

We've already seen "atmospheric perspective" as a device for creating **space** - where objects seem to be farther away. What are some visual characteristics of atmospheric perspective? (pg92)

Where specifically is atmospheric perspective created in Leonardo's *Madonna of the Rocks*?

Where specifically is atmospheric perspective if any in Fig 5.15?

Look up online the term "ambiguity" - write a quick definition AND describe where / how JMW Turner's *Rain, Steam, and Speed—The Great Western Railway, 1844* (Fig. 5-4) Pg 91 - has ambiguity.

Define "modeling" in relation to light and shade in artworks. Pg 94

Write the basic labels for "light and shade" employed in "chiaroscuro" Fig. 5-11:

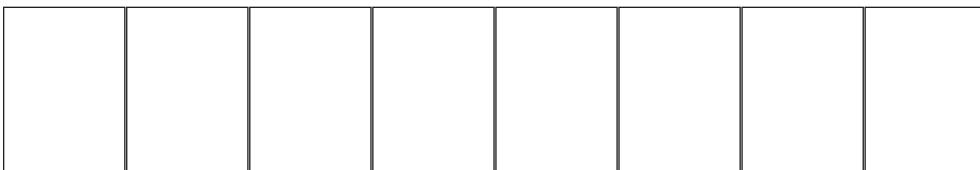
- a
- b
- c
- d
- e
- f

Describe a (gray) value scale (pg92)

Define: Hatching (pg96)

Define: Cross-Hatching (pg96)

Take few moments to create a value scale from dark to light using "hatching & cross hatching" Fig 5-5



Google search: "contrast definition" and "contrast definition art" write a short definition of the term "contrast" AND what it can do in art.

How does the contrast (in gray values) in Shirin Neshat, *Fervor*, 2000 Fig. 5-15 increase/create meaning?