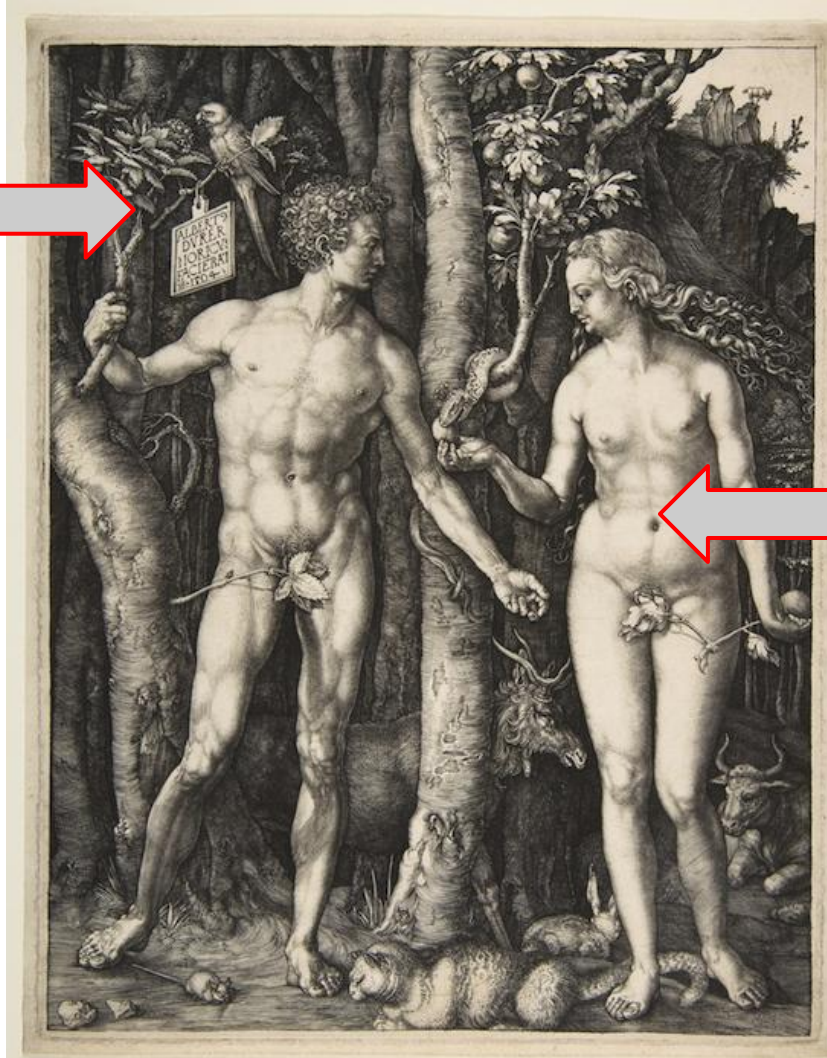


# **Understanding composition**

**Composition** : The act of giving life to forms that we choose to work with.

ground

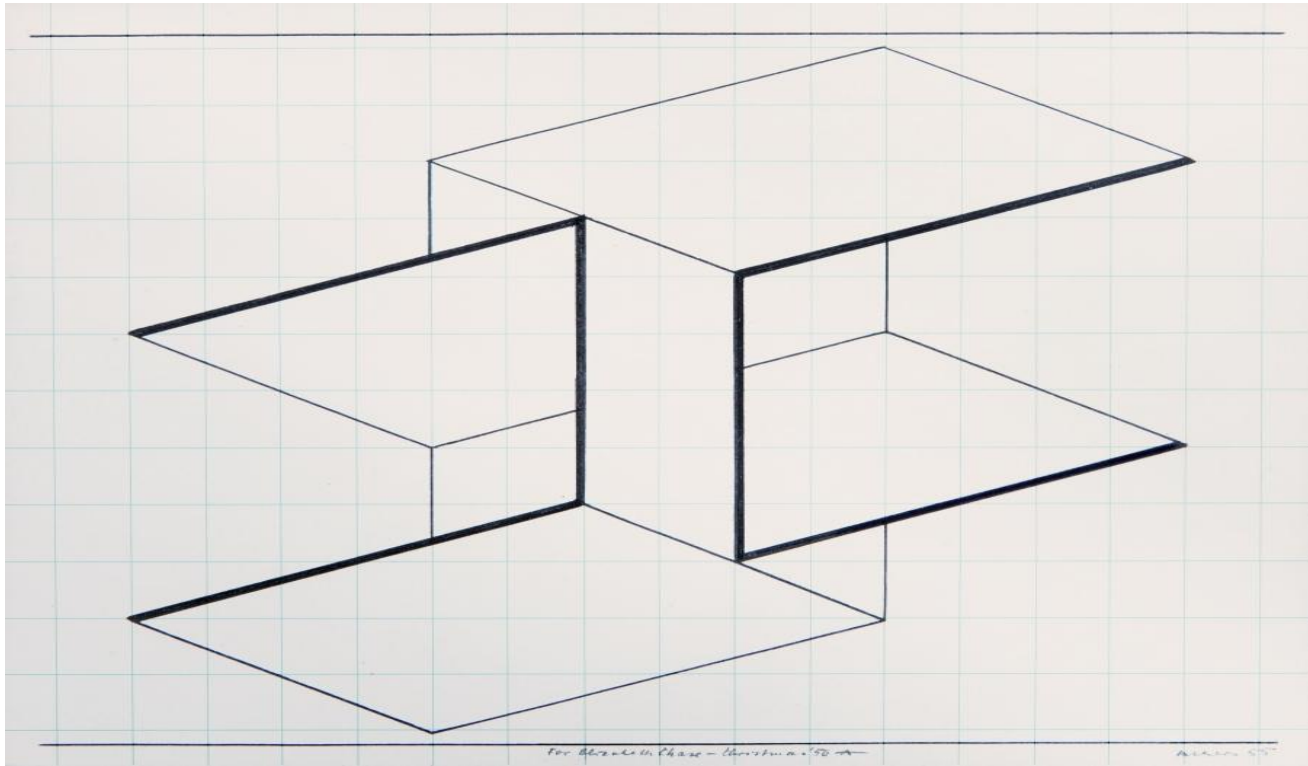


figure

Which is figure and  
which is ground?

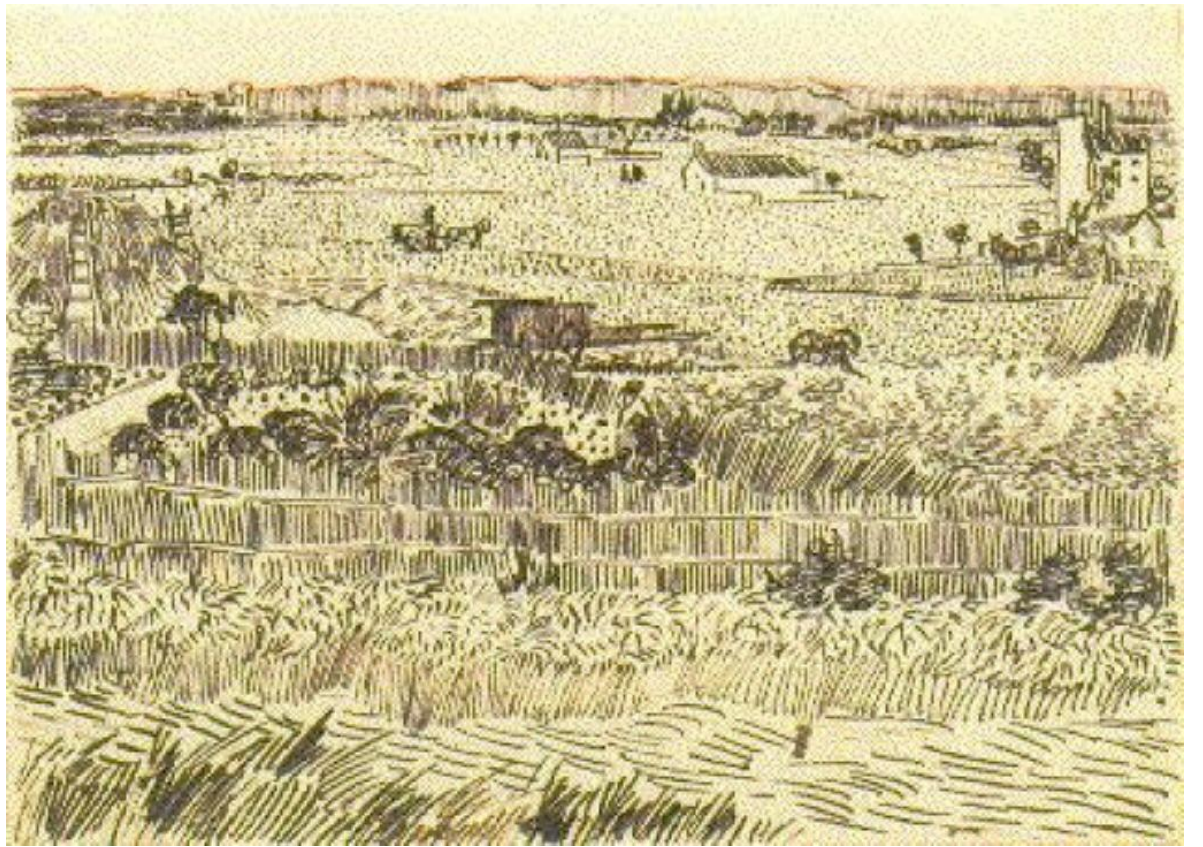


Coburn Collage Drawing, 1950-56. Paper, 9 1/2 x 12 3/8"



Josef Albers (1888 - 1976) Untitled drawing for a Structural Constellation, 1955. Ink on white wove graph paper, ruled in blue 8 x 12 inches

## Negative Space



Harvest Landscape - Vincent van Gogh. Artist: Vincent van Gogh. Completion Date: 1888. Place of Creation: Arles, Bouches-du-Rhône, France



Dandelion. Margaretha Barbara Dietzsch (1716–1795).



Dandelion. Margaretha Barbara Dietzsch (1716–1795).

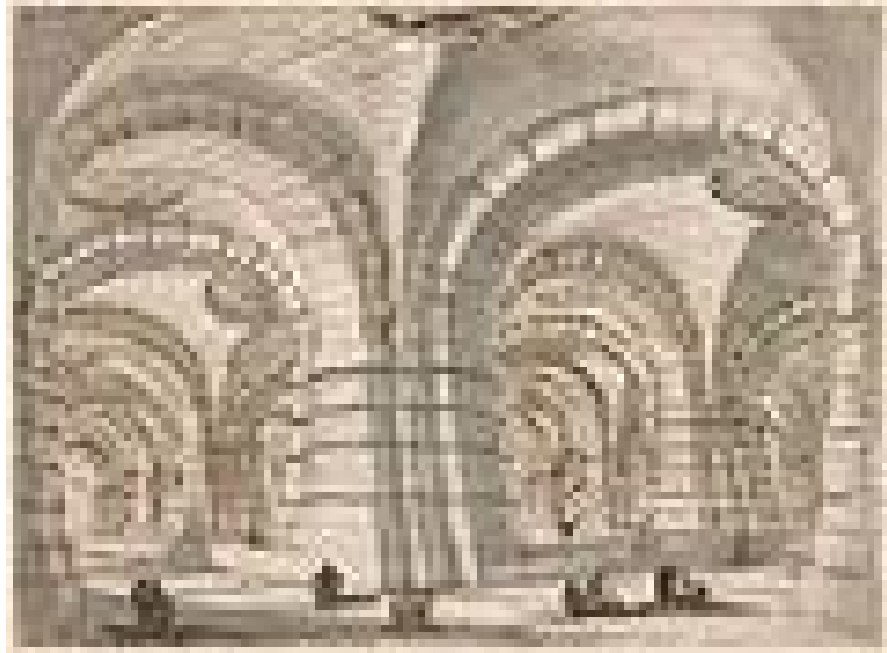




"Woman in North Holland Dress" c. 1645 Pen and brown wash. Rembrandt. Rembrandt

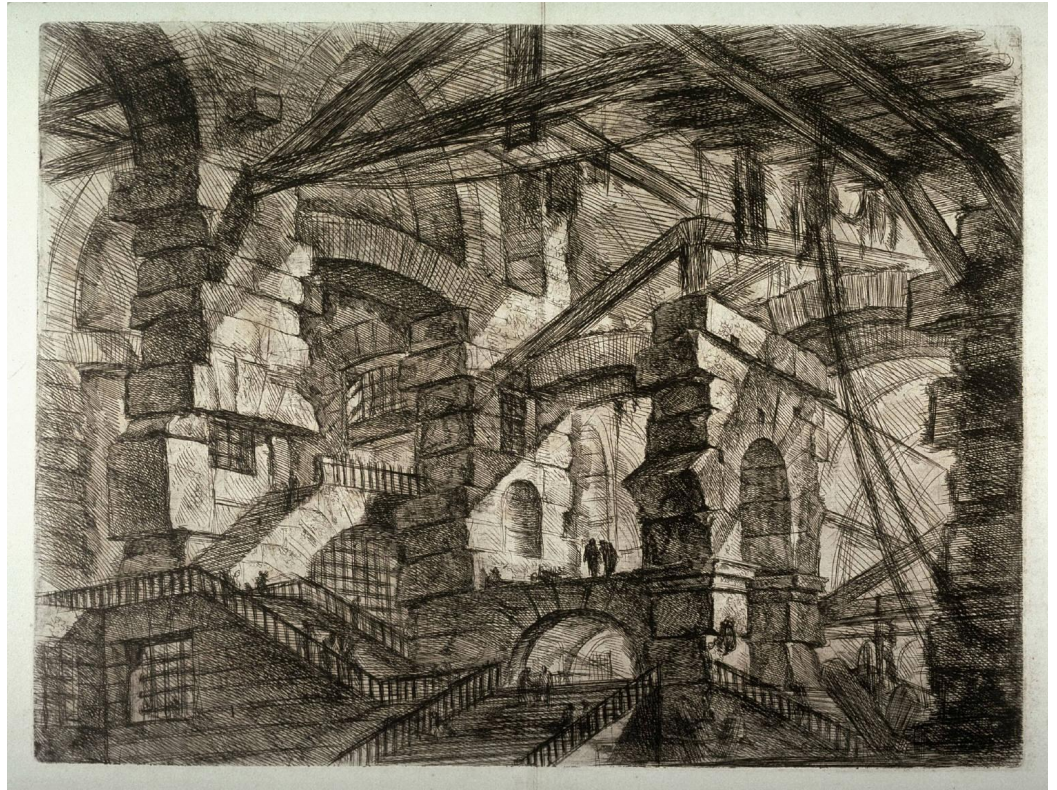
Pressure: the force or lack of force that one form exerts on another depends on the pressure at their meeting point and the angle of their meeting.

here, the arches overlap each other and show depth, however, they do not look like they are touching, therefore creating little pressure.



Beams are pressing against each other, looking like they are carrying a lot of weight.

- beams are touching
- creating harsh shadows



Giovanni Battista Piranesi In sixteen plates you take us down. To baleful vaults of stone. Your fantasies are far to close. To fears repressed and known.

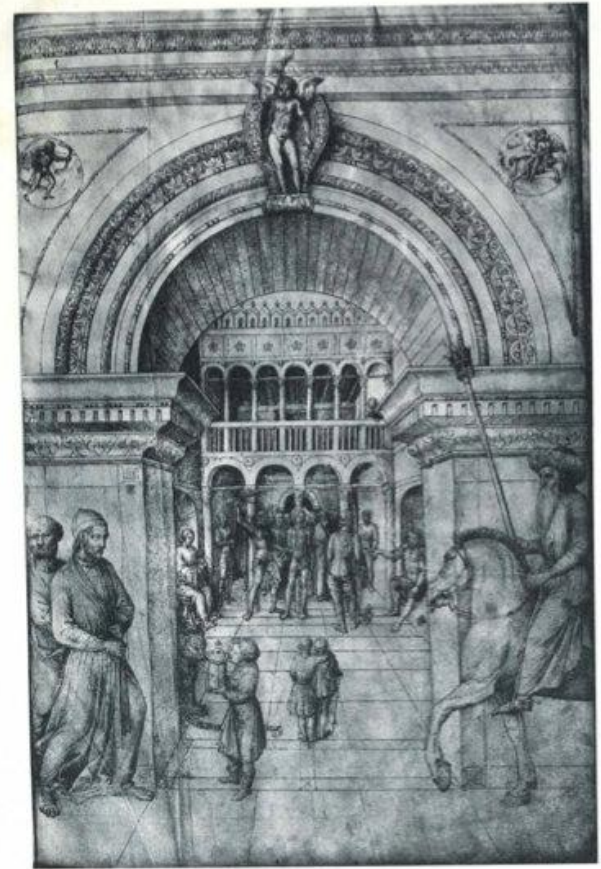
# Perspective

- the viewer is being lead into the courtyard
- we feel like if the page continued we could see up into the sky



Francesco Guardi: Courtyard of the Ducal Palace.

A stiff, self- consciously constructed perspective creates a firmly measured architectonic space into which variously scaled figures and a prancing horse have been inserted.



Giovanni Bellini. The Flagellation

cramped space has a similar  
feeling as a high relief sculpture.



Andrea Mantegna: Battle of the Sea Gods. c. 1490. Engraving

space is created both by the circular strokes of the tree branches, making them show movement, as well as by adjusting the sizes of the tree throughout the drawing.

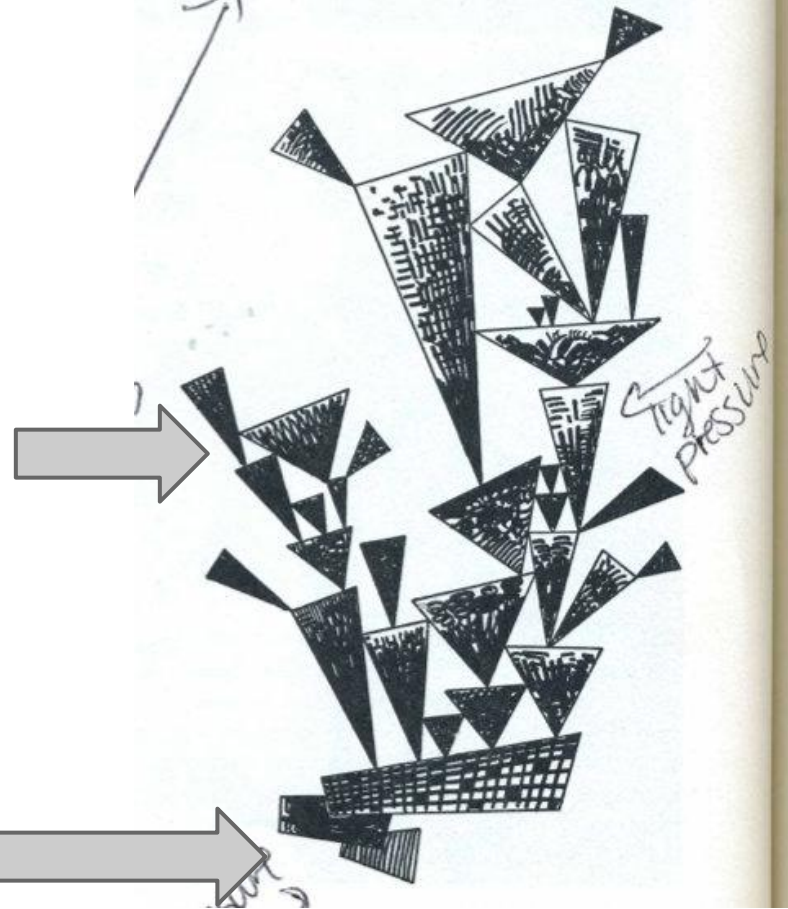
Curved lines lead our eye back into the image.



Guercino. Landscape

light pressure where the shapes  
are barely touching

heavy pressure, where the shapes are  
overlapping one another



Wassily Kandinsky: Untitled drawing



Showing scale by having objects up against each other.

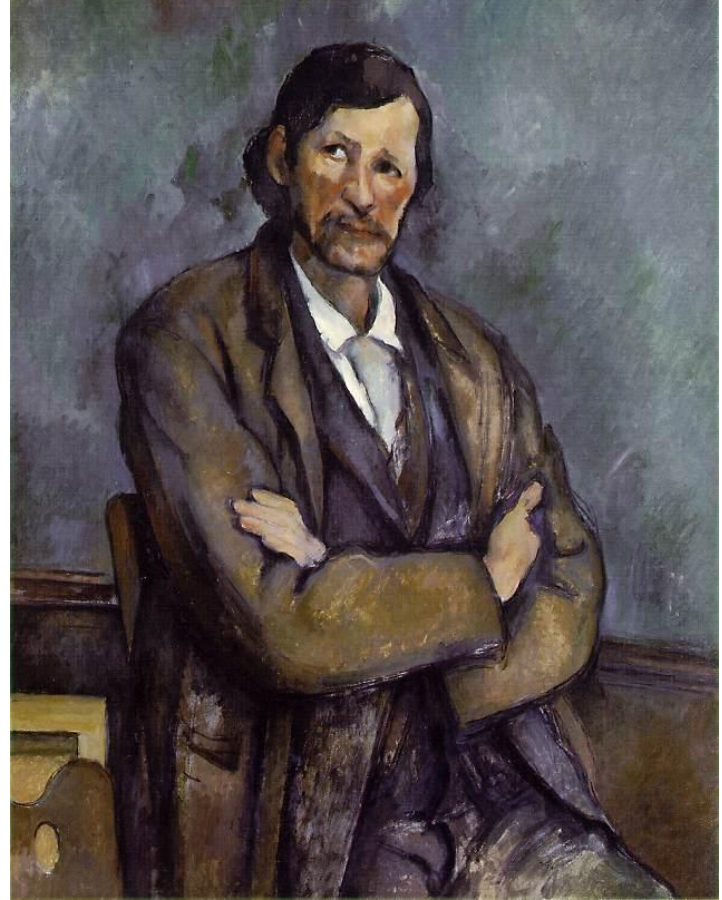
- putting objects in a context to help the viewer better understand what they are looking at.



Alberchet Durer: Landscape with a fort near the sea

Distortions:

- figure changes depending on how the viewer looks at it.
- gives the feeling of many viewpoints at the same eye level



Paul Cezanne. 1839-1906. Man with crossed arms.