

Today:

- Shape and Space (Chapter 4)
- Discuss Assignment 1



Julie Mehretu, *Berliner Platze*, 2008-09



Detail: Julie Mehretu, *Berliner Platze*, 2008-09

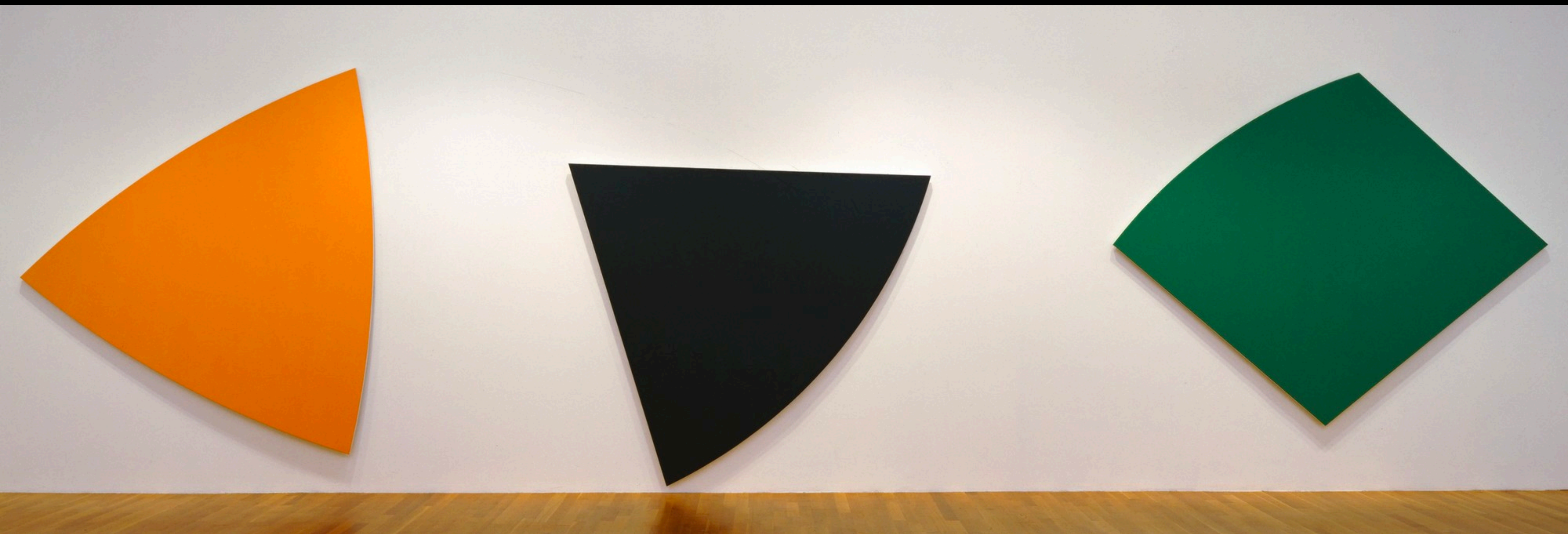


Installations by Do Ho Suh



Perspective:

- A system allowing the pictures plane to function as a window, through which a specific scene is presented to the viewer.
- Known to the Greeks and Romans but not fully developed until the Renaissance



Ellsworth Kelly, *Three Panels: Orange, Dark Gray, Green*, 1986

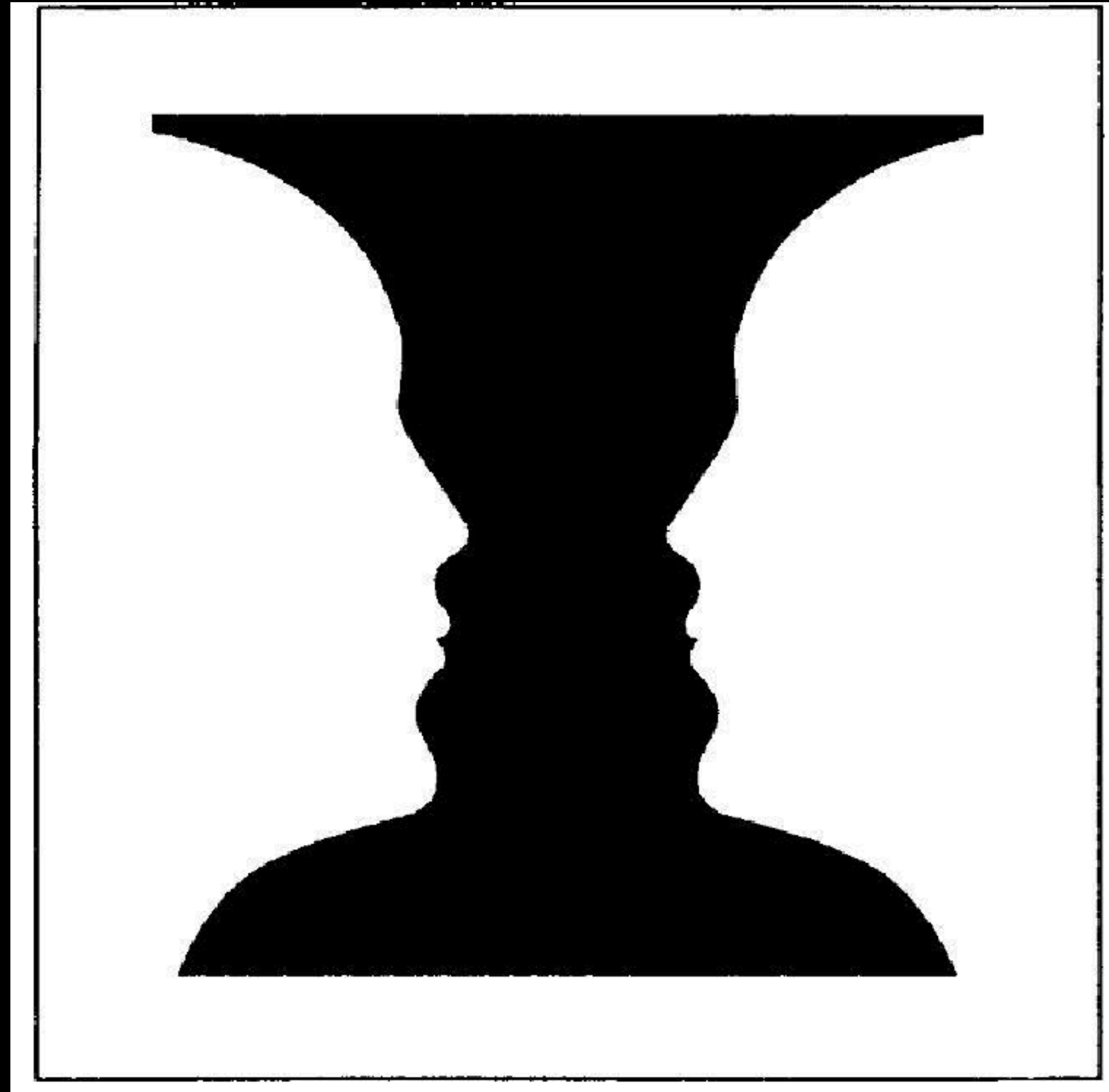


Figure-ground relation

Negative shape

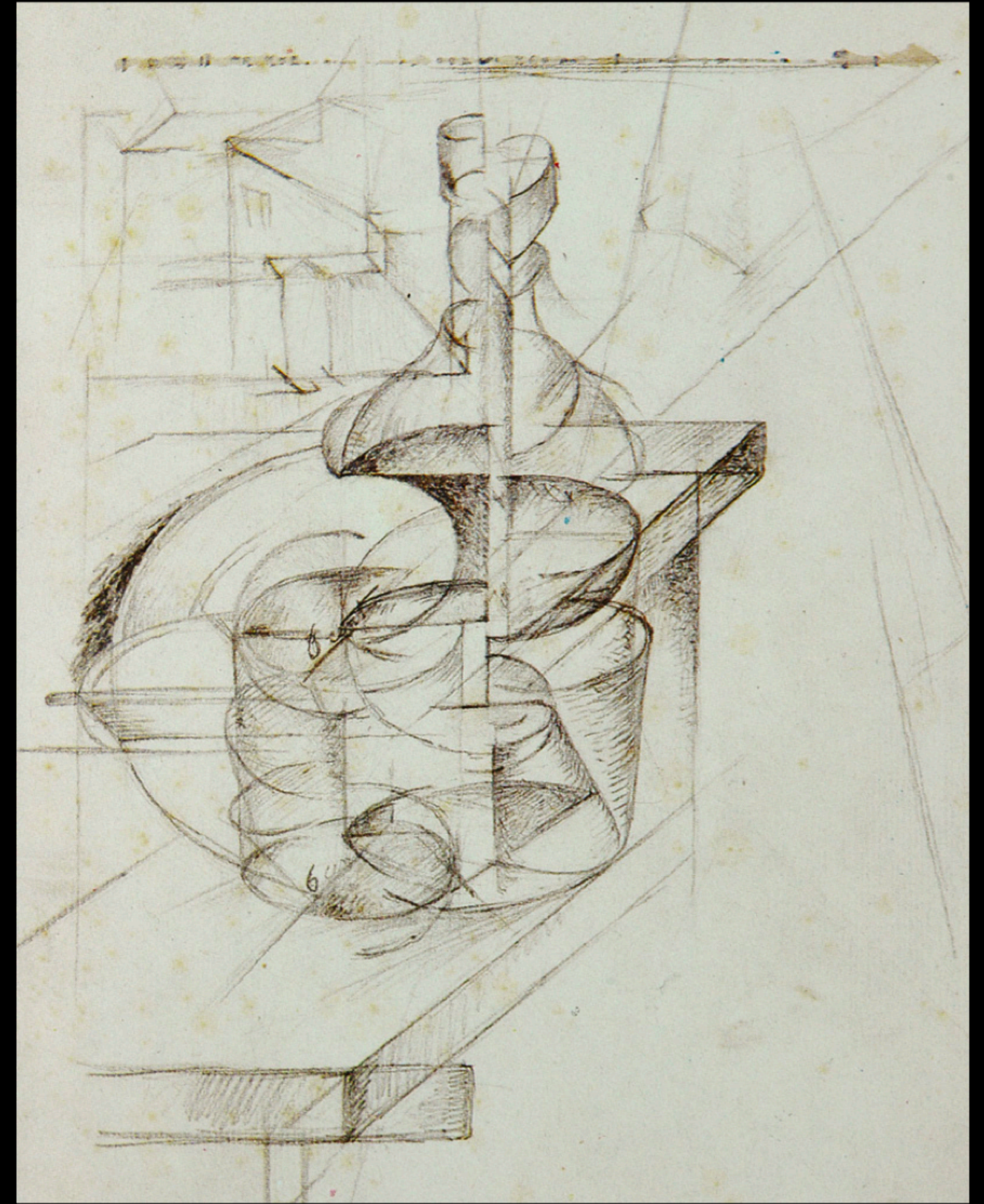
Positive shape



Martin Puryear, *Self*, 1978



Umberto Boccioni, *Development of a Bottle in Space*, 1913



Umberto Boccioni, *Development of a Bottle in Space*, 1913 Right: Study



Barbara Hepworth, *Two Figures*, 1947-48



Feast-making spoon, Liberia/Ivory Coast.



Reims Cathedral, c. 1220



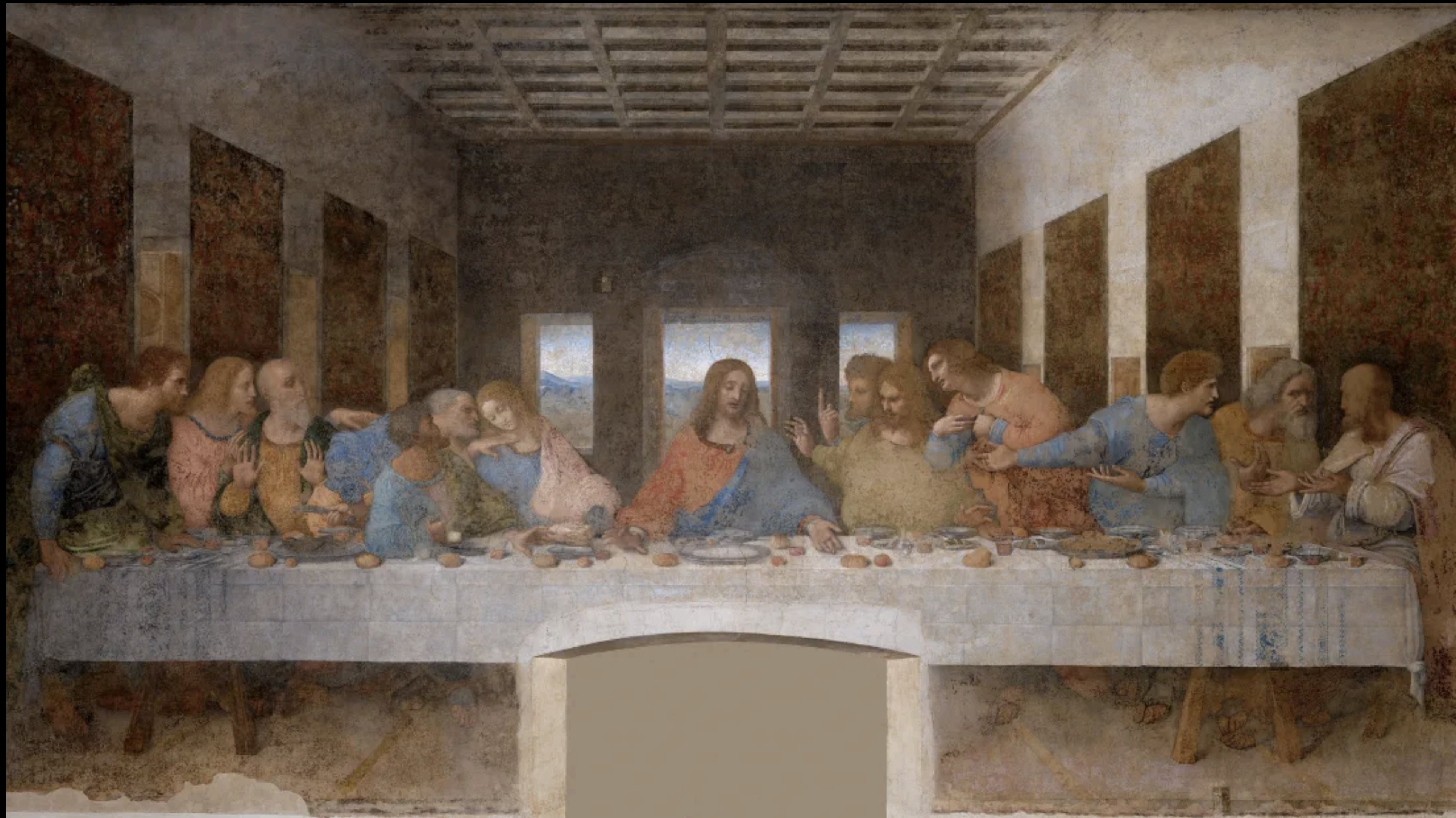
Olafur Eliasson, *Suney*, 1995



Olafur Eliasson, *The Weather Project*, 2003 (Monofrequency lights, projection foil, haze machines, mirror foil, aluminium, and scaffolding)



Duccio, *Annunciation of the Death of the Virgin*, 1308-11



Leonardo da Vinci, *Last Supper*, c. 1495-98, Santa Maria delle Grazie, Milan

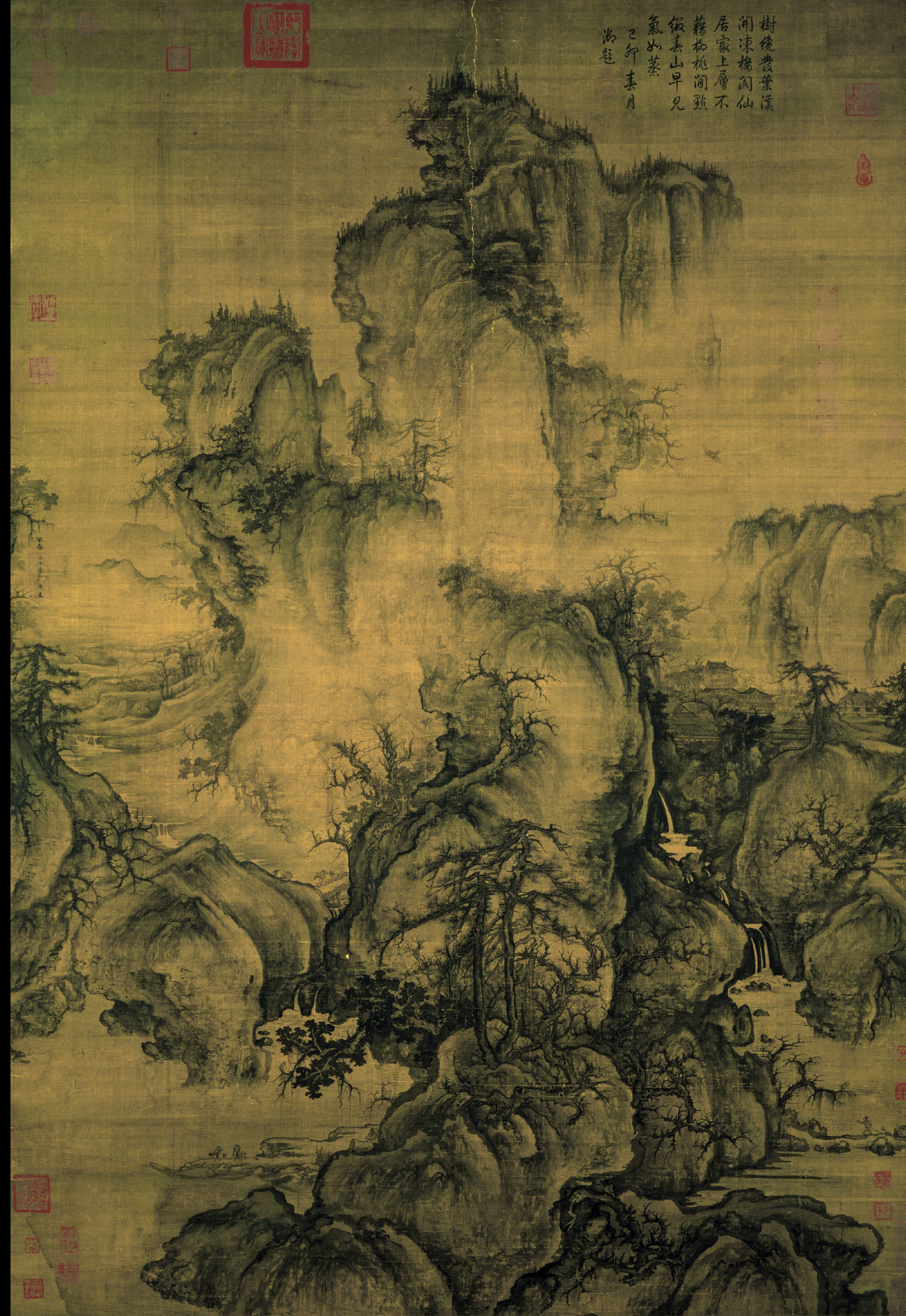


Mantegna, *Lamentation of Christ*, c. 1500

Foreshortening: an adjustment made to objects that are closer to the viewer, to make up for the optical distortion caused by point of view.

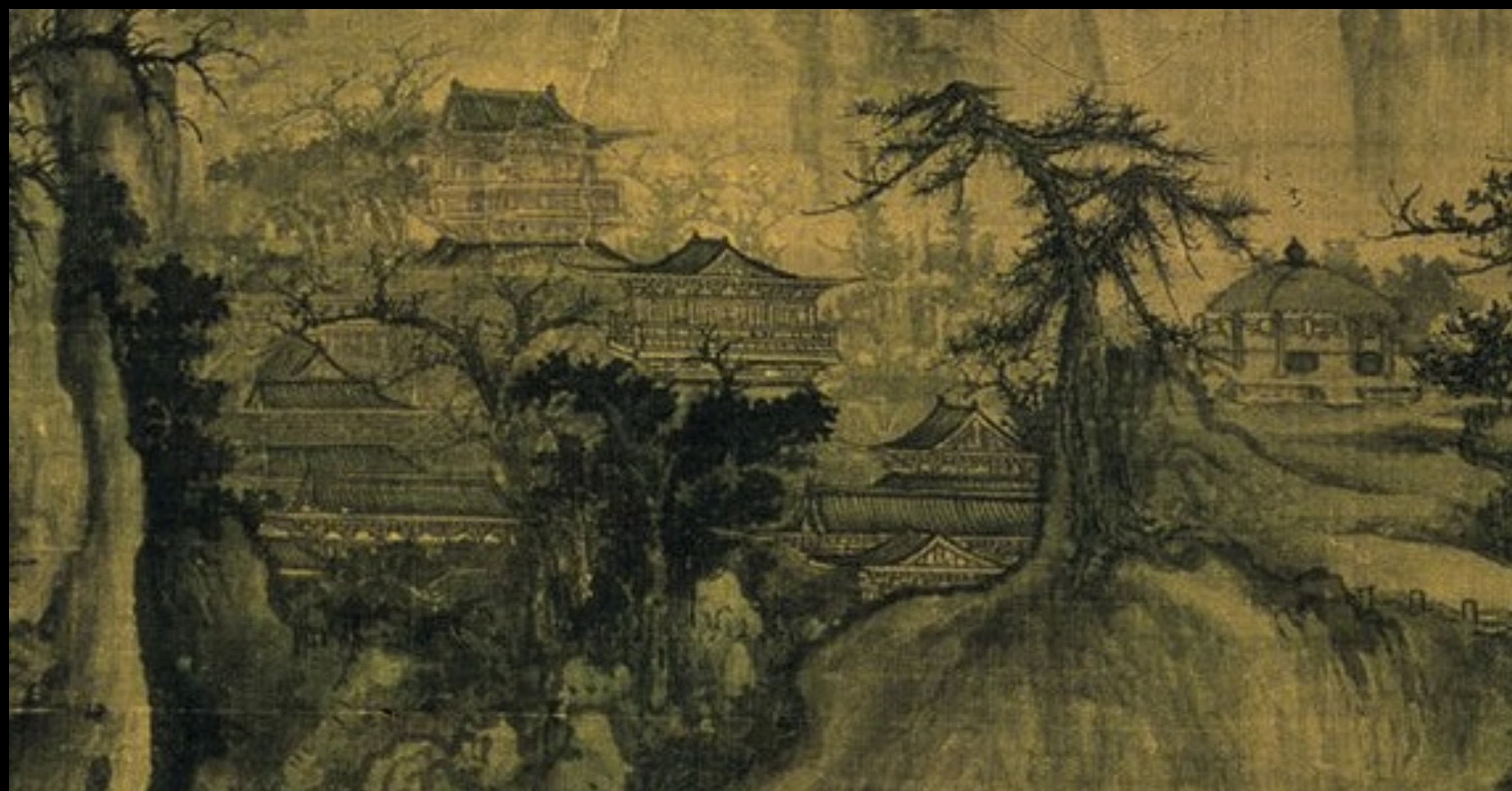


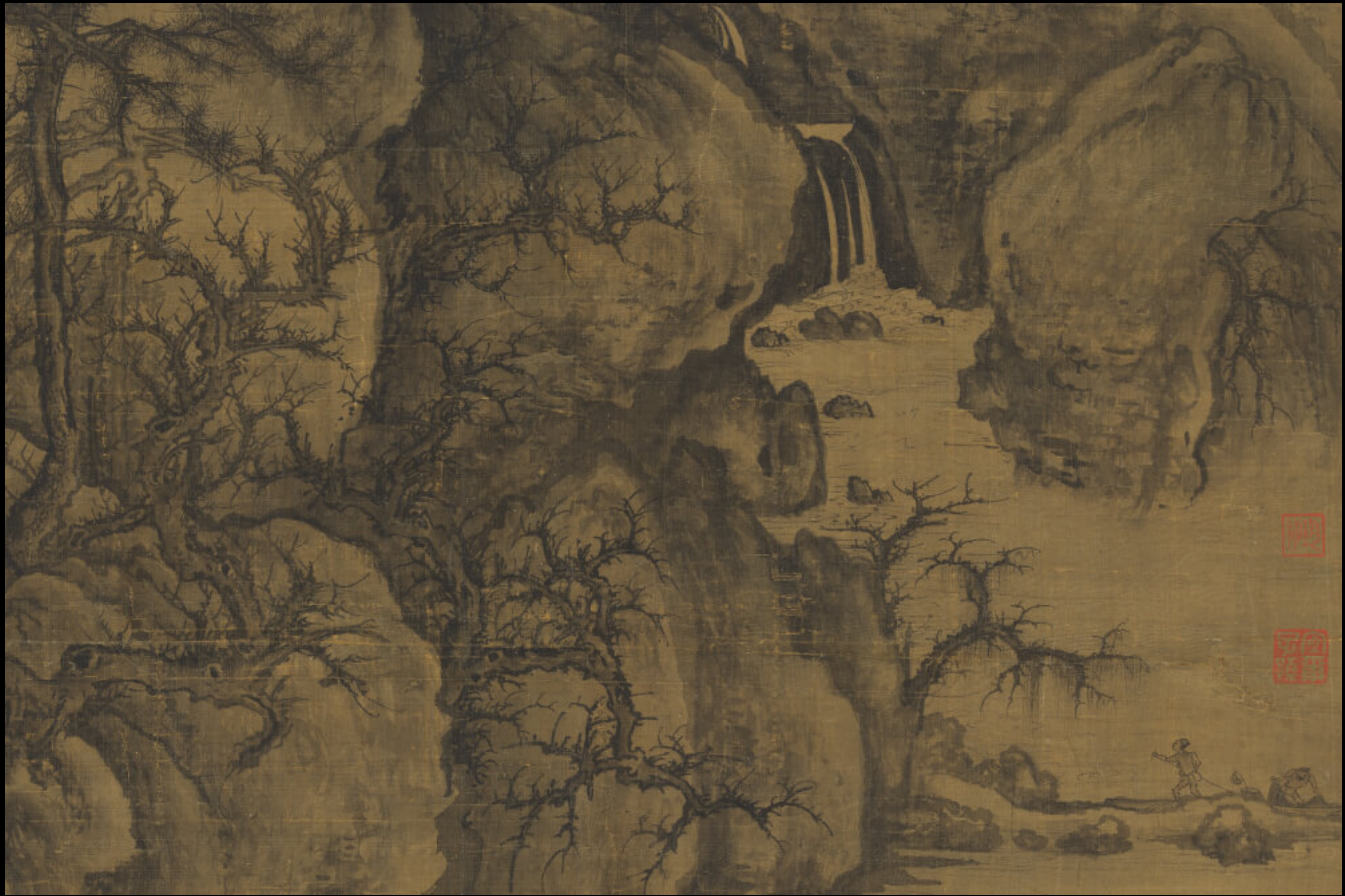
31.4 Guo Xi, *Early Spring*,
Northern Song dynasty, 1072.
Hanging scroll: ink and color
on silk, 5 ft. 2¼ in. × 42½ in.
(1.58 × 1.08 m). National
Palace Museum, Taipei.



Angle of totality:

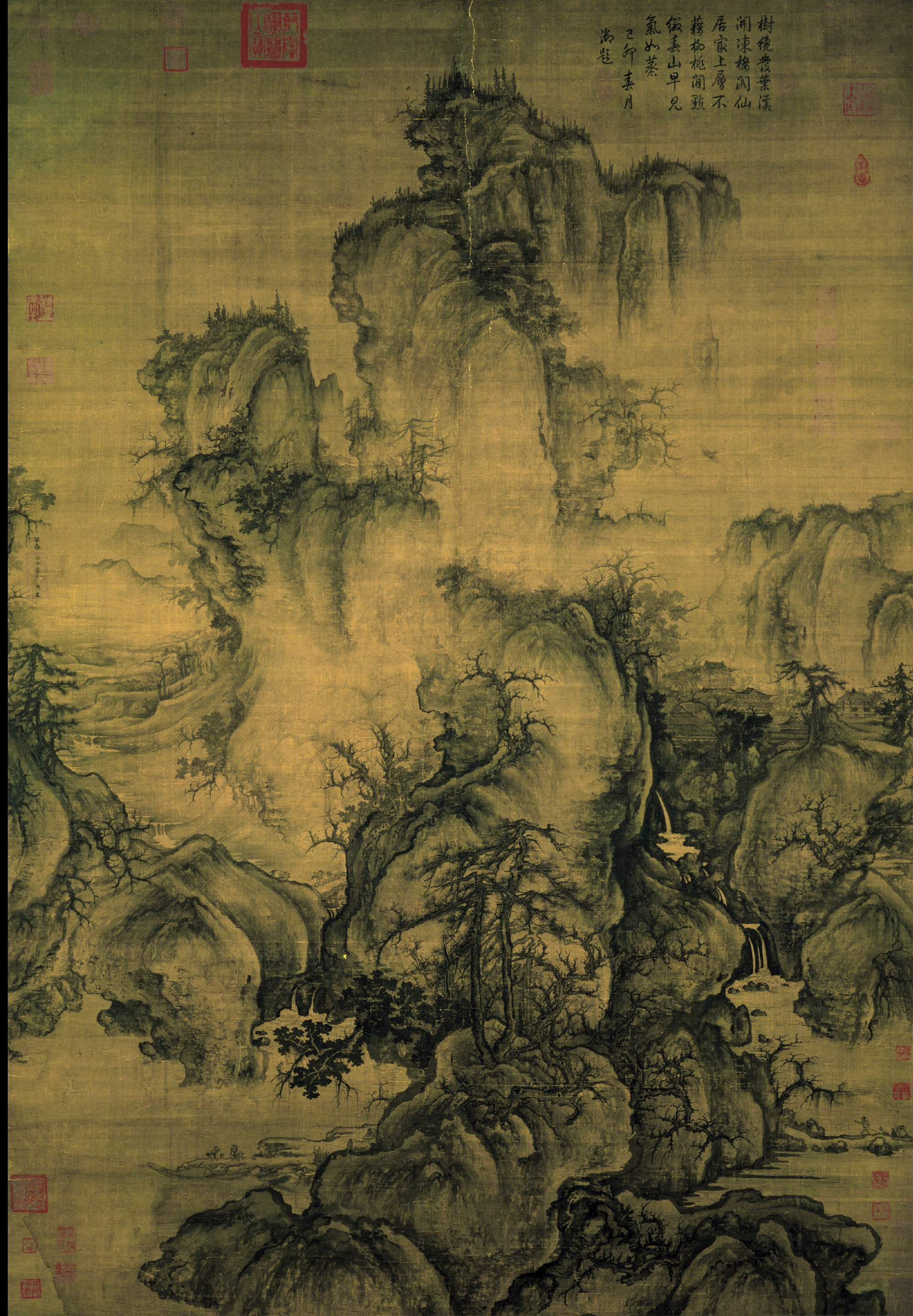
Technique
involving the use
of multiple
perspectives in
one painting







樹繞叢葉溪
開凍橋閣仙
居寂上層不
藉松槐間點
綴去山早見
氣如蒸
己卯春月
游題





Utagawa Hiroshige, *Moon Pine*, 1856



Mary Cassatt, *The Child's Bath*, 1893



Kitagawa Utamaro, *Takashima Ohisa Using Two Mirrors to Observe Her Coiffure*, c. 1795, woodblock print, ink and color on paper



Mary Cassatt, *Woman Bathing*, 1890-91, color aquatint, with drypoint from three plates



Kitagawa Utamaro, *Takashima Ohisa Using Two Mirrors to Observe Her Coiffure*, c. 1795, woodblock print, ink and color on paper



Mary Cassatt, *The Child's Bath*, 1893



Henri Matisse, *The Red Room*, 1908



Henri Matisse, *Red Studio*, 1911

Assignment 1

For this assignment, I'm asking you to make something in response to the concepts and formal elements we have looked at so far. Once you finish this exercise, include a written description of your process, medium and materials, and connection to one specific artwork covered in the book (200 words maximum). You will submit this on D2L along with a photo of your work, and you will share your work during our next Zoom meeting (in breakout rooms). This must be something made specifically for this class, and you should aim to spend about an hour making it.

Options:

- 1) Desire line map: create a line drawing in which you map out your movements for one entire day. This could involve moving around the city, your neighborhood, or even just your house or bedroom — the scale is up to you.
- 2) Create a photo series (at least ten photos) that demonstrate the following: implied line, negative/positive space, foreshortening, figure-ground relation. Subject matter is your choice.
- 3) Create a collage (cut and glued paper) that incorporates what you have learned about line, shape and space.
- 4) Create an abstract or non-objective artwork using materials of your choice.
- 5) Create an artwork using materials of your choice, that incorporates personal symbolism or iconography.

Monday:

- Read Ch. 5

Wednesday:

- Assignment 1 due (complete before class, informal presentations during class meeting in groups)