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Renwick Gallery

Close Looking Elements of Art

Very different presentation – that really stretched me. Among docent corps, we all love art – some focus on the subject matter (I come from a history background) and others are artist and focus on the elements that create a work. Taking myself out of my comfort zone!

Also, originally I planned to have 20 -25 in my presentation so we could have interaction – but there are 50 signed up. We must be interactive so please be sure and know where your chat feature is! Down at bottom, Phil or... will monitor your comments and we'll try to share them! See how it goes.

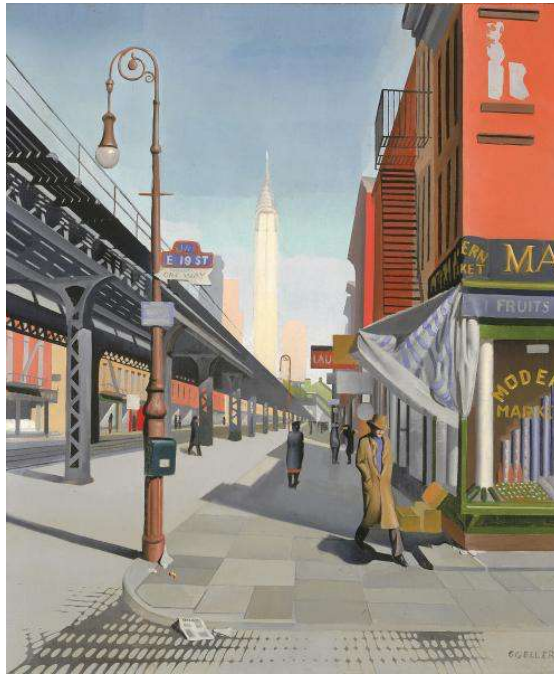
Artists create their works and consider all the elements to create their work.

I will try to single out certain elements using good examples of each, but some or all of the elements taken together create the works we will see. In this presentation, I will also limit the choices of works to two dimensional paintings, photographs or drawings.

Artists express ideas and emotions – they work toward unity and harmony by employing the elements that we will discuss today. The artist determines which elements will dominate. But in the finished piece, they function in harmony.

Some of the works today are on view (whenever we see them again in person) and others come from the digital collection at SAAM. Some of the works, I used to see all the time and others I have never seen. When we do these PPT presentations, we can pick works from the entire collection.

Charles L. Goeller



Charles L. Goeller, *Third Avenue*, 1934, oil on canvas, Transfer from the U.S. Department of Labor,

Wayne
Thiebaud



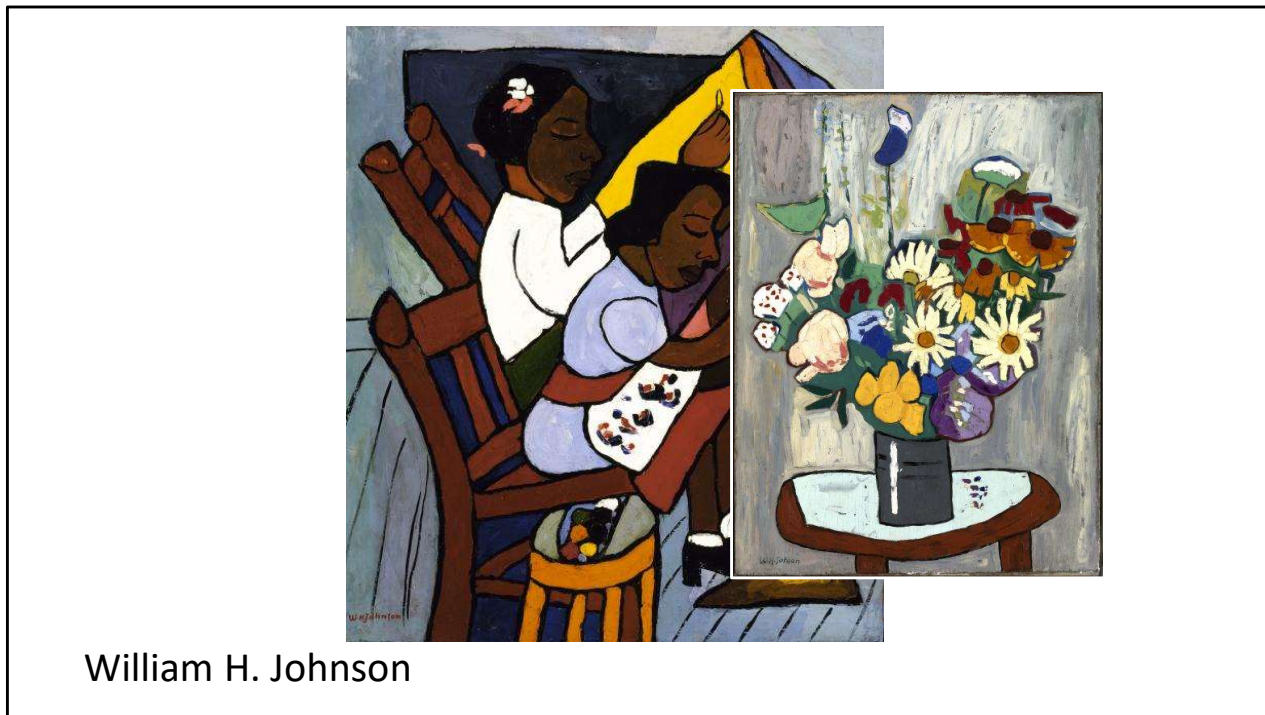
Lines: verticals and horizontals, diagonals cause tension;
Where are we in this painting?

Wayne Thiebaud, *San Francisco West Side Ridge*, 2001, oil on canvas,



Thomas Hart Benton

Lines, create movement, curved lines are sinuous,
Acheles and Hercules by Thomas Hart Benton , 1947, Tempera and oil 5+ X 22'



William H. Johnson

Use of lines – contour , diagonals destroy balance

Lead into discussion of color.

William H. Johnson, *Art Class*, ca. 1939-1940, oil on plywood, Gift of the Harmon Foundation,



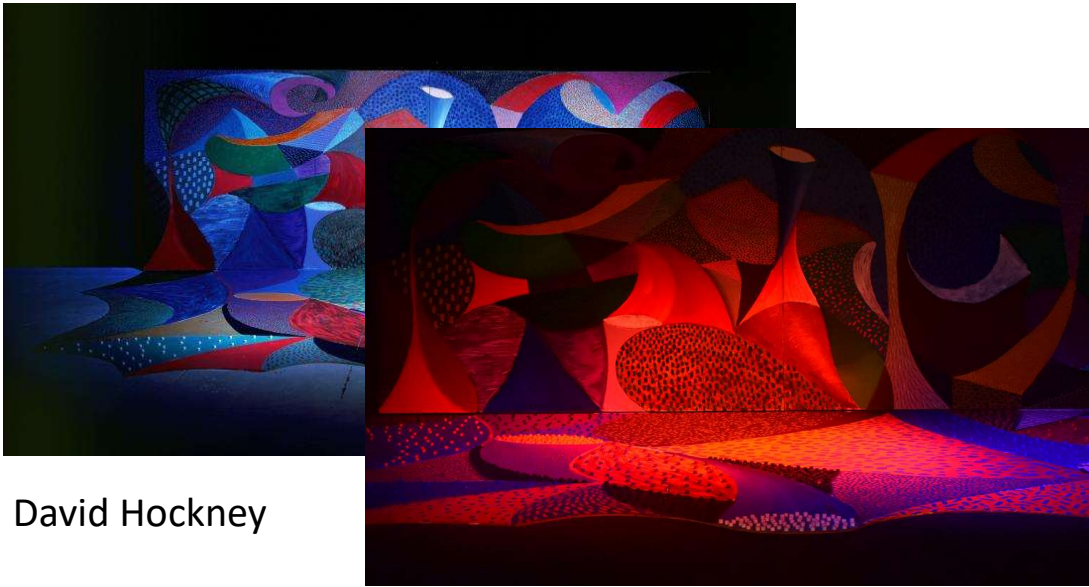
Belmore Browne

First Look at Lines: calm horizon, “tension” in jagged mountains, spears of canoe

Color: Monochromatic, shades of blue

How does artist use lines?

The Chief's Canoe, 1926, [Belmore Browne](#), oil on canvas



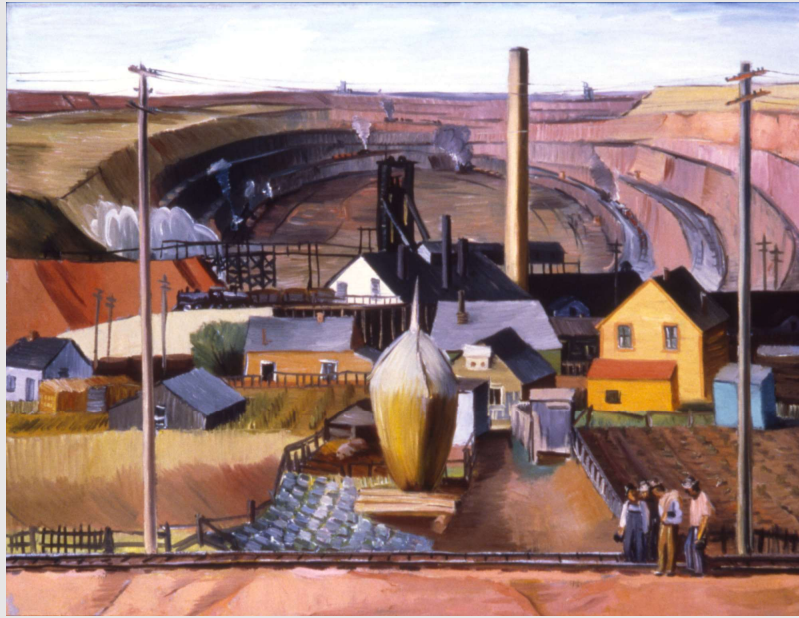
David Hockney

Snails Space by David Hockney

Oil on canvas with colored veri lights – change mood , warm and cool colors

David Hockney, large work

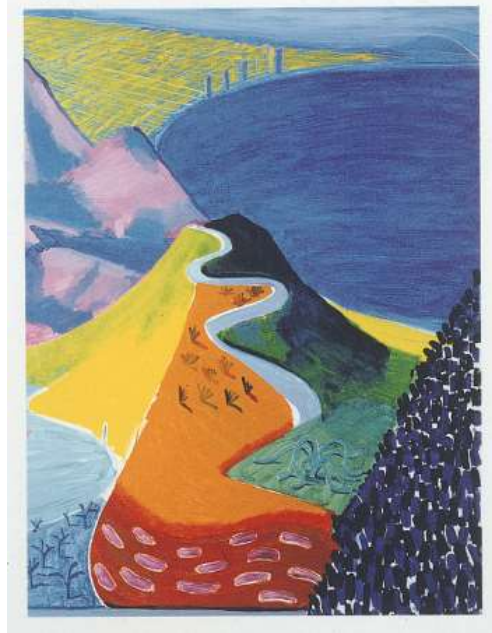
Contemporary abstract landscape - importance of abstract shapes



E. Dewey Albinson

Warm and Cool Colors – warm in the front, and cool as you move back and recede.

E. Dewey Albinson, *Northern Minnesota Mine*, 1934, oil on canvas, Smithsonian American Art Museum, Transfer from the U.S. Department of Labor,



David Hockney

Color again – warm in the front, cool in the back, but now the lines are also leading your eye back, Not one point perspective but which lines lead us back?

Malibu 1993 [David Hockney](#)



Lilly Martin Spencer

Texture – what textures do you notice? How is each executed? Does one texture dominate? How might the surface feel?

Lilly Martin Spencer, *We Both Must Fade (Mrs. Fithian)*, 1869, oil on canvas, Perfectly flat



Hans Hofmann

Impasto - thickly textured paint that is almost three-dimensional in appearance. Using an impasto technique often leaves visible brush strokes in the finished painting.

Hans Hofmann built up the surface with layer upon layer of dense paint, up to nearly an inch thick in some places. The title evokes an image of fertile land rich with ideas and activity. Painted the year before he died,



Frederic Remington

Value – look at work, lightest lights to the darkest darks , lights, darks, midtowns, monochromatic one hue or color with different variations
Also, think about the shapes

Frederic Remington, *Fired On*, 1907, oil on canvas, Smithsonian American Art Museum, Gift of William T. Evans, 1910.9.13

Robert Longo

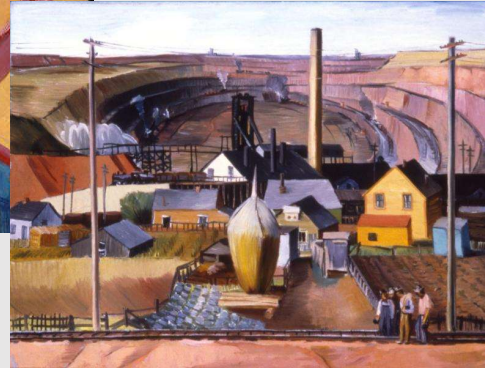


Also monochromatic - Value – look at work, lightest lights to the darkest darks
Also, think about the shapes – how are those created.

Robert Longo, *Untitled (Hercules)*, 2008, charcoal on paper,



Oscar Bluemner



Look at Value and then discuss Shapes scewed perspective
Oscar Bluemner, *Evening Tones*, 1911-1917, oil on canvas,



Willem de Kooning

Willem de Kooning, *The Wave*, ca. 1942-1944, oil on fiberboard,

Ellsworth Kelly



Minimalist - Positive and negative shapes

Ellsworth Kelly, *Blue on White*, 1961, oil on canvas, - could it be white on blue?



Winslow Homer

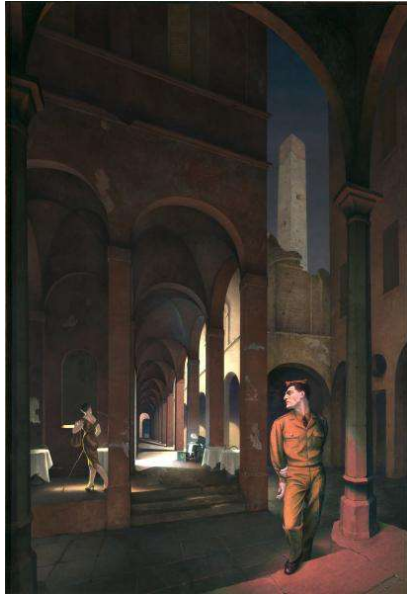
What do you see in this painting? Rocky coast of Maine , Diagonals create tension, Space: and shapes (really very abstract)

Winslow Homer, *High Cliff, Coast of Maine*, 1894, oil on canvas,

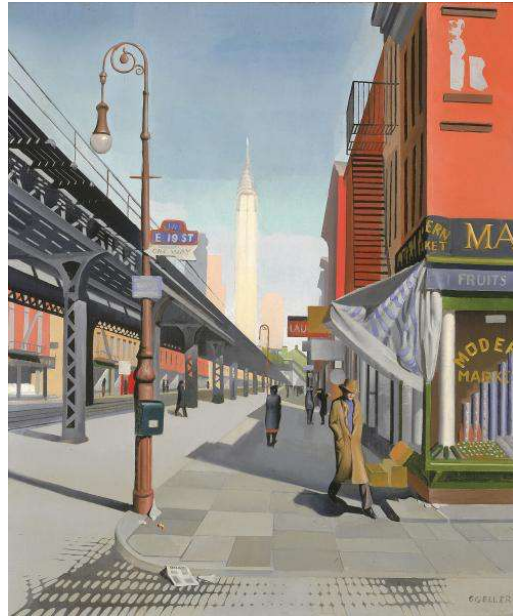
Everett Shinn



Everett Shinn, *The White Ballet*, 1904, oil on canvas, (three values) audience almost in silhouette, also how he handles space? Audience is close to stage, Manipulates the point of view. Where are we?



Paul Cadmus



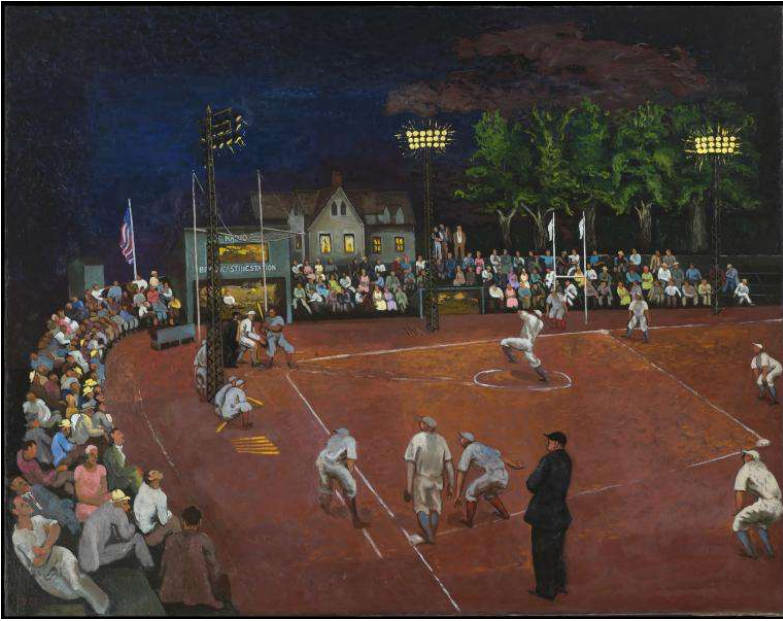
Value, lightest lights/darkest darks - Does it remind you of another painting (NY)
Space: how does Cadmus draw your eye back?
Paul Cadmus, *Night in Bologna*, 1958, egg tempera on fiberboard, Scale create depth



Joan Mitchell

Joan Mitchell – Marlin , 1960

Sunflower III , 1969 – complementary colors of purple and yellow



Morris Kantor

Morris Kantor, *Baseball at Night*, 1934, oil on linen,



Thomas Moran

Landscape painter. Influenced by J.M.W. Turner, Moran is best remembered for his idealized views of the American West. In 1871 he accompanied a government surveying expedition to Yellowstone and was greatly inspired by the landscape; *The Grand Canyon of the Yellowstone* (1893–1901) and *The Chasm of the Colorado* (1872) are two outstanding works.

Edward Hopper



Edward Hopper, *Cape Cod Morning*, 1950, oil on canvas, Lines, value, Warm colors come forward, cool colors recede