

VOCABULARY NOTEBOOK ENTRY: infrared photography

DO NOW: Page 176, Picture 9-18

Contrast

Contrasting Dark and Light

You can find examples of dark and light contrasts all around you. Glance out a window to study the interaction of light and shade. On a sunny afternoon, look for interesting shadows created by bright light as it passes through a fence or under a pier or deck.

Whether working with natural or artificial light, artists over the centuries have been interested in the effects of dark and light. They have used the contrast to create dramatic designs, frightening moods, sharply modeled forms, or a sense of space and depth. To experiment with dark and light contrasts, artists can choose from many materials, from traditional ink or charcoal to neon or fluorescent light—even laser beams!

Special infrared negatives are what Minor White used to create the mysterious contrasts in his photograph (fig. 9-18). Because infrared film records heat, the warmth absorbed by the sky makes it appear dark in the photograph. The warmth reflected by the tree leaves gives them a ghostly white glow in the image.



9-17 This silk screen is meant to celebrate the lives of Asian American women living in New York's Chinatown. How does the artist use contrast to help emphasize the purpose of this piece?

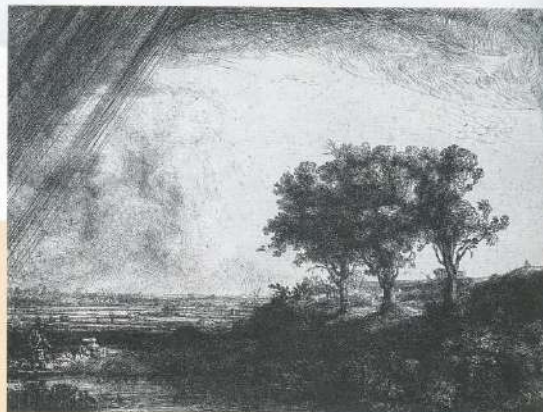
Tomie Arai (b. 1949). *Chinatown*, 1990. Silk screen construction and mixed media, 22" x 40" (55.9 x 101.6 cm). Courtesy of the New Museum of Contemporary Art, New York and the artist. Photo by Fred Scruton.

9-18 Here, the photographer captures a contrast that is not visible to the naked eye. Minor White used an infrared technique to show variations in heat and cold. Minor White (1908-76). *Toolshed in Cemetery*, from *Rural Cathedrals Sequence*, 1955. Gelatin silver print (from an infrared negative). Reproduction courtesy of the Minor White Archive, Princeton University. ©1982 by the trustees of Princeton University. All rights reserved.



9-19 If you stood in this landscape, what might you experience? How did Rembrandt use contrast to communicate the physical sensations of this scene?

Rembrandt van Rijn (1606-69). *Landscape with Three Trees*, 1643. Etching. Musée Conde, Chantilly, France. Giraudon/Art Resource, NY.

**Try it**

From an old magazine, cut out a large black-and-white photograph of a face.

Use a brush and india ink to go over the dark and medium-dark tones in the photo. Then use white poster paint to cover the light areas. This sharp reduction to extreme white and extreme black dramatizes the contrasts of lights with darks.

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

VOCABULARY NOTEBOOK ENTRY: cannon, module

DO NOW: Page 209, "Offering Bearers from the Tomb of Sebekhotep"

Artist unknown, Egyptian.
Offering Bearers from the Tomb of Sebekhotep, Thebes, ca. 1400 B.C. Tempera on mud plaster, 29 inches. The Metropolitan Museum of Art, New York.

How has the artist indicated space in this painting?

Egyptian Painting

The artists of ancient Egypt had an established set of rules called a **canon** that they followed as they created their works of art. The canon included a **module**, a unit of measurement used to draw the proportions of the human body. The Egyptians' canon led to a style of painting and drawing that is unique to this civilization. For example, notice that some people in the wall painting above are shown with their bodies facing forward, or in frontal view, but their legs and heads are in profile. This view is part of the canon and is one feature of ancient Egyptian style. The artist's use of overlapping gives the illusion of space.

Sketchbook Journal

The ancient Egyptians used a clenched fist as a unit of measurement for drawing human proportions. Use your clenched fist to measure yourself. For example, how many fists long are your arms and legs? Write down your measurements and use them to draw yourself in proportion.

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

VOCABULARY NOTEBOOK ENTRY: Rosa Boheur

DO NOW: Page 177, Picture 9-20

About the Artist

Rosa Bonheur

In a time when societal roles and expectations were much more rigid than today, Realist painter Rosa Bonheur challenged assumptions and won international admiration. She was born in Bordeaux, France, in 1822, and her parents, both artists, encouraged her to draw and paint.

Because of her father's artistic instruction, Rosa Bonheur became skilled at producing landscapes and historical and genre scenes. She then began an independent focus on her lifelong passion: serious, large-scale animal studies.

Bonheur's ideas about portraying animals were quite a departure from the typical domestic scenes of traditional women artists. To achieve a complete knowledge of animal forms, she spent time observing and sketching at stockyards, fields, and slaughterhouses, even dissecting carcasses to learn anatomy first-hand. She obtained legal permission to dress in men's clothing (in France, for a woman to wear men's clothing was illegal) so that she could move comfortably about the rough areas where she frequently worked.

Wearing her hair in an "unladylike" short style, Bonheur made a deliberate decision to avoid marriage, and, by so doing, she avoided losing her independence to take on domestic duties. This contributed to Bonheur's freedom to work, and she confidently followed her own clear path to success. She became financially self-

sufficient through sales of her work, and was eventually able to purchase a large estate. On its grounds, she kept many animals that she studied and sketched.

Bonheur died in 1899, having established a body of artworks of animals, both wild and domesticated, and filled with the power and drama of outdoor settings. She had achieved a sense of energy and spirit through her masterful use of light and her attention to composition and detail.

The most well-known public acknowledgment of Bonheur's popularity came in 1864, when the Empress Eugénie presented Bonheur with the Cross of the Legion of Honor, proclaiming that females are as capable of genius as males. Bonheur was the first woman to be presented with the award, the highest honor of the French government.



Elizabeth Anna Klumpke (1856–1942). *Rosa Bonheur*, 1898. Oil on canvas, 46 1/8" x 38 3/8" (117.2 x 98 cm). The Metropolitan Museum of Art. Gift of the artist in memory of Rosa Bonheur, 1922. (22.222) Photograph ©1980 The Metropolitan Museum of Art.



9–20 How did Bonheur use contrast to direct our attention?

Rosa Bonheur (1822–99). *The Horse Fair*, 1855. Metropolitan Museum of Art, New York. Gift of Cornelius Vanderbilt. 1887. (87.25). Photograph ©1997 The Metropolitan Museum of Art.

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

VOCABULARY NOTEBOOK ENTRY: façade, pediment

DO NOW: Page 213, “The Lincoln Memorial”



Henry Bacon, architect. *Lincoln Memorial*, 1914–1922. Washington, D.C.

Ancient Greek Architecture

Ancient Greek architecture includes three orders: Doric, Ionic, and Corinthian. Each of these orders reflects a different column style. The Doric order is the earliest and was used for noble monuments, such as the Parthenon. This column style is still used today in homes and commercial buildings.

The Parthenon and the Lincoln Memorial both show features of the architectural style of ancient Greece. Each structure has Doric columns that form the front face, or **façade**, of the buildings. At the top of the Parthenon you will see what is left of the **pediment**, a triangular wall of stone on top of the façade. The pediment on the Lincoln Memorial is a low rectangle. This sets it apart from its ancient forerunner. Both buildings, though, have strong geometric shapes with little decoration.

Visual Culture

See how many examples of ancient Greek architecture you can find around you. While few modern buildings have several of these features, some have one or two. Government buildings often use columns. You may even see a store at the mall with a pediment!

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

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VOCABULARY NOTEBOOK ENTRY: color contrast

DO NOW: Page 178, Picture 9-22

Contrast

Color Contrasts

Color contrasts present many opportunities for artists. They might place warm colors next to cool colors, or bold, vibrant colors next to soft, muted ones. By placing complementary colors side by side, artists can create a powerful effect (see Chapter 4). In the student painting (fig. 9-21), the red-violet road and blue of the city create a striking contrast with the yellow-orange of the sky and waterway.



9-21 Carefully analyze the use of complementary colors in the details of this painting.
 Craig Marier, (age 18). *Blue City*, 1996. Acrylic, 24" x 24" (61 x 61 cm). Bartlett High School, Webster, Massachusetts.

9-22 Why do you think the artist chose to use contrasting colors here?

George Segal (b. 1924). *Woman in Coffee Shop*, 1983. Plaster, metal, plastic, wood, and glass, 80" x 60" x 52" (203 x 157.5 x 132.1 cm). Frederick R. Weisman Art Foundation, Los Angeles, California. ©George Segal/Licensed by VAGA, New York, NY.



Try it

Place a bright red circle on a green background, and gaze at it steadily for at least thirty seconds. Then look away at a white or gray wall (or ceiling). The colors should reverse so that a green circle appears to be on a red background. This visual phenomenon is called afterimage.



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

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VOCABULARY NOTEBOOK ENTRY: kylix, red-figured style

DO NOW: Page 214, "Interior of red-figured Kylix"

Studio 4 Setup

Greek Pottery Designs

Attributed to Colmar Painter. Interior of red-figured Kylix, ca. 480. Terra cotta.

How is the style of these figures similar to those created by the Egyptians?



A common painting surface for ancient Greek artists was the clay of vases and other objects. The painting above appears on the inside of a **kylix**, a shallow drinking cup with two handles. Notice these details:

- The design is painted in what is called **red-figured style**. The artist left the figures on the red terra-cotta clay unpainted and colored the background black.
- The figures fill the circular space. Facial expressions and clothing are painted in great detail.

An Enduring Legacy

Paintings on Greek vessels show scenes from legends, gods and goddesses, or people in everyday life. The permanence

of pottery makes these artworks valuable to both archaeologists and art collectors. The paintings provide a record of a society whose ideas are part of the foundation of our own.

Technique Tip

Using Ink

To make fine, controlled lines and detailed drawings in ink, choose a **smooth surface** that is not too absorbent. When filling spaces with ink, **begin at the top of the artwork and work your way down**. This will help prevent smearing the wet ink.

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

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VOCABULARY NOTEBOOK ENTRY: texture contrast

DO NOW: Page 180, Picture 9-27

Contrast

Contrasting Textures

By using texture contrasts, an artist can often add interest to a design or strengthen a message. To show the horror of war, for example, a painter might contrast the rough, textured areas of a battlefield or barbed wire to the smoothness and vulnerability of the flesh of a soldier's face. In an abstract design, the painter might contrast thick strokes of paint with delicate washes.

Textural contrast is one of the most important elements in the unusual projects of the artists Christo and Jeanne-Claude. In *Surrounded Islands* (fig. 9-27), Christo and Jeanne-Claude used millions of square feet of pink polypropylene fabric to surround a group of eleven islands in Biscayne Bay, Florida. The fabric floated between the islands and the sea and contrasted with the natural colors and textures of both. What similar project could your class plan for a site in or near your community?

Heavily textured surfaces must be balanced by areas of lesser texture to achieve balance within a design (see Chapter 6). Look at the photograph of the famed Alhambra, in Granada, Spain (fig. 9-25). The architects combined intricately carved stucco and flowing water with smooth columns of stone and colorful glazed tiles. The contrasting textures combine to create a luxurious and peaceful palace that has stood for more than 600 years.




9-25 Built environments often display textural contrast to engage the interest of the visitor. Are there locations in your community where this is the case?

Court of the Lions, Alhambra, 1354-91. Granada, Spain.

9-26 What type of contrast besides texture is present in this photograph?

Allison Dinner (age 17). *Untitled*, 1997. Print, 5" x 7" (12.7 x 17.8 cm). Notre Dame Academy, Worcester, Massachusetts.





9-27 Christo and Jeanne-Claude's artwork temporarily changes the appearance of natural or human-built environments.

Christo (b. 1935) and Jeanne-Claude (b. 1935). *Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83.* 6 1/2 million sq. ft. of pink woven polypropylene fabric floating around eleven islands. Photo by Wolfgang Volz. ©Christo, 1983.

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

VOCABULARY NOTEBOOK ENTRY: aqueducts, busts

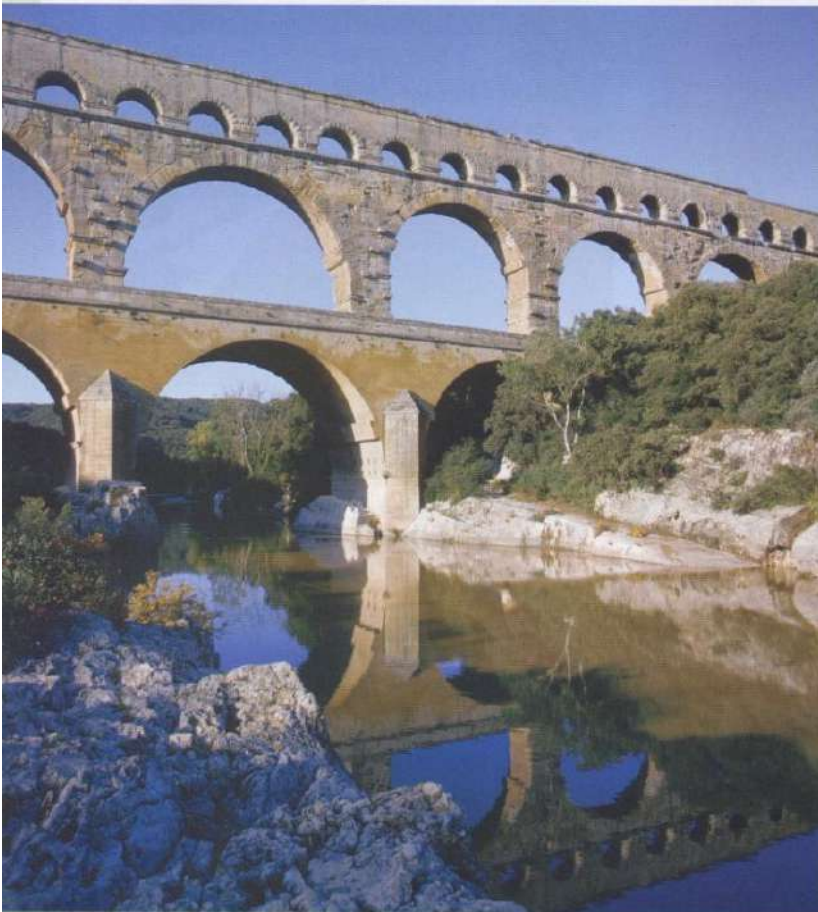
DO NOW: Page 216 , "Pont du Gard"

Lesson 5

The Roman Style

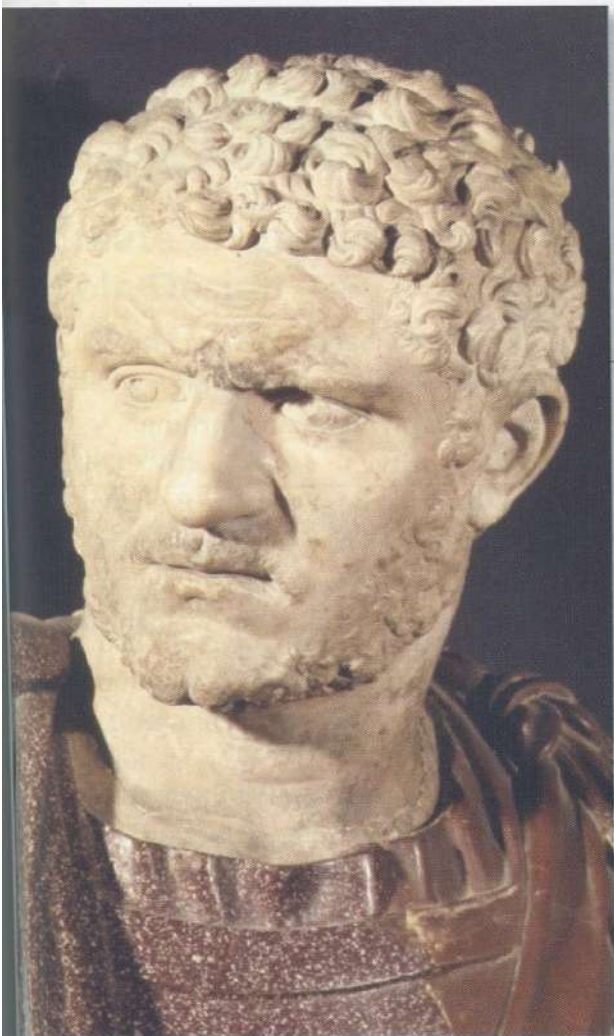
The Romans built the largest and most powerful empire in ancient history. They used their art styles and building techniques to construct roads and bridges. Many of these structures still stand. **Aqueducts**, like the one shown below, carried water to

cities. Although the Sumerians invented the arch, the Romans put it to use in construction throughout their vast empire. Today the arch is regarded as a major feature of Roman architecture.



Architect unknown, Roman.
Pont du Gard, 20–10 B.C.
Approximately 150 by
900 feet. Nîmes, France.

The layers of the aqueduct served as both a bridge (first level) and a water system (top level). Such a structure was not possible without the arch.



Artist unknown, Roman. *Bust of Emperor Caracalla*, A.D. 211–217. Musei Capitolini, Rome.

Based on this portrait sculpture, what kind of emperor do you think Caracalla was?

Roman Busts

Architecture was not the only art form that helped Romans rule their empire. Portraits of the emperor appeared everywhere to remind conquered people that they were under his rule. **Busts** are portrait sculptures that show the head and neck, and sometimes shoulders, of a person. Notice the realistic details in this bust of Emperor Antoninus. He was nicknamed Caracalla, the word for the cloak he wore. He was considered a cruel, violent man. This bust reminded people of his power. How is his strong personality reflected in this bust?

Research

Do research to learn more about Roman architecture and sculpture. Find out what building material the Romans invented that is still popular today. Also explore other Roman art forms, such as mosaic. Look for these elements of Roman style in your environment.



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

VOCABULARY NOTEBOOK ENTRY: Benin artists

DO NOW: Page 181 , Picture 9-28

About the Artwork

Benin plaque

Warrior and Attendants

African works of art usually have a specific purpose that goes far beyond decoration. Notice the nail holes along the top and bottom edges of the Benin plaque. Could the holes be a clue to its purpose? When looking at artworks from centuries past, we can sometimes piece together clues that suggest a way of life that included the use of the artworks. We have information about hundreds of similar plaques from the Benin culture of Nigeria. Their story is one of artisans, kings, and tragedy.

Portuguese explorers began documenting Benin culture as early as 1485. The city palaces, ruled by an *oba* (divine king), were decorated with fine works by highly skilled artisans. These craftworkers belonged to guilds that dated from the late thirteenth century. The artisans learned complex techniques of bronze casting from the neighboring Ife culture, but they also crafted other materials, including ivory, wood, and beads. Along with the famous plaques, there are animals, figures, altars, masks, jewelry and other accessories, fly whisks and fans, and furniture.

The Benin culture did not have a written language when

this richly textured plaque was created. Only the *oba* could commission brass or bronze works, and plaques such as this one were created to record the life and ceremonies of the *oba*. These metal “documents” were nailed to walls and posts in the palace courtyards.

Benin artists used size to show importance. The central figure pictured is a warrior chief who carries a spear and waves a fanlike sword (called an *eben*). He is the largest—therefore, the most important—of the people portrayed. At the base of his necklace are leopard teeth, which suggest his strength and cunning. Beside the chief are two attendants (one playing a flutelike instrument) and two warriors. The warriors carry shields and wear cowries on their helmets. They also wear leopard-tooth necklaces and bells that function as communication devices. River leaves appear in the background and on the fabric of the warriors’ clothing. Can you locate the animal faces in the sculpture? What might they symbolize?

The Benin kingdom lasted for more than five centuries, and was at its peak from the fifteenth to the nineteenth century. A British expedition in 1897 destroyed Benin’s capital city, and looted the artworks from its palace.



9-28 Although the artist used a single material to create this plaque, a great variety in texture was skillfully achieved. How would you describe the variation?

Africa (Nigeria, Benin culture). *Warrior and Attendants*, 16th–17th century. Brass, 14 3/4" x 15 1/2" (37.5 x 39.4 cm). The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: Nelson Trust.

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

VOCABULARY NOTEBOOK ENTRY: Mesopotamian Artists

DO NOW: Page 220, "Gudea, King of Lagash"

Meet *the Artist*

Mesopotamian Artists

Mesopotamia is a region between the Tigris and Euphrates Rivers. Many different civilizations rose and fell there. Mesopotamia still exists and is now known as central Iraq. The ancient people and the great cities

they built are gone. However, modern civilization would be very different if it were not for the achievements of ancient Mesopotamian cultures.



Artist unknown, Mesopotamian. *Gudea, King of Lagash*, 2120 B.C. Diorite. Musée du Louvre, Paris.

King Gudea had extensive temples built during his reign over Lagash, now called Telloh in present-day southeastern Iraq.

"But upon you he will shower down abundance, The choicest birds, the rarest fishes. The land shall have its fill of harvest riches. He who at dusk orders the hush-greens, Will shower down upon you a rain of wheat." —THE EPIC OF GILGAMESH

Rolling Forward

The Sumerians were the first people to build cities in Mesopotamia. Their food crops were grown in irrigated fields. A plentiful food supply gave them a chance to develop other skills.

Sumerians became expert at building and working with metal. They developed trade with other cultures and created a writing system to record the trade. They also discovered the use of wheels, which made moving goods from place to place an easier task. These creations gave the Sumerians wealth and power.

A King, an Epic, and an Empire

Each Sumerian city was ruled by a king. One of these kings, Gilgamesh, is the hero of a group of stories. *The Epic of Gilgamesh* is one of the most important and perhaps oldest written stories.

Sumerians built giant temples called ziggurats. They are similar to pyramids, except their sides are stepped, not angled.

King Sargon built a powerful Sumerian empire and at one time he ruled all of Mesopotamia. But Sumeria was overrun by invaders in about 2000 B.C. Later, two civilizations, Babylon and Assyria, arose in ancient Mesopotamia.

Talk About It

- Do you think ancient Mesopotamia was a good place to be an artist? Explain.
- How many years passed between the beginning and the end of Sumerian civilization?

Ancient Mesopotamia

5500 B.C.

ca. 5000 B.C.

Sumerians develop world's first cities; use copper

4500 B.C.



Sumerian writing tablet

Sumerians invent world's first writing

ca. 3500 B.C.

3500 B.C.



King Gilgamesh

Sumerians work with bronze

ca. 3100 B.C.

ca. 3000 B.C.

Sumerians invent the wheel

ca. 2700 B.C.

King Gilgamesh rules Uruk



Ziggurat at Ur

ca. 2500 B.C.

Ziggurat of King Urnammu built at Ur

2500 B.C.

ca. 2300 B.C.

Sargon the Great rules Sumeria

ca. 2000 B.C.

Sumerian civilization overrun by invaders

1500 B.C.

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