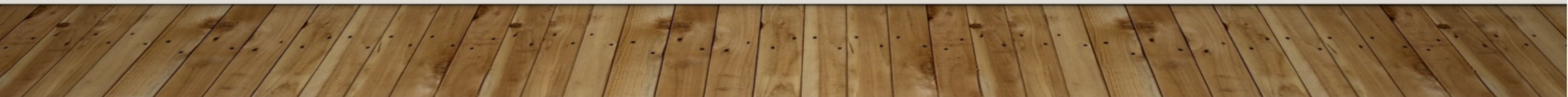
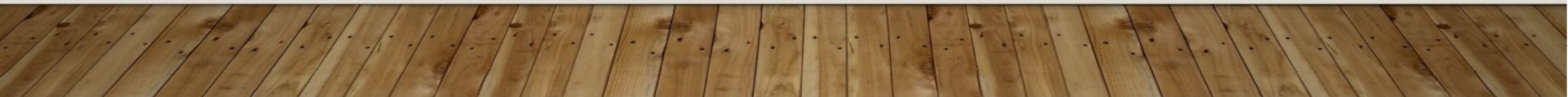


LAUNCHING THE IMAGINATION THROUGH CONTEMPORARY ART

Melissa Merli



Melissa Merli

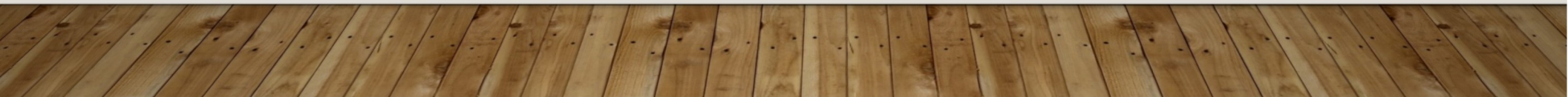


Boneyard Arts Festival Highlights?

Steven Boyd Hudson's "Past the Unsustainable Now at the University YMCA
Through August 11

MFA Thesis Exhibition currently on view at Krannert Art Museum

56th Annual Art and Design Juried Student Exhibition at
Giertz Gallery at Parkland College
on view through May 4



THE VISUAL ELEMENTS & PRINCIPLES OF DESIGN

Line

Unity & Variety

Scale

Shape & Mass

Balance

Hierarchical Scale

Light

Symmetrical Balance

Proportion

Texture & Pattern

Asymmetrical Balance

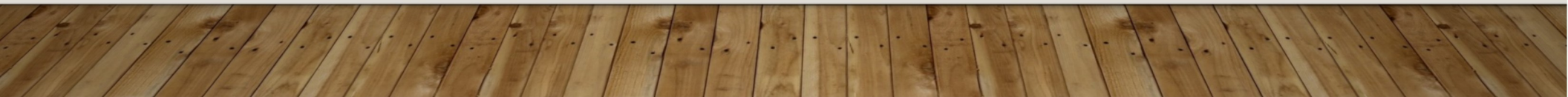
Color

**Emphasis &
Subordination**

Rhythm

SPACE

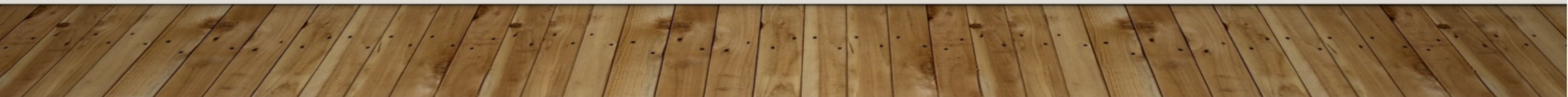
Time and Motion



WEEK 6 The Principles of Design

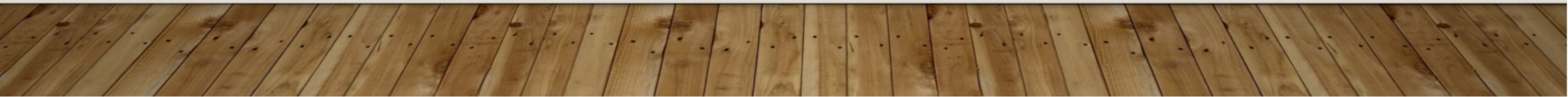
Unity & Variety

Balance – Symmetrical & Asymmetrical Balance



WEEK 7 The Principles of Design

Emphasis & Subordination

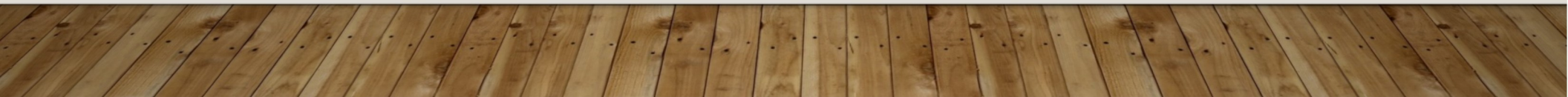
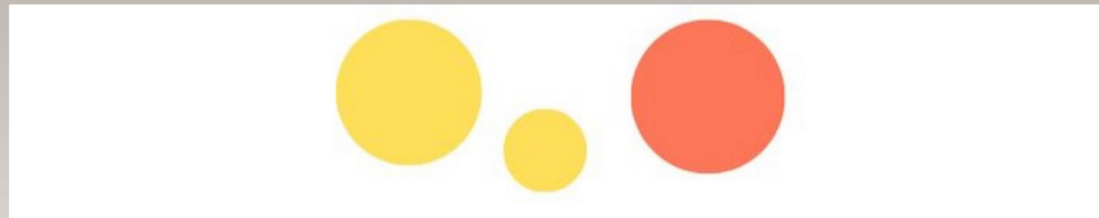
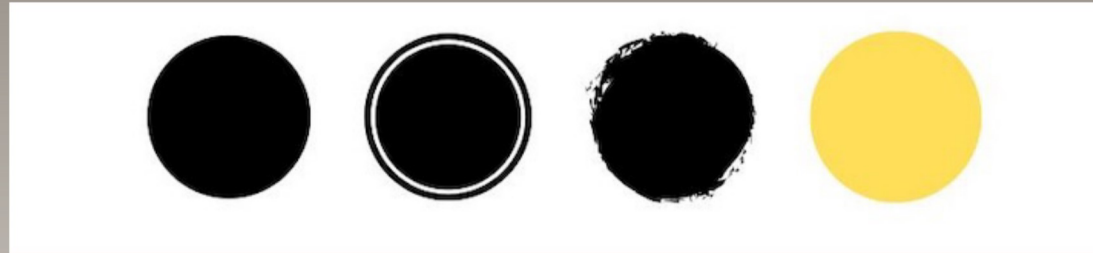


The Principles of Design: Unity & **Variety**

Steven Hudson



The Principles of Design: Unity & Variety

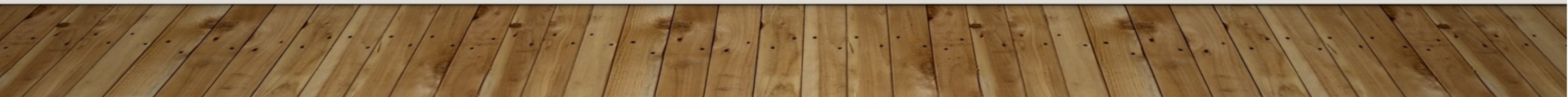


The Principles of Design:

Types of variety

1. Contrast
2. Change & Difference
3. Elaboration

Work by Steven Hudson



The Principles of Design: Color Variety



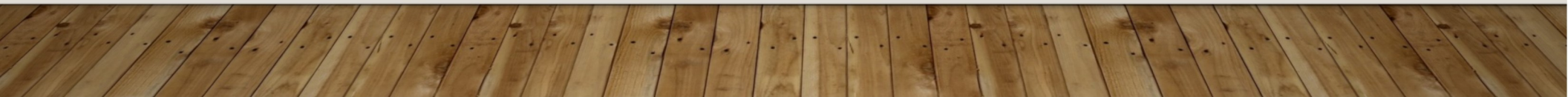
saturation



hue



value



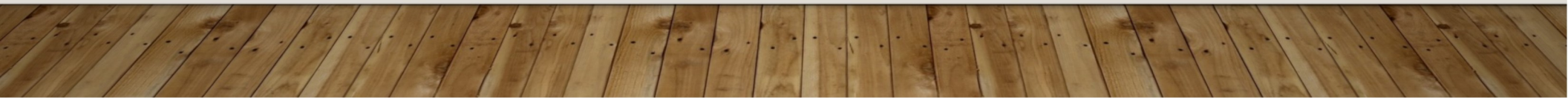
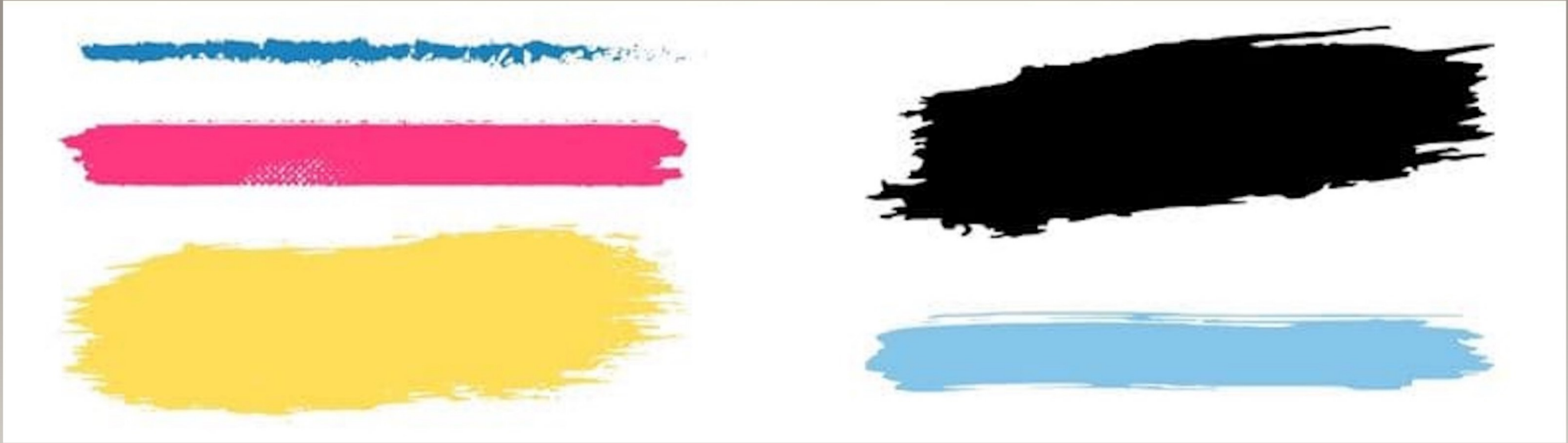
The Principles of Design:
Color Variety

Jenny Mendez
"Fawn"

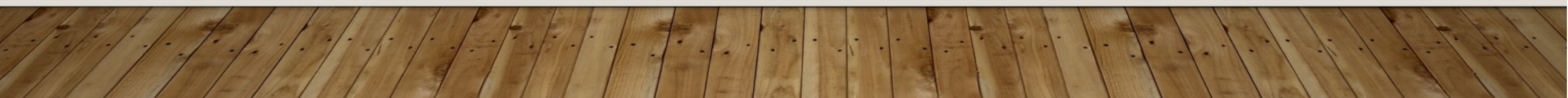
Terracotta, electric fired ceramics
with underglaze and terra sigillata
10.75 x 10.75 x 1.75 inches
2019



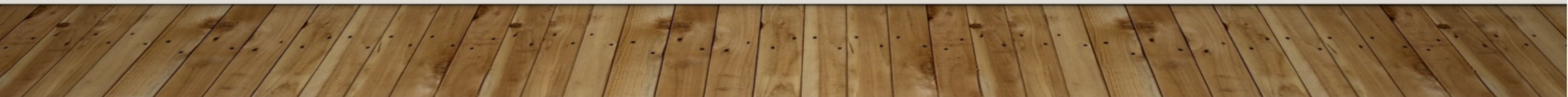
The Principles of Design: Brushwork Variety



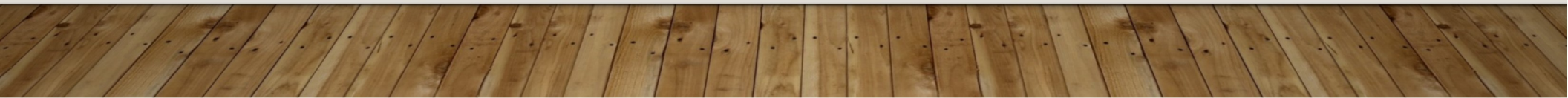
Lynne Drexler
Born in Newport News, Virginia
1928 – 1999
Maui Melody, 1968



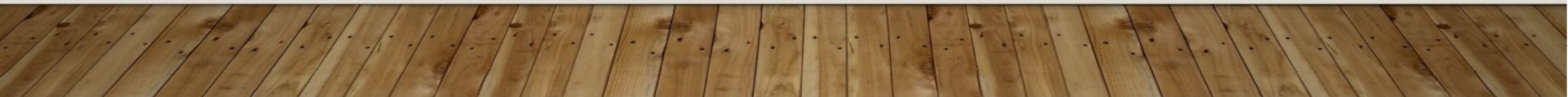
Details of a
Lynne Drexler
painting



The Principles of Design: Line Variety



The Principles of Design: Shape Variety

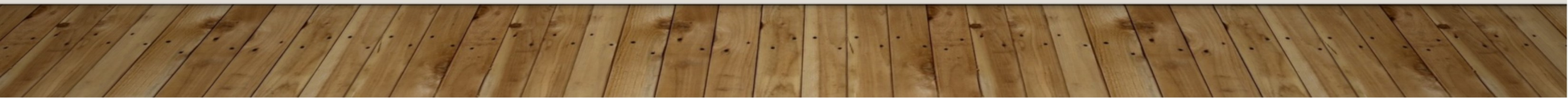
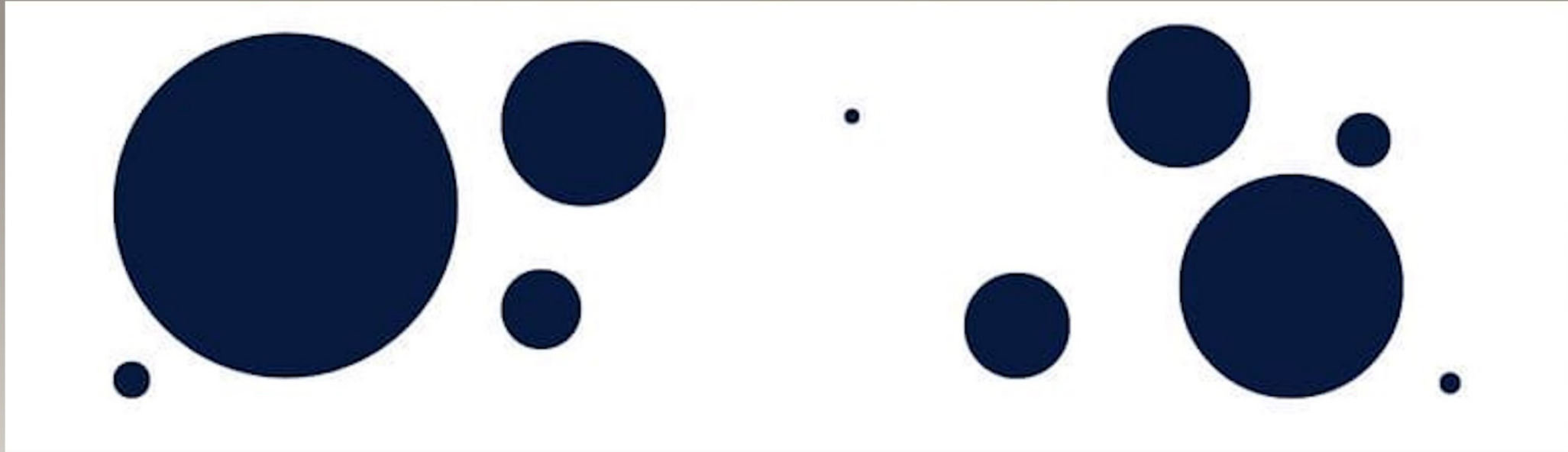


The Principles of Design: Shape Variety

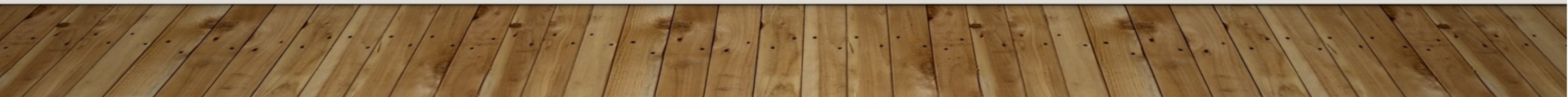
Holly Coulis
Four Seasons with Walnuts and Bananas
2019
oil on MDF
17 3/4 x 20 1/4 x 12 1/2 inches



The Principles of Design: Size Variety



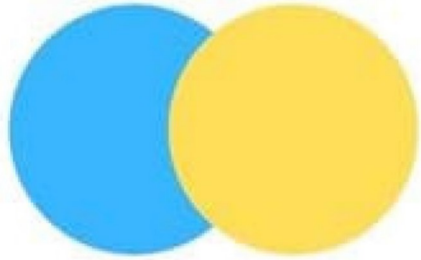
The Principles of Design: Technique Variety



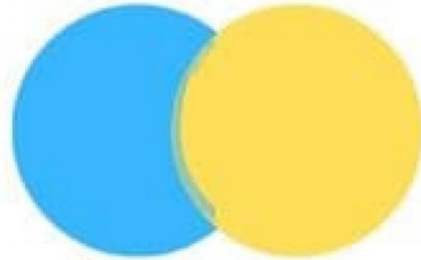
The Principles of Design: Technique Variety



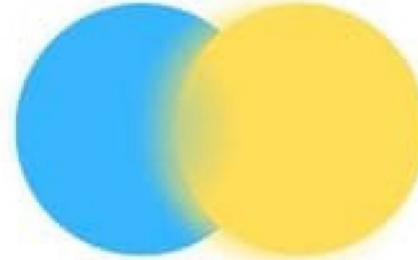
The Principles of Design: Edge Variety



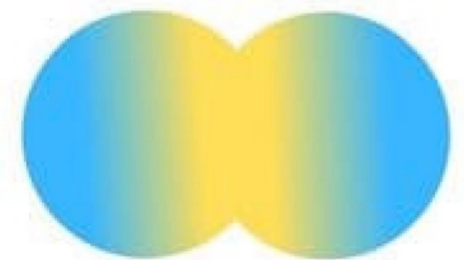
hard



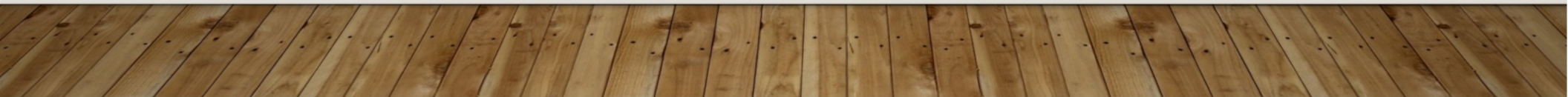
firm



soft

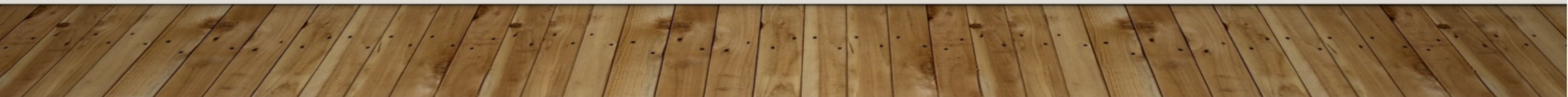


lost



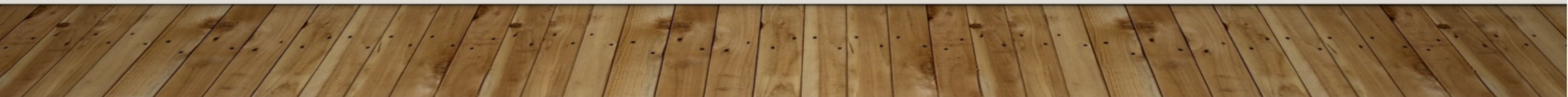
The Principles of Design: Edge Variety

Kelsey
Blacklock



The Principles of Design: Edge Variety

Steven Hudson
Afterimage 7
Mixed media on paper
34 x 30
2012



Robert Mangold

<https://art21.org/watch/art-in-the-twenty-first-century/s6/robert-mangold-in-balance-segment/>



Installation view of "Robert Mangold: A Survey 1965-2003" (2017), Mnuchin Gallery, New York. Left: "Plane/Figure Series G (Double Panel)" (1994), acrylic and black pencil on canvas, 84 x 98 inches. Right: "Plane Figure Series A" (1993), acrylic and black pencil on canvas, 112 x 168 inches (all photos by Tom Powel Imaging and courtesy Mnuchin Gallery)

The Principles of Design: Balance

Spoonbridge and Cherry
sculptural fountain
designed by Claes Oldenburg
and Coosje van Bruggen.



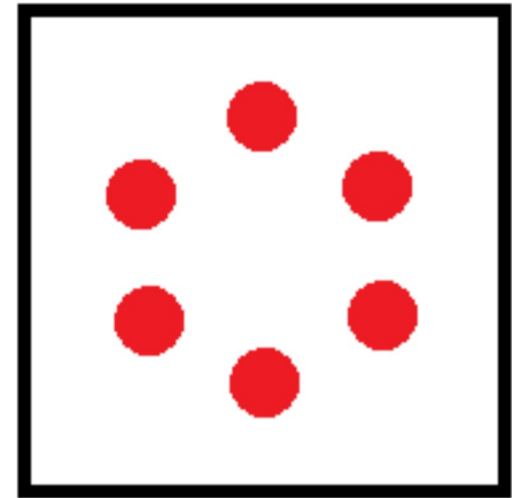
The Principles of Design: Balance



Symmetric



Asymmetric

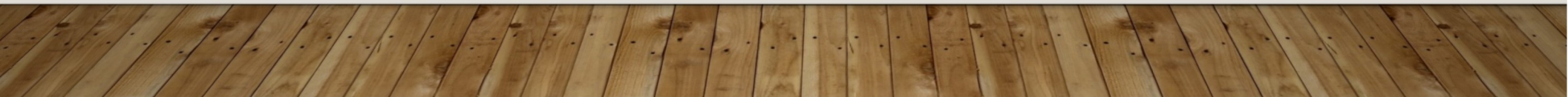


Radial

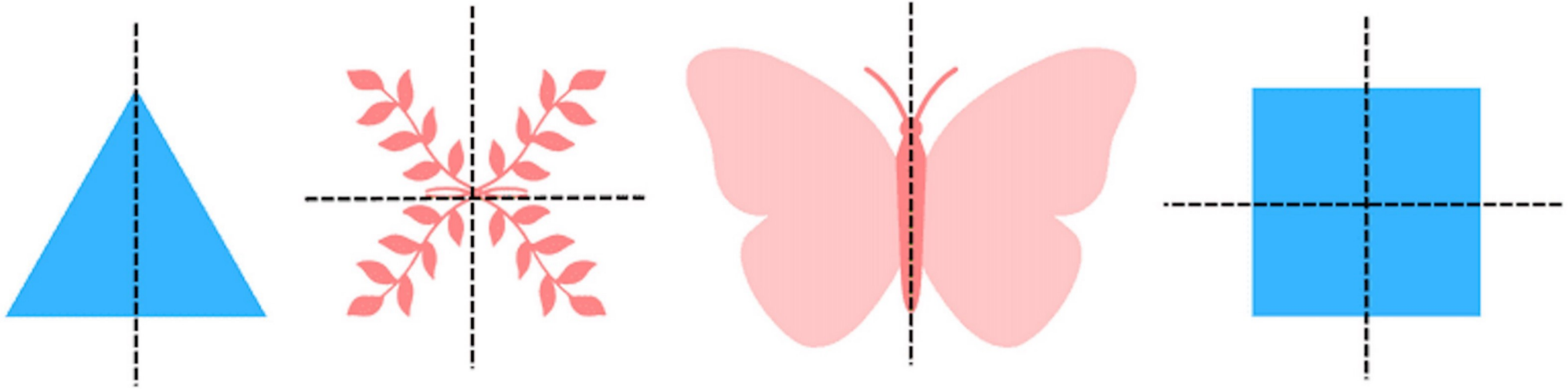
The Principles of Design: Balance

Visual Weight

Douglas C. Johnson

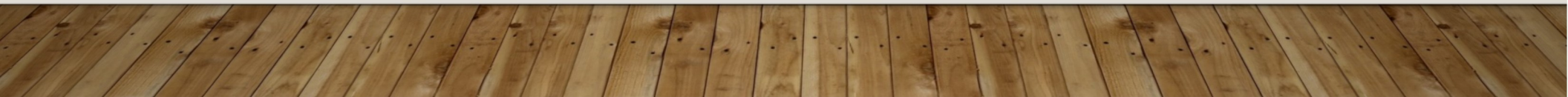
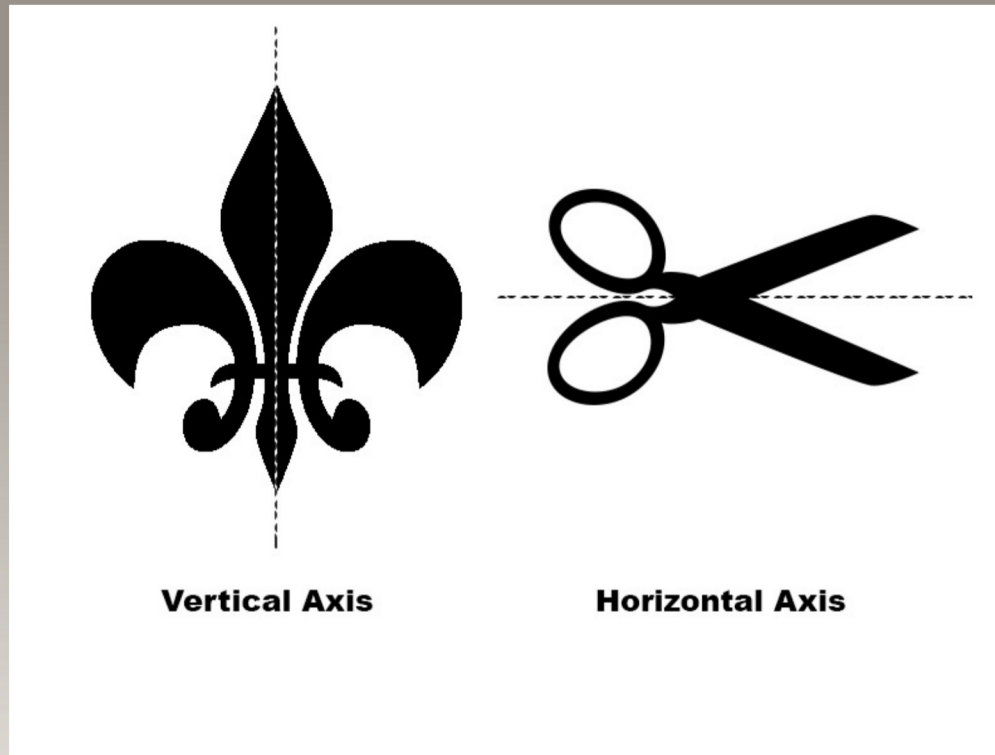


The Principles of Design: Symmetrical Balance



Vertical, Horizontal, or both

The Principles of Design: Symmetrical Balance



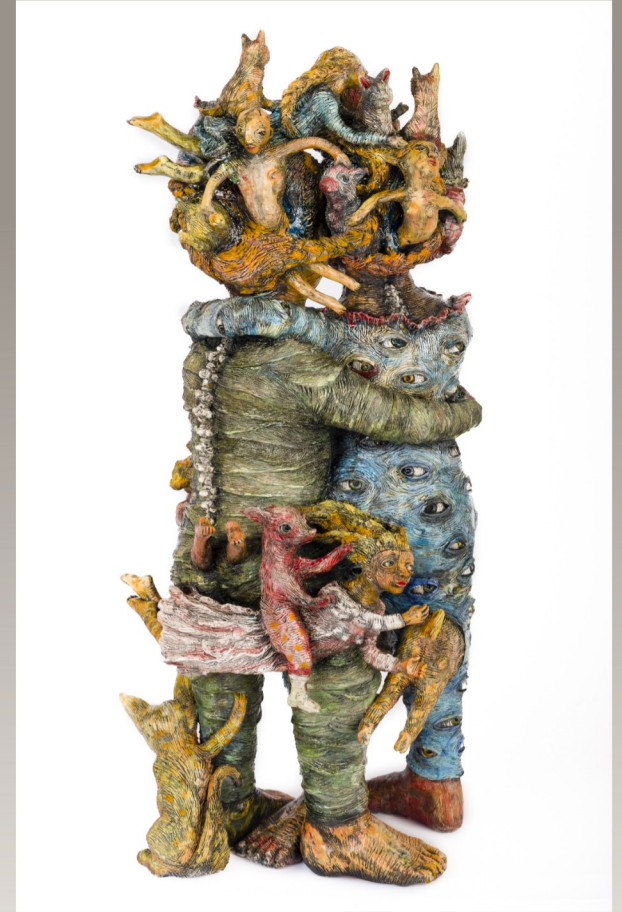
The Principles of Design: Relieved Symmetry

Rickie Barnett
“Tesselated Viewer”
Earthenware
11.75 x 11.5 x 2 inches, 2021

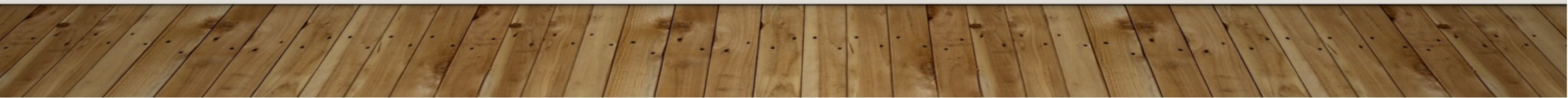


The Principles of Design: Relieved Symmetry

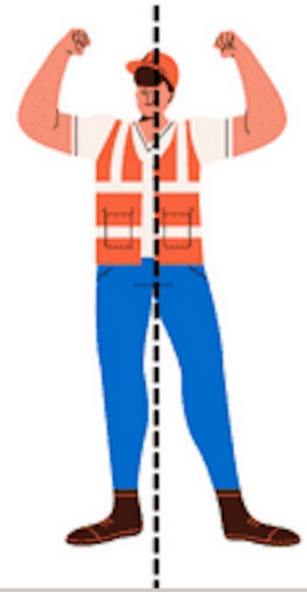
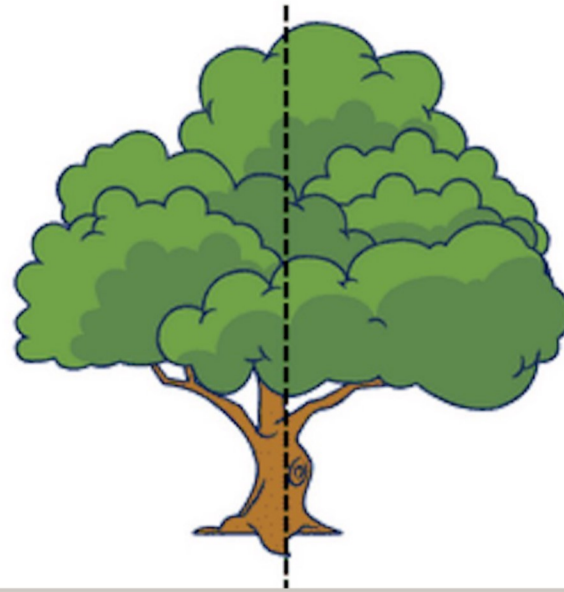
Janis Mars Wunderlich,
The Embrace (front & back)
Multi-fired ceramics, underglaze,
glaze, melted glass,
27 x 12 x 6 inches



Comments and questions!

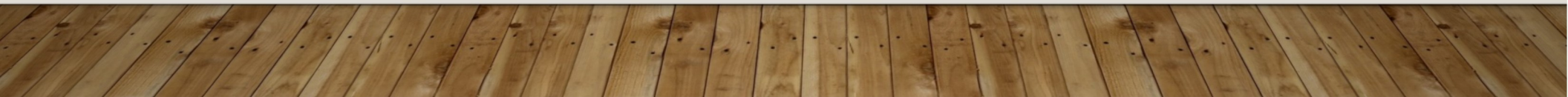


The Principles of Design: Asymmetrical Balance



The Principles of Design: Asymmetrical Balance

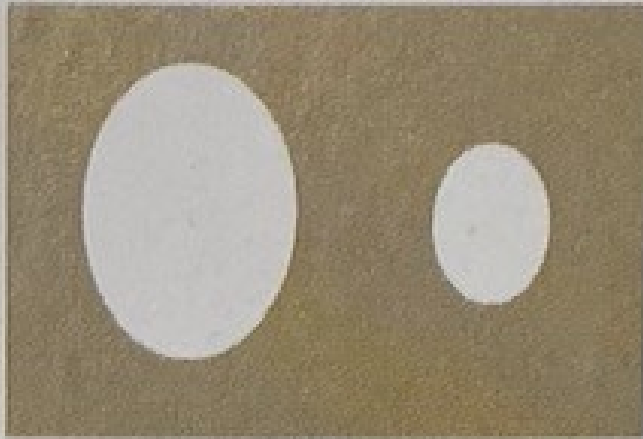
Girl Child
Richard Phillips (American, born 1962)
1996-97
Oil on linen
Unframed: 90 1/4 × 100 1/4 × 1 5/8 in.
Collection of the Modern Art Museum of
Fort Worth, Gift of the Director's Council, 1997



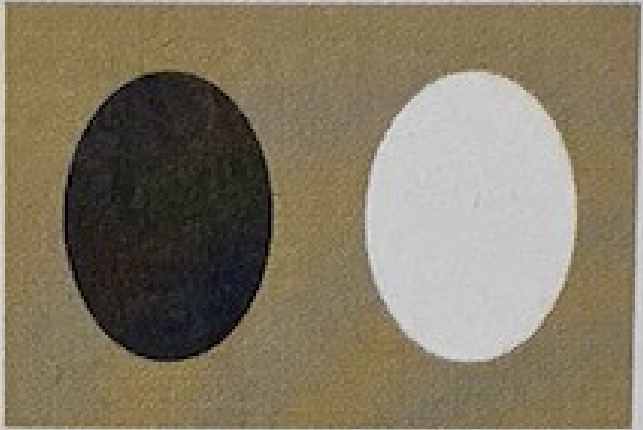
The Principles
Design:
Asymmetrical
Balance

Yolanda del Amo

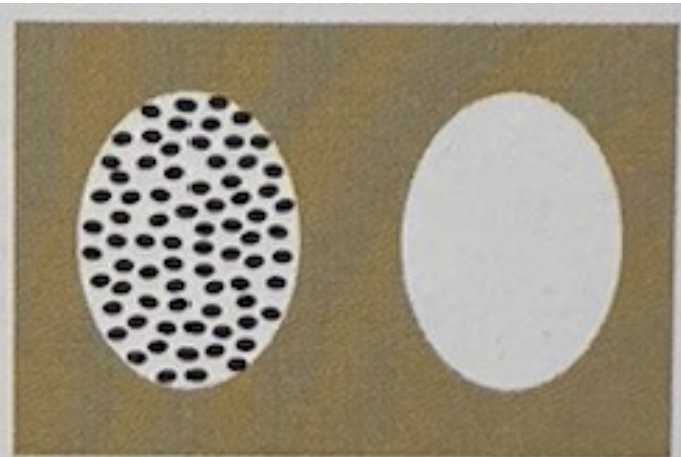




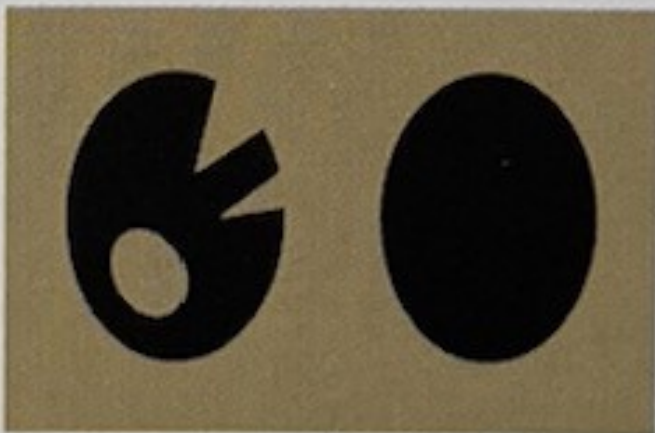
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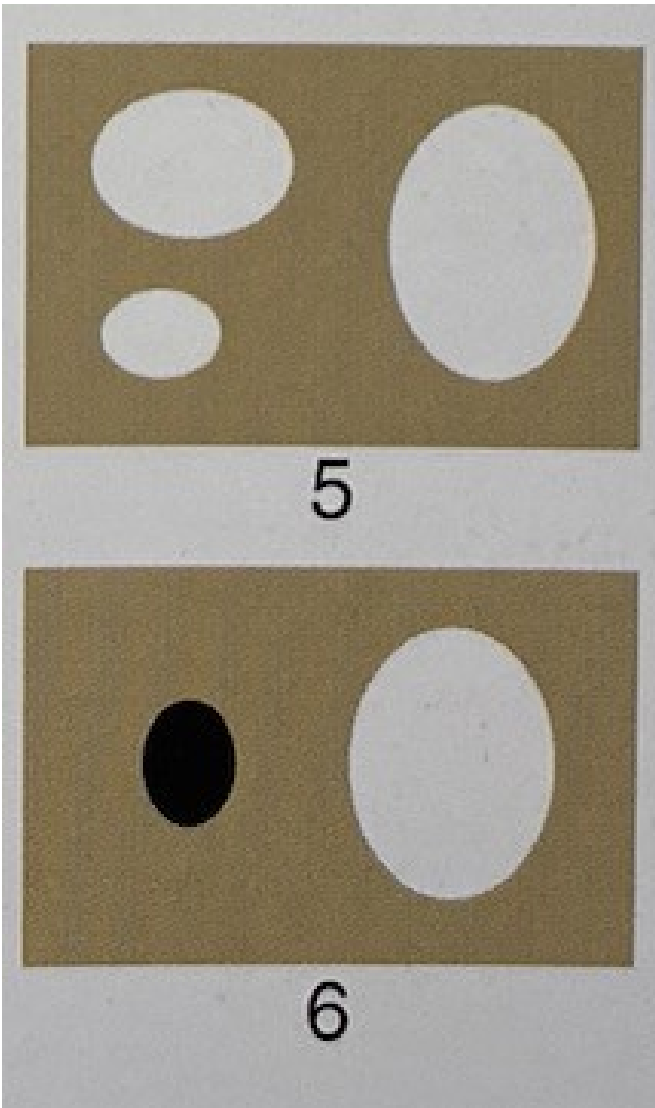
2



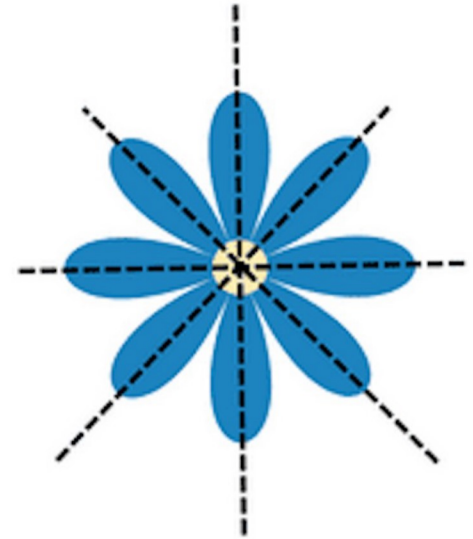
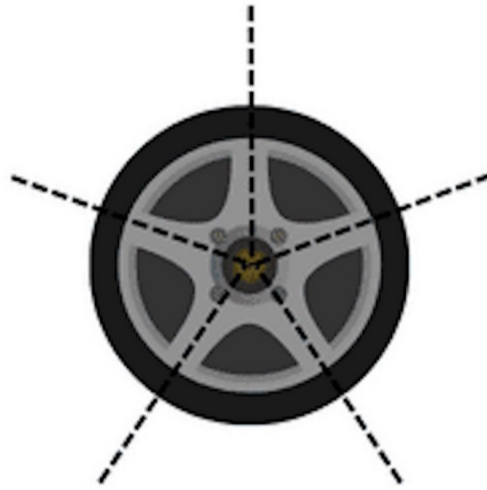
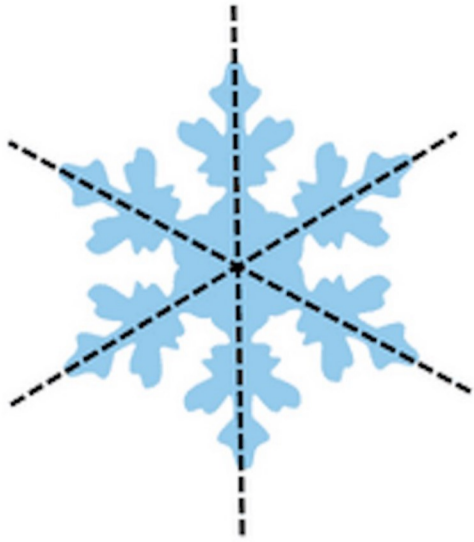
3



4



The Principles of Design: Radial Balance



Jenny Mendes

"Butterfly"

Terracotta, electric fired ceramics
with underglaze and terra sigillata

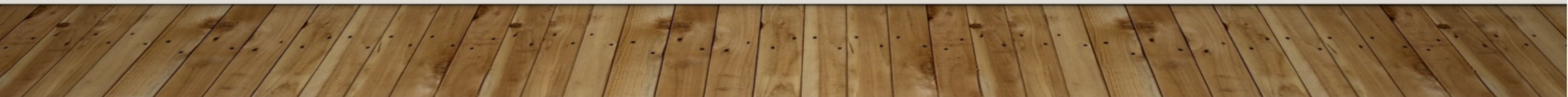
10.75 x 10.75 x 1.75 inches

2019

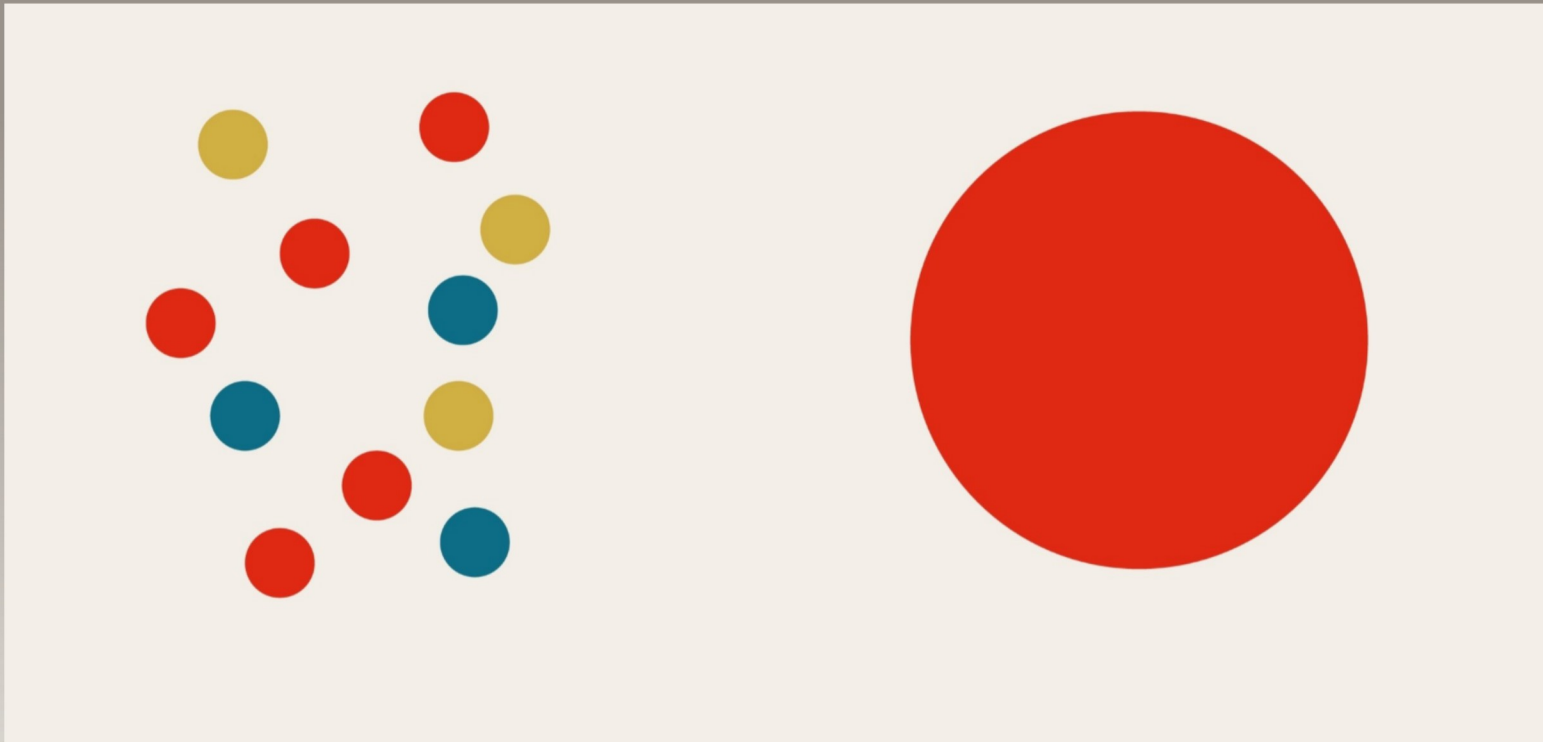


Miriam Martincic

Design for Chess App



Design: Chrystalligraphic Balance



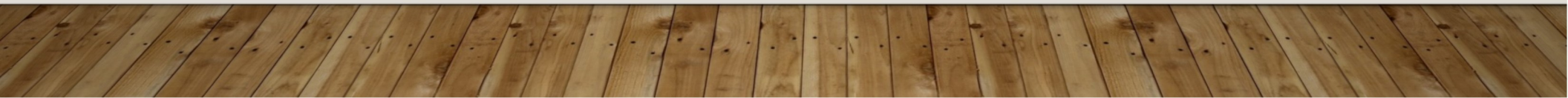
Design: Chrystalligraphic Balance

Sophie
Treppendahl
Bathroom Vanity
30 x 30 inches,
oil on canvas, 2022



Design: Chrystalligraphic Balance

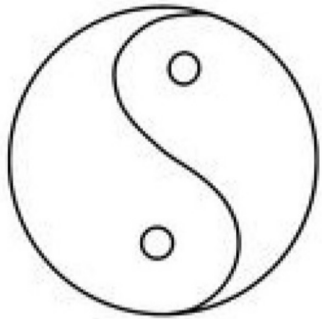
Sophie
Treppendahl



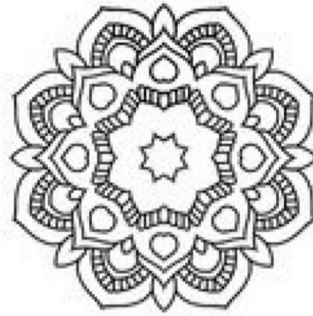
Natalie Wadlington
Girl with Goose Statue
Oil on canvas
42" x 42"
2021



The Principles of Design: Effects of Balance



order



calm



movement

BALANCE - CALM

Georgia O'Keefe
Lake George, Reflection,
oil on canvas, 58" x 34"
Painted circa 1921-22.

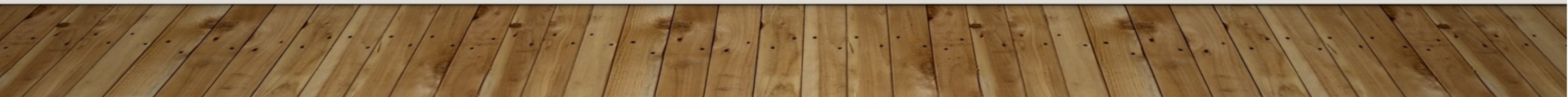


Anish Kapoor

“Cloud Gate”

Polished stainless steel

2004



BALANCE - MOVEMENT

Aliza Nisenbaum
"Patricia's Sewing Room"
(at New York, New York)

<https://art21.org/watch/extended-play/aliza-nisenbaum-painting-from-life/>



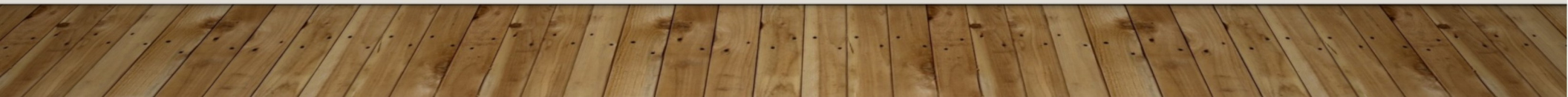
WEEK 7

Emphasis & Subordination

Scale & Proportion - Hierarchical Scale, Golden Rectangle

Rhythm

The human eye is always drawn to the area of greatest contrast - it can't help it"



EMPHASIS & SUBORDINATION – WHAT DOES IT MEAN IN ART?

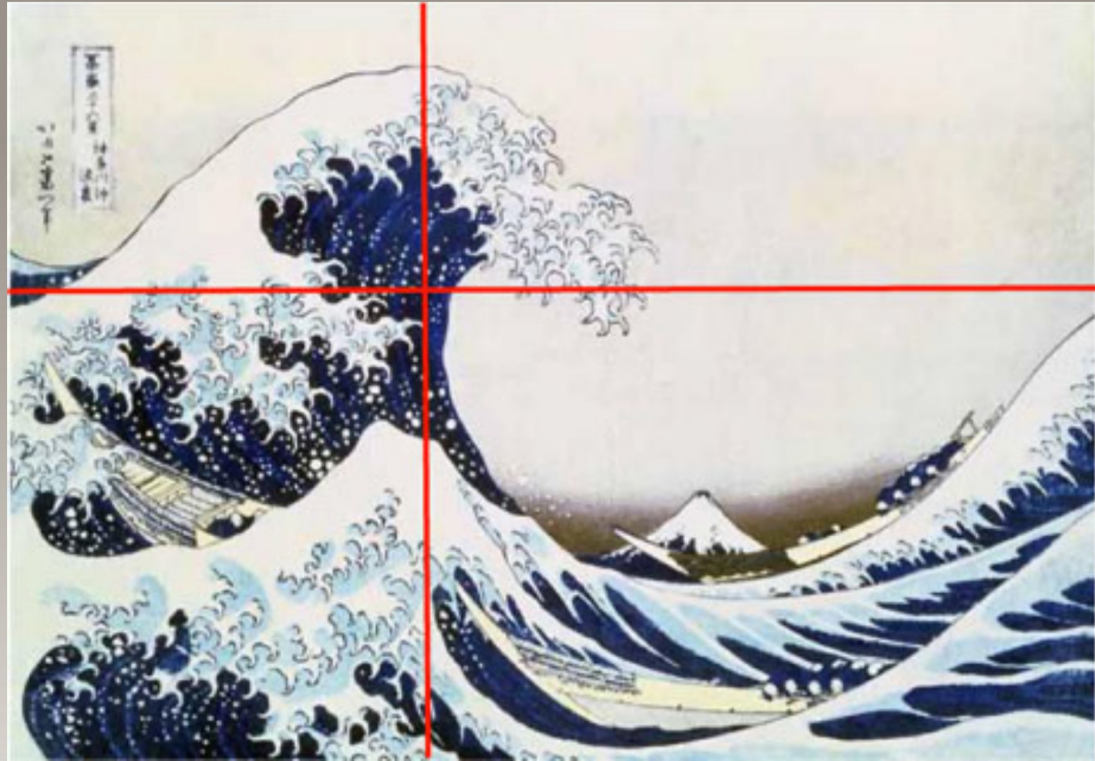
Natalie Wadlington
Cat with Moth in Courtyard
Oil on canvas
24 x 24 inches
,2023



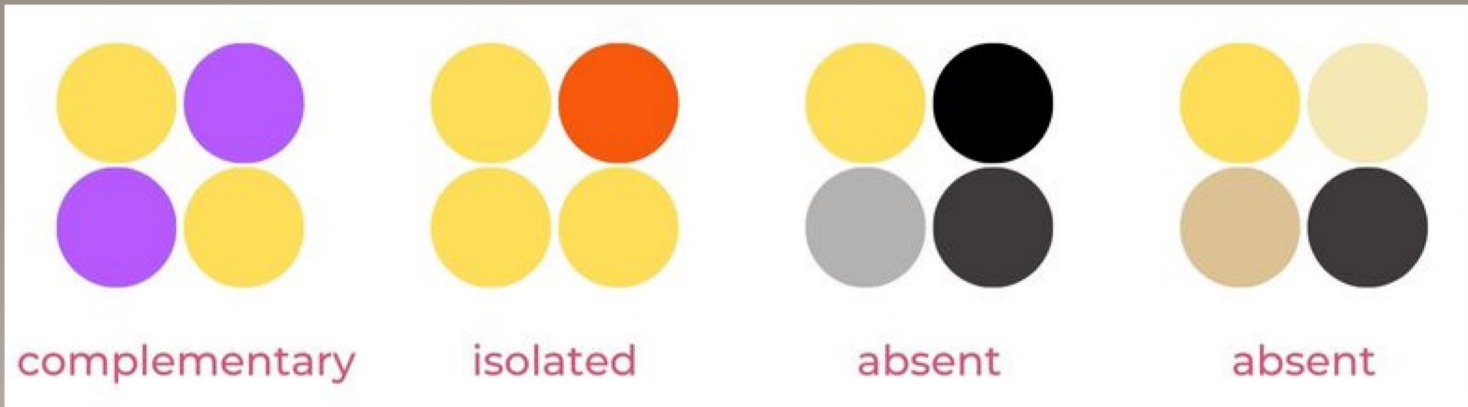
EMPHASIS & SUBORDINATION

Under the Wave off
Kanagawa (Kanagawa oki
nami ura), also known as
The Great Wave, from the
series Thirty-six Views of
Mount Fuji (Fugaku
sanjūrokkei)
Katsushika Hokusai
Japanese

ca. 1830–32



EMPHASIS & SUBORDINATION - CONTRAST

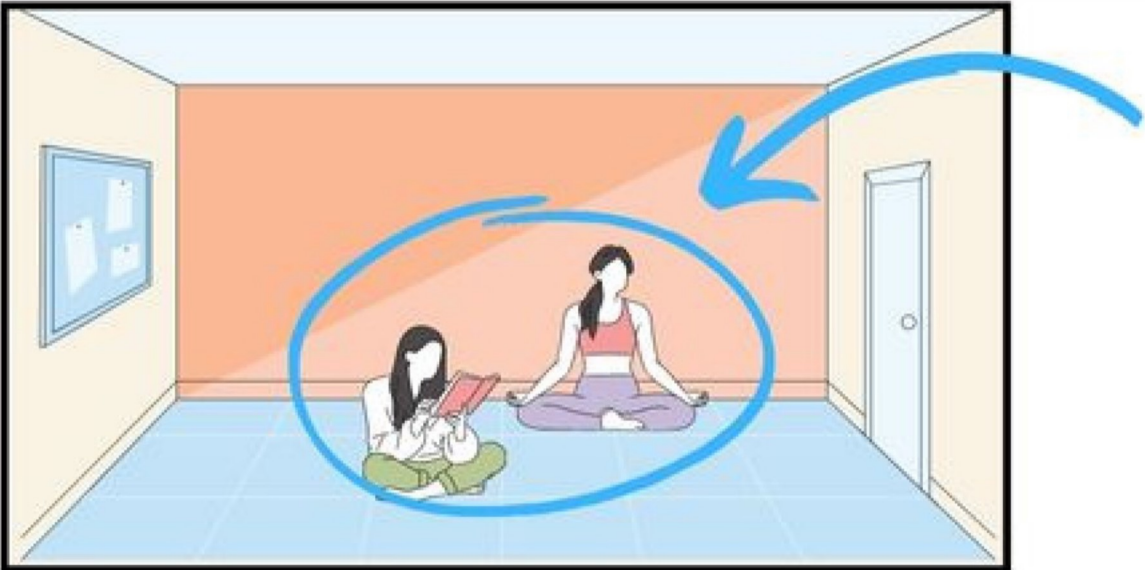
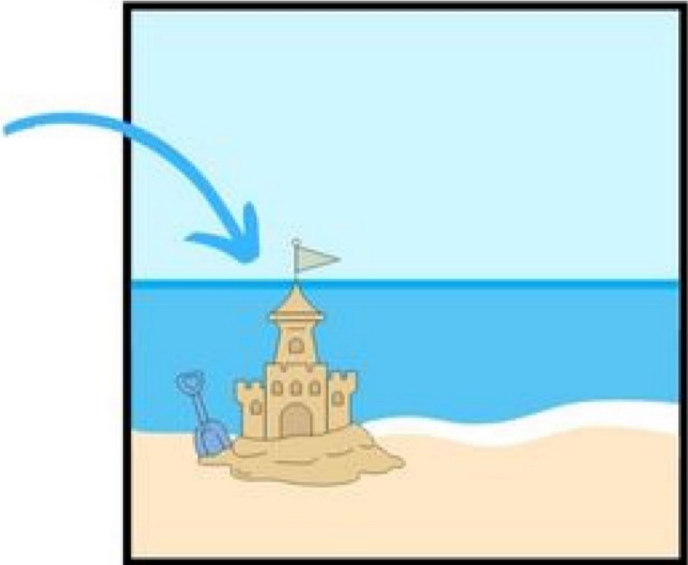


complementary isolated absent absent

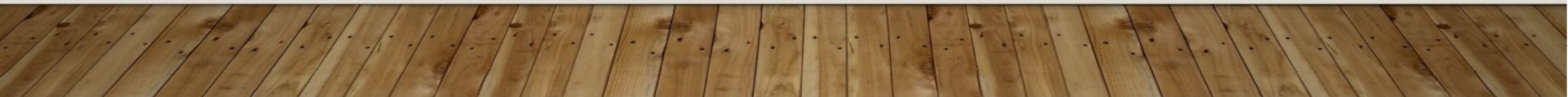


value texture line

EMPHASIS & SUBORDINATION – SEPARATION OR ISOLATION

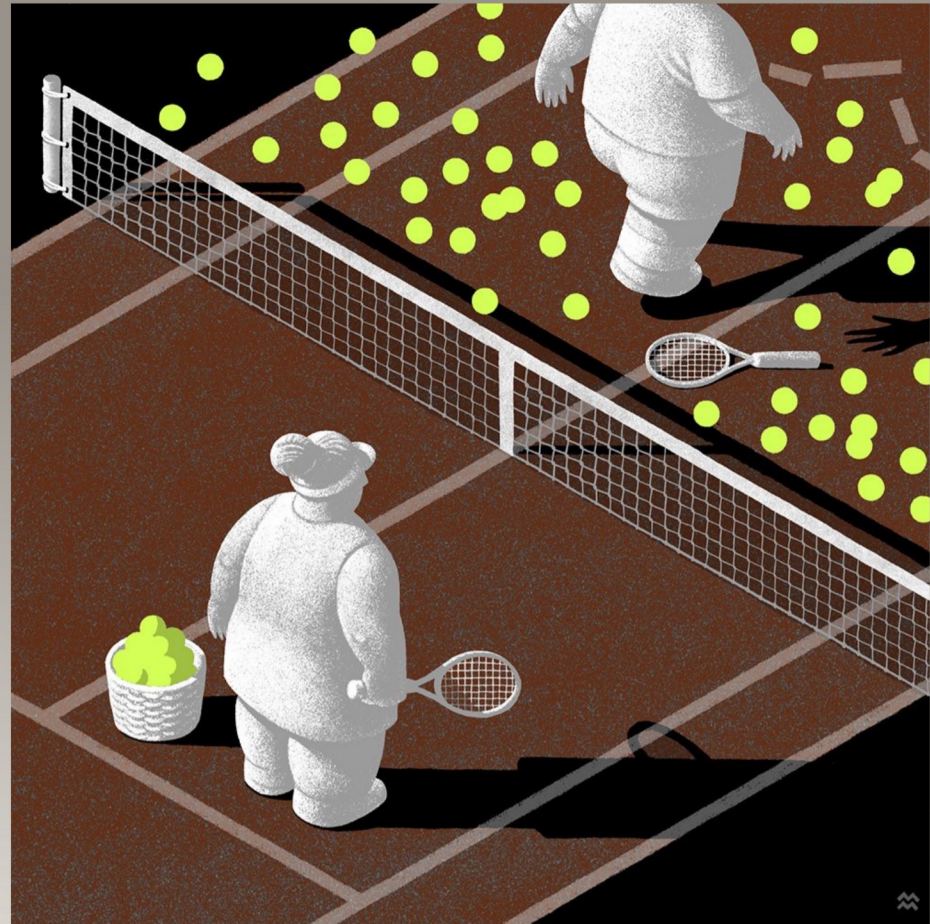


EMPHASIS & SUBORDINATION – SEPARATION OR ISOLATION

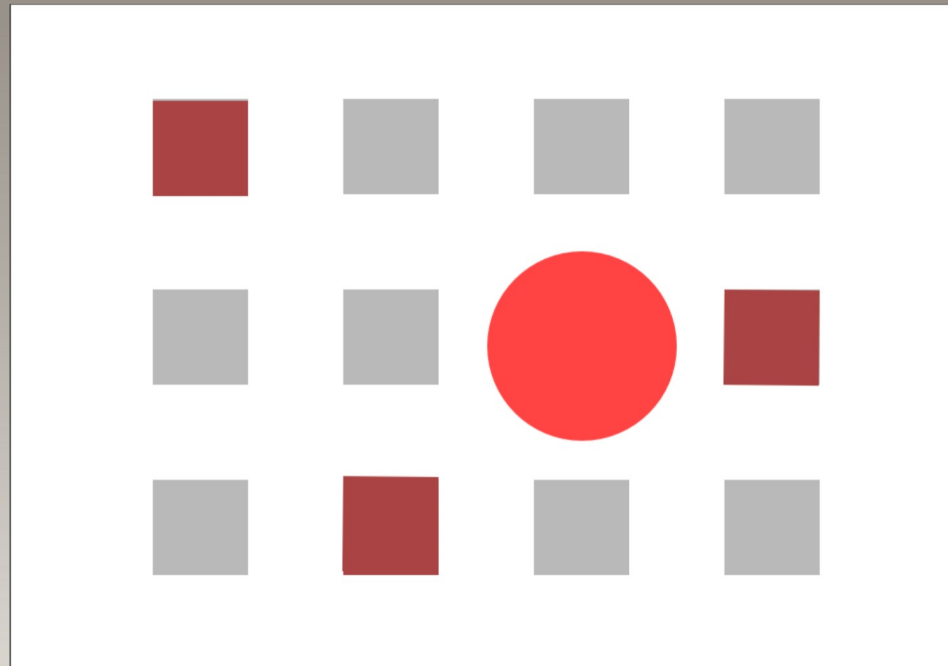


EMPHASIS & SUBORDINATION – SEPARATION OR ISOLATION

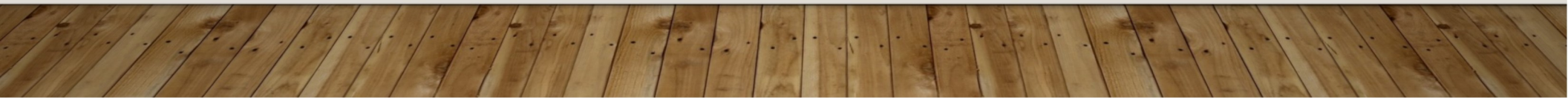
Miriam Martincic



EMPHASIS & SUBORDINATION – CREATION OF EXCEPTIONAL / THE UNUSUAL



Steven Hudson



EMPHASIS & SUBORDINATION – CONVERGENCE

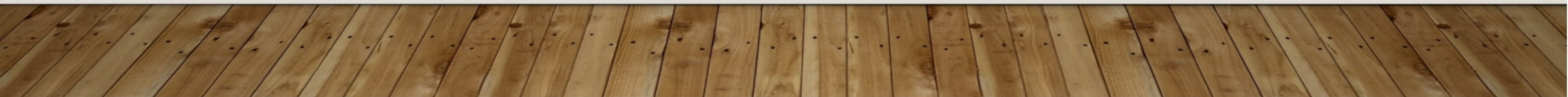
One point perspective

Catherine Yass

Corridors

Photograph, dye destruction print on
transparency on lightbox

1994



EMPHASIS & SUBORDINATION – SUBORDINATION



low detail
high detail

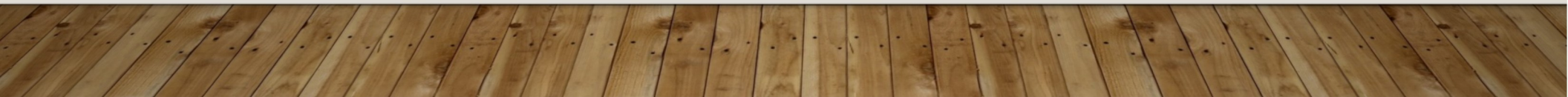
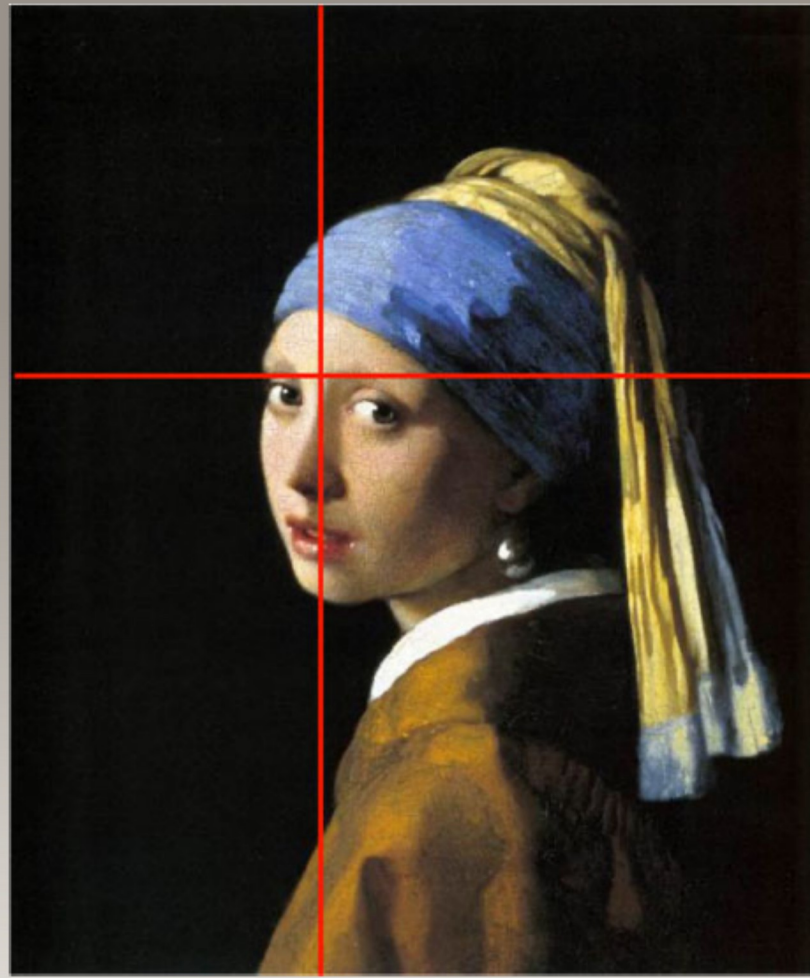


color and value

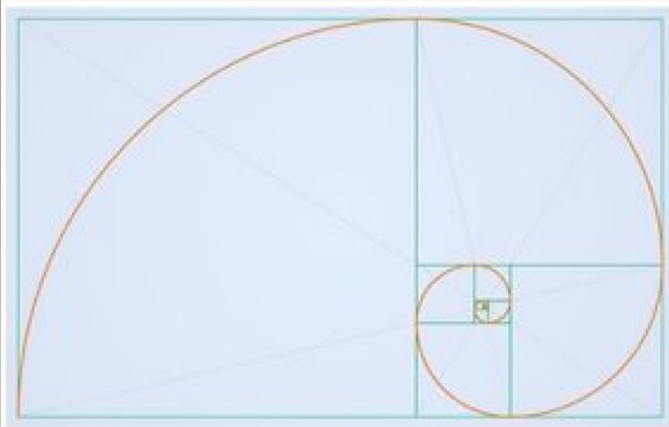


EMPHASIS & SUBORDINATION

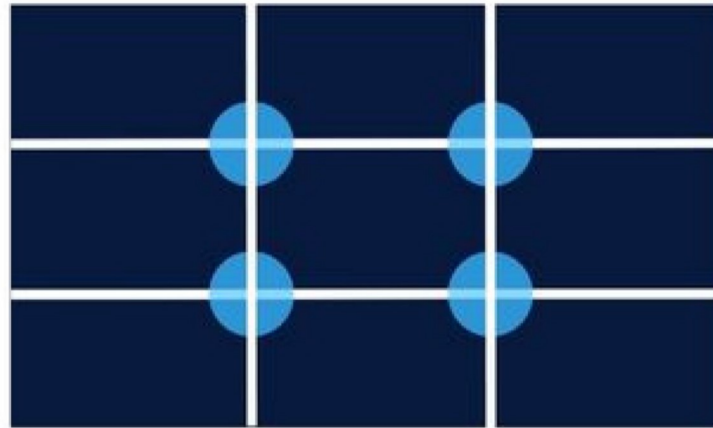
Johannes Vermeer
Girl with a Pearl Earring
1665



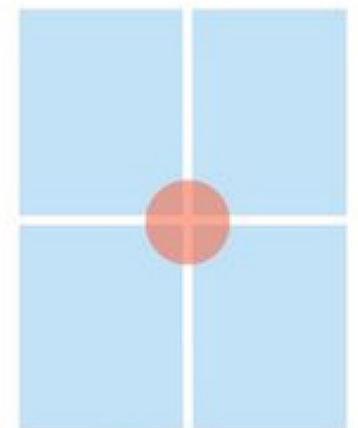
EMPHASIS & SUBORDINATION – LOCATION



Golden Ratio



Rule of Thirds



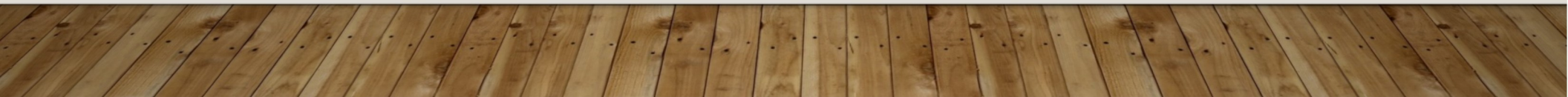
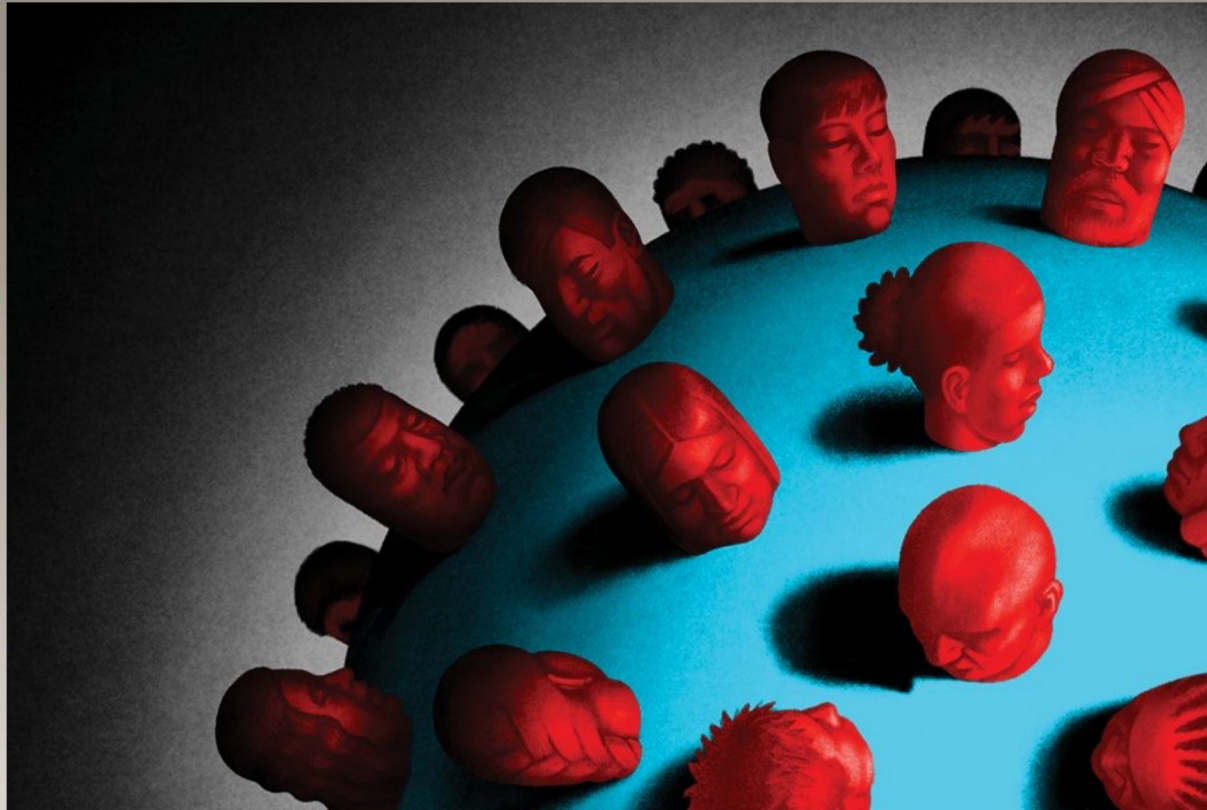
Center

MIRIAM MARTINCIC



EMPHASIS & SUBORDINATION

Miriam Martincic



EMPHASIS & SUBORDINATION

Miriam Martincic



EMPHASIS & SUBORDINATION

Miriam Martincic
“Puss Catapiller”



EMPHASIS & SUBORDINATION



EMPHASIS & SUBORDINATION



Touch Not the Cat

The venomous puss caterpillar is no cuddly kitten.

By CAROLINE KETTLEWELL | Illustration by MIRIAM MARTINCIC

AS WE SAT STUCK AT HOME LAST fall, a flurry of local news stories seized on the apocalyptic spirit of the season.

"Weird-looking poisonous caterpillars are on the loose in Virginia," one headline announced. "Alien hairball sends woman to emergency room," another read. A third sounded like the trailer from a horror flick: "A bizarre little insect that looks like a walking toupee and squirts venomous pus from knifelike spines is terrorizing Virginia this year."

But were we really coming under assault from hordes of venom-squirting caterpillars?

For the record, these walking toupees are puss (not pus) caterpillars. And they are, in fact, venomous. And, yes, one unlucky New Kent woman did land in the ER after a too-close encounter with a puss caterpillar left her with pain that felt, "like a scorching-hot knife passing through the outside of my cat!"

But extension entomologist Eric Day, director of the Insect Identification Lab at Virginia Tech—and a guy who has seen a bug or two in his life—is here to tell you that, no, the caterpillars are not on the attack. "Sometimes the news cycle gets low, and scary bugs make a great story," says Day. "In no way are we having an invasion of these things."

Still, what is the likelihood that you might come in contact with one? "Very rare," says Day, who spends a lot of time outdoors yet nevertheless has never encountered a puss caterpillar himself, except when it's been sent to his lab for identification.

The puss caterpillar is the larval stage of the southern flannel moth, a small, innocuous furry yellow creature with a vague resemblance to the Pokémon character Pikachu. But to emerge into mothhood requires first surviving caterpillardom. And that means not getting picked off along the way by the Very Hungry Animal Kingdom.

So as a caterpillar, *Megalopyge opercularis* bristles—literally—with a defense system packing a punch so painful that the puss has earned a reputation as the most venomous caterpillar in the U.S. But then it hales up in a cocoon and emerges as a perfectly harmless fuzzy moth. It's kind of like if Chucky the killer doll took a sabbatical and came back as Raggedy Andy.

To look at, the puss caterpillar doesn't exactly telegraph "danger don't touch!" It's a luxuriantly long-haired rounded hump with a tall, an ambling toupee, something like a furry dolphin or a very miniature cat (which is almost certainly how it got landed with the name "puss," as in "in Boots").

Concealed within those long hairs, however, are sharp, hollow spines, each equipped at the base with its own reservoir of venom. Brush against the caterpillar, and those spines inject the venom into unfortunate you. And then? "The sting produces an immediate intense burning pain," details a fact sheet from the University of Florida. Also good to know? The toxicity of the sting increases with the size of the larvae.

It looks like an ambling toupee, a furry dolphin, or a very miniature cat (hence the name "puss").

In addition to inflicting severe pain, the touch of the puss can also leave a pattern of blistering red welts on the skin and induce a spreading allergic rash. Less commonly, it can bring on nausea, vomiting, rapid heart beat, low blood pressure, seizures, muscle spasms, and convulsions. Also numbness, chest pain, difficulty breathing, and vision problems. "Other than that," concludes a North Carolina State extension publication cheerily, "the sting is not troublesome."

The reason the puss caterpillar is sometimes erroneously referred to as a "pus" caterpillar seems to be a case of conflating the unfamiliar archaic name "puss" either with the caterpillar's venom or with the blistering rash it causes. It is also sometimes known as the "stinging asp," which is certainly more on point—an asp being a venomous snake.

Whatever you want to call it, as the caterpillar goes through its larval molts, it also eats its own castoff skin, including the venomous spikes. It further sustains this admirable efficiency by spinning itself a cocoon from its own hair, which doesn't seem like a structural material that would pass the Big Bad Wolf test. But the cocoon is in fact quite tough and durable, to the point where empty cocoons can persist long enough to grow a layer of lichen.

It seems like a lot of work, because as soon as the adult emerges it expeditiously goes about producing a new generation of venomous offspring and dies soon thereafter.

But for a brief, burning moment of glory, the notorious puss caterpillar commanded the headlines as the most feared and funny-looking venomous caterpillar in America. 🐛

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Thank you !