

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

Lecture – 28

This is understood that all visual elements work as building blocks for visual expressions. But we need to understand them separately, so we will see now how line works as a building block for a formation. This is for sure, that a visual artist built images to communicate ideas by coordinating responses, feelings and many other things. So, there are different natures of line that we have discussed earlier, maybe a horizontal line.

In fact without seeing the thing by imagining a horizontal line, we get a sense of a calmness that is repose and also it is very, very inactive. The moment we bring another line which is in a vertical formation, that gives us a feeling of some potential of activity. So, a standing line or a vertical line it is not active, but it still gives us a sense that it is not a horizontal one, which is totally in a resting condition.

So, it gives us a sense maybe with some association with a natural formations that an outstanding formation will tell us that it has some potentiality of movement. Whereas, a slanting line, a diagonal line will be quiet dynamic, we will feel as if it is moving, it is unstable and at the same time it is in a movement. So, even with static line formation we get that kind of a sense and then by multiplying those different formations, we can generate multiple complex feeling and express that effectively.

Similarly, this is also true that when we say that you know these are some of the natural formations and we associate them with many other natural objects, this is also showed that you know to deny the fact that images can be constructed through elements. We also deny another fact that image that indicates that the image can also be deconstructed or dismantles. So, this is another formation when we come down to the dilemma of naturalism, idealism and that way we try to integrate them.

So, usually in the artist who believe in realism and they follow realism as there visual expressional tools, they will never support the idea or the notion of a building images. So, if the image can be constructed then it can also be broken into parts. So, the whole

idea of using line or using any other element as a building block takes us to the journey from reality to obstruction. So, let us see how we solve those complexities of visual expression and how we simplify it in our own ways. So, let us figure out how even the most in animated objects in nature can function in a different way that we look at things in terms of shapes and the shapes will give us a direction that is it is an integrated line formation.

(Refer Slide Time: 03:54)

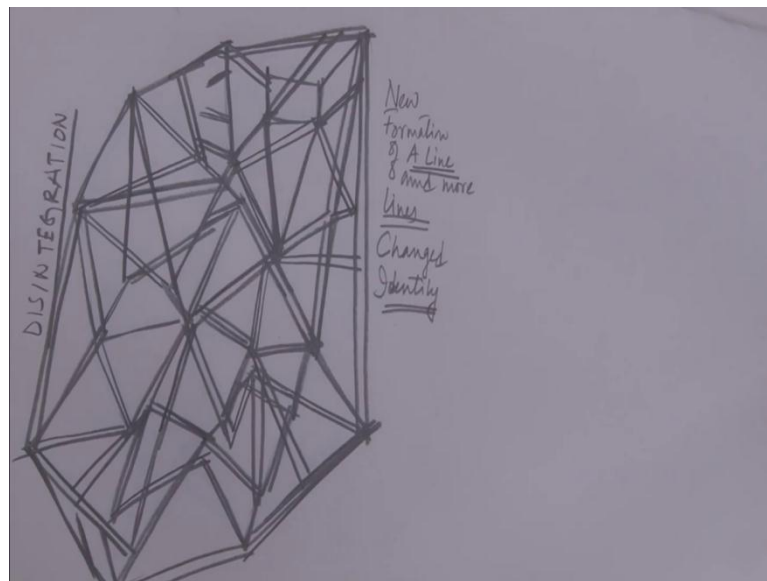


So, let us make a chair, a chair in perspective, now is this a chair, this is not actually a chair, this is the image of a chair. This is nothing but a few lines let us count the lines approximately there are 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21 to 25. There are approximately 25 lines that is gone at single go and they are done in a formation that gives us a sense of a chair and we start calling it a chair for no other reasons, but this.

So, let us call it a chair and then disintegrate the lines from this formation and see whether it can also be looked at as a chair in a different formation. So, we are again having around 25 sets of lines, so it still remains a chair, but it has changed it is angle and position. But, it still following a direction, the arrangement has not changed here, the arrangement is changed again it is smaller it is frontal, but still it looks like a chair it does not really lose its identity in this drawing.

But, there can be a deconstruction of the same lines, if you put them in a different order the same lines in a different formation the form of the chair may change drastically. So, this is how we look at an image, we dismantle it and we see how the line formation get reconstructed. So, here line was the factor that acted as a building block, we took a line and repeated it and we repeated it with some changing formation that has changed from here to here to here and at certain point it got totally changed in terms of it is identity. So, by different formation we can extensively work on the identity of a shape.

(Refer Slide Time: 08:01)

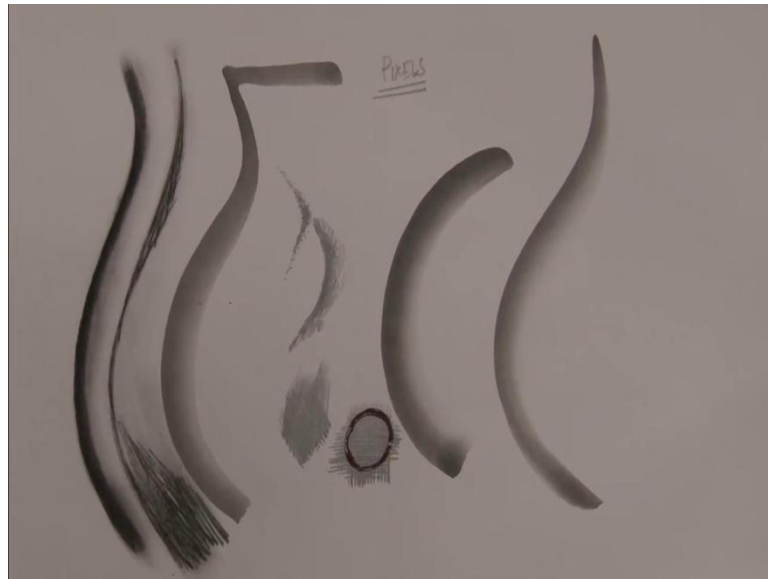


So, the same formation can be lifted again from a different direction, so you have one image formation. So, this is one example of that disintegration, now when we disintegrate certain thing we also have another duty to integrate them. So, we can integrate the forms with some bit of a continuity. So, we can always join the lines in several different positions in several ways, let us connect them and make them continuous.

So, we try to connect the images and integrate them into a form that has some emphasis either on a triangular shape or it gives us a three dimensionality, this is as a new formation of a line and more lines when we multiply the lines, what happens that we get a new shape with a changed identity. So, we no longer read it as a chair, we can totally dismiss the identity of a form by changing orders that is one way of looking at it.

So, even in a changed identity it may look constructive, as long as the harmony is maintained and there is a sense of continuity in the composition. So, that is the strength of using the elements as building blocks in our composition, our composition experiences a new dynamic of a formation and that keeps it going. So, let us come back and see another variation of how to use line as a building block in a composition.

(Refer Slide Time: 11:13)



So, that is a volume created by brush lines, but if we try to analyze the reason of the created volume which is otherwise nothing but the illusion that god created here that gives us a sense of a volume, it looks as if there is a rendering that gives it rotundity in the surface, but they are nothing but some lines with some variation. So, in this volume what we see that this is a volume which is created by lots of dots.

So, let us analyze this particular volume this is nothing but an integrated formation. So, dots are working as the single units to give it a structure. So, each dot is a single unit for which are working as a building block here and dots are also lines, as we say that lines are nothing but the moving dots and the dots move by multiplying. So, if we want some part to be darker, we put more dots, we overlap them we put them into a close proximity.

So, you create more dots you keep them close and that way one part gets darker, let us try another type of rendering to analyze this form. So, we are using line as a texture, this is similar to the concept of pixels that can be counted digitally and analyzed in a much more scientific and clear manner, let us have another category which is the more

common, like using strokes, using the moving lines as one unit understand the way we create the volume.

So, we are replacing this volume with integrated strokes, you want some part to be darker. So, you change the direction and overlap it or you do not simply change the direction and have a cross hatching line, a set of near parallel diagonal line, another set of near parallel line from a different direction a bunch of horizontal lines, a few vertical lines and then if we pick up some area from here like this what we get here is nothing but another group of dots.

So, by changing the order of the line, we get down to the formation of dots again that is how they are connected. So, here the units are more important to understand the delineation of a form, when we give sums merging effect somewhere. So, the contour and jackal line formation can also be mutually excluded, once we realize the purpose of it, once we know how they are builded up and we like by the time I think we work a lot, we get the capacity to analyze all the formations and that puts us into the understanding that what works as the basic building factor of it. Then we analyze all the forms into their elementary parts and that way we identify the element like lines or dots and all other formations they follow the same order.