

# Chapter Four A

## The Visual Elements

- **Line**
- **Shape and Mass**
- **Light**

# Line

Line can be continuous or broken, straight or wavy, organic or geometric, round or angular, thin or thick, of constant width or of freely varying widths, etc.

**Use non-representational lines to describe the following emotions. Then ask the students next to you to identify the emotions you have depicted:**

**The Emotions:**

**Anger**

**Calm**

**Happiness**

**Sadness**

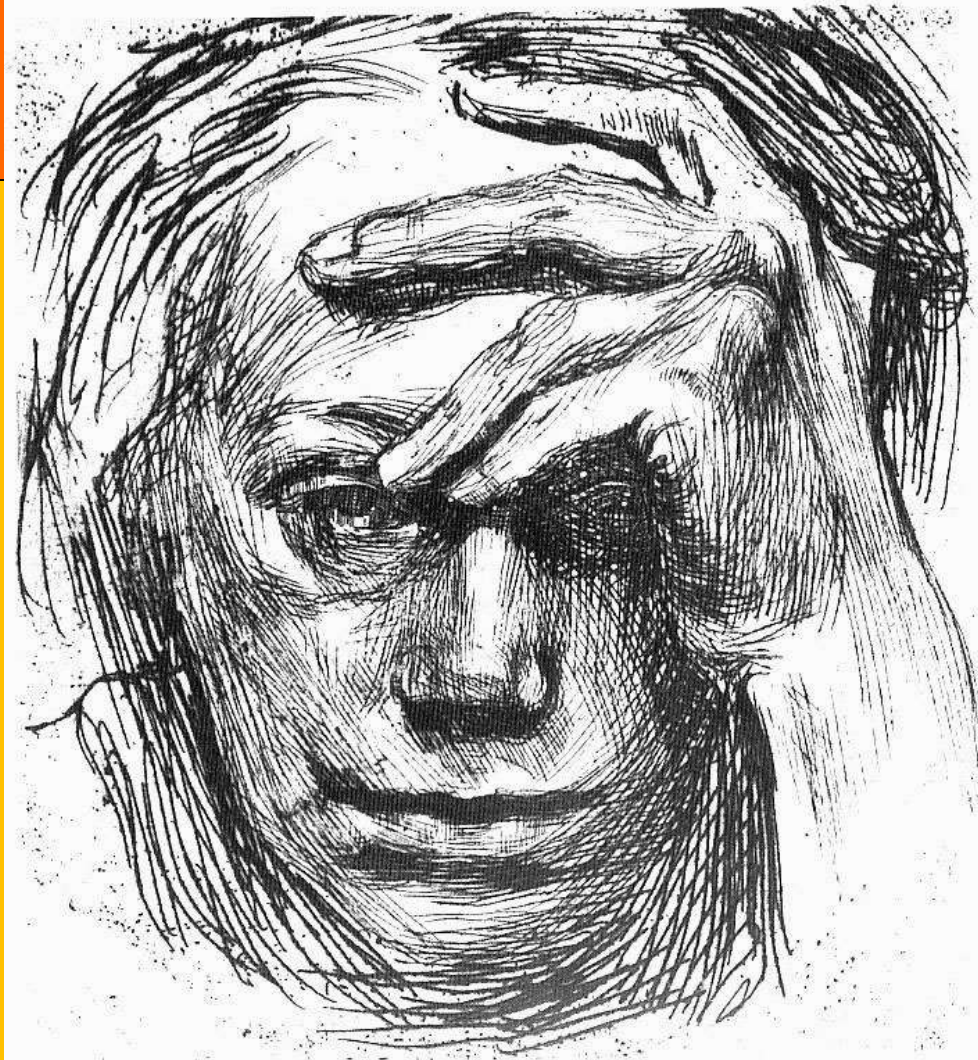
## Käthe Kollwitz

A German painter, printmaker, and sculptor whose work offered an eloquent and often searing account of the human condition in the first half of the 20th century.

She was an eloquent advocate for victims of social injustice, war, and inhumanity.

“While I drew, and wept with the terrified children I was drawing, I really felt the burden I was bearing...”

Käthe Kollwitz



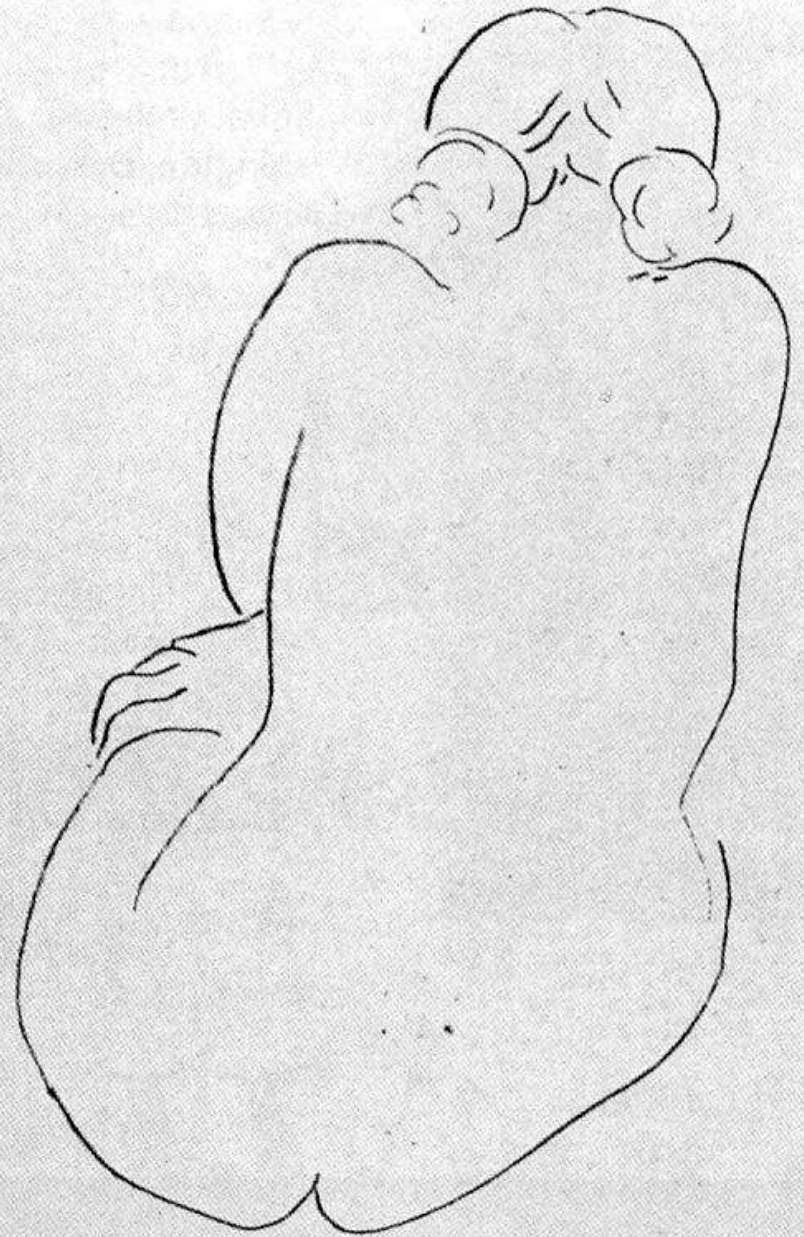
*Self Portrait with Hand on Her Forehead. 1910. Etching, 6x5”*

**Henry Matisse, *Study of a Woman's Back*, 1914.**

Lithograph, 16x10".

Metropolitan Museum, NY

**Contour:** The perceived edges of a three-dimensional form. Contour lines are lines used to indicate these perceived edges in two-dimensional art.



Keith Haring. *Untitled*. 1983



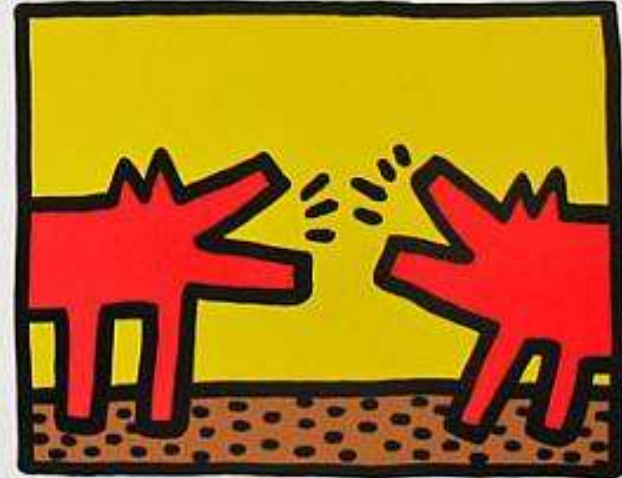
**Käthe Kollwitz**

***Self Portrait with Hand on Her Forehead.* 1910. Etching, 6x5"**



**Keith Haring. *Untitled.* 1983**

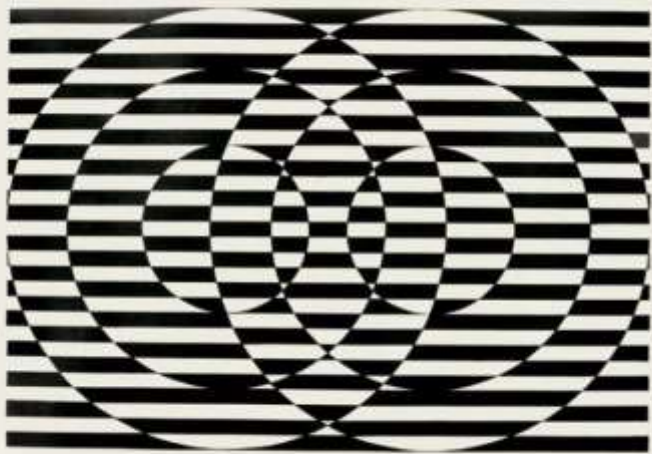
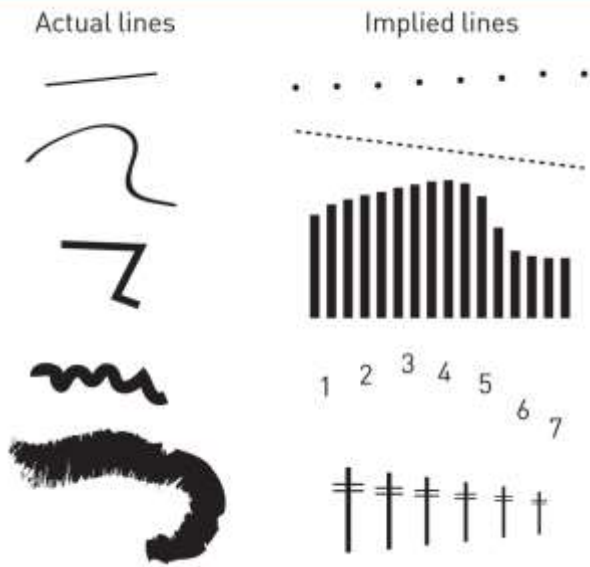




**Keith Haring. *Pop Shop Quad IV* 1989. Silkscreen Print. h: 24 x w: 30 in / h: 61 x w: 76,2 cm. Edition Size: 75**

# Types of Lines

- **Actual lines**
- **Linear forms**
- **Lines formed by edges**
- **Implied lines**



Ernesto Briel, *Untitled*, 1960s



Vincent Van Gogh, *Road In Etten*, 1881



# Implied Line



**Jean Antoine Watteau. *The Embarkation for Cythera*. 1718-19.**

Oil on Canvas, 50x76"

**Jean Antoine  
Watteau. *The  
Embarkation  
for Cythera.*  
Detail. 1718-19.  
50x76"**



# Line: Direction and Movement

Artists use lines to direct the viewer's eyes around an image and to suggest movement

**Henri Cartier-Bresson**  
***Aquila, Abruzzi, Italy, 1951***  
Photograph.





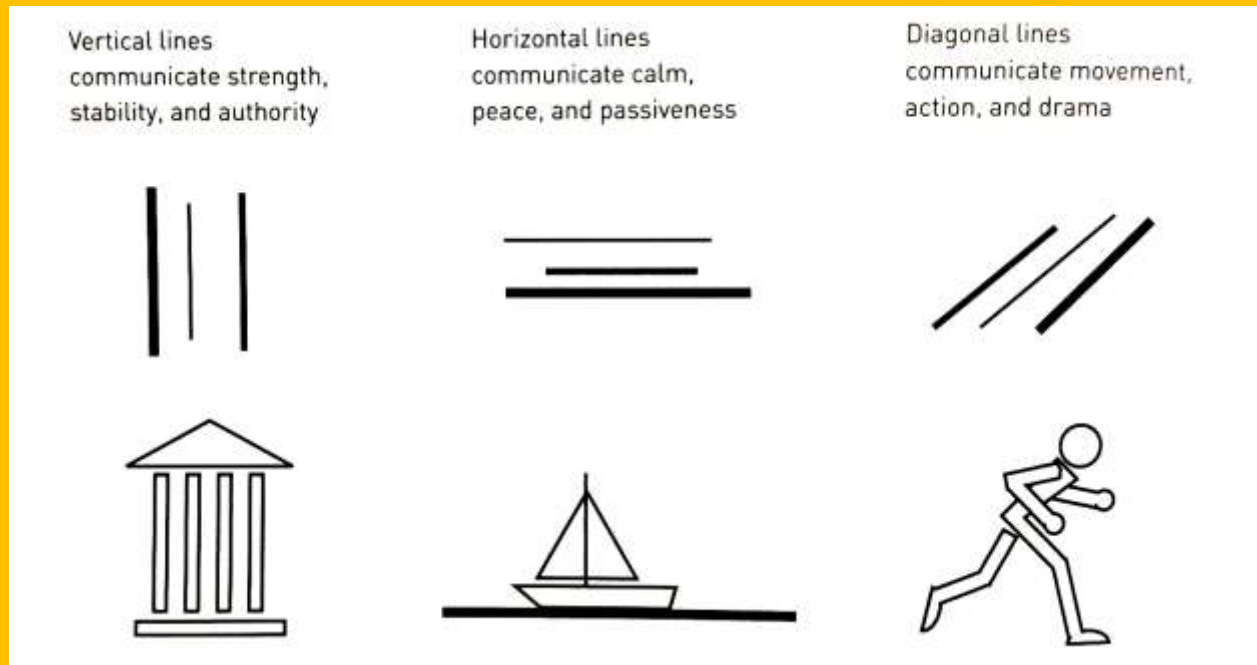
**Henri Cartier-Bresson. *Aquila, Abruzzi, Italy, 1951.* Photograph.**

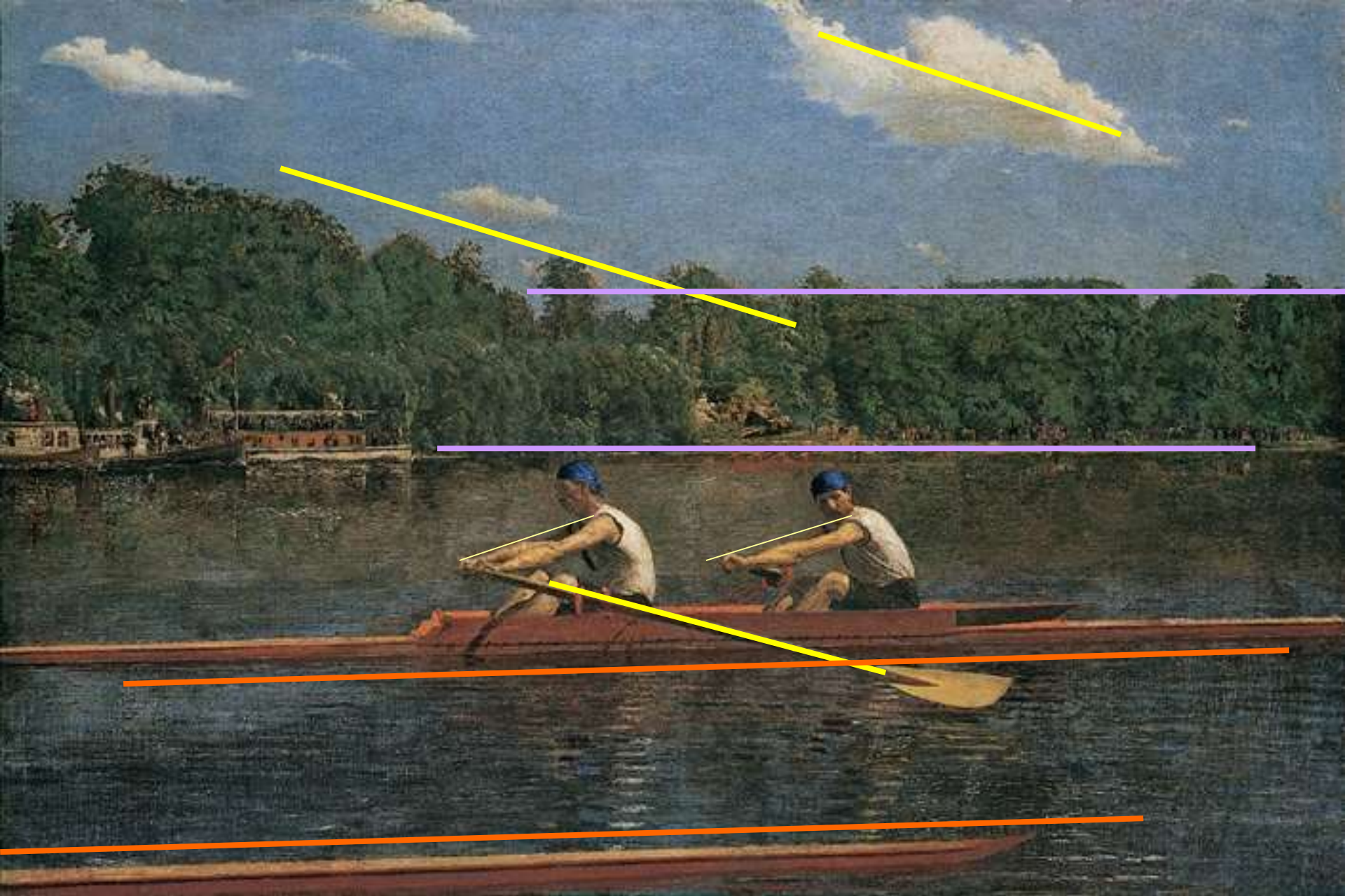
# Line: Direction and Movement

**Vertical lines** seem assertive, or denote growth & strength.

**Horizontal lines** appear calm.

**Diagonal lines** are the most dramatic and imply action.





**Thomas Eakins, *The Biglin Brothers Racing*, 1873. Oil on canvas, 24 1/4" x 36 1/8". National Gallery of Art, Washington DC**

The French government warship *Medusa* founders off the coast of Africa in 1816; the ship's captain abandons 150 passengers on a makeshift raft, of whom only fifteen survive after twelve days at sea. Those who survived endured starvation, dehydration, cannibalism and madness.



**Théodore Géricault** (French painter), *Raft of the Medusa*, 1818-19. Oil on canvas

<https://youtu.be/jlVBaqyGKM8>

**1. Find in your book one example that demonstrates each type of lines:**

- **Actual lines**
- **Linear forms**
- **Lines formed by edges**
- **Implied lines**

**2. Find in your book one example that demonstrates the direction and movement of lines and describe how they contribute to the work of art.**

- **Horizontal lines**
- **Vertical lines**
- **Diagonal lines**



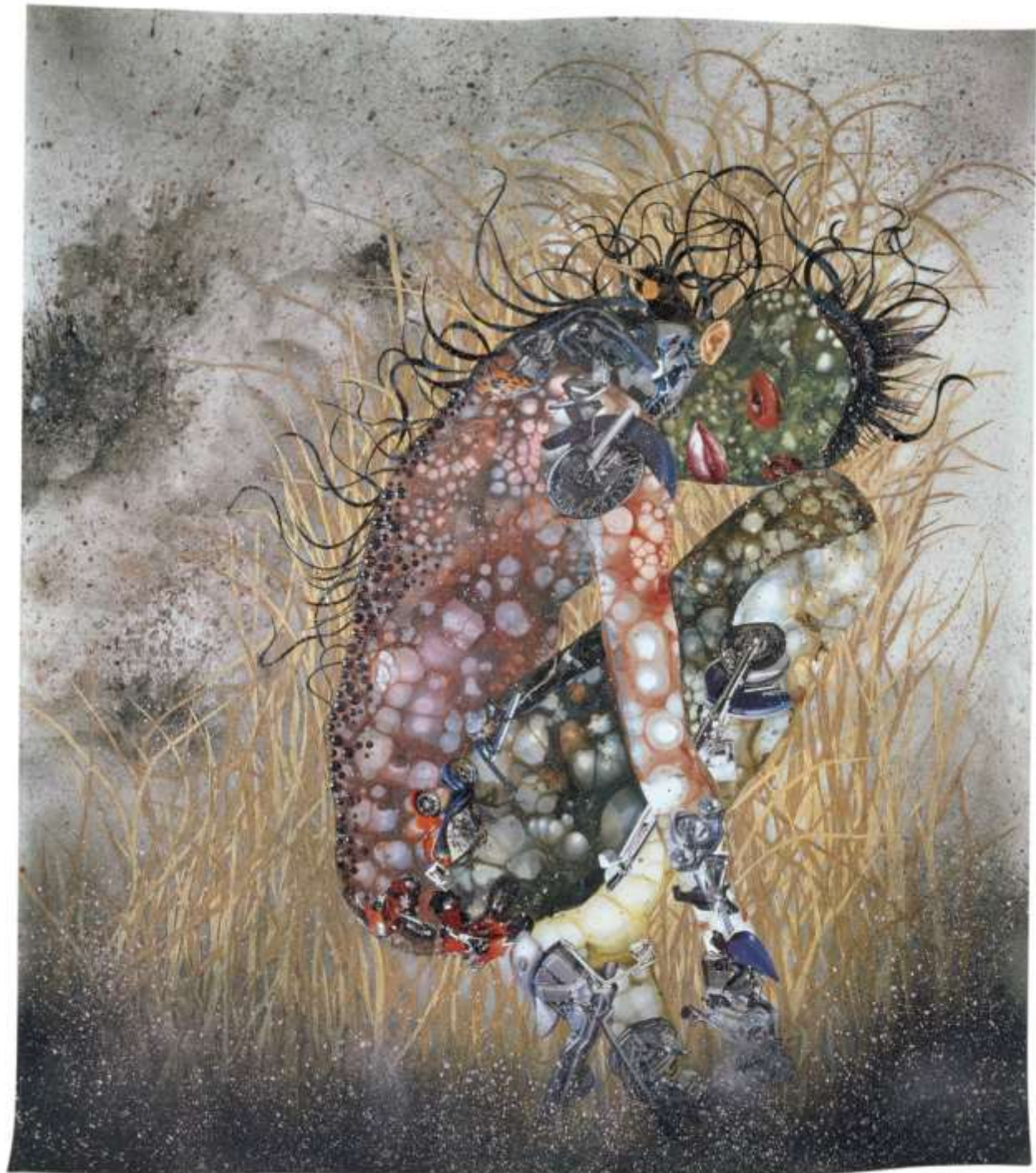
# Shape and Mass

## **Shape:**

A two-dimensional area having identifiable boundaries, (i.e.: circles or squares), defined and rendered by other elements such as line, texture or color.

**How are the shapes defined in this work?  
By their contour lines? Color?  
Texture? Other shapes surrounding them?**

**Wangechi Mutu  
*Hide and Seek, Kill or Speak.* 2004  
Paint, ink, collage and mixed media on Mylar. 4'X3'6"**



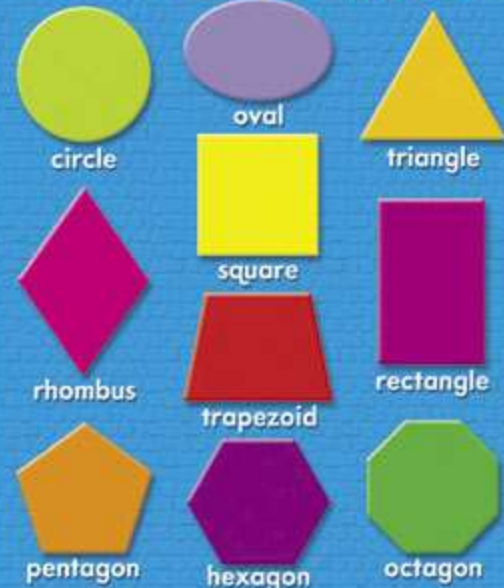
Shapes and masses are usually described as geometric or organic



**Geometric Shapes** are formed by straight lines or curved ones that progress evenly. They are regular and precise. They may be made of straight or curved lines, but they have an unnatural, mathematical appearance.

**Organic Shapes** are formed by uneven curves. They are sometimes called naturalistic or biomorphic. They resemble organisms found in nature. Usually they are curvilinear and irregular.

## Basic Shapes



Are the shapes in this painting organic or geometric?

**Emmi Whitehorse,**  
***Chanter***, 1991. Oil on  
paper, mounted on  
canvas, 39 1/8 x 28". The  
Saint Louis Art Museum.



## Amorphous Shapes

Lacking definite form; having no specific clear shape or form.

**Helen Frankenthaler. *Blue Atmosphere*, 1963, acrylic on canvas**



# Implied Shapes



**The triangle that isn't there.**

**Raphael. *Madonna of the Meadow*,  
1505. Oil on panel, 3' 8 1/2" x 2' 10 1/4".  
Kunsthistorisches Museum, Vienna.**



# Shape and Mass

## Figure-Ground Relationship

In two dimensional images, the relationship between a shape we perceive as dominant (the figure) and the background shape we perceive it against (the ground). Figure shapes are also known as **positive shapes** while the shapes of the ground are **negative shapes**.



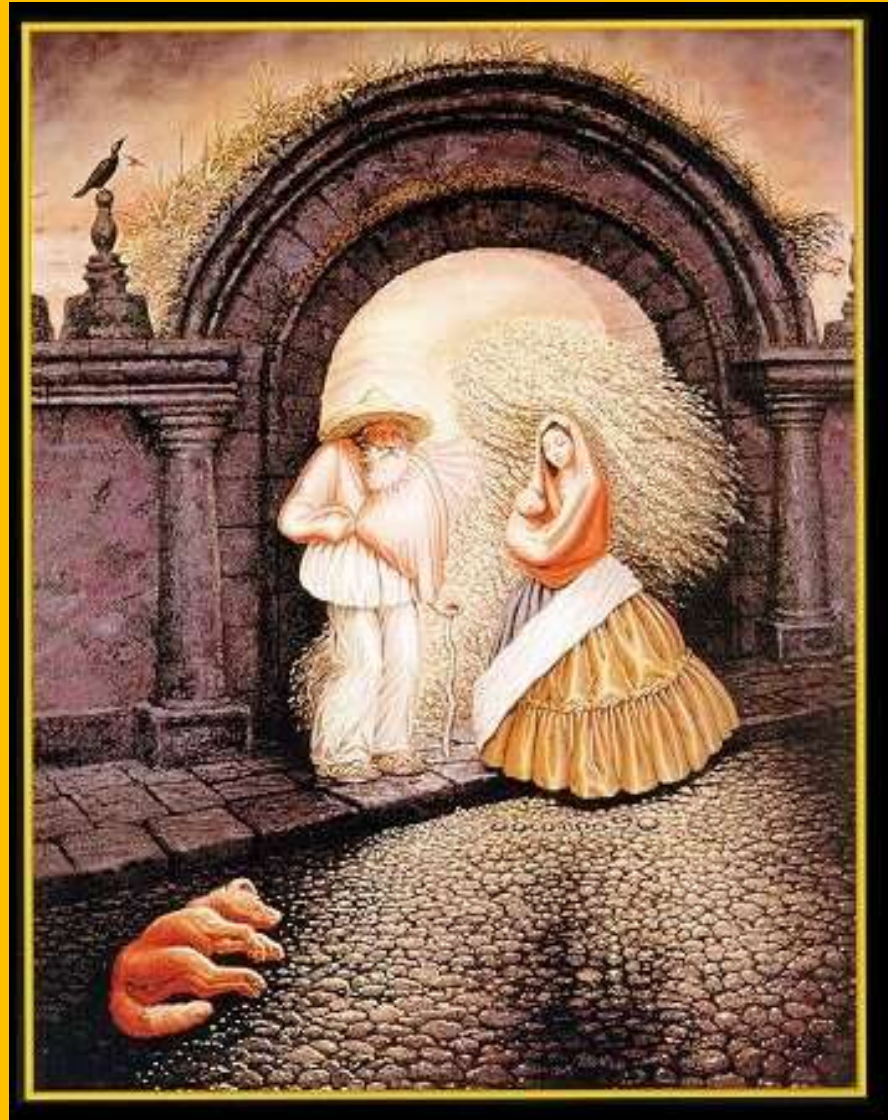


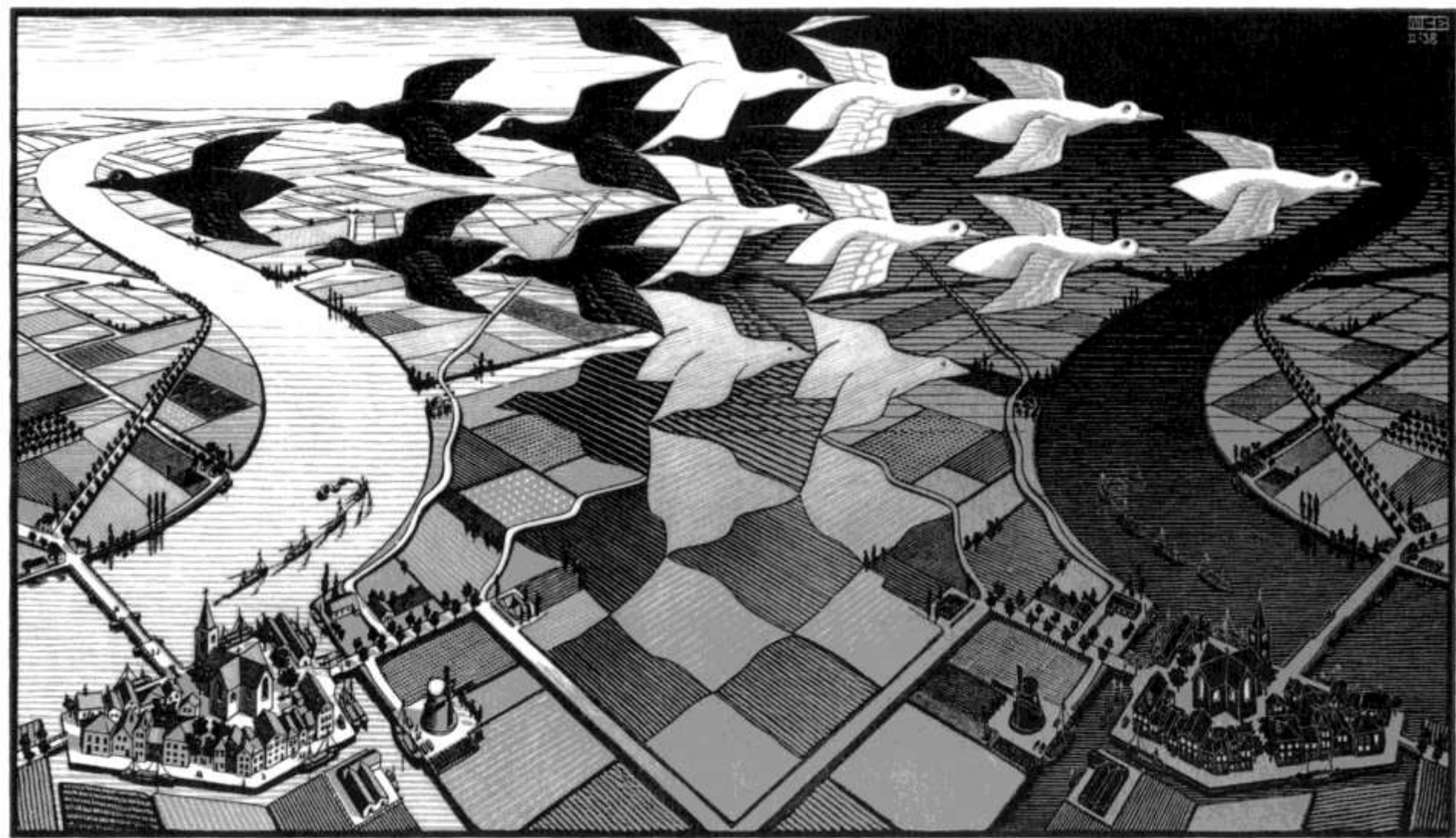


Jasper Johns's "Untitled" (2017), acrylic over etching with collage on canvas



Blank white rectangular area.





**Escher, Maurits Cornelis**

***Day and Night***

1938. Woodcut 39.1 x 67.7 cm (15 3/8 x 26 5/8 in.)



**Circular shield with stepped fret design.** Aztec, before 1521.  
Feathers, diameter 27 5/8". Württembergisches Landesmuseum,  
Stuttgart.

## **Group Assignment: Shapes**

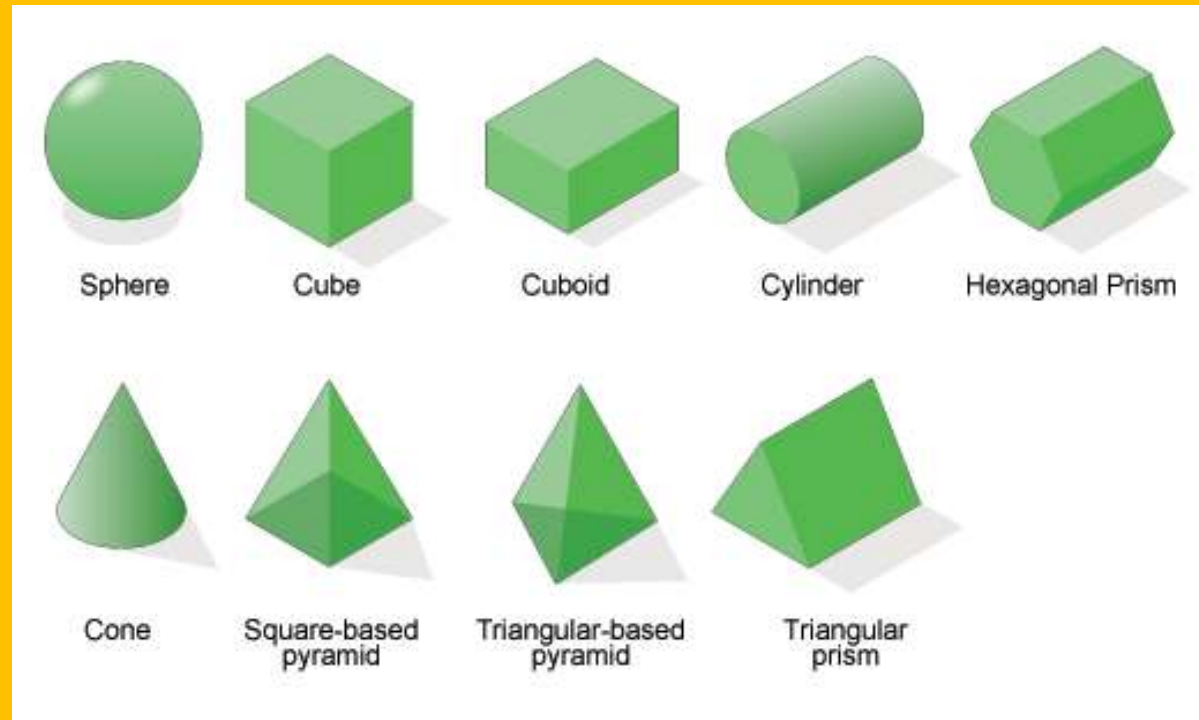
**Find one 2D work in your book (painting, photo etc.) and describe the shapes in that work.**

- How are their boundaries defined?( through color, line, texture etc.)
- Are they organic or geometric? Abstract? Naturalistic?
- What is the relationship between the various shapes in the works?
- What is the relationship between the figure and the ground?
- How do the shapes contribute to the content and meaning of the works?

# Shape and Mass

## Mass (or Form):

A three-dimensional form with identifiable boundaries, (i.e.: spheres and cubes). Often implying bulk, density and weight. It can be organic or geometric.



Elements of Art: Form |  
KQED Arts:

<http://youtu.be/9DIPs3T2dQk>

**Bill Reid, *The Raven and  
the First Men,***

(after the creation story told  
by the Haida, people of the  
Pacific Northwest Coast)

1980. Laminated yellow  
cedar, 6' 2 1/4".

Museum of Anthropology,  
University of British  
Columbia, Vancouver,  
Canada.





**Henry Moore. *Locking  
Piece*. 1963-64**



**David Smith** *Cubi XIX*,  
1964. Stainless Steel, Tate.



**Henry Moore.** *Locking Piece.*  
1963-64



Light

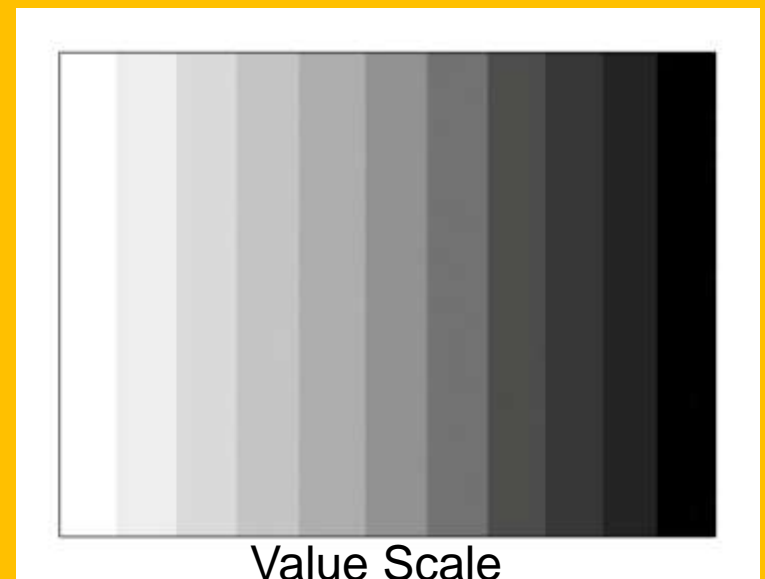
# Implied Light: Value and Contrast

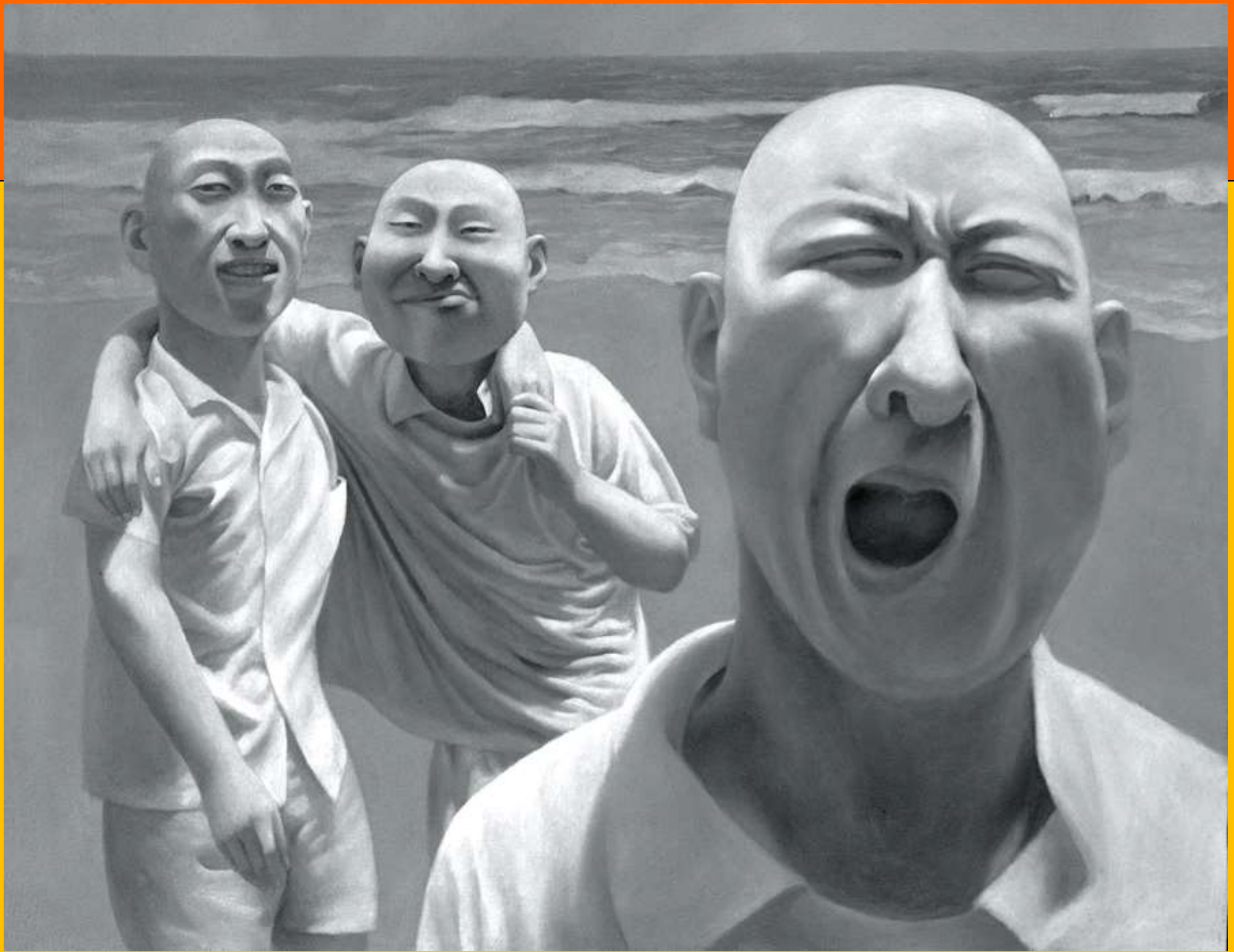
## Value:

The relative lightness or darkness of a hue (color) or neutral (black, white, gray) varying from white to black.



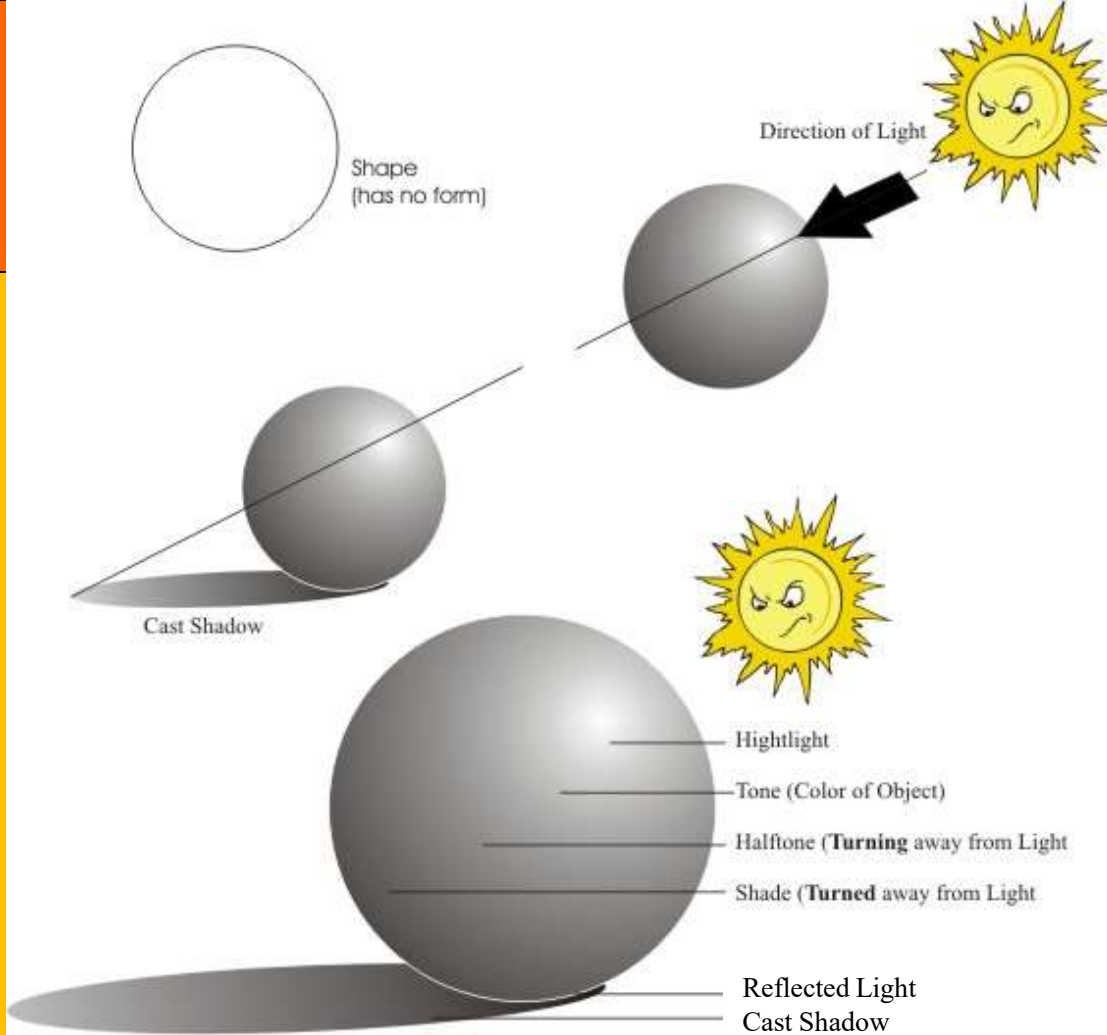
High value contrast vs. low value contrast





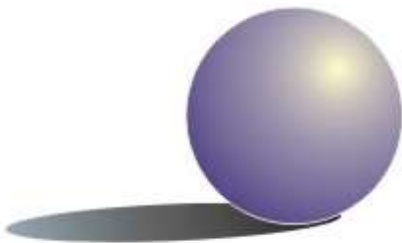
Fang Lijun, Series 01(No.03), 1990-1991; oil on canvas, 80.2×100cm

# Implied Light: Modeling Mass in Two Dimensions



**Modeling:**  
In two-dimensional art, simulating the effects of light and shadow in order to portray optically convincing masses (also called “shading”).

The Elements of Art - Value  
<http://youtu.be/fKOJ2T4Die4>



# Implied Light: Modeling Mass in Two Dimensions



**Abduction of Persephone.**  
Wall painting from Tomb I.  
Vergina. Macedonia.  
c. 366 BCE





PHILOXENOS OF ERETRIA, **Battle of Issus**, ca. 310 BCE. Roman copy (Alexander Mosaic) from the House of the Faun, Pompeii, Italy, late second or early first century BCE. Tessera mosaic, approx. 8' 10" X 16' 9". Museo Nazionale, Naples.





**PHILOXENOS OF ERETRIA,**  
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(Alexander Mosaic) from the House of the  
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**Sandro Botticelli, *Venus and Mars*. C. 1485. Egg tempera and oil on poplar.  
69.2 x 173.4 cm. The National Gallery, London.**

**Leonardo da Vinci. *The Virgin and Saint Anne with the Christ Child and John the Baptist.***

1507-8

Charcoal, black and white chalk on brown paper. 54 7/8 X 39 7/8". The National Gallery, London.

**Chiaroscuro:** Italian for "light-dark." Contrasting effects of light and shade in a work of art.





**Sandro Botticelli, *Venus and Mars*. C. 1485. Egg tempera and oil on poplar.**

69.2 x 173.4 cm. The National Gallery, London.

**Leonardo da Vinci. *The Virgin and Saint Anne with the Christ Child and John the Baptist*. 1507-8**

Charcoal, black and white chalk on brown paper.  
54 7/8 X 39 7/8". The National Gallery, London.



# Other Uses of Light in Painting

**LEONARDO DA VINCI, *Last Supper*** ( before restoration) ca. 1495-1498.  
Fresco (oil and tempera on plaster), 29' 10" x 13' 9". Refectory, Santa Maria delle Grazie, Milan.

The Last Supper is a mural in bad condition. Leonardo used a mixture of oil and tempera over dry plaster wall. As a result the paint almost immediately began to flake. By the middle of the 16<sup>th</sup> c. the figures could be seen only with difficulty.





1. A doorway was cut through the mural in 1652
2. Well meaning restorers seem to be its worst enemy.
3. A protective curtain hung by friars in 1768 trapped humidity and irritated the mural when opened for visitors.

Leonardo da Vinci, The refectory (dining room) with the ***Last Supper*** after restoration. Santa Maria delle Grazie, Milan. 1498

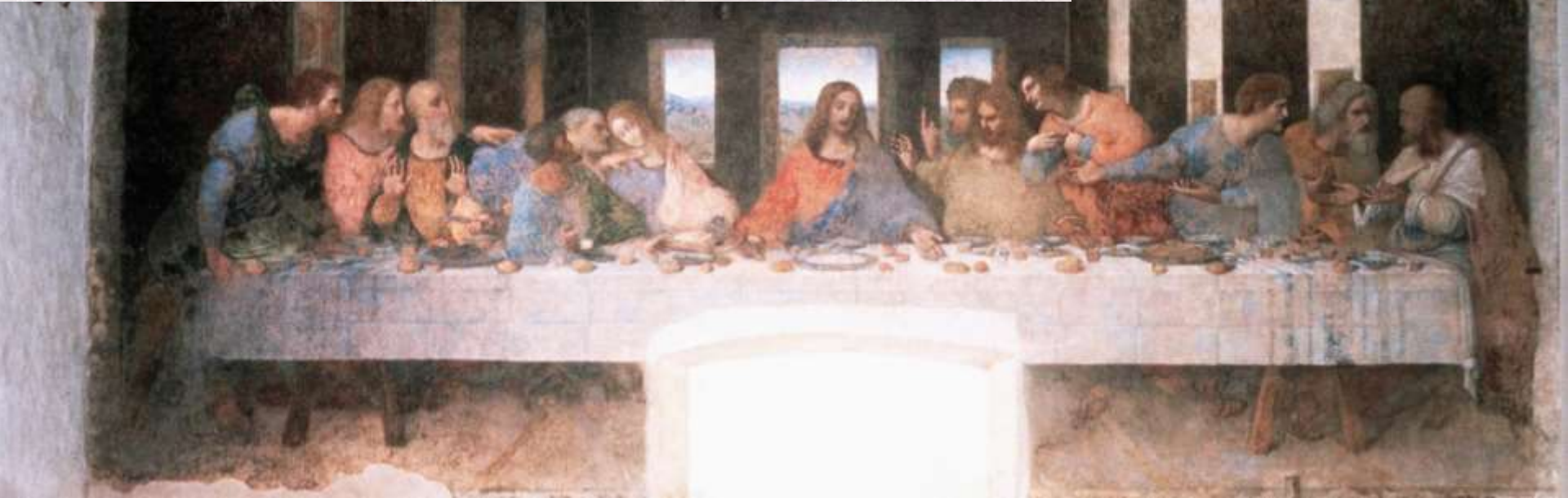
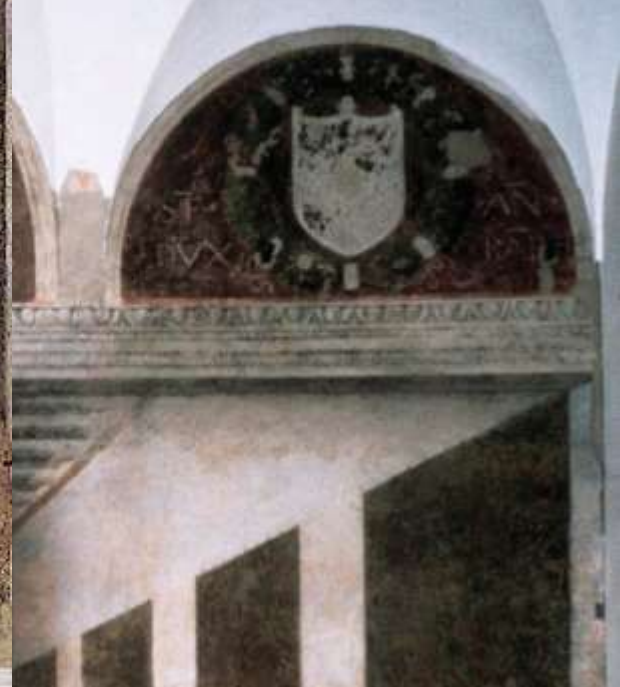
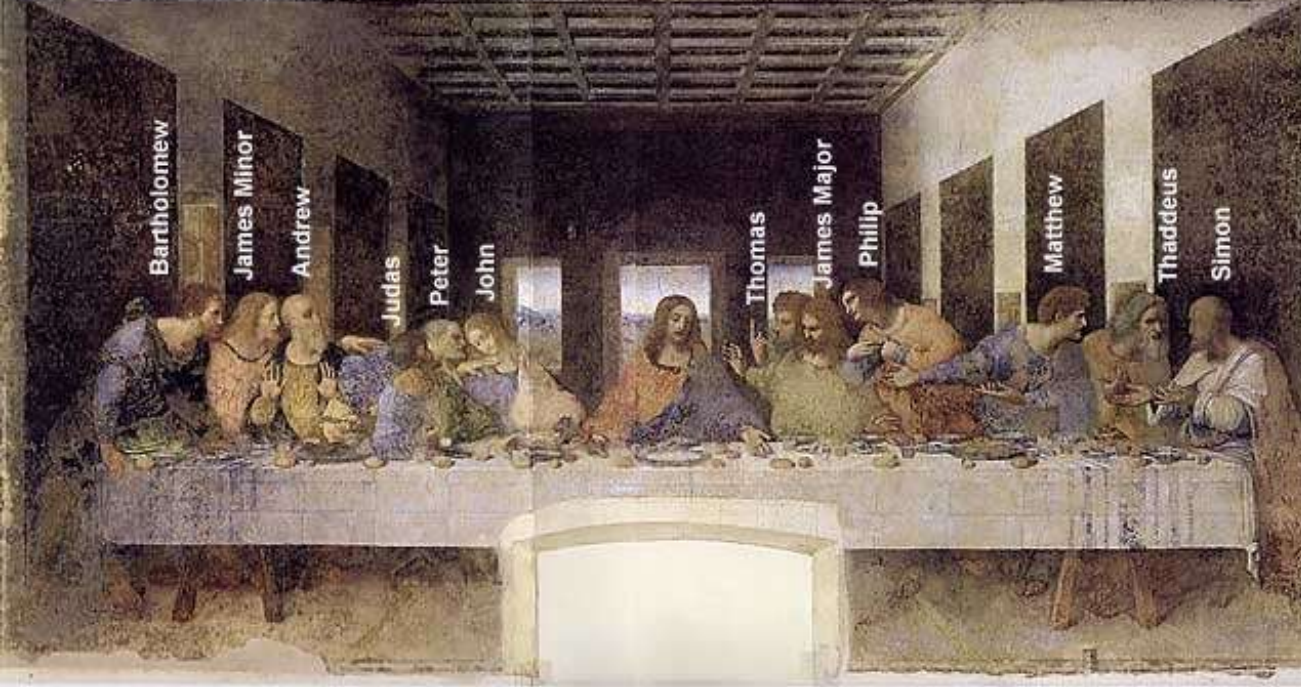


During World War II, in August 1943, bombs dropped by British and American planes hit the church and the convent. Much of the refectory was destroyed, but some walls survived, including the one that holds the Last Supper, which had been sand-bagged for protection.

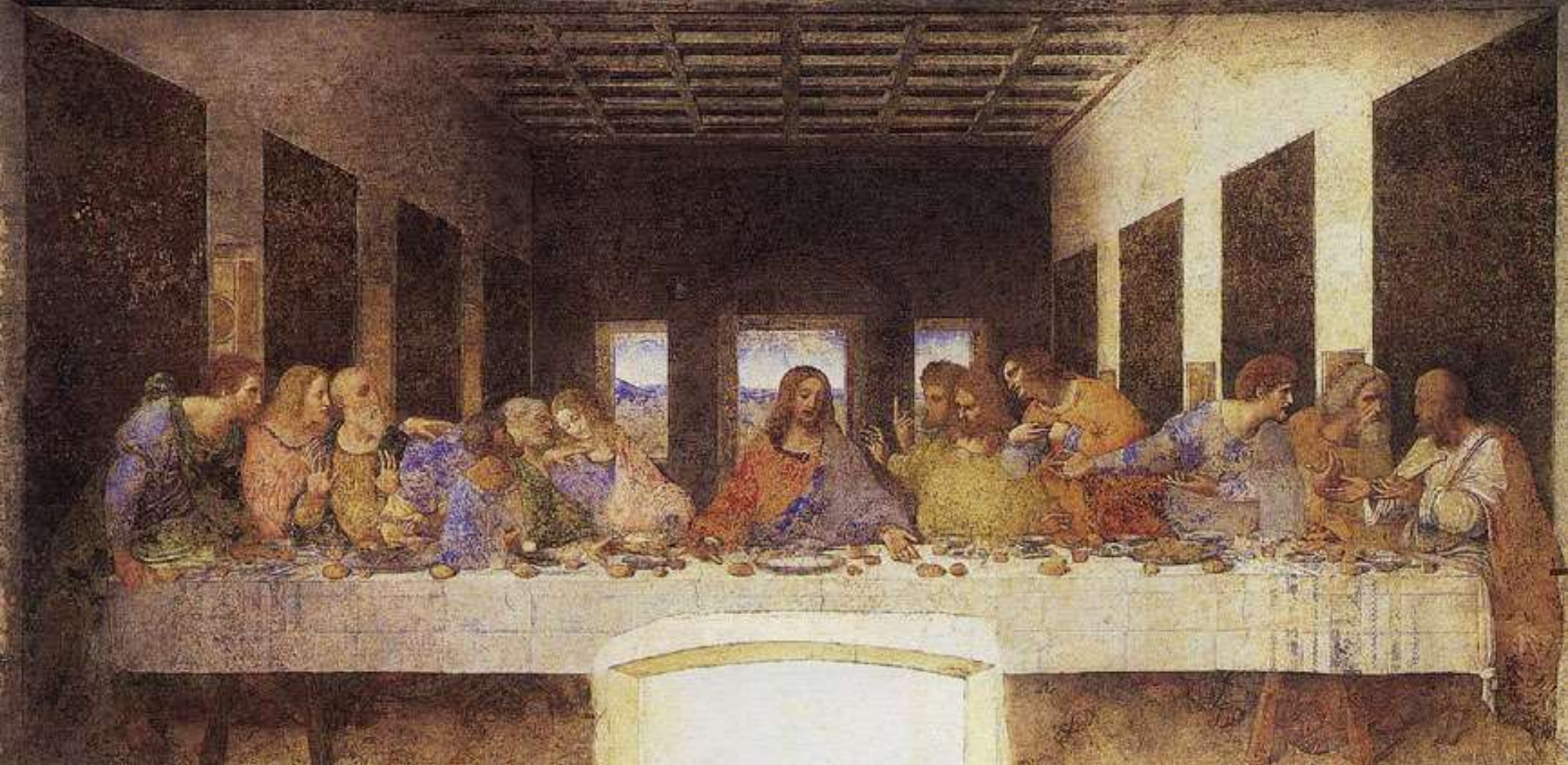




**Leonardo da Vinci, The Refectory with the *Last Supper* after restoration. Refectory, Santa Maria delle Grazie, Milan. 1498**



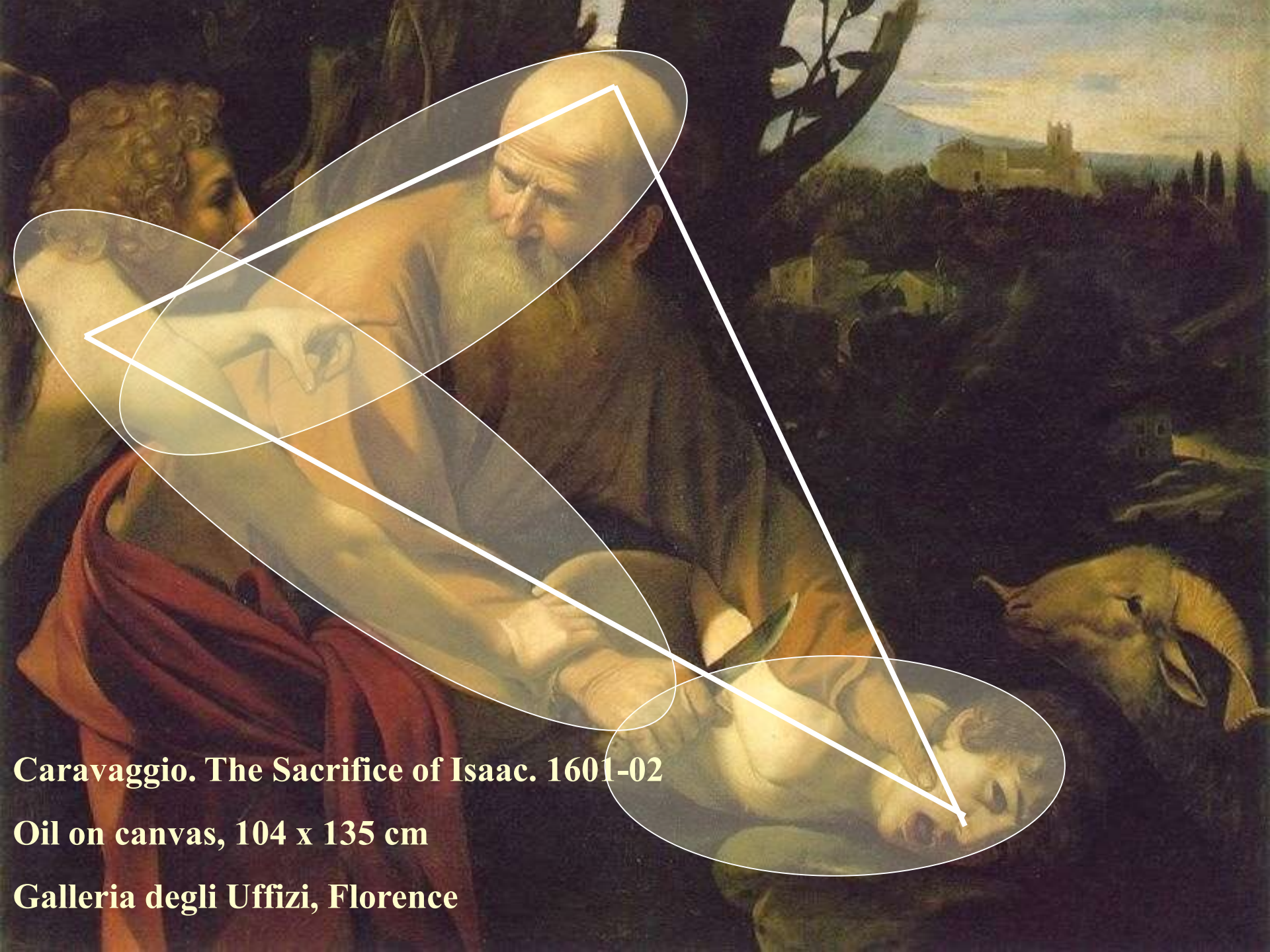
**LEONARDO DA VINCI, *Last Supper* (cleaned), ca. 1495-1498. Fresco (oil and tempera on plaster), 29' 10" x 13' 9". Refectory, Santa Maria delle Grazie, Milan.**



**Leonardo da Vinci. *The Last Supper*** (after restoration). C. 1495-97. Fresco. 15X28'. Refectory (dining hall) , Santa Maria delle Grazie, Milan



**Leonardo da Vinci, *The Last Supper*** (detail of Jesus, under restoration), c. 1495-97. Fresco, 15' 1 1/8" x 28' 10 1/2". Refectory, Santa Maria delle Grazie, Milan



**Caravaggio. The Sacrifice of Isaac. 1601-02**

**Oil on canvas, 104 x 135 cm**

**Galleria degli Uffizi, Florence**

**Rembrandt van Rijn, *The Company of Captain Frans Banning Cocq (Night Watch)*, 1642. Oil on canvas (cropped from original size), 11' 11" x 14' 4".**





Simon Schama's  
Rembrandt (6:55)

<http://youtu.be/zJYIzyNQjpc>

The detail shows the  
captain in the foreground  
wearing black and the  
lieutenant wearing yellow.

The girl is a kind of mascot:  
the claws of a dead chicken  
on her belt represent the  
clauweniers (arquebusiers);  
the pistol behind the  
chicken stands for 'clover';  
and, she is holding the  
militia's goblet.



*The Night Watch, detail*





***Rooms by the Sea.* 1951.  
Oil on Canvas.**

**Edward Hopper**

***A Woman in the Sun.* 1961**

Hopper's Cape Code studio



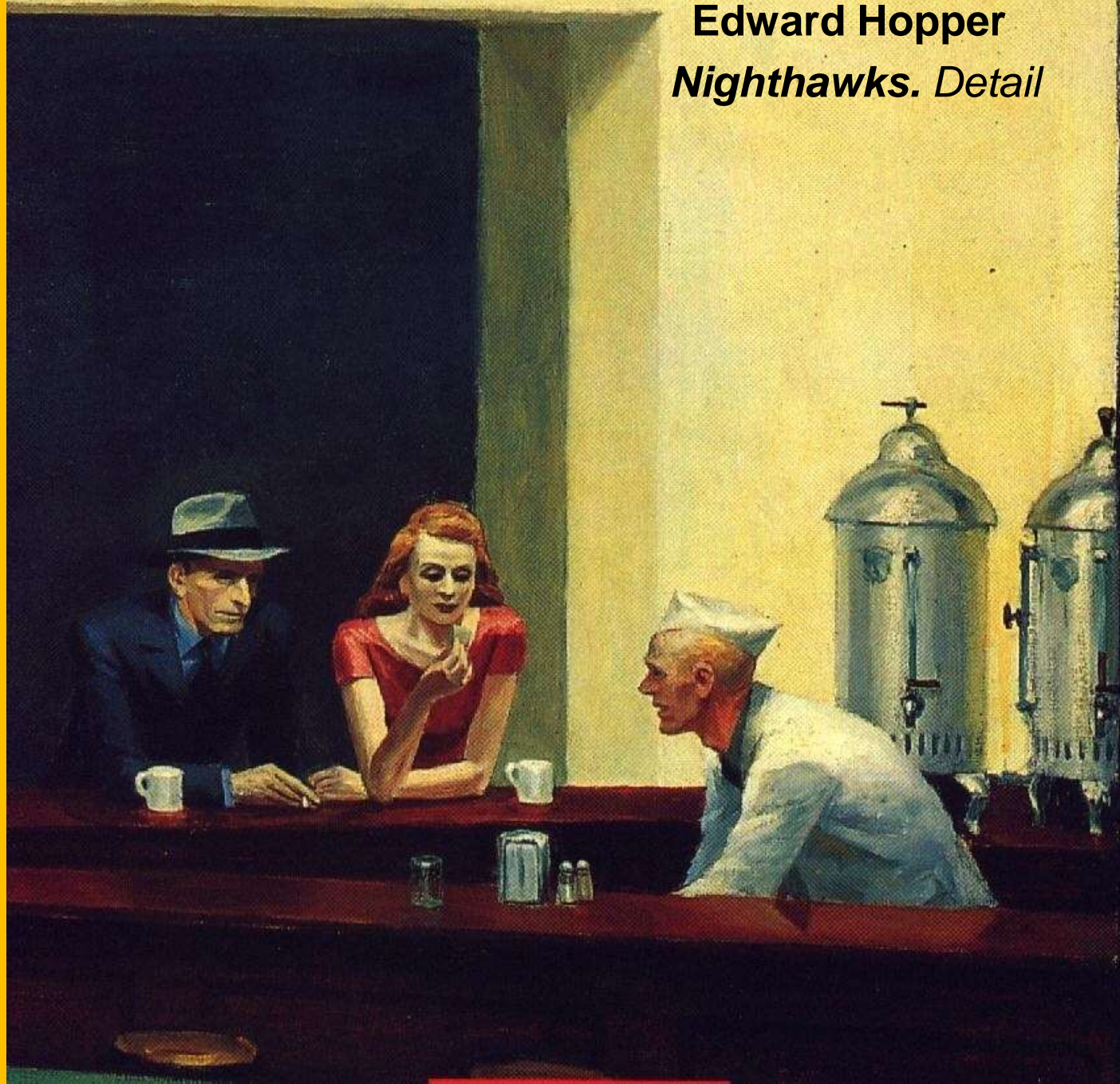


<https://www.khanacademy.org/humanities/art-1010/art-between-wars/american-art-wwii/v/edward-hopper-nighthawks-1942>

## Edward Hopper. *Nighthawks*

1942. Oil on canvas. 30 x 60 in. The Art Institute of Chicago

**Edward Hopper**  
*Nighthawks. Detail*



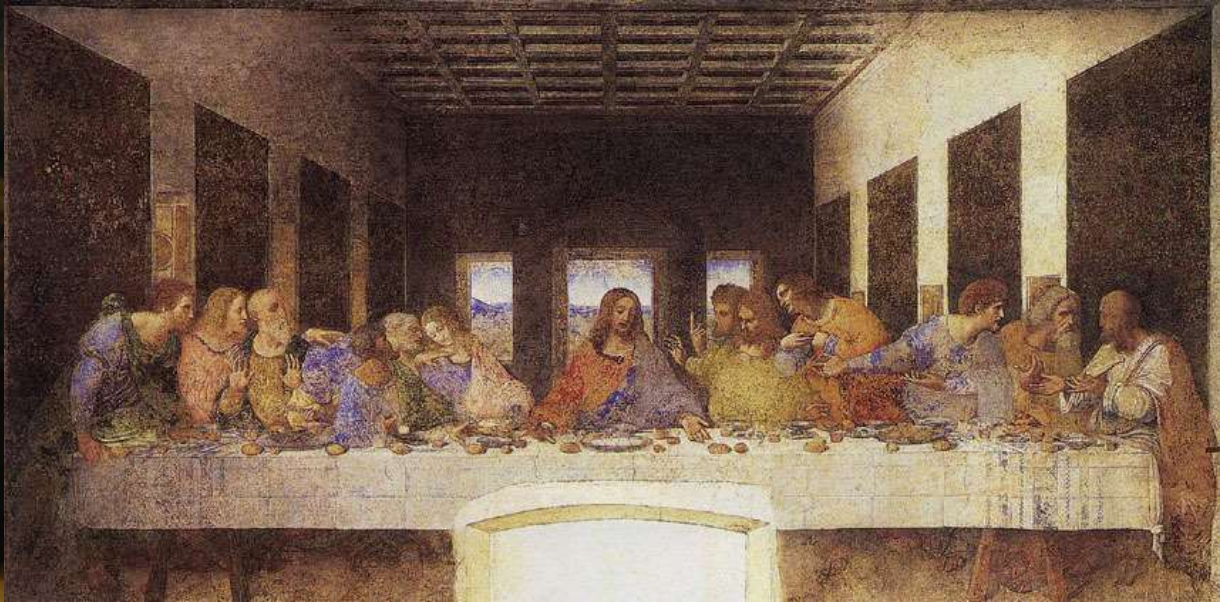


Matt Groening

Gottfried Helnwein  
*Boulevard of Broken  
Dreams* (featuring Marilyn  
Monroe, Humphrey Bogart,  
James Dean, and Elvis  
Presley)



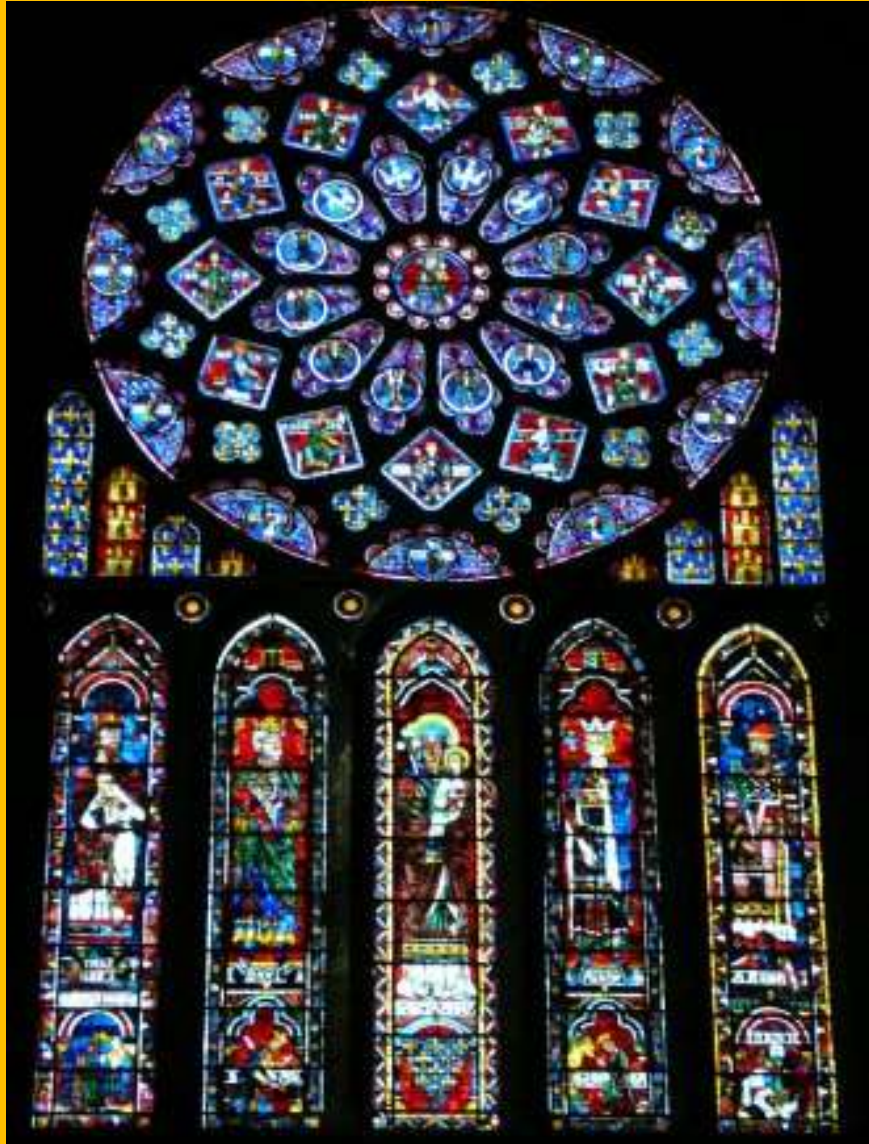
BOULEVARD OF BROKEN DREAMS



**Choose one painting from your book and discuss the use of light in this work. Where is the light coming from? How many sources? Inside or outside the picture? Artificial or natural light? Chiaroscuro? What is the purpose of the light? (modeling, emotional or symbolic effects, compositional, directing the eye etc.)**

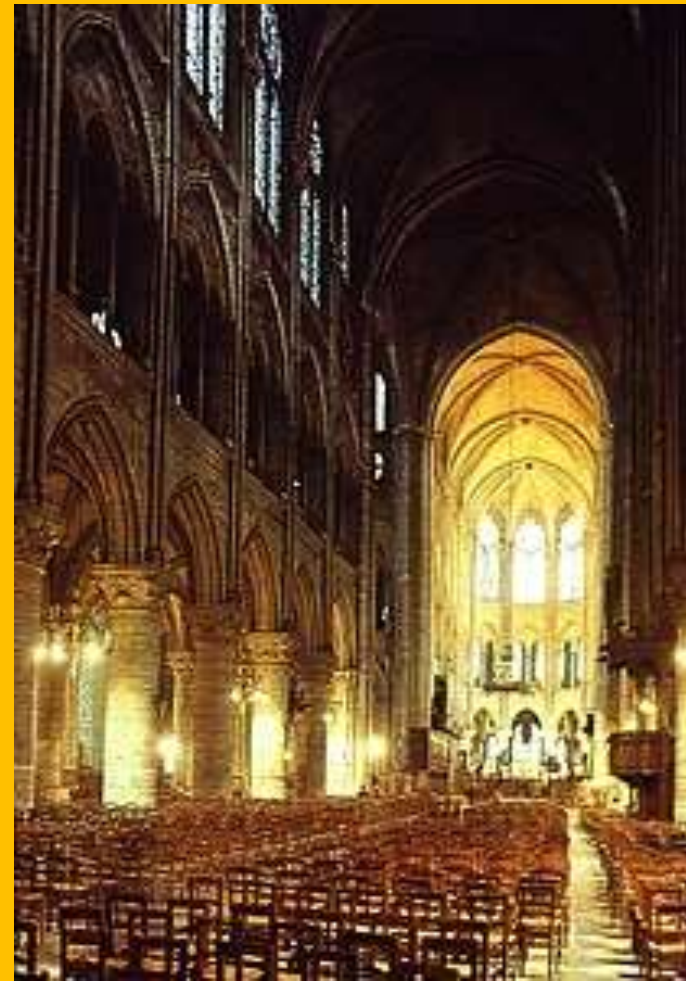


# Light: Actual Light

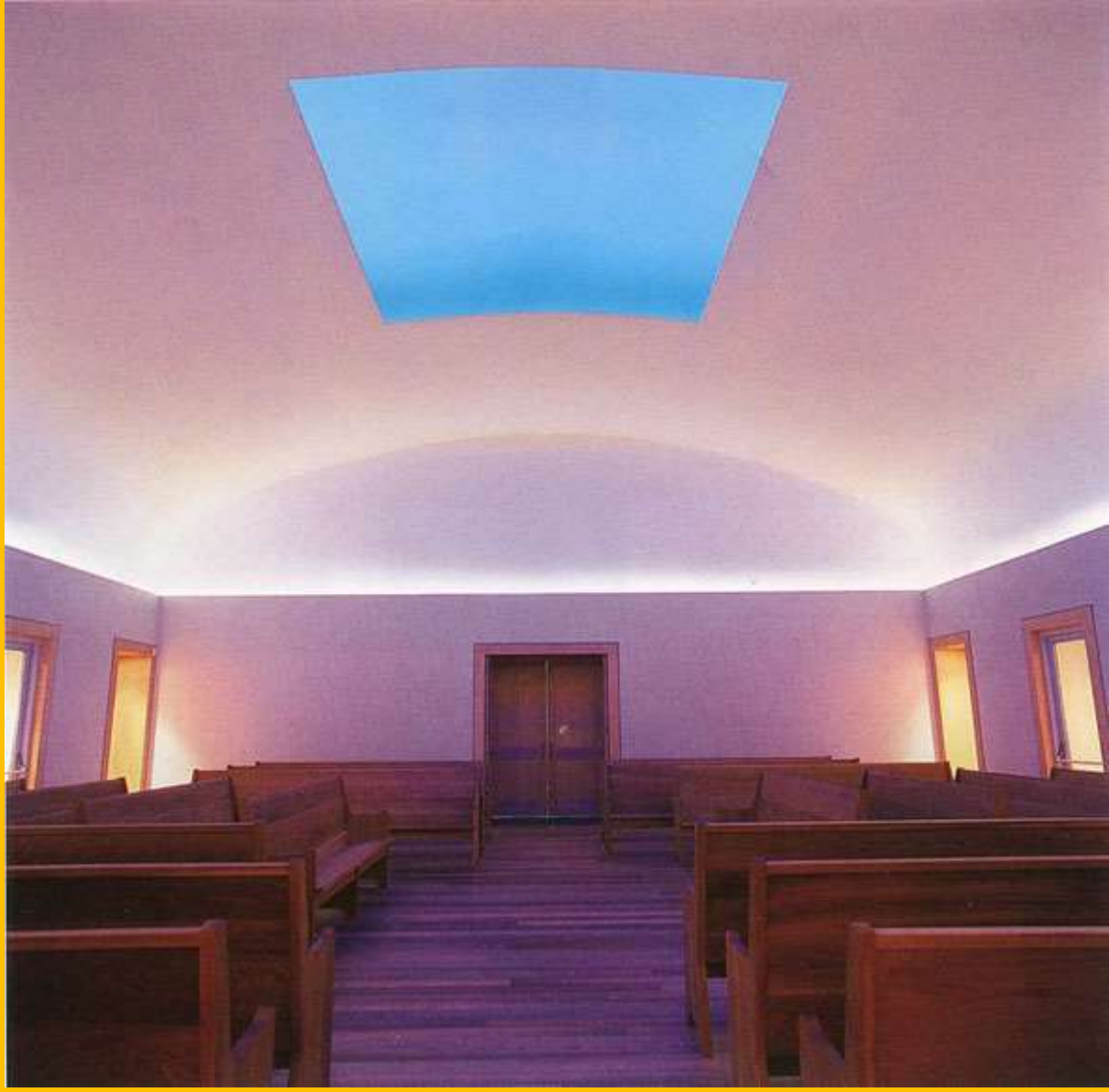


**Notre Dame Cathedral.**

Paris. 1163-1345.



**James Turrell,**  
*Live Oak Friends*  
*Meeting House,*  
*(Quaker meeting*  
*house)*  
Houston, Texas,  
2001.





ie T 11

**James Turrell.**

***Roden Crater Project,***

Flagstaff, Arizona

Roden Crater Project,

Flagstaff, Arizona

Unfinished

