

Minneapolis Institute of Art

October 22
and 25, 2024



(Left) Louise Catherine Breslau, *The Study of Drawing: Portrait of Yves Österlind, Age Nine*, 1901



(Above) Winslow Homer, *Art Students and Copyists in the Louvre Gallery, Paris*, 1868

Agenda

- StaffSavvy
- Visual Elements and Principles of Art
- Visual Thinking Strategies (VTS) in galleries
- Homework for next class



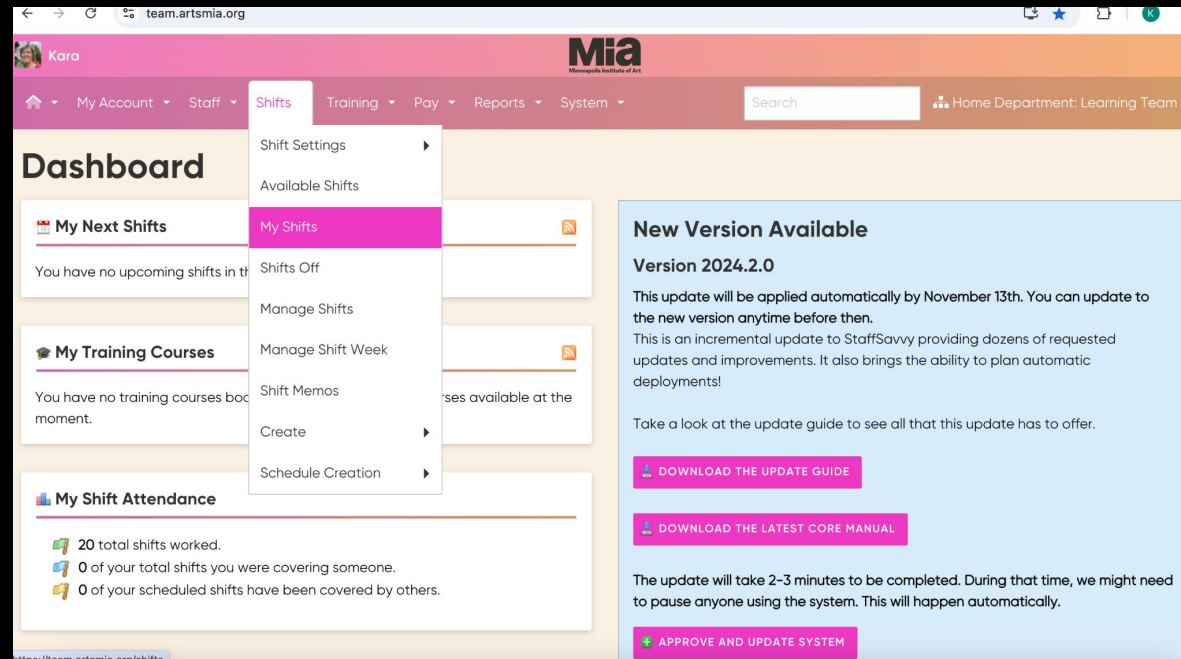
Michael Sweerts, Boy Drawing before the Bust of a Roman Emperor, c. 1658–61

StaffSavvy

- Guides receive tour assignments through the StaffSavvy system. Next week, you will receive an email, asking you to log into StaffSavvy.

Watch this video:

https://www.youtube.com/watch?v=PYV5BG8YK_s



Visual Elements:

- **Line**
- **Shape (2-D) and Form (3-D)**
- **Space**
- **Color (Hue/Intensity/Tone)**
- **Value (Tone)**
- **Texture**

How might you use or reference the visual elements in your daily lives, at home or work?

Visual Elements:

- **Line**
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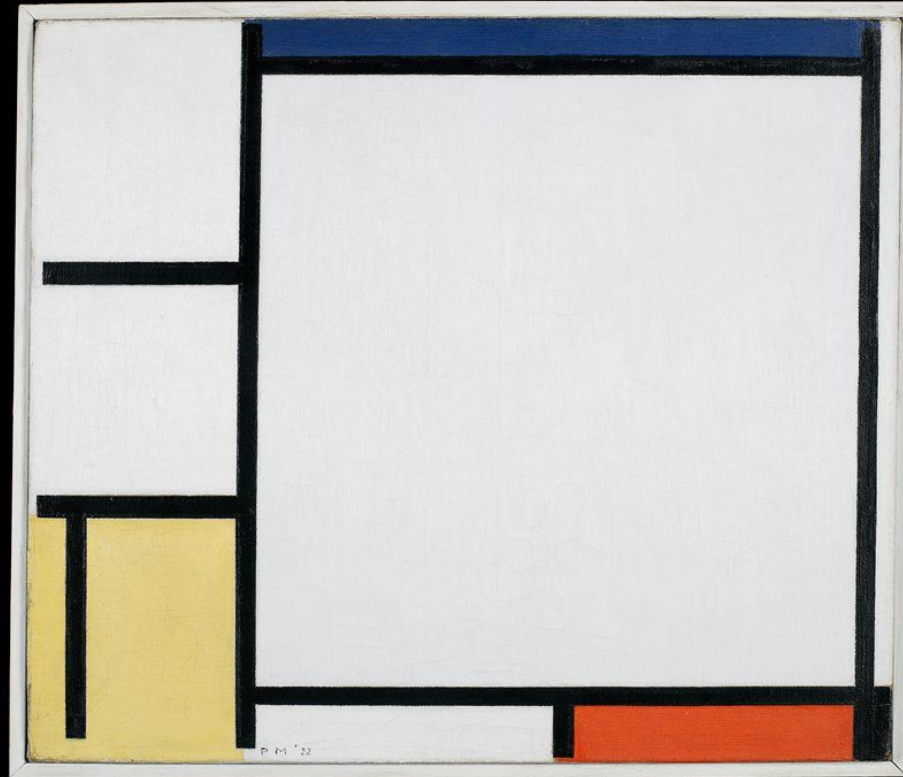
Jody Folwell, T'ah p-ah sa' wae
(Dad's Fish), c. 2000



Line



Charles Loring Elliott, Unfinished
Portrait of Henry J. Brent,
1811-1850, c. 1850

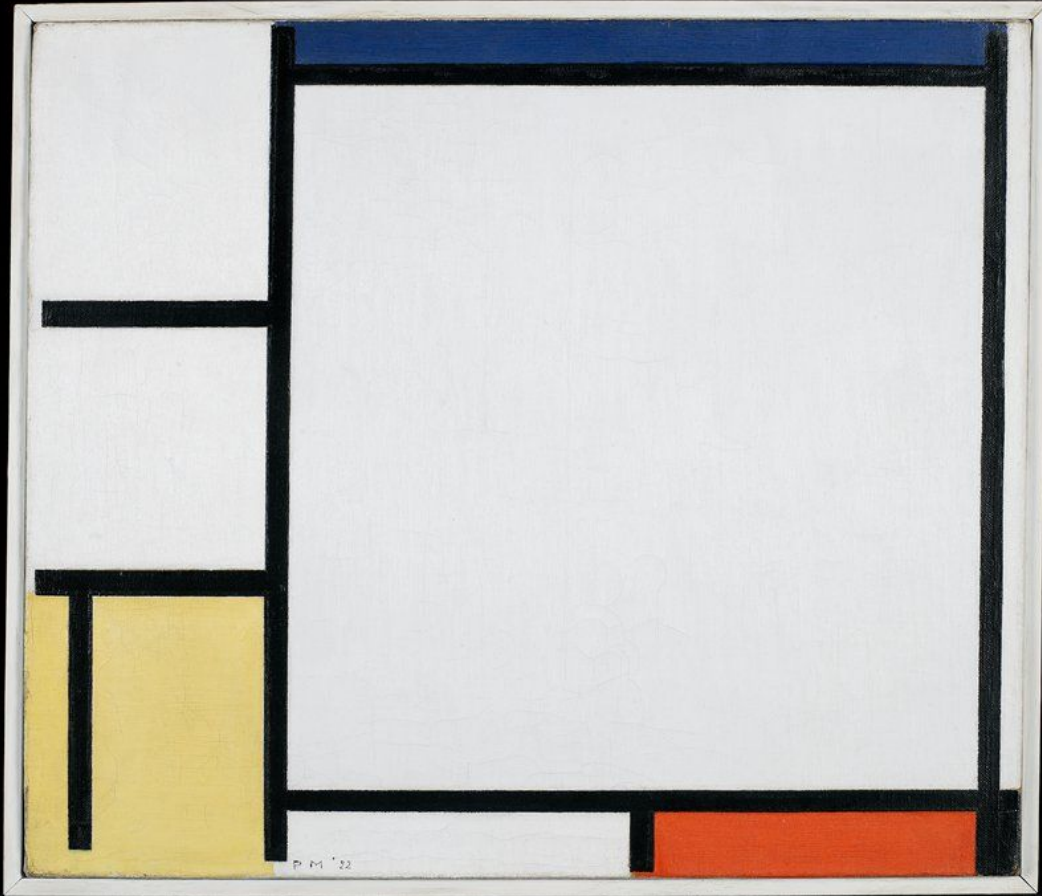


Piet Mondrian, Composition with
Blue, Red, Yellow, and Black, 1922

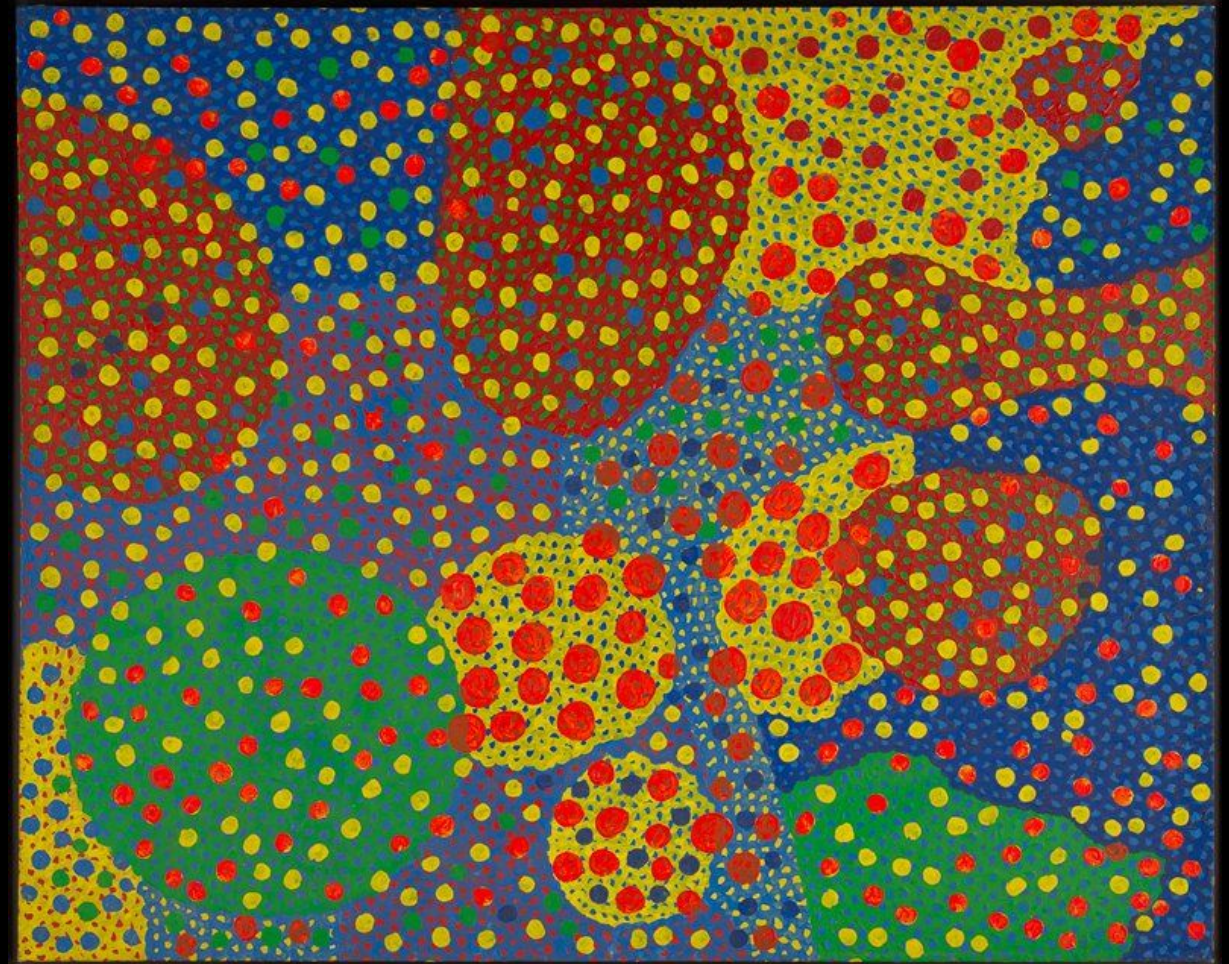


Paul Ranson, Tigre dans les jungles
(Tiger in the Jungle), 1893

Shape is 2-D (geometric or organic)



Piet Mondrian, *Composition with Blue, Red, Yellow, and Black*, 1922



Kusama Yayoi, *Untitled*, 1967

Form is 3-D (geometric or organic)



Tony Cragg, Pulse, 2003



Graeco-Roman, The Tiber Muse, 2nd-1st century BCE



Frank Lloyd Wright; Maker: John W. Ayers, Side chair, c. 1903

Space: refers to depth—
real or represented—and
also to the general surface
area within a work of art.

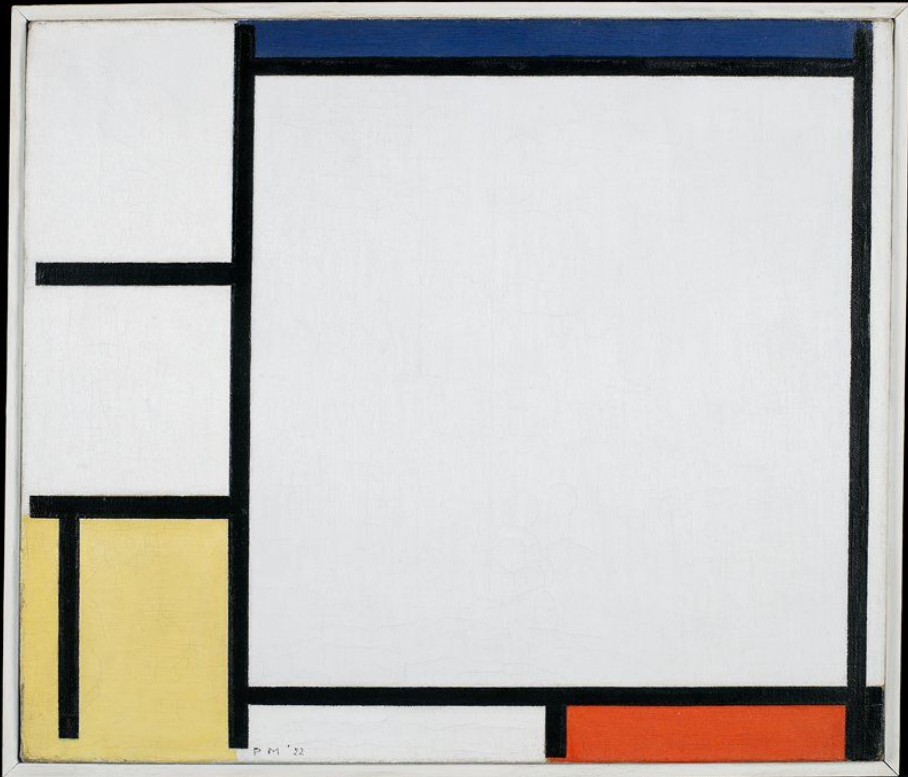


Joaquin Sorolla y Bastida, *Before the Bullfight*, c. 1900

Volume: space within a form.

Tony Cragg, *Pulse*, 2003

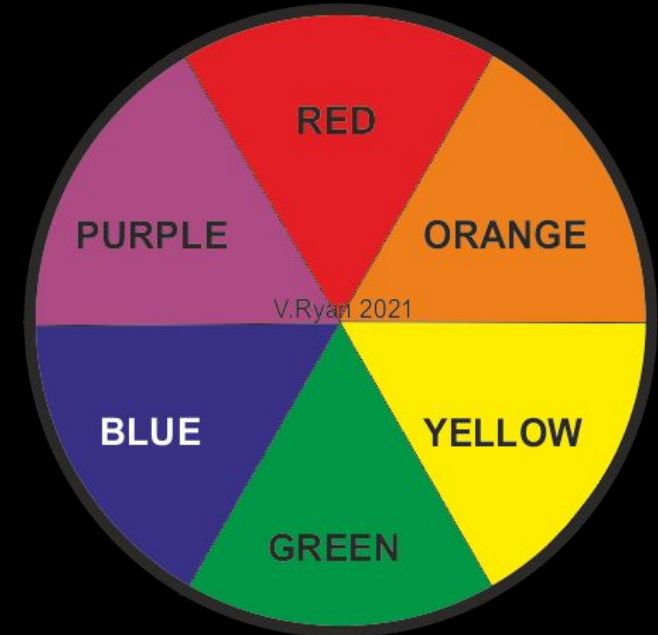
Color: Primary and Secondary



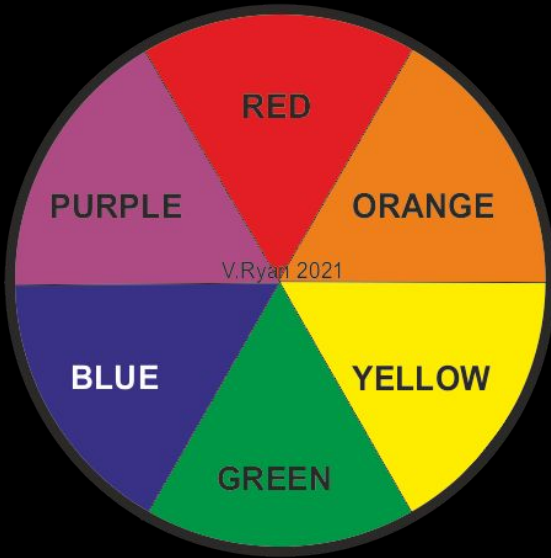
Piet Mondrian, *Composition with Blue, Red, Yellow, and Black*, 1922



Frances Cranmer Greenman, *Self Portrait*, 1923



Color: Complementary colors



Emil Nolde (born Emil Hansen),
Evening Glow, 1915



Self-Portrait with Dr. Arrieta, 1820
Francisco José de Goya y Lucientes

Color: Hue and Intensity



Frank Stella, Tahkt-I-Sulayman
Variation II, 1969



Thomas Sully, Portrait of George Washington, c. 1820

Value (or tone, the lightness or darkness of colors)

How does the value or tone impact our experience with the subject matter?



Rembrandt van Rijn, Lucretia, 1666

Value (lightness or darkness)



Albrecht Dürer, Adam and Eve, 1504, engraving, right. (Above, engraving plate and etching plate)



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Giovanni Battista Piranesi, The Grand Piazza, 18th century. etching

Texture



Above, George Morrison,
Untitled, 1960



Far left, Lola Pettway,
"Housetop" variation quilt, 1970s,
and left, William Edmondson,
Ram, 1938-1942

Principles of Art

How artists put the visual elements together in a work of art

- **Balance**
- **Emphasis**
- **Harmony/Unity**
- **Variety**
- **Gradation**
- **Movement**
- **Proportion**
- **Rhythm**



Francesco de Mura, Self-Portrait, c. 1740,
Oil on canvas 62.48
Gallery 307

Balance

What words would you use to describe how the artist used shapes and lines in the design of this textile?



Navajo, Blanket, c. 1875, Wool 2020.38
Gallery 260

Balance

Combining elements to add a feeling of equilibrium or stability

symmetrical - the two halves are identical (or almost)

The pattern of this textile represents *hozho*, a Navajo philosophical concept that emphasizes the connection between beauty, symmetry, balance, order, and grace.



Navajo, Blanket, c. 1875, Wool 2020.38
Gallery 260

Balance

asymmetrical - the two halves are not the same, but the visual weight is balanced between the two sides

Chinese and Japanese art often features asymmetrical compositions, unusual viewpoints, and cropped elements. Large empty spaces balance small detailed areas, providing flexibility, subtlety, and dynamism. The dynamism of the work underscores the tension of what might happen next.



Gao Qipei, Flower-and-Bird Finger Painting from an Album of Ten Leaves, 1684, Ink and color on paper 99.176.8
Gallery 218

Balance

asymmetrical - the two halves are not the same, but the visual weight is balanced between the two sides

What might happen next? What do you see that makes you say that?



Tokuriki Tomikichiro, Cat and bird nest, 20th century, Woodblock print; ink and color on paper 2019.78.336

Balance

radial - equilibrium is created around a central point

A mandala visually represents the sacred Buddhist universe, and is used in meditation and initiation rites. The monks work from the center outward. Visualization moves from the outer rim inward while contemplating the journey to perfect bliss.



Monks of the Gyuto Tantric University, Yamantaka Mandala, 1991
Colored silicate and adhesive on wood 92.44
Gallery 255

Emphasis

Draws our eye to an area called *center of interest* or *focal point* through position, color intensity, size, or contrast

Where is your eye drawn?



Ernest Whiteman, Untitled, 1991, Steel, neon 92.140
Gallery 260

Emphasis

Emphasis through color intensity (neon light) contrasts with the rusted steel and draws our eye to the central heart/life line. The extended arm-like forms emphasize our life connection with and dependence on the rainfall and the harvest.



Ernest Whiteman, Untitled, 1991, Steel, neon 92.140
Gallery 260

Emphasis

OR - Uses position, color intensity, size, or contrast to draw us away from a central point

What caught your eye first? How did your eyes move around the image?



John Singer Sargent, Luxembourg Gardens at Twilight,
1879, Oil on canvas 16.20
Gallery 351

Emphasis

Sargent captured a fleeting moment as people move through the hazy summer twilight of a park in Paris. The lack of a focal point suggests that no one part is more important than another. The delicate harmony of pearly gray and white combines with touches of vivid color.



John Singer Sargent, Luxembourg Gardens at Twilight,
1879, Oil on canvas 16.20
Gallery 351

Harmony/Unity

Combines similar elements to accent their oneness; all the parts belong together to make a whole

What do you notice about the figures and animals in this image?



Pa Lee Thao, Village Story Blanket, 1983,
Cotton; embroidery 83.128
Not on view

Harmony/Unity

To provide income for Hmong refugee families living in Laos, women employed their needlework skills—traditionally used for clothing—to create elaborately embroidered story blankets to sell. All the images work together to show the unity of the community as they worship at temples, farm, produce food, and feed the animals.



Pa Lee Thao, Village Story Blanket, 1983,
Cotton; embroidery 83.128
Not on view

Variety

Combines diverse elements to create intricate and complicated relationships

How does the artist show how the people in this image relate/do not relate to each other?



Jacob Lawrence, Subway Acrobats, 1959, Tempera on board, Kunin Collection

Variety

Lawrence depicts the people, colors, and sounds of riding the subway through acute attention to detail. He includes standing men in suits, people reading, a woman knitting and two young boys giving a performance. Sparks from the subway tracks are seen through the windows. He uses variety to show the social realities and relationships of urban American life.



Jacob Lawrence, Subway Acrobats, 1959, Tempera on board, Kunin Collection

Gradation

Gradual changes in design element/s—such as color, shape, size, or value—create a sense of movement, interest, and depth; suggest form and create perspective

How has the artist used design elements to show movement and depth?



Georgia O'Keeffe, *Above the Clouds I*, 1962-1963, oil on canvas, Georgia O'Keeffe Museum

Gradation

O'Keeffe recreated this view of the sky above the clouds from an airplane flight. The vibrant blue fades as it reaches the horizon. The islands of white clouds change shape and size. At the top the pale horizon fades from salmon peach to blue-gray.



Georgia O'Keeffe, *Above the Clouds I*, 1962-1963, Oil on canvas, Georgia O'Keeffe Museum, Santa Fe

Movement

Creates the look and feeling of action; uses directional lines and forces to produce sensations of standing still, being at rest, or being in motion

How do inferred diagonal lines create action?



Paul Manship, Flight of Night, 1916, Bronze with marble base 82.15

Movement

Manship often used a flying figure to symbolize the passage of time. The woman in Flight of Night is probably Artemis, Greek goddess of the hunt and moon, who was chased from the sky every morning by her twin brother, Apollo. The lines of her garment, ruffled by the wind as she flies, add to the sense of movement.



Paul Manship, Flight of Night, 1916, Bronze with marble base 82.15

Movement

Creates feeling of standing still, being at rest, or being in motion

George Morrison's work often contains use of strong colors, textures, and a persistent horizon line. He captures the stillness of Lake Superior as a sustaining, yet powerful, force.



George Morrison, Far Echo, Red Rock Variation: Lake Superior Landscape, 1993, Acrylic on canvas on board 93.52.1
Gallery 259

Proportion

Shows the relationship of the parts to the whole

Based on size, who is the most important figure in this sculpture?



Unknown artist, Adoration of the Magi, c.1430-60,
Alabaster, pigment 2001.268
Gallery 340

Proportion

Unnatural proportions show the relative importance of figures and indicate hierarchy. The most important figures are the largest. The Virgin Mary would tower over the three kings if she were to stand up. Notice the size and position of the “newborn” Christ Child. Joseph crouches in the lower left corner, relegated to the size of the humble ox and donkey.



Unknown artist, Adoration of the Magi, c.1430-60, Alabaster, pigment 2001.268

Rhythm

Uses repeated elements that cause a visual tempo or beat; relates to pattern

What words would you use to describe the rhythm of the figures' movements? What patterns do you see?



José Clemente Orozco, *La retaguardia*, 1929, Lithograph, P.11,649

Rhythm

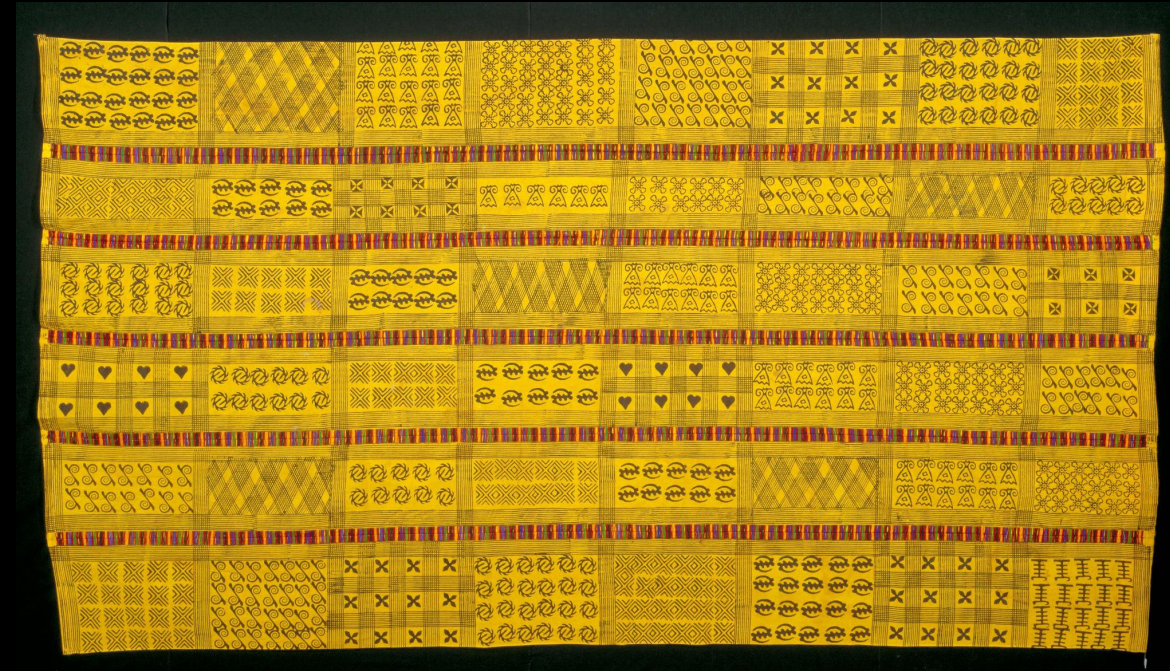
Orozco places dominant and subordinate elements in sequence. The people move as a unit, slowly and facelessly. After the revolution, Orozco's Mexico is not a vision of triumph; rather, it is a land of people struggling to survive within a dark shadow of violence and oppression.



José Clemente Orozco, *La retaguardia*, 1929, Lithograph, P.11,649

Rhythm: Pattern

Pattern refers to repetitive ordering of design elements. This decorated Akan cloth serves as visual communication as well as an aesthetic object. The symbols represent "messages one gives to another when parting." They visually reference Ghanaian parables, proverbs or historical events that reflect Akan cultural values, from religious beliefs to codes of conduct. Repetition emphasizes the importance of the messages.



Akan, Man's Wrapper, 20th century, Cotton; block print, embroidery
95.116.8

Questions on Visual Elements?

Questions on Principles of Art?



Jody Folwell, T'ah p-ah sa' wae
(Dad's Fish), c. 2000

Break

Jody Folwell, T'ah p-ah sa' wae
(Dad's Fish), c. 2000

Visual Thinking Strategies (VTS)

- A group facilitation method used in inquiry-based teaching to help beginner and less experienced viewers grow in confidence and the ability to derive meaning from art.
- VTS is based on careful observation and encourages multiple points of view in an informal, nonthreatening context.
- Participants explore ideas freely together—and learn to back up their observations with visual evidence as seen in the work of art.

“Pure” VTS does not introduce information beyond what the participants have observed. “Hybrid” VTS allows the facilitator to introduce cultural and societal context before or during the discussion, as related to the participants’ observations.

Visual Thinking Strategies: 3 questions

- What's going on in this picture? (followed by paraphrasing by facilitator)
(If a student gives an interpretive answer that needs clarification or elaboration, ask:)
- What do you see that makes you say that?
(When you come to an end with one student comment, turn it back again to the group with the last question.)
- What more can you find?

Next class

- Continue to work on the Wayfinding assignment
- Read Dressed for the Occasion set; handouts for inquiry, learning styles, grade-level characteristics
- Read Tour Toolkit: Developing a Theme
- Watch the video on StaffSavvy:

https://www.youtube.com/watch?v=PYV5BG8YK_s

Thank you! Please fill out the check-in form.

