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POLYVIEW PAINTING – Background, My Practice and Methods

Master's Thesis

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..........................2017

AVALDUS

Palun luba minu magistritöö ..............................................................
kaitsmisele kunsti magistrikraadi taotlemiseks magistriõppe
õppekaval.................................

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(nimi ja allkiri)
FOREWORD AND THANKS

The finished polyview paintings will be exhibited in the port Noblessner Foundry starting from the May 30th. The final installations in the correct context will only be seen at the exhibition. All photo documented works executed by me illustrated in this thesis have been done during my master's degree and the selection is put together only from the works made in the field of *polyview painting* or in order to research the topic.

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INTRODUCTION

The purpose of this master's thesis is to introduce polyview painting - and to reflect on the result of my practical research for the direction I have been developing. In this thesis, I will focus on the main methods used, the sources of the approach and my practice in this presumably innovative artistic expression.

I came up with the idea of polyview paintings in the end of 2014 - in the beginning of the second year of my master's program in EKA and have been working on it as my final work for three years now (2017).

I have built the contents of this thesis upon the important aspects and methods regarding a polyview painting which help to better describe its essence. The core ideas, the sources of inspiration and my own practical research regarding each paragraph are described in parallel throughout the thesis. This approach in writing arises from my way of making art: where the combination of experiences, interests, methods and methodology – is embodied through each aspect of my artistic practice.

Additionally, I will not describe the painting medium in a separate and detached section, as it is the core of my creative process and therefore should not be compartmentalized. I will return to it in various sections throughout the thesis.

In the first section I will define polyview painting.

The most important medium-specific methods used in constructing a polyview painting is merging many images into one through anamorphic perspective. This is why I will focus on both of these aspects more profoundly.

For the first time, during my master's degree, I have started to use sculpture and installation to present my paintings and this has become an important part of my creative process. I will also use this method in my final work and therefore dedicate a section to this condition.

I will then relate to the viewer's experience of my expositions. I hope this will prepare the reader to enter the last chapter of this thesis – my final show at TASE'2017 in the port Noblessner Foundry.

My practical work proposed for validation is a selection consisting of four polyview paintings. The display is presented in the last paragraph titled: EXPOSITION AT PORT NOBLESSNER.
1. THE TERM

At the end of 2014 I started working on new type of artwork - *four view painting*. However, in 2017 - the fifth view\(^1\) has been added to the painting **7**\(^{th}\) View is From Above\(^2\) and the term was transformed into the *polyview painting*.

The word *polyview* is created from the words *poly* and *view*. *Polύs*, which is of Greek origin, meaning "much"\(^3\) is combined with *view* which, recorded from c.1600\(^4\), gives an indication "sight or prospect of a landscape, etc."

Definition:

A *polyview painting* is a depiction, which contains currently up to five recognizable merging anamorphic images in itself. The painting is created on a plane surface and is usually placed either parallel or under a slight angle in relation to the ground. Each anamorphic image can be discerned from a specific viewing point which is located on a precise spot in relation to the painting. One picture transforms into another if observed from a different angle.

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\(^1\) Where the sixth view is from outside of the borders of the viewing holes - from anywhere inside the room and the 7th is a fictional perspective from above

\(^2\) Exhibited at TASE'2017;

\(^3\) Origin of *poly*: “word-forming element meaning "many, much, multi-, one or more," from Greek *poly-*,

2. PERSPECTIVAL (Oblique) ANAMORPHOSIS

2.1 From Anamorphic Perspective to Polyview Painting

I have used painting medium and anamorphic perspective\textsuperscript{5} as the source methods to create multiple interpretations of one painting.

Painting (n.) is one of the oldest\textsuperscript{6} ways to create visual illusions on a flat surface by means of paint\textsuperscript{7}. The main difference between the normal paintings and the perspectival anamorphosis pictures is the viewing angle. Usually, artists paint their works at right angle. However, paintings using perspectival anamorphosis are usually painted at an acute angle\textsuperscript{8}.

According to the Online Etymology Dictionary: “anamorphosis is a distorted projection or drawing, one that looks normal from a particular angle or mirror”. The word comes from the Greek language meaning "transformation".\textsuperscript{9} Oblique anamorphosis means that one “normal” view is achieved through using the perspectival distortion\textsuperscript{10}. If the image, however, is viewed from a different angle, the illusion disappears.

The earliest known evidence of the perspectival anamorphosis dates back to 1485, to a drawing by Leonardo da Vinci (Italian, 1452-1519) later named as “Leonardo’s Eye”\textsuperscript{11}.

I started working with anamorphic perspective during my 3D painting internship in London\textsuperscript{12}. I was given the perfect conditions for creativity – solitude, 4 months,


\textsuperscript{6} First cave paintings known were created about 30 000 years ago


\textsuperscript{8} More in paragraph 2.2.

\textsuperscript{9} Anamorphosis (n.) - "distorted projection or drawing" (one that looks normal from a particular angle or with a certain mirror), 1727, from Greek anamorphosis "transformation," noun of action from anamorphoein "to transform," from ana "up" (see ana-) + morphosis, from morphe "form" (see Morpheus). In botany, "monstrous development of a part" (1830); in evolutionary biology, "gradual change of form in a species over time" (1852). - Harper, Douglas. “Anamorphosis.” Online Etymology Dictionary, http://www.etymonline.com/index.php?term=anamorphosis&allowed_in_frame=0. Accessed 1 May 2017.


\textsuperscript{11} A drawing from the Codex Atlanticus. The Atlantic Codex is a twelve-volume, bond set of drawings and writings in Italian language done by Leonardo da Vinci between 1478-1519.


\textsuperscript{12} 2013 Contraband International Ltd. London
materials, space and no interruption. This enabled me – to work on my own ideas and study anamorphic perspective. I was able to do it by myself as I already had profound knowledge of perspective from my early teens.\textsuperscript{13}

The effects that could be achieved by simply transforming perspective where appealing: an image seen from one angle could be completely distorted and irrational from another. Through research I gradually became interested in the ambiguous\textsuperscript{14} illusions, for example: the Necker Cube pattern, MC Escher’s prints and Caroline Durre’s work. As a result I continued creating 3D illusion paintings, made many experiments with different surfaces and also started using various new viewing angles to create fragments of my “ordinary” paintings meant for hanging on walls. I began depicting distorted often ambiguous spaces and objects.

\textit{Dice}. Oil on Canvas. 300 x 165 cm. 2014.
On the show “Missing You Already...” at Warren Street Showspace, Charter Place (Run by East Street Arts), London

After a while I stopped being satisfied with the fact, that the 3D illusion image only worked from one side. I wanted to make the anamorphic images more intense and better functioning in space. This is how I started creating the polyview images.

\textsuperscript{13} I first studied russian academical perspective under the guidance of Valeri and Margarita Laur in the Studio 5+5; afterwards – repeated and deepened perspective knowledge at a scenography class at the \textit{Accademia di Belle Arti di Firenze} in 2011-2012.

\textsuperscript{14} Ambiguous illusions are pictures or objects that generally present the viewer with a mental choice of two interpretations, each of which is valid.

Floor. Email paint on waterproof board and walls. 2014. View I
Made for the opening of the new EKA gallery (Freedom Square 6/8) of the Estonian Academy of Arts for
the exhibition ava(tud) piirid (“opened boundaries”)

The main difference between the common perspectival anamorphic images and
the polyview painting is that the “3D illusion” images can only be understood from one
angle. For example the geometric forms and patterns in Felice Varini's (b. 1952) spaces
can only be seen from one particular viewing point. A polyview painting, on the other
hand, contains many different anamorphic images in itself, and therefore can be
interpreted from many different perspectives.

A polyview painting also differs from for instance, the Shigeo Fukuda's\textsuperscript{15}
sculpture *Encore*\textsuperscript{16} - the flatness of the image verifies that there are no other hidden tricks
in achieving the illusion, rather than only through manipulating the perspective on a
plane surface.

\textsuperscript{15} Lived 1932 - 2009
\textsuperscript{16} The sculpture embodies a pianist if viewed from one angle and a violinist from another.
2.2 Placement of the Polyview Painting

As the illusions are mainly achieved through changing the viewing angle regarding the artwork - the placement of a polyview painting's flat surface in relation to the viewer and the space is of great importance.

In perspectival anamorphosis (one view and polyview alike) the flat image can be placed below the viewer's centre line of vision \(^{17}\) facing upwards – the observer is then looking downward at the painting.

Another option is that the image is placed above the viewer's centre line of vision facing downwards – the perceiver is then looking upward at the painting.

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\(^{17}\) W. Gill, Robert. *Perspective. From Basic to Creative*. Thames & Hudson Ltd, 2006. Pg 20
Green Screen / four view painting. oil and acrylic on canvas, installation\textsuperscript{18}

40 x 40 x 1.5 cm; 43 x 43 x 43 cm, 2015. Exhibited at the Võru City Gallery, Tallinn

Additionally, the anamorphic image can also be placed on a wall in the usual manner, however, the anamorphic view would then be hidden to a viewer looking at the painting at a right angle. For example the Portrait of a Boy\textsuperscript{19} in the London's Portrait Gallery and The Ambassadors by Holbein can only be recognized at a particular acute angle in relation to the paintings. The painted room illusions by the contemporary artist Georges Rousse also work only at a particular single viewing angle.

I am eager to experiment and create an overlapping polyview painting for exposition on walls in the future. In the case of multiple viewing points, the viewer could not only have to look upon a painting from the two opposite sides in relation to the work, but also stand under the image looking upward and/or looking downward at the painting.

\textsuperscript{20}

\textsuperscript{18} The painting is seen if looked in the upwards direction.

\textsuperscript{19} Artist unknown.

\textsuperscript{20} The painting below and/or above the observer's centre line of vision.
2.3 Street Painting

Creating 3D illusions on the streets has been an important experience in expanding my polyview artistic practice.

Perspectival anamorphosis is a very common technique used in pavement painting at public events, especially street art festivals worldwide. I wanted to research into this as I had by then been working with similar tools in my own polyview painting practice. I wanted to gain more profound knowledge about anamorphic perspective and various street art techniques used in order to avoid spending time inventing a bicycle. I was also interested in the position of street painting in the art world.

As a result in spring 2015 I went to do an internship at a street artist's studio in Amsterdam. The artist mostly let me execute my own work in the frames of different festivals we participated in around Europe, for instance in Ahrnem (NL), Amsterdam (NL), Geldern (DE), Wilhelmshaven (DE), Nocera Superiore (IT) and Brøndby (DK).21

![Untitled. Anamorphic one view 3D painting, Acrylic on Pavement Geldern (Germany), 2015](image-url)

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21 Matthew May studio
**Untitled.** Anamorphic one view 3D painting, Acrylic and Chalk on Pavement

Nocera Superiore (Italy), 2016

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**Untitled.** Anamorphic one view 3D painting, Acrylic on Pavement

Wilhelmshaven (Germany), 2015
My aim of this internship was to research ways in which to invest into the new field I had been developing.

I learned many useful street art techniques, such as: using lenses to increase the 3D effect; and the rope technique as a method of making large-scale sketches on pavement. Many artists often used projectors, but in addition to this also the method of
photoshopping a photo of the ground and the grid.²²

I usually preferred using some small scale sketches, prior colour decisions and then to improvise on the spot. This way I keep the work fresh and the process interesting for myself. I find no challenge in executing the same work over again on a bigger scale. I do not want to fully control the process. I like to leave some space for things to happen naturally and subconsciously - for some unpredicted outcomes. I am satisfied when my work surprises me to some degree. This might happen in the process of creation, but sometimes the realization comes via recognition years later. These surprises can be especially rewarding.

After the internship I continued participating in preferred festivals as an independent “3D painting” artist representing Estonia and from 2016 executing large-scale polyview paintings on the streets. It is a great possibility to experiment large-scale in order to extend the borders of the polyview painting, and to get more experience and inspiration from other environments and street artists.

**THE BOX / four view painting; Acrylic on pavement**
10 x 8 m; Brande (Denmark), 2016

The scale of the painting and the viewing angle are dependent upon each other in perspectival anamorphic images. In order for the illusions to work in street art, the

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²² By making a photo of the pavement in the scale of the painting first; then a sketch is being drawn matching the pavement area. Later stretched using photoshop onto the paper with the proportions of the painting area.
painting has to be large-scale. As the closer the viewing point (in street art – lower as the viewer is usually offered to stand in front of the anamorphic pavement art) is to the painting – the smaller the image can be. The viewing angle in relation to the painting has to be acute. When the viewer stands the angle is wider, and hence the work is bigger.

Street artists often mark the standing place for the observer on the pavement with a cross; by painting footsteps where to stand or by placing a lens on a tripod in the correct spot. The audience often walks over the image. The artwork itself is not very highly valued in street art. It is more about creating a temporary illusionist entertainment, or “wow” factor experience for the visitors, which fades away as the time goes by and as it gets walked over more and more. There is something poetic about it. The work comes and goes. It is not overvalued nor does it belong to anyone in the long-run. It does not become property. The only thing that remains is the photo documentation of the work.

Pavement painting is a form of entertainment for the public, rather than highly valued art. If street painting was compared with works shown in a gallery, it would be slightly reminiscent of a street musician's work in comparison to an artist performing in a concert hall.

It has been interesting for me to experiment with the borders of the anamorphic image.

Street artists usually create a logical picture, for example depicting an object placed on the physical ground where it is painted, to work in the context of the environmental surroundings. Assuming, that the viewer's centre line of vision is above the object and that the viewer is looking at the painted matter from above.

For me it has been interesting to play around with this idea and to place the viewer in many different imaginary positions regarding the painting. A great example of this is the first polyview street painting THE BOX, which I executed in Brande (Denmark) during the summer 2016: from one perspective the viewer was looking downward on the painting from above, where he would discern a box standing independently in front below him on the ground. From the opposite side the perspective changed so that the viewer was suddenly standing extremely close and perceiving the box through a fisheye lens. From a third viewing point his position regarding the painting changed to the opposite – the box began to visually cover the viewer from above – if viewed from the correct position behind.
3. PRESENTING PAINTING INSIDE AN OBJECT

I have reconfigured my sources using symmetry, repetition and anamorphic perspective, to make secretive, armoured enclosures that invite exploration yet forbid entry. I play with the common principles of the confinement and dispersal of lines of sight as a means of structuring space. I have aimed to realise a vision of distorted space that can relate to the scale of the body of the viewer and the building, and can mediate between these. 23

Due to the anamorphic perspective in polyview paintings working only from the particular viewing spots, I first decided to erase all the other non-functioning perspectives by blocking all the rest of the viewing possibilities with a sculptural object. Using this method I left only a few relevant ways of interpreting the image.

I first started discerning one viewing point by placing the painting inside an installation and marking a specific viewing spot by creating one hole inside the sculptural object and by doing so controlling the visitor's experience. 24

When the painting is inside a geometric sculptural object, the observer can no longer have an overview of the actual painting from above – the view is limited and the painting remains a mystery. I later used the same method to discern many different viewing points from each other.

I first built boxes using wooden frame structures and tightened geotextile cloth around the frames creating the sculptural installations. The form often simulated the shape of the space it was exhibited in, referring to the idea of another parallel room existing inside the space. For example: when EXIT was exhibited at the Tartu Art House in the small gallery downstairs – the gallery was transformed into a shape of the cube by moving the mobile wall – closing down part of the rectangularly shaped gallery space. Inside that obtained equilateral rectangular shaped white room, a 4 x 4 x 2.9 meter black box was installed, in the center of which lay the square-shaped four view painting.

24 Started with the drawing installation Dice Book Box at Hobusepea Gallery (2014);
Installation at the Haapsalu City Gallery. 2016

*Green Light /* four view painting. Oil and acrylic on canvas, installation
95 x 95; 100 x 100 x 100 cm, 2015. Exhibited in the Pärnu City Gallery, Vaal Gallery
In 2015 at the Emily Carr University of Art and Design I first started experimenting with other sculptural techniques such as vacuum forming. A good example of the outcome is *The Object in the Void.*

The form of two cones united together into one object is directly derived from the cube form. The simplest view of its side is a square. If the two cone object is viewed from one side and the volume of it is ignored, it reminds of a rhombus, which is the same square only placed on it's tip. For me the two-cone object is the same cube (which can also be seen as an analogue of a room), only twisted around in space in an unexpected way.

Thinking of the above, in 2016 I first built a cone out of fiberglass and Polyester Resin. The form was exhibited in the context of cubes at my solo exhibition “Four View Paintings” in the Haapsalu City Gallery. When the sculptural object was viewed from one side, it formed a perfect right-angled triangle. In the context of cubes it looked as if one of the cubes on the exposition halfway entered the wall. If the viewer came nearer, the form was transformed into a cone.
My next object using the same materials and methodology was an actual independent “twisted room” in the form of two cones. This has been exhibited in the Amandus Adamson Studio Museum's garden at my solo exhibition “Concealed Presence” in autumn 2016 and has been standing there self-sufficiently throughout the year.
4. MANY VIEWS OF ONE PAINTING

4.1 Mapping Images

A drawing containing different images in itself, which can be distinguished if looked upon from different angles has been achieved previously by Erhard Schön (German, 1477-1510) in the woodcuts: “Out, you old fool!” (1538) and “Anamorphic portraits of Charles V, Ferdinand of Austria, Pope Paul III and Francis I” (1535). The initial aim of creating these unrecognizable images, if observed from the usual direct viewing angle – is considered to be keeping a secret message which was intended only for the selected few who knew how to decode the image.

The main difference between my practice and the woodcuts by Erhard Schön is that his images never overlap. Instead, they were drawn on different surfaces of the same paper underneath one another. All anamorphic images overlap in the polyview painting, which supports the methodology of my practice - the idea that multiple images can be concealed within one. Moreover, one image can be one, and another, at the same time.

The main methodology of the polyview painting is, that the same physical flat space (the polyview painting) can be perceived differently if viewed from another angle.

An example: one view depicts an object from outside, another view depicts the absence of the object and the third one shows the first object from the inside. And all these possible variations of the object and/or space exist in the same physical surface of a flat painting at the same time.

The thoughts about overlapping images might have been among other reasons derived from working with the painting medium, where the paints are mixed and layers are covering each other, creating if wisely combined - a more interesting color quality.

For me, it is important to use the medium of painting to construct the polyview image as this seems to be the best material to influence an image in a number of ways. Examples of painting-medium-specific ways to manipulate a polyview image are: using transparent layers of paint; thick vs thin layers; applying warm vs cool color; scratched

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25 I started to use the word *mapping* more often to describe my practice after the photography course of object mapping with Taavet Jansen

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vs layered paint; using facture vs flatness; glossiness vs matt paint or varnish on the
surface – all these methods can be used in one work.

The presence of the art object in the space is another important aspect in my
practice. In a painting with many perspectives the presence is more dense, as the images
overlap and contain more layered information on the same surface. The lines on the
surface repeat when seen from each viewing point, while having different meaning and
visual form. It is fascinating to materialize my understanding of things, with its own
hidden laws and patterns.

Polyview painting provides an experience of a contradictory impossible space.
The space depicted is not a particular place, but rather a no-place; not a concrete object,
but rather an idea of an object. In a painting of many views, an object can be present and
absent in the same space and time. What is important is not each separate view, but rather
the combination or the existence of all these phenomena at the same time in the same
location.
4.2 A Slight Shift in Space

Different points of view in the piece - are only distinguished if the viewer changes his position in space in relation to the artwork. The viewer can only see one view of the polyview painting at a time and usually does so either clockwise or counterclockwise – orbiting the painting.

One can not be in two different places at the same time because of the laws of physics. But it is fascinating to me that two different paintings can be seen in the same physical flat surface by different people at the same moment in time and space. Moreover, all these different versions of the flat painting exist within it at the same time on the same surface.

One space is slightly shifted in relation to another by sometimes partly mapping with the previous one making a slight circular motion in a different direction.

As time passes, the work can obtain a completely different story, which I am not yet conscious of. Parallel meanings on the same painting – surface throughout time. I find the whole essence of the work often lies beyond the primary interpretations of the creator. The potentiality of the artwork can reveal itself years later, however, this might also remain un-coded.
4.3 Creating the Polyview

A polyview painting is achieved by making subconscious and manipulated visual associations within an image.

I usually start thinking simultaneously about two or three symbols I would like to interconnect in an artwork. An image can be depicted in many different ways and under various viewing angles and still be recognized. I use this knowledge and start drawing by looking at the paper from an acute viewing angle. I compromise - deforming the lines in a way that the depiction would meet the essential requirements of one and another image. After finding a satisfying solution and making a rough sketch using lines - I then start to search for other images (if needed) that relate to the idea of the future painting. After the potential images are found I start to manipulate the image first with shadow and highlight; later with all the other virtues that painting medium can offer until a more or less satisfying result is achieved and I see on canvas what I was striving for.

I do not always have time to finish the work perfectly. But as long as the image has been brought to existence and the most challenging tasks in the process of compromising have been solved, I often allow myself to then move on to the next work allowing the previous to retain some freshness. I know then that the assignment has been solved and the idea fixed in time and space – all that remains is the matter of time and titivation.

27 using different colours; transparent layers of paint; thick vs thin layers; applying warm vs cool color; various shades of the same colour; scratched vs layered paint; using facture vs flatness; glossiness vs matt paint or varnish on the surface etc
5. PARTICIPATORY EXPERIENCE

My methods in installing the polyview paintings tend to directly influence the viewer's participatory experience.28

It can be said that the observer is protected from the information inside the polyview painting and vice versa, by the object or the viewing holes as he can not access the information without engaging with the work.

The artwork inside an object or with added viewing points alike - is not forced upon the viewer, who is rather offered a choice to follow the instructions of the artist. If the viewer makes the decision to engage in an artwork - it can be described as overcoming boundaries and following the probable curiosity towards the object. The viewer trusts the artwork to be worth the effort and to be rewarding in return for the action.

The observer is usually proposed to either peek inside, stand in the marked spot and change location or potentially even lie on the ground to see the work. The observer's viewing position regarding the painting adds meaning to the piece. For example, being below or upon the image – might provide two different experiences of the same work.

The viewing angle can be made more acute for the illusion to work by lifting the painting closer to the viewer's viewing point or by manipulating the viewer to lower his horizon by sitting down, kneeling or possibly even to lie down to see the view. The more difficult it is made for the viewer to access the viewing point, the more hermetic the painting becomes.

The location of each viewpoint is always fixed and unchangeable while the viewer's experience is being directly controlled by the artist. Viewing from limiting viewing points puts the viewer into the position of a peeper. An intimate moment occurs in the peaking process between the object and the viewer. Peeping in the western culture is often associated with invading other's privacy and seeing something that is not allowed or morally inappropriate to be seen. These associations might cause the feeling of inadequacy.

6. EXPOSITION AT PORT NOBLESSNER

As my master's thesis final work proposed for validation I will exhibit a selection of four polyview paintings on the second floor of the port Noblessner Foundry.

I find the industrial building to be the perfect environment for my exposition as it strongly supports the selected works via opposing to them by its rough materiality with old shabby paint flaking off the cement walls and ceiling.

The rooms I chose for my exposition support the vibes of my works almost as if embodying the works themselves. Five areas are meant for my exposition: one separate small dark room, four dark interconnected rooms and a part of one large bright space. The first area the audience enters serves as a connection between the small separate room and the dark corridor consisting of rooms, which ends with the huge open bright space.

The first area will be used for the audience to stay and experience the long corridor-shaped space. The observers will not be able to enter the dark territory, as the entrance will be blocked and the room fully occupied by one isosceles trapezium shaped painting – 982 cm in length. The painting will be placed facing upwards and blocking the doorway horizontally on about 130 cm above the ground, going downwards until it reaches 60 cm from the surface of the floor blocking the other doorway on the other end of the 980 cm long space. The room will be narrowed and echoing the trapezium shape of the canvas with a wall made of a black geotextile cloth on scaffolds on the sides. The cloth will be on about a 70 cm distance from the painting, echoing with a slight distortion the trapezium shape of the canvas. This is done to keep the doorways repeating, to conceal the excessive details on the walls of the initial room, however to also achieve a dark gradually disappearing background for the painting. The painting will be spotlighted with projectors from above.

The fresh place-specific painting is currently in progress. Therefore, I will only describe it. The finished version of it will be seen at the TASE exhibition. It will depict a wide tree trunk in a shape of a rectangle and its anatomy. The tree interests me due to its connection with the air through its trunk and crown, but also with the soil underneath with its roots. The viewers will be able to see the light through multiple

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doorways\textsuperscript{33} and probably also the other observers on the other side of the tunnel. The second view of the same painting will only be experienced, if the audience went all the way around the installation area through another parallel corridor and approached the same rooms from the opposite side.

On their way to see the other side of the painting - the audience would first meet the bigger two-cone object (1) in the spacious shared space. If someone would go further away from the installation area - to the other side of the spacious room - he might then see the object as a square standing on its tip.

In case if someone would peek inside the object\textsuperscript{34}, he might notice, that this is a work directly depicting soil with a hole in the ground from one perspective. From the opposite side of the cone however, the peeker would see that the hole in the ground is actually a doorway instead. From a third perspective - the whole image retreats into a two-dimensional line.

The audience would then probably walk towards the 10-meter painting. The opposite interpretation of the tree trunk would then be seen from outside of the corridor and outside the cube-shaped space. The viewer will have to look over \textit{The 7th View is From Above} painting to see perspective working in an unexpected manner inside the room behind. \textit{The 7th View is From Above} (3) has been prior exhibited at the Draakon gallery (in 2017). However, in the current exposition it will be shown in a different way. The painting will this time be laid low - at the knees level. The viewer's experience changes due to a different corporeal involvement in relation to the painting.\textsuperscript{35}

My aim with the current exposition is to see how the different works join, interact and create one unifying experience as an installation together with the space. One of the main challenges and goals for me in the frames of this exhibition now – is to learn to use the space given and to find the most naturally evolving solution to it. I am very excited

\begin{footnotesize}
\item[20] https://en.wikipedia.org/wiki/Yggdrasil (accessed 9 September, 2016)
\item[33] Three doorways with no doors
\item[34] The inner painting is in progress therefore I will not present the image
\end{footnotesize}
about the upcoming show, as I took as much time as needed to think calmly through the exposition and the space.\textsuperscript{36}

Within the current exposition I experiment with similarities and contradictions around the polyview painting and the hidden interrelations. At first sight the selection of the works is contradictory. Firstly, the works differ from each other remarkably by their scale. For example, the smallest object (2) is 35x35x30 cm in size and the largest painting is about 10 meters long\textsuperscript{37}.

The smallest work - \textit{The Object in the Void} (2) will be exhibited inside the second - small separate room. The entrance to this room looks very similar to the one which guides inside the spacious corridor. The small room will be left dark. The object will be hanging inside. The object is being similar by its form and colour to the outer shape of the bigger two-cone object \textit{A Square} (1), however the paintings inside differ greatly. The smallest painting inside the object assembles the most to \textit{The 7th View is From Above} and is very different from the earth painting inside the bigger \textit{A Square}.

Two paintings will be inside the two-cone sculptural objects: one big vs one small opposed to the two remaining paintings, which will be exhibited directly inside the space with no “protective” layers between the image and the audience.

All the works however, are interconnected in a complex way - firstly, by their core methodology. Even more, partly mapping forms depicted on paintings are repeating in a distorted way in other paintings, even if illustrating different phenomena. Some images perceived from particular perspectives are also visually echoing in the forms of the objects and even the space itself. Inner dialogues can be traced throughout the exposition.\textsuperscript{38} 39 40

\textsuperscript{36} I am very thankful to Raul Keller for this experience.
\textsuperscript{37} Described above. The work is in progress.
\textsuperscript{38} More on the free association method in paragraph 4.4.
\textsuperscript{39} The method is free but at the same time consciously guided in the necessary direction. More on the free association method in paragraph 4.4.
\textsuperscript{40} A lecture about the method of painting based upon free associations was some years prior carried out by Vano Allsalu in the Toompea building. However, the lecture was not concerning the polyview idea.
In conclusion, I would like to quote Leonardo da Vinci:

*Principles for the Development of a Complete Mind: Study the science of art.*

*Study the art of science. Develop your senses- especially learn how to see. Realize that everything connects to everything else.*
List of Images

FINAL WORKS

1) *A Square*. Installation, Polyview painting. 150 x 150 x 150 cm At the Amandus Adamson Studio Museum, Paldiski (2016)

2) *The Object in the Void*. Four view painting
   oil on wood; polystyrene, email paint, light bulb, wire
   34 x 34 x 30 cm, 2015 - 2016

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41 Painting, which will be placed inside is in progress. Therefore, only described.
3) *The 7th View is From Above*. Polyview painting and its views.
oil on canvas; installation
230; 159; 194 cm, 2017
4) *The Trunk* painting sketch. In progress. 10; 1; 3 m, 2017
CONCLUSION

In conclusion, polyview paintings are created through manipulating the rules of perspective; by overlapping anamorphic images under a shift in relation to each other and by finding the shared visual image. Polyview paintings with the maximum of five different perspectives and therefore five different interpretations have been created so far.

Sculptural objects and installations have been often used to mark the precise viewing spots and to separate the viewer from the image; and the image from the space - creating another fictional space in between the artwork and the environment. However, the paintings have also been exposed independently with no separation between the artwork and the gallery space. Moreover, polyview paintings have also been painted large-scale on pavement.

The images have been exhibited in various ways. Different experiments have been carried out in presenting the images. They have been placed below the viewer's centre line of vision, however, also above the horizon of the observer. One polyview painting has also been screened as a video piece by now.

In the past three years - polyview paintings have been exhibited in very diverse environments: on the streets, in parks, in a backyard, in various gallery spaces, in living rooms, in a hallway, and so forth.

The way the works are exposed in the space influences the probable behaviour of the audience. If the observer decides to interact with the painting, his actions and eyesight will be controlled. The viewer can be put in various positions; for example: he

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42 The best example is the solo exhibition “Four View Painting” at Haapsalu City Gallery in 2016. The space was full of different-sized cubes made of geotextile cloth and wooden frames; moreover, also a sculptural cone made of polyester resin and fiberglass cloth and the vacuum formed two-cone object around.
43 The 7th View is From Above was exhibited at the Draakon Gallery (Tallinn) in 2017 - with no sculptural object around.
44 2016: The BOX, Size: 10x8 meters. Painted in Brande (Denmark)
45 2016: The BOX, Size: 10x8 meters. Painted in Brande (Denmark)
46 2016-2017 in the Amandus Adamsoni Studio Museum's garden
47 2015: Tallinn Art Hall backyard
48 2015: Pärnu City Gallery; Võru Town Gallery; Vaal Gallery; Tartu Art House
2016: Tallinn Art Hall; Haapsalu City Gallery; Avangard Gallery (Pärnu)
2017: Draakon gallery
49 2015: OLOHUONENÄYTTELY. Living Room Exhibition. Helsinki
50 In the end of 2014: EKA Gallery. The first two view place specific painting. Could be called pre-polyview painting.
might have to stand, kneel, sit or maybe even lie down to experience different views. He will have to change his position and place in relation to the painting in order to see other interpretations of the same piece. In addition, the experience of the expositions depend upon the person's corporeal experience as a whole and in relation to the work.  

To sum up, the exposition at Port Noblessner demonstrates two couples of works: two white two-cone objects with hidden polyview paintings inside and two trapezium-shaped polyview paintings, that are directly placed inside the spaces. However, all the works and spaces are actually interconnected by the views of the polyview paintings that are echoing and complementing each other, the space and the objects throughout the exposition. The show is described in detail in the paragraph no 6.

I see potential future and relevance in polyview paintings. There is still a lot to experiment with in the area of these images. For example, create paintings with many views for exposition on walls; utilizing mirrors or projectors instead of peepholes; using lenses to strengthen the anamorphic effect. I would also like to create a polyview mosaic or another type of permanent flat work in a common area in the city; it is also possible to use this method in arranging a whole physical space and environment with this idea. For example, to create polyview ceilings which would match the floors and furniture and as a result create a joint polyview experience.

In the future I would like to find a unifying formula or a perspective grid that would allow to create many images overlapping in one flat surface, that would work from each viewing point at the same time. If there was one logical system which could be followed to create these pieces, the idea of a polyview image could potentially be utilized in various other fields in addition to art.

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EESTIKEELNE LÜHIKOKKUVÕTE

POLÜVAATEMAAL - taust, minu praktika ja meetodid


Alustan mõiste lahtiseletamisest. Termini “polüvaatemaal” võtsin kasutusele enda magistriöpingute käigus leiutatud uut tüüpi kujutise kohta, mida olen käesolevaks ajaks kolm aastat arendanud.


Anamarfoosse polüvaatemaali idee tuleneb ühelt poolt vaadeldavast perspektiiv-anamarfoosse maalist, millega tutvusin esmakordselt põhjalikumalt Londoni maalipraktikal. Magistriöpingute ajal sooritasin analoogset praktikat ka Amsterdamis. Praktika käigus tutvusin põhjalikult 3D tänavakunstiga ja osalesin

52 2017
53 2013. aastal
aktiivselt mitmetes Euroopa tänavakunsti festivalides 54. Uurisin tänavakunstnikke võtteid ühelt poolt vaadeldavate anamarfoossete illusioonide loomisel ja proovisin enda kätt anamarfoossete ühe - aga ka polüvaatemaalide teostamises suuremõõtmelistel maa-aladel linnaruumis.


Tehtud tööde valiku juures tungib aga esimesena silma hoolepäevitavate vastandlikkuse omaduste füüsiline vastandlikkus. Näiteks suurim ekspositsioon maal on 10 meetrit pikk ning takistab vaatajate sissepääsuvõimalust minu väljapaneku põhiruumi. Ülejäänud ruumidesse pääsemiseks aga ka antud maali teise vaate nägemiseks, peab vaataja minema ringiga ruumi tagant mööda ekspositsiooni teisele poole. Väljapaneku väärtimaa on veaviist päästetud kahe suurusega objekti sissevaates, mille suurus on 35 x 35 x 30 cm. Kogu ekspositsioon jaguneb esmapilgul pooleks: kaheks kahekoonuseliseks objektiks ja kaheks trapetsikujuliseks maaliks.

Väljavalitud teosed ühendab nende omavaheline vormiline ja kujundlik teineteise jäljendamine, 55 ekspositsioonis viis ning läbiv sisu. Tööd ja ruumid, milles on väljapanek eksponeeritud, on omavahel seotud vaateavade kaudu, mis viitavad teineteisele ja avanevad külalistajale erinevatest vaatekohtadest.

Arvan, et polüvaatemaalidel on suur potentsiaalne tulevik, kuna selles vallas on veel palju katsetamisruumia. Kindlasti jätkan antud valla arendamist. Soovin leida sellele ideaale tulevikus muuhulgas ka praktilise rakenduse, näiteks linnaruumi lahendamisel.

54 Osalesin oma loominguga mitmetel tänavakunstifestivalidel: Itaalias, mitmetes Saksamaa linnades, Hollandis ja Taanis.
55 Nagu suurus ja ekspositsioonis viis.
Works Cited


Internet Sources

Human Anatomy: Tree Anatomy Is The Tree's Protection From The Outside World. Continually Renewed From Within, It Helps Keep Out Moisture In The Rain And Prevents The Tree From Losing Moisture When The Air Is Dry.


Flatland: A Romance of Many Dimensions / with illustrations by the author, A Square.
CV

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EDUCATION
01/09 – 06/01/2016 Emily Carr University of Art & Design, MA. Vancouver
01/05 – 14/08/2015 Anamorphic Pavement Painting Internship. Matthew May Studio. Amsterdam
2013 - Estonian Academy of Arts, Fine Arts Department, Painting, MA. Tallinn
01/02 – 01/06/2013 Contraband International Ltd, 3D Illusion Painting Internship. London
2009 – 2013 Estonian Academy of Arts, Fine Arts Department, Painting, BA. Tallinn
01/10 – 01/07/2012 Accademia di Belle Arti di Firenze, Painting, BA. Florence

MEMBERSHIP IN UNIONS
2014 Member of the Estonian Artists' Association (EAA)

SELECTED SOLO EXHIBITIONS
(Upcoming) 01.07 - 31.07.2017 Amandus Adamson Studio Museum’s garden, Paldiski
15/03 – 01/04/2017 Coincident (7 Solo Exhibitions). Draakon gallery, Tallinn
04/09 – 31/07/2016 Concealed Presence. Amandus Adamson Studio Museum, Paldiski
30/06 – 31/07/2016  FOUR VIEW PAINTING. Haapsalu City Gallery
15/11-22/11/2015  IN ELSE. With Liisa Kruusmäega. Emily Carr University of Art and Design's Library: the Mezzanine galerii, the Window galerii, the Display Case, the Additional Exhibition Space. Vancouver
11/03 – 02/04/2015  1 cubed. With Aleksandr Tishkov and Francesco Rosso. Pärnu City Gallery
2014  MЯNG 2. SIP (Telliskivi 62), Tallinn
2014  GEIM. Hobusepea gallery, Tallinn
2013  Beyond a Space. With Maria Genrealova. Former Culture Factory Polymer, Tallinn
2013  In The Other Room Beside. Gallery G, Tallinn

SELECTED CURATED EXHIBITIONS

SELECTED GROUP EXHIBITIONS
(Upcoming)  Polyview Painting at TASE'2017. Noblessner Foundry, Tallinn
16/05/2017  Tartu Young Art Exhibition and Auction (Spring), Tartu
07/03 – 01/04/2017  Women's Show. Salme Cultural Center, Tallinn
13/05 – 19/06/2016  SPRING EXHIBITION. XVI exhibition of the Estonian Artist Association. Tallinn Art Hall
27/04 – 17/05/2016  Tartu Young Art Exhibition and Auction (Spring). Tartu Centre for Creative Industries (TCCI)
01/04 – 22/05/2016  MUUTUV ja MUUTUMATU. Annual exhibition of the Estonian Painters' Association. The Museum of New Art in Pärnu
11/12 – 04/02/2016  FIRST/LAST. Avangard gallery, Pärnu
24/09 – 08/10/2015  Tartu Young Art Exhibition and Auction (Autumn). Tartu Centre for Creative Industries (TCCI)
30/08 – 25/08/2015  REVIEW. Towards Gender Parity: Quality and Fairness in the Art Market Võru Town Gallery
22/08 – 27/09/2015  5th International Drawing Triennial in Tallinn: BLACK and
WHITE, Tallinn Art Hall courtyard, Tallinn
03/06 – 05/07/2015  Spring Exhibition. The 15th annual show of the Estonian Artists’ Association. Tallinn Art Hall
29/04 – 16/05/2015  Illusion. Curated by: Pille Johanson (TKK), Veiko Klemmer (TÜ), Kaspar Tamsalu (EKA). Pärnu City Gallery
21/03 – 22/03/2015  OLOHUONENÄYTTELY. Living Room Exhibition. Helsinki
14/03 – 19/04/2015  Järjepidevus ja uudsus. The Annual Exhibition of the Estonian Painters' Association. The Museum of New Art (MONA), Pärnu
11/03 – 30/03/2015  20:84. Hobusepea Gallery, Tallinn
16/01 – 08/02/2015  COPYING. City Gallery, Tallinn
2014  Copying. City Gallery, Tallinn
2014  Annual Exhibition of Tartu Artists. Curated by: Andris Vītoliņš. Tartu Art House
2014  Dance. Russian Cultural Centre, Tallinn
2014  Ava(tud) piirid. EKA G (Freedom Square 6/8), Tallinn
2014  Tartu Young Art Auction (autumn), Tartu Centre for Creative Industries
2014  Tartu Young Art Auction (spring), Tartu Centre for Creative Industries
2014  Polyground, Culture Factory Polymer, Tallinn
2014  Books! Curated by Kaspar Tamsalu, Hobusepea gallery, Tallinn
2014  Missing You Already... Warren Street Showspace, Charter Place (East Street Arts), Watford
2014  Annual XIV Spring Exhibition of the Estonian Artists' Association (EAA), Tallinn Art Hall
2013  Night2. Curated by Liisa Kruusmägi and Liisi Kula. Okasroosikese castle, Tallinn
2013  Multicrash-Berlin Syndrome. Musterzimmer, Berlin
2013  Night. Curated by Liisa Kruusmägi and Liisi Külä. Pärnu Linnagallery, Pärnu
2013  Tallinn's Art Winds. Tammsaare park, Tallinn
2013  MUUTTUUM. Curator Vano Allsalu. Draakon gallery, Tallinn
2013  Confessions of Mikk Madisson. Curators Marko Mäetamm and Angela Maasalu.
Draakon gallery, Tallinn
2012 Degrad Arte. Piazza San Marco, Florence
2012 Affresco. Accademia di Belle Arti, Florence
2011 TASE’11. Rüütelkonna hoone, Tallinn
2011 For the memory of EeroPuust (1974-2011). Estonian Academy of Arts, Tallinn
2010 Time, Space and Reflection. Rüütelkonna building, Tallinn

SELECTED FESTIVALS
(Upcoming) International Street Art Festival, Brande. Denmark
15/08/2016 Pärnu Body Paint Show. IN Graafika Festival. Pärnu City Gallery
01/07 – 03/07/2016 International Street Art Festival, Brande. Denmark
20/05 – 23/05/2016 Concorso Internazionale dei Madonnari, Nocera Superiore. Italy
08/2015 Internationale Straatschileringenwedstrijd in Geldern. Germany
06/08 – 07/08/2015 International Street Art Festival in Wilhelmshaven. Germany
04/07 – 05/07/2015 International Street Art Festival Brande. Denmark
15/05 –19/05/2015 Concorso Internazionale dei Madonnari, Nocera Superiore. Italy

PUBLICATIONS
2016 Kaire Reiljan. Neli vaadet ühele maalile (translation from Estonian: "Four Views to one Painting") // Lääne Elu. NR 78 (3874) (12.07)
2016 Mikael Lund..Verdensnyhed på Strømmen (translation from Danish:"World News on Stream") // Brande Bladet. (04.07)
2015  Karin Klaus. Kolme erirahvusest kunstnikku ühendab visuaalne keel // Pärnu Postimees (17.03).
2014  Ernits, R. Alina Orav avab isiknäituse "MЯNG" // Eesti Rahvusringhääling. 2014 (27.10).
2014  Malin, R. L. Kunstiteoste nimetamine // Kunstipoolik. Generaadio, 2014 (15.05, 16.05).

AWARDS
05/07/2015  Second Prize. With Matthew May. International Street Art Festival Brande, Denmark
2006  Grand Prix award, International Art Program Maa Värvid
2001  Bronze award, 31’st International Children’s Art Exhibition, Japan

COLLECTIONS
Private collections in Estonia (Tallinn), Finland (Helsinki), Germany (Berlin), Great Britain (London), Italy (Florence, Milan), Russia (St Petersburg), Sweden (unknown),
USA (Edgartown) and elsewhere.