

VOCABULARY NOTEBOOK ENTRY: three-dimensional space, positive space, negative space

DO NOW: Page 95, Picture 5-3

5 Space

Key Vocabulary

positive space
negative space
picture plane
composition
vanishing point
perspective
linear perspective
abstract
nonrepresentational

SPACE—SOMETIMES CROWDED, SOMETIMES OPEN—is all around you. It may be full of trees or water, clouds or clear air. It can be contained by walls or open to the horizon. When you swim in a pool, stand on a bridge, or ride through a tunnel, you are located or moving in space. The words *above*, *below*, *around*, *behind*, *into*, and *through* all indicate position or action in space.

In art, space refers to the three-dimensionality of sculpture and architecture. It might also refer to the sense of depth in a two-dimensional artwork. In this chapter, you'll explore these aspects of space, as well as the unusual sense of space in some modern and abstract art.

5-1 An artist consciously selects the angle from which we view a scene. This Renaissance artist chose to give us a "worm's-eye view."

Andrea Mantegna (1431-1506). *St. James Led to Martyrdom*, c.1455, Fresco, Ovetari Chapel, Church of the Eremitani, Padua, Italy (destroyed in 1944). Photo Art Resource.



5-2 The only way to appreciate this artwork fully is to walk through the space that is an integral part of the piece.

Isamu Noguchi (1904-88). *California Scenario*, 1980-82, Costa Mesa, California. Courtesy of the South Coast Plaza Alliance, Costa Mesa, California. Photo by Stan Klimck.





5-3 Though you cannot walk through the space in Barbara Hepworth's sculpture, as you would with Noguchi's work (fig. 5-2), consider how your eye "walks" through *Pelagos*.

Dame Barbara Hepworth (1903–75). *Pelagos*, 1946. Wood and mixed media, 14 ½" x 15 ¼" x 13" (36.8 x 38.7 x 33 cm). Tate Gallery, London/Art Resource, NY. ©Alan Bowness, Hepworth Estate.



5-4 There are two different sensations of space in this work. Can you describe them?

Terry Shoffner (b. 1947).
Train on Zipper, 1981.
Opaque watercolor, 19 ¾" x 23 ¾" (50 x 60 cm). ©Terry Shoffner/SIS. Photo Prentice-Hall Canada.



Three-dimensional Space

An object that has three-dimensional space has height, width, and depth. In art, architects and sculptors are those most likely to work with such space. Both a cabin beside a lake and a sculpture of a horse are three-dimensional structures: they have spaces that you can walk *inside of or around*.

Positive and Negative Space

In today's world, you are probably more aware of space that is filled with something than of space that seems empty. City spaces are crowded with buildings and people. Roads and highways are choked with automobiles. Your living spaces are filled with furniture. And your wall spaces are likely decorated with posters and memorabilia.

When a sculptor or architect creates a three-dimensional design, he or she must be concerned with both positive and negative spaces. The **positive space** is the object or structure itself, such as the statue of Andrew Jackson (fig. 5-6). The **negative space** is the area surrounding the object or structure, such as the blue sky and clouds around this statue. In a building, the negative space is also the area inside the structure.

5-5 The overcrowding of cities is often broken by empty, or negative, space in the form of plazas and spacious building entryways.

Viljo Revell (1910-64).
Ontario Civic Center (New City Hall), 1961-65.
Toronto, Canada.



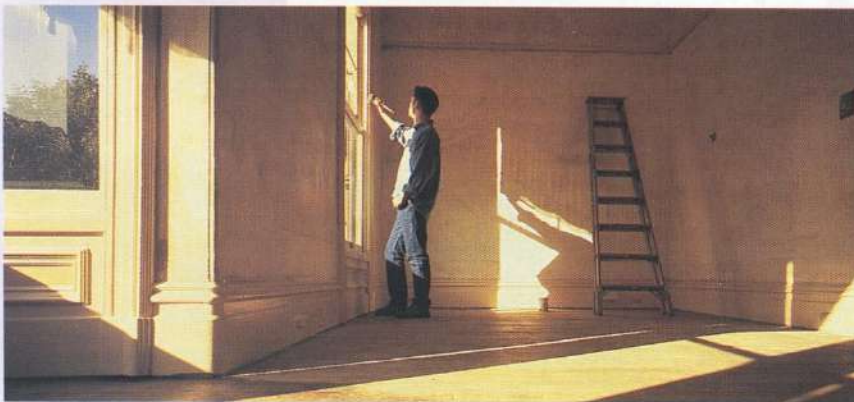
5-6 What does the placement of this sculpture have to do with the idea of negative and positive space? Where are large monuments such as this generally placed?

Clark Mills (1815-83). *Andrew Jackson*, 1855. Bronze.
Lafayette Park, Washington, DC.



5-7 How would the relationship between negative and positive space change if this room were filled with furniture?

Man painting an empty room. Photo by Jim Erickson.
©Stock Market, 1996.



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

VOCABULARY NOTEBOOK ENTRY: printmaking, plate, block, brayer, lithograph, etching

DO NOW: Page 112, "Moonrooster"

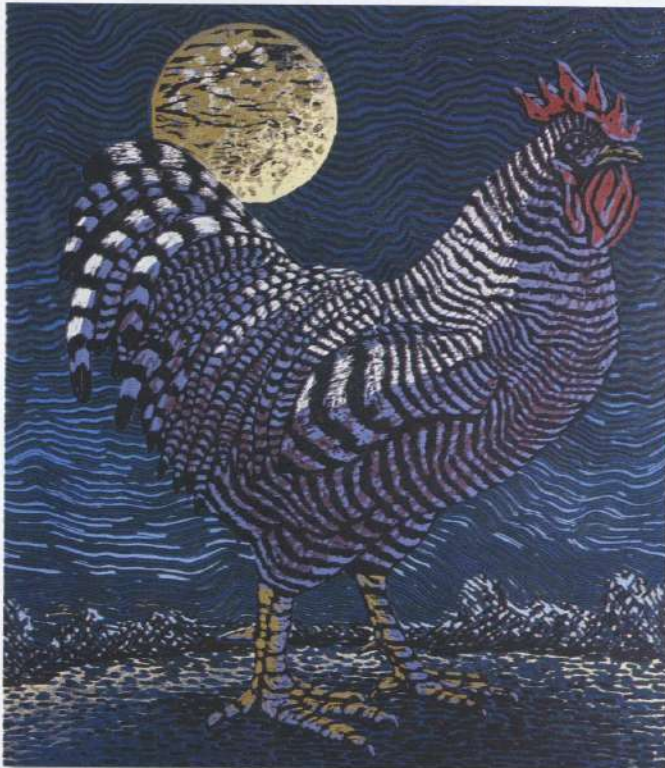
Lesson 3

Printmaking

Printmaking allows artists to achieve unique effects or make multiple copies from a single design. The idea is to transfer an image from a printing **plate** or **block** covered with wet color to another surface. The artist often applies the color, usually ink, with a **brayer**, a simple tool that rolls ink on evenly. Then a surface such as paper is applied to the plate or block. The paper picks up ink from the plate to make a print of the image. The artist then pulls the print.



A brayer allows for an even application of ink to a printing plate or block.



Barry Wilson. *Moon Rooster.*
Woodcut print, 26 by 22 1/2 inches.
Private collection.

Notice the patterns and textures the artist created by carving them into the wood block.



Rembrandt van Rijn. *Landscape with Three Trees*, 1643. Etching, 8 by 10 inches. Musée Condé, Chantilly, France.

Plates and Prints

Artists make plates for printing out of many different materials. The plate for the woodcut print on page 112 was a piece of wood. What kind of plate do you think is used for a linoleum cut print? When a polished stone is used as a plate, the resulting print is a **lithograph**.

This print by Dutch artist Rembrandt van Rijn (1606–1669) is an **etching**. The plate was a sheet of copper covered with a layer of wax. Rembrandt drew the image into the wax and then bathed the plate in acid. The acid ate into the plate where the lines were drawn, and then the wax was removed. Next, the artist inked the plate and made a print on paper. Which areas of the print were not etched by the acid?

Research

Do online research to learn more about different printmaking processes. Use the words *printmaking history* as keywords for your search. Learn how printmaking has changed through time. What are the oldest methods? How has technology affected printmaking processes?



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

VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 97, Picture 5-8

About the Artist

Henry Moore

Born in 1898 and raised in Castleford, England, Henry Moore was the son of a coal miner. His surroundings as a child were those of a grim industrial area; yet, his curiosity led him to explore artistic possibilities. At the age of ten, he learned about Michelangelo and decided to become a sculptor. As a teenager, Moore practiced drawing and most likely would have become a schoolteacher except that World War I caused him to join the army instead. He was fortunate: he not only survived combat (most of the men in his regiment were killed or seriously wounded) but also received a military grant to attend the Leeds School of Art.

Moore's talent became evident at Leeds: after two years, he won a scholarship to the Royal College of Art. Living in London gave him access to the British Museum, which housed sculptures from around the world. These diverse artworks inspired Moore's sculptures throughout the rest of his life. Moore also enjoyed the Museum of Natural History, where he became intrigued by the forms of natural objects such as pebbles and bones.

Sculpture was not a popular art form when Moore began practicing it seriously. In fact, there were so few sculpture students at the Royal College that he had a large studio all to himself. This situation provided Moore with a sense of freedom that he might not otherwise have felt.

Drawing remained a vital part of Moore's creative work, even as he turned his attention to sculpting. For many years, his materials of choice were stone and wood, but by 1935, he began sketching ideas for metal sculpture. Moore originally approached sculpting primarily as a carver would, chipping away pieces to "reveal" the sculpture inside. Later, though, he turned to modeling—an additive process—for its relative speed. He chose to model with plaster, however, so that he could subtract areas by cutting away the material. Eventually, he worked in bronze, even building a foundry so that he could better understand the process of casting. Many of his



©Bernard Gotfryd.
All rights reserved.
Woodfin Camp &
Associates, Inc.,
New York.

bronze works include "carving marks"—final touches made to the plaster just before casting—as part of the sculpture.

During World War II, Moore spent an entire year creating a powerful series of drawings of people who took refuge from air raids in the London Underground. Moore's observation of these people—the feeling of enclosed space, and the relation of bodies to the space and to one another—had an enormous impact on him. The bomb shelter drawings, which typically showed rows of sleeping people, brought him recognition as an artist, and also gave direction to his future sculpting: many of his sculptures are of reclining figures.

Henry Moore became well-known for his innovative use of negative space. In *Lincoln Center Reclining Figure* (fig.5-8), the three-dimensional form of a figure is cut by negative space. The outside space flows around and through the form. In certain sections, the negative space even takes the place of the figure, which is characteristic of much of Moore's work.



5-8 Compare the negative space in this sculpture with that in fig.5-6. How do they differ? In which one is the negative space a vital part of the artwork?

Henry Moore (1898-1986). *Lincoln Center Reclining Figure*, 1963-64. Bronze, 28' long (8.5 m). Photo by H. Ronan.

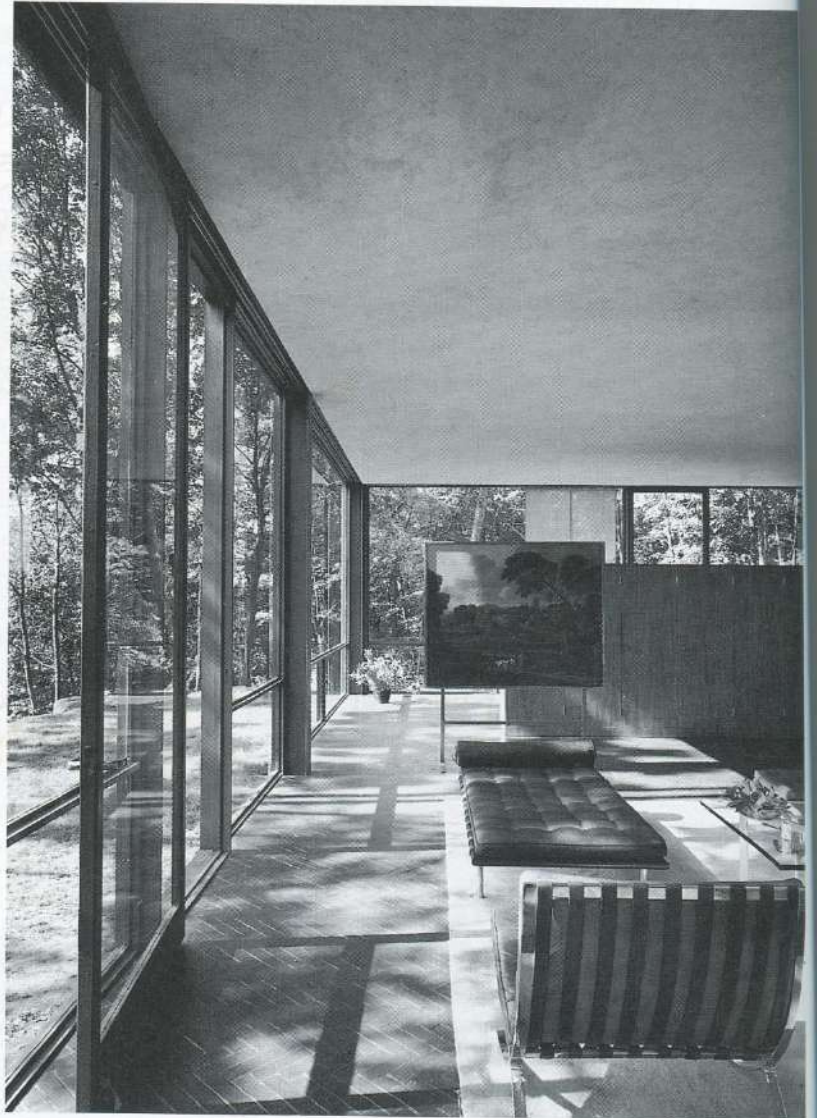
Flowing Space

The division between outside and inside space is not always clear. We are all aware of the different feelings created by a room that has many large windows and one that has no windows at all. Architects add windows, skylights, and other devices to buildings to help make the exterior space flow through and become part of the interior.



5-9 When walking in this canyon, a visitor is very aware of how space flows through the rock formations.

Bryce Canyon. Photo by H. Ronan.



5-10 Imagine standing inside this house. How would your relationship with outdoor space differ from that which you experience in your classroom?

Philip Johnson (b. 1906). *Glass House*, 1949. New Canaan, Connecticut. Photo by Ezra Stroller, ©Esto.

Sculptures and other three-dimensional forms constructed with wire or glass or pierced with holes are other examples of flowing space. Such works tend to break the boundaries between positive and negative space. Our eyes move into, around, and through the form. Holes connect one side with another. Instead of simply surrounding a structure, air or sky might play a part in occupying or creating interior spaces.

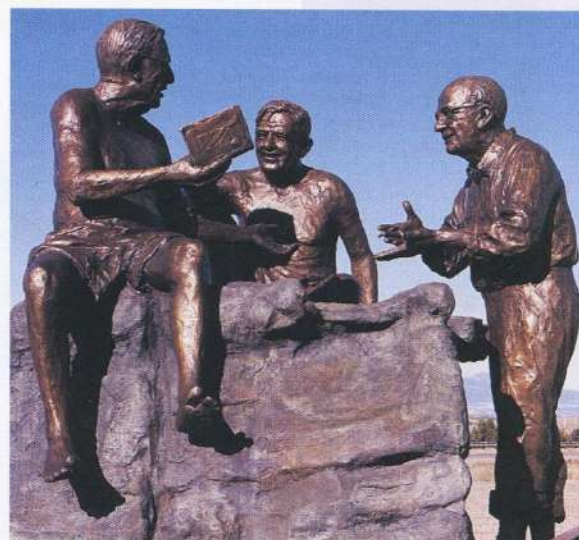


5-11 Judy Pfaff incorporated the space of the gallery into her installation.

Judy Pfaff (b. 1946). *Kabuki*, 1981. Courtesy of the Holly Solomon Gallery, New York, NY.

5-12 Compare and contrast the use of space here with that in fig. 5-11. Notice how this artist contained the interior space of her sculpture.

Glenna Goodacre (b. 1939). *Philosopher's Rock*, Bronze, 8' high (2.43 m). Located at Barton Springs, Zilker Park, Austin, Texas. Photo by Daniel R. Anthony. Courtesy of Glenna Goodacre Ltd., Santa Fe.



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

.....

VOCABULARY NOTEBOOK ENTRY: intaglio print, relief prints, collage

DO NOW: Page 116, "Cherry Picture "

Studio 3 Setup
Relief Prints



M. C. Escher. *Rippled Surface*, 1950. Linoleum cut in black and grey-brown, printed from 2 blocks, 10 1/4 by 12 5/8 inches. © 2003 Cordon Art B.V., Baarn, Holland. All rights reserved.

How did the artist represent ripples on water?

Dutch printmaker M. C. Escher (1898–1972) used two printing blocks to create this print. Try to imagine each block as you read below.

- One block printed the black areas and the second printed the grey-brown areas. Which of the two blocks created the negative space?
- The images on the blocks were mirror images of what appears in the print. Think about why that is true.
- The reflection of the moon is an area of the block that did not receive ink. Is the moon's reflection positive or negative space?

Intaglio and Relief Prints

An **intaglio print** is made by cutting or scratching an image into a surface. The cut grooves are filled with ink. Then the plate is pressed onto the paper hard enough

that the paper goes into the grooves and picks up the ink. In **relief prints**, such as this one by Escher, the area to be inked is raised above the surface of the printing block. The other parts of the surface are removed with various tools. The inked block is then pressed onto the paper.

Technique Tip

Mirror Images

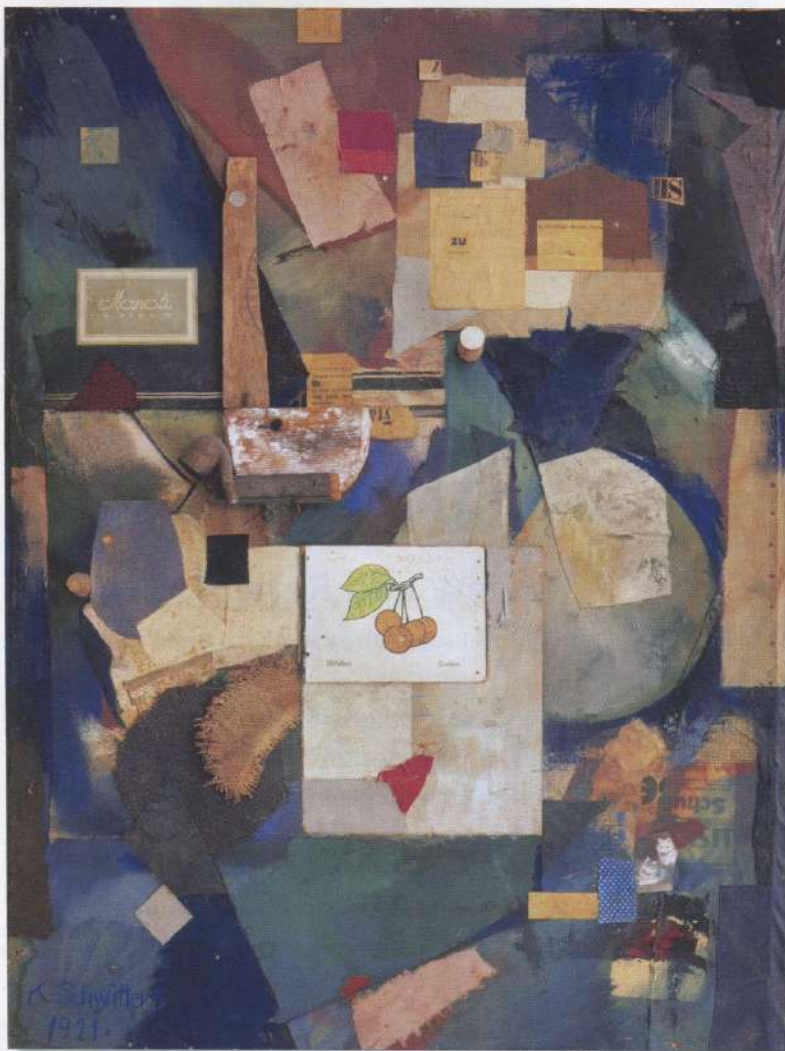
To help you create plates for making prints, experiment with mirror images. Draw some simple designs that you think would make interesting prints. View each design in a mirror. Pay close attention to how the mirror image differs from the original.

Lesson 4

Collage

When Pablo Picasso glued a piece of oilcloth to one of his paintings, a new technique was born. The word **collage** comes from the French word *coller*, meaning "to glue or to paste." In the technique of collage, the artist glues chosen materials

onto a flat surface. Materials may include pieces of cut or torn paper, photographs, fabric, text and images cut from publications, or other found objects that can be glued. This collage by Kurt Schwitters shows the variety of materials that can be used.



Kurt Schwitters. *Merz Picture 32A Cherry Picture*, 1921. Collage of cloth, wood, metal, gouache, oil, cut-and-pasted papers, and ink on cardboard, 36 1/8 by 27 3/4 inches. The Museum of Modern Art, New York.



John Piper. *Littlestone-on-Sea*, 1936. Collage, paper and ink. Tate Gallery, London.

Collage and Expression

British artist John Piper (1903–1992) created this collage using cut and torn papers. His use of torn paper adds to the composition by building up the surface and creating different textures. How did Piper use ink in this collage? The title tells you that the subject of the collage is a town by the sea. What message do you think Piper wanted to express about the place?

The technique of collage allows artists to use a variety of shapes, lines, and textures to create a unified composition. Other artists use collage to express ideas or moods about a subject or convey a personal message.

Sketchbook Journal

What message would you like to express using the technique of collage? Draw some ideas for messages that you want to convey. Make notes about the media and colors you would use to convey your message. Collect a few samples and paste them into your Sketchbook Journal with your notes.

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

.....

VOCABULARY NOTEBOOK ENTRY: picture plane, composition

DO NOW: Page 100, Picture 5-14

100

Space

Two-dimensional Space

The *surface* of a floor, a tabletop, a sheet of cardboard, or a piece of paper can be described in terms of two dimensions: height and width. The surface has no depth.

In art, examples of two-dimensional space are a quilt design of geometric shapes and a pencil sketch of a tree. In the quilt, a red square may be sewn above a yellow one. In the drawing, the tree may be in front of a house. However, both works are physically flat.

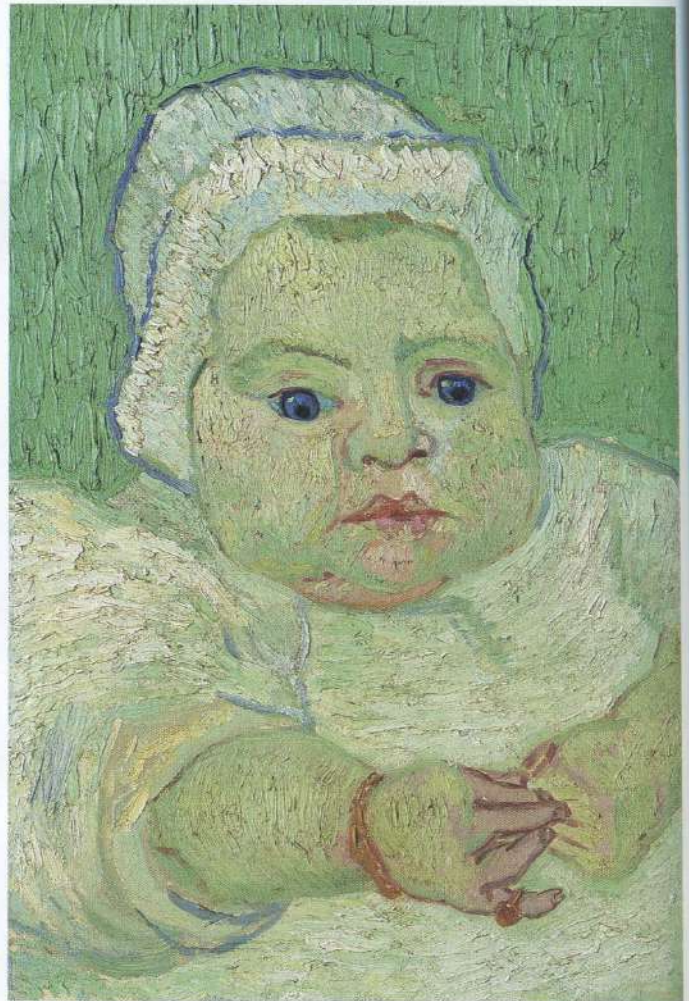
Stone Soup

by Jan Eliot



5-13 Cartoonists often prefer not to create any sense of depth beyond the surface of the picture plane.

Stone Soup ©1998 Jan Elliot. Reprinted with permission of Universal Press Syndicate. All rights reserved.



5-14 In many of his works, the Dutch painter Vincent van Gogh created surface depth on the canvas. He used thick applications of oil paint, called *impasto*.

Vincent van Gogh (1853-90). *Roulin's Baby*, 1888. Canvas, 13 3/4" x 9 3/8" (35 x 23.9 cm). Chester Dale Collection, ©1988 Board of Trustees, National Gallery of Art, Washington, DC.

The Picture Plane

The flat surface on which an artist works—whether it be paper, canvas, or a wall—is called the *picture plane*. Most artists do not attempt to create much physical depth on the picture plane. Some may apply oil paint thickly to a canvas to create surface depth. Collage artists might build up a flat surface with fabric, sand, or bits of wood. Other artists sometimes cut or tear the canvas or paper as part of their working method. But most drawings and paintings are basically two-dimensional.

An artist might choose to create an illusion of depth by manipulating line, color, value, and shape. The image created by painting or drawing can have a sense of depth which causes the viewer to momentarily forget that the surface is flat. Notice how in *Mystic*



5-15 This student gives physical depth to the surface of her image by using cut paper.

Alicia Smith (age 16). *Monet in Paper*, 1998. Paper relief, 13" x 18" (33 x 46 cm). Nashoba Regional High School, Bolton, Massachusetts.

Try it

Choose a full-page photograph, such as a cityscape or landscape, from a magazine. Cut it into equal-size squares or rectangles. Rearrange the pieces until you are pleased with the design. Glue your new arrangement onto another sheet of paper. Explain what happened to the space.

Seaport in Fog (fig.5-16) your eye is drawn "into" the scene and "beyond" the picture plane.

5-16 In this photograph, the fog and soft light have transformed the sky, water, and buildings into a single flat surface.

Alfred Eisenstaedt (1898–1995). *Mystic Seaport in Fog*, 1969. Photo. Alfred Eisenstaedt, *Life* magazine.



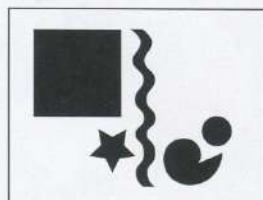
Composition

Like the relationship between positive and negative spaces in a sculpture or building, there is a relationship between shapes in two-dimensional art. The organization of elements and their placement on the picture plane is called *composition*.

When you place a black square on a piece of white paper, you create a new space. The surface is still two-dimensional, but it is now divided in two. The black square has become the positive space, and the white background area is the negative space. If you add a few more black shapes, the composition will change again. You will see several black positive spaces and an encompassing white negative space.

The shapes in a two-dimensional work also have a relationship to the edges or shape of the paper or canvas. A square shape placed in the lower right corner of a piece of white paper creates a space quite different from that made by a square shape placed at the center. Similarly, the feeling of space can be altered by changing the shape of the picture plane, whether it is paper or canvas. Although most artists create drawings and paintings within a rectangular shape, they will sometimes use a round, oval, or irregular shape.

5-17 How does the addition of black shapes change the negative space from the original composition? Does the black square also seem to change?



5-18 The fan shape is a traditional format in Chinese painting. Compare the space on the right side of the painting with that on the left. How does it differ?

Attributed to Wei Zhujing (16th century, China). *The Elegant Gathering in the Western Garden*, 16th century. Fan painting, ink and colors on gold-flecked paper. 6 1/2" x 20" (16.9 x 51.6 cm). Avery Brundage Collection, Asian Art Museum of San Francisco. ©1994 Asian Art Museum of San Francisco. All rights reserved.

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

VOCABULARY NOTEBOOK ENTRY: mixed media

DO NOW: Page 120, "Self-Portrait"

Studio 4 Setup

Mixed-Media Collage



Freshman Brown. *Guitar Player*, 1999. Mixed media and collage. © Freshman Brown.

What helps you recognize the subject of this collage by American artist Freshman Brown (1940–)? The artist used more than one medium, or **mixed media**, to convey his message about a guitar player. Look for these details:

- The overlapping combination of torn papers adds visual texture.
- The use of different media adds visual interest.
- The painted blue of the guitar player's shirt creates emphasis and a focal point.

Choosing and Using Media

Some artists plan their media carefully before beginning their collages. Others let their imaginations run wild. Consider what message or feeling you want to convey. Then choose a variety of media that will make your collage and message pop!

Why do you think the artist used paint in this collage?

Technique Tip

Collage Materials

Make a distinction between "ripping" and "tearing" when you are not cutting paper for a collage. For small pieces, use both hands to make a small tear, and move them to a new position before you continue. Work slowly to get the shape you want. For larger pieces, place one hand flat as a guide and pull the paper with a long, smooth motion.



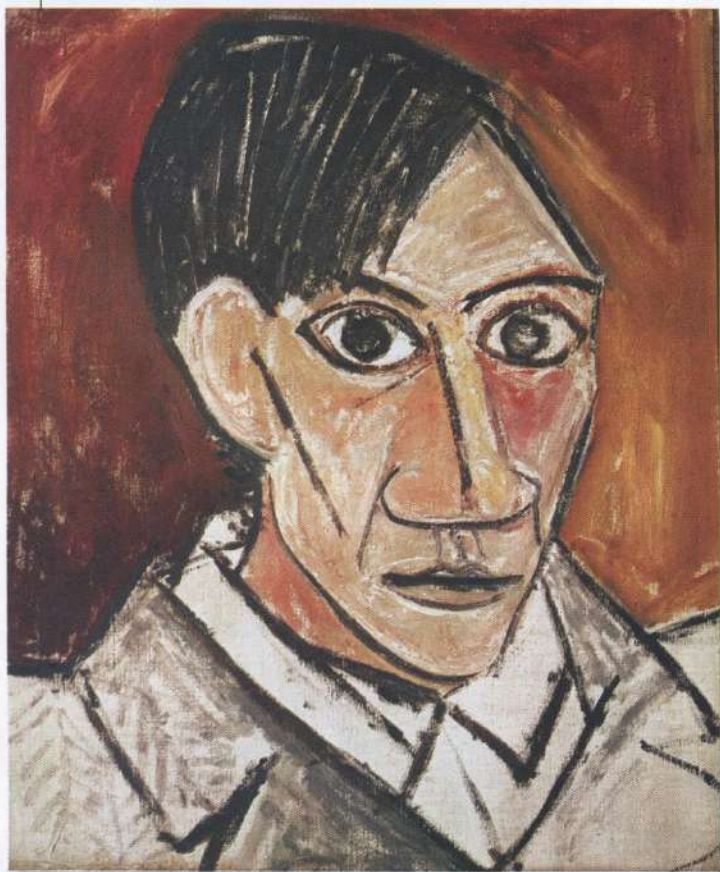
Meet *the Artist*

Pablo Picasso

Picasso's father was a painter and an art teacher. He recognized his son's talent early, and Picasso's art training began while he was very young. By age eleven he was taking classes at art school. He was already exhibiting his artwork while still a teenager.

As an adult, Picasso continued to go beyond the expected. He was an artist of great talent, daring, and inventiveness. His long and varied career made him one of the well-known and influential artists of the twentieth century.

Pablo Picasso. *Self-Portrait*, 1907. Oil on canvas, approximately 21 4/5 by 17 1/2 inches. National Gallery, Prague, Czech Republic.



*"I am always doing
that which I cannot
do, in order that
I may learn how to
do it."* —PABLO PICASSO

This self-portrait is an early example of Picasso's Cubist painting.

The Coming of Cubism

Pablo Picasso was born in Spain but spent most of his life in France. As a young artist, he was influenced by the works of French painters Toulouse-Lautrec and Georges Seurat. Between 1901 and 1904, Picasso explored shades of blue in his paintings, and those years became known as his Blue Period.

When he was twenty-five, Picasso painted his first Cubist artwork. In this new art style, Picasso showed people and objects from different angles all at once. He changed perspective and distorted figures. Cubism was so different from other artwork of the time that it shocked both other artists and the public.

Media and Experimentation

Over the years, Picasso continued to develop his Cubist style. He also worked with fellow artist Georges Braque to develop a new art technique, which they called collage. While he produced many drawings and paintings, Picasso was always eager to express his creativity in new ways. He created many sculptures, working in wood, plaster, clay, and even cardboard. He designed the set and costumes for a ballet. Many years later he wrote a play and also published poetry. Picasso lived until he was ninety-one, and he explored new ways of artistic expression throughout his life.

Talk About It

- Why do you think Picasso lived most of his life in France, rather than remaining in Spain?
- About how old was Picasso when he painted *Guernica*?

The Life of Picasso



Pablo Picasso



Georges Braque



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

.....

VOCABULARY NOTEBOOK ENTRY: N/A

DO NOW: Page 104 , Picture 5-20

Point of View

A building appears different from the street than from the roof next door because the angle or point of view determines how the structure appears in space. A car looks different on a grease rack because we are not used to looking up at the car's underside. A baseball field looks different when you are standing on the pitcher's mound than when you are looking down on the field from the stands. A mountain looks huge when you are at its base, but the valley surrounding the mountain looks smaller when you are on top of the mountain.

Look around carefully, and see what happens to objects or people when you change your point of view. When you look down from a high window, for example, people walking on the street look quite different than they would if you were on the street with them. Spatial relationships change as your angle, or point of view, changes. Artists or photographers take advantage of point of view to produce dramatic spatial effects.

5-19 How would you describe the space in this scene?

What is the observer's point of view?

Weegee (Arthur Fellig) (1899–1968). *Coney Island Crowd*, 1940. Gelatin silver print. Gruber Collection, Museum Ludwig, Cologne. 1977/839 Photo by Rheinisches Bildarchiv, Cologne. ©International Center of Photography, New York. Bequest of Wilma Wilcox.



Try it



When you look straight down at a round plate, it is circular. But when you look at it from the side, it is a flattened oval. Choose a familiar object, and draw it from above or below, or from any other unusual angle.

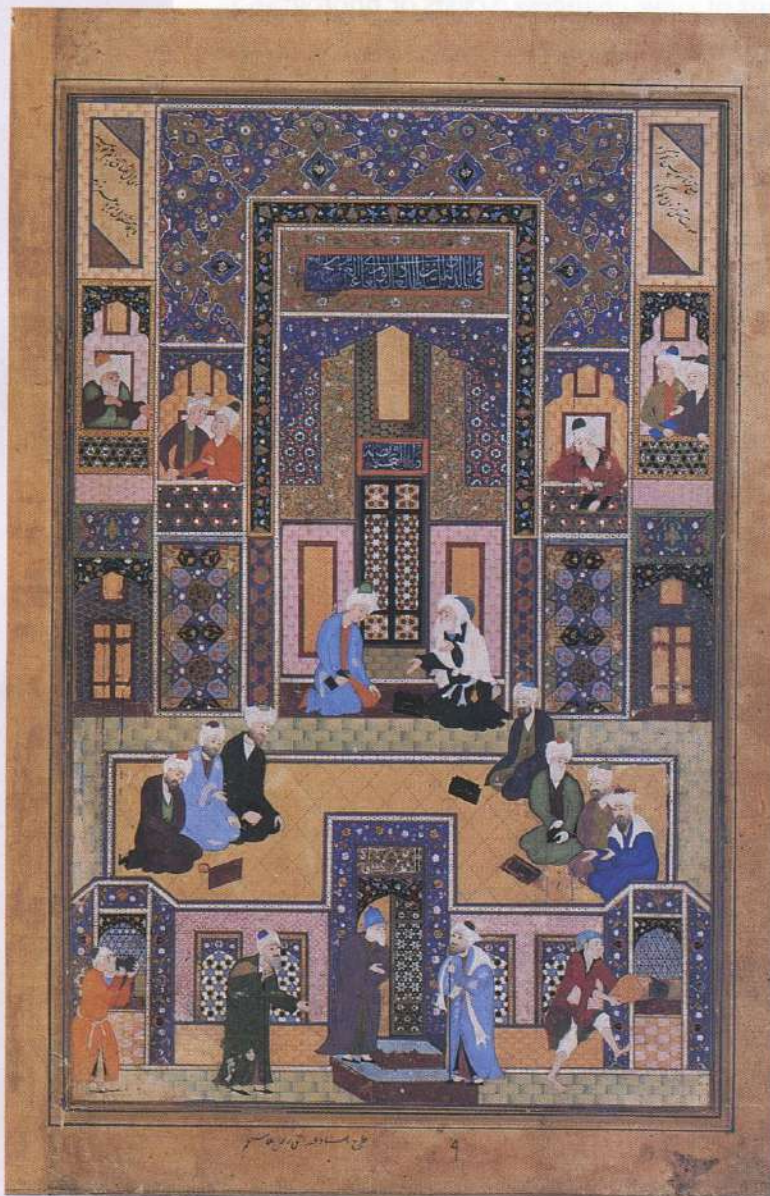
Discuss it

To get this photograph of a crowded beach (fig.5-19), Weegee used a high point of view. The surprising scene is very different from the one he would have captured had he been standing among the crowd. As you read through this chapter, watch for images with dramatic or unusual points of view. Why do you think the artists of these images chose not to use a straightforward point of view? How would their works be different if they had?

The Illusion of Depth

Although artists may paint or draw on a flat surface, they often create the illusion or appearance of depth. To achieve this effect, they may choose from a variety of both simple and complex devices. Historically, artists from different cultures have relied more heavily on some methods than on others. Artists today often employ a combination of methods to create the illusion of depth.

You already know that shading and shadows help make a shape appear to have roundness or three-dimensionality. The techniques described in the following pages can help you create a greater sense of depth on a flat picture plane.

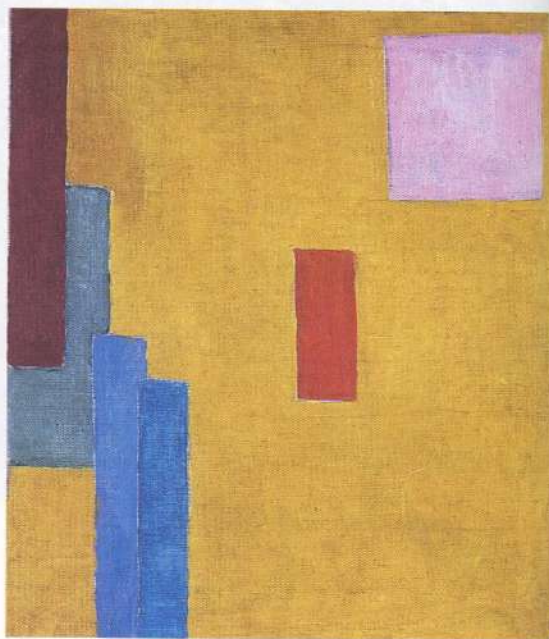


5-20 In this miniature, the artist worked with space in two different ways. The many patterns prevent an illusion of depth, so how is the viewer made to understand the arrangement of figures in space?

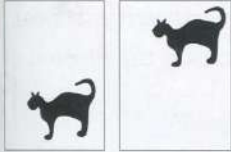
'Abd Allah Musawwir (active mid-16th century, Bukhara, Persia). *The Meeting of the Theologians*, 1540–50 (Uzbek Shaybanid Dynasty). Watercolor on paper, 11 $\frac{3}{8}$ " x 7 $\frac{1}{2}$ " (28.9 x 19 cm). Nelson Trust. Nelson Atkins Museum of Art, Kansas City, Missouri.

5-21 How is a sense of depth communicated in this purely abstract painting?

Vanessa Bell (1879–1961). *Abstract Painting*, c. 1914. Gouache on canvas, 17 $\frac{3}{8}$ " x 15 $\frac{1}{4}$ " (44.1 x 38.7 cm). Tate Gallery, London. Photo Art Resource. ©Estate of Vanessa Bell.

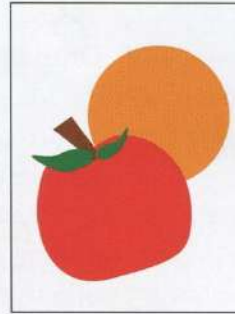


Nonlinear Methods



Position Place an object or shape higher on the page to make it seem farther away. In this diagram, the cat on the left seems closer.

Overlapping Place one shape on top of another to produce a feeling of depth. In this diagram, the apple (the top shape) appears to be in front of the orange.



Size Variation Combine similar objects of different sizes. The smaller objects will seem farther away than the larger ones. For example, trees in nature seem to become smaller as they recede into the distance.

Color Use color to create a sense of depth. A shape of bold color on a more neutral-colored background appears to move forward.



Value Use different values. Lighter values tend to recede behind darker ones. In a landscape, you might use increasingly lighter shades of blue to create the illusion of a hazy atmosphere in the distance.

Try it



Choose one object with a distinct shape—such as an apple, leaf, or butterfly—and draw the shape on colored paper seven or eight times, but in different sizes. Cut out the shapes, and place them on a neutral sheet of paper. Arrange some of the shapes so that they don't touch. Place some higher and some lower. Overlap others. Notice the various three-dimensional effects that occur. When you find an arrangement that you like, glue down the shapes.

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

VOCABULARY NOTEBOOK ENTRY: textiles, batik

DO NOW: Page 124, "Bridal Robe with Butterfly Design"

Look and Compare

Collages from Two Eras

Artists constantly develop new ways to use art media. Different media, styles, and subjects of paintings have been popular at different times and places. Collages show the media, styles, and subjects of the times in which they were created.



The technique of collage often includes the use of a variety of media and objects.

A Collage by the Inventor

The Picasso collage on page 123 combines the collage technique with the Cubist style. Notice how the figures and objects are broken apart and abstracted. Picasso painted many of the papers he used in this collage, adding pattern and texture. The repeated patterns and neutral colors unify the composition. Picasso made the center figure the focal point by making her a different color. What principles of design are achieved by Picasso's use of red?

A More Modern Collage

Picasso's collage technique is used today by artists all over the world. American artist Robert Rauschenberg (1925–) used some of the same media and techniques as Picasso, yet the collage is very different. Like many collages today, Rauschenberg's composition includes found objects, such as fabric, metal, and rubber. Describe the different objects that you can identify in Rauschenberg's collage. Then look for the different materials in the artwork. How do the different materials add variety and interest?

Although each artist's media are different, the results are similar. Notice how Picasso's use of paint and torn papers creates visual texture. Rauschenberg used wood, fabric, and paint to create texture. How would these artworks be different if the artists had used only paint?



Pablo Picasso. *Women at Their Toilettes*, 1938.
Paper, gouache, and painted paper collage.
Musée Picasso, Paris.



Robert Rauschenberg. *Reservoir*, 1961.
Oil, wood, graphite, fabric, metal, and rubber
on canvas, 85 1/2 by 62 1/2 by 14 3/4 inches.
Smithsonian American Art Museum,
Washington, D.C.

Compare & Contrast

- Describe the subjects of the two collages. What elements unify each collage?
- Compare these collages to the one on page 118. What do all three have in common?

Lesson 5

Textile Arts

A T-shirt is just a T-shirt until you paint it or tie-dye it or sew beads onto it. Then it's a work of art! **Textiles** are artworks made from cloth or from fibers, such as yarn, thread, and cord. Textile artists use these media and others to create their works of

art. **Batik** is a form of textile art that uses the resist technique that you read about in Lesson 2. A design is created on fabric with the application of melted wax, and then the fabric is dyed.



Artist unknown, Chinese. *Bridal Robe with Butterfly Design*, 19th century. Wool, silk embroidery, satin sleeve bands, 50 ½ by 48 ½ inches. Collection of The Newark Museum, Newark, NJ.

Notice the patterns and details the artist applied to this robe using textile arts.

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

VOCABULARY NOTEBOOK ENTRY: linear perspective, vanishing point, one-point perspective, two-point perspective

DO NOW: Page 108, Picture 5-27

Space

06

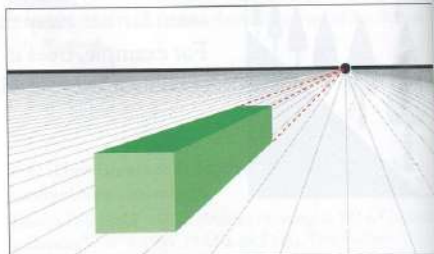
Linear Perspective

The method of depicting three-dimensional space on a two-dimensional surface is called *perspective*. When artists use lines to create depth, they are using *linear perspective*. Linear perspective is a much-used art technique, and is one of the best ways to create the illusion of depth in a drawing or painting.

One-point Outside your school or on your way home, close one eye and look up at the sides of a tall building or along the length of a street. You will notice that the sides of the building or the street appear to converge, or come together, in the distance.

During the Renaissance, Italian artists discovered that when straight lines are parallel, they seem to move away from the viewer and meet at a point in the distance. This point is called the *vanishing point*, because it is where the objects seem to disappear. When artists use linear perspective in combination with a single vanishing point, they are using *one-point perspective*.

5-22 Diagram of one-point perspective. The line drawn parallel to the top edge of the composition is called the *horizon line*. It is an imaginary line that represents your eye level when you look straight ahead. The vanishing point is located on the horizon line. Notice that the square end of the object faces the viewer directly.





5-23 This museum is a replica of an ancient Roman villa. The original architect designed this garden and surrounding structures so that when a person stood at the center of the edge of the fountain, all of the architectural elements visually converged to a focal point, which is the central opening of the façade. Main peristyle garden and façade, Getty Villa, Malibu, California. Photo by Julius Shulman.



5-24 As evident in the student painting, one-point perspective is an excellent device for “pulling” the viewer into a scene.

Marion Bolognesi (age 15). *Bonaire*, 1997. Oil, 12" x 16" (30.5 x 40.6 cm). Quabbin Regional High School, Barre, Massachusetts.

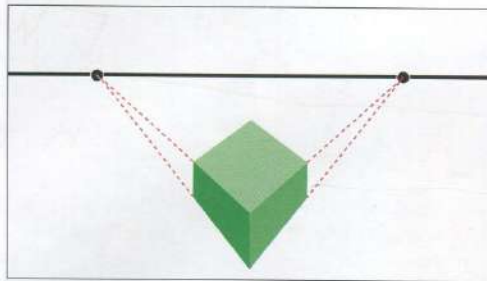
5-25 Compare your eye movement when viewing this image and fig. 5-20.

Anonymous (15th century, Italy). *Architectural Perspective: View of Ideal City*, 1490–95. Oil on wood, 32 3/4" x 86 7/8" (83 x 220 cm). Walters Art Gallery, Baltimore.

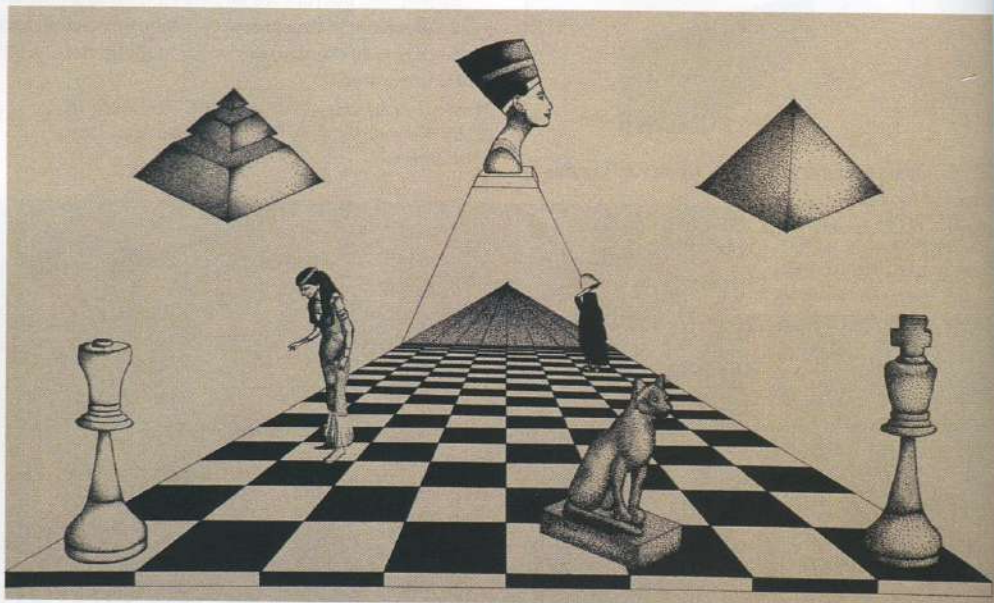


Two-point One-point perspective uses lines that lead to a single vanishing point. To create the appearance of three-dimensionality for objects placed at an angle to the viewer's line of sight, you must use two-point perspective. *Two-point perspective* uses parallel lines that seem to lead to two different vanishing points set far apart.

The different ways of depicting space and depth can be quite complicated—especially when artists combine several in one artwork. When you paint or draw, notice how edges and lines slant as they get farther away—and don't forget the simple methods of overlapping and size variation! Careful observation and use of these cues will help you create the illusion of three-dimensional space.



5-26 Books, boxes, and buildings that are at an angle to your line of sight can be shown by using two-point perspective. Notice that none of the three surfaces shown faces the viewer directly. The two vanishing points are on the horizon line.



5-27 How has this student used one-point and two-point perspective to make this surrealist composition more effective?

Jeffrey T. Metter (age 17). *Egypt*. Pen and ink, 18" x 12" (45.7 x 30.5 cm). Palisades High School, Kintnersville, Pennsylvania.

Try it



Choose a magazine photograph or graphic design that depicts objects in deep space. Draw in the vanishing point where you think it belongs. Then use a ruler and a marker to draw converging lines from any objects back to the vanishing point.

EXIT: Answer in a complete sentence: What is the emphasis of today's Do Now Art Image?

VOCABULARY NOTEBOOK ENTRY: weaving, loom, warp, weft, stitchery, applique

DO NOW: Page 126, "Rehoboth Meander: Quilt #150"



Agueda Martínez. *Tapestry Weave Rag Jerga*, 1994. Woven cotton cloth on cotton yarn warp, 86 1/2 by 52 1/2 inches. Smithsonian American Art Museum, Washington, D.C.

Woven Art

Look closely at the clothes you are wearing. They probably include machine-woven fibers or threads. Many fiber artists weave fabrics and fibers by hand. The art of **weaving** involves interlocking fibers to create a piece of fabric.

Navajo-Mexican artist Agueda Martínez was born in 1898. She used cotton fibers to weave this tapestry when she was in her mid-nineties. Unlike today's fabrics, it was made by hand on a **loom**, which holds the fibers in position as they are woven. **Warp** fibers run lengthwise. **Weft** fibers are woven over and under the warp fibers. Is the fringe at either end of the weaving created by the warp or the weft fibers?

Visual Culture

Take a look around you at all the fabrics in your environment. Examine fabrics used to make clothing, towels, upholstery, and other objects. Consider how each fabric was made. Try to determine which are hand-woven and which are machine-made. Look for the warp and weft fibers. Find details that add interest.

Studio 5 Setup

Quilt Designs



Michael James. *Rehoboth Meander: Quilt #150*, 1993. Cotton and silk, 52 1/2 by 52 inches. Renwick Gallery, Smithsonian American Art Museum, Washington, D.C.

How is this quilt like and unlike other quilts you have seen?

Quilts are a form of **stitchery**, created using a needle, thread or yarn, and fabric. To make a quilt, an artist sews together two layers of cloth with padding in between. Quilt artists may create complex designs or simple patterns. The quilt on this page was made by American artist Michael James (1949–). Look for these details:

- The artist's design includes a geometric pattern created by diagonal lines.
- The repeated organic shapes create positive and negative space.
- The combination of organic and geometric shapes adds a sense of rhythm.

Quilting Techniques

Appliqué is the technique of stitching or sewing fabric onto a fabric background. The term comes from a French word meaning "to put on." Using the appliqué

technique in quilt-making is another way to add detail. Quilts also have thousands of tiny stitches made both for decoration and to hold the layers of the quilt together.

Technique Tip

Keyboard Shortcuts

If you use a computer to design patterns for quilts or other artworks, take advantage of the tools the program has to offer. Most software drawing programs include tools that can save time when you create patterns. These tools allow you to create lines and shapes, fill shapes or the background with color, and repeat these lines and shapes to create patterns. Some programs even provide tools for adding patterns.

EXIT: Answer in a complete sentence: What is the emphasis of today's Do Now Art Image?
