

THIRD ITINERARY - READING THE LIGHT

Each painting has its own "light" which the painter represents using the chiaroscuro technique in many ways ... choose a painting and analyze it:

CHIAROSCURO YES NO

FRONT LIGHT YES NO

SIDE LIGHT YES NO

BACKLIGHT YES NO

DIFFUSED LIGHT YES NO

STRONG LIGHT YES NO

LACK OF CHIAROSCURO YES NO

INTENSE CHIAROSCURO YES NO

Each painting has its own "light" which the painter represents using the chiaroscuro technique in many ways ...

CHIAROSCURO: use light and dark colours to reproduce the shades and contrasts of lights and shadows, in order to distinguish where the light comes from, the volume of the bodies and objects, the position in space ...

FRONT LIGHT: image illuminated by a light source, positioned in front of the object and which illuminates completely, while the shadows are not seen because they are behind it

SIDE LIGHT: the object is illuminated by a light source placed next to it (to its right or left), it can be seen from chiaroscuro, that is, from the most illuminated and from the shaded parts

BACKLIGHT: the object has the light source behind, behind, so it is all in shadow, its contours are clearly seen but its details and colors are not recognized

DIFFUSED LIGHT: a not very intense brightness that envelops the object, attenuating its shadows

STRONG LIGHT: the outlines of objects and shadows are sharp and clearly visible

LACK OF CHIAROSCURO: painting images flat, with no volume, eliminating shadows and producing images with an unnatural brightness ...

INTENSE CHIAROSCURO: increase or exaggerate the contrast between lights and shadows to obtain a strong emotional effect

You have completed the first itinerary!