SPACE
Showing Distance & Depth

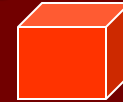Graffiti-covered billboard, David Alan Taylor, Photograph, 1994

PERSPECTIVE: The way we see space

The 3-dimensional illusion that an image has depth is the difference between a flat square and a cube with volume.

<u>4 basic perspective techniques:</u>
- STACKING/VERTICAL PLACEMENT
- OVERLAPPING/LAYERING/ORDER
- SIZE/RELATIVE DIMINISHING SIZE
- CLARITY/LIGHT/ATMOSPHERIC PERSPECTIVE

<u>3 basic distances in space:</u>
- *Foreground* – the area closest to the viewer
- *Middle Ground* – the area between the front and back
- *Background* – the area at the back of the image

STACKING/VERTICAL PLACEMENT

- *Stacking* - the foreground is at the bottom of the page, the middle ground is in the middle of the page and the background is at the top of the page

Paradise Valley Folk Life Project Collection, House Paint, 1978

background
middle ground
foreground

OVERLAPPING/LAYERING/ORDER

- *Layering* - the foreground appears to be in front of the middle ground and the background by making part of the middle and background covered.

The Pageant of a Nation, Jean Leon Gerome Ferris, Oil on Canvass, 1890

background

middle ground

foreground

SIZE/RELATIVE DIMINISHING SIZE

- *Size* – Objects in the foreground appear larger than those behind them.

Contemporary Justice and Man, John Ballator, 1937 Tempera, 11' 10" x 7' 4".

background

middle ground

foreground

CLARITY/LIGHT/ATMOSPHERIC PERSPECTIVE

- *Clarity* – Objects in the distance appear blurry

Menes and Moses, Boardman
Robinson, 1937, 12' 7" x 4' 3" each.

background

middle ground

foreground

PRACTICE 1: SURREAL PERSPECTIVE COLLAGE

- Fill an 8 1/2" x 11" page
- Use at least 5 separate images cut from magazines, use stick glue
- Show foreground, middle ground, and background
- Manipulate the original images so they are unrecognizable. Change body parts with other people, animals or objects

Brain Building, Copyright Gina Rizzo 2014

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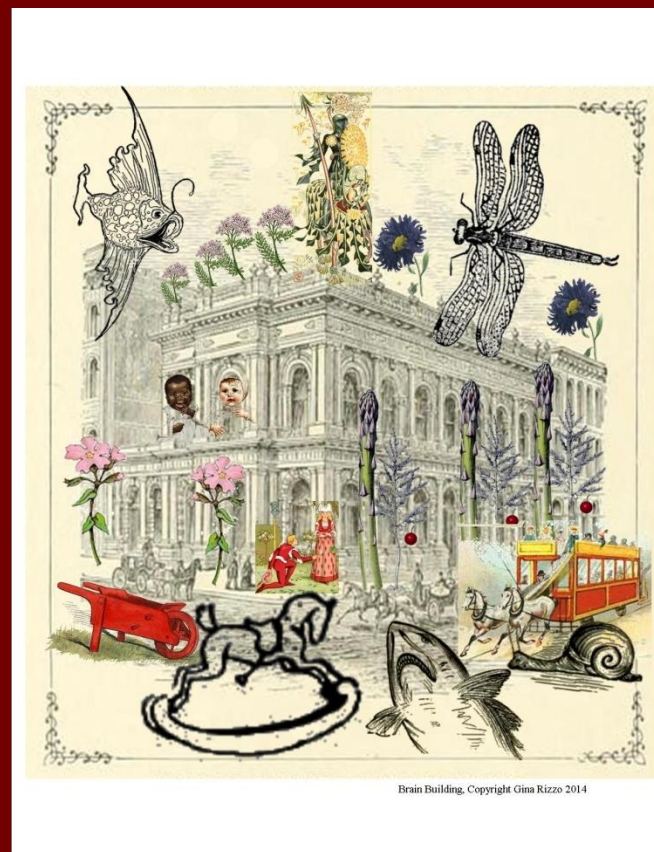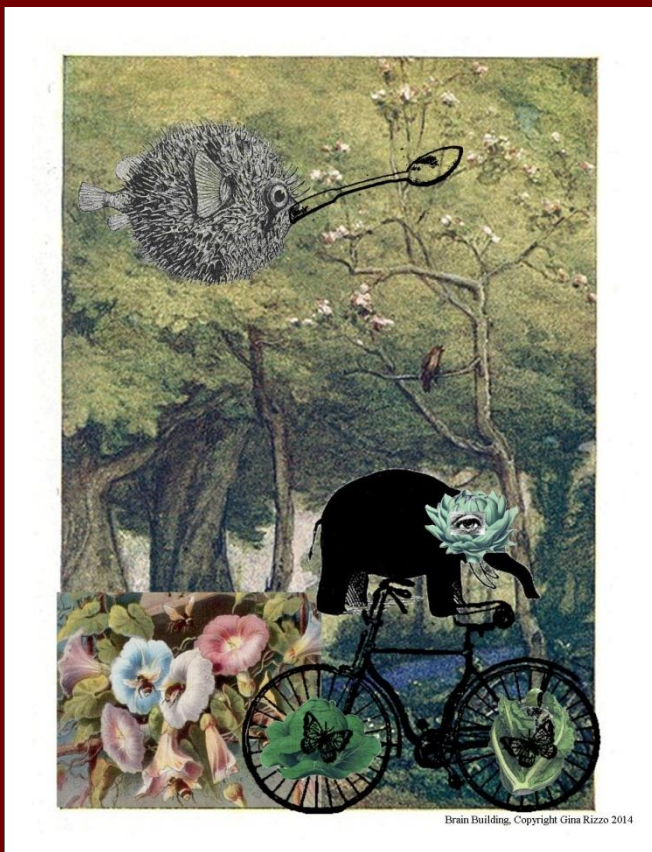
PRACTICE 2: PERSPECTIVE LAYERED STILL LIFE

1. **Arrange 3 objects** at your desk, one **in front of** the other (not on top of), **touching** showing foreground, middle ground and back ground
2. Draw the objects with pencil, **fill the page** (ignore labels & lettering)
3. Use formal **value** techniques to show light and shadow, curving shading for curving objects, no scribbling

Still life, William Merritt Chase, c. 1900

Shirauo (*Baby Whitefish*), Shinsai Ryūryūkyo, c. 1804 - 1818

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References

- Library of Congress: http://www.loc.gov/
- Reusable Art: http://www.reusableart.com/

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