

Freshman PROCESS JOURNAL #3

- Michelangelo/Renaissance Paper (Criteria A: Knowing and Understanding)
- Rodin Paper (Criteria A: Knowing and Understanding)
- Degas/Impressionism Paper (Criteria A: Knowing and Understanding)
- Dali/Surrealism Paper (Criteria A: Knowing and Understanding)
- Picasso/Cubism Paper (Criteria A: Knowing and Understanding)
- Elements of Art Reflection/Questions (Criteria C: Responding)
- Elements of Art Drawing Assignment (Criteria B: Developing Skills)
- Grid Drawing (Criteria B: Developing Skills)
- Reflections on Learning (Criteria C: Responding)

Due:

All assignments & demonstrations are on Mr. Chad and Mrs. Milewski's Websites:
www.mrchads.weebly.com & www.mrsmilewski.com

You will write a 5-page research paper (by hand in the PROCESS JOURNAL book). 1 page paper on each artist. Include Images listed below.

○ Renaissance/Michelangelo

- Summarize the article in 1 page
- Include and talk about in your summery (tell me what the article says about the pictures):
 - Pieta
 - Kneeling Figure from The Last Judgment
 - Sistine Chapel Ceiling

○ Auguste Rodin

- Summarize the article in 1 page
- Include and talk about in your summery (tell me what the article says about the pictures):
 - The Thinker
 - Balzac
 - The Burghers of Calais

○ Impressionism/Degas

- Summarize the article in 1 page
- Include and talk about in your summery (tell me what the article says about the pictures):
 - Explain what Degas used as inspiration
 - The Dancers
 - Carriage at the Races

○ Surrealism/Salvador Dali

- Summarize the article in 1 page
- Include and talk about in your summery (tell me what the article says about the pictures):
 - The Persistence of Memory
 - Basket of Bread
 - The Burning Giraffe
 - Autumn Cannibalism

○ Cubism/Picasso

- Summarize the article in 1 page
- Include and talk about in your summery (tell me what the article says about the pictures):
 - Gertrude Stein

- Les Demoiselle d'Avignon
- Three Musicians
- What style of painting was he most famous for?
 - Explain this style of painting

Elements of Art

- Read the article: The Elements of art
- Answer all the questions on page 5 “Check Your Understanding”
- Complete the 1 page drawing assignment that follows the article The Elements of Art. It’s simply titled **The Elements of Art PROCESS JOURNAL Assignment**
- Complete the 1 page writing assignment titled: Examining Your Work

Grid Drawing

- A 1 page full reproduction of a person’s face (Must use one of the portraits we provide) using the grid method in the blending technique
- You are going to reproduce a picture of a real human being! **No fantasy or make believe people!**
- I find the a 1 inch by 1 inch grid works the best
- You will put a grid in your PROCESS JOURNAL that matches your picture
- Depending on the size of the picture you use, you may end up enlarging the grid in PROCESS JOURNAL to accommodate the size. (i.e. you may blow up a picture from a ½”x ½” to 1” x 1”
- Picture must be one chose by Mr. Chad/Ms. Milewski and you will reproduce the picture with extreme accuracy
- Paste in PROCESS JOURNAL the picture you drew from
- There is a student example included in this packet for reference

Reflection:

- Choose at least one (or all) of the following 3 learning targets to reflect upon. Must be 1 full page:
 - Demonstrate increase skill in the use of drawing materials
 - Demonstrate understand of how to use light and dark in creating depth
 - Associate an artist and artwork with major eras or style
- Make sure your 1 page reflection on the learning target you choose and make sure that your reflection answers the following questions
 - How is the learning target relevant to what we have worked on in class? Give examples of what you are talking about.
 - Has your artwork allowed you to fulfill and meet the standards of the learning target? Explain and give examples.
 - What class projects are directly related to the learning targets and why?
 - What is the purpose of the learning targets and why do you think it is relevant to have them? What would it be like if we didn’t have them?

Michelangelo:

A World of Giants



La Pietà, 1499. Michelangelo.

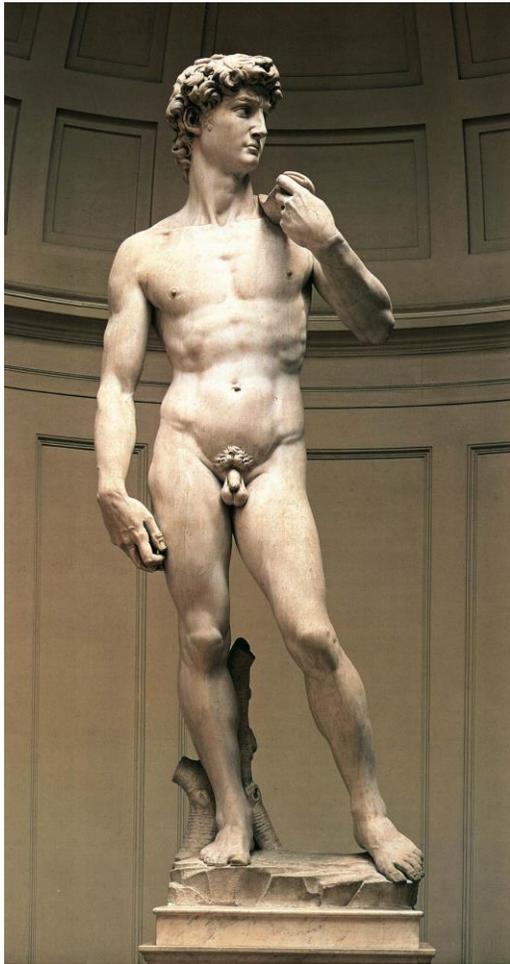
Every once in a great while, an artist appears who is so extraordinary that he or she changes the way the entire world looks at things. The great Italian sculptor, painter, and architect Michelangelo was one of these special creators. The brooding faces shown here reflect the artist's own intense personality. Michelangelo used the human body to express an idea rather than tell a story. He sculpted and painted only figures, but no matter how complex they became, many of his figures were based on people who were important in his own life.

Michelangelo was born in 1475 in the city of Florence in northern Italy. His mother died when he was six, and he was brought up by a stonecutter's family. At 13, Michelangelo left school and studied in a

artist's workshop. There were many workshops to choose from because, during this time known as the Renaissance, there was a renewed interest in classical realism, and Florence was the art center of Europe. A powerful family, the Medici, saw the teenager's talent and invited him to study in the palace for three years.

When he was 23, Michelangelo went to Rome and received a commission for a *Pietà*- a sculpture of Mary, Christ's mother, holding the body of her son. The beauty of Michelangelo's sculpture with every lock of hair and fold of cloth perfectly carved out of marble, made Michelangelo the most celebrated sculptor in Rome.

Michelangelo returned home to Florence a few years later to create monument for the city, reworking a huge block of marble that had been ruined by another sculptor 35 years before. He worked steadily and secretly for four years in a shed with a high fence around it. When the *David* was unveiled, the Florentines, used to small, delicate sculpture, were stunned. A huge figure stands waiting, his eyes



completely involved.

Now that he was nearly 60, he decided to express his own fears of death in paint. He would create his versions of the *Last Judgment*- the day that the earth is destroyed, then the good are rewarded and the wicked punished.

In the center of the sea of bodies, an angry Christ raises his right hand and lifts those who spent their lives well up to heaven. With his left, he drives the wicked down to the eternal fires of hell. Below, the angels blow trumpets calling the dead to life. Skeletons rise from opened graves and demons push the wicked into the flames.

flashing, his sling ready to defend the city. Michelangelo had proved himself the greatest sculptor in all Italy.

In 1505, Michelangelo began work on a great tomb for Pope Julius II. The central figure was Moses, a powerful figure listening intently for God's message, so he can deliver it to his people. Moses' face was said to resemble that of Julius II, who was very important in the artist's life. He commissioned Michelangelo to create what is probably his most famous work, a great painting for the ceiling of the Sistine Chapel. Michelangelo lived nearly 90 years, devoting his later years to architecture and poetry as well as sculpture. When he died, a critic said, "Nothing like Michelangelo has ever appeared before or ever will again."

Visions of Hell

In 1534, Michelangelo was commissioned to paint the end wall of the Sistine Chapel in Rome. As with every project, once Michelangelo made up his mind to do it, he became



Last Judgment, 1534. Michelangelo.

The creation of this gigantic vision took Michelangelo five years and required many drawings. He did quick sketches from models capturing the action of the pose. Then he did modeled drawings, depicting the lights and shadows, making the figures look three-dimensional. Another way to make a figure look real is foreshortening. The feet in the drawing, appear to be coming out at the viewer. Michelangelo has created this effect by making the feet larger and darker, while the head and arm are smaller and lighter. How are Christ's left arm and leg foreshortened? Can you find any other example of foreshortening in the painting?



Kneeling Figure for Last Judgment. Michelangelo.

Michelangelo include his own self portrait in the *Last Judgment*. One of his enemies (the gray-bearded man below Christ) holding what appears to be a rag. But if you look closely, he is holding up a human skin with Michelangelo's features on it. Does Michelangelo see him himself as the limp skin? Is he saying evil triumphs over good, or that he himself, is evil? In this work, as in others, Michelangelo was as mysterious as ever.

Creating a new universe

Have you ever tried to paint a ceiling high above you head? Was it easy? What if you then had to paint or draw a picture on it? And what if the ceiling were four stories high and as big as the school auditorium?

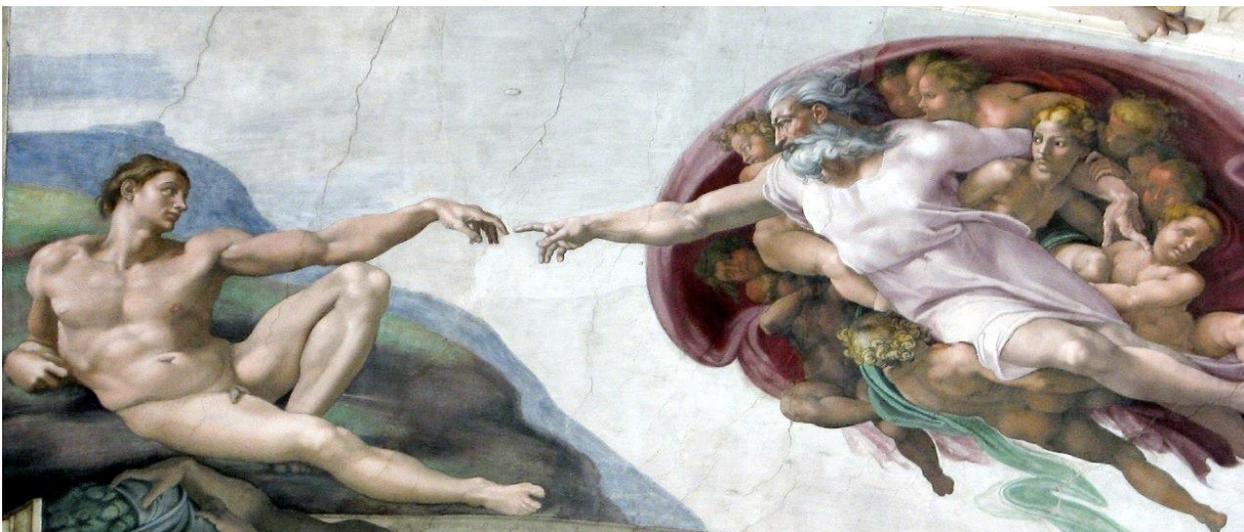
In 1534, Pope Julius II decided to have the ceiling of his most important chapel repainted. Naturally he wanted the best artist in Rome to do it, and he assigned the job to Michelangelo. The artist insisted that he was a sculptor and couldn't paint. But, as soon as another artist suggested he was probably not able to paint foreshortened figures, Michelangelo went to work. While a huge scaffold was being built, the artist began to draw and plan.

Michelangelo decided to use the human figure as a way to show the creation of the world. This story, surrounded by a frame filled with figures from the bible, would be told in nine central panels. These panels are set off from the outside figures by the blue sky in the background (almost giving the effect of a huge skylight in the middle of the ceiling.) The figure at the bottom is Jonah who, in the Bible, was swallowed by a big fish. Can you find the fish? Jonah is looking up at the first panel, in which God creates day and night. Above that, God (shown twice) makes sun and moon; in the next, the oceans. The next scene is probably Michelangelo's best known work. God, on the right, creates Adam, the first human

being. The image of the two fingers touch has become one of the most famous in all art. Eve, the first woman, is created in the top panel.

When he finished his plan and had sketched some of the figures, Michelangelo climbed the scaffold and began painting. He worked alone day and night, bent backwards, paint dripping in his face, hardly eating and sleeping only when he dropped. "Sometimes he kept his boots on for so long that when he drew them off, the skin came away too." During the four years it took the artist to finish the ceiling, the chapel was locked and only the Pope was allowed inside. In October 1512, the Sistine Chapel was opened and all Rome came to admire it. The sculptor Michelangelo, who said he couldn't paint, had created one of the greatest paintings in the world.

Creation of Man, Sistine Chapel. Michelangelo.



Rodin:

Bringing Clay to Life

Does this brooding figure shown to right look familiar? He's been reproduced thousands of times, in ads, cartoons, book covers, and TV commercials.

It seems whenever a person is called upon to think, this sculpture, *The Thinker*, created by 19th-century French artist Auguste Rodin, makes an appearance. The figure has become such a part of culture, it's hard to imagine a time when it didn't exist. Just who is *The Thinker*, what is he thinking about, and how did this sculpture become so famous?

August Rodin was born into a poor Parisian family in 1840. He hated school, and left at 13. "I always felt I was being held prisoner," he said later. The only subject Rodin liked was drawing, so he went to a trade school for applied artists. At 17, he began to work in studios that produced decorative art. He made ornaments for a living and in his free time he did his own sculpture. In 1870, France was invaded by Germany (The Franco-Prussian War, 1870-'71) and Rodin left Paris for Belgium. Later he traveled to Italy, where he first saw the work of the great Italian Renaissance sculptor Michelangelo. When he returned to France, Rodin began working on series of large figure sculptures.

During the 1870s, Paris was the center of the art world. But French art was controlled by a powerful organization, the Academy of Fine Arts, and artists had to follow strict guidelines in order to have their work exhibited. As a result of these rigid rules art had become, for the most part, artificial and lifeless.

While a group of young French painters, known as Impressionists, were challenging the Academy's ideas about painting, bringing light, color, and spontaneity to that medium, most sculpture remained frozen, bland and unoriginal. It was in this atmosphere that, in 1877, Rodin's first major work- a life-size figure



The Thinker, 1879-89 by Rodin

sculpture- was accepted by the Academy. However, the sculpture was so lifelike that some critics accused Rodin of simply having cast the work directly from the model's body.

A few critics, though, were impressed by the sculptor's creativity, and Rodin was offered his first important commission: a pair of giant doors for a decorative arts museum. Rodin decided to sculpt his version of Hell. It contained more than 180 writhing figures, watched by the brood figure of *The Thinker*. Even though the museum was never built, Rodin worked on *The Gates of Hell* during the next 40 years.

In 1884 Rodin obtained several commissions for large memorials. One was to commemorate an event that had happened in French city of Calais. The sculpture Rodin created, *The Burghers of Calais*, is now regarded as one of the greatest examples of modern sculpture.

Sculpting the Soul

By 1891 Rodin had become a very controversial artist. Many people had criticized *The Burghers of Calais*. A few loved it. One of those who admired Rodin was France's most famous writer of the time, Emile Zola. When the literary society of which he was president wanted to build a memorial to the French author Honore de Balzac, Zola persuaded them to choose Rodin.

The sculptor began by trying to re-create Balzac's appearance and personality. But this giant of French literature wasn't very heroic looking. Rodin decided to sculpt the person within. He worked for seven years, modeling more than 40 clay studies of Balzac. He made him athletic, distorted, fat, thin. He sculpted portrait heads. He did full length studies of the writer wearing suits, cloaks, or nothing at all. The few sketches he showed the society greatly upset them. Time went by and the society threatened to have Rodin dismissed.

In his research, Rodin learned that Balzac had worked throughout the night, wearing a long dressing gown. He found the tailor who had made Balzac's clothes and had him make up a dressing gown to Balzac's measurements. Then he covered the gown with plaster. When he unveiled his finished *Balzac* in 1898, the result horrified most people. A huge white slab towered over the crowd, its rugged features slashed into the masklike head on top. To many, it looked like a mistake, not a sculpture. Critics called it "an obscenity", "a toad in sack" and "a lump of plaster kicked together by a lunatic." The literary society rejected the sculpture as unworthy of Balzac's memory. Rodin repaid the money they had given him and kept the sculpture.



Balzac, 1897 by Rodin



Colossal Head of Balzac, 1897 by Rodin

Why was the sculpture rejected at this time? And why is now considered a modern masterpiece? The work doesn't look like Balzac. It has been compared to a prehistoric stone, a huge primitive monolith. This sculpture of Balzac, is not just a memorial to a specific person; it celebrates and symbolizes the abstract quality of creativity.

The *Balzac* controversy depressed the artist, but it also made his work world famous. At the Paris Exposition of 1900 (something like a modern World's Fair), Rodin built his own exhibition hall containing more than 150 of his sculptures. The project was a huge success and brought him orders from around the world. Towards the end of his life, the sculptor stopped doing large figures. He preferred small, highly polished works like the hands in *Cathedral*. Rodin died at his villa outside Paris in 1917. His work had a great influence on modern sculpture, giving it a new sense of freedom, emotion and spontaneity.



The Cathedral, 1908 by Rodin

A Moving Tribute

In 1883 Rodin received a commission to create a public monument for the French city of Calais. The memorial was intended to celebrate the city's past. During the Hundred Years' War (1338-1453) between England and France, Calais was captured by the English Army. The English king was about to destroy the city when six of its leading citizens or *burghers*, offered their lives in exchange for city's safety. The king was so impressed by their courage, he spared both the citizens and Calais.

The mayor of the city and his committee had a very traditional memorial in mind- a single, large, formal figure symbolizing civic virtue, to be set high on a pedestal. Rodin began reading accounts of the 1347 event he was going to sculpt: "the six men, trailed by a weeping crowd, set off to the English camp bareheaded, barefooted, with ropes around their necks and the keys to the city in their hands." When the committee saw that Rodin was planning to use a group of figures, they were outraged. Rodin threatened to drop the project, so they reluctantly let him go ahead.

It wasn't surprising that the Calais monument committee was so upset with Rodin's ideas. The finished sculpture of *The Burghers of Calais* was completely different from the usual public monument. To the 19th-century eyes, the six ragged, life-size figures with their large hands and feet, rough features, and powerful bodies looked more like laborers and city officials. Rodin had created a new kind of sculpture. Instead of a closed, balanced idealized figure, he present an informal, open, straggling group who seemed to wandering across a stage. And the spaces in between are as important as the figures

themselves. Instead of the smooth, calm, unbroken surfaces of traditional monuments, the rough textures in this sculpture produce highlights and shadows that give a feeling of energy and tension.

For the viewer walking around the work, a sense of movement is set up. The figures can be seen as one person in various stages of motion, or as a group that changes constantly. And as the group progresses toward its fate, each man experiences the thought of death differently. One bows his head in sorrow; another is stiff with anger; the body of one twists with agony; one man hides his eyes in terror; another holds his head in despair. The youngest stands doubtfully and looks behind him, as if he is having second thoughts.

Rodin designed the original monument to be seen at eye level, so that the viewer could identify with each figure. But the committee insisted on a pedestal. When the finished sculpture was finally unveiled in Calais in 1895, it was placed on a high platform-something like a coffin- surrounded by a little iron railing. Today *The Burghers of Calais* stands at ground level, as Rodin intended, one of the most famous visual symbols of courage ever created.



Burghers of Calais, 1884-86 by Rodin

Degas: A Personal Point of View



The Orchestra of the Opera, 1868-69 by Degas

At the end of the 19th century, a few artists were change the way people looked at the world. The works shown here by French artist Edgar Degas don't look unusual today but when they were created over a century ago, they were considered very radical.

During the 1870s, Paris was the center of the art world. At that time art was controlled by a powerful organization, the French Academy, and artists had to follow strict rules in order to get their work shown. Paintings had to be huge, detailed and carefully planned, and the results were usually artificial and lifeless. At the same time, a new invention, photography, was beginning to compete with this kind of painting.

Discouraged by what they saw in the Academy shows, a group young artists- among them Claude Monet, Auguste Renoir, and Edgar Degas- decided to create images based on the world they saw around them. Monet and Renoir and other Impressionists took their canvases outdoors in

order to paint nature directly. Degas chose to express the world he saw through his inventive and usual compositions.

Born in Paris 1834, Degas was the son of a wealthy banker. In high school, his grades were "satisfactory", but he was often criticized by his teachers as "having his head in the clouds". He entered law school to please his father, but spent much of time in museums sketching. He quit the law to paint, and by the end of the 1860s had several works accepted by the Academy. But Degas didn't want to follow the Academy's rules, so in the 1870s and 1880s, he and a number of other Impressionist artists started to organize their own exhibitions.

Degas wanted to show life as we experience it, minute by minute. In "real life" people aren't always in the center of our vision; we see them from many angles. Our eye selects certain objects and crops

others out. Degas composed his portraits so as to tell us more about his subjects. The singer in the portrait, *Singer With a Glove*, is in the corner of the frame, while her black-gloved arm in the center emphasizes the drawing's focal point, her large open mouth. Degas has placed his portrait of a musician friend in the middle of a row of faces. He is framed by the orchestra surrounding him and the line of headless dancers above him.

Toward the end of his life, Degas began losing his sight. His lines grew heavier, his colors brighter, and his compositions simpler and bolder. In 1907, Degas became totally blind and had to stop painting. By then his work was well known and his paintings were selling for large amounts. Degas, who could no longer see, said, "I feel like horse who has just won the biggest race of the year and gets fed the same old bag of oats." The artist died 10 years later, in 1917.



Singer with a Glove, 1878 by Degas

Painting Motion



The Rehearsal on the Stage, 1874. Edgar Degas

standing backstage where he was able to see the dancers up close. How many different activities are going on at the same time in the drawing on the left? This pastel, done in 1874, is called *Rehearsal on Stage*. But can pick out the only two figures on the stage that actually practicing dance steps? Most of

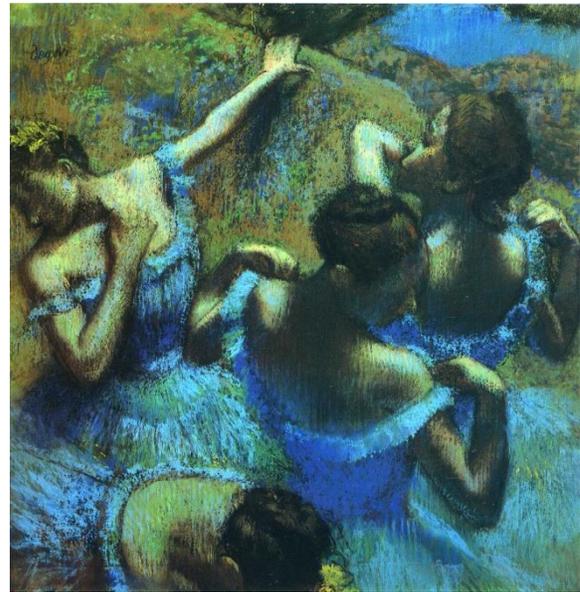
Edgar Degas was fascinated by the quality of movement, which he expressed through his dynamic compositions. Degas went to many theatrical performances but his favorite was ballet. He painted this theme over and over again, always searching new ways to capture dancers' movements.

The artist went to dance classes and rehearsals,

the people are doing other things- yawning, stretching, scratching, tying shoes, or just sitting. As in “real life” everyone is thinking of something different and paying little attention to other people.

Degas and the Impressionists wanted to present a realistic view of the world with nothing edited out- “a slice of life” as they called it. *Rehearsal on Stage* depicts a casual scene, but the work is carefully composed. Degas does not show the stage from audience’s viewpoint. He chose an unusual point of view- above, from one side- giving the scene a diagonal and distorted look. Degas’ asymmetrical arrangement squeezes the figures to the left, then balances the composition with empty or negative space on the right. The dancers on the far left are abruptly cropped, giving the feeling they are walking out of the drawing. The scene is framed by stage sets and part of an instrument that appears in the lower left. Dramatic spotlighting emphasizes the three-dimensional quality of the scene.

When Degas first began depicting the ballet, his *Rehearsal on Stage* were realistic, filled figures, and set in large, complex spaces. As his art developed and his eyesight grew worse, his compositions became simplified, his shapes abstract, his colors brighter. In the 1899 pastel below the dancers appear to be busting of the frame. The composition is based on crisscrossing diagonals, closely cropped at each edge. The space is flat and the colors (such as the purple faces and red skin) are more expressive than realistic. In his last works, like this one, Degas’ dance pictures became flat, abstract patterns of motion.



The Dancers, 1899. Edgar Degas

Day at the Races



Carriage at the Races, 1869. Edgar Degas

Degas spent most of his time working in his studio, but sometimes even he needed a change of scene. It was during the early 1860s that he was visiting a school friend outside Paris, who lived near a race-course. Soon, horse racing became one of the artist’s favorite activities. The races themselves-who won and in what time- meant little to Degas. He liked the moments between races when he could do informal sketches. He used horses and riders in the same

way the he used ballet dancers- to show movement though composition.

Compare the compositions of these racing pictures. Degas presents each from an unusual point of view. In many of his paintings, such as *Race Course Scene*, shadows create long diagonals. These diagonals echo the more static verticals of the horses and riders, suggesting the dynamic action of the races to come.

Degas got many of his compositional ideas from the new art of photography. Many of these works are abruptly cropped; the action seems to extend beyond the frame, as it would in a camera viewfinder. In which of these paintings does Degas use photograph-like close-ups; in which does he use long shots (the subject in the distance)?

We seem to be close to and on the same eye level as the horses and riders in the painting on the left. Here, Degas uses a inventive compositional device to enhance the feeling of action. The two horses' heads that have been abruptly cropped on the left appear to enter the composition on the right, creating an added feeling of motion.



Jockeys, 1885-85. Edgar Degas

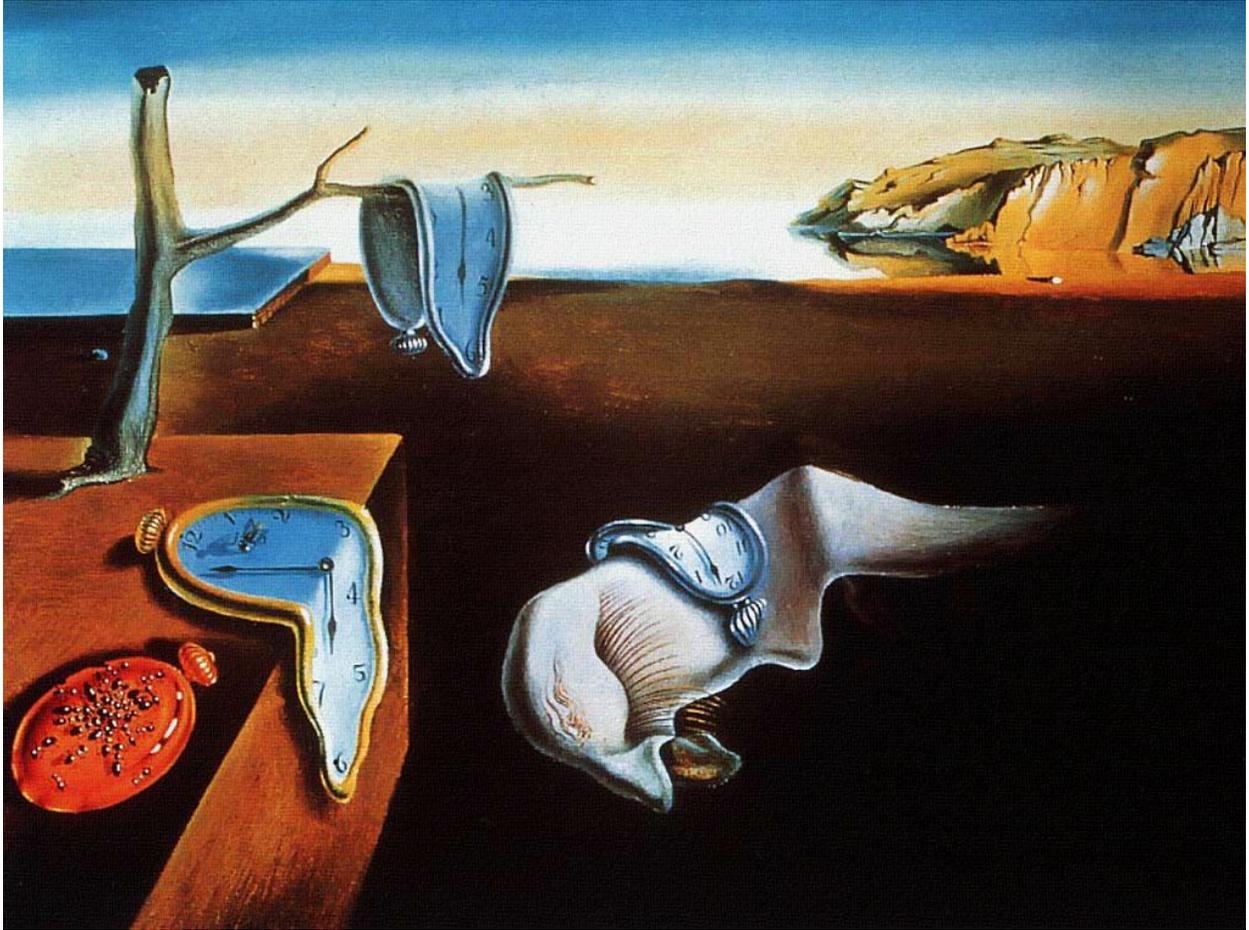
Sometimes Degas painted the races from a great distance. In the painting on the far left you can



barely see the two tiny racing horses in the background. The horses and riders are framed by the negative space of the sky, the small carriage on the left and the large carriage in the right foreground.

In the race pictures Degas did toward the end of his life, his work became more abstract (simplified, stylized). In *Fallen Jockey*, a black horse seems to hover over a crumpled gold figure. The background no longer resembles a field but it has become a flat area of green paint. When he did this work, the artist could hardly see, so he had to paint motion purely from imagination.

Fallen Jockey, 1896-98. Edgar Degas



The Persistence of Memory, 1931. Salvador Dali

Salvador Dali:

Master of Illusion

Ants swarm over melting watches. Drawers pop out of human bodies. Crutches prop up eyelids and chins. What do these bizarre things mean? The answers are as fascinating as the colorful artist with the huge mustache who painted them: Salvador Dali.

Dali is one of the best known and most successful artists of the 20th century. His work helped turn Surrealism into an important artistic and literary movement. Always controversial, Dali was attacked by his critics as a self-promoter obsessed with money and fame. To his admirers, Dali's art with its symbols and optical illusions was innovative and brilliant. Dali's art struck a nerve. It made people cringe; it made them laugh. But it also made them think.

Salvador Dali was born in 1904 to well-to-do parents in a small town in northern Spain. He was drawn to art early on. In high school, Dali had his first exhibition, which was met with local acclaim. The praise didn't surprise the artist, who predicted in his diary: "I'll be a great genius."

Dali's first recognition came with his 1928 painting, *Basket of Bread*. It shows the highly realistic style Dali would soon use to make his Surrealist paintings. The work's intensity stems from the placement of the basket against a deep black background. Careful modeling (gradation of light and dark) makes the bread seem to glow. Cast shadows, highlights and perspective (a way to represent three-dimensions on a flat surface) create a sense of deep space. The painting is so detailed and luminous it seems more real than a photo.

Dali's true genius was not recognized until 1931 when he painted one of the world's best known Surrealist works, *The Persistence of Memory*. Struggling to understand his own dreams and inner conflicts, Dali discovered the ideas of Sigmund Freud. Freud felt people were ruled by their unconscious minds and dreams were a link to this unconscious. In this work, hard and soft forms are reversed. The limp metal watches suggest the unreliability of the conscious world. One watch droops over the sleeping amoeba-like head of the painter himself. Here Dali stresses that our unconscious mind exerts more power over us than anything else.

When this painting was first shown, it was hailed as a supreme example of Surrealism, a movement born in Europe after World War I (1914-1918). Artist who had lived through the horrors of war wanted to create a new way of looking at the world—one that rejected reason, tradition and convention. Surrealists (the word means a higher degree of reality) such as Dali turned inward, seeking to create their own fantastic, introspective, dream-laden worlds.

Basket of Bread, 1926. Salvador Dali



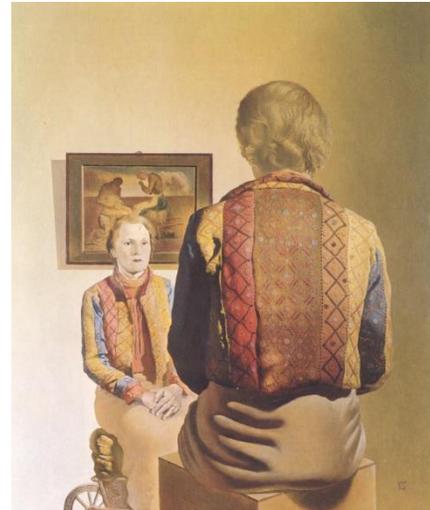
Dali's Mindscapes

Dali claimed to have been haunted throughout his life by the fact that he grew up in the shadow of his brother (also named Salvador) who died before he was born. Dali's strict father eventually banished his willful and unconventional son from the family home. In 1921, when he was 17, Dali's beloved mother died of cancer. After that, the artist began making images that reflected his tormented soul.

Dali struggled for a while. He then met a woman who would become the most

important person in his life- a Russian who called herself Gala. She would become Dali's wife, model, and business agent, carefully managing his career. In the portrait of her, Gala sits on a wheelbarrow like the figures in the painting behind her. She stares fiercely at her "double" in front of her.

In 1929 Dali, joined a group of Surrealist artists in Paris. From 1929-1937, the artist produced what many believe to his most important Surrealist works. He used a process he called the "paranoiac-critical method" to present his themes and obsessions. Dali described his blend of precise realism and dreamlike fantasy as "hand-painted dream photographs". Symbols from Dali's nightmare world- crutches, staircases, grasshoppers, ants, and melting watches- became recurring images in his painting.



**The Angelus of Gala, 1933.
Salvador Dali**



The Burning Giraffe, 1936-37. Dali

A good example of Dali's work during this period can be found in his 1936 *The Burning Giraffe*, completed at the beginning of the violent and bloody Spanish Civil War. The focal point of the painting is a faceless, skeletal female figure. Her body has been transformed into half-open drawers, symbols of memory and the unconscious mind. Dali was fond of painting burning giraffes, their mains turned into fiery red flames to suggest the ravages of war. The scale of the cropped foreground figure and the low horizon line lead the viewer's eye into the work's deep, surreal space. The painting's bleak, nearly monochromatic (one color- blue) color scheme, give it an even more nightmarish quality.

In *Autumn Cannibalism*, the figures suggested by the two central shapes are undergoing a complete metamorphoses (forms gradually change into something else). Just about every natural law has been reversed in this painting-

objects float, elongate, dissolve, change, decay. The figures scoop and carve at each other with spoons and knives, a terrifying symbolic representation of a country at war with itself. As Dali's fame grew, so did warnings of a conflict that would be even larger. Fearing World War II (1939*1945), in 1940 Dali went to America and began to search for new ways to express his obsessions.

Double Messages

As he grew as a painter, Dali began using new techniques. His goal, as always, was to jar the viewer with the unexpected. You've seen one method-metamorphosis, which involves gradual change. Another method as he double image, in which one images was suddenly perceived in a different way.

What do you see when you look at the work below? Can you make out a row of people sitting in front of a rounded building? This painting was inspired by a photograph. When Dali first viewed it, he saw a rural scene inhabited by African villagers. But when the artist looked at the photo again, he saw something very different. Hard forms became soft, spaces became shapes, dark areas became light. So Dali painted the image, calling it *Paranoiac Face*. In this work, the stone hut forms a face. The people and cast shadows become eyes, nose and mouth. The trees turn into hair. This optical illusion expresses



Paranoiac Face, 1934. Dali

seen through the holes. The nose and mouth of the central head is also the figure of Dalí's nurse, sitting on the ground with her back to us. The houses in the hills behind form the head's two eyes.

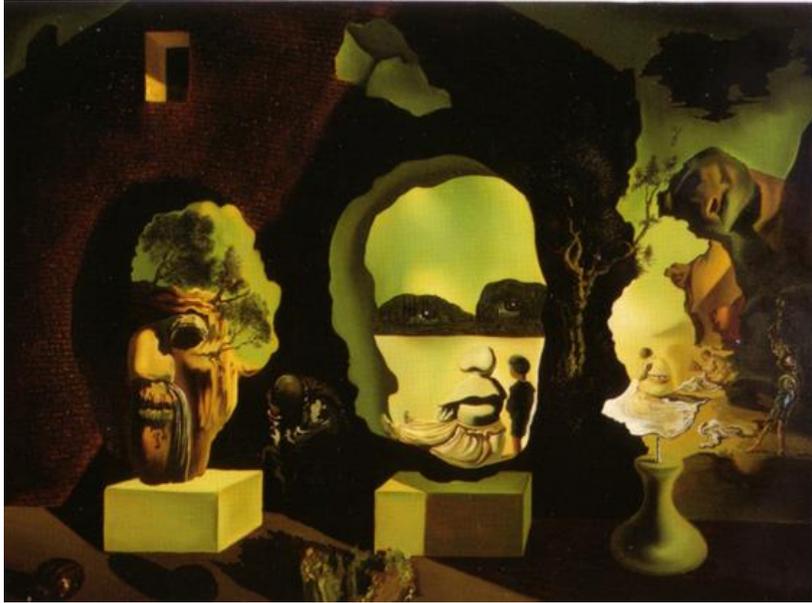


Autumn Cannibalism, 1936-37. Dali

Dalí's belief what a person sees depends entirely on his or her unconscious mind.

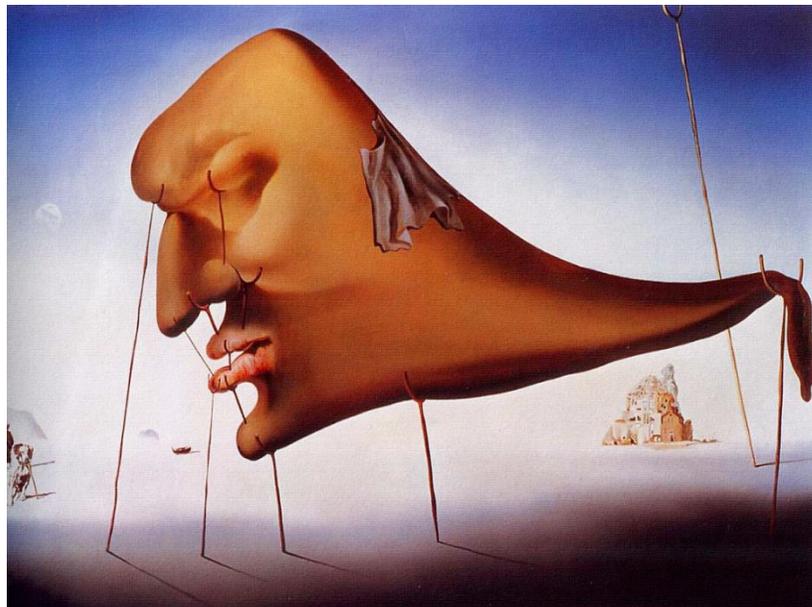
In *Old Age, Adolescence, Infancy*, Dalí again used double images to symbolize life's three main stages. In this painting, he uses scenes and landscapes from his childhood- something he often did in his paintings- to create his illusions. A ruined wall contains and frames three heads. Glimpses of the town where Dalí grew up are seen through these negative spaces. The three faces are formed by the positive shapes

formed by the positive shapes



Old Age, Adolescence, Infancy, 1940. Dali

Dali's art was largely devoted to making dreams concrete. In *Sleep*, Dali created an image that represents the dominance of the sleeping world over the real one. A distorted, sleeping head-huge in scale- is propped up by crutches, favorite Dali symbols standing for emotional support. Help up only by tiny crutches, the giant head appears to float- or levitate- above the ground. To remind viewers that reality lies behind our fragile dream state, the artist has juxtaposed (put together in unusual combinations) a dog (supported by crutch), a person, a small boat, and a large structure in the desert behind. About this painting Dali wrote, "In order to sleep, we need a whole system of psychically balanced crutches."



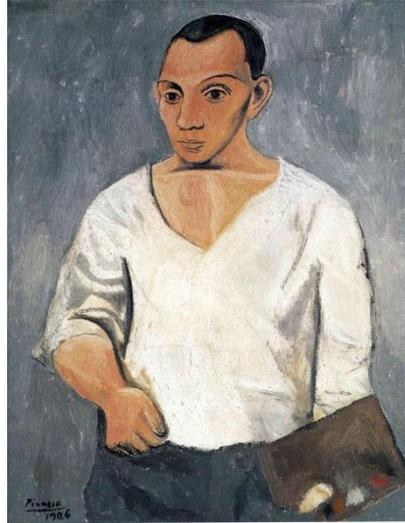
Sleep, 1937. Dali

As the art world's expert on the unconscious, Dali was much in demand. He worked in advertising and for Hollywood, designing clothing and jewelry. Despite his showmanship, his gift for revealing the "true" nature of the human condition was recognized and admired by many people. When he died in 1989, at the age of 84, the world mourned the loss of a great personality and painter.

Picasso



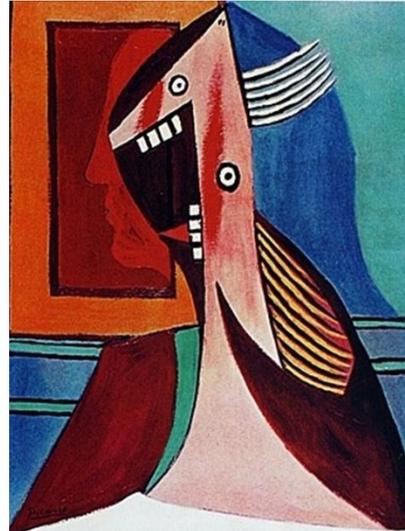
**Self-Portrait, 1901.
Picasso**



**Self-Portrait with Palette,
1906. Picasso**



**Student with a Pipe,
1913. Picasso**



**Woman's Head with Self-
Portrait, 1929. Picasso**

All these artworks were painted by the 20th century Spanish artist Pablo Picasso during a career that last more than 70 years. No artist has affected modern art more. The thousands of masterpieces he created changed the way people thought about art. Picasso was perhaps the most talented, and successful artist who ever lived.

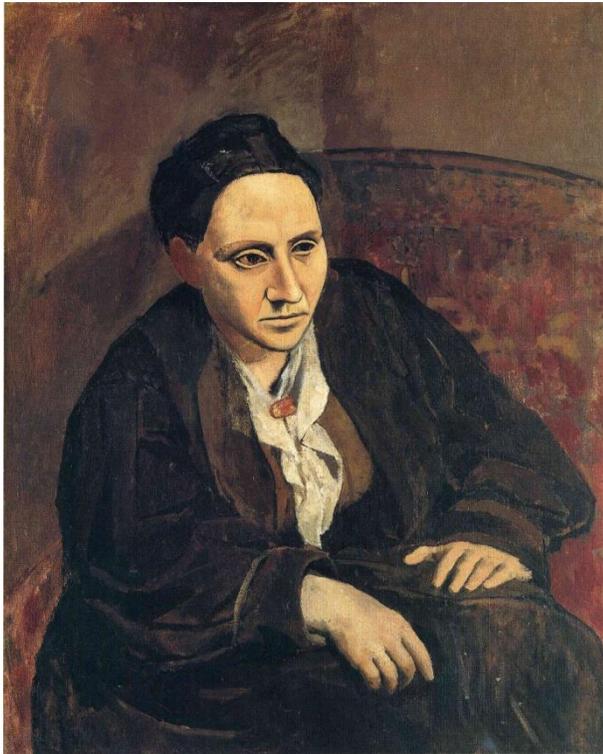
Pablo Ruiz Picasso was born in 1881 in a small town in on the southern coast of Spain. His father was a painter who taught art. Picasso showed exceptional talent at an early age and by the time he was in his teens, painted than his father or any of the local art teachers. At 16, Picasso was sent to the Royal Academy of Madrid, where student drew from plaster casts and copies work of the mod masters. Picasso felt these assignments were pointless and began to work on his own. Picasso's father soon became angry with his son's rebellious behavior, long hair, and strange clothes. He believed that Pablo was wasting his talent and scolded him: "Why don't you cut your hair and paint sensibly?"

In 1900, Picasso left for Paris- then the center of the art world. He lived in a cold, rundown building painting constantly, sometimes surviving only on a piece of bread. During these years, his art reflected

his dismal surroundings. Homeless outcasts were the subject of many of his fairly realistic early paintings. After seeing African masks and sculptures, his works became more simplified and angular leading up the revolutionary new style known as Cubism.

Picasso didn't sell much of work during these early years. But he worked continuously, always experimenting with differently styles of painting. Though Picasso lived to be 91 and became the most famous artist in the world, he spoke of his youthful days in Paris as, "the happiest time in my life."

A New Way of Seeing



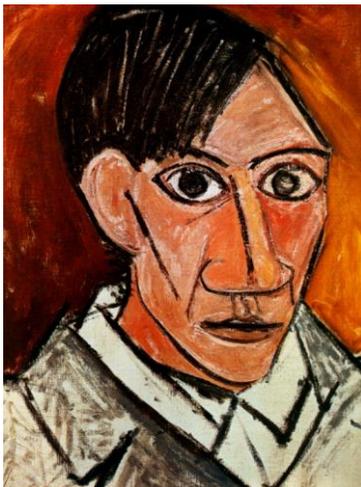
Gertrude Stein, 1906. Picasso

Gertrude Stein was an American writer who lived in Paris at the beginning of the 20th century. Her apartment became a gathering place for writers, musicians, and artists- including Pablo Picasso.

In 1905, Picasso began working on a portrait of Stein. She sat for more than 80 sessions while he worked on it.

By the autumn of 1906, Picasso still wasn't satisfied with Steins' portrait. Recalling and exhibition of ancient Spanish sculpture he had seen earlier that year, Picasso began to paint over the face with having Gertrude Stein post for it again. He gave her face the same mysterious masklike, sculptural qualities he felt when he saw the ancient sculptures. Stein's face

became angular and geometric, with a long, straight nose and simplified eyes and brows- suggesting perhaps a goddess or high priestess. It has been said this portrait of Gertrude Stein captures the basic strength and power of her personality and writing better than any realistic likeness ever could have.



Self Portrait, 1907. Picasso

In 1907, Picasso had begun to do a paint of a group of figures, when he made a visit to an exhibition of African art. It was the first time he had seen African masks and sculptures, and he later said the sight caused him to have a “revelation”- an astonishing discovery. He returned to his studio and worked furiously; incorporating the images he had just seen.

African Mask, Itumba Region.



Compare the detail from Picasso’s painting *Demoiselle d’Avignon*, with the African mask. Both are simplified, stylized, flat, and geometric. In his painting, Picasso did away with modeling and natural curves- straight lines form angular, overlapping planes. Faces are seen from many points of view- eyes are scene from the front on profiles; noses are down from the side on frontal faces.

Since Picasso was able to draw and paint so realistically, why did he begin working in this strange way? At the beginning of the 20th century, new discoveries in science and technology were changing the way artist, writers and musicians saw the world. The art of other cultures-Africa, Japan- was being “discovered”. The earlier invention of photography made realistic painting nearly “obsolete” Images far more realistic than anything

drawn or painting “by hand” could be created by anyone skilled enough to focus a camera and click the shutter. In the 20th century “reality” would have to be expressed in new ways.

When he created this painting, Picasso was searching for a way to represent real objects on a flat canvas. He wanted to show figures as they really exist in the surrounding space from many viewpoints that constantly change. His breaking up of natural forms into tilting, shifting planes and geometric shapes was the beginning of the new style of art called Cubism. *Demoiselles D’Avignon* can’t be read as a painted replica of the external world. It is one of the first modern paintings to provide a new kind of visual experience.

Demoiselle d’Avignon, 1907. Picasso



Cubist Painting

As you've seen, Picasso wanted to get as close to reality as possible. He felt the only way to represent a real object on a flat canvas was to create a painting that would show every side of the object. If he took each point of view, emphasized the main geometric shapes and spread all these points of view out on the canvas, he would have a total picture of the object he was representing. The image would unfold



Three Musicians, 1921. Picasso

and the viewer would be able to know everything there was to know about the subject.

With this Cubist style, objects became so broken up they were almost unrecognizable. In his later Cubist paintings, Picasso began to combine several points of view of the object and overlap them. This technique expressed the idea of object, rather than anyone view of it. It led to development of abstract or non-representational art later in the 20th century.

Picasso was interested in all forms of art and in 1917, he began to design scenery and costumes for dance performances. Characters from the theatre were also the subjects of many of his works. The pencil drawing on the right is a realistic depiction of two comic figures that Picasso often used in many of his Cubist paintings. In this sketch, they are clowns who play musical instruments.

In two of his most famous paintings, done several years later, Picasso has transformed these two figures into *Three Musicians*. In both paintings the two figures at the left, play musical instruments while a hooded monk on the right sings. All three figures are made up of angular, geometric shapes. The figures appear flat, with little modeling or sense of space. The artist has framed each composition with a series of brown planes, creating a shallow "room" for the musicians. The jagged contours and sudden changes of the value and hue might suggest musical sounds. The small objects and the tiny hands of the players emphasize the large scale of the composition. The dark, somber color and austere formality of the huge masked figures convey a feeling of mystery. After *Three Musicians*, Picasso went on to develop other styles. But these two works seem to sum up the concepts of Cubism.



The Elements of Art

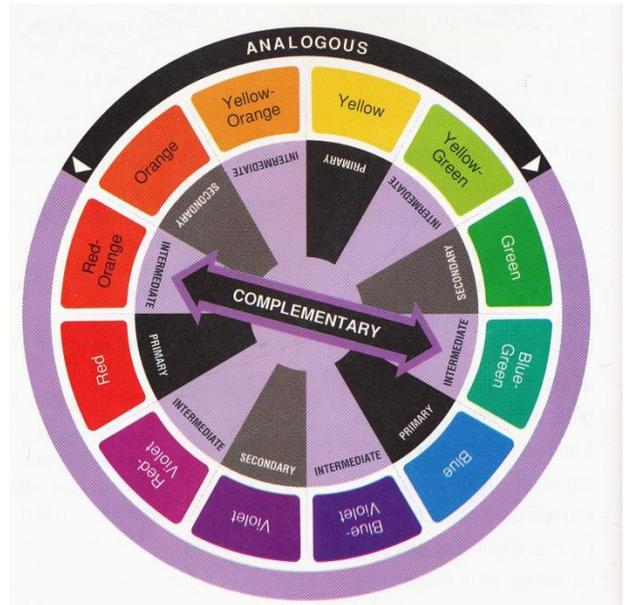
Art is a powerful language. Through it, artists communicate thoughts, ideas and feelings. Like most languages, the language of art has its own special vocabulary. Unlike other vocabularies, however, the vocabulary of art is not made up of words. Rather, it is made up of visual elements. The visual elements include color, line, shape, form, space, and texture.

Color

Have you ever notice it is harder to see colors when the light is dim? Color relies on light. In fact, **color is what the eyes see when light is reflected off an object.**

Color has three properties, or traits. These are:

- Hue.** Hue is the name of a color such as red, blue or yellow. Hues are arranged in a circular format on a color wheel. Red, yellow and blue are primary hues. They are equally spaced on the color wheel. (See figure 1-1) Look at the picture in figure 1-2.
 1. How many different hues, or colors, can you find in this work?
 2. Which ones can you name?
- Value.** Value is the lightness or darkness of a hue. The value of a hue can be changed by adding white or black.
 3. Can you point out different values of any one color in the picture in figure 1-2.
- Intensity.** Intensity is the brightness or dullness of a hue. Pure hues are high-intensity colors. Muted hues are low-intensity colors.
 4. Which objects in figure 1-2 would you describe as high in intensity?
 5. Which would describe as low in intensity?



Colors can be combined to produce many interesting and striking results. Artists make use of different types of color schemes to create different effects. Following are some of the color schemes that trained artists use:

- Monochromatic (mahn-uh-kroh-mat-ik) Color Scheme.** This scheme uses different values of a single hue. For example, dark green, medium green, and light green make a monochromatic scheme.
- Analogous (un-nal-uh-gus) Color Scheme.** This scheme uses colors that are side by side on the color wheel and share a hue. Look at the color wheel in Figure 1-1.
 6. What colors share the hue red?

- **Warm or Cool Color Scheme.** Warm color schemes- with red, yellow and orange colors- remind us of the sun and warmth. Artists use blue, green and violet- cool color schemes- to make us think of cool items such as ice or grass.



Figure 1-2

Notice how Harnett has captured a realistic scene using the elements of space, form and texture. Would he have been as successful in showing depth if he had painted a lighter background.

William Michael Harnett. Munich Still Life. 1882. Oil on canvas.
Dallas Museum of Art, Dallas, Texas

Line

An element of art that can be used to send different messages to viewers is a line. **Line is defined as the path of a moving point through space.** You can draw lines on paper or scratch a line in wet clay with a tool. Lines can be seen in your environment, such as the web of a spider or the railing on a staircase.

There are five main kinds of lines:

- Horizontal lines, which run parallel to the ground, appear to be at rest.
- Vertical Lines- lines that run up and down- seem to show dignity, formality and strength.
- Diagonal, or slanting, lines signal action and excitement.
- Zigzag lines, which are made from combined diagonal lines, can create a feeling of confusion or suggest action.
- Curved lines express movement in a graceful, flowing way.

Look again at Figure 1-2. How many different lines can you find? In directions do these lines go?

In art, line quality and line variation influence the viewers reaction to a work of art. Line quality is the unique character of the line. It can be affected by the tool or medium used to produce the mark or by the particular motion of the artist's hand. Line variation describes the thickness or thinness, lightness or darkness of a line.

Shape and Form

Every object- a cloud, a house, a pebble has a shape. ***Shape is an element of art that refers to an area clearly set off by one or more of the other elements of art.*** Shaper are limited by two dimensions-length and width.

- **Geometric.** Geometric shapes look as though they were made with a ruler or drawing tool. The square, the circle, triangle, the rectangle and the oval are the five basic geometric shapes. Look at the painting in Figure 1-3. Can you find any geometric shapes?
- **Organic.** Also called "free-form", organic shapes are not regular or even. Their outlines may be curves or angular or a combination of both, to make free form shapes. Organic shapes, such as clouds and pebbles are usually found in nature. Can you find any organic shapes in figure 1-3?

Like shapes, forms have length and width. Forms also have a third dimension, depth. Form is an element of art that refers to an object with three dimensions. With forms found in works of art, such as sculpture and architecture, you can actually experience the three dimensions by walking around or into the works.



Figure 1-3 Color, line and shape are successfully combined to create the appearance of three-dimensional form. Why do you think Chagall has show the violinist floating? Mac Chagall. *Green Violinist*. 1923-1923

Space

All objects take up space. ***Space is an element of art that refers to the distance between, around, above, below and within things.*** Which objects in Figure 1-3 appear closest to you? Which seem to be farther back in space?

In both two- and three-dimensional works of art, the shapes or forms are called the positive area. The empty spaces between the shapes are called negative spaces. The relationship between the positive and negative space will affect how the artwork is interpreted.

Texture

Run your fingers over the top of your desk or work table. You are feeling the surface's texture. ***Texture is an element of art that refers to the way things feel, or look as they might feel, if touched.*** Imagine you could touch the objects in the picture in Figure 1-2, which of them do you think would feel smooth? Do any of them look rough or uneven?

Check Your Understanding

1. What are the three properties of color?
2. What message do vertical lines send to a viewer? What message do diagonal lines send?
3. What is the difference between shape and form?
4. What is the difference between the positive and negative area in a work of art?
5. Define texture.

**Answer these questions in your
PROCESS JOURNAL**

The Elements of Art PROCESS JOURNAL Assignment

Sometimes artist create **non-objective art**. These are works in which no object or subjects can be readily identified. The work to the right is by Grace Hartigan. She has combined several elements of art in this work to create unusual effect. The work is called *The Faraway Places*.

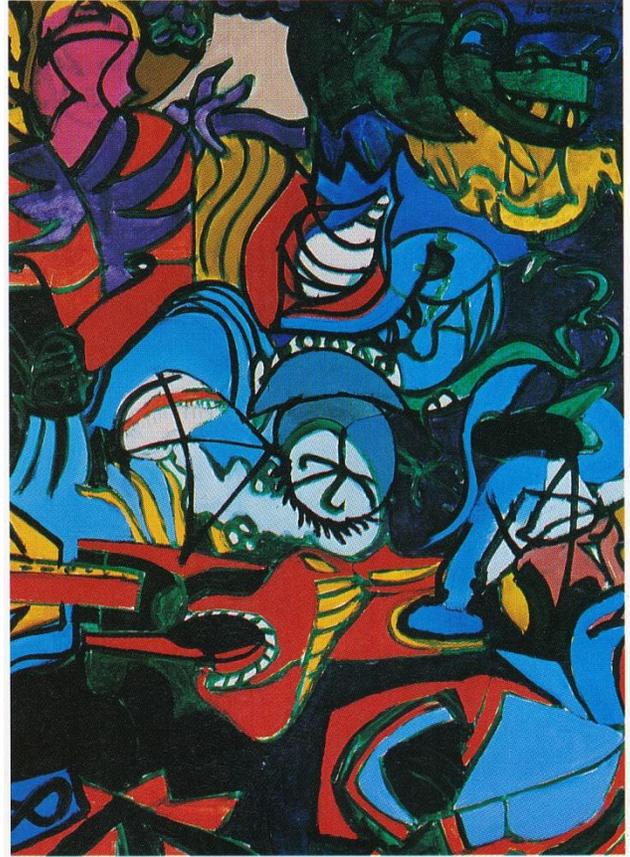
Objective:

You will create a non-objective design using all the elements of art. You may use colored pencils.

What you will do (Success Criteria):

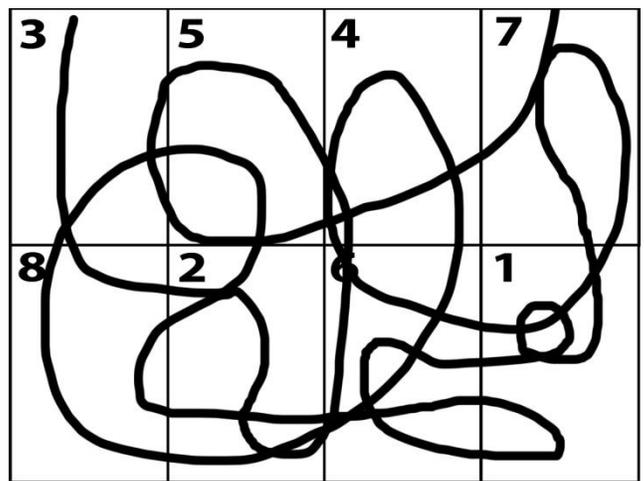
1. Using one continuous pencil line, make a design that fills one entire page of your PROCESS JOURNAL. Allow your pencil to drift off the edge of your paper and return. Try to create a design that has both large and small shapes.
2. Using a ruler, divide your paper into 8 equal rectangles. Number the 8 boxes lightly in pencil. You may order the numbers any way you like.

3. Using primary hues of colored pencils color the shapes in area 1. (See the color wheel on page 3)
4. Using the light and dark values of colored pencils; color in the shapes in Area 2.
5. Using the bright and dull intensities of colored pencils, color in the shapes in Area 3.
6. Using the pencil go over the lines in Area 4. Make some of the lines straight and



▲ Figure 1-4 Hartigan has painted a non-objective work that shows several elements of art combined to make a pleasing whole. What elements can you identify in this painting?

Grace Hartigan. *The Faraway Places*. 1974. Oil on canvas. 228.6 x 166.4 cm (90 x 65½"). McNay Art Museum, San Antonio, Texas. Purchase made possible by a grant from the National Endowment for the Arts with matching funds, Marion Koogler.



others curved. Try pressing down on the pencil for some of the lines. This will give a thicker, darker result.

7. Using colored pencils or markers create three different textures in Area 5.
8. Using colored pencils draw outlines around shapes in Area 6. Fill in some of the shapes and leave the others white.
9. Use a pencil to add a new shape that overlaps the existing shapes in the Area 7 to show space. Add to this feeling space by using colored pencil to color this shape in a bright hue. Color the other shapes in dull hues.
10. Using the pencil shade the shapes in Area 8 little by little. Try to make these shapes look like rounded, three-dimensional forms.

Examining Your Work:

1-2 handwritten pages.

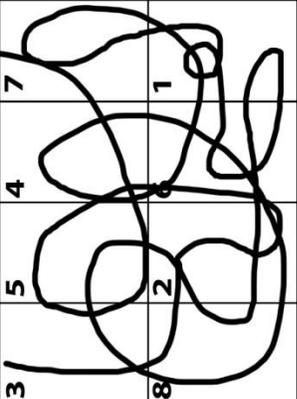
Describe

1. On the next page of your PROCESS JOURNAL write down which element each of area of your design highlights

Judge:

1. State whether your design clearly highlights each element of art.
2. Tell me in writing which section of your design is most successful.
3. Explain your answers.

Your PROCESS JOURNAL should look like this:

	<p>Describe:</p> <ol style="list-style-type: none">1. Line2. Shape3. Etc... <p>Judge:</p> <ol style="list-style-type: none">1. Answers2. Answers
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