

LEARNING TO LOOK - WEEK 2: PERSPECTIVE & LIGHT

Overlapping/Placement

Marie LAURENCIN: *Group of Artists*, 1908, Baltimore Museum of Art

CHIU-TAH: *Taos Round Dance*, 1938, present location unknown, no web image known

Linear perspective:

1. Shapes or masses that are farther away from the viewer or picture plane are smaller or less distinct than those close up.
2. Parallel lines receding into the distance seem to converge until they meet at a point on the horizon where they seem to disappear. The central meeting point is called the **vanishing point**. The lines leading to it (which can be real or implied) are called **orthogonals**.
3. A square or rectangle seen in linear perspective becomes a trapezoid.

MASOLINO di Panicale: *Healing of Lame Man Raising of Tabitha*, c. 1426-27, Brancacci Chapel, Santa Maria del Carmine, Florence

RAPHAEL Sanzio: *School of Athens*, 1509-11, Stanza della Segnatura, Vatican, Rome

school of PIERO DELLA FRANCESCA: *The Ideal City*, c. 1460, Palazzo Ducale, Urbino

Albrecht DÜRER: *St Jerome in His Study*, 1514, engraving

Two-point perspective

Thomas Hart BENTON: *Boomtown*, 1927-28, MAG

<http://magart.rochester.edu/> - Go to "Collection" and highlight "Search the collection."
Type "boomtown" in the search field.

Johannes VERMEER: *Music Lesson*, Royal Collection, St. James' Palace, London

Isometric perspective: In isometric perspective, shapes and masses that are farther away also are smaller or less distinct, but parallel lines do NOT converge. A square seen in isometric perspective becomes a **parallelogram**.

anonymous Japanese: Scenes from the Tale of Genji, c. 1650-1700, Seattle Art Mus.

anonymous Japanese: Kumano Mandala, c. 1300 (Kamakura period), Cleveland MoA

Foreshortening: The application of linear perspective to masses to show a figure perpendicular or close to perpendicular to the picture plane.

Andrea MANTEGNA: *Dead Christ*, c. 1490, Galleria Brera, Milan

Jacques Louis DAVID: *Death of Marat*, 1793, Musée Royale des Beaux-Arts, Brussels

Trompe l'oeil: "Fool the Eye"

Walter GOODMAN: *The Printseller*, late 19th c, MAG Rochester
<http://magart.rochester.edu/> - Go to "Collection" and highlight "Search the collection."
Type "goodman" in the search field. Scroll down to the image.

GUERCINO: *Aurora*, 1621-23, fresco, Villa Ludovisi, Rome

PIETRO DA CORTONA: *Allegory of Divine Providence and Barberini Power*, 1638-39, Palazzo Barberini, Rome

Francesco di Giorgio MARTINI (designer), Giuliano da MAIANO (chief craftsman):
Gubbio Studiolo, ca. 1478–82, walnut, beech, rosewood, oak and fruitwoods in walnut base, Metropolitan, New York

Richard HAAS: *Murals on the Oregon Historical Society Building*, Portland, 1989

REVIEW:

Frederick Edwin CHURCH: *The Parthenon*, 1871, Metropolitan, New York

Paolo VERONESE: *Christ in the House of Levi*, 1573, Accademia, Venice

PERSPECTIVE EXERCISES:

RAPHAEL Sanzio: *Marriage of the Virgin*, c. 1504, Pinacoteca de Brera, Milan

Thomas JOY (architect): *Boston's First Townhouse*, built 1656, burned 1711
Bostonian Society, Boston

Gustave CAILLEBOTTE: *Sur le Pont de l'Europe, Paris*. 1876, Petit Palais, Geneva

Thomas COLE: *The Architect's Dream*, 1840, Toledo Museum of Art
see also: [www.toledomuseum.org/PDF/Cole Architect.pdf](http://www.toledomuseum.org/PDF/Cole_Architect.pdf) for excellent information on this intriguing painting.

LIGHT

Natural Light

Michael SHEWMAKER: *Brace*, Currently Appalachian State University, Boone, NC
<http://www.rosensculpture.org/exhibit.php4?entriesid=191&searchmode=nam&searchall=&artistsid=155>

Jorn UTZON: *Sydney Opera House*, 1957-73, Sydney, Australia

Types of illusory light: overall

Fra ANGELICO: *Annunciation*, 1430-32, Prado, Madrid

Types of illusory light: directional

Nicholas POUSSIN: *Death of Germanicus*, 1627, Minneapolis Institute of Art

Types of illusory light: visible source(s)

Georges de LA TOUR: *Christ in the Carpenter's Shop*, 1645, Louvre, Paris

Pieter de HOOCH: *Mother Lacing Her Bodice*, 1661-63, Gemäldegalerie, Berlin

Vincent van GOGH, *Night Café*, 1888 Yale University Art Gallery, New Haven

Types of illusory light: hidden source(s)

Rachel RUYSCH: *Flowers in a Glass Vase*, 1704, Detroit Institute of Art

Claude MONET: *Haystacks End of Summer, Morning*, 1891, Musée d'Orsay, Paris

Rene MAGRITTE: *The Empire of Light II*, 1950, MoMA, New York

Value: relative light or darkness, e.g. gray scale:

LEONARDO da Vinci: *Virgin & Child with St. Anne (The Burlington House Cartoon)*,
c. 1501, NGA London

Georgia O'KEEFFE: *Morning Glory with Black*, 1926, Cleveland Museum of Art

Value contrasts: chiaroscuro (Italian: chiaro - clarity; scuro - darkness)

CARAVAGGIO: *Crucifixion of Peter*, 1600 Cerasi Chapel, Sta. Maria del Popolo, Rome

Andrew WYETH: *Letting Her Hair Down*, 1972, private collection



RAPHAEL Sanzio: *Marriage of the Virgin*, c. 1504, Pinacoteca de Brera, Milan

Where do you predict the vanishing point(s) will be? _____

Where is/are the actual vanishing point(s)? _____

What type of perspective did the artist use? _____



Gustave Caillebotte: *Sur le Pont de l'Europe, Paris*. 1876, Petit Palais, Geneva
oil on canvas 49 1/8 x 71 1/8 in.



Thomas COLE: *The Architect's Dream*, 1840, Toledo Museum of Art