

Elements of Visual Representation
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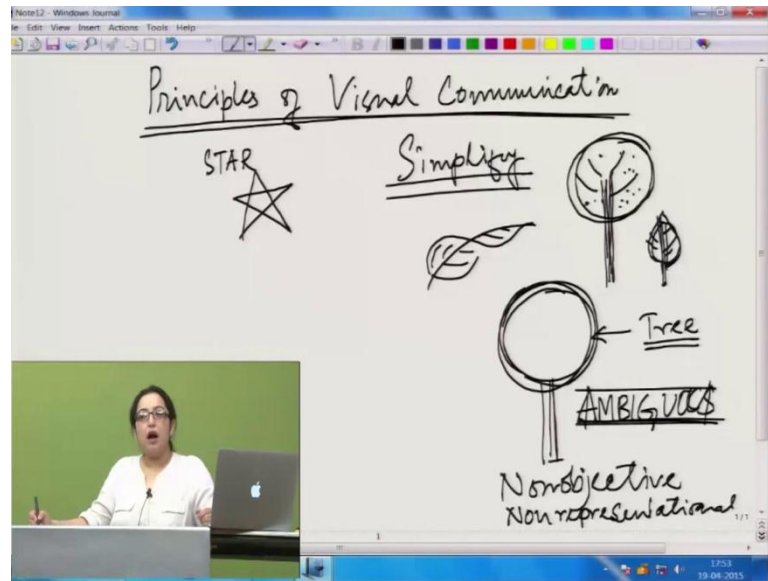
Lecture - 03

What makes things real, what looks real is something where we totally depend on the natural principles and laws to produce it, how it is, how we see things. Often, we behave like camera to capture things without using our experience, what it is in reality and we try to also impose certain ideas that you know, what it should be and what we know it is. So, what we see, we try to modify that and you know, if we go back to the history, after the invention of camera, there had been art teachers in art classes, who discouraged students like Renoir and (Refer time: 00:57) all the impressionist artists to actually look at nature.

For them, they believed in a fact the nature is actually full of imperfection, nature is not perfect in most of the cases. So, why should we look at nature, if that is full of imperfection, rather we should go to the museum and see the perfect statues that are meant with idol proportion and it is ridiculous to do something that is there in nature. But, it did not really stop there and artists, they continued taking reference from nature, they picked up the imperfection of nature and they considered it as a beauty.

So, the definition of beauty also kept changing from time to time, it faced a different dynamic altogether; that beauty cannot be constant. The definition of beauty is something in a particular time; maybe the renaissance beauty is different from the beauty of today's time. So, why should we fix the definition, why should we go with fixed notion; that is not what we are here to do. Now, something like from there, let us try to understand, what is that naturalism and idealism.

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Let us talk about the principles of visual communication. So, it is very important to decide, what style we are adopting here. If we want to stick to how things are there in nature or just keep things as like as a photographic reality; that is one possibility, but you know, we often try to generalize things. So, let us see, what is idealism? Because, idealism has many phases idealistic things can make things very, very simplified.

So, you simplify one object that comes down to its basic form, so you basically extract the hidden ideas from a form. So, if you see a tree in nature and you try to artistically show it to make it stylized, it can just come down to the basic circle and a vertical line as it is trunk. So, this is also one example of an ideal tree; that how the ideal tree should look like. A leaf should not look like, if this is one example of a natural leaf; that is twisted turned and like it is not in a perfect shape. A perfected leaf should also be like a typical motive to express your ideas.

So, a leaf when idealized can be dissimplified and it is applicable to many other forms, like the previous star, may look like a star. So, this is one way of idealizing things that you simplify, you extract the hidden design, you come up with a form and you know the form through this symbolic and simplified pattern. We can also distort elongate things and elongate each and every aspect or make it take dwarfish. You can take many other aspects to stylize it to make it idealized and that can also lead to obstruction.

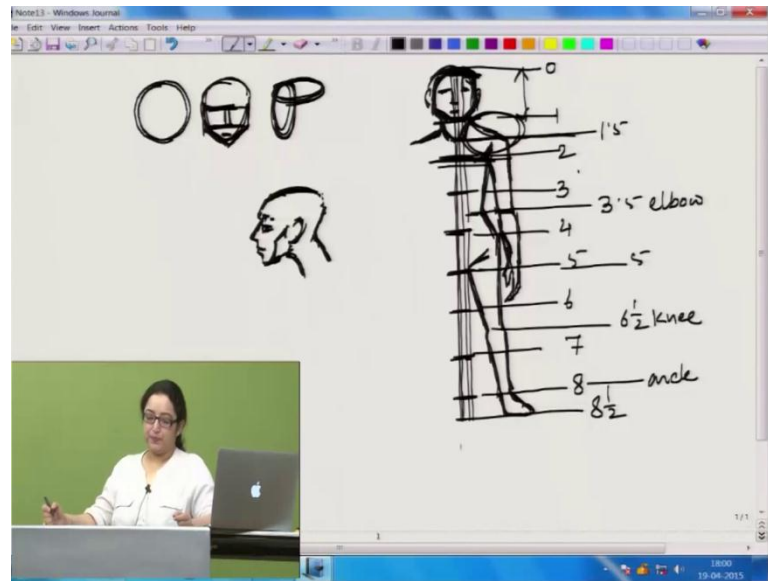
There is also a saturation point that you know if we recognize a circle and a vertical line as a tree, then after a point, it may not be recognized as a tree itself. So, it can also become highly ambiguous. So, this particular form has a lot of ambiguity, you may not read it as a tree, this is too simple to understand it. So, the form in a way after a point if it is oversimplified, it may also get highly saturated and you may not read it as the image is.

So, slowly it becomes a form; that is non objective or non representational and that is how, we derive from abstraction from realism. But, there are many other ways to drive to abstraction; it can be pure abstraction with no natural reference at all. So, we will come to all those ideas slowly, let us see, how we idealize a form. Let us take a human figure as our example, which is something that you know not all human figures are equally tall, equally wide and equally formed.

But, when we call it a human figure and we use the human figure for our use, we need to somewhere idealize, you make your own cartoon characters, you make figures, you make characters that will again like that becomes a reality for many. So, how to go about it, let us just take it up as a demonstration and I will just tell you, how to follow a particular proportion, you fix your proportion and you make your human figure.

So, here as a principle, I am following a particular proportion of my choice, I am not going for the Michelangelo's proportion of renaissance or anybody else. I am just try to harmonize it, I am just going by a common neutral proportion of a human form.

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So, if this is like how the person is standing, let us make a head for the person. Again, when I say head, if you are trying out with me, do not make it look like a circle, because our heads are not like this, they are basically a combination of these two circles. So, from a front view, it should look something a little different like this; that is a human head. So, when you are making the frontal head, make it slightly ovalish, make a top of the head the crown and also the lower part of the head.

And also like, I will tell you to make a jaw line, so that the head looks like a head and you can also divide it into many different huffs for your convenience. From a side face, the head should look something you know in a profile; that this is the front head and this is the top head and you must place an ear in between and that will give you the sense of a skull. And the nose should be placed here, the face should just go this way with the neck at the back of the head. And now, you also know how to place the eye here and maybe a cheek bone.

So, let me just erase of what is not needed. So, let me take a small eraser and erase out certain part, which is not needed. So, feel free to use the blocks and formations and that works as a building block for you and slowly, you may remove, what is not needed and that will give you a confidence. So, in a frontal face, you make sure that, you have a face, which is let us clear off some space for the drawing that we are going to perform now.

So, this is the head of the person, let us measure it as 1 unit and you keep on measuring the same thing and go making more units like this, there can be many more units. So, to begin with this is our central axis of the figure and this is the head. So, as we say that, we are not making the head too strategic. So, the head should come somewhere here and let us take head as 1 unit.

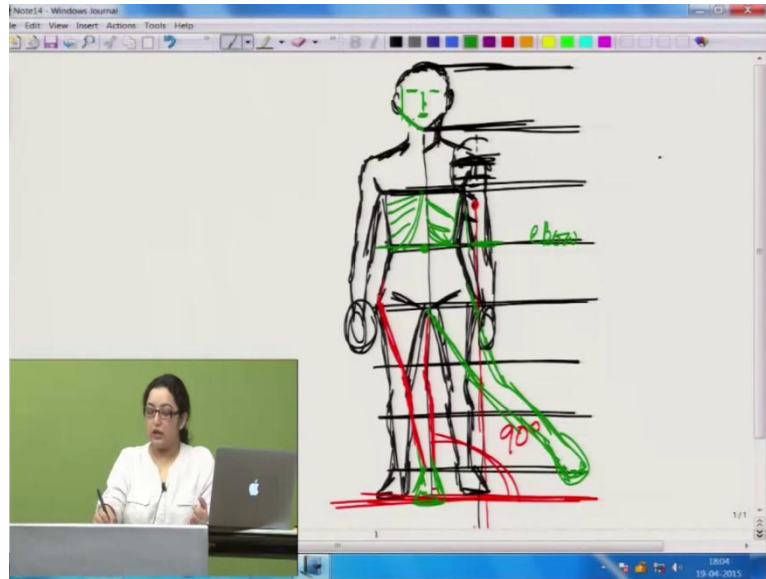
And the body should be, if this is a 0, then this is 1, 2, 3, 4, 5, 6, 7, 8 and maximum 8 and a half; that is almost a renaissance proportion. So, we do not need all so many things the human figure should not be taller than this. Now, let us have a measurement, a standardized measurement. So, you may feel that, if this is a neck, you just go for a symmetrical drawing and the neck should come here, but that is not the level for the shoulders.

So, in a standing figure, you must know that, the shoulder must come from here and to get the thickness of the body, you may have the same measurement as another unit make it lie down here and you know, what should be the thickness of the body. Now, this part where it comes here, the second one that should be the area of a person's chest. So, the chest should come here and the 3 and a half part is very important, because that is the waistline, from here the body can bend.

So, if this is the waistline, the elbow should also align to it and again the 0.5 is important, because this is where the body will split and that is the base of the body, 6 and a half, let us see, where that is the knee joint. And then, 8 is the ankle, knee 3 and a half is elbow and that way you can always remember it and 8 and a half, because of the foreshortening. So, the foot that I am making here, it is fronted. So, it gets foreshortened and then, you make the rest of the hand and that way, you can idealize your figure.

Now, this is one way of making it and you can make the rest of it. Let us follow the same proportion and keep on drawing the figure. We can also take another body proportion; that is slightly longer, we have the freedom to do that and that is all about idealism.

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So, this time I am going a little more free with that, you have the head, which is like a oval, which is also like this. So, let us give it a good shape, we must not think much, because we are not working on a diagram, it is just a human body and we should be as free as possible. So, this is our figure, let us again take the measurements of the body, make sure that, they are equal, you can go on and on and on.

But, now we know this is a chest, the elbow, breast, the knees, the ankles and the feet, the lower hand and this is like the formula to get an idealized human figure, standing in a relaxed gesture, it is in repose. There are quite a few things that we need to also keep in mind, while making a idealized form; that is that what if the person is standing on one leg rather than standing on two legs, where should the balance of the body come.

So, if the leg is shifted or the person is standing on the leg, we should position the leg by shifting it into this part, where the body is basically positioned in a like in perpendicular to the ground. So, we must consider that the part here should be aligned to this body part. So, this point and this point should come in a 90 degree view and that way, we can make the body stand in many different way, we can keep the other leg even free, totally free. Like you know, when a person's does scattig, you bring it here and keep the other leg free.

We need to just make sure that, you know the belly button part, where also our rib ends from where you can bend the body should be aligned to the elbow and that is very

important. Because, unless we have this alignment properly, it would not look like a man, it may just look like an ape-man. So, visual art has diverse approaches, it uses elements to convey meanings, it allows elements to overpower meaning.

It follows natural formation, it corrects nature, it depicts how it is and it also determines how it should be. It multiplies, it repeats, it constructs, it also distorts artistically, it may simplify or it may complicate. So, let us understand this aspect in the next lecture that what is natural and what is real and what is idealized and what is the connection between the two.

This is very important to understand that to know, what it is and what should be other different things and often, we are baffled with the different styles; that is primarily trying to constantly struggling to get this ideas right.