

LEARNING TO LOOK - WEEK IV - ELEMENTS OF DESIGN

note: all images are in ArtStor (MAG Learning to Look folder, Week 4 Image Group) unless a specific web site is noted.

TIME AND MOTION

Elapsed Time

MICHELANGELO : Victory, 1532-34, Palazzo Vecchio, Florence
<http://www.uchsc.edu/news/bridge/2003/April/Art4.html>

Pablo PICASSO: Portrait of Ambrose Vollard, 1910, Pushkin State Museum, Moscow
<http://www.angelo.edu/faculty/rprestia/1301/images/IN511Pics%5B1%5D.jpg>

Actual Motion

George RICKEY: Double L Excentric Gyrotory II, 1981, Pepsico, Purchase, NY

George RICKEY: Two Lines Up Excentric, 1993, MAG, Rochester
<http://mag.rochester.edu>. Under the COLLECTIONS menu, search for RICKEY.

Illusion of Motion

Giacomo BALLA: Dynamism of a Dog on a Leash, 1912, Albright-Knox, Buffalo

Marcel DUCHAMP: Nude Descending a Staircase II, 1912, Philadelphia Museum of Art

Marcel DUCHAMP: Nude Descending a Staircase III, 1916, Philadelphia Mus. of Art

unknown artist: Marcel Duchamp Removing His "Nude Descending a Staircase" from the Salon des Independents" - unknown artist, date or repository. Please let me know if you find it!

Bridget RILEY: Fission, 1963, Museum of Modern Art, New York

PRINCIPLES OF DESIGN IN ART- Unity vs. Variety

Unity through shape

Robert DELAUNAY: Sun Disks, 1912-13, MoMA, New York

Unity through color

Pablo PICASSO: La Vie, 1903, Cleveland Museum of Art

<http://cleveland.about.com/od/artmuseumsandgalleries1/iq/Barcelona-/La-Vie--by-Pablo-Picasso.htm>

Unity through repetition:

Ben JONES: Black Face & Arm Unit, 1971, New Jersey State Museum, Trenton

<http://www.westga.edu/~rtekippe/slides1201/jonesblack.html>

PRINCIPLES OF DESIGN IN ART - Balance

Symmetry:

Henri MATISSE: Maquette for Nuit de Noel, 1952, MoMA, New York

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A3832&page_number=78&template_id=1&sort_order=1

Remedios VARO: Star Catcher, 1956, private collection

<http://www.goddesschess.com/artandartifact/varo.html>

Frida KAHLO: The Two Fridas, 1939, Museo de Arte Moderno, Mexico City

Radial:

anonymous: Baptism of Christ, c. 520, Arian Baptistry, Ravenna

Asymmetry:

Edgar DEGAS: Dancers at the Barre, 1877, Met, New York

*Frank Lloyd WRIGHT: Edgar J. Kaufmann Residence ("Falling Water")
begun 1938, Bear Run, Pennsylvania*

Reiner RUTHENBECK: Table with Ball, 1982, Kröller-Müller, Otterlo

<http://reiner-ruthenbeck.de/Tischobjekte/tische%20documenta%20jpg%20m3.jpg>

Winslow HOMER: Game of Croquet, 1866, Yale University Art Gallery, New Haven

Winslow HOMER: Croquet Scene: 1866, Art Institute of Chicago

<http://www.artic.edu/artexplorer/search.php?classification=34988&tab=1&just=3>

EMPHASIS/FOCAL POINT

Focus created by light

Matthias GRUNEWALD: Resurrection (Isenheim Altarpiece) 1512-15, Musée Unterlinden, Colmar

Focus created by directional lines

Grant WOOD: Parson Weem's Fable, 1939, Amon Carter, Fort Worth

Focus created by both directional lines and light

Francisco GOYA: Third of May, 1808, 1814-15, Prado, Madrid

Focus created by isolation (space and color)

Winslow HOMER: Defiance - Inviting a Shot (Before Petersburg), 1864, Detroit Institute of Art

Focus created by positioning within the picture frame/plane:

Grant WOOD: American Gothic, 1930, Art Institute of Chicago

Walter Sickert: Ennui, c. 1914, Tate Gallery, London

SCALE/PROPORTION

Scale

Annie LEIBOVITZ: Wilt Chamberlain & Willie Shoemaker, c. 1985
http://www.msu.edu/~ritchih/historical/wiltchamberlain_schoemaker.jpg

Claes OLDENBURG: Spoon Bridge and Cherry, 1988, Walker Art Gallery, Minneapolis

Proportion

Giorgio DeCHIRICO: Song of Love, 1914, MoMA, New York

Nicholas AFRICANO: Whiskey per tutti!, 1980, private collection
no image available on the web

Pieter BRUEGEL the Elder: Wedding Dance, c. 1566, Detroit Institute of Art

Size of the reproduction vs. the reality

Georgia O'KEEFFE: Oriental Poppies, 1927, University of Minnesota, Bloomington
<http://www.artchive.com/artchive/o/okeeffe/poppies.jpg>

Georgia O'KEEFFE: Red Poppy, private collection
http://bp0.blogger.com/_y9JCP1wazVo/Rfx-FV6JRTI/AAAAAAAAADOW/7u9r2bs2ig8/s1600-h/4DPict9.jpg

LINEAR VS. PAINTERLY

Jean-Auguste-Dominique INGRES: Princesse de Broglie, 1853, Met, New York

Thomas LAWRENCE: Julia, Lady Peel, 1827, Frick Collection, New York

Nicholas POUSSIN: Rape of the Sabines, 1635, Met, New York
 for better color, go to http://faculty.evansville.edu/rl29/art105/img/poussin_sabine.jpg

Peter Paul RUBENS: Consequences of War, 1638, Pitti Palace, Florence

REMBRANDT van Rijn: Portrait of Nicholas Ruts, 1631, Frick Collection, New York

REMBRANDT van Rijn: Self-Portrait, 1658, Frick Collection, New York

REVIEW

Wassily KANDINSKY: Lyrical. 1911, Museum Boymans-van Beuningen, Rotterdam

Nicholas MIGNARD: The Shepherd Faustulus Bringing Romulus and Remus to His Wife, 1654, Dallas Museum of Art

Auguste RENOIR: Peonies, 1880, Clark Art Institute, Williamstown, MA

Gustave CAILLEBOTTE: Rainy Day, Streets of Paris, 1877, Art Institute of Chicago

Jacques Louis DAVID: Oath of the Horatii, 1787, Louvre, Paris

Jackson POLLOCK: Autumn Rhythm, 1950, Metropolitan, New York

Charles DEMUTH: I Saw the Figure Five in Gold, 1928, Metropolitan, New York

Alice NEEL: Young Woman, 1946, private collection