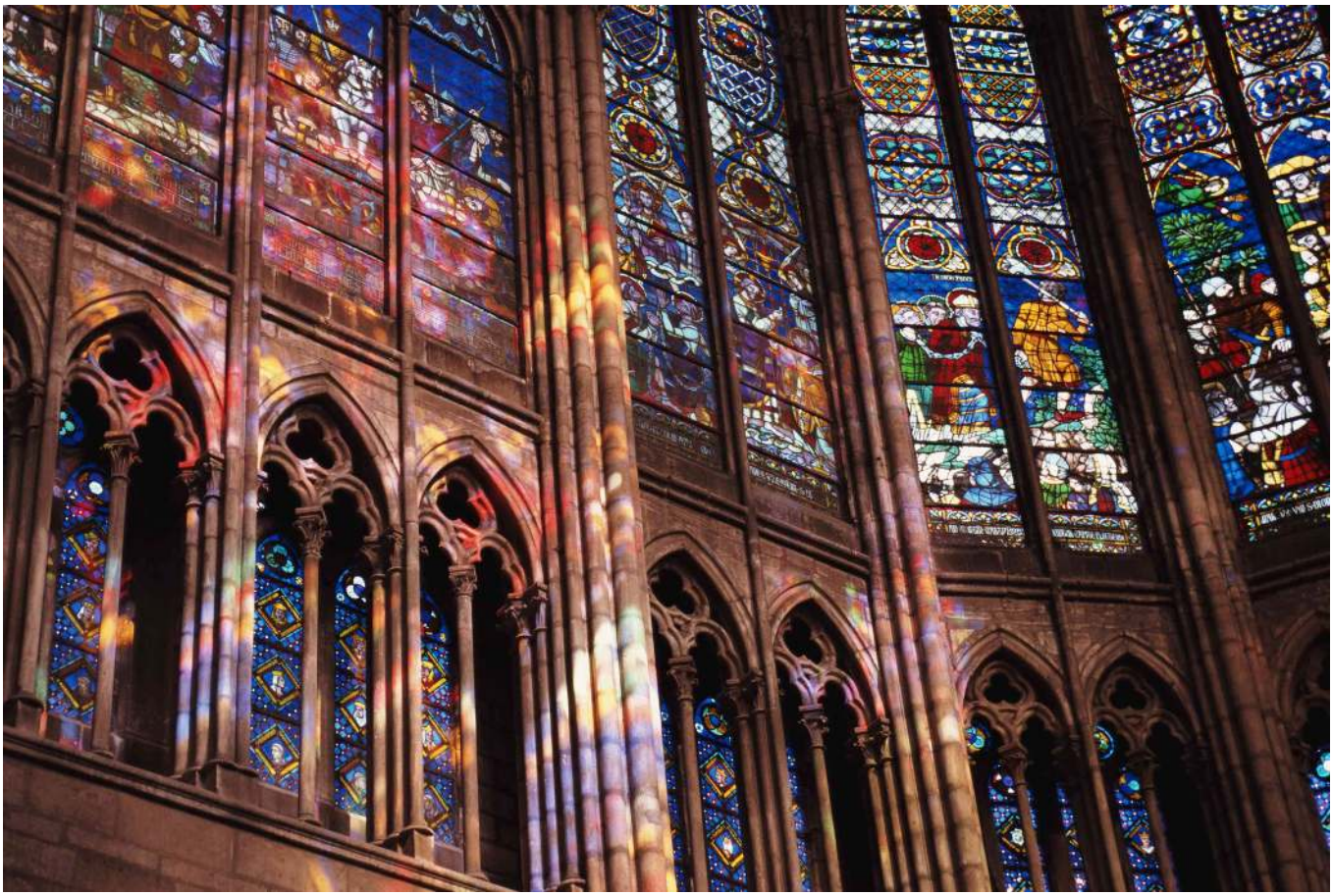




The Age of Gothic

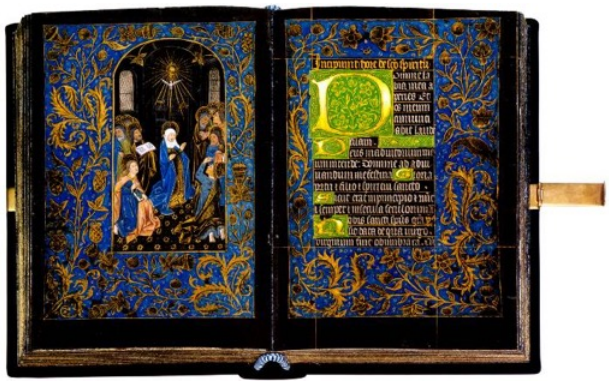
The vision of Abbott Suger with his renovation of the Chapel at Saint Denis ushered in a new era in art and architecture that bridged the artwork of the Middle Ages and the Renaissance. Suger's renovation included stained glass windows, a more open floor plan (by removing walls), and glistening religious items within the sanctuary. He tried to create a holy space between earth and heaven.





The large, heavy churches built prior to the Gothic were built in a style termed Romanesque. This was a derogatory term meaning in the Roman tradition, while in fact, not quite as well-built. The formula for concrete used by the Romans was lost and the buildings in the Romanesque, Gothic, and Renaissance periods had to be built with wood and stone masonry. As this Gothic style replaced the Romanesque and quickly spread throughout Europe cathedrals were built with walls of stained glass, beautiful ornamentation, soaring heights by using flying buttresses and rose windows. The European cathedrals built during this era are considered the greatest artistic achievement of the Middle Ages.

2D work of note during the Gothic period are the stained-glass windows that provide artistic expression, Christian imagery and storytelling, and a glimpse into the day-today lives of the people who built them, and continued evolution of the religious books produced in the monasteries.



By the end of the Gothic era great works of 2D art were being produced in Europe. There were several styles from various regions including Northern Realism in the Netherlands and Germany, icon painting in the eastern Byzantine style in Greece, Turkey and Russia, and a quickly evolving painting style in Italy. Europe was much more stable and Christianity had survived the violent attacks by various invading tribes like the Vikings and Mongols. With stability came success for merchants, banks, tradesmen, artisans, and visual artists. Formal governments within city states like Florence (a Republic) guided these societies and provided security through small armies. The Pope and the Roman catholic church funded many projects and also intervened militarily when it was in its interest.

Painting became a way to express the beliefs of the European theocratic societies in both northern and southern Europe. The building of the Basilica of St. Francis in 1228 provided fertile ground for painters such as Cimabue, Giotto, Simone Martini, Pietro Lorenzetti, and Pietro Cavallini. The paintings they created provided inspiration to the great painters of the Renaissance. The Renaissance would be built upon the shoulders are those artists and humanists of the Gothic Period.



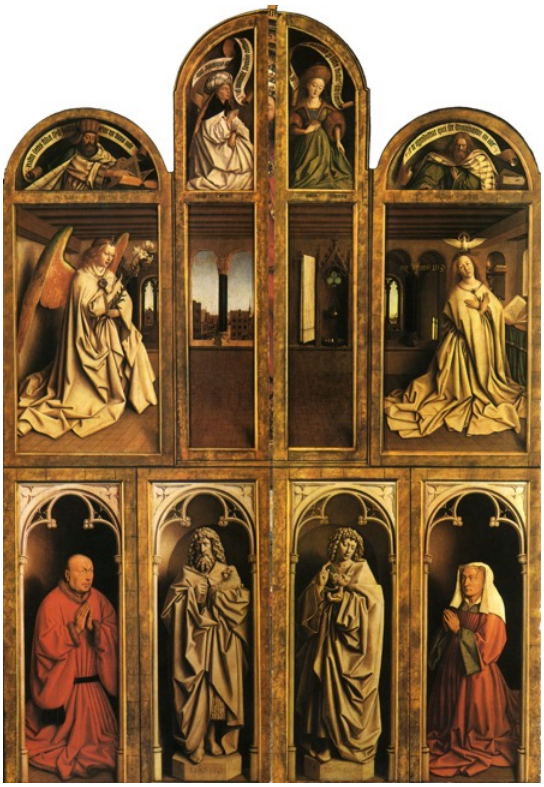




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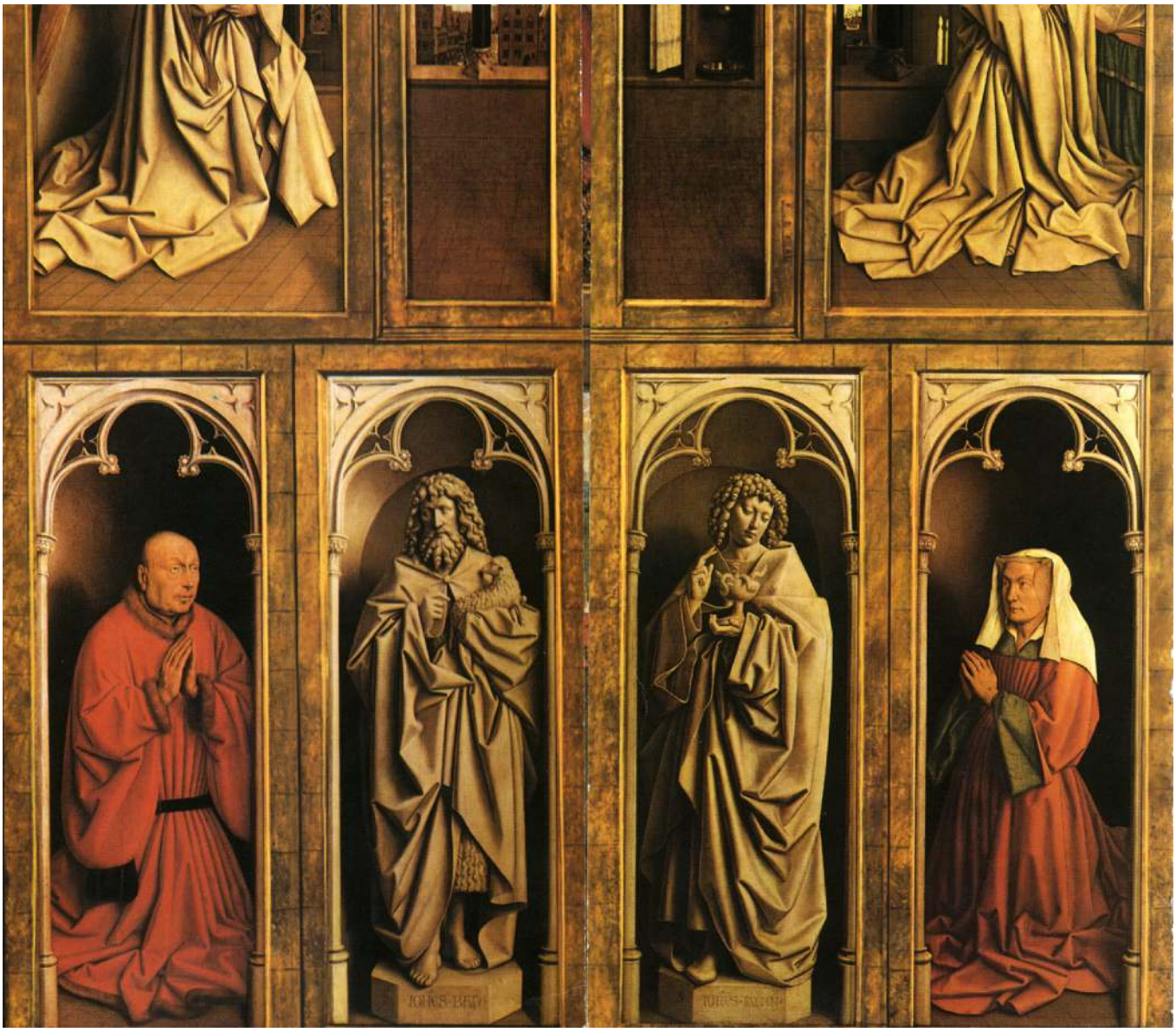
Renaissance and Northern Realism Painting

2D artwork in the Renaissance distances itself from earlier 2D art through the technological innovations of the age and applications of newfound techniques. Although northern artists were still painting in the Gothic style in the early 1400s, they developed the new technique of painting with oil as a medium for applying pigments. This revolutionized painting and allowed for rapid advances in creating depth, contrast, and vivid color. Jan Van Eyck painting in the Northern Realist style is an excellent example of early oil painting on a 2D surface.



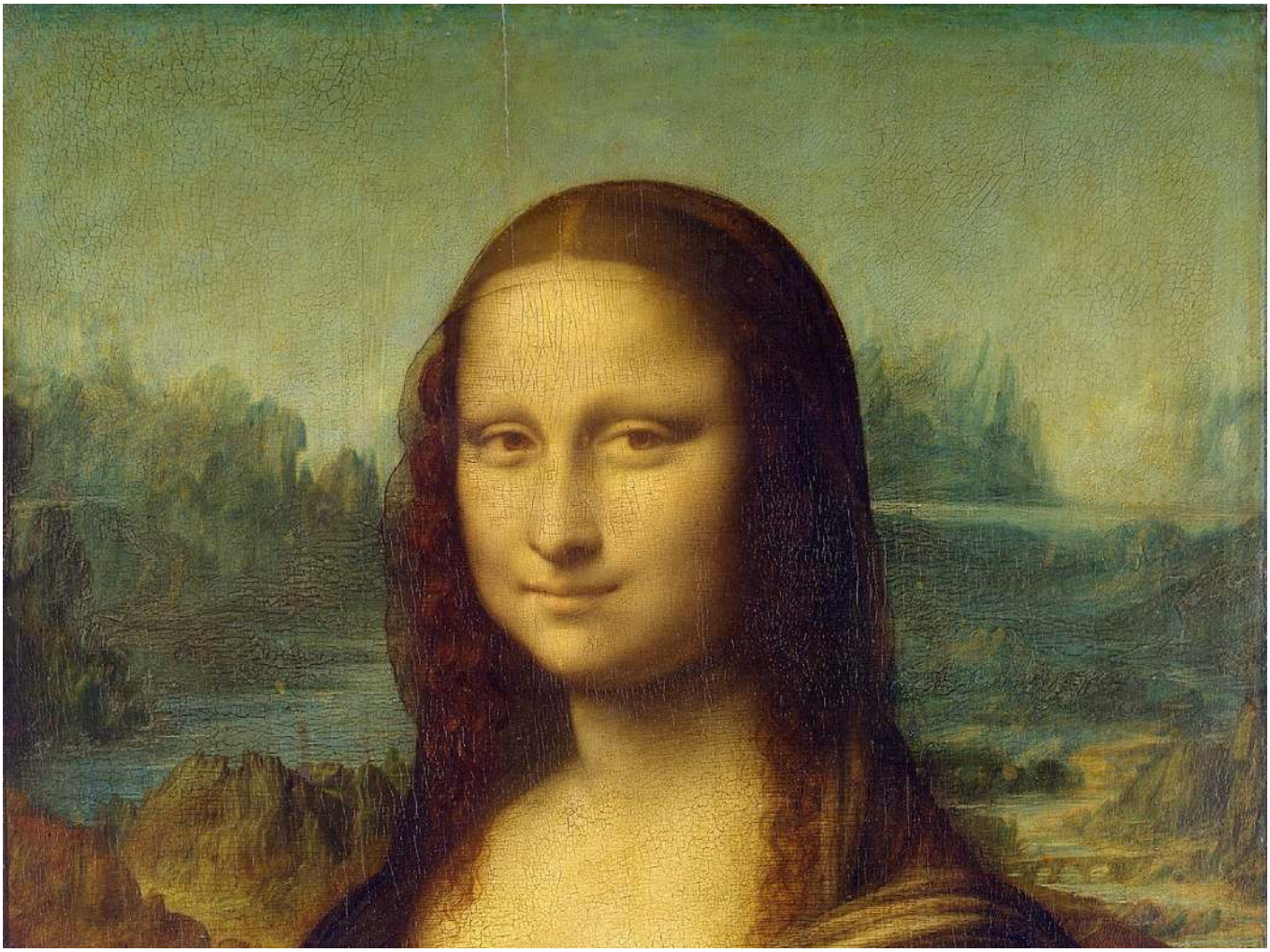


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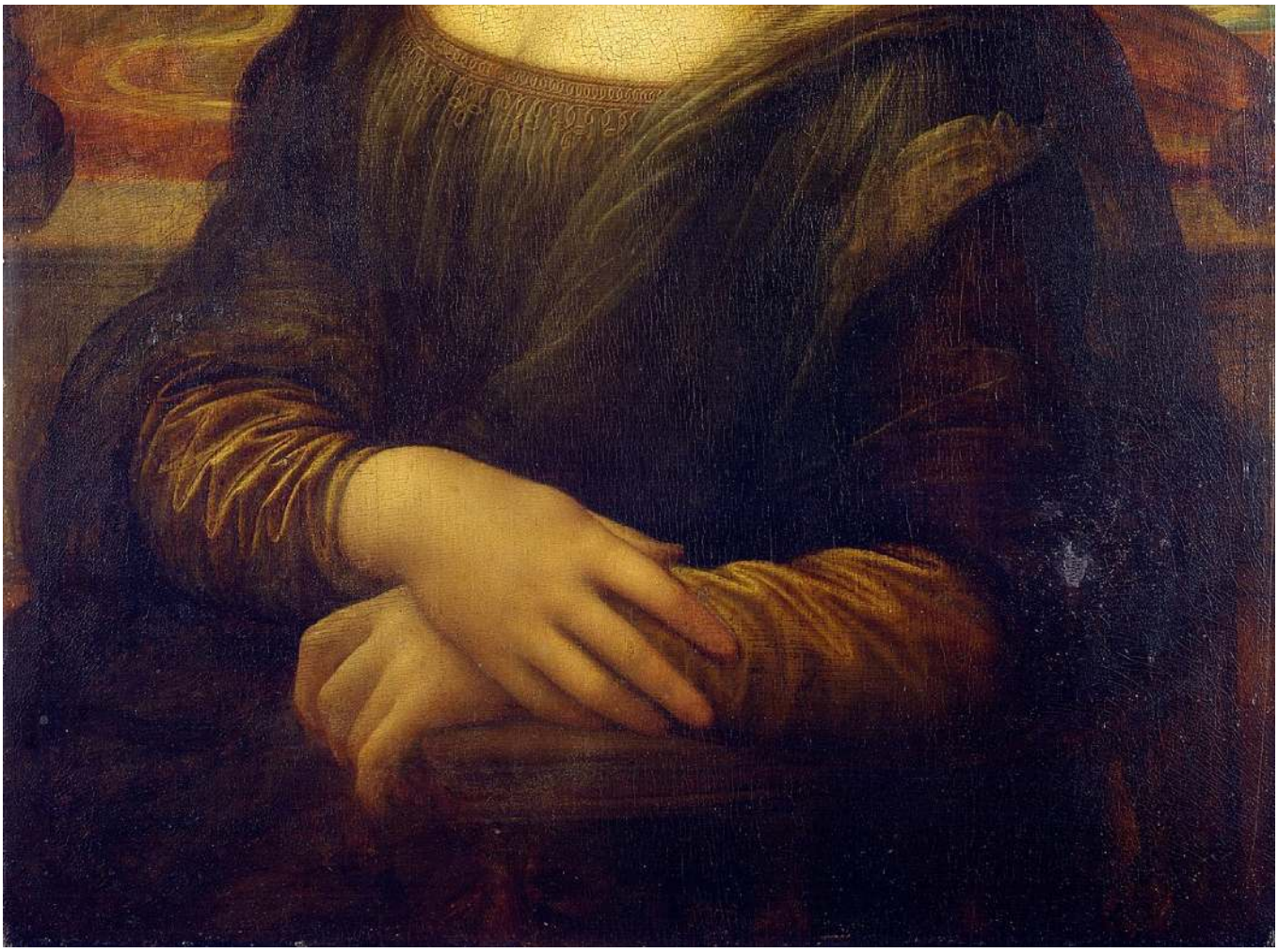


About the same time that Van Eyck was painting, Filippo Brunelleschi was in Rome studying ancient Roman architecture. The Pantheon, with its double-skinned dome of poured concrete, helped him solve the problem of designing the dome of the Florence cathedral. Genius that he was, he also developed a mathematical drawing system based on the horizon line and vanishing points. This allowed for the realistic representation of 3D forms on a 2D plane. We still use this system today in drawing and painting and refer to it as linear perspective. From this point forward, trained European artists can create paintings and drawings that closely match the 3D reality we see around us with our eyes. Renaissance artists were understandably excited to create the illusion of depth in their paintings. Even Leonardo da Vinci adds a fantastical landscape backdrop to the Mona Lisa portrait.

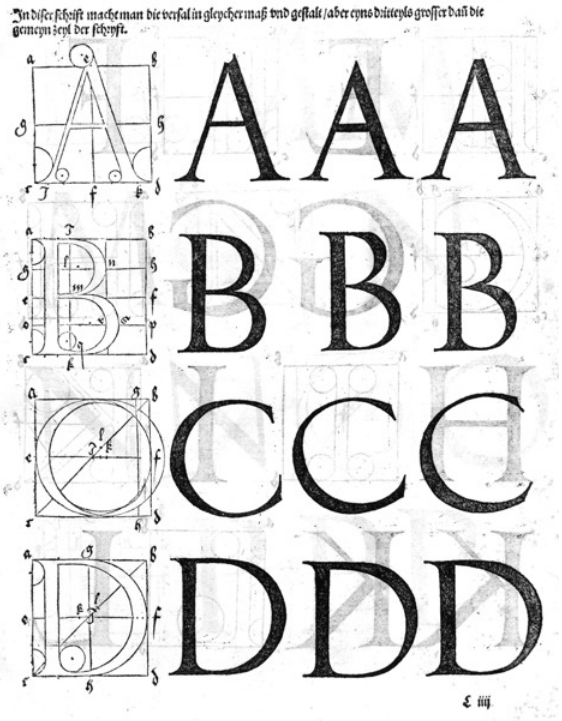


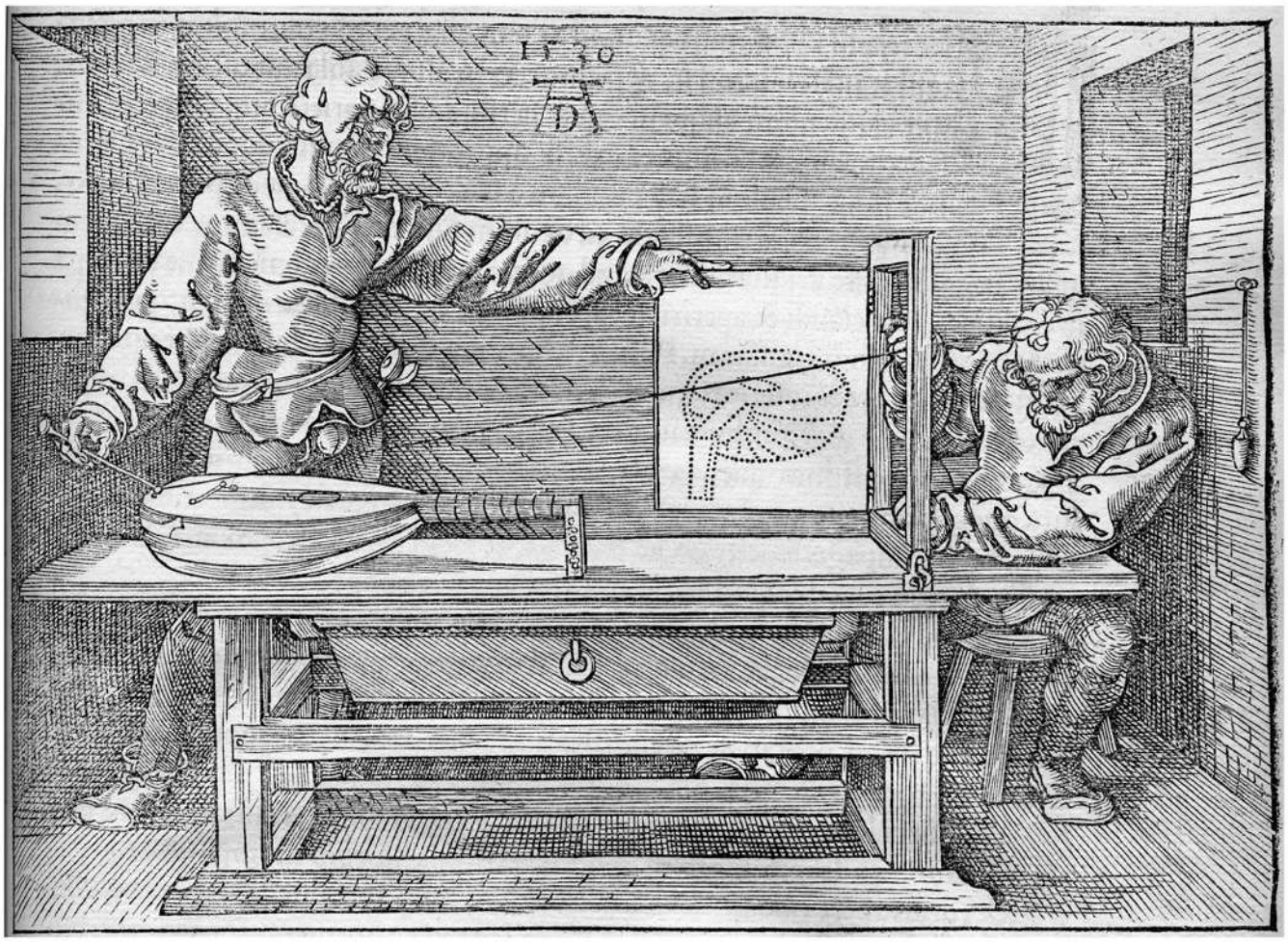


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Another Renaissance invention is the printing press. Guttenberg invented it and this led to the dissemination of knowledge and affordable art prints. It transformed the world much as the internet has in modern times. Foremost in German Renaissance art, illustration, and graphic design is Albrecht Dürer.

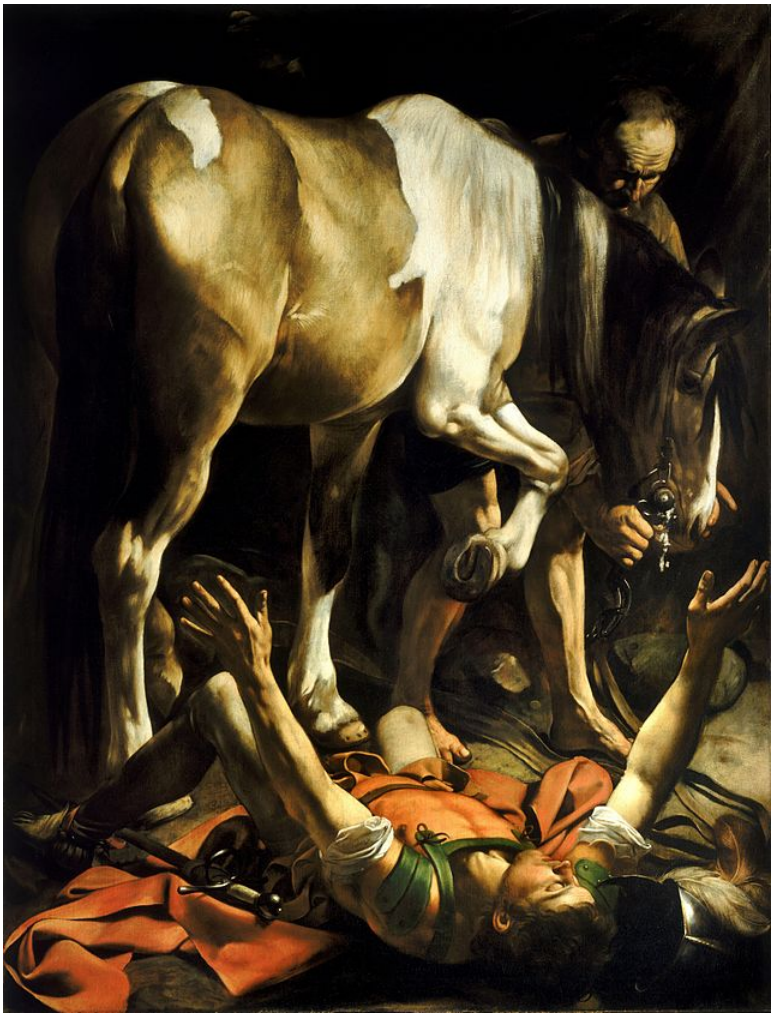




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The 2D art commissioned by the patrons of the Renaissance, Late Renaissance, Mannerism, Baroque, Rococo, Age of Enlightenment, and Romanticism continued to develop and evolve in a rather predictable manner until some artists who challenged the status quo. These innovative artists were not always popular, or understood, in their time, but they pushed the concepts of 2D visual art forward towards modernism.

One artist created religious paintings without cherubs, angels, and clouds of heaven. His name is Michelangelo Merisi da Caravaggio, known as Caravaggio. His paintings are realistic and challenging with the viewer engaged by forms in the painting coming toward us. His use of extreme light and dark (chiaroscuro) is termed tenebrism, and the combination and realism, theatricality, drama, and lighting in his paintings ushers in the Baroque art movement. Baroque means irregular pearl, a term noting that it *does not* represent the desire for Renaissance balance and perfection, but moves in a new and dynamic visual direction.



Another innovative painter of the Napoleon era is Jean-Auguste-Dominique Ingres. Honored with an award to study painting in Italy, he returns to Paris to paint the figure and for Napoleon. What makes him unique is his intentional distortion/exaggeration of the human form for an elevated aesthetic. Hs formal use of line and 2D design is also worth studying.

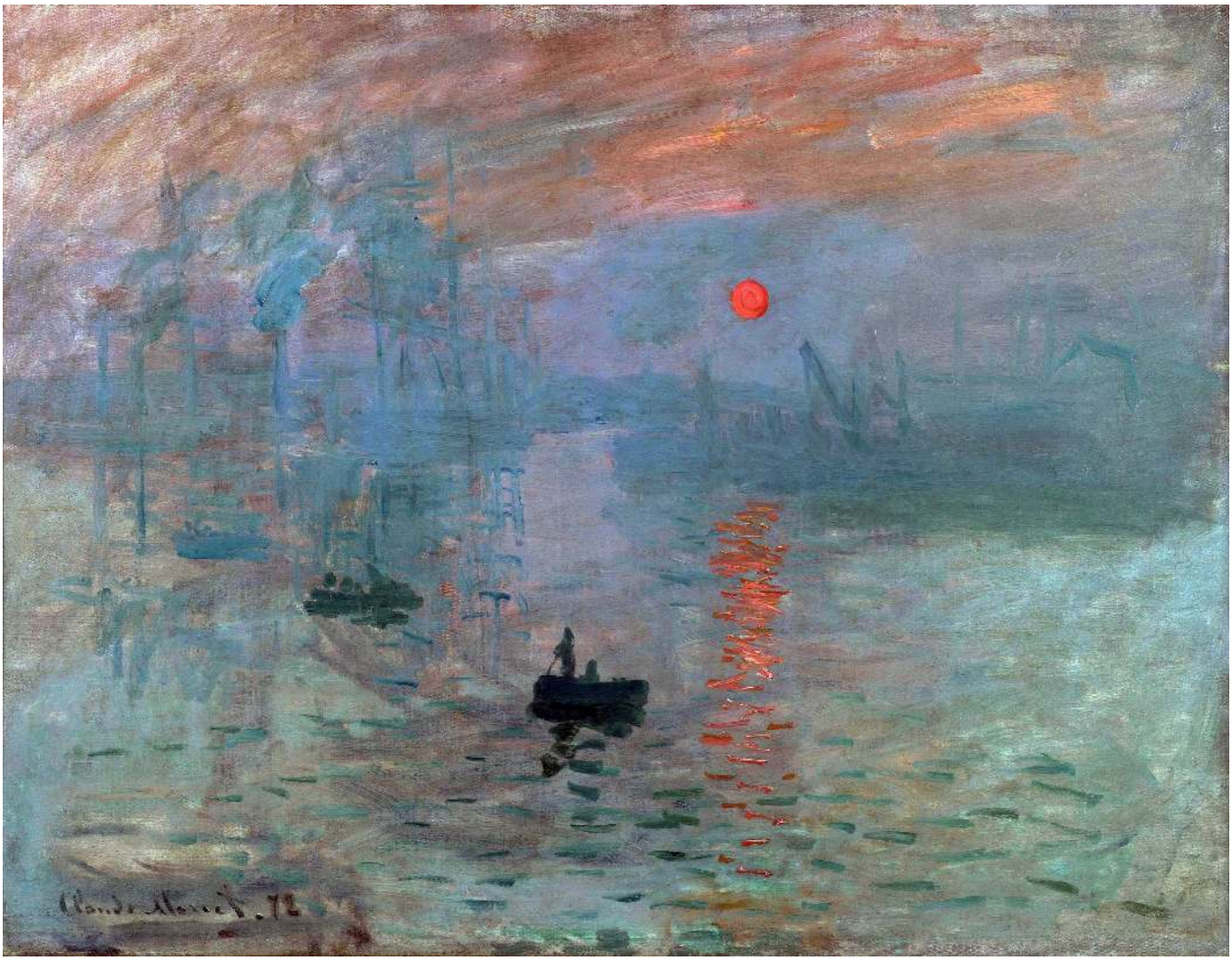
The Painting Surface as a Flat Screen

Manet considered himself a realist painter and did not wish to be included in the Impressionist group. However, his distortion of images and his flattening of forms in his painting certainly separates him from traditional realist painters. He was innovative and his 2D work moves painting along towards more modern genre.

imrs.php.jp2



Van Gogh



Monet

Pissarro

Braque

Picasso

Matisse

Kandinsky

Jackson Pollock

Chuck Close

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2: Art Elements and Principles of Design

Discussion:

The generally recognized seven art elements include 1. Line, 2. Value, 3. Color, 4. Texture, 5. Form, 6. Shape, and 7. Space. These are the building blocks of art and the tools with which artists create. The Principles of Design are also used along with Art Elements in the creation of successful works of art in both three-dimensions and two-dimensions. The Principles of Design are more expansive and include the following: Composition (for drawing and painting), Perspective (both linear and isometric), Balance (both symmetrical and asymmetrical), Repetition, Pattern, Size and Scale, Unity, Variety, Movement, Proportion, Emphasis, Hierarchy, Contrast, Rhythm, and Harmony.

"Design can be art. Design can be aesthetics. Design is so simple, that's why it is so complicated." - Paul Rand

GD Lesson 1
Art Elements and Principles of Design

ELEMENTS OF DESIGN (ART ELEMENTS)

LINE
VALUE
COLOR
SHAPE
FORM
SPACE
TEXTURE

PRINCIPLES OF DESIGN

COMPOSITION/DESIGN
BALANCE
CONTRAST
HIERARCHY/EMPHASIS
PROPORTION
SIZE & SCALE
RHYTHM
MOVEMENT
VARIETY
UNITY/HARMONY
PATTERN & REPETITION

Elements of design are the tools artists and designers use to create visual art and designs. Elements of design are the basic units of any visual design forming its structure and visually communicating a message. Maitland E. Graves (1902-1978), in his book *The Art of Color and Design* (1941), concluded that "these elements are the materials from which all designs are built." Graves and other design theorists present intriguing ideas to be studied later in the semester. Note that understanding how to use design elements is fundamental to creating successful visual designs.

1

ELEMENTS OF DESIGN

LINE - Line is the simplest of visual marks (other than a dot). Line can be sensual/organic/natural or precise or mechanical and impersonal. Line characteristics include thick and thin, light and dark, and implied line. Using line to define form creates 2D shapes. Lines used to create tone (hatching) can create the illusion of 3D form.

VALUE - Value defines how light or dark a given color or hue is. Values are best understood when visualized as a scale or gradient, from dark to light. The more tonal variants in an image, the lower the contrast (low contrast). Using only black and white creates the most contrast (high contrast).

COLOR - **Hue:** the color itself, the distinctive quality by which one can distinguish one color from another e.g., red, blue, green. **Value:** the brightness of the hue, the quality by which one distinguishes a light color from a dark one, in the range from white to black. **Chroma or intensity:** the quality that distinguishes a strong color from a weak one, the departure of a color sensation from that of white or gray, the intensity of a color hue.

SHAPE - Shape is the external outlines of an object or subject. Shapes can be organic, irregular, or geometric. Shapes can communicate meaning and are important in creating effective graphic designs. Designers have created shapes (symbols and icons) to convey universal wayfinding imagery.

FORM - If an object has height, width, and depth, it is a form. A form can be a man-made geometric shape that is mathematically precise in all its angles and edges, or it can be a natural, organic form. Forms appear 3D and require lighting to be revealed.

SPACE - Space can be defined in art as the visual field, positive and negative, or a 3D environment. Creating the illusion of depth may include the use of perspective, overlapping forms, or the rule of verticality. Positive space is usually associated with the subject or focal image with the surrounding space considered the negative space.

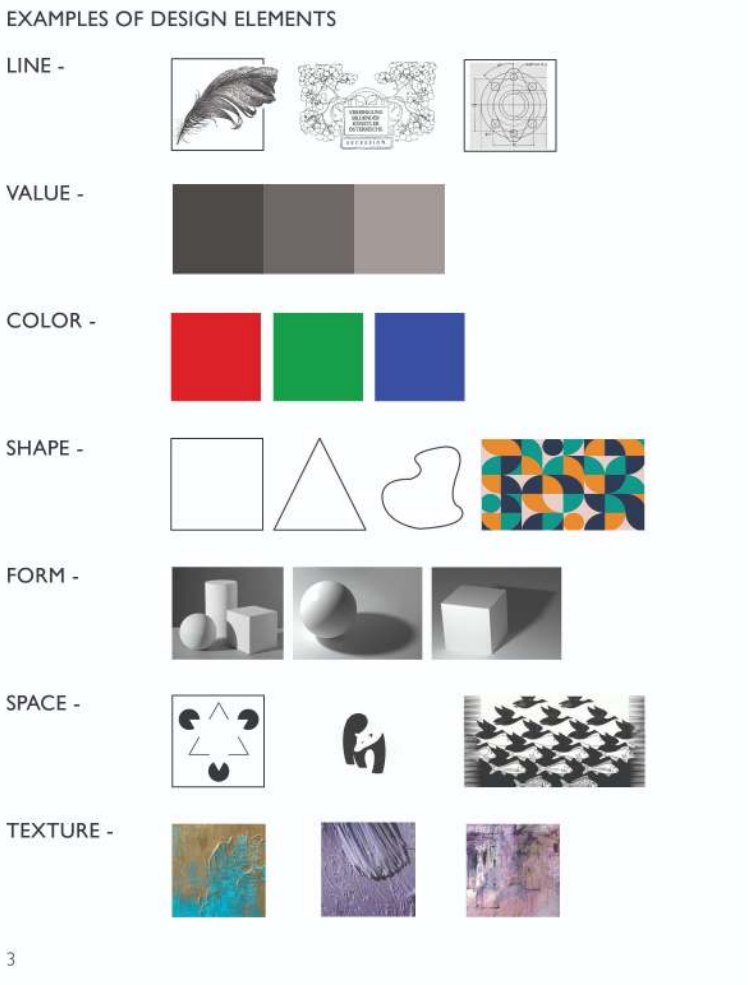
TEXTURE - Texture is the feeling of a surface, real or represented. This might refer to the roughness or smoothness of actual objects or art media, or to the illusion of these properties.

2

Art Elements

Line:

The simplest mark we can make in art is a dot. If we theoretically extend that dot along a path we create a line. The line we create may have characteristics suggesting an organic form or a mechanical, man-made form. The line may enclose a space, or create a symbol such as a letter in an alphabet. Line, although an abstract construct, has the ability to visually communicate in a variety of ways. It is often the starting point when learning to draw. It is essential to understand the many characteristics of line when studying two-dimensional design.



3

The **organic/sensual line** can be quite expressive with the use of contrast in thickness, length, and values. A great place to study this type of expressive line is in the curvilinear lines of Art Nouveau. Art Nouveau (or new art) was very popular from 1890-1910. One of the major influential artists of the period who is often credited with pushing this art style forward is Alphonse Mucha.

https://en.Wikipedia.org/wiki/Alphonse_Mucha

https://www.youtube.com/watch?v=CYWOkvKuXvk

https://www.youtube.com/watch?v=vd8mxgPYx7g

https://personal.utdallas.edu/~melac...ticsofLine.pdf

https://slideplayer.com/slide/14844394/

https://thevirtualinstructor.com/line.html

 Line.pdf

Characteristics of the sensual organic line include the use of thick and thin, implied line (lose and find the line), and light and dark values.

The **mechanical or impersonal line** works well for man-made objects are for clean, abstract compositions.

https://www.youtube.com/watch?v=jL67UxZUzaE

https://en.Wikipedia.org/wiki/Mechan...ystems_drawing

Tone:

We see the world in three-dimensions. Forms and shapes are defined by the amount and quality of available light. When there is ample light, there may be many identifiable tones on visible forms. However, if you imagine an actor on a blacked out stage with one spotlight on him/her, the tones will be stark and in extreme contrast. Learning to draw or design with tone requires the ability to differentiate between values. Constructing a value scale by either drawing, painting, or gluing paper in a evenly stepped sequence of light to dark is a worthy exercise to develop the ability recognize value changes.

Basic characteristics of tone in art include the following: the quality of light will have an effect on the visible forms; adjacent values will have an effect on each value; reflected light onto an object will help create the illusion of roundness or three-dimensions;

Color:

https://en.Wikipedia.org/wiki/Color

https://www.youtube.com/watch?v=_2LLXnUdUIc

Texture:

https://www.thoughtco.com/definition...-in-art-182468

https://thevirtualinstructor.com/texture.html

http://kolibri.teacherinabox.org.au/...ure/index.html

Form

https://www

:.masterclass.com/articles...is-form-in-art

Shape:

https://thevirtualinstructor.com/Shape.html

https://en.Wikipedia.org/wiki/Shape_..._(visual_arts)

https://www.youtube.com/watch?v=Ql0N8nilEMk

https://www.youtube.com/watch?v=bJzGkZwkHt4

Space:

https://thevirtualinstructor.com/space.html

https://www.thoughtco.com/definition...-in-art-182464

https://www.youtube.com/watch?v=U11B_0FCn6o

https://www.youtube.com/watch?v=qtGWULCKQX0

Principles of Design

The principles of design include the many ways that artists use the art elements to create visual art. These principles include, but are not limited to, the following art concepts: Balance (both symmetrical and asymmetrical); unity, variety, pattern, repetition, ornament, rhythm, emphasis, subordination, hierarchy of forms, perspective (both linear and isometric), contrast, size and scale, proportion, design systems, depth, visual field, movement, and composition.

Let's consider similarities in colors, textures, and shapes. We often see these in nature, whether in animals or plants. If we cross dog breeds for example, the offspring quickly adopt features of both breeds so we see similarities. The same for our families. We may see our siblings having similar hair texture and color, skin color, or facial and or body features. We are all tied to our families genetically and it can be a beautiful thing!

PRINCIPLES OF DESIGN

Principles of design are ways that artists/designers use the elements of design (art) in a work of art or design.

COMPOSITION/DESIGN - Design is both a product and a process. Composition is the visual arrangement of shapes and forms in a drawing or painting. The term design is used for applied arts such as graphic design and architecture.

BALANCE - Balance is the distribution of the visual weight of objects, colors, texture, and space. In symmetrical balance, the elements used on one side of the design are similar to those on the other side. In asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

CONTRAST - the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in a piece to create visual interest, excitement, and drama.

HIERARCHY/EMPHASIS - This is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

PROPORTION - Proportion refers to the dimensions of a composition and relationships between height, width, and depth. How proportion is used will affect how realistic or stylized something seems. Proportion also describes how the sizes of different parts of a piece of art or design relate to each other.

SIZE & SCALE - The principle of scale refers to the relative size of one object compared to another, typically the size of the artwork to the viewer's body. Scale can also refer to the size relationships of different visuals within a singular piece of art.

RHYTHM - Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

MOVEMENT - Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shapes, and color, within the work of art.

VARIETY - Variety is achieved by using different shapes, sizes, and/or colors in a work of art. Variety adds interest by using juxtaposition and contrasting elements within the composition.

UNITY/HARMONY - Unity is about separate parts working together in a composition. In an artwork, unity creates a sense of harmony and wholeness by using similar elements and placing them in a way that creates a feeling of "oneness."

PATTERN & REPETITION - Repetition refers to one object or shape repeated; pattern is a combination of elements or shapes repeated in a recurring and regular arrangement; rhythm is a combination of elements repeated, but with variations.

ASSIGNMENT:

1. Select three **design elements** and three **principles of design**.

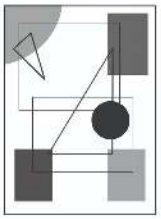
2. Include all three **design elements** in a design that emphasizes three **principles of design**.

3. Complete the assignment using Adobe Photoshop or Illustrator in a square or rectangular format at 300 dpi. Save as a TIFF file before submitting.

EXAMPLE:

Design Elements:
LINE
VALUE
SHAPE

Priniples of Design:
COMPOSITION/DESIGN
CONTRAST
BALANCE



https://human.libretexts.org/Courses/University_of_the_Pacific/Two_Dimensional_Design_and_Color/03%3A_

LEARNING OBJECTIVES

At the conclusion of this lesson you should be able to:

1. Identify the seven art/design elements and the principles of design
2. define the seven art/design elements and the principles of design
3. describe the uses of the art/design elements and principles of design
4. effectively apply principles of design using design elements in a 2D design

ACTIVITY

Complete the assignment (see page 5)

ASSESSMENT

Your completed assignment will be graded according to a standard rubric for graphic design student work. There will also be a multiple choice quiz to be completed during the next in-person class. The design assignment accounts for 75% of the grade for this lesson, and the multiple choice portion accounts for 25%.

FINAL THOUGHTS

The art/design elements are the building blocks of visual art. It's how we use the elements through the application of principles of design and imagination that determines the effectiveness and success of the final design.

Shapes in nature inspire great designers. Take a look at the golden spiral and the hexagon (the bestagon!) in these fun, easy to understand videos:

https://www.youtube.com/watch?v=1Jj-sJ78O6M

https://www.cgpgrey.com/blog/hexagons-are-the-bestagons

https://www.youtube.com/watch?v=1Jj-sJ78O6M

https://www.cgpgrey.com/blog/hexagons-are-the-bestagons

Ornate Patterning



Patterns allow us to explore the deliberate repetition of specific shapes and colors. When this becomes an area of emphasis, even mathematics can come into play as in the incredible visuals in Islamic art.



Not only can there be a sublime beauty to the work, it can also be functional as in the carved stone designs at the muslim architectural landmark known as the Alhambra. The designs allow for air flow between spaces, are beautifully patterned, bring glory to God through the work of human hands according to Muslim beliefs, and are profoundly beautiful in their artistic visual details and intellectual design.

The Alhambra

Abstract Patterning

The Bauhaus (Less is More)

https://en.Wikipedia.org/wiki/Bauhaus

 Family Resemblances 2019.pdf

Assignment:

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3: The Visual Field

Discussion:

We see the world around us in three-dimensions using binocular vision. Because our two eyes are separated by several inches, the forms, shapes, colors, and light we see must be reconciled by our brain into one cohesive three-dimensional visual. This allows us to sense depth in our environment. If we lose sight in one eye, that sense is lost and we see the world without that added dimension.

Artists creating two-dimensional visuals can learn the techniques to create the illusion of three-dimensional form in their paintings, prints, and drawings. However, to do this requires skill and knowledge. Art is formed with skill!

Drawing from life, for example is much more difficult than copying another drawing or photograph. Why? The drawing or photograph you are copying is already in two-dimensions, so it is much easier to transpose this visual information onto another two-dimensional surface. It may also be in a rectangular format, again making it easier to copy. To see the three-dimensional world and create the illusion of that world on a two-dimensional surface is a much more difficult task. To do this using artistic techniques and tools requires studying drawing either in a formal setting, such as a university class, or through online education.

When we think about the way we communicate and are entertained using visuals we can conclude that the format used is mostly a rectangular format. Our smart phones, computer monitors, tablets, and flat screen TVs are all rectangular. If we take this concept even further and look to the past, we recognize that humans have been viewing the world through rectangular frames for thousands of years. Early architecture used post and lintel construction for windows and doorways yielding rectangular openings through which the outside world was viewed. We are used to this type of framing of visual information, and there is certainly a logic to using this format in visual art.

The rectangle as a visual format allows for a predictable space in which to design or create a drawing or painting. Top, bottom, left and right sides enclose the space and allow us to either create within those boundaries, or to use those edges as a frame with cropped forms extending beyond the boundaries of the rectangular visual field. Do understand that although the majority of artwork is rectangular, the visual field may be circular, square, or another geometric shape, or organic. It certainly does not have to be rectangular. However, for our studies, let us first consider some of the dynamics occurring within the rectangular visual field.

Top and Bottom:

Just as we view the solid earth beneath our feet and the open sky above, we also may feel the top of the visual field as lighter than the bottom. A building has a foundation securing it to the ground and allowing it to reach up without collapsing upon itself. So too with designing within the visual field, an artist will often use a stable foundation place towards the bottom and lighter or smaller forms towards the top. A good example of this is concept is the painting compositions of Leonardo Da Vinci. We find in examining his work that he incorporates triangular compositional elements providing stability. The base of the triangle is placed at the bottom of the paintings forming a stable foundation upon which to build. He then directs the viewer's eyes around his pyramidal composition in a complex and sophisticated way.

The concept of a shape having weight can be demonstrated by placing a sphere in the upper part of a rectangular field versus placing it towards the bottom. If placed towards the top, it may represent a celestial body like the sun, or a rising balloon. If placed toward the bottom, it may feel gravitational pull and appear heavier.

Another effect of placing objects or forms towards the top or bottom is that the forms at the bottom may appear closer to us than those at the top. This is referred to as the rule of verticality. Objects closest to the bottom are in fact closer to the viewer. This is a general rule that applies to many situations, however, like many rules in art, it can be broken and is not universal in its application.

Left and Right:

In western civilizations we read book pages from top down and from left to right. In eastern civilizations books and manuscripts may be written and read top down, but right to left. These traditions may influence the way a work of art is viewed. Artists may emphasize the right or left and move the viewers' eyes across the paper or canvas.

The Edge:

The edge of the paper, page, or canvas plays an important role in design and composition within the visual field. Placing an object too close may make the viewer uncomfortable creating what is termed visual tension. Beginning art students are sometimes unaware of the power and importance of the edge and create unnecessary visual tension by placement of objects too close to the

edge. The edge encloses and defines the space, so the placement of objects and forms within that space should be done with a goal of balance and harmony. Also consider the negative spaces and shapes created by the interaction of the positive shapes and the negative shapes created in combination with the edges of the visual field.

The Center:

The center of the design or composition has visual power and importance. It is a point of balance for the design as well as an area of visual significance. The aesthetic visual center may actually be slightly higher than the actual physical center. Placing an object slightly higher in the rectangular visual field often creates visual balance.

Assignment #1:

After reading the above discussion, select one topic as your major area of emphasis for an 11” x 14” design. This design, obviously, will be created in a rectangular visual field. What other types of visual fields are there in two-dimensional art?

Discussion topics are: The Center, The Edge, Top & Bottom, Left & Right

You are free to use more than one “topic” in your design. I do, however, want you to be conscious of the incorporation of the “topic,” and be capable of discussing your decision-making process during the critique.

How artists design and manipulate within the confines of two-dimensional surfaces is certainly of interest for this assignment. Nonetheless, we never lose sight of the overall mission of the course: to create increasingly sophisticated designs using critical thinking and successfully incorporate color in those designs. Subject matter is only effective in this class when the execution of the work is successful, so subject matter should not be your first consideration. Purely abstract designs are preferable.

Art is formed with skill, so continue to take the time to carefully craft your work. Utilize the art materials available in class. If you need additional materials, please ask.

Use thumbnail sketches to develop your ideas and present them.

Assignment #2:

Create both a representational and an abstract design

The representational design follows established art genre such as still-life, landscape and interior drawings or paintings

Use thumbnail sketches to develop your ideas

Choose one of the three visual field formats discussed in **Visual Field Format Design**

(1. Rectangular Field, 2. Circular or Oval Field, 3. Irregular)

Consider the meaning and use of Figure & Ground, Depth Cues: Gradients, Overlaps, Size Change and Vertical Location and incorporate some or all of these in your designs

Incorporate glued paper, newspaper/magazine cuttings, photos, wallpaper, texture, wood-graining, fabric, painting elements, wire, colored glass, plastics, man-made materials and/or organic materials

As you plan your design also take into consideration design concepts such as the Center, Edge, Top & Bottom, Left & Right,

Emphasize design, not subject

Present your final piece

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4: Composition/Design Systems

Discussion:

Whether drawing or painting a still-life, portrait, landscape, historical subject, or abstract composition, the types of forms, objects, shapes, and marks placed in the visual field play a part in the success of the artwork. As we've learned, heavier objects are often associated with the bottom of the visual field and lighter forms towards the top.

When looking at **shapes** within a visual field is often useful to distinguish between subject and background, or figure and ground. The subject is referred to as the positive space and the area around the subject is referred to as the negative space. When the human figure is the subject, the positive space is referred to as figure and the area around it is the ground. Shapes can be geometric or organic. When drawing representational geometric forms it is best to apply the laws of perspective if accuracy is desired. Organic forms are often easier to draw or paint since the exacting laws of perspective are not in play. Shapes can be simple or complex and often are associated with weight again based on their placement in the visual field as well as their size. When placing shapes within the visual field, visual harmony is achieved by balancing the work. Placement in relation to the edges of the visual field as well as to other objects can determine the harmony. Is the shape unnecessarily too close to the edge, or to another shape? If so, visual tension may be the result.

Groupings

of objects help to create a sense of unity within the artwork. When creating a simple grouping of objects, such as a still-life, odd numbers of three, five, and seven can be aesthetically arranged in an asymmetrical balanced composition that may be more visually appealing than a symmetrically balance grouping of an even number. When grouping objects, overlapping the objects will also create more of a sense of unity. Grouping a variety of objects of varying height, width, texture, surfaces, and values can also add interest to the artwork. This applies to both representational and abstract work. Moving object away from one another can create a sense of isolation, abandonment, disjointed, or, in another more positive way, a feeling of openness, or freedom.

Unity

within a two-dimensional work can be achieved in many ways. Repetition of certain shapes, colors, textures, and patterns can create a sense of unity.

Repetition

of designs, forms, shapes, textures, and color, can create a rhythm within the visual field. A successful design using repetition can move the viewer's eyes along a predetermined path within the visual field. Repeating forms may create a **pattern** that can be decorative or leading to a more sophisticated two-dimensional design. Music and visual art share similarities when it comes to repeated forms, patterns, and contrast. In music the term color is often used to describe both voice and instrumental music. Certainly, the connections between math, music, and rhythm can also be considered when looking at two-dimensional design and visual art. Interesting that several artists considered math and art to be synonymous with perfection, harmony, and tranquility. They sought an art without the ambiguity of emotion; an art that was clear, focused, and rational. These artists followed the artistic philosophy of Suprematism. Although their philosophy was not inclusive, much of their pure two-dimensional abstract designs provide excellent examples of analytical design and are worthy of study.

Texture

is an art element and can play a role in creating contrast or visual interest in two-dimensional design. The contrast of shiny man-made metallic forms against a backdrop of natural fibers is a good example and use of contrasting textures. Texture can also be achieved using the mark-making drawing, painting, and printmaking tools of the artist.

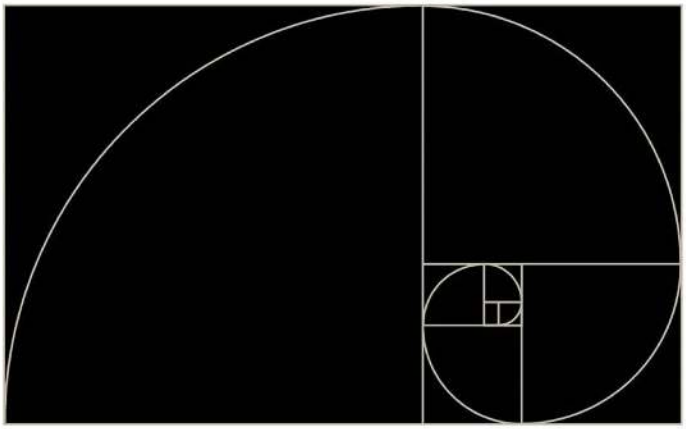
Proportional Systems

Discussion:

The Golden Section

Two-dimensional design systems have existed for some time. Looking back to the ancient work, we see the Greeks interested in linking proportional systems to nature and more specifically to the human body. The ancient Greeks, in particularly the Athenians, achieved greatness as a people through a combination of factors foremost being freedom. Athens created the first true democratic

society in human history and with it came the freedom to explore new ideas. Combine this freedom with a prosperity they had never before experienced and you have fertile ground for innovation and discovery. The prosperity was from the sale and export of olives, olive oil, and the products derived from olives. Their olive industry developed in part through loans allowing the Athenians to purchase and cultivate the surrounding lands planting olive trees as the main cash crop. During this time, the Athenians developed new ideas in writing, theater, mathematics, astronomy, medicine, art, and philosophy. With art and architecture, they developed aesthetics based on close observations of nature and math. Some of these concepts in aesthetics were formally developed into reproducible design systems. Foremost among these systems is the Golden Section, also know as the Golden Ratio (approximately 3:5 ratio), Golden Spiral, and Golden Mean. This system can be applied to two-dimensional art and was also likely adopted by Leonardo Da Vinci for his paintings created during the Italian Renaissance.

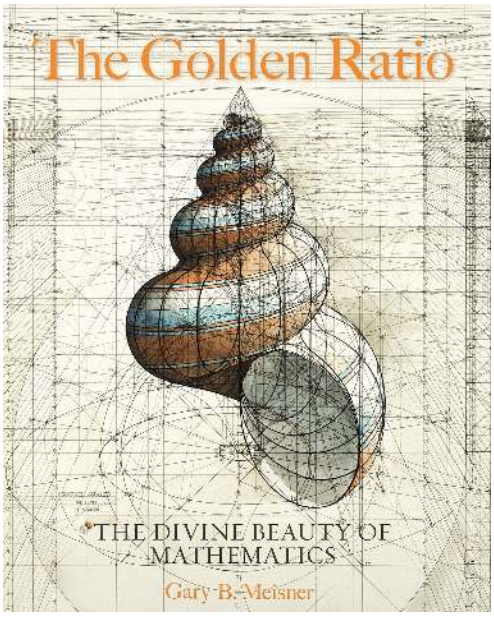


Golden Spiral

The Golden Ratio is also called the Golden Mean or Golden Section.

Mathematicians since Euclid have studied the properties of the Golden Ratio, including its appearance in the dimensions of a regular pentagon and in a Golden Rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio.

The Golden Ratio has also been used to analyze the proportions of natural objects. The Golden Ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts. The Golden Spiral appears in seashells!



Rule of Thirds

An easier design system to apply is the Rule of Thirds popularly used by photographers for generations. The Visual Field is divided into either vertical thirds or horizontal thirds (or both!) for aesthetic reasons. This creates a pleasing design that works well in many applications, but is most often found in photos and paintings of landscapes and seascapes.

• Rule of Thirds is dividing the visual field into thirds

• Divisions into thirds can be horizontal, vertical, or both

• It does not have to be exact, since it is an aesthetic design principle

• Rule of Thirds applies nicely to landscape photography, painting, and drawing

• The concept of the Rule of Thirds is a Principle of Design

The Japanese Design System

• Japanese design is based on two squares side by side.

• This is represented in the Japanese tatami mat seen here:





Assignment #1:

Create simple abstract two-dimensional visual design using the *Golden Section/Golden Spiral* or the Japanese (rectangle with two squares) proportional systems.





Assignment #2:

Create an aesthetically pleasing design using Rule of Thirds. This may be a collage, drawing, or painting in any hands-on art media you feel comfortable using.

Student Example by Karen Su

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5: Creating Depth in a Visual Field

Discussion:

Looking back through history we see early humans and those creating art during early civilizations telling stories through their visuals. From cave paintings to the hieroglyphs of Ancient Egypt visual stories are being told. Some of the stories we know through historical writings and other, created during prehistoric times we can only conjecture what meanings they have. For the most part, these images are placed on two-dimensional surfaces and serve their primary purpose of communicating thoughts, mythologies and history. Considerations of creating the illusion of depth does not appear to be evident. This applies to the majority of Western two-dimensional art created during the Hellenistic, through the rise and fall of the Roman Empire, and in the Byzantine, Carolingian, Romanesque, and early Gothic periods. In the late Gothic we begin to see the emergence of convincing illusions of depth in drawings and paintings. The application of oil paints as a new painting medium in the late Gothic period in the Netherlands plays a significant role in creating the illusion of depth. This, combined with newfound knowledge of mathematical linear perspective by the genius Florentine sculptor and architect Filippo Brunelleschi, pushes representational painting forward during the Italian Renaissance. Renaissance artists became obsessed with creating paintings with depth, balance, and beauty. The artists began experimenting with the application of one-point and two-point perspective in their paintings. Notable one-point perspective paintings are *The Last Supper*, by Leonardo Da Vinci and *The School of Athens* by Raphael.

The use of proper **linear or vanishing point perspective** in a work of two-dimensional art will certainly add to the illusion of depth, but what other techniques are available to an artist in the quest for creating depth in two-dimensional art? One technique is to use tonal or color **gradients** with the most contrast applied to the forms closest to the viewer. This can be achieved through the use of enhanced light and shadow, more vivid colors, and more detail in forms that are closest to the viewer.

Depth Cues:

Overlapping **forms**

is another technique used to create the illusion of depth. Clearly we can identify one form as closer if it overlaps another form. Combining this with lighting to create highlights and shadows will also help create the illusion of depth.

Size and scale

are another way to create the feeling of depth in a two-dimensional work of art. Knowledge of proportional systems is helpful here. When drawing or painting from life, Unit of Measure and Sighting techniques will help an artist with proper proportion and scaling of objects.

Rule of **Verticality**

is another technique whereby the objects closest to the viewer are placed towards the bottom of the visual field and those in the distance towards the middle or top. Although this rule can be broken effectively and does not apply to all circumstances, it is a general rule that my hope an artist create the illusion of depth.

Assignment:

Create both a representational and an abstract design

The representational design follows established art genre such as still-life, landscape and interior drawings or paintings

Use thumbnail sketches to develop your ideas

Choose one of the three visual field formats discussed in **Visual Field Format Design**

(1. Rectangular Field, 2. Circular or Oval Field, 3. Irregular)

Consider the meaning and use of Figure & Ground, Depth Cues: Gradients, Overlaps, Size Change and Vertical Location and incorporate some or all of these in your designs

Incorporate glued paper, newspaper/magazine cuttings, photos, wallpaper, texture, wood-graining, fabric, painting elements, wire, colored glass, plastics, man-made materials and/or organic materials

As you plan your design also take into consideration design concepts such as the Center, Edge, Top & Bottom, Left & Right,

Emphasize design, not subject

Present your final piece

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5.1: Creating the Illusion of Depth

Discussion:

Whether drawing or painting a still-life, portrait, landscape, historical subject, or abstract composition, the types of forms, objects, shapes, and marks placed in the visual field play a part in the success of the artwork. As we've learned, heavier objects are often associated with the bottom of the visual field and lighter forms towards the top.

When looking at **shapes** within a visual field is often useful to distinguish between subject and background, or figure and ground. The subject is referred to as the positive space and the area around the subject is referred to as the negative space. When the human figure is the subject, the positive space is referred to as figure and the area around it is the ground. Shapes can be geometric or organic. When drawing representational geometric forms it is best to apply the laws of perspective if accuracy is desired. Organic forms are often easier to draw or paint since the exacting laws of perspective are not in play. Shapes can be simple or complex and often are associated with weight again based on their placement in the visual field as well as their size. When placing shapes within the visual field, visual harmony is achieved by balancing the work. Placement in relation to the edges of the visual field as well as to other objects can determine the harmony. Is the shape unnecessarily too close to the edge, or to another shape? If so, visual tension may be the result.

Groupings

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Texture

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Assignment:

Read **Creating Depth in a Visual Field and the above Discussion**

Part 1:

Create a pictorial/visual box with objects either suspended from the floor, hanging from the top, or attached to the back or side walls to show Frontal Recession or Diagonal Recession

Use thumbnail sketches to develop your ideas

Consider the meaning and use of Space Moving In, Space Moving Out, Open Space, Packed Space and Empty Space while designing your box

Create the box out of cardboard, heavy paper, balsa or other wood or plexiglass

You can use any type of box such as a shoe box or cardboard box

Allow light to enter the box to display the objects within by removing a portion of the top or sides

Suspend or hang the objects in the box with wire, string, wood or cardboard

Incorporate glued paper, newspaper/magazine cuttings, photos, wallpaper, texture, wood, woodgraining, sheet metal, fabric, painting elements, wire, colored glass, plastics, man-made materials, found objects and/or organic materials

As you plan your design also take into consideration design concepts mastered in the previous chapters such as the Center, Edge, Top & Bottom, Left & Right, and Depth

Emphasize design, not subject

Part 2:

After construction of the box draw the objects on paper creating the illusion of depth.

Present your final piece

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5.2: Perspective

Discussion:

Filippo Brunelleschi, according to the writings of Alberti, is credited with introducing the concepts of vanishing point perspective during the 1430s in Florence, Italy. Applying this technique to drawing and painting, along with the use of new painting technology in the form of oil paints, revolutionized the way artists created the illusion of depth in two-dimensional art. This was happening during the Early Renaissance in Florence, Italy, in the seat of European creativity. Florence, with the leadership and patronage of the Medici family, became the style makers of Europe. A renewed interest in the works of Plato and Aristotle as well as uncovering long hidden ancient texts enabled the great minds of the time to explore new horizons in art and architecture. The early 1400s saw major two-dimensional art, sculpture, and architecture commissions beginning with the bronze baptistry doors of the Florence Cathedral. That competition saw Ghiberti, the recognized master of the International Gothic style, competing against Brunelleschi, the upstart artistic genius. Both submissions are noteworthy and the panel of judges had a difficult task in awarding the significant commission. Brunelleschi's submission is bold and forward-thinking, just as the Renaissance would soon be. Ghiberti's is International Gothic at its finest, balanced, and beautiful. In the end, the panel asked Brunelleschi to join forces with Ghiberti, but he refused knowing that two geniuses would likely not work well together. In the triumphant work that Ghiberti creates for the bronze baptistry doors, we see the use of the linear perspective that Brunelleschi shares with his contemporaries. Art moves forward, in part because of the artists who lived at the time, but also because the Renaissance itself was built on the shoulders of those innovators who came before during the Gothic Period.

Mathematical linear perspective,

also known as vanishing point perspective uses a horizon line (equal to eye level) and points on the horizon line to which planes recede. When facing a rectangular structure straight on, one-point perspective is used. When you can view two sides of a rectangular form, two-point perspective is used. Vanishing points can also be located away from the horizon line as in three-point and four-point perspective. Three-point perspective is used when the side planes of an object visually recede to a vanishing point as in looking up at a tall building.

Isometric **perspective**

is when all sides of the rectangle or other geometric shape are parallel to one another. This technique is historically used in the art of Japan, and also in Islamic two-dimensional art. Video games designers use isometric perspective so the characters can move seamlessly through various environments. This perspective is also rather playful, and a favorite of many graphic designers.

Read the above discussion and view the PDF below (click on the link).

Perspective.pdf

Assignment:

Part 1:

Use a photographic print displaying linear perspective either with one point perspective or multiple points. Using tracing paper as an overlay, or a contrasting marker directly on the print, mark:

1. Horizon Line

2. Vanishing Point or Points

3. Lines of Perspective

Part 2:

Find an example of isometric perspective and share

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6: Designing Within a Visual Field

Discussion:

Let's consider our visual field as a rectangular two-dimensional space. This is the standard shape for the majority of two-dimensional designs in applied art, product design, fine art painting, drawing and printmaking. Think about all the ways we view rectangular formats during our day-to-day lives from our computer screens, cellphones, TVs, to windows and doors. If we consider the post and lintel construction of ancient architectural windows and doors we have been viewing the world through rectangular formats for thousand of years! Starting with the rectangular field we should decide on the orientation first. Do we chose a vertical formatted rectangle (portrait format) or horizontal formatted (landscape format)? The design will also be determined by the subject (if there is one), as well as the function, and purpose of the design. When multiple forms are included in the design, creating a hierarchy of these forms enables the designer to guide the viewer's eyes. Certain forms may be emphasized while others having a subordinate role in the design. Visual weight of forms are determined by many factors including the tonal value (light vs. dark), color, size and scale, as well as placement within the visual field. Darker values can imply weight and heaviness and often work well being placed toward the bottom of the visual field. Larger shapes also placed towards the bottom can provide a solid visual foundation upon which to design; much like the architectural foundation in building construction.

Leonardo Da Vinci may have used complex visual systems in his paintings, including the Golden Ratio. Photographers use the Rule of Thirds often to balance landscapes and seascapes. The Japanese Design System uses the double square (tatami mat) as a unifying element in architectural designs. Using a grid to design the visual field is also a logical and effective way to approach a creative two-dimensional assignment. These are all helpful during the creative process of visualization.

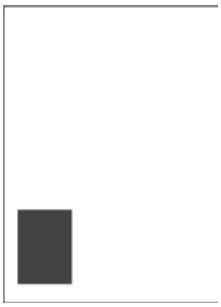
Assignment 1:

A simple assignment to help understand the challenges of creating a balanced two-dimensional design is the following (create this yourself, or as a group assignment alternating the students who place the objects):

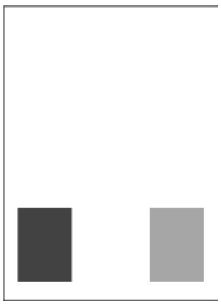
1. Begin with either a portrait or landscape rectangular format.



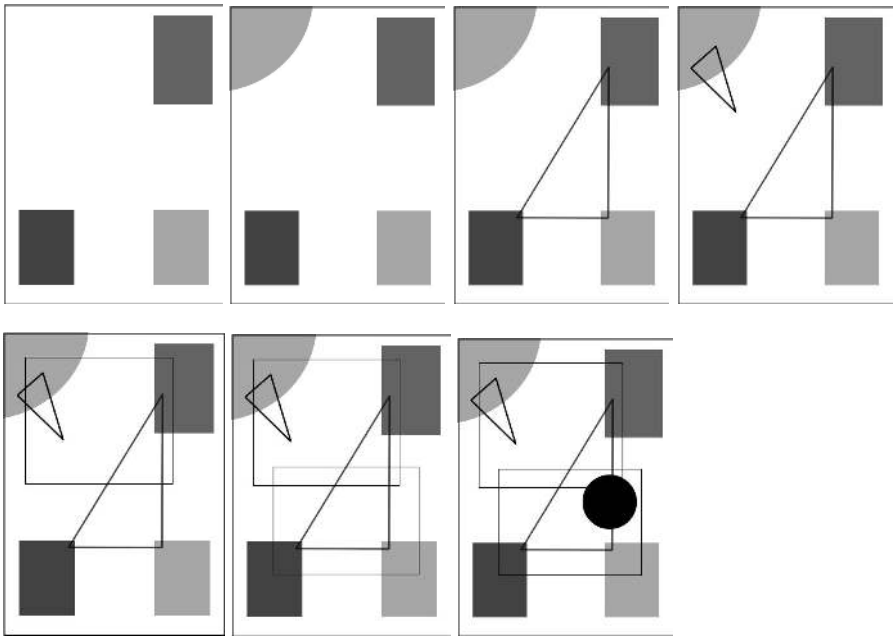
2. One person places a geometric shape in the visual field



3. The next person places another geometric shape with the intention of balancing the field



4. Continue the process until the design is complete (below is the completed design demonstrated in steps)



Discussion:

Whether drawing or painting a still-life, portrait, landscape, historical subject, or abstract composition, the types of forms, objects, shapes, and marks placed in the visual field play a part in the success of the artwork. As we've learned, heavier objects are often associated with the bottom of the visual field and lighter forms towards the top.

When looking at **shapes** within a visual field is often useful to distinguish between subject and background, or figure and ground. The subject is referred to as the positive space and the area around the subject is referred to as the negative space. When the human figure is the subject, the positive space is referred to as figure and the area around it is the ground. Shapes can be geometric or organic. When drawing representational geometric forms it is best to apply the laws of perspective if accuracy is desired. Organic forms are often easier to draw or paint since the exacting laws of perspective are not in play. Shapes can be simple or complex and often are associated with weight again based on their placement in the visual field as well as their size. When placing shapes within the visual field, visual harmony is achieved by balancing the work. Placement in relation to the edges of the visual field as well as to other objects can determine the harmony. Is the shape unnecessarily too close to the edge, or to another shape? If so, visual tension may be the result.

Groupings

of objects help to create a sense of unity within the artwork. When creating a simple grouping of objects, such as a still-life, odd numbers of three, five, and seven can be aesthetically arranged in an asymmetrical balanced composition that may be more visually appealing than a symmetrically balance grouping of an even number. When grouping objects, overlapping the objects will also create more of a sense of unity. Grouping a variety of objects of varying height, width, texture, surfaces, and values can also add interest to the artwork. This applies to both representational and abstract work. Moving object away from one another can create a sense of isolation, abandonment, disjointed, or, in another more positive way, a feeling of openness, or freedom.

Unity

within a two-dimensional work can be achieved in many ways. Repetition of certain shapes, colors, textures, and patterns can create a sense of unity.

Repetition

of designs, forms, shapes, textures, and color, can create a rhythm within the visual field. A successful design using repetition can move the viewer's eyes along a predetermined path within the visual field. Repeating forms may create a **pattern** that can be decorative or leading to a more sophisticated two-dimensional design. Music and visual art share similarities when it comes to repeated forms, patterns, and contrast. In music the term color is often used to describe both voice and instrumental music. Certainly, the connections between math, music, and rhythm can also be considered when looking at two-dimensional design and visual art. Interesting that several artists considered math and art to be synonymous with perfection, harmony, and tranquility. They sought an art without the ambiguity of emotion; an art that was clear, focused, and rational. These artists followed the artistic philosophy of Suprematism. Although their philosophy was not inclusive, much of their pure two-dimensional abstract designs provide excellent examples of analytical design and are worthy of study.

Texture

is an art element and can play a role in creating contrast or visual interest in two-dimensional design. The contrast of shiny man-made metallic forms against a backdrop of natural fibers is a good example and use of contrasting textures. Texture can also be achieved using the mark-making drawing, painting, and printmaking tools of the artist.

Positive and Negative Shapes

 Positive Negative Space.pdf

Assignment 2:

Create a two-dimensional design emphasizing the Negative Space. Please see the PDF slides in the above link for clarification.

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7: Modern Aesthetics

Western art evolved through thousands of years of civilizations using art for various functions such as propaganda, decoration, religion and mythologies, and power and influence. Although there is certainly the desire for human artistic creativity, societies can also dictate the direction of art as seen in Ancient Egypt. Egyptian art changed very little for almost 3000 years because the Egyptians valued cultural and societal stability above all else. They used a calculated formula and a grid system for the depiction of humans in their art. Hellenistic and Roman art allowed for more freedom of expression and is a considered a high point in sculpture and ancient architecture. Medieval art focused on book illumination and church architecture such as the grand cathedrals of Europe. Islamic art is a masterful blending of established styles from earlier Roman, Christian, and Jewish architecture and artwork. Although much of the work is iconoclastic, the focus on mathematics and geometric shapes produces some of the most intriguing visual art of the period. All of this is a prelude to the visual art created in the late Gothic and Renaissance periods. Although the Italian Renaissance masters looked back to the ancient world for insight and inspiration, what they created established a new benchmark that still influences us today.

From the Renaissance to the 1850 we see a common thread in Western art. Late Gothic, Northern Realism, Early Italian Renaissance, High Renaissance, Late Renaissance/Mannerism, Baroque, Rococo, Neoclassical, and Romantic paintings, sculpture, and architecture evolve in a fascinating and relatively predictable fashion. However, in 1850 we see a more radical change in Western art eventually leading to the modern art of the twentieth century. Challenging the status quo are French realistic painters like Gustave Courbet, Jean-Francois Millet, and Édouard Manet.

Manet began to look at the painting canvas (visual field) as a flat screen upon he can paint shapes. This was a revolutionary move away from the traditional approach to the canvas. Traditionally, the canvas was used by academic painters since the Renaissance to created the illusion of three-dimensional space. Approaching the canvas as a flat screen was breaking from convention. From this point forward, we see artists challenging the conventional ideas of fine art and pushing Western visual art in new and exciting (some would say dangerous) directions. As Western art moves towards modernism, we see many artistic innovators such as Claude Monet, Vincent Van Gogh, Georges Braque, Pablo Picasso, Henri Matisse, Wassily Kandinsky, and Salvador Dalí.

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8: Perspective

Perspective

Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a drawing seem to have form, distance, and look "real." The same rules of perspective apply to all subjects, whether it's a landscape, seascape, still life, interior scene, portrait, or figure drawing. The use of the technique and application of perspective to two-dimensional art has not always been apparent in the artwork created prior to the Italian Renaissance and the end of the Gothic Art Period in Northern Europe. We will first examine the art of earlier time periods and see whether use of perspective is evident. For the most part, storytelling was more important and the illusion of depth is not present. The development and understanding of this concept in art, and the interest to include the illusion of depth in drawings and paintings will come later.

Historical Overview

Prehistoric Art



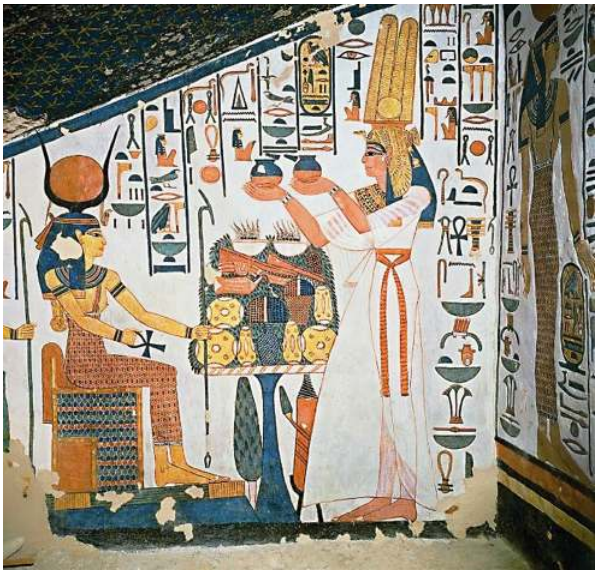


• Cave painting dates back 50,000 years

• Symbols are drawn or painted

• Perspective is not evident

Ancient and Medieval Art



• Egyptian 3250 - 1280 BCE: the artwork is flat and formulaic

• Sumerian 2600 BCE: used registers similar to the Egyptian hieroglyphs

• Assyrian 883 - 889 BCE: flat depictions of war-like leaders

• Persian 490 BCE: similar to Assyrian art, for power and influence



• Minoan 1550 - 1450 BCE: beautiful, but rather flat, artwork of an advanced, peaceful people

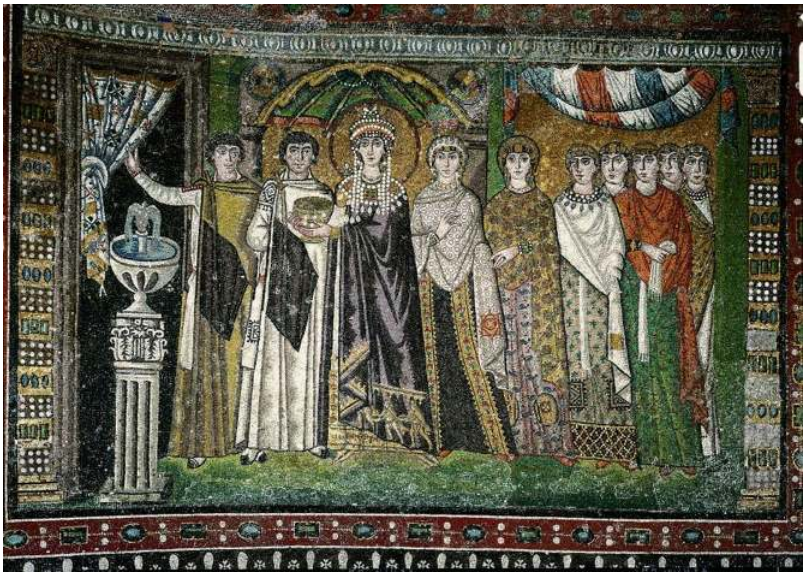
• Greek 540 - 530 BCE: focus is mainly on the surviving architecture and sculpture; art of Athens moved western art forward

• Normandy & England 1066 - 1183: tapestries and illuminated manuscripts most significant art of the period; perspective not completely understood

• Italian 1305 – 1311: strides in modeling the forms; awkward renderings of spaces and buildings

Early Christian Art







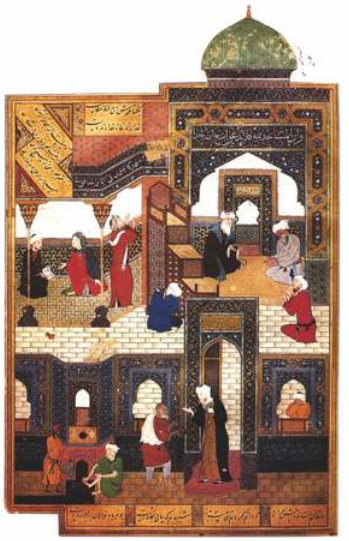


• Spirituality, not space, is the concern

• Creating “royal images” in a new vocabulary - mosaics with glittering gold and bright colors

• Perspective not natural

Islamic Art







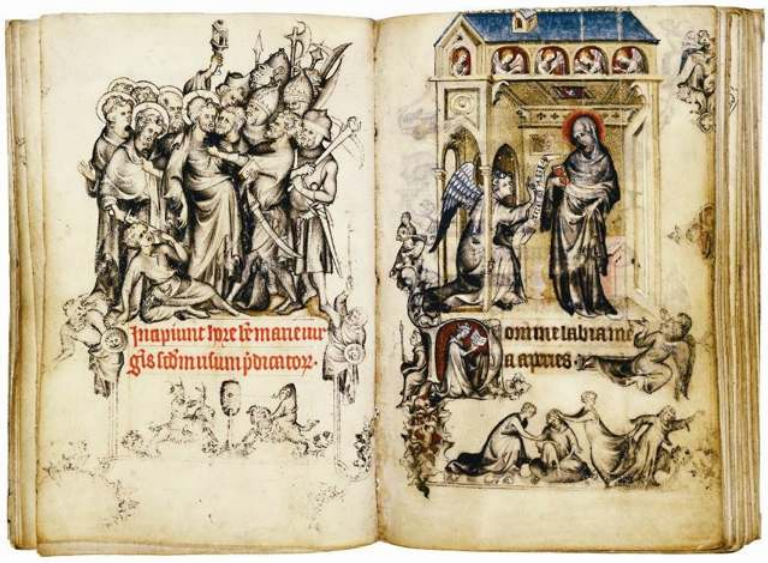


• Narrative important - the art of storytelling

• Most art is quite decorative without emphasis on human form

• Perspective not natural

Late Medieval & Gothic







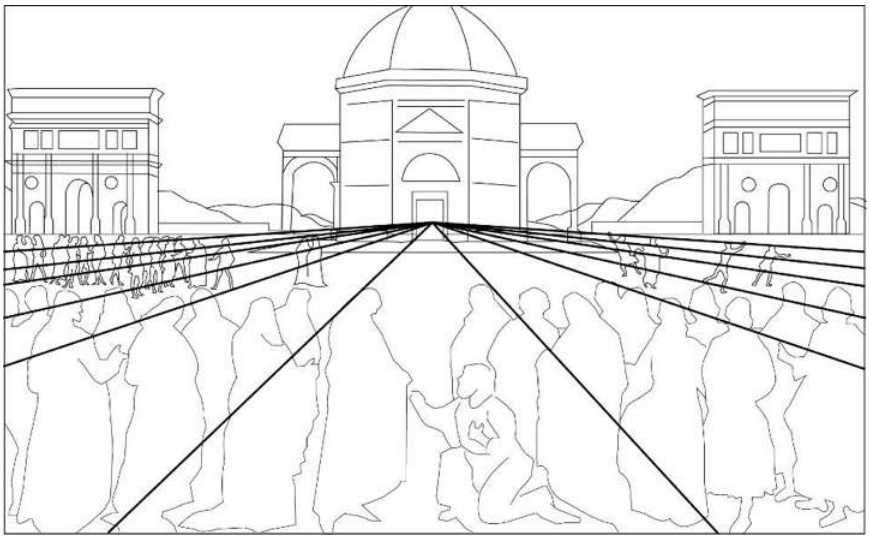


• Strides are made in creating natural forms in painting

• Perspective not natural with the exception of the paintings by Jan van Eyck

Italian Renaissance





• A rebirth in science and art takes place in 15th century Florence

• Brunelleschi is credited with linear mathematical perspective

• Natural perspective is achieved in two-dimensional art for the first time

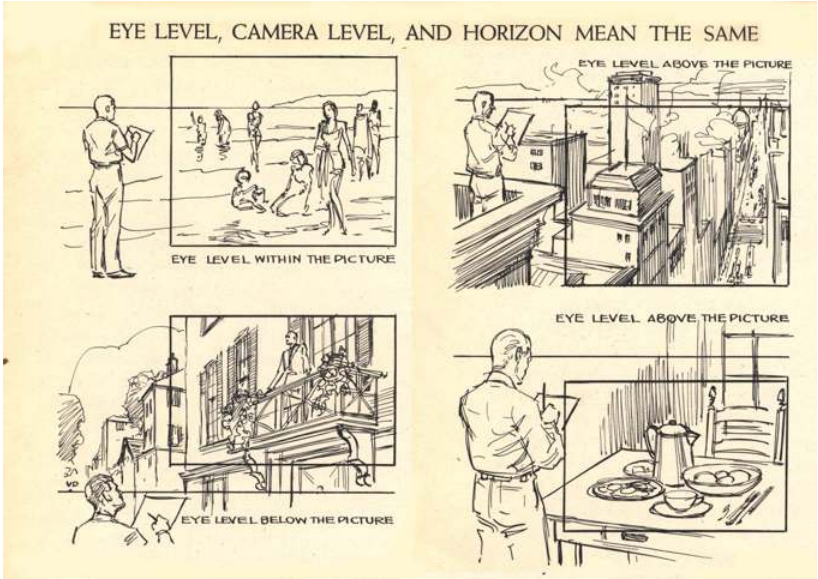
There are three approaches to Perspective when drawing, each with their own rules:

1. Linear Perspective (also called vanishing point perspective)
2. Aerial Perspective
3. Isometric Perspective

Linear Perspective

Linear perspective, a system of creating an illusion of depth on a flat surface. All parallel lines (orthogonals) in a painting or drawing using this system converge in a single vanishing point on the composition's horizon line.

HORIZON LINE

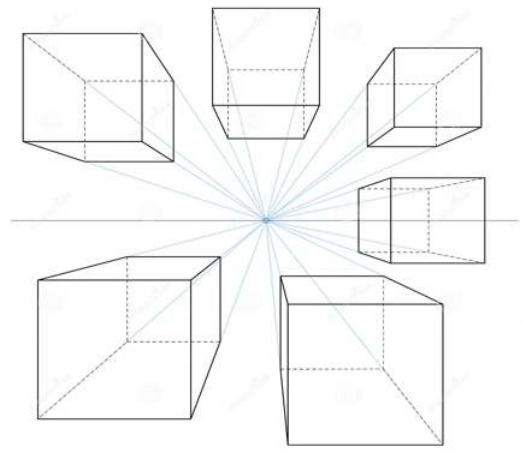


The **horizon line** is where the curvature of the earth and the sky meet when looking into the distance. It is also equal to your eye level.

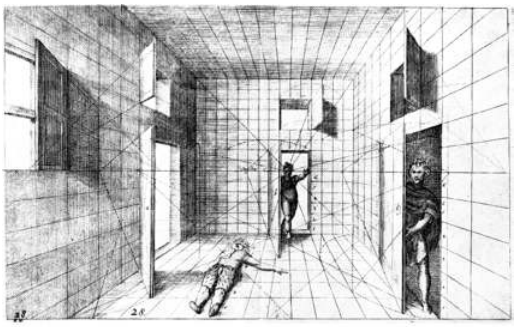
LINEAR **ONE-POINT** PERSPECTIVE

A drawing has **one-point perspective** when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective. These parallel lines converge at the vanishing point.

ONE-POINT PERSPECTIVE



Renaissance



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Italian Renaissance

Writings on the topic of perspective by Alberti give credit to Brunelleschi for his study of perspective. The new application of perspective coincides with other interests of Italian Renaissance artists and thinkers. There is an interest in beauty, perfection, the classics in literature, revival of lost knowledge, fusion of ideas of the ancient philosophers like Plato and Christian theology, innovations, and money flowing from wealthy patrons like the Medici and other banking families as well as the Roman Catholic church. With knowledge of linear persepctive, painters began to explore the creation of an illusion of depth in painting. This became quite a fascination for painters for centuries to come.



Leonardo da Vinci created a wall painting that unfortunately has deterioated over time in the humid conditions of Milan, Italy. It is, however, an excellent early example of a correct use of one-point perspective.



Modern illustration also uses one-point perspective.



Another great one-point perspective example by an anonymous artist painting during the Renaissance.



A more modern design from CalArts showing one-point perspective



Early Renaissance painting demonstrating reasonable one-point perspective



Brunelleschi architecture represented in this one-point perspective fresco



Vatican fresco by Raphael is a great example of High Renaissance one-point perspective

• Linear Perspective

– 1435 “discovery” by Filippo Brunelleschi

– 1st treatise on painting by Alberti

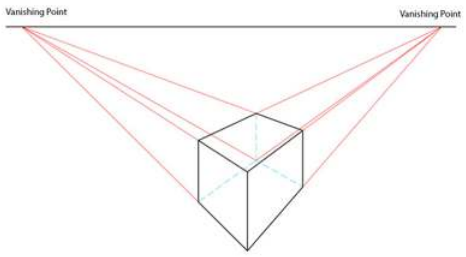
• Oil Painting

– Flanders artists used oils as a painting medium in early 1400s; advanced painting significantly

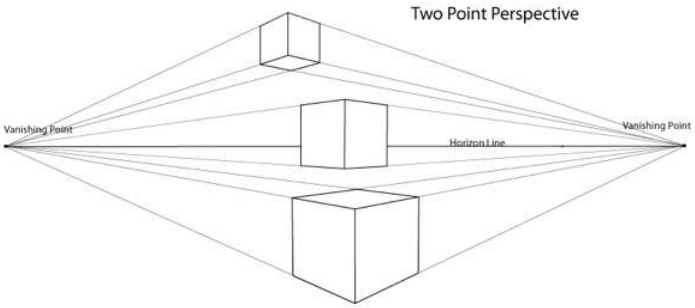
• Artistic Geniuses helped push art in the west forward

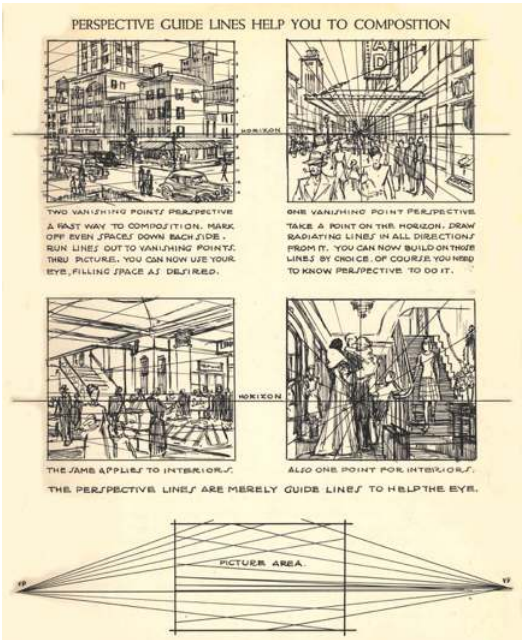
– Jan van Eyck, Albrecht Dürer, Leonardo Da Vinci, Michelangelo

LINEAR **TWO-POINT** PERSPECTIVE

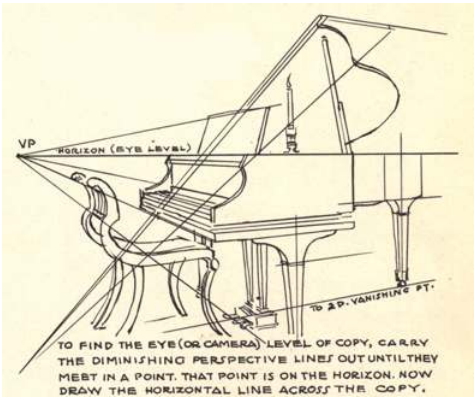


A drawing has **two-point perspective** when it contains two vanishing points on the horizon line. In an illustration, these vanishing points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or at two forked roads shrinking into the distance, for example. One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point.

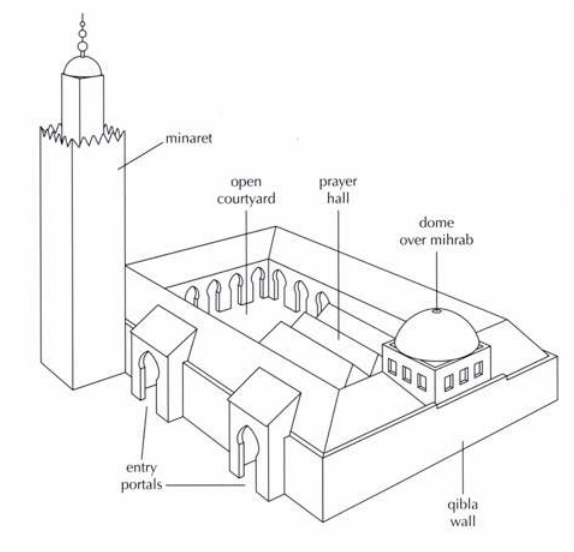


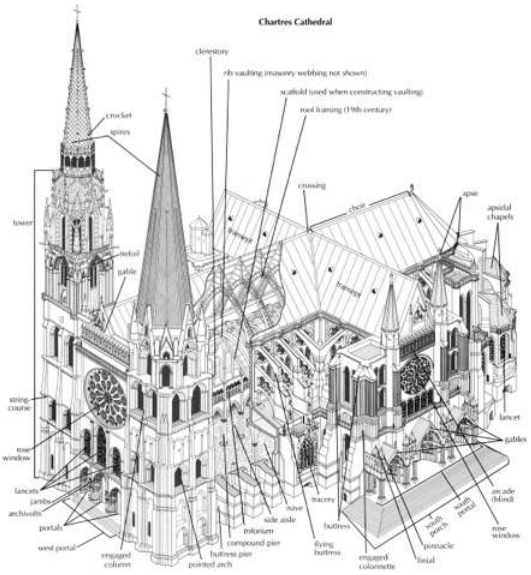


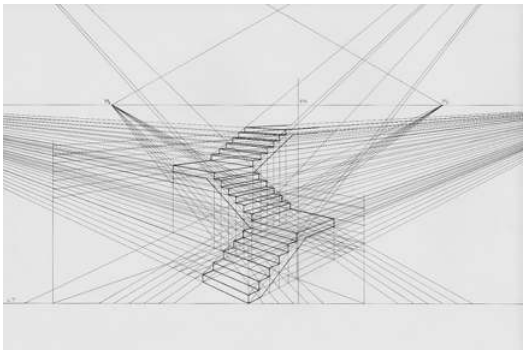
Two-point perspective = two vanishing points on the horizon line. Note how vertical the vertical lines of the box are. The verticals are 90 degree angles from the horizon line since the box is viewed at a distance.



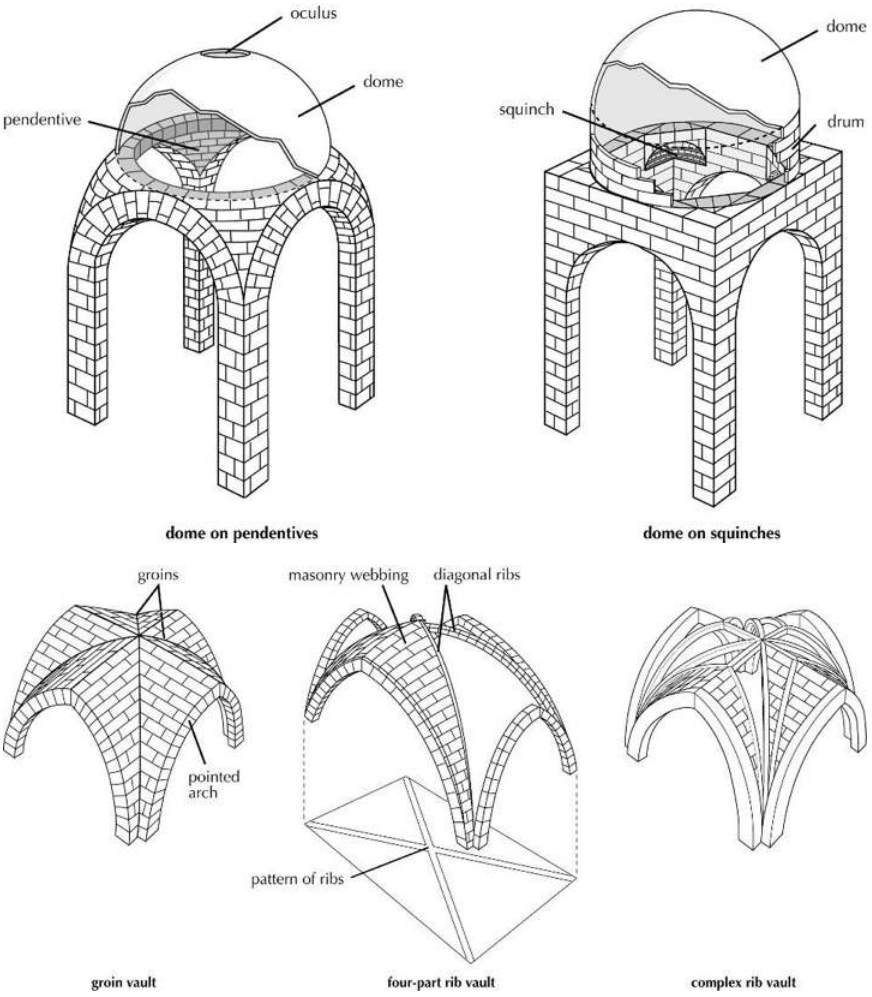
Without knowledge of perspective, drawing something as complicated as a grand piano and chair would be very difficult.



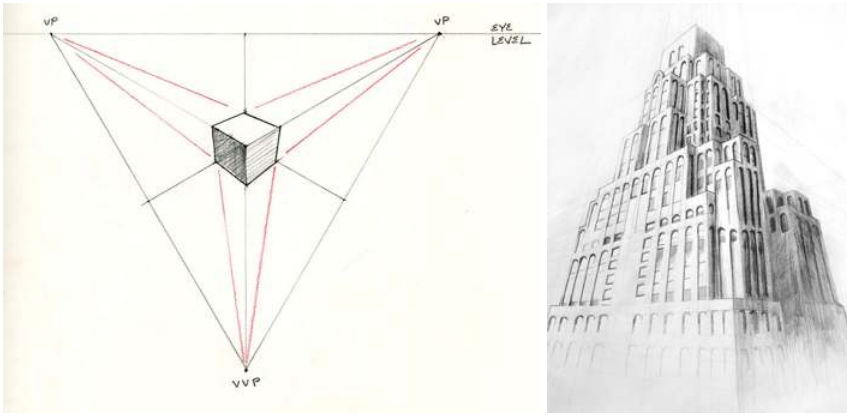




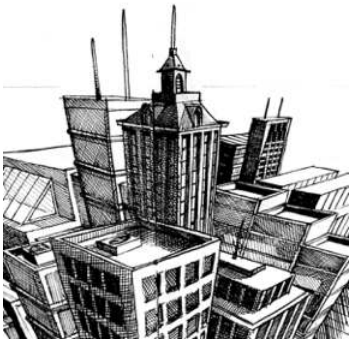
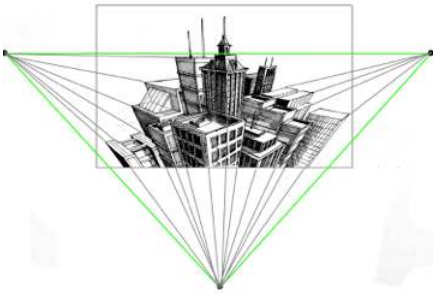
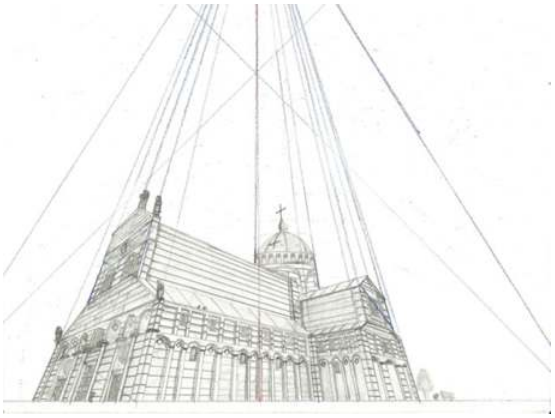
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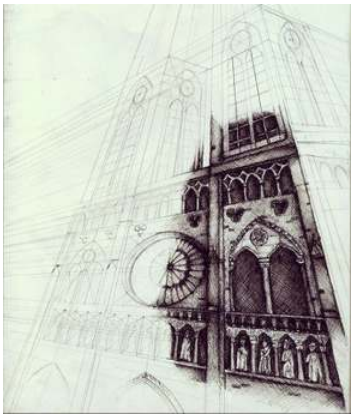
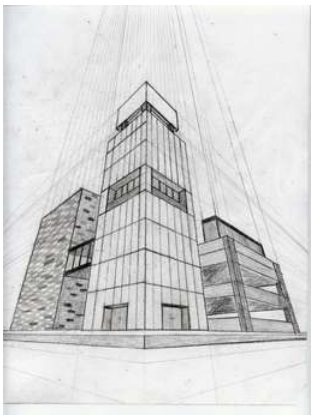
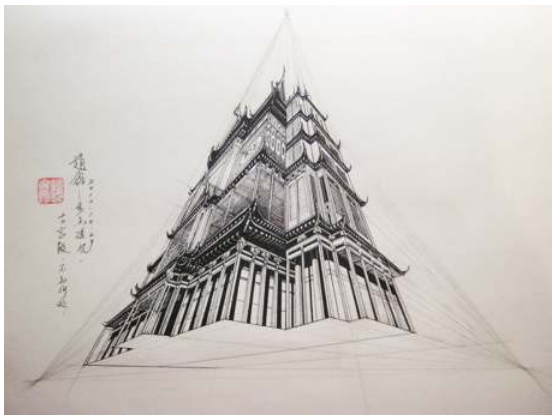


LINEAR **THREE-POINT** PERSPECTIVE



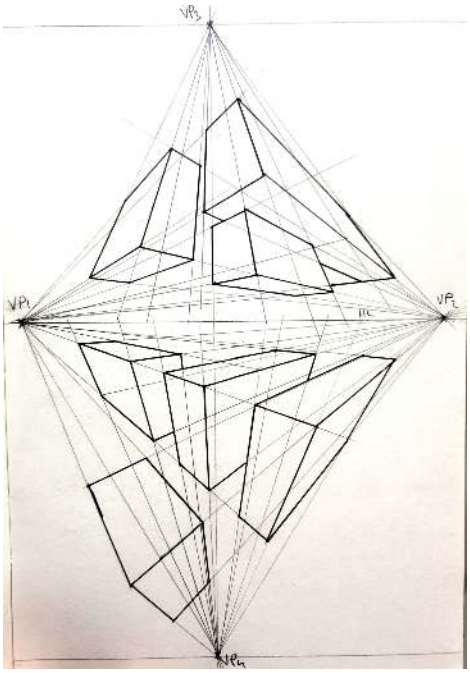
Three-point perspective is most commonly used when drawing buildings viewed from a low or high eye-level. The low eye level in our illustration above creates the illusion that the box shape is towering above us and that we are looking up. It naturally suggests the scale of a tall building.

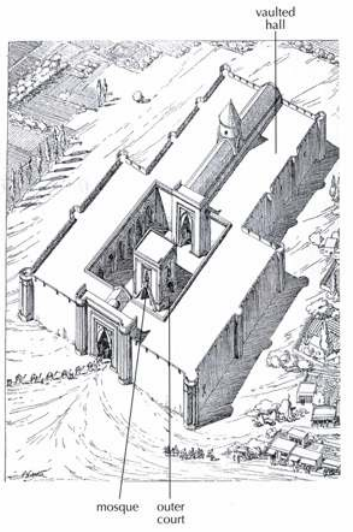
Note how the vertical transversal lines, which were parallel in one and two point perspective, now appear to recede. They form a third set of orthogonal lines, which rise from the ground plane and eventually meet at vanishing point 3, high above the picture plane.

Four-point perspective (see below drawing) is achieved by combining the an upward and downward looking three-point perspectives in a drawing.



Aerial Perspective

Aerial Perspective or atmospheric perspective refers to the effect the atmosphere has on the appearance of an object as it is viewed from a distance.



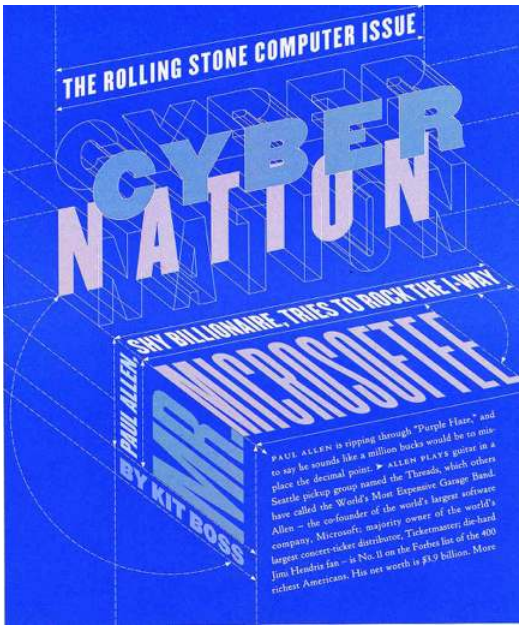


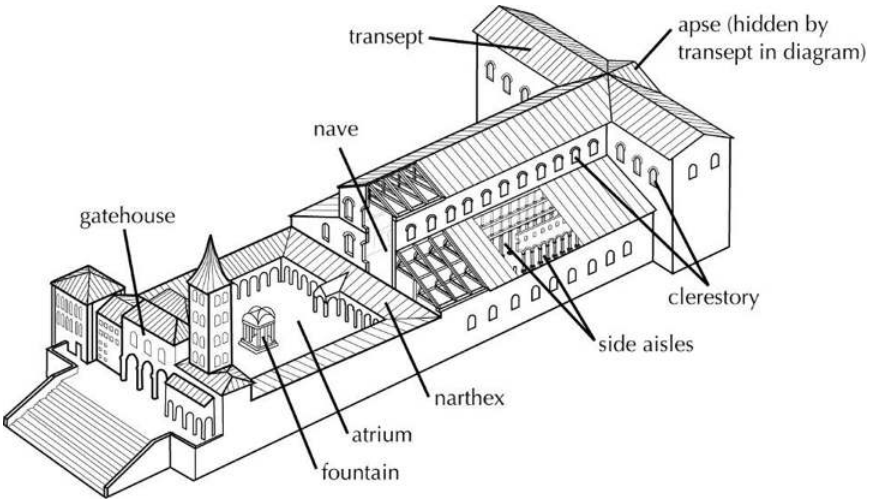
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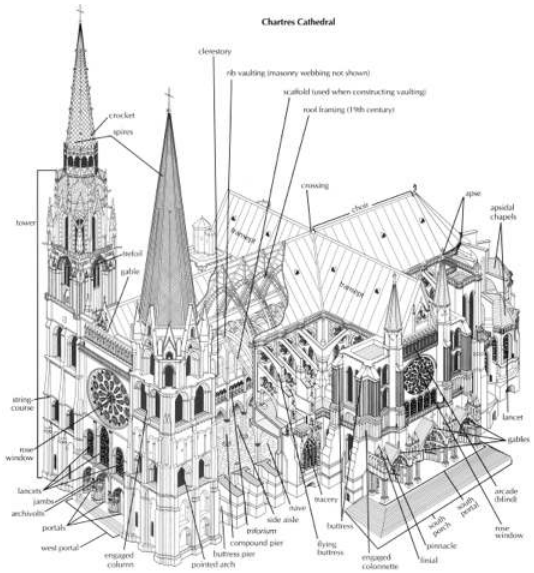
Isometric Perspective

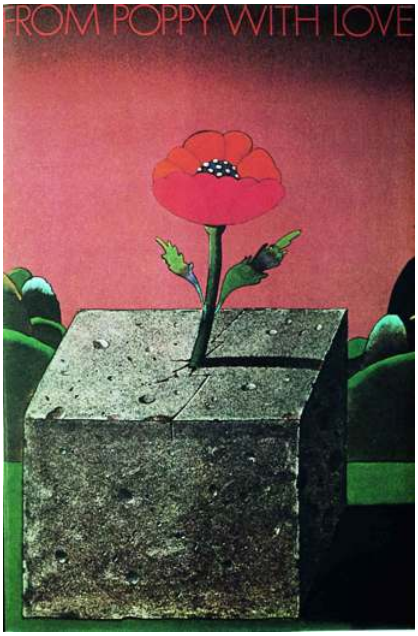
In **isometric perspective** views, all lines on each axis are parallel to each other, and the lines do not converge. Such drawings are commonly used in technical illustrations because of their clarity, simplicity and speed of creation.











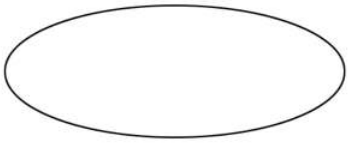
• A favorite of Japanese artists

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• Frequently used by graphic designers

• Has a playful quality

Ellipses



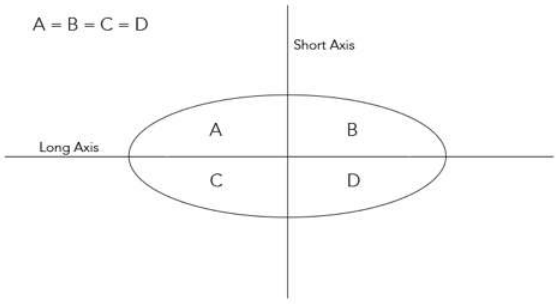
An ellipse is a continuous curved line without pointed ends and without straight lines. It is a circle viewed in perspective. Drawing accurate ellipses takes practice!

• An **ellipse** is a foreshortened circle. In geometry, it's a closed curve, like a circle, but with a long axis and a short axis.

• In terms of perspective drawing, an **ellipse** is what we see when we view a circle from its edge, rather than from directly overhead.

• An **ellipse** has a continuous curve. It does not have straight lines anywhere along its path.

• An **ellipse** does not have pointed ends.



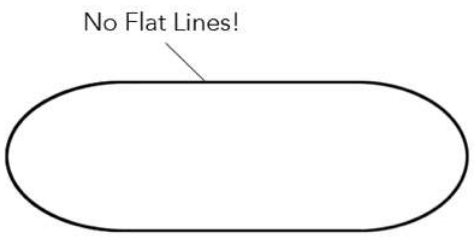
• An ellipse has four identical quarters. It is also easier to draw if you divide the ellipse using a Long Axis and a Short Axis.

• An ellipse has a continuous curve around the entirety of the shape.

IS THIS AN ELLIPSE?

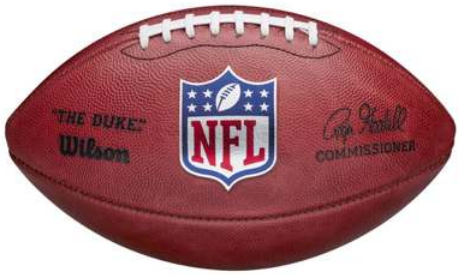


THIS IS NOT AN ELLIPSE

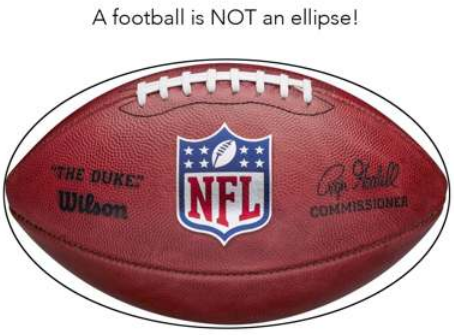


This is NOT an ellipse since it has flat lines and is not a continuous curve!

IS THIS AN ELLIPSE?

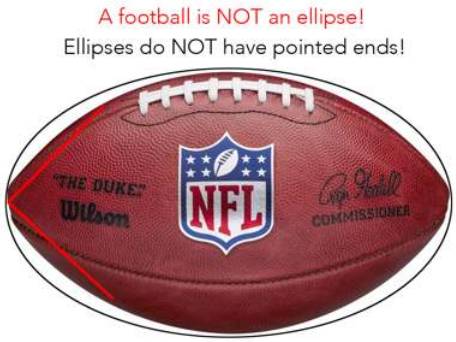


Answer: NO!



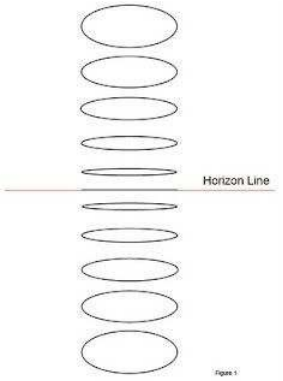
Although an American football may look like an ellipse, in fact, it is not! As you see it does not conform to an elliptical shape. Why?

THE AMERICAN FOOTBALL



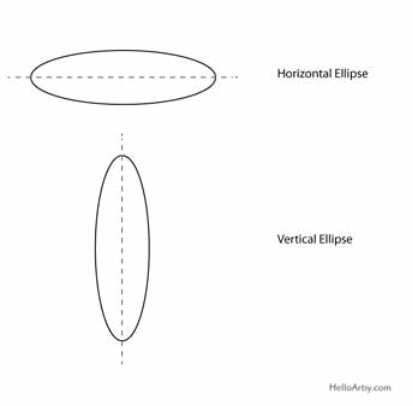
An American football has pointed ends, thus making it different from an ellipse. If your drawn ellipse looks like this, you must change the curved ends making them rounder. This is a common error in drawing ellipses!

ELLIPSE IN RELATION TO THE HORIZON LINE

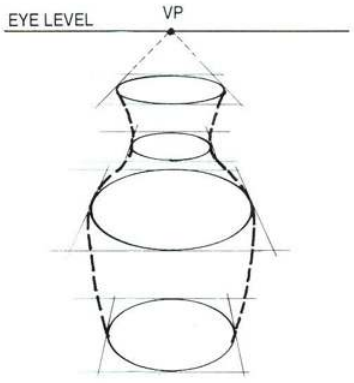


At the Horizon Line, an ellipse is visible as a Line. As you move above or below the Horizon Line, the ellipse is viewed wider. You can demonstrate this by looking at the top edge of a cup. As you drop the cup down from your eye level, the ellipse widens.

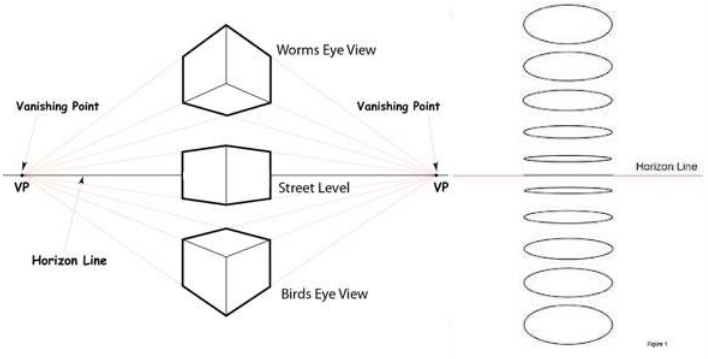
ELLIPSES IN PERSPECTIVE



Ellipses can be horizontal or vertical. They conform to the laws of perspective. It is important to identify the orientation of the Long Axis and the Short Axis.



When viewing a vase, cup or bowl, the ellipse closest to your eye level will be the thinnest and the bottom of the vase, cup or bowl will be a rounder (wider) ellipse.



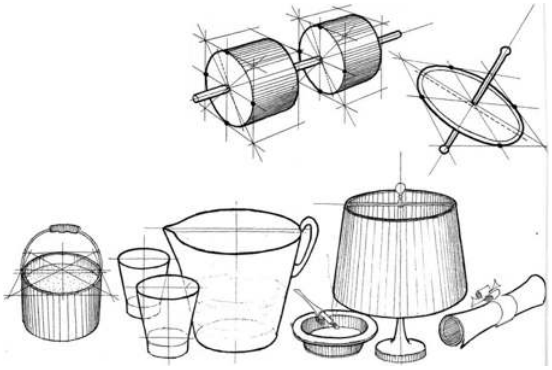
Ellipses follow the laws of Linear Perspective!

DRAWING ELLIPSES



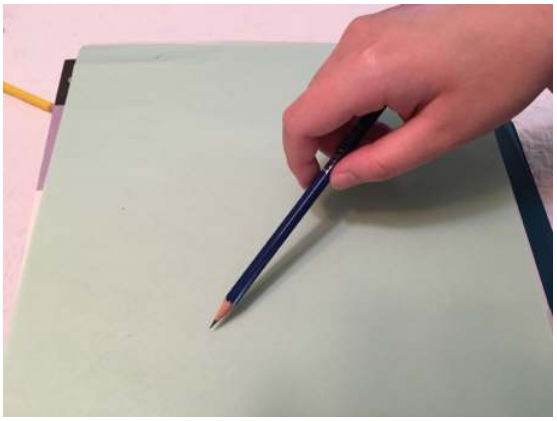
Drawing ellipses is best done using a loose sketching approach. It takes a lot of practice to master drawing ellipses! Since we see ellipses in many man-made objects, it is important to master drawing this shape.

ELLIPSE AXIS LINES



Using axis lines may help you to draw accurate ellipses.

DRAW ELLIPSES USING THE SKETCHING GRIP



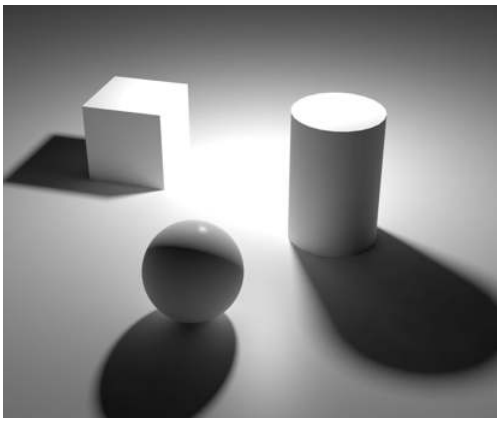
Using the sketching pencil grip is a good way to begin drawing the ellipse. Finish using the thumb and index finger for accuracy.

DRAWING THE ELLIPSE



Here we see the thumb and finger grip used for finishing the drawing. Notice the axis lines! Also note the horizon line (eye level) has been drawn in lightly in red.

ELLIPSES ARE ONE OF THE BASIC FORMS

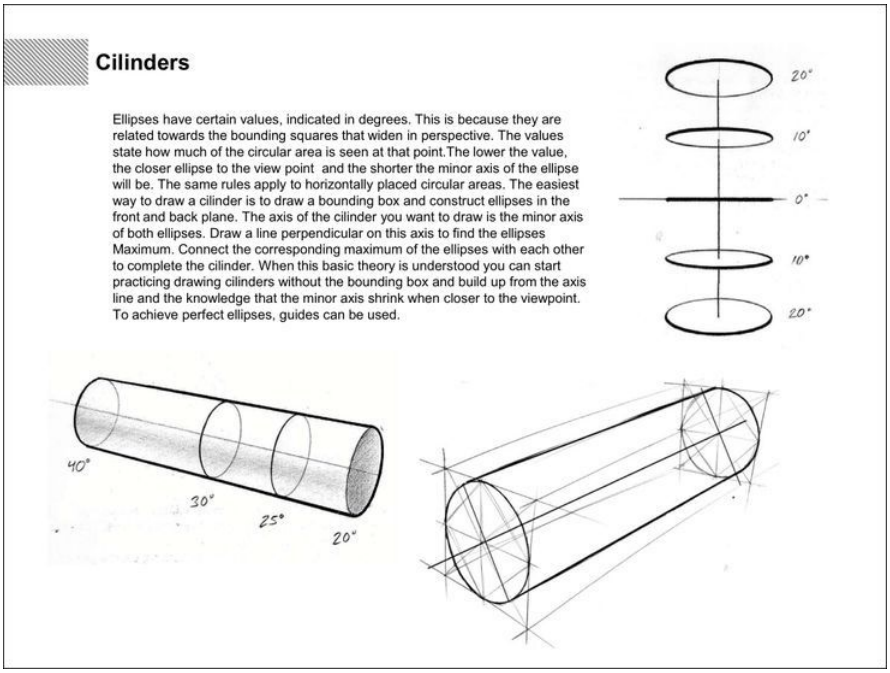


Mastering drawing the Cube, Cylinder and Sphere helps to understand drawing the basic shapes of many subjects including the human figure.

ELLIPSES AND THE HORIZON LINE



Can you identify the Horizon Line (eye level) for each of these images?



Assignment:

Part 1:

Arrange three or more objects from magazines or printed out on 8.5" x 11" white paper using the following criteria:

1. Establish a Horizon Line (eye level)

2. Arrange the objects in proper linear (vanishing point) perspective establishing one-point, two-point or three-point perspective

Part 2:

Arrange three or more objects from magazines or printed out on 8.5" x 11" white paper using the following criteria:

1. Use isometric perspective

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9: Space

Space in Two-Dimensional Design

Discussion:

Open Space

Open space in a two-dimensional image creates a feeling of openness. Traditionally, this space is represented in broad vistas such as a landscapes. With new concepts of space, such as worlds beyond earth, and super-sized man-made digital environments, images of open space are only limited by our imaginations!







Enclosed Space

Enclosed visual spaces may create a sense of mystery, privacy, or intimacy.



Jan Van Eyck



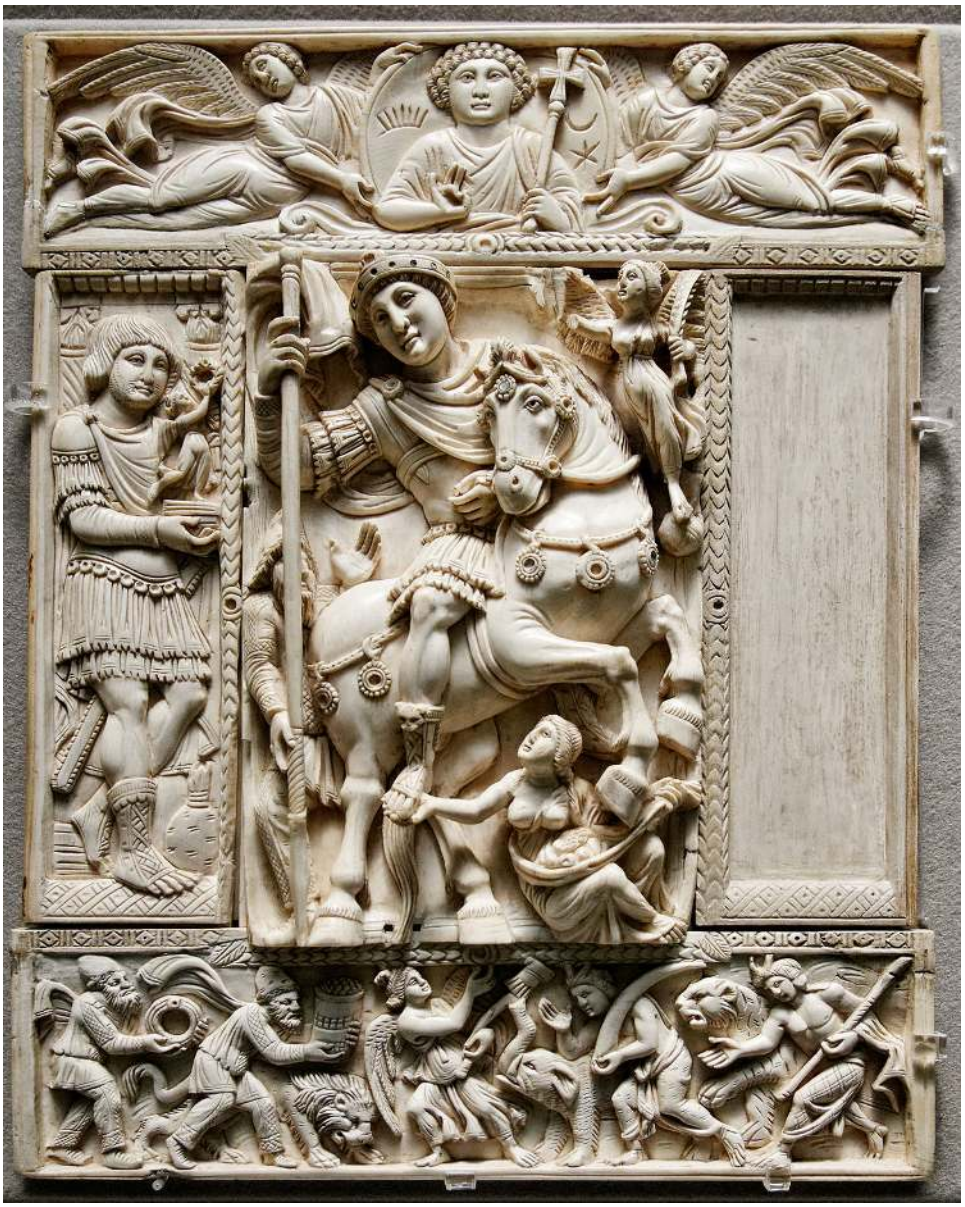
Street art by Dan in Bristol, U.K.

Packed Space

Packed spaces may feel energized by the sheer numbers of objects and forms. Packed spaces provide opportunities for visual movement adding to the energized design.



https://human.libretexts.org/@go/page/126923



Assignment:

Part 1:

Using cutouts from magazines or other print media, create an open space design. Consider color and value placement to help create a feeling of openness.

Part 2:

Using cutouts from magazines or other print media, create an enclosed space design. Consider color and value placement to help create a feeling of a contained, intimate space. What is enclosing the space should be a major consideration in the design.

Part 3:

Using cutouts from magazines or other print media, create a packed space design. Consider color and value placement as well as carefully selected shapes to help create a feeling of movement and energy.

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10: Shape

The Visual Element of Shape can be natural or man-made, regular or irregular, flat (two-dimensional) or solid (three-dimensional), representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic, colored, patterned or textured. Most of the art we see is two-dimensional: a drawing, a painting, a print, or a photograph which is usually viewed as a flat surface. Most two-dimensional art tries to create the illusion of three dimensions by combining the visual elements to a greater or lesser degree.

In Escher's lithograph, the artist is playing with the illusion of two and three-dimensions in the same image. From an interlocking pattern drawn on a page of his sketchbook, the flat outlined shapes of the reptiles are brought to life by the addition of tone. They step out of their two-dimensional world into a three dimensional landscape of solidly rendered objects that have been selected for their variety of shapes and textures. After a short journey exploring this new environment they return to their original format by losing their tone and adopting their former position within the design - an illusion of a return trip between two and three dimensions.

In general, when we look at shapes we categorize them into organic shapes and geometric shapes. Organic shapes will typically have curved edges or contours whereas geometric shapes will have planes, ellipses, or spherical shapes. When drawing or painting shapes with planes, knowledge of linear perspective is necessary to accurately draw the subject. The angles and curves of shapes appear to change depending on our viewpoint. Our viewpoint is our eye level which (with the exception of an aerial view) is equal to the horizon line used in drawing (linear/vanishing point) perspective.

Shapes used in the visual field can invoke an aesthetic response such as calm, uneasy, or agitated. For example, a triangle has a solid base and planes that point upward. This is a very stable shape to use in a composition. Leonardo Da Vinci used this to great affect in his paintings and Raphael, ever the borrower of great artistic ideas, also begins to use this compositional technique in his paintings as well. Certain shapes have meanings depending upon where they are placed in the visual field. Placing a circle in the upper part of the field may appear to represent the sun or moon. Squares or rectangles may represent solid structures like houses or other buildings. They, too, appear stable and solid. Shapes can also be a form of visual communication as in the octagonal shape of a stop sign, or the inverted triangle used in a yield sign.

Combining shapes into balanced compositions is a worthwhile exercise best started using simple geometric shapes. Even representational subjects can be reduced down to the most basic of shapes. This process is termed abstraction, with the subsequent art called abstract art. Many students feel they do not understand or appreciate abstract art. Think of it this way. When writing and publishing a scientific research article, the author writes a shortened summary of the main points of the paper. This is called an abstract. Artists do the same thing. They simplify and reduce the visual subject pulling connections they see and wish to include in the artwork. Of course there are other forms of abstract art, but looking at it this way may be helpful. Two nice early examples of the process of abstraction of representational subjects into more geometric shapes are found in the work of Theo Van Doseburg and Henri Matisse.

Assignment

Part 1:

Use drawing, painting and/or cut paper to create a “legible, clean and harmonious” abstract geometric design. Use black and white with only one carefully chosen “spot” color. This “spot” color should be used in one area or several specific parts of the design for balance, emphasis or other design consideration.

Part 2:

On a separate sheet of paper list the design considerations incorporated into Part 1. The design elements are from previous chapters and should be typed and double spaced. Be prepared to defend during critique your list relative to your design.

Part 3 (Optional):

Add an organic shape to the design you created in Part 1 or a similar design. The organic shape should be in the form of a drawing, painting or original photograph. Such as the work by Georgia O’Keeffe.

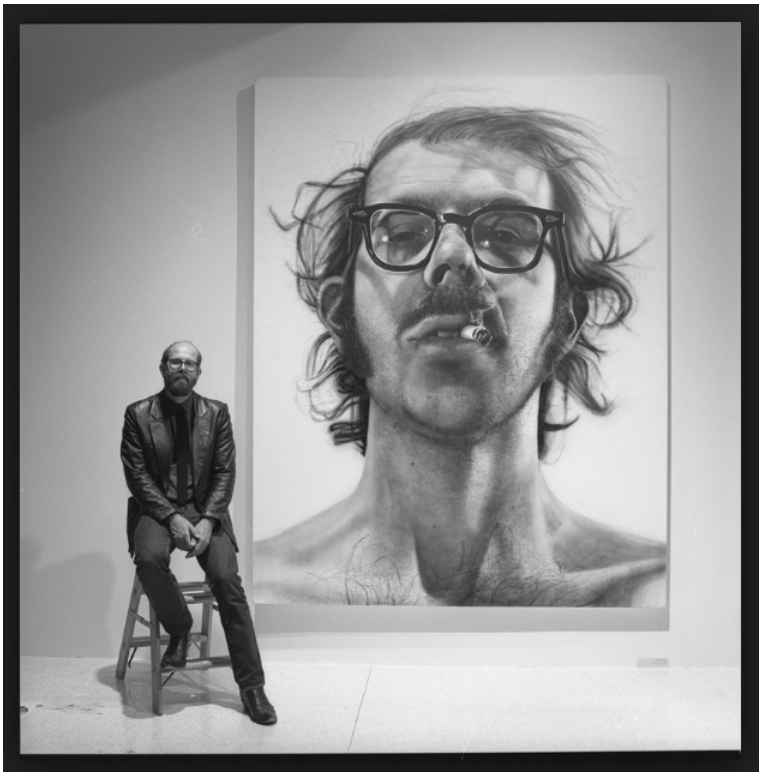
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11: Size and Scale

Discussion:

Size is the physical dimensions of an object. Scale is the relative size of objects in relation to each other. We develop over time a sense of size and scale for both domestic and public works of art. Within the home, many works displayed are for visual delight and are scaled to fit in the home environment. In the workplace, when art is displayed, the size and scale may change since the spaces may be more expansive. Public works of art may be larger still, taking advantage of open spaces, both outdoors and in indoors.

When art installations are created on a grand scale, they can perform several functions. They may shock and surprise us; they may promote an idea or ideal; the art may promote the power of an individual or political party; or the art may be for the beautification of an urban area. Large works of art may invoke a monumentality through its sheer size and scale. Monumentality evokes an aura of greatness, a sense of power and gravity that demands public attention.



Self Portrait, Chuck Close, 1968

Discussion:

Whether drawing or painting a still-life, portrait, landscape, historical subject, or abstract composition, the types of forms, objects, shapes, and marks placed in the visual field play a part in the success of the artwork. As we've learned, heavier objects are often associated with the bottom of the visual field and lighter forms towards the top.

When looking at **shapes** within a visual field is often useful to distinguish between subject and background, or figure and ground. The subject is referred to as the positive space and the area around the subject is referred to as the negative space. When the human figure is the subject, the positive space is referred to as figure and the area around it is the ground. Shapes can be geometric or organic. When drawing representational geometric forms it is best to apply the laws of perspective if accuracy is desired. Organic forms are often easier to draw or paint since the exacting laws of perspective are not in play. Shapes can be simple or complex and often are associated with weight again based on their placement in the visual field as well as their size. When placing shapes within the visual field, visual harmony is achieved by balancing the work. Placement in relation to the edges of the visual field as well as to other objects can determine the harmony. Is the shape unnecessarily too close to the edge, or to another shape? If so, visual tension may be the result.

Groupings

of objects help to create a sense of unity within the artwork. When creating a simple grouping of objects, such as a still-life, odd numbers of three, five, and seven can be aesthetically arranged in an asymmetrical balanced composition that may be more visually appealing than a symmetrically balance grouping of an even number. When grouping objects, overlapping the objects will also create more of a sense of unity. Grouping a variety of objects of varying height, width, texture, surfaces, and values can also add interest to the artwork. This applies to both representational and abstract work. Moving object away from one another can create a sense of isolation, abandonment, disjointed, or, in another more positive way, a feeling of openness, or freedom.

Unity

within a two-dimensional work can be achieved in many ways. Repetition of certain shapes, colors, textures, and patterns can create a sense of unity.

Repetition

of designs, forms, shapes, textures, and color, can create a rhythm within the visual field. A successful design using repetition can move the viewer's eyes along a predetermined path within the visual field. Repeating forms may create a **pattern** that can be decorative or leading to a more sophisticated two-dimensional design. Music and visual art share similarities when it comes to repeated forms, patterns, and contrast. In music the term color is often used to describe both voice and instrumental music. Certainly, the connections between math, music, and rhythm can also be considered when looking at two-dimensional design and visual art. Interesting that several artists considered math and art to be synonymous with perfection, harmony, and tranquility. They sought an art without the ambiguity of emotion; an art that was clear, focused, and rational. These artists followed the artistic philosophy of Suprematism. Although their philosophy was not inclusive, much of their pure two-dimensional abstract designs provide excellent examples of analytical design and are worthy of study.

Texture

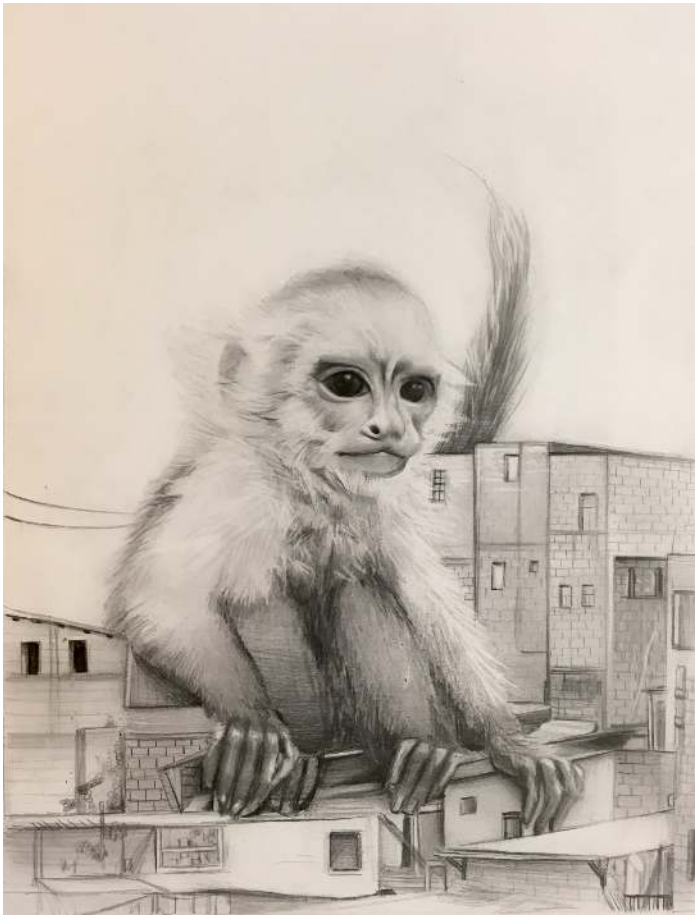
is an art element and can play a role in creating contrast or visual interest in two-dimensional design. The contrast of shiny man-made metallic forms against a backdrop of natural fibers is a good example and use of contrasting textures. Texture can also be achieved using the mark-making drawing, painting, and printmaking tools of the artist.

Assignment:

Read the above Discussion.

Part 1:

Use drawing, painting and/or photography to create a design that emphasizes huge scale of an object (see student example below).



Student work by Mariana Nuñez

Part 2:

Create an image with an “out of proportion” component using drawing and/or photography.



Student work by Mariana Nuñez

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12: Movement

Paints cannot physically move on our canvas, but artists can paint in a way that gives the *illusion* or *suggestion* of movement. This typically involves arranging shapes in a way that leads the viewer from one point to the next in the painting; or using certain techniques with the brush or palette knife to mimic movement.

Perhaps the best example of movement in art (or at least the most famous) is Vincent van Gogh's *The Starry Night*, featured as the cover image for this chapter, which takes your eyes on a rollercoaster around all the twists and swirls. A similar daytime painting by Van Gogh, seen below, also captures the feeling of movement.



Movement… sounds exciting doesn't it – like dancing. Dance itself, is an art form entirely based on movement. Visual art uses movement as well, but in a different way. In the painting below, by John Singer Sargent, we see the rhythm of the waves creating the illusion of movement.



Visual movement is the principle of art used to create the impression of action in a work of art. In the painting below, by George Bellows, we see violent movement in the ring as two boxers struggle during a bout. The action is made even more dramatic through the use of strong lighting on the subject (chiaroscuro).



Movement can apply to a single component in a composition, or to the whole composition at once. Visual movement is dependent on the other elements and principles of art. Rhythm, line, color, balance, and space are all examples of elements and principles of art that can play a major role in developing movement in a work of art.

Creating Movement with Rhythm

In the arts, rhythm is most closely associated with music and dance. Musical rhythm involves a beat that is repeated over time. Visual rhythm is created by repeating shapes (a pattern), lines, colors, or any other visual component.

Visual rhythm is everywhere. Rows of windows and columns add rhythm to architecture. Books on a shelf and tiled floors add rhythm to daily life. Each of these examples have something that is repeated. In the painting below, we see rhythm established by the lining up of similar forms and shapes representing cars, people, and buildings.



The repeating element is generally referred to as a *motif*. To create movement through rhythm, an artwork must have a motif. In the artwork below we see organic shapes repeated in a vertical orientation. Both have the suggestion of movement. The dancers suggest a vibrant dance through the bands of color representing the costumes and the movement of hands, arms and heads in dramatic fashion. The green organic plant-like forms suggest seaweed swaying in ocean swells or other natural forms.





If a motif is variable in size and spacing, then the rhythm is said to be irregular. An **irregular rhythm** feels natural. Trees growing in a forest have an irregular rhythm. Each tree is unique. Some are thin and some are wide, but all are trees. The arrangement of wild flowers in a garden also create an aesthetically pleasing organic rhythm. The below painting beautifully captures that quality.



Assignment:

Part 1:

Use photography (your own), cut paper, ink drawing, color pencils and/or painting to create an abstract 2-D or representational composition showing movement.

This assignment is “wide open” to allow you to express yourself. Genre explored can be exaggerated forms creating movement and tension, cartoons, series of images showing the passage of time, images indicating natural growth or other images indicating movement. Use your imagination. Always remember that the DESIGN is still the most important consideration.

Take considerable time to closely examine design techniques learned from previous chapters and how you apply them in your composition. The placement of Line, Shape and Color should be an intellectual process that you can defend. Does the Visual Field have a vertical and horizontal grid? Are Line and Shape relating clearly to the Visual Field edge? Are you utilizing the available art tools such as squares, compass and French curves to assist you in the assembly and creation of the composition?

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?



Student work by Mariana Nuñez



Student work

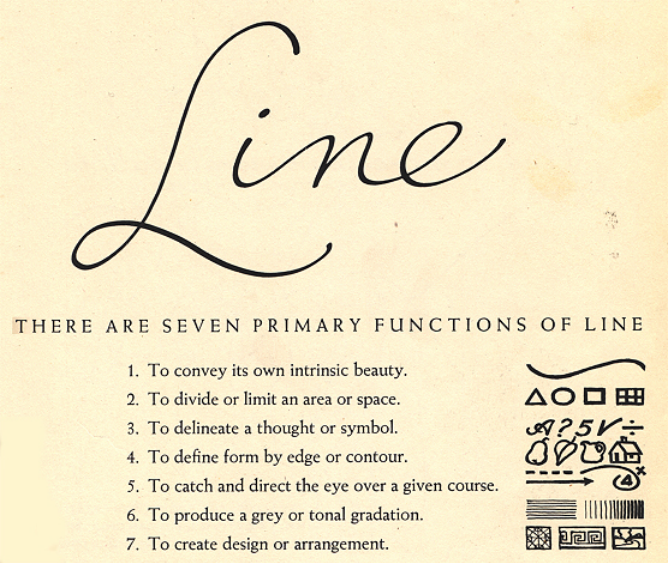
Part 2:

On a separate sheet of paper list the design considerations incorporated into Part 1. Be prepared to defend during critique your list relative to your design.

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13: Line

Discussion:



Line.pdf

The simplest mark we can make in art is a dot. If we theoretically extend that dot along a path we create a line. The line we create may have characteristics suggesting an organic form or a mechanical, man-made form. The line may enclose a space, or create a symbol such as a letter in an alphabet. Line, although an abstract construct, has the ability to visually communicate in a variety of ways. It is often the starting point when learning to draw. It is essential to understand the many characteristics of line when studying two-dimensional design.

The **organic/sensual line** can be quite expressive with the use of contrast in thickness, length, and values. A great place to study this type of expressive line is in the curvilinear lines of Art Nouveau. Art Nouveau (or new art) was very popular from 1890-1910. One of the major influential artists of the period who is often credited with pushing this art style forward is Alphonse Mucha.



https://human.libretexts.org/@go/page/126928





Artwork by Alphonse Mucha

https://en.Wikipedia.org/wiki/Alphonse_Mucha

https://www.youtube.com/watch?v=CYWOkvKuXvk

https://www.youtube.com/watch?v=vd8mxgPYx7g

https://personal.utdallas.edu/~melac...ticsofLine.pdf

https://slideplayer.com/slide/14844394/

https://thevirtualinstructor.com/line.html

Line.pdf

Characteristics of the sensual organic line include the use of thick and thin, implied line (lose and find the line), and light and dark values. The above illustrations by Alphonse Mucha represent a high mark in commissioned poster and the advertising art of Art Nouveau (1890-1910) highlighting organic line. Looking at fine art from a period just after Mucha, we see the expressive line work of Egon Schiele, an artist with a tragic life story of struggle and rejection much in the way of Van Gogh and the work of contemporaries like Gustav Klimt and Edvard Munch. They present a very different feeling about European life in the late 1080s/early 1900s.

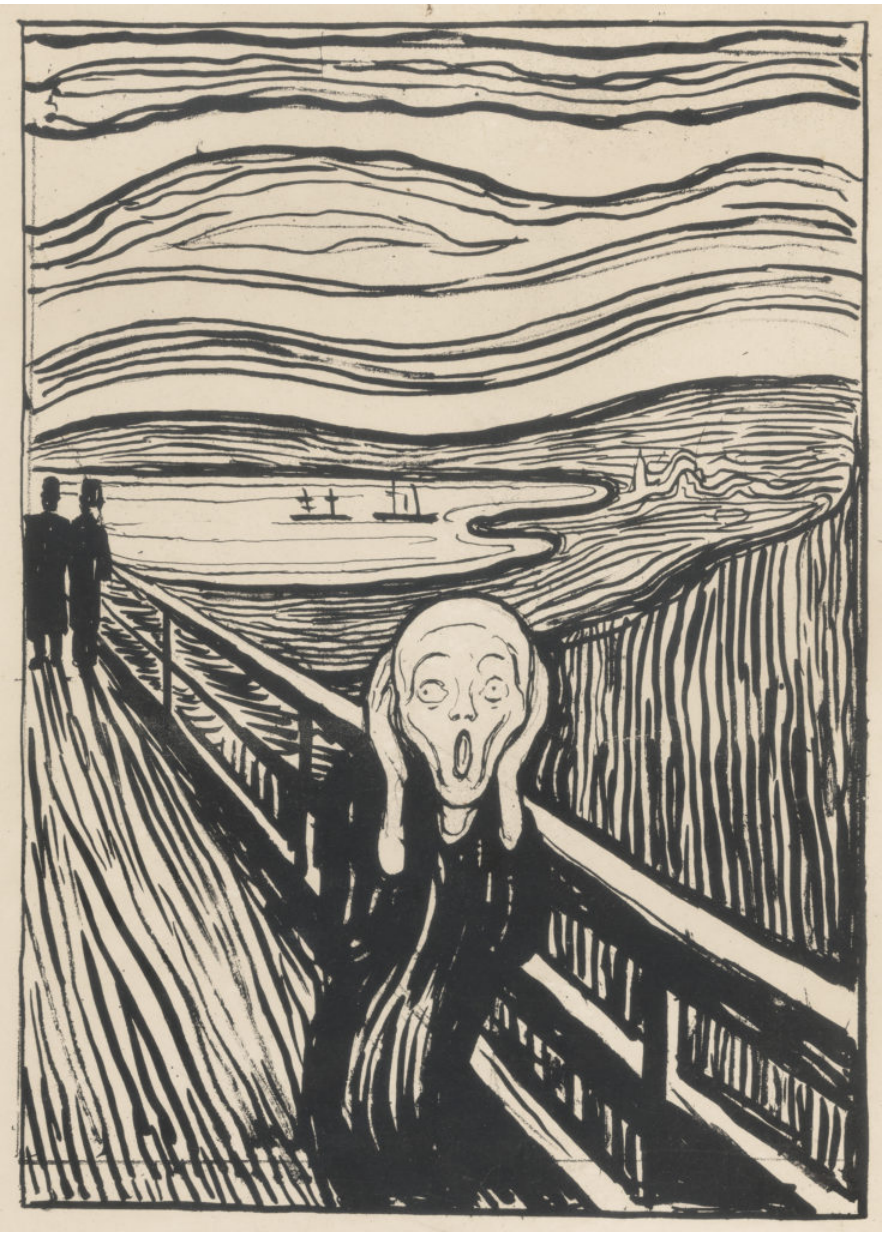


Nude in Front of a Mirror, Egon Schiele, 1910





Line Drawing, Gustav Klimt, Circa. 1910 - 1916



The Scream, Edvard Munch, Lithograph 1895

The **mechanical or impersonal line** works well for man-made objects are for clean, abstract compositions.

https://www.youtube.com/watch?v=jL67UxZUzaE

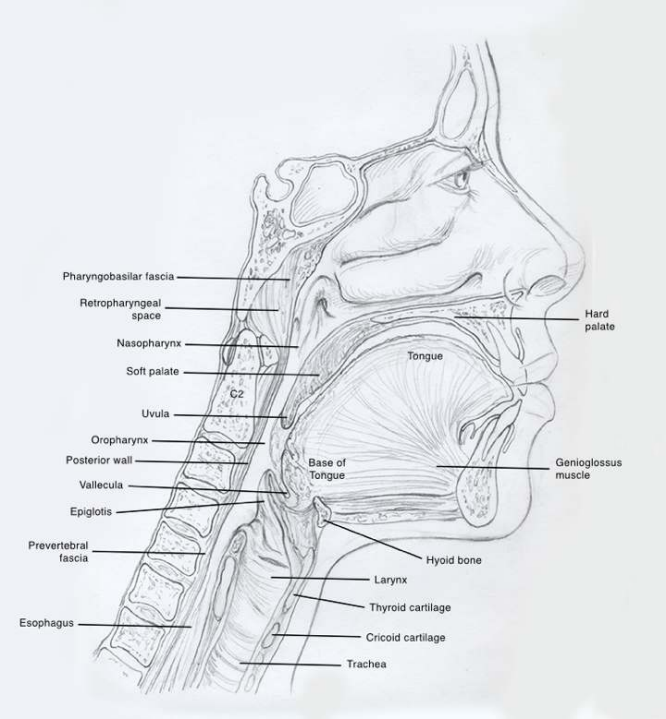
https://en.Wikipedia.org/wiki/Mechan...ystems_drawing

Using the art element of line can be a way of documenting through sketching scenes from life. A great example of this is shown below. The sculptor Auguste Rodin was permitted to sketch Cambodian dancers in Paris in the 1906. Although photography was available at that time, he chose to document the movement of the dancers using a combination of line drawing (sketching) and wash painting. The very free and organic lines help to capture the movement of the dancers - the essence of the dances.



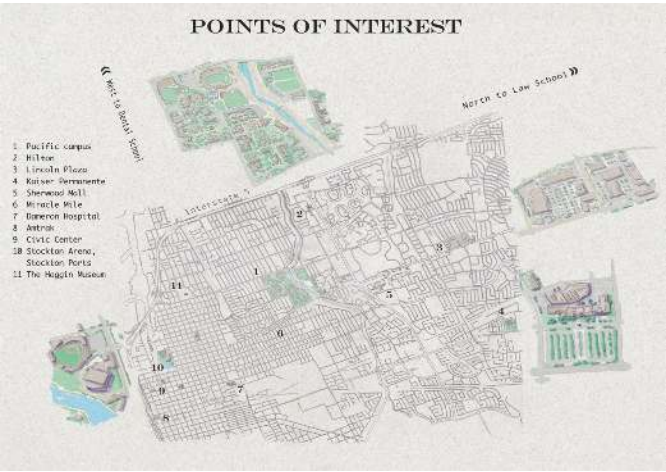


Line drawing can also be used as a preliminary step in the creation of a more finished work of art as seen below.



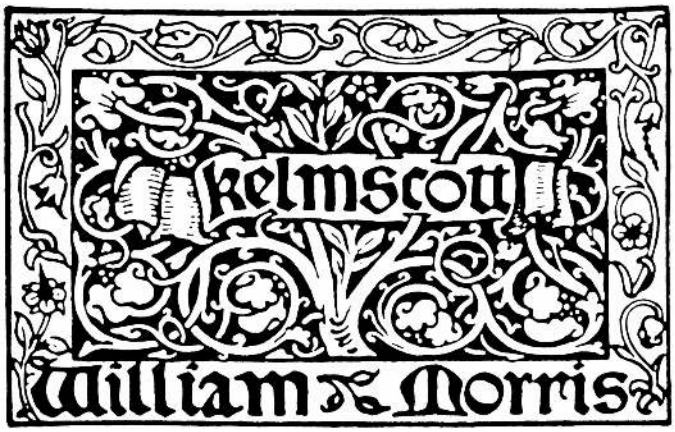
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Line drawing can also be used to create a technical drawing such as a map.

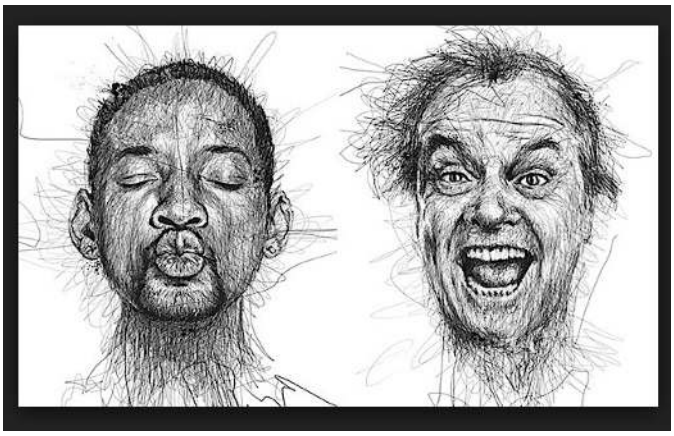


The use of line contrast with organic forms may enhance the design as seen in the Kelmscott Press printing label.

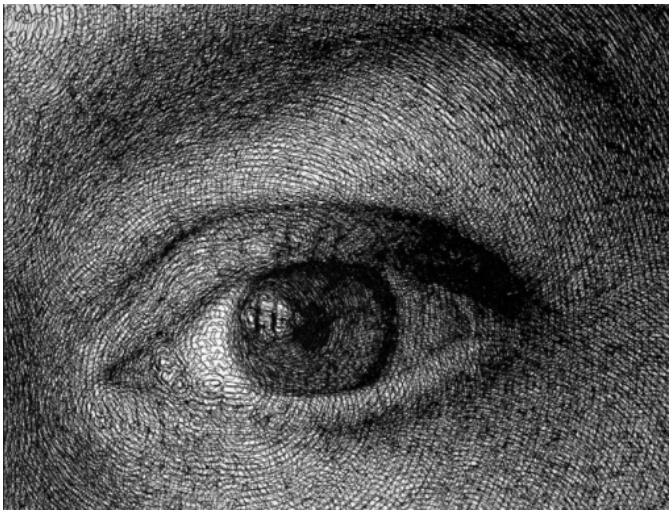
https://www.clevelandart.org/researc...elmscott-press



Kelmscott Press and William Morris



Drawings by Vince Lowe





Albrecht Dürer 1500s



Cartooning line and wash by Michael E. Leonard

Assignment

Part 1:

Use a combination of cut paper, ink drawing and/or painting to create an abstract 2-D composition.

Express the personal character of line as described in the chapter. Ask the questions: Do I wish to create an expressive line using thick and thin variations of line weight or a more calculated impersonal line of the same weight?

Required art elements are: Line and Implied Line. Optional elements may be Crosshatching, Shape, Letterforms, Representational Forms and Color.

Take considerable time to closely examine design techniques learned from previous chapters and how you apply them in your composition. The placement of Line, Shape and Color should be an intellectual process that you can defend. Does the Visual Field have a vertical and horizontal grid? Are Line and Shape relating clearly to the Visual Field edge? Are you utilizing the available art tools such as squares, compass and French curves to assist you in the assembly and creation of the composition?

Artistic craftsmanship is becoming more and more critical as the semester continues. Are you making progress and improving in this critical area?

Part 2:

On a separate sheet of paper list the design considerations incorporated into Part 1. Be prepared to defend during critique your list relative to your design.

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14: Value

Light

Read

Assignment

Part **1:**

Create a Value Scale mixing black and white opaque paints to create ten even value shifts. Begin with the first value as white and end with the last value black. The proportion and layout of the value scale should match figure A, page 122. Each value rectangle should measure 1 ¼ inch high x 1 ½ inch wide. There should be a ½ inch vertical value bar in the middle between 2 identical value scales. The total width, including the vertical value bar, is 3 ½ inches. The total height measures 12 ½ inches.

Step 1: Measure out the value scale on white paper and mark the grids and vertical value bar using a light pencil taking care to keep the lines parallel. Leave a minimum of 2 inches of white paper around the value scale. The value scale can be carefully trimmed as a final stage, if needed.

Step 2: Mix the 8 intermediate gray values using white and black opaque paint. The remaining 2 values are white and black. The objective is to create *even*ly *stepped* value gradations through the entire scale from white to black.

Step 3: Test your paint values *before* painting on the final work.

Step 4: After mixing the evenly stepped values paint the value scale. Tip: Flat brushes work best to paint crisp corners and edges.

This value scale will be a great resource to use when creating future drawings and paintings to remind you of the full range of values available when creating visual art. You can place the scale next to your art and see how they compare.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

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15: Elements of Color

Color is **a basic element of art that involves light**. It is produced when light waves (wavelength) strike an object and are reflected into our eyes. Each light wave has a distinct color. Objects appear to be different colors because some wavelengths are absorbed while others are reflected or transmitted. The art element color is made up of three properties: **hue, value, and intensity**. Intensity: quality of brightness and purity (high intensity= color is strong and bright; low intensity= color is faint and dull) Texture An element of art that refers to the way things feel, or look as if they might feel if touched. Color is a very complex and important subject in the visual arts field. Colors **have extreme psychological effects on our brain**. About 80% of all information received by our brain is visual. And anything “visual” in our world may be closely related to color. Color is important **because it helps us to have better memories**. According to ColorCom “color helps us store and process images more efficiently than colorless (black and white) scenes”, therefore we remember colorful images better. Children usually learn about color during their preschool years. ... **Recognizing the colors and identifying the color** names is an important part of a child's development. Early identification of colors helps to create the cognitive link between visual clues and words. Color affects your learning by **the way your brain functions and uses color to develop pattern recognition, memory and absorbing new information**. It can also visually guide you to locate, compare, understand and recall information faster.

Warm colors like yellow, **orange, red, and pink**, can make a picture look brighter. Yellow is a more joyful color while red is a color that reminds us of the emotion anger. However, the way a work of art feels depends on how you use those colors. Although red makes us think of anger, take a look at this collage.

Artists use colors to create depth. Warm colors such as reds, yellows, oranges, and red-violets associated with the sun project toward the viewer. Cool colors such as blues, blue-greens, and blue-violets that are usually associated with bodies of water appear to recede into the distance.

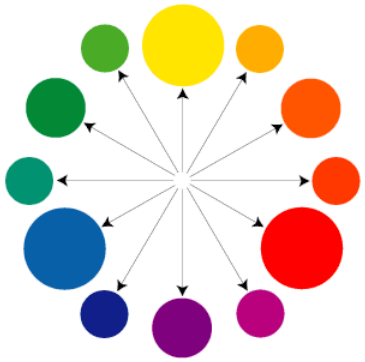
Color is often deemed to be an important element of design as it is a universal language which **presents the countless possibilities of visual communication**. Hue, saturation, and brightness are the three characteristics that describe color. Hue can simply be referred to as "color" as in red, yellow, or green.

Color Wheel



The color wheel is an organized system of colors based on color theory. The three primary colors have specific properties and form the core component of the wheel. These three primary colors are red, blue and yellow. They can not be created through mixing other colors, but must be created through pigments that are inherently that specific color. The three secondary colors are created by mixing two primary colors. These three secondary colors are orange, violet, and green. The color orange is created by mixing both red and yellow. Green is a mix of yellow and blue. Violet is a mix of blue and red.

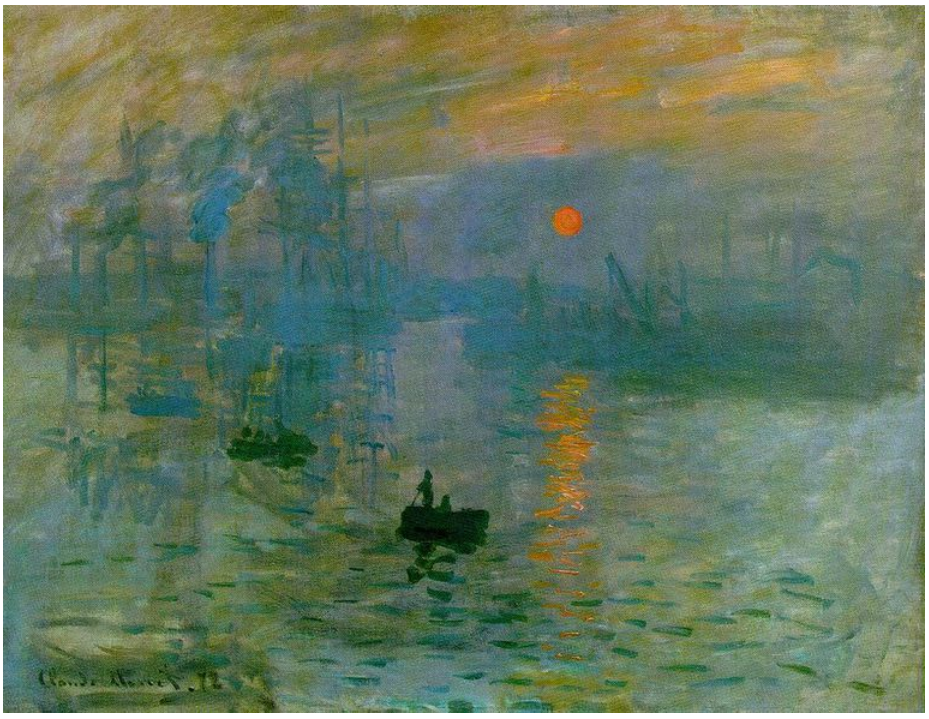
Moving directly across the center of the color wheel reveals the complementary colors. Across from blue is the complement orange. Across the wheel from yellow is violet. Across the wheel from red is green. This concept of complementary colors is very important for artists and designers and was explored by painters in the 19th century. Complementary colors can be mixed together to create a neutral color such as a color used in the shadows of a form. This is called a color shade.

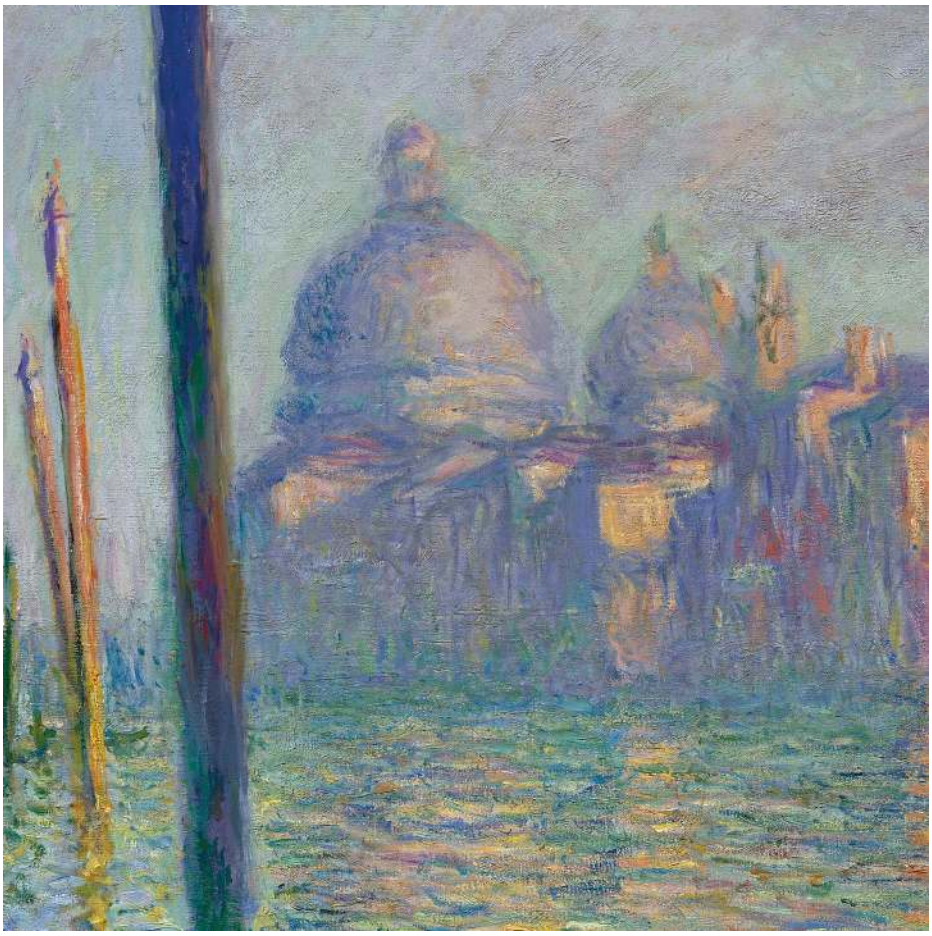


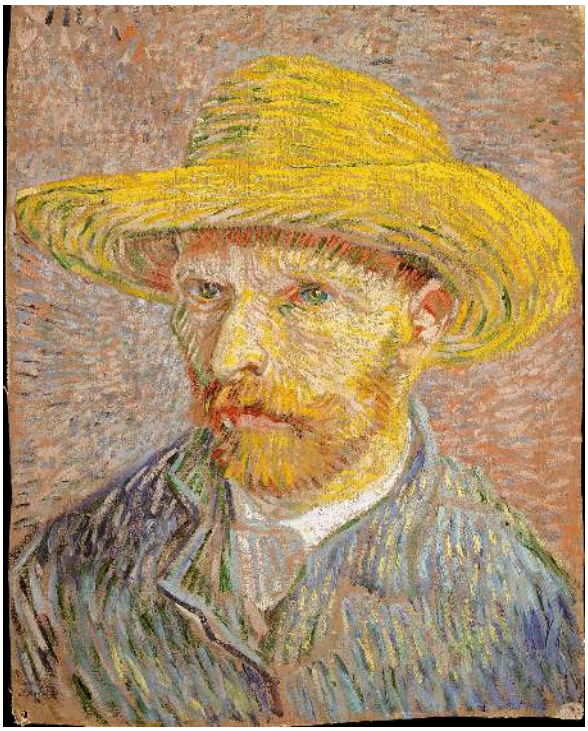
The Impressionist painters moved away from using black in mixing shades of a color and instead substituted the complementary color. This created paintings with vivid colors as well as cleaner shades and shadows. Color dynamics continued to be explored by many European painters in the late 19th century into the early 20th century. The use of saturated colors in the Fauvre painting style, as well as other modern art styles such as abstract expressionism, challenged the norms of academic painting and moved art in new and exciting directions. Many were angry with the paintings being produced at the time by artists like Matisse and Picasso. The term Fauvre is itself a derogatory French term referring to the painters as wild beasts. One of the most influential paintings of the period is Picasso's ***Les Demoiselles d'Avignon***. This painting was so controversial at the time that some suggested that Picasso would be found hanging behind his canvas! https://en.Wikipedia.org/wiki/Les_De...es_d%27Avignon

element-of-art-color-6-638.jpg.jp2

Remember that adding the complementary color also creates a shade of the color. However, using the complementary color will not dull down color in the same way as using black.







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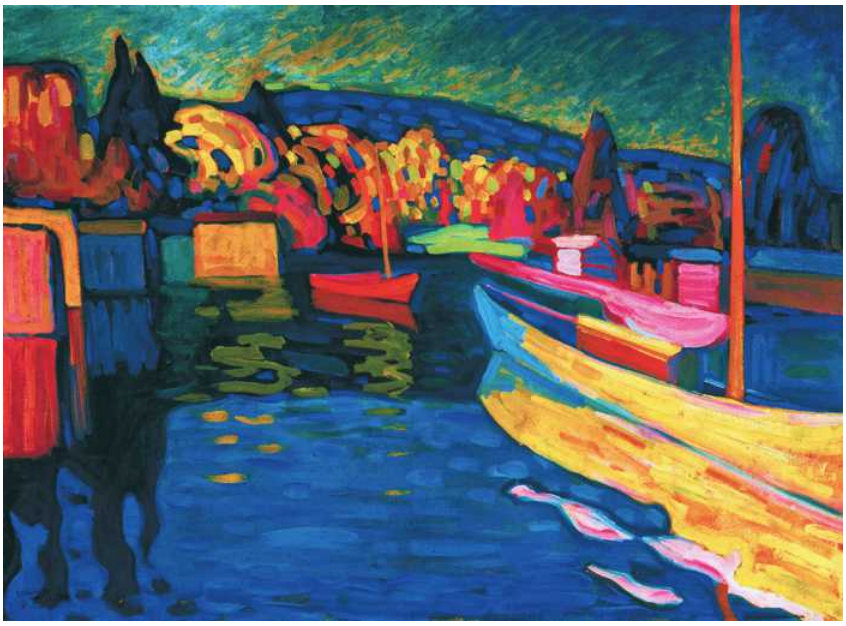


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https://en.Wikipedia.org/wiki/Color_wheel





Components of Color

Read

Assignment

Part 1:

Create a Color Wheel in a creative way using cut paper and/or paint and cut photos in collage. Playful solutions may have banana representing yellow, red and green peppers, an orange, blueberries and violet eggplant representing both Primary and Secondary colors. The dimensions of the wheel should be around 12 inches in diameter. See figure B, page 135 for typical color wheel structure.

Part 2:

Project 1: Create an abstract composition using cut paper, photographic collage or paint using a Cool Color Palette. Pay great attention to the visual field and composition and the interaction of color shapes. See “cool color” images online and during lecture.

Project 2: Create an abstract composition using cut paper, photographic collage or paint using a Warm Color Palette. Pay great attention to the visual field and composition and the interaction of color shapes. See “warm color” images also in lecture.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

This week’s assignments are three in total: 1. Color Wheel, 2. Cool Color Composition and 3. Warm Color Composition

Assignment: The Structure of Color

Read

Know the difference between Additive and Subtractive Color

Part 1:

Create a sophisticated design using complimentary colors. The dimensions of this design should measure a minimum of 11” x 14”. Media choices are cut paper, drawing with color pencils and paint.

Complimentary colors are often critical components in two-dimensional art forms. These colors have the ability to brighten the visual field. They also, when mixed, have the ability to darken in a way that often maintains more luminosity than the traditional form of darkening by adding black.

Part 2:

Create a small composition using a monochromatic color scheme. Add the compliment as a “spot color” to make the design “pop.” Media choices are the same as Part 1 above.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

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16: Color Uses

Color Design Composition

Read

Assignment

This is our final project and should demonstrate your understanding of color interaction and design principles.

Part 1:

Create a sophisticated color design composition. The dimensions of this design should measure a minimum of 11” x 14”. Media choices are cut paper, cut photos, drawing with color pencils and paint.

Begin by creating several “thumbnail sketches” and presenting these concepts to the instructor before proceeding.

Remember that complimentary colors are often critical components in two-dimensional art forms. These colors have the ability to brighten the visual field. They also, when mixed, have the ability to darken in a way that often maintains more luminosity than the traditional form of darkening by adding black.

Part 2:

Type and printout the design/color elements incorporated in your final assignment. Present your final assignment to the class on Wednesday, December 10.

Artistic craftsmanship is becoming more and more critical as the semester continues. Again, are you making progress and improving in this critical area?

Part 3:

Take time to present your composition. Mounting board in white or black and spray mount adhesive will be available for you to use

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