Reading Summary: Week 2

Author

Institution

Reading Summary: Week 2

|  |  |  |  |
| --- | --- | --- | --- |
| Chapter | Synopsis | Paragraph | Discussion Question |
| 1.6  Unity, Variety, and balance. | * The three central principles used by an artist to create visual impact are; unity, variety, balance (Thames and Hudson, 2015). * Not only does the unity imparts cohesiveness in the artwork but the visual ideas communicated in the artwork are also aided by the principles of unity (Thames and Hudson, 2015). * Compositional unity is pivotal for achieving harmony in the artwork concerning its visual aspects (Thames and Hudson, 2015). * Variety is all about the fusion of different elements, ideas, and materials in an artwork that renders the diversity and uniqueness of the artwork (Thames and Hudson, 2015). * The principle of balance aids an artist to achieve visual equilibrium in his work(Thames and Hudson, 2015). | After reading through the chapter I am of the view, no artwork could be completed with incorporating all the three central principles i.e. unity, balance, and variety into it. The visual impact, diversity, cohesiveness, and visual equilibrium are the qualities of the artwork. No artwork could be considered complete in all aspects if it misses the qualities mentioned above. | What if an artwork lacks any one of the three central principles? |
| 1.7  Scale and Proportion | * Importance of scale in the work of art can never be downplayed as it communicates ideas (Thames and Hudson, 2015). * The scale is further divided into small scale and large, and both scales communicate distinct ideas. * Proportion refers to a relative size of objects, a ratio between parts or entities in some visual representation (Thames and Hudson, 2015). * Visually, the proportion is most immediately relevant to “representational art” — say, painting — where it is important in rendering a realistic or believable image of some object or scene with which people have some familiarity (Thames and Hudson, 2015). * People expect some perceptually convincing relationship i.e. between a ratio of sizes, between light poles on a street, for example, or the size of the head of a person by reference to that person’s total height (Thames and Hudson, 2015). | In this chapter, I learned the importance of artwork as a medium of communication. The scale and proportion are imperative in providing relationship between the different elements used in the artwork. Undoubtedly, scale and proportion are pivotal for creating distinction between the ideas communicated in different artworks. | How the relationships provided by scale and proportion work as a medium of communication through artwork? |
| 1.8  Focal Point and Emphasis | * A focal point is a tool used by artists to bring attention of the onlooker to a specific point (Thames and Hudson, 2015). * A focal point will bring the eye in the middle of the artwork and then the other elements should lead the eye from one item to the next back to the focal point (Thames and Hudson, 2015). * The focal point is very important even for an abstract because the eye goes wandering on the artwork and is searching for a focal point (Thames and Hudson, 2015). * An emphasis is a tool used by an artist for emphasizing the artwork in its entirety so that no single aspect/area of the artwork could dominate the other aspects/areas of the work (Thames and Hudson, 2015). * Another tool is known as subordination that aids the artist in toning down of the artwork so the onlookers’ attention could be brought to a single focal point (Thames and Hudson, 2015). | After studying this chapter, I conclude that there wouldn’t be anything specific artwork is implying, sans emphasis. Without focal point and emphasis, the artwork would be empty. Besides, it depends upon the artist and nature of the artwork that what aspects or areas of artwork should dominate. | Is it possible to incorporate subordination and emphasis in a single artwork? |
| 1.9  Pattern and Rhythm | * Reoccurrence of events, elements, or materials in the artwork is known as a pattern (Thames and Hudson, 2015). * Any change in the field – the area covered by pattern – invigorates the artwork or its visual formation (Thames and Hudson, 2015). * The repetition of the pattern in the artwork is called rhythm (Thames and Hudson, 2015). * An artist would require to have at least two points of references to create rhythm in the artwork (Thames and Hudson, 2015). * Simple repetitive rhythms create regularity in the artwork that communicates reassurance (Thames and Hudson, 2015). | The most important thing I learned in this chapter is that invigorating an artwork owes the use of patterns and rhythm. No artwork could be comprehended by an onlooker if it lacks regularity. Rhythm and pattern would eliminate the distortion in the artwork if any. | Can an artwork be invigorated without pattern or rhythm? |
| 1.10  Engaging with Form and Content | * Ideally, form and content of the artwork should work together; otherwise, the artwork will not only lack focus but will also be considered as weak representation (Thames and Hudson, 2015). * Artists use different analytical tools to engage with the form and content of the artwork (Thames and Hudson, 2015). * The formal analysis provides an evaluation of the elements and principles used by the artist (Thames and Hudson, 2015). * The iconographic analysis helps to interpret and identify symbolic meaning of elements and objects used in the artwork (Thames and Hudson, 2015). * The contextual analysis evaluates the content of the artwork i.e. what message is being conveyed by the artwork (Thames and Hudson, 2015). | This chapter taught me that a weak visual representation that lacks a focal point would not be able to influence the onlookers. If an artist is not aware of the analytical tools then he/she cannot engage with the form and content of the artwork. Besides, without analytical tools an artist would not be able to evaluate the artwork. | Can all the analytical tools be used in a single artwork and how do these tools analyze the form and content of the artwork? |

# References

Thames and Hudson. (2015). Engaging with Form and Content. In L. a. DeWitte, *Gateways to Art.* Norton Ebook.

Thames and Hudson. (2015). Focal Point and Emphasis. In L. a. DeWitte, *Gateways to Art.* Norton Ebook.

Thames and Hudson. (2015). Pattern and Rhythm. In L. a. DeWitte, *Gateways to Art.* Norton Ebook.

Thames and Hudson. (2015). Scale and Proportion. In L. a. DeWitte, *Gateways to Art.* Norton Ebook.

Thames and Hudson. (2015). Unity, Variety, and Balance. In L. a. DeWitte, *Gateways to Art.* Norton Ebook.