

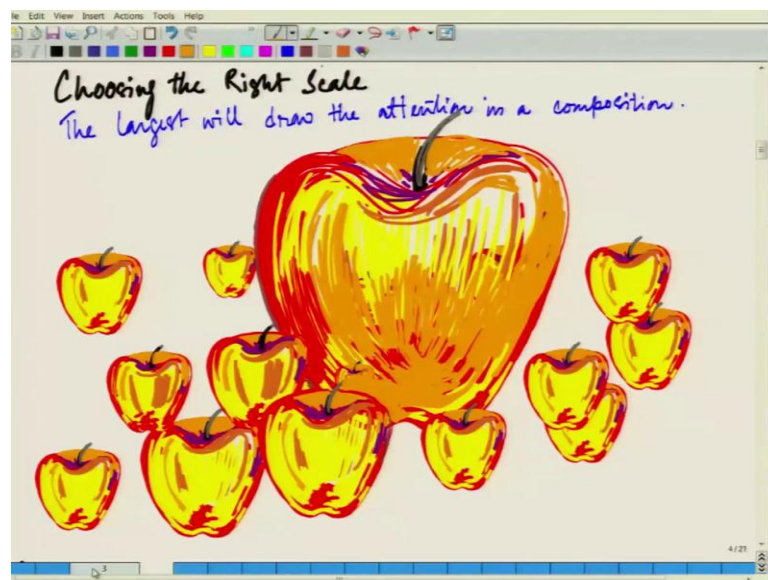
Elements of Visual Representation
Prof. Shatarupa Thakurta Roy
Department of Humanities and Social Sciences
Indian Institute of Technology, Kanpur

Lecture - 20

There is no single consideration of choosing a particular scale for a particular purpose. Now, the purpose also keeps changing as we said, whether change in context. So, in a context we try to place different objects as compared to their internal relationship of size. So, if you put a large tree and a larger fruit that may not suit our function, if we take a representational association and also similarly, if we have a very large tree as compared to human figure, that does not really satisfy our general understanding of, how the proportions are.

So, most of the things we see in terms of human proportion, but there are all also different kind of experiments that has happened earlier and we are going to try, see and explore, how that has happened in the past and what are the different things that we take into account, when we are in a condition, where it is compulsory for us to choose the right scale for the right subject matter.

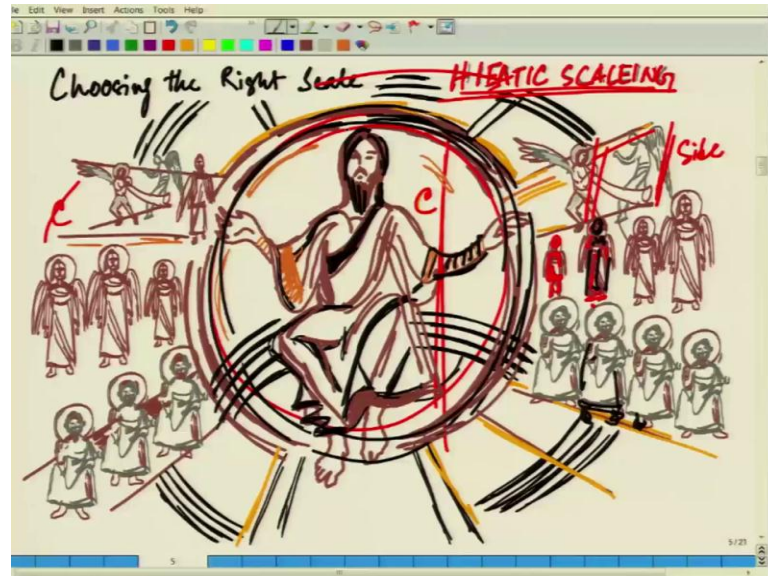
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So, in a composition like this, there are many apples that is seen, the largest will obviously, take the centre of attraction. So, a very large object, when it is placed in a surrounding of a similar objects, which are otherwise smaller than that object and if the

object is disproportionately large, in certain context that works as a focal point. So, increasing a scale, all of a sudden has to be justified through different ways.

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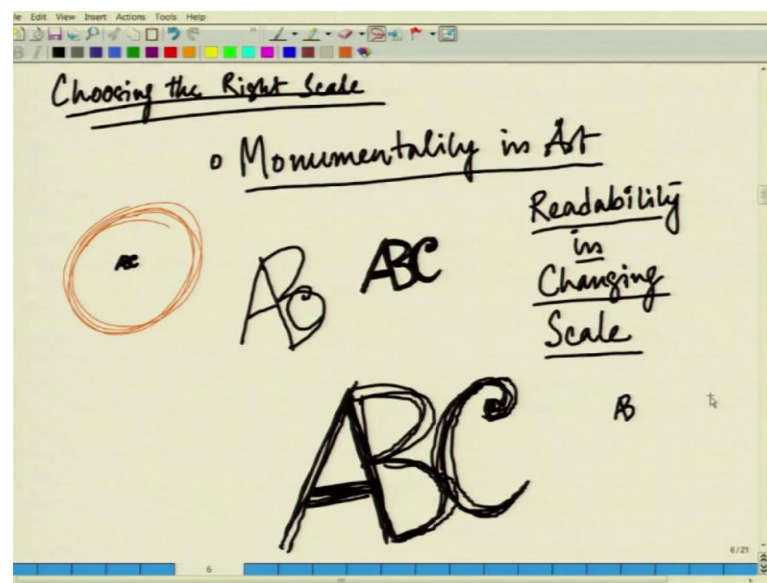
And then, for this kind of a composition when we see that, there is a figure that is placed somewhere right at the centre and there are many other figures that are surrounding them and basically, there is no relationship between the figures, that is there at the centre and the others that are placed at the other sides. So, the figures that are surrounding the central figure, there are very different in their proportion or size.

But, then that is known in tradition as a term that is the hieratic scaling and that happens, when a particular figure is more important than all other figures that are standing in the composition. So, the figure that is most important, here in this context, the figure at the centre is much more important than the figure that is there, here or a figure that is also placed here. So, in that term this particular figure becomes very large.

So, we actually make it disproportionately large, keeping the, you know that the context in mind that this person has to look very big, so that the viewer does not fail to understand, that this person is the most important figure in the whole composition. Another thing seen at the picture is a central location. So, if we locate an object at the centre that also gives it some kind of an importance. But, more than that making them very large as compared to the other figures also makes some important.

But, these are certain things that are not found in a modern composition in modern expressions. These are certain things that we get to see in many of the cultures, specially in Egyptian art, some of the classical Indian art, it also like that was evident in mediaeval art. And the example that picked up that is obviously, from the mediaeval art, where they wanted to propagate Christianity. So, it was very important that you know, the Jesus Christ figure at the centre has to be larger than the angels and other duties disciples. They are also important, but there like Jesus Christ has to be placed in a prime important part.

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So, choosing the right scale also incorporates many other things. So, a scale of art is also determined in terms of like how big it is as compared to another art work. So, when we say that somebody is painting in a very large canvas, we also keep in our mind that maybe there are other canvases which are not as large. So, the relativity factor keeps on going. So, when we choose a particular scale to fit a context, we also consider the size, how to determine, how big my art work will be.

Because, if it is a mural, it is done on a wall, it would be depends on the architecture. So, the architectonic art works, the sculptures, the paintings they had certain reference. They knew that, how big the art work has to be as compared to that particular building structure. But, then when we choose a canvass from a shop or we make our canvas or we pick up a skate book or the paper size, we have many other things in our mind and it is not fixed.

So, there is no fixed criteria to choose a scale, but at the same time, we need to be logical, we need to be rational, we need to justify our choice. So, in a like architectural space, when we see that they are meant for human use or maybe when we make a chair for a kinder garden kid, we cannot make it very big. So, this is more like when we visit our older school, we wonder that you know the chairs are very small and it, we wonder that how we could fit to that chair, when we are full grown.

So, the comparative scaling is also another aspect that has to be very well understood in the context of art and especially like, when we are confronted by the by the larger objects which are enormous in scale, we do not know that you know where to stop. So, we can may be, we may come across another much higher larger scale objects in one day, that will actually will lessen the importance of the earlier one from our previous experience.

So, it is all relative and that is, how we choose the scale according to the context, let us realize that with more examples. Another very important consideration is monumentality in art. To understand the monumentality, we need to know that you know, we want a particular scale to get a magnitude regardless of it is actual physical size. So, as an example, we may create a form that is as simple as this, which works almost like a motive and we may compare it is readability in scale change.

So, let us choose this motive, increase the size and see, how readable they are. It suddenly does not look much unreadable, when the, with the change of scale. Now, let us see, if we reduce the scale whether the clarity will get disturbed or not. So, with a reduce scale obviously, it is not readable anymore. So, the success of this creation is failed to certain extent. So, when we choose this scale and it is a smaller object, it changes it is impact.

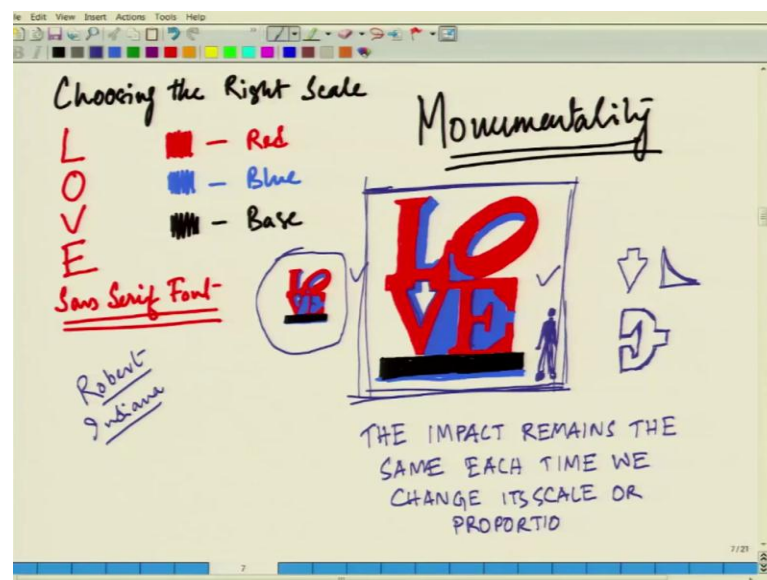
Now, when we make a logo or certain design of this size, we often consider this scale change and the change of impact, while we design certain emblem on logo. Because, when we design a pattern that has to be printed with a reduced scale on a visiting card or it can also happen, that we increase the size and display it in a backdrop in a much higher scale. We need to keep in mind, that the particular image should look similar. The impact of the image should not change.

So, a scale change should also determine, how the impact is changing. In certain factor, we know that like we just consider that the impact should not change with the scale

change and that determines the success of that project. So, in this particular project, what we see that if we make it very large, the impact will may change or then, like if you feel that when we make it this tiny, it is not readable anymore, then we need to work on another factor that is the intricacy.

So, the more intricate the form is, the more clarity the form has, it will be easy for us to reduce the scale. So, we try to make it more clear, now we reduce the scale of the same object, it has the clarity. So, if we have a very interesting example in our mind, that is a very well known art work by Robert Indiana and it is known as Robert Indiana's art. We can understand the aspect of monumentality, we can understand the topic or the phenomenon of monumentality in a much better way.

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So, in the art work by Robert Indiana, what we see is something like this, where he has used some primary shades like, he considered red, blue, some simple forms like a black pedestal and four letters in red in a sans serif font. So, when we see the arrangement of the art work, it gives us an impression that this very simple, it looks something like this. So, in this particular image, is done in reference to a sculpture that is an outdoor sculpture made by Robert Indiana.

In this sculpture, as we see that you know it also creates a few negative forms, which are also not less memorable. So, when we see the gap between the V, we get a form which is as interesting as this and also a form with the tilted O, that is this small, also a form that

is coming out from the negative space of E, which is also very interesting looking. All these forms together are responsible to give us a feel of a space that by reducing does not change its impact, let us try and see it by a scale change.

So, in this image the scale is obviously reduced, but the impact is not less than the other image. So, it is because of the clarity of the image, the clarity of the positive, negative ground relationship. The clarity of the forms, the colors, the negative background in and the contrast between the two and also, because of the formation and simplicity in a reduced scale, the impact is not getting lost and it is as readable as the larger one.

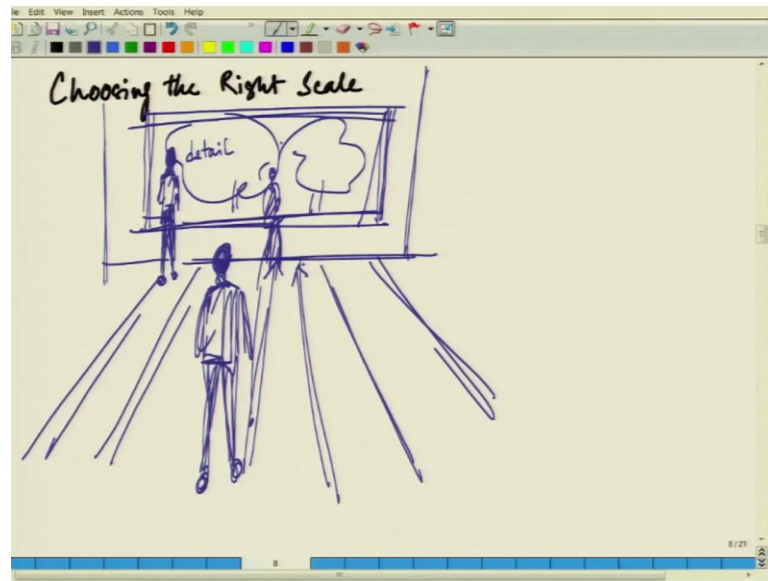
So, we get to see that this particular image has almost become an icon. It was used in different things like you know, T-shirts, coffee mugs and posters. There are postage stamps that used this particular object, this particular figure, there are many others that have used the same images. So, the actual size of this sculpture is like as compared to a human proportion, if we have a five and half feet human figure that is standing in front of this sculpture, it should occupy this much of an area. So, that is how the proportion is.

So, it is neither too big nor too small, but it is impactful. So, it does not really matter, how big it is, but the impact remains the same. The impact remains the same, each time we change its scale or proportion. So, there are contexts in history, where we feel that the artists wanted to create impact by making very large size paintings. But, often there, it is not justified with context. Sometimes, we feel it is unnecessary to make the paintings very large.

The Persian miniatures or the Indian miniatures, they are very small in size as compared to the larger western paintings or western European paintings that I am considering. And there, the context, the purpose is very different. It is more like, when most of those artworks in Persian illustrations or Indian miniature painting, the purpose was basically to illustrate a text or what we call as the illumination of a text and they were all also termed as book illuminations.

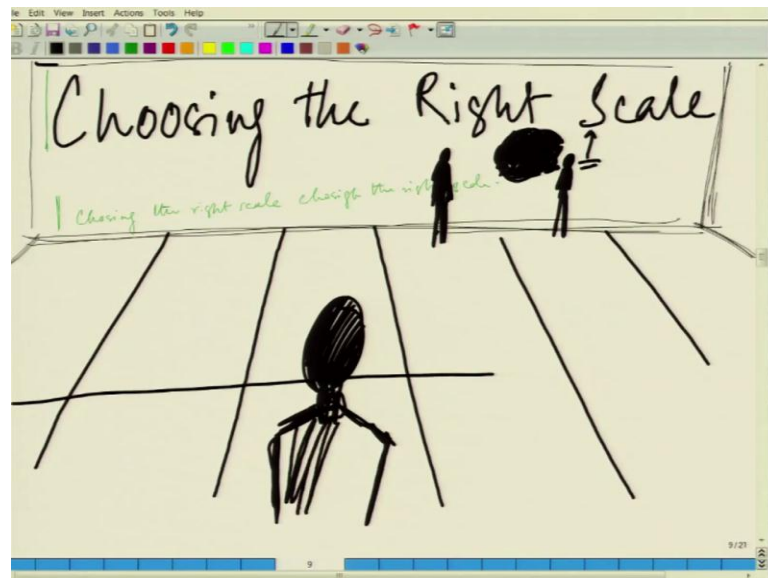
So, they are certain things that are not to be hung on a wall, but rather that has to be picked up and to be brought very close to your eyes and to nurture it in a very different way. So, those scales are known as the intimate scale. So, when we make a picture in an intimate scale that will give you a different impact. It also depends on the visual area like in, what distance you stand and see the picture.

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So, if we are standing here as a viewer and we have a display, which is this big. On the wall, we can only observe the detail of the picture, unless we go far from the painting and see it from a distance, we cannot see the whole picture. So, to see the whole composition, we need to go far and to see things in detail, we need to come close.

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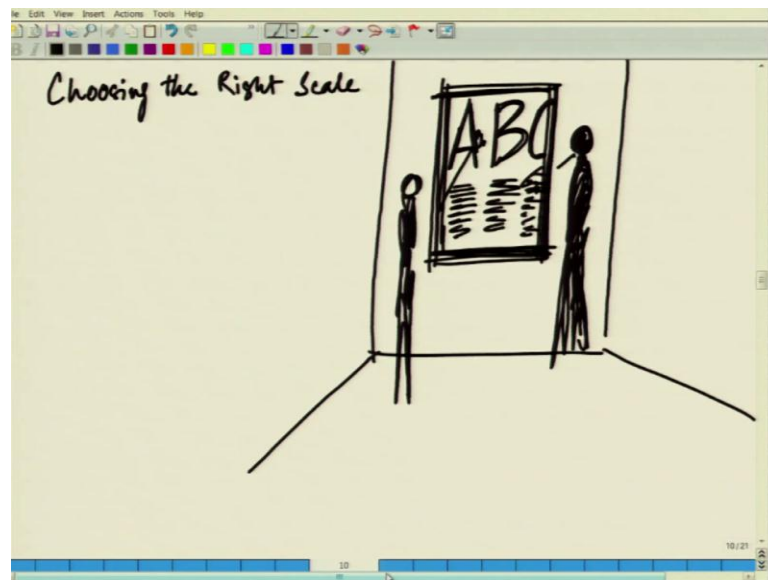
Now, in the same context, if we make a poster, where we have a heading which is this big and somebody texts, which are very tiny, this two figures this two size should be seen from a practical distance. So, if a person goes very close to this object, suppose this

is your viewing area, it is written on a wall and the audience is standing somewhere very close to it, the whole part cannot be seen comfortably with a proper cognition, unless the object is placed somewhere slightly in a different proximity.

So, here what will happen that most of the time the negative area, which is like the background that will come to the attention of the viewer and this negative part will become meaningful for the viewer, only if there is something to be seen there. So, it will remain the negative area all the time, the upper part where you have the heading the big fonts that will be much above to the eye level and that will also take some struggle to see them.

The tinier writings may not be readable or if you go too close, they may not remain that tiny or we see them partially. So, every time we choose a scale, we need to also know the placement where like, where you place a viewer from where it has to be viewed. So, in a space like that if we have a writing like this, it at least needs a barricade here and we place our viewer somewhere in this position to stand and enjoy the whole thing.

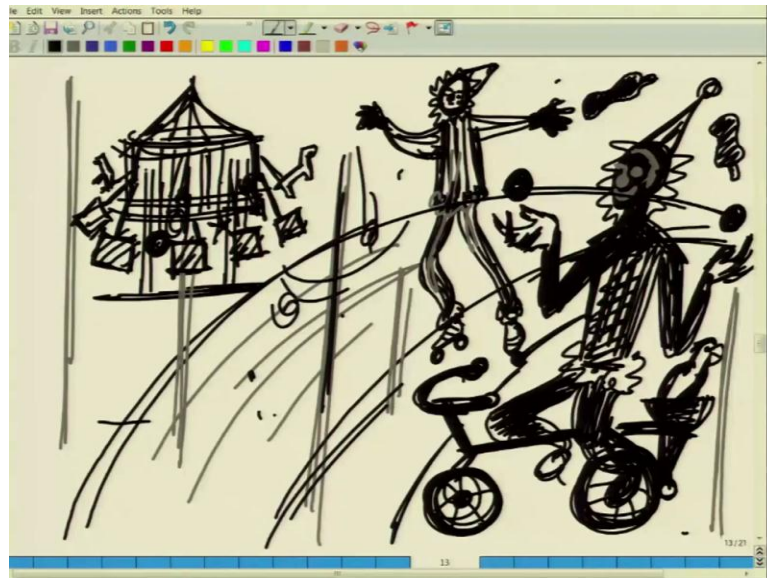
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Similarly, when we make a small poster and put it on a wall in a corridor somewhere and if you use fonts like and body texts like this, we cannot expect a viewer to come very close to read some of the fonts and then, go far to see the upper fonts. So, a balance has to be maintained in that context, so that the entire thing, in spite of scale change comes handy and readable.

So, it happens with the choice of scale in a particular object that if this is a given space and we choose to have quite a few objects in that, we need to be much more decisive in that matter. So, there is another consideration called scale within art. So, how we are choosing different sizes within a composition is the decision making. When we have a composition that has to be arranged in a given space, we need to know what should be the interrelationship of that proportion, let us try and see it with some examples.

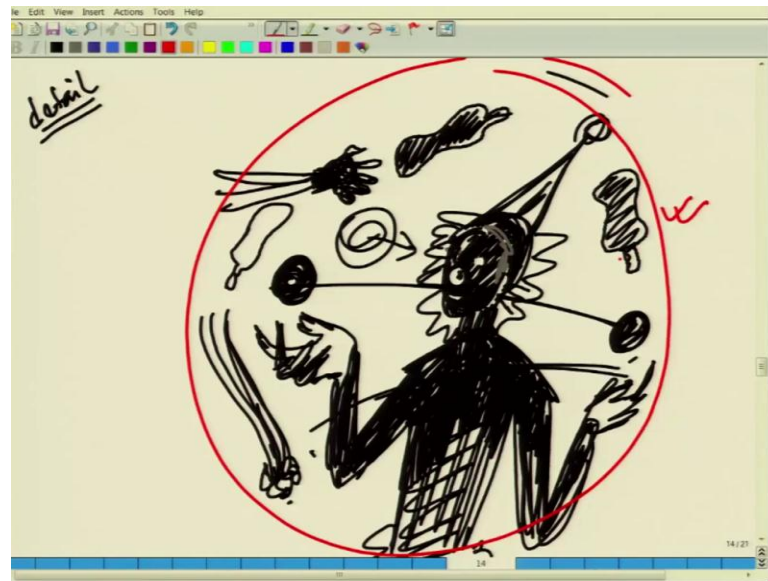
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So, in this composition, what we see that it includes a context where a performance is going on, this is a scene of a circus that is very clearly identifiable. So, what we see here is a merry go round in one part, for some entertaining things to have happened here. So, we see this structure at one corner that is a merry go round. We also see a path, where a clown is ketene, we see another clown at the foreground which is much closer to us and he is juggling.

There are details like in the cycle at the carrier, we also see a bird a macho like bird, who is sitting there and this person is juggling more than three four objects in his hand, while he is cycling. So, this is our whole story and we can expect many other small little things happening here like, we would not wonder if you suddenly see an animal passing by or some other acrobatic performance that keeps on taking place here and there. So, this is a large context in a larger scale.

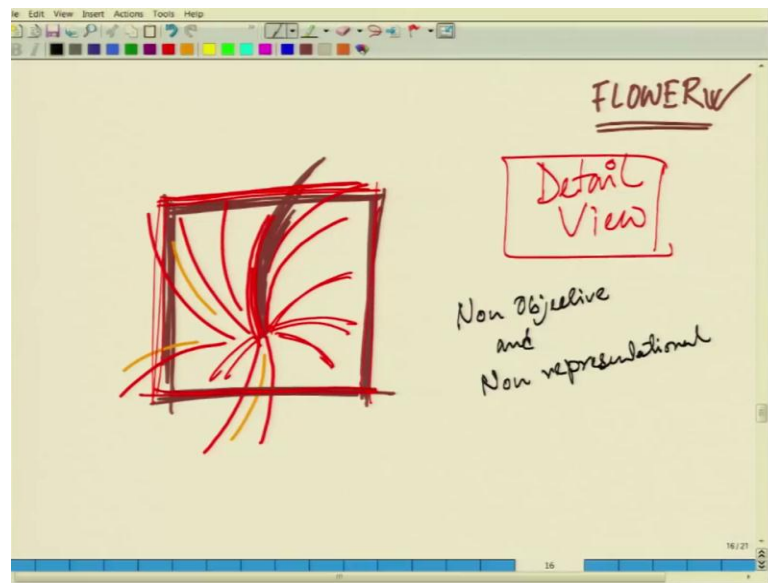
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And in another alteration, if we choose a closer from the same object that is a detail, but that can also tell us a story. So, this is a part of a composition from a larger part and that too has a different scale, so this is another composition that is extracted from a part of that composition. So, it is the form it is like the scale within the art, by changing it is context may appear different. So, in this composition we can still pay attention to the personal expression of this particular character, whether he is smiling or whether he is not so sad, whether he is concentrated in the juggling that is going on or whatever is happening with him.

So, if we want some part to be highlighted, if we want like to emphasize more on this particular area that can also tells us, it is a suggestive of another context that is there. So, when we bring them close and make it the part of the story, it comes with a different impact. So, scale within art can be change, we can always pick up a particular matter from a story and emphasize it, that way the scale can be operated.

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So, this particular line drawing can be identified as a flower. In a reduced scale, it can also identified as a flower, this scale if it is done in a very large space and we see it from a close proximity as a viewer, it may come up as a abstract shape whereas, if we go far we can identify it as a flower. At the same time, if we crop it up and choose a small area and choose this much for the context and remove all other things from the background, the partial view will suddenly appear as an abstract pattern.

So, a partial view, a detail or a partial view of an object, where the path is cropped out and seen partially may appear an identifiable for many different contexts. So, an otherwise objective shape or a representational shape can appear something, which is non objective and non representational in a changing context. So, that is perhaps the relationship of the non objective and objective forms, that with the scale change, the objectivity may change.

So, let us see in our next lectures, how we idealize, how we change a naturalistic object with a naturalistic reference to something which is not so natural or rather idealized rather the proportion can be manipulated in many different ways. And by changing the proportion by changing the scale, the visual expression may also change like, it may also change in a radical level.