Chapter Four B

The Visual Elements

• Color
• Texture and Pattern
• Space
• Time & motion
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.
Do you have a favorite color? Why do you like this color?

**Black**

**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
Emotional responses to color are both cultural and personal.
Marketers often develop logos, stores, and packaging based on 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".
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)

http://youtu.be/phUKJbVk1Kq
Color Harmonies/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
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?

Complementary Harmony - Orange and blue
Triadic Harmonies: formed by three equally spaced colors on the wheel. Triadic color harmonies tend to be vibrant.
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 ½”

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.
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.
**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 Contras (occurs when complementary colors are set side by side.)
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
**Nkondi figure.**
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”

http://youtu.be/hhJ62_IJKWw
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,
**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.
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.
Samuel Fosso *The Chief: He Who Sold Africa To The Colonialists*, *From Self-Portraits I-V* 1997 C-print photogra
Deutsche Bank Collection
Samuel Fosso

Liberated American Woman, 1997
C print
20 x 20 in.
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.
Three dimensional space has height, width, and depth.

Do-Ho Suh, *Reflection*
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 use 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
Overlapping, relative size, and position
How many circles do you see?

Illusion of Depth: Overlapping
Illusion of Depth: Overlapping

Justinian, Bishop Maximianus, and attendants, mosaic from San Vitale, Ravenna, Italy, ca. 547. (Byzantine)
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
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.
Perspective: A system for portraying the visual impression of three-dimensional space and objects in it on a two dimensional surface.
Linear Perspective

horizon

vanishing point

one-point linear perspective

receding square in linear perspective
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.

[Link to a video about Filippo Brunelleschi](http://youtu.be/bkNMM8uiMww)
**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*

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


Botticelli. *Birth of Venus*. 1486

Andrea Mantegna *The Dead Christ* (1431-1506)
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".
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.
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 ½". 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.

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

Cai Guo-Qiang, *Spider Web*,
Medium – gunpowder.
Hangzhou, China 2002

Cai Guo-Qiang, *Red Flag*, Warsaw,
Medium – gunpowder
Poland 2005

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• Line
• Shape and Mass
• Light
• Color
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