ADDENDUM TO WEEK 1: EXTENSIONS OF THE CONCEPT OF ILLUSORY SPACE

Foreshortening: The application of linear perspective to masses to show a figure perpendicular or close to perpendicular to the picture plane.

Andrea MANTEGNA: Dead Christ, c. 1466, Brera
http://www.abcgallery.com/M/mantegna/mantegna16.html

Jacques Louis DAVID: Death of Marat, 1793, Musée Royale des Beaux-Arts, Brussels

Trompe l’œil - "Fool the Eye"

Walter GOODMAN: The Printseller, late 19th c, MAG Rochester
http://magart.rochester.edu/Object3889$2790

GUERCINO: Aurora, 1621-23, fresco, Villa Ludovisi, Rome
http://www.lasalle.edu/academ/fine_art/art_hist/HON483/483lecture7/sld006.htm
http://commons.wikimedia.org/wiki/Image:Guercino_Aurora_2.jpg

PIETRO DA CORTONA: Allegory of Divine Providence and Barberini Power, 1638-39, Palazzo Barberini, Rome (look for artist under “P”)
http://www.wga.hu/index1.html

Richard HAAS: Mural on Brotherhood Building, Cincinnati, 1983
http://www.richardhaas.com/zkrog.html

LIGHT - distinction between natural or real light vs. illusion of light

Natural Light

Michael SHEWMAKER: Brace. Currently Appalachian State University, Boone, NC

Jorn UTZON, Sydney Opera House, 1957-73, Sydney, Australia

Types of illusory light: overall

Fra ANGELICO Annunciation 1430-32, Prado, Madrid
http://www.abcgallery.com/A/angelico/angelico27.html

Types of illusory light: directional

Nicholas POUSSIN: Assumption of the Virgin c 1626, NGA Wash
http://www.nga.gov/cgi-bin/pimage?46187+0+0+gg32

Types of illusory light: visible source(s)

Georges de LA TOUR: Christ in Carpenter’s Shop, 1645, Louvre,
http://www.wga.hu/index1.html
Pieter de HOOCH: The Linen Closet, 1663, Rijksmuseum, Amsterdam
http://www.rijksmuseum.nl/images/aria/sk/z/sk-c-1191.z

Vincent van GOGH, Night Café, 1888 Yale

Types of illusory light: hidden source(s)

Anne VALLAYER-COSTER: Still Life with Seashells and Coral, 1769, Louvre, Paris
http://www.wga.hu/index1.html

Claude MONET: Haystacks End of Summer, Morning, 1891, Louvre, Paris
http://www.abcgallery.com/M/monet/monet119.html

Rene MAGRITTE: The Empire of Light II, 1950, MoMA

Value: relative light or darkness, e.g. gray scale:

Gray Scale Chart
http://accad.osu.edu/~aprice/courses/752/blacklevel.html

LEONARDO da Vinci: Virgin & Child with St. Anne, c. 1501, NGA London
http://www.archive.com/archive/L/leonardo/leonardo_stanne_cartoon.jpg.html

Georgia O'KEEFFE: Slightly Open Shell, 1926, p.c.

Value contrasts: chiaroscuro (Italian: chiaro - clarity; scuro - darkness)

CARAVAGGIO: Crucifixion of Peter, 1600 Cerasi Chapel, Sta. Maria del Popolo, Rome
http://upload.wikimedia.org/wikipedia/commons/0/03/Caravaggio-Crucifixion_of_Peter.jpg

Andrew WYETH: Letting Her Hair Down, 1972, p.c
http://www.gbcnv.edu/~techdesk/AngelaConrad/Helga.html

• COLOR

Frederick Edwin CHURCH: Rainy Season in the Tropics, 1866, Fine Art Mus, San Francisco
http://www.swarthmore.edu/Humanities/kjohnso1/churchrainy.html

Perceptions of Color: everyone’s perception of color is different.

Adjacent colors affect perception/One red or two?
http://www.psy.ritsumei.ac.jp/~akitaoka/shikisai2005.html (A fascinating site with lots of good examples to scroll through)

Color Wheel Textiles:
- Lynette BINGHAM: Broken Star Color Wheel Dixie Quilt Guild, St George, Utah
http://www.dixiequiltguild.org/quilt%20show%20winners.htm
- uncredited, Sewing and Beyond http://www.sewingandbeyond.com/workshops.htm
- Rick MCGUIRE: Alex Wedding Quilt, Boston, MA
http://www.rickmcguire.net/Quilts/Alex%20Wedding%20Quilt.jpg
- Marlene GLICKMAN: Day by Day, Pieces of Life, Clearwater, FL
http://www.silkdyes.com/
1st Property of color: HUE. Names of colors

Color Wheel – [http://www.northlite.net/ps/blend.htm](http://www.northlite.net/ps/blend.htm)

Piet MONDRIAN: Composition with Yellow, Blue and Red, 1937-42, Tate Gallery, London

2nd property of color: VALUE: relative light or darkness of color

[http://www.loc.gov/exhibits/cwaj/detail/enlarge12989.html](http://www.loc.gov/exhibits/cwaj/detail/enlarge12989.html)

Johannes ITTEN: Color Star

normal value - middle of value scale


tint – lighter than normal value

Claude MONET: Woman with a Parasol – Mme. Monet and her Son, 1875, NGA Washington
[http://www.nga.gov/cgi-bin/pimage?61113+0+0](http://www.nga.gov/cgi-bin/pimage?61113+0+0)

shade - color darker than normal value

Georgia O’Keeffe Lawrence Tree, 1929, Wadsworth Atheneum, Hartford
[http://www.ljclark.com/seeing/seeing-03.htm](http://www.ljclark.com/seeing/seeing-03.htm)

Color Harmonies

monochromatic

Vincent van GOGH: Fifteen Sunflowers in a Vase, 1888, NGA London

James McNeill WHISTLER: Nocturne: Blue and Gold, Old Battersea Bridge, c. 1872-77, Tate Gallery, London
[http://jsqgallery.org/Other_Artists/Whistler/Nocturne_Blue_and_Gold_Old_Battersea_Bridge.htm](http://jsqgallery.org/Other_Artists/Whistler/Nocturne_Blue_and_Gold_Old_Battersea_Bridge.htm)

analogous colors.

Winslow HOMER: A Good One, Adirondacks, 1889, Hyde Collection, Glens Falls

complementary colors


Vincent van GOGH: Patience Escalier, 1888, p.c.

Thomas CALDWELL: Crocus. no date, West Chester, PA
Saturation

Auguste RENOIR: Marie-Thérèse Durand-Ruel Sewing. 1882, Clark Art Institute, Williamstown
http://www.clarkart.edu/museum_programs/content.cfm?ID=182

Paul CÉZANNE: View of Mt. Marseilleveyre and the Isle of Marie (L'Estaque), c. 1878-82, MAG, Rochester http://magart.rochester.edu/VieO4958$1850*1735512

REVIEW: answer the following questions for each:

1. Actual light or the illusion of light?
2. Light type? overall? directional?
3. Light source: visible source? invisible source?
4. Values of light employed?
   a. primarily lighter values
   b. primarily darker values
   c. chiaroscuro
   d. wide range of values
5. Color – name the dominant hues.
6. Colors – value
   a. mostly tints
   b. mostly normal values
   c. mostly shades
7. The color harmonies are mostly:
   a. monochromatic
   b. analogous
   c. complementary
8. Which colors are more saturated? Which are less saturated?
9. Describe the use of perspective.
10. How did the artist use the picture frame/picture plane?
11. What else makes an immediate impression on you?
12. A question for later: what do you remember about this image without looking back at it?

Eric HECKEL: Pechstein Asleep, 1910, Buchheim Museum, Bernreid

http://www.loc.gov/exhibits/cwaj/detail/enlarge13122.html

Mark GERTLER: The Merry-Go-Round. c. 1916, Tate, London
https://www.tate.org.uk/servlet/ViewWork?workid=5130
KURODA Shigeki: Red Pals, 2004 etching with aquatint, LOC
http://www.loc.gov/exhibits/cwaj/detail/enlarge13041.html

Yves TANGUY: Infinite Divisibility, 1942, Albright-Knox, Buffalo
http://www.sai.msu.su/wm/paint/auth/tanguy/

Edgar DEGAS: Cabaret. c. 1875-77, Corcoran, Washington DC
http://www.brynmawr.edu/hart/Syllabi/levine/HART%20107%202006/1877%20Degas%20Cabaret.jpg

Auguste RENOIR: Onions, 1881, CAI
http://www.metmuseum.org/special/impressionist/view_1.asp?item=5&view=1

Johannes VERMEER: The Milkmaid, 1658-60, Rijksmuseum, Amsterdam
http://artchive.com/artchive/V/vermeer/milkmaid.jpg.html

Lucien FREUD: Girl with a White Dog, 1951-52, Tate, London
http://news.bbc.co.uk/1/hi/entertainment/art/2589701.stm

OGAWA Koichi: Rude. 2003, silkscreen, LOC
http://www.loc.gov/exhibits/cwaj/detail/enlarge13080.html


Claude MONET: Cathedral at Rouen, Sun, 1894, CAI, Williamstown
http://www.clarkart.edu/museum_programs/collections/impressionist/content.cfm?marker=7&nav=1
Scroll through to 7th image and enjoy the others along the way! Remember that the colors on the Renoir Onions is far more accurate on the Met web page (see above)

Pablo PICASSO: Blind Man’s Meal, 1903, Metropolitan, New York
http://www.metmuseum.org/toah/hd/pica/hob_50.188.htm

SUZUKI Yasuyuki Early Summer View, 2005, silkscreen
http://www.loc.gov/exhibits/cwaj/detail/enlarge13111.html