

The background of the slide is a mosaic of numerous small, square tiles. Each tile contains a different piece of artwork, primarily in a watercolor or soft-painted style. The themes are diverse, including abstract shapes, floral motifs (like pink and red flowers), landscapes (like a blue sky with a white moon), and natural elements (like green leaves and a yellow bird). The colors are vibrant and varied, creating a rich, textured visual field.

Reflections of Nature in Imagery

Project III

A Report on

Reflections of Nature in Imagery Project III

Submitted in partial fulfillment of the
requirements for the award of the
degree of *Masters of Design* in
Visual Communication

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Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included, I have adequately cited and referenced the original sources. I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/ source in my submission. I understand that any violation of the above will be cause for disciplinary action by the Institute and can also evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed.

Signature

Name of the student: Maitreyee Sanjay Nilawar

Roll No. 08625007

Date:

Approval Sheet

The Visual communication Semester IV Project 3 titled 'Reflections of Nature in Imagery' submitted by Maitreyee Nilawar is approved in partial fulfillment of the requirements for the award of the degree of Masters of Design in Visual Communication.

Guide : _____

Chairman : _____

Internal Examiner : _____

External Examiner : _____

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Appendix B - Limbs of Paintings

Abstract

The project is an attempt to understand my approach to painting. It began with a study of my earlier works that included textile motifs using forms from nature.

During the project I explored using acrylic colours and creating images that were not entirely pre-meditated.

Some Notes on My Work and Approach

As a painter to express his/her thoughts through paintings. As being a student on visual arts I was able to express myself through my paintings but it was very tough job writing about it. There may be many flaws in my writings.

I am used to creating images from early times and I am confident of expressing it well but my writing, which I started few months back is not that good. So I have written this report in a question answer format, the question which I had asked during the process, so I feel that this process will be easy to understand for the reader to grasp.

How the project evolved?

The project evolved because of my deep interest in drawing images related to nature.

Before the project started, I was in some sort of depression because of which I had lost all my interest in learning design. I had lost all my passion and inspiration for creating something new. I used to feel that I would never be able to draw anything unique again. And what I knew already, I did not want to repeat. My fountainhead of creativity seemed to have dried and nothing new was coming out. During that phase, I used to feel that I was not worthy of being born. I had come to believe the futility of life as if. I was so mentally and spiritually bankrupt that I had no courage left to start my life anew. My daily routine had got terribly upset and I found myself feeling lethargic throughout the day.

Then, one day, I discussed this problem with my guide. He advised me to throw myself in work ceaselessly, without interrupting. I was asked to work more than 8 hours per day compulsorily. Since I had no passion left for creating anything new, he asked me what

I used to like and draw earlier. I showed him my previous work which consisted of mostly images related to nature. These included mostly floral patterns. So he asked me to draw what I liked. Even if the output was repetitive and not so good, I should focus myself on drawing just what I liked. The main motivation behind that was to pull me out of that depressing phase by keeping me busy with the drawings that I liked to draw. As he was working in the clay studio, he asked try working with clay.

(as shown in Image 52)

I made several clay slabs in three days with images drawn over them. I started taking pleasure in creating. It was then that I was suggested to stop doing repetitive work. After some time I shifted the medium to paper and started drawing images on that.

I kept on drawing for around three days whatever I felt like drawing. I was happy not because I was creating something new rather I was happy because I was working. My drawings were inclined towards nature paintings. I enjoyed drawing images from nature.

I was asked once what would I like to spend my time if I am locked in one room for full four days. I replied that I would be happy with photo-ink colors. As I knew the basic property of that medium so I was confident that I will get engrossed working for days and night continuously. He asked me then to explore that medium and create images in that which I did.

(as shown in Image 34, 36, 37, 41 and 50)

I painted a few images and they looked all like a pattern. I was told that if I did not feel any monotony towards creating such images, then I could continue, but felt that the pattern was being repeated, then I should try to create something new.

I analyzed my situation and my process of drawing hard. It

was very hard for me first to grasp what I was being told. I found it quite hard to break away from the pattern that was emerging from my drawings. I found that most of the images that I drew were created to look pleasing. I was unaware that there could be my perspective also in drawing images. I used to draw only to please people. I had developed the habit of drawing in the same manner and never realized that there would be other paths too. For example I like drawings flowers and leaves but I never tried just to concentrate or make my focus more deeper to show the details of both things.

On reflection, I found that while drawing, I used to focus on form only which I would later fill with color. Even this form would not be unique. These would mostly be floral and leaves. This did not, therefore, give the feeling of creating anything new. So, I changed my focus and medium and started creating images in acrylic colors. I changed medium because each medium has its own limitations. The forms were still inspired from nature, but now, I drew trees, landscapes etc. May be my focus was wider. So I use to explore in my observation too. Sometimes I use to look at details and a particular form like flowers pollen grains, the stigmas, the calyx the turning of the petals etc and sometimes I saw the whole bunch of flowers with creepers and birds sitting on them.

(as shown in Image 1, 9, 11, 15, 18, 20 and 31)

I drew around 8-9 images and when I showed it to my guide, he felt that again a pattern was being emerging. He asked me to continue explore images.

I then started doing copy-work. I started redrawing images that I liked in acrylic. These images were nature objects like moon, lotus leaves. (as shown in Image 7 and Image 5 respectively.) While drawing these realistic images, I got sensitive to various aspects of the form like shading, texture, color, reflection of light etc which I used to overlook earlier. Though, I drew only two paintings in that format, my guide felt that I was progressing. Even I was finding the growth in myself because the skill of observing was getting developed.

Feeling excited and confident I moved on to bigger canvas. Earlier I used to draw on quarter size paper, now I started drawing on large size paper. I redraw the lotus leaves painting on larger paper. I was able to capture the particular form of the leaves and reproduce it on the paper. This form was imprinted in my mind from my earlier work. In this version, I made some additions, though. I added the roots of the lotus and a flower also. I myself felt my focus changing. I was moving from superficial forms of the things to subtle aspects of them. I was able to imagine a composition of the forms which I use to observe them independently. Like in previous painting I just drew the leaves of lotus but then the roots and flower was addition to make that image beautiful and interesting. (as shown in Image 2)

During the process I tried different type of experiments like changing my perceptive, medium, representation and also the way I use to think. Whether I use to observe something and then those thoughts get processed in mind and then coming on paper or just closing my eyes and meditating for few minutes etc. So another experiment in representation I tried very first time in acrylic. These work were drawn spontaneously by me. (as shown in Image 22) Seeing them, my guide asked me to concentrate on images that were not pre-thought. I drew many images after that some were pre-thought and some more spontaneous. (as shown in Image 3, 4, 6,8, 25, 26, 27, 42, 49 and 51) As I said earlier that I like drawing nature I continued getting inspired by it. I was following the path of bliss which I found in observing in nature and expressing it on the paper.

During these days, I found that whenever I came to my room from outside, my mind would be too cluttered with a lot of images, which I found interesting. To relieve my mind of this jumble, I started meditating. The image I would get after meditation before painting, I would find quite appealing and would draw that image only. These images emerging out of my meditating experience were unique, and joy to draw. I would feel elated while drawing these images. I would feel quite relaxed after that. (as shown in Image 14)

After that I observed my work then I discovered that again I am on the verge of making a pattern in my paintings because they look good and also they were interesting but I wanted to explore as much as I can.

So I changed my way of expressing from flourish form to angular. It was an experiment to find out where my thoughts can be expressed in better way.

I continued this process for quite some time. Simultaneously, I drew some flowers which I liked very much. I explored various media in drawing these images, from acrylic, oil-pastels, photo-ink, poster colors etc. Of all the images, I liked these images most, as I was more connected to them emotionally. I found my colour sense having a lot of potential for experiments which I did. This happened because I have overcome my fear of using high contrast combination, and was able to explore more colour schemes in these images, and took advantage of my natural ability of harmonizing the different colours. Along with me, I found my peer group also pleased with these images.

While drawing this, I found that I looked at nature itself as a form, capturing its positive and negative aspect. And when I drew the abstracts, these positive and negative spaces used to emerge in various ways. The final image that I drew would be first filtered through my mind unconsciously and spontaneously emerge on paper later. I did the color experiments in abstracts also, which I enjoyed a lot.

I did another study too by copying completely the image done by another artist because I liked the way he had drawn those images. I did this so to observe what type of observation those artist have done. In these paintings some are related to nature and other 2 are human figures. (as shown in Image 53, 54, 55 and 56)

These Images are digital created by Pentablet on Photoshop software.

My overall experience is that of a transition from a depressing phase to enjoyable phase which could be possible by my drawing. While drawing I was able to feel that I was connecting to my inner mind. I was able to discover what I like the most, where I can experience the delight. I learnt the skill of observation.

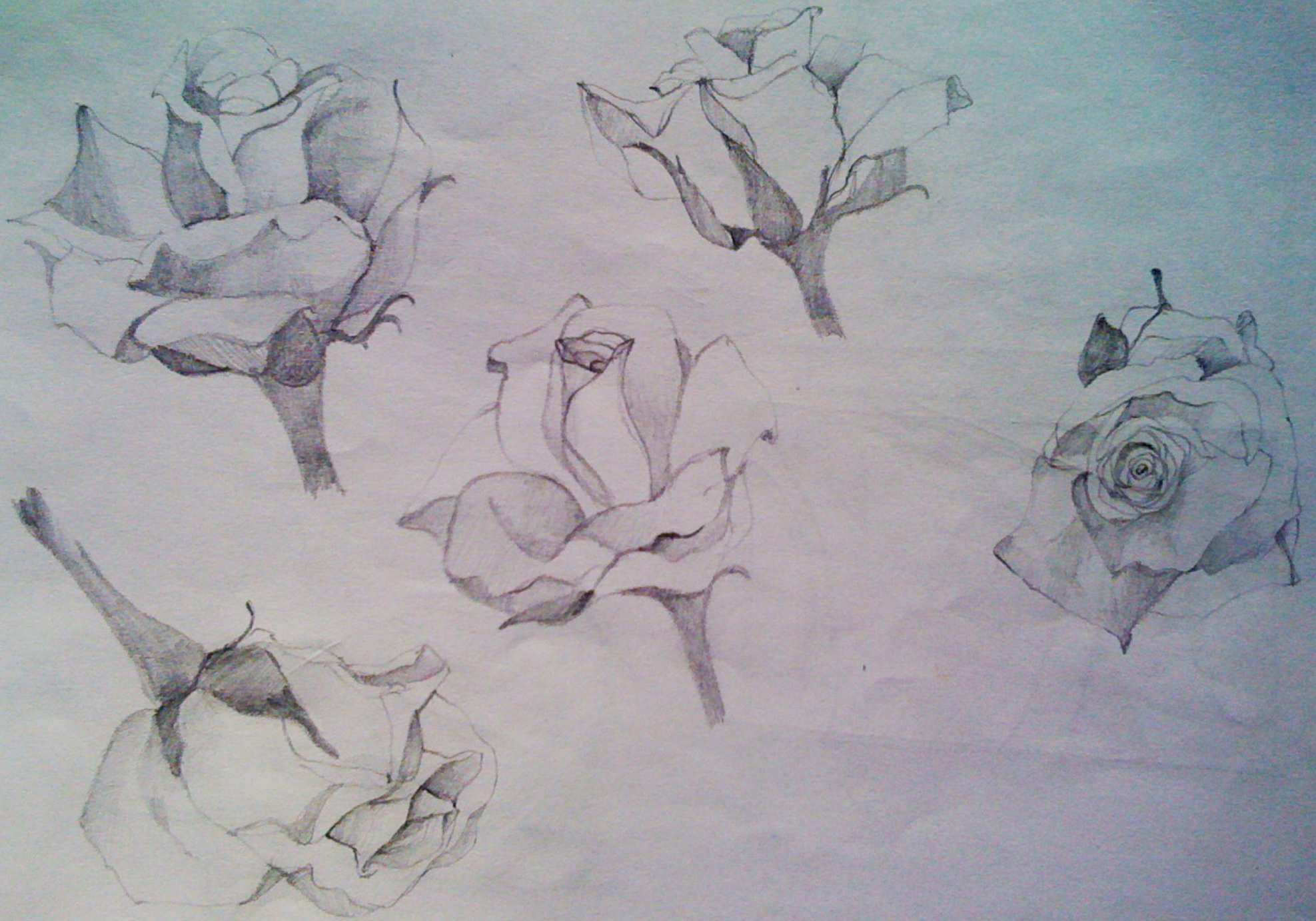
Early Work, Textile Motifs

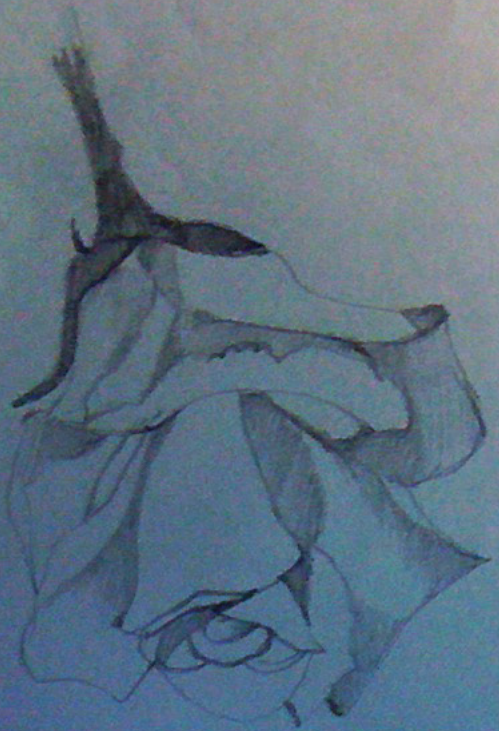


Clay Exploration



Sketches



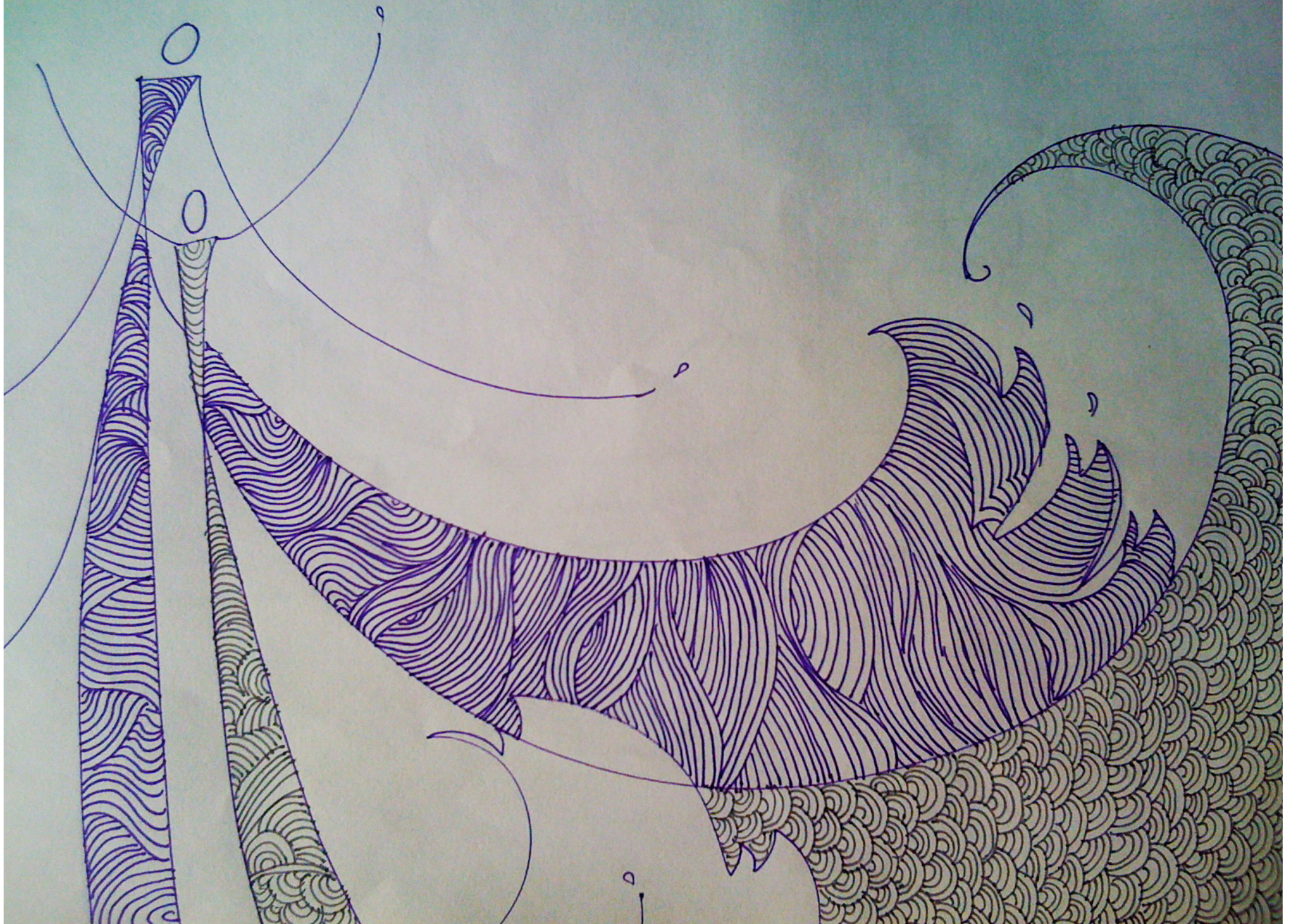


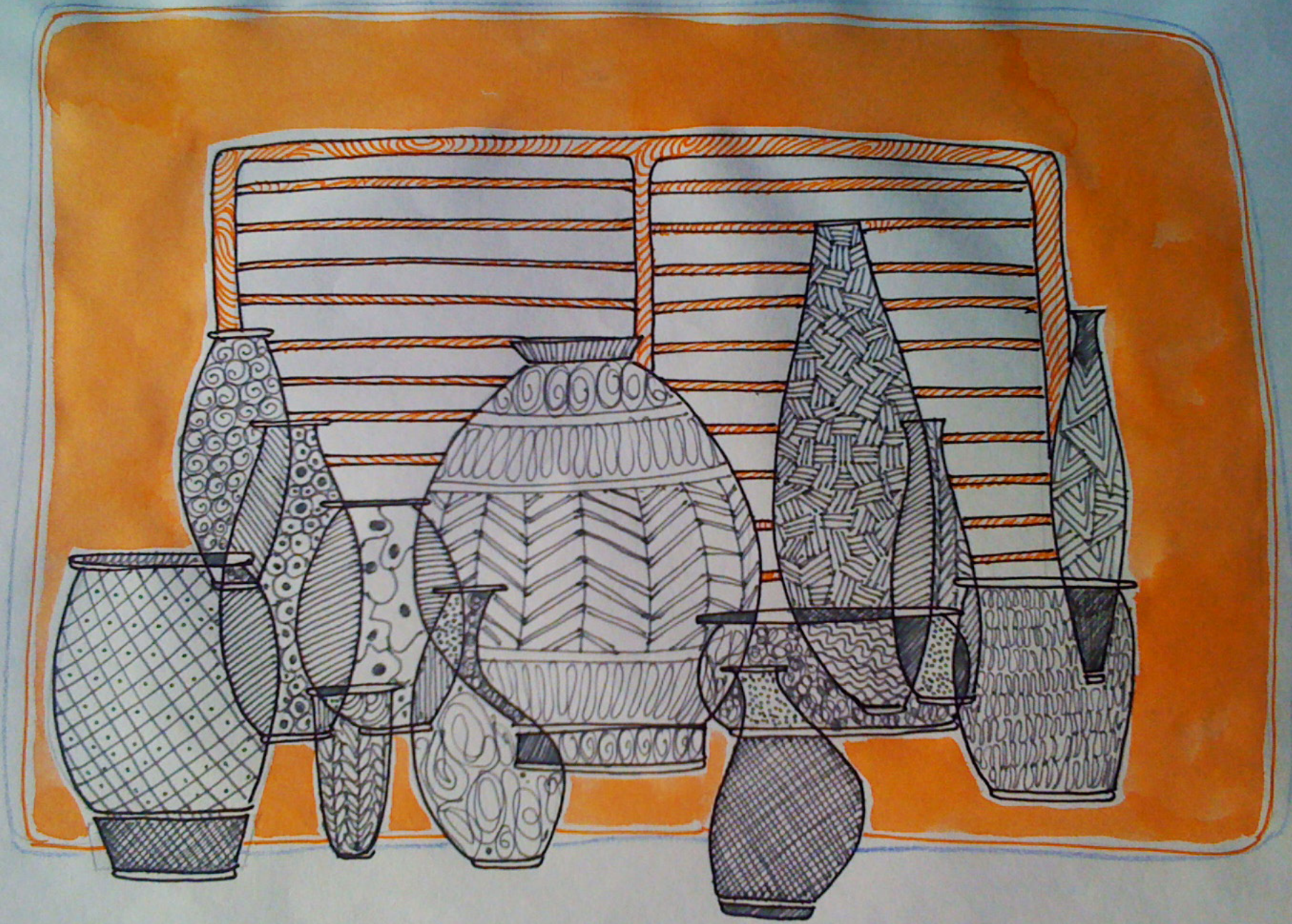


PRESENTAT

3rd March
and 4th March

MAY







Paintings

Image 1

The uniqueness of this painting is Champa flower floating on water captured at night. (Lavanya Bhava) The contrast colour scheme adds to the beauty of flowers. The characteristic feature of Champa flower is thick wax coated petals. Hence oil pastels were used. (Varnika Bhanga). The realistic representation spreads the fragrance of flower in the atmosphere. (Bhava)

Image 2

This painting is characteristic example of Lavanya Bhava. Varying colour combination shows Varnika Bhanga.



Image 1



Image 2

Image 3

The floating form, unique knife texture and merging of varying colours expresses distinctive art work (Bhava). Though rough texture is used but the colour scheme is soothing. (Varnika Bhanga)



Image 3

Image 4

The force of the strokes and the boldness (Rupa Bheda) in the forms shows the spontaneity of the technique. The thin strokes connecting the bold forms gives an exceptional look. (Varnika Bhanga)



Image 4

Image 5

I have used a opaque technique and flat brush strokes to show the layer of clouds at night, the colour combination and its application is soothing (Varnika Bhangha) hence this painting shows eternal peace of mind (Bhava). I tried to scale down the scene which I observed at night without loosing its originality in the given area. (Pramanani)



Image 5



Image 6

Image 7

The beautiful lotus leaves observed in twilight shows the detailed shade lights, subtle veins wax coated leaves on which the water droplets are trickling. (Lavanya, Sadrisyam). The painting also shows the actual size of those leaves (Pramanani). I tried to give realistic look by using opaque layer technique (Varnika Bhanga)



Image 7

Image 8

The force of the strokes and the boldness (Rupa Bheda) in the forms shows the spontaneity of the technique. The thin strokes connecting the bold forms gives an exceptional look. (Varnika Bhanga)



Image 8



Image 9

Image 11

The distinctive angle of the flower showing the merging of three different types of elements. (Lavanya Bhava) the colour scheme and the technique used, shows the three different characteristic features merged in single flower. (Varnika Bhanga)



Image 10

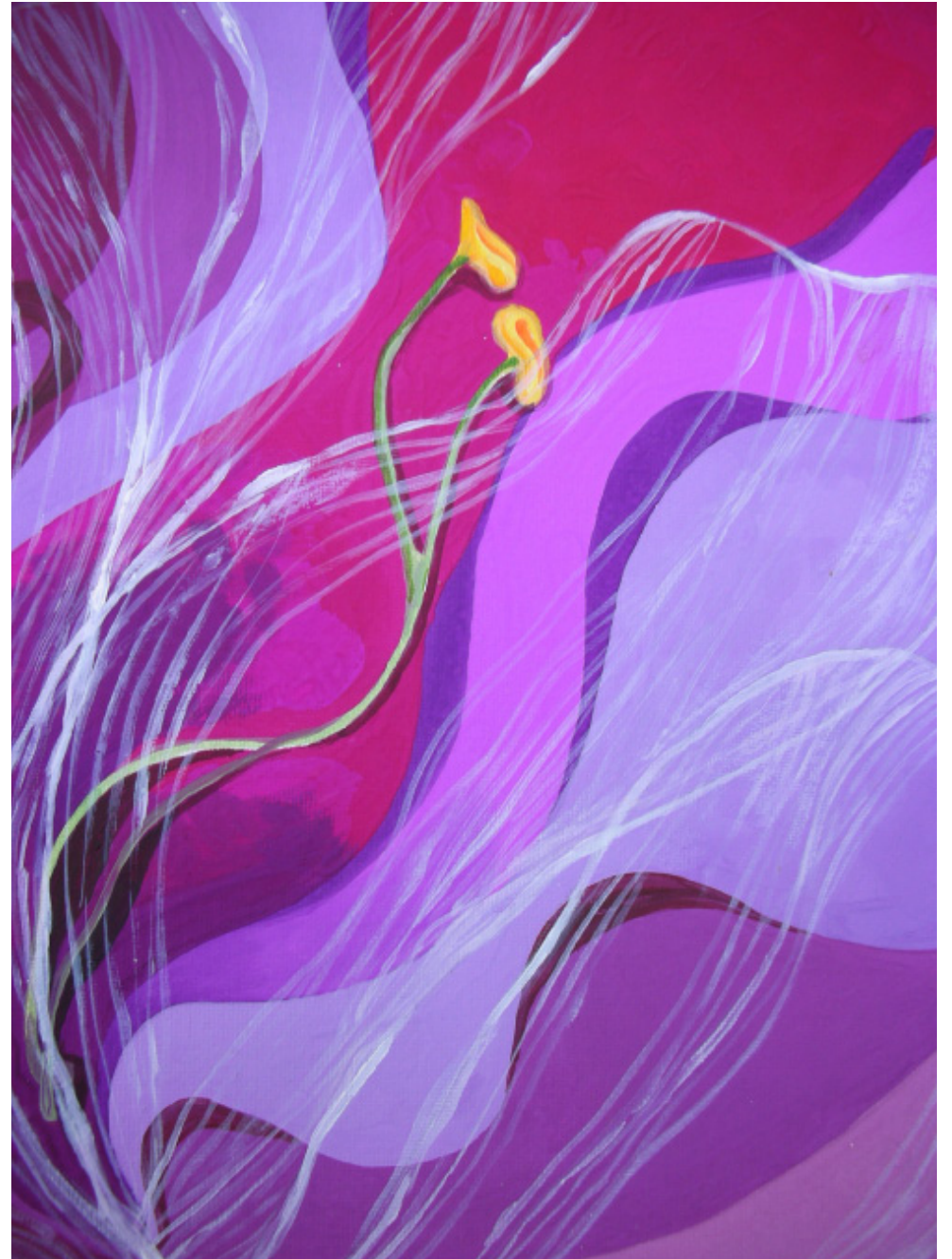


Image 11



Image 12



Image 13

Image14

This painting is a result of 2-3 min of meditation. The image which was created in the course of meditation is directly put on canvas. It was bit different and difficult task to copy the same image formed in my mind hence unique form and combination can be seen. (Rupa Bhedha, Varnika Bhanga)



Image 14

Image15

The bright red colour of the roses (Sadrisyam) and the velvety texture (Varnika Bhangha) represents the bold form.
(Bhava)



Image 15

Image16

I have played with different elements of leaf like mid veins sub veins and mainly contrast colours observed during daylight. (Varnika Bhanga). The composition of the elements shows different shaped forms. (Rupa Bheda)



Image 16



Image 17

Image 18

The pink colour of bougainwela and the thin layer of petals show the beauty of the flower and the brown steam of pollen grain shows the boldness, there by increasing the beauty of flower (Lavanya Bhava) technique of drwaing the veins on the petals clearly shows Varnika Bhangha.



Image 18

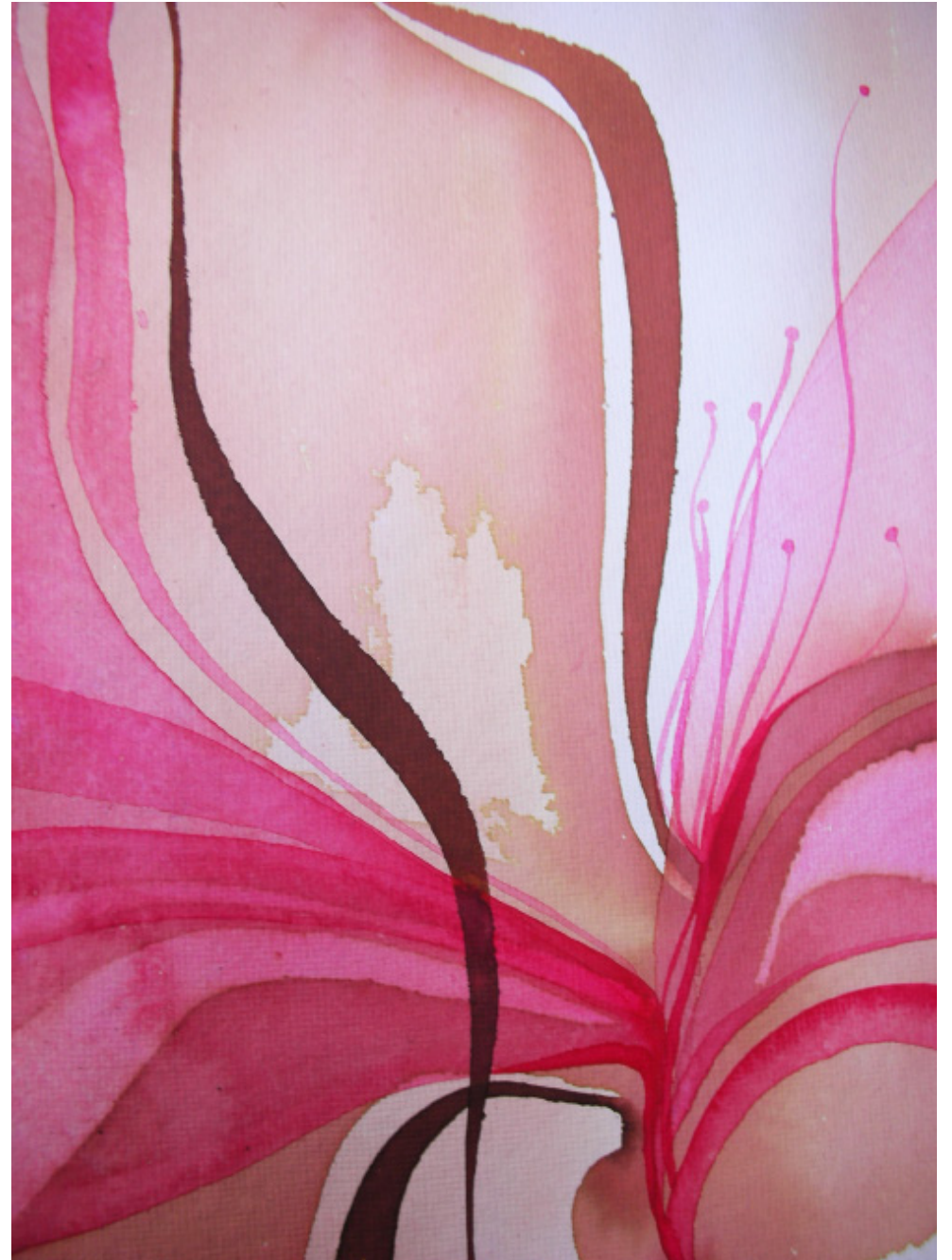


Image 19

Image 20

The typical beauty of zarbera flower (Sadrisyam)
i.e long stems, clustered petals, (Lavanya Bhanga) delicacy is
enhanced due to bold background (Varnika Bhanga)



Image 20



Image 21



Image 22



Image 23



Image 24



Image 25



Image 26



Image 27

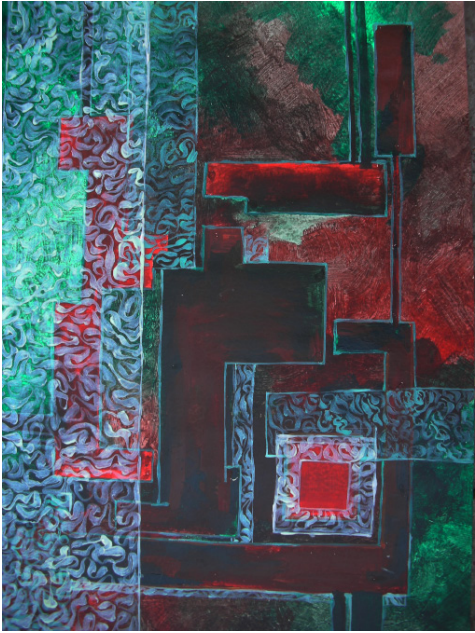


Image 28



Image 29



Image 30



Image 31

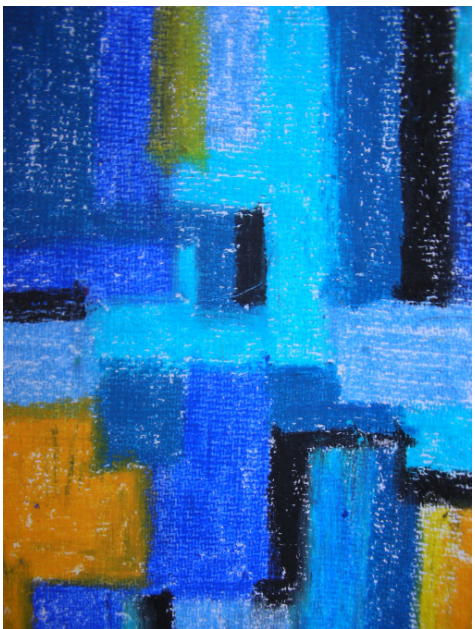


Image 32

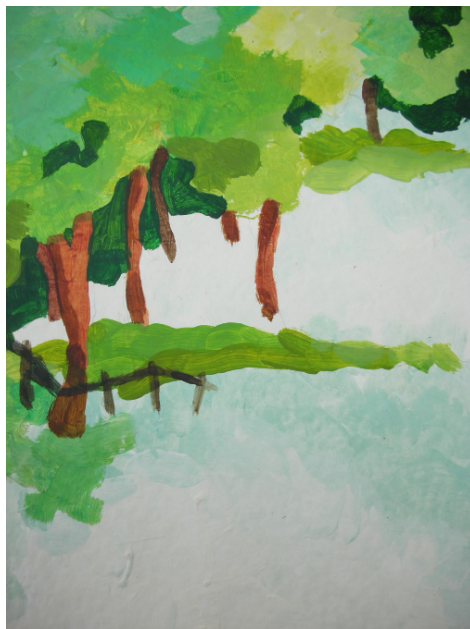


Image 33

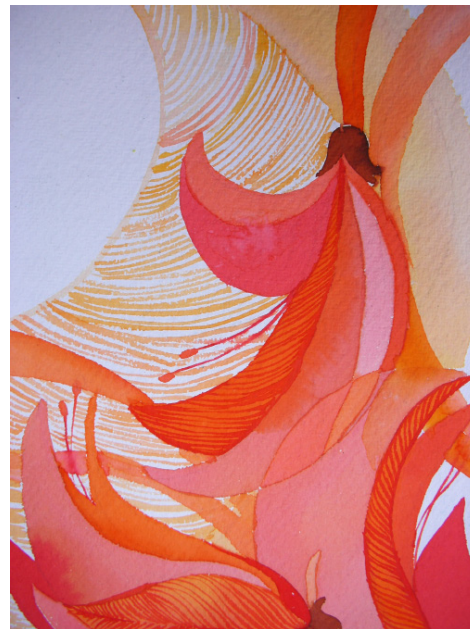


Image 34

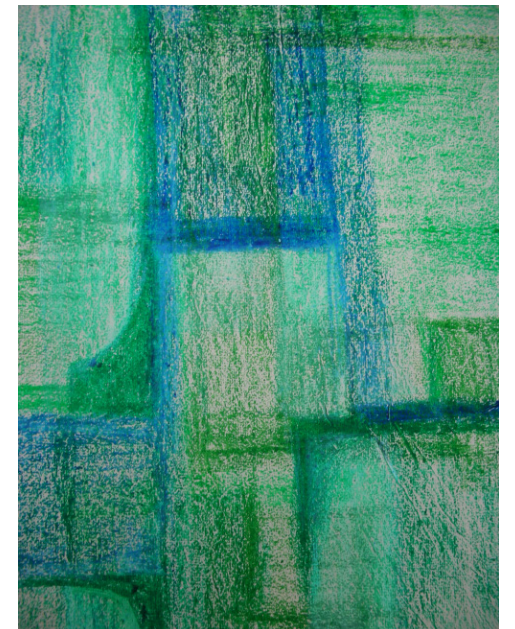


Image 35

Image 41

Here in this painting most prominent Varinka Bhanga is observed. I have made use of accidental effect of colours in photo ink showing transparency hence Varnika Bhanga is clearly seen. Rupa Bheda is observed to some extent from forms of leaves or formation of flower.



Image 36



Image 37

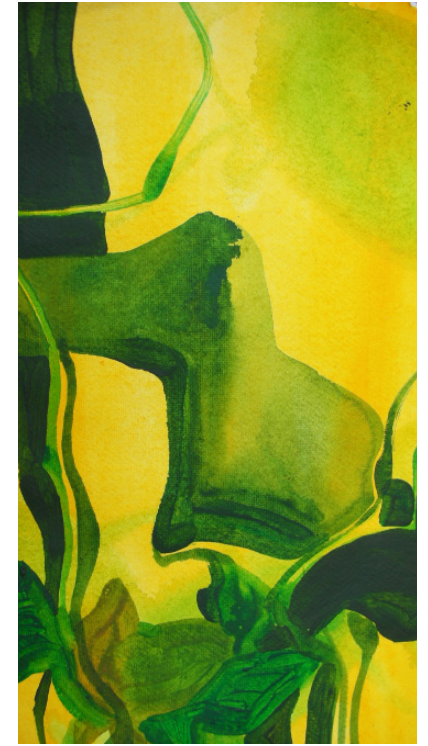


Image 38



Image 39



Image 40



Image 41



Image 42



Image 43



Image 44



Image 45



Image 46



Image 47



Image 48



Image 49



Image 50



Image 51

Paintings made with Reference



Image 53



Image 55

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Appendix A

LIST OF IMAGES WITH THEIR SIZE AND MEDIUM DETAIL

Image 1 (11" x 15.3") acrylic on paper
Image 2 (22" x 28") acrylic on paper
Image 3 (15.3" x 11") acrylic on paper
Image 4 (30" x 22") acrylic on paper
Image 5 (15.3" x 11") acrylic on paper
Image 6 (15.3" x 11") acrylic on paper
Image 7 (15.3" x 11") acrylic on paper
Image 8 (30" x 22") acrylic on paper
Image 9 (20" x 28") acrylic on paper
Image 10 (11" x 15.3") acrylic on paper
Image 11 (11" x 15.3") acrylic on paper
Image 12 (11" x 15.3") acrylic on paper
Image 13 (11" x 15.3") acrylic on paper
Image 14 (15.3" x 11") acrylic on paper
Image 15 (15.3" x 11") acrylic on paper
Image 16 (15.3" x 11") acrylic on paper
Image 17 (15.3" x 11") acrylic on paper
Image 18 (11" x 15.3") acrylic on paper
Image 19 (11" x 15.3") acrylic on paper
Image 20 (15.3" x 11") acrylic on paper
Image 21 (8" x 11") acrylic on paper
Image 22 (15.3" x 11") acrylic on paper
Image 23 (15.3" x 11") oil pastels on paper
Image 24 (40" x 52") acrylic on paper
Image 25 (11" x 15.3") oil pastels on paper
Image 26 (11" x 15.3") oil pastels on paper
Image 27 (11" x 15.3") oil pastels on paper
Image 28 (22" x 30") acrylic on paper
Image 29 (12" x 24") oil pastels on paper
Image 30 (7" x 11") oil pastels on paper

Image 31 (15.3" x 11") acrylic on paper
Image 32 (4.5" x 6") oil pastels on paper
Image 33 (6" x 15") acrylic on paper
Image 34 (8" x 12") acrylic on paper
Image 35 (7" x 11") acrylic on paper
Image 36 (13" x 13") acrylic on paper
Image 37 (8" x 12") acrylic on paper
Image 38 (11" x 15.3") acrylic on paper
Image 39 (16" x 10") acrylic on canvas
Image 40 (30" x 22") acrylic on paper
Image 41 (8" x 11") acrylic on paper
Image 42 (30" x 22") acrylic on paper
Image 43 (15.3" x 11") acrylic on paper
Image 44 (7" x 5") oil pastels on paper
Image 45 (11" x 15.3") oil pastels on paper
Image 46 (11" x 15.3") acrylic on paper
Image 47 (6" x 15") photoink on paper
Image 48 (5" x 4.5") acrylic on paper
Image 49 (11" x 15.3") acrylic on paper
Image 50 (15" x 5") photoink on paper
Image 51 (7" x 11") oil pastels on paper
Image 52 Terracotta work
Image 53 (11" x 10") digital painting
Image 54 (8.5" x 11") digital painting
Image 55 (5.5" x 7") digital painting