

**Elements of Visual Representation**  
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**Lecture – 05**

Visual harmony is an essential need as far as the composition is concerned. We cannot do without visual harmony, because you know when we talk about the form and content, we have another very important consideration that is the context in which context it is getting made. If we have a context, that is not consistent in a visual image, then we read it as separate visual expressions. And when we really want a unified expression or we read one idea as a single unit, we need to take care of that and we actually need to be very, very careful about maintaining the context of it very clear. So, let us explain what the context is?

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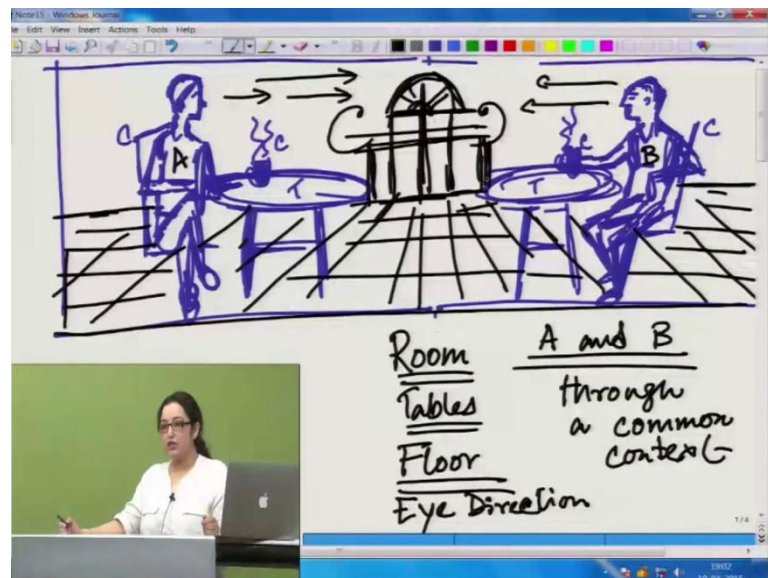
Now, in this picture, if we take it as one example, the context is a dancing floor and that too in a moon lated night. Now, there is a moon whatever that might be symbolizing, so there is a moon and there is a dance going on, there are the reflections of moon on the water. There is a dark blue, sky that is suggesting a time that is a night time and that is the context of this picture.

Now, when it is night, unless there is some suggestion of artificial light, we cannot just say that it is a night scene. Because, if we say that this is like a night scene, it has to look as if it is a night scene, it cannot have a day light at any part of the composition. This is also true that, if we break the composition in two different halves like here, if I use a color which is otherwise not present here, we divide this composition into two halves. But, still we see that there are images that are complementing each other.

So, if we have a white, we also have a black, we have a black coat a male, we have a red, a female and that way, we have imageries that are duly complimentary with each other. Now, we also have the position of this moon and the moon beam. The reflection that we were talking about on the water positioned slightly of centre. This is not here, instead of positioning the moon somewhere the, it is at center, the artist has purposely deliberately shifted it a little bit.

So, that the idea of the figures, the main characters of this composition, the couple who are enclosed into themselves into the dance, they work as a central point. So, that is how the pictures are conceived and that is how we plan out things. So, let us take some examples which are not as proper as this.

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We may think of creating two characters, like if this is our frame, then let us place the characters somewhere here. So, he is a man sitting, it is a table, so it is an interior, it suggest, he is also drinking a cup of hot drink. We may turn the face put, to put the

character inside the composition and hence have our attention inside the composition. So, this is our seated man, he is sitting in a chair with a cup of tea or coffee. Now, this is one part of the composition, but this is not a complete composition.

If we have another character here, who is sitting here in the same location, in another chair in a slightly different posture beside the table with another cup of tea, this is a two character in a composition. And we can always see that, you know there is no reference point, there is no background, there is no common context. We can divide this whole picture into two halves and easily say that these are two different paintings.

But, they can also be harmonized, because mentally we connect them, there are quite a few common elements, maybe the chair they are similar in both the composition. The table is also similar in both the composition, it is a same cup of tea that is there in both the composition and two people they are almost facing each other. So, by eye direction, by many other means, we could create the harmony, though the context is not simple or at all present.

So, there is another way to harmonize it, if we want to give it a proper context, that two people they are sitting in two different planes, they are not known to each other. But, there somehow starring it with each other and like they are starring at each other and that way they are getting connected. So, a connection can be also made simply through the eye direction, we have this tendency to follow eye direction.

So, we can clearly make out that this person is looking at this direction and this person is looking at this direction. So, our attention is going somewhere at the middle and in the middle, we can easily place an object that is a door that is centrally located. But, that gives us a sense as if this two person is there sitting in a same place, we can hence make the suggestion of the floor in perspective as it comes closer to us.

So, this two person they become a part of the same context, so if we name him A and I name the other one B, A and B gets harmonized, they relate to each other through a common context. And what is that common context, a room which is common, the tables that are common, they share the same floor and they are not although sharing the cup of tea, but they are looking at each other. So, it is the eye direction that creates a formation, which we say as you know a C and a reverse C that puts them together and that gives us the connection.

So, finally we will have to keep in mind that the whole should dominate over the parts. There should be some wholeness, some holistic approach towards our composition and we should organize our visual arrangements accordingly. So, we may have elements that are diverse in nature, but it is completely on our own, how much experienced with our and how, well we can integrate them, we can put them together.

But, unity is almost next to a rule, it is a compulsory rule. If we do not follow any other rule in visual art, we cannot just avoid unity and if we just decide, you know in our mind that the, our composition is going to be harmonious and unified, we can skip all other rules. We just can get away with anything that we do not like to have in our composition, provided it is unified and we, it does not basically let us concentrate on small little parts and puts us to the whole and that is the idea.

So, the next lecture we are going to discuss certain other things, which I suddenly feel it is very important in this context, that we have been talking about the visual arrangement, the visual elements, so far. And as we proceed, we are going to go deeper inside the detail of all elements and use of them. But, before that it is very important to just get some idea of, what is the method and what are the materials that support our method of execution, that is the material consideration and that is a must, we cannot actually do without it. So, in the next lecture we are going to discuss about the method and material and the number of possibilities to add new methods, new materials in our go.