

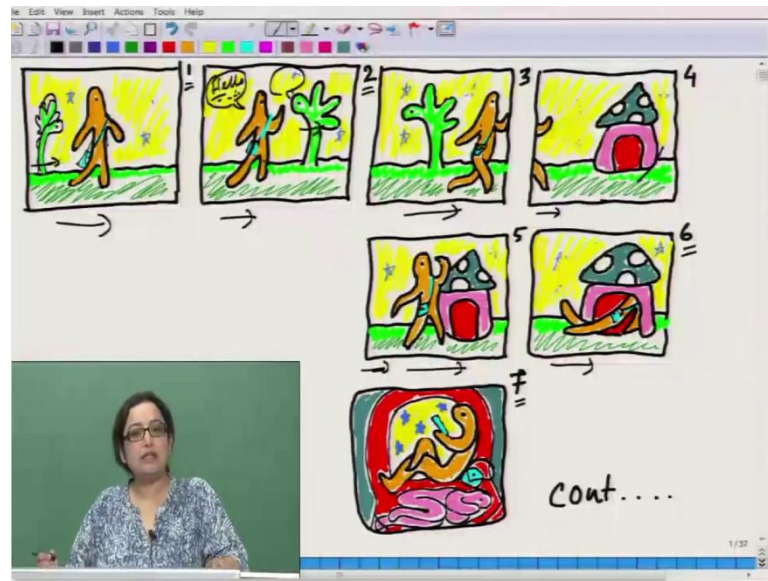
**Elements of Visual Representation**  
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**Lecture – 15**

In previous 2 lectures, we have been basically discussing the different forms in a static and movable formation. Now, when we said it is static or it is in a movement. The movement that we talked about was actually not the real or physical movement; rather we explore the illusion of movement in our discussion. When we say that it gives us a sense of movement, it looks like a moving object, but it is not actually moving. We should also consider quite a few other examples like the kinetic cultures, like which are based on the kinematic principles, where the object actually moves. There are lots of art works; I will refer you Alexander Calderas work. You please see the videos of those works and they are amazing, where he used some principles, whether sculptures keeps moving on it is own, so it is a physical movement.

Other also aspects that you may make further study, that is on the kinematic empathy. So, it is more like, when we have the kinesthetic empathy; that is more like, we want to show as the painter or as a creator, we are giving us a sense of movement; that gives transform to the viewer and the view feels that movement inside him or her. So, that is another way of dealing with movement, but they are the complexities of experimentation. Let us come down to the basic and see how we can use repetition to give movement to a form. Repetition is one quality; that is a mast. But we have different approaches of showing this repetition; let us try to see that with some examples.

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So, this is one example of a movement, where it is happening in different sequences. Like, if this is a main character, who is in a journey, he is following a path, where he actually like, he covers one tree like character; that is there, he passes through it, he reaches here and in the next sequence; that is the sequence 2. So, from 1 to 2, it is a journey, but we read it in a different order as we do that in comic strips; that he is coming from here to here.

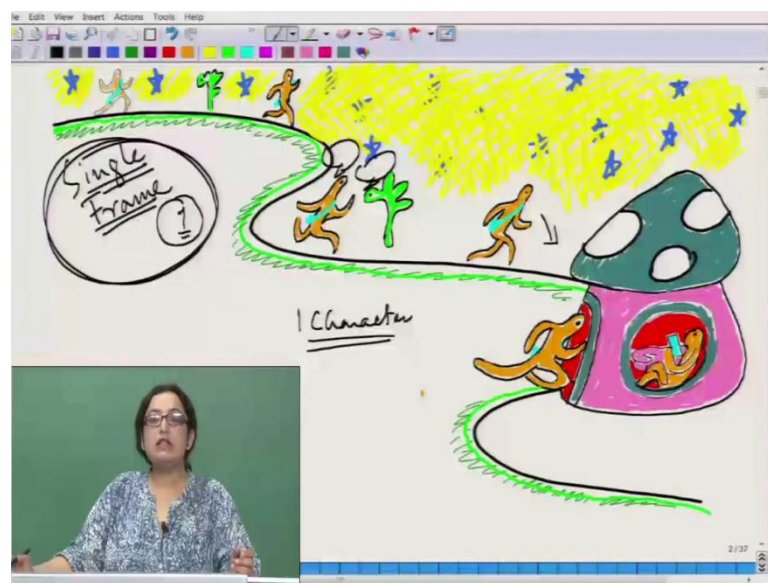
These are two different drawings, but we read it as a similar character, because of the similarity, because of the similarity of the physical structure. This similarity has some variation that we will have to make sure that they look slightly similar. They should not be too dissimilar, and then he interacts with another tree. So, we can probably give them a dialogue that hello, can you tell me a direction, he says a house number probably and he answers, okay, go straight, turn left and then find the things. So, that a possibility that you can guess.

So, anyway, he gets an information, he moves further, he enters another sequence where he gets to see the house, he was looking for. Now, he says the house, he comes here and he wonders, how to get inside the house, because the door is too small, the person is too big. Now, what he does, because of his flexible structure, he crawls in. So, in the sequence 6, we see a partial body; that is half inside the house.

So, in the next sequence, we can skip a few movements and just show that the person is happily settled in, he is reading a book, you can also see a partner, who is already sleeping there. So, he is enjoying a book in the star light. So, that is how, we make our stories, we say that, some movement is taking place. So, this is one way of storytelling, where we make the character, we repeatedly make the same character with slight movement, slight difference of the body parts. And we make the viewer understand from the previous experiences that how they are going to behave.

So, even without putting much of a word or much of a dialogue, we can make out, what is taking place, because we need to get some familiarity of forward like daily experience of actions. And we can create amazing sequences through that with minimal word minimal conversation. So, basically a visual reading that takes place in this situation and that way, like we use that, when we go for comic strip or graphic novels, graphic narratives.

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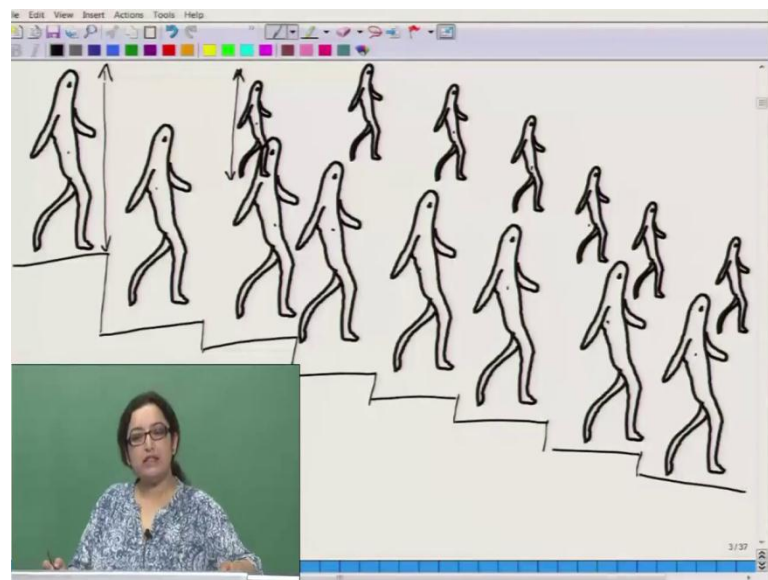


Now, this approach is very different from the earlier approach with some similarities. So, in this picture, it is done in a single frame. So, in this frame, we get to see the character been repeated quite a few times. So, he is repeated 1, 2, 3, 4, 5 and 6 times. So, instead of having all those 6, 7 frames, we are trying to combine all those 6 frames or 7 frames into 1 frame. So, it is the single frame that we are talking about.

So, what we get to see in this single frame is the person, who is walking in the same person repeated in the figure. But, we read it as a single person; nobody will say that there are multiple people, who are coming in. So, it is just one character, who is in different action, he also interacts with the tree on his way, he gets the direction, he find out the house, where he wants to get in. So, he enters inside and settles down.

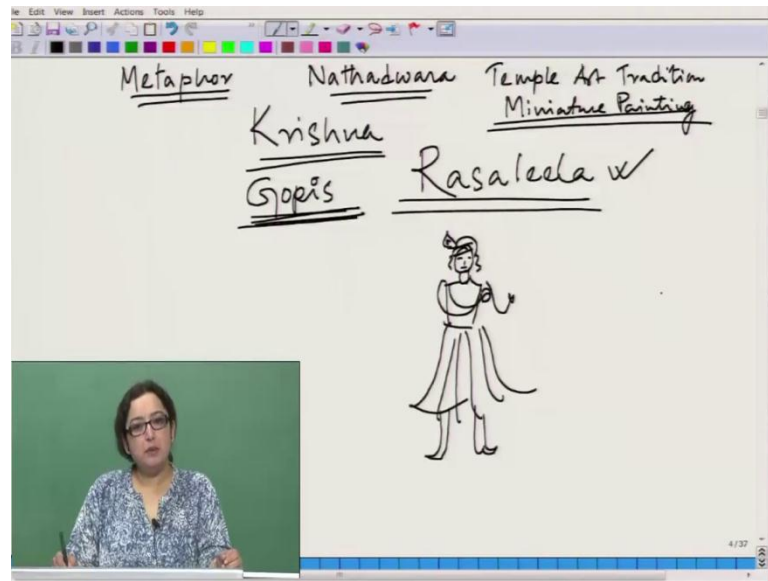
So, all these things are happening in a single frame. So, that is one option and we see that many of the traditional narrative compositions. You may find it in high renaissance in some of the places, where you see mass you, he is one of the four figure of renaissance. That was the early renaissance time, but he created narratives and those are the oldest examples of this kind of narrations, we see similar things in Internet also.

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So, by repeating a figure, we get a sense of movement, this is one character in a particular size; that is getting repeated quite a few times. Let us count 1, 2, 3, 4, 5, 6, 7, 8 times and another character, who has the similar, it is a same physical structure, but it is a little smaller in size. So, it is getting repeated 1, 2, 3, 4, 5, 6 7 times. So, through this repetition, it gives you a sense of action, you feel as if they are moving. Though, the character is not changing at all, the figures are only getting repeated. So, through repetition, we can create a sense of movement an illusion of movement in a composition.

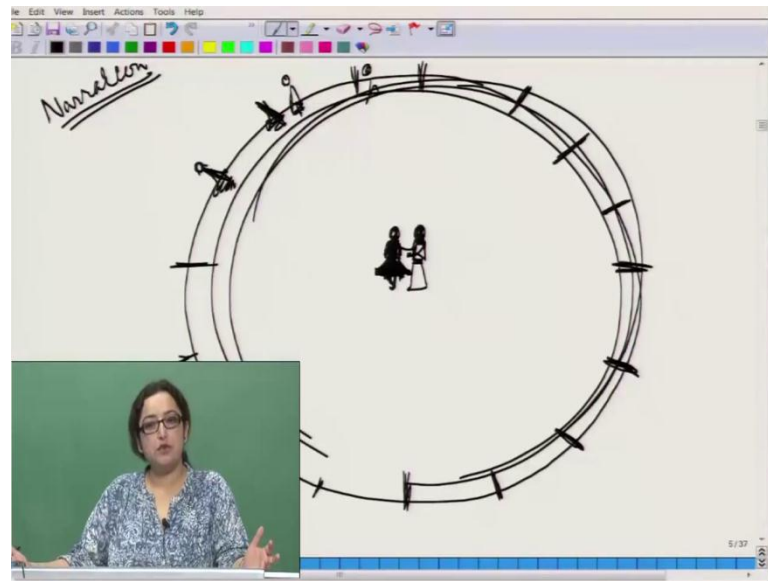
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Will see a similar example that is present in internet and that is also connected to a metaphor, internet is full of metaphor. So, if we take a traditional paintings from Nathdwara, this is a temple, it is from a temple tradition of Nathdwara of a miniature painting. The legacy is still been continued by the traditional artist of that place. So, in Nathdwara miniature painting, we see the character of Krishna in a narrative of a dance performance; that is known as Rasaleela.

In the Rasaleela painting, the paintings on the topic Rasaleela, where Krishna is performing dance with multiple Gopis, they are the milkmaids of that regions, who are the friends of Krishna and the willing to participate in dance with Krishna. Now, Krishna being an individual, how will he satisfy the need of all the Gopies, because there are a numbers. So, in this story Krishna gets multiplied with his magical action. So, we get to see multiple Krishna in a dancing sequence dancing with the Gopies.

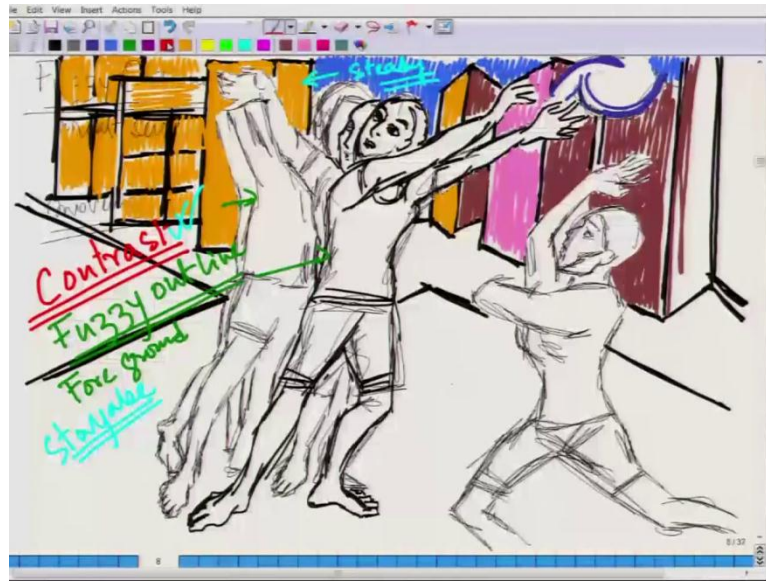
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So, the composition has round movement in it, which is round and frontal and we see Krishna placed at centre and this Krishna image is the idle that we see in the Shrinathji temple of Nathdwara. In Nathdwara miniature painting, where we see the image of Shrinathji dancing with the main Gopini, she is Radha, right of the centre and the image gets multiplied.

So, we get to see multiple Krishna in the whole composition repeated dancing with each Gopies in a circular order. So, that is another kind of narrative repetition that is very common to depict the analogies, depict the metaphors of art. There are other ways to show movement through fuzzy out lines, through anticipated movement. So, will slowly move to all those examples, let us see by drawing by doing how they act.

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A fuzzy outline in a drawing gives a great sense of movement and it is very interesting to see, how the fuzzy outline can be made contrastive with some stable form. Like for example, if we add some architectural structures in the background of this drawing, it will become even more movable. So, an active foreground with a static background may create order.

So, let us observe what we have done here, one is we have created contrast. A contrast of a very, very fuzzy outline in the foreground like this, the fuzzy outlines in the foreground and steady outlines are the background. There are structures, which are stable in the background, they are architectural structures. So, our experience says that they do not move; they are stable, and then we have characters in the foreground, who are highly active.

So, through the active and stability, it is like the stability and unstability contrast, the contrast factor is working here to emphasize the movement or the action. So, capturing movement in stability have been practiced in many different ways. Other are examples of chronophotographs, where through the invention of modern photography. The scientist they could capture the moment analytically, it is more like when somebody is jumping or leaping or flying or there are some similar action; that is taking place the camera could capture each and every fraction of second.

So, that you know analytically, how the action actually takes place. So, an action is a combination of multiple static movements and that is perhaps the fundamental of a motion picture.