

Illusion of Space

Translating Space to Two Dimensions

Picture Plane – the frontal plane of the painting.

Examples of 3-Dimensional artwork:

- Ceramics
- Jewelry
- Metalwork
- Weaving
- Sculpture
- Architecture



The Galleria, BCE Place, Toronto.

Ways to Show Depth

1. Size
2. Exaggerated Size
3. Overlapping
4. Vertical Location
5. Aerial Perspective
6. One-Point Perspective
7. Two Point Perspective
8. Amplified Perspective
9. Multiple Perspective
10. Open Form/Closed Form



Gustave Caillebotte. Rue de Paris; Temps de Pluie
(Paris Street, Rainy Day). 1877. Oil on canvas, 6'
11 1/2" x 9' 3/4" (212.2 x 276.2 cm). The Art
Institute of Chicago (Charles H. and Mary F. S.
Worcester Fund Collection, 1964.336).

1. Size

1. Size

Size – Things that are closer are larger. As they get further away they get smaller.

- Size is the most basic way to demonstrate space.
- Works best with similar objects. (Line of Trees, etc...)

How to use:

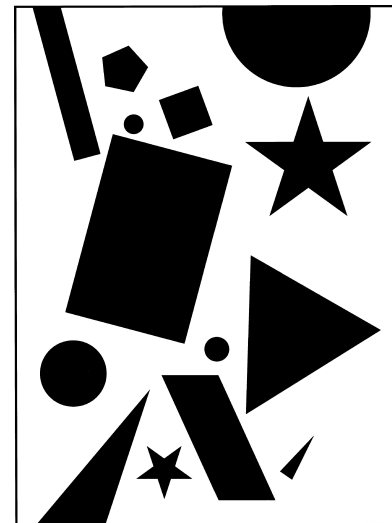
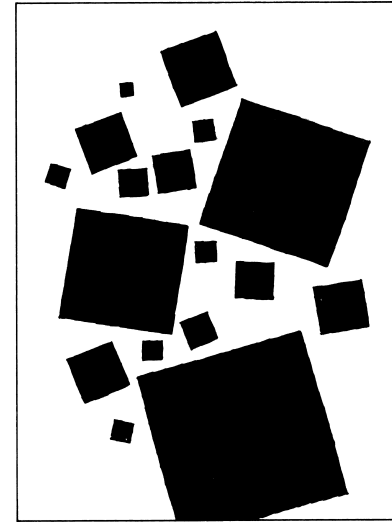
- Repeat objects over and over while decreasing the size towards the vanishing point



Abraham Walkowitz. Bathers on the Rocks. 1935. Oil on canvas, 2' 1" x 2' 6 1/8". Tampa Museum of Art Collection, Museum Purchase (1984.15). Skify, Berlin. Gift of the Judith Skify, Berlin. Gift of the Judith

Spatial Effect with Abstract Shapes

- Repetition also works with abstract shapes.
- It works best with similar shapes
- It is not as effective with a variety of different shapes.



2. Exaggerated Size

“Using relative sizes to give a feeling of space and depth is very common to many periods and styles of art.”

How:

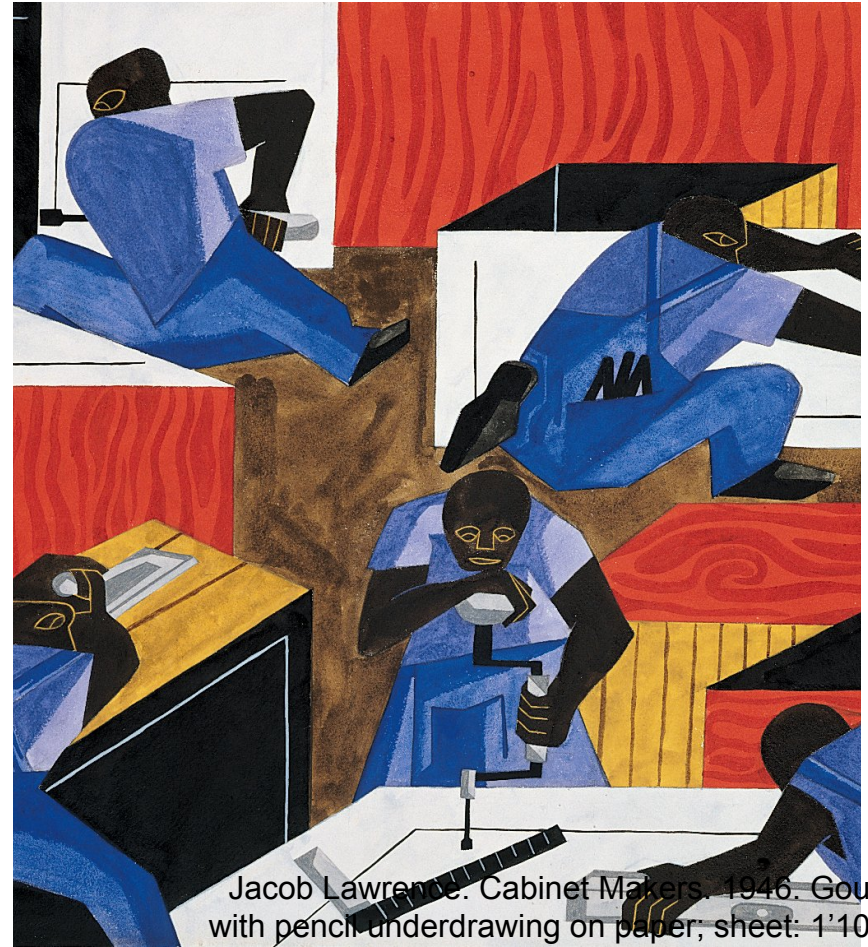
1. Take an object with a familiar size.
 2. Place it in the foreground and make it very large and /or have it escape the edges of the picture.
 3. Then place other familiarly sized objects in the “background” by making them very small.
- This will create distance and a dynamic visual pattern.



Ando Hiroshige. Suido Bridge and Surugadai (Suidobashi Surugadai) No. 48 from Famous Views of Edo, Edo Period, Ansei Era, published May 1857. Color woodblock print. Hiroshige, Ando or Utagawa (1797-1858). Brooklyn Museum of Art, New York, gift of Anna Ferris/The Bridgeman Art Library.

3. Overlapping

- Simple device for creating depth.
- When you can see the complete object it is considered in front.
- The illusion of depth is increased when you use overlap in combination with change in size.
- The same principle can be used with abstract shapes.



Jacob Lawrence. Cabinet Makers. 1946. Gouache with pencil underdrawing on paper, sheet: 1'10" x 2' 6 3/16" (55.9 x 76.6 cm), image: 1' 9 3/4" x 2' 6" (55.2 x 76.1 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, gift of Joseph H. Hirshhorn, 1966 (66.2915).

4. Vertical Location

- Used widely in the Near East and Asian art.
- Objects lower in the picture frame are considered “closer.”
- Based on the way we see things. We see things at the ground level first, and then we look up.



Miskina. The Disputing Physicians (or Philosophers).
1593-1595. From the Khamsa of Nizami, f.23v. Painting on
paper, 30 x 19.5 cm. © British Library Board. All rights reserved.
OR 12208.

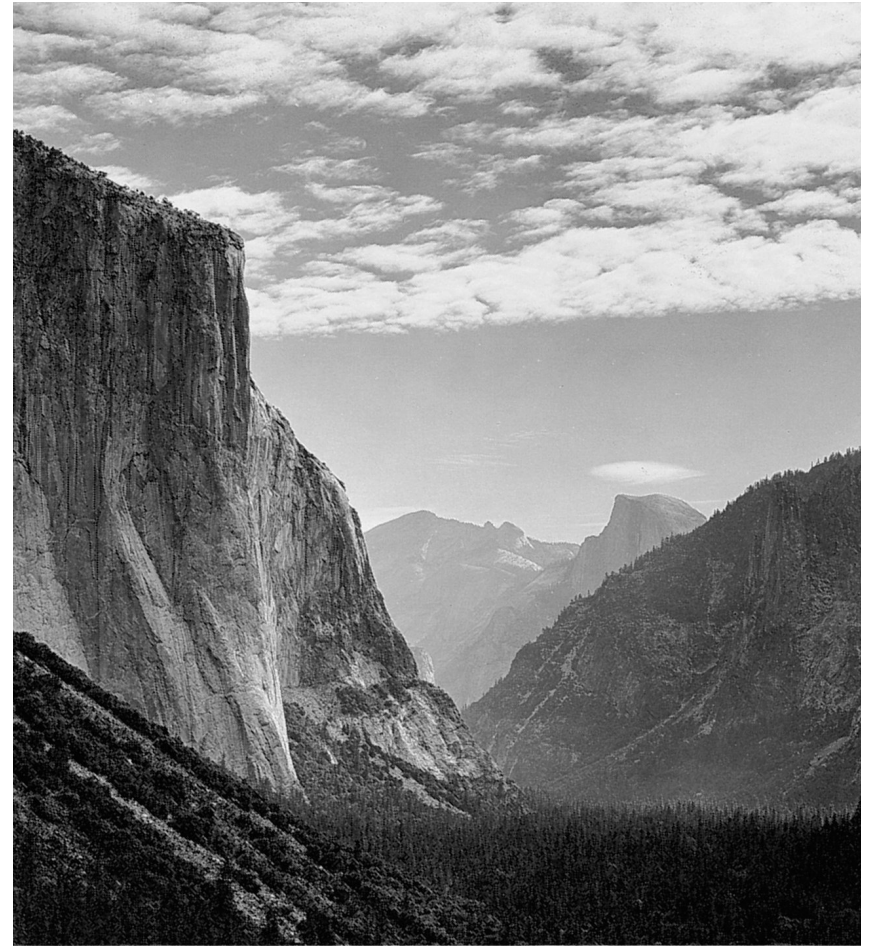
5. Aerial Perspective

Aerial (Atmospheric) Perspective—
use of color or value to show depth.

- Color and/or value becomes less as an object recedes.

How:

- Objects turn blue gray and fade.
- Contours become less distinct
- Edges are less clear.



Ansel Adams. Yosemite Valley from Inspiration Point. c. 1936. Photograph. Copyright © 1993 by the Trustees of the Ansel Adams Publishing Rights Trust. All rights reserved.

Aerial Perspective continued...

Aerial perspective applies to both landscapes and to portraits.

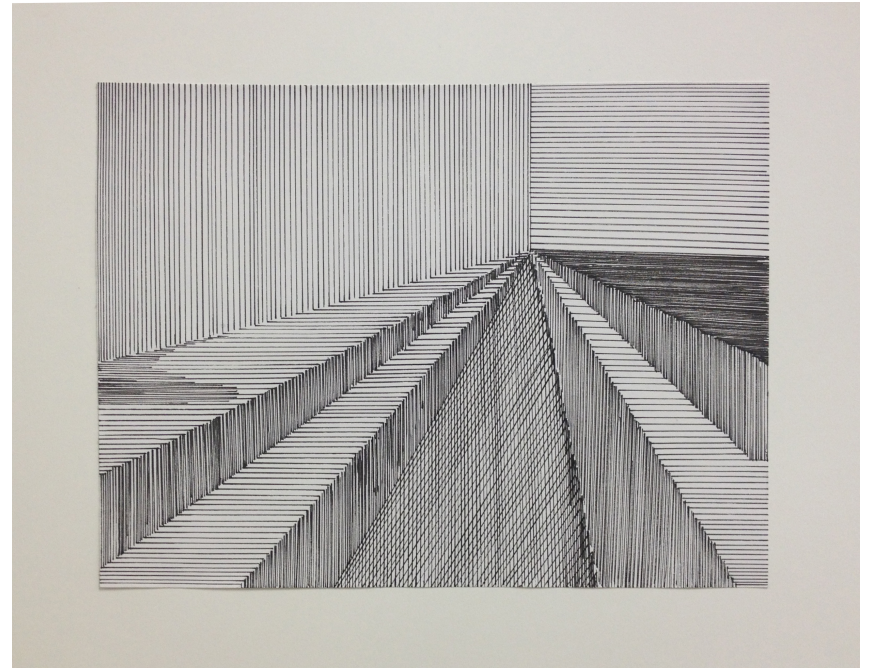


Mary Cassatt. *The Fitting*. 1890-1891. Drypoint and aquatint on laid paper; plate: 1' 2 3/4" x 10" (37.5 x 25.4 cm), sheet: 1' 6 13/16" x 1' 1/8" (47.8 x 30.8 cm). National Gallery of Art, Washington, D.C. (Chester Dale Collection, 1963.10.252)

6. Linear Perspective

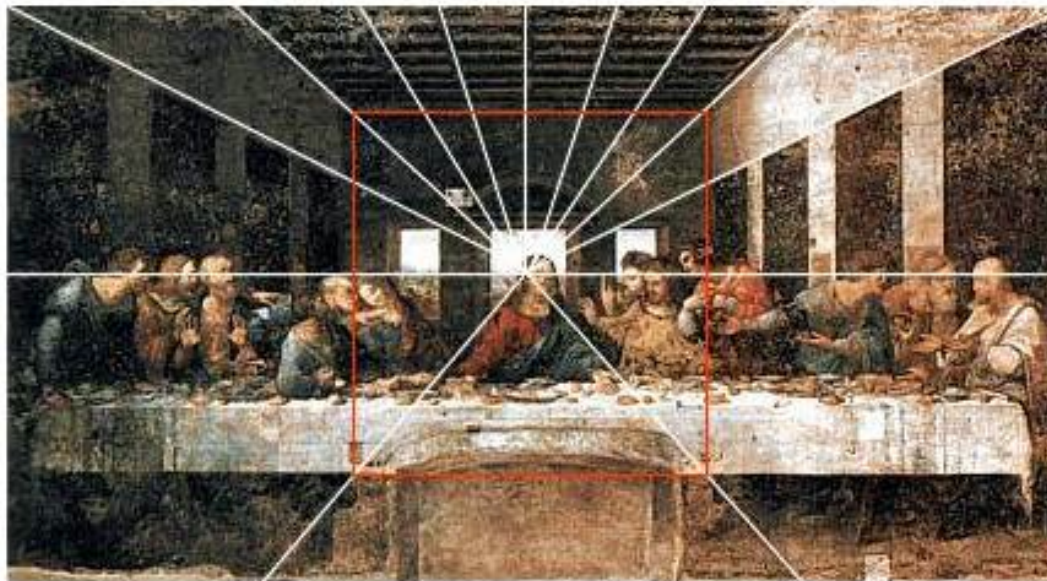
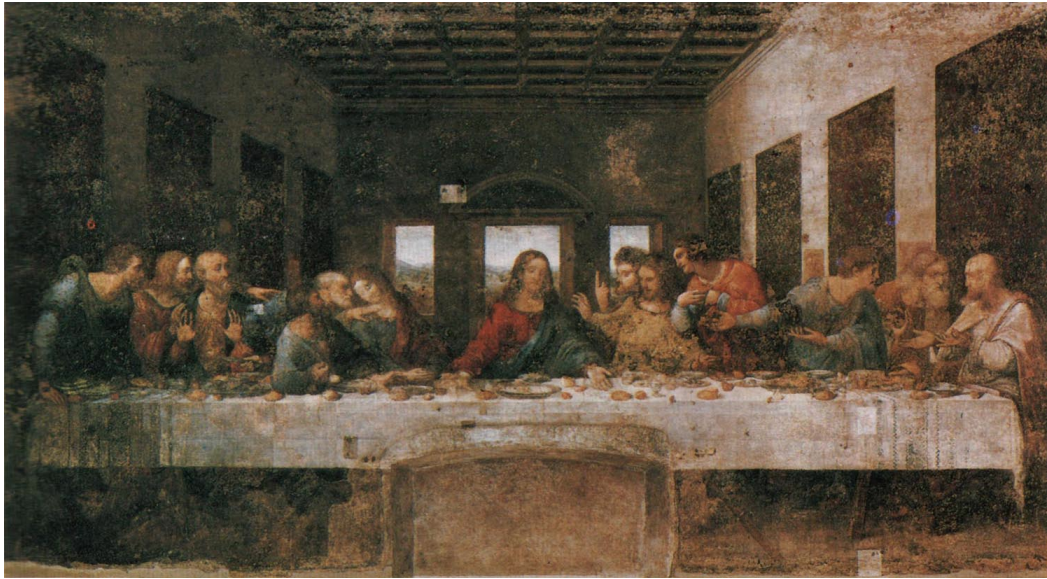
Linear Perspective—As parallel lines recede, they appear to converge and to meet on an imaginary line called the horizon, or eye level.

Vanishing Point— parallel lines come together at the same place in infinity, called the vanishing point.



Paolo Uccello. The Battle of San Romano in 1432.
Condottiere Niccolo da Tolentino leading the
Florentine forces against Siena. National Gallery,
London, Great Britain. Kitagawa Utamaro. Moonlight
Revelry at the Dozo Sagami. Edo Period, Japan. Ink
and color on paper, 147.0 318.6 cm.

One-Point Perspective Example



Leonardo da Vinci (Italian, 1452-1519). Last Supper, 1495-98. Tempera and mixed media on plaster. 460 x 880 cm (15.09 x 28.87 ft.). Convent of Santa Maria delle Grazie, Milan

One-Point Perspective

One-Point Perspective = *Linear Perspective* – Everything (All lines) go to one point: the vanishing point.

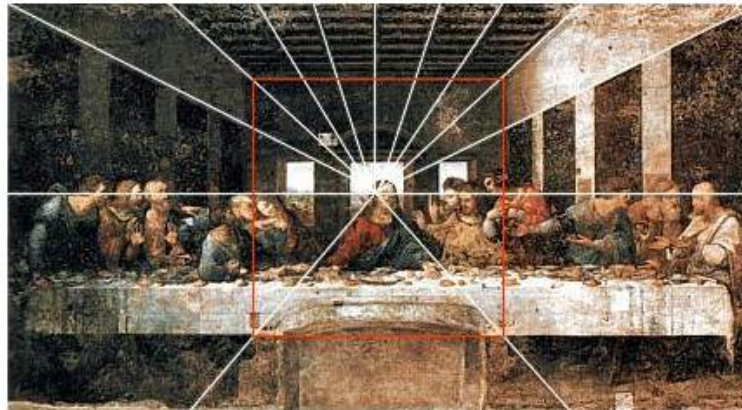
- This effect was utilized during the Renaissance period.

Positioning the Horizon

- The choice of where to put the horizon is unlimited; it does not have to be centered.

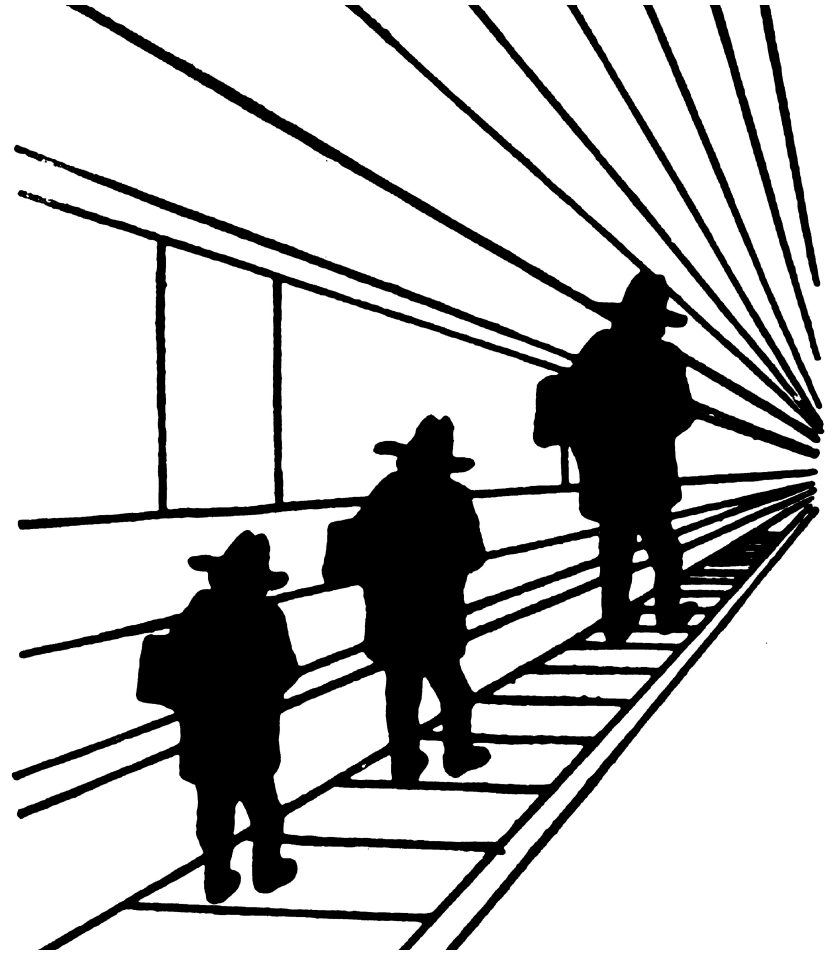
Exploring One-Point Perspective

- Place one point on the horizon, all lines then go to this point.



Creating Illusions

- By using perspective you can create an illusion of receding shapes getting bigger, even though they are the same size.



7. Two – Point Perspective

Two – Point Perspective uses 2 vanishing points on the horizon.

- Looks more natural than 1-point perspective.

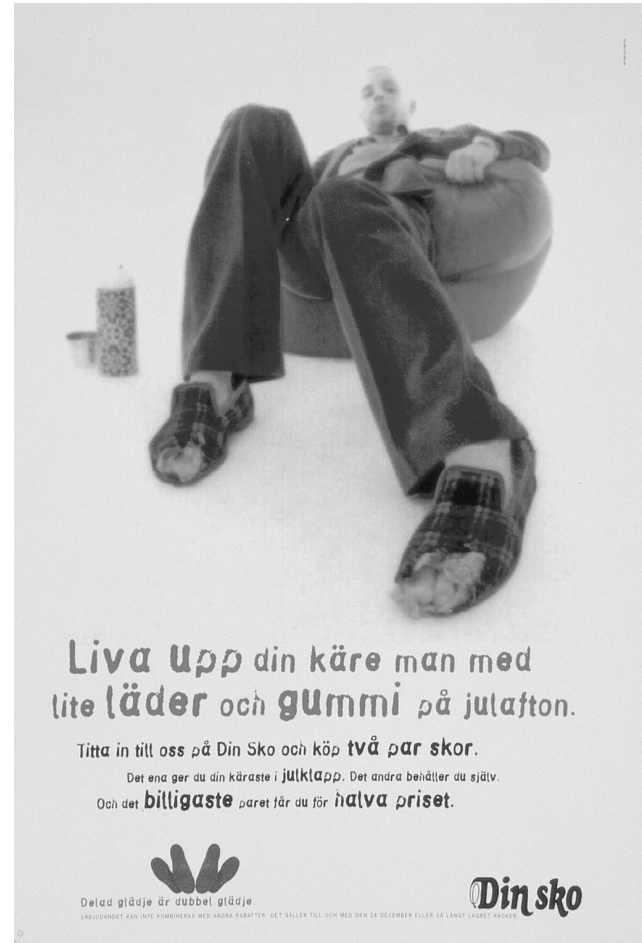


Giovanni Antonio Canal Canaletto (1697–1798). Campo Santa Maria Zobenigo. Venice, Italy. Oil on canvas, 1' 6 1/2" x 2' 6 3/4" (47 x 78.1 cm). Private collection. Karl and Jennifer Salatka Collection, Concept Art

8. Amplified Perspective

Amplified Perspective

- Like foreshortening.
- Object closest to the camera or artist is very large and rest of the figure or scene is small in the background.
- Gives a dramatic, dynamic quality.
- Quickly pulls the viewer into the picture.



Ad for Din Sko shoe store, Sweden. Agency: Inform Advertising Agency, Gothenburg. Art Director: Tommy Ostberg. Photo: Christian Coinberg.

9. Multiple Perspectives

Multiple Perspective - When looking at a figure or object from more than one vantage point at the same time.

Multiple Perspectives in Ancient Art

- Was a basic Pictorial device used by the Egyptians.
- The objective was not to show the figure as it really was but to show the most important part.
- To show what made humans human, Ex: the eyes, the arms, etc...

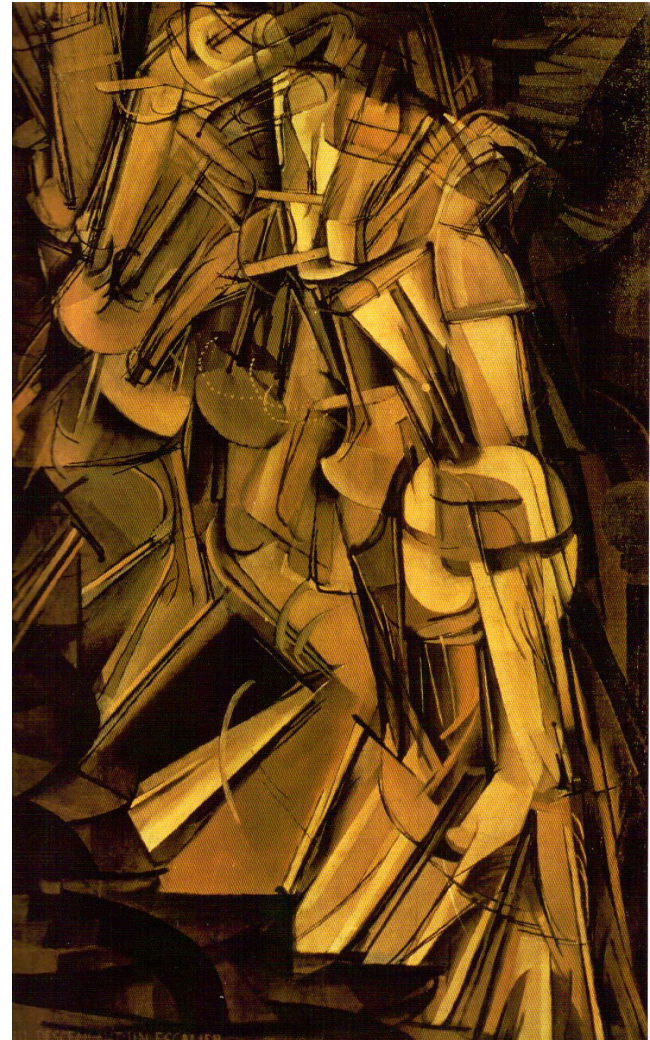


Detail of Wall Painting in the Tomb of Nakht,
Thebes. c. 1410 B.C. Victor R. Boswell, Jr.,
National Geographic photographer.

Multiple Perspectives - Cubism

Multiple Perspectives in Cubism

- The Cubist artists depicted their subject from multiple angles or while moving to achieve a sense of time to the otherwise static 2-dimensional image



Marcel Duchamp - "Nude Descending a Staircase #2." Oil on canvas, 1912.

Multiple Perspective Today

- Since the camera let's us make an exact replica for life it frees artists up to try different things.
- This image juxtaposes different photos of the Brooklyn Bridge, highlighting the ever shifting cultural significance of the actual bridge.
- **Montage** - “putting together” shapes or image from various sources and/or angles.
- **Conceptual** - Artwork in which the idea is more important than the execution or technique.



David Hockney. Brooklyn Bridge, November 28, 1982.

Photographic collage, 9' 1" x 4' 10". Collection © David Hockney.

10. Open and Closed Form

The Concept of Enclosure

Open and Closed form -

- Whether the entire complete or partial view of a scene.
- How the image is contained inside of the frame.

Frame - a border around the perimeter that visually turns the eye inward.

- A frame automatically turns the eye inward.



Jean-Baptiste-Simén Chardin. The Attributes of Music. 1765. Oil on canvas, 2' 11 7/8" x 4' 8 7/8" (91 x 145 cm). Musée du Louvre, Paris, France. Alex Katz Studio II, New York. Art © Alex Katz/Licensed

Exploring Open Form

Open form— When an object either breaks out of the frame, or pulls the viewer's eye off of the canvas.

- Appears “zoomed in”
- Creates a casual, momentary feeling.



Alex Katz. Ada's Red Sandals. 1987. Oil on canvas, 41
51. Alex Katz Studio II, New York. Art © Alex Katz/
Licensed by VAGA, New York, New York.