

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

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Lecture #3

THE ORGANIZATION OF SPACE- FLATNESS

Flat Space

Line- Weight, and Line as Value (cross hatch, etc.), the Association with Intellect, Mark-Making

Diagrammatic Lines, Maps, Architectural, Contour

Gesture, Expressive, Calligraphic Line

Shapes- Negative and Positive space

Planes and Shapes, Stencils, Graphic Shapes

Fractured Representation

Signs, Icons

video:

Vladimir Todorovic, *The Snail on the Slope*, 2009, generative video,
<https://vimeo.com/6654322>

Paul Chan, excerpt from *1rst Light*, 2007

Jane Chedle, *Flow*, 2015, <https://www.youtube.com/watch?v=ISA7J4cC130>

Bryan Tarnowski, *Heather Hansen/Emptied Gestures*, 2013, <https://vimeo.com/75185969>

Manual Cinema, *Future of Storytelling* excerpt, 2013,
<https://www.youtube.com/watch?v=Ermyk8dRArU>

Swoon & Cat Solen, *installation time lapse*, 2011

1. Using Line

2. Mysterious dancing rock phenomenon in Death Valley, California
3. Lucio Fontana, *Spatial Concept: "Waiting"*, 1960, from the "Tagli (cuts) series
4. from *The Measurement of Intelligence by Drawing*, children's drawings, published 1926
5. Diagrams of groups of lines producing value (light and dark), line weight (thick and thin)
6. J. Seely, *Stripe Song*, 1981, silk-screen print 22x30"
7. Using line to indicate light source or emphasis
8. Using line to produce tone, hatch, crosshatch
9. Canaletto, *Imaginary View of Venice*, 1741, etching 11.75x17"
10. Max Beckmann, *The Madhouse*, 1918, drypoint 10.25x12"
11. Difference in line treatment/weight in a comic book page
12. Economy of line
13. Aubrey Beardsley, 4th tableau from *Das Rheingold*, 1896
14. Sotatsu Tawaraya, *White Elephant* (detail), 17th century, paint on wood 1820c1250mm
15. Barry McGee, untitled detail from installation, 1999, paint on glass objects
16. Margaret Killgalan, parking garage murals, LACMA, Los Angeles, 2000 (now torn down)
17. Richard Tuttle, *New Mexico, New York #14*, 1998, acrylic on wood

18. Bart Exposito, *Untitled*, 2015, acrylic on canvas 54x38"
19. Richard Wright, *Aird's Lane*, 2014, blown glass & leading, installation (light)
20. Hew Locke, *Sea Power* detail, 2014, beads, cord, tape
21. Unknown street art man/wolf
22. Julie Mehretu, *Implosion/Explosion*, 2001, ink and latex on wall, installation
23. Danai Anesiadou, *Notations by Erik Thys of 'One Measure a Circle, Beginning Anywhere 1*, 2011, drawings on acetate, overhead projectors
- 21. Information: Charts, Maps, Notation, Data**
22. US deaths in Vietnam and Iraq chart
23. Unknown Persian or Arabic body mapping of (acupressure?) points, date unknown
24. Diderot, *The Arteries*, from *L'Encyclopedie..*, 1765 engraving, and Charles Etienne, *La dissection des parties du corps humain*, 1546 engraving or woodcut print
25. M.D. Logan, illustration from *Magic-A Treatise on Natural Occultism*, Manly P. Hall, 1925
26. Audel Staff, illustration from *Audels Mechanical Drawing Guide*, 1947
27. 1592 map of South America
28. Google map of Culver City (LA) galleries
29. Internet map of networks
30. Date Visualization of Metalica albums
31. Michael Kreil, *CrowdfLOW*, iPhone location data visualization ap, 2011
- 32. Some Lines (artists works with diverse line work)**
33. Tom Wudl, unknown title, date
34. Steve Roden, *Aggregate (veils)*, 2010, *The Stillness of One Small Frozen Opera*, 2007, paintings
35. Ernesto Caivano, *Philapore Tug (Due Tension)*, 2009, ink marker & graphite, 4.25"x5"
36. Dasha Shishkin, *Pete is a Prince of a Man*, 2013, pastel and acrylic on mylar, 23 parts, 120"x252" overall
36. Mark Bradford, *Lights and Tunnels*, 2015, mixed media on canvas, 84"x108"
37. Mark Bradford painting installation
38. Stephen Hendee, *Super Thrive* (detail), 2000, foamcore, tape, lighting 40x44x16'
39. Dave Ford, *Truck Drawings*, 2012
40. Martin Ramirez, *Man at Desk*, c1915, crayon and pencil 34.75x23.5"
41. Madge Gill, *Woman and Staircase*, 1951, ink drawing, "outsider" artist
42. Adolph Wolfi, unknown title, date
43. Hilma af Klint, *Tree of Knowledge*, 1913; Emma Kunz, *Work No. 064*, pencil, pastel on graph paper, 29.5x29.5"
44. Paul Nobel, *Ah*, 2010, pencil on paper, 90x105cm
45. Marium Agha, *72 Virgins for my Suicide Lover*, detail, thread on fabric, unknown title, tapestry, 2016
46. Jane Cheadle, *Flow*, 2015 drawing on rotating circle, video
- 47. Contour, Calligraphic, Gestural Line**
48. David Hockney, *Henry Moore at Cafe Royal*, 1972, ink on paper 17x14"
49. Philip Guston, unknown title, drawing from 1947
50. Jennifer Pastor, *Human Snowflake*, c.1997, ink
51. 'Mariee', blind contour drawing, 2011

52. Drawing with a calligraphy tool
53. Antique calligraphy
54. Calligraphic script examples
55. Henri de Toulouse-Lautrec, Jane Avril, 1893, lithograph 10.5x8.5"
56. Jake Weidmann, Humming a Love Song, 2015, , pen 9x12"
57. Bryan Tanowski (director), film of Heather Hansen's Emptied Gestures, 2013
58. Gestural Drawing, samples
59. Yves Klein, Anthropometry Performance, March 9, 1960, performance resulting in paintings
60. Yves Klein, Anthropometry Blue, 1960, acrylic 156.5x282.5cm
61. Ushio Shinohara, Boxing Painting Action, 1960-62, performance resulting in a painting, Pollack
62. Carolee Schneeman, Up to and Including Her Limits, 1973-6, performance documentation
63. Robert Morris, Blind Time, 1973, powdered graphite and pencil 35x46"
64. Janine Antoni, Loving Care, 1992, performance with hair dye
65. Gary Simmons, installation and action views of Lannan Foundation exhibit, The Ballroom 15x50', Ex-Rex 14x51', Star Charmer 15x70', 1996, chalk on slate painted walls
66. Jochem Hendricks, Eye, 2000-01, recorded eye motion scan, reading a newspaper, ink on paper 17x24"
67. Monika Grzymala, details from drawing installations, 2006-2009, adhesive tape
68. Light traces photograph, from *Make* zine blog, 2008
- 69. The Creation of Shapes, negative and positive space**
70. Planes and Shapes in 2-point perspective
71. Ron Davis, Parallel Epipeduents #545, 1977, acrylic 9.6x15'
72. Peter Callesen, Impenetrable Castle, 2004, paper cut out
73. Paul Chan, 1st Light, video excerpt, 2007
74. Negative space font, 2006, 3D type cube
75. Decorative stencils from Mexican and Chinese cultural traditions
76. Georges Braque, Still Life: The Table, 1928, oil 32x51.5"
76. Georgii Zimm, Still Life with Bulb, 1928-30, photogram gelatin-silver print
77. Joris Hoefnagel and Georg Bocskay, folio # 15 from Mira Calligraphiae Monumenta (Model Book of Calligraphy), produced between the mid and late 16th century
78. Edward Weston, Nude, 1925, black and white photograph
79. Lucas Samaras, Photo-Transformation, 1976, manipulated polaroid 3x3'
80. Peter Wegner, Buildings Made of Sky, 2009 photographic series
81. Anna Gaitan, Untitled stencil/painting , 1998-9, cut paper, image approx 18" long
82. Banksy, classic rodent street stencil
83. Banksy, Gaza stencil with participants, 2015
84. Indonesian Wayang puppet theater (& Gamelan music)
85. Wayang puppet example
80. Lotte Reininger at work, from The Art of Lotte Reiniger, John Isaacs, 1970
81. Lotte Reininger, still from The Adventures of Prince Achmed, 1926
82. Kara Walker, Darkytown Rebellion, detail of installation, cut paper and projection, 2001
83. Manual Cinema, Future of Storytelling conference performance excerpt, 2013
84. Swoon, street paper cuts, circa 2009
85. Swoon & Cat Solen, installation time lapse, 2011

86. Nina Rodin, Negative Space, 2006
87. Kori Newkirk, billboard, 2010, from 'How Many Billboards', MAK Center, LA
88. Ellsworth Kelly, Charter, painting, 1959
89. Monique Prieto, c2000, paintings
90. Monique Van Genderen, Hammer Museum installation, vinyl on wall, 2006
91. Civil War era quilt design (Freedom Quilt, Underground railway), patterns are codes to assist run-away slaves, North Carolina origin
92. Richard Artschwager, BLPS, 1968, various installations and materials
93. Molly Dilworth, Paintings for Satellites, 16 Manhattan, 2010
94. Interpenetration of planes, fractured representation
95. Gino Severini, Dynamic Hieroglyphics of the Gal T Abarin, 1912, oil with sequins 64x61
96. David Schnell, 2008, painting
97. Gordon Matta-Clark, Office Baroque, 1977 c-print 102x77cm
- 98. Signs, Symbols, Icons**
99. What a sign is
100. David Carson, Eugene, Oregon, 1992, color photograph
101. Jasper Johns, Flag, 1958, oil
102. Faith Ringgold, The Flag is Bleeding, 1967, oil 72x96"
103. David Hammons, Pray for America, 1974, body print, silkscreen 60x36"
104. David Hammons, African American Flag, 1999, dyed cotton, 56"x88"
105. William Pope.L, Trinket, 2015, flag, fans, lighting, flag 54'x16'
106. Russian Icon BYZANTINE: RUSSIA, The Virgin Eleousa of Vladimir, Icon: tempera/wd
107. 1/2 C15, Leningrad, State Russian Museum, 29x17.5cm
108. Robbie Conal, False Profit (Tammy Bakker), 1998, oil, 53x40"; False Profit (Jim Bakker), 1998, oil, 53x40"
109. Italian signage using symbols, 2000; and, Handicapped parking lot sign, iconic, is also a symbol
110. Windows operating system icons, web image
111. Deliciosos, corner fruit stand's Mickey Mouse sign, 1997, Los Angeles, CA
112. Anonymous, from Disneyland Babylon, c. 1995, `zine
113. Bad Boy Car Decal---(Calvin and Hobbs) guy peeing, late 1990's phenomenon, stick family sticker, seen on cars & trucks everywhere
114. Brand New Unit, Indigenous style totem tattoo on unidentified male
115. Catherine Opie, Self-Portrait, 1993, c-print of cutting on artists' back 40x30"
116. Logo tattoos
117. Luo Brothers, Welcome to the World's Famous Brands #30, 2000, lacquer painting
118. The Battle For Blue, color and logos, from *Wired* Magazine 6/03
119. Anton Vidokle, Here, There and Everywhere, book cover image, 2003
120. Anton Vidokle, Sticker Project, 2003, vinyl stickers, various dimensions
121. Nic Hess, untitled installation in a private residence, 2000, tape on wall
122. Anonymous street stencil art, birdbananapen, New York City, 2003, approx 12"x13"

----- Lecture 3 notes

flat space and line

Flat space contains no reference to or feeling of dimensionality.

Line weight- describes the relative 'weight' - strength, heaviness, or darkness - of the line against the background or support, producing value

various line weights , line as transparent layer over other images

line as shading, positive and negative through line , lines to define shading, shadows, textures, shapes, line as implied (virtual) texture

Hatch(ing): to shade (an area) with closely drawn parallel lines

economy of line , expressive line, line weight, open forms

Contour drawing: to draw the bounding shape or form or outstanding edges

contour line, contour drawing rough (modified blind) and smooth (mechanical looking, traced or digitally produced)

organizing lines in maps, maps as abstract means to define concrete and abstract spaces

body maps, mapping to understand the invisible, maps of movement data

illustrative diagrams to build and understand and build our environment

Gestural drawing/painting: gestural drawing: to emphasize the (physical) movement of the subject and/or the artist, typically defined by rapid execution

gestural drawing/painting using the body , unsighted, body/object, (dis)embodied vision, conditions facilitate chance, gesture, trace of body movements , body as inspiration for and tool of gesture

calligraphic line

repetitive, obsessive line, as if flowing with body movement

Shapes

Negative space: the space around and between the subject(s) of an image.

how planes combine into shapes, volumetric shapes that are solid and empty

shapes - reduced to most graphic, positive and negative space
shapes cutting into shapes, negative and positive space, overlap
graphic shapes creating a narrative, use of positive and negative space
shapes creating movement and visual tension , shapes with active interiors, insinuating activity , dominant shapes leading the eye, formally and contextually, bodies as shapes
predominant shapes in composition, simple shapes, compositional element and as a kind of "posterization", stencil technique

Fractured Representation- fractures in the picture plane for multiple and abstract views

an actual sign, and a semiotic sign, artists using the American flag as a semiotic sign

icon, iconoclasm

contemporary symbols in use

Widely known iconic symbols are successful in conveying their meaning through repeated exposure, they make easy targets for intervention/reinterpretation.

symbols, icons and logos re-contextualized (new contexts):

familiar symbols used in a new or exaggerated way

US identified global capitalism facilitated through commercial identities,

logos/corporate identity as cultural currency, fair game

