



Exploring Visual Design

By Joseph A. Gatto, Albert W. Porter, and Jack Selleck

Exploring Visual Design is a dynamic introduction to design appreciation and exploration using the **elements and principles of design**, suitable for **introductory level high-school art courses or middle-school electives**. Each of the 12 chapters focuses on one element or principle and provides students with a solid foundation in visual concepts and processes. *Exploring Visual Design* highlights artworks with wide-ranging subject matter from notable historic and contemporary artists and cultures. Each chapter includes an engaging, relevant Studio Experience and Career Profile.

Student Book Features:

- Design appreciation and the visual foundation of good design
- Captivating images of historical and contemporary fine art, architecture, and nature highlight each element and principle
- In-depth profiles of artists and artworks
- Informative interviews with artists and designers
- Exemplary student artworks
- Studio activities that promote collaboration and self-expression

Teacher Edition Features:

- Chapter organizers tailor instruction to your schedule
- Concise, at-a-glance lesson plans
- Full-size annotated student pages
- Professional handbook and resource guide
- Online resources include artist biographies and Art:21 video segments correlated to chapter material



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12 Movement and Rhythm

Key Vocabulary
visual rhythm
kinetic art
compositional movement
progressive rhythm

WHEN YOU WALK ACROSS A ROOM, you display simple movement. A figure skater's performance is a more complex movement. Artists achieve a variety of effects through the use of movement. Movement can create a path for the viewer's eyes to follow across a composition. It can also use a mood or convey a feeling. In some designs, such as mobiles, actual movement is present. In others, such as a photo of a horse jumping over a fence, movement is recorded by the work.



Chapter Warm-Up
Ask students to write the name of something that moves, and then to imagine how they might show this object in motion in a drawing or sculpture. Have them write a word or two to describe the movement or rhythm in each image on pages 228–229. Discuss their descriptions.

12-1 The artist creates movement and rhythm by using both repetition and contrast. Paint out examples of each.
Mian Sripati, *India*, 1921, oil on canvas, 19th Century, India. Courtesy of the artist, Mian Sripati. Courtesy of the artist, Mian Sripati.

12-2 Notice how swirling and diagonal lines provide a feeling of motion. Artists frequently use these devices to add movement to a composition. In the case of this sculpture, the blue circular forms actually do move.
James K. H. 1923, *India*, 1923, oil on canvas, 19th Century, India. Courtesy of the artist, Mian Sripati.



Visual rhythm, similar to rhythm in music and dance, is closely related to movement. It may be produced by repeating one or several units of design, such as a triangular shape or the color green. These motifs are depicted in a certain order or pattern, which creates a rhythm. Artists and designers can choose from a variety of visual rhythms, including regular, flowing, or alternating. Compare the images on these two pages. How would you describe the different movements or rhythms that you see?



12-3 Gehry's rhythmic design is particularly fitting for a concert hall. In what ways does this building's design reflect the music that is performed inside?
Frank Gehry, *Vancouver Concert Hall*, 1995, steel, glass, and concrete. Courtesy of the artist, Frank Gehry.

Performing Arts
Round and Round: Rhythms of Life in the Indian American Step Dance
During the monsoon, using Plains Indian hoop dance, dancers perform with up to twenty-eight hoops swirling around their arms, legs, neck, ankles, waist, and torso. The hoops, made of either wood or reeds, represent the days of the lunar cycle. Dancers skillfully twist the hoops about the way all things are connected, and yet grow individually. The design relates to fish, eagles, buffalo, and flowers. Ask students what other rhythms or movements they can identify in nature.



12-4 In 1988, *The Typ* became the first completely computerized animated film to win an Oscar from the Motion Picture Academy of Arts and Sciences. Why might the artist have included the long thin diagonal shadow lines in this computer-generated image from *The Typ*? How do the lines help move your eye through the scene?
From *The Typ*, ©1988 Pixar.



12-4 Movement in nature reflects rhythm. *Rock of Light*, Scott Lauder, Photo by N.W. Bader.

Contrast

Frank Gehry was born in Toronto, Ontario, Canada and immigrated to California with his family. His earliest studies of architecture were avant-garde exhibitions such as Richard Neutra and La Corbu. Designed in the Bauhaus-inspired International Style in the 1930s, Gehry was heavily influenced by artists who experiment with discarded industrial materials, and spent more time with sculptors than with other architects. He has come to feel that art and architecture cannot be separated from one another, hence the organic, vibrant façades of many of his buildings.

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Teacher Resources

At least five additional Studio Experiences per chapter offer alternative hands-on activities for students of varying ability. Full-length interviews from Career Portfolios are provided. Reproducible masters are included with an eBook purchase and are also available on CD-ROM.

Components & Ancillaries

- Student Book (in Print or eBook)
- Teacher's Edition (in Print or eBook)
- Davis Art Images Subscription (with eBook)
- Portfolios (for Teachers and Students)
- Curriculum Builder (with eBook)
- Teacher Resources (CD-ROM or digital files with eBook)
- Art:21 DVDs (Seasons 1–7)

Teacher's Edition, Chapter 12, full-size annotated student pages with teacher support highlighted in blue.

Chapter 12 Teacher Material

Lesson 1 Movement and Rhythm

Objectives
Students will be able to

- Understand the difference between actual movement and visual movement.
- Perceive and comprehend visual rhythm in artwork.

Chapter Opener
Recruit a student volunteer to demonstrate a dance step or a sports move. Point out that this is actual movement. Then ask if there is movement in Miran Schapiro's *Adam and Eve* (Fig. 12-1). Ask: Does anything actually move in this composition? Does anything seem to move? Is there any other movement going on as you look at this piece of art? How about you, the viewer? Point out that the viewer's gaze moves through the composition following paths created by the artist—in this case, through the swirling forms of the bodies and the background. This movement is a design's visual movement.

Instruct students to either write two words that describe the movement in *Adam and Eve*, or review their descriptive words from the **Chapter Warm-Up**. Compile a list of the words that the class wrote. Many of them are probably similar. Explain to the students that their descriptors such as *jumping*, *wiggling*, *turning*, and *swirling* describe the way their eye moves through the art. Some of the words describe the rhythm of that movement. Notice how the patterns in the background and frame, and the placement of the figures, add to the visual movement in the white work.

Discuss how visual movement is created in Figs. 12-2, 12-4, and 12-5. Figure 12-4 shows the actual movement of birds flying whereas in *The Typ*, the drawings will seem to move when the whole animation sequence is viewed. Students should notice the diagonals in the still frame from *The Typ* and Kiki's sculpture, *Adios*. These diagonals draw the eye through the composition.

As students study visual movement in the *Walt Disney Concert Hall's* façade, have them follow the flow of its curved lines towards the building entrance. Notice the rhythm of these evenly spaced lines moving across this shiny wall. Ask students to suggest words to describe this movement and then select another piece of art or architecture on these pages with similar rhythmic movement.

Believing that architecture can "enrich the human experience," architect Frank Gehry considers how people move through and utilize his designs. Ask students to give examples of how architecture has affected and enriched their lives. This may be something as simple as the path they are forced to travel between classes to an "ah-ha" experience when they entered a beautiful building. Invite students to explain how the Walt Disney Concert Hall is like sculpture.

Organize students into cooperative learning groups to photograph actual movement. They may use digital or phone cameras to photograph such other activities such as dancing, jumping, or running. Students may use prints of these photographs in Lesson 3 when they discuss recorded action. In their prints, they might notice blurred images indicating action.

Instead of photographs, students could make very quick sketches of people in motion. A physical education class might provide possible subjects for this.

Opener pages 228–229

Materials
options

- camera (1 for each two to five students)
- drawing paper, drawing media such as pencils or markers

Lesson 2 Actual Movement

Objectives
Students will be able to

- Perceive and comprehend how artists create actual movement in their art.

Teach

- Explain that there can be actual movement in sculptures. While kinetic on the chalkboard, and remind students that kinetic sculptures move or have moving parts. Call on students to describe what moves or changes in each image on pages 228–231. Have students look back at *Stay's* the *Line* (Fig. 2-2) and *Nam June Paik's Family of Robotics* (2-28). Ask students to describe the movement in these two designs.
- When students study Bernini's *Fountain of the Four Rivers* (Fig. 12-8), explain that Bernini was a leading Roman sculptor and architect during the Baroque period, a time when artists were fascinated with movement and dramatic contrasts of values. In addition to the many fountains Bernini created in Rome, he also designed the colonnade on the façade of St. Peter's Cathedral in the Vatican. Inform the class that each figure portrayed in the fountain corresponds to one of the great rivers of the world. (See **Context**.) Ask What is moving in this art? (Students should notice that the water is actually moving with light sparkling off the water and flying droplets. There is also visual movement in the twisting bodies of the figures.)
- Before students do **Try It**, demonstrate how to begin constructing the mobile. Students may suspend cardboard shapes, or found and natural objects from wire or string. Urge students to consider how their shapes will affect both the compositional and actual rhythm and movement. They may wish to paint their shapes or forms with acrylic paints.

Try It page 231

Materials

- cardboard, or small found objects
- scissors
- glue
- wire, string, or nylon cord
- wire cutters
- coat hangers, dowels, or sticks
- optional:
- acrylic paints
- brushes

Lesson 3 Recorded Action

Objectives
Students will be able to

- Perceive and understand how artists record action in their works.
- Create their own drawings that suggest movement.

Teach

- Focus on pages 228–232 and ask students how we actually see motion, compared to how it is captured in film. Our eyes follow a moving object, but film records a series of individual images that are played in rapid succession to indicate movement. Have students compare the movement in Edvard Munch's *The Scream* (Fig. 12-10) with that in Edvard Munch's *The Scream* (Fig. 12-11). Explain that Edvard Munch, an American electrical engineer, developed the modern electronic flash, a light which flashed instantaneously for use with stroboscopic and high speed photography. He is famous for his photographs of movement too fast for the human eye to comprehend.
- Call on students to describe how the sculpture indicated motion in *Rock of Light* (Fig. 12-11). Help them note the great size of this sculpture, in contrast to the delicate carving. Explain that this sculpture represents a victory goddess of victory as she alights on a ship.

Teacher's Edition, Chapter 12: Movement and Rhythm, initial planning pages.

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