

7B Image Studies: Visual Experience and the Shape of Meaning in Images

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Lecture #2

THE ORGANIZATION OF SPACE- COMPOSITION AND FORM

The picture plane and frame

Divisions of the picture plane and Proportion

Negative and Positive Space

Cropping

Scale

Overlapping (layering), transparency

Symmetry, Approximate Symmetry, Asymmetry, the Diagonal, S-Curve, Golden Section, Grid, Figure and Ground, Hierarchical and Random Space

Size: physical magnitude, bulk or extent.

Scale: A distinctive relative size, degree or extent.

video:

The Unstitute, S'pain, 2016, <https://vimeo.com/175710192>

Leslie Thornton, "Binocular Menagerie," 2014, excerpt in Times Square
<https://www.youtube.com/watch?v=RAx00RjmdgA>, and, <http://www.crane.tv/leslie-thornton>

My Lapse, Barcelona Kaleidolapse, 2014, <https://vimeo.com/74680333>

Michael Murphy, black 5, 2016, <https://vimeo.com/171984732>, &, Identity Crisis, 2016
<https://vimeo.com/176391554>

1. The Organization of Space, Composition and Form; instinct + skill
2. How to be a good artist
3. Picture Plane and Frame diagram> picture plane and frame definitions
4. Ryan McGinness, from *Flatnessisgod*, 1999 book, picture plane window
5. Looking out a window
6. Looking in a window
7. Looking at Looking
- 8. Divisions of the Picture Plane, Proportion and Shape**
9. Proportion samples
10. Proportion samples
11. Proportion samples
12. Proportion samples
13. Proportion samples
14. Proportion samples

15. Gerhard Richter, *Skull*, 1983, and showing its proportion break down
16. Albrecht Durer, c1500, woodblock print, and showing shapes contained in the image
17. Rembrandt proportion samples

18. Creating Visual Interest

19. Negative space, surrounding and encroaching
20. Use of negative space in making other images
21. Stencils
22. Carmen Herrera, *Blanco y Verde*, painting, 1960
23. Active confusion of positive and negative space x 4 images
24. Unknown paintings showing aggressive positive/negative space
25. Tree pos/neg space gif
26. Rubin's Vase, unknown lathed supports making other shapes/images
27. Ryan McGinness, from *Flatnessisgod*, 1999 book showing shapes extracted and collapsed in center of image

28. Cropping

29. Cropping examples showing narrative movement within and between panels
30. Aubrey Beardsley, *The Wonderful Mission of Earl lavender, Which Lasted One Day and One Night*, 1895, crop + crop
31. Unknown leaf image, full frame, image 'bleeding' off all edges
32. Pieter Boel, *Etudes d'un Perroquet ara*, c.1650, .98x1.30m
33. Jessica Irish, from *Digit* series, 1997-98, ink jet print
34. Oval crop with large feather fade and light effect, image editing software

35. Scale

36. Issey Miyake, magazine ad, 1998
37. Anna Salai, hand painted signs on plywood New Delhi, India, 100' tall, 1990
38. Jeff Wall, *The Giant*, 1992, duratrans photograph 15x19"
39. Dieter Rot, from *Book no. 10*, 1970 offset book
40. Toba Khedoori, *Untitled (chain-link fence)* video, 1996, oil & wax on paper, 11'x20'

41. Overlapping

42. Overlapping examples, including Ryan McGinness, from *Flatnessisgod*, 1999 book, 4 examples
43. Giotto, *Lamentation*, 1305, fresco, Arena Chapel Padua, Italy, and unknown
44. G, no. 3 (1924) and 4 (1926) covers; Mies van der Rohe, Kasimir Malevich
45. Why Not Associates (graphic design firm), overprinted Christmas cards, 2001-2
46. Ryan McGinnis, unknown title, painting, 2011, detail

47. Symmetry

48. Leslie Thornton, "Binocular Menagerie," 2014, excerpt in Times Square
49. Symmetry diagrams showing axis
50. G.R. Exper, *Unmistakably Symmetrical*, 2007, virtual 3d image
51. Self-similarity of Fractals
52. Fractal vegetable
53. Butterfly
54. Judy Chicago, *Heaven for White Men Only*, 1973, sprayed acrylic 80x80"
55. Hina Aoyama, *laForetles Fee0001*, papercut, c2006
56. Unknown, faces

57. Approximate Symmetry

58. Chris Finley (cover of *ArtIssues* magazine), Sweat, 1998, oil base sign paint and enamel on canvas over board 72x72"
59. Ecole de Fontainebleau, c.16th century, .96x1.25m
60. 1995 Pablo Picasso, *Girl Before a Mirror*, and, *Two Nudes*, 1932 and 1906, oil
61. Herbert Bayer, *Lonesome Big City Dweller*, 1932, photomontage gel-sil print , 34x27cm
62. Diego Rivera, *Communication Vessels*, 1938, woodcut ad for the poet Andre Breton
63. Minnie Evans, *Untitled (landscape- many faces)*, 1959-61, mixed media 20x24"
64. Jen Pierce, *Approximate Symmetry*, photograph, 2012
65. Gilbert and George, *Fates*, 2005, photomontage
66. Felix Gonzalez-Torres, *Untitled (Perfect Lovers)*, 1991, clocks 13.5" each
- 67. Asymmetry (crab)**
- 68. Centered**
69. Alice Neel, *Still Life, Rose of Sharin*, 1973, oil 40x30"
70. Imogene Cunningham, *Chris Through the Curtain*, 1972, Polaroid mistake
71. Edward Weston, *Dr.Atl*, 1926, black and white photograph
72. *Saving Private Ryan* movie print ad, 1998
73. *Dark Knight* and *Wall-E* movie posters, 2008
74. Film posters showing centered-centric 'balanced' composition
75. **Diagonal** (No Diving cancellation sign)
76. Comic book 2-page spread with central axis v-shape centered composition
77. Diagonals contained within image sample, naturalist painting, and, Joseph Muller-Brockmann radial Beethoven design
78. Pepsi billboard, 1997
79. Larry Clark, *Untitled (from Tulsa series)*, 1963-70, gelatin-silver (photo)print 12x8", Barbara Kruger
80. Zoe Leonard, *Frontal View Geoffery Bean Fashion Show*, 1990, black and white photo
81. Gustav Klutsis, *Let Us Fulfill the Plans of the Great Projects*, 1930, photomontage gravure print 47x33"
82. Unknown designer, *McCalls* magazine July 1941
83. Jacob Lawrence, *Cabinet Makers*, detail, 1946, gouache with pencil 22x30"
84. Gregory Crewdson, *Untitled (Beer Dream)*, 1998, laser direct C-Print, 50x60"
85. Sassetta, *The Journey of the Magi*, 1430
86. Tung Cheng-Yi, *Commune Fish Pond*, Chinese peasant painting, c.1958
87. Johannes Vermeer, *Diana and the Nymphs*, 1655-56, oil 33.5x41"
88. Japanese Manga (Comic Book) Cover, 1996
89. Eugene Delacroix, *Arabs Skirmishing in the Mountains*, 1863, S-Curve
- 90. Golden mean**
91. golden mean/section, basic form, seen in nature
92. fight in the Ukranian Parliament/Golden section, 2014
- 93. Grid**
94. City grids
95. Lecture Hall seating
96. Outside lesson in the round
97. Standard design of a book page, text block's, spacing, etc.

60. Gail Swanlund, designer, *Snowflake Magazine*, 1997-98
61. Jenny Holzer, *Inflammatory Essays*, 1979-82, offset prints 17x17" ea
62. Bird naturalist illustration, graffiti taxonomy
63. Andy Warhol, *Ethel Skull Thirty-Six Times*, 1963, acrylic and silk-screen 20x16 ea, 80x143"
64. Kiki Smith, *Untitled (Bosoms)*, 1994, lithograph 40x61.5"
65. Mike Kelly, *Ahh...Youth*, 1991, C-(photo)prints 24x20"
66. VW beetle ad, 2006
67. Jim Isermann, *MTA façade*, 2006, powder coated aluminum panels and steel strut, 20"20"x3" each panel, overall 14'x125'
68. Ellen Gallagher, *Preserve* (one of an edition), 2001; *Oh Susana*, 1993
69. Alfred Jensen, painting
70. Fumio Tachibana, *Untitled*, 1999, paper, wood, metal, fabric bookcovers
- 71. Figure and Ground Relationships**
72. Charles Demuth, *Sailors Urinating*, 1930, watercolor 8.5x9.25"
73. VNS Matrix, *All New Gen*, 1992, concept design for video game and installation
74. Carole Caroompas, unknown title, c. 1985
75. Tattoo on Jack Rudy
76. Edward Hopper, *Sunlight in a Cafeteria*, 1958, oil, 3.4x5'
77. Lisa Rienermann, *Type the Sky*, photograph from the series, 2011-2013
78. Laszlo Moholy-Nagy & Joseph Potipher, *The Structure of the World*, 1927, photomontage with collage elements, 65x42cm
79. Richard Hawkins, *Dismembered Zombie George White*, 1997; *Dismembered Zombie Guy Peach*, 1997, ink jet prints 47x36 ea
80. Robert Mapplethorpe, unknown title, from the *Black Box* series c. 1985
81. Bill Viola, *Ascension*, 2000, video
- 82. Visual Hierarchy**
83. Perspective drawing/engraving, c1750, hierarchy structure (corporate, family, etc)
84. Your eyes here, directing viewers attention
85. Kerstin Brätsch, *Untitled 2 from Psychic series*, 2006, oil on paper 72'x100'
86. Kerstin Bratsch, 2009 mylar acrylic paintings on mylar
87. Chris Ware, from *Building Stories*, graphic novel in pieces, 2016
88. Gail Swanlund, poster, 2009
89. Marcel Dzama, *Untitled*, 2003, 14x22", ink, watercolor, root beer on paper
90. Barry McGee, *Untitled*, 2005-13, 400 elements mixed media, 192"x270"x55"
91. Jackson Pollock, *Convergence*, 1953, oil on canvas, 93.5x155 inches
92. Arturo Herrera, *When Alone Again III*, time lapse installation, latex paint on wall, 2014
93. *Before and After*

----- Lecture 2 notes

frames/borders around pictures, image bleeding off, scale, cropping
cropping an image to achieve illusion of continuation, taking eye outside of frame
scale, tension, cropping, depth (in space), positive and negative space; editing image by adding, subtracting

Picture plane: a flat level plane occupied by the surface of the picture

Picture frame: boundary of the picture/image

Size: physical magnitude, bulk or extent.

Scale: A distinctive relative size, degree or extent.

Create Visual Interest & Visual Hierarchy by using:

POSITIVE & NEGATIVE SPACE

CROPPING

SCALE AND PROPORTION

OVERLAPPING

TRANSPARENCY

SYMMETRY

APPROXIMATE SYMMETRY

ASYMMETRY

CENTERED COMPOSITION

DIAGONAL

SOFT CURVE, S-CURVE

GRID

relative scale using the figure as reference

scale for immediate effect of dissonance (something's not right with this picture)

big/little, scale shift by direct comparison

scale, proportion, layout, to establish hierarchy of viewing, importance and direction of images

Cropping - extending to edge of frame ("bleeding") for dramatic effect, or the effect that the image goes beyond the frame

visual tension and balance in composition, shapes creating movement

multiple angled planes creating depth, establishing in space

overlapping & transparency to establish position in space, front/middle/rear/etc., and visual interest

Symmetry: the quality of being made up of exactly similar parts facing each other or around an axis

Approximate or Dissymmetry: denotes objects/images which show symmetry in their general features, but this symmetry is slightly distorted

Asymmetry: not symmetrical

symmetrical compositions on a central axis

Symmetry : *symmetria*, from Greek, from *symmetros* symmetrical, from *syn-* + *metron* measure -- more at MEASURE

1 : balanced proportions; *also* : beauty of form arising from balanced proportions

2 : the property of being symmetrical; *especially* : correspondence in size, shape, and relative position of parts on opposite sides of a dividing line or median plane or about a center or axis -- compare BILATERAL SYMMETRY, RADIAL SYMMETRY

3 : a rigid motion of a geometric figure that determines a one-to-one mapping onto itself

4 : the property of remaining invariant under certain changes (as of orientation in space, of the sign of the electric charge, of parity, or of the direction of time flow) -- used of physical phenomena and of equations describing them

reflective, approximate symmetry, implausibility of perfection

centered compositions, primary subject matter is placed in the middle

Strong, dynamic diagonals in service of the narrative, providing visual tension

soft, curvilinear diagonal forces,

extended edges of dominant shapes as a composition tool
example of S-Curve

Golden Mean, Golden Section, Golden Rectangle
Represent the ideal standard for proportion and balance in life and art.
Greek/mathematical- "moderation in all things, a place between two extremes". In art, that the small part relates to a larger part as it relates to the whole.

Grid
grid device used as a "neutral" structure, in order to let contents be the emphasis, also a strategy to emphasize the banal
grid structure used as an ordering device to question normalcy and aberration

figure and ground, both examples have the classic trio of figures

figure ground relationships
clearly distinct in Carompas, unclear in tattoo, integrated and flipped in subsequent images

isolating the figure from the ground
figures on minimal, reduced ground, used to to highlight the "humanity", and lack of;de-
contextualization/re-contextualization

perspective as a hierarchical ordering compositional tool, directing the eye to important subject matter
whole greater than parts, random space

Visual hierarchy refers to the arrangement or presentation of elements in a way that implies importance. In other words, visual hierarchy influences the order in which the human eye perceives what it sees. This order is created by the visual contrast between forms in a field of perception.