

# Printing of the Emotions and Digital Compositions

## A. Choice of object

In the light of this particular presentation/study I chose to search, as an object of interest, the head of Hermes of Praxiteles, part of the artifact of the renowned sculptor of ancient times. This work of art dated back at about 340BC. The sculpture, due to the harmony of its beauty, is the ideal image of the classical beauty in sculpture. Thus, within a short period of time since its retrieval, it became famous globally. This specific accurate copy of the original artifact, which belongs to the writer's personal collection, was chosen not only for its ideal analogy, but also for the clearness of its shapes which are comprehended in it. It has been photographed from different positions /angles/sides so that the change of the surrounding light and angle transform the way we in which it is conceived by the beholder.

A1. Because of the ideal design analogy of this sculpture, the said research aims at the detection of attribution of the charismas and defects which may prevail in every human personality. Thus, according to the lighting, the standing position of the beholder and the differentiation of the scale, certain aspects of Hermes's personality, such as cogitation, calmness, oppression and arrogance, are revealed. So, both the position and the lighting have directing impact, which may fold out the feelings of the said model. Hermes sometimes gives the impression of a peaceful cogitator/philosopher making the beholder see that particular euphoria and calmness of a rational, sensible entity. Nevertheless, negative aspects of his character being depicted in his figure, such as arrogance and oppression leading to submission, are also present.

A2. The postures reveal: calmness, cogitation, oppression, arrogance.

## B. The photos of the model



## C1. Table

SIGNIFIED	PICTURES			
	1	2	3	4
CALMESS				
Horizontal line	√	√		
vertical line		√		
Balance				
COSITITION				
Thoungt	√	√		
Book	√			
Stady	√	√	√	
OPRESSION				
Compression			√	
Narrowness			√	
Suffocation			√	
Loneliness			√	√
ARROGANCE				
Isolation			√	√
Loc-in			√	√
Uncommunicatvness			√	√
Excellence			√	



Picture 1: "The calmness"



Picture 2: "The cogitation"



Picture 3: "The oppression"



Picture 4: "The arrogance"

## C2. Clarifications

In the pictures with the head of Hermes which are photographed in different scale and different lighting, somebody can discern the characteristics of every said sense.

The calmness (picture 1): It is highlighted with the vertical and the horizontal line, as well as the balance which includes it.

The cogitation (picture 2): The dark side of the sculpture refers to the beholder to thought, due to the fact that the light comes from behind of the sculpture.

The oppression (picture 3): The compression, the narrowness of space, the suffocation, the stress arouse the beholder's emotional loneliness, while the Hermes's sculpture is photographed from above.

The arrogance (picture 4): The photoshoot is now being taken onwards giving the beholder the impression of the excellence of the model as opposed to him/her. The lock-in, the uncommunicativeness and the isolation are all consequences of the excellence of the model.

All the above pictures have been photographed digitally with a NIKON camera and with two or three light sources in different scale. Then, they have been processed with the Photoshop programme. Afterwards, due to the monumentality and the narrativeness of the said head in the Ancient Greek Art, several posters are created the subject of which is:

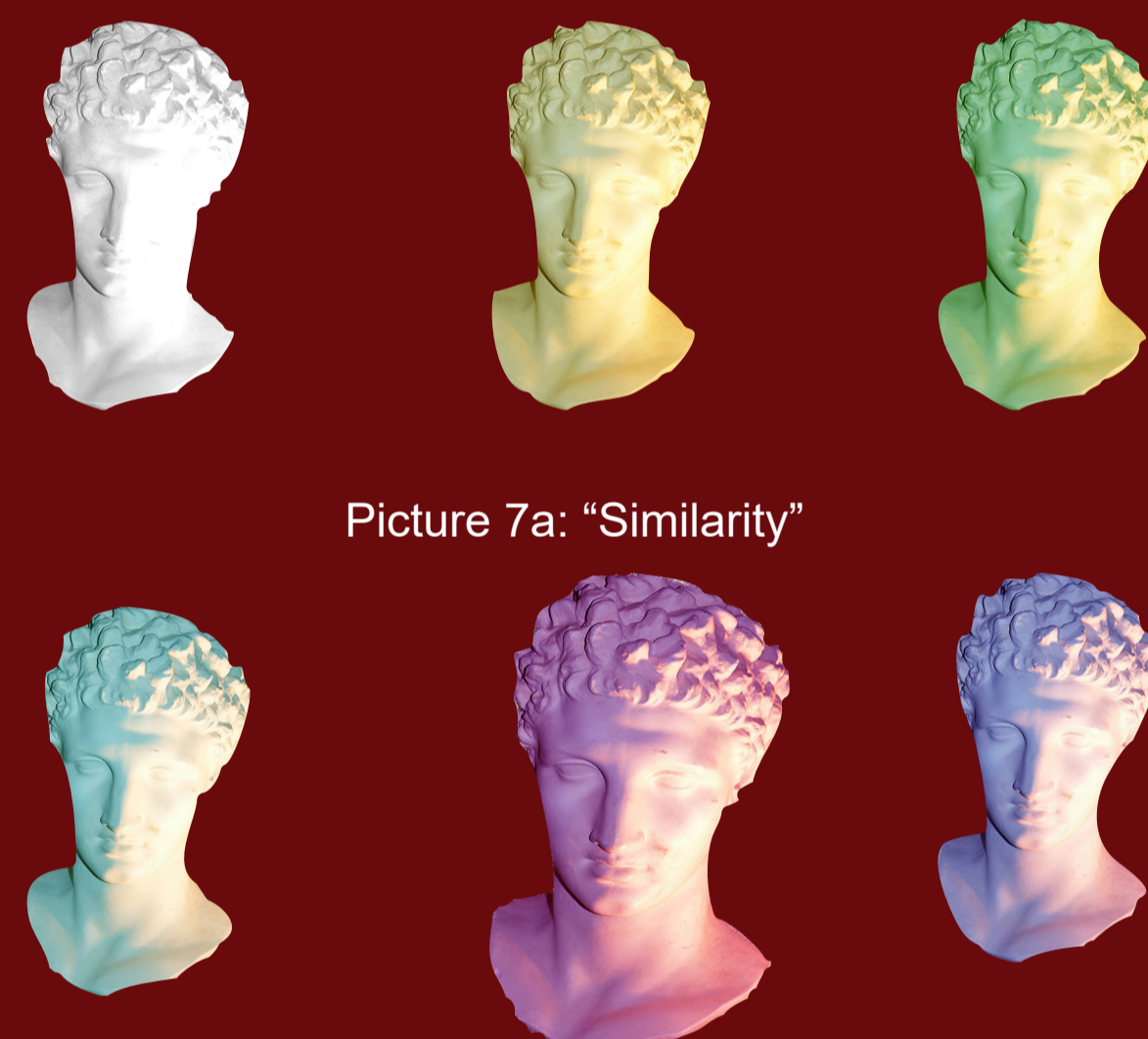
## C3. Rhetorical Figures



Picture 5: "Replecement"



Picture 6: "Replecement"



Picture 7a: "Similarity"



Picture 7b: "Repetition"



Picture 8,9: "Tautology"

## D. Museum - Clty- Monument: Objects, routs with multiplie narratlons. Digital Compositions (Photographic Collage)

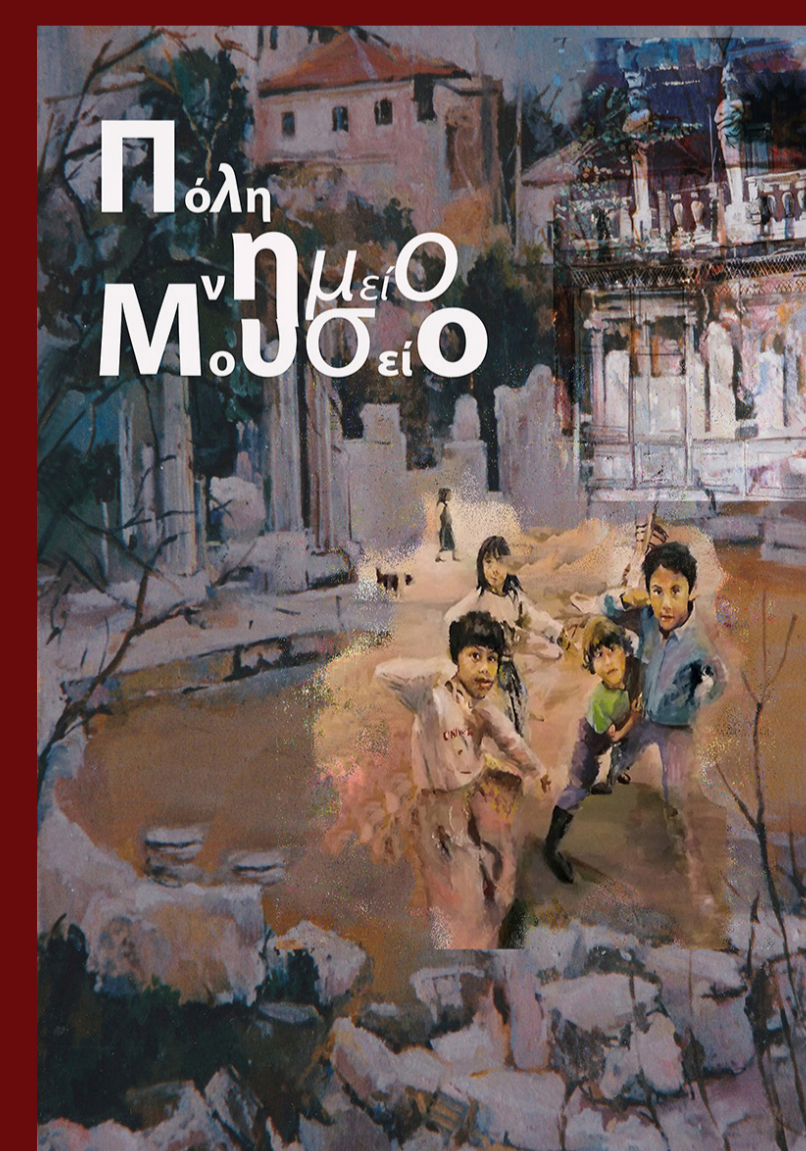
The digital compositions have been created with the writer's paintings and photographs. The main target of the practice is the emergence of the composition of photographic material into a completely different work. The whole process of this practice created several probationary spadework, so that someone reach the final result. The main elements were: Museum-City-Monument: Objects, routs with multiple narratlons.

In the first digital composition (picture 10): Someone can observe a photographic depiction of Athens on the upper part of the work, while at the lower part a monument of the museum is depicted and a child accompanied by a familiar person (the writer in early childhood with her father) walking in the Agora past the monument (one of the writer's paintings). At the bottom right part the exhibits of the Museum are distinctively highlighted. In this way not only are the Museum, the City and the Monument highlighted, but also the rest of the Museum's exhibits.

In the second digital composition (picture 11): In the second poster the dome of the Church of Panagia Kapnikarea of the 11<sup>th</sup> century, as well as its North side along with the city can be seen, while at the lower part its East side is visually presented. All the three photographs are the writer's works. This work aims at the designation of the Byzantine heritage, as well as the disclosure of the exhibits' presence in the Kapnikarea's Museum. This particular monument alternates between a Monument and a Museum.

In the third digital composition ( picture 12): In the third poster the impression of an animate composition is created, as children can be seen playing in the Agora. In this way the route is distinguished, while in the upper part the preservable Monument with the Caryatids is depicted. These three paintings are the writer's works. Finally, the animate accent of the third digital composition suggests the life and the eternity of the Monument.

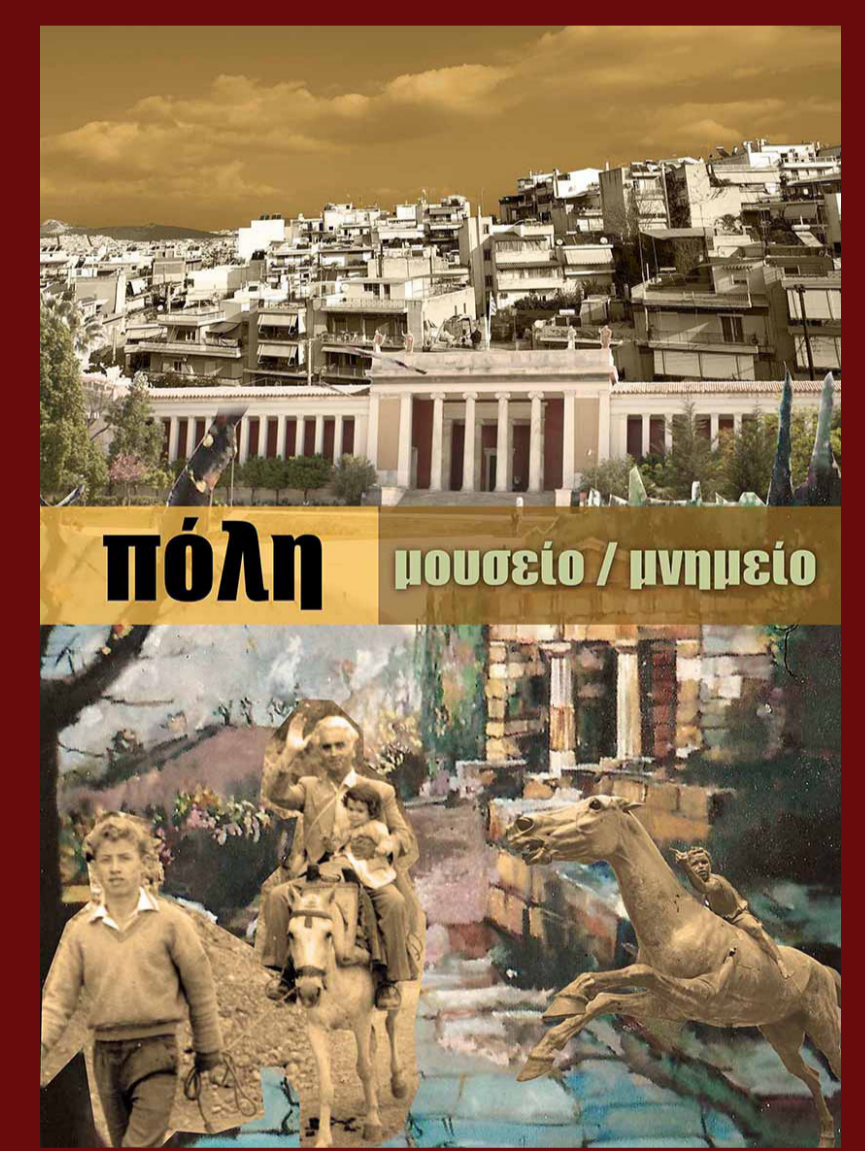
All the digital compositions were processed with the Adobe Photoshop and the Illustrator programmes, while the paging was made with the In Design programme.



Picture 10: "Caryatids and children picture"



Picture 11: "Panagia Kapnikarea of the 11th century"



Picture 12: "The author in early childhood with her father in the ancient Agora"

## BIBLIOGRAPHICAL REFERENCE

K. Antoniadis, (2002), Graphic photography, Volume 2. Patras: Greek Open University

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