Assessment Type 3: Visual Study
Visual Study

Movement

An investigation into techniques and processes to achieve the illusion of motion in a static image

SACE no.
Statement of intent

Movement – an investigation into techniques and processes to achieve the illusion of motion in a static image. My study has focused on practical experimentation initiated by my observation and analysis of artworks by artists Leonardo Da Vinci and “Representing motion in a picture is a challenge to artists; satisfactory solutions evoke motion but they also typically sacrifice the accuracy of the motion represented.”

This quote is adapted from an article by James E Cutting. It caused me to consider the balance between achieving motion in an image while maintaining a recognizable degree of the moving form and this is the focus of my study.
Introduction

In my investigation of static artworks I considered two and three dimensional artworks. The focus of my practical exploration has been on two dimensional techniques and methods. My two dogs are the subject matter and I’ve worked from photographs which I took. I began by observing the work of a broad range of artists and then narrowed my investigation to focus on 5 artists.

The article, representing motion in a static image: constraints and parallels in art, science, and popular culture provided me with appropriate criteria to judge solutions to conveying motion in static artworks.

1. **Evocativeness** - Does the representation succeed in evoking in the viewer a feeling of motion?
2. **Clarity** - can the object whose motion is represented be identified? Without meeting this criterion any representation loses some of its potential punch.
3. **Direction** - Can the viewer tell, by the style of representation the direction to which the form is moving?
4. **How has the technique used contributed to motion being conveyed?**

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Acknowledgements

Matilda (Left) Patch (Right)
This work was done by spreading gunpowder over cut-outs of wolves’ silhouettes before igniting up the work. The result is this burnt and spontaneous effect.

Vortex

Continuous motion is evoked by circular composition and the gunpowder splattered in the direction of movement accentuates this. The wolves’ silhouettes are not detailed, lack of definition shows blurred movement. Stencil silhouettes overlapped to the extent that definition of each wolf is lost and the movement of the herd is blurred. Clarity of form is almost non-existent; shapes are lost within the pack and become one big blur conveying speed in one direction. The gunpowder appears like dust rising as the pack of wolves run.

Technique used to achieve motion

- silhouette stencil
- positive and negative shapes
- gun powder varies in tone contrasting strongly with white negative space
- limited colour scheme
- Ochre used to a lesser degree creates a focus contrasted with gunpowder
**Head On** - 'Cai Cuo-Qiang's wolves appear to move with all the slow-motion majesty of a John Woo gun fight.'

This is achieved by the close placement of the 99 wolves.

- Each wolf life size, clearly defined within the pack which is approximately 4 wolves deep
- Uses height of gallery - wolves appear to leap into air.
- Can be viewed from many angles
- Glass wall that the wolves collide with creates a strong contrast to the movement of the pack
- Uniformity of leaping wolves contrasts with chaos at wall

Images removed due to copyright
The bronze horses are shown in un-sustainable positions; shadows cast by horses onto the gunpowder drawing are defined and contribute to evoking motion. The marks made by exploding gunpowder under the stencil create a softer outline. There is a contrast of clarity within the bronze horses as a collection. Where horses are seen individually there is greater clarity but when grouped they merge, like a blurred photograph. The silhouetted shadows cast onto the artwork magnify the horses' size and have greater clarity. Direction is indicated by the placement of the horses from right to left. Speed is indicated by the bronze horses' manes and tails, the distorted shape of the horses convey movement.

Techniques used to convey movement
- overlapping stencil shapes in gunpowder drawing
- strong contrast of light and dark with variations of tone
- Circular direction - stencilled herd of horses appear to start at the top right edge of the composition, and progress to the mid foreground – they are bigger and more defined. The lack of detail and distortion some places conveys hectic motion, contrast in clarity
How has Cai Gou-Qiang inspired my practical application? Using stencils of the dog silhouettes I've experimented with charcoal and pigment powder, liquitex transparent spray paint and matt spray paint.

- Stencil outline contrasts with movement direction created by brushing pigment over stencil.
- Image evokes dog leaping, clarity of dog's shape is maintained — upward movement conveyed.
- Charcoal applied over stencil, movement evoked by direction of marks.
- Clarity of whole shape is lost but direction of movement conveyed.

- Placement of stencils evokes movement - maintains clarity.
- Different poses connect, evoke idea of dog leaping and landing.
- Transparent layers built up add to motion conveyed.
- Matt spray paint defines some edges.

- One stencil overlapped working from transparency to matt.
- Diagonal pose and slightly overlapped stencil evokes movement.
- Colour contrasts in overlapped edges of stencil contribute to movement.
- Use of matt white over transparency defines some edges of the leaping dog.

- Transparent spray evokes similar movement to that conveyed in Vortex — soft edges, overlapping, definition of dog not as obvious but motion evoked.

- 1 stencil overlapped, blue photocopy used as echo shape.
- Blue dog sprayed, brush used into wet paint evokes movement.
- Blue silhouette defines leaping shape, contrasts with soft edges of shape behind.

- Positions of stencil evokes leaping dog.
- Shape of silhouette important to maintaining clarity — head, ears, tail and back legs.
- Primary colours and transparency - variations of colour.
- Strong dark/light contrast - image dynamic.
Da Vinci evokes a sense of motion through the use of layered chalk lines, varying in thickness and building up tonal contrast. Overlapped images and placement of the horses create sense of clockwise circular motion. Appearance of horses struggling and kicking as they fight waves is achieved by repetition of legs in sequenced movement positions. Neptune seems to be pulled to his right, indicated by the tilt in his shoulders and tension in his arm. Clarity of the forms of Neptune and the 2 horses on the left are maintained by the outlines built up by overlayed lines, the front right horse to a lesser degree because the head is not as defined.

**How has Da Vinci inspired my practical application?**

1. Variation of tone in line work, overlapped images evoke movement
   - Action of pose evokes movement
   - Line used to create detail on dog's face and ball — clarity
   - Lighter tone on lower dog evokes sequenced movement

2. Line work in both similar tone — different result to previous drawing — detail on lower dog adds complexity
   - Dog's markings on higher dog creates focal point — markings help indicate movement in an upward direction

3. Movement evoked by overlapping a number of images and clarity is retained in parts, especially in the dog's head
   - Watercolour adds detail — dog's markings and ball
   - Lines indicate repetition of leg movement as in Da Vinci's drawings — body shape clear, movement conveyed in repetition of legs

4. Charcoal lines in negative space — motion conveyed
   - Brighter orange on lower dog draws viewer's attention
   - Contour lines on ball indicate movement
Images removed due to copyright

**Figure running** Thornton Walker 2010 oil on canvas

Tonal contrast, placement within composition similar to Balla's dog

- Movement evoked by overlapped shapes and tonal contrast but clarity of the form is not retained to the same degree as Balla’s dog
- Illusion of road receding, dripped paint in negative space assist to convey motion
- Motion of the runner very successfully conveyed

**Nude Descending a Staircase 1912** Marcel Duchamp oil on canvas

Motion of figure moving conveyed by tonal variation - light figure against dark background and cubist style. Diagonal composition evokes motion. Circular lines and shapes contrast with defined angular shapes. Steps indicated in bottom left hand corner provide contrast.

**The hand of the violinist 1912** Balla oil on canvas

Pattern, repetition and overlapped images motion. Unusual, V shape composition adds interest but does not add to motion conveyed. Contrast between definition and blurred images of hand and violin, clarity maintained in parts - marks in background contribute sense of motion.

**Giacomo-Balla-Dog-on-A-Leash-1912**

Like Da Vinci’s horses, the main forms are maintained and movement is conveyed by overlapped sequential images of dog’s and woman’s legs, dog’s tail and chain.

- Strong light/dark contrast maintains clarity
- Negative space and pattern adds to conveying direction
Ho Ryan Lee and Palayla Biehn convey movement in their paintings by working from overlapped photographic images in which the levels of transparency have been manipulated. Both artists work in oil paint applying transparent layers and retain a high degree of clarity.

- 2 sequenced movements overlapped, clarity of legs and torso contrast with movement of hands and skirt
- Central placement of figure and complexity of image contrasts with simplicity of negative space
- Tonal contrast between figure and negative space
- High degree of realism - clarity

Ho Ryan Lee *overlapping skirt* oil on canvas 2006

Palayla Biehn *untitled* oil on canvas 2011 oil on canvas

Palayla Biehn *untitled 2011* oil on canvas

- Complex composition – 2 images, 2 figures conveys restless motion
- Parts of figures with detail paid to bedding and lacework
- Paint applied in transparent layers - photographic realism

Palayla Biehn *untitled* 2011 oil on canvas

- Contrast in size of 2 images
- Layers of transparency convey motion
- Warm tones on smaller figure make it focal point
How has the use of overlapped images inspired my practical application?

Working with watercolour, overlapping 2 images I've maintained clarity of the subject, active poses evoke motion in an upwards direction, placement of the dogs within the composition suggest leaping movement, use of negative space to contrast with movement is successful.
The female figure features often in Sally Smart’s artwork. Sometimes they’re rendered in quirky collages comprising magazine cutouts and at other times are constructed from a mixture of fabrics and everyday objects. Her methods of cutting, pinning, sewing and stitching result in dynamic works of layered, highly tactile nature, and allow her to ‘describe’ rhythmic movement in both large scale installations and smaller pieces.

Contrasting collaged materials - photographic imagery, flat silhouettes which combine sections of the figure, (the foot joined to the dress), sections of the figure separate.

Drawing marks influenced by choreographer’s drawings in recent works assist to convey motion.

Clarity achieved in parts by the use of photographic images, strong contrast between the figure’s silhouette and the negative space.

Technique is rough in comparison to other artists studied, Smart successfully combines various materials and limits colour scheme.

My act of cutting, drawing and assembling led me to investigate ‘choreographer’s drawing’ - notations and marks used to render, map, define, and describe a movement or feeling.

Artist Profile
How has Sally Smart inspired my practical application?

**Leaping Dog Series** - collaged photographs, black/white, colour and single colour,

- **Leaping dog Series**
  - Limited colour scheme
  - Silhouettes cut from flat and unrelated photographic images contrast with photograph of dog

- **Playing Dogs Series** - collaged photographs, black/white, colour and single colour, canvas tex clear, white charcoal,
Motion contrasted with stillness

Love Face Vincent Fantauzzo 2013 oil on canvas

Wash used for background represents chaos of a hectic life
- Blurred background contrasts with stillness of subject
- Background painting suggests blurred photograph of movement, highly realistic painting of Keddie suggests stillness and clarity
- Busy life is conveyed by impression of motion
41 words

Patrick Keck untitled painted wood sculpture, date unknown
- Movement implied by contrasting figure with lamp post
- Motion of water or strong wind conveyed by stance and direction of hair
- Strong light dark contrast - clarity

How has stillness contrasted with movement inspired my practical application?
- Image 1 – sequenced movement of puppy in upward diagonal direction contrasted with single image of figure, simple negative space - contrast
- Image 2 – still puppy in foreground contrasts with 3 jumping puppies, puppy on left - complicated by silhouette cut from photograph of puppy, white drawing lines accentuate chaotic movement, blue in negative space - less definition
- Strong contrast, limited colour scheme
The instant and the dynamic pose

Rejoiced Whyn Lewis 2009 oil on canvas

The Threatened Swan Jan Asselijn c. 1650 oil on canvas

Onward Whyn Lewis 2011 oil on panel

Patch Leaping – watercolour and pencil
Conclusion and evaluation

In considering the balance between achieving motion while maintaining a recognizable degree of the moving form, I observed many artists’ interpretations of motion and found the internet to be extremely helpful in accessing a wide variety of artworks. The techniques of Cai Cuong, Sally Smart and Da Vinci have impacted on my practical exploration the most. My investigation of stencil silhouettes with various media was influenced by Cai Cuong’s use of gunpowder and cardboard stencils. I found his work to be the most interesting of all. The accidental effects made by exploding gunpowder create a sense of motion. The lack of clarity in Vortex is offset by the realism of the 99 wolves in Head On which is exhibited with Vortex.
Conclusion and evaluation continued

Viewing Smart’s exhibition at Greenaway Gallery significantly influenced me to investigate collage as a medium which enabled me to create many alternative compositions. Smart’s exhibition coincided with getting a puppy, Matilda who joined Patch as my subject matter. I consider my use of Smart’s techniques of limited colour scheme, positive and negative shapes and pattern have successfully replicated the motion of their play and achieved a balance in evoking motion while maintaining clarity. Close-up photographs of their fur patterns and red and blue have been used to refer each dog’s colouring.

I relied on photographs to interpret the dogs’ movement. I’m amazed by Da Vinci’s drawings and found that his technique of building up charcoal lines of different widths and tone worked well in the Leaping Dog series.
Conclusions and evaluation continued

I discovered that my choice of subject matter was important to my success. Patch’s high leaps to fetch anything provided me with still images that conveyed motion because of the unsustainable positions. Although I took sequential photographs to plan the path of movement, they are not a ‘must do’ as motion can be conveyed without maintaining the sequence. Overlapping, repositioning and inverting the one stencil has produced successful results. The Two Dogs Playing series are more complex. Gentle play became wilder as Matilda grew. My tearing and cutting angular collaged shapes convincingly conveys the different types of motion. The methods and techniques used in my investigation were not as time consuming as achieving a realist image but could be used as a basis for a painting.
Practical Application – Dog Play Dog Fight
Bibliography

Websites


Journal


Exhibition Visited

Sally Smart: The Pedagogic Puppet Projects. 3 April – 5 May
Assessment Comments

Grade: A+

“Movement” - an investigation into techniques and processes to achieve the illusion of motion in a static image.

The student has indicated the direction the study will take through a Statement of Intent highlighting a number of artists that are to be investigated in order for the student to ‘consider the balance between achieving motion in an image while maintaining a recognisable degree of the moving form this is the focus of the study’.

This is an organised study with a contents section clearly outlining and supporting the intent.

PA1
When reviewing this visual study it becomes very evident that the student’s complex and insightful exploration of concepts and resolutions by a range of artists is evident. This exploration led to the student initiating personally relevant concepts using their own dog as the focus of the action and subject. Concept interpretations from a range of artists aided the student in developing imaginative resolved concepts that are authentic and personally relevant to the student. In this visual study there is constant evidence to demonstrate extensive exploration and application of the inherent qualities of the mediums used by both other artists and by the student which are directly linked and highly relevant to the focus of this study. These include; stencilling, drawing, watercolour painting, photography and collage. There are constant reference to the making of art works by other artists and the students’ own work throughout this study.

PA3
This study on movement is insightfully and thoroughly documented and demonstrates the student’s personal and creative visual thinking and problem-solving processes. This is evidenced in the exploration of artists thinking and practices and the resulting student responses. The student has been able to deconstruct compositional devised used by artists. These have been thoroughly documented as have subsequent personal applications and resolutions.

AS1
When reading the visual study there is evidence of highly perceptive critical analysis and interpretation of works by various artists. As a result the student has made clear and coherent references to a range of historical and contemporary contexts throughout this study. The student is then able to make very strong connections with this visual evidence in their own work which is clearly demonstrated with reference to the works of various artists.

AS2
There is extensive and sophisticated use of visual art language throughout the study to interpret and respond to works. For example, “Her methods for cutting, pinning, sewing and stitching result in dynamic works of layered, highly tactile nature, and allow her to ‘describe’ rhythmic movement in both large scale installations and smaller pieces.” In discussed the artist’s work, “Motion of figure moving conveyed by tonal variation – light figure against dark background and cubist style. Diagonal composition evokes motion”. Issues and question of movement in art are constantly explored through a synthesis of thoughts on style, compositional structures used to suggest movement and the variety of visual arts elements and principles are evidenced through visual responses to various artists’ work.

AS4
Both throughout the study and at the end of this study on movement there is highly insightful evaluations and conclusions about personal visual arts learning. For example “Overlapping, repositioning and inverting the one stencil has produced successful results”. Or “the lack of clarity in Vortex is offset by the realism of the 99 wolves in Head On which exhibited with Vortex”.

IE1
In this visual study there is an extensive range of works explored to support and connect cohesively to the topics focus. The student has developed perceptive and clear insights into movement and this is consistent with productive and thorough research skills being evident. The personal explorations and experimentation contribute to the formulation, thorough development, and clear articulation, of perceptive insights into a range of aspects in the visual arts, especially related to movement or motion.

The bibliography documents and appropriately acknowledges a wide range of relevant sources and research.

IE2
Throughout the study the student has demonstrated astute exploration and self-analysis in response to the range of artists selected in order to develop a personal aesthetic. Therefore there is much evidence in this study to demonstrate the initiation of own interpretations and responses to the topic of “Movement”, culminating in many visual experiments and resolutions throughout the study.
### Performance Standards for Stage 2 Visual Arts

#### Practical Application

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**Performance Standards for Stage 2 Visual Arts**

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| Emerging skills in the conceptualisation, development, and resolution of visual ideas.  
Attempted exploration of technical skills, using media, materials, or technologies.  
Limited documentation of creative visual thinking or problem-solving processes.  
Attempted application of technical skills to develop a work of art or design. | Limited knowledge or understanding of concepts, forms, or styles in visual arts.  
Emerging awareness of different visual arts contexts.  
Some awareness of the need to understand aesthetic or functional qualities in works of art or design. | Emerging awareness of connections between at least one work of art or design and the context.  
Limited use of visual arts language for interpretation or response in the visual arts.  
Attempted description of own and others’ work.  
Attempted description of aspects of visual arts learning. | Attempted engagement in a directed research process.  
Emerging awareness of the role of visual arts in personal development. |