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evropský
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EVROPSKÁ UNIE



MINISTERSTVO ŠKOLSTVÍ,
MLÁDEŽE A TĚLOVÝCHOVY



OP Vzdělávání
pro konkurenceschopnost

INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

OP ART and KINETIC ART (20th century)

- Optical Art was an abstract pictorial movement whose works were based on stimulating the retina with various optical effects, including the illusion of movement.
- In all Op Art works, movement is purely optical, never real.
- In Kinetic Art, the work and/or the viewer moves. All Kinetic artists produced both Kinetic and Optical works, whereas Op artists almost never created Kinetic works.

- Artists produced paintings in small or very large formats, depending on the materials used and on where the work was going to be displayed.
 - They used innovative materials: metal, electronic circuits, electric light bulbs, neon lighting, engines and sources of artificial energy.
- Unlike Op artists,
- Kinetic artists used time, space and light in their works, but never paint.
 - The traditional painting disappeared and was replaced by constructions, objects, machines and environments that were motionless and/or could be made to move.

- In Op Art, forms are geometric, elementary and simple and their permutations offer an infinite variety of works.
- Sharply contrasting black and white geometric forms create the optical illusion of vibration.
- The effect can be stronger with bright colours, depending on whether warm and cold tones are harmonized or juxtaposed.

Kinetic artists used direct and reflected light as materials projecting moving light onto metal supports and mirrored screens.

VICTOR VASARELY

(1908 – 1997)

A French artist of Hungarian origin, founded *cinétisme* (Kinetic Art) in France. He used perspective with his geometric forms to create the impression of concave and convex volumes. He also engraved large glass panels that he arranged side by side or like holding screens. The graphics on each panel vary according to where the viewer stands.

[VICTOR VASARELY Ambiguous](#)

To see the image, click here.

Ambiguous (1969)

- Paint on canvas, 200 x 191 cm, Galerie Denise René, Paris
- Vasarely has transformed the picture plane into a moving surface that appears to fold, slide and change its structure. The small diamonds in warm and cold colours create one or several planes (if looked at as a carpet of diamond shapes). Vasarely wants the viewer to look at the work from a variety of positions in order to discover the different aspects of the painting: two-dimensional, perspective and relief.

Other representatives:

Nicholas Schöffler (1912 – 1980)

Hugo Demarco (1932 – 1995)

Jan Schoonhoven (1914 – 1994)