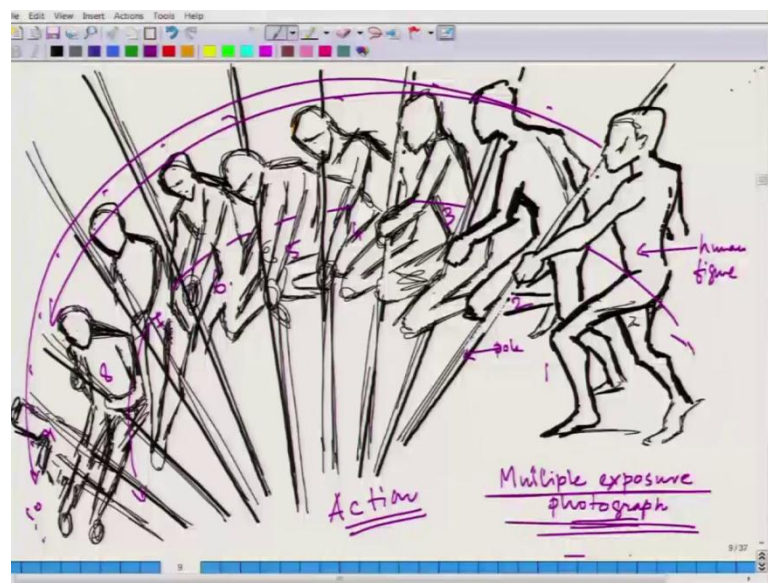


Elements of Visual Representation
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Lecture – 16

We will slowly come into the multiple object repetition and all this possibilities that gives us a sense of movement in a static formation. The contrast that we have created, the fuzzy outline that of we have already created, we repeated a character, we made some scale change, and then repeated it and we tried many different things, we are going to try even more possibilities to get action in a static sequence. And thus, we will create more and more illusion in the movement, illusion of movement in a static picture.

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So, this is one example of a sequence, which looks like a multiple exposure photograph. So, it is not that, there are 1, 2, 3, 4, 5, 6, 7, 8 or 9 people in the same scene, but it may also happen that the person is moving from this point slowly to this point. So, basically in this picture, there is one action that is taking place. So, when we look at this, it is not about the human figure, not about the pole or the human figure. But the emphasis is totally on, the action that is taking place. So, in this picture, it is almost like a chronophotograph, where we are capturing movements by sequence. So, if this is the first sequence, this is the next step, the 3rd step, the 4th step, 5th step, 6th step, 7th, 8th, 9th and so on. So, this is how it starts from this part and it goes to the end. So, it is more

like a multiple exposure photograph that gets captured in sequential; that is one way of creating multiple images, and then provide the viewer with some sense of action.

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It is another example, where things are not happening in a scientific sequence, but there is sense of repetition with some variation that is taking place here. So, we have option of adding more and more figure as many as we want here. So, seen in the picture are figures like, if I take a count, there are 1, 2, 3, 4, 5, 6 figures, let us add more figure to the sequence.

So, it is an action, that is, we can call it walk, it is a movement with multiple object. You can have another figure with the similar walking gesture, maybe it just a variation. So, there is certainly movement that is taking place and it may also change in its order. So, by the time, it comes here, it looks as if it is going to catch something and it is not just like in an intention of walking.

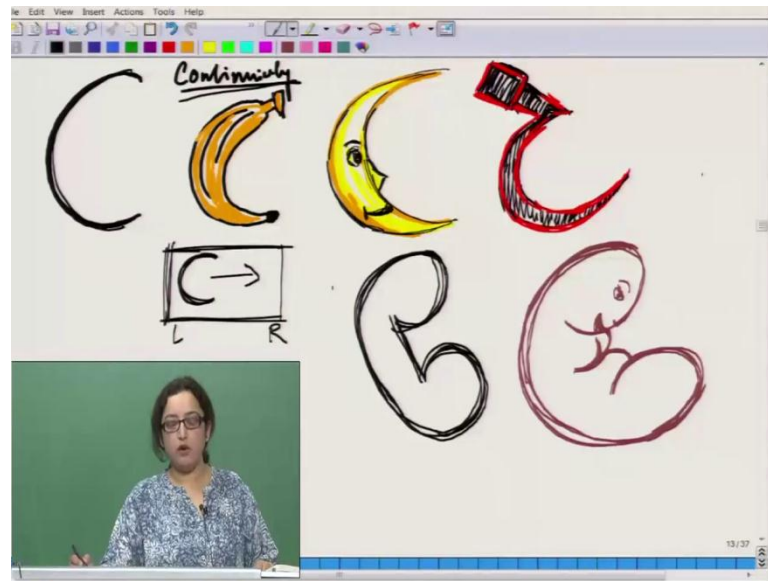
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A sense of walk can be also created with a single image. So, this is a single image, but it also gives you a sense of movement. So, this person is walking, person is taking a brisk walk, another character, who is also walking in the same sequence, who is perhaps a little slow in action. So, everything can be depicted with a single sequence, where we depend mostly on our experience that this particular gesture, which is a momentary gesture is just once step, but it reminds us of the step before and the step after.

So, a single step is also sufficient, but multiple steps also provide us with interesting options. So, let us talk about analogies, more metaphors, allegories and many other actions; that gives movement to a picture and where we need multiple images to depict that, we will try to see it with more example.

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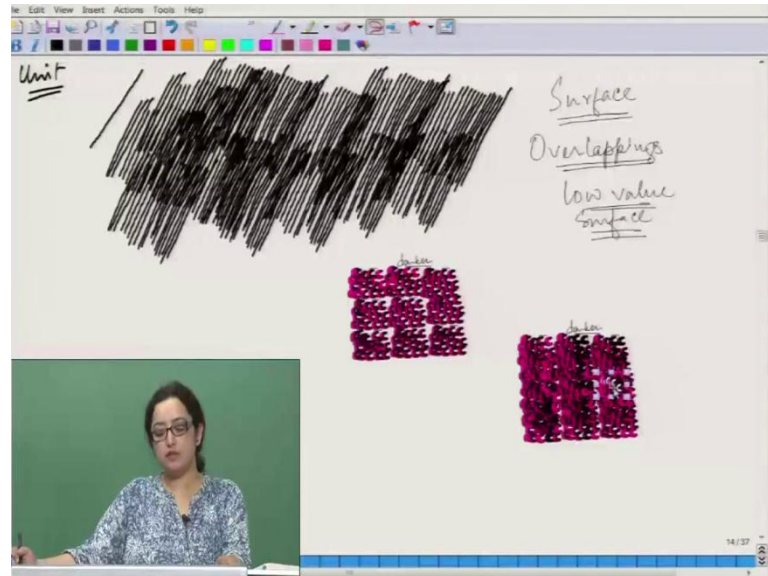
So, for example, let us go back to our earlier knowledge that a C formation gives us a sense of continuity. So, let us find out the analogous images for this C, it can be a C, which looks like a banana; it can be a moon, the crescent. Let us make it a little animated. So, that is a shape of a crescent, this can also be the cutter to cut the crop, part of the very famous communist symbol. This can also resemble something with a different scale like a bean structure, maybe a child or a mother, this can also have some resemblance with a telephone receiver.

So, if we want continuity and we want a composition that has a C like order; that will give us a motion towards a direction; that is from left to right. We can choose any of these objects to replace the formation, which is like the beginning of a bracket, a first bracket. So, that is how, we can think of analogous objects to think of our composition. So, we have been talking about the forms. That has some regular association, some natural associations. So, they were all objective forms.

Even, when we work with non objective forms with no meaning. For example, we have a line, which does not start from a point and comes back to the same point, giving it a particular shape or it is a shape that does not have any resemblance with any other object; that is found in nature. Those non objective shapes, those non representational forms can also produce similar actions.

So, by multiplying non objective forms, by multiplying simple color, by multiplying simple lines or texture, we can actually create a lot of drama happening in a composition.

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So, this line has no resemblance with a particular object; that is found in nature. So, let us take it as a single unit and we are going to multiply it. So, if we have multiple lines like this, which are also parallel to each other. We may also group them up, and then multiply it and we can keep going on and on and on by this repetition. So, what we see is, we have grouped one sequence, one group of object and that object got repeated quite a few times to give us a sense of a surface with a particular texture.

So, in this texture, where there are overlappings, we are getting a low value surface. So, the low value surface is a darker surface and the darkness is created by multiplying the object by overlapping by repetition. So, that way the object can also give us a sense of volume a sense of texture that will be build it up with this pattern. So, let us try out more non objective shapes.

Let us take the earlier example of a C like formation, which comes under the family of crescent. So, this is a crescent shape, let us color it, let us choose a bright color. So, it is a royal pink crescent shape with a black border, we are going to use it as 1 unit, copy it, paste it, overlap it. So, this particular shape, when repeat it, is giving us a pattern, we can again group them up, put it as 1 unit, reduce the size, make it very, very small, copy it,

paste it, put them together. This can again be grouped up, reduced in size, taken, copy it and paste it, to multiply it and get newer textures.

So, multiplying non objective shapes, we can create arbitrary texture, we can also give it some feel of a surface, which is perhaps similar to the natural formation. So, that will also create connection between the objective and non objective shapes, the representational and non representational shapes. So, by repeating a line, which is otherwise non objective, we can get a surface texture, which is similar to a natural surface. So, these are the possibilities that we can explode through multiplication and also giving some sense of a movement.