

Chapter Four B

The Visual Elements

- **Color**
- **Texture and Pattern**
- **Space**
- **Time & motion**

Color: All color is dependent on light

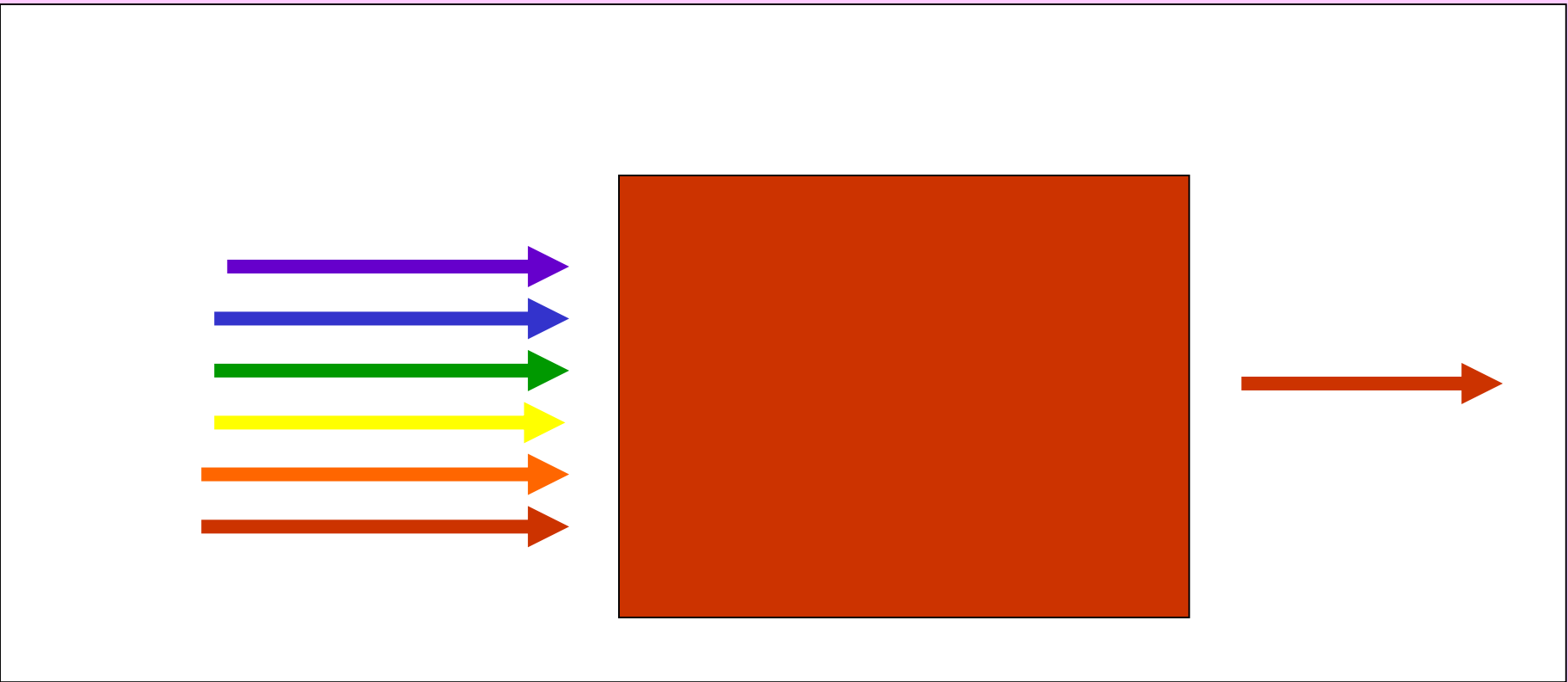


Sir Isaac Newton was one of the first scientists to investigate color theory. Around 1671-72 he shone a beam of light through an angular prism and split it into the spectrum - the various colors of the rainbow.

With a second prism he found he was able to recombine these colors into white light.



The colors of the visible spectrum.



Do you have a favorite color? Why do you like this color?

Orange

Active
Energetic
Generous
Open-minded
Good Negotiator
Playful
Witty

Red

Vibrant
Passionate
Ambitious
Determined
Strong-willed
Confident

Yellow

Committed
Responsible
Thorough
Faithful
Helpful
Sensible

Purple

Sensitive
Supportive
Gentle
Charismatic
Peaceful

Blue

Loyal
Empathetic
Spiritual
Idealistic
Romantic
Sincere

Green

Cynical
Introverted
Curious
Powerful
Intellectual
Calm

Black

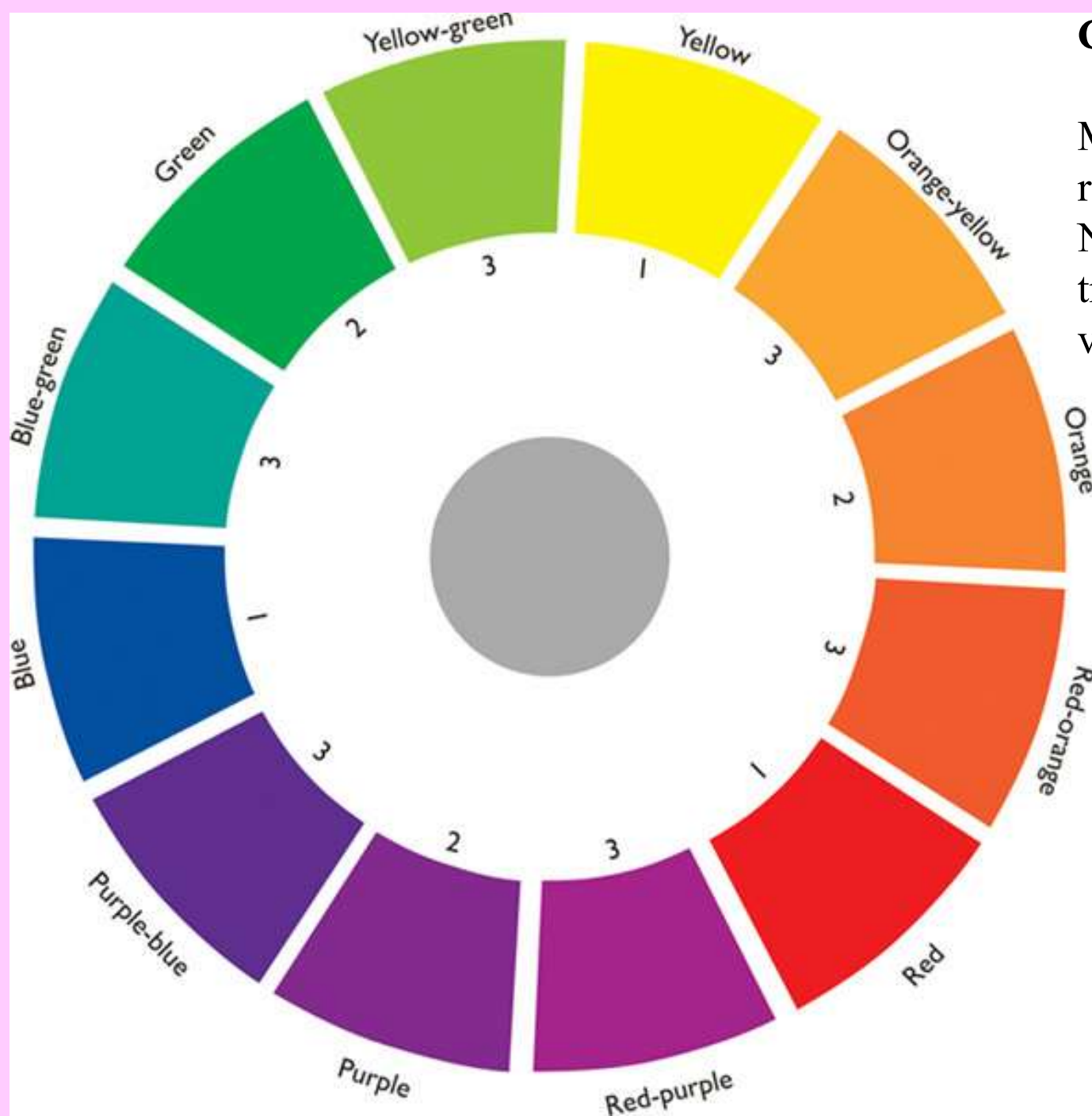
Mysterious and powerful.
Dignified, refined and intelligent. Calm and in control. Deep thinkers. Smart, capable and responsible.

White

Purity, cleanliness, independence, order and peace. Innocence, change and transformation. Wise and balanced.

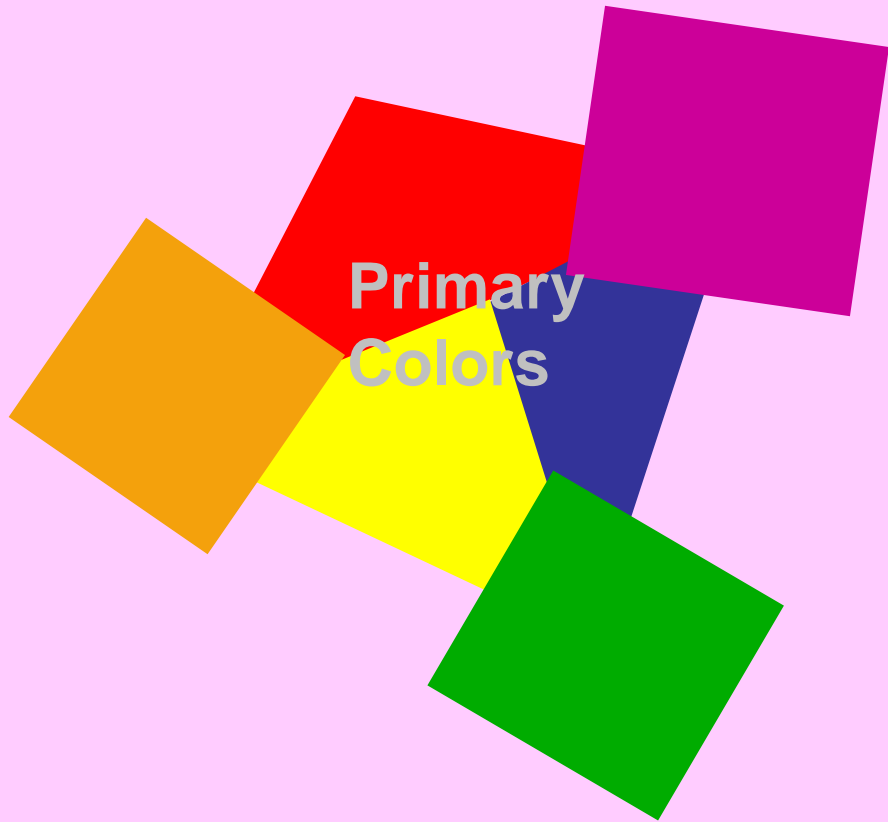
Color Wheel:

Made up of the colors refracted by Sir Isaac Newton's prism plus the transitional color of red-violet.



The colors of the visible spectrum.





Primary Colors:

Colors that cannot be created by mixture of other colors.

Red, yellow, blue.

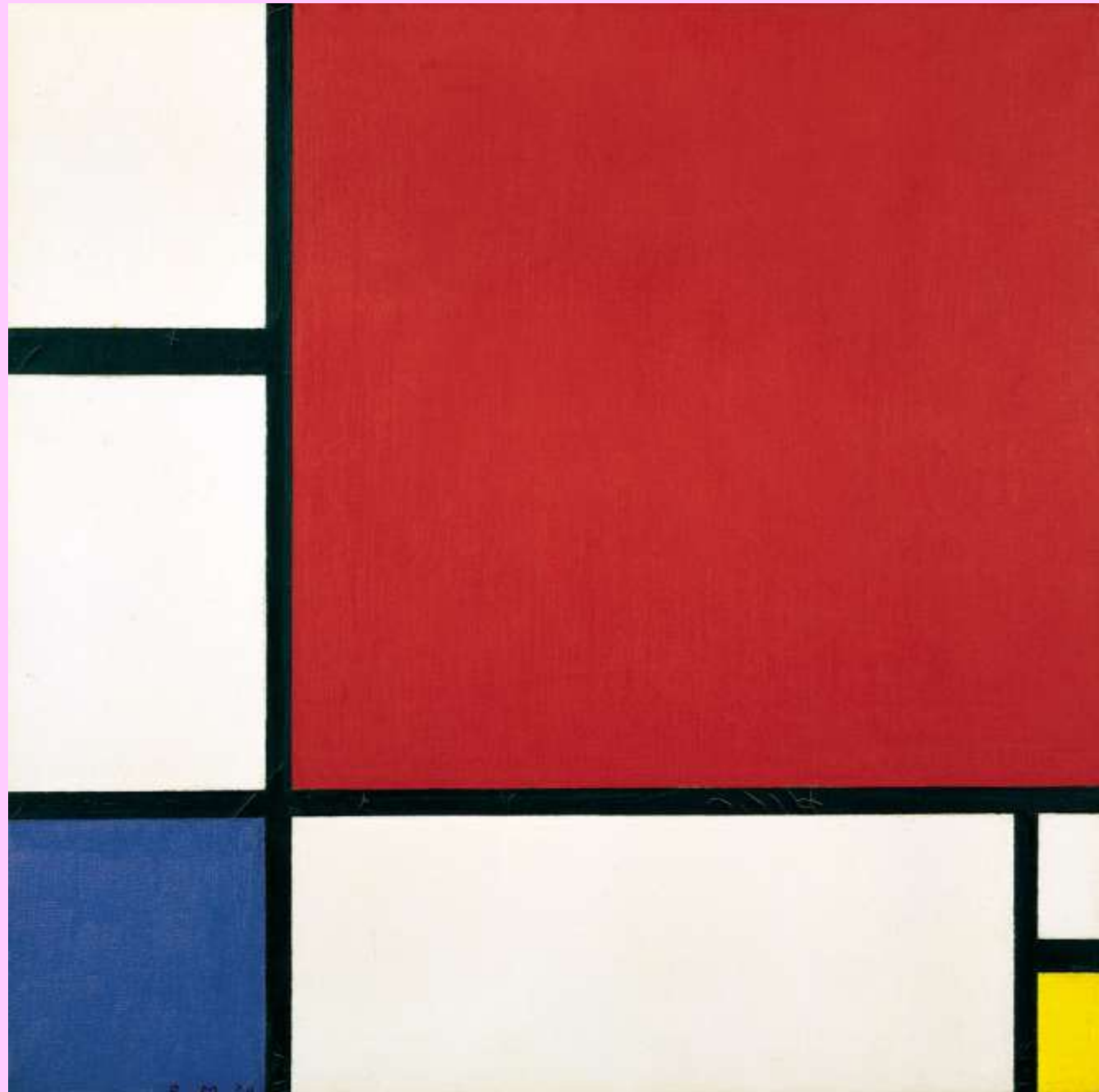
Secondary colors:

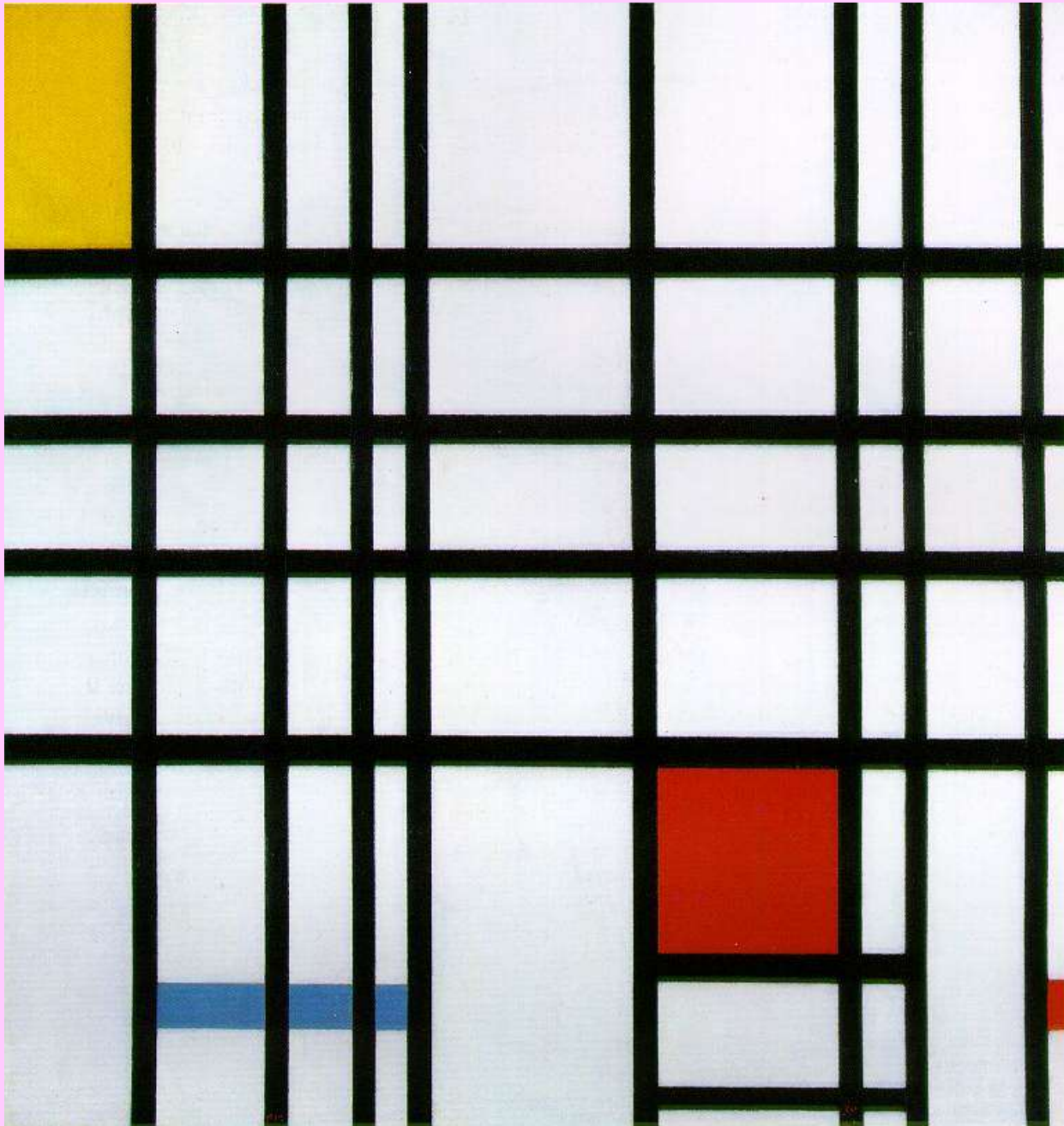
Created by combining two primary colors.

Orange, green, violet.

Mondrian defined neoplasticism as a quest for transcendent spiritual experience through an attempt to reduce art to its simplest, clearest form. He sought pure harmony and equilibrium, and believed highly simplified art could model a harmonious ideal world.

**Piet Mondrian,
*Composition
with Red, Blue
and Yellow*, 1930,
oil on canvas,
50.8 x 50.8 cm**





**Piet Mondrian,
*Composition with
Red, Yellow and
Blue***

1921

Oil on canvas

Color: Cultural and Personal Components

Emotional responses to color are both cultural and personal.



COLOR EMOTION GUIDE

OPTIMISM CLARITY WARMTH

FRIENDLY CHEERFUL CONFIDENCE

EXCITEMENT YOUTHFUL BOLD

CREATIVE IMAGINATIVE WISE

TRUST DEPENDABLE STRENGTH

PEACEFUL GROWTH HEALTH

BALANCE NEUTRAL CALM

Marketers often develop logos, stores, and packaging based color associations

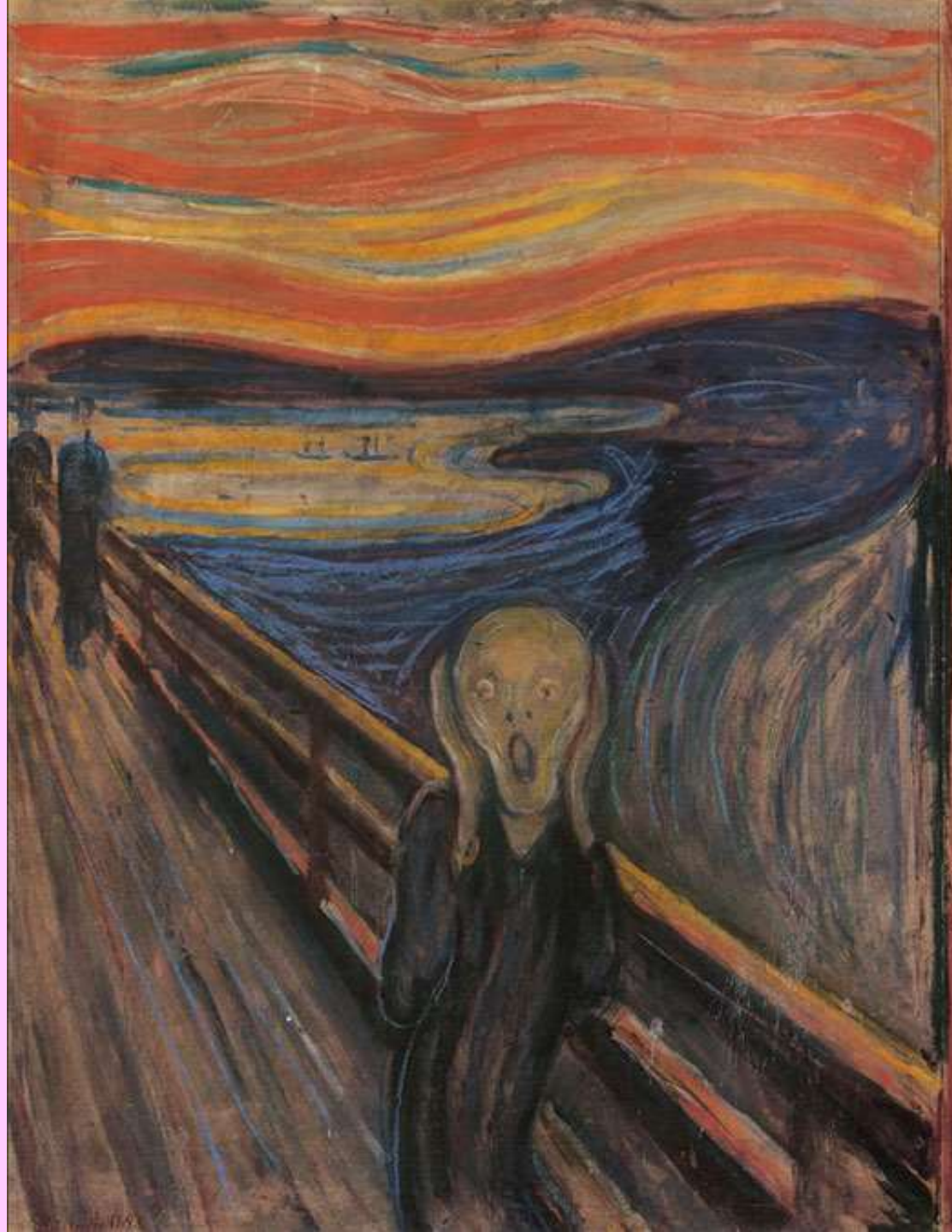
I was walking along a path with two friends—the sun was setting—suddenly the sky turned blood red—I paused, feeling exhausted, and leaned on the fence—there was blood and tongues of fire above the blue-black fjord and the city—my friends walked on, and I stood there trembling with anxiety—and I sensed an infinite scream passing through nature.

—Edvard Munch

Edvard Munch, *The Scream*

1893. Tempera and casein on board, 36" x 29".

Munch-Museet. Nasjonalgalleriet, Oslo, Norway.



Color Properties

Each color has 3 properties:

Hue:

Name of the color.
(i.e. red)

Value:

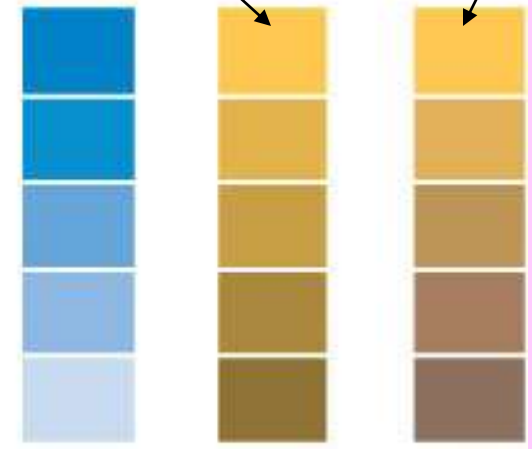
Relative lightness or darkness.
(i.e. pink or maroon)

Intensity; Saturation:

Relative purity of a color.
(mixed with gray/complementary color or not)

Saturated yellow-orange mixed with gray

Saturated yellow-orange mixes with blue-violet



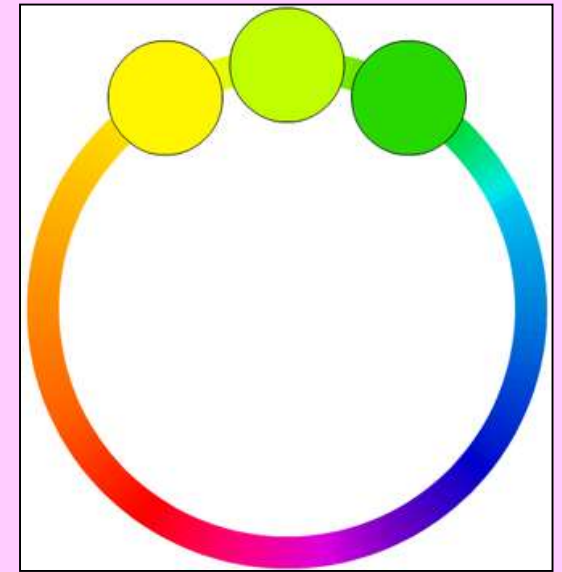
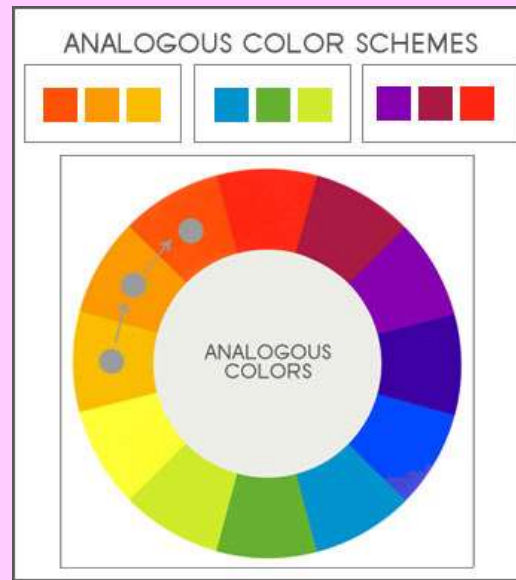
Color Harmonies

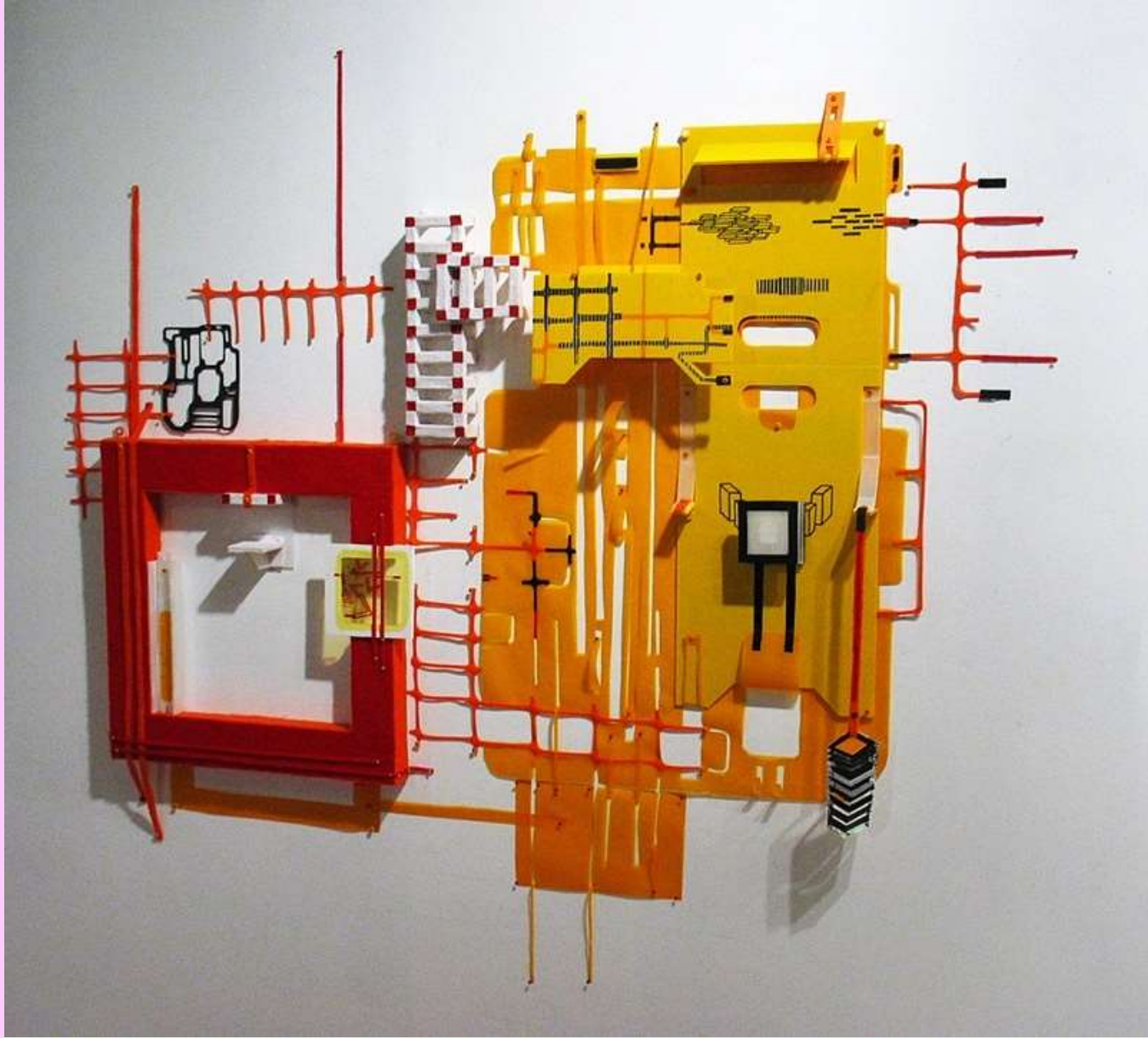
Color Harmony/Color Scheme:

Selective use of two or more colors in a single composition.

Analogous Harmonies:

composed of colors adjacent to one another on the color wheel. Analogous color schemes are often found in nature and are harmonious and pleasing to the eye.



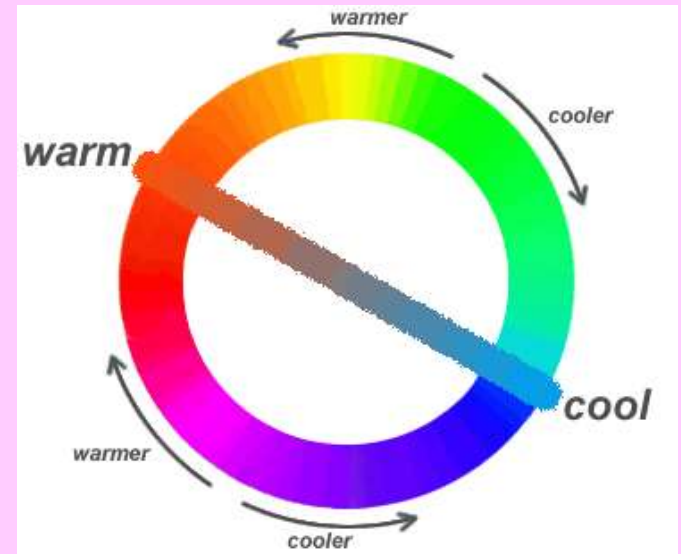


Diana Cooper. *The Site*, 2006

Corrugated plastic, vinyl, felt, map pins, acrylic paint, velcro, paper, construction fence and neoprene foam, 58 x 65 x 5 inches

Warm and Cool Color Harmonies:

Warm colors are hues from red through yellow, browns and tans included; **cool colors** are the hues from green through violet, most grays included.





Ball Players, Maya, Mexico, 11-13th c. Vase Painting

James Abbott McNeill Whistler.

Nocturne in Blue and Gold

c. 1872-75. Oil on canvas, 23 3/4"
x 18 3/8". Tate Gallery, London



Monochromatic Harmonies:

Having only one color.
Descriptive of work in
which one hue – perhaps
with variations of value
and intensity –
predominates.

Dogon Primordial Couple,
seated on *imago mundi* (image of
the world) stool

Mali, Africa, c. 19-20th c.

Wood, 29” high. Metropolitan
Museum. NY





TBWA/Chiat/Day, *iPod Silhouette ad campaign, 2004*

Restricted Palette – limited to a few pigments and their mixtures



Open Palette – unrestricted palette
– all colors are permitted

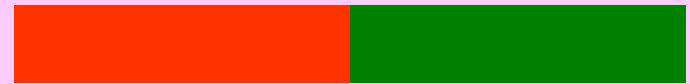
Vasili Kandinsky, *Composition IX*, 1936. Oil on canvas, 44 5/8" x 76 3/4". Musée National d'Art Moderne, Centre Georges Pompidou, Paris.



Complementary Harmonies:

Involve colors directly opposite one another on the color wheel. Complementary colors appear most brilliant when set side by side.

Which set of squares represent a complementary harmony?



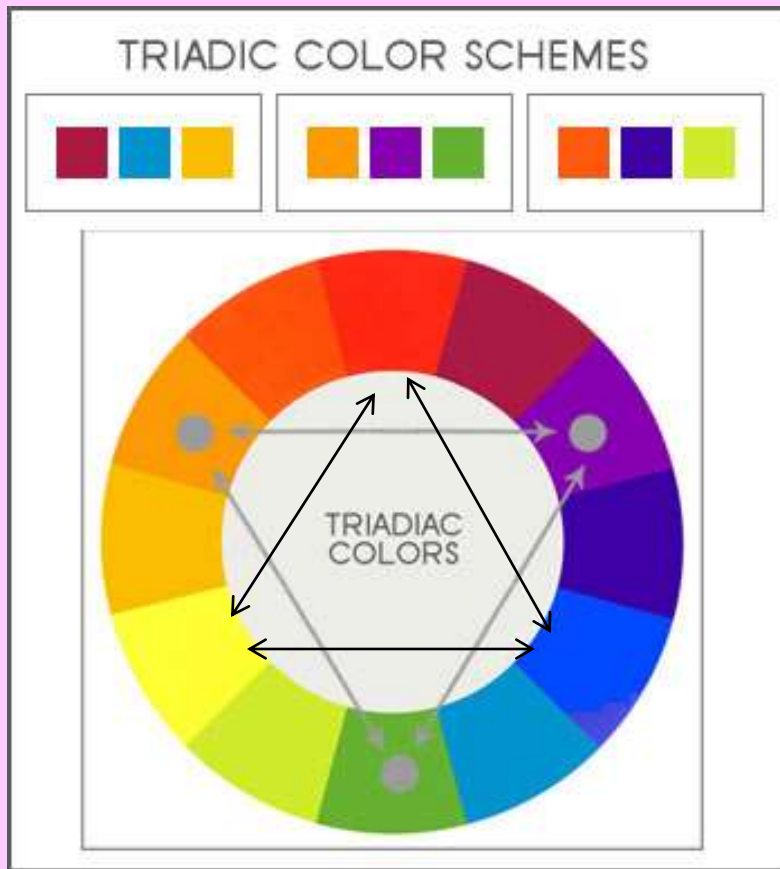
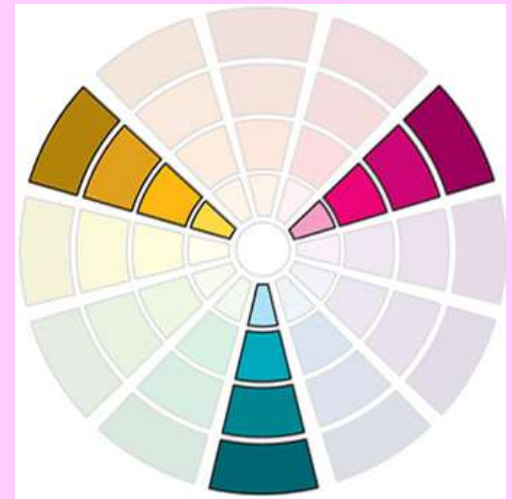
Eliot Porter, *Pool in a Brook, New Hampshire*, 1953. Dye transfer print.

**Complementary Harmony -
Orange and blue**



Triadic Harmonies: formed by three equally spaced colors on the wheel. Triadic color harmonies tend to be vibrant.

Red, Yellow, Blue



Violet, Green, Orange



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20
13

SEPT
18-22



GET IN TOUCH WITH
YOUR INNER CHILD.

**AND LET IT
PLAY IN TRAFFIC.**

ANIMATIONFESTIVAL.CA



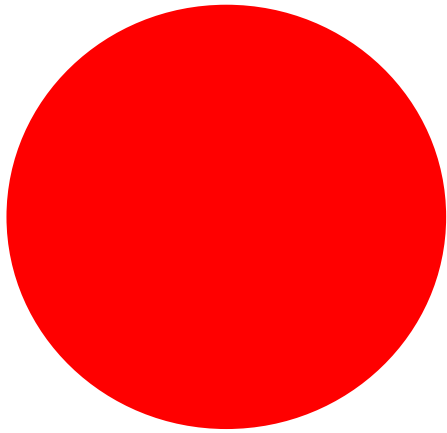
Optical Effects of Color

Michel Eugène Chevreul (1786 – 1889)

Chevreul was a French chemist. Soon after his appointment as director of dyeing at the tapestry works in Gobelin, he received complaints about the lack of vigor in tapestry colors. He found that the problem was not chemical in nature but optical.

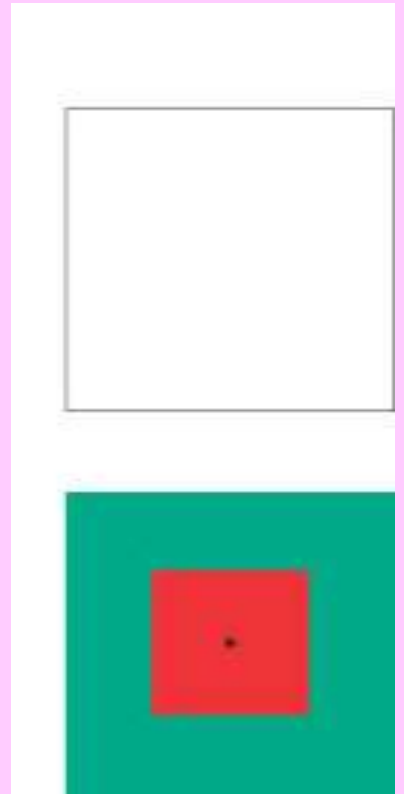
He discovered that colors mutually influence one another when juxtaposed, each imposing its own complementary color on the other.

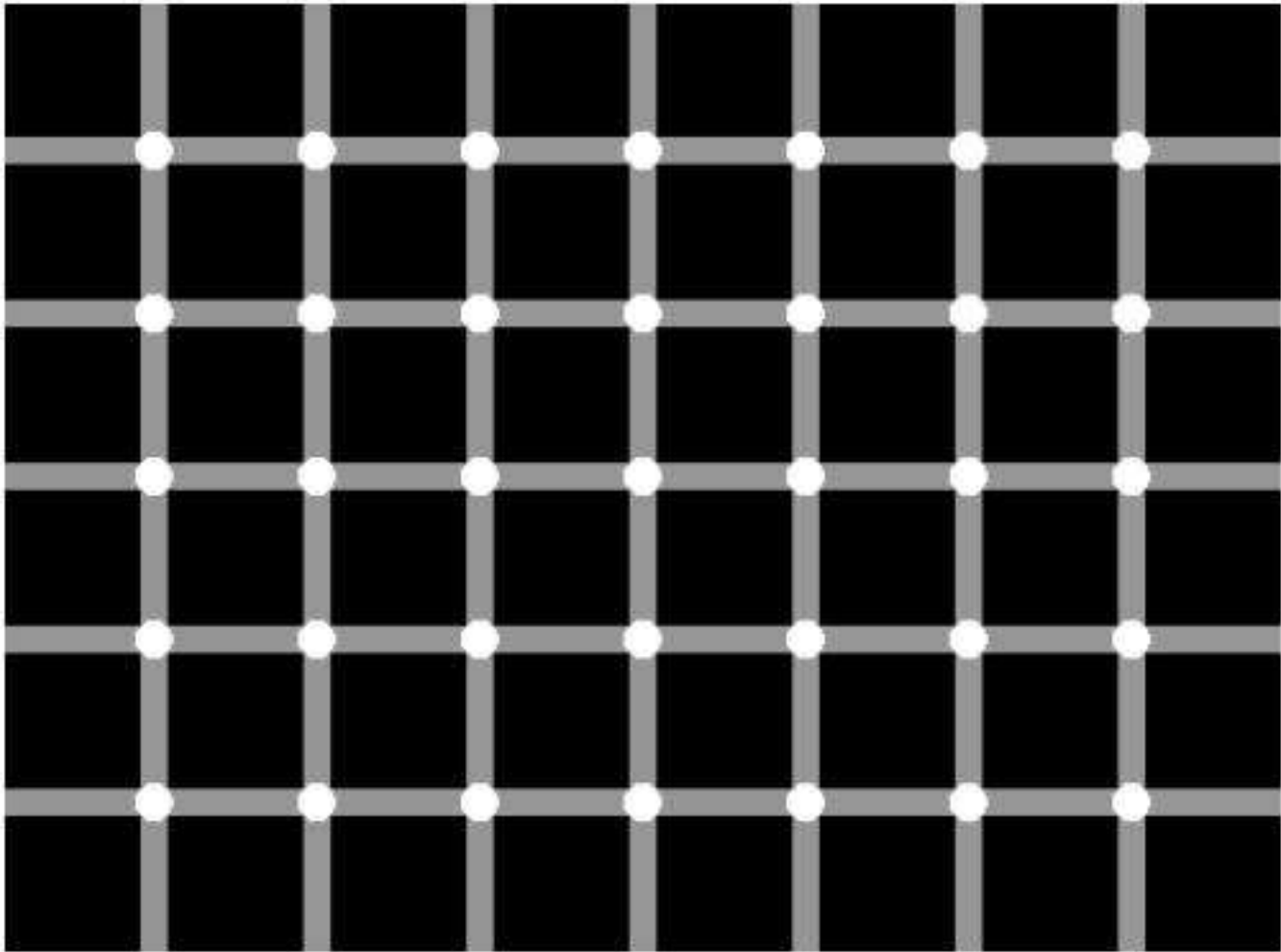




Afterimage: (Also known as 'persistence of vision')

An image that persists after the visual stimulus that first produced it has ceased. The afterimage appears in the complementary hue of the original stimulus.





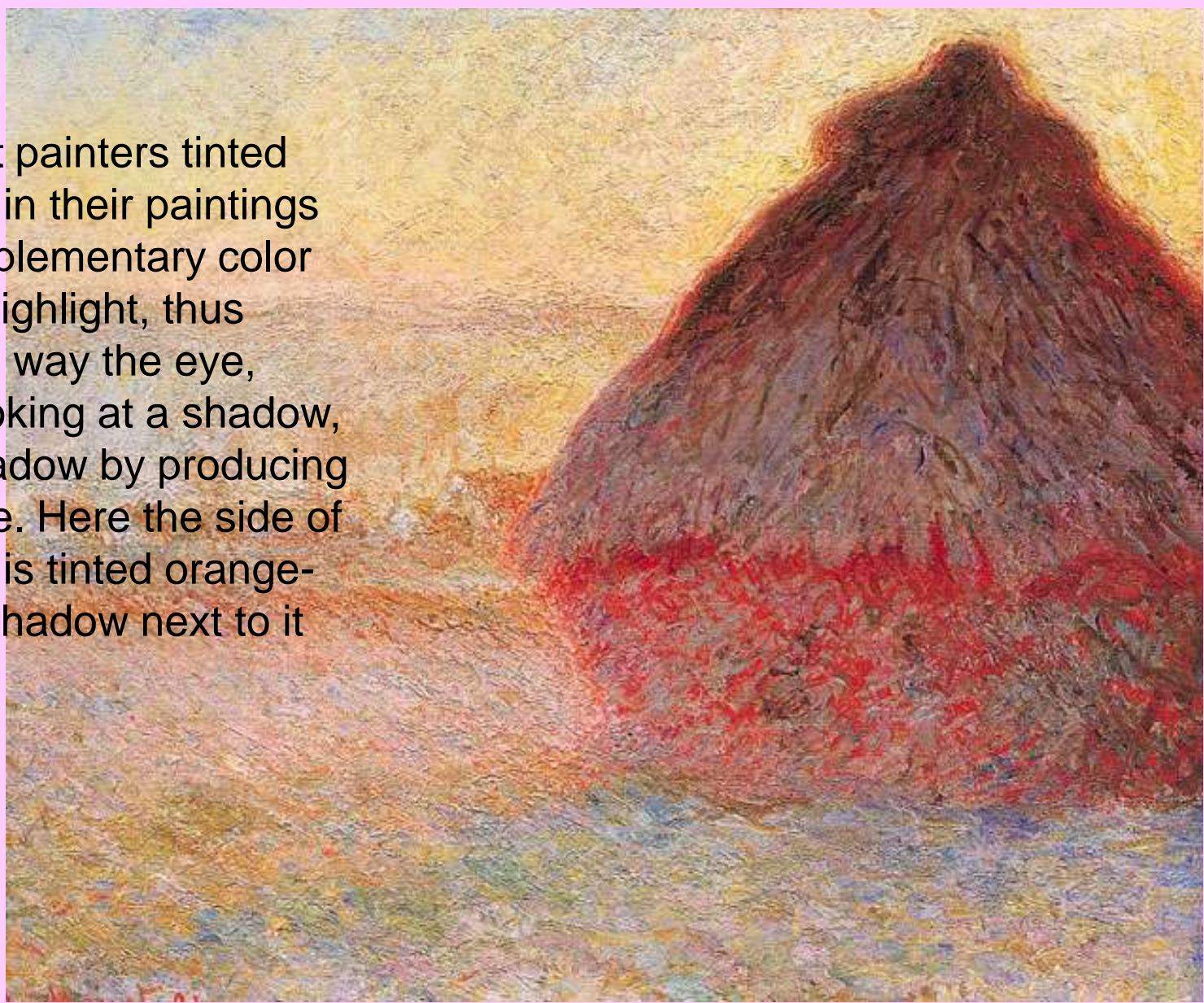
Can you count the black dots???

The illusory black dots you see are afterimages



**Concentrate on
the dot in the
center for 30
seconds, then
close your eyes.
What do you see?**

Impressionist painters tinted the shadows in their paintings with the complementary color of a nearby highlight, thus recording the way the eye, resting by looking at a shadow, color that shadow by producing an afterimage. Here the side of the haystack is tinted orange-red and the shadow next to it blue-green.

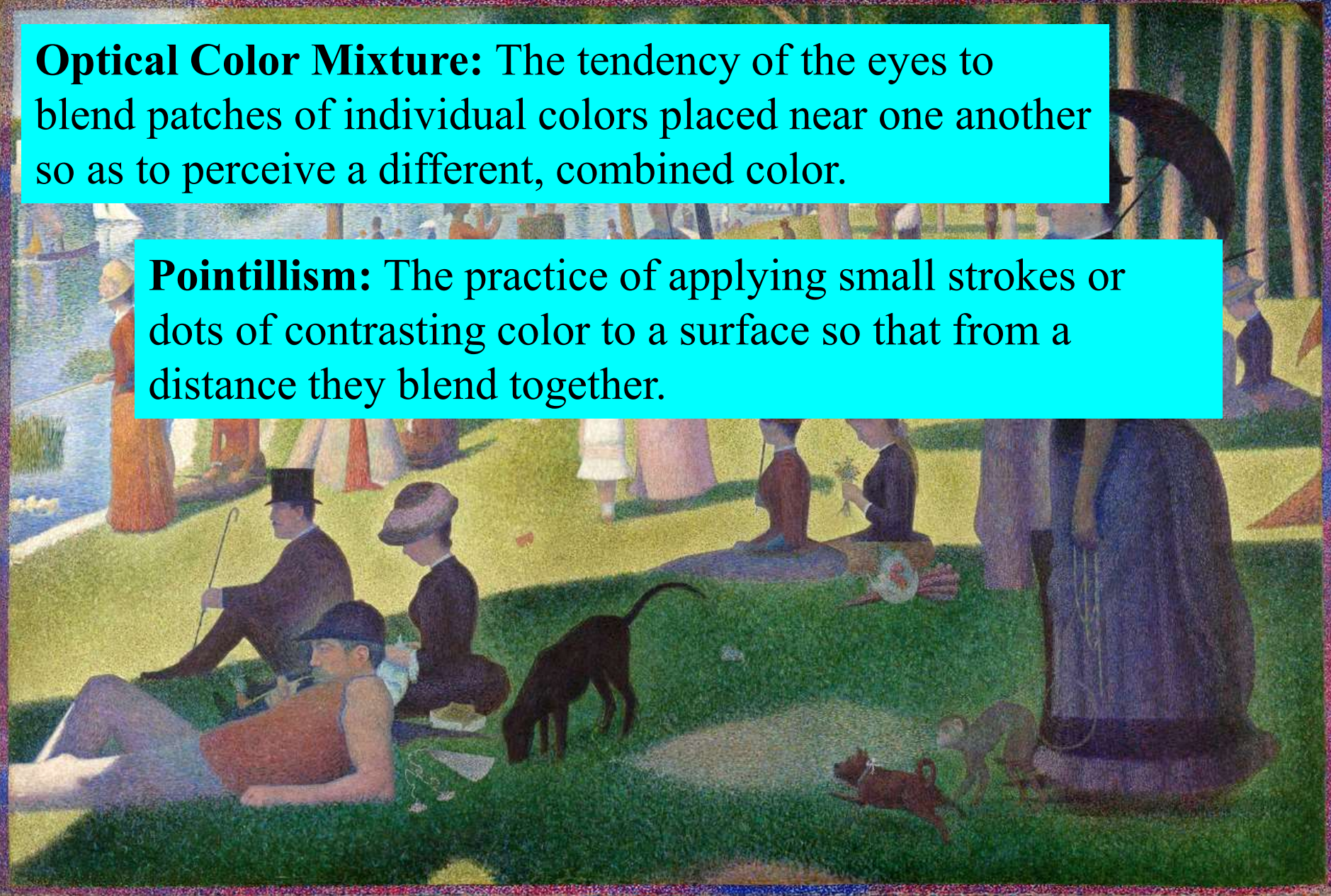


Claude Monet. *Haystack at Sunset.* 1891. Oil on Canvas, 28 7/8x36 1/2”

Mus. of Fine Arts, Boston.

Optical Color Mixture: The tendency of the eyes to blend patches of individual colors placed near one another so as to perceive a different, combined color.

Pointillism: The practice of applying small strokes or dots of contrasting color to a surface so that from a distance they blend together.

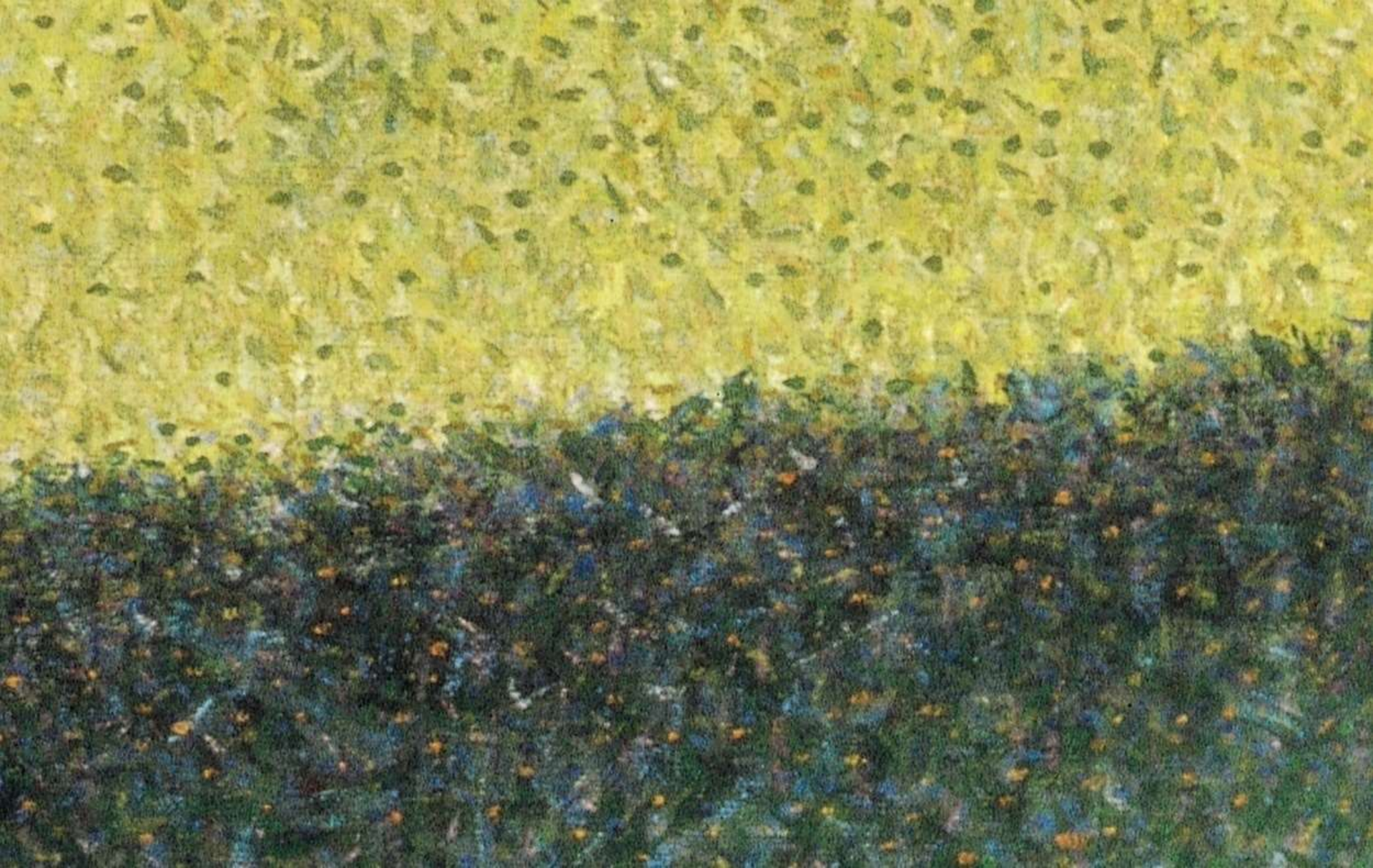


George Seurat. *A Sunday on La Grande Jatte*. 1884-86. Oil on Canvas, 207.6 x 308 cm. The Art Institute of Chicago.

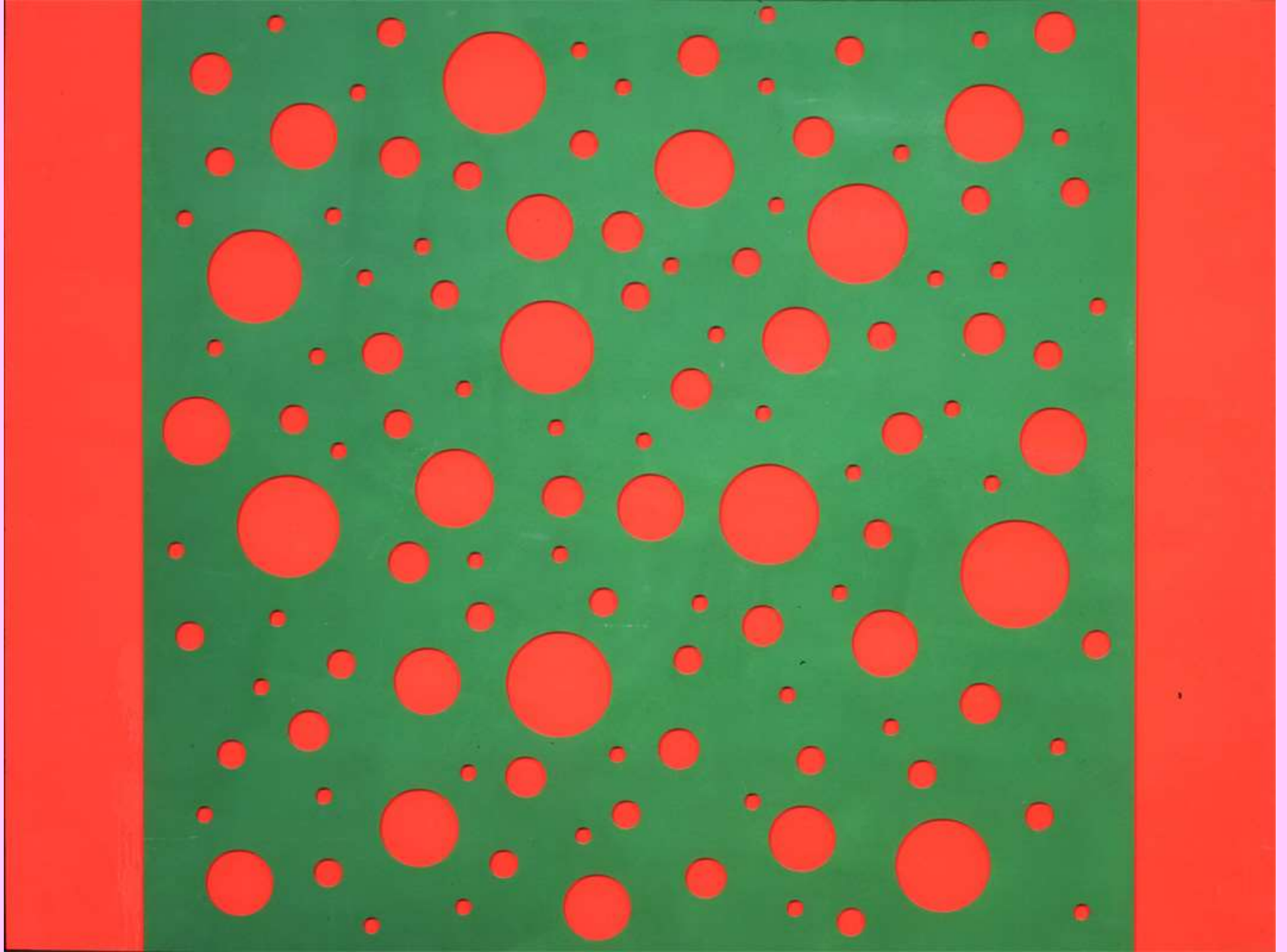






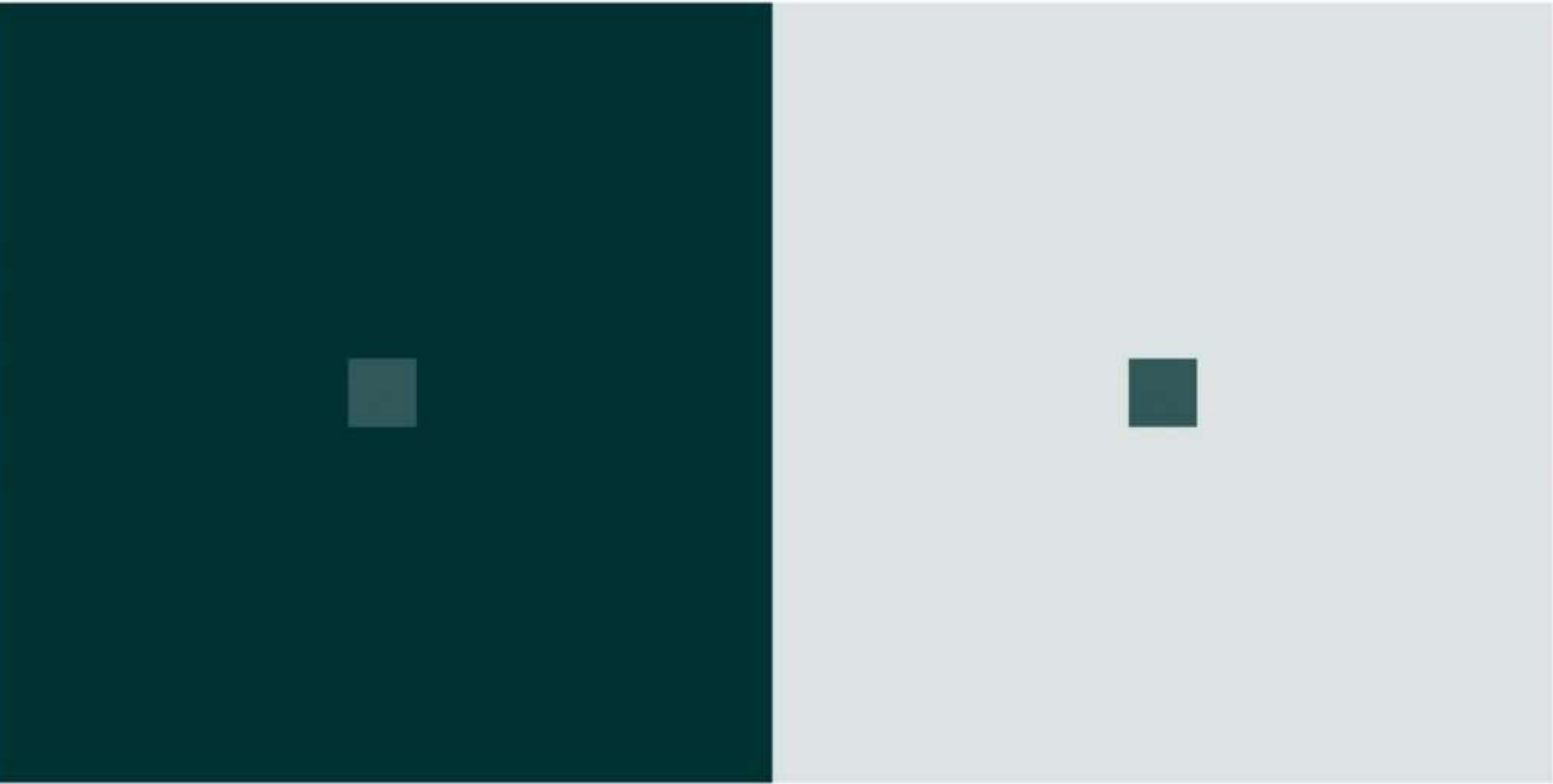


GEORGES SEURAT, detail of A Sunday on La Grande Jatte, 1884–1886.



Wen-Ying Tsai, *Super-imposed Painting: Random Field* (1963). Day-glo pigments, hardboard, wood, canvas. 60 x 78 x 3.5 in.

Which small square in the middle is darker?

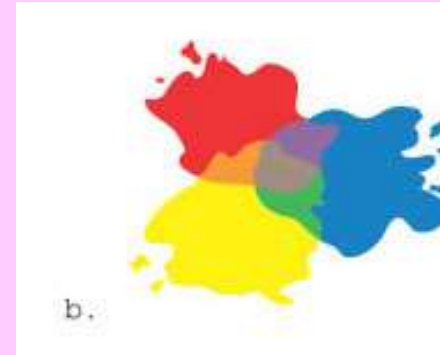


Colors can appear different depending on their surrounding colors and shapes. The two small squares have exactly the same color!

Light and Pigment



Light primaries and their additive mixtures.



Pigment primaries and their subtractive mixture.

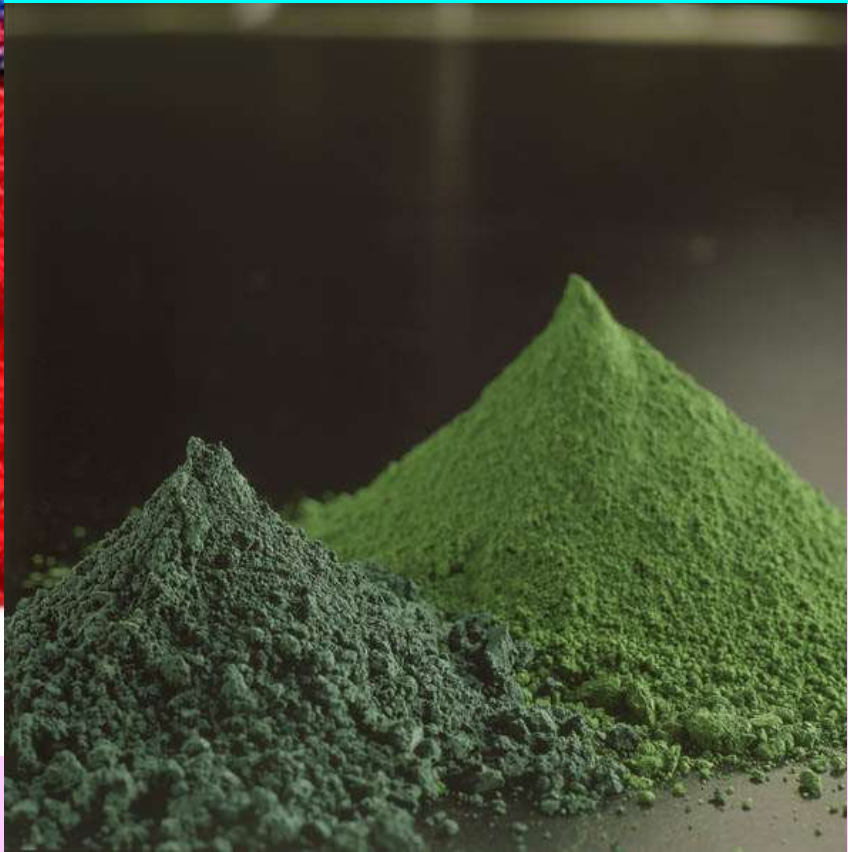


Pure Pigments
Williamsburg Oil Colors

Pigment: A coloring material made from various organic or chemical substances. When mixed with a binder, it creates a drawing or painting medium (plural- media).

Binder: A substance in paints that causes particles of pigment to adhere to one another.

The pigment gives the paint its color and the binder gives the paint its consistency.





Class Assignment 9:

Find in your book one example of the use of:

1. Primary Colors
2. Saturated Colors (pure)
3. Dull Colors (mixed with gray or the color's complement)
4. Warm Colors
5. Cool Colors
6. Restricted Palette
7. Open Palette
8. Monochromatic Color Scheme
9. Analogous Harmony (colors adjacent to one another)
10. Triadic Harmony
11. Simultaneous Contrasts (occurs when complementary colors are set side by side.)

Texture: Actual Texture

Texture: The appearance and feel of a surface – smooth or rough, flat or bumpy, fine or coarse.

Elements of Art: Texture | KQED Arts

<http://youtu.be/YoOb3JSDAUo>

**Can you describe the
Texture of these objects?**

Smooth

Rough

Flat

Grainy

Bumpy

Fine/Course

Sharp/Round edges

Soft

Shiny/Matt

Silky

Wet

Hard/Soft

Polished

Solid

Broken





Meret Oppenheim. *Le Dejeuner en Fourrure* ('Lunch in Fur').
1936. Fur-covered cup, saucer, and spoon. MoMA, NY

Nkondi figure.

Lower Congo. Before 1878.
Royal Mus. For Central Africa.
Tervuren.



Nkondi figure.

Zaire. Kongo.

Wood, nails and metal
blades, with assorted
materials.

Musees royaux d'Art et
d'Histoire, Brussels.





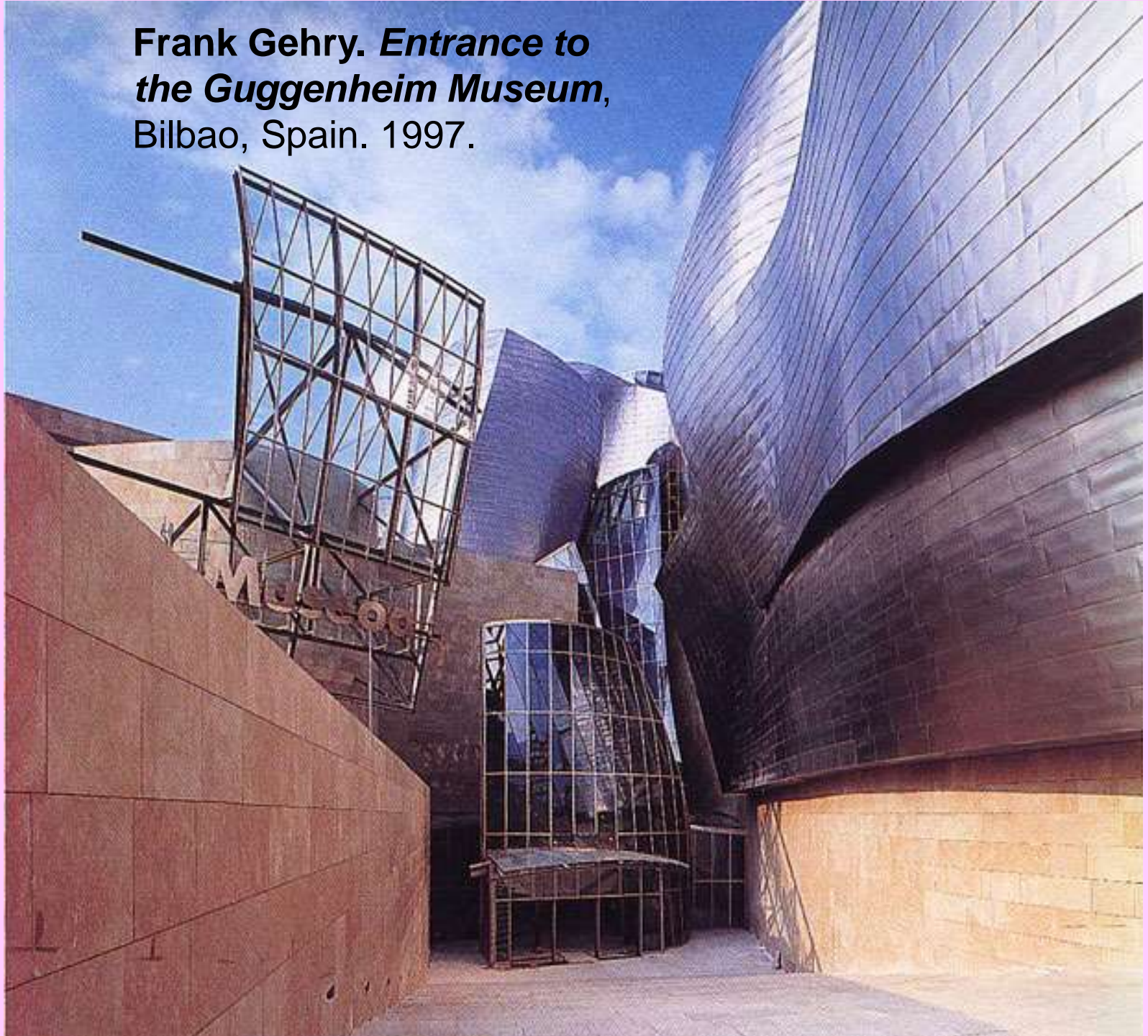
Mona Hatoum. *Dormiente (Sleeping)*. 2008. Mild Steel 10x90x39"



Frank Gehry. *The Guggenheim Museum*, Bilbao, Spain. 1997.

http://youtu.be/hhJ62_IJKWw

Frank Gehry. *Entrance to the Guggenheim Museum, Bilbao, Spain. 1997.*





Vincent Van Gogh. *Wheatfield with Crows*. 1890. Oil on Canvas

Impasto: From Italian for “paste”, a thick application of paint



Vincent Van Gogh. *Wheatfield with Crows*. Detail. 1890. Oil on Canvas

Texture: Visual Texture

Raoul Dufy

Regatta at Cowes,
1934. Oil on linen,
32 1/8" x 39 1/2".

National Gallery of
Art, Washington DC,





Jan van Eyck,
Arnolfini Portrait,
1434. Oil on wood,
32 1/4" x 23 1/2".
National Gallery,
London.





Pattern

Pattern: Repetitive arrangement of forms or designs.
(zigzag, stripes, tiling, waves, rings, flowers, dots, etc.)

Pattern can create visual texture and it tends to flatten our perception of mass and space.

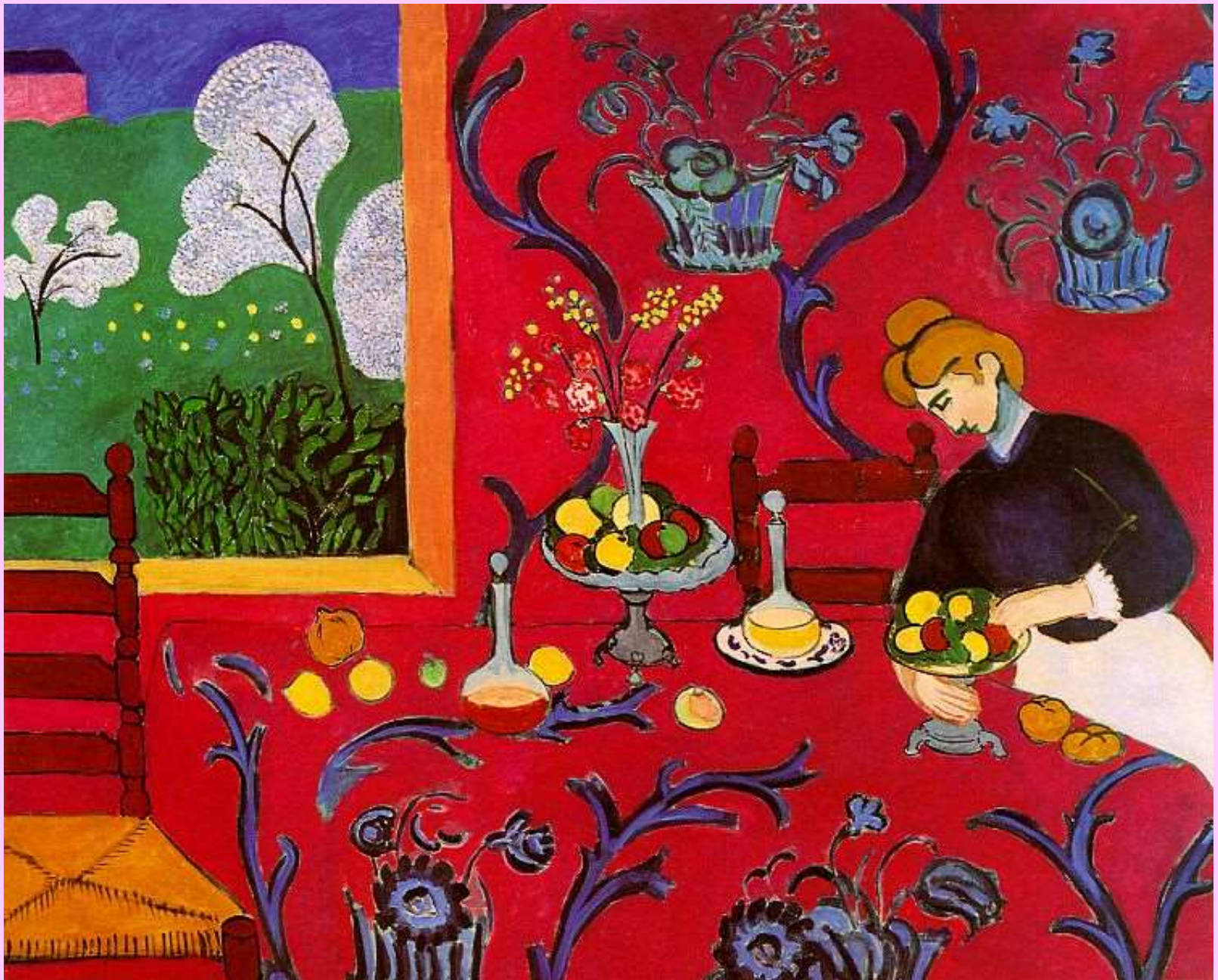


<https://www.pbssocal.org/programs/craft-in-america/pomo-coil-baskets-diuuz5/>

Feathered basket, Pomo (Native American people of Northern California) , c. 1877, willow, bulrush, bracken fern root, clamshell, trade beads, woodpecker and quail feathers, 5 1/2" high, The Philbrook Museum of Art, Tulsa, Oklahoma.



Pomo Basket. 20th c.



Henri Matisse. *Harmony in Red*. 1908. Oil on canvas.
The Hermitage, St. Petersburg, Russia.

Samuel Fosso *The
Chief: He Who
Sold Africa To The
Colonialists,*
From Self-Portraits
I-V 1997 C-print
photogra
Deutsche Bank
Collection

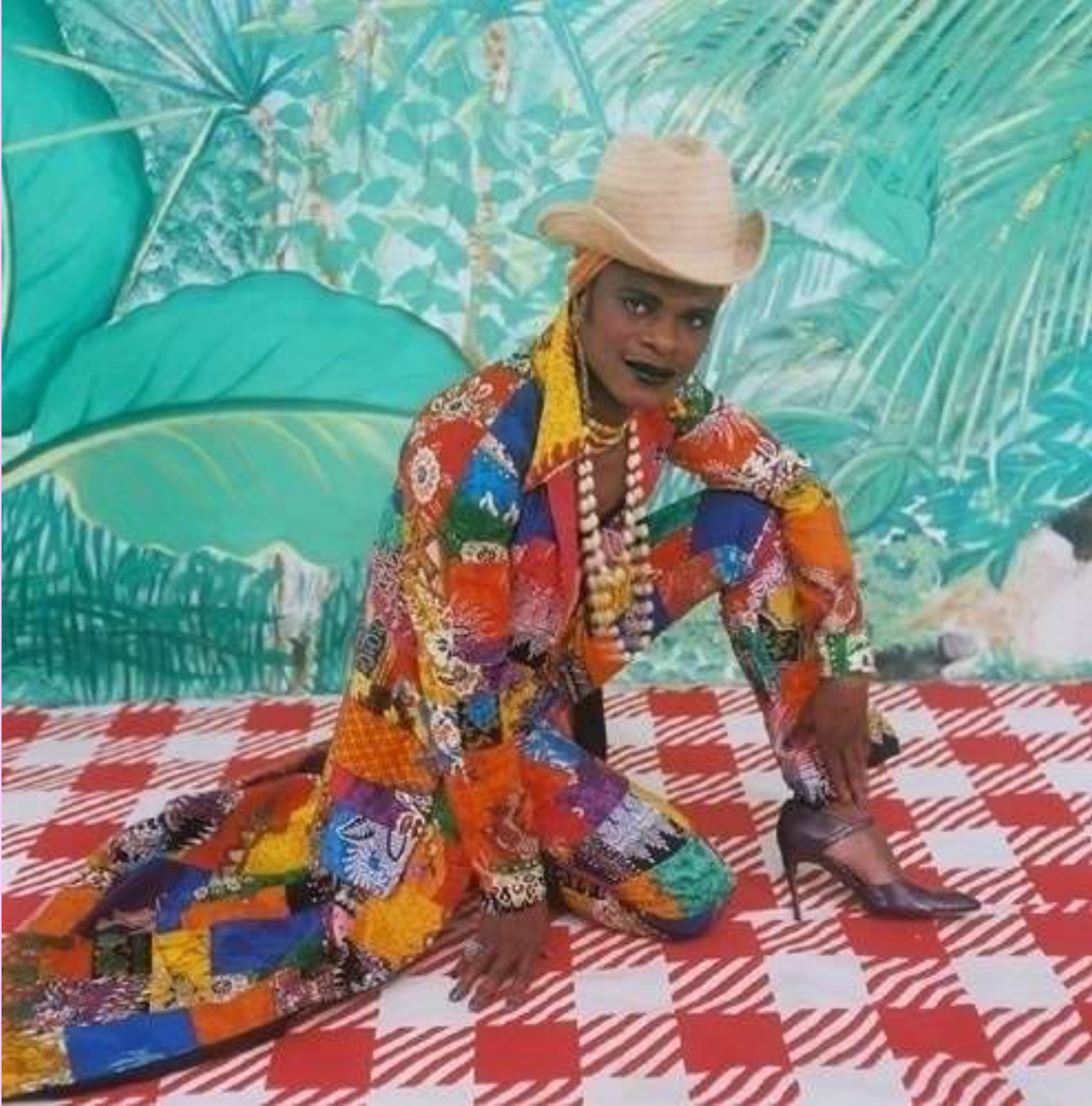




PHOTO BY DORAN H. ROSS

**Nana Diko Pim III wearing a rare Asasia
Oyokoman Adweneasa cloth.**

Samuel Fosso
*Liberated
American
Woman* , 1997
C print
20 x 20 in.





El Anatsui, Sasa, 2004. Aluminium bottle caps and food cans and copper wire stiched together with copper wire, 840 x 640 cm/330 x 252". Collection of the Centre Pompidou, Paris.



Class Assignment 10

Find in your book examples for the use of:

1. Actual texture
2. Visual texture
3. Pattern

Describe your examples and explain how the form (texture/pattern) enhances the content (subject/message/iconography) of the work.

Space: Three Dimensional Space

Three dimensional space has height, width, and depth.

Constantine Brancusi. *Kiss*.
1912. Stone. Philadelphia
Museum of Art



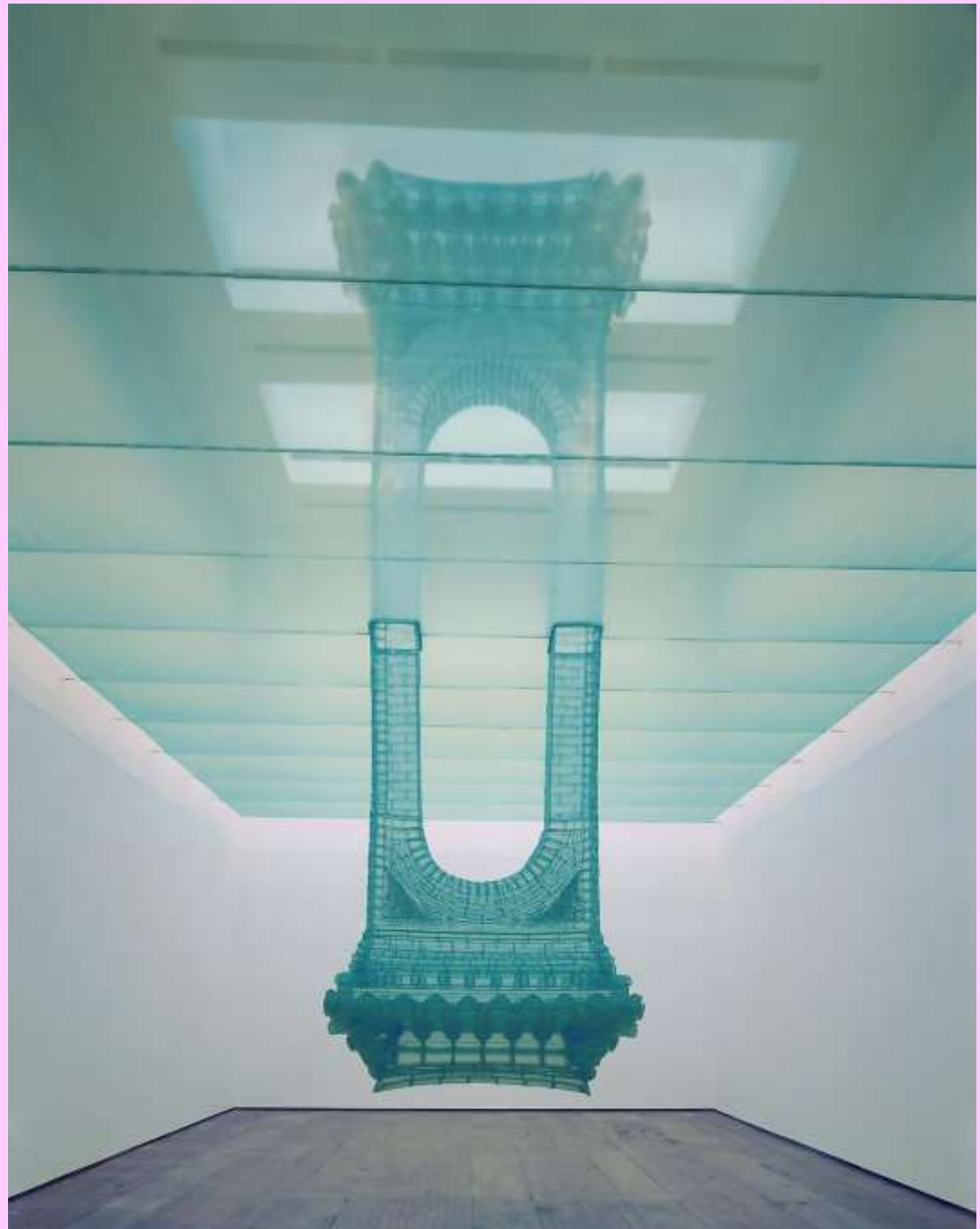
Auguste Rodin. *The Kiss*,
1886-1898. Marble, 5' 11
1/4" high. Musée Rodin,
Paris.



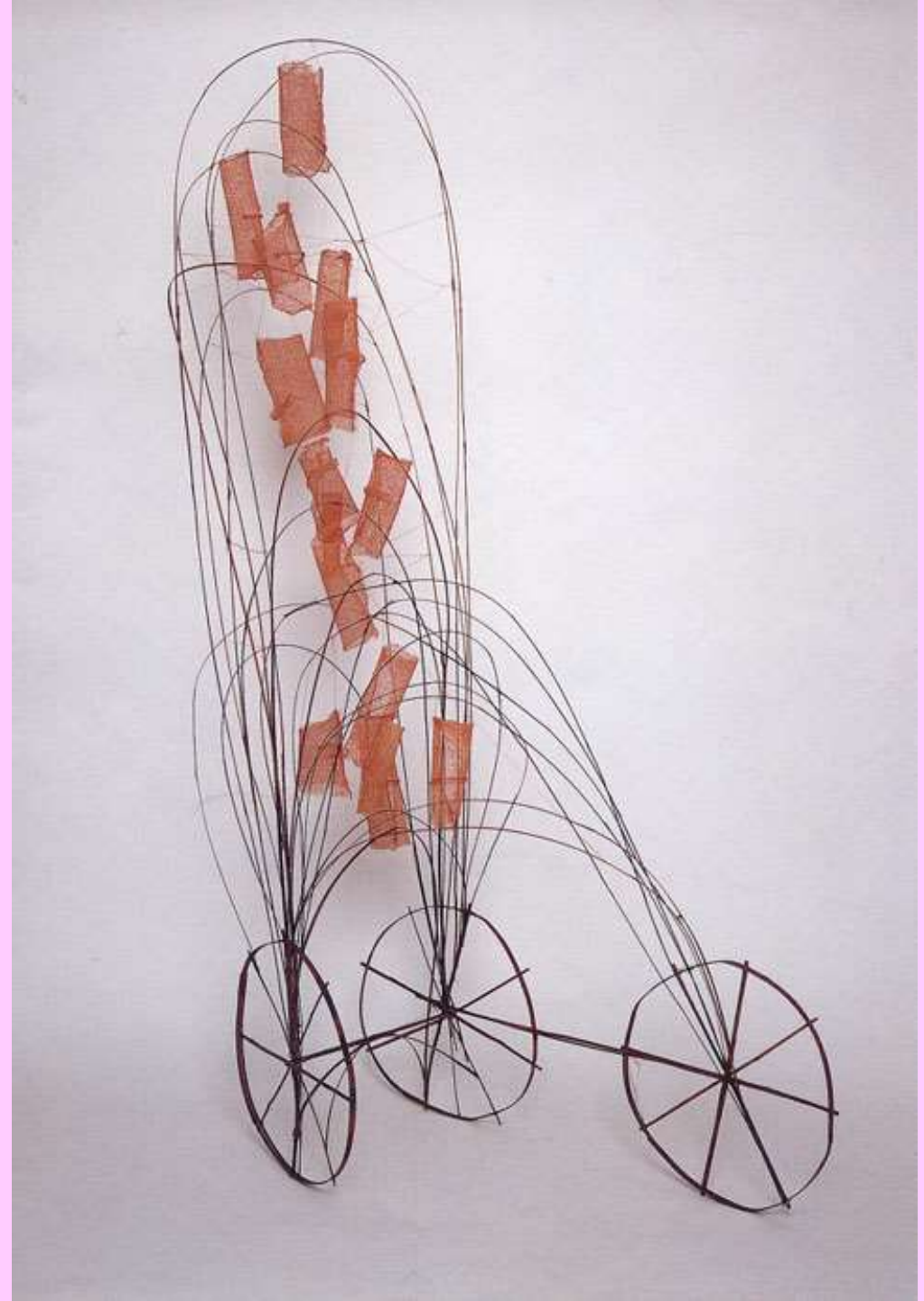
Alberto Giacometti, *The Nose*, 1947. Bronze, iron, twine, and steel wire, 32" x 28 1/2" x 15 3/8". Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.



Do-Ho Suh, *Reflection*
2004. Nylon and
stainless steel tube,
each gate life size.



Milan Klic, *Messenger*,
2003. Bamboo and cotton.
38X75X22”





**Milan Klic, from the series
Vehicles, 2003.**





Frank Gehry. *The Guggenheim Museum*, Interior. Bilbao, Spain. 1997

Space: Illusion of Depth

Two dimensional space has only height and width.

The picture plane is the flat surface of a two-dimensional work. The space is only implied, as there is no actual depth. Artists uses many devices to give the illusion of depth:

1. Overlapping, relative size, and position
2. Linear Perspective
3. Foreshortening
4. Atmospheric Perspective
5. Isometric Perspective

Illusion of Depth

Overlapping, relative size, and position

Illusion of Depth: Overlapping



How many circles do you see?

Illusion of Depth: Overlapping



Justinian, Bishop Maximianus, and attendants, mosaic from San Vitale, Ravenna, Italy, ca. 547. (Byzantine)

Illusion of Depth: Relative Size



Martina Lopez, *Heirs Come to Pass, 3*, 1991. Print made from digitally assisted montage on paper. 30 x 50 in. (76.2 x 127.0 cm.) Smithsonian

Illusion of Depth: Position (foreground, middle ground, background)



Maharana Amar Singh II, Prince Sangram Singh and Courtiers Watch a Performance of Acrobats and Musicians. c. 1705-08, ink, opaque watercolor and gold on paper.

Illusion of Depth: Position (foreground, middle ground, background)

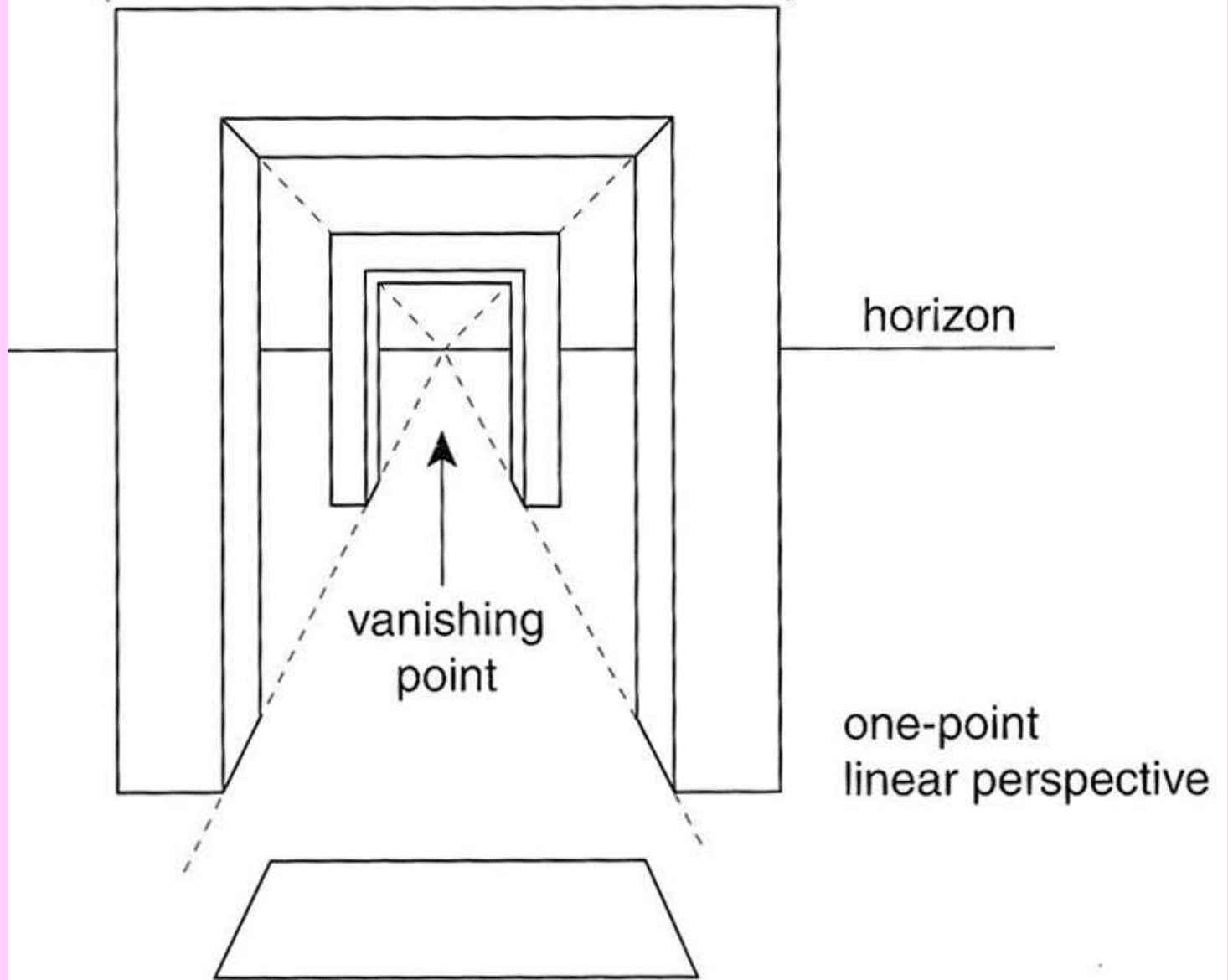


Decursio (ritual circling of the imperial funerary pyre), pedestal of the Column of Antoninus Pius, Rome, Italy, ca. 161 CE. Marble, approx. 8' 1 1/2" high. Vatican Museums, Rome.

Illusion of Depth: Linear Perspective

Perspective: A system for portraying the visual impression of three-dimensional space and objects in it on a two dimensional surface.

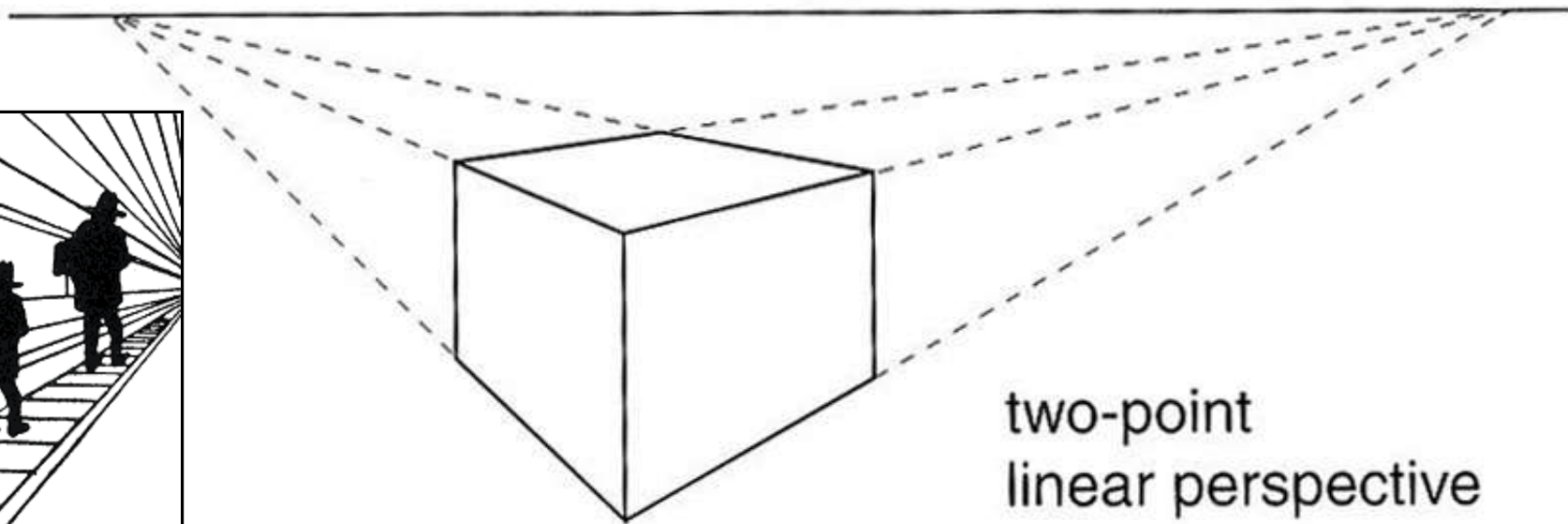
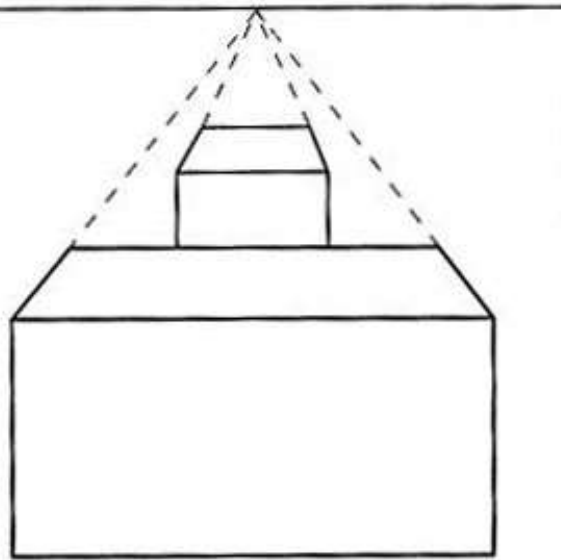
Linear Perspective



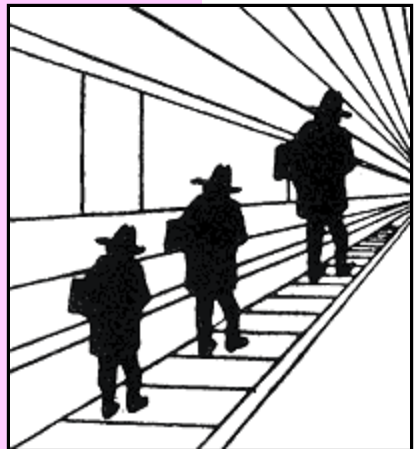
receding square in linear perspective

Linear Perspective

one-point
linear perspective



two-point
linear perspective



Optical Illusion







Villa Landscape from Pompeii. 1st c. BCE



Second Style wall paintings
(general view and detail of tholos)
from the Villa of Publius Fannius
Synistor, Boscoreale, Italy,
ca. 50–40 BCE. Approx. 8' 9"
high.

Metropolitan Museum of Art,
New York.



Filippo Brunelleschi 1377–1446

Florentine architect and engineer.

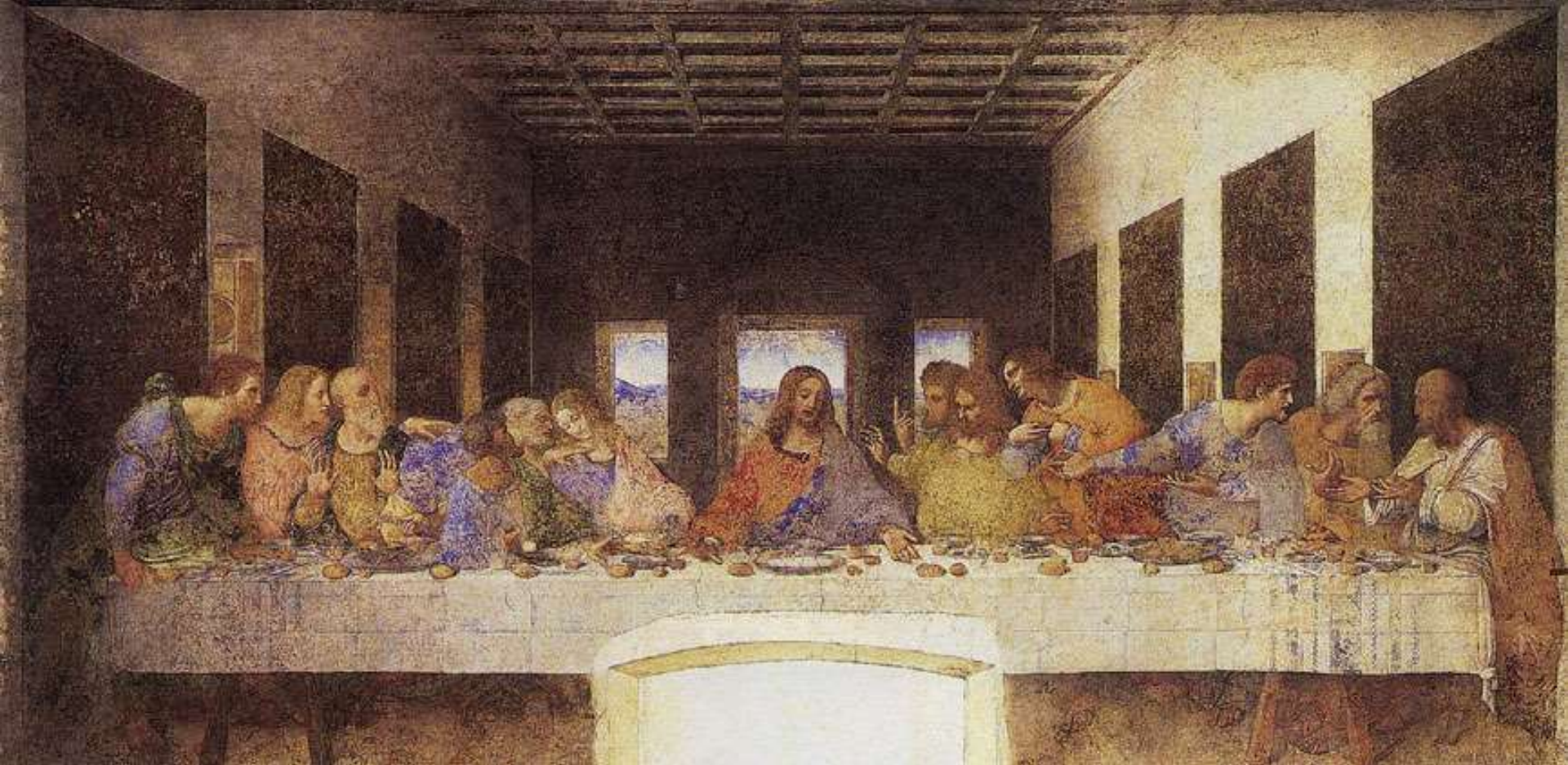
He formulated the principles of linear perspective (later codified by Leon Battista Alberti) which governed pictorial depiction of space until the late 19th century.

<http://youtu.be/bkNMM8uiMww>

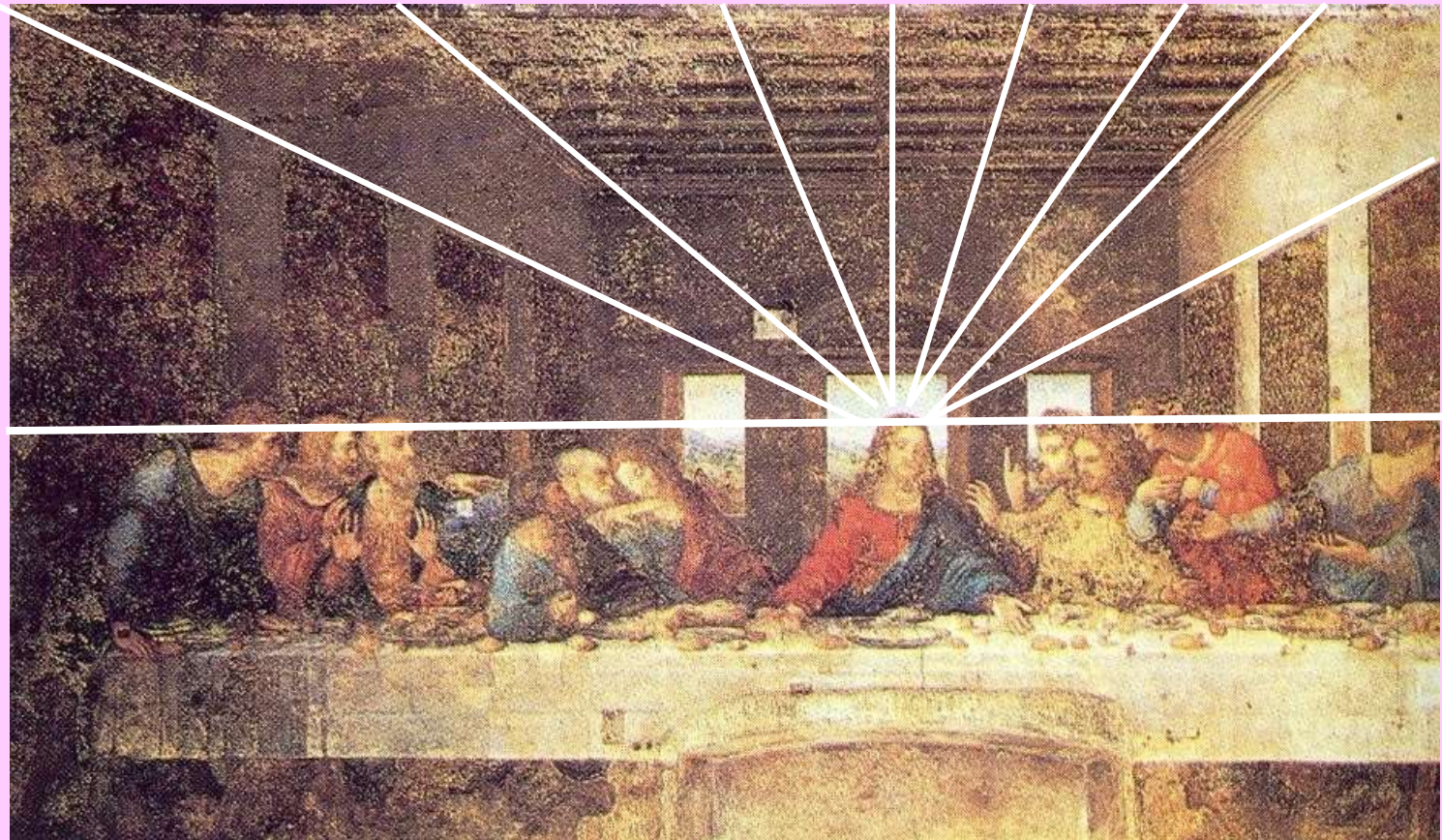




Francesco Martini. *Architectural Perspective.*
Furniture decoration on wood. 15th c. 4X7'. Staatlich Museum. Berlin.



Leonardo da Vinci. *The Last Supper* (after restoration). C. 1495-97. Fresco. 15X28'. Refectory (dining hall) , Santa Maria delle Grazie, Milan.



Leonardo da Vinci. *The Last Supper* (after restoration). C. 1495-97. Fresco. •
15X28'. Refectory (dining hall) , Santa Maria delle Grazie, Milan.



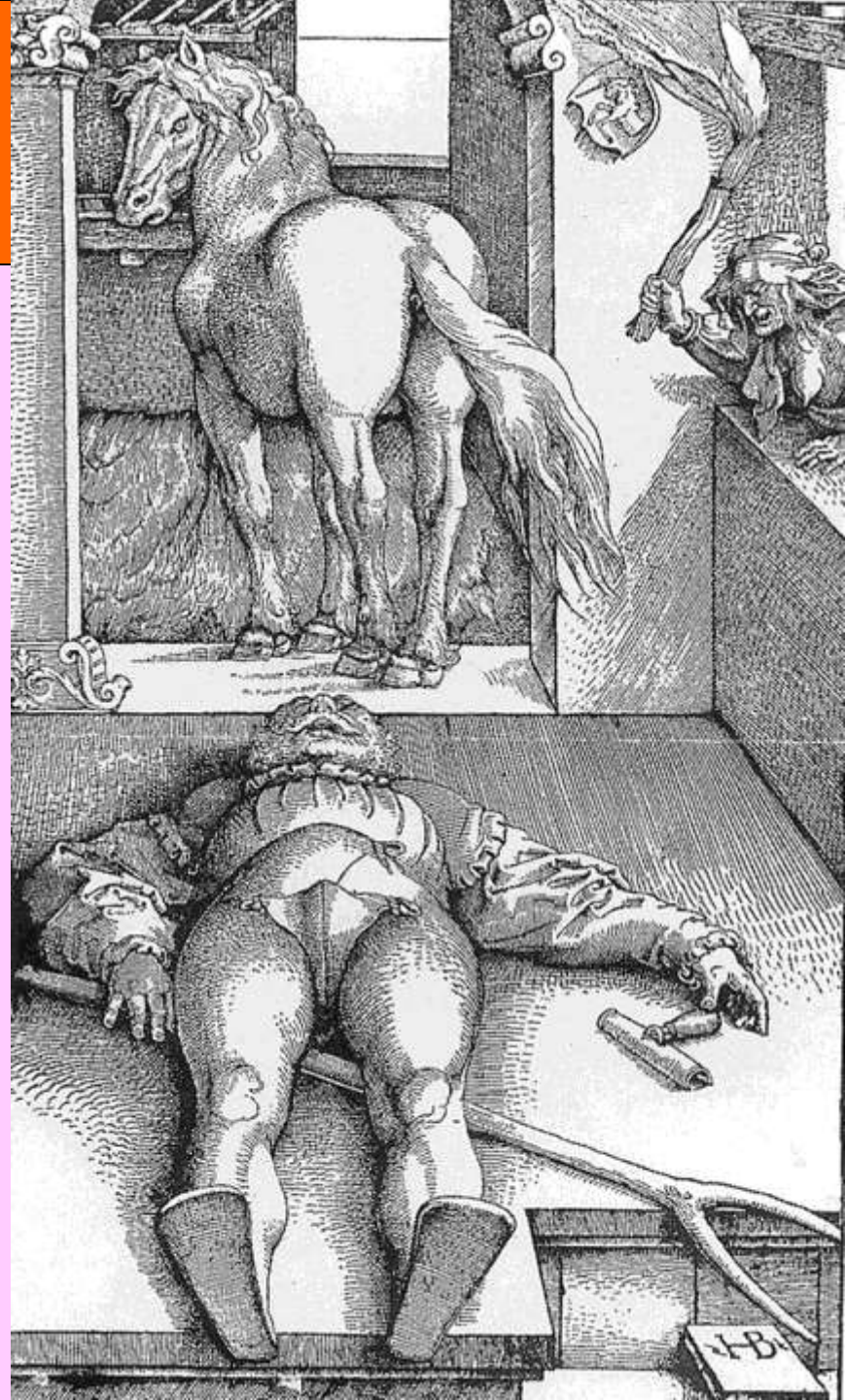
**Gustave Caillebotte. *Paris Street, Rainy Day*, 1877. Oil on Canvas.
Art Institute of Chicago.**

Illusion of Depth: Foreshortening

Foreshortening: The representation of forms on two dimensional surface by shortening the length in such a way that the long axis appears to project toward or recede away from the viewer.

Hans Baldung Grien. *The Groom and the Witch*

C. 1540. Woodcut. 13X7".
Staatlich Museum, Berlin.





Albrecht Dürer. *Draftsman Drawing a Reclining Nude*, from *The Art of Measurement*, c. 1527. Woodcut, 3 x 8 1/2". Foto Marburg/Art Resource, NY.



EUTHYMIDES, Three Revelers

(Attic red-figure amphora used to carry wine or oil), from Vulci, Italy, ca. 510 BCE. Approx. 2' high. Staatliche Antikensammlungen, Munich.



**Find the
foreshortening**

Andrea Mantegna, *Camera degli Sposi, The Oculus*, 1473.



Botticelli. *Birth of Venus*. 1486



Andrea Mantegna *The Dead Christ*
(1431-1506)

Illusion of Depth: Atmospheric Perspective

Atmospheric Perspective creates the illusion of distance by reducing color saturation, value contrast, and detail, and manipulation of warm and cool colors to imply a hazy atmospheric effect between the viewer and distant objects.







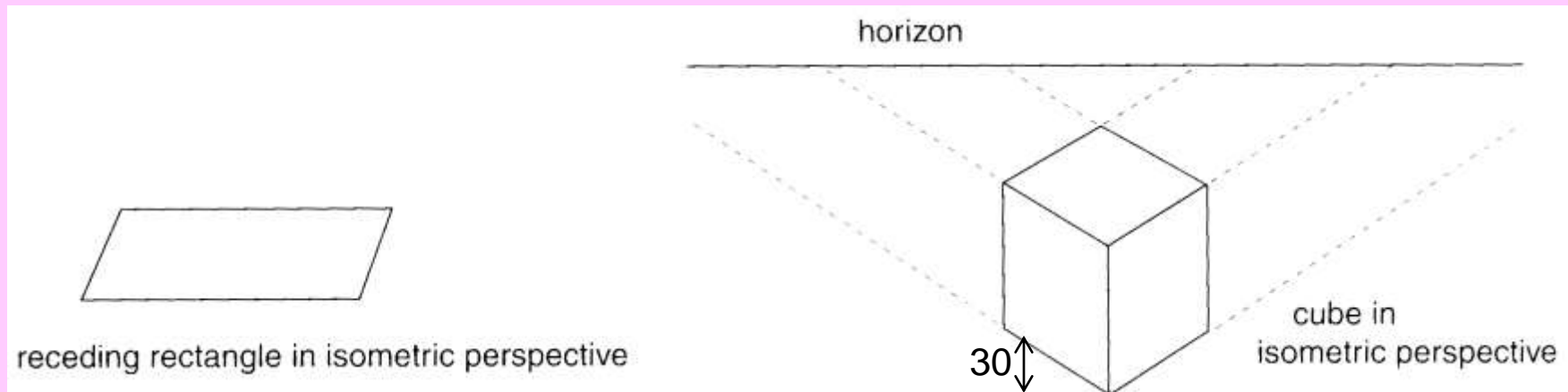
Albert Bierstadt, *The Rocky Mountains*, Lander's Peak.
1863. Oil on canvas, 6' 1 1/4" x 10' 3/4".



Huang Gongwang. *Dwelling in the Fuchun Mountains*, detail. Yuan dynasty, 1530. Handscroll, ink on paper; 1' 7/8" x 20' 11". National Palace Museum, Taipei. Taiwan, Republic of China.

Illusion of Depth

Isometric Perspective



Isometric perspective, which is especially used in architectural drafting, renders planes on a diagonal that does not recede in space. The side planes are drawn at a thirty-degree angle to the left and right.



The Night Revels of Han Xizai. Detail. Chinese Handscroll. Ink and colors on silk. 11”X11’. Palace Museum, Beijing.



**Multipoint Perspective
employ many different
systems for various
details all in the same
drawing.**

**Giorgio de Chirico, *The
Melancholy and Mystery of a
Street*, 1914, oil on canvas, 2'
10 1/4" x 2' 4 1/2".**

Describe the type of illusionistic space demonstrated in these images



Class Assignment 11

Find in your textbook one example for each of the following techniques for creating the illusion of space:

- Overlapping
- Relative Size
- Position
- Linear Perspective
- Foreshortening
- Atmospheric Perspective
- Isometric Perspective

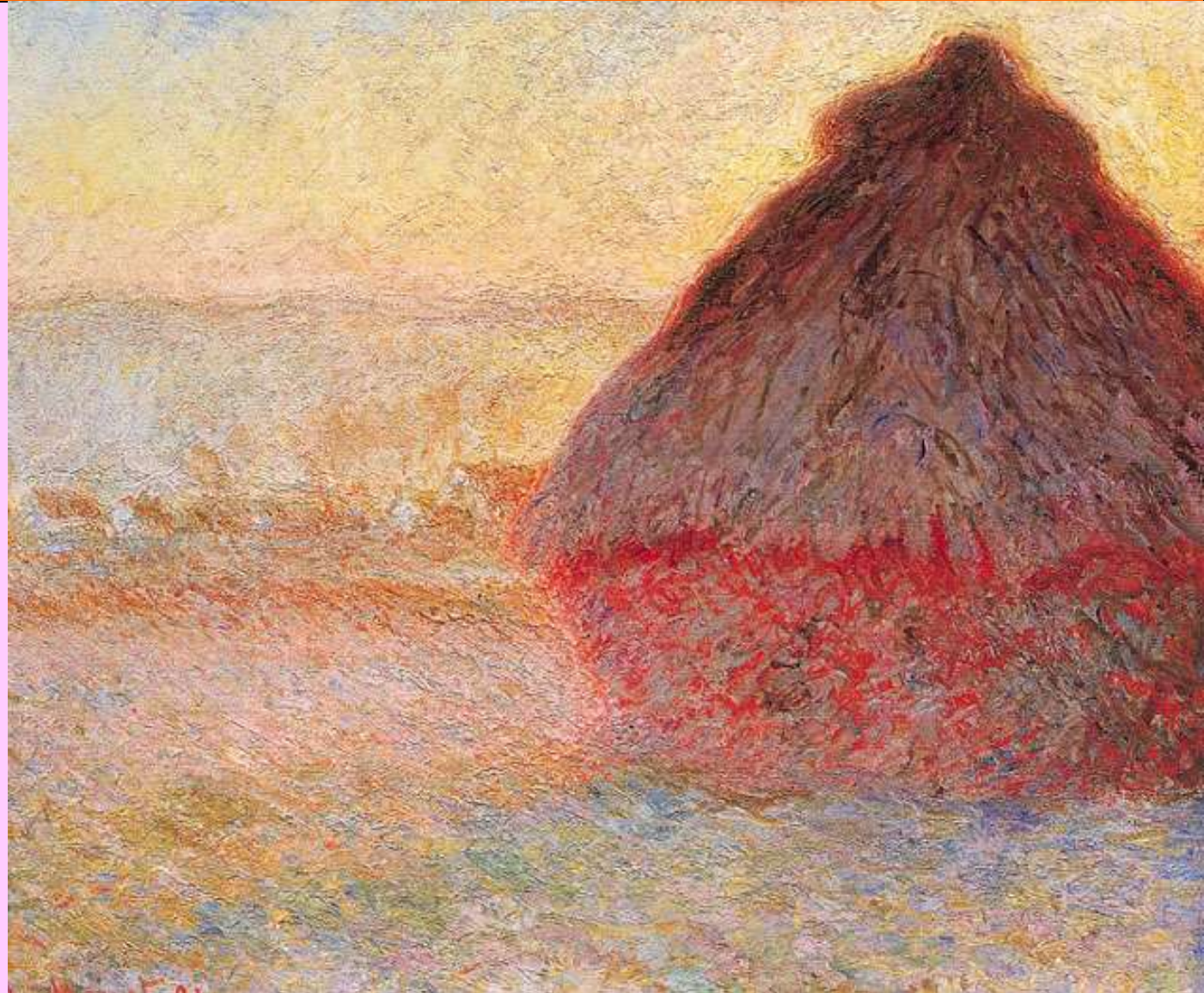
Time and Motion

Claude Monet.

Haystack at Sunset.

1891. Oil on Canvas,
28 7/8x36 1/2"

Mus. of Fine Arts,
Boston.

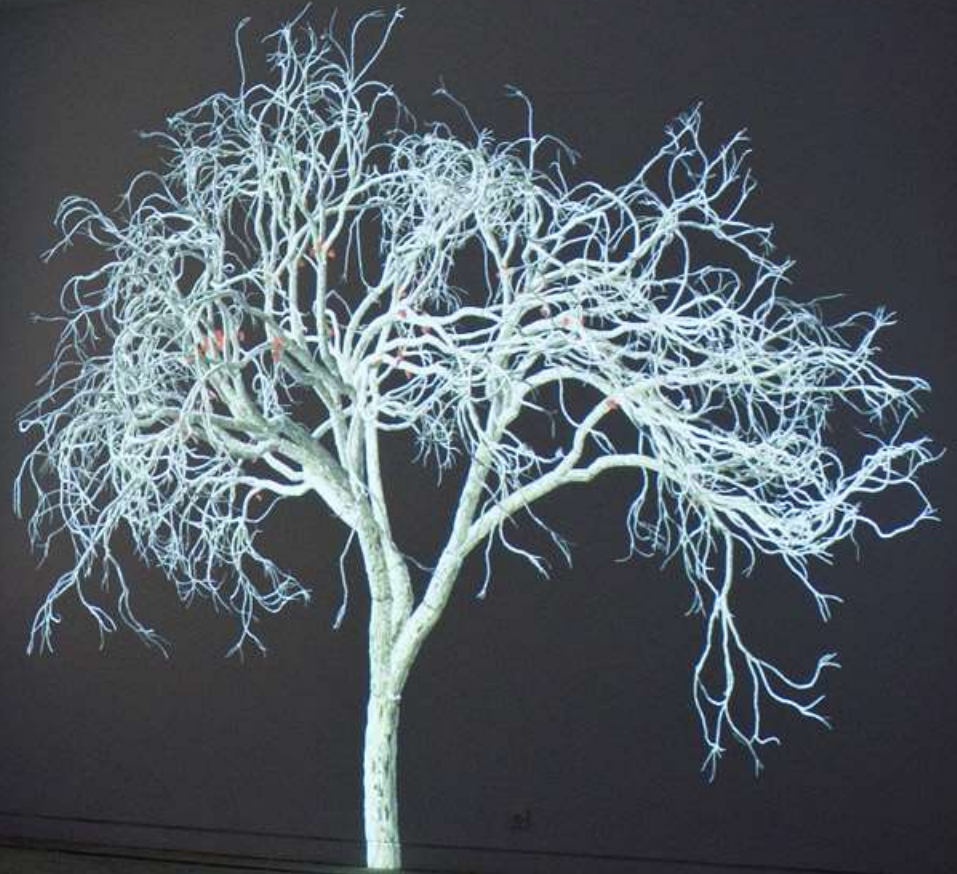




Claude Monet. *Haystack in the Winter*. Oil on Canvas.



.Giacomo Balla, *Dynamism of a Dog on a Leash*. 1912. Oil on Canvas, 35X43"

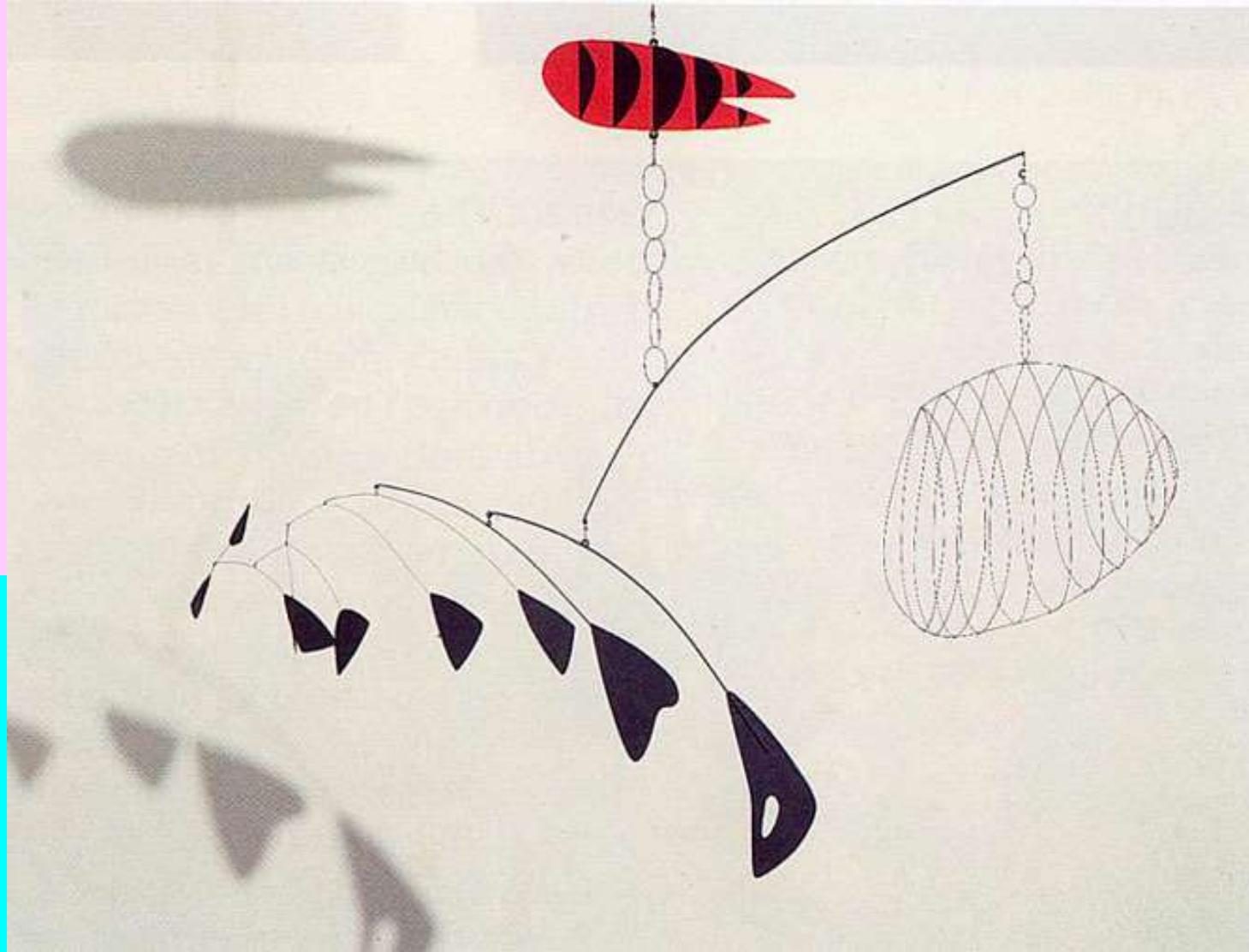


Jennifer Steinkamp, *Dervish*, 2004,
Video installation

<http://youtu.be/kj4q8HrWVhM> 19:20

Kinetic Art

incorporates real or apparent movement. The term is most often applied to sculpture that is set in motion by motors or air currents.



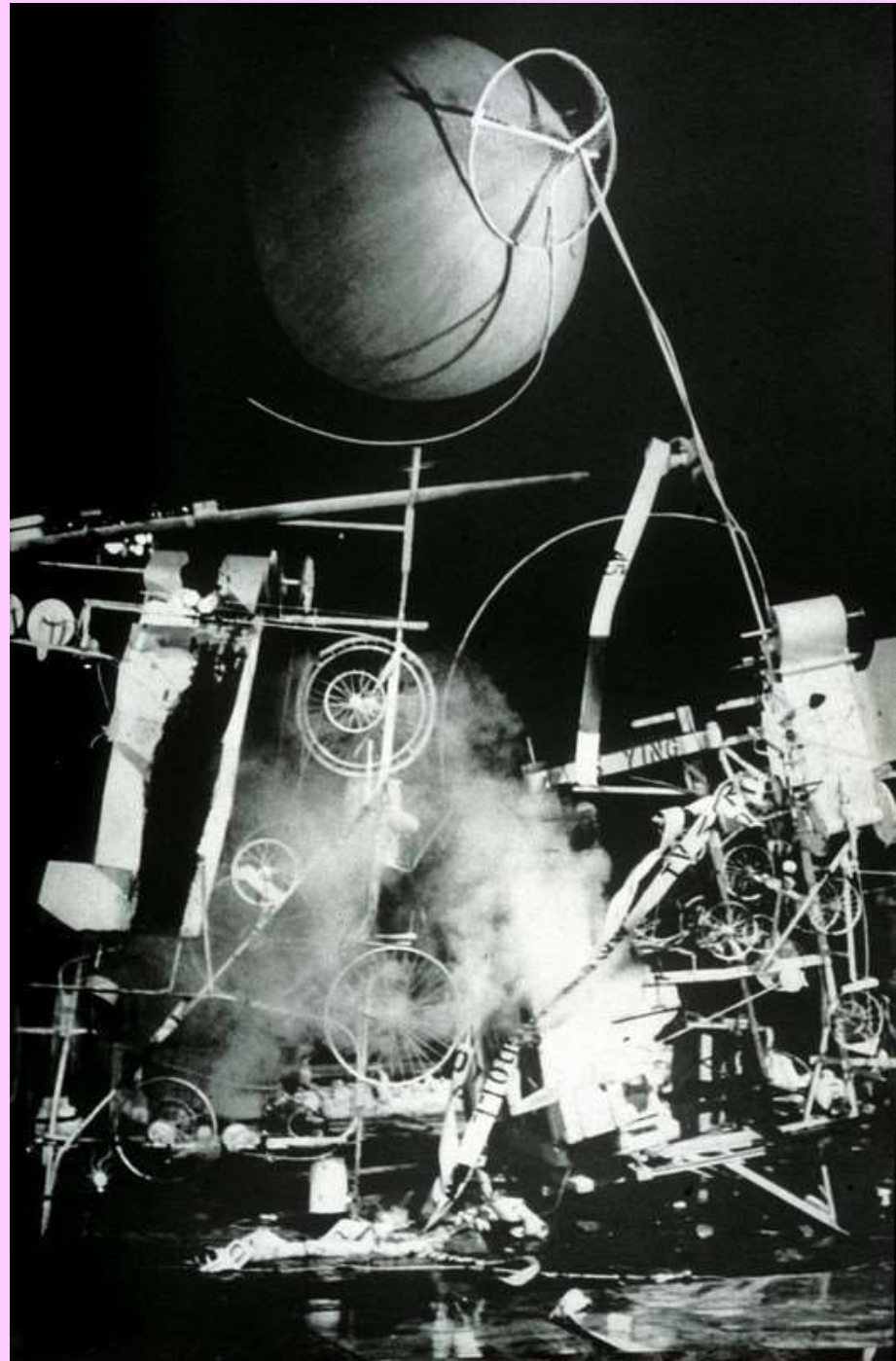
Alexander Calder, *Lobster Trap and Fish Tale*, 1939. Hanging mobile: painted steel wire and sheet aluminum, 8' 6" x 9' 6". The Museum of Modern Art, New York.

Marcel Duchamp, *Bicycle Wheel on Stool*, 1913



Jean Tinguely, Homage to New York, 1960

self-destroying mechanism that performed for 27 minutes during a public performance for invited guests. In the end, the public browsed the remnants of the machine for souvenirs to take home.



<http://www.youtube.com/watch?v=da5rKbxB1Dg>



**Cai Guo-Qiang ,
*Spider Web,***

Medium – gunpowder.
Hangzhou, China
2002

**Ephemeral Art: Art which
is temporary or short
lived, based on a specific
occasion or event and
transitory in nature.**

**Cai Guo-Qiang , *Red
Flag,* Warsaw,**

Medium – gunpowder
Poland 2005



"Fallen Blossoms" Cai Guo-Qiang's gunpowder explosion drawing of a flower blossom at the Philadelphia Museum of Art, Dec. 11, 2009.
http://www.youtube.com/watch?v=rlyzC_CRRoA

**Cai Guo-Qiang works on an
"Explosion Work" on Long Island,
New York, in 2006.**
<http://youtu.be/MrTrKJQnwJs>

Chapter Four

The Visual Elements

- **Line**
- **Shape and Mass**
- **Light**
- **Color**
- **Texture and Pattern**
- **Space**
- **Time & motion**