

## FOUNDATIONS OF STUDIO ART: 2D (SA102)

Kuvach

### PROJECT: LINEAR PERSPECTIVE: DIMENSIONAL ILLUSION

Complete 1 of the project options below

"Distance not only gives nostalgia but perspective, and maybe objectivity." ~Robert Morgan

Developed during the Renaissance, *perspective* offered a methodical approach to depicting a rational reality. The term *perspective* is used to describe a specific impression or a larger idea of things, as in "lets put this in perspective" referring intuitively to the understanding that when we move around we change the view in front of us. Many theories explore the concept of objective reality; however, perspective remains the most persuasive system for suggesting 3-dimensional objects on a 2-dimensional surface.

Artists and designers use *perspective* to exaggerate the illusion of space and the illusion of movement. Increasing the amount of elements in a composition helps the space expand, and when you change their size and location a new level of illusion develops. Line alone, will not create a convincing illusion of reality as well as line combined with value and color. The sensation of a light source, the shadows produced, and the light reflected imply dramatic dimension to the simplest shape relationships.

#### OBJECTIVE:

This project considers the combined principles of **linear perspective** and **color theory**. Students render complex compositions w/ inanimate variations of the cube, cylinder, and pyramid to demonstrate their awareness for **spatial relationships** and **light sourcing**, and explore the range of **psychological/social** connotations they possess.

#### OPTION #1:

- Use 1 piece of paper in LANDSCAPE layout.
- Apply the principles of 2-Point linear perspective and render an original composition w/ a minimum of 20 inanimate objects (cube, cylinder, cone, pyramid, etc.).
- Your vantage point may be outside of the picture plane.
- Objects must vary in location (exist above, below and across the horizon line; horizon line need not be visible), and size (length, width, depth).
- Objects must occupy a minimum of 50% of the total paper space.
- A minimum of 2 Elements must come in contact, or appear to move beyond, the picture plane.
- A minimum of 2 objects must have a void, or subtraction.
- Apply a color scheme to the compositional elements that corresponds to a fictional **light source**.
- Establish foreground, middle-ground, and background relationships by considering the **size, type, location, direction, quantity** and **color** of objects.
- DO NOT LEAVE ANY WHITE SPACE

#### OPTION #2:

- Complete the assignment above with all of the same exact requirements BUT join the shapes/objects in ways that form some sort of structure (architectural or industrial)

#### TIPS:

If you find your ruler is too short, consider buying a cheap wooden yardstick from Home Depot ( 99 cents)

#### MATERIALS

pencil, acrylic paint, straight-edge, 18x24 paper, glue, masking tape

## EXAMPLES

Paul Noble, Julie Mehretu, Brian Alfred, Al Held, Ed Ruscha



This painting is missing objects that extend passed the picture plane. The background could also be more interesting. More of the shapes could relate to each other.

