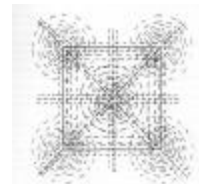
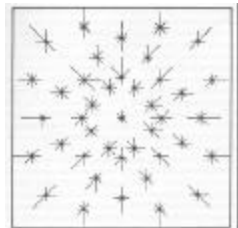


- Do we have to measure?
- Spatial relation within the whole
- the total visual field

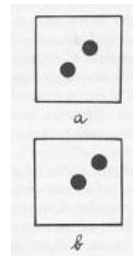


- *Visual experience is dynamic* :interplay of directed tensions & the invisible center point
- Establishing a correct distance
- The *structural skeleton*



- 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

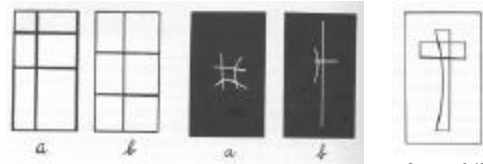
• Gunnar Goede & Inga Hjortzberg, Psychological Laboratory, University of Stockholm



- 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



- 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



- 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

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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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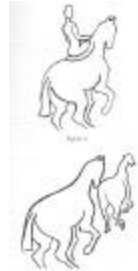
*The Graves Test: counterweighing geometries

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The influence of knowledge
-understanding materials and construction

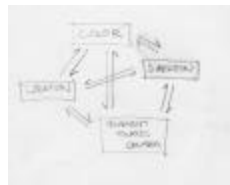
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Direction
-attraction & weight of neighboring elements
-the shape of objects: counterbalancing the gravitational pull



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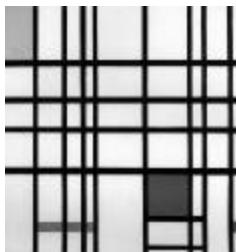
- Numerous factors acting with and against
- Weight counterbalanced through different forces
- Complexity creates liveliness!!

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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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Weight at the bottom

3 | **S** | **B**



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

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1. J.M.W. Turner, Rain, Steam, and Great Bridge, 1844, oil on paper, 25.4 x 33.0 cm, Tate Gallery, London
2. J.M.W. Turner, Rain, Steam, and Great Bridge, 1844, oil on paper, 25.4 x 33.0 cm, Tate Gallery, London

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



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reading left to right

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

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Paul Cézanne, Portrait of Cézanne's Wife, 1894, oil on canvas, 65.0 x 54.0 cm, Musée d'Art Moderne de la Ville de Paris, Paris

Why bother?
-stabilizing the forces
-striving for equilibrium in all phases
*Freud - the "pleasure principle"

Conclusion: Portrait of Cezanne's wife
-internal tranquility v.s. charged w/ energy
-scale of increasing slinness
-scale of increasing brightness
-2 ovals: core of stability