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Contrast

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CONTRAST
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ARTIST STATEMENT

As I approached my junior year of high school I realized that I should try taking an art class remembering my fond appreciation of doing creative and artistic assignments in grade school. I took a course called Fundamentals of Art and Design which was an introductory course learning the basics of drawing and design. I had a natural ability to draw from life with a great deal of sensitivity to line variation. My Senior year of high school I took 4 art classes including Advanced Two Dimensional Drawing, Art Concentration and two college level courses, Advanced Placement Studio and Advanced Placement Art History. In my high school years I naturally excelled in drawing from life and I loved creating mixed media works as well as using acrylics. Conceptually women artists such as Kathe Kollwitz and Frida Kahlo inspired me. Their work was shocking and contained vast amounts of emotion. After just two years in high school art classes I created a portfolio that got me a passing score from the College Board as well as college credit for my work. I took this portfolio and submitted it to the University of Illinois and got a scholarship towards my placement in the fine arts division. My first year in college I studied drawing and design. At the end of the year I interviewed and submitted to majors within the college of arts. I was lucky enough to be one of thirty students chosen for the graphic design program. At that time I didn't know too much about what was involved in the career of a Graphic Designer so I also applied for art education and took a summer job at a camp to see how I would enjoy working with children and teaching arts and crafts. After that summer I knew that I wanted to teach but I was also intrigued with arts and technology. I graduated with two degrees from the University of Illinois in Champaign, A bachelors in fine arts in graphic design and a bachelor in fine arts in art

education. I didn't find a job right away after graduating. I was a substitute teacher and did work for people such as design for a catering business and web design work for my church. I ended up getting a job at Homewood Flossmoor High School, the school I graduated from, teaching the fundamentals of art and design and graphic design. With my background in graphic design I was able to give a facelift to the graphic design curriculum. As soon as I started teaching I realized I still wanted to search out more understanding in technology and the arts. I would admire the interaction and captivity of flash web design and craved to understand the relationship between art and machinery. Fortunately I found a school not too far away that had a diverse masters program that let me explore web, motion graphics, animation, film and digital imaging, Governors State University. Because of the advancement in my education I was able to create a new web design class where I teach HTML coding, dreamweaver, flash web design, and character and video game design in flash. I was also able to join forces with the English department in creating a film course that joined production with history and screenwriting. I am often asked what I specialize in with in the arts. I usually tell people I am the technology based art teacher within the department but after all of these years I feel that all the different mediums that I have used throughout the years are merely tools and different forms of pigment in creation. My favorite tool to work with is the computer. On the computer I can edit films, add special effects, music, sound effects, titles and transitions. When working with photography I can fix up an old picture or add life to one that I took just minutes before. I can create a logo that gives symbolism and trust towards a company or create a web site that provides a client with a way to communicate to viewers. I can create animation and motion graphics to captivate an audience or create a three-

dimensional model of something that used to only exist in my imagination. Before I begin on the computer no matter what I am creating I always start with pencil and paper. Whether it is brainstorming a storyboard for a film or sketching out ideas for a logo, I never skip researching and putting my ideas out on paper. When I am working on a painting or a film, I am so focused on my finished product that I don't stop to eat or rest, I concentrate on nothing but my work. I experienced this feeling when I was a small girl doodling on white paper. All I needed was a crayon or marker and I could create another world on a blank piece of paper. When I was in grade school I absolutely loved making poster board presentations and models when learning about a subject. Now I am usually satisfied with a piece if it achieves the purpose I set out for. When creating a painting I am usually looking for a proportionate and realistic rendering of the person I am painting. When I am creating a web site I am looking to create a logical navigation system that is unified and informative for a viewer and a site that will please the clients taste. In my work I have focused on experiences or influences that move me or interest me. When I work with computers I am reminded that the computer is simply a tool in rendering my creative ideas into something tangible. I begin a piece by thinking about the emotion or reaction my work will procure. I know a piece is done when I can stand back and take it all in and not want to change one thing about the entire piece. When my work is going well, I am filled with a sense of accomplishment and joy. When people see my work, I'd like them to have a reaction to or interest in the piece.

I enjoy being a teacher because I am able to share my passion with my students. I am as organized and as well prepared as possible for my students. I believe that this is an important part of teaching to provide structure, support and an effective learning

environment. I believe that students learn in different ways so it is important to provide them with information in different ways. I create several methods of demonstrating software through animated tutorials, handouts and power points, lecture and hands on tutorials. In each of my lessons I not only make sure they know how to use the features of the software but also are able to build methods of research, understand the vocabulary of the arts, can practice creative and conceptual methodologies, form effective compositions and are able to critique their work as well as their peers. Because of this my students are building up skills in looking at and talking about art, building skills in becoming creative problem solvers and can appreciate a piece of art in the world around them for the concept as well as the craftsmanship of the piece.

I am currently teaching graphic design, fundamentals of art, interactive web design and film as well as sponsoring the school's art and literary magazine, Edda at Homewood Flossmoor High School. I am a volunteer for Matanya's Hope a non-profit organization finding supplies and funds in trying to alleviate poverty in areas of Kenya especially in trying to provide education for the children of Kenya. I also volunteer as my church's web master. I am almost finished with my MFA in the IFDI program and have also started to take classes towards my certification in English in order to be a better literary sponsor and film teacher. As an art teacher I am constantly faced with the security of my job because of governmental control over our country's school system as well as the minimal appreciation of the arts within a student's education. On a daily basis I am asked for my opinion as well as called upon for my skills within the arts. My hope is that I will help everyone see the importance of the arts in the lives of my students as well as the whole population.

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INTRODUCTION

Differences within a piece of artwork create interest for the viewer. It could be the difference between a bright and dark color. It could be the difference between a smooth and rough texture. When one speaks of differences between the elements of an art piece they are referring to the word, contrast. Contrast can also be achieved through the use of presenting different subject matters within a piece that carry an emotional comparative.

ABSTRACT

This thesis will discuss the importance of contrast within a piece of artwork as well as a history and explanation of the other elements and principles of art. It is important for artists to understand the elements and principles to have a good base in creating artwork. This thesis will explore the history of the elements and principles, review other artists using these principles within their artwork as well as the significance of these elements and principles within my own artwork. Through this exploration an artist will be able to understand as well as utilize these elements and principles within their own artwork to create the principle of aesthetic and emotional contrast.

DISCUSSION

Nothing is anything by itself, only in relation to other things.

Robert Levers

To explain contrast within a piece of artwork it is necessary to further explain the other elements and principles of design. Without explaining the other elements and principles of art I wouldn't be able describe what an artist could juxtapose to create contrast within a piece of artwork. No matter what kind of career you have within the arts (photographer, graphic designer, painter, sculptor), you must have a good understanding of these design "vocabulary words" to form a good foundation to what is visually being used to communicate a message. The elements of art are what I call "The What's" or *what* the artist used within a 2 or 3 dimensional piece of artwork. The elements include color, hue, intensity, value and non-color value, texture, shape, form, space, and line. The elements are like the ingredients used within a recipe. An artist could throw whatever they wanted into a bowl but without thought to the principles of design, artwork could visually taste awful. These elements and principles have been practiced since the first piece of art was created however the credit for studying the aesthetic theories of art and design goes to a school in Germany called the Bauhaus. Bauhaus compared the elements and principles of art and design to what punctuation and grammar are to writing. Much like writing, where you must plan and organize your paper, so must you do the same with a piece of artwork. The Bauhaus was the first to establish this set of terms and apply them to critiquing a work for its success in using them properly.

When I first introduce color to my students I emphasize hue, intensity and value. Hue is the general names of a color, the ones we learned when we were little, such as red,

green, and blue. It is important to talk about hue because in color theory some colors such as the warm colors, red, orange and yellow, tend to be more aggressive in a piece of artwork or tend to attract the attention or pop out more so than the cool colors, green, blue and purple. Further investigation of color such as color combinations would prove that by choosing specific colors within a piece can lead to predicted emotional reactions. Another important aspect of color to understand is the intensity of a color or the brightness or dullness of a color. If a color is very dull no matter if it is warm or cool it will not be as aggressive compared to a very bright color. When choosing color combinations it is also helpful to know the three pairs of complementary colors, orange and blue, yellow and violet and red and green. When these pairs of colors are used together they intensify each other and automatically harmonize with the other. The last thing I emphasize when talking about color is value, which is the darkness or lightness of a single color such as dark blue, or light blue and all the shades and tints of blue between the two. The shade of a color is the color plus black while the tint of a color is the color plus white. An artist can use one color and various shades and tints of that color to create a monochromatic color scheme. This color scheme is easy to obtain always feels visually balanced but could lack in color contrast because it is only using one color. Another important element to consider besides value is value non-color. This is the spectrum of grays between black and white. When I first explain this term to students they don't really understand the significance of value until we study some black and white photography and hone in on the visual weight and density of darker objects compared to the lighter areas of grays and whites. We study a sphere with a single light source. By looking closely at the sphere we can see a highlight, a shadow, reflective light and the

important nature of having an expansive spectrum of transitional values, the vast amount of grays between black and white, between the white highlight and dark shadow, Having a wide range of transitional values that wrap around a shape creates form and volume in a otherwise flat two dimensional piece of artwork.

Another element an artist can use is the element of texture. Texture can be either implied or actual. For example in a two dimensional piece of artwork such as a poster, actual texture might not be able to be used but an artist can create a faux texture through the use of pictures that capture textures so you could imply that a surface is smooth or rough. Actual texture could be used on a three dimensional sculpture where you can actually feel a rough or smooth texture under your hand if you were to rub it over the surface of the piece. An artist might want to create a monochromatic piece all with one color but could create interest with varying kinds of texture within the composition.

One more element an artist can use within a composition is shape. Shape can have height and width but have no depth. Shape can be geometric, like a circle, square or rectangle that is precise and mathematical or it could be organic, like an irregular shape found in nature like the outline of a leaf or rock. Shape can be formed by a line, difference in color or produced by the enclosure of other shapes.

Line is still another aesthetic tool that an artist can utilize within a piece of artwork. Line can be actual or implied just like texture. You could use several different mediums to create a mark across a page that would be considered a line but you could also create an implied line by repeating a single shape such as a circle repeatedly that would lead to the viewer meshing these shapes together visually creating an implied line. Line can vary in appearance such as length, width, texture, direction, curve or color. It

can also vary in variety such as horizontal, diagonal, vertical, zigzagged, curved, or interrupted. Line can imply the edges of shapes and forms. Line can even be emotional. Thin lines can imply delicacy while bold lines can create an aggressive reaction. Line can be vertical bringing out an emotion of stability or can be horizontal lending towards a more peaceful visual experience.

The last element that I wanted to discuss is space. Within a piece of art there can be positive or negative space. Negative space within a piece of work is the empty space within a piece of artwork that is not being occupied by an object or subject matter. It is important to have negative space in a piece of artwork because it is thought to be a resting place for the eyes. Positive space is the area occupied within a piece of artwork by an object or subject matter. You could also create visual space or the illusion of a three dimensional space within a two dimensional space by using the art of perspective as well as the mentioned use of shading using value.

The principles of art and design are what I call “the how’s” or **how** the artist used an element to create a principle. The principles of art are balance, emphasis, contrast, harmony, simplicity, variety, complexity, gradation, movement, rhythm, repetition, pattern, proportion and perspective. An artist can achieve the principle of balance, to create a favorable visual distribution of elements within a composition, by using an element such as the mentioned non-color value in a meaningful and purposeful way. For instance, a photographer could take a picture of a series of concrete squares resting in a pile of snow and understand that the concrete squares are a darker gray than the white snow and know that they will have more density. If he captures a series of smaller concrete squares in more quantity next to a single very large concrete square we could

say that the photo would be balanced because of the amount of grey on either side of the photo even though the squares aren't the same exact size on each side of the photo. As humans we need to see balance to make visual sense and create order. Without balance the viewer would feel a jarring effect. When I discuss balance with my students I bring up several different ways in creating visual balance. The first kind of balance an artist can create is symmetry. A piece is considered symmetrical if there was a visual axis within the piece and it looked like one side of the piece was visually reflected along that access. A piece is considered asymmetrical if the piece is visually balanced in a favorable manner but one side is not exactly the same as another such as the example with the photograph with one large concrete block being balanced by several smaller concrete blocks. The last kind of balance I discuss with my students is radial balance. Radial balance can be compare to the spoke of a bicycle. Where there is a center point in the center of a bicycle tire and the spokes move out from that center point. The result is movement coming in and out from a center point in a radial movement.

The next important principle of art is emphasis. Emphasis is also known as the focal point within a piece of artwork. The focal point is the most important object with your piece of work. The focal point is usually the subject matter or object within your piece of work. An artist can define the focal point through the use of several different elements. For instance the artist could paint the focal point within the piece red and leave the rest of the object a shade or tint of green making the red object pop off the page and take the attention of the viewer right away. A focal point could also be defined using line. An artist could create a piece that only uses non-color value but if the artist used the

element of line all the lines could lead to the focal point essentially pointing out the focal point to the viewer.

The next concept that I would like to discuss is harmony. Harmony is created with in a piece of artwork when everything in the piece works together as a whole. This is also called unity. This is a concept my students struggle with a lot because they like to try so many different approaches it often looks like their piece doesn't belong together. If this happens in a work of art you can easily try to create unity by repeating, reusing or resizes elements that you have already used within the piece. Maybe you only used red in one piece of the art and it is creating your piece to be off balanced, could you use that color other places in your piece. Maybe you have tons of different shapes scattered across your painting and you simply have too much variety try reusing and resizing some of those shapes over again. Maybe you used two different painting techniques within a piece, simply try using the same brush stroke throughout or visually balancing the two approaches.

An artists can create a very simply piece using very few elements or use all the elements together using many different varieties such as tons of textures and different lines that gives the piece a sense of variety. Simple or complex to make the piece visually appealing the artist still needs to employ unity.

Another principle an artist can utilize in their piece is gradation. Gradation means that there is a slight change within a color or shape. In art we use gradation to show a slight change in value around an object to make it look three-dimensional. An artist famous for creating gradation between shapes and forms is M. C. Escher. Escher would create gigantic rolls of paper and using math creates shapes that would transform into

animals that would transition back into shapes and into other animals. You could simply continue to unroll his scrolls further and further and be delighted in the way his shapes and forms changed in gradation.

An additional principle that an artist can employ within their work is movement. Movement is achieved within a piece of artwork when you can take the viewer's eye on a trip around your canvas. You can create movement around your piece with the element of line. You can create implied line by visually repeating an element such as a shape or color and a viewer automatically follows the repetition around the piece that leads to movement.

Three principles that I would like to discuss together include repetition, rhythm and pattern. Using the repetition of elements an artist can create rhythm and pattern. When I discuss rhythm with my students I usually compare it to the way they learned about rhythm in their music class. I have the students clap along with me to create different examples of rhythm. We then look at pieces where a rhythm is created by repeating a series of different marks or shapes in a piece. Using repetition an artist can also create pattern. Pattern is created by reusing elements in a specific order such as the repetition of line, shapes or color. Patterns can add complexity to a visually simple piece or create an implied texture in a flat piece of artwork.

Another pair of principles that I would like to discuss together is proportion and perspective. These principles are discussed with my drawing and painting students as soon as we start drawing from real life. In order to create a drawing that represents something from real life we must match the proportion of the object. We begin by drawing our hands. It is very hard for students to replicate the exact proportion to each

finger so that one finger doesn't look freakishly longer or fatter than another. Another concept that my students need to wrap their head around when drawing things from real life is perspective. I begin talking about perspective while we draw our hands. After they have mastered drawing their hand from straight on I have the student turn their hand back into space which changes the appearance of length within the drawing. Student often make the mistake of drawing the whole length of the hand even though they can't see it because their brain wants to make up for what it can't see. This is a very tough concept for a new artist to understand but once they have mastered the art of copying proportion and perspective their artwork jumps ahead drastically in looking more realistic.

Finally I want to discuss the principle of contrast. Now that we know what the elements and principles of art and design are we can now talk about using these elements and principles to create contrast. Simply enough contrast can be created in a piece by making difference between elements used within a piece. An artist can use very bright colors next to very dull colors and we could say that these colors are contrasting. An artist can use a very rough texture next to a very smooth texture on a sculpture and we could say that these textures are contrasting. When an artist creates more of a difference between two elements it is said to have more contrast. Contrast is important to employ especially in graphic design because it helps the viewer know what is more important and what to look at. For example a good graphic designer can look at a page of copy provided by a client and understand that the word document that appears all in black and in 12 point font needs to be assigned different amounts of importance to help the viewer find information quickly and effectively. A designer does this through employing what is called visual hierarchy. Visual hierarchy means that you emphasize important elements

and make the rest of the information logical and consistent. You can change the hierarchy of a piece through changing up the color, density, size, value, shape and contrast between elements. Contrast can make a page more interesting by making elements stand out so a viewer knows where to look first, headlines can be bigger and bolder so we understand the topic clearly while less important information can be lighter in value and smaller. It is important though that one does not over use the principle of contrast though. If there is too much contrast used we are not helping the viewer identify where to look or what is most important on a page.

The first way an artist can create contrast is through size. Before we discussed the element of space. You could put a small amount of text on a large piece of blank paper and it creates a sparse simple space that leads us directly to the information on the page. The best example of using size in design is looking at a textbook. When you open it to a single page some words such as the Chapter Title or headline is large in size while comments and content are much smaller so we can find what we are looking for easily within a huge textbook.

Another way an artist can create contrast is through value. Recently one of my students took a photo of a transparent cube with little difference between the value of the cube and background. It was wonderfully simple and subtle but he could have photographed it differently by turning off the lights in the room and putting a single light on the cue so that there was a greater amount of contrast between the values of the piece. Again the greater amount of difference the greater amounts of contrast, by changing the amount of contrast within your piece you are creating different emotions and reactions to your work.

One of my favorite ways of creating contrast is through the use of color. Through color you can make a shape that is similar in size and shape to other objects within a piece pop out more just by changing the color of an object.

As a designer who applies their knowledge of the arts to their work it is important to employ contrast when creating a web site, poster or brochure for a client. I can create contrast within a piece by using bold or italic versions of the same font to change the density of a list of words. I can use a different font that might have more personality or elegance to create contrast between a thicker or stiff horizontal font to create contrast between information. I could also change alignment or spacing or words to make words pop out of a given amount of space or create more or less space between lines or text or simply between letters of a word to change the density. As you can see creating a great amount of difference between two elements or principles can create more contrast and interest in a piece.

Thus far I have only addressed ways that an artist can create contrast through creating differences between elements and principles of art. I would like to further investigate how contrast can be created in a piece of work by comparing the difference between objects and their meaning in society. When I discuss contrast with my students I show a slide with a photograph done by one of my students. The photograph includes a broken hot pink hair pick lying on some large rocks with a great amount of implied texture. I ask a student to explain what they see physically. They would first address the hair pick and then their placement on the rocks. I ask them to further describe it using the elements and principles we have already discussed. They would usually address the intense color of the hair pick compared to the dull color of the rocks. They would

compare the perfect outline of the hair pick compared to the organic outline of the rocks and compare the rough texture of the rocks to the smooth texture of the hair pick. I have them further discuss the meaning of the picture. Normally they comment on the contrast between the man made object and the natural object. This specific piece has great examples of contrast between elements, color, shape and texture as well as a great example of the meaningful contrast created because of the juxtaposition of a man made object versus a nature made object.

METHODOLOGY

In my own work I have always been fascinated by the work of feminist art that has a great deal of emotional impact. As a student in high school and college I often found myself creating work around the theme of a woman's role in a society as well as the way we are perceived. In my lifetime I haven't many women who are completely happy with their body image. They either comment on their weight, their height, and their features of their face even the color of their skin. I am constantly concerned about the messages they receive about how they should feel about themselves through visual communication and media. Open up any magazine and you will find perfectly fit or skinny women who have been "photoshopped" into being smooth and unblemished. Watch a show on television and admire a woman working full time, managing a family while also looking gorgeously flawless the whole time. What I am most concerned about is this image that we are presenting to girls at a very young age through the use of fairytales. In college I studied the works written in text by the brothers Grimm. These two brothers traveled around Europe listening to stories that had been verbally handed down through generations and

decided to write down the version they liked best. Young children know many of these stories by the time they reach kindergarten. You can observe their knowledge by watching the girls dress up like princesses while the boys ride in on horses to save the girls from the evil dragon. At a very young age girls begin to think that a man must save them and that they must be pretty to deserve it. Is this very different from the general belief in my parents generation that a woman stays home, looks pretty and takes care of the kids while the man goes to work to take care of her. Now a days both men and women must work in order to keep their households a float and a large percent of women are doing it alone but we still are telling our children the same bedtime stories. This societal norm has served as the inspiration for my digital imaging work. This past few months I decided to base my concepts around a particular fairy tale or story from my childhood and bring it new meaning by changing out the symbolism of the pieces. In my first series I surround my ideas around the story of Snow White. Instead of Snow White biting on a poisoned apple I replaced it with a cheeseburger to comment on how fast food is poisoning our society. Instead of placing Snow White in front of a magic mirror I placed her in front of a television looking for beauty through the commentary of Joan Rivers. In the classic scene where Snow White sits in the forest with a bird resting upon her finger surrounded by wood animals I have surrounded her with the technology we surround ourselves with now. In my latest series I commented on our governments health care system through recreating the story of Little Red Riding Hood. Instead of bringing her grandmother bread and wine Little Red brings her Grand mother a basket full of pills. As she finds her way through the forest she finds herself being following by a wolf wearing a stethoscope. When she arrives at the house instead of finding her grandmother

in bed she finds a bloody mess among a pile of medical bills. The series is supposed to bring attention to the way our health care system treats the elderly. Instead of being patient and holistic they simply prescribe drugs and then leave the person with a pile of medical debt. By using characters from children's books I want the viewer to automatically identify the story that they are familiar with but by bringing in new symbolism from today's society I hope that I am creating new morals behind the story for children and adults in today's society.

LITERATURE REVIEW

The piece of artwork that inspired this thesis is hanging in the Art Institute of Chicago. When I first found this piece in the museum I couldn't even see the piece of work because a large group of people were huddling around the painting. I had seen the painting before in books but it was the first time I had seen it in person. It felt like it was too small for its conceptual size. The piece was by painter Edward Hooper and he titles it *Nighthawks*. In the painting Hooper's focal point exists within a small diner, a bus boy is cleaning behind a counter, a man sits by himself with his back to us and a couple although sitting next to each other look in opposite directions with their hands barely a half an inch away from one another's. Hooper has made the café bright but still the café seems wide and empty even though the people are inside. Outside of the café the street is dark and barren. Across the street from the small café is a turn of the century office building. Using bright colors versus dark colors, a humanized café versus a stark empty street, positive and negative space, Hooper has created a painting with a great amount of visual contrast. However because of the way he also placed his figures within the piece

we also can see a great amount of contrast between the characters within his painting. While researching I found a comment about this piece and his work in general, “In juxtaposing this streamlined wedge with a turn of the century building across the street, he might also have been suggesting the dramatic contrast and inconsistencies of urban, modern-day life. While his compositions often evoke an aura of loneliness, Hooper emphasizes that his goal was not to paint emotions, but rather “sunlight on the side of a house”. “ Proving how an artists intentions can go unnoticed when a viewer relates to a piece in their own meaningful way.

While researching my topic I decided to go back to an artist that influenced my work in high school, Kaethe Kollwitz. When I first started painting in high school I would paint abstract textual backgrounds in acrylic and draw charcoal outlines over the work. My teacher at the time said they reminded him of the artist Kaethe Kollwitz because of the loose stroke and emotional quality of the subject matter. I flipped through a book I own of many of her pieces and I stopped on a piece that always stood out to me entitled *After the Battle*. The drawing is a haze of gray smudges but within the haze emerges a hand with great line detail touching the face of a dead boy. The hand and the face are in great contrast to the rest of the piece because it uses the darkest black next to the only white of piece. The hand and face are also done in hatch marks, which give a wonderful full feeling of dimension and volume to the hand and face. The piece is a part of a series in which a woman is the main character. The piece represents a mother looking among a field of dead bodies to find her dead son among the remains. Kollwitz creates contrast between an area with highlights and dark darks within a canvas that holds of a variety of dull grays. She also creates contrast by specifically putting more details

within the hand and face of the piece while leaving the rest of the piece simple and flat. Kaethe's work is generally done with printmaking but many of her sketches, which were done in charcoal, are in great finality because they were used as her rough drafts before executing her prints. The works needed to have contrast because of the nature of the relationship between stark paper and heavy ink. The use of this medium and her skill in creating contrast helped create a dark expressive emotion within all her prints emphasizing the intense subject matter of her work, which would not have been the same without the use of contrast.

CONCLUSION

In conclusion, we have discussed the language of the visual arts, the elements and principles of art and design. We have looked at its history as well as seen through examples in ways which an artist can utilize these principles within their own artwork. We have discussed the importance of contrast within a piece to make it more interesting and visually and conceptually appealing as well as how myself and other artists have utilized the principle of contrast within artwork.

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Nighthawks, Edward Hooper



After the Battle, Kaethe Kollwitz