



COMPONENTS OF AN ARTWORK

ELEMENTS AND PRINCIPLES OF 2D DESIGN

Source: <https://prezi.com/cdvruhdysyb-/components-of-an-artwork-elements-principles-of-2d-design/>



Components of An Artwork

1. Subject =
the depicted objects

2. Form =
Visual Organization

3. Content =
impact or meaning

4. Context =
the factors surrounding
the creation & display
of the work

Example:



A horse's head is the subject of both works.

However, the artists have used form very differently, and each has a different context.

sts have
fferently,
fferent



Picasso's painting has
-- gestural lines
-- high value contrast
-- exaggerated proportions

creating highly emotional content.

Additionally, Picasso's context is very different. This horse head is a detail taken from the larger painting, "Guernica" (1937).

Guernica, the most ancient town of the Basques area was destroyed by air raiders. The bombing lasted ~3 hours. Fighters machine-gunned civilians who had taken refuge in the fields.



Greek sculpture has
-- more naturalistic proportions
-- regularized rhythms (notice the hair)

Completely different experience
for the viewer.

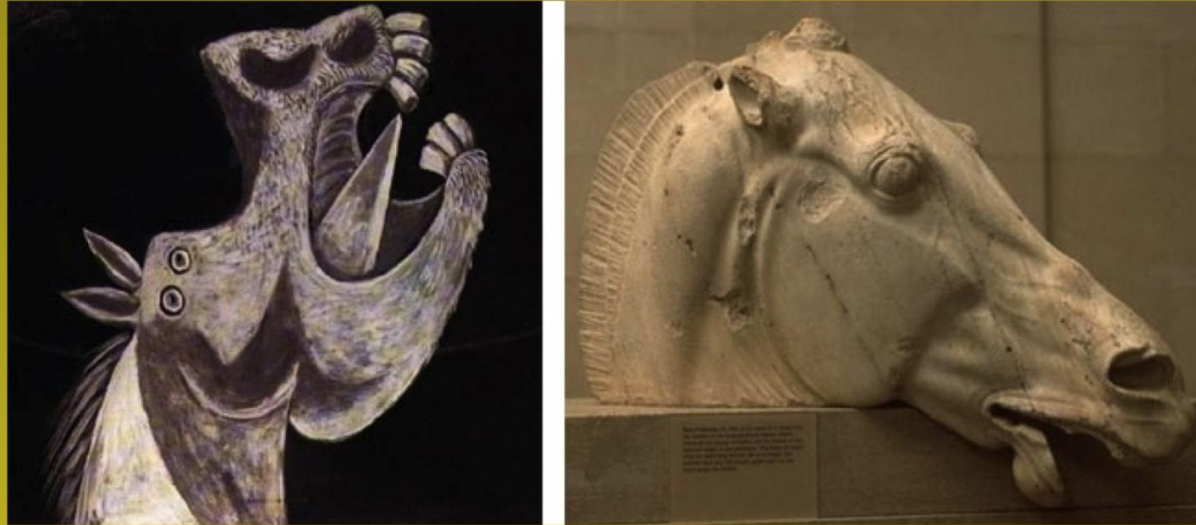
The context of this sculpture is
different from the Pic

"Head of the Horse of
East Pediment of the
(438-432 BCE) Briti

Selene is Greek for M
Greek mythology, thi
horses which pulled t
sky all night and now
pulling the Moon into
This symbolism give
Athena Parthenos's b

But the context is eve
because the British M
austere museum in L
artwork was originall
viewed from the gro

Example:



However, the
used form varies
and each has a
context.

A horse's head is the subject of both works.

★
★ The differences in content are created by the
differences in form and context,
★
★ not the subject matter.

Elements

LINE

Leonardo da Vinci used a soft, sensitive line to create a graceful image.



Willem DeKooning has created a very different feeling by using a heavy, gestural line.



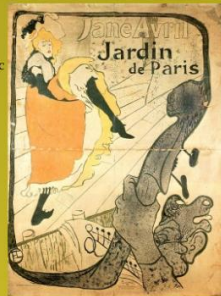
The woman's face in the third image is created with a mechanical line creating an emotionally-detached feeling.



The subject matter is the same in all three works, but the differences in line quality have created works with very different impact.

SHAPE

The shapes in this Henri Toulouse-Lautrec poster are clearly defined.



In this painting by J.M.W. Turner, the ship's shape is barely discernible.

This difference in clarity of shape is part of the content of these works.

The poster conveys a clear message of what customers will find at Jardin de Paris.

The painting conveys vulnerability/uncertainty as the boat is tossed as sea during a snow storm.

VALUE / TONAL CONTRAST



The eye goes straight to the area of maximum contrast between the white and black shapes.

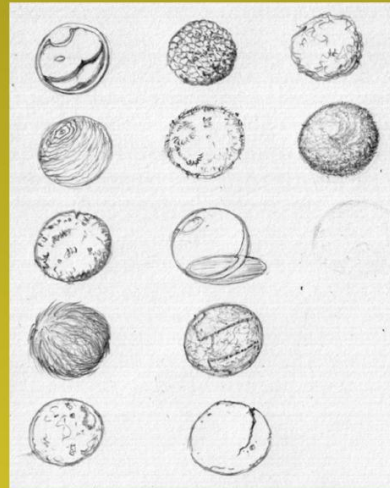


When the tonal range is reduced, the eye still goes to the area of maximum contrast, but the design loses impact.

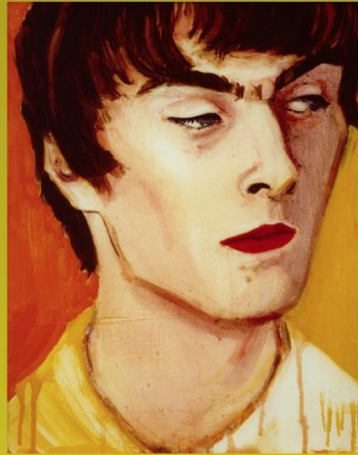
Value or tonal contrast is one of the most powerful tools we have to
create focus.

TEXTURE

We can simulate or imply roughness, smoothness or patterns in drawings.



COLOR



Can help create focus and
create mood.

Principles

BALANCE



Symmetrical - one half mirrors the other



Asymmetrical: The two women on one side are balanced by the large silver service and fireplace on the other

REPETITION / RHYTHM



ANGELA SCOTT, "Drawing II," Mixed Media on Canvas, 50" x 50", 2006

PROXIMITY

Notice how proximity is used to create a humorous effect here.



<http://www.janderson.files.wordpress.com/2011/07/amaa2.jpg>

CONTRAST

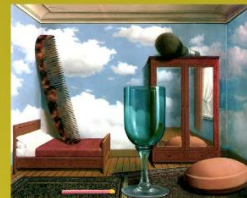
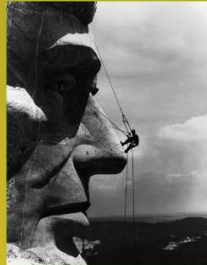
Notice how **value**
contrast creates
interest in this work.



PROPORTION / SCALE

On Mount Rushmore, Lincoln's head is 70 ft. tall. A miniature of this carving would not have the same impact.

Conversely, a small work has a sense of intimacy - we need be close to the work to view it. **Scale changes the meaning of an artwork.**



René Magritte uses hugely exaggerated proportions to create a sense of surrealism.

FOCUS / EMPHASIS

Our eye is first drawn to the woman's face because of the value & color contrast, color intensity (orange hair/ bright red lips vs. green of her forehead), and proportion (she is the largest person). In addition, she is staring directly at us.



http://discover.files.wordpress.com/2010/12/henri_de_toulouse-lautrec_-_le_moulin_rouge.jpg

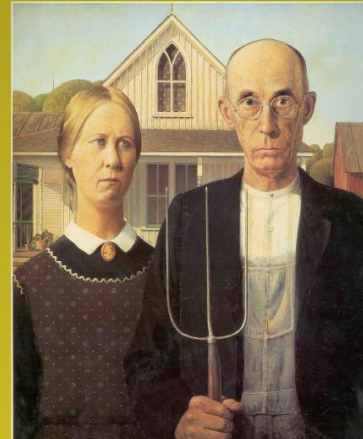
UNITY / HARMONY

Here unity is created through repetition of shape and line.

The 3-tined shape of the pitchfork is repeated in the clothing, windows, & vertical lines on the house.

Curved shapes repeat on heads, the brooch, the curved edge of her dress, & background trees.

Repetition unifies, while differences in vertical and curved shapes give the painting a balancing sense of variety.



MOVEMENT / DIRECTION

All lines have **direction**:
Horizontal suggests
calmness, stability &
tranquility. Vertical
gives a feeling of
balance, formality &
alertness. Oblique
suggests **movement**
& action.



DEPTH

Overlapping is used to create depth in this drawing by Trenton Doyle Hancock

