

**FlatCube**

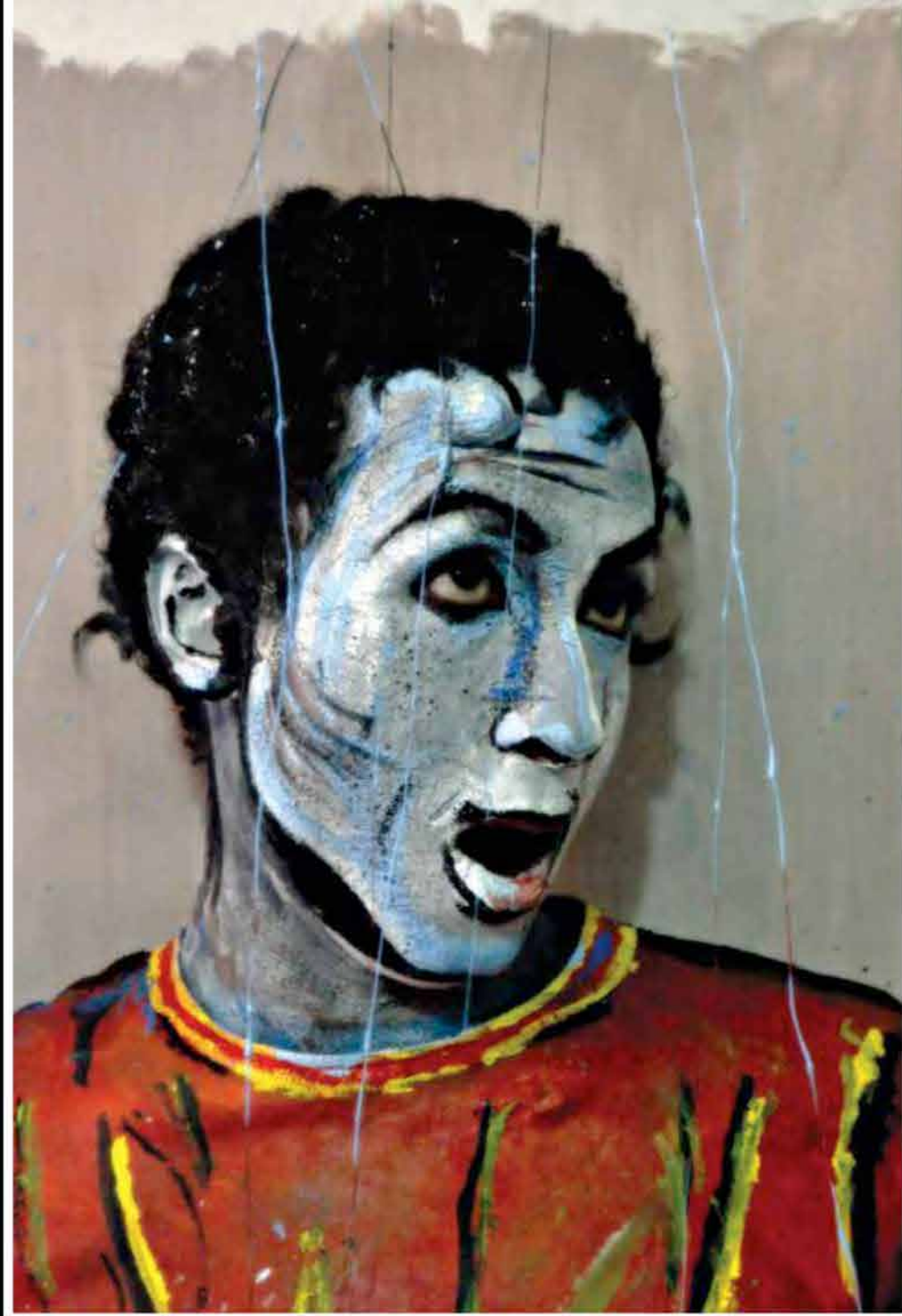
Nayan joined Shisir's experiments with a new form to explore the possibility of redefining the 'real'. The duo has since been exploiting different forms of art to optically compress the 3D to a single plane.

**Tools used**

Painting, Photography.

**Brief**

To create a new form where 3D objects blend with a 2D plane to create a flattened image. The objective was to merge photography and painting to create a hybrid form that captures 3D reality in an unreal 2D plane.



# Flattened Reality

Truth is not what it really is, but what it is made out to be. Experimental artists Shisir&Nayan try to relive the 3-dimensional everyday world around us on a 2-dimensional plane by merging painting and photography. Here they explain the technique behind it.



**01** Took a sheet of plain paper and pasted it on the wall. This served as the background of the frame. Painted on it with simple acrylic colour, the same that would be later used to paint the skin.



**02** Hand-painted cotton threads in order to replicate the look of streaks on a 3D canvas. This was in conformity with the initial sketch of the final output.



**03** Painted the costume of the model. Water content kept minimum to prevent soaking. A layer of foundation helped to colour better.



**04** First test shoot to set the frame. Put in few accessories and fixed the frame and perspective. Because the camera would not move for the final shoot, it was important to finalise the composition before going on with painting the skin.



It was important to blend the colour of the costume to that on the skin to achieve the flattened look.



05 Merged the costume with the skin by painting on the edges where the skin touched the cloth. It was important to blend the colour of the costume with that on the skin to achieve the flattened look.



06 Second test shoot to check how the costume fared with the background. Created folds on the costume with brush strokes that imposed the unreal on the real. Cues were taken from the original creases to highlight the lines of folding.



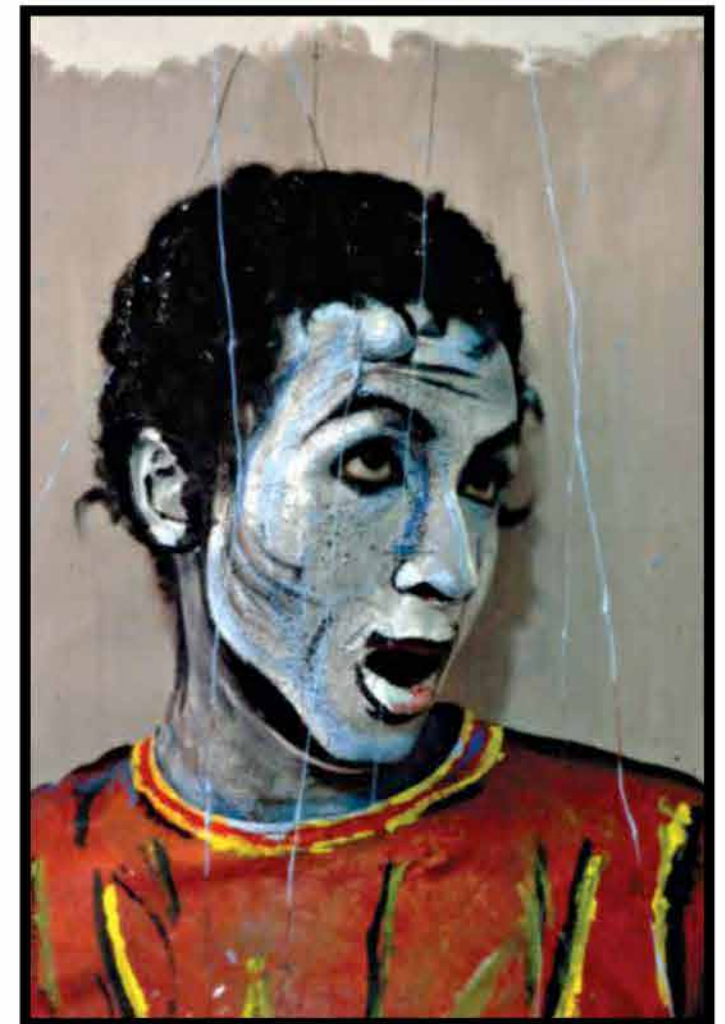
07 Painting on the skin started with a layer of foundation. Used white as the default colour. Irrespective of the skin tone, the paint was intended to be a mask that mimicked the surface. The objective was to create a continuous plane running from the subject to the background.



08 Applied a bit of make up on the face that would help the expression look better. Pointed out the facial lines. The intensity of colour was kept in mind to prevent the lines from standing out instead of sinking into the image.



09 Third test shoot to look for detailed facial lines. Lights and shadows were decided at this point. Spots on the background canvas were identified where lines would be put to merge it with the model and hence, flatten the image.



10 Final shoot