

VOCABULARY NOTEBOOK ENTRY: movements

DO NOW: Page 158, Picture 8-9

58

Unity

Repetition of Visual Units

Have you ever noticed that buildings within certain neighborhoods go well together? Or that one structure seems more unified than other buildings nearby? If so, you were responding to the repetition of visual units. For example, a high-rise structure may have rectangles and squares repeated over its surface, or the houses in a neighborhood might have similar shapes or be made of the same materials.



8-8 Analysis of this work will reveal a variety of repeating shapes. Can you find a shape that does not repeat?

Frank Stella (b. 1936). *Ragga II*, 1970. Synthetic polymer and graphite on canvas, 120" x 300" (304.8 x 762 cm). North Carolina Museum of Art, Raleigh, Gift of Mr. and Mrs. Gordon Hanes.



8-9 Some buildings have more repeating visual units than others. Is there any repetition of architectural elements on your school building?

Richard Rogers (b. 1933). *Façade of Lloyd's Bank*, London, detail, 1994. ©Oliver Radford.

EXIT: Answer in a complete sentence: Describe the artist's use of movement in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: profile

DO NOW: Page 177, “Blue Jay”



John James Audubon. *Brown or Norway Rat*, 1848. Pencil and watercolor, 24 by 32 3/4 inches. Pierpont Morgan Library, New York.

Light pencil lines and the positions of the rats give the illusion of form to the melon on which the rats are feeding.



John James Audubon. *Blue Jay*, 1825. India ink and watercolor, 23 by 18 7/8 inches. New York Historical Society, New York.

Animals in Nature

American naturalist John James Audubon (1785–1851) is also known as a wildlife artist. His drawings of birds and four-legged animals grace the pages of several books, including *The Birds of North America*. His observations and views of nature helped make people more aware of the need to protect the feathered creatures. Audubon spent years studying the animals he drew. He learned about their bodies and how they moved. *Brown or Norway Rat* shows all but one of the animals in **profile**, or side view. Notice how the artist used value in this view to show texture and the animals' muscle structure.

Sketchbook Journal

Observe domestic animals or those in a local zoo. Notice the location of each animal's eyes. Do they face forward or are they on the sides of the animal's head? Also watch how the animals move. Then make sketches of different animals in a variety of positions. Note any similarities and differences.

EXIT: Answer in a complete sentence: Describe the artist's use of movement in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: space

DO NOW: Page 160, Picture 8-12

Unity

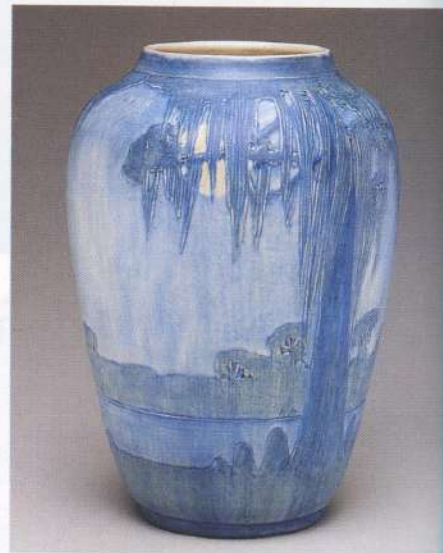
Use of Color

Color, which can play a powerful role within a design (see Chapter 4), is one of the simplest ways to create a sense of unity. Of course, if you covered an entire canvas with a flat coat of a single color, the design might be boring and monotonous. Most likely, you would need to add an interesting texture or a subordinate color. If you used a single blue color to paint a landscape, the work would be unified, but the viewer would not be able to distinguish the trees and mountains from the sky. To create the necessary contrasts, you might add white, black, or gray to create different tints, shades, or tones of blue.



8-12 Edgar Degas spent a great deal of time studying the effects of artificial light, and he often explored this type of light in his paintings. How would you describe the interior space that he depicted here?

Edgar Degas (1834-1917). *Madame Camus*, c. 1869-70. Oil on canvas, 28 5/8" x 36 1/4" (72.7 x 92.1 cm). Chester Dale Collection. ©1998 The Board of Trustees, National Gallery of Art, Washington, DC.



8-13 Newcomb College Pottery was part of a college for women. In the early twentieth century, there were few choices for women who wanted to make a living in the field of art. Pottery decoration was one way they could put their art training to use and earn a wage.

Henrietta Bailey (1874-1950). *Vase*, 1916. Designed for Newcomb College Pottery, New Orleans, Louisiana. Painted earthenware, 10" high (25.4 cm); 7 1/2" diameter (19.1 cm). Carnegie Museum of Art, Pittsburgh. John Berdan Memorial Fund, 81.53.

Discuss it

Look through magazines to find clothing advertisements. How did the designer use color to achieve unity? What did he or she add to produce enough variety to make the design interesting?

EXIT: Answer in a complete sentence: Describe the artist's use of space in today's Do Now Art Image.

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VOCABULARY NOTEBOOK ENTRY: abstract

DO NOW: Page 178, "Advent of the Phoenix"

Studio 5 Setup

Animals in Sculpture



Yuyu Yang (also known as Yang Ying-feng).
Advent of the Phoenix, 1970. Stainless steel,
height 23 feet. Osaka, Japan.

How did the artist give the illusion of movement in this sculpture?

Chinese artist Yuyu Yang (1926–1997) was often inspired by the harmony between humans and nature. *Advent of the Phoenix* shows Yang's impression of a legendary bird. Look for these details in the sculpture:

- The larger-than-life bird is made up of curved geometric forms.
- The hole representing the bird's eye creates negative space.
- The artist's use of stainless steel gives the sculpture a smooth, shiny texture.

Abstract Symbols

Symbolic animals have appeared in artworks throughout history. The phoenix is a mythological bird attributed to the ancient Egyptians. It was associated with the worship of the sun. In Chinese culture, the phoenix is a symbol of the empress and of beauty. How does *Advent of the Phoenix* reflect the Chinese symbol?

Abstract artworks, such as Yang's sculpture, do not show the subject in a realistic way. Although it is abstract, the viewer can still interpret the sculpture as being a bird. The five curved forms give the illusion of motion, similar to a bird in flight. Abstract artists often use bold colors and geometric shapes and forms to simplify their subjects. In some abstract artworks, the subject is not recognizable at all.

Technique Tip

Armatures

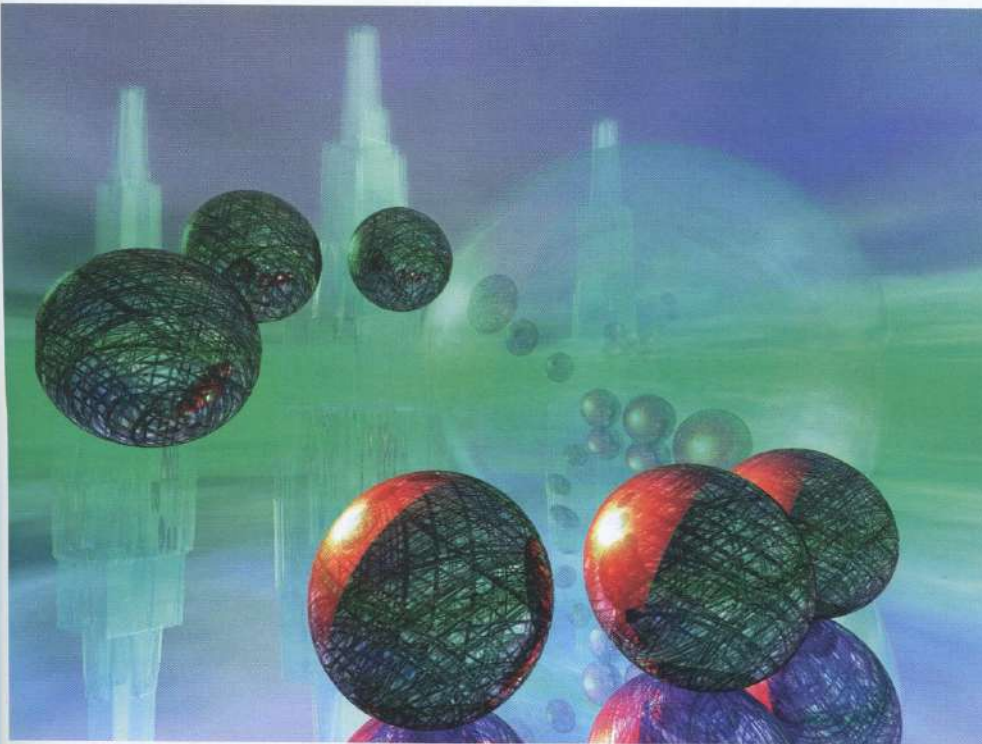
You can use newspaper and cardboard to make an armature or frame for an animal sculpture. Roll newspaper into cylinders and tape them to make legs or torsos. Fold cardboard into cones, cubes, and other forms for other body parts. Glue or tape the forms together to make the armature.

EXIT: Answer in a complete sentence: Describe the artist's use of space in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: rhythm

DO NOW: Page 161, Picture 8-14

An artist might use analogous colors to retain a strong feeling of unity. Look at the painting of the seated woman by Edgar Degas (fig. 8-12), who chose to work with oranges and reds. This dominant group of colors both unifies the work and conveys a feeling of warmth and intimacy. Within the design, subordinate areas of yellow and brown provide areas of contrast.



8-14 This artist's use of color to achieve unity is indisputable—what other features of his composition contribute to an overall sense of unity? What message might he be trying to help the viewer to understand? Can you also find ways in which variety has been incorporated into this artwork?

Kenneth B. Haas III (b. 1954). *Emerald City*, 1998. Computer-generated image created in PhotoShop and Bryce. Courtesy of the artist.

Try it



Create a landscape, still life, or geometric design. Use a single color, plus one or two other colors that contain that single color in their mixture. For example, use red as the main color, and add red-orange and red-violet. Because they all contain red, these colors can be intermixed without endangering the unity. Even if you change the values by adding black and white, the unity will remain.

EXIT: Answer in a complete sentence: Describe the artist's use of rhythm in today's Do Now Art Image.

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VOCABULARY NOTEBOOK ENTRY: panorama

DO NOW: Page 180, "The River of Light"

Lesson 6

Landscapes As Subjects

Artists who love nature and the outdoors often draw or paint landscapes. These artworks show natural environments, such as mountains and sky, rivers and forests. Landscape artworks vary as much as nature itself. They may show a glowing sunrise, as in the painting below, or a howling blizzard.

Some artists choose to paint a **panorama**, or wide view, in the natural environment. Others prefer to rely on their imaginations. Do you think Frederic Church (1826–1900) painted *The River of Light* from observation or from his imagination? Why do you think so?

What technique did the artist use to show space and depth in this painting?



Frederic Church. *The River of Light*, 1877. Oil on canvas, 54 $\frac{3}{8}$ by 84 $\frac{1}{8}$ inches. National Gallery of Art, Washington, D.C.

EXIT: Answer in a complete sentence: Describe the artist's use of rhythm in today's Do Now Art Image

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VOCABULARY NOTEBOOK ENTRY: line

DO NOW: Page 162, Picture 8-16

Unity

Surface Quality

Texture or surface quality is an important element of any design (see Chapter 6), and artists can use texture to develop a feeling of unity. For example, a painter might create a dominant surface quality by using similar brushstrokes on all parts of a work. The strokes might be wet, wide, thin, or transparent. Another painter might use a palette knife to make the paint look as though it had been buttered onto the canvas. Look at the work by Cézanne (fig.8-15), and then turn back to view a work by Seurat (fig.4-23) and one by van Gogh (fig.1-9). Note that consistent strokes unify the surface in each of these designs.

A sculptor might unify a work by using a single material. For instance, the rough or smooth quality of that material can impart an overall dominant texture to the piece. Or the sculptor might alter the surface quality of the piece with fingerprints, scratches, tool marks, and indentations. If these alterations cover much of the surface, they also can provide a characteristic that unifies the different parts of the sculpture.

To keep a design from losing visual interest, an artist might slightly vary the surface quality of a piece. A painter who uses similar brushstrokes might include a variety of colors or values. A sculptor or architect might include quiet areas in which the texture is reduced or not apparent. Similar to the use of color or repetition, the dominant surface quality will give each design a feeling of wholeness or harmony—and the added variations will help capture and hold a viewer's attention.



8-15 Notice how Cézanne applied the paint in separate strokes. Experts believe that in this painting, Cézanne used a different shade of color every time he put his brush to the canvas. The unity of the work is visible in the consistency and clarity of each brushstroke.

Paul Cézanne (1839-1906). *Maison Maria with a View of Chateau Noir*, c. 1895-98. Oil on canvas, 25 5/8" x 31 7/8" (65 x 81 cm). Acquired in 1982. Kimbell Art Museum, Fort Worth, Texas. Photo by Michael Bodycomb.

8-16 How has this student created unity of surface quality in his artwork?

Stephen Harris (age 16). *In Human Bondage*, 1996. Mixed media on multisurface, 30" x 40" (76 x 101.6 cm). Lake Highlands High School, Dallas, Texas.



Try it



Create a simple drawing, painting, print, or ceramic piece in which the entire surface is united by a similar texture. For example, you might use only vertical lines to create texture in a drawing, or you might use a single tool to create texture in a clay sculpture. Examine and analyze the texture in your finished piece, in the works by other students, and in the images in this chapter.

EXIT: Answer in a complete sentence: Describe the artist's use of line in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: line

DO NOW: Page 181 , “Staffelsee in Autumn”



Gabriele Münter. *Staffelsee in Autumn*, 1923. Oil on board, 13 3/4 by 19 1/4 inches. The National Museum of Women in the Arts, Washington, D.C., gift of Wallace and Wilhelmina Holladay. ©Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

This painting shows a panorama of a German countryside.

Scale and Placement

Views of the Staffelsee countryside offered German artist Gabriele Münter (1877–1962) a variety of subjects. The landscape painting above shows her style of using vibrant colors and bold brushstrokes. She used the scale and placement of objects and figures to show space and depth. What do you notice about the lamb in the foreground in relation to the figure moving down the hill? Münter’s use of overlapping adds to the illusion of space. The houses overlap some of the trees and the lake, making them appear closer. How do these techniques compare with Frederic Church’s use of atmospheric perspective to show space and depth in *The River of Light*?

Sketchbook Journal

Make sketches of the sky at different times of day. Note the way the colors in the sky change throughout the day, from sunrise to late morning, midday, afternoon, and sunset. Observe a sunset closely. Watch how colors in the sky change and how this affects the colors of objects on Earth.

EXIT: Answer in a complete sentence: Describe the artist’s use of line in today’s Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: Isamu Noguchi

DO NOW: Page 163 , Picture 8-17

Isamu Noguchi



Perhaps Isamu Noguchi did not choose to be a sculptor, but instead, sculpting "chose him." Born in Los Angeles in 1904 of an American mother and Japanese father, Noguchi spent his

early years in Japan, but he returned to the United States at the age of thirteen. When he completed high school and was asked what he wanted to do next, he responded, "Be an artist." He surprised even himself with this answer: Noguchi's only experience making art had been a few years earlier in Japan, where he created a garden, did woodcarving, and studied woodworking.

Having taken a friend's advice to go to medical school, Noguchi had begun premed courses at Columbia University, when (at his mother's suggestion) he wandered into the Leonardo da Vinci Art School. Despite his lack of enthusiasm for sculpting, Noguchi was offered a scholarship by the school's director. After three months of studio work, Noguchi successfully exhibited his art, left medical school, and became a sculptor.

Known best for his sculptures in stone, Noguchi experimented and explored many media and techniques during his long life. He made drawings; practiced brush and ink; became a costume designer, industrial designer, landscape architect (of designs that ranged from intimate gardens to monumental earthworks), stage-set designer, and furniture designer. He sculpted in clay, wood, metal, paper, bamboo, water, and light. Noguchi was so versatile that critics became frustrated trying to explain his style.

In 1961, Noguchi established a studio and living quarters in a former factory building in Queens, New York. In 1981, he bought adjacent land and began design and construction of the Isamu Noguchi Garden Museum, which opened to the public in 1985. Today, the museum maintains a Web site

(www.noguchi.org) that posts information about Noguchi's life and work.

Just before his death in 1988, Noguchi created plans for a 400-acre park in Sapporo, Japan. He was an artist who drew his inspiration from the natural world, particularly Japanese settings. Always thoughtful about the meaning of sculpture, Noguchi desired to make sculpture a part of daily life.



8-17 The unusual title of this work refers to the great skill and patience required to create the single, seamless surface of each interlocking piece of brittle slate.

Isamu Noguchi (1904-88). *Humpty Dumpty*, 1946. Ribbon slate, 58 3/4" x 20 3/4" x 18" (149.2 x 52.7 x 45.7 cm). Collection of the Whitney Museum of American Art. Purchase, 47.7.

EXIT: Answer in a complete sentence: Describe the artist's use of form in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: seascape

DO NOW: Page 184, "The Great Wave Off Kanagawa"

Seascapes As Subjects

A **seascape** is an artwork with the sea as its subject, or one in which the sea plays an important part. The most well-known seascape artists have lived near the sea and spent their lives observing it. Humans have

feared and been fascinated by the sea, and artists have long worked to capture its beauty and power. Whether it shows a single wave or a vast expanse of ocean, a seascape can draw viewers into the mystery of the sea.

Katsushika Hokusai. *The Great Wave Off Kanagawa*, 1823–1829. Colored woodcut, 10 1/8 by 15 inches. Metropolitan Museum of Art, New York.



What natural object provides a contrast to the violence of the waves?

EXIT: Answer in a complete sentence: Describe the artist's use of form in today's Do Now Art Image.
