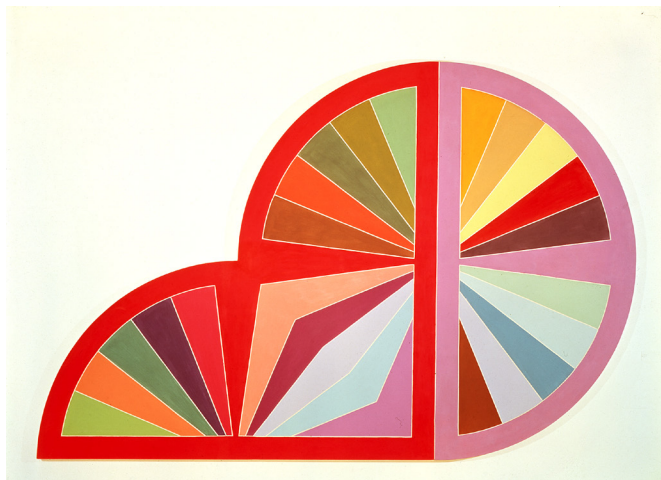


8 • 12

Frank Stella

art in
action



Masterpiece:

Darabjerd III, 1967

Size: 120 1/8 in. x 180 1/4 in.

Media: acrylic on canvas

Artist:

Frank Stella, 1936-Present

Project:

Color Fans

KEY CONCEPTS

Style: Minimalism

Space: Overlapped
Intersecting

Design: Balance

Color: Analogous
Tertiary

ABOUT THE ARTIST

- Born in MA, on May 12, 1936. Still living.
- Studied painting at the Phillips Academy and at Princeton
- Reacted against abstract expressionists, preferred simple, flat work
- First painted simple bands separated by thin white stripes later he made tangled, layered, looping shapes on shaped canvases, plywood, or metal surfaces

CONCEPTS

Style:

- Minimalism
- Formal Elements
-
- Abstract

Color:

- Analogous
- Tertiary

Value

Intensity
ROY B GIV

Design:

- Balance

Unity
Movement
Harmony
Radial
Asymmetry

Space:

- Overlapped
- Intersecting
- Shared

Shape:

Flat
Geometric

Line:

Implied Line
Hard Edge
Converging

DISCUSSION QUESTIONS FOR KEY CONCEPTS

Why is Stella's style called Minimalism?

Stella's style is called Minimalism because it minimalizes, or reduces most of the elements, such as line and shape, in order to explore the relationships of another element, color. In this painting Stella limits the formal elements of line and shape to explore the relationships of colors.

How did Stella arrange the colors?

Analogous, or related shades of red, pink, and violet are used in all the semi-circles. Analogous colors are next to each other on a color wheel. In this painting, reds are arranged in contrasting wedges, and analogous shades of blue are next to each other. Analogous colors give unity and connect the protractors to each other. There are several shades of primary and secondary colors. There are also tertiary colors, mixed from primary and secondary colors.

Does this picture look calm or exciting?

Intensity describes the brightness of a color. Pure colors are more intense than colors mixed with a darker color. Red is more intense than maroon. Yellow is more intense than gold. Intensity affects the feeling or mood that colors create.

How do symmetry and asymmetry create movement in this work?

Wedges radiate from a central point on the border to even slots along the edge, demonstrating radial symmetry, or balance in the circular shape. With such a simple shape, wanting to avoid boring repetition, Stella combined the shapes in asymmetrical configurations, varying the colors to show movement.

Why did Stella paint protractor shapes?

By limiting shapes he was able to emphasize the colors. There are 3 semicircular protractor shapes, each with radiating wedges inside them and chevron-like arcs where two shapes overlap. The simple geometric shapes of circle, semi-circle, and wedge are repeated to create a predictable composition.

How do lines simplify this composition?

Wedges of the single semi circle and the center semi circle overlap, forming an implied edge that becomes the wedge of the other circle. The wedges have hard edges, with precise, even borders. Each wedge converges on a point at the center of the straight edge of the semi circle. The two halves of the circle share a center point.

How does this composition show depth?

These semicircles are painted on a shaped canvas with a horizontal, rounded format. The center point of each semi circle is hidden under the straight edge of the border, which overlaps the tips of the wedges.

MATERIALS

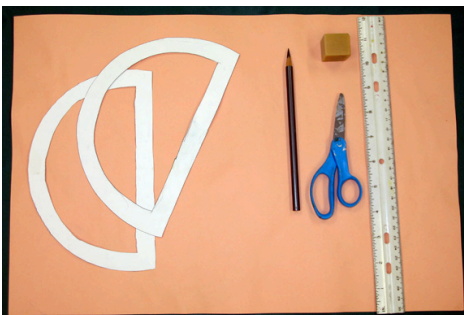
- sketchbooks
- 12x18 peach paper
- protractor template, color wheel
- shading pencils
- 1/4" brushes
- palettes
- tempera paint: turquoise, magenta, yellow, black, white
- water containers
- erasers, scissors, rulers
- wipes

SETUP

- Cover work surfaces with newspaper.
- Set out templates for protractor and scissors.
- Have ready 12x18 peach paper, shading pencils, rulers, and erasers.
- Have ready color wheels, brushes, water containers, sponges, and palettes with turquoise, magenta, yellow, black, and white tempera.
- Have ready paper towels and damp sponges for drying brushes and for cleanup.

TIPS

- Use extra paper to experiment with different color combinations and mixing of colors.
- Avoid using more than one drop of black at a time.
- Encourage students to practice using protractors and measuring wedges ahead of time.



PROJECT: COLOR FANS

Project:

1. Draw protractor shapes. Move protractor around, try 3 different arrangements on 12x18 peach paper. Find interesting combinations that are balanced and that relate to each other. Semicircles may overlap, intersect, share an axis, or line up in parallel arrangements. All semicircles should relate to each other in some way. Draw composition by tracing around template using shading pencil. Draw at least 3 semi circle protractor shapes.
2. Divide protractor shapes. Divide each semicircle into 6 wedges, radiating out from central point of base of template, by dividing each into half and each half into thirds. Each wedge should measure about 1.25 inches at outside edge. Notice how wedges fan out from central point to create radial symmetry and movement in composition.
3. Plan color combinations. For first protractor shape, choose basic hue and find analogous colors on color wheel. For second protractor shape, choose basic hue and create tints and shades of hue. For third protractor shape, choose secondary colors and create tertiary colors.
4. Mix analogous colors and paint first protractor shape. Start with hue such as yellow and paint wedge at one side of protractor. Add tiny bit of magenta to get darker shades, unity orange is made. Paint by cutting in along edge of wedge using side of brush. Fill center after edges are painted. If shapes overlap, decide whether intersection will be painted as mixture of both shapes or with one fan on top.
5. Paint second protractor shape using tints and shades. Start with basic hue such as turquoise and add tiny bit of black. Paint wedge on one side of protractor. Without cleaning brush, add more turquoise and paint adjacent wedge. Clean brush well and dry before painting third wedge with turquoise. Add more white to paint fifth wedge and even more white for sixth wedge.
6. Paint third protractor shape using secondary and tertiary colors. Mix secondary and tertiary colors on palette. Paint wedges using rainbow of colors. Think about color combinations that add contrast, such as light and dark or color compliments.
7. Paint outside band of each protractor shape. Use basic hue from protractor shape or use contrasting

