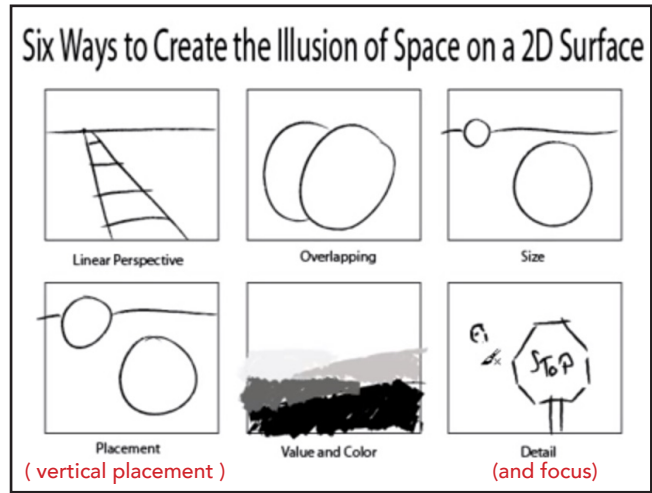


List several ways artists are able create the illusion of depth in a two dimensional work.



Describe and Compare “atmospheric perspective” with “one-point perspective.”

both help create the illusion of depth

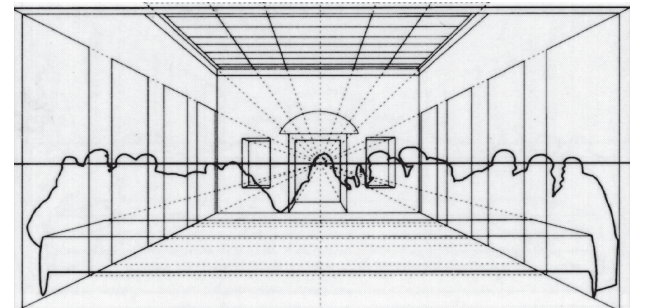
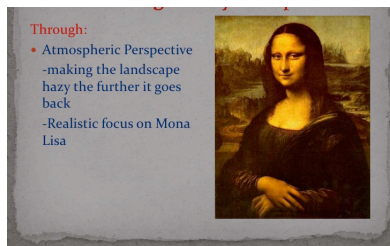
atmospheric perspective : distant objects become less distinct, often cooler in color, less contrast in value

linear perspective with only one vanishing point in the composition

Cite a Leonardo Da Vinci (or other) work for each.

Mona Lisa - Background - Landscape

Last Supper - Interior Room - Architecture -



What is “amplified perspective” or “foreshortening” ? Cite a work or describe.

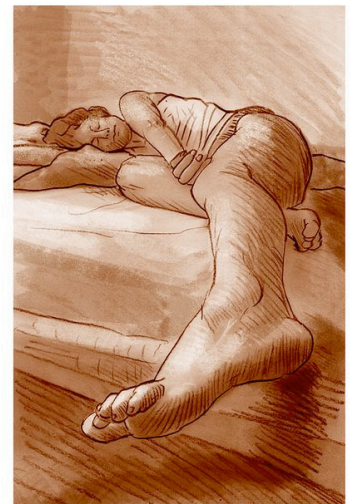
A way of showing an object or figure as it quickly goes backward from the picture plane. Often at an angle approaching the perpendicular. Things closer are much larger than things farther away

Describe the difference between

“vanishing point” and “vantage point”

vanishing point = In linear perspective, the point on the horizon line where parallel lines appear to converge.

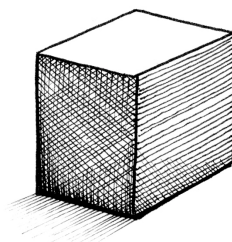
vantage point = the point where the viewer is positioned, where the lens is in relation to the scene



What is “hatching” and “cross-hatching.”

What does it help create when used in drawing or painting?

An area of closely spaced parallel lines, employed in drawing and engraving, to create the effect of shading or modeling. See also cross-hatching.



0.35 outline
0.03 cross-hatching

What is negative space?

Cite an example in the world or in art.

negative shape or space

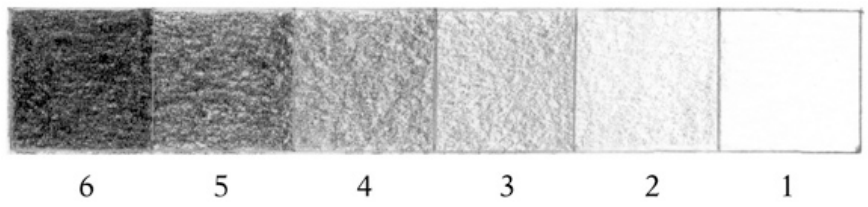
The empty space (s) around shapes that can acquire its own sense of form or volume.

NOTE: Can also be associated with “FIGURE” / “GROUND” relationships



What is a "Value" scale

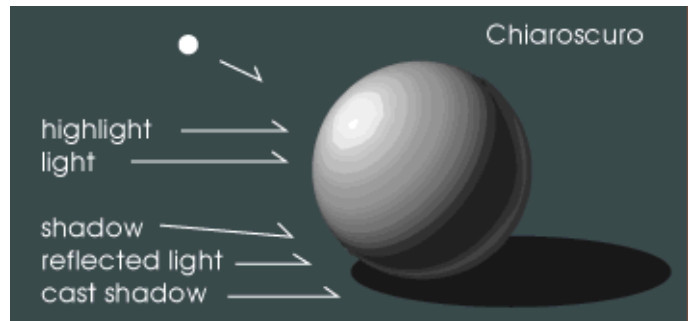
a range of values or tone - from light to dark



What is chiaroscuro ?

In drawing and painting, the use of light and dark to create the effect of three-dimensional, modeled surfaces.

This is one means of strengthening an illusion of depth on a two-dimensional surface, and was an important topic among artists of the Renaissance.



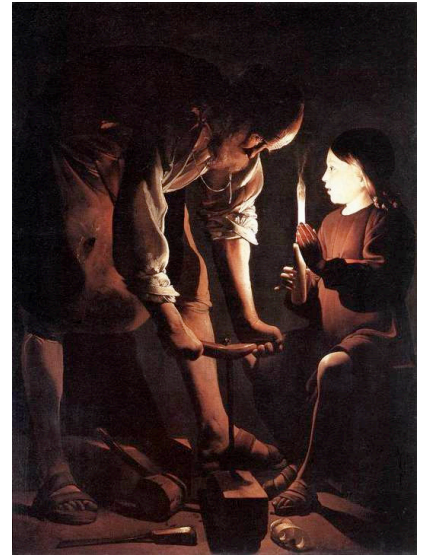
Describe and Compare

ADDITIVE COLOR

additive process - when different hues of COLORED LIGHT (MONITORS/CELLPHONES/TVS) are combined, the resulting mixture is higher in key than the original hues and brighter as well, and as more and more hues are added, the resulting mixture is closer and closer to white.

SUBTRACTIVE COLOR

subtractive process - when different hues of PIGMENT (PAINT/INK/PENCIL MEDIA) are combined, the resulting mixture is lower in key than the original hues and duller as well, and as more and more hues are added, the resulting mixture is closer and closer to black.



What are their media.

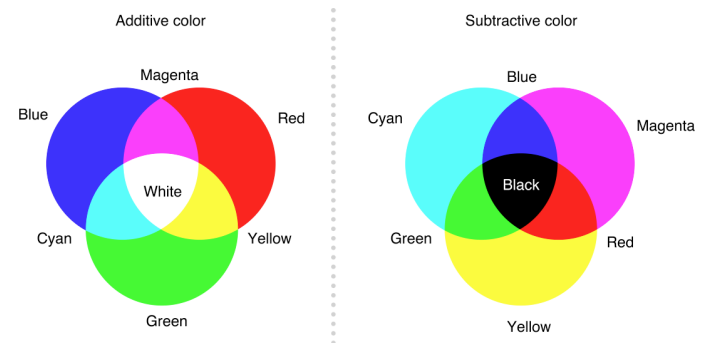
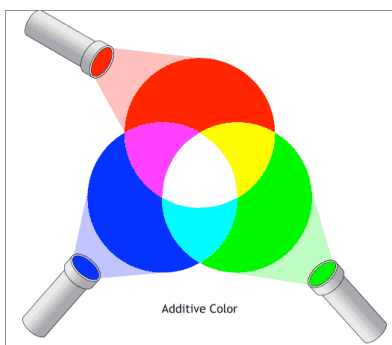
additive process - LIGHT

subtractive process - PIGMENT

What do all colors together create in each.

additive process - WHITE

subtractive process - BLACK



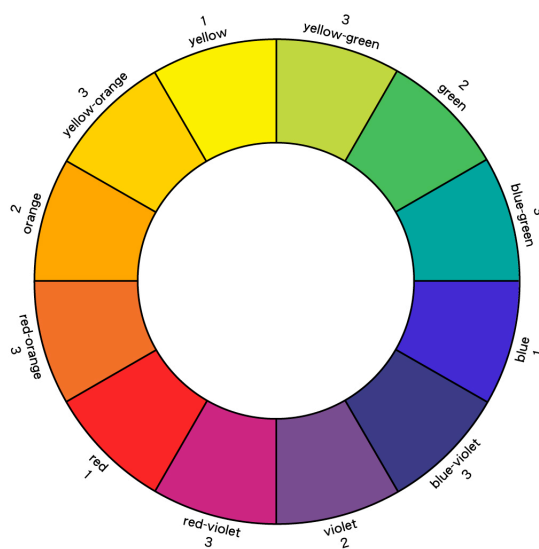
In painting or drawing how can

"shape" become "form or mass"

Shading / Value /

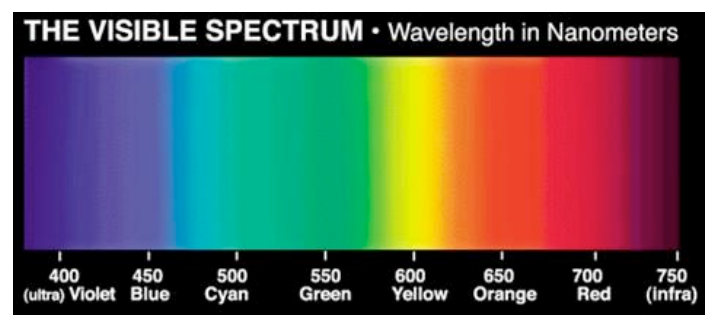
What is a color wheel

System to organize and name colors and color relationships



What is the color spectrum

Visible wavelengths from the sun



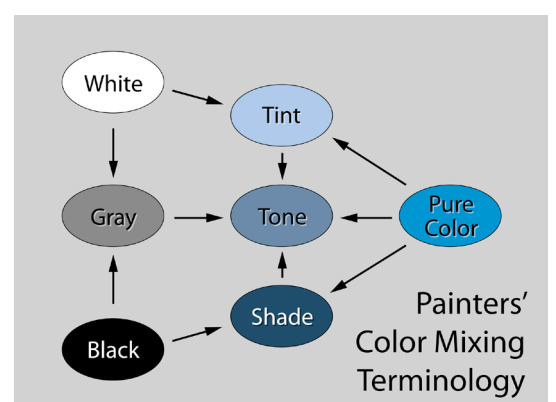
Compare them.

What is an artist's palette? (A physical thing)

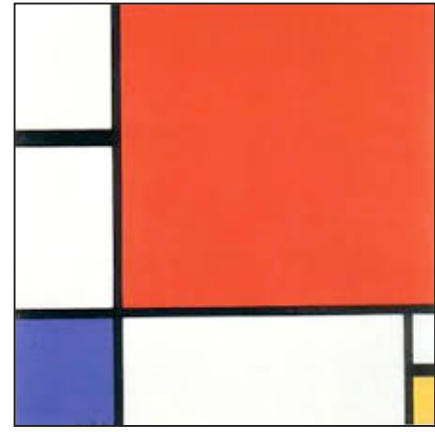


In color what is the difference between

a tint of color vs a shade of a color?



Art can be described as fitting in three categories: From the recognizable to the purely invented and somewhere in between.



(Piet Mondrian's career went through all three: *Windmills* 1895 - *Tree Studies* 1911- *RYB Compositions* 1932)

List those three major categories of art.

A) REPRESENTATIONAL

B) ABSTRACT

C) NONREPRESENTATIONAL

What is iconography.

THE STUDY OR DESCRIPTION OF IMAGES AND SYMBOLS. AND THEIR MEANING
THE VISUAL IMAGES AND SYMBOLS USED IN A WORK OF ART OR THE STUDY OR INTERPRETATION OF THESE.
SYMBOLIC MEANING OF IMAGERY

Cite examples from Van Eyck's - *Arnolfini Double Portrait*

Possible Symbolism of : dog - shoes - peoples pose - fruit -

Describe asymmetrical balance

BALANCE ACHIEVED IN A COMPOSITION WHEN NEITHER SIDE REFLECTS OR MIRRORS THE OTHER.

What is plein-air painting?

SEE GLOSSARY HANDOUT

What artist we have studied worked in this way?

MONET OR VAN GOGH

Do Jackson Pollock's drip paintings have a focal point and emphasis? NO If so, where?

The "golden section" is found within the Parthenon building in Athens, Greece.

The Parthenon is in our book as an example of what principle? PROPORTION

Art objects that are intended to stimulate a sense of "beauty" in the viewer are thought to be _____ rather than functional.

a) utilitarian B) aesthetic c) objective d) iconographic

The terms naturalistic or realistic art are sometimes used to describe

A) representational art. b) abstract art. c) nonrepresentational art. d) folk art.

Artworks can feature the same "subject matter" (American flag for instance) yet can have different "content." "Content" refers to a) what the work expresses or means. b) the culture that produced it. c) its style. d) the way it looks.

1. The *Starry Night*, by Vincent van Gogh, indicates the power of the artist's

a) expressive line. b) analytical line. c) classical line. d) contour line.

What do *pattern* and *texture* have in common?

REPETITION

How are they different

TEACHER OPINION: PATTERN IS BUILT ON A GRID : TILES / FABRIC / SQUARES

Where can each *tend* to occur? Cite some examples.

PATTERN IS MAN MADE

TEXTURE APPEARS IN NATURE

In art, What is scale?

THE COMPARATIVE SIZE OF AN OBJECT IN RELATION TO OTHER OBJECTS AND SETTINGS.

List several “elements” of art

SEE CLASS HAND OUT OR CLASS WEBSITE

List several “principles” of design

SEE CLASS HAND OUT OR CLASS WEBSITE

List 4 “roles of the artist” from our author

Artists help us **see the world in new or innovative ways.**

Artists make **a visual record of the people, places, and events** of their time and place.

Artists make **functional objects and structures** (buildings) more pleasurable and imbue them with meaning.

Artists **give form to immaterial** - hidden or universal truths, spiritual forces, personal feelings.

List several content “themes” from our author (Warhol - Race Riot)

SEE CLASS HAND OUT.

WORLD OF ART AUTHOR'S SUGGESTED THEMES FOR "CONTENT"

A - Politics and Community
If art is one of the most important expressions of the hopes and aspirations of a culture, it stands to reason that it often addresses that culture's political and social circumstances, to either reinforce and sustain traditional values or call for change. Leadership is often at issue—the power of a ruler or the authority of law is often represented in almost propagandistic terms. Or that power and authority might be challenged and undermined. The achievements of a culture are often celebrated—from its victories in war and the heroism of its warriors to its civic spirit and communal pride in providing for its citizens. Community is, in fact, the very force that drives politics—the desire of people to work together for the common good. To this end, people create public, communal, and ritual spaces, often of great beauty, and they often adorn these spaces with works of art. But artists often find themselves at odds with the goals and aspirations of their communities, and the works they create are meant as social critiques or vehicles of protest. In the nineteenth and twentieth centuries, artists focused their critiques especially on **war, racism, consumerism, and social inequality** of all kinds.

B - Gender and Identity
Questions of gender and identity were introduced in this book in Chapter 2 in connection with Lorna Simpson's *She* (see Fig. 2-2). Simpson's subject is the ambiguous gender of her model, labeled “female,” but dressed as a man in a brown suit, her face cropped from the image, and so otherwise entirely male in appearance. But is *She* simply role-playing? Asserting her “male side”? Hiding from—or displaying—her “true self”? The sitter is also African American. Is *She* American first, and African American second? Or the other way around? Just who is *She*? Gender does not refer to one's biological sex, and traditional gender roles probably have more to do with social expectations than any biological imperative. In the last half of the twentieth century, the feminist movement challenged the gender stereotypes imposed on women, and it was followed soon after by the lesbian, gay, bisexual, transgender (LGBT) community's exploration of gender's enormous complexities. But gender is by no means the only determining factor in determining a person's sense of self. Ethnic, nationalist feelings play a significant role—performance artist Guillermo Gomez-Peña's entire body of work is an exploration of what it means to be both Mexican and American, negotiating “the intercultural fears and desires” of a complex identity that is, in some way, defined by role-playing itself (see Figs. 3-13-15). In addition, each of us tends to think of our self as in some way unique, as a human being not quite like any other. Many artists make their art in order, precisely, **to express their unique humanity**—or discover it.

C - Spiritual Belief
Perhaps because works of art and architecture are themselves acts of imagination that seem to transcend the bounds of daily experience, offering us evidence of a seemingly innate human ability to exceed our own limitations, they have traditionally been associated with spiritual practice and belief. Since the earliest times, the artist's ability to create has been associated with creation itself—with the unknown forces that fashioned the world in which we live. Artists depict the **deities that define their cultures, and images that reflect the spiritual beliefs that define them. They create ritual objects and spaces that allow them to communicate with their god or gods, or with those living in the realm of the gods—the dead (consider the nkisi discussed in Chapter 1, Fig. 1-14). Alternatively, they might create images that depict their own imperfection in comparison to a spiritual ideal. Art in itself represents a higher realm of experience, and it communicates the possibility that even higher realms might exist.**

D - Science and the Environment
From a superficial point of view, art and science seem to be opposite poles of human endeavor: art creates imaginative spaces designed to evoke an emotional response in the viewer, while science seeks a rational, objective, and quantifiable description of the real world. But both artists and scientists are acutely sensitive to the events and phenomena of existence, and both are dedicated to illuminating the nature of reality. An artist like Leonardo da Vinci was, in fact, equal parts painter, engineer, anatomist, botanist, and, arguably, psychologist. In his book *Art & Physics: Parallel Vision in Space, Time & Light*, Leonard Shlain points out that words like “volume,” “space,” “mass,” “force,” “light,” “color,” “sensation,” “relationship,” and “density” are descriptive words that are heard repeatedly if you trail along with a museum docent. They also appear on the blackboards of freshman college physics lectures. Artists have traditionally responded to discoveries in science and mathematics, and, especially, the technological advances these discoveries have made possible. Increasingly, in the twentieth and twenty-first centuries, they have reacted to the challenges presented by the impact of the human species on the world's environment, an impact that many architects have addressed in the so-called “green architecture” movement. An example of this is discussed in Chapter 1: Renzo Piano's Jean-Marie Tjibaou

E - Beauty
In our discussion of the roles of the artist in Chapter 1, we noted that for many people, the main purpose of art is to satisfy an aesthetic sense, a desire to see and experience the beautiful. But there are many kinds of beauty. The human body has always inspired a love for the beautiful, but different eras and cultures have defined what constitutes a beautiful human body in all kinds of ways—long-legged and slender or plump and voluptuous, petite and demure or athletic and aggressive. In fact, for many, real beauty resides outside the realm of physical appearance. For instance, Picasso's *Les Femmes d'Alger* (see Fig. 1-17) demonstrates how a work of art need not be pleasing to look at in order to be aesthetically appealing. It might, instead, be imaginatively stimulating, and thus excite the aesthetic sense. Artists look for beauty everywhere in the world around them, and often where they find it surprises us, creating a new appreciation for everyday objects and places.

F The Passage of Time
One of the other prominent themes featured in this book is Art and Spiritual Belief. The spiritual beliefs of ancient cultures were closely tied to seasonal celebrations and agricultural production—planting and harvest in particular, as well as rain—the success of which were understood to be inextricably linked to the wellbeing of the community. The cycle of the seasons was, in turn, understood to reflect the cycle of life from **birth to death**—and, for many, a rebirth comparable to the return of spring. It is hardly surprising that art has continually addressed these cycles, but the passage of time evokes another equally compelling issue—**memory**. As time passes, we construct images of the past that help to define who we are as individuals and as cultures. Another word for this repertoire of memories is **history**. As artists have come to take on questions of memory and history, they have also found themselves exploring the very nature of time itself—how we experience it, understand it, and manipulate it.

G.

H.