CONTENTS

1. “Place des Abesses” by Maurice Utrillo, 1918 (1883 – 1955)
2. “The Meal” (The Bananas) by Paul Gauguin, 1891 (1848– 1903)
Introduction
There are TWO Fundamental Portfolios – I & II

The two portfolios will introduce to students the basic Elements of Design and the Principles of Design, respectively. They will help to establish the foundation for students in future art appreciation and critique as well as a better understanding of other portfolios introduced in Arts Outreach.

**Art Fundamentals I** will introduce the SIX basic elements of design: *Line, Shape, Space, Texture, Colour, and Pattern*

**Art Fundamentals II** will introduce the SEVEN Principles of Design: *Balance, Movement, Repetition, Emphasis, Contrast, Unity and Variety.*

Each portfolio presentation thereafter should begin with a review of the items learned in 1 and 2. Students should be encouraged to apply the concepts learned in Art Fundamentals I and Art Fundamentals II onto new materials presented.
SUMMARY OF ART FUNDAMENTALS I
The objective of Art Fundamentals I is to introduce the six basic elements of design to the students. They will help to establish the foundation for students in future art appreciation and critique as well as a better understanding of other portfolios introduced in Arts Outreach.

Art Fundamentals I begins with a brief and general discussion on the definition of art — *What is Art?* as well as the definition and identity of an Artist — *Who is an Artist?* Each basic element of art is discussed in detail with the use of a specific visual to further illustrate the point.

A summary of the six elements are:

1. **Line** / Visual: *“Place des Abesses” by Maurice Utrillo*
   a. vertical
   b. horizontal
   c. diagonal
   d. straight
   e. curved

2. **Shape** / Visual: *The Meal (The Bananas) by Henri-Paul Gauguin*
   a. the four common geometric shapes
   b. shapes other than geometric (biomorphi)

3. **Space** / Visual: *“Silence” by Huang Yao*
   a. positive space
   b. negative space
   c. perspective and depth

   a. the way we physically feel about a piece of art – tactile
   b. the way we perceive or see the texture of a flat canvas – visual

5. **Colour** / Visual: *“The Snail” by Henri Matisse*
   a. primary: red, blue, yellow
   b. secondary: purple, orange, green
   c. warm colours
   d. cool colours

   a. often used to emphasize an important point
   b. involves repetition
   c. can be found everywhere including on our clothes
ART FUNDAMENTALS I - Basic Elements of Design

What is Art?
1. Art is the product of Man.
3. Art is a universal language where you can use it to speak to people in all parts of the world.
4. Art is the organization of the **Basic Elements** of design (line, shape, space, colour, pattern and texture)
5. Art can be divided into broad groups
   A. **Fine Arts** – drawing, painting, sculpture, music and dance.
   B. **Applied Arts** – crafts (pottery, weaving, stitchery, jewelry-making, etc.), industrial design, fashion design, advertising design, and architecture. The applied arts are functional. Their products are intended to fulfill some practical purpose.
6. All art incorporates design. **Design** is the intelligent arrangement of the art elements. It creates a feeling of wholeness / completeness in a work of art.

Who is an Artist?
1. An artist is a very observant person who has a super imagination and a strong desire to express and to share what he or she has created.
2. An artist uses different tools to express himself or herself, for example, a paint brush, camera, words, sculpture and many others.
3. An artist is also a doer / experimenter who tries new ways to express his imagination.
The Elements of Design & their Nature

1. **LINE**
   A. A line is a path made by a moving point.
   B. A line implies action because action was necessary to create it. It can suggest direction, movement and energy.
   C. A line, as such, does not exist in the real world; it is a man-made invention to record what he sees onto paper.
   D. The different kinds of lines and their possible meanings:

   1. **Vertical** – stateliness, lack of movement, dignity, strength, resistance to change
   2. **Horizontal** – calm, rest, death
   3. **Diagonal** – action, instability, act of changing
   4. **Straight** – harsh, geometric, mechanical
   5. **Curved** – graceful, soft, organic, growing

   6. Different combinations of these lines can be made to express the artist's ideas.

“Place des Abesses” by Maurice Utrillo, 1918 (1883 – 1955)

Maurice Utrillo was a French Impressionist painter most well-known for his landscapes of Montmatre (Paris) - the old, picturesque, and relatively quiet artists' quarter as it existed before the First World War. He is fascinated by the sad little streets and miserable bistros of the industrial suburbs. Many artists and critics regard him as the century's greatest painter of urban scenes.

Questions:
1. Identify the setting, time and character. Where do you think this is? What year?
2. Point out the vertical, horizontal, diagonal lines of the buildings, the roofs, windows, roads, the curved line of the curving street pavement, the window arches…
3. Discuss the 5 types of lines and their meanings.
4. Where do all the lines seem to come together? Where does the eye focus on? This is a good example of perspective.
SHAPE
A. Shape is formed by a closed line.
B. Shape can be **positive** or **negative**. For example, think of a wagon-wheel. The rim and spokes are positive shapes, while the empty space between the spokes and the rim are negative shapes.
C. Some shapes are defined in terms of science and mathematics. They are referred to as **geometric** shapes.
D. Other shapes are irregular and resemble the freshly formed shapes of Nature, e.g. a leaf, your body, clouds. These shapes are called **biomorphic**.
E. A shape can be both two-dimensional (a circle) and three-dimensional (a ball). Three dimensional shape is often referred to as **form**.
F. Many shapes have the ability to direct the eye and for this reason they can be used by the artist to cause the viewer’s eye to ravel through a picture in a certain way.
G. Shapes can also evoke a variety of feelings, can communicate moods, and can stimulate your imagination. They can be enjoyed for themselves alone without being representational.

![Image](image_url)

**The Meal (The Bananas) by Paul Gauguin, 1891 (1848 – 1903)**

Eugene-Henri-Paul Gauguin was one of the leading French painters of the Post-impressionist period, whose development of a conceptual method of representation was a decisive step for 20th-century art.

After spending a short period with **Vincent van Gogh** in Arles (1888), Gauguin increasingly abandoned imitative art for expressiveness through colour. Gauguin's art has all the appearance of a flight from civilisation, of a search for new ways of life, more primitive, more real and more sincere.
“The Meal” (Gouache on cut and pasted paper) was originally painted to be a still life of Tahitian fruit, but was later developed into a genre scene by including the heads of the three children.

Questions:
1. What are the people in this painting doing? Discuss the feelings and moods stimulated by the painting.
2. Do you see any familiar shapes? Discuss that a shape is formed by a closed line.
3. What other shapes are geometric? (squares on the table cloth, oval circumference of bowls, round yellow fruit)
4. What shapes are biomorphic? (Bananas, outlines of faces, hair, leaves)
5. Discuss the 2-D (flat surface of table, wall-paper motifs) and 3-D shapes (bananas, the oval bowls etc.)
6. Are the various shapes directing your eyes toward any direction? (e.g. Knife is pointing toward the large red bowl; the red bowl draws your attention to the three children, esp. the girl in the middle; the size and shape of the bananas makes you look leftwards)
SPACE
A. Like shape, space can be either positive or negative.

B. Pottery, sculpture, architecture, etc. are examples of art that can deal with three-dimensional space directly.

C. Drawing, painting and print-making are examples of art that deal with three-dimensional space indirectly. A feeling of three-dimensional space can be produced only by illusion (that that appears to be what it is not.) For example, in the illustration, one square seems to be in front of the other, but actually they are on the same plane. The creation of this feeling of space is produced by a system called Perspective.

E. Depth can be created in different ways: bright colours in front, dull in back; clear objects in front, blurred in distance; large objects in front, small objects far away.

“Silence” 1983, by Huang Yao (1914 – 1987)

Huang Yao (male) was a pioneer in creative calligraphy in the decades following the mid-20th century. His works predate modern calligraphy in mainland China, and draws references from Japanese calligraphy and Western modern art to develop wenzi hua or calligraphic painting which combines both calligraphic writing and painting.
Silence is an example of wenzi hua which uses the Chinese calligraphic character – mó as a visual element within the painting to further illustrate the mood of silence depicted by the visual image of the Chinese man in the foreground.

Questions:
1. Describe what you see? What moods and feelings do you get? This painting is a two-dimensional Chinese ink painting by Huang Yao.
2. What is the focal point of the painting? (The man in the center) What do you think he is doing? Sleeping, thinking, meditating, praying?
3. Explain the use of positive and negative space in the painting. The man, the rock he is sitting on and the mountains in the background represent positive space. The remaining white space represents negative space.
4. Notice the Chinese character on the top left corner. What does it say? Why do you think it is there? The character – mó, means silence in Chinese. The black strokes represent positive space while the white space between the brush strokes represent negative space.
5. What do you see in the background? Mountains and hills. Do they look far away from the man?
6. Discuss how the use of clear vs. blurriness, large vs. small, bright vs. dull to convey illusion and depth. Notice that the artist uses large brush strokes to paint the man in the center, and the rock he is sitting on. The man is much larger, clearer and in focus than the mountains in the background which are blurry and lighter in colour.
7. Discuss how the use of colour - red to paint the robe of the man is wearing brings further attention to him, and is in contrast to the predominant use of black and gray.
TEXTURE
A. Tactile textures are those which are perceived through the sense of touch. It is the way surfaces feel.
B. Visual textures are those perceived through the sense of vision but not necessarily through the sense of touch … for example, imitation wood-grain on a plastic table-top. It is possible to see tactile textures and determine what they would feel like without actually touching them by relying on past experience. Visual textures are distinguished by the way they reflect light.
C. Surface enrichment – Artists use textures in their work to evoke feeling (i.e. growth, decay, harshness, softness). Texture also contributes variety and interest to the surface it enriches and becomes part of the composition of the work of art.

“Self-Portrait” 1972, by Imogen Cunningham (1883 – 1976)

Imogen Cunningham, an American photographer, was one of the pioneers of 20th century photography. She was among the founding members of Group f/64 along with Ansel Adams. She excelled in portraiture and after her picture of the dancer Martha Graham was published in Vanity Fair in 1932, she worked for the publication in New York and Hollywood until 1934.

Questions:
1. Explain texture by having the students feel their shirts, desks, and shoes? Is it smooth or rough? This is tactile texture.
2. Explain the difference between tactile (feels) and visual (appears) texture
3. Show students the photograph. Describe what students see? What is in the background? Foreground? Explain that a photograph is also a work art with a photographer (the artist) using a camera (the tool) to express himself or herself.
4. *In this photo, explain that the photographer has used special technique to combine two separate photographs.*

COLOUR
A. In experiencing colour, our eyes respond to different wavelengths of light called hues. **Hue** is one property of colour (red, blue, yellow, etc.)

B. **Primary** colours are colours which cannot be mixed from any other colours. They are red, blue, yellow. From the mixing of these 3 primary colours, we get other colours. **Secondary** colours are orange, green, violet. These are made by mixing two primary colours:

- \( \text{red} + \text{yellow} = \text{orange} \)
- \( \text{red} + \text{blue} + \text{violet} \)
- \( \text{blue} + \text{yellow} = \text{green} \)

C. **Colour Wheel** – a chart which shows the relationship between colours.

D. **Complementary** colours – two colours that are opposite on the colour wheel.

E. **Monochromatic** colour scheme – one on which shades and tints of only ONE colour are used e.g. various shades of gray from black

F. **Shade** – produced by adding black to colours to make them darker.

G. **Tint** – produced by adding white to make it lighter

H. **Analogous** colour scheme – one in which colours that are closely related are used. Analogous colours are found next to each other on the colour wheel.

I. **Intensity** (brightness) may be reduced by adding a colour’s opposite (on the colour wheel). For example, brown, which is a dull orange can be produced by adding orange’s opposite colour – blue.

J. **Value** – property of colour which refers to a colour’s lightness or darkness.

K. **Contrast** – the degree of difference between colours.

L. **Neutral** colours – true neutrals are black, white and gray.

M. **Warm** colours – yellow, orange and red

N. **Cool** colours – blue, green and violet.

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Henri Matisse is often regarded as the most important French painter of the 20th century. The leader of the Fauvist movement around 1900, Matisse pursued the expressiveness of colour throughout his career. His subjects were largely domestic or figurative, and a distinct Mediterranean verve presides in the treatment.

*The Snail* is an example of an abstract work. It consists of large paper cut-outs which were likely to be a skeletal framework for decorative purposes, often used for stained-glass windows.

*The Snail* is an example of Matisse’s use of white as a colour which he described as his “white atmosphere.” (White was not often used as a colour on its own.) The colours of *The Snail* rotate within a field of white. This piece of work had evolved from drawings of an actual snail.

**Questions:**
1. *Why do you think this painting was called “The Snail?”* This is an abstract painting and it had evolved from Matisse’s drawings of a snail.
2. *What colours do you see in this painting?*
3. *Depending on age group, ask them to group colours into primary and secondary.*
4. *Are they warm or cool colours? Bright or dull?*
5. *What feelings are evoked from this painting?*
**PATTERN**

A. When something is repeated with sufficient regularity, pattern is created.

B. Two important functions: 1) to organize or unify an area or object  
   2) to provide visual enrichment & enjoyment

C. Patterns are everywhere – on clothes we wear, food we eat, in our homes and city and throughout most of nature.

D. A motif is a single unit that can be repeated in a uniform way forms a pattern.


Victor Vasarely is a Hungarian/French Abstract painter who was one of the pioneers of **Optical Art**, known by the nick-name Op Art, which developed alongside Pop Art in the 1960s. Vasarely’s works are always abstract in nature and relies on the manipulation of visual sensations for its effect.

Op Art is based on the idea that the artist, whether painter or sculptor, can persuade the spectator to see visual illusions by creating optical effects. Vasarely was fascinated with the concept of perspective and the use of exact repeating geometric patterns.

Questions:

1. Explain concept of pattern by referring to the repeating of pattern of the student’s uniform or something within the classroom.

2. Ask students to look for patterns around the classroom.

3. Show them the painting. Describe what the students see? How are the shapes arranged? Do you see any repeating patterns in painting?

4. Explain how the use of pattern and colour is creating an optical illusion. Do they feel that there is movement in the painting? The center of the painting appears to be moving forward or floating? Explain that the use of purple, blue and green
geometric shapes, arranged in a chessboard pattern, appear to float and distort the canvas.

5. Do you find this painting interesting? Does the use of repeating patterns, shapes and colours make this painting more visually interesting and exciting?
Glossary

Abstract Art
Art that departs significantly from natural appearances. Forms are modified or changed to varying degrees in order to emphasize qualities or content.

Applied Arts
Refers to crafts (pottery, weaving, stitchery, jewelry-making, etc.), industrial design, fashion design, advertising design, and architecture. The applied arts are functional. Their products are intended to fulfill some practical purpose.

Analogous Colours
A colour scheme in which colours that are closely related are used. Analogous colours are found next to each other on the colour wheel.

Biomorphic Shapes
Shapes which are irregular and resemble the freshly formed shapes of Nature, e.g. a leaf, your body, clouds.

Calligraphy
The art of beautiful writing. Broadly, a flowing use of line, often varying from thick to thin.

Colour Wheel
A chart which shows the relationship between colours.

Complimentary Colours
Two hues/colours that are directly opposite on the colour wheel which when properly mixed together produces a neutral gray.

Contrast
The degree of difference between colours.

Cool Colours
Colours whose relative visual temperatures make them seem cool. They generally include blue, green and violet.

Design
The intelligent arrangement of the art elements to create a feeling of wholeness / completeness in a work of art.

Fauvism
A style of painting introduced in Paris in the early 20th century, characterized by areas of bright, contrasting colour and simplified shapes. The name les fauves is French for “the wild beasts.”

Fine Arts
Refers to drawing, painting, sculpture, music and dance.

**Form**
In the broadest sense, the total physical characteristics of an object, event, or situation. It also refers to three-dimensional shape.

**Geometric Shapes**
Shapes which are defined in terms of science and mathematics.

**Gouache**
An opaque, water-soluble paint. Water-colour to which opaque white has been added. (Pronounced “go-sh”)

**Hue**
That property of colour identifying a specific named wavelength of light such as red, blue, yellow. In experiencing colour, our eyes respond to different wavelengths of light called hues. Hue is one property of colour.

**Illusion**
A feeling of three-dimensional space produced on a two-dimensional surface (that which appears to be what it is not.)

**Impressionist/Impressionism**
A style of painting that originated in France about 1870. Paintings of casual subjects were executed outdoors using divided brush strokes to capture light and mood of a particular moment and the transitory effects of natural light and colour. See Post-Impressionism.

**Intensity**
A property of colour which may be reduced by adding a colour’s opposite (on the colour wheel). For example, brown, which is a dull orange can be produced by adding orange’s opposite colour – blue.

**Monochromatic**
A colour scheme limited to variations of only ONE colour.

**Motif**
A single unit that can be repeated in a uniform way forms a pattern.

**Neutral Colours**
Colours not associated with any single hue. Black, white, gray and dull gray-browns. Produced by mixing complementary hues.
**Optical Art**
Based on the idea that the artist, whether painter or sculptor, can persuade the spectator to see visual illusions by creating optical effects. Developed alongside Pop Art.

**Perspective**
A system for creating an illusion of depth or three-dimensional space on a two-dimensional surface.

**Pop Art**
A style of painting that developed in the late 1950s and early 1960s in Britain and the United States; based on the visual clichés, subject matter, and impersonal style of popular mass-media imagery.

**Post-Impressionism**
A general term applied to various personal styles of painting by French artists that developed from about 1885 to 1900 in relation to what these artists saw as the somewhat formless and aloof quality of Impressionist paintings. Post-Impressionists painters were concerned with the significance of form, symbols, expressiveness and psychological intensity.

**Primary Colours**
Colours which cannot be mixed from any other colours. They are red, blue, yellow. From the mixing of these 3 primary colours, we get other colours.

**Secondary Colours**
Colours which are made by mixing two primary colours. They are orange, green, violet.

**Shade**
A hue with black added to make it darker.

**Tactile Textures**
Textures which are perceived through the sense of touch. It is the way surfaces feel.

**Tint**
A hue produced by adding white to make it lighter.

**Visual Textures**
Textures which are perceived through the sense of vision but not necessarily through the sense of touch … for example, imitation wood-grain on a plastic table-top.

**Value**
A property of colour which refers to a colour’s lightness or darkness.

**Warm Colours**
Colours whose relative visual temperatures make them seem warm which include yellow, orange and red.