

Elements of Visual Representation
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Lecture - 12

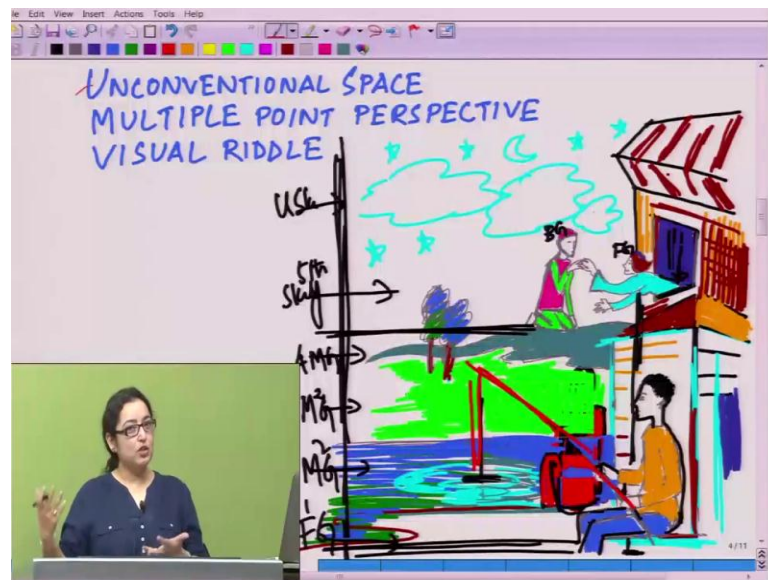
In the last part of creating illusion of space, I talked about a few unconventional devices that again will provide us with a lot of creative freedom. Because, it is not that somebody cannot just fix a rule for us, like how we see, how we perceive, how we conceive and how we produce. So, this is like, we go by multiple stages and also the definition of beauty is changing with time, the definition of visual expression is going in a dynamic, which is really difficult to catch.

So, whatever it is, we will discuss a few things, maybe how to create unconventional space, maybe with the purpose of adding some humor to what we are doing otherwise or maybe just bringing the viewer to a paradoxical condition. Or, it can also happen that, you use a perspective in a particular way, where you want to show things in it is most descriptive view. It will also happen that we may feel like creating a visual riddle, maybe a puzzle; that is difficult to solve and that keeps your viewer more engaged in the process of viewing and creating.

So, there are ample possibilities, ample number of devices that you can keep on exploding all your life. Now, we are just discussing the basic ones and will see how we can deal with space in more experimental manner, more unconventional manner. And also like, to create something which will they satisfy us, because as we talked about the form and content.

So, if you have a content that does not support the conventional rules likely linear perspective or aerials perspective. You may feel like going for another perspective of your choice, which is which will take some time for the viewer to accept, but there is no harm, trying it out. So, let us see what the artist have already done and then, we can do a lot of permutation, combination and come up with some creative expression and that is original and creative to some extent.

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So, let us see, there is like you can see one image that I have created, where you make question, if you just have a notion of that linear perspective in your mind or even the atmospheric perspective or aerial perspective or isometric projection, oriental view and many other perspective that we discussed so far. If you have all this things in your mind, you just have it as a fixed notion, you carry all this things in your mind and you try to put it as a parameter for judging any other thing that is coming in your way.

You may find it highly paradoxical, maybe it is a real, where the reality is something what you can imagine, but you may also say that, it cannot happen in reality. But, that has its own charm, because finally, we are not behaving like a camera and we are behaving like a creative individual as we are trying to explore. So, what you see in this particular image is something where you see a character, which is somewhere in the middle ground, interacting with another character, who is placed at the background.

And that is something very interesting that, how can a person, who is there at the middle ground can interact with the person, who is otherwise sitting at the background. Because, they like if you divide this whole space into different halves like, what we did earlier. Then, this part it becomes the foreground, this is the water; that is also somewhere in the middle ground. This is another ground that is going inside part of the middle ground. So, stages 1, 2, 3 then this one comes to the fourth middle ground, this is your like sky. So, it is a fifth stage and then, you have the cloud and the upper sky.

Now, a person who is sitting in this ground cannot actually touch the fingers of the person, who is coming out of the window and that building which is other way situated almost, it is base is coming somewhere in your foreground. So, this figure is somewhere which is part of the foreground and the foreground here is interacting with the background.

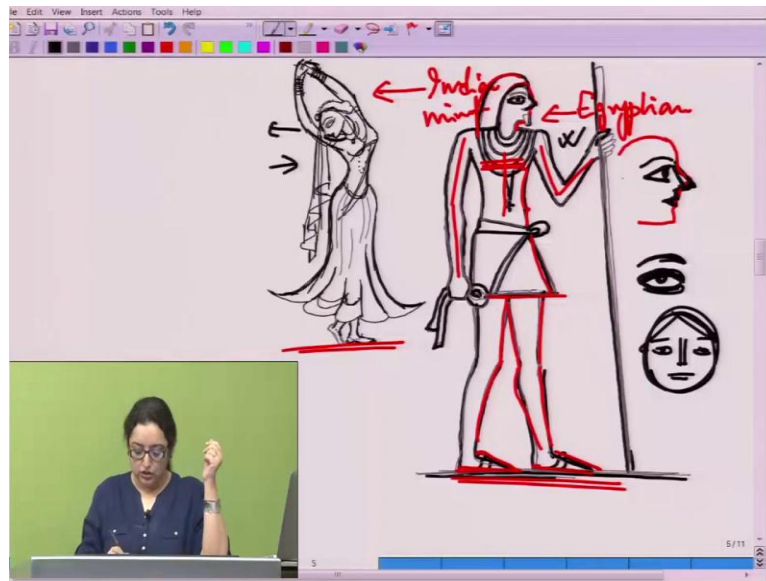
So, the foreground is touching the background, which is impossible, if you take a rational look, if you behave rationally and you say. So, it is not going to really support your understanding, it says that, it is not possible in reality, but then we are using our freedom, it is possible in a drawing. So, we are using the best possibility of the medium, because it cannot happen anywhere else, but on your paper.

Now, you see another person, who is sitting here and clearly, it says that, this person with his solute and the base, where he is sitting, the feet touching the ground, he is definitely on the foreground of the picture. But, he is also sitting with the fishing stick and he is fishing. So, is it possible that you are sitting with a fishing stick and fishing in the foreground and the fishing is taking place, the water is somewhere at the middle ground.

Unless, the person it is turned, this is a possibility that somebody is sitting here in his back. So, he is facing you, he is not facing you, he is sitting here and catching fish; that is possible. But, a person in the foreground, how will he catch the fish, but it is only possible, if you want to create a unconventional space and make people interested in that. I have done this picture in reference to one of the painting done by David hackney, who is like a very well known painter.

And he took reference from one of the med able painting, where they use a same perspective. So, these are possible, so like I took the reference, I made it.

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I will show you another example, now when you look at this two figures fine, there like one is from Egypt, these are like Egyptian figure, an Egyptian characteristic, this is from Indian miniature. So, a figure in Indian miniature or in Egypt, it has its uniqueness. So, I may say that, it uses a perspective; that is also very paradoxical in some sense. Because, what you see here is a multiple perspective like very different from the cubist view, but it is not very different from the cubist outlook also.

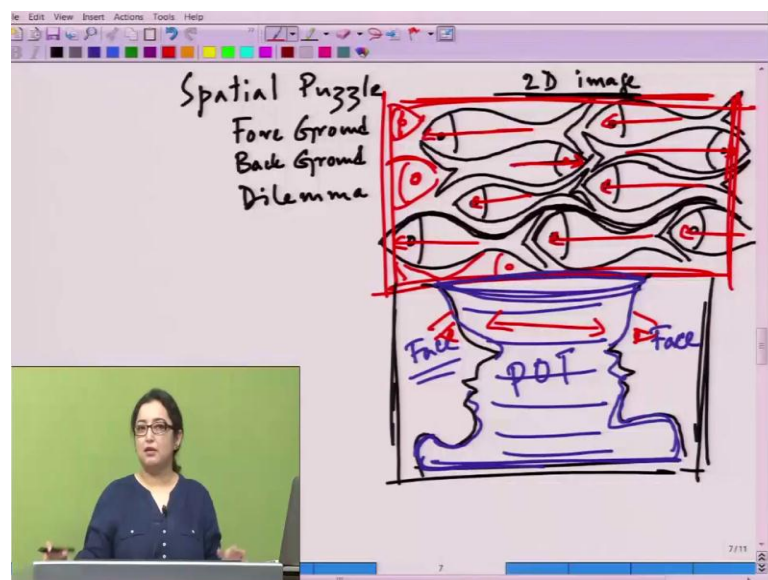
So, if you see the cubist painters I have shown it for the first time that is not probably true, because we saw it in Egypt also much before renaissance. So, here what you see is a frontal eye in this character, you see frontal torso with a sidewise hand, a profile view, a sidewise face. Also the legs are sidewise in profile, the belly button, the navel will be here sidewise, just imagine frontal chest with a sidewise belly; that is how it was and that was part of their rule. So, perhaps they wanted to show things in its most descriptive view.

So, if you feel that sideway face, which is like a profile view of a person, you may feel that, when you show an eye in this direction, it does not give you the full view of the eye. So, why not making the eye frontal that gives you the sense of an eye. So, you know how wide the eye is and how the eye looks like or when you have a frontal space like this, you do not get to know, how the nose is it this big, is it smaller than this or how it is.

So, this is perhaps one way out that you show the face in one view, it is like in profile. So, you get the length of the nose, the frontal view of the eye. So, the wide like that the length of the eye, the length of the nose and everything is there in front of you. So, this is one way of combining different view and trying to create something, which is also equally convincing.

So, we do not really find it very odd, when we see that this lady, the dancer, who is looking sideways and a human being cannot twist the head that way. So, these are certain thing, which is beyond naturalism, which is beyond reality, but they are equally interesting. We will with this, we are going to talk about a few more interesting things; that is more like how to create puzzle in a space that we wanted to mention earlier.

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So, let us realize how the spatial puzzle can also be created; that when we are baffled we are confused about, what is a foreground, where is the background, where is a middle ground and we have no clue. Because, it does not fall under any conventional norm, we are puzzled. So, how to create that, there are many other ways, we discussed a few of those cubist perspective, multiple perspective like in Egypt, in Persian miniature, Indian miniature. We have also created (Refer time: 11:30) space; we will talk about severalism in detail later.

So, the several space is possible, where the impossible objects are there together. But, before that let us see how foreground and background can also be distributed in such a

manner; that it does not really fall under any nom. So, let us realize that with some of the diagrams. So, for example, nature is something which is off course, we all know, it is very fascinating, there are many fascinating facts that, we come across and we liked it a lot, that everything falls on the sum rule, whether we want it or not.

So, if for example, these are some wavy forms that gives you a suggestion of water; that reminds you of another creature; that stays in water, which is that, that is a fish. So, the shape of the fish quite actually match with the shape of the wave, you have another fish. So, nature really does a lot of economy, it saves a lot of space. So, none of the materials are actually wasted.

So, you can imagine another fish from a reverse direction, another one, so we are actually saving a lot of space. So, this is how the arrangements are and there are lots of things like a fish in nature that falls under the same category. So, when we do a reverse of the same thing, we see that, we are ending up doing a lot of economy to a space. So, let us convert the wave into the fish, because that is how it is destined to be.

Now, how will you know which is in the foreground and which is at the background, they all like all this fish. Like this one, which is facing this side, this is also in the foreground facing to the right; this one is facing my left. But, so this is somehow creating a ground which is more flat, it does not have much of a space and we can call it a real 3D painting, because with color and value also it changes. But, this has a sense of two dimensionality, so I can call it a good example of a 2D image.

So, two dimensionality is possible with the puzzling thing and then the background and foreground dilemma can also be created in many other ways. Like for example, these are very common examples that you come across that you make a face from one side, you make another face from another side. And finally, you can also read nothing but a pot. So, it totally depends on where you are focusing on.

So, if you focus on the middle part, it will be a pot, you focus on this path, this is a face another face and the two faces, they are also facing each other. So, there are many other ways to actually deal with the spatial puzzle, the foreground, background, their interrelationship, where to focus, where not to focus and things are like that.