

VOCABULARY NOTEBOOK ENTRY: movement, visual rhythm, kinetic art

DO NOW: Page 229, Picture 12-5

12 Movement and Rhythm

Key Vocabulary

visual rhythm
kinetic art
compositional movement
progressive rhythm

WHEN YOU WALK ACROSS A ROOM, you display simple movement. A figure skater's performance is a more complex movement. In design, artists achieve a variety of effects through the use of movement. Movement can create a path for the viewer's eyes to follow across a composition. It can also set a mood or convey a feeling. In some designs, such as mobiles, actual movement is present. In others, such as a photo of a horse jumping over a fence, movement is recorded by the work.



12-1 How does the artist lead your eye across the composition? How is your eye stopped at the edges of the image?

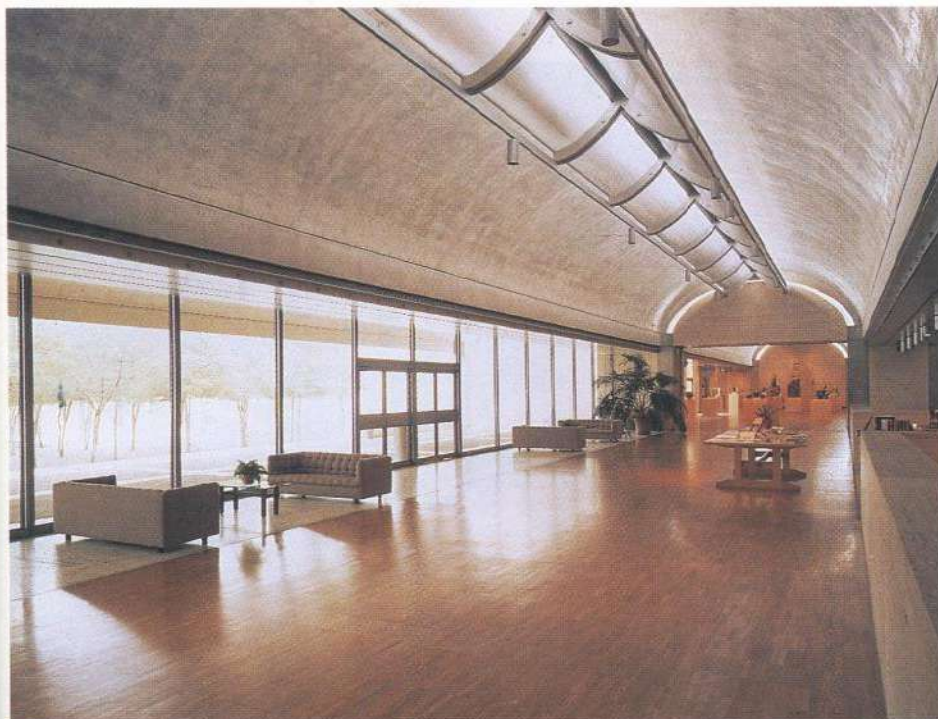
Miriam Schapiro (b. 1923). *Master of Ceremonies*, 1985. Acrylic and fabric on canvas, 90" x 144" (228.6 x 365.8 cm). Collection of Elaine and Stephen Wynn. Courtesy of the Steinbaum Krauss Gallery, New York, New York.

12-2 Notice how curving and diagonal lines provide a feeling of motion. Artists frequently use these devices to add movement to a composition. In the case of this sculpture, the blue circular forms actually do move.

Jerome Kirk (b. 1923). *Avion*, 1986. Painted aluminum and stainless steel, 312" x 300" x 120" (792.5 x 762 x 304.8 cm). Irvine, California. Courtesy of the artist. Photo by J. Selleck.



Visual rhythm, similar to rhythm in music and dance, is closely related to movement. It may be produced by repeating one or several units of a design, such as a triangular shape or the color green. These motifs are depicted in a certain order or pattern, which creates a rhythm. Artists and designers can choose from a variety of visual rhythms, including regular, flowing, or alternating. Compare the images on these two pages. How would you describe the different movements or rhythms that you see?



12-3 Repetition of architectural elements often sets up a rhythm that helps lead us through the building. Here, the verticals move our gaze down the hall.
Louis Kahn (1901-74). *Kimbell Art Museum*, Fort Worth, Texas, 1972. West lobby with window wall and view into south galleries. Photo by Michael Bodycomb.



12-4 Movement in nature is often rhythmic.
Birds in flight, North Carolina. Photo by N. W. Bedau.

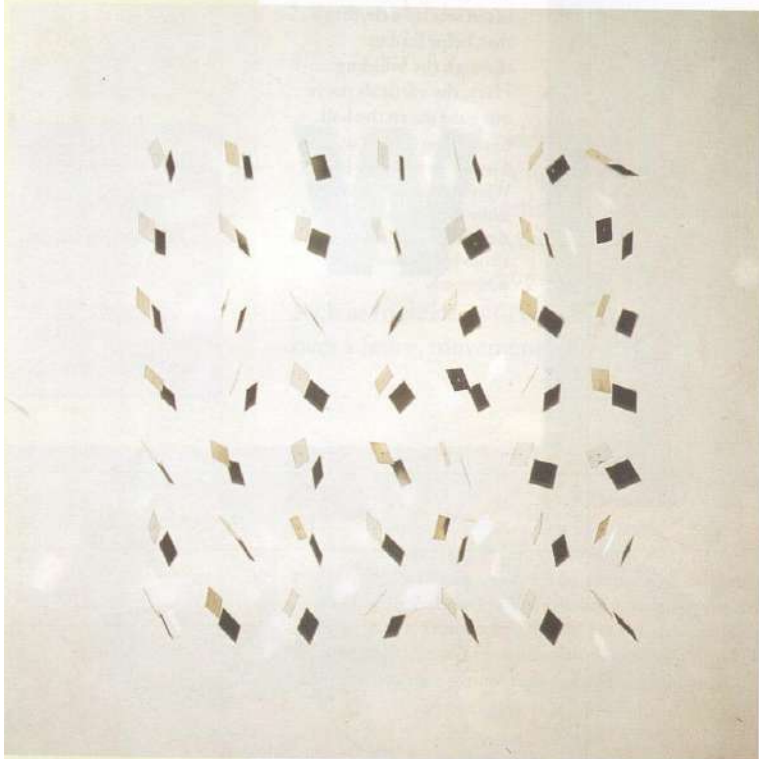
12-5 In 1988 *Tin Toy* became the first completely computerized animated film to win an Oscar from the Motion Picture Academy of Arts and Sciences. Why might the artist have included the long black diagonal shadow lines in this computer-generated image from *Tin Toy*? How do the lines help move your eye through the scene?

From *Tin Toy*. ©1988 PIXAR.



Actual Movement

Certain works of art, such as motorized sculptures, actually move and change over time. Their form at any given moment may be different from the form they represented seconds before. Gravity may produce or begin the action in some constructions, whereas air currents or wind may move or change others. Art that includes actively moving parts is called *kinetic art*. Some pieces of kinetic art move rapidly; others change almost imperceptibly. The movement may be programmed, or it may need to be started manually.



12-6 Mobiles are constructed to be highly sensitive to changes in air currents. The frequent motion of a mobile provides a constantly changing work of art.

Julio Le Parc (b. 1928). *Continual Mobile, Continual Light*, 1963. Painted wood, aluminum, and nylon threads, 63" x 63" x 8 1/4" (160 x 160 x 21 cm). Tate Gallery, London/Art Resource, NY.

12-7 A photograph of an artwork that has actual movement is limiting. One of the most essential characteristics of the work of art cannot be captured by the camera.

Bruce Nauman (b. 1941). *Double Poke in the Eye*, 1985. Edition of 40. Neon, 24" x 35" x 6 1/2" (61 x 88.9 x 16.5 cm). Collection of the New Museum of Contemporary Art, New York.



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

VOCABULARY NOTEBOOK ENTRY: landscape designer, visual composition

DO NOW: Page 280, "Central Park"

Lesson 7

Landscape Designer

Landscape designers are artists who use nature as their medium. Their work can be seen in public spaces such as parks, grounds of buildings, and even along roadsides. Landscape designers use trees, flowers, grasses, stones, water, and the shape of the land itself. Some landscapes are made simply to look at. Others are designed and created for a specific purpose, such as golf courses and theme parks.

Frederick Law Olmsted joined forces with landscape architect Calvert Vaux to design New York City's 840-acre Central Park. The designers' first and foremost consideration was nature. Vaux once said, "Nature first, second, and third—architecture after a while."



Topographical maps and other data help designers plan landscapes.

Frederick Law Olmsted and Calvert Vaux,
landscape architects. *Central Park*, 1859–1863.
New York City.





Artist unknown. Japanese Tea Garden. Golden Gate Park, San Francisco, CA.

Before the Design

When you look at an area, what appeals to your eye? A landscape design is a **visual composition**, an arrangement of objects in a given space. Because nature is the starting point, landscape designers must work with the natural setting. They note topography, or how land rises and falls. They consider the soil conditions, patterns of sunlight and shade. They also consider wind direction, drainage, what is nearby, and how birds or other wildlife may be affected. Finally, they think about how people will use the space.

Landscape designers determine which plants will grow in a specific climate. They often plan water features, such as ponds and fountains, and how these will work with the surroundings and overall design. The designer then formalizes the plan on paper.

Sketchbook Journal

Look carefully at physical features of landscape designs in your community. Draw a few of these spaces from a bird's-eye view. Take notes on how the design is laid out and balanced and whether it works with the natural environment.

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

VOCABULARY NOTEBOOK ENTRY: recorded action, compositional movement

DO NOW: Page 235, Picture 12-14

**Movement
and Rhythm**

Recorded Action

One of the marvelous qualities of vision is the ability to shift our eyes to follow action. We can see a speeding car off to the left and follow it as it zooms to the right. If we couldn't follow the movement of the car, we would see only a blur. This kind of image is like a moving image captured by film or videotape. However, the images in paintings and photographs don't move—and even several sequential photographs or drawings cannot display fluid action—but they can record movement or freeze a moment of action.

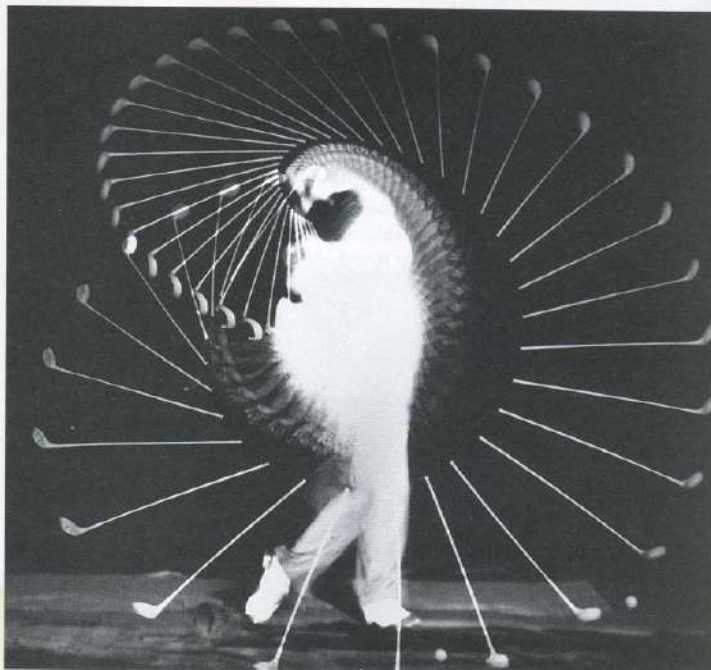


12-9 How does the photographer use contrast in values to emphasize the change from stillness to motion in this image?

Akiko DaSilva (age 18). *Untitled*, 1996. Print. Los Angeles County High School for the Arts, Los Angeles, California.

12-10 A 1/100,000-second strobe flashed every 1/100 second to make this extraordinary image.

Dr. Harold E. Edgerton (1903-90). *Densmore Shute Bends the Shaft*, 1938. Print. ©Harold and Esther Edgerton Foundation, 1998. Courtesy of Palm Press, Inc.



Art records action in various ways. A photograph of a vapor trail etched across the sky indicates an airplane's movement. Compositions that include falling leaves, flapping or curling flags and banners, and spirals of smoke also imply movement. Other designs may exhibit motion through techniques such as blurred images. Da Silva recorded a figure climbing a staircase (fig.12-9). The blurry movement contrasts with the stillness of the girl at the left.

A design also can capture action through the use of multiple images. Look at the photograph of a golfer (fig.12-10), for which the artist used a strobe light to repeatedly stop and record sequential moments of a single motion. Because the multiple images are recorded on one piece of film, they give the sense of continuous fluid movement.



12-11 In this partially ruined ancient sculpture, rippling garments capture the movement of a winged figure as she descends from the sky.

Ancient Greece. *Nike of Samothrace*, c. 200-190 BC. Marble, 8' high (2.44 m). The Louvre, Paris.

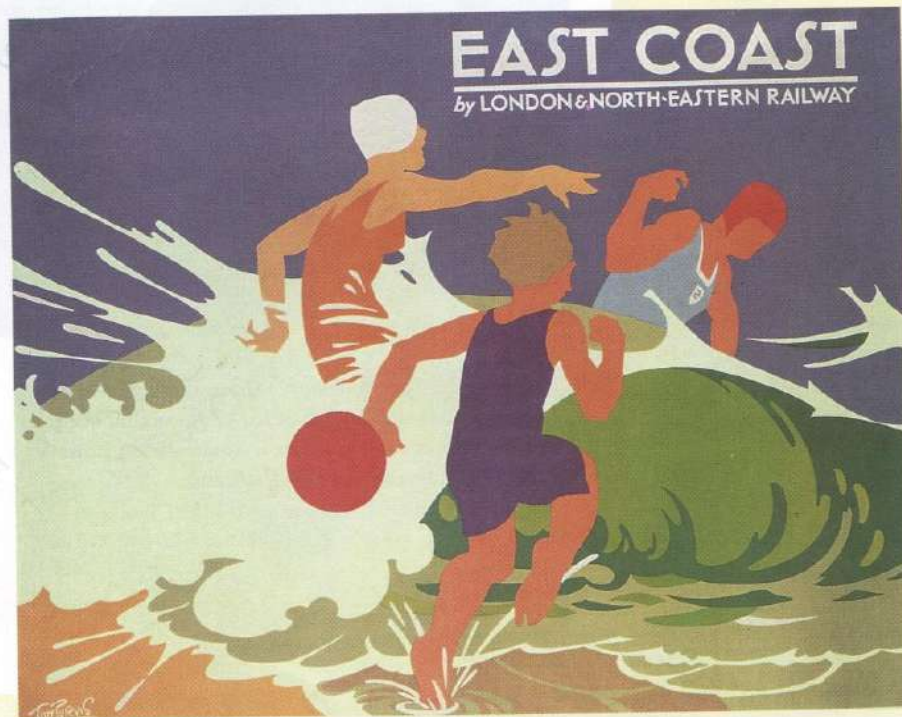
12-12 The artist has designed this advertisement for maximum effect. The movement of the figures and waves sends a message of fun-filled action.

Tom Purvis (1888-1959). *East Coast by London and North Eastern Railway*. Color lithograph poster, 40" x 50" (101.6 x 127 cm). Victoria and Albert Museum, London/Art Resource, NY.

Try it



Draw a model from one angle. Then use a different color or drawing medium to draw the model from another angle. Draw the second pose on top of the first one. Then draw one more pose in another color on top of the first two. How does your drawing suggest movement? What might you add to emphasize movement or change?



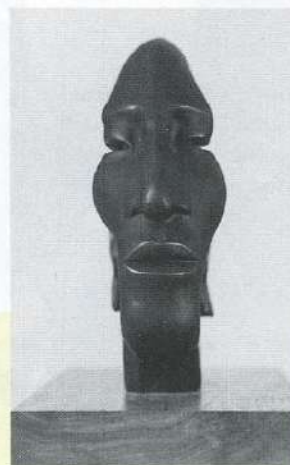
Compositional Movement

Compositional movement is neither action nor a record of action. It is experienced by comparing the positions of stationary objects or spaces within a design. Although a picket fence cannot move, it definitely conveys movement as it leads your eye from one end of the fence to the other. Compositional movement may be generated by contrast, emphasis, direction lines, shapes and colors, and other devices—and it can occur in both three-dimensional and two-dimensional art.



12–13a,b Multiple images of a three-dimensional artwork can offer some notion of the changes that occur as a viewer walks around it. There is no substitute, however, for experiencing a work of art firsthand.

Allan Houser (1914–94). *Desert Dweller*, 1990. Bronze, edition of 18, 7 1/4" x 8 1/2" x 3" (18.4 x 21.6 x 7.6 cm). ©Allan Houser, Inc.



Compositional Movement in Three-dimensional Art

When we stand in front of a building or sculpture, our attention is drawn first to any large shape, textured surface, or area of contrasting values. Then we might notice the details of construction. In most three-dimensional art, compositional movement cannot be read or judged from a single point of view. A stationary sculpture will display change or movement as a viewer walks around it. Each new angle of vision often creates a shape or form that greatly contrasts with those seen from other angles. Compare the two views of Houser's *Desert Dweller* (fig.12–13a,b). Much of this sculpture design depends upon the relationship between negative and positive space, yet when the face is viewed frontally the appearance of the piece dramatically changes. The emphasis from this perspective is on the elongation of the face and the relationship of the forms.

Architects can produce movement by creating physical paths or other indicators that lead people to a building's entrance. Look at the photograph of a library (fig.12–15). The entryway juts out and is covered by an arch and flanked by tall pillars and hedges. The doorway itself is a large opening of contrasting value. All these elements contribute to the compositional movement in the design of one structure. And when several buildings are clustered, movement is increased as a viewer's attention shifts from one structure to another.



12–14 Gothic architects, trying to lead the eyes of worshippers toward God, built the interiors of their cathedrals as tall as possible. These great heights convey a feeling of strong vertical movement. High, narrow windows, ribbed columns, and exterior spires all enhance and strengthen this sense of movement toward heaven.

Salisbury Cathedral, 1220–1380. Salisbury, England. Interior view of nave facing west.

12–15 Generally, an architect gives a visual cue to let us know where to find a building's entrance. Here, the curved arch attracts and holds the eye amidst the many verticals. The eye has a tendency to keep wandering back to the arch, as though the arch were creating a circle around the point of access.

Michael Graves (b. 1934). *San Juan Capistrano Library*, San Juan Capistrano, California, 1983. Photo by J. Selleck.



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

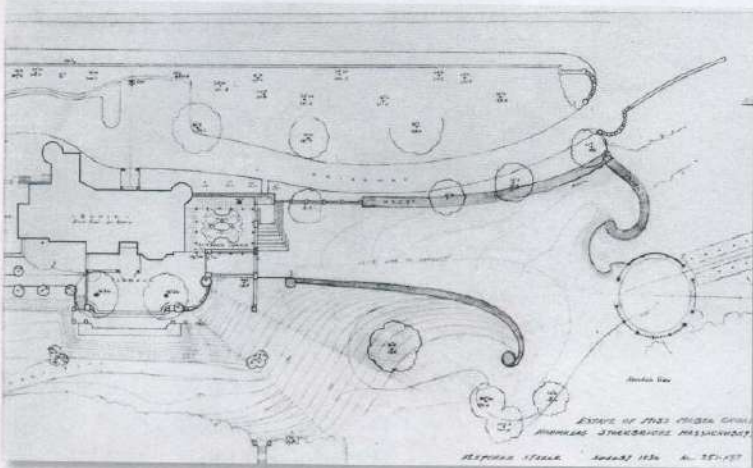
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VOCABULARY NOTEBOOK ENTRY: picture plane

DO NOW: Page 282, “Plan of South Lawn, Naumkeag Gardens”

Studio 7 Setup

Home Garden Design



Fletcher Steele. *Plan of South Lawn, Naumkeag Gardens, Stockbridge, MA.* Courtesy of Fletcher Steele Archives, SUNY ESF, F. Franklin Moon Library.

What parts of landscape composition can you identify in this design?

What grows well where you live? Different styles of landscape design have developed in different countries, climates, and time periods. Landscape designs vary greatly depending on whether you live in Maine or Florida, Arizona or Oregon. Notice the features of the landscape design plan above. Then look closely at landscape designs where you live.

- Pay attention to what kinds of trees, shrubs, and flowers you see repeated in many landscapes. Think about why the designer chooses specific plants.
- Notice how landscapes are laid out and what features are common.

Using the Picture Plane

Remember that all landscape designs start as sketches. Landscape designers represent complex, three-dimensional spaces

on a **picture plane**, or the flat surface of the paper. This allows them to show the exact placement of plants and other design elements such as trees, fountains, and flowers from a bird's-eye view.

Technique Tip

Using Symbols

Landscape designers use symbols to show trees, shrubs, flowerbeds, fountains, and other items in their designs. Think about how each would look from a bird's-eye view. Experiment with different symbols that you could use for the features in a landscape design. You can cut out symbols from paper or posterboard and draw around them on your design.

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

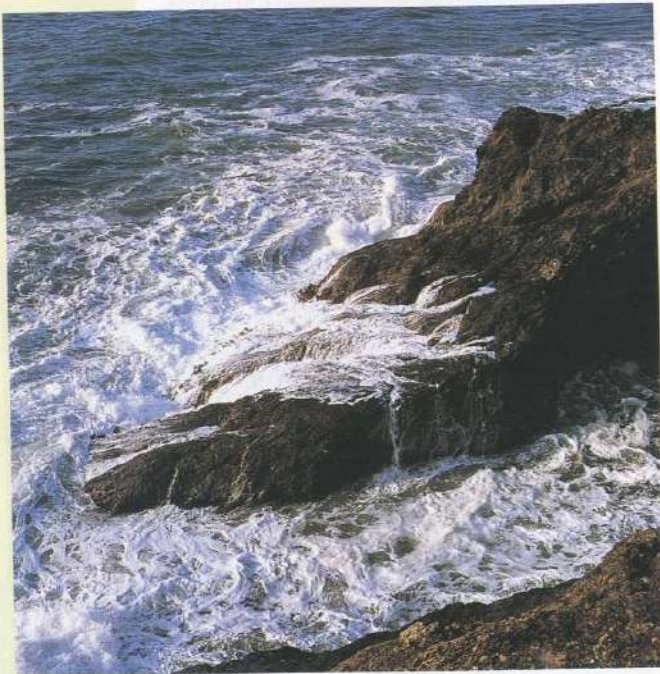
VOCABULARY NOTEBOOK ENTRY: visual rhythm, regular rhythm, flowing rhythm

DO NOW: Page 240, Picture 12-24

Types of Rhythm

When a musical band starts to play, do you drum your fingers on a table or tap your foot? Do you experience a special feeling when fall comes each year or when school lets out for summer? The repetitious beat of music and the repeated pattern of activities related to seasonal change are both examples of rhythm. So, too, is the continuous crashing of waves on a beach. Rhythm is fundamental to our lives. We are surrounded by it, and we learn to walk, run, dance, talk, and eat in patterns of repetition.

In art, visual rhythm, which is similar to pattern, may be produced by repeating one or more motifs in a recognizable or predictable order. Visual rhythm can be easy to read, or it can be extremely complex. Both artists and designers use rhythm to help organize a composition, and also to create interest, emphasis, or unity. They might vary visual rhythm by changing the size, position, or direction of the repeated motifs and by altering the intervals between them. They might also combine two or more rhythms. In your work, practice and experimentation will help you to determine which rhythms work best in certain situations.

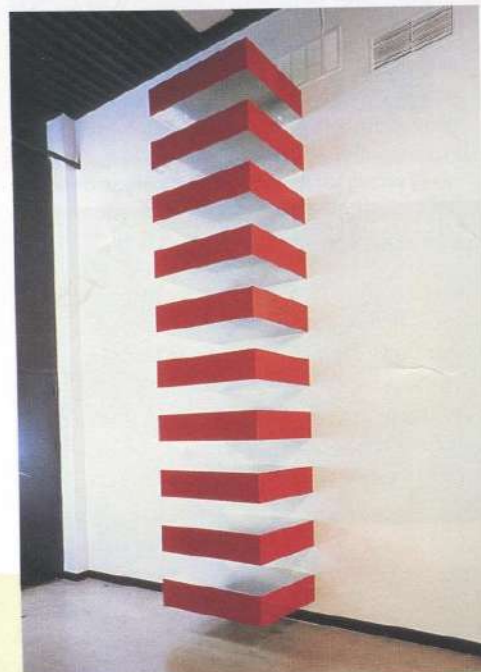


12-20 Visual rhythm in nature is often accompanied by sound rhythm.

Rock and wave action, from Driftwood Series. Photo by J. Scott.

12-21 This wall sculpture is completely regular in its rhythm. If the work were extended, the addition would be highly predictable.

Donald Judd (1928-94). *Untitled*, 1967-80. Galvanized steel and Plexiglas, ten units, each unit 9" x 40" x 31" (15.6 x 68.6 x 61 cm). Frederick R. Weisman Art Foundation, Los Angeles, California. ©Estate of Donald Judd/Licensed by VAGA, New York, NY.

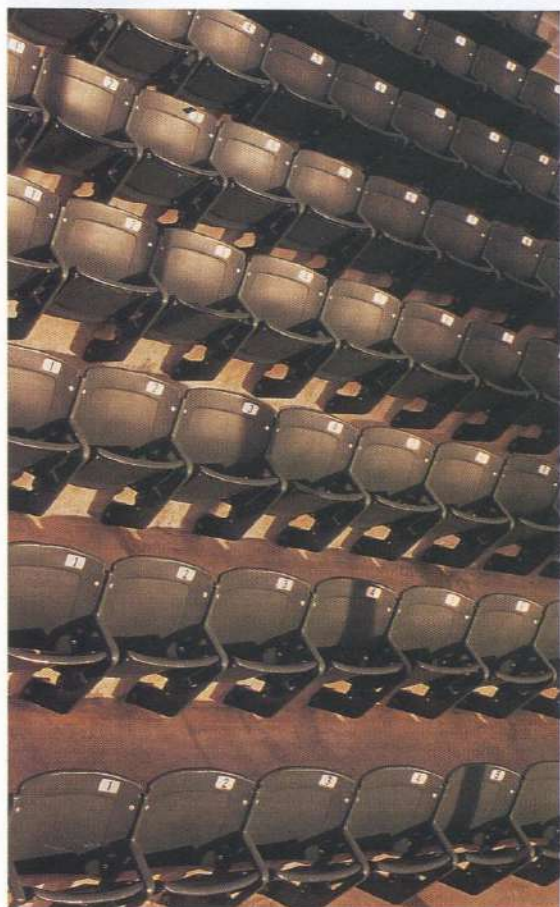


Regular

Look at Judd's sculpture (fig.12-21), in which the design repeats a rectangular form, and the space between the forms remains constant. This is an example of regular rhythm. Regular rhythm creates a repeated pattern that is both predictable and continuous. The pattern may be restricted to the borders or edges of a design, or it may cover the entire surface of a building or a sheet of wrapping paper. Note how a photographer captured the regular repetition of rows of seats at a sports arena (fig.12-22).

12-22 A series of similar elements placed at a constant interval produces a regular rhythm.

Tennis-court seats. Photo by J. Selleck.



12-23 A regular rhythm is created in this student work by the row of similar marching figures.

Jang Cho (age 18). *Mannequin Center Stage*, 1997. Colored pencil, 11" x 14" (27.9 x 35.6 cm). Lake Highlands High School, Dallas, Texas.

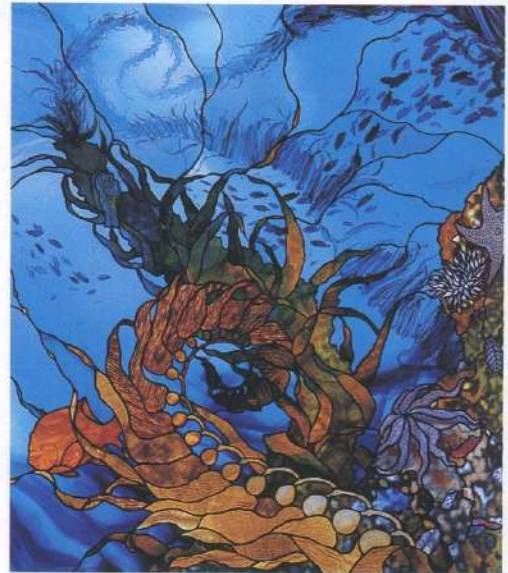
Flowing

Smooth, flowing rhythms seem to unify whole compositions in a peaceful but powerful way. Usually, large movements that sweep across an entire work tie each of the parts together. Some flowing rhythms move along curved, circular, or wavy paths, and may be similar to radial patterns.

In nature, the swirling form of a seashell, smoothly rolling hills, and the winds of a hurricane are all examples of flowing rhythms. In art, flowing rhythm can communicate freedom and grace. Artists and designers commonly employ it in landscapes, figurative designs, and in abstract and nonrepresentational works. Flowing rhythms produce compositional movement along a definite path. In fig.12-24, the viewer is led from the immediate foreground into the distance. This motion creates a flowing rhythm that is continuous and without sudden change in direction.

12-24 Notice that the flowing lines created by rhythmic fish shapes and background plants combine with the dominant plant shape to contribute to a unified sense of flowing rhythm.

John Forbes (b. 1946) and Jeanne Rosen (b. 1954). *Residential Window*, 1985. Stained glass, 4' x 4' (1.2 x 1.2 m). Courtesy Bonny Doon Art Glass, Santa Cruz, CA.



12-25 This design contrasts sharply with the regular rhythms that are typical of architecture.

Don M. Ramos (20th cent.). *O'Neill guest house*, 1978, Los Angeles, California. Photo by J. Selleck.



Try it



With paint or drawing media, explore patterns that move in flowing rhythms. Plan your composition to include a series of wavy lines so that each line echoes the path of the lines closest to it. Consider how much space to leave between the lines: you might vary the amount to obtain different effects. Allow enough space to add a series of shapes to form a pattern. You could select motifs that emphasize the sense of flowing movement or rhythm, and you could also increase or decrease the size of the units as the pattern advances.

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

VOCABULARY NOTEBOOK ENTRY: art teacher, motivator, curriculum, teaching strategies

DO NOW: Page 2284, "Egyptian Art Museum"

Lesson 8

Art Teacher

What is it about your favorite teacher that makes him or her special? Somehow that teacher gets you to think about or see the world in a new way. An **art teacher** helps students understand and participate in a world of images and ideas. Art teachers give students new ways to view art, to think about art, to talk about art, and to make art. But you already know that!



Summer camps, private art schools, and museums often have art teachers.



Art teachers spend time outside the classroom observing artworks and planning lessons.

LESSON PLANS

CLASS

Gesture
Drawing

MONDAY

- a. pencils or charcoal, white paper
- b. 30-second drawing exercises
- c. multiple student models (5 min. each)

TUESDAY

- a. oil pastels, white paper



Art Skills and Teaching Skills

You have to know what you are talking about to teach anything. Art teachers need a broad knowledge of art and art processes to share with their students. Like all teachers, they must be good communicators. They are also good **motivators** who encourage students to learn by doing. An art teacher may create his or her own **curriculum**, a set of lessons and projects used to teach a subject. He or she creates lesson plans based on a set of standards. These art standards include both national and state objectives for teaching art.

Because not everyone learns the same way, teachers use various methods, called **teaching strategies**, to help all students enjoy learning about art. For example, some students are visual learners. These students may learn best through observation or visual images.

Research

To learn about art teachers in your school and community, find places that offer art classes, such as museums, schools, and colleges. Talk to art teachers in your school or community to learn about their jobs. Discover what they like about their career and why they chose it.



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

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VOCABULARY NOTEBOOK ENTRY: Henri Matisse, alternating rhythm, progressive rhythm

DO NOW: Page 241, "Self Portrait"

About the Artist

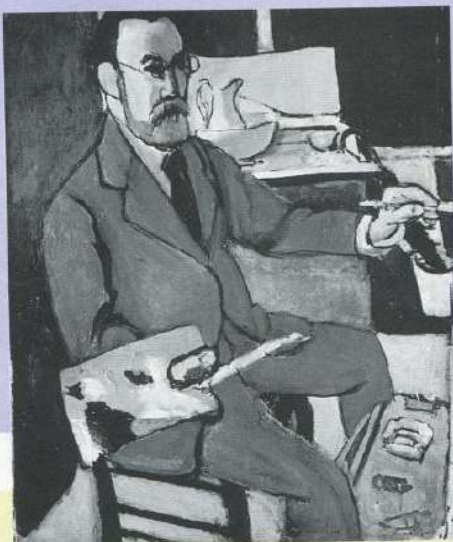
Henri Matisse

Matisse found great joy in creating art, asserting that the purpose of his artwork was to bring pleasure to the viewer. He worked as an artist from 1890 until his death in 1954 at the age of eighty-five. During this time, the art world underwent major changes. Matisse was influenced by movements such as Impressionism and Cubism, yet he held firm to his own path—a steady movement toward extreme simplicity of shape and color. Matisse sculpted as well as drew and painted, concentrating much of his effort on portraying the human form and exploring the use of color.

One of the few artists to achieve fame and popularity within his lifetime, Matisse became known for his outstanding ability to simplify a complex subject, extracting the pure elements of shape, as in *The Snail* (fig.12-26). To create a sense of movement, he would often exaggerate and distort shapes.

In his final years, Matisse was ill and bedridden. However, he continued to create

Henri Matisse. *Self-portrait*, 1918. Courtesy Musée Matisse. Art Resource, NY. ©1999 Succession H. Matisse, Paris/ARS, New York.



art, composing powerful abstract collages—*papiers-découpés*—from brightly painted paper cutouts. He was able to work, cutting paper with scissors, from his bed. At first, he used the cutout pieces to plan paintings, but later he made them the actual materials of his artworks. Despite his physical discomfort, Matisse felt that reading poetry and creating art made life worth living.



12-26 This work—which can be seen as an exploration of the boundary between abstract and representational art—is one of the last that Matisse completed. How did he include flowing rhythm in this work?

Henri Matisse (1869–1954). *The Snail*, 1953. Gouache on cut and pasted paper, 112 3/4" x 113" (287 x 288 cm). Tate Gallery, London/Art Resource, NY ©1999 Succession H. Matisse, Paris/ARS, NY.

Alternating

Regular and flowing rhythms tend to be pleasing because they are predictable and contribute to order and unity. But if rhythms are *too* much the same, they can be monotonous. For example, if all the high-rise buildings in a city were exactly the same height and shape, they would create a dull skyline. Variety is what helps overcome such boredom and can create needed interest in a composition.

By pairing periods of excitement or suspense with moments of quiet and relief, authors of books and directors of movies use alternating rhythm to sustain interest. In design, this type of rhythm might be created with a simple wallpaper pattern that alternates vertical rows of small flowers with vertical stripes. Examine the woodcut (fig.12-27), in which the artist used rows of round apples to create one rhythm, and tall angular sticks to create another. The two work together to provide interest and variety.



12-27 Compare this image with fig.12-22. What rhythmic differences and similarities can you find?

Wayne Thiebaud (b. 1920). *Candied Apples*, 1987. Edition of 200, no. 20. Print, 16 1/2" x 15" (41.9 x 38.1 cm). Courtesy of the Allan Stone Gallery, New York, NY.

12-28 What are the alternating patterns in this work?

Katherine Porter (b. 1941). *Untitled*, 1981. Charcoal, gouache, and crayon on paper, 26 1/4" x 40 1/4" (66.4 x 101.4 cm). Courtesy of the Fogg Art Museum, Harvard University Art Museums. Acquired through the Deknatel Purchase Fund.



Progressive

Like alternating rhythm, *progressive rhythm* also brings variety to a composition. A rhythm is progressive when its repeated motifs change in a predictable or regular way. A simple example would be a design in which a shape increases or decreases in size each time it is repeated. A more complex example of progressive rhythm is a pattern in which a motif turns a little or becomes darker each time it is repeated. In the student work (fig.12-29), notice how (in a series of five steps) the car progressively changes into a bird.

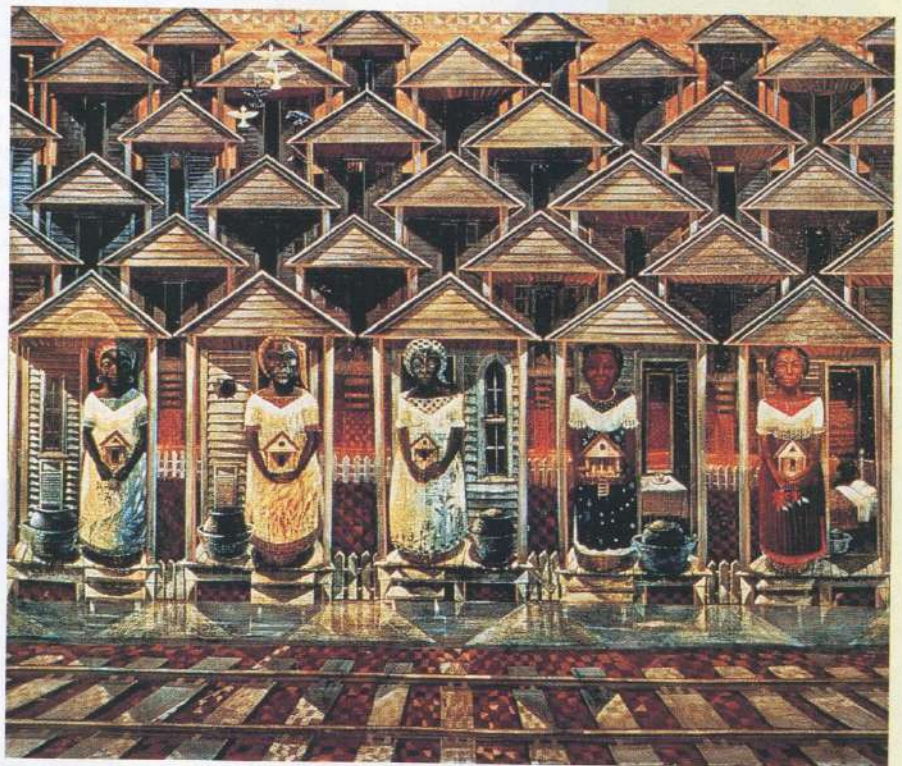


12-29 In this composition the eye of the viewer is rhythmically led from bottom to top where one is inclined to imagine the bird flying out of the picture plane.

Jason Foor (age 18). *Untitled*, 1995. Pencil 24" x 18" (61 x 45.7 cm). Plano Senior High School, Plano, Texas.

12-30 A "shotgun" is a kind of row house built originally by Haitian slaves. Biggers was born in this type of small house in North Carolina. His richly patterned painting combines progressive rhythms.

John Biggers (b. 1924). *Shotguns*, 1987. Acrylic on canvas, 41 3/4" x 32" (106 x 81.3 cm). Private Collection. Courtesy of the artist.



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

VOCABULARY NOTEBOOK ENTRY: facade

DO NOW: Page 288, "Humana Building"

Portfolio Project

Design a Building Facade



Michael Graves. *Humana Building*, 1982.
Louisville, KY. Photograph courtesy of Mary
Ann Sullivan, Bluffton College, Bluffton OH.

Plan

You read about architecture in Unit 3. You also read how artist Maya Lin combines sculpture and architecture in her designs. Architect Michael Graves (1934–) used his knowledge to design the Humana Building. The **facade**, or front, of a building is the part that people notice first. For that

reason, architects give careful attention to the facades of buildings they design. Look closely at the facade of Graves's design.

- Graves is a Postmodern architect. The tripartite, or three-part, design of the facade is common in Postmodern skyscrapers. What other qualities of Postmodernism do you see in the facade of the *Humana Building*?
- What feeling or mood does the facade convey? What do you think Graves wanted to express through his design?
- How could you use your knowledge of art to help you design a facade? What style would you use?

Use what you have learned about design and architecture to design a building facade.

Sketchbook Journal

Think of a kind of building that you would like to design, such as a movie theater, planetarium, or museum. Then draw some ideas for a facade for the building. Experiment with ways to add interest to the facade. Make notes about what materials might be used to construct the building.

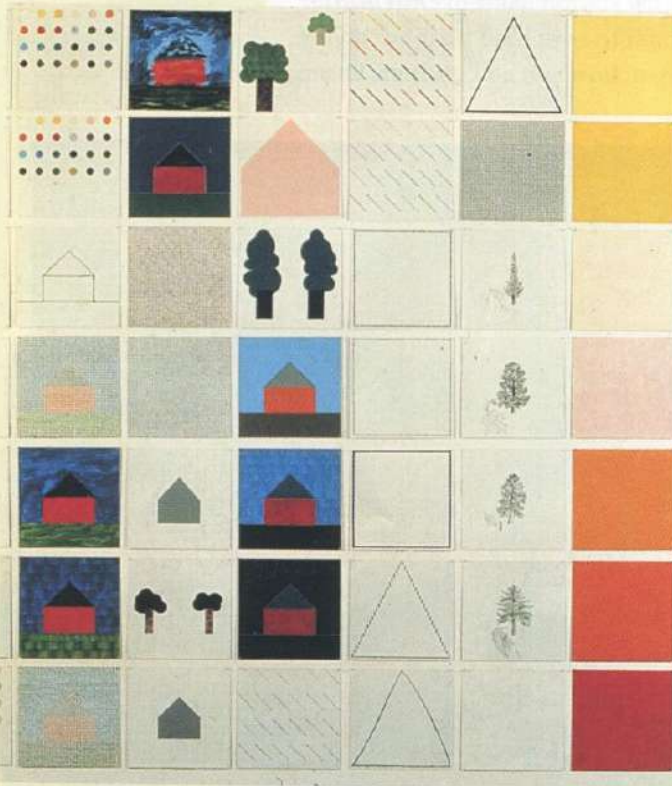
EXIT: Answer in a complete sentence: Describe the artist's use of shape in today's Do Now Art Image.

VOCABULARY NOTEBOOK ENTRY: unexpected rhythm

DO NOW: Page 246 , Picture 12-35

Unexpected

Although most visual rhythms produce a feeling of orderly interaction between the parts of a design, some artists and designers prefer unpredictable rhythms. These unexpected rhythms might be jerky, irregular, or spontaneous, like those often found in jazz music. They can convey feelings of excitement, confusion, or unfocused power and energy. Unexpected rhythms can also add suspense, tension, and variety to a composition. Such rhythms can be created by irregular spacing and by random changes in the size, color, or shape of repeated motifs.



12-31 Though there is much in this work that is unpredictable, the design is held together by repeating squares.

Jennifer Bartlett (b. 1941). *Rhapsody*, detail, 1975-76. Enamel, silkscreen grid on baked enamel, steel plates, 7' 6" x 153' (2.3 x 46.6 m). Courtesy of the artist and the Paula Cooper Gallery, New York, NY.

12-32 Frank Stella combines simple cone-like forms and circular shapes with irregular shapes. The paint is applied in bold, thick strokes. Though unexpected, there are rhythms in this piece. What are they?

Frank Stella (b. 1936). *The Decanter*, 1987. Cast aluminum and mixed media, 109 3/4" x 137" x 75 3/4" (278 x 348 x 192 cm). Photo ©1987 Steven Sloman, New York.



Look at the detail from a large wall painting (fig.12-31). The entire work is made up of 988 separate squares; only a small sampling is reproduced here. The viewer's gaze moves from one square to another, encountering a variety of repeated motifs, including circles, houses, and trees. Although the squares are orderly, the color, style, and size of the motifs change throughout the composition. No single planned pattern is apparent. The entire work, called *Rhapsody*, can be compared to a piece of music in which notes are played unpredictably—at varying volumes and even by different instruments.



12-33 Compare this painting to fig.12-25. Although both works make use of flowing curves, the ones in this work are not predictable.

Rhythmical grid. Photo by A. W. Porter.

12-34 Ken Scharf incorporated a few rhythmic sections, but there is no sense of a single pattern or rhythm. The artist uses television and cartoons for inspiration. He creates zany creatures from geometric and organic shapes with a background of spirals, loops, and squiggles. Kenny Scharf (b. 1958). *Travel Time*, 1984. Acrylic and spray paint on canvas, 79" x 103 1/4" (206 x 262.2 cm). Courtesy of the Tony Shafrazi Gallery, New York, New York.

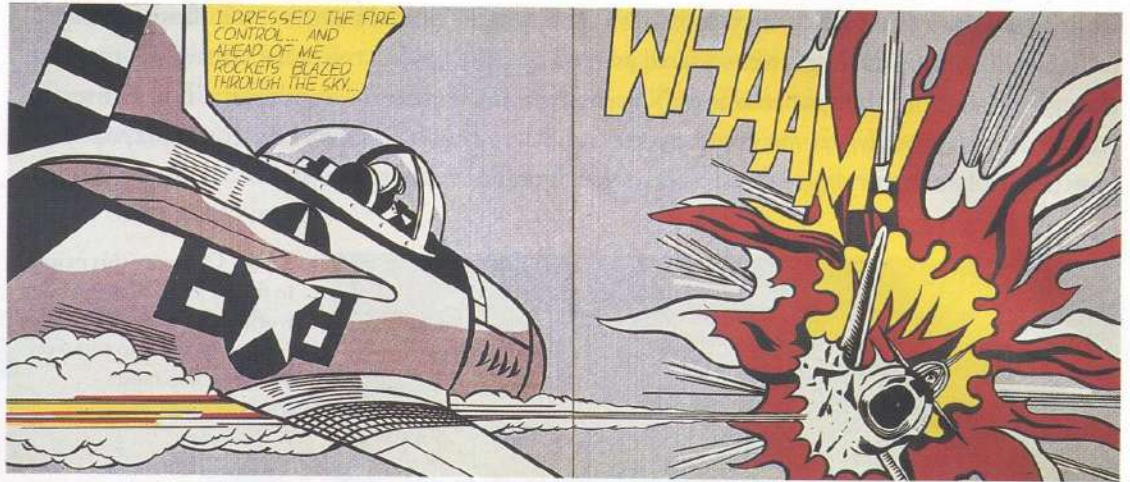


Try it



Listen to various kinds of music with distinctive beats, such as rock, classical, Caribbean, flamenco, country-western, and lullabies. Experiment with art media to suggest the variety of movements and rhythms in each kind of music. Without depicting any recognizable objects or forms, try only to capture the feeling of the music and convey its journey.

Another Look at Movement and Rhythm



12-35 How did Lichtenstein express action in this painting?

Roy Lichtenstein (1923-97). *Whaam!*, 1963. Magna acrylic and oil on canvas, two canvases, each 68" x 80" (172.7 x 203 cm). Tate Gallery, London/Art Resource, NY. ©Contemporary Art Services, NY.



12-36 This figure was part of a group that included a now-lost bronze horse running at full gallop. Imagine how the movement in this piece would have been enhanced when the boy was perched on the horse.

Ancient Greece. *Jockey from Artemisium*, 240-200 BC. Bronze. National Museum, Athens.



12-37 How is your eye directed to move across the surface of this sculpture?

Phineas Kamangira (20th cent.). *Elder Wrapped in Blanket*, c. 1990. Chiweshe Serpentine, 36" high (91.4 cm). Courtesy of Ukama Press/Zimbabwe Sculpture, Inc. and Mike Spirelli Photography.

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

VOCABULARY NOTEBOOK ENTRY: illustration

DO NOW: Page 293, "Untitled"

Put It All Together



Daniel Minter. *Untitled*, 1994. Illustration from *The Footwarmer and the Crow*, written by Evelyn Coleman.

F Discuss or write about Minter's artwork using the four steps for critically viewing artwork.

1. **Describe** What does this artwork show? Describe the figures and objects and their environment.
2. **Analyze** What media and techniques did Minter use to create the artwork? What clues help you figure this out?
3. **Interpret** What do you think is the meaning or message of this artwork? What is the mood? What do you think *The Footwarmer and the Crow* is about?
4. **Judge** American artist Daniel Minter (1961–) has said that the author of *The Footwarmer and the Crow* "thought that my pictures had a realistic quality about them, but not dully realistic." What do you think the author meant by this? Do you agree or disagree? Explain.



Artist Daniel Minter has had jobs as an illustrator and as a graphic designer.

"I felt that my illustrations were particularly good for the subject of the book . . . because they . . . have a kind of quality about them that is really narrative and clear." —DANIEL MINTER

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