

Perceptual Drawing

3 dimensions to 2 dimensions

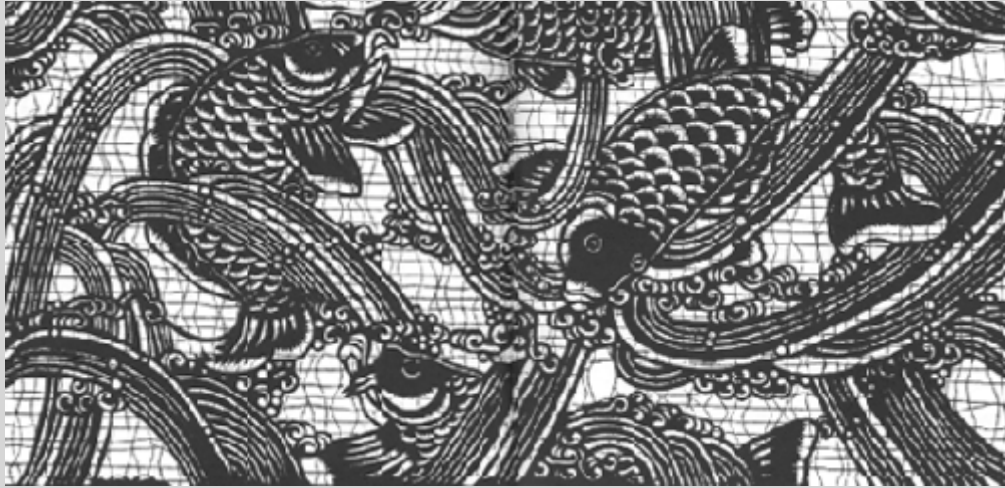
Line= shape

Cross-Contour helps us see form with line.

Value= form or mass

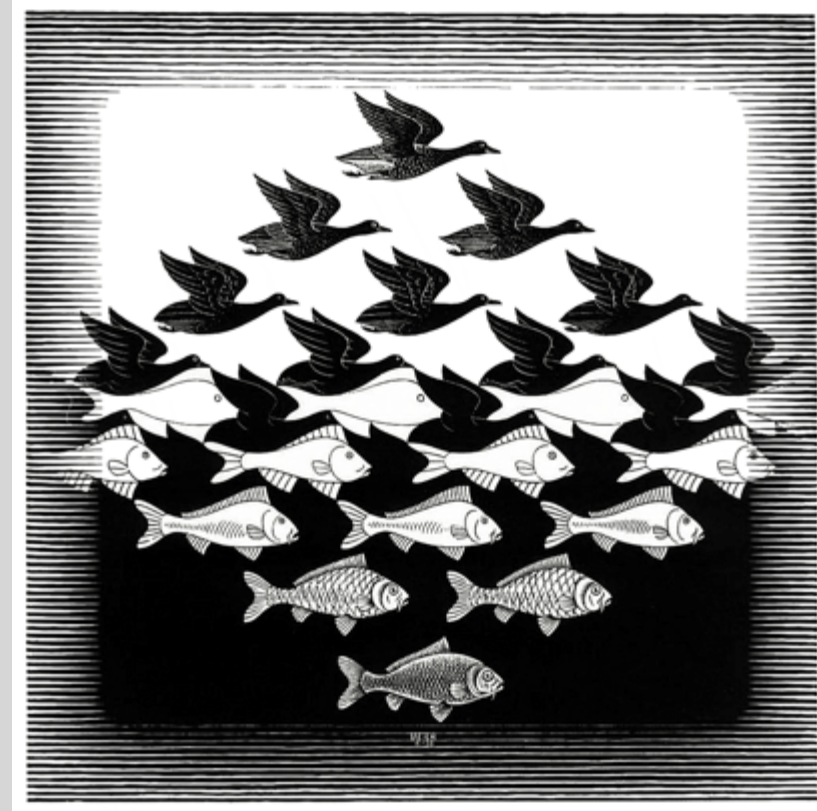
**Ordinarily, we use line to identify
a shape.**

**We use value to create the
illusion of form.**



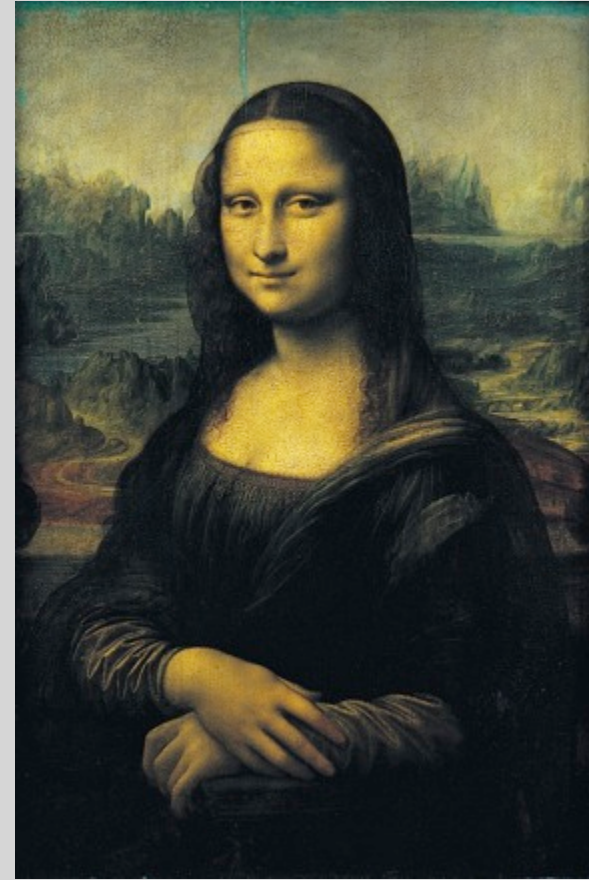
An element of art, **value** refers to the lightness or darkness of a color. Value becomes critical in a work which has no colors other than black, white, and a gray scale.

While we usually refer to value as creating the illusion of 3 dimensional form, it is also used for creating pattern.





LEONARDO DA VINCI, cartoon for *Virgin and Child with Saint Anne and the Infant Saint John*, ca. 1505–1507. Charcoal heightened with white on brown paper, approx. 4' 6" x 3' 3". National Gallery, London.



LEONARDO DA VINCI, *Mona Lisa*, ca. 1503–1505. Oil on wood, approx. 2' 6" x 1' 9". Louvre, Paris.

It was in the Renaissance when, **Chiaroscuro**, a technique for creating the illusion of natural form, based on the visual observation of the natural world was developed. Artists noticed how it is the shift between light and dark that creates the ability to see objects in the world. And, to create the illusion of a three dimensional form or object that shift could be replicated. By observing the way light hits an object and rendering it, artists could more closely render the real world.



This interest in creating **the illusion** of the natural world in **art** was not something other cultures were interested in.

In Japan, for instance, figures are rendered with line, appearing flat. And whenever humans are depicted in nature, they are always small, as if integrated into the land. Humans were not considered dominant (or more important) to nature.



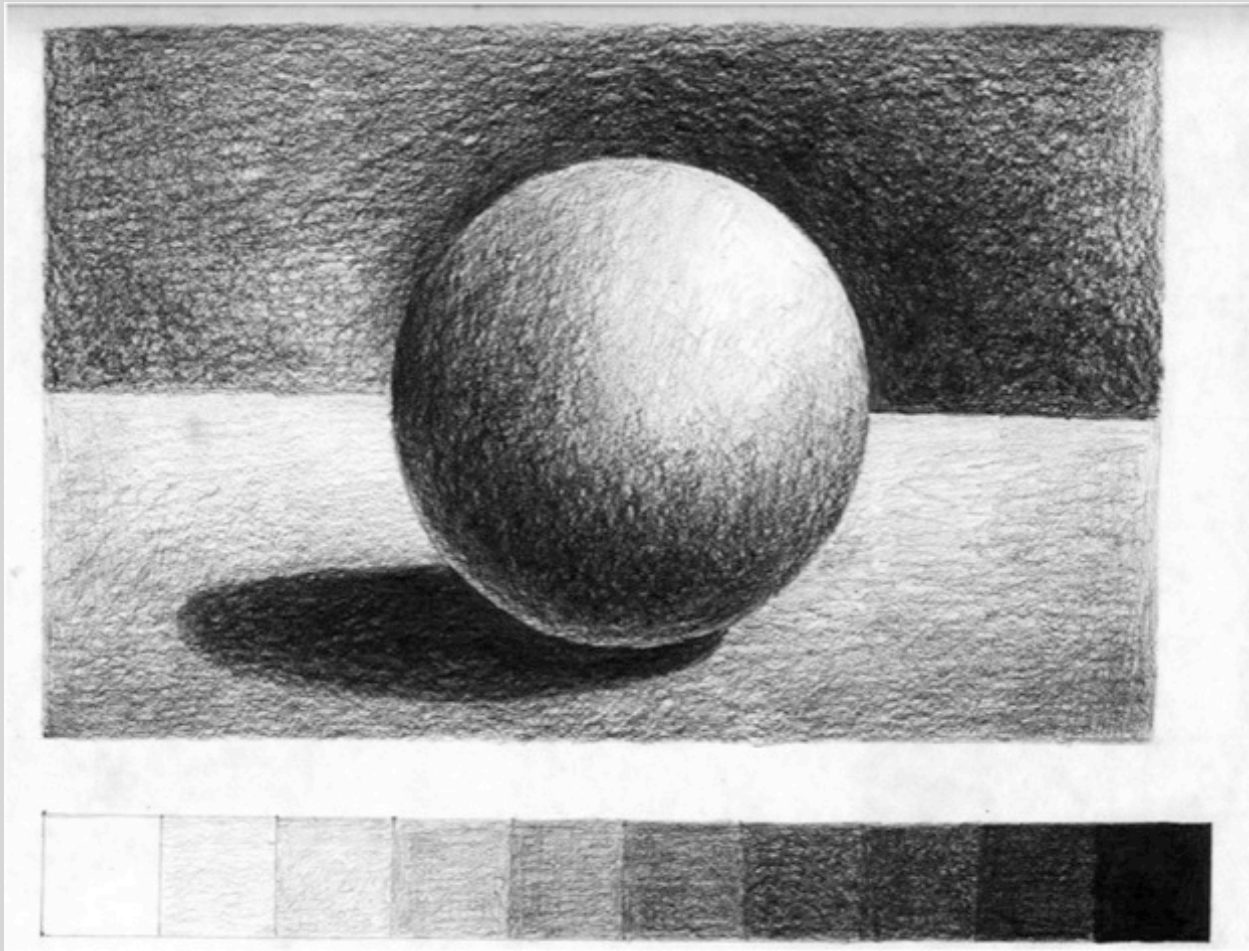
Contemporary Japanese artists like Murakami, draw on traditional Japanese woodblock prints from artists like, Kuniyoshi where layers of flat images, animals, plants, etc. integrate with humans.

But unlike Western paintings, little to no emphasis is on creating the illusion of real 3 dimensional space.

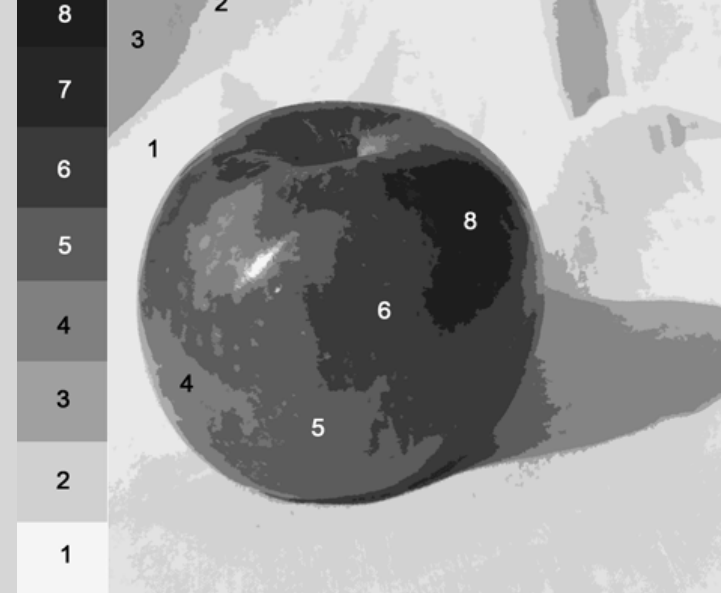
And any sense of naturalism is created through the use of line and color, not perspective or value shifts.



So we can see how contemporary artists are reviving Japanese traditions while integrating contemporary culture.

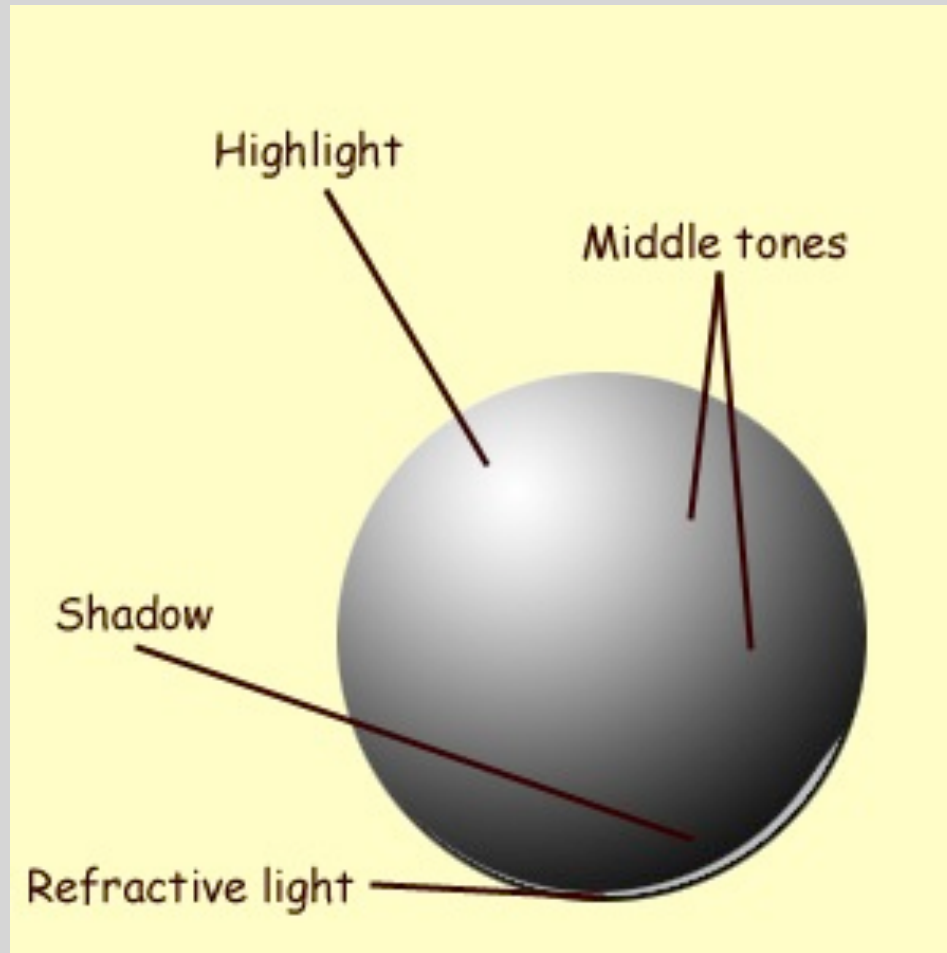


But in the West, Chiaroscuro, like Linear Perspective was based on the visual observation of the natural world. Artists noticed that when light hits an object it is lighter on that side. The side without light is in shadow. There is a transition from the lightest side to the darkest side and a 3 dimensional object will cast a shadow based on how the light is hitting it.



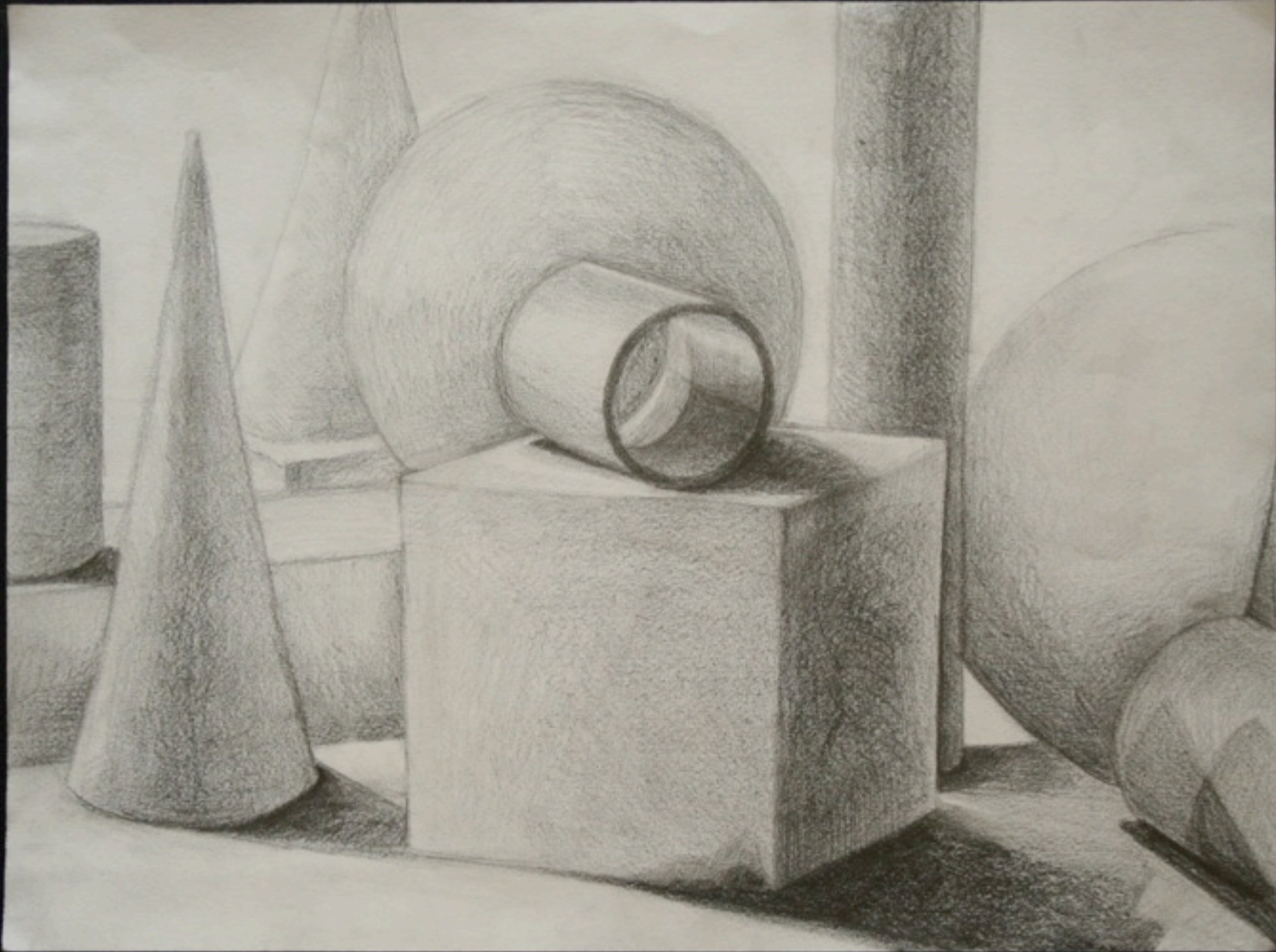
Value-The Whole Point

The whole point to value is to create the illusion of light. So value is used to basically create the illusion of highlights and shadows. Highlights and shadows combine to create the illusion of a light source. Remember, without light we cannot see. So technically, without a light source, you have no illusion.



Any rendering of a natural 3 dimensional object is based on this realization.

1. Without light, there is no sight.
2. We only see objects (or form) when light hits it.



So we can take what we learned working with line and add subtle and careful value shifts to create more naturalism.... Or a better illusion of the 3 dimensional world.

Composition in Art

The term composition means 'putting together,' and can apply to any work of art, from music to writing to photography, that is arranged or put together using conscious thought.

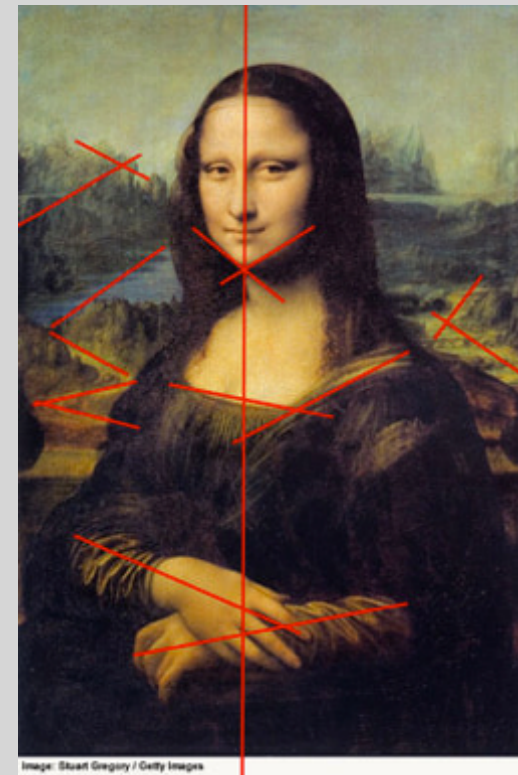
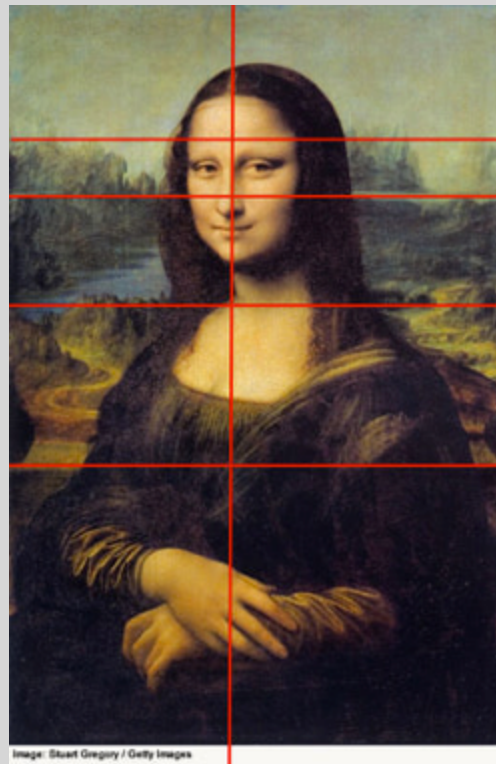
Composition is the term used for the arrangements of the elements in or the subject matter of a painting. Done successfully, it draws in the viewer and pulls their eye across the whole painting so that everything is taken in and finally settles on the main subject of the painting.

The idea is to encourage or lead the viewer's eye to wander around the whole painting, taking in everything and ultimately coming back to rest on the **focal point**.

In Western art they are generally considered to be:

Unity: Do all the parts of the composition feel as if they belong together, or does something feel stuck on, awkwardly out of place?

- Balance**
- Movement**
- Rhythm**
- Emphasis**
- Contrast**
- Pattern**
- Proportion**



Lines of Balance

Balance--Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a sense of unease, imbalance

Rule of Thirds--

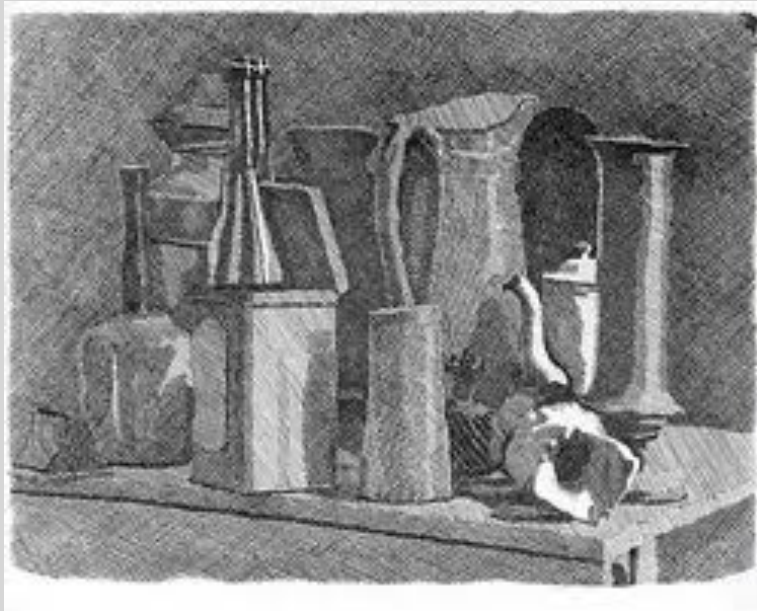


Movement--Movement is the creation of a sense of an ebb and flow through an artwork which turns it from passive wallpaper to a dynamic extension of the viewer's psyche, the creation of a inter-reaction that takes the viewer on a path of discovery.



Jenny Saville and Richard Diebenkorn

Rhythm--In much the same way music does, a piece of art can have a rhythm or underlying beat that leads and paces the eye as you look at it. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.



Morandi, Cezanne and Pollock

Emphasis-- the viewer's eye ultimately wants to rest of the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space.



Alice Neel and Matthew Ritchie

Contrast --Strong differences between light and dark.



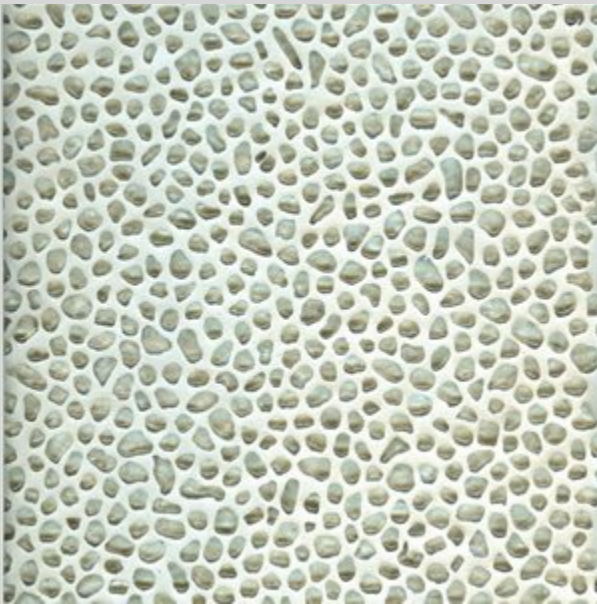
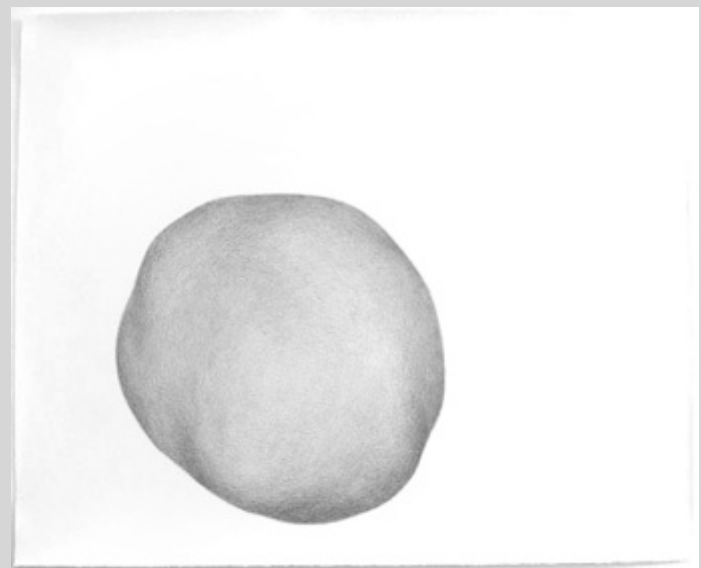
Lucian Freud and Aaron Douglas



Pattern --An underlying structure, the basic lines and shapes in the composition.

Proportion-- How things fit together, big and small, nearby and distant.





Your assignment is to use a subtle value shift to create the illusion of form. Consider composition based on elements we discussed.