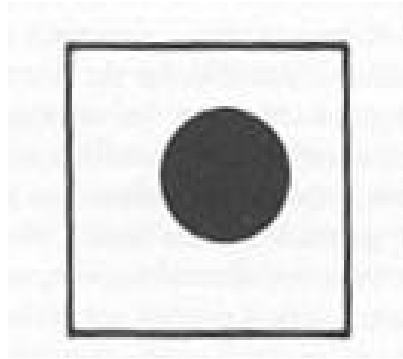
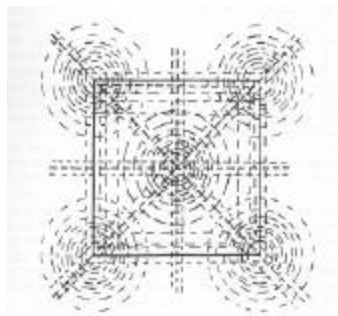


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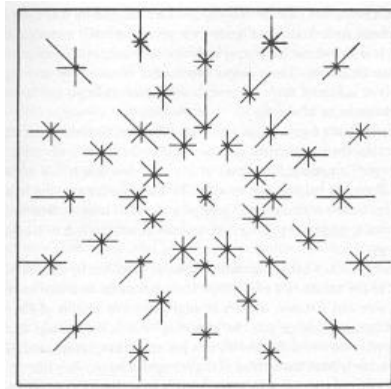
- Do we have to measure?
- Spatial relation within the whole
- the total visual field

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- *Visual experience is dynamic* : interplay of directed tensions & the invisible center point
- Establishing a correct distance
- The *structural skeleton*

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-Black disk on white square

8 principle directions of space - tendency?

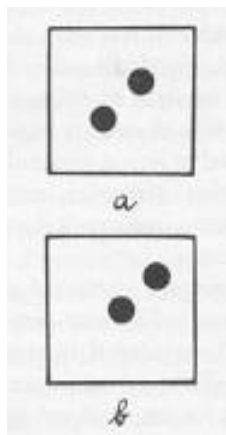
- Results:
1. Striving towards edges
  2. Cluster along axis of skeleton
  3. Stability around center
- \* Lowest attainable tension level

-“Dead center” is not dead

\*Rope Analogy

- Gunnar Goude & Inga Hjortzberg,  
Psychological Laboratory, University of  
Stockholm

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-Repelling forces

- size of disk and square
- location within

\*a.\* working together

\*b.\* unbalanced??

-*Psychological v.s. Physical Balance*

- opposite forces
- trial and error v.s.  
balancing on the tip of the finger
- hanging the canvas:  
visual center of gravity v.s.  
finger trick
- photography: the dancer and the model

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-St. Michael weighing Souls

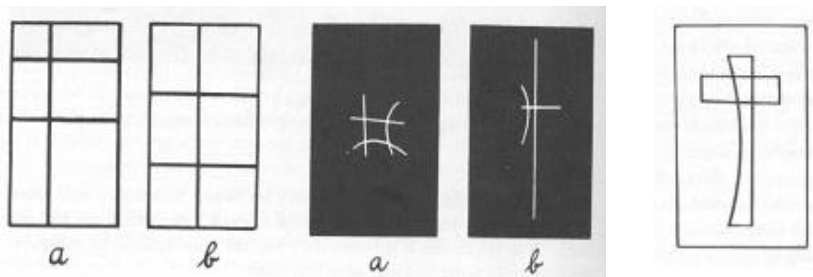
Austrian, c.1470

\*the strength of prayer &  
the dark patch

-Why Balance??

- action stands still
- potential energy = minimum
- does not require symmetry

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-A Test by Maitland Graves

Set 1: a. every element stays in its place  
b. equality or inequality?

Set 2: a. a kite or a cross-like figure? Adrift in space  
b. reassuring clarity - successful disequilibrium

Successful??

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Weight and Spatial Depth

- weight & location:  
the structural framework  
the center and counterbalance
- "vistas" greater balancing power!
- depth v.s. weight
- volume of empty space in front

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Weight & Color

- red heavier than blue
- bright heavier than dark
- black v.s. white: the effect of  
irradiation



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Weight & size, intrinsic interest,  
*isolation*

- larger the heavier
- subject matter & formal complexity
- the sun and the moon

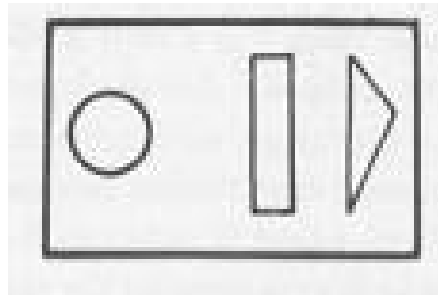
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Shape & Weight  
-simple geometrical figures = heavier



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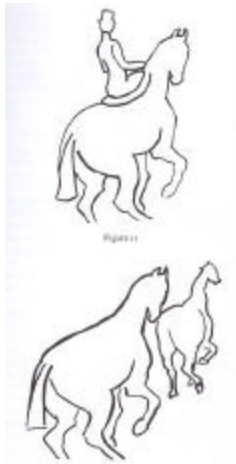
\*The Graves Test: counterweighing geometries

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The influence of knowledge  
- understanding materials and construction

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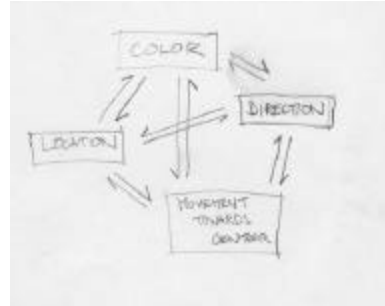


Direction  
- attraction &  
weight of neighboring elements  
- the shape of objects: counterbalancing  
the gravitational pull



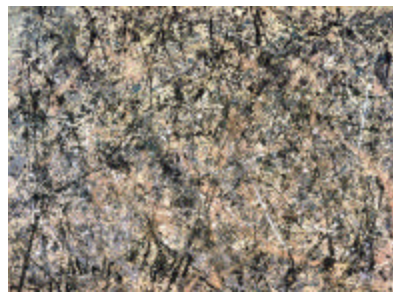
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243 SASSETTA: The Meeting  
of St. Anthony and St.  
Paul. c. 1445



- Numerous factors acting with and against
- Weight counterbalanced through different forces
- Complexity creates liveliness!!

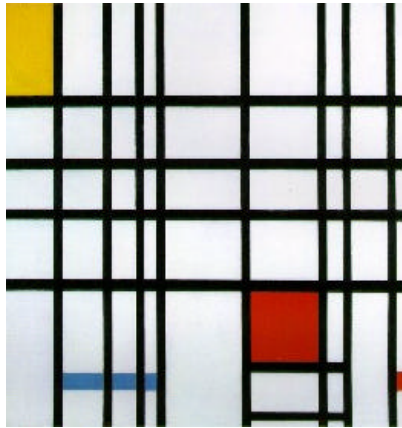
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Homogenous Texture: patterns composed of many units of equal weight



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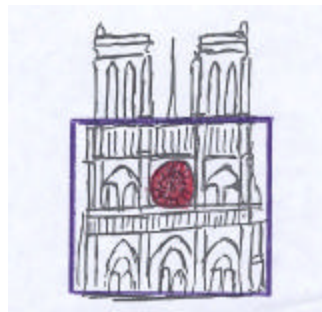


Top v.s. Bottom  
-moving away from ct. of gravity  
-more weight at the top

\*CLASS EXPERIMENT\*  
-bisecting a perpendicular line

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**3**      **S**      **B**



Weight at the bottom

Notre Dame and its rose window  
-balancing the vertical & horizontal  
-main mass of the façade

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Right v.s. Left

- reading left to right, an affect of lateral assymetry
- mirrored images: losing meaning
- ascending & descending diagonals
- right v.s. left: given 2 equal objects



17 Anatomical Plate: Whole Washed before at Arson, etc., beginning



18 Arson Plate: Whole Washed before in Field, etc., ending



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19 CRUCIAL Moment and Child Embrace with Death, c. 1475



20 Disease Drawing c. 1507

reading left to right

Emphasizing the left side:  
a result of the dominance of the left cerebral cortex

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Figure 17  
Paul Cézanne, *Mme. Cézanne in a Yellow Chair*, 1898-99, Art Institute, Chicago.

Why bother?

- stabilizing the forces
- striving for equilibrium in all phases
- \*Freud - the "pleasure principle"

Conclusion: Portrait of Cézanne's wife

- internal tranquility v.s. charged w/ energy
- scale of increasing slimness
- scale of increasing brightness
- 2 ovals: core of stability