

Animal Locomotion, Plate 99, 1887

A Little Bit of Art History...

Eadweard Muybridge (1830 – 1904) came to the United States in the 1850s with the task of documenting locomotion for the University of Pennsylvania. To accomplish this task, he took photographs capturing a series of movements of a subject within separate frames. His work was published in the book *Animal Locomotion* in 1887, and provided a significant motion-study resource for scientists, artists, and general audiences.

A little bit of information...

The Principles of Organization are the seven principles that guide the use of the *Elements of Design* to achieve unity within a work of art or design. These principles are:

- **Balance**
- **Proportion**
- **Dominance**
- **Movement**
- **Economy**
- **Harmony**
- **Variety**

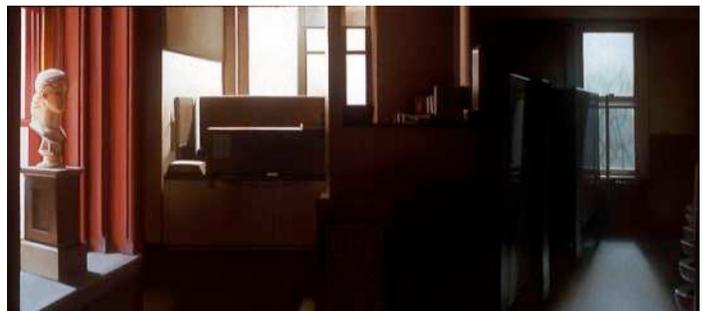
The arrangement of the *Elements of Design* (color, value, texture, line, and shape) may create Harmony or Variety; they may create different types of movement or different types of balance. In the end it is the artist's careful selection of the arrangement of these elements that must work together to lead the viewer in the visual experience of the piece.

Investigate!

Take a look at Aaron Brown's *Museology 7*. Create a list of words you would use to describe the piece. Think about the colors, shapes, lines, values, and textures you see. Describe these "Elements of Design" in your list. While you are creating this list, think about the way these characteristics affect the composition, that is, the way the elements of design are arranged.

For example, vertical and horizontal lines create a different directional pathway for our eyes to move along than do diagonal lines. Areas of lighter values can draw the attention of the eyes before darker values. The character of the lines and arrangement of the values influence the expressive quality that comes from this painting.

What type of composition do the elements of design in this piece create? What "feeling" do you get as the viewer?



Think About it!

Based on the observations you made, what do you think is the artist's intent? In other words, what is the purpose behind the piece? Why does Brown make the choices that he does within the creation of this piece?

Investigate!

Take a look at Peter Chamberlain's *Otoko #3*. When looking at a sculpture, the same *Elements of Design* apply as when looking at two-dimensional works. However, these design elements must now be considered in three dimensions.

Make a list of the characteristics of this piece. Consider the principles of organization discussed earlier. What principles do you see in effect here?

At first glance, there is a lot of information within this sculpture. At the same time, there is a *unity* within the *variety* of this information. How does Chamberlain's control of the *Elements of Design* work to create a unified piece? Consider the color, shape, texture, line, and value.



What Does it Mean?

Although there are many figures here, they are all depictions of one figure moving through space. In essence, by creating a still object of one object moving through space, what has Chamberlain shown us? Consider the relationship between the content of the sculpture and the medium in which it was executed. How do they compare or contrast?



Investigate!

Take a look at Katrina Kieser's *Seedpod*. As you have done earlier, make a list of the characteristics of this piece. What do you notice about its arrangement and construction? How does value pattern (the arrangement of light and dark values across the image) affect the piece?

What does it mean?

The act of looking at and understanding a work of art requires the participation of the artist, the art, and the viewer. The artist can manipulate the *Elements of Design* and *Principles of Organization*, but the viewer must be an active "look-er." Engage yourself by asking questions.

Each photograph has been carefully placed for a reason. How does the juxtaposition of these images create meaning? What might be the purpose for reconstructing the image from sections as opposed to using one photograph to create this image? How does the presentation of the piece create meaning?

Taking it Further

Consider the title of the exhibition, *Empirical/Experimental*. Artists must often rely on their keen observation of the surrounding world, as well their own internal world, as a source for inspiration. *How* do artists see? *What* do they see? The works here represent a look into this act of seeing, but also a look into the further investigation of these artists' observations. How does this become a part of their visual vocabulary? What experiments are these artists creating? What questions do they seek to answer? Manifest Gallery seeks to not only create a dialogue to answer these questions, but to examine the relationship between science and art. It seeks to investigate the nature of seeing and experimentation, and the manifestation of these processes into the creative act. How have these works of art contributed to this search? As you continue to look through the gallery, consider what the pieces have in common with each other, while at the same time considering their differences.

Think about it!

Science and Art...both begin with a purpose, a question to be answered, whether or not this question is the original idea, or an idea created by the act of seeing. What inspired Galileo, Albert Einstein, or Stephen Hawking? What inspired Leonardo da Vinci and Aristotle? For all of them, *the act of seeing* led to the development of questions that were investigated and explored. How different then, really, are the fields of science and art?