

Evolverment of Pictorial Space,
Western World, an Introduction, a
Painter's Perspective

Prof. Stella Nicolaou

Giotto

Lamentation



- Example of the first composition in Pictorial Space, 1305-6, Padua, Italy, Early Renaissance
- There is a **focal point**.
- There is use of **Perspective** displaying depth. Vanishing Point is off the Page.
- There is light and dark **shading** through color emphasizing 3D.

Masaccio



Virgin & Child Enthroned,
1426-7, Pisa, Italy
Early Renaissance

- Realistic
- Softer look on fabric folds.
- Use of Cast Shadow created by direction of light.
- Use of Focal Point
- Use of Perspective

Piero della Francesca



The Flagellation, 1455,
Urino, Italy,
Early Renaissance

- Realistic
- Use of two-Point Perspective to display distance

DaVinci

Last Supper,

1498, Milan Italy, High Renaissance



- Realistic
- Use of Focal Point
- Use of Perspective with Vanishing Point in center outside window.
- Symmetrical composition.

Caravaggio



The Entombment,
1601-3, Baroque Period,
Vatican City, Italy

- Use of Focal Point
- Use of Lines of Force aligning bodies toward Focal point.
- Master of Chiaroscuro
- Intense Realism

Cezane

The Bather, 1885

Modern Art, MOMA, NYC



- Representational
- Vertical Focal Point, the figure
- The figure is Vertical movement while background is horizontal creating a cross experience movement on color composition.
- Cool Colors.
- Colors used on body, also used in background and vice versa.
- Use of Contour outline around body to separate it from background.

Matisse

The Dance, Modern Art
1909, MOMA, NYC



- Representational
- Simplifies shapes, figures.
- Use of 2 circles, one by figures holding hands, the other, light green ground shape they are dancing on.

Vuillard

Interior, Mother & Sister, 1893, MOMA, NYC



- Representational
- Use of Perspective with Vanishing Points towards upper Right.
- Mother is Focal Point
- Sister Figure Dress Pattern morphing from wall on left

Kadinsky



Non-Objective Abstraction

1914, MOMA , NYC

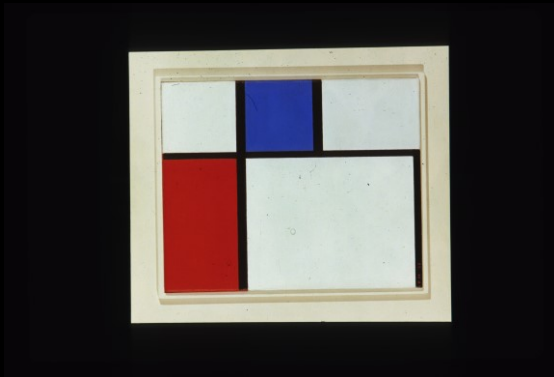
Orchestration of Color in
swirling movement.

Mainly warm colors

High Value Contrast as there
is bold light and dark colors.

Mondrian

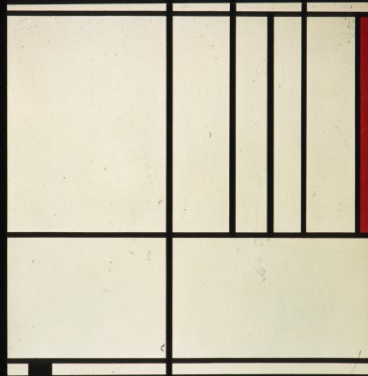
(1872-1944)



- Non-Objective Abstract
- Uses line and Color Grid Format to study Visual Perception.
- Question: Which color comes forward & which recedes? If the answer is RED, then is it because of size, position, strength as bold color or all of them?

Mondrian

(1872-1944)



- Non-Objective Abstract
- Uses line and Color Grid Format to study Visual Perception.
- Note: The small square blue color on the lower left corner balances the composition. Without it, the Red vertical on the right would overpower the overall composition. It is as if the small square on the right serves as an anchor in terms of visual perception.

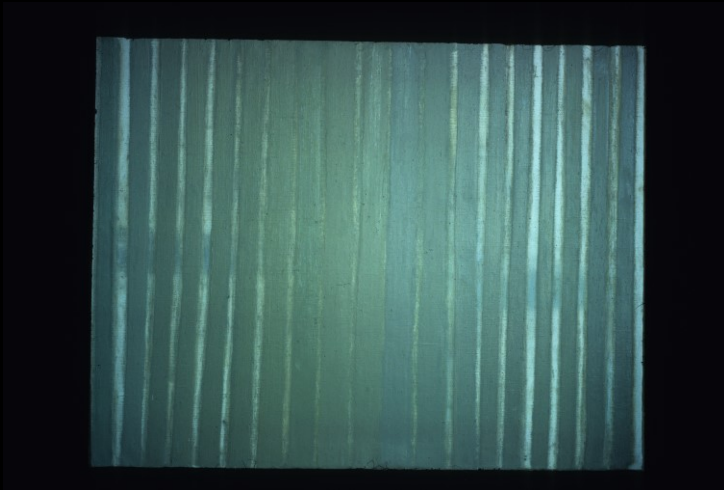
Rothko

1903-1970



- Non-Objective Abstract
- Experiential color field paintings, wall size.
- Each color shape/area is made up of numerous layers/brushstrokes of the color.
- Need at least 20 minutes in front of it see all the layers/brushstrokes.

Nicolaou



- Abstract
- Atmospheric Cool Green Yellow Tones
- Cross Experience
Movement:
- Vertical lines expand from center of canvas outward

Hoffmann

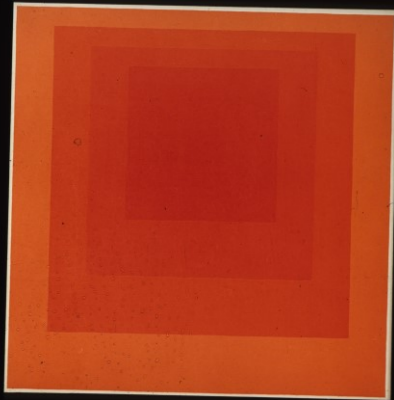
1880-1966



- Non-Objective Abstract
- Experiential Process of painting is just as important as final result.
- In this composition, the layers beneath the final ones are displayed on bottom as part of it.
- Painterly research on Perception: Which shapes comes forward & which recedes?
- If it is the Yellow, is it because of its size, placement, brightness or all three?

Albers

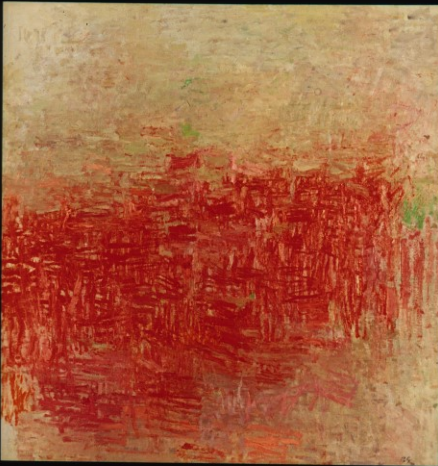
1988-1976



- Non Objective Abstract
- Research on Perception of Color through a square shapes. Series, 'Homage to the Square.
- Theory: Two Colors Evoke a third.
- Example, if 2 identical color squares are separated by a different color square, then in viewing all 3, one of the identical colors will look different. The color in between them, the variable, will cause this illusion in Perception

Guston

1913-1980



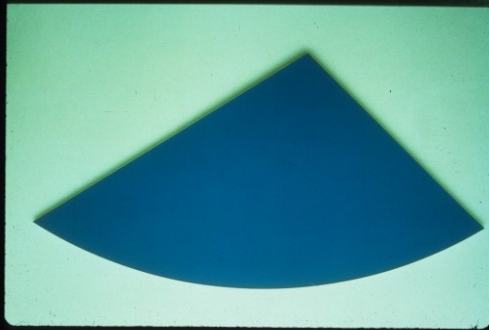
- Non Objective Abstract
- Composition of brushstrokes
- displaying texture of paint and rhythmic hand movement.
- Warm Red Color against light
- Value creating High Contrast.
- On the middle right, there is a touch of cool Green strokes to cool the red.

Ellsworth Kelly

1923-2015

Non Objective Abstract

Use of a Shape of Color as Composition



Color shapes are huge and can be placed high on a ceiling as in a Metropolitan Museum Gallery.

Placement of Canvas interacts with Viewer. In looking up at a large color shape high up, one's person feels small in size. It is as if there is use of Perspective and the Vanishing Point in the distance where size of visual decreases ends with the viewer.

Ellsworth Kelly

1923-2015



Non Objective Abstract

3D Painterly Sculpture

Here the emphasis is on line, shape and color. The line is creating by the meeting of the 2 color shapes in 3D.

David Salle

1952

- Representational
- Composition made up of color images without a connective narrative.
- Example: The image on left with man on horse, stands out while the image on the right with figures recedes. The orange in the middle on the right stands out the most, balancing the other images.
- The color images serve the same role in composition as the color shapes seen in Mondrian's and Albers' paintings earlier.

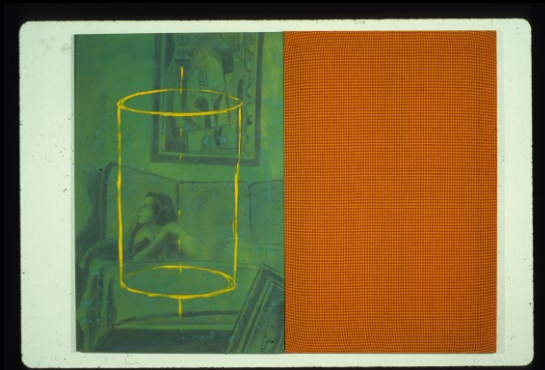


Instead of neutral color, it is now color images that are used to create a Push & Pull on Perception.

Salle

1952-

- Representational
- Composition made up of color images without a connective narrative.
- Example: The image on left with Green couch recedes, while the orange pattern on right comes forward. The Yellow line cup on left stands out more than the Orange section.
- The color images serve the same role in composition as the color shapes seen in Mondrian's and Albers' paintings earlier.



Instead of neutral color, it is now color images that are used to create a Push & Pull on visual Perception.

Basquiat

1960-1988

- Graffiti Art
- Uses recognizable objects, colors, symbols and words to compose
- The Focal Point is the pump which is also made obvious by the 2 arrows on each side. It is also written out for the viewer in white on right with dark background for high contrast. It is an asymmetrical composition as the pump on left is larger than what is on right.
- The background is bright Red which is reminiscent of Van Gogh's paintings (Van Gogh used bright colors in backgrounds of flowers, portraits, etc.)



Basquiat

1960-1988



- Graffiti Art
- Title: Hollywood Africans
- Recognizable images and words are used in composition.
- The words, phrases are another layer of symbolic **narrative** to the composition.

Holzer

1950 -



- Holzer uses words to create images, narrative in one's mind.
- These artworks are displayed in public areas such stadiums where there is a wide and public audience

Summary

- This is a synopsis of formal visual composition as we know it in the Western World began in 1305 using color, shading, perspective, etc. to create a realistic image. The image was an illustration of a topic.
- Once realism was achieved, painters then began to take the picture plane apart and use color, line, texture, etc. as a subject.
- In Holzer's artwork at the end, words are used to create the picture, narrative in the viewer's mind; a full circle from earlier in history of creating a picture/painting to illustrate a story, narrative. Now, key words may be used to create this image.

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