

**LEARNING TO LOOK - PART III
ELEMENTS OF DESIGN
MEDIA (PART 1)**

- **TIME AND MOTION**

Elapsed Time

MICHELANGELO : Victory, 1532-34, Palazzo Vecchio, Florence
<http://www.uchsc.edu/news/bridge/2003/April/Art4.html>

Pablo PICASSO: Portrait of Ambrose Vollard, 1910, Pushkin State Museum, Moscow
<http://www.angelo.edu/faculty/rprestia/1301/images/IN511Pics%5B1%5D.jpg>

Actual Motion

George RICKEY: Two Lines Up Excentric, 1993, MAG, Rochester
[http://magart.rochester.edu/VieO1049\\$532*215514](http://magart.rochester.edu/VieO1049$532*215514)

Illusion of Motion

Giacomo BALLA: Dynamism of a Dog on a Leash, 1912, Albright-Knox, Buffalo
<http://www.mat.ucsb.edu/~g.legrady/academic/courses/03w200a/multidimensional/futurism/images/paint3.jpg>

Marcel DUCHAMP: Nude Descending a Staircase, 1912, Philadelphia Museum of Art
http://www.acsu.buffalo.edu/~jcontel/Images/Duchamp_Nude.jpg

Edna ANDRADE: Color Motion 4-64, 1964, Columbus Museum of Art
<http://www.columbusmuseum.org/media/optic/>

- **PRINCIPLES OF DESIGN IN ART- Unity vs. Variety**

Unity through shape

Robert DELAUNAY: Sun Disks, 1912-13, MoMA, New York
<http://moma.org/collection/provenance/items/1.54.html>

Unity through color

Pablo PICASSO: La Vie, 1903, Cleveland Museum of Art
<http://cleveland.about.com/od/artmuseumsandgalleries1/ig/Barcelona-/La-Vie--by-Pablo-Picasso.htm>

Unity through repetition:

Ben JONES: Black Face & Arm Unit, 1971, plaster, New Jersey State Museum, Trenton
<http://www.westga.edu/~rtekippe/slides1201/jonesblack.html>

- **PRINCIPLES OF DESIGN IN ART - Balance**

Symmetry

Henri MATISSE: Maquette for Nuit de Noel, 1952, MoMA, New York
http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A3832&page_number=78&template_id=1&sort_order=1

Remedios VARO: Star Catcher, 1956, private collection
<http://www.goddesschess.com/artandartifact/varo.html>

Frida KAHLO: The Two Fridas, 1939, Museo de Arte Moderno, Mexico City
<http://www.abcgallery.com/K/kahlo/kahlo42.html>

Radial

anonymous: Baptism of Christ, c. 520, Arian Baptistry, Ravenna
<http://www.bluffton.edu/~sullivanm/italy/ravenna/arianbap/arian.html>

Asymmetry

Edgar DEGAS: Dancers at the Barre, 1877, Met, New York
http://www.metmuseum.org/works_of_art/collection_database/european_paintings/Dancers_Practicing_at_the_Bar/viewObject.aspx?&OID=110000578&PgSz=1

Winslow HOMER: Game of Croquet, 1866, Yale University Art Gallery, New Haven
http://artgallery.yale.edu/pages/collection/permanent/pc_amerps.html (3rd row, second from end)

Winslow HOMER: Croquet Scene: 1866, Art Institute of Chicago
<http://www.artic.edu/artexplorer/search.php?classification=34988&tab=1&just=3>

- **EMPHASIS/FOCAL POINT**

Focus created by light

Matthias GRUNEWALD: Resurrection (Isenheim Altarpiece) 1512-15, Musée Unterlinden, Colmar
<http://www.ibiblio.org/wm/paint/auth/grunewald/crucifixion/christ.jpg>

Focus created by directional lines

Grant WOOD: Parson Weem's Fable, 1939, Amon Carter, Fort Worth
<http://www.cartermuseum.org/works-of-art/1970-43>

Focus created by both directional lines and light

Francisco GOYA: Third of May, 1808, 1814-15, Prado, Madrid
<http://www.abcgallery.com/G/goya/goya70.html>

Focus created by isolation (space and color)

Winslow HOMER: Defiance - Inviting a Shot (Before Petersburg), 1864, Detroit Institute of Art
<http://www.dia.org/collections/AmericanArt/pages/americangenre/ag5B.html>

Focus created by positioning within the picture frame/plane

Grant WOOD: American Gothic, 1930, Art Institute of Chicago
<http://www.hinsdale86.org/staff/jmark/American%20Gothic.jpg>

Walter Sickert: Ennui, c. 1914, Tate Gallery, London
<http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=13385>

- **SCALE/PROPORTION**

Scale

Annie LEIBOVITZ: Wilt Chamberlain & Willie Shoemaker, c. 1985
http://www.msu.edu/~ritch/historical/wiltchamberlain_schoemaker.jpg

Claes OLDENBURG: Spoon Bridge and Cherry, 1988, Walker Art Gallery, Minneapolis
<http://www.oldenburgvanbruggen.com/>

Proportion

Giorgio DeCHIRICO: Love Song, 1914, MoMA, New York
http://en.wikipedia.org/wiki/Image:De_Chirico%27s_Love_Song.jpg

Nicholas AFRICANO: Whiskey per tutti!, 1980, private collection
 no image available on the web

Pieter BRUEGEL the Elder: Wedding Dance, c. 1566, Detroit Institute of Art
http://bp2.blogger.com/_KP0BYctB-O4/Rnxk6bh77bl/AAAAAAAAAGs/dfWx0U1slcs/s1600-h/wedding+dance.jpg

Size of the reproduction vs. the reality

Georgia O'KEEFFE: Oriental Poppies, 1927, University of Minnesota, Bloomington
<http://www.artchive.com/artchive/o/okeeffe/poppies.jpg>

Georgia O'KEEFFE: Red Poppy, private collection
http://bp0.blogger.com/_y9JCP1wazVo/Rfx-FV6JRTI/AAAAAAAAADow/7u9r2bs2ig8/s1600-h/4DPict9.jpg

- **LINEAR VS. PAINTERLY**

Jean-Auguste-Dominique INGRES: Princesse de Broglie, 1853, Met, New York
http://www.metmuseum.org/toah/ho/10/euwf/ho_1975.1.186.htm

Thomas LAWRENCE: Julia, Lady Peel, 1827, Frick Collection, New York
[http://collections.frick.org/VieO515\\$4020*325337](http://collections.frick.org/VieO515$4020*325337)

Nicholas POUSSIN: Rape of the Sabines, 1635, Met, New York
http://www.metmuseum.org/works_of_art/collection_database/european_paintings/The_Abduction_of_the_Sabine_Women/viewObject.aspx?&OID=110001777&PgSz=1

Peter Paul RUBENS: Consequences of War, 1638, Pitti Palace, Florence
<http://www.onlinekunst.de/frieden/rubens.html>

- **REVIEW**

RAPHAEL Sanzio: Betrothal of the Virgin, 1504, Galleria Brera, Milan
http://www.artchive.com/artchive/R/raphael/raphael_sposalizio.jpg.html

Wassily KANDINSKY: Lyrical. 1911, Museum Boymans-van Beuningen, Rotterdam
<http://www.abcgallery.com/K/kandinsky/kandinsky18.html>

- **TWO-DIMENSIONAL MEDIA**

REMBRANDT van Rijn: The Nightwatch, 1642, Rijksmuseum, Amsterdam
http://www.rijksmuseum.nl/aria/aria_assets/SK-C-5?lang=en&context_space=&context_id=

REMBRANDT van Rijn: Self-Portrait as St. Paul, 1661, Rijksmuseum, Amsterdam
http://www.rijksmuseum.nl/aria/aria_assets/SK-A-4050?lang=en&context_space=&context_id=

Frederick Edwin CHURCH: Niagara Falls from the American Side, 1867, NGA Edinburgh

http://www.nationalgalleries.org/collection/online_az/4:322/result/0/4758?initial=C&artistId=1947&artistName=Frederic%20Edwin%20Church&submit=1

- **VOCABULARY: SUPPORT**

Fresco

Domenico GHIRLANDAIO: View of Tornabuoni Chapel, 1486-90, Sta. Maria Novella, Florence

<http://www.britannica.com/eb/art/print?id=107127&articleTypeld=0>

<http://www.heiligenlexikon.de/BiographienM/Maria-Geburt.html>

unknown artist: Bull Dance fresco, Knossos, c. 1500 BCE, Archaeological Museum, Heraklion

http://ccwf.cc.utexas.edu/~warfare/Lectures/Images/1.30/36_knossos_bull_fresco.JPG

SEE ALSO: http://www.qsinai.com/rw/icons/fresco_in_a_church.php

MICHELANGELO: View of Sistine Chapel Ceiling and Lunettes, 1508-12, Vatican, Rome

<http://users.wfu.edu/boguka5/FYS100/sistineceiling.htm>

Diego RIVERA: Epic of the Mexican People - Mexico Today and Tomorrow, 1934-35, Palacio Nacional, Mexico

<http://www.abcgallery.com/R/rivera/rivera103.html>

Panel

Fra ANGELICO: Annunciation w/Fall of Man, c. 1430, Prado, Madrid

<http://www.wga.hu/index1.html>

anonymous: Elisha Multiplying the Widow's Oil, 16th century, MAG

[http://magart.rochester.edu/VieO5021\\$3443*3385183](http://magart.rochester.edu/VieO5021$3443*3385183)

Canvas

TITIAN: Venus of Urbino, c. 1545, Uffizi, Florence

http://www.abm-enterprises.net/artgall2/titian_venus_of_urbino.jpg

Auguste RENOIR: Venice: The Doge's Palace, 1881, Clark Art Institute, Williamstown

<http://www.abcgallery.com/R/renoir/renoir35.html>

- **VOCABULARY: UNSEEN PAINT LAYERS**

Ground/Underpaint

Albrecht ALTDORFER: Christ Taking Leave of Mary, 1520, NGA London

[http://www.nationalgallery.org.uk/cgi-](http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6463)

[bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6463](http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG6463)

- **VOCABULARY: PAINT**

Vincent van GOGH: Starry Night, 1889, MoMA, NY

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A2206&page_number=1&template_id=1&sort_order=1

Velázquez: Infanta Margarita, 1653, Kunsthistorisches, Vienna

<http://www.abcgallery.com/V/velazquez/velazquez66.html>

Pigments: *Earth colors/ Lakes/Synthetic or Artificial Pigments*

Jasper Francis CROPSEY: The Spirit of War, 1851, NGA Washington

<http://www.nga.gov/cgi-bin/pinfo?Object=56334+0+none>

CIMABUE: Crucifix, 1287-88, Museo dell'Opera di Santa Croce, Florence
<http://www.wga.hu/index1.html>

LEONARDO da Vinci: *Ginevra da Benci*, c. 1480, NGA Washington + details
<http://www.nga.gov/cgi-bin/pimage?50442+0+0>

Types of Paint: Tempera

Sandro BOTTICELLI: *Madonna of the Magnificat*, c. 1485, Uffizi, Florence + detail
http://www.gfmer.ch/Art_for_Health/Images/Italian_Renaissance/Botticelli_Magnificat.jpg

GIOTTO: *Ognissanti Madonna*, 1305-10, Uffizi + 2 details
http://commons.wikimedia.org/wiki/Image:Giotto_Ognissanti_Madonna.jpg

anonymous Flemish: *Book of Hours for Rome Use (the "Collins Hours")*
 c. 1445-50, Philadelphia Museum of Art
<http://www.leavesofgold.org/gallery/boh/hours03.html>

Andrew WYETH: *Chambered Nautilus*, 1956, Wadsworth Atheneum, Hartford
http://www.imagekind.com/ShowArtworkMuseum.aspx?imid=SHD_S1717
 (sorry, this IS a poster site, but it's the best I could find)

Types of Paint: Oil Paint

J.M.W. TURNER: *The Campo Santo, Venice*, 1842, Toledo Museum of Art
<http://www.lesragondins.org/lofiversion/index.php?t129.html> (scroll down and enjoy the others as you go!)

Gerhard RICHTER: *Betty*, 1988, St. Louis Art Museum
<http://www.stlouis.art.museum/index.aspx?id=138&obj=24>

Jan van EYCK: *Ghent Altarpiece*, c. 1435, o/p, St. Bavo, Ghent
<http://picasaweb.google.com/rebekahcompton/HA12Lecture3/photo#5084144775723285730>

To varnish or not to varnish, that is the question . . .

Elisabeth VIGÉE-LEBRUN: *Comtesse Marie-Theresia Bucquoi*, 1793, Institute, Minneapolis
<http://www.batquano.com/VLBcbucq.jpg>

LEONARDO da Vinci: *Virgin & Child with St. Anne*, c. 1508-10, Louvre, Paris
<http://www.ibiblio.org/wm/paint/auth/vinci/sketch/st-anne.jpg>

PIERO DELLA FRANCESCA: *Battista Sforza/Federico da Montefeltro*, 1474-75, Uffizi, Florence
 before: http://commons.wikimedia.org/wiki/Image:Piero_della_Francesca_044.jpg
 after: <http://www.faculty.sbc.edu/aflaten/ARTH113x2p2.html> (scroll down)

Vincent van GOGH: *Wheat Fields w/Cypresses*, June 1889, NGA London
<http://www.ibiblio.org/wm/paint/auth/gogh/fields/wheat-cypresses/gogh.wheat-cypresses.jpg>

LEONARDO da Vinci: *Mona Lisa*, c. 1504, Louvre, Paris
http://www.louvre.fr/llv/dossiers/detail_oal.jsp?CONTENT%3C%3Ecnt_id=10134198673229908&CURRENT_LLVOAL%3C%3Ecnt_id=10134198673229908&FOLDER%3C%3Efolder_id=9852723696500757&bmUID=1118330216946&bmLocale=en

see also: <http://monalisarevealed.com/>

Conservation: Interesting Sites

<http://www.mfa.org//master/sub.asp?key=1854&subkey=4552>

<http://www.liverpoolmuseums.org.uk/walker/exhibitions/henry/conservation.asp>

<http://www.mfa.org//master/sub.asp?key=1854&subkey=4552>

- **REVIEW**

Joseph Mallord William TURNER: Burning of the Houses of Lords & Commons, Oct 16, 1834, 1835, Cleveland Museum of Art

<http://www.clevelandart.org/explore/artistwork.asp?searchText=turner&tab=1&recNo=2&woRecNo=0>

Sandro BOTTICELLI: Mars and Venus, c. 1475, NGA London

http://www.abm-enterprises.net/artgall2/botticelli_venus_mars.jpg

Gustave CAILLEBOTTE: Floor Scrapers, 1875, Musée d'Orsay, Paris

<http://www.ibiblio.org/wm/paint/auth/caillebotte/raboteurs/scrapers.jpg>

Jacques-Louis DAVID: Oath of the Horatii, 1785, Louvre, Paris

http://faculty.evansville.edu/rl29/art105/img/david_horatii.jpg