

x2

Week 5 Discussion: Give specific examples of how art history currently effects color usage today?

List, describe or ATTACH examples of how art history and classic color theory are still actively working and alive and well today in our modern world!

Post your analysis of this week's reading, lesson activity, film or otherwise. Sharing your impressions for the class.

Please reply to one other student's post as well.

Krause's suggestion to work in the "value-only mode of grays prior to applying color" was, for me, a salient take away from this week's material. This process suggestion reinforces, demonstrates and encourages the structural importance of value to a well designed work.

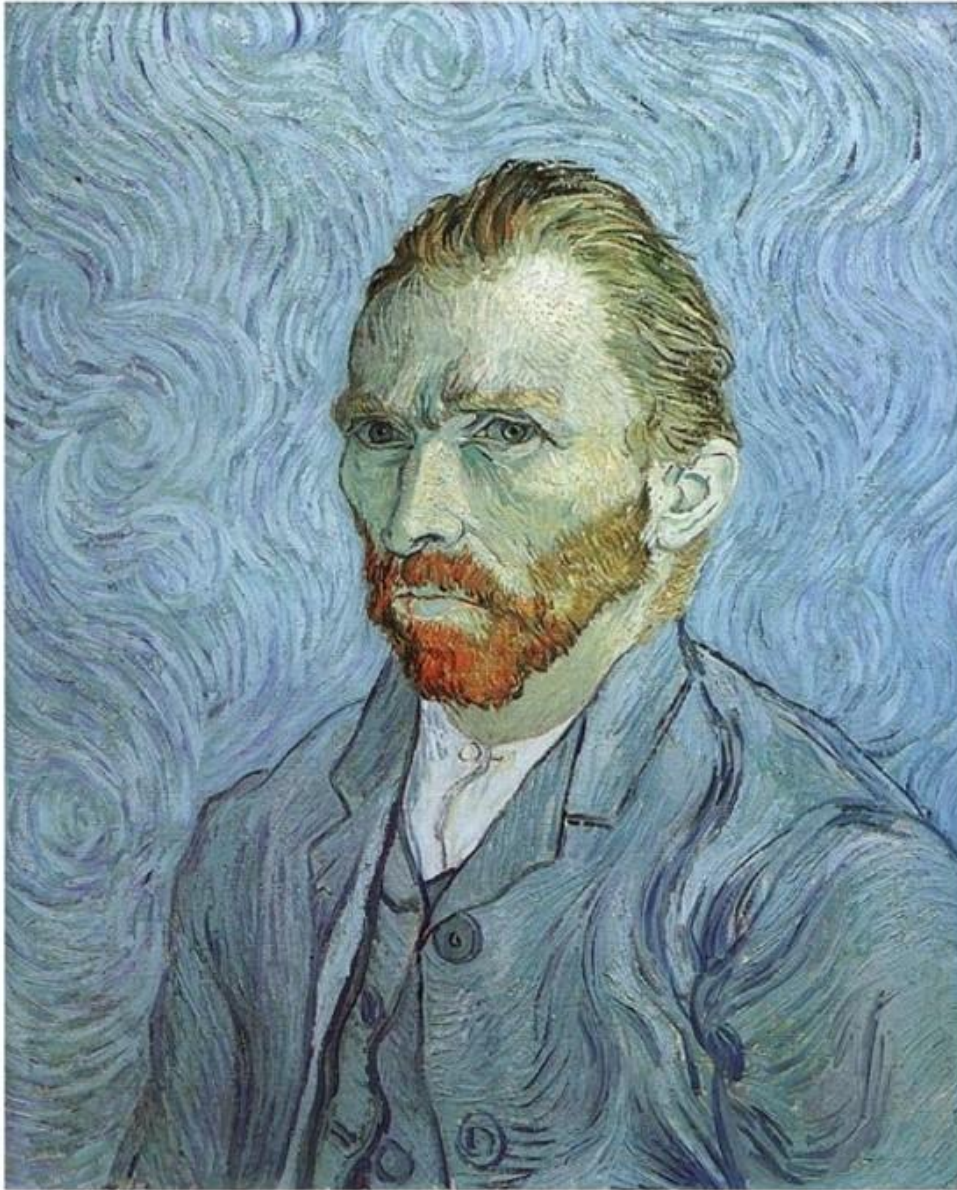
Here are several examples of famous works of art that use the color theory principles of monochromatic, complementary, and triad, respectively. These examples were taken from the website: <http://www.deanenettles.com/webexamples/colorexamples/> (Links to an external site.)

Monochromatic



"The Old Blind Guitar Player," Pablo Picasso, Art Institute of Chicago

Complementary



Self portrait, 1889, Vincent Van Gogh, Musée d'Orsay

Color Triad



"Marilyn Monroe," Andy Warhol, Museum of Modern Art

Amy, that segment from Krause was a HUGE eyeopener for me, too! Last spring for the Illustrator class I made a travel poster, and I was happy with it, but not thrilled. I am going to use Krause's technique to rebuild it because I think using the grays first will make a huge improvement to the color scheme overall.

Hi Amy,

Thank you for sharing the examples from various famous artists' works. Andy Warhol's *Marilyn Monroe* is a very iconic one which draws people's attention immediately and leaves strong visual impact by using shades of red, yellow and blue. There are different variations on this work from the original:



from Sotheby's website

<https://www.sothebys.com/en/slideshows/the-iconic-art-of-andy-warhol> (Links to an external site.)

Cheers,

Stacy

to artists to use and group complementary colors. Each example of classic color theory provides a suggested color scheme to have the work of art created. Some examples I found through the internet were. After reading this weeks reading I feel like artist typically choose colors they like of what their trying to depict emotionally. Although the color theory principles are included, I don't think they're the main sources of how artists create their work.



Achromatic- or color scheme consisting of white black and grey.



Split complementary colors- 3 Colors split on the opposite sides of the color wheel.

Hi Moweaqua,

I agree with your thought that color spectrum isn't the main source of how artists create their work. It almost seems like their familiarity of classic color theory is so well understood and ingrained that it almost doesn't have to be considered, it just occurs as a structure from which the source or creative element can shine.

An artist in somewhat current times that came to mind as one who leverages classic color theory in his work is Victor Moscoso, best known for his psychedelic posters from the 1960s-70s (but still creating work as recent as 2012). He studied color theory under Josef Albers where he learned the technique of simultaneous contrast, one of Itten's color contrasts. He used this method to make optical illusions where colors seem to vibrate where they meet one another. In his work you can also see Itten's contrasts of complements, hues, warm and cool, and proportion. I've posted some examples below.

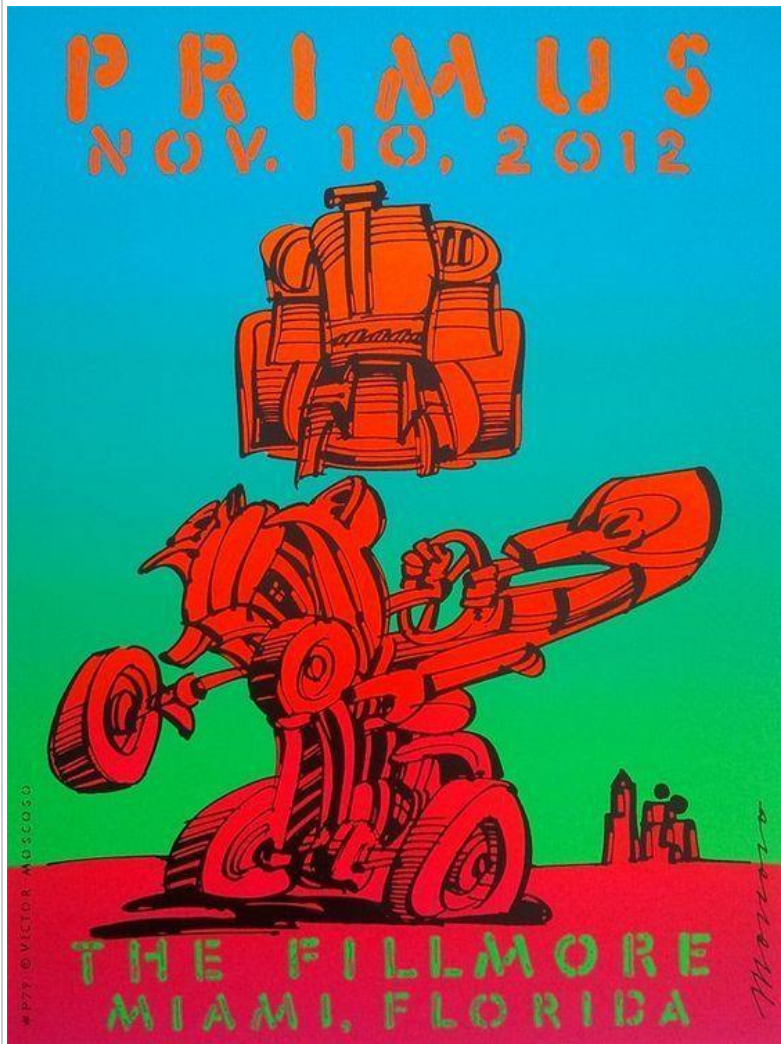
Here is a good example of Moscoso using **Simultaneous Contrast**



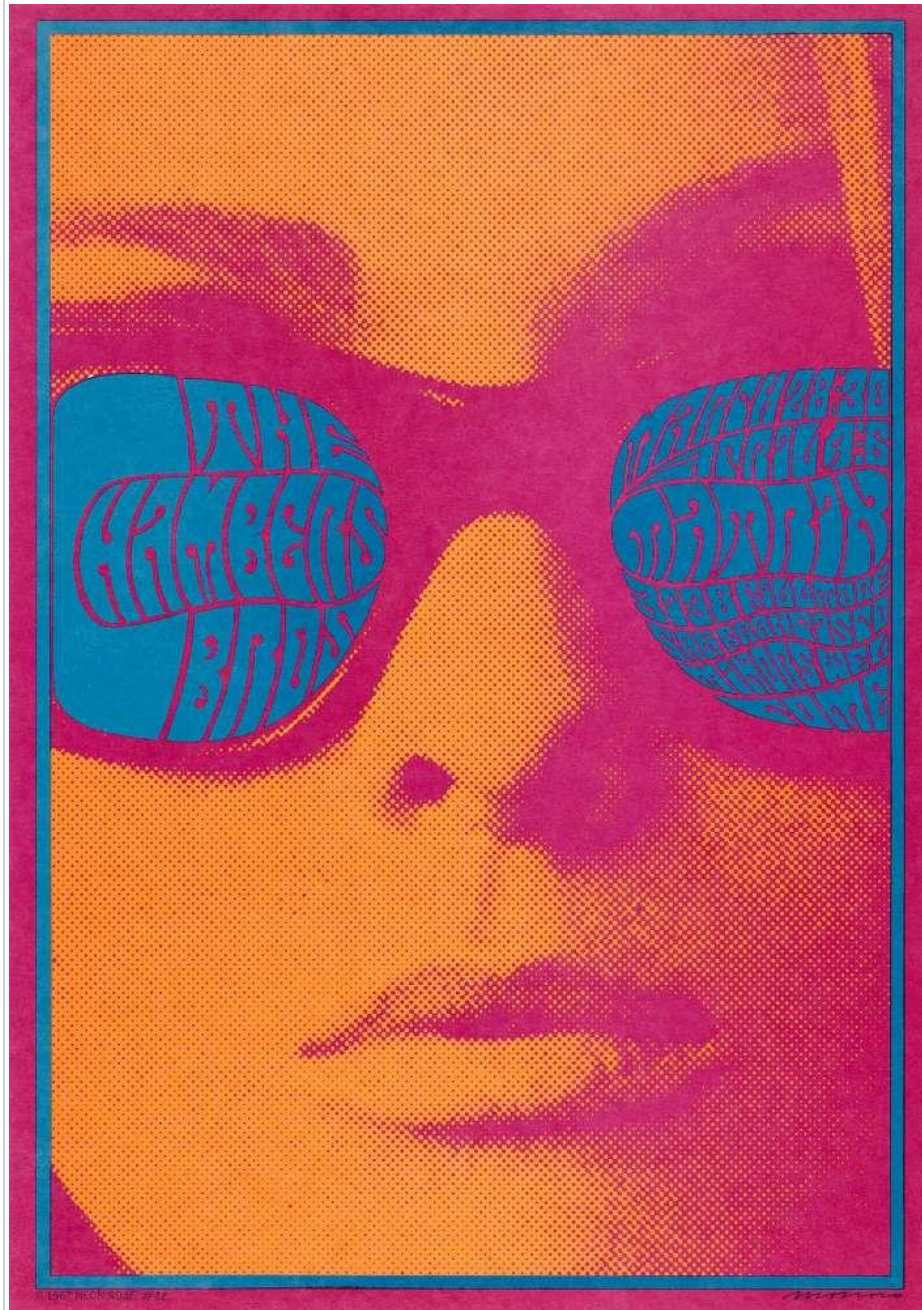
Use of **Complementary Contrast**



Use of **Warm and Cool Contrast**



Use of **Contrast of Proportion**



I'd say he was successful. The movement created by the contrasting colors makes these hard for me to look at for too long, but I also think it's what makes them so striking!

Hi Whitney,

I was familiar with these posters but didn't know the artist's name. It's interesting to see now how he used different types of contrast and applied complementary colors to create such bright and energetic

posters. I also love his typography treatment, it's very unique and fits perfectly to the composition.

-Lilia

I think classic color theory certainly still works well in our daily lives now, such as monochromatic, complementary, analogous, triadic and so on. We can find different samples from advertisements, modern artists' paintings, brand logos and even personal makeup etc. Below are a few examples of modern application of the classic color theory I researched:

Monochromatic:

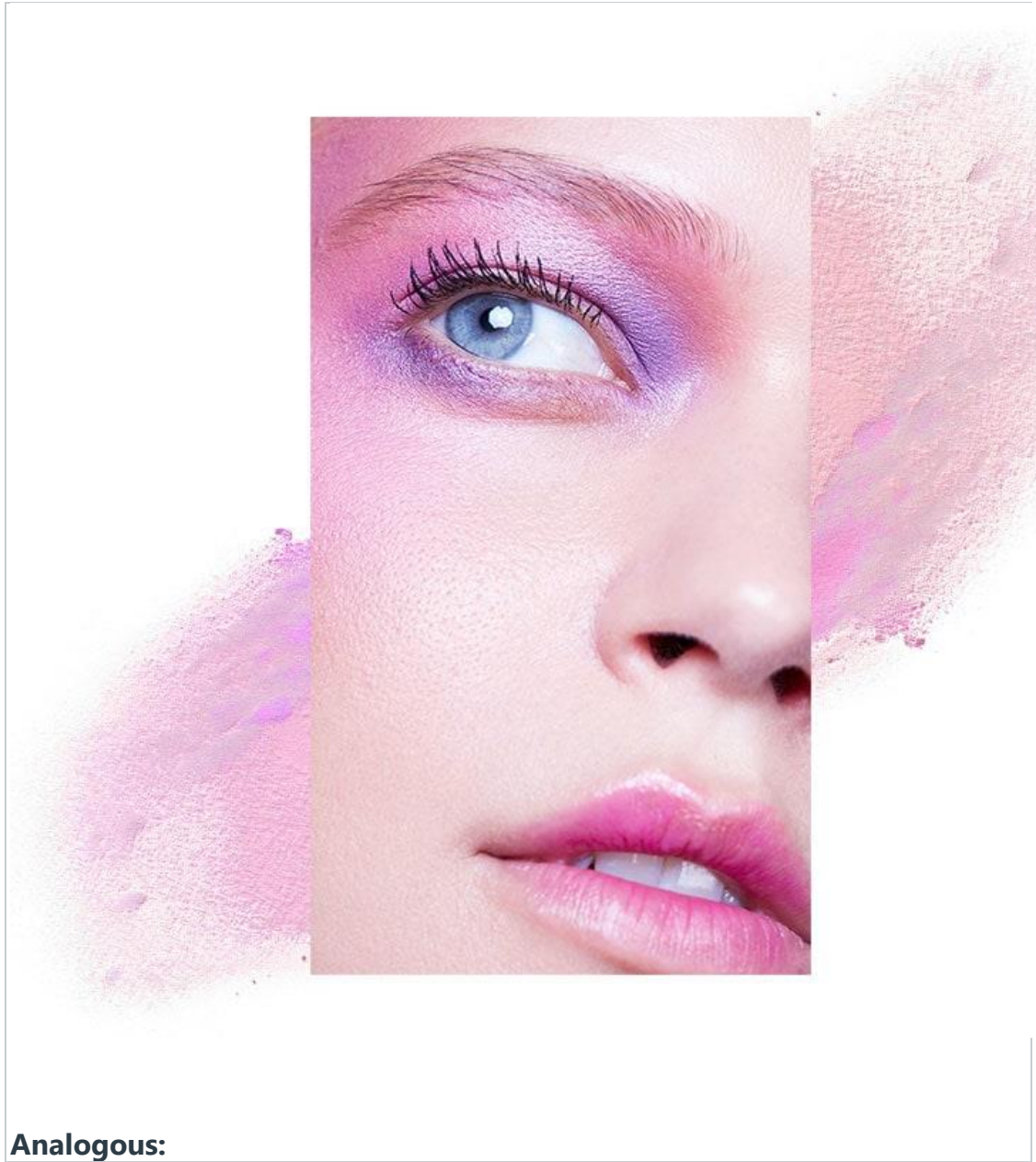
- *Halls Ad - Monochromatic Color Scheme - blue and white*

FOR THE
COLD-SEASON

COUGH



- *Estee Lauder - Monochromatic Makeup - Red-Violet*



Analogous:

- *Painting - Expressionist Blue Gill On Lure by Sonya Barnes - Red + Orange + Yellow*

Also with **Contrast of Proportion** - Blue vs Orange



Triadic:

- *Disney & PIXAR - Computer-animated Film "Toy Story" Logo - Red + Yellow + Blue*

Also with **Contrast of Hue**

Disney • PIXAR



Complementary:

- *Krispy Kreme Doughnuts - Brand Logo - Muted Red vs Muted Green*



- *Pantone - Color of the Year 2019 Campaign Image - Red-Orange vs Blue-Green*



- *Apple - Ipod 2001 Ad - Yellow vs Violet, Neon Pink (Red) vs Neon Green*

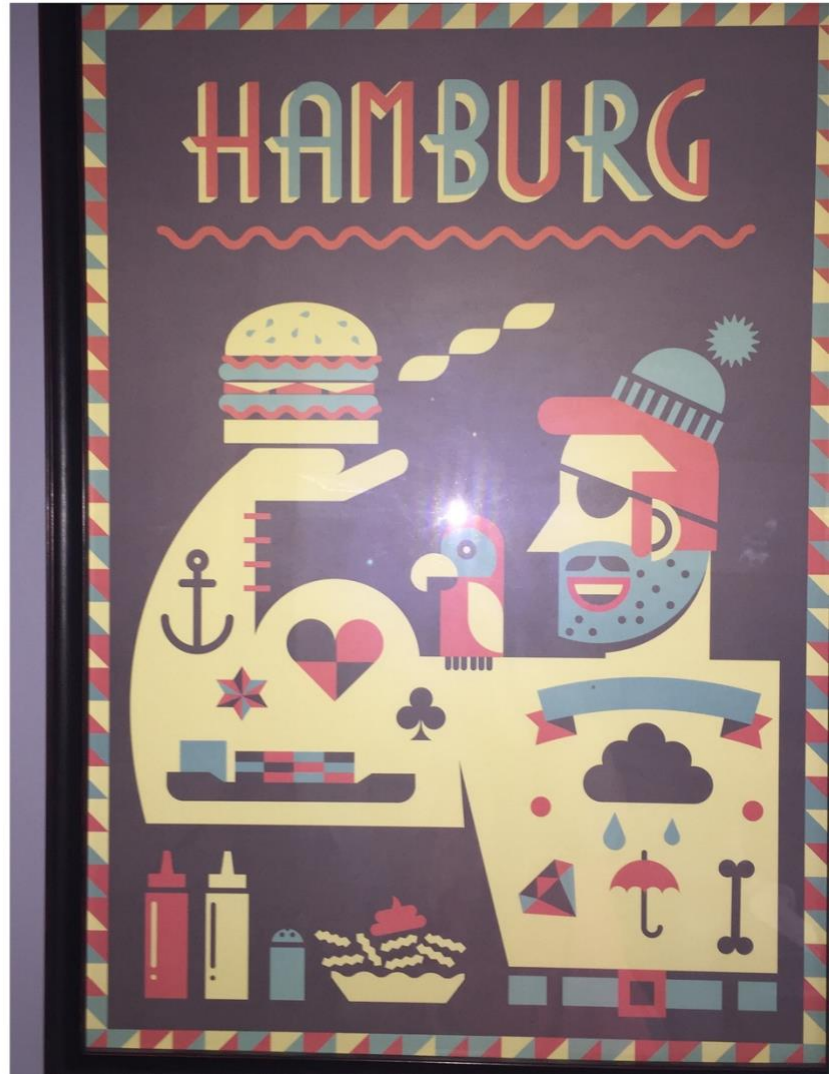
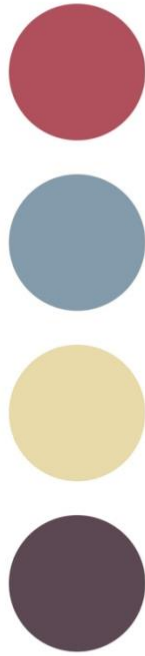


These are some great examples of contemporary use of Itten's color contrast list! I especially like the Halls advertisement – the monochromatic blue and white pallet really makes it feel cold and icy. I just shivered while looking at it!

I also think the juxtaposition between the coral and the blue-green hues in the Pantone color of the year's "flagship photo" is an astute observation – I've seen this image many times before and never realized how the background color makes the coral pop. It looks more compelling than a lone Pantone swatch for Living Coral.

I decided to look at travel posters for this week's discussion. Within this genre artists use classic color theory in different ways.

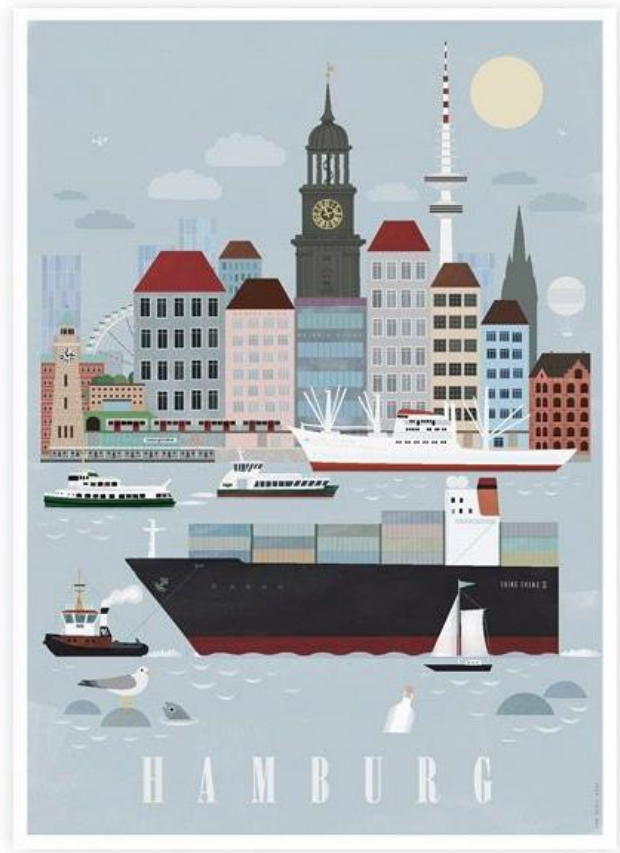
The first piece is one I have hanging in our family room (please forgive the quality. I had to take a pic with my phone because I did not find a digital version). This poster uses only four values, muted primaries, plus a grey-black) and contrast of hue to create the composition.



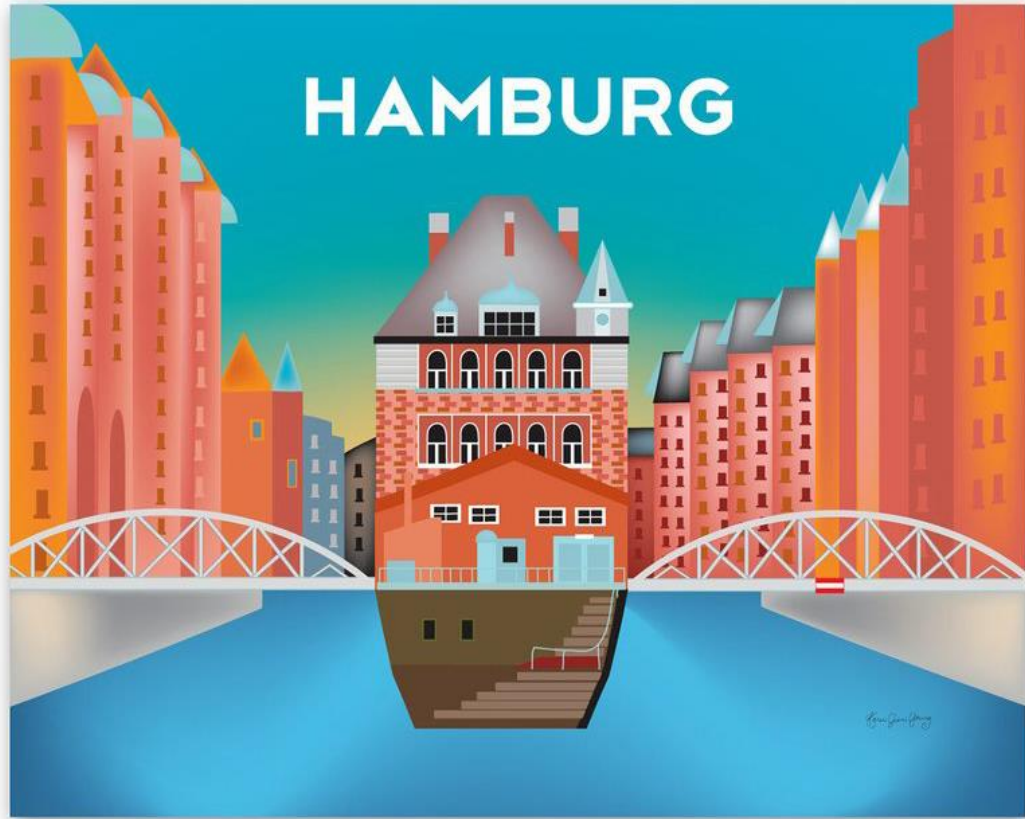
The second piece also uses the primary colors to create a contrast of complement, but also uses a light-dark contrast with the various blues and white. I love this image for the intentional nonsense of the red face.



The third piece is hanging in my office, but I was also able to find a digital version online. This uses a monochromatic color scheme of blue-grey-green for a contrast of light-dark, with pops of contrasting reds-oranges-browns to create contrast of complement.



The fourth is similar in using a contrast of complement with red-oranges and blue-greens, but the values here are more saturated and vibrant than in the third example. I also think the saturation makes the cold-warm contrast more prevalent here than in the third piece.



Hi Megan,

Your analysis of your travel posters is very insightful. It's interesting to see how the first two color palettes come from similar hues, but present such different results due to adjustments in Value and Saturation. And as a result, they also feel very different, the second being a lot more energetic than the first one.

-Lilia

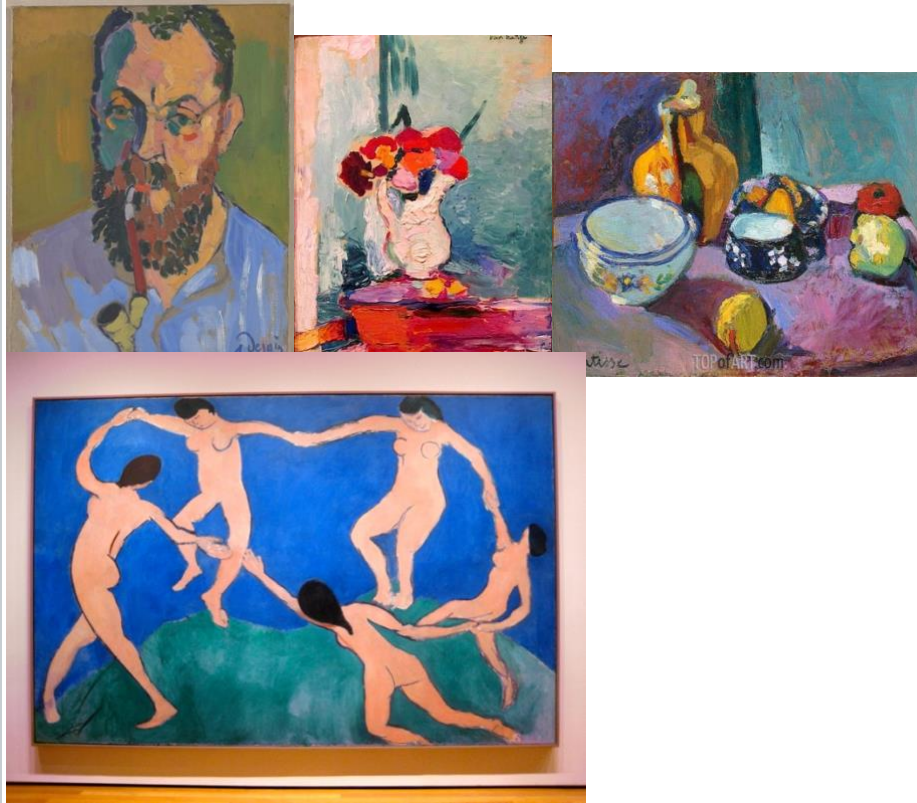
Art history and color theory are actively working in the modern world. An example that comes to mind is the work of Elizabeth Peyton, an artist who became popular in the 1990s for painting portraits. Her paintings resemble the style and color palettes of paintings by Henri Matisse, who was famous for his use of complementary colors and fluid lines that did not reflect the real world. It's important to learn about art history to not only discover a variety of

techniques and different ways to express oneself but also to understand what types of art appeal to you, to learn about different relationships (color, perspective, light, etc.), different applications of medium, and different movements.

Peyton:



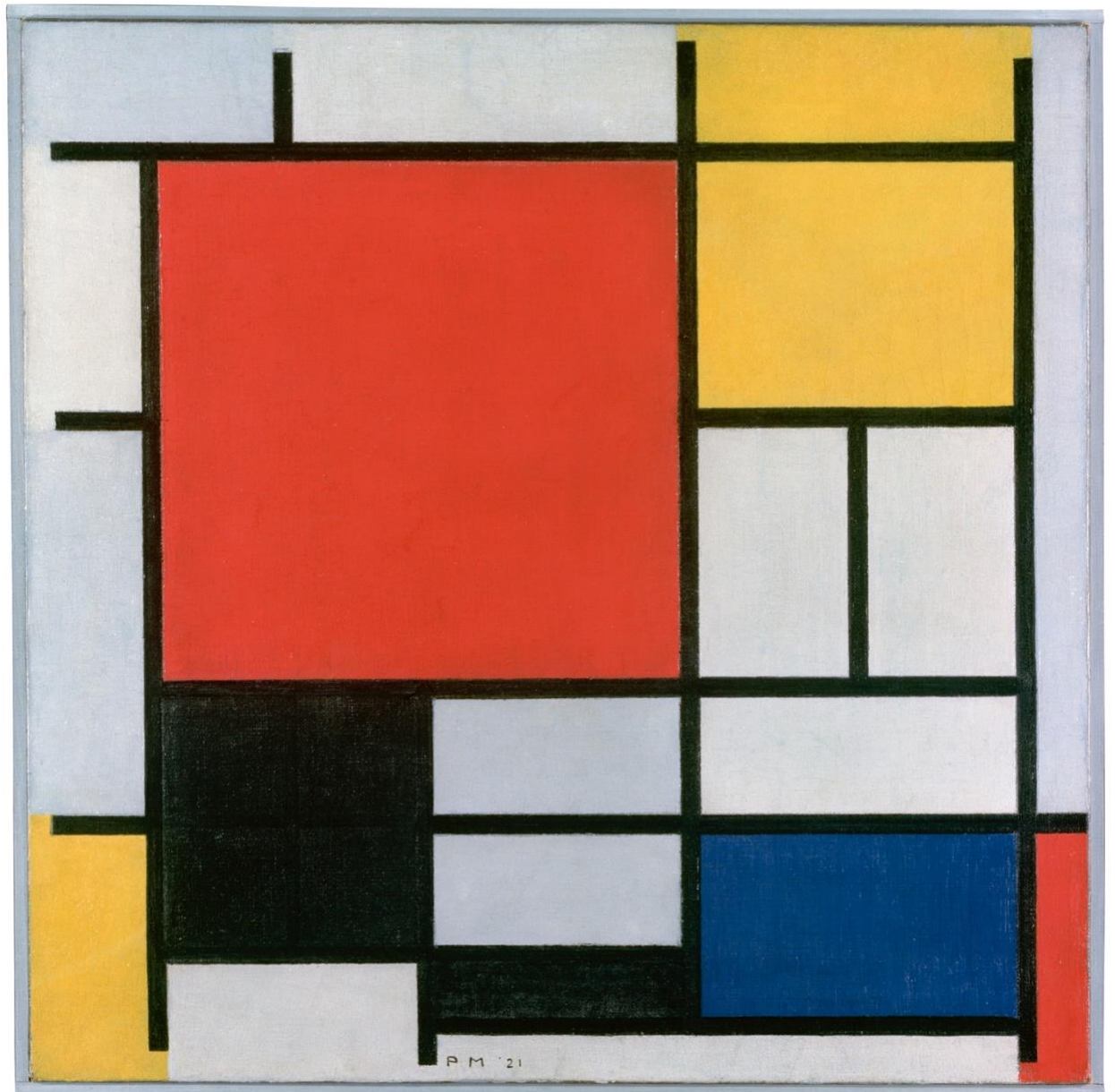
Matisse:



Hi Jess,

I love this example because it draws such a clear line between "old" and "new" art. I'm not a huge fan of most contemporary art, especially abstract art; however, I find that if the color story appeals to me, then I like it regardless of the form. One thing I'm taking away from this course is a better understanding of why that is.

I think art history and color theory still heavily influences our modern world. Dutch painter Piet Mondrian's work is a good example of that. He frequently used the classic palette of primary colors, and although he created most of his work at the beginning of the 20th century, his paintings still look very much contemporary:



This classic palette is present everywhere and I don't think that's a coincidence. These colors look friendly and pleasant when combined, and for that reason, they are heavily used in branding for large corporations—especially those which target massive audiences:

The Google logo, featuring the word "Google" in its signature multi-colored font: blue 'G', red 'o', yellow 'o', blue 'g', green 'l', and red 'e'.The eBay logo, featuring the word "eBay" in a lowercase, multi-colored font: red 'e', blue 'b', yellow 'a', and green 'y'.

We can see palettes that were used by classic painters reflected everywhere we look. And after I learned more about color theory, I can see its principles are always behind these great color combinations.

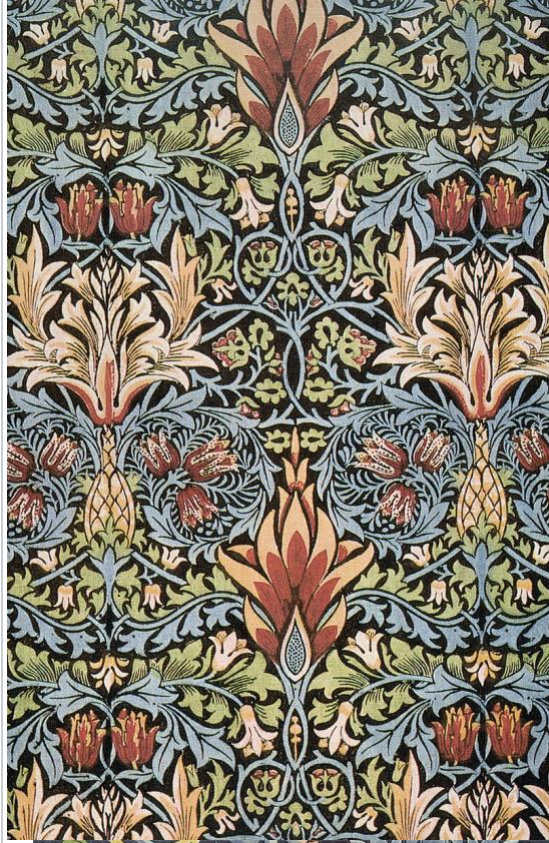
Your interpretation of Mondrian's iconic painting *Composition* being utilized in today's modern designs is spot on!

Mondrian had a very heightened sense of reality and was captivated by many aspects of modernity. The De Stijl movement embraced an abstract, simplistic aesthetic, and focused on basic visual elements such as geometric forms and primary colors. In turn, it has seemingly influenced present-day namesake brands designs.

I love a neoplasticism reference :~) obsessed with Mondrian. It's cool that you were able to see how commercial work was reflected in his iconic painting.

Great examples! I love the connection to Mondrian and our more modern branded logos. Very interesting :)

Since learning about the Art and Crafts Movement I've enjoyed comparing the works to the dense floral patterns that seem to be all over the place these days. Here are some William Morris designs from the Arts and Crafts Movement:



Here are some patterns from Rifle Paper Co.:



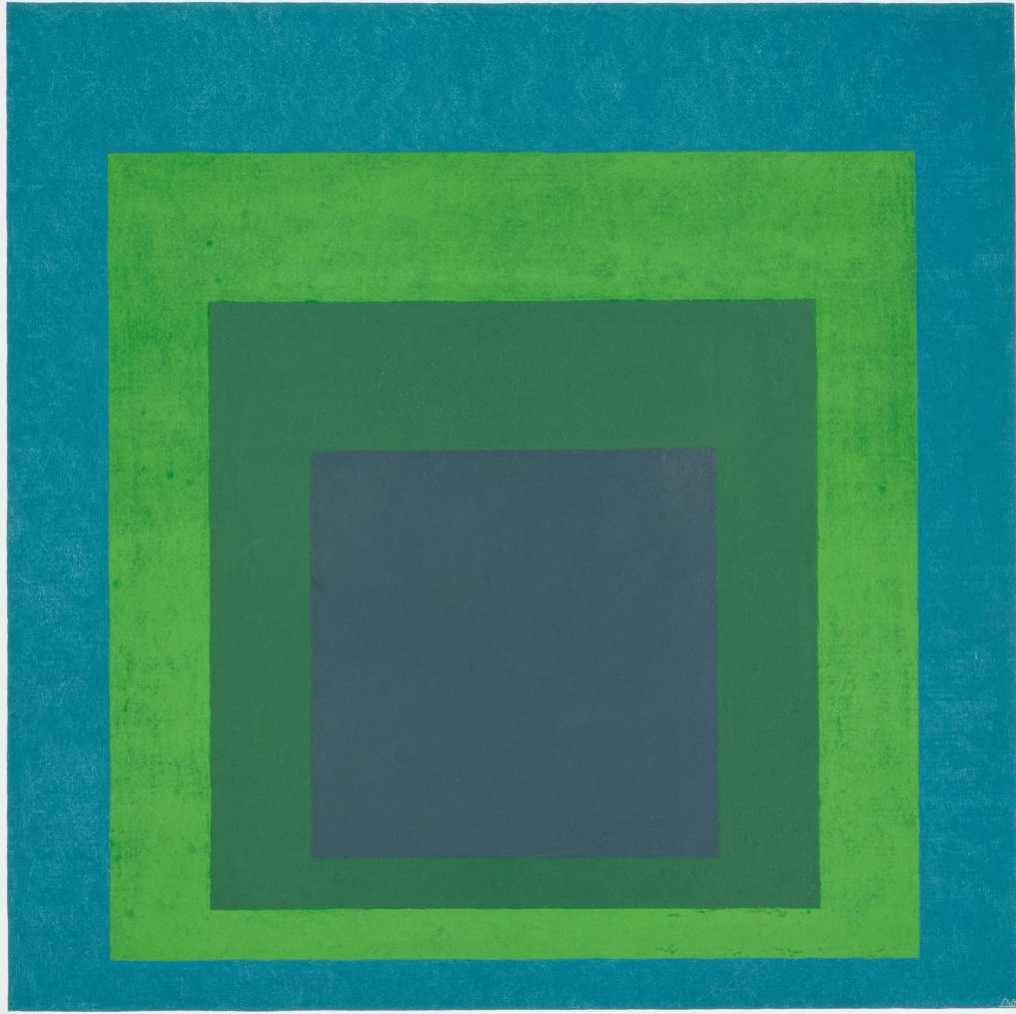
These are just a few examples from either, but they exemplify a method of color usage that is common throughout: calmer colors filling the background and a contrasting color used as an accent. In this case, cool blue-greens fill the bulk of the patterns and warm pinks, reds, and oranges pop out. It's a double complementary scheme (tetradic), and there's a significant difference in the amount of blues compared to reds. The result is that, as we've learned, the cooler shades fade into a background and the warm colors move into the foreground, creating depth.

Based on Itten color theory, these patterns all share complementary contrast, cold-warm contrast, and extension contrast. Despite this, the compositions still feel cohesive. Perhaps this is because there isn't much contrast in saturation. This makes me wonder about how much contrast we should intentionally use, or if it's just something we have to feel out.

I was impressed with the array of color wheels and in depth color relations Itten produces. When breaking up color relations into grids, you can really see the colors relating together in a positive way. Art history definitely has an influence on color theory today with artists inspiration and results. It is impossible to disagree as color theory has been such a deeply investigated topic. An example of complementary colors is from artist Sandy Skoglund, who created *Revenge of the Goldfish* in 1981.



An example of analagous colors is Josef Albers with *Homage to the Square* in 1969.



Hi Georgia,

I have to agree with you: Itten is impressive!! I found this week's readings and videos very interesting and full of information that was new to me. It's amazing how "in depth" we can get with colors and how detailed of a science color theory really is. I'm enjoying it more and more as the weeks progress and have definitely developed a new appreciation for colors and the science behind them!!!

Itten's extension of contrasts can directly speak to the Fauvism movement. Modern artists in the early 20th century developed a new approach to color.

In contrast to the dark, depressing nature of turn-of-the-century, art, the Fauves created cheerful paintings with vivid colors and bold large brushwork. They were aware that color could influence a mood and established a structure within the work of art without having to be true to the natural world. These paintings expressed emotion with wild, dissonant colors,

without any regard for the subject's natural colors.

The Fauves most famous member was Matisse, and below are a few examples of his work represented in today's modern world of design.

"My choice of colors does not rest on any scientific theory. It is based on observation, on feeling, on the very nature of each experience." —Henri Matisse



Floral designer Lindsey Taylor translates one of the French master's Tangier paintings into a summer bouquet

TELLURIDE  FOUNDATION



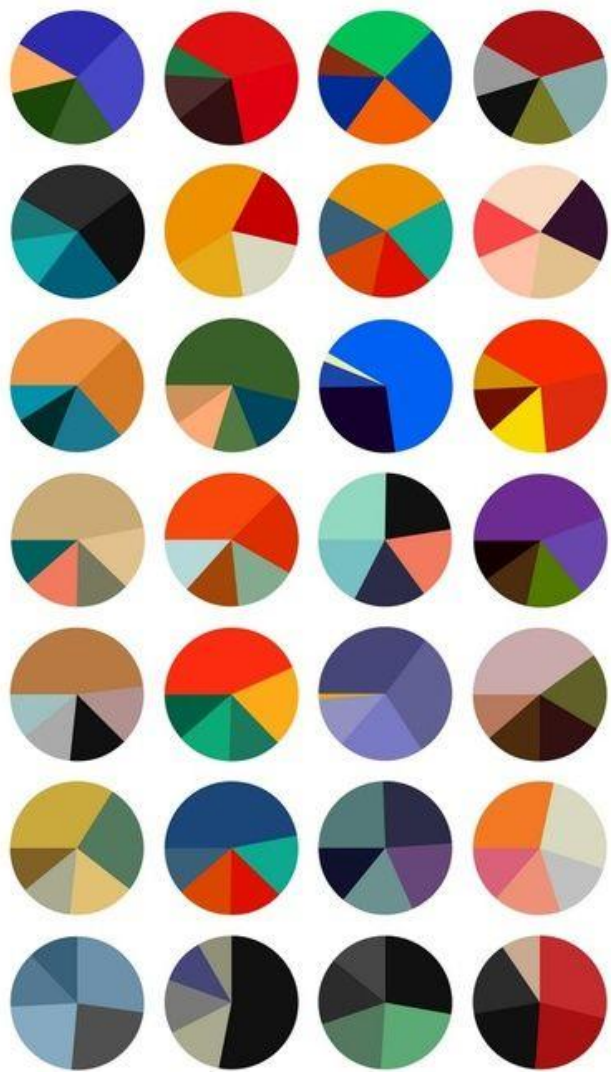
Telluride Foundation Logo inspired by 'the dance' by Henri Matisse



Saint Laurent inspired by Henri Matisse for his F/W 1980 haute couture collection

"My choice of colors does not rest on any scientific theory. It is based on observation, on feeling, on the very nature of each experience." —Henri Matisse

It seems to be amazing that this is actually how he felt, yet his work is very reflective of specific color schemes. I found this image of Matisse's color palettes. He seemed to be very in tune with color theory for someone who doesn't rest their paintings on scientific theory. Hmm...



Alexandra,

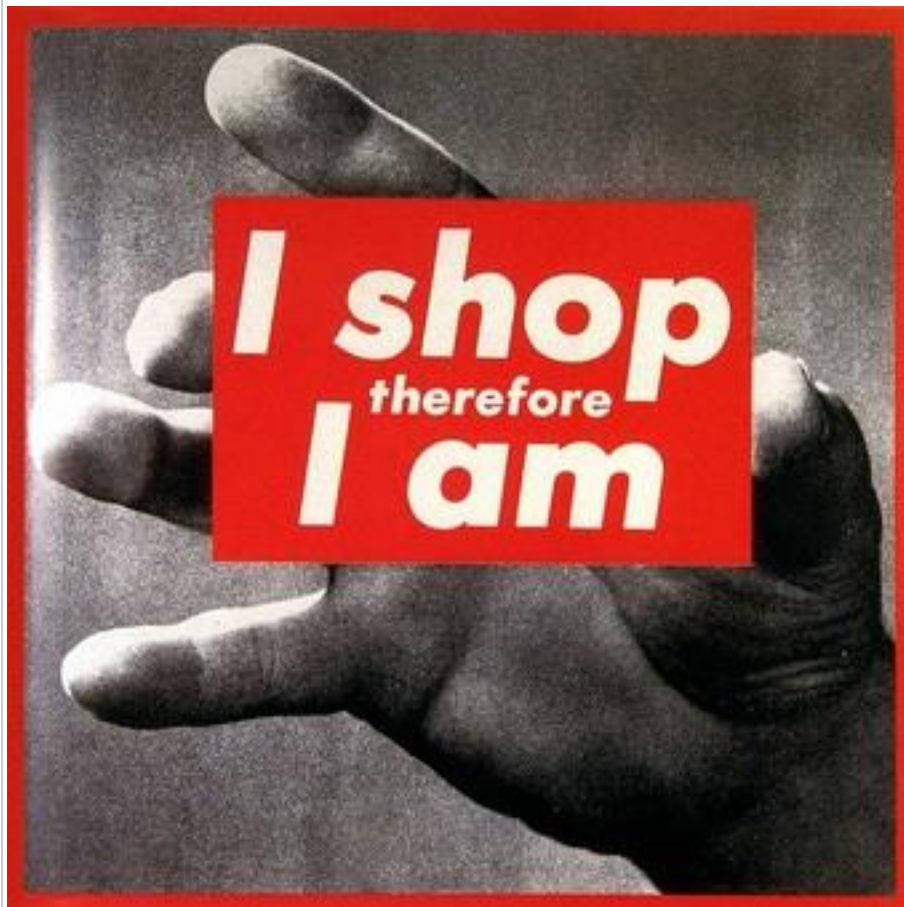
The Yves Saint Laurent gown in your last example is probably the best thing I've seen today. I so appreciate when artists and designers who work in other mediums or other industries, such as fashion, find ways to pay homage to their favorite artists or works of art.

I don't know a lot about Fauvism specifically, but I've noticed that works from the Post-Impressionism movement in general, more than any other, seem to have stood the test of time in terms of their continued recreation in contemporary art.

Back at it again with another connection to Supreme! Haha!

Barbara Kruger

Untitled (I shop therefore I am)

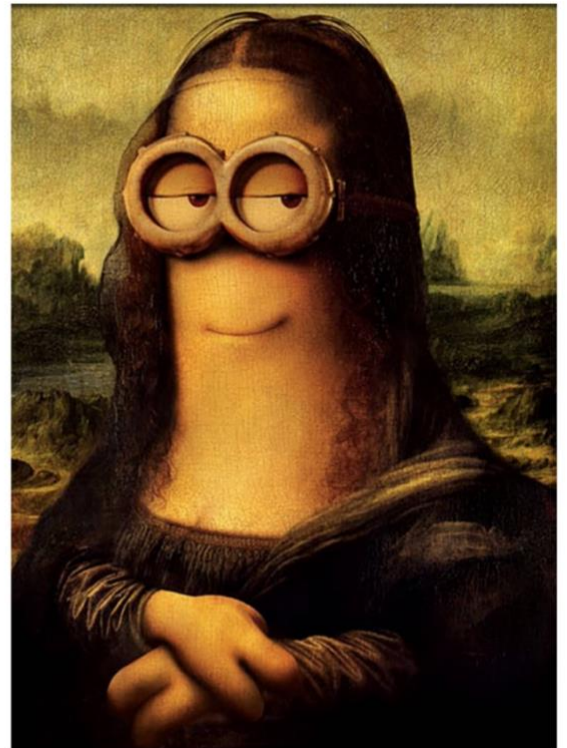


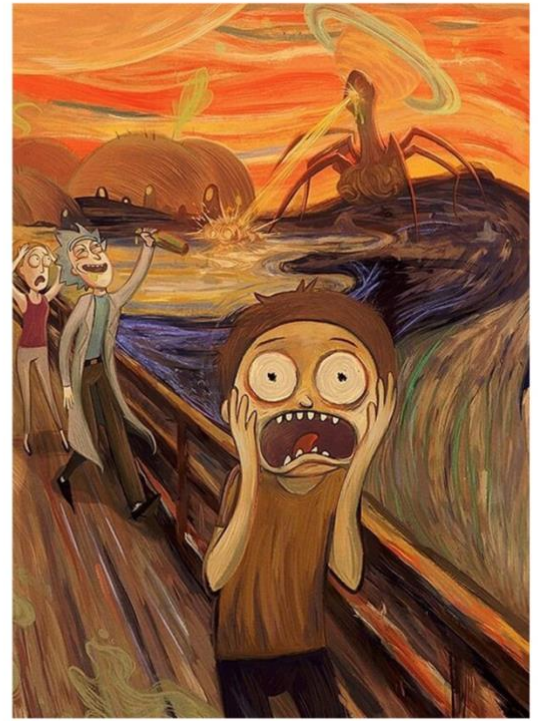
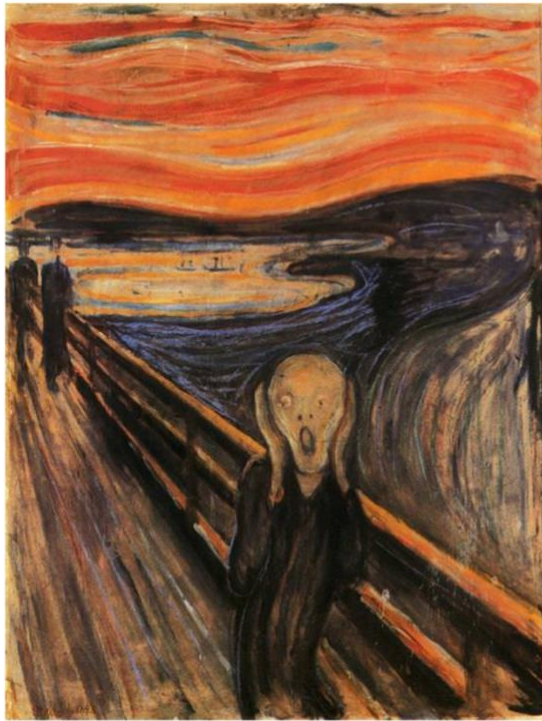
Supreme Logo

Supreme

These monochromatic designs of red, black and white in Krugers art and the red and white in Supreme's show how the red makes the logo more prominent and forces the viewer to look at the white space that stands out. And to Valerie's point on my discussion last week, the Supreme logo definitely was meant to be on a skateboard as a sticker, whereas Krugers was not. I think it is a classic color scheme that will continue to be iconic like with Coca-Cola.

When I think about the representation of art history in contemporary art, the first things that come to mind are pop-culture-inspired parodies of famous paintings. A few of my favorite examples:





What I find most interesting about these particular examples is that, while the most dominant colors in each piece are very different, the types of color relationships in play are very much the same. Each piece has an analogous palette that spans both warm and cool tones, with varying levels of cold-warm contrast. In the case of *Starry Night*, that contrast is very pronounced, with both vibrant blues and the large yellow-orange moon. Meanwhile, the cool tones in *The Scream* are limited to the subtle, light blue-violet lines of the water, and the *Mona Lisa*'s cool tones are very dark and muted.

