The Elements of Art

The Elements of Art in Art

Form  •  Texture  •  Pattern  •  Color  •  Tone  •  Shape  •  Line

Elements of Art

These are the building blocks of composition in art. When we analyze any drawing, painting, sculpture, or design, we examine these component parts to see how they combine to create the overall effect of the artwork. Different elements can express qualities such as movement and rhythm, space and depth, growth and change, and can create the overall effect of the artwork.

Each of the elements may also be used individually to stress their own particular character in an artwork. Different elements may also be used to express qualities such as movement and rhythm, space and depth, growth and change, and can express qualities such as movement and rhythm, space and depth, growth and change. When we analyze any drawing, painting, sculpture, or design, we examine these component parts to see how they combine to create the overall effect of the artwork. Different elements can express qualities such as movement and rhythm, space and depth, growth and change, and can express qualities such as movement and rhythm, space and depth, growth and change.

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Line

Line is the foundation of all drawing. It is the first and most versatile of the visual elements of art. Line can be used in many different ways. It can be used to suggest shape, pattern, form, structure, growth, movement and a range of emotions.

We have a psychological response to different types of lines:

• Curved lines suggest comfort and ease
• Horizontal lines suggest distance and calm
• Jagged lines suggest turmoil and anxiety
• Jagged lines suggest distance, rhythm, form, structure, growth, to suggest shape, pattern,
• Broken lines can express the ephemeral or the insubstantial
• Continuous lines can express a rigid control
• Mechanical lines can express control over the personal energy and mood of the artist
• Frehand lines can express the personal energy and mood of the artist

The way we draw a line can convey different expressive qualities:

• Freehand lines can express the personal energy and mood of the artist
• Mechanical lines can express a rigid control
• Continuous lines can lead the eye in certain directions
• Broken lines can express the ephemeral or the insubstantial

Thin lines can express delicacy
Thick lines can express strength
Broken lines can express the ephemeral or the insubstantial
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Leonardo da Vinci (1452-1519)

A Study for an Equestrian Monument, 1488 (metalpoint on blue paper)
Line as Texture

...
ROBERT DELAUNEY (1885–1941)

Eiffel Tower, 1910 (oil on canvas)

The structure is organic, adapting to external forces rather than imposing a rigid form. The fundamental forces in the composition of an artwork can be used to generate the structure, and rhythmic lines of its composition suggest its staggering power as it ascends into the skies. Delaunay uses rhythmic lines of its structure to suggest its staggering power at ascends into the skies.

The contrasting curves of the clouds power as it ascends into the skies. The global symbol of modernity at the turn of the Modernist age, the Eiffel Tower, became the municipal building to become a cosmic construction. Busquets heightens double up as billowing dust as this is superimposed by the helplessness boats cast adrift on the meekless seas. To heighten the drama, Delaunay freezes the action just at the critical point where the Eiffel Tower bursts through the clouds. Busquets heightens double up as billowing dust as this is superimposed by the helplessness boats cast adrift on the meekless seas. To heighten the drama, Delaunay freezes the action just at the critical point where the Eiffel Tower bursts through the clouds.

KATSUSHIKA HOKUSAI (c.1760–1849)

The Great Wave off Kanagawa, 1823–29 (woodblock print from ‘36 Views of Mount Fuji’)

All the lines in Hokusai’s woodcut sweep with tremendous force, rising to a crescendo on the crest of the Great Wave. The swell of each wave is reinforced by the contour lines that describe the density of its wall, while the breaking surf claws the air to maintain its seismic energy. The power of this movement is further amplified by the helpless boats, cast adrift by the meekless seas. To heighten the drama, Hokusai freezes the action just at the critical point where the ‘Great Wave’ breaks, threatening to engulf the distant peak of Mount Fuji.

Line as Movement

Line as Structure
is so often seen in the drawings of sculptors. Limited means and demonstrating that unique control of line that total showy revealing a surprising impression of volume for such portraits, form twine which allowed them to suspend these portraits from twine which allowed them to still retain an resemblance likeness to their subjects, Calder would have on such a line drawing in space.

These works had an element of caricature about them, but they that had all the vitality and spontaneity of a line drawing. He would portray, twist and chip wire to form three-dimensional portraits, which allowed subjects to be subdue to a state of disarray. Picasso combined a synthetic cubist style with a sculptural form.

\[ 1976 \text{ (wire sculpture, Edgar Vesse and unknown Man, Allexander Calder (1983-1976)} \]

**Line as Form**

\[ 1929-30 \text{ (oil on canvas) Weeping Woman, 1937 (oil on canvas)} \]

**Line as Emotion**

The woman’s eyes are like shattered headlight’s. The woman’s eyes are filled with despair. Picasso uses strong dark lines to pull the viewer’s attention and stimulate emotions. Picasso combines a synthetic cubist style with a sculptural form.
Abstraction is a process of simplification, reducing form, tone, and texture through a series of eleven studies that lead you to extract the essence of the 'bull' in a single line. The perspective of shapes is important in this process, as the angles and curves of shapes appear to change depending on our viewpoint. The technique we use to describe curves of shapes is called perspective drawing.

This drawing is the last in a series of eleven studies that lead you to extract the essence of the 'bull' in a single line. The perspective of shapes is important in this process, as the angles and curves of shapes appear to change depending on our viewpoint. The technique we use to describe curves of shapes is called perspective drawing.

Shape

- Shape can be natural or man-made, regular or irregular, flat (2-dimensional) or solid (3-dimensional), representational or abstract, geometric or organic, transparent or opaque, positive or negative, decorative or symbolic, colored, patterned or textured.

- Perspective drawing is the technique we use to describe this change in appearance of shapes depending on our viewpoint. The angles and curves of shapes appear to change depending on our viewpoint.

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Shapes

• The Behavior of Shapes: Shapes can be used to control your feelings in the composition of artwork.

- Inverted Triangles can create a sense of imbalance and tension.
- Triangles can lead the eye in an upward movement.
- Circles and Ellipses can represent continuous and stable flow.
- Squares and Rectangles can portray strength.

Two-Dimensional

- Most of the art we see is two-dimensional:
  - a flat surface.
  - tries to create the illusion of three dimensions by combining the visual elements to a greater or lesser degree.

• In Escher's Lithograph, the artist is playing with the illusion of two and three-dimensions in the same image.

- They step out of their two-dimensional world into a three-dimensional landscape of solidly rendered objects that have been selected for their variety.

- Repetition is brought to life by the addition of tone.
- From an interlocking pattern drawn on a page of his sketchbook, the flat outlined shapes of the reptiles are brought to life by the addition of tone.

- They return to their original format by losing their tone and adopting their former environment.

- After a short journey exploring this new environment, they return to their original format of shapes and textures.

- MAX ESCHER (1898-1972)

Reptiles, 1943 (lithograph)
Three-Dimensional

You can walk around and between these three-dimensional abstract shapes which play a major role in the composition of the work. But the balance of the other visual elements is altered for creative effect: tone and texture are suppressed to allow the expressive qualities of shape, color, and pattern to flourish.

ANTHONY CARO (1924-2013)
Paul's Turn, 1971 (cor-ten steel)

HARMEN STEENWYCK (1612-1656)
'Still Life: An Allegory of the Vanities of Human Life', 1640 (oil on oak panel)
Paul Cézanne began to distort the perspective of representational shapes in his paintings. He tilted the perspective of the plate towards the picture plane, which has the effect of flattening the composition and emphasizing the abstract outline of its perspectival edges. This has the further effect of flattening the composition and emphasizing the abstract outline of its perspectival edges. The flatteress of the painting is further enhanced by the diamond-shaped molding and the circular handle of the cupboard in the background.

PAUL CÉZANNE (1839-1906)
Still Life with a Peach and Two Green Pears, 1883-87 (oil on canvas)

PIET MONDRIAN (1872-1944)
Broadway Boogie Woogie, 1942-43 (oil on canvas)

Abstract

Major artist of the De Stijl movement.

He reduced the visual elements of his paintings to horizontals, verticals, rectangles, and primary colors with black, white, and gray.

Adapted his painting technique by using regulated brushstrokes to emphasize the unity of surface in his work.

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Geometric shapes tend to be used to convey the idea of rigidity, structure, pattern, perspective and 3-dimensional form.

* Held quoted in Time Magazine as saying, “We’re not going to get rid of chaos and complexity, but we can find a way to live with them.”

Multiple perspectives, different scales, transparency and opacity, consistency and contradiction, all reflect the chaotic nature of our minds and our world. The way he composes the painting by cropping the activity at the edges suggests this is but a detail of our infinite chaos and complexity.

Within the maze of their illusionistic geometry there is enough evidence of continuity of line and shape to keep us engaged in our search for a reassuring visual integrity.

Organic shapes are usually natural, irregular and freeform in character. You can see them in the patterns of growth and decay in nature: in the shapes of seeds, plants, leaves, flowers, fruit, trees, branches, and in the ephemeral forms of clouds and water. They are also associated with anatomical forms such as heart and kidney shapes.

Organic shapes can convey a sense of formation and development, and suggest qualities such as softness, sensuality, flexibility and fluidity.

Two ancient trees, one a hollowed out trunk; the other bent and twisted bough, commune in the choreographed language of abstract forms. The younger members of the woodland surround these elders like an attentive audience absorbing their wisdom and experience. The clouds add a sympathetic backdrop while the garden wall acts like a geometric counterpoint to this organic drama.
Perspective Drawing is the technique that artists use to calculate the angles of a three-dimensional shape when drawing it on a two-dimensional surface.

It evokes a sense of depth and distance.

To create a dramatic or tranquil atmosphere.

To create the illusion of form.

To create a contrast of light and dark.

Tone can be used:

- Its expressive character.
- The tonal values of an artwork can be adjusted to alter the impression of depth on a two-dimensional surface.
- Defining the lightness or darkness of a color.
- To create a rhythm or pattern within a composition.
- To create a sense of depth and distance.

Wayne Thiebaud (1920-)

- Around the Cake, 1962 (oil on canvas)

Perspective (Shapes)
 Contrast

CARAVAGGIO (c.1527-1610)
Basket of Fruit, 1595-96 (oil on canvas)

- Appears dark against a light background.
- Delicate variations in the colors and textures of the produce.
- Caravaggio demonstrates outstanding background skill in the way he captures the
- Initial stages of decomposition with its symbolic luminosity of its background.
- The fruit in the painting is overripe showing signs of decay with the leaves shriveling as they begin to dry out. The
- Such dramatic tension, tone which hold the form together with
- His brushwork in the painting of his
- Facial musculature, and the extremes of
- The accuracy and expressive vitality of
- Combines intense personal scrutiny,’

STANLEY SPENCER (1891-1959)
Self Portrait, 1914 (oil on canvas)

- English artist who mastered ‘chiaroscuro’.
- Combines intensive personal scrutiny,’
- The accuracy and expressive vitality of his brushwork in the painting of his
- His facial musculature, and the extremes of
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Tone as Form
Tone as Form

Post-Impressionist, invented Pointillism & devised a drawing technique that focused exclusively on tone and its ability to render form. This study was done by using the flat edge of conté crayons to create broad areas of tone on a heavily textured paper. When you draw in this manner, the 'tooth' of the textured paper holds the pigment while the 'valleys' remain white, giving you a dark tone that is speckled with light. You can then adjust the density of the dark by building up the tone in layers. The lines in Seurat's drawings are really edges which are formed when adjacent dark and light tones meet.

GEORGES SEURAT (1859-1891)
Seated Boy with a Straw Hat, 1883
(conté crayon on paper)

Tone as Drama

Depiction of Picasso's horror at the bombing of the small Basque village during the Spanish civil war.

PABLO PICASSO (1881-1973)
Guernica, 1937 (oil on canvas)

Painted in tones of black and white without any hint of color, Picasso deliberately avoids using color due to its emotional import, which would detract from the dark despair of the subject. He turns to the black and white tonality of newspapers to reinforce the reality of his stylized drama and to present the brutality of the atrocity as an authoritative fact. To emphasize this relationship he stiples the hair on the body of the dying horse with lines reminiscent of newspaper. The absence of color in the work also lends a note of respect for the innocent victims of Guernica.
Tone as Rhythm/Pattern

• ‘Cubo-Futurist’
  - Creates a complex composition of patchwork tones.
  - He takes the prismatic pattern of the Cubist’s vision and combines it with the rhythm and speed of the Futurist’s to create a stop-motion abstraction of the knife grinder at work.

Color

• Color has the strongest effect on our emotions. It is the element we use to create the mood or atmosphere of an artwork.

There are many different approaches to the use of color in art:

- Color as light
- Color as tone
- Color as pattern
- Color as form
- Color as symbol
- Color as movement
- Color as harmony
- Color as contrast
- Color as mood
Color as Light

Giacomo Balla (1871-1958)
Street Light, 1909 (oil on canvas)

Futurist
Represents the physical properties of light. Its radiant glow dissolves in concentric waves, each of which represents the physical properties of light.

René Magritte (1898-1967)
Empire of Light, 1954 (oil on canvas)

 Surrealism.

midday

midnight but the sky is fixed at
Surrealist twist: the scene is set at midnight, but the sky is fixed at
day

This subversive image holds together a conflict of opposites within its unified structure: day meets night, dark meets light and reality meets the imagination. The convincing technique that he uses to paint the picture persuades the viewer to engage with the impossible search for a rational meaning, thereby drawing them into the irrational realm of Surrealism.

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Color as Light
Color as Pattern

**Emile Nolde (1867-1956)**

Lake Lucerne, 1930 (watercolor on vellum)

- Expressionist painting was more about using color and the physical qualities of a medium to express your feelings about the subject.
- Uses the natural fluidity of watercolor to mirror the changing mood of the landscape.
- This pattern of colors leads the viewer’s eye in a clockwise motion around the center of the painting.
- Arranges around the white cloth at the center of the painting an asymmetrical pattern of forms which create an illusion of aerial perspective as the colors appear to fade into the distant landscape.
- Creates an impression of real perspective as the tones of the colors appear to increase in the foreground becoming paler in the background.
- Applies a spot of yellow which bleeds over the damp surface to create the glow of the setting sun which he then repeats on the lake to create its reflection.
- The transparent layers of clouds and the watery reflections in the lake reflect the ethereal landscape. The continuous washes of each color blend into the distant landscapes, the continuous washes work on wet, blending to form amorphous shapes which create an assigned different colors to particular shapes which create an abstract pattern.
Color as Harmony

His painting...and form now coexist as equals in without any subtle blending. Color slips of expressive brushwork pitched at their maximum intensity. Finally the colors are applied in respect to their total values but sensitively balanced, paying some Next, he selects colors which are Matisse into angular planes. Derain simplifies his drawing of ability to render form. Fauvism valued intense color for its emotional impact more than for its

Color as Form


Towards the vanishing point at its center, dizzying perspective unclods as they travel. Create the illusion of a tunnel whose but are staggered on their vertical axes to small, are aligned on their horizontal axes. The squares, which graduate from large to acceleration, image with increasing and decreasing sequential colors. Combining graduated squares and combining Vasarely makes use of this impulse of the image. These lead the eye into and through the rhythm and order to try to make spatial visual elements of the painting. The impact of each element is clearly arranged, contrasting and opposition. The painting is a counter of the darkness the sky which is combined. The contrast of the dark crowds against the light river which is transparent and air, fire and water are illustrated by the cold colors of the sky and bridge (earth and air). A similar tension is established by the warm elements of earth, fire and water. The visual elements of the painting are fueled by a collision of the classical contrast and modernism. William M. Mallord Turner (1775-1851) The Burning of the Houses of Lords and Commons, 1835 (oil on canvas).
Color as Mood

• The composition of the work is symmetrical and fills the canvas; the sunflowers are arranged simply: in front of a vase on a table; they are arranged symmetrically and fill the canvas, the darkness of the background is predominant. Yellow and cast no shadow. It is this absence of shadows that Van Gogh uses to paint them symbolize their closeness to and dependence on the land for their survival. There is a unity of color that Van Gogh uses to paint them symbolize their closeness to and sympathy for the quiet dignity of their labor.

Simplicity of the composition, of the real竟 (labor)

• Respect for the quiet dignity of their labor

Sunflowers Radiate Color Rather Than Intensity than you would expect, its color to communicate with a greater arrangement of the work that liberates the artist's hands and face of the peasants and potatoes and coffee they are shining. The dark somber tones of the work sympathetically reflect their humble existence and the artist's sympathy for the quiet dignity of their labor. The sunflowers are sitting down to share their rugged evening meal before he moved to Paris in 1886. The Potato Eaters are a poor rural peasant family sitting down to share their rugged evening meal.
pattern of color, tone and texture across the work. May develop its visual elements to create a more decorative pattern of lines and shapes. Within that composition he/she reassembles basic structure of an artwork by creating a compositional and decorative purposes. For example, in art, may place the risqué structure and camouflage that reassembles lighting, he/she plans the Spiral and leaf of entertainment. He elements structural harmony, an a decorative modern the of electric and camouflage the of insects. Within the consciousness which is shatterproof the image captures countless fragments which he reassembles the perfect setting for a vision of Futurist fun. Dancing to ragtime rhythms, all illuminated by modern electric lighting, was the raucous nightlife of the cabaret with its vibrant fashions and risqué. The Futurists embraced the noise, energy and intensity of modern city life.

\textbf{Pattern as Mood (1983-1966)}

\begin{itemize}
  \item \textbf{Man-Made Pattern:} Pattern in art is used for both structural
  \begin{itemize}
    \item Signaling patterns on animals, fish and insects.
  \end{itemize}
  \item \textbf{Natural pattern:} Pattern in art is often based on the
  \begin{itemize}
    \item Contrast: rhythm or movement.
  \end{itemize}
  \end{itemize}

\begin{itemize}
  \item \textbf{Pattern} is constructed by repeating or echoing the elements
  \item \textbf{Severini smashes this image into countless fragments which he reassembles into a shatterproof structure.}
  \item \textbf{Futurism} contrasts of opposite colors collides in a shatterproof structure.
  \item \textbf{Natural composition} that reassembles basic structure of an artwork by creating a compositional and decorative purposes. For example, in art, may place the risqué structure and camouflage that reassembles lighting, he/she plans the Spiral and leaf of entertainment. He elements structural harmony, an a decorative modern the of electric and camouflage the of insects. Within the consciousness which is shatterproof the image captures countless fragments which he reassembles the perfect setting for a vision of Futurist fun. Dancing to ragtime rhythms, all illuminated by modern electric lighting, was the raucous nightlife of the cabaret with its vibrant fashions and risqué. The Futurists embraced the noise, energy and intensity of modern city life.
\end{itemize}
Man-Made Pattern

Looking at what we see, the beauty that we miss by not really seeing things and showing us the exquisite details of his unique vision. He shows us where we experience the intensity of pattern transverse to a level where his work transcends mere illustration and raises our awareness of the same natural formation that we see in a fractal nature where you detail of the image, this pattern reveals more into the nature of the design.
Pattern as Environmentalism

ANDREW GOLDSWORTHY (b. 1944)

Around 1987 Sculpure Laid on the ground near a brick hole outside the invisible source of its power - a black hole beyond the block of brown and blocks of the earth. At its purple edge, it suits the blocks and slices into the yellow. Through the blocks, reds to a deep and subtle energy in a substrate of vibrant colors.

Uses the changing pigmentation of the leaf and growth of the natural environment. Uses the unexpected growth of the natural environment to create an unexpected sense of order. Within the leaves create an unexplained sense of order with the unexpected growth of the natural environment. The new materials of the landscape (trees and rocks) and manipulate themselves into their own image of the leaf.

Goldsworthy is an environmental artist who uses environmental pigmentation. The unexpected growth of the natural environment, in this interaction you can begin to see him there. Understanding his work, the emergence of the grid in the trees across the horizontal divide of land and water, where the verticals of what is reflected, an interplay between land and water, where the verticals of what is reflected, an interplay between the rise and fall of the land. Mondrian’s unused balance line forms the kind of positive and negative forms is key to understanding his work. Mondrian’s unused balance line forms the kind of.

Pattern as Landscape

Piet Mondrian (1872-1944)
Pattern as Contrast

Escher uses a conventional perspective for the ground plane which stretches to the high eye level on the distant horizon. This high eye level places the viewer in an elevated position, looking down on the landscape. He then superimposes the ground plane, the sky plane, and the landscape plane from above. This superimposition creates illusion and misdirection of the viewer, as though we are looking at one image rather than two (a pattern overlapping a landscape). Escher also introduces contrasting patterns to direct our attention away from the structural design of the image. The contrasts of positive and negative, black and white, and right and left in this work combine and initiate a left-right dialogue between both sides of this mirror image. It is interesting to analyze Escher’s illusion in ‘Day and Night’, noticing how it is more fun to be tricked into believing it.

Pattern as Repetition

Warhol used an assembly line of silk-screened images of Marilyn Monroe as a metaphor for the loss of self. In the vicarious world of celebrity, Marilyn no longer has her unique identity as an individual; she has been rebranded as an adaptable commodity to meet the voracious appetite of the consumer culture.
Texture

Texture defines the surface quality of an artwork - the roughness or smoothness of the material from which it is made.

Gustav Klimt (1862-1918)

Pattern as Decoration

Artists and their models.

Intimacy in the relationship between the artist and his model, the body is evidence of a greater Klimt's use of the nude to express the subject. They reflect a strong Egyptian influence as is visible in Adele's costume. The dress in Adele's costume

Gustav Klimt (1862-1918)

Portrait of Adele Bloch-Bauer

Panel 7, 1907 (oil and gold leaf on canvas)
Optical Texture

Dutch still-life, Baroque/Rococo
Outstanding ability to paint the
realistic textures of petals, stems,
leaves, droplets of moisture, a
horde of insects and the distinctive
surfaces of terra cotta vases and
marble pedestals was a secret

technique.

LUCIAN FREUD (1922-2011)
John Minton, 1952 (oil on
canvas)

Painted in fine detail with soft sable
brushes to render the subtle variations of
the tone and texture of the eyes, skin and
hair.

Freud's unrelenting focus on each and
every square centimeter of Minton's head
plots a map of micro-expressions that
reveals a state of unease in the sitter.

Variegated textures combine to
communicate this underlying sense of
disquiet: the tussled layers of his hair, the
wateriness of his eyes, the oiliness of his
skin, his loose mouth and the muscularity
of his lips, and all in concert with the tilt
and elongation of his head.

This is a meticulously observed portrait
whose surface textures work together to
reflect the psychological state of their
subject.
Optical Texture

DUANE HANSON (1926-1996)

Man on a Bench, 1977 (vinyl, polychromed in oil, with accessories)

• Ultimate level of realism; life size sculpture of a Man on a Bench.

• Representing the ephemeral texture of water.

DAVID HOCKNEY (b. 1937)

A Bigger Splash, 1967 (acrylic on canvas)

• Representing the ephemeral texture of the ‘splash’

• The ephemeral texture of the splash is painted from a photographic source found in a magazine about swimming pools while the rest of the image is based on his drawings of Californian buildings.

Optical Texture

• Uncanny level of deception.

• Denaturing and age-appropriate clothes lift the work to an otherworldly level.

• The addition of fastidious details like naturalistic wrinkled skin, subtly painted veins, thinning grey hair, society gray eyelashes and stubby eyebrows, thinning eyebrows, thinning grey hair, social

• The depiction of a figure from life, heightening its accuracy.
Vincent van Gogh (1853–1890)

- Self Portrait, 1889 (oil on canvas)

• Uses the physical texture of paint not only to fashion his own likeness but also to reveal his psychological disposition.

- The psychological intensity of the portrait:

  - The swirling strokes of his jacket and the turbulent flow of the background:
  - Hold together as a tightly drawn front.
  - Which, despite their feverish energy, create contours of expressive brushstrokes.
  - The planes of his face and texture:

- The most powerful psychological portraits in the history of art.

Karl Schmidt-Rottluff (1884–1976)

- Self Portrait, 1906 (oil on canvas)

• Influenced by van Gogh;

- Developed new expressive possibilities for color and texture;

- Expressionist.
Form

Form generally refers to sculpture, 3D design and architecture that it occupies.

Form refers to the physical volume of a shape and the space it occupies.

Form can be representational or abstract.

Form literally became one and the image and its medium reality.

Abstract texture of the work in flowers in order to ground the stalks of meadow grass and subject led her to incorporate.

Physical Texture

Her total immersion in the

Seeded Grasses and Daisies, September, 1960 (oil on board, seeded grasses and daisies, Joan Eardley 1921-1963)
Carving is a process of subtracting form from a solid block of material by the techniques of cutting, chiseling, or filing. Stone and wood are the principal materials used for carving, each of them has its own qualities, strengths, and weaknesses as a medium. Of the various carvings, it was considered by Pliny the Elder in his 'Historia Naturalis', the earliest surviving book on the history of art, due to its complex form, the sculpture has been built from seven interlocking sections making it difficult to identify the individual contribution of each artist.

AGESANDER, POLYDORUS, and ATHENODORUS (1st Century B.C.)
Laocoön and his Sons, circa 42-20 B.C. (marble)

Stone

• Marble; Neptune; Hellenistic
By the age of twenty-three, Michelangelo had already demonstrated his sublime skill in carving the 'Pietà,' a sculpture that could match the naturalism and emotional expressiveness of the great Hellenistic masters. Michelangelo had already carved from a single block of marble for its abundance in the forest and its fine quality as a spiritual medium.

Tribal masks were mostly used in ceremonial dances as a channel of communication and were a response to what the artist had observed. Modern artists recognized the creative potential in this conceptual approach and were eager to explore it in their own work.

Tribal masks were mostly used in ceremonial dances as a channel of communication between the natural and supernatural worlds. Wood, the most common material used for making masks, was chosen not only for its abundance in the forest but also for its quality as a spiritual medium.
essence of a figure in a single form. and remodelling this subject in an attempt to shape the expressiveess of sculpture up a notch by tirelessly modelling. Working from both life and from memory, turned the

(1901–1966)
ALBERTO GIACOMETTI

Bronze

crisis bronze
GIACOMETTI, ’1934–55
brother Diego
(Head of the Artist’s
Grande Tele Mince
1901–1966)
ALBERTO GIACOMETTI

(1936) (elbow,
GIACOMETTI, ’1936

Bronze

Henry Moore’s work,
themes of Henry Moore’s work,
cliffs and caves. This synthesis of figure and landscape is one of the major
whence the form of the sculpture takes on the nature of hills, valleys, canyons.
where the form of the sculpture takes on the character of a landscape
another perceptual shift you may discern the configuration of a landscape
that has been worn smooth and hollowed out by centuries of erosion. With
where the figure adopts an erosional quality like a stone
geological metaphor where the figure adopts in Erosion’s quality like a stone
where the form of the sculpture takes on the character of a landscape
around the work. The ambiguity of these undulating forms may assume a
around the work. The ambiguity of these undulating forms may assume a

As you walk around Henry Moore’s Reclining Figure, you register an impression of
ambiguous relationship of form and space.
links the classical with the primitive and the figure with the landscape in an

wood

(1898–1986)
HENRY MOORE

Wood

Reclining Figure, 1936 (elm)

"GIACOMETTI, ’1934–55
brother Diego
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Reclining Figure, 1936 (elm)
shallow water: due to the build up of beta carotene in the high salinity of its
ambiance as the lake changes color from a pink to lilac to red
bulldozer and dump trucks. He chose the site for this magical
in Utah, Smithson built this structure in three weeks using a
• It is 15 feet wide and projects 1500 feet into the Great Salt Lake
modern art.

Probably the most famous and most influential earthwork in

Form as Land Art

abstraction with the biomorphic forms of Joan Miro.

and shapes evolved from a witty combination of Mondrian’s pure
fluctuating dynamics of natural motion. His inspiration for their colors
relationships of their colors, shapes and form echo the graceful and
• As the components of a Calder, mobile, ease into action, the changing
elements of their construction and composition.
painted metal sculptures with moving parts that were incorporated as
- Calder brought a sense of humor and playfulness to art in America

Kinetic Movement

Robert Smithson (1938–73)
The Spiral Jetty, 1970 (6550
tons of mud, salt crystals and
black basalt rocks)

ALEXANDER CALDER (1898–1976)
Six Darts over a Mountain,
1976

1956 (painted steel)