

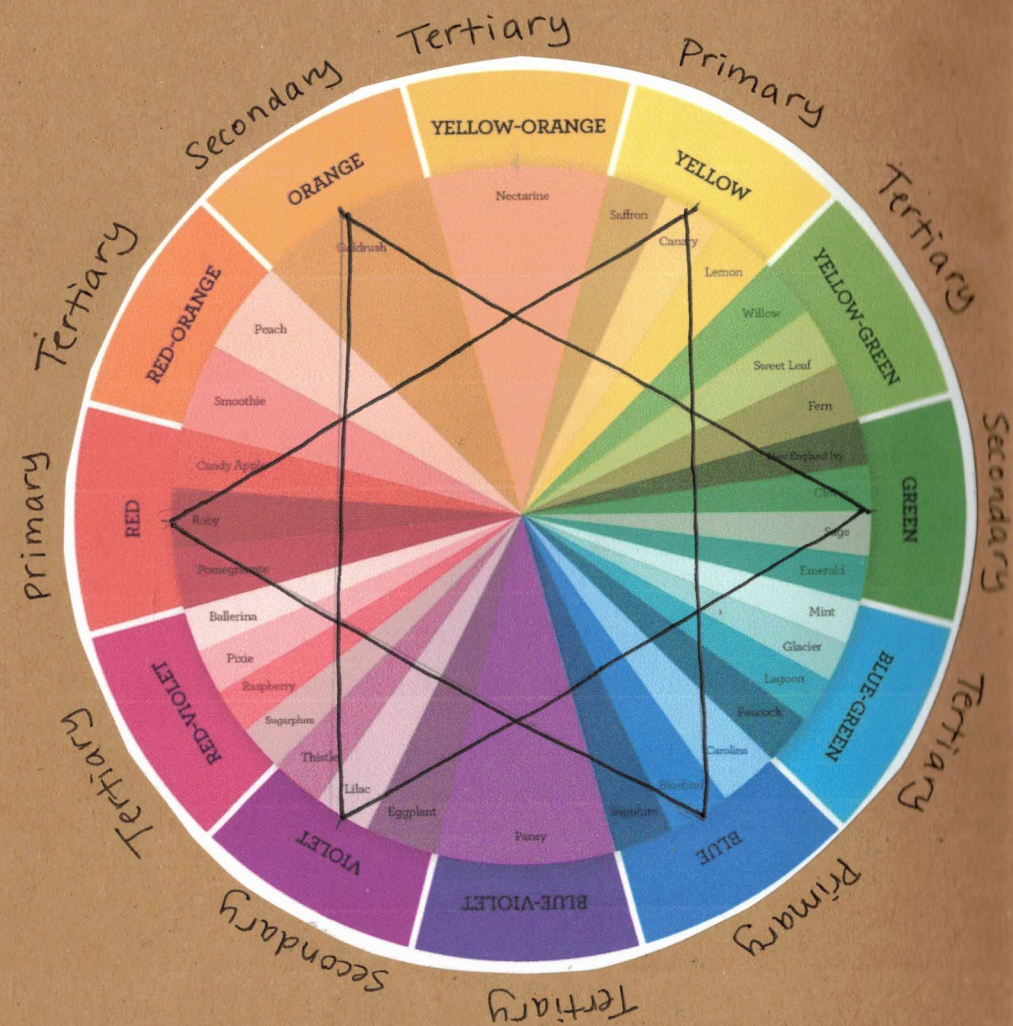


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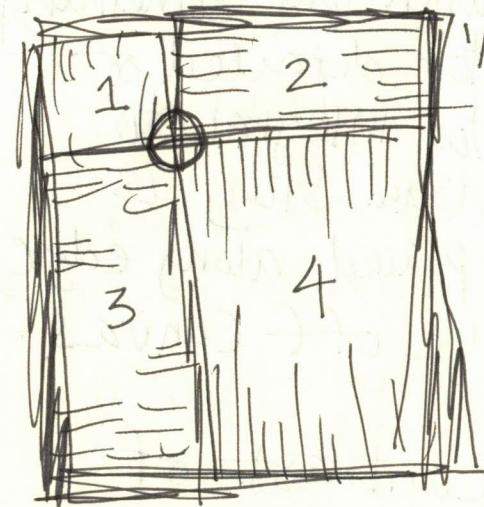
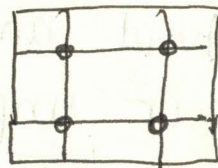
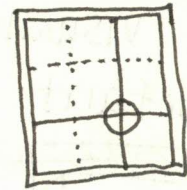
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Composition

Rule of Thirds

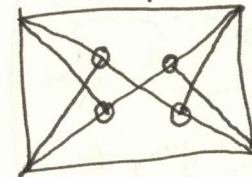


1/3 of canvas across

Rebatment

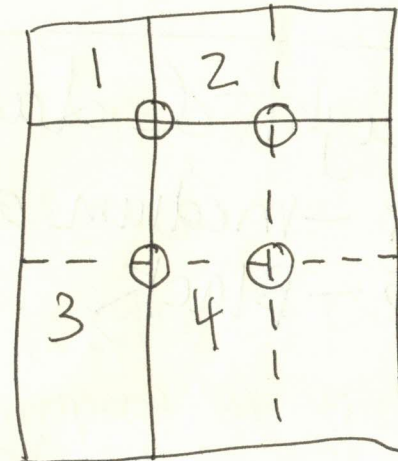
Place a square inside a rectangle to get key lines & focal points

← creates a more visually interesting composition



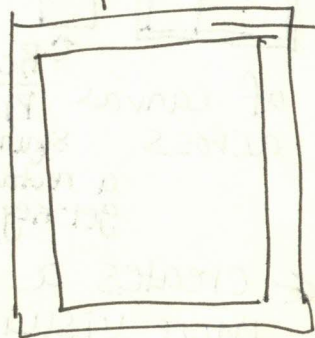
Occult centers
draw diagonals & their perpendiculars to find centers.

- Placement of Focal Area
 - avoid active focal point at the center



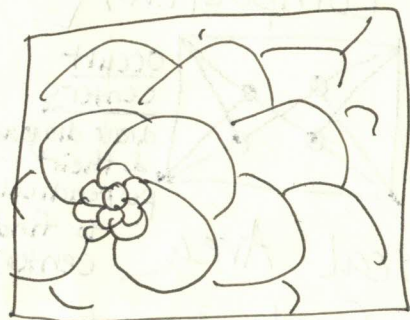
circled points - recommended focal area for a composition

Avoid any visually interesting or important along the edges



when put something too detailed or too integral to visual story is placed along edge,

takes viewer's eye off canvas.



contrast of small details with large shapes forces

viewer's eyes to where small details are located.

5) Values → Light & dark

1 - white	4 - medium dark
2 - light	5 - Black
3 - medium	

Art Analysis

- Iconography / Symbolism
- Commission / Patron
- political, social, or economic context
- visual analysis

- scale
- composition
- pictorial space
- form
- line
- color palette
- light / values
- tone

- texture / patterns

- commitment of the artist & complexity of the technique

Xie He (6th c. painter)

"A painting should have rhythmic vitality and a life-movement of its own."

Does the Painting exude Life?
Is it Alive?

ART COMPOSITION

FLOW

- Rules
- Leading Lines
- Negative Space

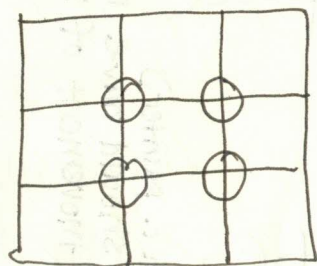
COLOR & FOCUS

- Color
- Focus

STORY

- Content
- Implied Story
- Style & Emotion

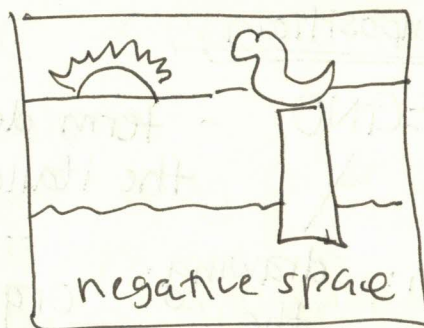
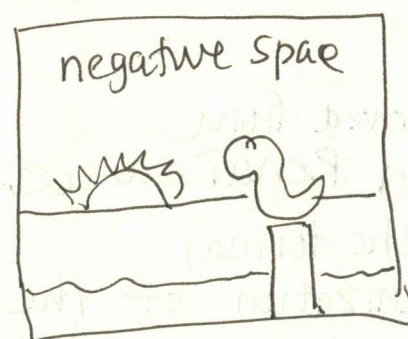
Leading lines = where your eyes look.
Path eyes follow.



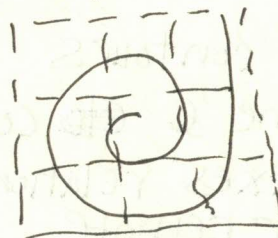
4 points 
where you want
viewer to see —

Path of leading

line goes across these 4
points. brightest, biggest
object is starting point
of focus.



Composition



Golden Spiral



dynamic
leading
lines



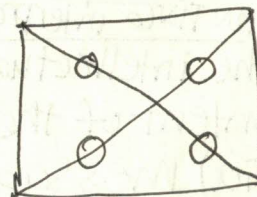
$\approx$

1 :

~~1.168~~ 1.618

Without mathematics,
there is no art.

Luca Pacioli



← Four best focal points
in art.

Art Composition

DISEGNO

- term derived from the Italian Renaissance

design:
artist's
idea

drawing:
the
execution

- the formal
organization of the
parts into the whole

Elements of Disegno

①

Line

- outlines & contours
- edges of tone & ~~color~~ colour
- linework fixes relationship b/w adjacent or remote elements
- active lines vs. passive

②

Shape & Mass

FORM

when shapes lines
give the illusion of depth

- various different areas of color, tone, texture

Eg. Da Vinci's Last Supper
optically arranged around

~~geop~~ geometric shapes

- negative space

⑤

time & movement

Symbolism, moral or social message,
meaningful content.

⑥

how viewer experiences the picture

Speed
direction

③

Color palette (COLORITO)

- color symbolism
(Egyptians using color to distinguish b/w gods & pharaohs, to differentiate men from women, or to convey moral messages or moods)

- depicting effects of Light
↳ reflections of God

- Color Pigments
- Saturation

- values = how light or dark a given color or hue is

- scale of values dark to light

- the color wheel
color theory

objects not
true
like
natural
istic

④

Volume & space - NAIF style

- how artist creates perception/illusion of depth & spatial relationships w/in the flat surface
- Linear Perspective
- Quadratura - Foreshortening

Texture

visual appeal ↔ interpretive possibilities

Allegorical ART

VALUES how light or dark a color or hue is.

(SKT 1 & 2) Naïve Art

visual art created by a person who lacks the formal education and training that a professional artist undergoes (anatomy, art history, technique, perspective, ways of seeing).

Primitivism: when a classically trained artist intentionally emulates naïve or folk art styles

outsider art: art by self-taught or naïve art makers. have no contact with mainstream art world or art institutions.

visionary art: art that purports to transcend the physical world & portray vision of awareness, including spiritual or mystical themes.

e.g. William Blake
Gustave Moreau
e.g. Neurographic Art; occult ART

Fantastic Realism / Magical Realism
composition subject grounded in real world, but with magical or supernatural elements. Magischer Realismus
e.g. Neurographic Art; occult ART
1925 term coined by Franz Roh
genre grew in popularity in South America in the 1930s.

Proportion Canons

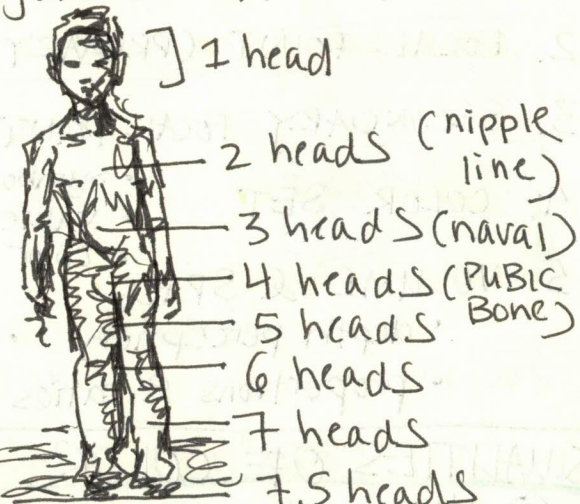
1. The human figure is approx. 7.5 heads tall.

2. Two heads down from the top of the figure is the line of the nipples.

3. Pubic Bone is approx. halfway pt. of Body

4. Wrists line up with the greater trochanters of the femurs (upper leg Bone)

5. Elbows line up with the Belly Button



use short straight lines to outline curvature of object



Short, quick, straight lines
1st: outline of shape
2nd: convey dimensionality

Art Composition Inquiry/Audit Checklist

1. STORY - narrative, theme, interpersonal relations,
2. FOCAL POINT (PRIMARY) style or genre
3. SECONDARY FOCAL POINTS (SUB-PLOTS)
4. COLOR SET
 - symbolism or mood
 - values & contrast
 - color theory
5. VOLUME & SPACE
 - depth perception
 - perspective
 - proportions & ratios

QUALITIES OF COLOR

- ① Hue = the color itself, by its name on the color spectrum
Red hue, orange hue, green hues
- ② Value = how light or dark the hue is
- ③ intensity = how pure-solid-opaque the hue is or how desaturated and diluted it is. chroma
Also: saturation, color purity,

Tint: color mixed with white

Tone: color mixed with gray

Shade: color mixed with black

Hue: color in pure form on spectrum

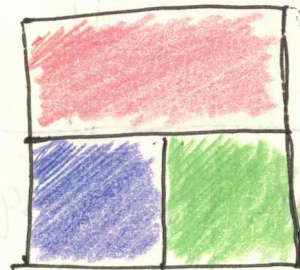
10 HIGH KEY work of art: LOW KEY = limited color scale/range
limited light
Dark color scale/range

Seven Contrasts of Color

(Art of Color, Johannes Itten)

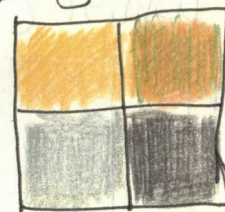
① Contrast of Hues

greater the distance
blw hues on color
wheel, greater the
contrast.



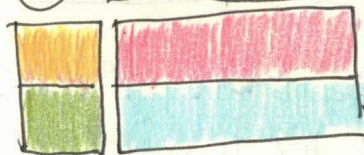
less intense when diluted.
more intense among primary colors.

② Light & Dark Contrast



Juxtaposing light &
dark values.

③ Cold & Warm Contrast



Apparent temperature
Contrast of hues.

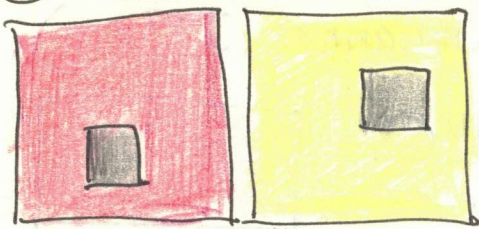
cool recedes. warm steps
forward. cool → introversion
warm → extroversion

④ Complementary Contrast



Contrast created by
juxtaposing polarities
on the color wheel/

⑤ Simultaneous Contrast

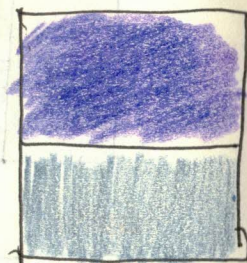


degree to which adjacent colors affect each other.

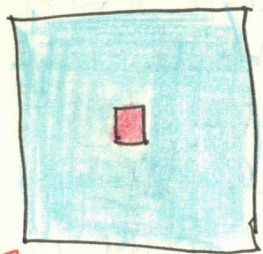
Ex. inner square appears darker (illusion) when juxtaposed w/ dark color value. same color inner square appears lighter when surrounded by light or white color.

⑥ Contrast of Saturation

contrast formed from pairing of light and dark value, and their relative saturation. Ex. More intense ("more saturated") paired w/ less intense.



⑦ Contrast of Proportion



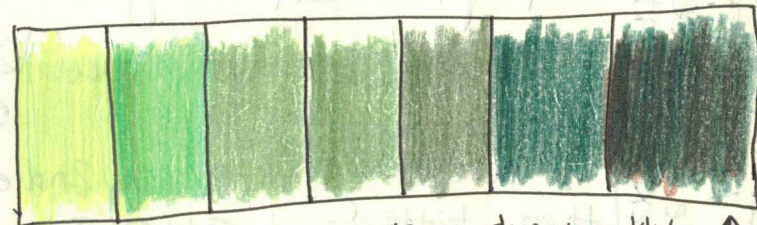
color contrast b/w Big & Small. one color takes up substantially more space in composition than the other color.

What makes for powerful art? Elements

- ① The picture tells a story. A story has a moving narrative arc of beginning, middle, and end. Viewer can intuit all three from the work of art.
- ② Picture conveys emotion. Causes viewer to feel something poignant, impactful.
- ③ Image makes some commentary implied or express, about real life/the real world. It spotlights some facet of reality, of a reality that the viewer understands.

Josef Albers
Interaction of Color
[seminal text on color theory]

VALUES SCALE



↑ LIGHT when working dominantly in mid-tones, then there is LOW contrast. DARK ↑
When working dominantly at the extreme ends of the scale, there is HIGH contrast.

Golden Ratio revisited

8	7
5	6
4	3
1	2

Subdivide canvas into 8 blocks. count 5 blocks from any starting point X.

Signing an art print

sign & # the print at the bottom of the image in Pencil b/c a pencil mark cannot be reproduced by computers less vulnerable to fraud

AP = artist's proof

TP = trial prints

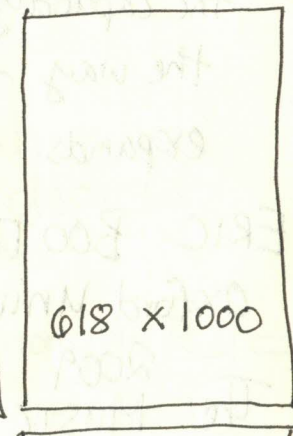
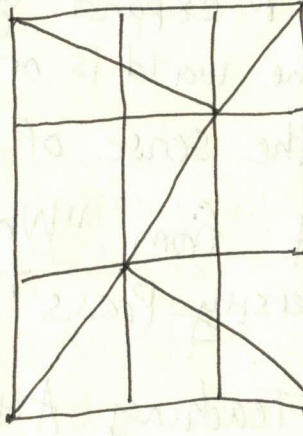
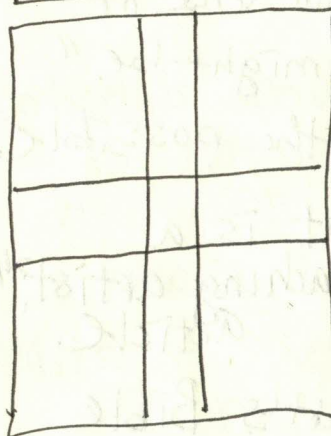
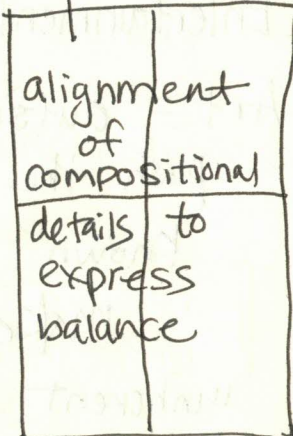
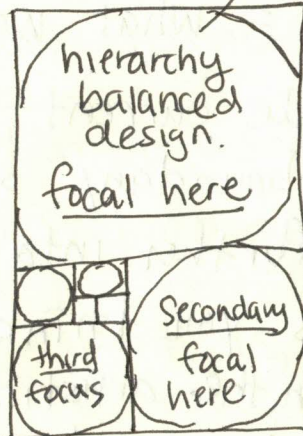
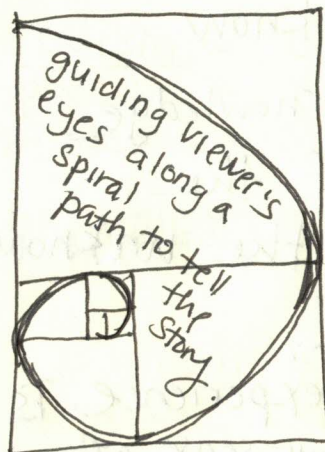
if borderless art, then title & signature goes on the Backside.

2/30
2/30, 2nd ed.
3/45, 3rd ed.
1/10, 4th ed.

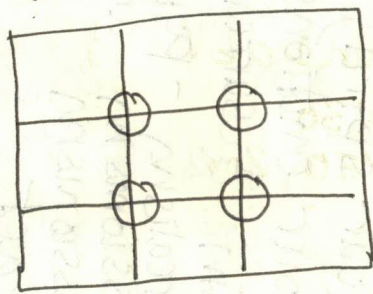
2/30 Title Signature
often in inverted commas

Golden Ratio Templates

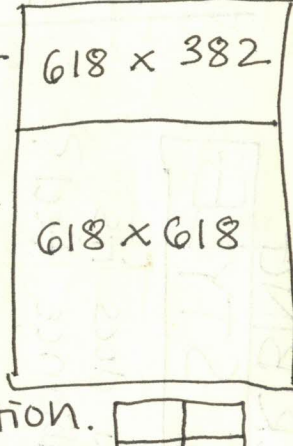
see p. 46 principles of design



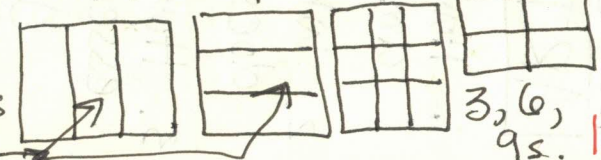
Phi = represents perfected beauty
1.618 1+6+1+8 = 16 = 7



organic, mathematically precise technique for establishing BALANCE in composition.



⊕ = focal point selection
Symmetry or tension created across 3, 6, 9 lines



happens within what you already know makes you feel

Entertainment = what we know

Art = outside current knowledge
push the boundary of the
known further into the unknown
makes you think.

"inherent in the artistic experience is
the capacity to expand your sense of
the way the world is or might be."
expands the sense of the possible

ERIC BOOTH from "What is a
Oxford University Press teaching artist?"
2009 article

The Music Teaching Artists Bible

DESCRIBING
ART STYLE

1. How does its
ambiance feel?
2. What undertones
does it evoke?
3. How does its
essence affect
your spirit,
your emotions?
 - Surrealism
 - Realism
 - Photorealism - pop art
 - Impressionism
 - Expressionism
 - Abstract

Realism vs. Naturalism

realism = closely resemble actual
opposite everyday life - everyday
of idealism situations - social realities

naturalism = visual appearance
is like real life -
proportions, shapes,
colors, the
physical forms

Boticelli's Venus =
is naturalism b/c look human
BUT NOT realism b/c depicts
idealized goddess forms

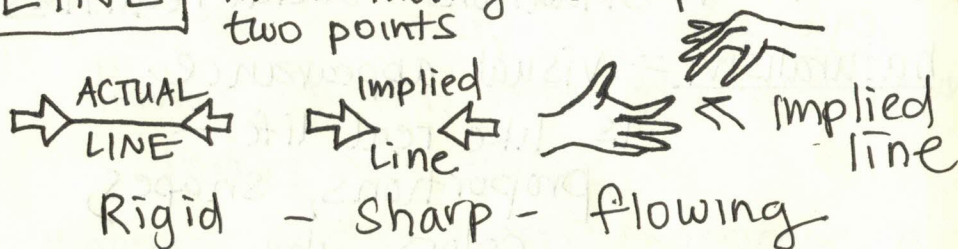
Matisse's The Dessert: Harmony in Red =
is realism, depicting everyday
social life. BUT NOT
naturalism b/c colors, shading,
flat proportions, shapes, forms
colors. are a little more abstract
Not to scale. OR impressionistic.

Rubens' Venus & Adonis =
highly naturalistic, but NOT a
work of Realism

ELEMENTS OF ART

Expanding on Discgno, art composition

LINE marks moving in a space between two points



SHAPE two-dimensional design
shapes formed in the composition



- geometric ○ △ □
Symbolic, synthetic feeling
conveyed by shapes formed
in the composition

FORM three-dimensional design
that expresses volume
and depth.



(more pertinent in sculptures)

COLOR — hue
— chroma (intensity)
— value

expressing the presence of Light

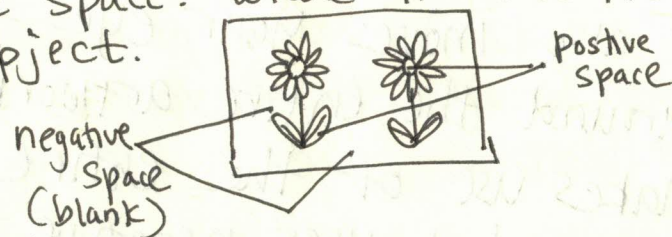
① hue: the color

② value: how light or dark
that color is

③ chroma: distinguish
between strong
and weak colors

SPACE perspective. & proportions
positive space: where there is a
subject.

Negative space: where there is no
subject.



TEXTURE describing/expressing
the surface Quality
i.e., the types of lines created
by the artist

VALUE degree of perceivable
lightness of tones. VALUES SCALE
Luminosity. Contrast.

Mark Making & Materiality

mark making: interaction b/w the
artist & the materials used.
viewer can comprehend/appreciate how
artist created the work.

Materiality: choice of medium used
and how viewer perceives that
artist's choice and process.

A good composition should engage you from FAR AWAY and also UP CLOSE.

It also moves your eye around the entire artwork. Makes use of the entire space, but uses negative space cleverly to move your eyes along an intentional path. (Negative space = Bridges)

Balance b/w "loud" and "quiet"
there is contrast of forms, colors, or lines

Be intentional with choosing & rendering your FOCAL POINT
WHY choosing it? What self-contained story does this focal point tell?

Composition requires many thumbnails & trials. Experiment. The first few compositions you come up with are almost always cliché - everyone does it. E.g. Sun in corner of sky. You need to experiment beyond clichés to get a truly interesting, dynamic composition.

What makes Art Great?

- ① required exceptional skill
- ② original, innovative, provocative
- ③ revelatory - makes you go "wow"
- ④ inspires you to be better.
inspires you toward virtue.
- ⑤ transcendent - it is beautiful

MASTERful use of color HUES, values, and/or intensity. How color is used to evoke viewer's emotions.

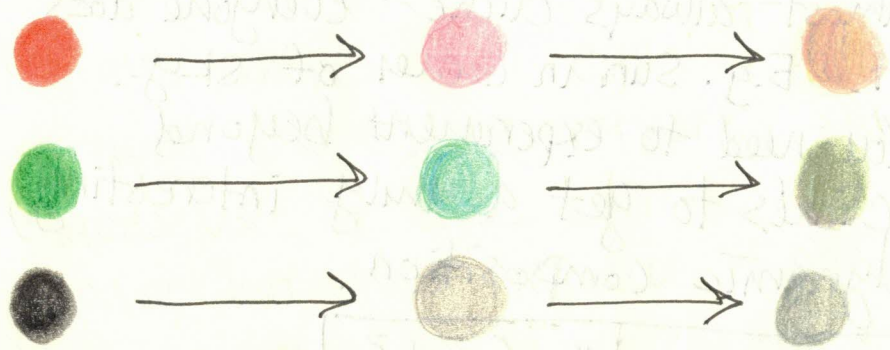
Commitment of the ARTIST is a Key to what makes an artwork great

Good art sticks in your mind as a Positive memory - MEMORABLE

The work of Art has a great background story.

SATURATION

Bright colors "high saturation" (COLOR intensity) Muted colors "low saturation"



louder dramatic audacious dynamic demands attention
Quieter more reserved meditative calm supportive role

COMPARE: VALUES scale (i.e. how light or dark the hue is)

Saturation = intensity
color purity
high saturation → more pure
low saturation → less pure
muted colors are diluted hues.

Values: light green vs. dark green
Saturation: bold, bright green vs. pale green mixed w/ grays

HIGH KEY painting "Grainstacks in the Sunlight" (1890) Claude Monet
LOW KEY painting "Cineraria" (1886) Vincent van Gogh
High value scale = light color palette
Low value scale = very dark w/ bold black color palette



Body Proportion Canon

- Focus on FORM & SHAPE
- don't make muscles the focus - use muscles to reinforce action

- exaggerated proportions in illustration are OK! this is not a human anatomy diagram - this is Art, evoke emotion &

- pay attention to the skeleton

< dominant values are black, dark brown, or dark blue
"Rembrandt lighting" - see also p. 10

Leonardo da Vinci - science, humanism
chiaroscuro in art

Rembrandt Van Rijn - light & shadow
lighting as character

Paul Cézanne - Impressionism
cusp cubism

Jan Vermeer - Delft school
genre painting

Edgar Degas - ~~French Impressionism~~
~~copyist in first half of life~~
~~mood pieces - misanthrope~~

Sandro Botticelli - Florentine art
Renaissance

Albrecht Dürer - genius
line work

Andrea Mantegna - use of space
expressing volume in space

Georges Seurat - post-impressionism
pointilism style

Salvador Dalí - Surrealism
storytelling

learn techniques from

Artists to be inspired by

Raphael - ~~chiaroscuro~~ - strong contrast
blw dark & light for depth

Art History Timeline: Western Art Movements

30,000-2500 BC Stone Age - Venus of Willendorf

Prehistoric Art: 40,000 - 4,000 BC

3500-539 BC Mesopotamian Use of natural pigments
cave paintings, rock carving
naive art
Pictorial imagery
Stone arrangements

Ancient Art: 30,000 BC - 400 AD

Egyptian religious and symbolic imagery

3100-30 BC decorative ornamental on
Afterlife focus

Greek/Hellenistic utilitarian objects
Sacred Geometry the Americas

850-31 BC Greeks
Idealism vs. Roman 500-476 BC Realism
Mesopotamia, Egypt, Greece

Medieval: 500 AD - 1400 AD
celtic patterns

dark imagery, Biblical subjects

Classical mythology, Gothic

e.g. Abbot Suger, Cimabue, Giotto

rebirth of classical culture

Renaissance: 1400 - 1600 AD

natural elements, individualism,

realism, attention to detail

precision of human anatomy

e.g. Leonardo da Vinci, Michelangelo,
Raphael - mastery of linear perspective

reverent revival of Classical Greek/Roman styles

faith in the nobility of man

maximizing Depth perception on canvas
rebirth of naturalism

Mannerism : 1527 - 1580 AD

heavily stylized features, exaggerated details, decorative elements
Art that breaks rules. Artifice over Nature.
Giorgio Vasari
e.g. Bronzino, Francesco Salviati
[Late Renaissance, from Italy]
Asymmetry, unnaturally elegant —
Reactionary against proportion, balance and harmony of renaissance art
"loud" style of art

Baroque : 1600 - 1750 AD

linked to the Catholic Church
Ornate, grandeur, richness, stylistically complex, dramatic
e.g. Caravaggio, Johannes Vermeer, Rembrandt van Rijn
use of the chiaroscuro technique
dimly lit scenes for high contrast and a dramatic atmosphere
started in Rome, Italy
Reformation & Counter Reformation

Rococo : 1699 - 1780 AD

Sensuous style
lightness, elegance, natural forms, asymmetrical designs, subtle colors
more muted color palette
exceptionally over-the-top ornamental & highly detailed, Busy ornamentation
the final expression of the Baroque movement
e.g. Antoine Watteau, Francois Boucher

Neoclassicism : 1750 - 1850 AD

renewed interest in classical antiquity
harmony, strong-defined focal point in the composition, proportions
e.g. Antonio Canova, Jacques-Louis David

Born in Rome with
rediscovery of Pompeii and Herculaneum. coincided with the 18th c. Age of Enlightenment
cf. Rococo ~ Asymmetry emphasis
Neoclassicism ~ Symmetry emphasis
renewed interest in pursuit of Prisca theologia

Romanticism : 1780 - 1850

imaginative elements, focus on PASSION
emotional, evocative art.

observing the physical senses

e.g. Francisco Goya, Henry Fuseli, William Blake

free expression of the feelings of the artist. "the artist's feeling is his law" (Casper David Friedrich)
Importance of Nature
concept of genius — creation from nothingness

Realism: 1848 - 1900 AD
 detailed depictions of everyday life
 e.g. Gustave Courbet, Jean-François Millet
 around the French Revolution 1848
 revolting against exotic subject matter
 reject emotionalism and drama of the Romantic Era
 depict real, typical, everyday, mundane and common people & situations
 focus on unidealized subjects and events. ordinary life.
 reflection of the Industrial and Commercial Revolutions.

Art Nouveau: 1890 - 1910 AD ^{vogue of Japanese art styles}
 long, sinuous lines and curves
 e.g. Alphonse Mucha, Antoni Gaudí, Gustav Klimt, Aubrey Beardsley
 ornamental style of art
 free of imitative historicism
 lines should be expressive
 inspired by linear patterns of Japanese ukiyo-e prints
 undulating, rhythmic lines

Henri de Toulouse-Lautrec

Impressionism: 1865 - 1885 ^{from} FRANCE
 short, quick brush strokes & line work
 separation of color
 sketch-like finish, ^{modern} subject matter
 e.g. Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Edgar Degas
 visible brush strokes - textured
 open compositions
 study & depiction of light
 reactionary against academic painting
 rebel against rules like golden ratio or symmetry. no forms, instead, sensory art.

About individual freedom of the artist

Post-Impressionism: 1885 - 1910
 subjective visions, Symbolism, abstraction
 used geometric forms ^{think 1886 Sunday Afternoon on the Island of La Grande Jatte}
 e.g. Georges Seurat, Vincent van Gogh ^{think of la Grande Jatte}
 predominantly a French art movement
 Paul Cézanne father of post-impressionism
 more methodical, time-consuming process than impressionism

Impressionist → outdoors
post-impressionist → done in studio

Fauvism: 1900 - 1935
 expressive color, line, brushwork,
 bold surface design, flat composition
 e.g. André Derain, Henri Matisse
 radical use of unnatural colors
 focus on personal expression of the artist
 color used to translate emotions

the wild beasts of the early 20th c.

Expressionism: 1905-1920 colors
distortion of form, strong use of
e.g. Edvard Munch, Oskar Kokoschka
Wassily Kandinsky, James Ensor
convey emotion rather than reality
distorted or exaggerated subject forms

not to depict objective reality But
to depict subjective emotions

return to Primitivism and
fantasy with vivid, jarring,
dynamic colors, shapes, lines.

Influences of Germanic & Nordic art
from the Middle Ages

Cubism: 1907-1914

abstraction, flat two-dimensional
composition style, geometric forms,
contrasting vantage points.

e.g. Georges Braque, Pablo Picasso

flat picture plane. rejecting
traditional techniques of perspective,
foreshortening, and chiaroscuro (i.e.,
treatment of light and shading)
Intense geometry. reducing natural
forms to geometric shapes

Surrealism: 1917-1950

exploration of dreams and
unconscious. inspired by
Sigmund Freud.

e.g. Max Ernst, René Magritte,
Salvador Dalí

dream-like scenes and heavily
symbolic imagery

exploration of the metaphysical
unexpected, illogical juxtapositions
bizarre assemblages of ordinary
objects

personal iconography

(memoir - symbols that have
meaning in your own life)

Popular art absorbs consumerism

Abstract Expressionism: 1940s-1950s

colossally scaled works, unique
techniques, improvisation

e.g. Jackson Pollock, Mark Rothko

Post WWII, NYC-centered art movement
rebellious, anarchic, highly idiosyncratic,
nihilistic art expression

capture the spirit of the subject
rather than its actual physical material
details

collage art styles, California Bay Area
another epicenter for
the art movement

Dada: reject
Logic, reject
idealist aesthetic
express nonsense
Bauhaus

Dadaism a surreal
art movement

Optical Art: 1950s-1960s

Use of colors, patterns, shapes, and sharp contrast to create images that appear to be in motion.

Optical illusions. abstract.

think: "Movement in Squares" by
1961 ~~Bridget~~ Riley

Jean-Pierre Yvaral, Victor Vasarely
links to psychological research

three major classes of interaction with color M.C. Escher [modern art]

- ① Simultaneous Contrast
- ② Successive contrast
- ③ reverse contrast (assimilation)

Pop Art: 1950s-1960s

e.g. Andy Warhol, Roy Lichtenstein
use of everyday mundane objects
bold, vivid colors
mass media

hard edges
limited color palette
clear, precise transitions of color

Minimalism: 1960s-1970s

e.g. Carl Andre, Donald Judd, Frank Stella
focus on exactly what the art portrays,
aside from outside realities and emotions
repetition of simple geometric forms

Minimalism, continued.

- austere, cerebral type of art
- associated with conceptualism
- avant-garde

also known as literalist art

postmodern art movement
arising out of NYC art scene

Conceptual art: 1960s-1970s

e.g. Joseph Kosuth, Marcel Duchamp, Sol Lewitt

an emphasis on ideas over visual components in the form of performances, ephemera, and other forms

focal point: Ideas & Purposes rather than works of art.

characterized by use of mixed media
use of ready-made objects in artwork

Concept matters more than final artistic

Postmodernism & Deconstructivism: 1970s
art without a center. reworking PAST styles. eclectic inspirations.

Contemporary Art: Present Day

exploration of postmodernism, feminist art, neo-expressionism, Street art, appropriation art, digital art

e.g. Jeff Koons

abstract expressionism
continued

Banksy, Damien Hirst Tracey Emin

Limited Edition: limited # of prints of the original artwork available, numbered and signed.

Open Edition: can be repeatedly reproduced and allows for an unlimited number of prints of the same artwork.

Quality of Prints

- include printout of story of the image
- certificate of authenticity
- Signed & placed with the artwork

art print paper to use: Velvet Fine Art Paper
100% cotton fiber. acid-free.
textured matte. archival ink Jet paper.
260 g/m² made in Japan

See also: Signing an art print. page 14.

Digital Painting: traditional painting techniques such as watercolor, oils, impasto, etc. are applied using digital tools by means of a computer, graphics tablet, stylus, and/or software.

Compare to another form of digital art:

computer-generated art (algorithmic art)

digital collage art: using computer tools to create a collage of disparate visual elements

Photomontage: collage made from photographs or parts of photographs

Various types of digital painting:

Impressionism, realism, watercolor, etc.

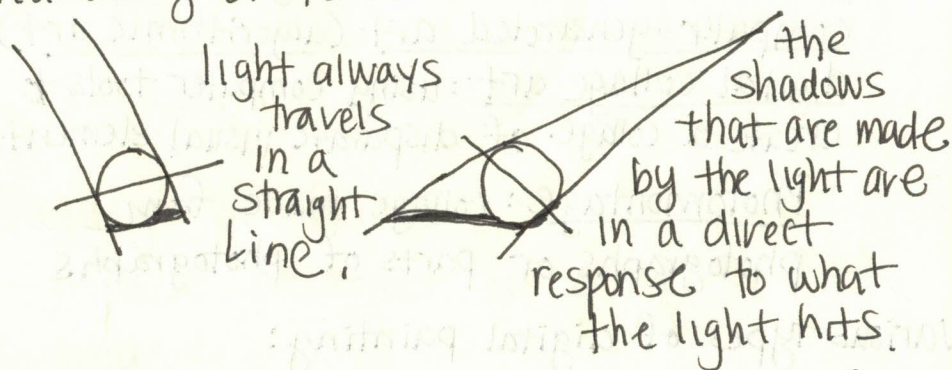
Is there something missing from a digital painting that is present in its physical painting counterpart, unique to a physically made object?

Photobashing: digital art technique - process where artist merges & blends photographs and/or 3D assets while digitally painting to composite a final art piece. technique is similar to the process of compositing in video editing. commonly used by concept artists to increase productivity. Artist uses real assets & pictures that match with their concept & place them around in a canvas using it as a base for the finished product.
↑ cheating? like using butter paper in tracing.

techniques: LIGHT & SHADOW

contrast of light & shadow is what gives a composition Depth.

line drawing creates the proportions
handling of tone creates the FORM



bright high sunshine hits a tree from above will make a shorter shadow shape
later in the day when sun is low, will make a longer shadow shape

if a single light hits a cube, it will make a square shape. if a single light hits a sphere, an ellipse shape.

Light Logic. shadow produced by object is called a Cast Shadow.

characteristic of the cast shadow is dependent on intensity of light source.

A hard light will produce a cast shadow with a sharp edge.

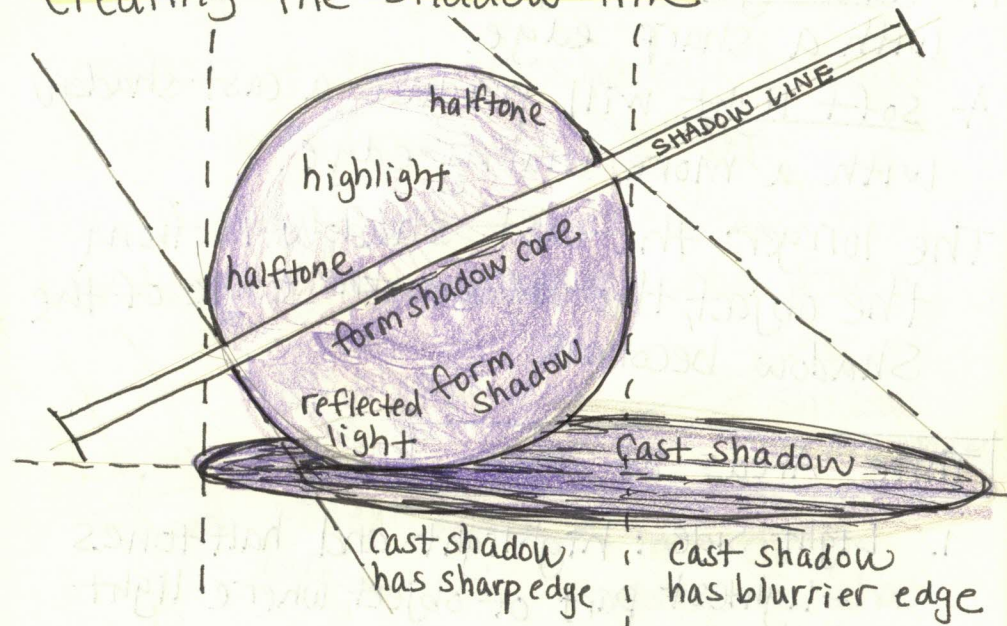
A soft light will produce a cast shadow with a more blurry edge.

The longer the cast shadow is from the object, the softer the edge of the shadow becomes.

Three Areas of Form

1. Light Side: highlight and half-tones
 - lightest part of object where light directly hits
 - half-tones: lighter than any value on the shadow side; blends into the shadow side
2. Shadow side: the darkness
 - Form shadow core: darkest part of the shadow
 - Form shadow: dark tones that blend away from the core shadow into the reflected light
 - reflected light: light reflected onto the subject, from the surface it sits on or ambient light around object.
3. Cast shadow: three parts
 - darkest part sits directly under object
 - mid tone is majority of cast shadow shape
 - lightest, softest tail of the cast shadow

Creating the shadow line



Creating a focal point in your art composition (5 techniques)

- ① Use lines that lead the viewer to the focal point.
- ② make the focal point the lightest or the darkest part of the composition
- ③ use highly saturated color in contrast to a neutral background
- ④ Keep the warmest and coolest colors together
- ⑤ Place the focal point a third way across or down the composition

Mark-Making Overview

Mark making: term used to describe different lines, patterns, and textures created in a work of art; it's how an artist applies the art material onto the surface/canvas.

Descriptives of mark making:

- loose and gestural
 - structured and controlled
 - pointillism
 - use of dots, or lines
 - cluster of marks forming a shape
 - series of repetitive marks forming a pattern
- e.g. splashes or drips on a Jackson Pollock

Marks are used to add expression to the work.
e.g. slashes to express anger
curves to express calm or peace

Artists often develop a style with signature marks
e.g. Pablo Picasso or Wassily Kandinsky using solid lines and distinct shapes of color
or Vincent van Gogh's swirling brush strokes
or Henri Matisse's blended, splotchy color, sketchy lines, and distinct light & shadow

VALUE of mark making: how dark or light the mark

Stippling creating an image using small dots

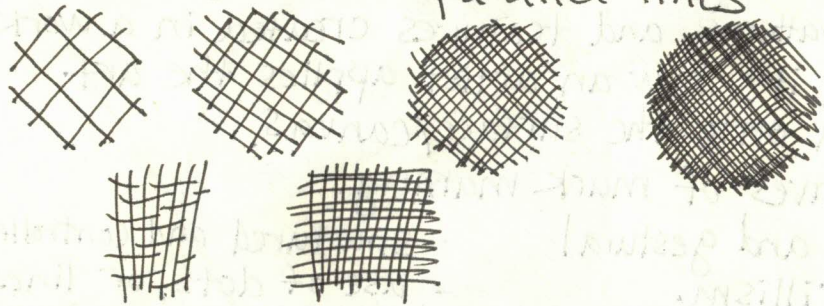


Hatching using parallel lines — all of the lines face the same direction



Cross-hatching

creating an image using different sets of parallel lines



Contour lines

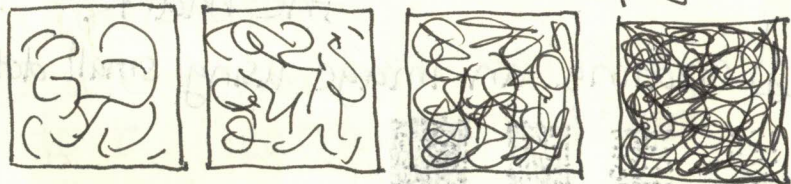
an outline of a form, often used in value



Scumbling

Small separate scribble marks to create image

Scumbling = separate scribble marks
Scribbling = one single line rather than multiple



Line Patterns

Small sections or blocks of parallel line markings



What is Academic Art?

In fine art, "academic art" or academicism (also: eclecticism) describes true-to-life but high-minded realist works of art championed by European Academies of Art, and is closely associated with Neoclassical art (1750-1850).

- strong emphasis on the intellectual element
- fixed set of aesthetics (i.e. it's beautiful)
- art must contain a suitably high-minded message

e.g. Jacques-Louis David (Neoclassical)
Antoine-Jean Gros [Baron Gros]
who studied under Jacques-Louis David
Paul Delaroche

Characteristics of Academic Art

1. Rationalism - intellectual style of art
Fine Art is an intellectual discipline
use of classical or religious allegory
references to classical, historical, allegorical subjects
Requires careful planning, preliminary sketching
2. Great importance placed on message of art
should be appropriately uplifting
and have a high moral content
Ex. Vanitas still life Paintings of symbolic objects that convey a Biblical or moral message; a form of Dutch Realist Christian art.
Academic Paintings often have allegorical titles, like "Dawn," "Friendship," or "Evening."
3. idealized forms - aspirational, beautiful
4. complex rules re: linear perspective, foreshortening
5. color should be naturalistic - smooth
Brush strokes

Hierarchy of Genres in Academic Art

- is the requirement of a moral message an un-artistic element?
↓
artistic element in the practice of art
why consider an un-artistic element?
- History Painting "grande genre"
portrays an edifying, uplifting message
set in historical, religious, mythological context
Ambrogio Lorenzetti "Allegory of Good and Bad Government" (1339)
Leonardo da Vinci "Last Supper" (1498)
Michelangelo "Genesis fresco" (1511)
Correggio "Jupiter and Io" (1533)
Pablo Picasso "Guernica" (1937)
smaller-scale portraiture, self-portraits
 - Portrait Art painting of heroic figures
Petrus Christus "Portrait of a Young Girl"
Leonardo da Vinci "Mona Lisa" (1503) (1470)
Raphael "Portrait of Baldassare Castiglione" (1515)
Pablo Picasso "Weeping Woman" (1937)
 - Genre Paintings everyday scenes populated by ordinary people
Dutch Realist school by Jan Vermeer
such as "Girl with a Pearl Necklace" (1662)
"Pilgrimage to Cythera" (1717) by Watteau
 - Landscapes scenic view - countryside, seascape, rivers, mountains, pastoral towns, etc.
no people. if peopled, then is genre painting.
Scenery for its own sake.
 - Still lifes - representation of objects, such as flowers, fruit, animals or humans might be included.

- Theme - Layout - composition
- color scheme - finish [all regulated]

Overview & Characteristics of Chinese Art

common characteristics

- express the soul's quietude, divine perfection
- metaphysical, Taoist undertones
- Nature as manifestation of God/Tao creativity ^{genius/}
- yin and yang, dark-light contrast but ^{soft-hard} Balanced
 - energy & rhythm of the artist resonates with the ultimate Source of that energy
↳ ART itself can advance the artist's spirituality. the artist is channeling Source energy to produce the art.
 - moral Confucian aspect
portrait art highlighted the person's status in society and character, rather than that person's physical features
 - inspirational or auspicious subject matter
 - Symbolism
bamboo = spirit that cannot be broken
Jade = purity dragon = power, prestige
crane = longevity pine tree = ^{divine right} endurance
pair of ducks = fidelity in marriage
- Western art style → rationalism, intellectualism, document the observable, deduce the Ideal
Eastern art style → intuit what you ~~can't~~ cannot see and express the essence of that so the viewer can feel the spiritual nature you've intuited
- not as humanistic as western art styles
 - greater emphasis on contemplating the mystical
 - religious art - Buddhist allegories or depictions of Buddhist divinities

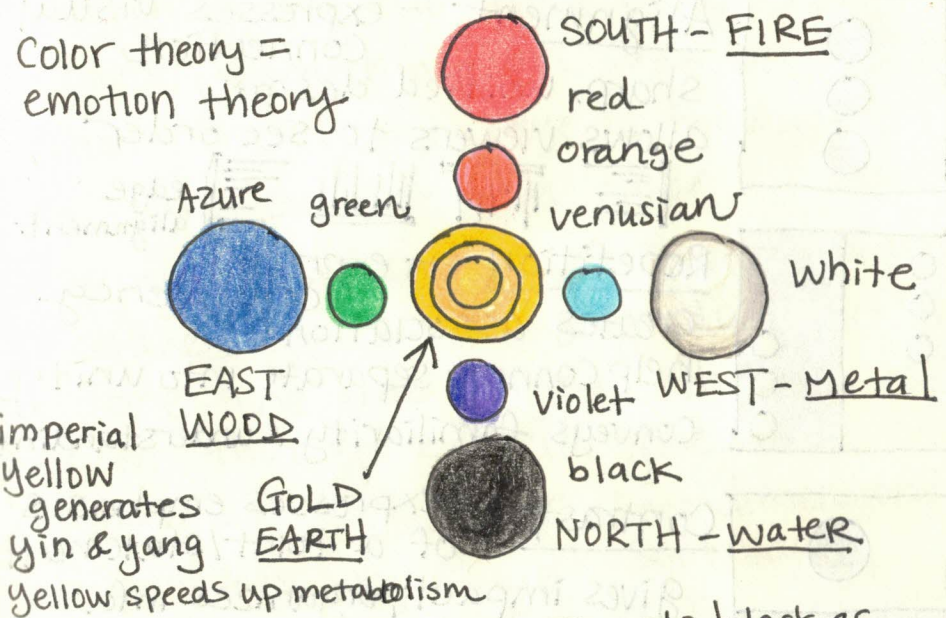
6 Principles of Art (Xie He) 6th c.

- ① Spirit Resonance & vitality ^{HARMONY WITH NATURE}
the artist has transferred his own energy or Qi into the work.
- ② Bone Method: texture, brushstroke, and what the mark-making communicates about the artist's character & spirituality
- ③ Correspondence to the object: this is the depiction of the form - do the shapes and line effectively convey and express the spirit essence of the SUBJECT matter is there a color story?
↓ COLOR CONSIDERATIONS
- ④ Suitability to Type: application of color: layers, values, tone according to hierarchical order
- ⑤ Division & Planning: composition, space, depth. placements, arrangement.
- ⑥ FIDELITY TO THE WISDOM OF OTHER MASTERS
Transmission by Copying Models: not only the references used from real life, but also from works of antiquity. homage to real life vs. homage to tradition.

Compare: Elements of Disegno, pg. 4-7
Art Composition Inquiry, pg. 10
Elements of Art, pg. 18

Classical Taoist color wheel theory

Compare to western art's construct of the color wheel



Black: neutral. I ching regards black as north star, where Tian Di, the Heavenly Emperor resides. Black is the color of the Tao. ^{Heaven's color} ^{color of POWER}

White: brightness, purity, fulfillment, innocence associated with death & transformation

Red / Vermilion: good fortune, joy, prosperity
good luck, celebration - stimulates faster heartbeat
- invigorates

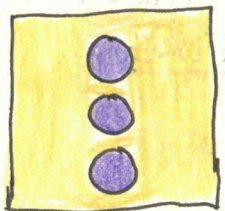
Blue - Azure - Green: health, harmony, wealth
blue: heavenly blessings, growth, progress, advancement
the open sky. TRUST. HEALING.

Red & Blue = harmony
Red & white = harmony
White & black = harmony
black & blue = harmony
Blue & white = contrast
Black & red = contrast
Red & white = contrast
harmony = wu xing cycle of creation.
contrast = wu xing cycle of destruction
Yellow harmonious with all FOUR.

5 Principles of Design

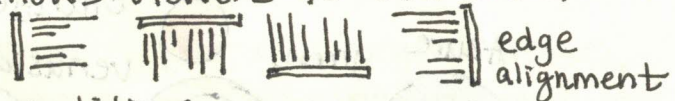
Quadratic Cartesian

Use GRID as Reference



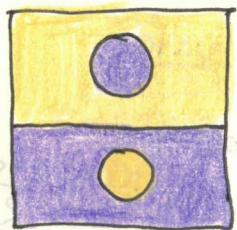
Alignment - expresses visual connection

sharp, unified design
allows viewers to see order



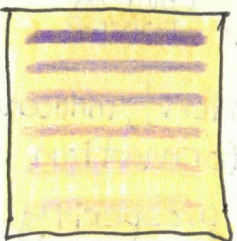
Repetition - expresses consistency

creates associations
help connect separate into unity
conveys familiarity & understanding



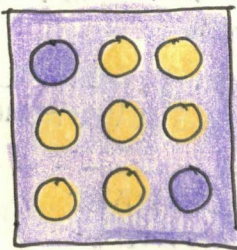
Contrast - expresses emphasis of a point/statement

gives impact; organizes info.
strength, impact, drama
Pairing opposites for visual interest

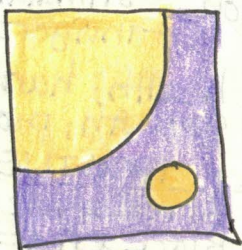


Hierarchy - systematic

visual organization of priorities
organizes importance of messages
group similar things together



Balance:
Symmetry



Balance:
Tension

Balance = creates stability & structure

Symmetry conveys harmony, peace

tension conveys dynamic, bold message

Sfumato

term for a painting technique coined by da Vinci during Renaissance

Softening the transition between colors, mimicking an area beyond what the human eye is focusing on, or the out-of-focus plane.

blurring & softening of sharp edges or outlines by subtle & gradual blending of one tone into another through the use of thin glazes to give the illusion of DEPTH or three-dimensionality.

"fumo" → Smoke, fume. Soft/Vague
technique: Fine shading to produce a soft transition. Blur the sharp outlines.

Describing Art Style continued (see p. 16)

Ambiance: artists tend to express consistently a particular atmospheric mood, often beginning w/ use of lighting: tend to be dark & low-key? or tend to be light & high-key?

PORTFOLIO: 12 pieces that express same, consistent, identifiable VOICE Key: same ambiance Same undertone Quality to all works in portfolio

- ① Your Technical Tools: similar mark-making techniques
- ② Your Storytelling: consistent mood/ambiance
- ③ Color palette, line work, textures character development
- ④ SUBJECT MATTER: cohesive theme emerges re: subject you're most interested in.

Top-Left Lighting: artistic convention in illustrations - light appears to come from the top left of the composition. Renaissance, Baroque, & Impressionist Art. Shadows/shading go on the right-hand side. Subconsciously creates harmony & feels intuitively sound to viewer.

Haboku: grayscale contrast layering technique. traditionally found in black & white or monochrome ink-based landscape paintings - layering of black, gray, white brush strokes to convey depth in monochrome art - free, flowing, soft, impressionistic forms

LOW ART vs. HIGH ART | classicism

Low Art:

- craft
- functional
- popular audience
- formulaic, simple to understand, accessible
- entertains. low bar of a priori knowledge required to appreciate the work of art
- commercial

High Art:

- fine art
- aesthetic contemplation
- limited audience
- esoteric, unique, complex, limited Production
- dependent on perceiver possessing a priori knowledge of the subject to detect nuance & skill
- philosophical

What makes a masterpiece?

"A master is a visionary capable of materializing his own vision while currently expanding our own."

Masterpiece - absorbed by the spirit of the times

- transforms a personal experience into a universal one
- you forget the artist and are mesmerized by the work

Valuation of a Masterpiece

1. energy or work put into creating the piece - time, research, effort + spent
2. RARITY
3. Quality, Skill
4. Age of the work
5. Provenance (History)
6. Subject Matter
7. Universal Appeal
8. Originality

"Supreme intellectual or artistic achievement"
"it stays with you for the rest of your life"

A feeling or emotion MUST be evoked.

Are disegno and colore working together or are they competing?
Composition and Color considerations

Elements of Renaissance Painting

- ① Linear Perspective: architectural design, depiction of space, practicing the art of three-dimensional illusion
Ex. Accademia - Procession in Piazza San Marco by Gentile Bellini (1496)
- ② Landscape: encompasses linear perspective and inclusion of detailed landscapes - awareness of atmospheric perspectives - observing the way distant things are affected by light. Ex. Leonardo da Vinci's Agony in the Garden by Mantegna (1456)
- ③ Light: Light and shade exists in a composition as TONE (tonal arrangement) and CHIAROSCURO (using contrast)
Ex. Leonardo da Vinci's John the Baptist (1516)
- ④ Anatomy: this isn't just proportion accuracy, but also expression and body language as part of what the work communicates Ex. Michelangelo's Adam (1510)
- ⑤ Realism: representation of human emotion
- ⑥ Narrative: that a multi-figure composition communicates Venus and Mars Botticelli

Coursework in Fine Arts

- Art History
- Contemporary Art
- Studio Art
- Foundation Studio
- Form & Content
- Professional Practices in Fine Art
- Principles of Design
- Ceramics
- Drawing
- Painting
- Photography
- Printmaking
- Sculpture

Foreshortening

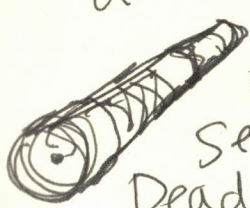
realistically conveying three-dimensional shapes in a two-dimensional medium

1. Blocking:

block out the basic forms & shapes, w/ special attention to what will appear large b/c it's close, even if your mind knows it's small, & vice versa. Breaks into simple geometric shapes.

2. Coiling / Spiral Technique:

building three dimensions by drawing the form through application of concentric ellipses or spirals



see Lamentation over the Dead Christ, Andrea Mantegna (1480)



Benebell Wen 2020-
2021