

Name _____ Date _____ Period _____
(please print)

Abstract Figure Motion Painting

VOCABULARY

Proportion: Size measured against other elements

Stylization: Distortion or simplification of a recognizable element, in this case, the human figure

Rectilinear: Composed of mainly straight lines

Curvilinear: Composed of mainly curved lines

Color Theory

Hue: a property of color defined by distinctions within the visual spectrum or color wheel. “Red”, “Blue”, “Yellow”, and “Green” are examples of hues.

Tint: A hue mixed with white

Shade: A hue mixed with black or gray

Complementary Colors: a scheme using opposite hues on the color wheel. Complementary colors accentuate each other in juxtaposition and neutralize each other in mixture.

Parts 1-6 PROJECT OBJECTIVE

Each student will create an abstracted figure painting depicting one of the forms of motion; anticipated, multiple image, sequenced image, and blurred image. The figure will be placed in a unique setting of your choice. The painting will be executed using a complementary color scheme, rather than working with black, to create neutralized colors and the illusion of a light source and 3 dimensionality.

MATERIALS

- 1 sheet of 12” x 18” manila poster paper
- 3 sheets of 12” x 18” newsprint
- a 2” x 18” clear plastic ruler
- a sharpened #2 pencil (for sketching) and #4B and 6B pencils for 3 figure sketches
- X-acto knife
- Drawing board
- 16” x 22” - Heavy drawing paper
- 1” wide masking tape
- Gesso
- Acrylic paint (complementary colors and white)
- Paint brushes
- Transparent ½ inch grid
- Photograph of abstracted figure

Part I – Making the Figure Template

OBJECTIVE

- The creation of a proportional figure pattern to be used as a model for sketches and the final painting. **Do not cut apart until after the template has been graded**, the individual pieces will be used to create several new figure drawings, and eventually, a painting.

MATERIALS

- 12 x 18 inches tag board (stiff white paper) a #2 pencil for the sketch
- black felt tip pen for the final pattern
- ruler
- transparent grid and abstracted figure model image
- X-acto knife and cutting mat

STEPS

1. Use the image of the figure and grid provided to **create basic pattern pieces, or templates, for the human form**. You will use these pieces to create a unique image for your *Motion* painting. One square on the grid transparency will equal a minimum of 1” and a maximum of 2 inches on your enlargement template. (see the attached scale drawing of the figure for additional proportion clues.) A sample of a finished proportional enlargement may be viewed on our web site.
2. Begin by lightly making a grid with a #2 pencil on your 12 by 18 inches sheet of manila poster paper. You may work with 1”, 1/5”, or 2 inch grids. Use the ruler to set up your exact image
3. Carefully study the figure – what are the main body parts? The head, upper torso, lower torso, upper arms, lower arms, hands, thighs, calves, and feet.
4. Each section of the body will be represented by a shape which may not be touching any other shapes. We will be cutting the pieces out and arranging them in many different positions. Join a joint to its nearest body-part neighbor, for example a shoulder may be joined to the torso.
Example: The ankle to the foot, the kneecap to the calf, the upper arm to the shoulder.
5. Stylize the body form for uniqueness, this is a slight abstraction of the main body form, but the basic figure proportions should be correct.

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Figure Template Evaluation

- _____/5 **All parts** have been included and laid out in an **easily discernable** fashion.
Be sure to Include the circles which represent the bendable joints of the figure, the limbs should not bend.
- _____/5 **Accurate figure proportions**, clearly demonstrated attention to detail.
(use a grid – enlarge squares to 1-2 inches)
- _____/5 **Stylization** – all pieces have been slightly and consistently changed to make your work unique
- If you decide to do a curvilinear form all the pieces will be curved
 - If you decide to do a rectilinear form, all pieces will be composed of straight lines
- _____/5 **Template organization**- black ink on tag board, pencil lines erased – pieces are not cut
- _____/5 **Presentation**, neatness, & labeling (*individual sections are labeled with your name & period*)

_____/25 Total Points

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Part II - Complementary Color Harmony Worksheets

VOCABULARY

Complementary colors are those which are directly across from each other on the color wheel. When complementary colors are placed next to each other they appear to be brighter and more intense than when sitting next to other colors. Mixing a color with its complement will **neutralize** the intensity of the color, this is great for depicting shadows and distance. The farther away a color is the less intense it becomes.

OBJECTIVE

Complete the following color mixing samplers to gain complementary color and tint mixing skills, and to develop smooth transitions and brush strokes.

MATERIALS

- Sealable paint palette
- Water container
- Paper towel
- Acrylic paint (complement sets and white)

DIRECTIONS

Fade intensity from top to bottom – heavy to light – Stay inside the edges of your box

Complementary color options: Yellow /Purple - Blue / Orange - Red / Green

RED	RED + G	RED + GG	RED/GREEN	GREEN + RR	GREEN + R	GREEN
YELLOW	YELLOW + P	YELLOW + PP	Yellow/purple	PURPLE + YY	PURPLE + Y	PURPLE
ORANGE	ORANGE + B	ORANGE + BB	Orange/blue	BLUE + OO	BLUE + O	BLUE

_____/6 (3) complementary harmonies

_____/6 Gradual transitions

_____/12 Your Total from this page

NEUTRALIZING COMPLEMENTS – continued...

Select one set of complements for the exercise below

Orange and Blue

Red and Green

Yellow and Purple

- Top row label your complementary colors (2 colors which are opposite on the color wheel)
- Work from a pure saturated hue in the bottom row to a very faint tint in the top row
- Mixed in will be a deep black in the bottom row up to a white in the top row

Sample	Blue	Blue + little orange	Orange + Blue	Orange + little blue	orange
Your Choice					
Lightest white tint					
No white					

_____/6 Tints (good range – gradual transitions)

_____/6 Complements – gradual and sequential transitions

_____/6 Mixing and Brushwork

_____/12 Total points from previous page

_____/ 30 Complementary color sampler total

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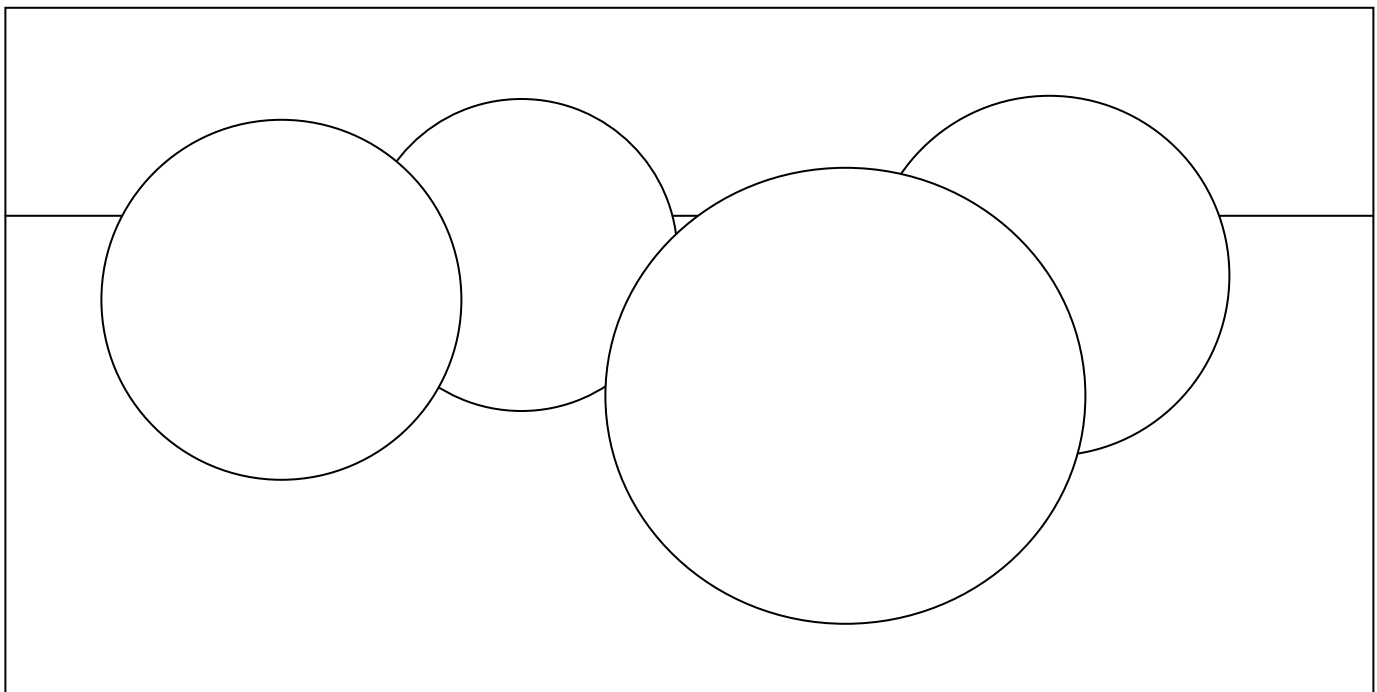
Part III – Creating Volume

Sphere Light Source Painting Exercise

Creating convincing volume for 3D effects using one set of complements: When the light is coming from the side of a sphere, the light values and dark values of a sphere are made of two shapes, a crescent and an oval. Consider which portion of the sphere is curving away from the light, and which portion is closest to it. If the light changes and is coming from in front of the sphere, the lightest place is in the center of the sphere, with values changing to darkest on the outside edge.

Be sure to include the following when doing this exercise:

- Work with only **one complement set** – use one hue for the background and the other hue for the curvilinear shapes
- Make a hue a **darker** value, by adding small amounts of its complement.
- Make a hue a **lighter** value by adding it to white (make a *tint*).
- The **shape on the left should lit from the front left**. Determine where the light will fall on the other shapes.
- Add **cast shadows** on the surface where the spheres are sitting.
- Use a **full value range**, from the lightest possible tint to a very dark value.
- The direction of your **brush strokes should be circular** to reflect the shape of the spheres.
- **No outlines** will be visible when this painting sample is complete.
- **Paint the background** – contrast is usually greatest next to an edge



____/20 **Total Points Earned**

Part IV – Creating the Illusion of Motion

1. Anticipated Motion

Much of implication of movement in art is caused by our memory. We recognize temporary, unstable body positions and realize that change is imminent. We can “see” the action in poses that we recognize as momentary, and thus we anticipate motion. In a process called kinesthetic empathy, we react unconsciously in our own bodies to the actions we see. We simultaneously stretch, push, or lean, though we’re only watching. This also applies to static images in art.

A feeling of movement can be heightened by contrast. By memory we realize that some things move and some don’t. Figures can seem to be more active in their mobile positions because of the contrast with the immobile objects included in the same picture.

- Nicholas Poussin, *The Rape of the Sabine Women*, 1635-1637
- Diego Rivera, *Sugar Cane*, 1931

2. Figure Repeated

One of the oldest devices for creating the illusion of motion in art is repeating a figure. The figure appears over and over in different positions and situations. Think of it as a sequence of situations that relate a story. Often the repeated figure, rather than being shown in a sequence of small pictures, merely reappears in one unified composition. Usually a distinctive costume or color identifies the repeated character, so the repetition would be visually obvious.

- Giuseppe Previati, *The Dance of the Hours* (detail of Painting), 1899.
- M. Levi d’ancona *A Giovanni De Tedaldo*, *Sienne ou Italie Du Nord*, 1468-1528

3. Blurred Outlines

Moving images are frozen in “stop-action”, the figure becomes a blurred image that we read as an indication of the subject’s movement. This is an everyday visual experience. When objects move through our field of vision quickly, we do not get a clear mental picture of them. A car will pass us on the highway so fast that we perceive only a colored blur. Details and edges of the form are lost in the rapidity of the movement.

- Franz Kupka, *Woman picking flowers*, 1910

4. Multiple Image

Multiple Image is when we see one figure in an overlapping sequence of movements. Many artists have abstracted the figure into simple geometric forms that repeat diagonally, vertically, or horizontally across the canvas.

- Marcel Duchamp, *Nude Descending a Staircase*, 1910
- Giacomo Balla. *A Dog on a Leash*. 1912
- Luigi Russolo, *Plastic Synthesis of a Woman's Movements*, 1912

Lista Giovanni Lista, *Futurism*, Terrail Publishers, 2001.
David A. Lauer and Stephen Pentak, *Design Basics*, Harcourt Brace & Co., 1981.

Part IV CONTINUED – 4 Illusions of Motion Figure Sketches

OBJECTIVE

On one large sheet of paper, subdivided into 4 distinct sections, use your figure template to create 4 figure drawings illustrating each of the 4 illusions of motion: anticipated, repeated figure, blurred image, multiple image. Be sure to use dark and contrasting lines, smooth flowing line quality, and vary the line thickness for visual rhythm.

MATERIALS

- 1 sheet of large drawing paper – folded into 4 sections
- #2 pencil for sketching and #6B for the final lines
- Figure template

STEPS

1. In order for you to truly see the 3D effect of the pose you are considering you may want to ask a classmate to model the pose you are considering for you.
2. Use the pattern pieces to set up a gestural figure pose for each illusion of motion.
3. Use your 2B pencil to begin by sketching the figure lightly onto your newsprint be sure to fill your format. For 2 of your sketches you will need to include more than one figure, overlap if necessary. Remember that the negative space around the figure is just as important as the figure itself.
4. Use a 4 or 6B pencil for the final line drawing. Work on a smooth and varied line quality.
5. Select one of your sketches to shade, it should have a clearly identified light source, and shadows on the sides away from the light (rounded shadows will be crescent shapes.)
6. Contrast is always greatest next to an edge – strong contrast will heighten the 3D effect of your figure.

EVALUATION FOR FIGURE POSES

____/10 Anticipated Motion: We recognize temporary, unstable body positions and realize that change is imminent.

____/10 Figure Repeated: The figure appears over and over in different positions and situations.

____/10 Blurred Image: The figure becomes a blurred image that we read as an indication of the subject's movement

____/10 Multiple Figure Multiple Image: One figure in an overlapping sequence of movements.

____/40 Total points earned

Part V – Composing the Image and Painting

using a complementary color harmony and acrylic paint.

1. Tape your 16” x 22” drawing paper to your board (top, bottom, then sides – burnish)
Apply one coat of gesso to your paper – allow it to dry
Apply a second coat of gesso to your paper – allow it to dry
2. Decide upon one or more illusion of motion strategies to depict in your painting.
What is your visual theme for this assignment?
The figure will be in the foreground; you need to establish mid and background imagery.
3. Consider figure placement – use the rule of thirds (the Golden Mean).
Fill your format and make sure the negative shapes are as visually engaging as the positive shapes.
Use your template to sketch in the figure(s); look at your sketches for help in selecting a pose.
4. After completing the sketch and determining your color scheme you will begin painting in large shapes and areas with medium values (these will vary depending on the orientation of the picture plane). Use one of the complements for the figure and the other for the background.
5. Establish a light source and begin adding darker values to area of your objects and planes that are not facing the light source directly.

Darker values are created by adding a hue’s complement or black – for this painting do as much with the complement as possible before adding black.

Each plane should have a transitional value; the value of the hue should appear to change across the surface of the plane or object. Dark values will recede.

6. Add highlights to increase the illusion of three dimensionality.

The light source must be taken into consideration when adding highlights, which sides of your object are closest to the light source? Which part of the picture plane is closest to the light source?

These areas will be tints (white + the base color) some areas will be pure white, to represent small areas of reflected light.

7. Add any remaining details and possibly some analogous color overlapping (lots of gel medium with a little paint pigment) to add interest.
8. When your painting is finished, remove it from the board by pulling the tape off at a right angle to the painting. Sign your painting on the bottom right hand corner, put your name, date and title on the back, prepare your title card, write your reflection and turn your painting in.