

Special Assignment: Virtual Field Trip and Artist Comparison Essay

Art 213 - Color Theory, Spring 2020, East Los Angeles College

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You will take a Virtual Field Trip to a museum of your choice from the list provided on canvas. While at the museum, you should look for TWO different artworks made by TWO different artists and write an essay which compares and contrasts their works. The artworks you choose can be paintings, drawings, photographs, prints, ceramics, sculpture or installation art, as long as they employ color in an interesting manner.

You should only write about what you see when looking at each artwork. This includes what size it is, what materials artist used, what colors and values you see, what shapes you see, and how the composition is arranged. Do not do any research online about the artist. Do not copy any written information from the gallery or museum, or anything you find online about the artists and artworks you are writing about. You must formulate your own thoughts and use your own words in this essay. You will be graded based on your ability to analyze what you see in each artwork using the vocabulary learned in class. Please refer to the notes you have taken throughout the semester on basic 'Color Theory Terminology' and use these terms in your paper.

This is a formal paper. Please check for spelling and grammatical errors. Ask a friend and/or the Writing Center on campus to proof-read what you have written. The paper must be no shorter than 2 full pages and no longer than 4 pages, doubled spaced, using 12-point Times New Roman. To receive full credit, please address the following topics in your paper:

1st paragraph: Where did you see each of the two artworks (name and location of museum)? Tell us clearly the following information about each of the two artworks: Each artist's name, the title of each artwork, the size of each artwork (if this information is provided), the medium of each artwork (materials used, ie: "oil on canvas" or "acrylic on wood panel" or "color photograph"), and the year each artwork was completed.

2nd paragraph: Describe in detail the formal elements (what you see) of the first artwork. The "formal" aspects of an artwork refers to what it looks like, including the colors you see, the texture of the surface, the composition, the values, etc). Use the Color Theory Terminology you have learned, and please BE SPECIFIC!

3rd paragraph: Describe in detail the formal elements (what you see) of the second artwork. The "formal" aspects of an artwork refers to what it looks like, including the colors you see, the texture of the surface, the composition, the values, etc). Use the Color Theory Terminology you have learned, and please BE SPECIFIC!

4th paragraph: Compare and contrast the two artworks. How are they similar, how do they differ?

5th paragraph: Discuss your interpretations and feelings about each of the artworks. Do you feel there is a narrative/story in each artwork? If so, what? What do you find successful in each of these works? What, if anything, do you not find to be successful?

Artist Comparison Essay: Animated Videos Expressing the Concepts of Co-creation and Interdependence

I have taken a Virtual Field Trip to MORI Building Digital Art Museum, Tokyo, Japan

(<https://borderless.teamlab.art/>), and found two animated digital videos created by team members of an international art collective named TeamLab Borderless (founded 2001), with an interdisciplinary group of various specialists such as artists, programmers, engineers, CG animators, mathematicians and architects seeking to navigate through the realms of art, science, technology, and the natural world. In the first artwork, a digital animation video titled *Co-create the World Together* (世界を共に創る), the sound has been provided by Hideaki Takahashi, and the voices have been provided by Yutaka Fukuoka, Yumiko Tanaka; the video has also been uploaded in YouTube on August 5, 2018

(<https://www.youtube.com/watch?v=S6TD36Ku2NQ&t=29s>). The second artwork, titled *Artworks Influence Each Other* (作品が共に影響し合う), created by unknown team members of the same TeamLab Borderless, has been uploaded in YouTube on October 5, 2018

(<https://www.youtube.com/watch?v=A6TaF2IY7Ik&t=16s>).

For the First artwork (*Figure 1*), a digital animation video titled *Co-create the World Together* (世界を共に創る), the “formal elements” include animated images of human beings, animals such as elephant, butterflies, as well as flowers and plants, and lighting sticks; the background colors change from blue, to green, to multiple colors, and to black. Most of the graphic elements are made of flat color blocks with no noticeable textures; generally speaking, these colors are intense in hue and light in value; however, dull and dark colors can also be seen. Since this is primarily a two-dimensional animated video, the composition is “dynamic.”

For the second artwork (*Figure 2*), a digital animation video titled *Artworks Influence Each Other* (作品が共に影響し合う), the “formal elements” include animated images of human beings, animals such as elephant, as well as flowers and plants, and light painting; the background color remains black; and the colors of the graphical elements are intense in saturation and for the most part, light in value; however, dull and dark colors can also be seen. Most of the graphic elements are made of flat color blocks with no noticeable textures. Since this is a two-dimensional animated video, the composition is “dynamic.”

Both artworks have noticeable similarities as well as outstanding differences. Similarities: (1) In terms of styles or aesthetics, both artworks use a variety of warm and cool colors, with multiple schemes of color harmony; and both use colors that are generally speaking, intense in saturation and light in value for the dominant graphical elements. (2) In terms of themes or connotations, both artworks reflect the concept of “variety” and “multitudes” within the framework of harmony and “togetherness.” For the first digital animation video titled *Co-create the World Together*, the theme is the co-creation of the world by a variety of species, including humans, animals and plants. For the second video, *Artworks Influence Each Other*, we can still experience similar feeling of “variety” within “wholeness” in terms of different styles of art works from light painting to animated human figures and flowers or plants, with a variety of graphical elements, all fitting into a harmonious and cohesive artistic environment. (3) Both pieces are “dynamic” digital animated videos. Differences: (1) In the first piece, the background colors changes with the advance of the video sequence; in the second piece, the background color remains black. (2) For the first piece, the style of illustration for the graphical elements is pretty much the same throughout the entire video sequence; in the second piece, the differences in styles are more noticeable among the different types of graphical elements.

The interpretation and feelings about each of these artworks could be subjective based on the viewer's philosophy and personal experience with art appreciation and understanding of the role of art in the society; and I definitely feel that there indeed is a narrative/story in each artwork. ,

The first piece, a digital animation video titled *Co-create the World Together*, seems to express the ideas of the co-existence and co-prosperity of all things, a well-entrenched concept in Japanese Civilization which has been heavily influenced by the teachings of Buddhism and the strong inclination towards collectivism. For the second artwork, *Artworks Influence Each Other*, the obvious message seems to be the mutual influence and interdependence of all arts forms and styles; again, this is a holistic perspective of world view as applied to the realm of art. I found that both pieces of artworks have successively expressed the intended meanings of the artists, a team of multi-disciplinary professionals, using appropriate styles and "formal elements." I have not found anything in either of these videos that are noticeably unsuccessful; however, there are always somethings that could be improved; maybe the selection of "graphic elements" could be enlarged in terms of scope or variety; or maybe some sound effects could be added to make some scenes more drastic, inspiring and shocking, so as to catch the eyes of the viewers more intensely.



Figure 1. Co-create the World Together

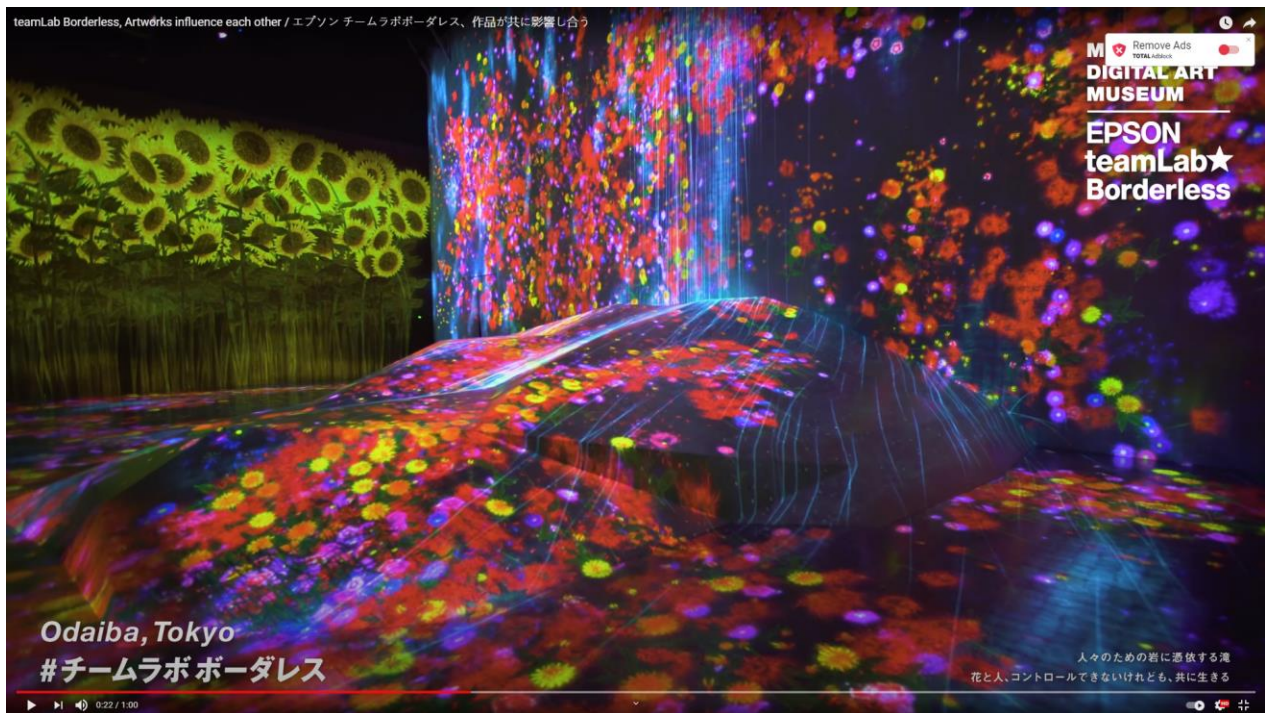


Figure 2. Artworks Influence Each Other

Artist Comparison Essay (Extra-Credit): Perfect Examples of Split-Complementary Color Schemes

I have taken a Virtual Field Trip to Museu Nacional d'Art de Catalunya, Barcelona, Catalonia, Spain (<https://artsandculture.google.com/partner/museu-nacional-dart-de-catalunya>), which is mostly dedicated to Catalan art, tracing the country's history from early medieval times to the mid-20th Century, with a variety of styles including Romanesque, Gothic, Renaissance, Baroque, and Modern. I have found two landscape oil paintings on canvas which could be used as perfect examples of split-complementary scheme of color harmony (Red Orange-Blue-Green). The first oil painting, created by Ramon Martí Alsina (1862), titled *Ruins of the Church of the Holy Sepulchre* (Figure 3), has physical dimensions of 1240 cm (W) x 715 cm (H), has been acquired by the museum in 1910 (Inventory number: 010539-000). It can be viewed at [https://artsandculture.google.com/asset/ruins-of-the-church-of-the-holy-sepulchre-ramon-martí-i-alsina/zAEe301nl-HJzQ?ms=%7B"x"%3A0.5%2C"y"%3A0.5%2C"z"%3A9.487022563634719%2C"size"%3A%7B"width"%3A1.37986083984375%2C"height"%3A1.2524958602241847%7D%7D](https://artsandculture.google.com/asset/ruins-of-the-church-of-the-holy-sepulchre-ramon-martí-i-alsina/zAEe301nl-HJzQ?ms=%7B). The second oil painting, created by Joaquin Mir around 1901, titled *Cala Encantada (Majorca)*, and acquired by the museum in 1906 (Inventory number: 010889-000), has physical dimensions of 1210 cm (W) x 865 cm (H) ([https://artsandculture.google.com/asset/cala-encantada-majorca/kwELZTO8B8PZjg?ms=%7B%22x%22%3A0.5%2C%22y%22%3A0.5%2C%22z%22%3A9.707976866534583%2C%22size"%3A%7B"width"%3A1.7266750332120995%2C"height"%3A1.2374999999999996%7D%7D](https://artsandculture.google.com/asset/cala-encantada-majorca/kwELZTO8B8PZjg?ms=%7B%22x%22%3A0.5%2C%22y%22%3A0.5%2C%22z%22%3A9.707976866534583%2C%22size)).

For the first oil painting, titled *Ruins of the Church of the Holy Sepulchre*, the “formal elements” include orange-colored church buildings, earth ground with rocks and green-colored grass, blue sky with heavily concentrated white clouds. All of the graphic elements are made of brush strokes with noticeable textures. Generally speaking, the colors used are intense in saturation and from light through medium in values; however, dull and dark colors can also be seen. The warm orange color dominates in the split-complementary scheme of color harmony (Red Orange-Blue-Green).

For the second oil painting, titled *Cala Encantada (Majorca)*, the “formal elements” include blue ocean waves and water, green and orange-colored trees, rocks, and blue sky with orange clouds. All of the graphic elements are made of brush strokes with noticeable textures. Generally speaking, the colors used are from intense to dull in saturation and from light through medium in values; however, dull and dark colors can also be seen. Cool blue and green colors dominate in the split-complementary scheme of color harmony (Red Orange-Blue-Green).

Both artworks have noticeable similarities as well as outstanding differences. Similarities: (1) In terms of styles or aesthetics, both landscape oil paintings use a variety of warm and cool colors, with the same split-complementary scheme of color harmony (Red Orange-Blue-Green); and both use colors that are generally speaking, intense in saturation and light to medium in values for the dominant graphical elements. (2) In terms of themes or connotations, both landscape oil paintings convey an atmosphere of serenity and peace. Differences: (1) The first piece, *Ruins of the Church of the Holy Sepulchre*, depicts the scene under bright daylight, around noon time; the second piece, on the other hand, seems to place the landscape under dim light, probably early in the morning or late in the afternoon. (2) In the first piece, the dominant color in the split-

complementary scheme of color harmony is warm orange; for the second piece, the dominant colors are cool blue and green.

The interpretation and feelings about each of these landscape oil paintings could be subjective based on the viewer's philosophy and personal experience with art appreciation and understanding of the role of art in the society; although I could not find direct evidence of a narrative/story in each artwork, I could definitely feel that there indeed are certain values or feelings the artists tried to convey to the viewers, through the selection of subject matter and color schemes. For the first landscape oil painting, titled *Ruins of the Church of the Holy Sepulchre*, the warm orange color dominates in the split-complementary scheme of color harmony and convey a feeling of exaltation; the magnificent religious building stand majestically against a brightly lightened blue sky, on an intensely colored ground, conveying a feeling of strength and eternity, an aesthetic atmosphere suitable for a spiritual subject matter. For the second landscape oil painting, titled *Cala Encantada (Majorca)*, cool colors (blue and green) dominate the composition and large areas are covered with much less intense or even dull colors, conveying a feeling of melancholy, serenity and calmness. I think that both artists have successfully expressed their intended meanings through appropriate applications of schemes of color harmony, values and saturation of colors, as well as selection of the dominant colors to determine the general atmosphere of the landscapes. Both could be used as perfect examples of split-complementary scheme of color harmony. The only thing I think the artist could improve is for the second piece, *Cala Encantada (Majorca)*, maybe some highlights could be added to the scene, for example, to the water body, or even the rocks and trees on the foreground, to make the scene more vivid.



Figure 3. Ruins of the Church of the Holy Sepulchre



Figure 4. Cala Encantada (Majorca)