

# 17 steps to create a painting in the actual space



## Introduction

The physical experience of the pictorial plane can be regarded through the experienced space.

Painting has its visual parameters, but couldn't these be implemented in an alternative way through an intensified questioning of the role and perception of the artist as observer and vice versa? We propose a detachment from the rigor and age-long practice of painting in the form of panel painting that has been executed for centuries. Shouldn't the architecture of painting be questioned once more and revised in terms of implementing its media content more precisely?

Traditionally the viewer is confronted with a plane, mainly one surface, suggesting a pictorial space which is attached to an object. The perception of this pictorial space results through detachment from actuality similar to a view out of the window. In this sense a painting presents itself in the exhibition room like an island in the ocean. Maybe the painting is able to create references within this space, but simultaneously it is trapped in an ongoing conflict between plane, object and space.

To lend honesty to the pictorial space and open the painterly window to the viewer, we propose a



transformation of the pictorial tools as the actual space and environment. Be aware, what is important is the perception of the site-specific image that should be viewed as a painting and not only as a collection of objects within the three-dimensional area. Rather, the scene in the actual room should be perceived as an image with depth and volume.

The image shall be experienced through a heightened intensity by the participant, movement within the space becomes a tool for painting whereby the image and perspective constantly change. Similar to a stage, the space or environment now serves as an image-carrier, the composition as the plane, the matter as bodies, the light as a source. The pictorial space as actual space can visualize the paintings' components by giving immediacy and authenticity without losing its materiality and visual message. With the participant involved, the perception within the painting becomes essential, connected directly with the reality of human experience.

The window is dissolved...



No.1

**Do you  
always have  
to be nice?**



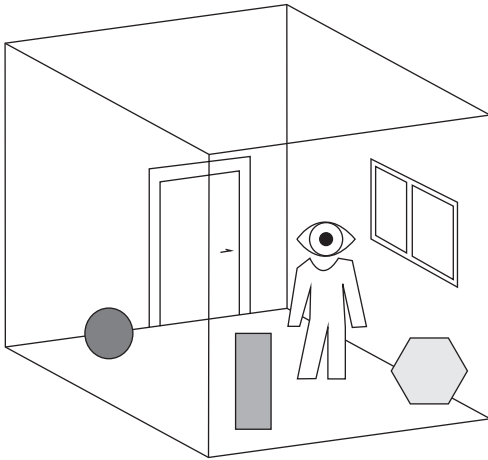


No. 2: Space

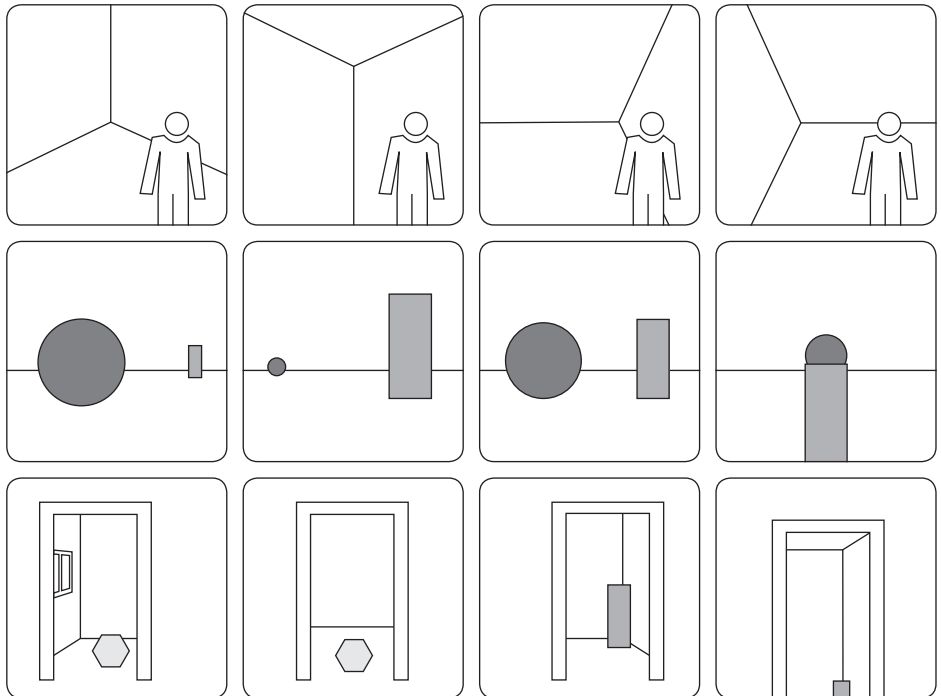
**View the  
space as the  
image area  
and stage.**



→ Explore the surfaces, surroundings and environment in relation to the room volume.



→ Discover the space from different points of view.





No.3

**How do you  
feel?**



No. 4

**Are you hiding  
yourself?**



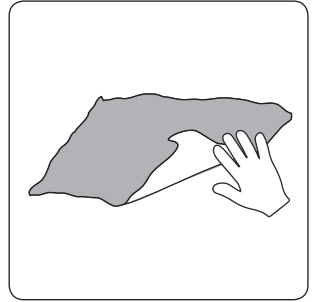
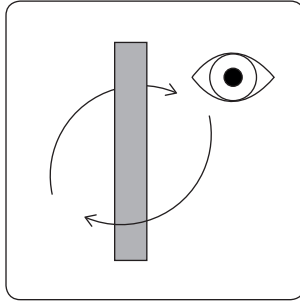
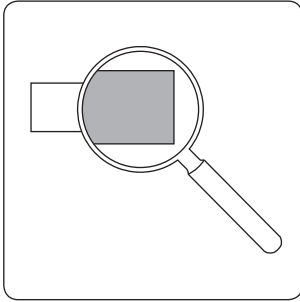


No. 5: Material properties

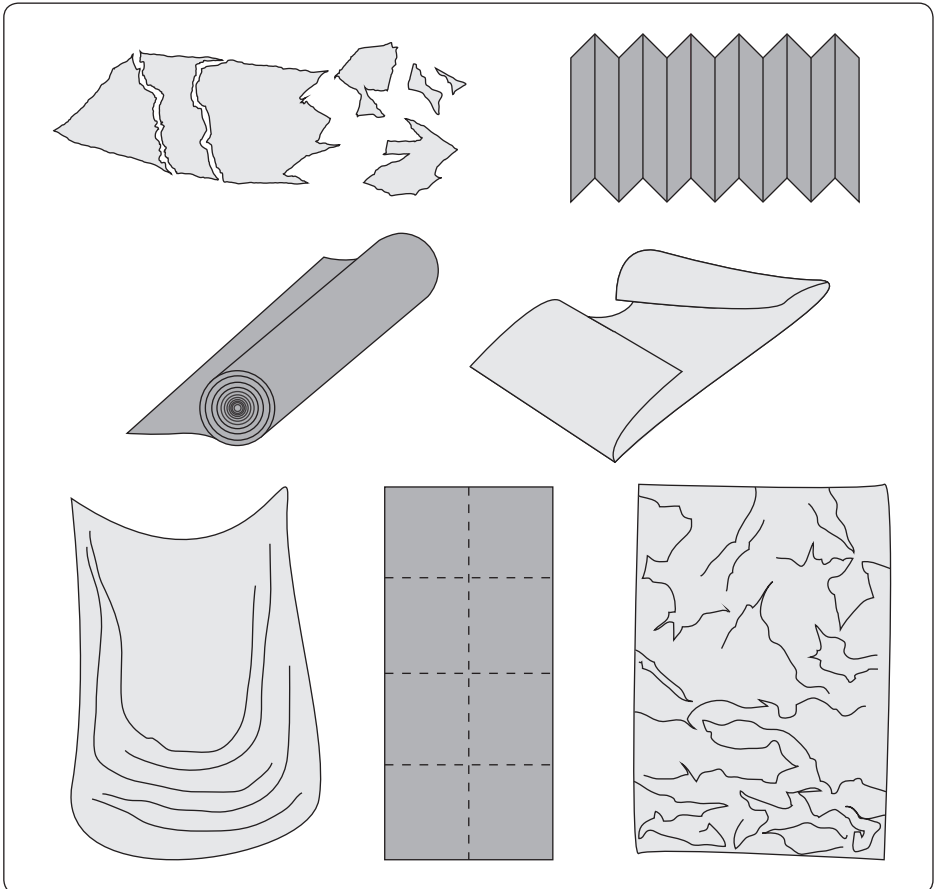
**Explore each  
material's  
characteristics  
and features.**



→ Have a close look and explore the materials' characteristics.



→ Play around.



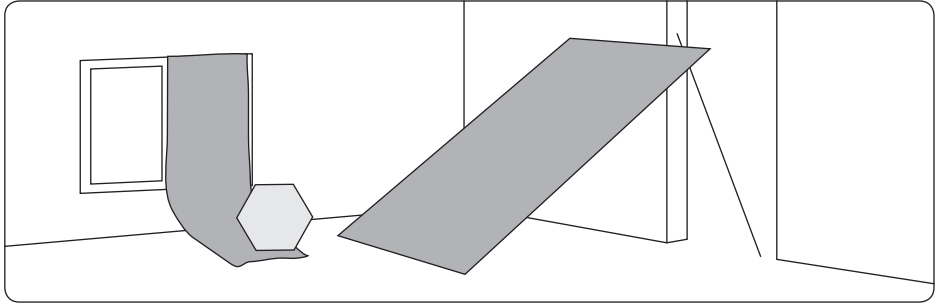


No. 6: Picture carrier

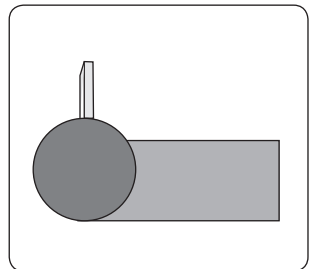
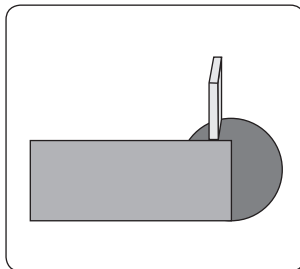
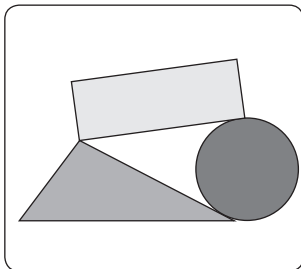
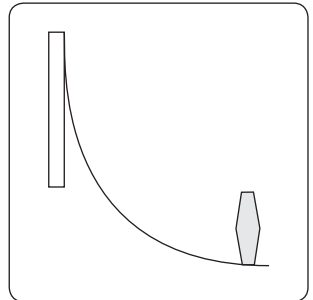
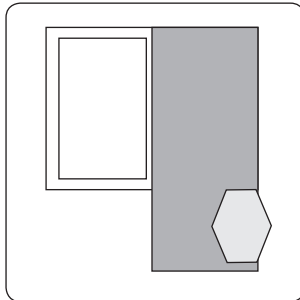
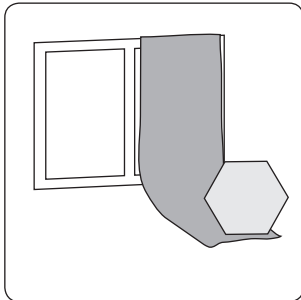
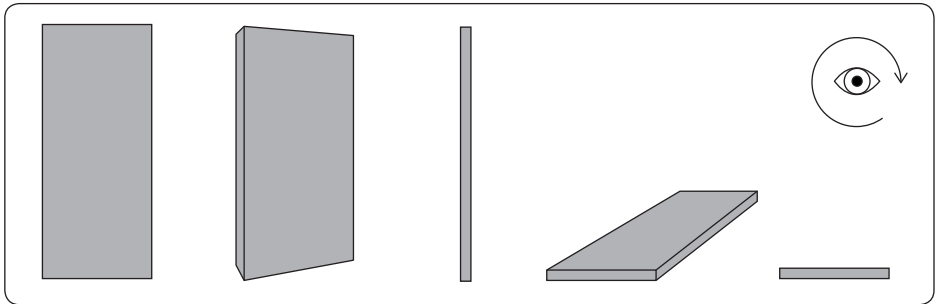
**See the space  
as the pictorial  
medium or  
as the image  
carrier.**



→ Use the space's features to install the objects.



→ See the composition as the plane and the matter as bodies and objects with physical properties.







No.7

**Do you feel  
sensual?**

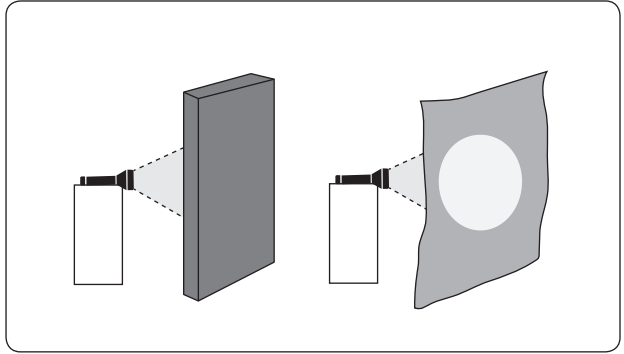
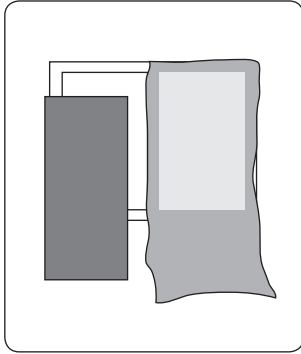


No. 8: Surface and transparency

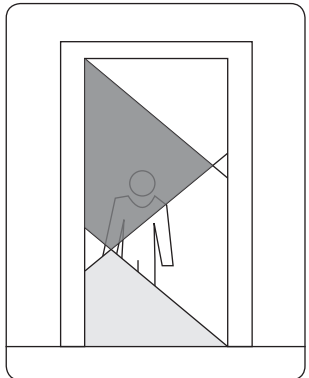
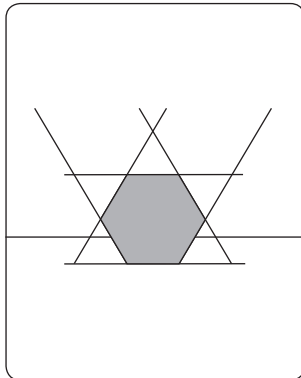
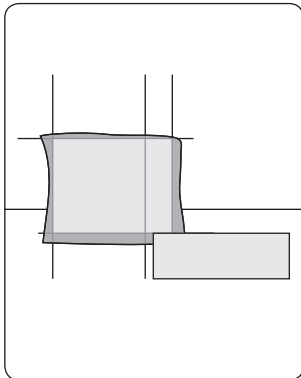
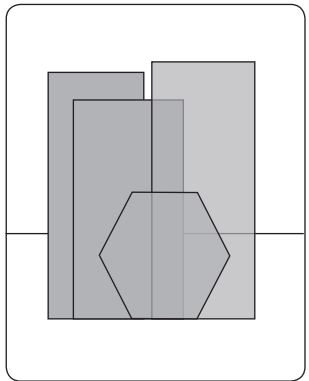
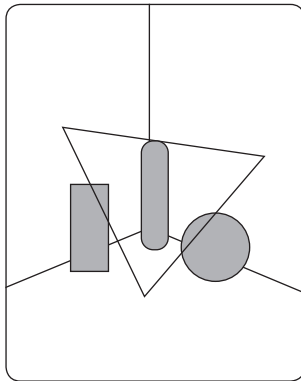
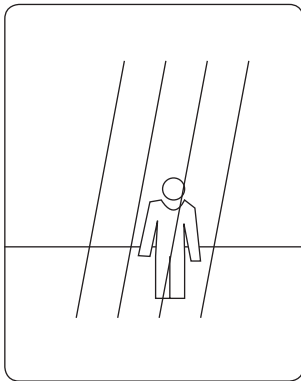
**Play with line  
and plane,  
transparency  
and layering  
to create  
the painting  
in the space.**



→ Be aware of transparent and light-impervious material.



→ Layering material is the same as creating an impasto effect in painting.





No.9

**What do you  
dread?**





No.10

**Are you  
stressed at  
the moment?**

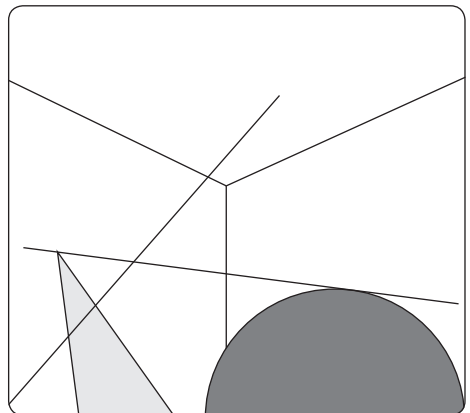
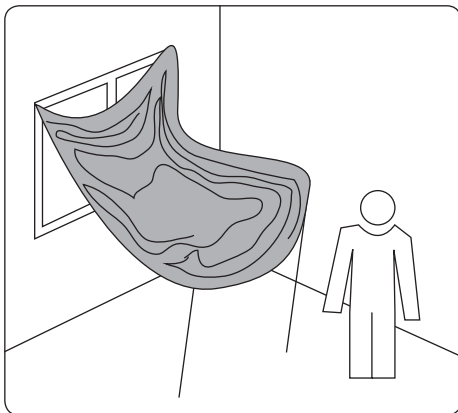
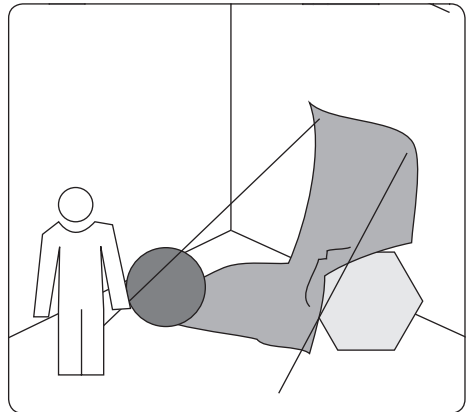
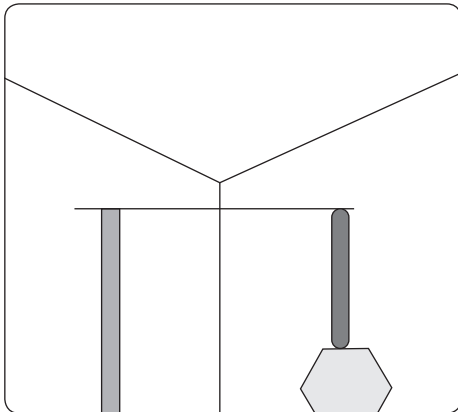
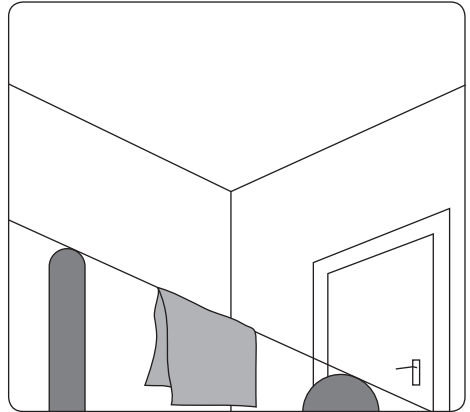
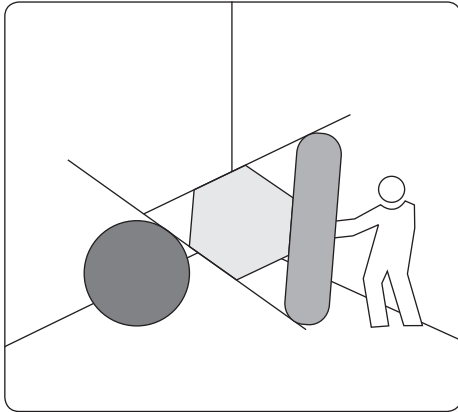


No. II: Composition and perspective

**Combine the surroundings and materials with their features and characteristics in relation to the room.**



→ Treat the material and the surroundings like the constituents of a painting in terms of composition, perspective, application, layering, transparency gestures and surface.





No.12

**Are you  
questioning  
yourself?**





No.13

**What are your  
limits?**



No.14

**Do you have  
poor eyesight?**

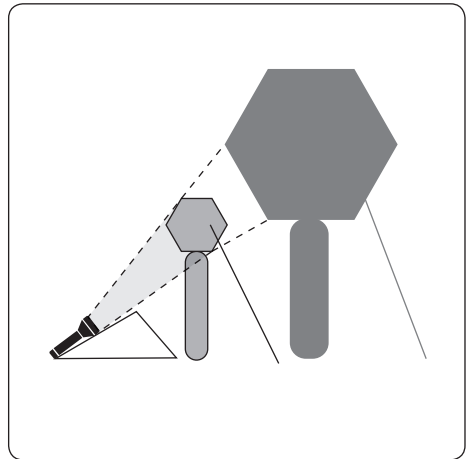
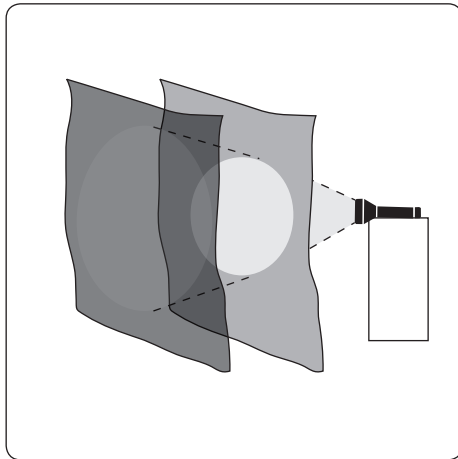
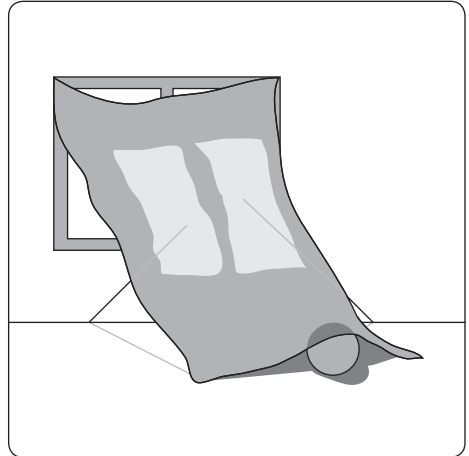
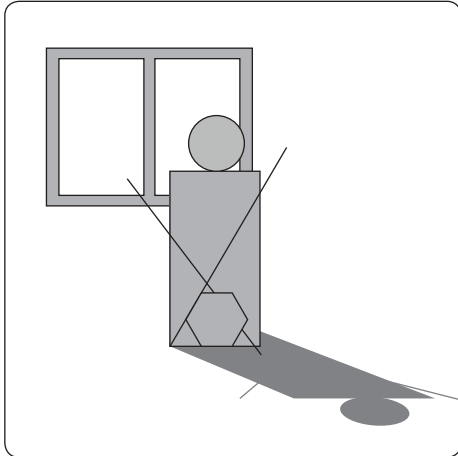


No. 15: Light

**Use the light  
sources  
independently  
to create  
the painting  
in the space.**



→ Highlight, create shadows and play with the intensity of colours, transparency and compositions. Keep in mind the material's features and characteristics.





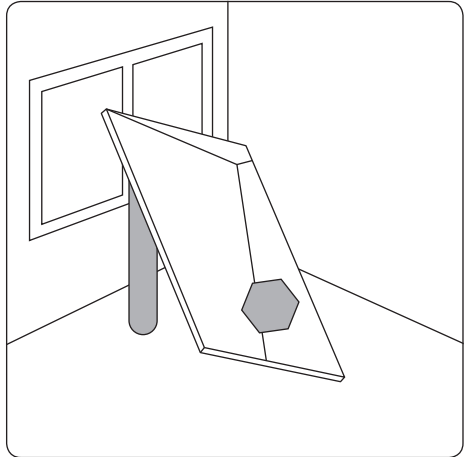
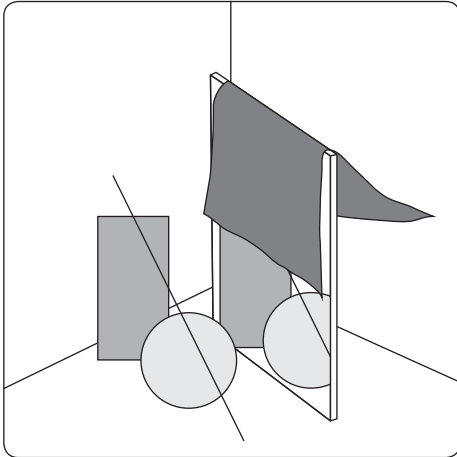
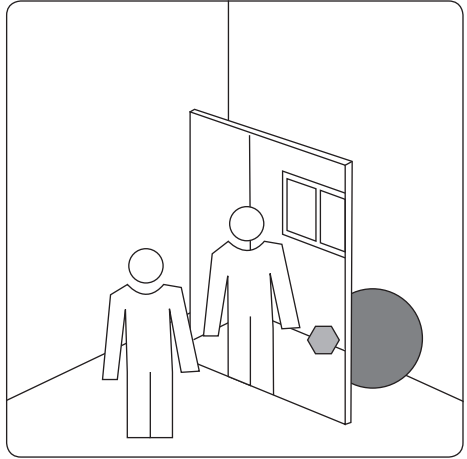
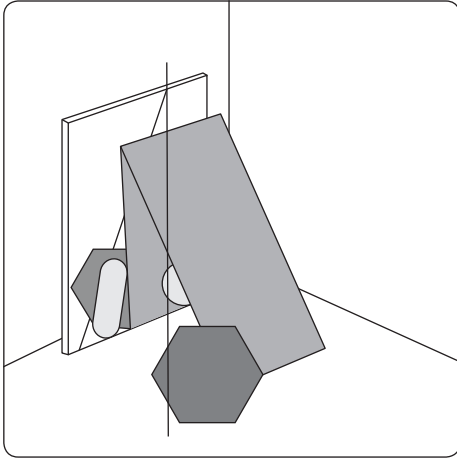


## No.16: Reflection and Projection

**Search for materials with shiny or glossy surfaces which reflect the surroundings.**



- Install these, so they respond to the conditions in which they are installed. Let the light paint. The reflection breaks the three dimensionality down on a two dimensional surface.
- Arrange things playfully and surprise with hidden elements.





No.17

**Are you lazy?**

Do not forget to keep all the previous steps in mind. If necessary go back to the preceding pages.

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Follow the research and development of the project:

[innessgeorgia.tumblr.com](http://innessgeorgia.tumblr.com)

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