

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

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Lecture #4

THE RE-ORGANIZATION OF SPACE- PERSPECTIVAL SPACE, LIGHT & THE POWER OF BELIEF & FEELING

Perspective

Linear (mathematical) Perspective

New Perspective/s with Photography and Videography

Subjective and Imaginative Perspective

Texture

Atmospheric Perspective

Value

Shading, Lighting, Chiaroscuro, Mood, the Power of Illusion

Dioramas

video:

USTWO

Monument Valley, https://www.youtube.com/watch?v=wC1jHHF_Wjo, 2014

Brothers Quay, *De Artificiali Perspectiva or Anamorphosis*, excerpt, 1991 film
<http://vimeo.com/14009486>

Romain Alvary & Antoine Levi, *Stenop.es*, 2012

John Likens, *Method Design*, opening title sequence of "The Night Of", HBO

Microsoft Research, *IllumiRoom*, immersive gaming, 2013

Drone footage of Santa Barbara and Syria (2016)

The Slo Mo Guys, reel, <https://www.youtube.com/user/theslowmoquays>

MIT, *light at 1 trillion frames per second*, 2011

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1. **Reorganization of Space intro**
 2. Matsaru Emoto, *Water Crystals (Love and Appreciation, You Make Me Sick, I Will Kill You)* micro-photographs, www.hado.net
 3. *Landscape Stones*, Tuscany, ancient
 4. Giotto attributed, *Basilica of Assisi, Saint Francis Expelling Devils*, 1295/1246, flat space
 5. IGN video game virtual interior space
 6. Tilt-shift photography example
 7. Cayetano Ferrer, *Western Imports*, interventions, photograph on cardboard, 2007-8
 8. Tim Noble & Sue Webster, *HE/SHE (Diptych)*, 2004, welded scrap metal and light projectors
 9. *Perspective House*, unknown origin
 10. **Perspective**
 11. *UsTwo*, Monument Valley trailer 2014 release, mobile platform game
 12. **Linear Perspective, basics**
 13. *Horizon Line, Eye Level, Cone of Vision, Dividing a Rectangle*, L.E.D. installation, from MOCA's *Ecstasy* exhibit, 2005-6
 14. *Perspective basics diagrams: eye level, horizon line, cone of vision, vanishing point, dividing a rectangle*
 15. M. Hobena, 1689, oil 40.75x55.2", eyes are drawn down the road
 16. *Horizon Line & Eye Level, Cone of Vision, Dividing a Rectangle* samples
 17. **Linear Perspective: 1, 2, 3 point**
 18. *Linear perspective One-Point diagram*
 19. *Unknown virtual space*
 20. David Hockney, *A Bigger Splash*, 1967, acrylic 96x96"
 21. Paul Klee, *Phantom Perspective*, 1920, watercolor & printing ink transfer 9.5x12"
 22. *Chinese Peasant Painting*
 23. *Linear Perspective Two Point diagram*
 24. Ed Ruscha, from the *Standard Gas Station* series, drawing, paintings, 20th c
 25. Ed Ruscha, *Blue Collar Tool & Die*, 1992, and *The Old Tool and Die Building*, 2004, both oil
 26. Jacob Magraw, *Untitled*, 2007, 6x4", and *Untitled*, 2007, 14x11", both gouache on paper
 27. *Linear perspective Three Point diagram*
 28. *3 Point Perspective examples*
 29. *3 point perspective birds eye view New York city*, photograph

30. Oblique and Isometric projection, Kubo Shunman, 1814, woodblock 8.25x8.25", lines extend forward to converge
- 31. New Perspective/s with Photography and Videography**
32. Edward Muybridge, Handstand, 1883 photograph
33. Harold Edgerton, Bullet Piercing an Apple, 1964 photograph
34. The Slo Mo Guys, reel, video
35. MIT, light at 1 trillion frames per second, 2011
36. X-ray
37. Infrared, military photograph
38. Thermal infrared airplane, photograph
39. Microphotograph of an insect face
40. Go-Pro action image, skateboarding in space, 2016
41. Nasa, earth and the last space shuttle, photograph
42. Nasa, gamma ray emissions and the Milky Way
43. Drone footage, the new privileged view
- 44. Foreshortening**
45. Foreshortening diagrams
46. Andrea Mantegna, Lamentation Over the Dead Christ, 1480, tempera on canvas
47. Andrea Pozzo, Triumph of S. Ignazio, 1691-4
48. Andrea Pozzo, Triumph of S. Ignazio, 1691-4, detail
49. Coraline film still, 2009
50. Dog shirt, goat
- 51. Subjective Perspective**
52. Pablo Picasso, Cafe a Royan, 1940, oil 97x130cm
53. Kay Sage, In The Third Sleep, 1944, oil 100x145cm
54. Sue Coe, from Police State, President Ray Gun Takes a Bath
55. Person on scary street, from Jim Shaw's, Thrift Store Paintings, copper emboss
56. Chiho Aoshima, Chinese Noodle Girl, 2000, ink jet print
57. Barbara Hess, Untitled (Food for the Moon), 1986-7, color photograph 50x67"
58. Jean Dibbets, 12 Hours Tide Object with Correction of Perspective, 1969 photograph
- 59. Anamorphosis**
60. Anamorphosis example, Hans Holbien the Younger, The Ambassadors, etc
61. Anamorphosis mirror cylinder technique
62. Anamorphosis examples, chalk on sidewalk, Odieth
- 63. Texture, actual and implied**
64. Bas-Relief
65. Descent of the Ganges Monument, India, 7th century
66. Dragon design detail stone relief, China, Ming, 14-15 century
67. Pacific Employment and Training building, exterior wall relief
68. Dennis Hollingsworth, Chandelier Mosque, 2012, oil, 60"x48"
69. Allison Schulnik, Long Hair Hobo #2 (detail), oil on canvas, 2008, 84"x68"
70. Tauba Auerbach, Quarry, 2010, construction fence installation, fence webbing, New York
71. Tauba Auerbach, Untitled Fold Painting, 2010, acrylic, 60x45"
72. Jennifer Bolande, Plywood Curtain, 2010, digitally printed fabric installed in empty storefronts
73. Implied, virtual texture, ocean, web image
74. Implied, virtual textures from a first person shooter video game, web image
- 75. Value**
76. John Likens, Method Design, opening title sequence of "The Night Of", HBO
77. Value diagrams
- 78. Value: Atmospheric Perspective**
79. LA Smog
80. Wu Gorge of Yangtze River, China, photograph
81. Agnes Pelton, California Landscape Near Pasadena, 1930, oil 25x30"
82. J. M. W. Turner, Harbour With Town and Fort London, c.1830, oil 172x223cm
83. **Value- Shading, Chiaroscuro, Light** (gif by David O'Reilly)
84. Classic Shapes shading drawing
85. Henrik Goltzius, The Large Hercules, 1589, engraving 22.5x16"
86. Robert Riggs, Psychopathic Ward, 1940, lithograph 14.5x19
87. David Hockney, Banana, 1970, crayon 17x14"
88. Tom of Finland, unknown title and date, graphite and charcoal c.1975
89. Georgia O'Keefe, Drawing XIII, 1915, charcoal 24.5x19"
90. Tom Knechtal, Ganesha, 1994, pastel 30.5x22"
91. Kiyoshi Nakaga, unknown title, acrylic painting, c2012
92. Patrick Lee, graphite on paper

93. Photomosaic of Steve Jobs, using small photographs for their value to make a larger image, actual and simulated light value, c. 2012
94. iPhone photo brightness adjustments
95. Andy Warhol, Electric Chair, 1965, silkscreen on canvas 24x28", a real electric chair
96. Theo Westenberger, transgenic pigs photograph from Smithsonian magazine 1998
97. Caravaggio, Victorious Amor, 1601-2, oil 154x110cm
98. Sharon Lockhart, Goshogaoka Girls Basketball Team detail, 1997, c-print 32x98"
99. IGN videogame hunk image, c2000
100. Catherine Opie, Football Landscape #9 (Crenshaw vs Jefferson), 2007, photograph
101. Liisa Roberts, Trap Door, 1996, installation, projected 16 mm films on 4 screens
102. Graffiti Analysis, digital projection of street writer gestures, 2006, NYC
103. Microsoft, IllumiRoom, immersive gaming, 2013
104. Hirsch Perlman, Sketch #5, 2003, silver gelatin print 20.5"x18.5"
105. Kirlian Photography, from Enigma to Science, 1973 book
- 106. Dioramas**
107. Liaoning Forest Diorama, American Museum of Natural History, NYC
108. DIY home-made dioramas
109. Lori Nix, Living Room, 2013; Tent Revival, 1999;
110. Liz Hickok, San Francisco in Jello, model stills and video excerpt, 2009
111. James Casebere, Yellow Hallway #2, 2001, c-print (photo), 71x89"
112. Thomas Demand, Kontrollraum /Control Room, reconstructed (cardboard) interior of Fukushima Daichi power plant after Tsunami, 2011, C-Print on plexi, 79x118"
113. Thomas Demand, Clearing, 2003, photograph

----- Lecture 4 notes

Perspective, Light

Linear perspective concerns the position of the artists' -and by extension, the viewers, eye. Linear perspective assumes a fixed, ideal position of artist/viewer. It assumes that the world - through the field of vision- is arranged for a single and omnipotent viewer, a role previously held only by a deity. Initially, perspective was seen as a threat to the influence of the church, but they soon employed it as a tool to show Jesus as a flesh being. Perspective's insistence on the importance of the individual viewer proved a valuable and persuasive tool for the church. It is only the advent of cinematic space, seen in 2-D work in the form of collage and photomontage, and the more recently articulated virtual space, that breaks the hold of perspective. Cinematic space heavily influenced arts ability to "re-focus" on a subjective imaginary space (Impressionism, Surrealism, Cubism, Fauvism; emphasizing color, light, and the unconscious).

- a. establish a horizon line, eye level
- b. place objects above/at/below that line; all relative to eye.
- c. Use orthogonal lines to project objects in space

1 Point Perspective

front or back plane of subject is flat or parallel to the picture plane

Horizon- analogous to eye level

Vanishing Point- convergence

Orthogonal Lines- represent receding parallels, diagonal lines projected from VP

Vertical projection of units in space:

eyes drawn through projecting objects in space, pacing objects in a receding space

2 Point Perspective

One vertical edge is closest and all top and bottom edges recede & converge at left and/or right vanishing points. Viewing the leading edge instead of a flat plane so that the geometric solid appears at an angle to line of sight.

- a. Establish horizon line
 - b. Place vanishing points (in 'reality' they are at edges of our view)
 - c. Draw closest vertical edge to you
- verticals never converge

3 Point Perspective

Vantage point is assumed far above or below subject, causing sides and top/bottom to converge to 3 Vantage Points. Viewing from an exaggerated position, worm or bird eye.

- a. Locate horizon line
- b. Fix left and right Vantage Points
- c. A 3rd (vvp) Vantage Point (representing the viewer's location) is located on a vertical axis, perpendicular to horizon.

Oblique Projection

engineering and architectural applications, seen in Asian art
Flat, frontal, no converging sides, and,

Isometric Projection

used in technical drawing and drafting
Vertical front edge, non-converging side planes, less apparent distortion than oblique projection

Foreshortening: Parts of an object are diminished so that they appear shorter and narrower as they recede.

dramatic examples of foreshortening, note that Christ has head propped up for viewer, feet jutting out at viewer

Subjective Perspective

Of the imaginary, irrational, simultaneous multiple views, fanciful, some using mechanical devices

Aerial or Atmospheric Perspective:

Based on the optical effect caused by light being absorbed and reflected by the atmosphere (dust+ moisture); this mist is most dense at Earth's surface, where it scatters light and distant tones lose contrast; blue penetrates mist most easily.

The illusion of deep space by lightening values, softening details and textures, reducing value contrasts and neutralizing colors in objects as they recede.

Texture: Surface character of a material that can be experienced through touch or the illusion of touch. Actual texture has material volume (it's real), virtual or implied texture appears to have real texture, but is flat. It achieves the appearance of texture through line, value, color.

texture, actual physical, dimensional texture, actual texture in paint
actual and implied/virtual (the illusion of) texture in ink and paint as a record of artists' hand

Value: The relative degree of light and dark, here as articulated in with lighting and shading

Achieving light and dark
shading techniques in drawing
use of light for dramatic effect, harsh light, blown out detail contributes to cold, removed feeling
lighting for dramatic effect in photography, in this case eliciting desire, longing, memory; effectively creating a sense of both negation and creation

Chiaroscuro

Italian for "bright-dark", dramatic contrasts of light and shade. Used as a device to model the figure and forms (draping), as well as for spiritual and narrative impact.
In Caravaggio's case, his intense chiaroscuro is known as "Tenebrism". Makes value an instrument of exaggeration characteristic of Baroque strong contrasts, drama.

"painting with light", enhancing mood, fabric
contemporary examples of chiaroscuro
critical use of light to render and transmit an experience of seeing not tied to realism

Light, projected light, colored and interrupted

A VERY SHORT HISTORY OF ILLUSIONISTIC/COMPOSITIONAL SPACE STRATEGIES
(just for reference, not in slide lecture)

Pre-Historic cave painting, oldest paintings have been found to be over 35,000 years old

Egyptian 4000bc-1600bc

stylized for content, all salient aspects featured on same plane for ease of viewing, transporting to next realm

Medieval 200bc-1300ad

dualistic - body and soul- world view, "spiritual, heavenly space" -where the laws of material such as gravity do not apply, and is a model for "earthly space", nothing needs to be grounded
Giotto attributed, Basilica of Assisi, Saint Francis Expelling Devils, 1295-1246, flat space
IGN video game virtual interior space
both of these spaces assume a dualistic belief system, parallel worlds of the gravity bound physical (earth), and that of the non-physical (the mind, the divine)

Renaissance 1300-1600

spatial integrity, all objects appear to reside in one continuous, homogeneous dimensional space, the illusion of depth through perspective

Baroque 1600 Flanders/Holland

The art of sensation, engaging the viewer physically and emotionally through perceptual experiences, dynamic, open compositions, associated with the Counter Reformation (counter Catholic Church restrictions)

Rococo 1700's

Light, playful, decorative, exotic, feminine, fussy detail, complex compositions, declining aristocracy, more intimate

Re-Flattening of Space Through

Cubism and early Collage

presenting all information on same plane

Expressionism

human emotion expressed

Abstraction

Abstract Expressionism

Confused/Pastiched /Postmodern Space

characterized by an interest in the surface, symbology, semiotics, the "gaze" of the viewer

