

Elements of Visual Representation
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Lecture – 22

The difference between a naturalism and idealism is perhaps that naturalism is how it is and idealism is how it should be. So, that we make some corrections to the natural norms when it is not up to the definition of beauty of that particular time or that particular concept and also to that particular context. Then we have a tendency to make it ideal, make it understandable to a common view, at the same time unless we know the norms of the idealism, it is also not possible for us to understand that, if you see that how it should be, then how does it actually happening.

So, let us see how the rules have changed into different cultures. If we take examples from different traditions, we see that there are the rules set in different traditions, different cultures and different points of times. For example, if we pick up the rules that was set for the Egyptian artist, that made a Egyptian art itself and change for over 500 years of time that, you know for 500 years, almost 500 years the artist have work throughout.

But, they have been hardly any change that was evident, find it went on for all those 500 years and changed, only if there was a small period of time when maybe, then Arkin Hardin as a ruler, who took over and then he allowed the artist to confirm to naturalism. So, he wanted his portrait to be made in a particular manner which is close to naturalism. So, it was all idealize for all those years, except for a small period when Arkin Hardin was an ruler and the patrons.

And again it was taken over by Tutankhamun and things are changed and went back to it is earlier rules. So, rule is like that rule is fixed and then if you following the rules that, then the norm will be continued for a very long time. Similarly, we have this 6 cannons in Chinese art, 6 cannons are 6 points that has to be compulsorily followed in traditional Chinese art. We have 6 limbs in Indian art, the limb they like the parts and that gives you the sense of the whole.

So, they are the compulsory rule to be followed in different traditions, so let us just see how they work in the traditions. So, there are rule that is set up to basically maintain a standard, so what we have is right we maintained us the standardized portion that is common for a particular tradition and also a particular time period. So, there are attends by Leonardo da Vinci's, we have seen that between man, what was said by Leonardo da Vinci's, where he showed that you novel is the centre of the whole body.

So, if we put novel at the centre, we feel that it is going the circular order and it is also very interesting to see that unlike the Greek idealism, Leonardo da Vinci's is proportion confirmed to it is individual experience. So, in fact individual experience it can also be standardized and that ((Refer Time: 03:49)) a man is a very good example of that.

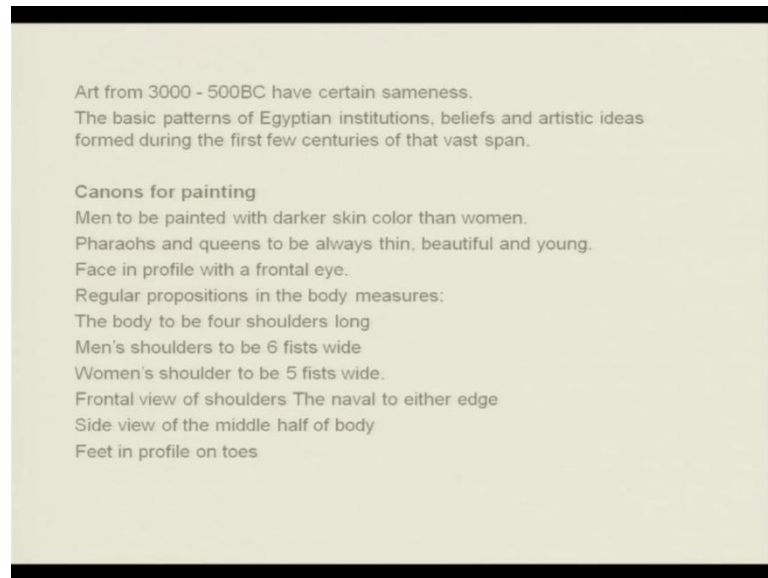
So, there are popular ratios which are like the standard proportions, one of them is like most popular one is perhaps is the golden ratio, where we just have a line maybe if this is the length of the line, then we make a section, we divided into two segments, where the first segment will be in the same ratio to the second and the second one will be into the same ratio to the whole. So, it is again the part whole relationship that is operated and for golden ratio, there are fixed formulas. So, you can mathematically solve the equation and get good result.

So, those things are possible and we feel that you know, if you following the golden ratio that fits to our natural sense of duty. So, what we know beautiful can be achieved through a golden ratio or whenever the golden ratio is followed in nature we find it to be very beautiful. Or perhaps just, because nature is following golden ratio everywhere, we find nature to be beautiful, we never say that the best part of nature is ugly.

So, our appreciation for nature is calculated through a golden ratio and we justify, we know why we like nature. So, these are there in front of us, the scientific and they are also put that way. So, however the modular ratio of ((Refer Time: 05:17)) is another ratio, where you know that there is another example of a standardized proportion. So, proportion can be standardized in changed in different particular time and we can also set a new standard and ask a group of people to follow that and set it up that way.

So, anyway let us also discuss and use Egyptian iconographic rules as a one of the example. So, I will just read out some of the norms from the Egyptian canon or Egyptian rules of painting in the following slide.

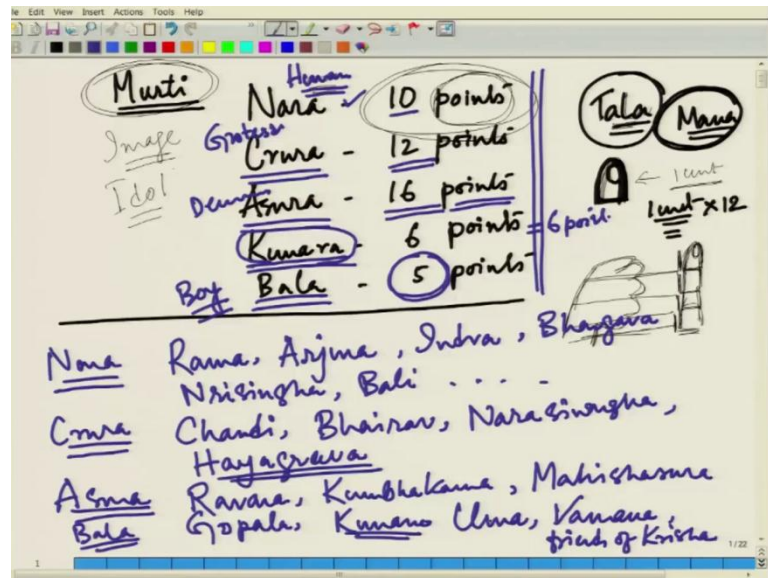
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So, canons for paintings in traditional Egypt were fixed, where men to be painted with darker skin color than women, pharaohs and queens to be always thin, beautiful and young. Face in profile with a frontal eye, regular proportions in the body measures, the body to be four shoulders long, men's shoulders to be 6 fists wide, women shoulder to be 5 fists wide, frontal view of shoulders, the naval to either edge, side view of the middle half of the body, feet in profile on toes.

So, let us also get an overview, how an Indian art has also dealt with their compulsory proportions and also some norms of family that had been an instrumental to establish iconographic identity of a particular character. So, things were highly standardize at the same time the knowledge was spread it. So, that it also initiate a very, very a common and effective communication.

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So, in Indian art, Murti or image, often I dol that is known as Murti, they followed certain norms. So, the Nara or the human being had 10 points, point was known as Tala and Tala is also measured to certain norms that is, a one Tala is like you know. If we take one finger, it is like a human hand and folded human hand is first divided into 4 hubs, one part of it is known as one finger that is one unit, this is as big as one part of a finger, so that is standardized as one unit.

Now, one point or what is like one Tala for measuring a Mana that is measurement. So, 1 Tala is 12 times larger than one finger. So, if we have 1 unit that is one finger, basically one forth of a finger, then one unit into 12 will give us one Tala. So, when we see the Indians sculptures that work out in stone and placed in different places, they follow the similar unit in the measurement.

So, all the human figures will have a measurement that follows 10 Tala or 10 point. Whereas, Crura or the grotesque images nothing have a 12 point, which is slightly bigger than the human figures, then we have Asura or the demons. So, the demons are of 16 points or 16 Tala, then we have the character which are like Bala, Bala is the boy of the toddlers, the young people.

So, all the young people will have 5 points and there is another category, who are actually not children or young. But, they have a young girl looks like, you know the

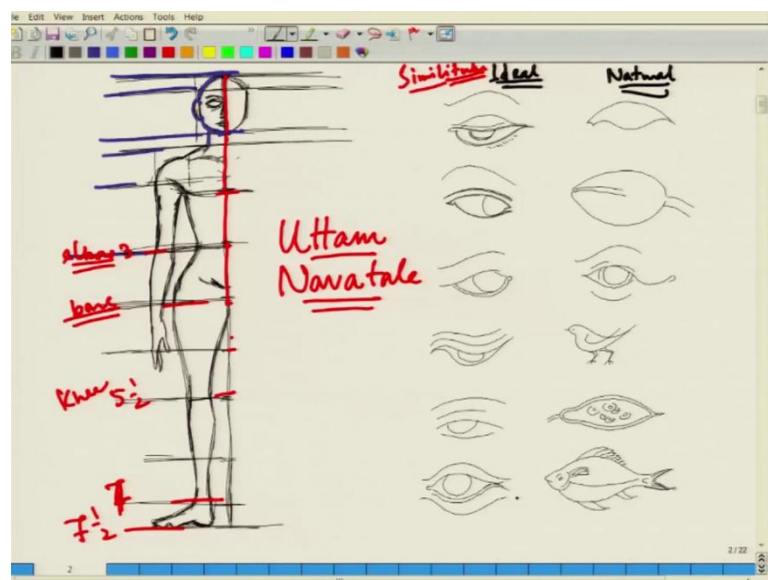
female figures who are delicate or maybe the doll fish figures which are not as big as a human being, at the same time there also not children.

So, should be followed a 6 point pressure, so these are the basic measurements and I will give you some examples from Indian mythology that this Nara will have figures like Rama, Arjuna they can be Indra by the king of gods, we have Bhargava there are characters like Nrisingha who is an inclination, then there Bali and so on and so forth. Now, for he Crura we have images which are ferocious, the exotic images.

So, we have characterized Chandi, Bhairav, Narasimha, we have Hayagriva where it is a combination of a human being and an animal form. So, this kind of dotes images of following another point which is in between the demon and the human forms. Now, the ((Refer Time: 12:14)) given from or the Asura follow a proportion and some of the examples maybe Ravana, Kumbakarna, Mahishasura and so on.

We also have a characters like the young Krishna, Gopala or the Krishna's childhood in this proportion that is 5 points and for the Kumara we can have Uma we have Vaman and also the friends of Krishna who follow the 6 point proportion, so that is how it works.

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Now, seeing in the picture is one proportional known that is followed in Indian art and we call it as I have just made one part of it to give you the understanding of how it

works. So, we can see that this part is used as one unit and the unit got repeated like this, 1, 2 whether chest come, then 3 the novel and also the elbow, 4 is a base.

So, in sitting figure, the upper part will have 4 units, then 5 and half or 6 will be the knee and then 6 and a half or 7 depending on the figure how tall the figure is 7 and 7 half that is a standard proportion that is known in Indian art as *uttam navatala uttam* means is good, *uttama* is good. So, that is known as ideal, so the ideal measurement we also get to see in the picture or another standardized norm where they are simili or similitude that is used in pictures.

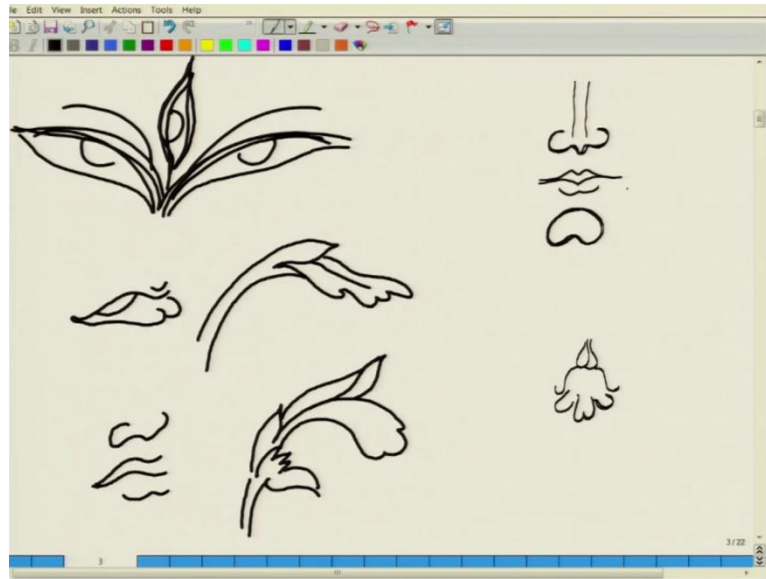
So, what we get to see here that there are eye conic representation of human limbs, so they do not look natural at all. So, they are not natural, but they are done with natural references. So, when we see an eye like this it also resembles another form that is taken from nature. So, what we see here is ideal and the references from nature, so we use a natural reference to categories an ideal form.

So, the inspiration for this particular eye is a lotus, so this is known as the *padmalochana* or the lotus eyed one. We have another eye that looks different, so we have the eyes in a shape that is more like the shape of a bird who is like more turbulent. So, it is an eye which is not as stable as lotus eye advent, so when we see a eye like that it gives us a sense of a young girl, who is not as come as the earlier once.

So, we see this kind of eye which is half closed, we have a lot of a Gandhara cultures for following the similar half close eyes that is more meditative and comes. Whereas, in eye which is like a small bird it is not as come, so we see that in young women princess there are young goddesses, who have this kind of eye which is more unstable, we also see reference like this which is known as *Meenakshi*, *Suman* is a fish.

So, a fish like eye will name the woman or there will be a eye conic, this is just in a eye conic representation. So, eye conic graphically they will be recognized as the *Meenakshi* or the one who has eye that resembles a fish, there are similar examples I will draw a few.

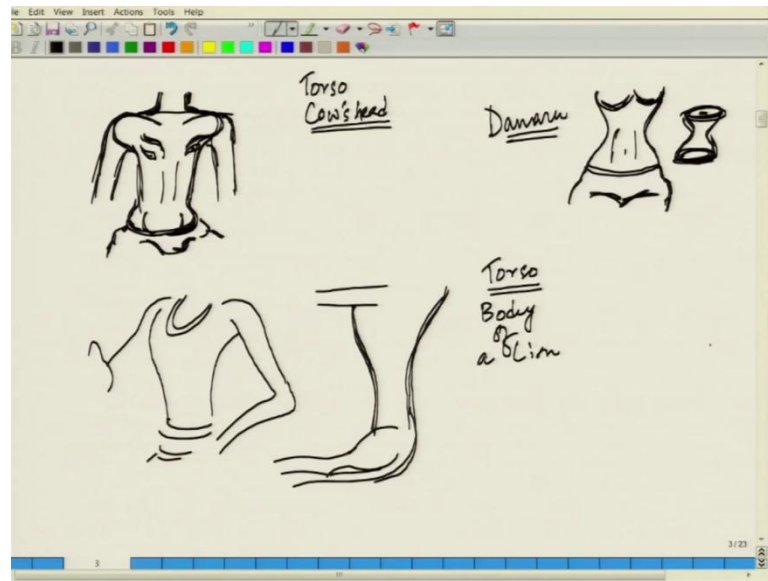
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One is like when you make the eyebrow that resembles a leaf, so you have the structure of a forehead that has a leaf like formation. So, when you see the lemon like eye brow that is another example that you have a third eye in between. So, you convert the leaf into two eyes from a natural inspiration to driving idealized form, there are other things also like there are lips that is found in Indian sculpture and they often have a formation like this, which is idealized and that has a resemblance with another form that is also found in nature.

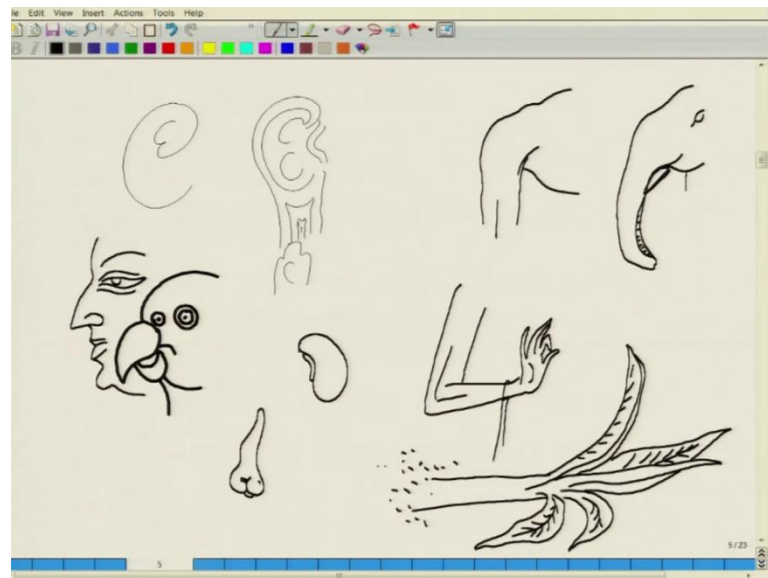
So, that is perhaps a formation of a bird or a flower and there are also other eye concepts. So, if we have a lip like this that can also reassemble another form, so they can be also a nose that may resemble a flower or a chin that resembles a kidney bean or perhaps a torso that resembles a cow's head or a torso.

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To resemble a lions body they can be a west, the shape of the west the mid part of the body especially in female figures that may resemble a musical instrument that is found in the hand of Shiva that is known as damaru. So, there are n number of possibilities to take natural reference and put them as inspiration in a standardized or ideal norm.

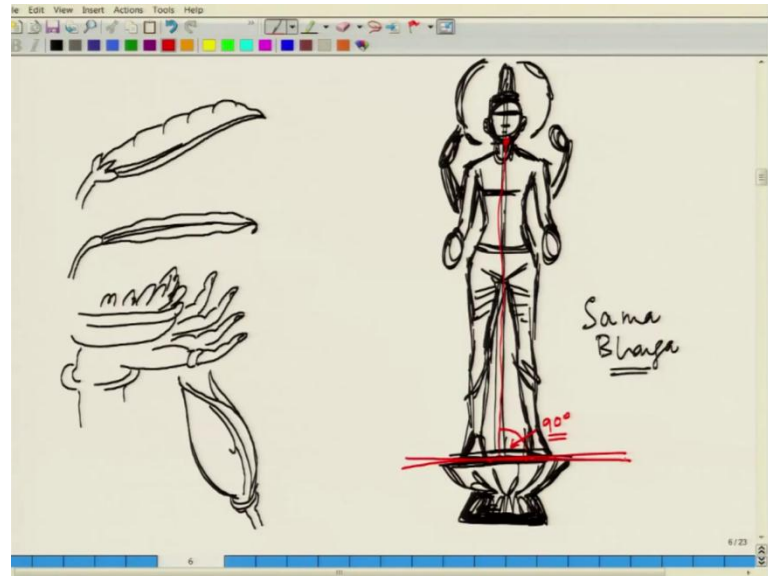
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Let us also get familiar with some of the similar things, where the nose looks like a parrots beak or the ear looks like a particular bird. The nose in the form of a particular

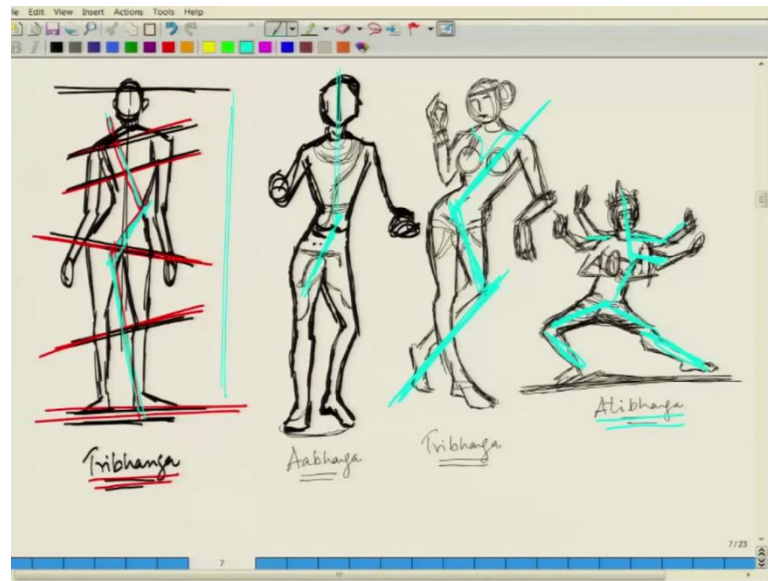
flower, the shoulder in the form of elephant trunk, there are also arms in the form of a banana tree where it un falls into the fingers.

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We have different categories of ports and bens that follow the human hand, so they are lotus and the hand resembles the lotus form. So, everything is derived from the natural forms, but they getting a new form. So, this is one gesture a posture that has a particular standardized bent. So, a particular figure can either stand in a position that is known as sama bhanga, where things are balanced in position and both the legs are distributed in equal distance from the centre. So, the central balance of the figure is lying here other top of the spine to this part, where the whole body balance is in 90 degree which is perpendicular to the ground.

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There are other postures, that is found in Indian sculptures following the same standardized norms. So, when we see a figure that is known as a Tribhanga gesture, Tribhanga is where the body is bent three times. So, we have this bent that is taking place only three times in the body, if this is the vertical line, then there are three breaks in this full body.

Aabhanga is another form, where the body is just a bit bent not much, now this is another example of a female body Tribhanga that is taking place. So, again we can see that the body is bent in a z like formations, so there are three points and this is Atibhanga, where the body is bending several times and several orders. So, more than three or four and many, so this is a Atibhanga or multiple bent.

So, there are certain norms which are compulsory in Indian iconography they are very similar to the western or maybe the Egyptians norms that whenever you are making a figure who is otherwise like either a god or super human, maybe some incarnation or some figure of some mythological importance. In their figure the artist is not actually free to do things of the choice.

So, every time there making of a figure like that they need to make sure that the figure looks young and they cannot be too young or old and they should be healthy and rogueries. So, it is like that life force has to be added which is again very subjective, you

cannot idealize the rigor that they want to produce in the human form that makes them life like.

So, you cannot actually make it a compulsory rule of provide a few elements to make some life like image. We can also play when we say that what is a beautiful, we have certain emotions that it should not look dead, a dead expression is nothing that we are exceptional visual representation. So, it has to be lively and then the norms of naturalism and idealism talks about a different thing which is also related to it that you know whether we are copying the life or we are recreating the life.

So, if you want to maintain the liveliness in a picture, whether we are following the nature as they are without any interpretation, without any artist distortions which is like simplification or exaggeration, we represent things as we see. So, there we move in a certain direction we do not interpret and we just represent, we see we produce and we represent.

So, that is the mode of communications that does not permit us to think match or simplify and then there are also knows where we standardize, we simplify, we exaggerate, we also take some natural resemblance and then try to produce something that follow some natural principal natural idea, but it does not look natural at all. So, we are provided with a lot of freedom, not know the basic criteria maybe the compulsory rule is that it should reproduce the life that is there in nature.

So, even in a standardization there are norms by there saying that it should look as at it is breathing. So, it should not look static and dead, so in a static formation in a two dimensional painting or a sculpture, we need to keep in mind that you know though it still though it does not have a physical life. But, you know what we do is we add life do it by natural formation or may be by idealization that freedom is given provided we reduced our life like image to produce a lot of life in the image that we are creating there.