

LEARNING TO LOOK - WEEK 3 - COLOR

note: all images are in ArtStor (MAG Learning to Look folder, Week 3 Image Group) unless a specific web site is noted.

REVIEW

anonymous French: *God the Architect (Bible Moralisée)*, circa 1250, Österreichischen Nationalbibliothek, Darmstadt

anonymous Greek: *Lapith and Centaur* (metope from south Partheon frieze), c. 440 BCE, British Museum, London

KORIN Ogata: *Eight-Planked Bridge (Yatsushashi)*, c. 1701-15, Metropolitan, New York

Charles SHEELER: *Bucks County Farm*, 1932, Museum of Modern Art, New York

COLOR

“What color is in a picture, enthusiasm is in life.”
Vincent van Gogh (1853-1890)

“Color is my day-long obsession, joy and torment.”
Claude Monet (1840-1926)

“Color is the keyboard, the eyes are the harmonies, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another, to cause vibrations in the soul.”
Wassily Kandinsky (1866-1944)

“Color has taken hold of me; no longer do I have to chase after it. I know that it has hold of me forever. That is the significance of this blessed moment. Color and I are one. I am a painter.”
Paul Klee (1879-1940)

Perceptions of Color: everyone’s perception of color is different. **Meta-mer-ism** is the occurrence of colors seemingly changing when viewed under different light sources. Some colors are more prone to this phenomenon than others, including tans, taupes, grays, grayed-blues, mauves, lilacs, and celadon.

1st Property of color: HUE. Names of colors

Color Wheel – primary colors <http://www.northlite.net/ps/blend.htm>

Piet MONDRIAN: *Composition with Yellow, Blue and Red*, 1942, MoMA, New York

Proportionate blending:

1 part Primary A + 1 part Primary B = Secondary colors

1 part Primary A + 2 parts Primary B = Tertiary

2nd property of color: VALUE: relative light or darkness of color

HORIE Ryoichi: *Impression of Arc 04-18*, 2004 woodblock, Library of Congress, Wash. DC
<http://www.loc.gov/exhibits/cwaj/detail/enlarge12989.html>

Johannes ITTEN: *Color Star* <http://www.applehollow.com/images/ColorStar.jpg>

normal value - middle of value scale

Paul GAUGUIN: *Nafea Faaipoipo (When Are You Getting Married?)*, 1892,
 Fondation Rudolf Staechlin, Basel

Vasily KANDINSKY: *Improvisation 6 (African)*, 1909, Städtische Galerie im Lenbachhaus,
 Munich <http://www.abcgallery.com/K/kandinsky/kandinsky14.html>

tint - color lighter than normal value

Camille PISSARRO: *Cowherd on the Route du Chou, Pontoise*, 1874, Metropolitan,
 New York

shade - color darker than normal value

Robert HENRI: *Eva Green*, 1907, Wichita Art Museum

Georgia O'KEEFFE: *Lawrence Tree*, 1929, Wadsworth Atheneum, Hartford
<http://www.liclark.com/seeing/seeing-03.htm>

Color Harmonies

monochromatic - variations on the same hue.

Vincent van GOGH: *Fifteen Sunflowers in a Vase*, 1888, National Gallery, London

James McNeill WHISTLER: *Nocturne: Blue and Gold, Old Battersea Bridge*, c. 1872-77,
 Tate Gallery, London

analogous colors - colors adjacent to each other on color wheel, Generally soothing.

Winslow HOMER: *The Blue Boat*, 1892, MFA Boston

Color Harmonies (continued)

complementary - colors opposite on the color wheel, e.g. blue/orange, red/green, yellow/violet. Complementaries intensify each other when they are placed next to each other, creating tension in an effect known as "simultaneous contrast." Food merchandising - green parsley around red meat

Marc CHAGALL: *Calvary*, 1912, Museum of Modern Art, New York

van Gogh: *Patience Escalier*, 1888, private collection

Thomas CALDWELL: *Crocus*, no date, West Chester, PA

Saturation: also known as chroma or purity. Pure color diluted with gray (formed by mixing complementary colors) are less saturated.

Auguste RENOIR: *Marie-Thérèse Durand-Ruel Sewing*, 1882, Clark Art Institute, Williamstown

Paul CÉZANNE: *View of Mt. Marseilleveyre and the Isle of Marie (L'Estaque)*, c. 1878-82, MAG, Rochester
<http://mag.rochester.edu/> Go to "Search the Collection" on the COLLECTION menu. Type cezanne in the search field.

REVIEW:

Eric HECKEL: *Pechstein Asleep*, 1910, Buchheim Museum, Bernreid
<http://www.buchheimmuseum.de/cms/museumskonzept/index.php>

TANAKA Yoshikazu: *Moonlight*, 2005, woodblock, Library of Congress, Washington DC
<http://www.loc.gov/exhibits/cwaj/detail/enlarge13122.html>

Mark GERTLER: *The Merry-Go-Round*, c. 1916, Tate Gallery, London

KURODA Shigeki: *Red Pals*, 2004 etching with aquatint, Library of Congress, Washington
<http://www.loc.gov/exhibits/cwaj/detail/enlarge13041.html>

Yves TANGUY: *Indefinite Divisibility*, 1942, Albright-Knox Art Gallery, Buffalo

Edgar DEGAS: *Cabaret*, c. 1875-77, Corcoran Museum of American Art, Washington DC

Auguste RENOIR: *Onions*, 1881, Clark Art Institute, Williamstown, MA

Johannes VERMEER: *The Milkmaid*, 1658-60, Rijksmuseum, Amsterdam

Lucien FREUD: *Girl with a White Dog*, 1951-52, Tate Gallery, London
<http://news.bbc.co.uk/1/hi/entertainment/arts/2589701.stm>

Edouard MANET: *Boating*, 1874, Metropolitan, New York

Gabrielle MÜNTER: *Staffelsee in Autumn*, 1923, National Museum of Women in the Arts, Washington
<http://www.nmwa.org/collection/detail.asp?WorkID=1776>

Edgar DEGAS: *The Tub*, c. 1886, Hill-Stead Museum, Farmington, CT

Claude MONET: *Cathedral at Rouen, Sun*, 1894, Clark Art Institute, Williamstown

Pablo PICASSO: *Blind Man's Meal*, 1903, Metropolitan, New York
http://www.metmuseum.org/toah/hd/pica/hob_50.188.htm

SUZUKI Yasuyuki: *Early Summer View*, 2005, silkscreen, Library of Congress, Washington
<http://www.loc.gov/exhibits/cwaj/detail/enlarge13111.html>

Thomas EAKINS: *Writing Master*, 1882, Metropolitan, New York

Vincent VAN GOGH: *Café Terrace on the Place du Forum*, 1888, Kröller-Müller Museum, Otterlo, Netherlands

Jacob von RUISDAEL: *Wheat Fields*, c. 1670, Metropolitan, New York

Franz MARC: *Large Blue Horses*, 1911, Walker Gallery of Art, Milwaukee

LEARNING TO LOOK: PRACTICING VOCABULARY

ARTIST/TITLE _____

PICTURE FRAME/ PICTURE PLANE

LINES/COMPOSITION

- horizontal/diagonal/vertical
- actual or implied

PERSPECTIVE

- aerial
- overlapping
- linear - single point, multi-point or both?
- vanishing point/orthogonals

LIGHT/VALUE

- overall/directional
- visible source/hidden source/source outside picture frame
- chiaroscuro

COLOR

- hue
- value: tints/normal value/shades
- saturation
- monochromatic/analogous/complementary
