

## MYSTERIOUS ART

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Could you imagine that pictures are created on pavement can be volumetric? It's possible! And moreover it's amazing! Such technique of painting or drawing an object that seems distorted when it is viewed head-on, but becomes recognizable when viewed from one particular angle or with some kind of correcting device is called anamorphosis.

A particularly well-known example of oblique anamorphosis is contained in the painting known as *The Ambassadors* in the National Gallery in London. In the lower half of this picture there is an oblong shape, which, with a little inspection, you should be able to make out as the distorted image of a human skull.

There are two main types of anamorphosis: Perspective (oblique) and Mirror (catoptric). Examples of perspectival anamorphosis date to the early Renaissance (15th Century), whereas examples of mirror anamorphosis occurred at the time of the baroque (17th century).

With mirror anamorphosis, a conical or cylindrical mirror is placed on the drawing or painting to transform a flat distorted image into a three dimensional picture that can be viewed from many angles. The deformed image is painted on a plane surface surrounding the mirror. By looking uniquely into the mirror, the image appears undeformed. Current in the 1600s and 1700s, this process of anamorphosis made it possible to diffuse caricatures, erotic and scatologic scenes and scenes of sorcery for a confidential public.

These "anamorphoscopes" were invented in China and brought to Italy in the 16th century, about the time Renaissance artists like Leonardo da Vinci were mastering 3-D.

The system of anamorphic projection can be seen quite commonly on text written at a very flat angle on roadways — such as "Bus Lane" or "Children Crossing" — which is easily read by drivers who otherwise would have difficulty reading as the vehicle approaches the text. When the vehicle is nearly above the text, its true abnormally elongated shape can be seen. Similarly, in many sporting stadiums, especially in Rugby football in Australia, it is used to promote company brands which are painted onto the playing surface; from the television camera angle, the writing appear as signs standing vertically within the field of play.

Nowadays different artist all over the world use anamorphosis.

Patrick Hughes is British artist working in London. He is the creator of "reverspective", an optical illusion on a 3-dimensional surface where the parts of the picture which seem farthest away are actually physically the nearest. Reverspectives are three-dimensional paintings that when viewed from the front initially give the impression of viewing a painted flat surface that shows a perspective view. However as soon as the viewer moves their head even slightly the three dimensional surface that supports the perspective view accentuates the depth of the image and accelerates the shifting perspective far more than the brain normally allows. This provides a powerful and often disorienting impression of depth and movement. Patrick Hughes takes full advantage of this effect in his use of surrealist images that reinforce the altered reality of the viewer. The illusion is made possible by painting the view in reverse to the relief of the surface, that is, the bits that stick furthest out from the painting are painted with the most distant part of the scene. This is where the term reverse perspective or Reverspective comes from.

Another artist is Kurt Wenner. He began street painting in Rome in 1982, and by 1984 was one of a few recognized Master Street Painters. Once known as Madonnari, Street Painters, Pavement artists, Chalk Artists, and Sidewalk Artists have designed impermanent or Ephemeral Art for centuries. Street painting presents a chance to interact with an artist while

he creates. Currently, Kurt Wenner is writing a Street Painting History, explaining how sidewalk art transformed itself into a spectacular medium, popular in Advertising, Publicity and numerous Street Painting Festivals. Kurt is interested in Renaissance classicism. His works do not copy or imitate the masters, but reinvent classicism for a new age.

The scope of Wenner's work is not confined to a canvas or limited by a frame. His unique approach engages the observer with an attention to detail that captures the essential qualities of Renaissance art.

His original masterpieces are made with richly colored handmade pastels. As he works, classical figures and stories rise from the pavement to delight onlookers.

Julian Beever is a famous British artist, who chalks on pavements. He has been creating his pictures since 1990s. He creates his works using projection called anamorphosis. When you look at his pictures, you understand they are amazing! And it's possible to become famous chalking on pavements.

Julian works for 8 hours a day during 3 days to create one image. Rain is a great enemy of street painters as drops of rain will stain a picture and there is no foolproof means of protection. Tenting the picture or covering it with plastic helps, yet water can seep under just about anything if the rain lasts long enough. But some people also don't understand this art and can wash away his pictures.

But most people like it. You can enjoy Julian's pictures until it rains. And the only thing that remains after his work is photography. Beever takes it at certain angle. Flat image becomes volumetric. Beever works as a freelance artist and creates murals for companies. He has worked in the UK, Belgium, France, The Netherlands, Germany, Austria, Denmark, Spain, the U.S., Australia, Mexico, Brazil, Argentina, Russia and Portugal.

Besides this pavement art, Beever also paints murals with acrylic paints and replicas of the works of masters and oil paintings, and creates collages. Amongst his other work are wood panelled drawings, usually themed around music, measuring 7 metres long by 1.5 metres high. Some of Julian's works are as high as 40 meters. Beever use to depict modern sides of the world and modern people.

That is what he says about his art: "My art is for everybody. It's for people who don't go to art galleries. Art mustn't be locked at galleries and libraries."

A Japanese artist, designed both types of anamorphosis in the 70s and 80s is Shigeo Fukuda (February 4, 1932 - January 11, 2009). He was a sculptor, graphic artist and poster designer who created optical illusions. His art pieces usually portray deception, such as Lunch With a Helmet On, a sculpture created entirely from forks, knives, and spoons, that casts a detailed shadow of a motorcycle. Fukuda's inventive, yet subtle, use of optical illusion and unconventional illustrative devices has remained essentially unchanged during the course of his 50-year career as a freelance designer.

His wooden sculpture Encore depicts a pianist from one angle. But if you turn it by 90 degrees you will see a violinist. The third photo shows an intermediate point of view, where you can see how the pianist transforms into the violinist. This wooden sculpture consists of two silhouettes (the pianist and the violinist) at 90° angles to each other. In fact, you can create an endless variety of these silhouette sculptures simply by carefully cutting a block from two different silhouettes at 90° angles to each other. Fukuda has made a large number of sculptures utilizing this technique, and his discovery of this principle led to the first utilization of his work in three-dimensional forms. "Encore" is part of a series of metamorphosing musicians captured at different stages of a concert.

Fukuda anamorphically presents a distorted version of Giuseppe Arcimboldo's Ver-tumnus, whose image becomes undistorted when seen in the mirror.

Fukuda took his keen sense of design even further with his remarkably futuristic UCC Coffee Pavilion in Tokyo. The entire theme is coffee. From floor to ceiling, the UCC Coffee

Pavilion is a swirling marvel of synergistic design. There are sculptures made of hundreds of coffee cans, the multi-colored. Fukuda has created one of the most spirited design wonders the world will see. Fukuda dramatically shatters all cultural and linguistic barriers with his universally recognizable style.