A METHOD OF ANALYZING TRENDS IN MODERN PAINTING

FOR PRESENTATION TO HIGH-SCHOOL STUDENTS

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TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ........................................ v

Chapter

I. INTRODUCTION ................................................. 1

Purpose of the Study
The Problem
Definition of Terms
Review of Literature
Scope of the Study
Procedure

II. PAINTING FROM PAST PERIODS IN RELATION TO THE PRESENT .................................................. 8

Comparative Analysis of Six Paintings Produced between the Renaissance and the Early Twentieth Century from the Standpoint of Subject-matter.
Analysis of the Way the Art Elements Are Used in the Same Six Paintings
Contemporary Paintings Showing Classical Law

III. SEMI-ABSTRACT PAINTINGS ................................. 53

Paintings Transitional between Naturalistic and Abstract Analyzed by the Function of the Art Elements

IV. MODERN PAINTING AND EARLIER NATURALISTIC PAINTING COMPARED ................................. 75

Non-objective and Naturalistic Painting
  Analyzed for Line Similarity
Surrealistic and Naturalistic Painting
  Analyzed for Form Similarity
Non-objective and Naturalistic Painting
  Analyzed for Color Similarity
Abstract and Naturalistic Painting
  Analyzed for Texture Similarity
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>V. SUMMARY</td>
<td>92</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>99</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1.</td>
<td>Religious Subjects Interpreted through Symbols</td>
</tr>
<tr>
<td>2.</td>
<td><strong>The Jester</strong>, Showing One of the Common People as a Subject, and <strong>Philip IV of Spain</strong>, Showing Naturalistic Presentation of a Monarch</td>
</tr>
<tr>
<td>3.</td>
<td>Impressionistic Treatment and Illusion Caused by Strong Light</td>
</tr>
<tr>
<td>4.</td>
<td>Analyses Showing Compositional Curved Lines and Law of the Classical Madonna</td>
</tr>
<tr>
<td>5.</td>
<td>Analyses Showing Compositional Curved Lines and Law of the Classical Portrait</td>
</tr>
<tr>
<td>6.</td>
<td>Analyses Showing Compositional Curved Lines and Law of the Classical Portrait</td>
</tr>
<tr>
<td>7.</td>
<td>Space Indicated by Direction and Position of Line</td>
</tr>
<tr>
<td>8.</td>
<td>Analysis of Curved Lines in <strong>Madonna Del Granduca</strong> and Rendering of the Straight Lines of the Same Composition</td>
</tr>
<tr>
<td>9.</td>
<td>Complete Linear Composition of <strong>Madonna Del Granduca</strong> and Curved Lines of <strong>Madonna of the Harpies</strong></td>
</tr>
<tr>
<td>10.</td>
<td>Straight Lines and Complete Linear Composition of <strong>Madonna of the Harpies</strong></td>
</tr>
<tr>
<td>11.</td>
<td>Curved Lines of <strong>The Jester</strong> and Straight Lines of the Same Composition</td>
</tr>
<tr>
<td>12.</td>
<td>Complete Linear Composition of <strong>The Jester</strong> and Curved Lines of <strong>Philip IV of Spain</strong></td>
</tr>
<tr>
<td>13.</td>
<td>Straight Lines of <strong>Philip IV of Spain</strong> and Complete Linear Analysis of the Same Composition</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>14.</td>
<td>Curved Lines of The Breakfast and Straight Lines of the Same Painting</td>
</tr>
<tr>
<td>15.</td>
<td>Complete Linear Composition of The Breakfast and Curved Lines of The Washerwoman</td>
</tr>
<tr>
<td>16.</td>
<td>Straight Lines of The Washerwoman and Complete Linear Composition of the Same Painting</td>
</tr>
<tr>
<td>17.</td>
<td>Interpretation of the Linear Composition of The Washerwoman as It Might Appear in a Horizontal Rectangle</td>
</tr>
<tr>
<td>18.</td>
<td>Head of a Woman, Showing the Use of the Law of the Classical Portrait in a Modern Painting</td>
</tr>
<tr>
<td>19.</td>
<td>The Sailor, Showing the Use of the Law of the Classical Portrait in a Modern Painting</td>
</tr>
<tr>
<td>20.</td>
<td>Curved Lines of Red Roofs Showing Slow Peaceful Motion Indicated by Lines</td>
</tr>
<tr>
<td>21.</td>
<td>Straight Lines of Red Roofs</td>
</tr>
<tr>
<td>22.</td>
<td>Red Roofs, Showing Mass, Color, and Texture</td>
</tr>
<tr>
<td>23.</td>
<td>Analysis of the Curved Lines of Landscape, Showing How Slow Peaceful Motion May Be Indicated by Lines</td>
</tr>
<tr>
<td>25.</td>
<td>Landscape, Presenting Two Pairs of Color Complements</td>
</tr>
<tr>
<td>26.</td>
<td>Analysis of Cypress Landscape, Showing the Emotional Quality of Lines</td>
</tr>
<tr>
<td>27.</td>
<td>Cypress Landscape, Presenting Two Pairs of Color Complements</td>
</tr>
<tr>
<td>28.</td>
<td>Analysis of Flowers</td>
</tr>
<tr>
<td>29.</td>
<td>Flowers, Showing Eye-movement as Established by Color Similarity</td>
</tr>
<tr>
<td>30.</td>
<td>Analysis of Blue Window, Showing Emotional Quality of Lines</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>31</td>
<td>Blue Window, with Broken White Lines Indicating Movement Created by Color</td>
</tr>
<tr>
<td>32</td>
<td>Analysis of View from the Studio, Showing Emotional Quality of Lines</td>
</tr>
<tr>
<td>33</td>
<td>View from the Studio, Showing Emotional Quality Expressed in a Painting by the Organization of the Art Elements</td>
</tr>
<tr>
<td>34</td>
<td>A Dutch Courtyard and Straight-line Analysis of the Same Painting</td>
</tr>
<tr>
<td>35</td>
<td>Composition 1939</td>
</tr>
<tr>
<td>36</td>
<td>Dutch Interior, a Surrealistic Composition Showing Line and Form</td>
</tr>
<tr>
<td>37</td>
<td>Holy Family, a Naturalistic Composition Showing Line and Free-form</td>
</tr>
<tr>
<td>38</td>
<td>California, Showing Power of Color in Composition</td>
</tr>
<tr>
<td>39</td>
<td>Still Life, Showing the Power of Color</td>
</tr>
<tr>
<td>40</td>
<td>The Stone-breakers, Showing Texture Vibration and Psychological Aspects</td>
</tr>
<tr>
<td>41</td>
<td>Le Table, Showing Texture Vibration and Relation</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

Purpose of the Study

For three years the writer has been a teacher of art in a high school in Fort Worth, Texas. Magazine articles and other publicity given to certain trends in modern painting caused the students to become curious and perplexed as to the meaning of these trends. One reason for this was the unfamiliar type of subject-matter used -- surrealist, abstract or geometrical. Lack of knowledge, on the part of the students, of the formal qualities that relate contemporary painting to painting of the past also added to their perplexity. The fact that students were not only conscious of modern trends, but also eager to understand them, gave the writer the desire to devise a unit of study that would lead to better understanding and appreciation so that modern art would no longer seem foreign and unrelated to their lives.

The Problem

In developing the study, the writer has attempted to devise a method whereby high-school students may gain an
understanding of certain trends in modern abstract and non-objective painting.

Definition of Terms

The terms abstract and non-objective, as used in this thesis, have the meanings set forth by Moholy-Nagy: abstract meaning not naturalistic but deriving from nature and conveying ideas through geometrical forms, also forms motivated by psychological theory -- surrealism; non-objective meaning subject-matter in which no traces of nature can be found. Under non-objective may be listed two distinct types -- compositions composed entirely of geometrical space divisions and those using "free forms" -- forms which are non-objective but not geometrical.

Although there are rather clear and legible differences between the various artisms, there is a tendency to lump everything in painting under the label "abstract" when it deviates from nature, and to label everything "non-objective art" when no traces of naturalistic departure can be found. While for the art historians such crude definitions will not suffice, I am inclined to agree with the folk terminology as it slowly moves toward the greater simplification of the language. . . .

Review of Literature

In the process of collecting information on the subject of historical and contemporary painting, the writer found no comprehensive study which presents material simple

\[1\] L. Moholy-Nagy, Vision in Motion, p. 141.
enough for high-school students; most of the material available is highly technical. However, she recommends the following two books, *What Is Modern Painting?*\(^2\) and *Art Today*,\(^3\) which touch upon certain aspects of the subject in a manner comprehensible to high-school students.

*What Is Modern Painting?* is a booklet written for people who have had little experience in looking at paintings. It deals directly with modern painting. The purposes of the booklet, as set forth by the writer, are to awaken interest and to aid in greater understanding of paintings in the so-called "modern" category. Reproductions are presented and discussed in language simple enough for most high-school students to understand. A portfolio of colored reproductions to supplement the booklet may be obtained from the same source as the booklet.

*What Is Modern Painting?* does not comprise a method for showing high-school students how to analyze and discover for themselves the formal qualities involved in painting. It is, however, recommended as supplementary material for this study.

*Art Today* is a book which places emphasis on the many ways in which modern and historic art products influence present-day living and thinking. It contains excellent

\(^2\)Alfred H. Barr, *What Is Modern Painting?*

chapters on the high-school level related to the art elements and to the appreciation of paintings; however, the book covers a wide range of subjects and, consequently, does not deal comprehensively with modern painting.

Scope of the Study

Art in the high schools in the state of Texas is an elective subject in the tenth, eleventh, and twelfth grades. Students may study art for one, two, or three years; but in the Fort Worth school system, students from any of the three upper grades may be assigned to the beginning art class, Art 1 and 2, General Art. The course is offered in both the junior and senior high schools. It is prerequisite to all other art courses. It includes such activities as clay modeling, drawing, block printing, and metal-work. Usually six weeks of each semester are devoted to art appreciation. For that reason the material presented in this study was selected and organized from the point of view of what could be successfully covered with beginning students in a six-week period of thirty one-hour lessons. The appreciation unit is planned for the latter part of the second semester.

Taking into consideration the availability of good reproductions of paintings as well as the length of time to be devoted to the unit, the writer decided to limit the choice of reproductions of paintings to be studied to
twenty-two subjects, to be grouped as follows:

Group I. (Six naturalistic paintings and two contemporary abstract paintings).

Madonna Del Granduca -- Raphael.
Madonna of the Harpies -- Andrea Del Sarto.
The Jester -- Frans Hals.
Philip IV of Spain -- Velasquez.
The Breakfast -- Edouard Manet.
The Washerwoman -- Honore Daumier.

Head of a Woman -- Pablo Picasso.
The Sailor -- Pablo Picasso.

Group II. (Six semi-abstract paintings).

The Red Roofs -- Camille Pissarro.
Landscape -- Paul Cézanne.
Cypress Landscape -- Van Gogh.
Flowers -- Odilon Redon.
Blue Window -- Henri Matisse.
View from the Studio -- Pablo Picasso.

Group III. (Four abstract or non-objective paintings contrasted with four naturalistic paintings).

Composition 1939 -- Piet Mondrian.
A Dutch Courtyard -- Pieter De Hooch.

Dutch Interior -- Juan Miro.
Holy Family -- Michelangelo.
California -- Charles Howard.
Still Life -- Paul Cézanne.
La Table -- Pablo Picasso.
The Stone-Breakers -- Gustave Courbet.

Procedure

In the remaining chapters, the study is developed in three parts:

Chapter II presents a method for studying six paintings, produced between the Renaissance and the early twentieth century (Group I, pp. 9 ff.), to show that even in the so-called naturalistic paintings an understanding of the time, place, and social conditions under which the works of art were produced is necessary for total comprehension of their subject-matter. An analysis is then made of the way in which the art elements -- line, color, texture, and space -- are used in the same six paintings. This is followed by a presentation of two contemporary abstract paintings showing the use of line according to the Law of the Classical Portrait.

Chapter III analyzes a series of semi-abstract paintings (Group II, pp. 53 ff.) produced in the late nineteenth and early twentieth centuries. This group serves as a transition between the early naturalistic and later abstract paintings presented in this study.
Chapter IV presents four pairs of paintings (Group III, pp. 75 ff), each pair including one modern painting and one painting from a past period. Each of these pairs is used for a detailed analysis and comparison of the similar way in which one of the art elements -- line, space, color, or texture -- is used in the two paintings. The four contemporary paintings used include examples of abstract, surrealistic, and non-objective subject-matter.

Chapter V summarizes the study, states conclusions, and suggests activities for further investigation by the high-school group of modern trends in art as expressed in architecture, modern sculpture, and advertising.
CHAPTER II

PAINTINGS FROM PAST PERIODS IN
RELATION TO THE PRESENT

The writer believes that for the understanding of contemporary art it is important for the students to learn that all great paintings, regardless of the period in which they were painted, have common formal qualities and that it is these qualities which make it possible for paintings to be universally appreciated; moreover, many psychological aspects of painting which the average person considers modern really belong as well to paintings of the past. For this reason it is important for high-school students to study the paintings of past periods as an introduction to the study of modern paintings.

Since most great paintings of the past are automatically accepted as works of art, it is possible through their study to impress upon students these two points: (1) that subject-matter of many of these masterpieces, as well as of modern masterpieces, cannot be understood at a glance; and (2) that regardless of the period, the formal qualities -- the organization of the painting -- rather than the subject-matter distinguish the masterpiece from the mediocre
work. In other words, great contemporary paintings may be judged by the same esthetic standards as those applied to paintings of other periods.

Teachers should realize that works of art of today as well as of other times and other ways are difficult for us to understand if we use the mediocre, merely "accurate" standard by which to judge them. Many fine paintings and pieces of sculpture and design, both those which have come down to us through the centuries and those which are being produced to-day, are "out of drawing" and are lacking in the literal proportions and perspective. In Gothic sculpture, for instance, figures have been deliberately distorted and changed in order to make them fit into certain architectural spaces. In Persian miniatures there is often little interest in perspective as a device "to send things back." Primitive painters (knowingly or unknowingly) have distorted realism in shape, proportion, and perspective. Some of the noblest creations in Greek sculpture are archeic forms, not realistic, not true in proportion, but superb in form, in line and color rhythms, and in genuine power. And certainly no academic standard of correctness would help at all in weighing the values of paintings by some of our outstanding modern artists, such as Cézanne and Matisse.¹

For this introductory part of the study, dealing with paintings of the past, the writer has chosen six masterpieces: two, Madonna Del Granduca and Madonna of the Harpies, are from the Renaissance; two, The Jester and Philip IV of Spain, are from the seventeenth century; and two, The Breakfast and The Washerwoman, belong to the latter part of the nineteenth century. In this chapter, the above six paintings will be discussed first from the standpoint of subject-matter.

¹ Sellie B. Tannahill, Fine Arts for Public School Administrators, p. 19.
A study will then be made of the formal qualities of the same paintings as they would be presented to high-school students to show them that structure rather than subject-matter makes them works of art.

Since the first two paintings to be observed are religious paintings from the Renaissance, some explanation of the characteristics of the period will be necessary in order to help the students understand the paintings.

Those centuries -- or rather, that century and a half between 1400 and 1550 -- were the era of the true Renaissance. They were a time when the world was still inhabited by faithful children of the Church. But with a difference. The lovely fable of the Middle Ages still provided the main theme for all forms of artistic inspiration and expression. But it was quite unavoidable that certain worldly and pagan elements would almost unconsciously become incorporated into these paintings that were now being ordered by these new patrons who derived their wealth from commerce and manufacturing and not from the ownership of land or a high clerical position.  

This was a period in which the Church became very wealthy and many religious paintings were commissioned. History shows us that in all of the arts traditions often survive long after they have lost their meaning. There are to be found in the paintings of the Renaissance examples of symbols which have become traditional. Some of them can be understood by the average American today, but some of them cannot. In addition to the symbolism, artists

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2Hendrik Willem van Loon, How to Look at Pictures, pp. 39-40.
of this period were striving for a naturalistic representation of three-dimensional subjects on flat or two-dimensional surfaces; and this treatment, because we have become accustomed to photography, has become doubly familiar to everyone in our culture. For that reason it is now commonly used as the sole criterion for judging a work of art.

Raphael's *Madonna del Granduca* (Fig. 1-A) has a religious subject -- the Virgin Mary and Christ. If we did not understand certain symbols, we should merely interpret the picture as a reproduction of a woman holding a child, but a halo circling each of the two heads causes us to associate the figures in the painting with the Virgin Mother and the Christ Child. The halo, for us, signifies a member of the Holy Family. It is interesting to know how that symbol was started. In the early religious painting, or until the fifth century, Christ sometimes appeared in the guise of the mythological character Apollo, the Sun God. Apollo's head was surrounded by the disc representing the shining sun; the word "halo" is really Greek for "disc." This, then, is an old symbol of divinity. As a Christian symbol it has been handed down to us through the Church and we interpret the figures as they were interpreted in Renaissance Italy. People in cultures not Christian, however, would not automatically grasp the artist's intention; moreover, many symbols familiar to everyone in Italy at the time of the
Fig. 1. -- Religious subjects interpreted through symbols. A -- Madonna Del Granduca. B -- Madonna of the Harpies.

Renaissance no longer have meaning for the average person in our culture and for that reason the subject-matter is only partially understood.

Andrea Del Sarto's Madonna of the Harpies (Fig. 1-B) -- also called Madonna di S. Francis -- dates from the year 1517. This, also, is a painting that high-school students will understand in part because of their knowledge of the customary presentation of the Virgin with certain other figures. The Virgin Mary with Jesus is placed on a pedestal.

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3Wilhelm Lubke, Outlines of the History of Art, p. 156.
This elevates them, giving them the position in relation to the other figures that was traditional for a ruler on a throne, elevated so that no one of his subjects might look down on him. The pedestal has the corners adorned by harpies. Harpies are angels, and they were frequently included in Madonna paintings. An un-Christian people might wonder what kind of beings the small children with wings might be.

As in *Madonna Del Granduca*, so in this painting, the Child wears a halo.\(^4\) To the right of the Virgin is Saint Francis wearing a monk's robe -- sign of the religious order -- and on Her left is Saint John, often called The Beloved and the writer of the Book of Revelation. Saint Francis is carrying a cross, which is another religious symbol, the significance of which is understood by us, once we recall the familiar phrase, "bearing a cross."

These two masterpieces from the Renaissance, therefore, could be used to show high-school students that the subject-matter cannot be entirely understood at a glance but may be comprehended in part by a knowledge of Renaissance history and of the symbols which were traditional in that period. Also, they would understand that our enjoyment of the Renaissance representation of three-dimensional subjects on a

\(^4\)The halo does not show in the small reproduction shown in Fig. 1-B, page 12.
two-dimensional surface is in part the result of our familiarity with cameras pictures.

In order to comprehend the subject-matter of the next painting, The Jester by Frans Hals, high-school students should learn something of the character of the Dutch people in the time the painting was done. Van Dyke says of the Dutch people and their art:

Fond of homely joys and quiet peace of town and domestic life, the Dutch people were matter-of-fact in all things, sturdy, honest, coarse at times, sufficient unto themselves, and caring little for what other people did. Just so with their painters. They were realistic at times to grotesqueness. Little troubled with fine poetic frenzies they painted their own lives in streets, town-hall, tavern, kitchen, and meadow, conscious that it was good because true to themselves.5

The art of the Dutch people of the seventeenth century was founded on themselves and rooted in their native character. It told the story of their own lives in their own manner.

The artists of the seventeenth century, like the Italian masters of the Renaissance, were striving for a naturalistic representation of their subjects. We understand this "photographic" interpretation for the reason stated above. There are, however, parts of the subject-matter -- the costume and the musical instrument -- in the Dutch painting that must be explained to high-school students before they understand the subject completely.

5John C. Van Dyke, History of Painting, pp. 250-251.
The Dutch artist, Frans Hals, was born about 1581 at Antwerp. His painting, The Jester (Fig. 2-A), shows a man playing a musical instrument. The jester's costume and musical instrument are unfamiliar to us. We should not know the significance of the costume unless we had previously learned to recognize the characteristics of Court costumes. The name of the painting, The Jester, gives us a clue to the social position of the character. With this clue we may learn that he was an entertainer. His musical instrument

Fig. 2. -- A -- The Jester, showing one of the common people as a subject. B -- Philip IV of Spain, showing naturalistic presentation of a monarch.
could not be recognized as a lute unless the observer had acquired some special knowledge of old musical instruments since the lute is seldom seen today.

We may, however, share the feeling of animated gayety portrayed in this subject which the Dutch people of Hals's time must have enjoyed in the same way. It is interesting to know that the Dutch people did not object to the subject-matter which portrayed one of them, although it is possible that it would not have been considered a worthy subject by the Italian or French people, since they believed at this time that works of art should deal with grand and impressive themes. In expressing the point of view of the seventeenth-century French, Thomas Craven says:

Art should deal with grand and impressive subjects, never with familiar things, and all worthy subjects are found among the Greeks and Romans; art should serve the state, and not the individual. . . .

In order to prime high-school students for a better understanding of the next masterpiece, Philip IV of Spain, they should be introduced to the fact that some of the seventeenth-century Spanish art centered around the ruler of Spain and Court life.

Early Spanish art was Christian art, and religious subjects ruled, but with Velasquez, Spanish art took a decidedly naturalistic turn. Velasquez was a Portuguese of noble

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6 Thomas Craven, The Story of Painting, p. 179.
stock. He was born in 1599 and sometime later became chief painter at the Spanish Court.

He is the great artist in whom the bold realism of the time celebrates its most brilliant triumphs, and reaches a power and breadth of conception fully and equally entitling it to be compared with any other achievement in art.7

The subject of Velasquez's painting, Philip IV of Spain (Fig. 2-B), is painted in a naturalistic manner and, as in the painting previously studied, may be understood by us today in this regard because of our association with photography. It is a composition of a man on horseback. There are parts of the subject-matter we cannot understand without previous knowledge. If we did not know horses, we should not observe that the pony is Arabian -- a breed of horses which is considered very fast and fine. Some knowledge of the history of Spain is necessary to enable us to know that Philip was a king of Spain. We may know by the way the artist represents the reserved manner of the man and the fine pony, plus the elegant attire of both, that his subject was not an average person. This painting shows another example of the fact that certain partially unfamiliar aspects of the subject-matter of a painting keep us from interpreting it completely even though the treatment may be naturalistic.

7Lubke, op. cit., p. 369.
As a summary of the previous two paintings, *The Jester* and *Philip IV of Spain*, students learn that the subject-matter cannot be understood in our time at a glance, but may be comprehended in part by knowledge of the history of the period, which must be learned, and by the already acquired recognition of the "photographic" technique of representing three-dimensional subjects on a two-dimensional surface.

In order that high-school students may understand the reasons why the next two paintings, *The Breakfast* and *The Washerwoman*, were not considered works of art by the people at the time the pictures were painted, it is necessary for them to know something about the conditions of the period.

Social conditions of a time make their forces felt upon the contemporary art. In France, where these two paintings were done, between 1850 and 1900 there was a revolution by the people against the monarchial government and its principles. The government had been the sponsor of art. The people, in becoming a democracy, still thought of art as a luxury for the upper classes and did not trust their own taste. They, therefore, considered the subjects popular with the old monarchial government as the only ones to be used in works of art. Because of this reasoning, they did not consider the subjects of the following two paintings suitable for artistic representation,
The painting, The Breakfast (Fig. 3-A) by Manet, was done in the nineteenth century, and it portrays a cafe, or eating place. On first observation one might think that it is colored photography made in our time. Like Velasquez, Manet wished to portray his subjects the way they naturally looked or impressed him. His trend of painting was toward the problems of light and atmosphere, and at the same time he advocated the naturalism of Velasquez and Hals. Manet was a Frenchman trained in the Impressionist school -- an organization of a group of artists with similar ideas and

![Image of The Breakfast and The Washerwoman by Manet]

**Fig. 3.** -- Impressionistic treatment and illusion caused by strong light. A -- The Breakfast. B -- The Washerwoman.
purposes, banded together for work and study, with the aim
that nature should not be painted as it is, but as it im-
presses the painter. The Impressionists and their experi-
ments brought a change to the appearance of painting.
These changes, they believed, made painting more like the
real subject. It is said of the Impressionist group by
Thomas Craven:

The impressionists plunged head over heels into
the exploration of light and atmosphere, tackling
the problem scientifically, observing nature at
dawn and under the blazing sun, going into the
chemistry of colors and into other matters very
complicated and technical. Much of their work was
experimental, but at length they arrived at a for-
mula for making pictures which was almost a sci-
cific process. 8

In The Breakfast Manet has painted a subject which is
not about religion, a royal family, or a special person, but
it represents a scene in a public eating place and the charac-
ters might be anyone. Because of his concern for light and
color his paintings may look spotty and unfinished. In time
he painted from photographs and recorded the delicate
touches caused by the reflection of light on glass, faces,
and furniture as may be seen in Fig. 3-A.

That the people of the period did not like or under-
stand this type of painting, is important for high-school
students to know because the reason parallels some of the
causes of lack of understanding of contemporary paintings.

8Craven, op. cit., pp. 196-197.
That a group found it necessary to organize an association for promoting and backing their aims, which were not understood, was a sign of the time. The Italian masters had their guilds, and the quality and standard for works of art were determined by master artists who were learned in their field. The standard for French painting, previous to the Impressionist style, was based on Classical Italian painting, but was determined and standardized by the government. With the downfall of the monarch -- the French Revolution -- the people or the masses, in their strife for a better life and better social conditions, wanted in art and painting those qualities known to them by the taste of their rulers since they did not think of art as something that had any relationship to people in their own walk of life. They preferred something more grand and impressive than a cafe scene. They also objected to the manner of presentation brought forth by the Impressionists, which was the use of bright pure colors in order to duplicate a better likeness of nature and the vibrating atmosphere by the placing of complementary tints into the shadows and by placing color complements in combination to bring out the maximum intensity of a color.

A complementary is a color which, when combined with its opposite, produces a neutral tint. The primary colors are red, blue, and yellow, and the complementary of one is obtained by mixing the
two others. Thus the complementary of red is green; of blue, orange; of yellow, violet.\textsuperscript{9}

These things which were not understandable to the people of this period, are more comprehensible to us because of our democratic culture, our association with photography and color reproduction, and our experiences of colored motion pictures.

The Laundress, or The Washerwoman (Fig. 3-B), by the French artist Daumier has as its subject a woman who works for a living. This is another example of a subject that the masses considered outside the group of proper subjects for works of art.

In this painting we may observe the representation of strong light back of the figures which tends to give them the illusion of flatness. This makes the painting more naturalistic since in real life strong light behind an object makes it seem flat.

In this introductory part of the study, which deals with masterpieces of paintings from past periods, six subjects employing people as themes have been observed. Disregarding the manner of presentation of the art elements at this point of the study, the subject-matter -- the human figure -- is treated differently in each painting. These paintings were done by different artists in three different

\textsuperscript{9}Ibid., p. 179.
historical periods -- the Renaissance, the seventeenth century, and the late nineteenth century. They were done for various purposes and people, and although their subject-matter is not entirely intelligible to the average person today, they are all considered works of art. This proves that the subject-matter is not the determining quality of a work of art. Moreover, because our cultural pattern has changed, we cannot interpret these paintings now as they were interpreted when they were painted. We can evaluate them only in relation to their organization and its meaning for us in our time.

In these six paintings from past periods there are symbols which have been handed down from the past. Our acquiring certain knowledge causes the paintings to become significant to us in contemporary life because they then have specific meanings. These symbols are not obvious to unlearned people, however, so they must be investigated before the subject-matter can become wholly significant.

There are paintings in this group which were not accepted as works of art in their own time, but they came to be considered masterpieces in later times. Standards in art, as well as in social thought and conduct, are often imposed upon periods and works even when they have no true bearing upon the subject. For this reason it is not wise for us today to criticize adversely the so-called modern
paintings without first investigating the reasons for their content and its manner of presentation.

Having shown that even subject-matter of masterpieces of the past cannot be completely understood at the present time without special study, the next point to be considered is that the formal qualities of paintings of any period must be understood if the masterpiece is to be appreciated. The term "formal qualities" is used to mean the art elements. In order to show high-school students how the art elements -- line, color, texture, and space -- were used in paintings of past periods, the writer presents the six previously studied paintings, *Madonna Del Granduca*, *Madonna of the Harpies*, *The Jester*, *Philip IV of Spain*, *The Breakfast*, and *The Washerwoman*, for this analysis. Since these formal qualities have been handed down to us from past periods, and the organization of them makes the difference between the masterpiece and the mediocre work, analyzing these paintings from this point of view is necessary preparation for the understanding of contemporary paintings. In regard to the effect of this particular detail on contemporary painting, Moholy-Nagy says:

Though many of these attempts to distangle the confusion of superimposed views were seemingly independent of any tradition, the performances often were based upon previous formal findings (even Cubism had to build on the work of its predecessors.)

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Formal qualities of painting might be said to result from use of the so-called rules of painting. These rules are concerned with the functions of the substances: line, mass or form, color, and texture. An excellent painting will be an idea or point of view which one man gives to another by the means of these art elements or substances.

As a means of showing high-school students the powers and possibilities of line in composition, the writer presents this art element in five different ways: (1) line defining a space or area; (2) line not actual but indicating direction; (3) line as the product of light — shadow; (4) line from a psychological viewpoint; and (5) standardized organization of line in composition as handed down from Classical Renaissance painting.

Paintings give only the illusion of mass and form because they are the representation of objects in space presented on a two-dimensional surface. They are unlike architecture and sculpture in this respect as the latter are real mass and form. These qualities — mass and form — may be indicated in paintings by the use of line.

Lines may define or describe a space or area; in other words, they show the area included by the object. This use of line is commonly called outline. In the six paintings from past periods — Madonna Del Granducce (Fig. 1-A), Madonna of the Harpies (Fig. 1-B), The Jester (Fig. 2-A), Philip IV
of Spain (Fig. 2-B), The Breakfast (Fig. 3-A), and The Laundress (Fig. 3-B) -- the artists have used lines in defining the human figures and their surroundings. In each of these paintings the artist has portrayed the curved lines of the human forms in contrast with the straight lines which are to be found in costumes, architectural structures, and other background representations in the composition. Examples of this are the curved lines of the figures in contrast with the straight lines of the costume neck-line and waist-line in the painting Madonna Del Gran-duca (Fig. 1-A); the flowing curved lines of the figures in contrast with the wall structure and platform, which are straight lines, in Madonna of the Harpies (Fig. 1-B); the curved lines describing the pony and the man in contrast with the straight lines of the pony's hind legs, the object in the men's hand, and parts of the saddle in Philip IV of Spain (Fig. 2-A). This point may be observed by the curved lines of the figures in contrast with the straight lines of the window, table cloth, and others in The Breakfast (Fig. 3-A); and by the curved lines of the figures in contrast with the straight lines of the post and stair-rail, the stair-landing, and the architectural structures in the background of The Laundress (Fig. 3-B). The same principles may be applied to The Jester (Fig. 2-B). Actual mass and form have been indicated by the lines and the quality of the lines.
In compositions of paintings there may be lines "drawn" by the eye muscles which are not actual but do indicate direction; in other words, they are imaginary lines. Curved lines often appear to flow into other curved lines, thus connecting different units in the composition. The broken white lines which have been drawn on the reproductions (Figs. 4 to 6 inclusive) show compositional curved imaginary lines. The direction of any one of these curved lines is suggested by actual lines and the eye follows the direction indicated.

Fig. 4. -- Analyses showing compositional curved lines and Law of the Classical Madonna. A -- Madonna Del Granduca. B -- Madonna of the Harpies.
Fig. 5. -- Analyses showing compositional curved lines and Law of the Classical Portrait. A -- Philip IV of Spain. B -- The Jester.

A linear division may result when light is obstructed from one object by another object; in other words, shadows are line products caused by light being obstructed. This may be observed by high-school students in each of these paintings under consideration as represented in the folds of the people's costumes. In the painting Madonna Del Gran-duca (Fig. 1-A), it may be observed in the line-forming shadows on the skin of the human figures. Madonna of the Harpies (Fig. 1-B) shows another example of this line in the representational architectural structures. The portrayal of
the shadow of the hand on the lute in *The Jester* (Fig. 2-A) is an excellent example. There are to be observed lines representing shadows in *Philip IV of Spain* (Fig. 2-B), on the saddle and in the foreground. This type of line is expressed on the faces, in the folds of the table cloth, and on the potted plant in *The Breakfast* (Fig. 3-A). In the

![A](image1.png) ![B](image2.png)

**Fig. 6.** -- Analyses showing compositional curved lines and *Law of the Classical Portrait.* A -- *The Breakfast.* B -- *The Washerwoman.*

middle-ground of *The Laundress* (Fig. 3-B), where very sharp light is represented, may be observed another example of line caused by the obstruction of light.

*Lines in composition may have psychological impact; in*
other words, lines have the power of expression, and they may indicate motion, emotion, and space. By following a line, the eye animates it and gives it a feeling of motion to which we react emotionally. Horizontal lines indicate peace and quiet; vertical lines denote height, grandeur, and splendor; when lines cross each other and form right angles, strong action is indicated; when lines cross with a lesser angle, the feeling of action is not so great. Curved lines promote a feeling of things growing and easy graceful motion. Lines may indicate space and weight by position on the surface of the composition and by quality -- bold or flimsy. To represent three-dimensional form on a flat surface, lines appearing near the bottom, or lower edge, and bold and heavy lines may indicate nearness; lines placed high on the surface and lines which are light and flimsy may indicate distance; also, parallel lines will seem to converge as they move up, or away from the observer. Figure 7 represents position and direction of line in composition. Space is indicated by the size and position of the objects which are represented. Of the emotional quality and power of lines, Best-Maugard says:

The thousands of years of human experiences of this have established those directions or positions as symbolic of vitality, strength, and power so that we react subconsciously to the symbol of the feeling of force or weakness; the upright position expressing the utmost vitality, and the bent, curved, or flat position the lack of vitality and force.\textsuperscript{11}

\textsuperscript{11}Adolfo Best-Maugard, \textit{The Simplified Human Figure}, p. 4.
Fig. 7. -- Space indicated by direction and position of line.

Figure 8-A, showing the curved lines of the painting, Madonna Del Granduca, brings forward, in a manner that high-school students may understand, the fact that the curved lines dominate the composition and give it a feeling of ease and grace. However, the straight lines of the same composition (Fig. 8-B) show that the boundary lines of the composition form a vertical rectangle, and that the straight lines promote a feeling of height and grandeur. Viewing the complete linear composition (Fig. 9-A), one may obtain a feeling of graceful, magnificent splendor of figures existing in space, the latter being shown by the boldness and flimsiness of line as well as by their position in the composition.
Fig. 8. -- A -- Analysis of curved lines in Madonna del Granduca.  B -- Rendering of the straight lines of the same composition.

Figures 9-B, 10-A, and 10-B are curved lines, straight lines, and complete linear composition of the masterpiece Madonna of the Harpies. The frame of the painting is vertical, and the straight lines of the wall structure accent the elegant-in-manner figures which embrace curved lines even though they enclose a vertical space. The combination of both the curved and straight lines presents a linear composition which has the qualities for promoting a feeling of sublimity or magnificence. Space is indicated by the
Fig. 9. -- A -- Complete linear composition of *Madonna Del Greduca*. B -- Curved lines of *Madonna of the Harpies*.

direction of the represented parallel lines as well as the boldness and weakness of other lines -- the wall structure in the background. In the linear composition of *The Jester* (Figs. 11-A, 11-B, and 12-A) it may be observed that the curved lines dominate the masterpiece. These compact flowing lines have the ability to portray a jolly, happy feeling. The straight lines of the composition may give a sensation of movement or action, but because they are oblique, the action is of a quiet type. The combination of these lines offers a composition which represents gayety and quiet
Fig. 10. -- A -- Straight lines of *Madonna of the Harpies*. B -- Complete linear composition of *Madonna of the Harpies*.
Fig. 11. -- A -- Curved lines of The Jester.
B -- Straight lines of the same composition.
action. The boundary lines form a vertical rectangle, but its sides are nearer the same proportion than the sides were in the two previous paintings. This promotes a less magnificent feeling than the other paintings, but a more light-hearted feeling. Space is strongly indicated by the representation of parallel lines as well as the quality and position of lines.

Fig. 12. -- A -- Complete linear composition of The Jester. B -- The curved lines of the painting Philip IV of Spain.

The curved-line analysis of Philip IV of Spain (Fig. 12-B), in contrast with the straight-line analysis of the same painting (Fig. 13-A), imparts the fact that the curved lines
Fig. 13. -- A -- Straight lines of the painting Philip IV of Spain. B -- Complete linear composition of the same composition.

dominate the composition; because of the promoted feeling of continuance, they represent mass as well as form. This masterpiece is enclosed by a vertical rectangle which increases the feeling of height and makes the man on horseback appear imposing and stately. The other straight lines are oblique in relation to the boundary lines and are not lines which seem to continue. Space is indicated by the position of lines -- foreground, middle-ground, and background, as well as the quality of the lines -- massiveness
of the curved lines in contrast with the less massive broken straight lines (Fig. 13-B).

In each of these paintings this point may be observed by viewing the curved-line compositions and the straight-line compositions separately.

It is necessary to point out for high-school students that in composition the more enclosed an area is, the more massive it appears. In The Breakfast this may be illustrated by the illusion of mass created by the figure in the foreground (Fig. 14-A)--line drawing of The Breakfast--contrasted with the less massive figures indicated by fewer enclosed lines in the middle-ground and background. Space is indicated by the positions and massiveness of these figures. The frame of The Breakfast (Fig. 14) forms a horizontal rectangle, and the corners of the composition are weighted with straight lines. The other straight lines in this masterpiece are oblique to the frame lines, and are related in the painting because of the flowing curved lines as may be seen by comparing Fig. 14-A with Fig. 14-B. Because of line quality, position, and relation, this masterpiece bestows a feeling of quiet satisfaction (Fig. 15-A).

The curved-line drawing (Fig. 15-B) of The Laundress shows the foreground figures in mass by the almost completely enclosing flowing curved lines. The curved mass supports the intended feeling of the artist for his subject
Fig. 14. -- A -- Curved lines of The Breakfast. B -- Straight lines of the same painting.

-- the woman after a hard, laborious day of work. The fact that the frame of the painting (Fig. 16-A) is vertical instead of horizontal adds an inspiring and noble quality to the subject and conveys to the observer a feeling of a job well done with a humble pride. Space is indicated by quality
Fig. 15. -- A -- Complete linear composition of The Breakfast. B -- Curved lines of The Washerwoman.

Fig. 16. -- A -- Straight lines of The Washerwoman. B -- Complete linear composition of the same painting.
and position of line. Figure 16-B is the complete linear composition of the painting. Figure 17 presents an interpretation of the line drawing of The Laundress as it might appear in a horizontal composition. The figures in this setting express less vitality, thus showing the power and force of lines in composition.

Fig. 17. -- An interpretation of the linear composition of The Washerwoman as it might appear in a horizontal rectangle.

The rules concerned with the functions of lines show that lines in these paintings of past periods have been used to define or describe space and area; that lines may be imaginary and directional; and that lines may express or indicate motion, emotion, and space. These facts of line are traditional and are previous formal findings which we
may recognize only by study and association. Moreover, it
is necessary to recall that years of human experience have
established those symbolic interpretations of directions and
positions of lines, which we react to subconsciously.

_Madonna Del Granduca_ was painted by the Italian artist
Raphael in what is frequently called his second epoch or
phase. This was about the year 1505.\(^{12}\) Raphael and his
contemporaries had certain arrangements or organizations
for the presentation of specific characters which the peo-
ple learned to recognize. Types of compositions became what
we sometimes call standardized. With the knowledge of this
standardized organization, people in our period may know
more about Classical paintings and also see how contemporary
artists use the same rules.

The standardized organization of line in composition
as handed down from Classical Renaissance painting is dif-
ferent from the four previously stated line functions. It
deals with a set way of using lines for presenting certain
types of subject matter; in other words, specific rules for
definite kinds of subjects.

A rule for another kind of painting is the Law
of the _Madonna._
By this law the principal center of expression
of the Madonna is almost always bound to one of the
canonical points of each of her hands, the Child
Jesus being enfolded by the maternal arms. Sometimes
the line of coordination binds the principal center

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\(^{12}\)Lubke, _op. cit._, p. 106.
of expression of the Child Jesus.

For the rest, the composition obeys the principles established in the classical portrait.13

This point is illustrated by the superposition of the red lines on the paintings Madonna Del Granduce (Fig. 4-A) and Madonna of the Harpies (Fig. 4-B).

Another rule governs the composition of the Classical Portrait:

A line of coordination binds the nasal point (principal center of expression or state of mind), of the person represented to one of the canonical points of the middle finger of one and sometimes both hands (expression of gesture), following exactly the longitudinal axis of the ridge of the nose, or the line of implantation of the nose in the face, that is to say, the line which binds the sub-nasal points.

The line of coordination is often parallel to or coincident with the longitudinal axis of the arm, with folds, or more frequently with the row of buttons of the garment. When this row describes a curve, the line of coordination is the axis of this curve; occasionally, also, it only touches simple points of reference.

There are cases where the line of coordination does not follow the longitudinal axis of the ridge of the nose, nor that of its implantation in the face; there is then to be found a very strong parallelism or its passage by three canonical points in relation of verticality.14

The master of the composition, The Jester, was a portrait artist. This painting (Fig. 5-B) has the structure of the Classical Portrait as established in the Renaissance after experiments by the artists of that period led to a set

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13 g. de V. Kelsch, Canon Tiburtius, p. 373.
14 Ibid., p. 219.
way of composing a portrait painting. The red line drawn on *The Jester* (Fig. 5-B) shows how Hals used this principle.

The other three compositions (Figs. 5-A, 6-A, and 6-B) are worthy of observation from this standpoint. These laws of classical painting serve as rules for achieving unity of organization in painting. They were standardized organizations in the Renaissance, and they were recognized as such by the people of that period. The same understanding does not prevail today; the laws require study. These principles may be found in the so-called modern, contemporary work. One example of this is *Head of a Woman* (Fig. 18) by Pablo Picasso. The painting is dated April 2, 1941. Another example is *The Sailor* by the same artist. This composition (Fig. 19) is dated October 28, 1943. In both paintings the red lines drawn on the compositions indicate the Law of the Classical Portrait.

The study of the art element, color, is another prerequisite for interpretation and understanding of painting, either past or contemporary; in other words, in order to understand the powers and limitations of painting, one must know the rules.

"Refinement in color perception is prerequisite to rich plastic experience."  

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16Ibid.  
17Ibid.  
Fig. 18. -- Head of a Woman, showing the use of the Law of the Classical Portrait in a modern painting (red line illustrates the Law).
Fig. 19. -- The Sailor, showing the use of the Law of the Classical Portrait in a modern painting (red line illustrates the Law).
Color experiences differ with people since they are individual experiences, but generally speaking, there are accepted standards for experiencing color. According to Moholy-Nagy it is recognized that colors have the following impact:

Colors have different properties. They can be pure, intense, dark, warm, cool; they can appear large or small, near or far, light or heavy, concentric or eccentric. Deep colors tend to appear heavier than pale colors. The lightest of all colors is white and the heaviest is black. The brighter the color, the larger it appears. The largest color is white, followed by yellow, red, green, blue, and black. Colors are also cold or warm. The greens, blues, and blacks are considered cold; the yellows, reds, and whites warm. Warm colors seem to advance, the cold ones recede. The lens of the eye does not focus equally upon the hues. Reds make the eye "far-sighted," by causing the lens to grow thicker. This action will give red a nearer position than blue, which causes the eye to grow "near-sighted" as it flattens the lens. A relative complication sets in when one knows that every color can be made warm or cold by being mixed with the neighboring colors at either side. ¹⁹

In order to show high-school students the impact of color in composition, the writer presented this art element in three different ways: (1) pairs of color complements because they are used in both past and present paintings; (2) advancing and receding color; and (3) the illusion of lightness and weight as expressed by color.

A simple way of comparing and experiencing color in these six compositions would be to seek out the pairs of outstanding color complements -- a color paired with its

¹⁹Ibid., p. 155.
opposite or near complement as red and green, yellow and blue. Many new experiments with color and light have been made in the past few years which prove this statement not entirely accurate (see pages 83-86), but for now it will suffice. Each of these paintings -- *Madonna Del Granduca*, *Madonna of the Harpies*, *The Jester*, *Philip IV of Spain*, *The Breakfast*, and *The Laundress* -- has red with green, or green with red, outstanding. Green is a cold color and red is a warm color; the composition, *The Breakfast*, has more green than red in it. This adds to the general feeling of quiet satisfaction which the painting portrays. The composition, *Madonna of the Harpies*, has more red than green in it, and the feeling of magnificence is increased because of the strength and force of the red. This type of color experience may be had from each of the other four paintings.

Advancing and receding color qualities may be observed by the red and blue-green on the draperies of two of the figures in *Madonna of the Harpies*; the red advances and the blue-green recedes. Another example of advancing and receding color may be strongly felt by the contrast of the advancing red and the receding green in the costume of *Madonna Del Granduca*.

An excellent example of lightness and weight is to be observed in *The Laundress*. The dark red tones in the foreground give a feeling of weight, whereas the dull yellow-orange of the middle-ground appears less heavy. More weight
is felt in the background.

Color is also capable of creating a feeling of motion. The eye tends to group similar or related color. In the *Madonna Del Granduca* the eye follows the green tones from the figures' right side to the left side, and then to the head-dress. The red tones create eye motion in the same manner. This point of eye movement created by the eye grouping color likeness may be observed in each of the other compositions.

Texture is another art element. It results from the way the substance feels or those qualities noted by the sense of touch; anything which has substance or takes up space has texture. With the eye closed one may distinguish many objects and materials by the way they feel. In this manner one receives in the mind an idea of how the object feels, and thus a mental picture is formed of the texture of the object. The artist paints the mental picture of how the object feels.

In order to show high-school students the powers of texture in composition, the writer presents this art element in two ways: (1) texture vibration -- degree of this aspect determined by artist; and (2) psychological aspect of weight or lightness caused by texture.

Texture vibrates. We mean by this that texture is not constant and is subject to change which is caused by the
fact that light, position, and the eye are not stable. The artist determines the degree of this aspect represented and uses it to his own end. To break this down further, let us call to mind a tree seen from a near position; we are able to see the light of the sky through the branches, the leaf forms, the very rough texture of the bark, or is smoothness as the case may be, and the tree as a whole may have a lacy texture. When we see the same tree from a distance, the effect of the texture may be a very different one. We may not see the light through the tree or the growth of the tree as such, but instead it may be a solid mass which is less rough in texture; in other words, a quality of satin is smoothness; the bark of a tree is rough; sandpaper is rough also but in a different degree.

This point may be observed in each of the paintings presented from past periods by the degree of roughness represented by the objects in the foreground in contrast with the smooth-appearing textures in the background (Figs. 4 through 6). Degrees of texture may also be seen in each of these six paintings by the contrasts of skin textures and costumes. The branches of the tree in Philip IV of Spain (Fig. 5-A) illustrate the effect of light seen through the leaves as previously mentioned.

Texture is used to show weight or lightness in objects of a composition, and it may be psychologically determined.
Rough-textured objects generally show more weight than smooth objects; however, this is not always true, as color and line are interplaying factors. The window panes in contrast with the window frames (Fig. 6-A) in The Breakfast are an example of this principle. Another example, in the same masterpiece, is the glass in contrast with the other objects on the table.

In this part of the study which deals with the formal qualities of the masterpieces from past periods, the writer has shown how high-school students may be led to see the art elements as the determining factors which make the difference between mediocre and great work. These formal findings were used to point out the structural elements of the masterpieces in order to demonstrate that even though they seem independent of any tradition, they were based upon thousands of years of human experiences which have established them as structurally significant. These meanings are psychological as well as optical; they are used by great artists today. The fact that these paintings, which were done by different artists in different periods, employ similar organization, proves that the organization of art elements in a composition, not the subject-matter, is the determining factor of a work of art. The paintings from past periods and contemporary paintings may all be judged from this viewpoint. We can evaluate them, however, only
in respect to the extent of our knowledge of the powers and possibilities of the formal findings or art elements. For this reason our knowledge of the formal qualities and their organization in painting is the measure of our understanding and appreciation.
CHAPTER III

SEMI-ABSTRACT PAINTING

Six semi-abstract paintings produced in the late nineteenth and early twentieth centuries are discussed in this chapter as a transitional group to show high-school students how the contemporary abstract paintings to be studied later are related in form to the naturalistic paintings already discussed. These transitional paintings are Red Roofs by Camille Pissarro; Landscape by Paul Cézanne; Cypress Landscape by Van Gogh; Flowers by O. Redon; Blue Window by Henri Matisse; and View from the Studio by Pablo Picasso.

In the late nineteenth and early twentieth centuries a group of artists began to paint in a manner which was not the usual style. Their paintings were approached from a point of view which made them less naturalistic. One reason for this approach was the invention of the camera. This invention, with its means for portraying mass and form on a flat surface with less time and effort, made naturalistic painting not so important as an aim as it had been. Another reason was the discovery of the power of the art elements for portraying emotional qualities. Of these elements color used psychologically was to play an important part
since the camera could not at this time rightly show the full potentialities of the color factor. The work, as started by this group, was to be known as Expressionism. Like Impressionism, it was a movement of new concepts in the field of art designed to convey special ideas in definite ways -- showing the powers of expression of the art elements in rendering the subject. In regard to this point it has been said:

> When photography appeared, the excitement of this manually produced space and object illusion diminished; it could not stand the competition of mechanically perfect execution of most complicated, though also monocular photographic perspectives. Contemporary painters, confronted with the static, restricted vision of fixed perspective, countermeasured to color and produced on the flat surface a new kinetic concept of spatial articulation, vision in motion.¹

The Expressionists, being a progressive group, believed that new conditions called for new forms of expression. It was not so much what -- subject-matter -- these artists painted, but how -- manner of presentation of the art elements -- that was to produce a new concept of painting. The Expressionists gave keen observation to the structure of the subject-matter, and then stripped it to its basic, or geometrical forms; in other words, they decomposed their subjects and used brilliant colors to put them back together in a scientific manner. They kept buildings as buildings and fruit as fruit, but this subject-matter was

not naturalistic as a photograph is naturalistic. The paintings by this group were not just what the artists saw, but an organization of their experiences; that is to say, they made use of certain aspects of the subject-matter they painted in order to express certain relationships. The artist, in executing a painting, started with a two-dimensional surface and established a number of planes which were related to both the flat surface and the objects in his picture. He did not limit himself to what he saw from one view at a particular time and light, but changed the objects to fit an orderly arrangement. By doing this, the subject-matter became less naturalistic; that is to say, in sacrificing naturalism for order, his work lost its photographic or naturalistic quality. The works of the Expressionists were the beginning of a revolutionary movement in painting.

The writer believes that it is important to point out for high-school students that these works were extreme developments or tendencies which have carried through to the present time. For this reason they are presented at this point of the study. These semi-abstract paintings did not make sense to the public in the time they were painted, and they were regarded as hideous, deformed, and insulting. The people did not understand paintings presented in this manner because they did not have the knowledge of the power
of the art elements for showing the emotional qualities, and they were accustomed to naturalistic presentations in paintings.

There are factors in semi-abstract painting which may be less confusing to us today than they were in the period in which they were painted. Our relationship to the object world, space, and time has been altered because of our experiences with motivation -- trains, automobiles, airplanes, and the motion picture; we have become accustomed to rapid change in observation of objects with its by-product, distortion.

The procedure for observing the art elements -- line, mass and form, color, and texture -- in this group of paintings follows a similar pattern to that presented in Chapter II and emphasizes the emotional qualities with which the artists have endowed their subject-matter through the manipulation of the elements.

The first painting to be analyzed in this group is Red Roofs by Camille Pissarro. Figure 20 is a presentation of the flowing curved lines of the painting, showing their relationship within the horizontal rectangle. The lines form an open network which the eye tends to group because of their position, relation, similarity and size in regard to the rectangle which holds or binds them as a single unit. By assuming that one is reading the lines, and beginning at
the bottom left -- the position near the observer -- the eye may animate the lines as indicated by the red arrows. The numbers (1), (2), and (3) represent line-groups. Because space is not enclosed by these lines, the feeling of weight is light. The total composition indicates slow motion from left to right, then diagonally back to the left, and then slowly falling. The emotional quality is one of slow and peaceful motion.

Figure 20 is the straight-line composition of the same painting. These lines are organized in relation to one another in a horizontal rectangle. When two lines oppose each other, action, or happening, is indicated. If the lines are oblique, the amount of action is less than it is when right angles are formed. The number and position of the lines may show their emotional qualities of character and force in a composition. The position of these lines in
relation to the surface included in the composition may indicate importance. This point may be observed in Fig. 21 by the numbers (1), (2), (3), and (4). The point of interest, (1), is placed in the near-center. The emotional feeling portrayed is peace and harmony.

To this point of the analysis Red Roofs by Camille Pissarro (Fig. 22) is emotionally a restful painting. By observing the element of color, we find that there is more to the story. Two pairs of color complements, red and green, yellow and blue, have been used. The red and green are dominant. The brighter red has been used on the roof in the most important position. The lesser reds follow throughout the composition. The greens, yellows and blues have less vitality. The artist shows by his choice and placement of color the excitement created in him by the red roofs.

In order to present this emotional feeling about the red roofs, the artist has eliminated those details that he
felt were not essential. Even though the view presented was near him, he left out the doors and windows of the buildings. The complete buildings are portrayed, but roofs are accentuated. The trees in the foreground are without leaves, therefore showing the roofs more clearly. The rough textures of the foreground and the background, which are in majority, emphasize the less rough textures of the buildings and roofs. This is not a painting of a scene, but it is a painting of red roofs. In emphasizing the emotional quality of the red roofs in their setting by the use of the art elements, the painter has eliminated their naturalistic factor which he felt to be less important than their emotional quality.

The second painting to be analyzed in this group of semi-abstract compositions is Landscape by Paul Cézanne. Figure 23 is a drawing of the flowing curved lines of the
painting which are so placed in the horizontal rectangle that the lines are related. These lines form a closed network which the eye tends to group because of position in relation to the unit as a whole. The red arrows show line direction and the numbers 1-3 represent line groups. The feeling of weight is expressed on the left side of the composition by the strong curved line. The composition in-

![Diagram](image)

Fig. 23. -- Analysis of the curved lines of Landscape, showing how slow peaceful motion may be indicated by lines. Red arrows show direction, and numbers 1-3 indicate line-groups.

dicates slow peaceful motion (Fig. 20).

Figure 24 is a composition of the straight lines of the same painting organized in relation to one another in a horizontal rectangle. These lines form an open network in contrast with the curved-line elements (Fig. 23). Because
of the relationship and character of the lines in both drawings (Figs. 23 and 24), the center of interest is not a point but an area. This area is indicated by the numbers 1-3. The emotional feeling portrayed is peace and harmony (Fig. 25).

![Diagram]

**Fig. 24.** -- Analysis of the straight lines of Landscape. The numbers 1-3 indicate line-groups and positions.

Two pairs of color complements have been used. The green and red are prominent, with green dominant. The green, being a cold color, aids the artist's intention to portray the quiet peaceful harmony of the landscape.

The trees in the foreground have been represented with the sky visible through them, which indicates space. The rough texture in the left foreground adds weight to that corner of the painting, and this weight is balanced on the
right by the rough-textured mass in the middle-ground.

The third painting to be analyzed in this group is **Cypress Landscape** by Van Gogh. Figure 26-A is a composition of the curved lines of the painting which are so placed in a horizontal rectangle that they are related. As in Fig. 23,

![Image of a painting]

**Fig. 25. -- Landscape, presenting two pairs of color complements.**

we may observe that these lines, also, form a closed network which the eye tends to group because of position in relation to the unit as a whole. The arrows indicate line direction. The numbers 1-3 represent line groups, and the most feeling of weight is expressed on the right side of the composition by the strong curved lines. Because of the position and quality of these curved lines, the emotional impact is that of action, or motion.
Fig. 26. -- Analysis of Cypress Landscape, showing the emotional quality of lines. A -- Curved-line composition with red arrows indicating line direction and numbers 1-3 showing line groups. B -- Straight lines of the painting with numbers showing line groups.
Figure 26-B is a composition of the straight lines of the same painting. As in Figs. 20 and 24, these lines form an open network. The sides of the rectangle which encloses the painting are more nearly equal than those of the two previous paintings. This proportion adds to the feeling of action or motion. In this painting, also, the center of interest is not a point but an area because of the relationship and character of the lines in Fig. 26-A and -B. This area is indicated by the numbers 1-3 in the linear analysis of the composition.

The textures for the most part are rough. The far-distance, or background, which is not rough, in contrast with the middle-distance and foreground, which are rough, denote air and space.

Fig. 27. -- Cypress Landscape, presenting two pairs of color complements.
The two pairs of color complements which have been used are red and green, yellow and blue. The greens and blues are cold colors which aid in promoting the emotional feeling intended by the artist. *Cypress Landscape* is not a painting of a scene; it is a composition showing the movement and force of the physical elements on the objects in the scene. In order to present the emotional feeling, the artist eliminated the details not necessary, and used bright colors to produce on the flat surface his portrayal of action, or motion. In doing this, the painting became less naturalistic.

The fourth painting in this group as presented to high-school students is *Flowers* by Redon. Figure 28-A is a composition of the curved lines of the masterpiece which are placed in a vertical rectangle in such a way that they are related. By comparing the straight-line analysis of the same painting (Fig. 28-B) with the curved-line drawing, we may observe that the curved lines dominate the composition and form a closed network. The stronger lines are in the foreground and supply weight to the painting, while the less compact lines are nearer the top and promote a feeling of air and space. The red arrows indicate line direction, and the numbers 1-3 represent line groups. Because of the position and quality of the curved lines which are presented in a vertical rectangle, the emotional quality portrayed is
that of the height, grandeur, and magnificence -- the weight and air factors of vases of flowers existing in space.

Fig. 28. -- Analysis of Flowers. A -- Curved lines of the composition with red arrows indicating line direction. B -- Straight lines of the painting. Numbers 1-3 in both drawings show line groups.

The composition of the straight lines of the same painting (Fig. 28-B) shows that these lines form an open network which serves as an accent for the curved lines. Flowers shows another example of a center of interest which is an area instead of a point. This area is indicated in both of the line drawings (Fig. 28) by the numbers 1, 2, and 3.
Two pairs of color complements, red and green, yellow and blue, have been used. The red and green are dominant. The bright red, being the strongest color, has been used in the most important position. Because the eye tends to group similar color, as it does line, a movement is created in this manner by the reds forming an eye-triangle as indicated by the broken white lines (Fig. 29). The emotional feeling of movement created by color may be observed by the greens, blues, and yellows in the same manner. The reds and yellows, being warm colors, add a feeling of excitement, or happening, to a view which is generally considered still, or static.

The textures of the objects in the foreground are rough in contrast with the textures of the background, and in this manner indicate space.

In this stripped-down and scientific organization of a view which is usually considered static, the artist has portrayed the emotional feeling of

Fig. 29. -- Flowers, showing eye-movement as established by color similarity.
the splendor of objects existing and moving in space. In selecting and emphasizing these qualities, certain details not necessary to present the desired feeling were eliminated in order to express certain relationships -- emotional qualities as portrayed by the art elements; therefore, the presentation of the subject-matter became less naturalistic.

The fifth painting in this semi-abstract group presented to high-school students by the writer is Blue Window by Henri Matisse. Figure 30-A is a composition of the curved lines of the masterpiece which are placed in a vertical rectangle so that they are related. By comparing the straight-line analysis of the same painting (Fig. 30-B) with the curved-line drawing, we may observe that the curved lines dominate the composition and form a closed network. Because the curved lines are strong and closed in relation to the area included in the painting, the straight lines, in order to accent and balance the curved lines, are prominent, but not dominant. The straight lines divide the area included in the painting into rectangular divisions which set forth a number of sharp angles. These sharp angles stop, or slow up, the eye-movement created by the flowing curved lines. The red arrows indicate line direction, and the numbers 1, 2, and 3 represent line groups.

The emotional quality expressed by the curved-line organization is excited movement, happiness, and delight.
Fig. 30. -- Analysis of Blue Window, showing emotional quality of lines. A -- Curved-line composition with red arrows indicating line direction and numbers 1-3 showing line groups. B -- Straight-line drawing of the painting with numbers showing line groups.

The quality expressed by the straight lines is indicated space because of the character and position of these lines in relation to the total area included in the painting.

The center of interest of the objects in the painting is the area included between the numbers 1, 2, and 3 in both of the line drawings (Fig. 30).

Two pairs of color complements, yellow and blue, red and green, have been used. The yellow and blue are dominant. The four colors are almost pure colors, and pure colors are
happy colors. The dominant warm yellow is so placed in a field of blue, its complement, that an eye-triangle, or movement is created. This color movement may be observed by the broken white lines (Fig. 31). The same type of eye-movement through color may be observed in the organization of reds and greens in this painting. The warm yellows and reds of the composition add a feeling of excitement, or happening, to a view which is of the type generally considered still, or static. The blues create a cool atmosphere in which the yellows and reds happen.

In order to emphasize the emotional qualities of color and space, the artist has almost completely eliminated the element of texture. Matisse changed or altered the natural objects and their surroundings to make them fit an orderly arrangement. In sacrificing naturalism for order, his work lost its photographic quality. The product is not a painting about real or naturalistic objects but a composition of orderly color and form existing in space.
The sixth painting to be analyzed is View from the Studio by Picasso. The artist was not bothered with subject-matter or human experiences as such, but was more interested in lines, form, and space. Instead of painting the subject-matter in a naturalistic manner, he painted only the lines, planes, and space they occupied; that is to say, he made use of only certain aspects of the subject-matter, in order to express desired relationships. By starting with a two-dimensional surface and establishing a number of planes which were related to both the flat surface and the objects to be used in his painting, and by not limiting himself to what he saw from one view at a particular time, he was able to show many aspects of the subject-matter which would have been impossible with a fixed view or perspective.

Figure 32-A is a composition of the straight lines of View from the Studio as they are related in the vertical enclosing rectangle. The straight lines are dominant, and the curved lines (Fig. 32-B) serve as transitional factors. The curved lines add variety also. The red arrows (Fig. 32-A) indicate line direction, and the numbers 1, 2, 3, and 4 of both line compositions show line groups. Number 1 represents the area of the center of interest.

The straight lines promote feelings of directness, formality and purpose because they are usually horizontal against vertical. There are only a few minor oblique lines.
The curved lines add a feeling of light-heartedness and charm to this otherwise formal or dignified composition.

Picasso has presented the side view of the table, which he no doubt felt expressed more of its character, but at the same time he represented the objects on the table from a different view in order to show more of their arrangement and character. A third feeling or point of view is presented by the buildings indicated in the background, which were done with a vanishing-point perspective. The three views hold together as a unit because of the organization of the art elements.

Fig. 32. -- Analysis of View from the Studio, showing emotional quality of lines. A -- Straight lines of the painting with red arrows indicating line direction and numbers 1-4 showing line groups. B -- Curved lines of same painting.
Two pairs of color complements have been used with the neutrals -- black, white and gray. The neutrals support the feeling of dignity and reserve. The warm reds have been dulled by the addition of black and white, which makes them less bright and more conservative. The green tones are decidedly grayed. Thus, each of the colors has been neutralized to some extent by the addition of black, white, or both. The red, however, having great vitality and occupying much space, produces a certain degree of light-heartedness and charm.

The artist has deliberately eliminated strong texture contrasts in order to emphasize form and color. In the process of changing, eliminating, and organizing the vital factors, the composition has lost much of its naturalistic quality.

The six semi-abstract paintings presented in this part of the study to serve as a means of transition between the earlier naturalistic and later abstract paintings, show that even though their departures derive from nature, the artists
were not concerned with the subject-matter as such, but were concerned with the powers of the art elements for portraying emotional feelings in regard to the subject-matter. This discovery of the power of the art elements to portray emotional experiences grew to great proportions. The artists, even though they began with forms deriving from nature, later freed themselves from that departure, and set forth with experiments which used the powers of the art elements as a means for portraying visual impact and emotion disassociated from nature. In other words, they wished to create on a two-dimensional surface by the use of the art elements an emotional feeling that would suffice independently from forms of nature. In regard to this point, it has been said by Moholy-Nagy:

The art of the post-cubist period derived its first abstraction from nature, but later it freed itself from that departure and articulated the basic means of visual impact -- shape, size, position, direction, point, line, plane, color, rhythm -- and built with them a completely new structure of vision. This was their attempt to grasp emotionally the problems of space-time. One function of abstract art was and is the experimental demonstration of the forceful possibility of such an approach and to extend it also to the problems of the inner vision and the inner vision in motion.²

The semi-abstract paintings are presented in this study for high-school students because they are the connecting link between the earlier naturalistic and the later purely abstract paintings.

²Ibid., p. 150.
CHAPTER IV

MODERN PAINTING AND EARLIER NATURALISTIC

PAINTING COMPARED

This chapter will present a method for comparing modern painting -- abstract, surrealistic, and non-objective -- with painting from past periods. Four pairs of paintings are used. In each group one modern painting and one from a past period are paired for study of the similar way in which one of the art elements -- line, space, color, or texture -- is used in the two paintings. The four pairs of paintings are Composition 1939 by Piet Mondrian and A Dutch Courtyard by Pieter De Hooch; Dutch Interior by Juan Miro and Holy Family by Michelangelo; California by Charles Howard and Still Life by Paul Cézanne; Le Table by Picasso and The Stone-breakers by Gustave Courbet.

The subject-matter is mentioned but the structural similarity is emphasized. The writer believes that this type of analysis presented to high-school students will lead them to a better understanding and appreciation of modern painting -- non-objective, surrealistic, and abstract.

The first pair of paintings in this group, Composition 1939 (Fig. 35) from the twentieth century and A Dutch
Courtyard (Fig. 34) from the seventeenth century, are compared for line-space similarity. A Dutch Courtyard is a naturalistic painting and has as its subject-matter a courtyard with a group of figures. Composition 1939 is a non-objective painting and has as its subject-matter harmonious relationship of line and space divisions.

Fig. 34. -- A -- A Dutch Courtyard by Pieter De Hooch. B -- Straight-line analysis of the same painting.

The lines of both paintings are placed in vertical rectangles so that the lines are related to one another and to the space they occupy.

By comparing the straight-line drawing of A Dutch Courtyard (Fig. 34) with the non-objective painting by
Mondrian (Fig. 35) we may observe that both compositions are divided into surfaces and planes by opposing horizontal and vertical lines. The most compact lines of both paintings are located near the center of the area which encloses them. The vertical lines promoting the feeling of height, grandeur, and splendor are emphasized on the right and the horizontal lines promoting the feeling of ease or restfulness.
are on the left in both of the paintings. Straight lines denote a feeling of definite purpose. The two compositions, A Dutch Courtyard and Composition 1939, because of their line and space arrangements, promote the emotional feelings of reserved dignity of things happening or existing in space. De Hooch has presented a courtyard and figures in a harmonious composition by the use of line and space divisions. Mondrian has presented line and space divisions as a harmonious composition. The artist, Mondrian, says of this point:

Not everyone realizes that in all plastic art, even the most naturalistic work, the natural form and color are always, to some extent, transformed. Actually while this may not be directly perceived, the tension of line and form, as well as the intensity of color are always increased. Plastic experience demonstrates that the natural appearance of things is not to be established in its essential realism, but must be transformed in order to evoke aesthetic sensation.¹

In order to make this point simple enough for high-school students to understand, it is necessary to emphasize the fact that De Hooch probably did not paint the view of the courtyard as it existed, but did select parts to be portrayed in the composition and transformed them into an orderly arrangement so that they would form a harmonious pattern.

The artist, Mondrian, using lines and spaces as subject-

¹Peggy Guggenheim, Art of This Century, p. 32.
matter, constructed with them a harmonious composition which he intended should suffice alone, and not be confused with representational naturalistic subject-matter.

The second pair of paintings in this group, Dutch Interior (Fig. 36) by Juan Miro from the twentieth century and Holy Family (Fig. 37-A) by Michelangelo from the fifteenth century, are compared for line-form similarity. Holy Family is a naturalistic painting and has as its subject-matter figures representing the religious characters. Dutch Interior is a surrealistic composition -- subject-matter dealing with the subconscious activities of the mind by presenting images without logical order or sequence, as in a dream. Blanche Naylor defines surrealistic art in the following manner:

Psychological or psychiatric art may be one of the terms used to describe surrealism, but one does not need to be a specialist in these fields to understand surrealistic artists.2

In order for high-school students to have a better understanding of surrealistic painting and not be confused by the seemingly unrelated objects to be found in this type of composition, it is necessary to explain the source of the subject-matter. It is important, also, to stress the point that subject-matter is not the determining factor for a work of art, but that the organization of the composition is the decisive factor.

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Fig. 36. **Dutch Interior.** Surrealistic composition showing line and form.

Students may observe by comparing Fig. 36 with Fig. 37-B that both paintings have basic flowing lines which enclose or bind the objects in each composition to the other.
Fig. 37. -- Holy Family. Naturalistic composition showing line and free-form.
objects of the same painting. The red arrows indicate this point. The two compositions have in common straight-line space divisions which are located below center and bind or stabilize the floating free-forms -- curved lines mentioned above which do not enclose geometrical forms. Space is indicated in a similar manner in both paintings by size and position of forms. This point may be established by observation of the large forms in the foreground and the smaller forms in the background.

The naturalistic painting, Holy Family, and the surrealistic painting, Dutch Interior, were painted in different periods of history for different purposes but they have line-form similarity. So that high-school students may better understand the two paintings it is necessary to emphasize the fact that Michelangelo, using a religious subject, has presented a harmonious composition of line-form organization which may be compared for similar qualities with the painting by Miro. Miro has presented a strange collection of objects in unfamiliar positions which were motivated by psychological theory. With this subject-matter he constructed a composition which he intended should be recognized as psychiatric art and not be confused with representational naturalistic subject-matter. By disregarding the subject-matter and observing the organization of the two paintings from the standpoint of line-form similarity,
it will be observed that they bear a marked resemblance in structural qualities.

The third pair of paintings in this group, California (Fig. 38) from the twentieth century and Still Life (Fig. 39) from the nineteenth century, are compared for color similarity. In a previous part of the study (pp. 47-48) color was compared in three ways: (1) pairs of color complements; (2) advancing and receding color; and (3) the illusion of lightness and weight. This past experience presents an excellent background for a comparison of color in these two paintings.

The composition California by Howard is a non-objective painting in which no obvious traces of nature can be found in the subject-matter. The composition Still Life by Cézanne has semi-naturalistic subject-matter. The dominant colors in both paintings are the complements red and green and the second pair of colors in both is yellow and blue. Experiments with color and light prove that color is the response of vision to wave lengths of light.\(^3\) It is necessary for many people to form new concepts in regard to color because of these experiments.

Despite widespread misconceptions to the contrary, the primary colors of light are red, green, and blue. These three colors are related directly to three response factors in the mechanism of human

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\(^3\)"Color," *Life*, XVII (July, 1944), 37.
vision about which nothing is known except that they resolve mixtures of wave lengths into mixtures of colors.\textsuperscript{4}

It was once believed that orange and blue, purple and yellow were complementary pairs. Color being taught as a pigment mixture only and therefore eliminating light mixtures and wave lengths, limited color evaluation.

\textbf{Still Life} (Fig. 39) has more red than green in it. A feeling of warmth and life is portrayed because of the strength and force of the reds. The brighter red areas are located in the most important place -- near the center of the composition -- and advance while the gray-greens and blue-grays recede into the background. Lightness and weight are to be observed by the lighter and brighter values in the foreground, whereas the gray-greens and blue-grays create an illusion of air and space. The eye tends to group the fruit because of similar color. Form is indicated by color because of the transition -- red to yellow and yellow to green. The greens and grays are grouped by the eye in the same manner as the reds. This creates a feeling of motion.

\textbf{California} (Fig. 38) is dominated by the reds and other warm tones. This gives the painting a feeling of action, life, or happening. The bright warm colors are located near the center of the composition and have an advancing quality.

\textsuperscript{4}Ibid.
Fig. 38. -- California by Charles Howard, showing power of color in composition.
whereas the blues and grays recede in a way which indicates space. Lightness and weight are to be observed by the lighter and brighter colors in their advancing movement as they are portrayed in contrast with the heavier darker stabilizing colors which adhere to or check the movement.

Form is indicated by color because of the transition of color hues and values.

It is important to emphasize that Cézanne in presenting the composition of fruit accented the subject-matter by the use of color complements. With color he created an illusion of lightness and weight. He used the advancing and receding properties of color in order to portray a feeling of motion and space.

In the non-objective composition California Howard has presented a line-form-color painting in which color in opposition appears for emphasis, color in transition — smooth or logical progression — in order to form an illusion of motion or action and space.
So that high-school students may understand the two paintings it is necessary to point out that Cézanne in painting *Still Life* used color in a logical harmonious manner in order to obtain certain effects in regard to the fruit. Howard in the painting *California* used line and space divisions in color in order to obtain certain effects in regard to a feeling about his subject-matter, California. By disregarding the subject-matter and observing the two paintings from the viewpoint of color organization, there is to be observed a definite similarity.

The fourth pair of paintings in the group, *The Stone-breakers* (Fig. 40) from the nineteenth century and *La Table* (Fig. 41) from the twentieth century are compared for texture similarity. *The Stone-breakers* has as its subject-matter two men breaking stones and it is a naturalistic presentation. *La Table* is an abstract composition -- the forms deriving from nature and conveying the idea through geometrical forms.

By using the previously established method of texture evaluation, a comparison may be made: (1) texture vibration, and (2) psychological aspects of weight or lightness caused by texture. In *The Stone-breakers* Courbet has placed the two comparatively smooth figures of men in contrast with the rough textures of the stones they are breaking. The eye creates an illusion of movement by grouping similar
textures. The numbers (1), (2), (3), and (4) in Fig. 40 indicate this point. Lightness, weight, and space are represented by the rougher textures in the foreground and the less rough textures in the background.

La Table by Picasso is a composition representing textured surfaces and planes which are organized in relation to each other in order to show not only the texture relation, but also line-form relation and color-value relation in a congruous manner. In Fig. 41 the eye creates an illusion of movement by grouping similar textures as indicated by the numbers (1-4), (5-8), and (9-12). Lightness, weight,

Fig. 40. -- The Stone-breakers, showing texture vibration and psychological aspects.

and space are indicated by the sharp contrast of the rough textures in relation to the smooth textures.
In order to make these comparisons simple enough for high-school students to understand it is necessary to emphasize the fact that Courbet probably did not paint the view of the men breaking stone as it existed, but did select parts to be portrayed. His problem was to transform the parts into an orderly arrangement so they would form a harmonious or congruous pattern.

The artist, Picasso, using textured surfaces and planes as subject-matter, constructed with them a harmonious composition which he intended should suffice as surfaces and planes adapted to each other and agreeing in action and feeling.

The four pairs of paintings presented in this chapter have been compared in order to observe the similar way in which one of the art elements was used in the two paintings of each pair. By this method of analysis students may compare and evaluate for themselves the similarity of the structural qualities of the four pairs of paintings. This group of compositions included naturalistic, semi-naturalistic, abstract, surrealist, and non-objective paintings. It was observed that regardless of the subject-matter and the manner of presentation of the subject-matter, the two pictures in each pair had common formal qualities. For this reason the students' appreciation and understanding became greater. Thus, the unknown subject-matter of the
modern paintings was not a barrier to their appreciation since the approach through the art elements showed that the paintings had qualities with which the students were already familiar.
CHAPTER V

SUMMARY

The writer's problem has been to devise a method whereby high-school students might gain an understanding of certain types of modern painting -- abstract and non-objective art. Taking into consideration the availability of good reproductions of paintings as well as the length of time to be devoted to the unit, the writer limited the choice of reproductions of paintings to be studied to twenty-two subjects which were grouped into three sections -- naturalistic, semi-naturalistic, and abstract.

Chapter II has presented a method for studying six paintings, produced between the Renaissance and the early twentieth century. These initiated the study because the writer believes that it is important for high-school students to analyze some paintings of past periods as an introduction to the study of modern paintings since great contemporary paintings must be judged by the same esthetic standards as those applied to paintings of other periods. A review on an exhibit by Henri Matisse emphasizes this point:
That career started with years of severe schooling, during which Matisse supported himself by copying old masters in the Louvre. ("One must learn to walk firmly on the ground," he told his own students later, "before one tries the tightrope.")

By the study of paintings of past periods which are automatically accepted as works of art, it was possible to impress upon students these two points: (1) that subject-matter of many of these masterpieces, as well as of modern masterpieces, cannot be understood at a glance; and (2) that regardless of the period the organization of the painting rather than the subject-matter distinguishes the masterpiece from the mediocre work.

It has been observed that the masterpieces of painting in this group, all of which employed people as their theme, were done by different artists in three different historical periods. The paintings were produced for various purposes and people, and although their subject-matter is treated differently and is not entirely intelligible to the average person today, they are all considered works of art. These observations proved that the subject-matter is not the determining quality for a work of art. Students may learn by this type of study that because our cultural pattern has changed, we cannot interpret these paintings now as they were interpreted when they were painted. Realizing that we can evaluate them only in relation to their

1"Art," Time, LI (April 5, 1948), 52.
organization and its meaning for us is one step toward the understanding of contemporary art.

The examining of the paintings from past periods for symbols which have been handed down from past time as well as acquiring certain knowledge necessary for understanding the subject-matter caused the paintings to become more significant to the students. When they learned that these symbols are not obvious to unlearned people and must be investigated before the subject-matter can become wholly significant, they were laying the foundation for a less biased attitude toward the so-called modern paintings.

In the second part of the study, which deals with the formal qualities of the masterpieces from past periods, a method has been presented whereby high-school students may examine the organization of the art elements of these paintings. This was done in order to show that even though these compositions seem independent of any tradition, they were based upon human experiences which have established them as structurally significant. This type of analysis aids students in understanding the psychological as well as optical qualities which may be expressed by the art elements. In recognizing the fact that these paintings, which were done by different artists in different periods, employ similar organization, students learn that the arrangement of a composition, not the subject-matter, is the determining
quality for a work of art. When students become aware of the fact that both paintings from past periods and contemporary paintings may be judged from this viewpoint, they also learn that we can evaluate paintings only in the degree corresponding to the extent of our knowledge of the powers and possibilities of the art elements. For this reason it becomes apparent to students that knowledge of the formal qualities and their organization in painting is the determining factor in understanding and appreciating works of art.

In Chapter II the six semi-abstract paintings presented have been used as a means for high-school students to experience and analyze the transition between the earlier naturalistic and later abstract paintings. Students learn by this type of analysis that even though these paintings derive from nature, the artists were not concerned with the subject-matter as such, but were concerned with the powers of the art elements for portraying emotional feelings in regard to subject-matter. Pointing out for students the changes in paintings produced between the Renaissance and the end of the nineteenth century and some of the reasons for these changes -- experiments with color and light and the refusal to compete with photography -- will increase their understanding of abstract painting. The discovery of the powers of the art elements for portraying emotional
experiences explains why some artists, even though they began with forms deriving from nature, later freed themselves from that departure, and set forth with experiments which portrayed visual impact and emotion independently.

They also painted what they felt about it, and they inclined to look more at their pictures than at their subjects. It remained for the living moderns, led by Picasso and Matisse, to give the final twist. A painting, they decided, is a painting first and foremost, and whatever it represents must be secondary. Granted that much, they felt perfectly justified in making their own rules, regardless of appearances.\(^2\)

In concluding the study, a method has been presented whereby high-school students may compare and analyze in some detail the similar way in which one of the art elements has been used in each pair included in four pairs of paintings. The subject-matter was recognized but the structural similarity was emphasized because of the previous deduction that, regardless of the period, the organization of the painting rather than the subject-matter distinguishes the masterpiece from the mediocre work.

The writer believes that by this method of analysis in which high-school students compare, evaluate, and experience for themselves the art structure of paintings, the students may increase their understanding and appreciation of painting of past periods as well as of the present time.

Esthetic experiences are individual experiences and

\(^2\)Ibid., p. 57.
are therefore determined by the person in accordance with his background, knowledge and ability. However, the qualities or elements common to all plastic experiences may be sought out as an aid in evaluating those experiences. The writer suggests that the method presented in this study may be used by high-school students for further analysis of modern trends in art as expressed in sculpture, advertising, and architecture. Modern artists whose work might be investigated are as follows:

Group I. Sculpture.

Constantin Brancusi.
Raymond Duchamp.
Henri Laurens.
Alexander Archipenko.
George Vantongerlo.
Antonine Pevsner.
Jacques Lipchitz.
Alexander Calder.

Group II. Advertising.

Herbert Bayer.
A. M. Cassandre.
Gyorgy Kepes.
Fernand Leger.
Richard Linder.
Jean Helion.
Group III. Architecture.

Walter Gropius.

Frank Lloyd Wright.

Mies Van Der Rohe.

Le Corbusier (Charles Edouard Jeanneret-Gris).
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