

Visual Literacy

The ability to recognize and understand ideas conveyed through visible actions or images.

(Merriam Webster's Collegiate Dictionary)

Visual Literacy relates to the ability to understand and use images.

What is graphic representation?

Representation and Communication

Illustration

Pictures

Icons

Symbols

Figures

Diagrams

Animated visuals

Instruction Strategies

Orientation/anticipatory organization

Information Chunking

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To question the assumptions made usually on the tradition (1400 to 1900) of European Painting.. The way we see them today in the second half of 20th C. and the first half of 21st C. in reference to the situation that we are living.

The process of seeing a visual is less spontaneous than we tend to believe. The large part of seeing depends on habit and convention.

All visuals from convention have used the convention of perspective.

Perspective centers everything to the eye of the beholder. The message that travels in. The appearance is called reality in art.

PERSPECTIVE MAKES THE EYE THE CENTRE OF THE VISIBLE WORLD.

But human eye can only be at one place at a time.

It takes the visible world with it as it walks.

With the invention of camera appearance just got travelled across the world. It was no longer so easy to think appearance is always travelling to single centre.

Illusion of space

Devices to show depth

Size



In this painting by George Tooker, we see the differences in size of the various figures. This immediately establishes a sense of pictorial space. We know the smaller figures are not tiny but are simply farther away.



Even in abstract or semiabstract patterns, the spatial effect is more pronounced if the same shape is repeated in various sizes. The device works less well with different shapes.

Artists in the past often ignored size as a way to show spatial location. Size was often used to denote some conceptual importance and not to indicate how close or far away the figures was spatially. This is called **Hieratic Scaling**. Thus deities, angels, and rulers might be shown in the arbitrary large size to indicate their thematic importance.

Overlapping



David Hockney
Mr and Mrs Clark and Percy
1970-1

The Little Street (1657–58)
Johannes Vermeer



Whistler: ritratto della madre



Overlapping is another simple device. A good feel of space can be created by it even without making much scale difference in different pictorial elements.

Vertical Location

The higher an object, the farther back it is assumed to be.



Aerial Perspective

Aerial or atmospheric perspective means the use of light/dark to show depth. The value contrast between distant objects gradually lessens, and contours become less distinct.

Faraway objects appear hazy.



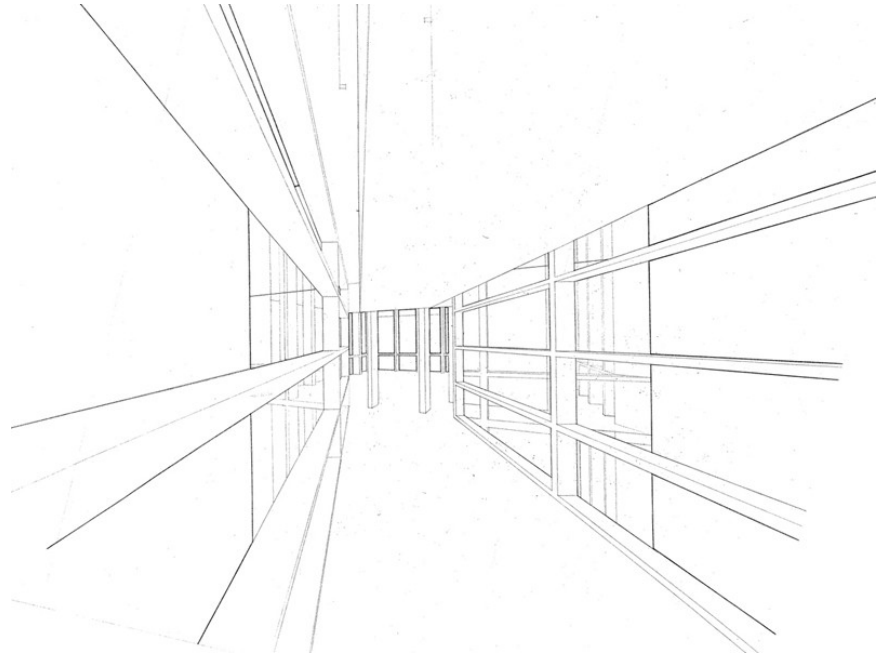
A feeling of spatial recession can be achieved simply by reducing the size of objects as they apparently fade into the distance.

Spatial recession can be made even more effective if the receding object blend more and more with the background.

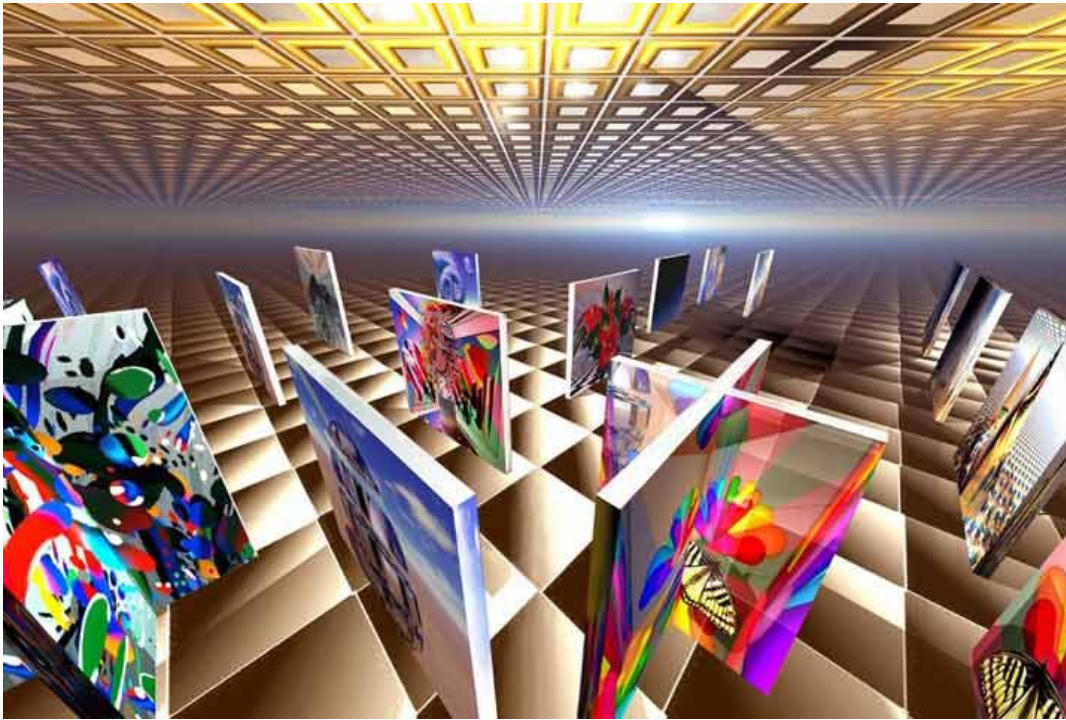
Linear Perspective



Jan Vermeer's *The Music Lesson*
(painted in 1662-1665)



As parallel lines recede, they appear to converge and meet at some point. One/two/multiple point perspectives are the way outs to create a great sense of depth with due perfection.



Multiple point perspective

Perspective acts as a unifying factor, with all lines receding to a common point, it automatically organizes these many trapezoidal shapes into a coherent pattern.

Most importantly, linear perspective is a tool to employ when appropriate and to ignore when wished for the sake of both expression and aesthetics.

Amplified Perspective



James Montgomery Flagg. World War 1 recruiting poster.

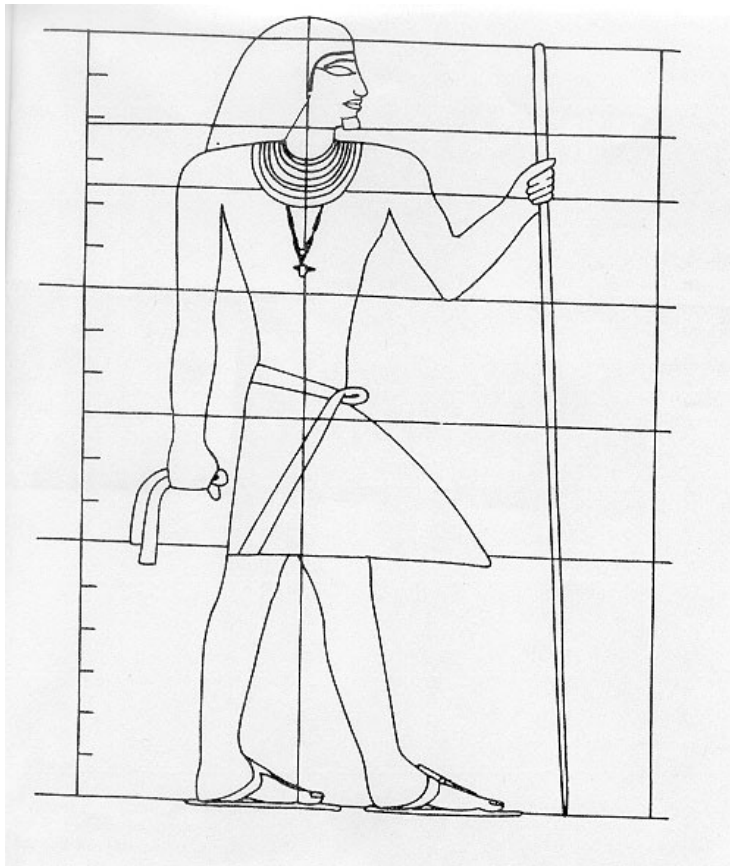


Salvador Dali.Christ of St. Jhon of the Cross.

- In order to introduce a dramatic dynamic quality, many artists have introduced Amplified perspective in their visual.
- This effect is mostly created by ***foreshortening***.
- This unusual or uncommon view creates the excitement of watching the visual.
- With this very device, the spatial quality becomes the most eye catching element.
- Viewer enjoys the dynamic pull devoid of a static, frozen quality.

Multiple Perspectives

Another interesting device, where the aim is not necessarily to reproduce the visual image, but to give a composite image combining the most descriptive or characteristic view of each part.



A profile (side view) with a front viewed eye for example, a front view torso, with a side view of the legs and so forth.



This device has a lot of significance in a way, that, it is so much different from the photographic reality.



Braque, The round table, The items on the table top are simplified into basic shapes, are shown from different angles to give us the most descriptive view, or views, of each individual items. It shows the table's top view as well as the table stand in one frame, unrealistically, but effectively, with a fresh approach.

The cubist artist clearly employed multiple perspectives in his still life.

This aspect has been meant to give a more subjective, conceptual view of forms.

Oriental Space

Isometric projection

Traditionally, oriental artists did not make wide use of linear perspective, the lines, instead of drawing closer together, remain parallel.

It helps to show a greater amount of space in the given frame.



Torii Kivomasu.



Isometric projection

Frame restriction; open/close form

We may or may not restrict our visual in close frames.

Closed forms are formal, structured in appearance, while, open forms being not so common gives a casual at the same time special, momentary feeling.



Plane/Diagonal Recession

Showing recession diagonally create more drama in the visual space.



Spatial Puzzles

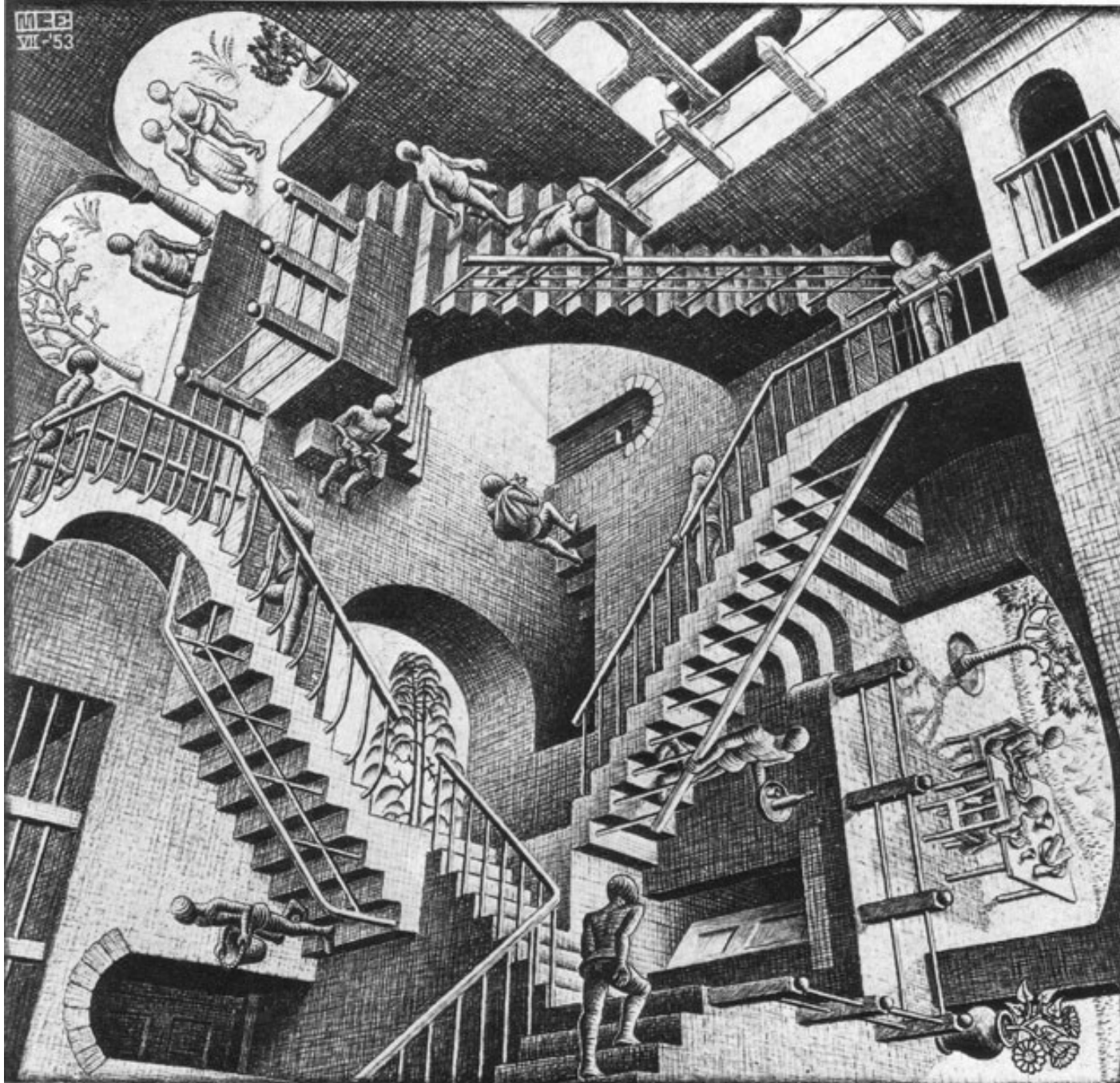
- Distorting image to confuse viewer for a change, to add some humor.
- Creating ambiguity in space
- Creating a space far from visual reality, may be surreal in nature, without any detection of mistake in the technicalities.



David Hockney 1975



M.C. Escher



M.C. Escher

