

## **“Delay and Meditation” Plan: Return to the Heart ——A Deep Conversation between Photography and Painting**

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It is unprecedented that the camera makes the objective world reappear with its unique way, which is accurate and refined and has long enjoyed a good reputation of “moment”. Momentary nature indeed coagulates the image which is hard to capture by the naked eye and extends human’s visual sense. In this way, we can see that the milk splashes and the dead leaves whirlpool down. However, this skill is another matter when shooting people.

When storing a person in cognition, it not only stores the appearance, but also adds some behavior. When it deepens, it is the communication of the mind, which will deepen and rewrite our impressions on it over and over again. However, the work of a camera is simply the interception that doesn’t know the difference between good and bad. The usual “unlikeness” still indicates that the moment can not reflect the nature of a person and the meaning of things can only be presented in continuous movement, and the nature of human beings is also the same. Therefore, our true image is always replaced by the person in the photo, which becomes the point where portrait photography is not reasonable.

Compared with photography, painting can summarize all of us carefully. In the process of painting from life, we seem to just look up and immerse ourselves in the painting. In the meantime, we also seem to carry out some very important tasks, namely the preservation of the impression and the reaction. It can be said that whether the painting technique is skillful lie more in the ability of preservation of the impression and the reaction. In the process of painting, the impression recession happens naturally, which it is impossible to achieve the same instant as a camera. However, the thought process which is stacked by time and by painters’ understanding of the objects forces them to finally retain the contours as well as colors of the real constituent objects and to obtain something beyond what can be seen.

From the first day of the development of photography history, there is no lack of the discussion on the relationship between painting and photography. My experiment is benefited from my double repairs of photography and painting. Due to the latter one, I know that a complete artistic creation process must consist of the three stages of experience, conception and communication. The “press shutter” which is usually considered as the most important stage in photography creation can only be regarded as the third step. There is almost no time for the completion of the experience of the previous deepening, silent observation and emotional precipitation.

#### Delay-concept design and implementation of the experiment

This experiment is destined to be not as a photographic art creation process which can be promoted due to its non-replicability. This experiment is an unprecedented deep thinking about the relationship between painting and photography, which runs through the whole creative process. At the same time, the whole creative process is also continuously thinking and expressing the relationship.

There are concerns as well as doubts in the whole process of experimentation (or creation), but it is the confusion in it that lures me and makes me clarify the importance of conducting such an exploration first. With the persuasive power which lays the impact on the portrait photography (the meditation) with the help of the portrait painting process (delay), and the results it presented find sufficient reasons for further search.

#### 1. The choice of experimental models

My model is also my childhood friend, who is an animated teacher about forty years old. When I was with him, the most impressive thing was the characteristics of children which were naturally showed and which were not appropriate for his age. But these characters are in my mind. Two weeks later, we made an agreement to start the experiment in one morning, and of course he always thought that what I was about to do was just the simple sketching drawings.

#### 2. The first half of the experiment - data collection

8:00AM My assistant and I set up all the tools. Different from the previous experience, two cameras were set up, which were not easy to be found by my model and me (2600-megapixel full-frame 135 camera A with 85mm fixed-focus lens, behind me towards the model so as to complete the composition of a picture; another camera B, which was far away by the side, using the telephoto lens to fully explain the model and me, the easel and the screen). In addition to the brush on my hand, there was also a shutter transmitter (connection A). Not far from the remote control software remote, everything was ready (connection B). Others were like the old days work, the

suitable lighting background, the customary easel, paper and brush, a comfortable chair for him (the model) and a convenient stool for myself.

8:30AM The model came as we had appointed. He dressed properly which was suitable for himself. We made a deep communication, so that he could understand that this sketch is indeed doing some other work synchronously, but he didn't have to pay special attention to that. It was just good to maintain the natural and relaxed state of our usual communication, but to make sure that the action range would not be too big.

9:30AM I picked up the pen and stroked it on the drawing paper in a relaxing way, and the creation began. At the moment, the camera B began to record my paper, his state, with a continued time-lapse of 6 shots per minute. I pressed the shutter transmitter on my hand, and the main camera A took a picture towards the model, which was completely in coordination with the traditional painting thinking in my eyes which clearly defined the composition of the whole work and laid the guide line in my mind.

9:45AM As with the usual way of creating portraits, I still preferred to start from the local part (with an attempt to preserve more of the original precious impression). I often reminded myself that this sketching process allowed me to emphasize the cognition in my mind and exaggerate my feelings, but it was not my purpose after all, and it had emotional orientation for the real creation in the later period. Well, at the key point of the rhythm of the painting - every time I captured the part which reflected the model's demeanor - I didn't forget to make use of the transmitter to tap the shutter of the main camera A.

The person who draws is stationary relative to the model - the power of meditation. In this way, people can find the law from it. Like music, whether it is a simple waltz or a complicated sonata, the notes in the unpredictable surface are rhythmic. The part of the symphony which is easy to be remembered is also a popular rhythm section. At different times, even if the model is moving, he is relatively static and regular, while those who really have artistic ability are just searching for the "law:

It is of great importance to choose the nodes, so this node must be a representative one. Removing the impurities in the time period does not mean that the model you get is simply to relax. Our paintings are not scanners. It is a very inferior trick to look at them at a glance before painting once; every time the impressions you get when you look up, you should try to make them work on the paper when you bury your head. You can say that "heads up" can be regarded as a design concept. It is important to release when you bury your head on the paper. In the state of guaranteeing the sketch, the longer the time between the two heads, the better. This is to avoid thinking about being abandoned. When the impression preservation ability is stronger, the impression is more vivid. So, the experienced painter has the weight of arrangement of the picture,

the order, and the choice of the node can be reasonable. He knows very clearly how many head-up cycles constitute a node, and when he can slide the shutter. During this step, people who don't understand painting may encounter some troubles which will directly affect the effect of the experiment. Finally, I chose the part which fits the impression of this structure. And the rest of the shooting was just a reference to the film.

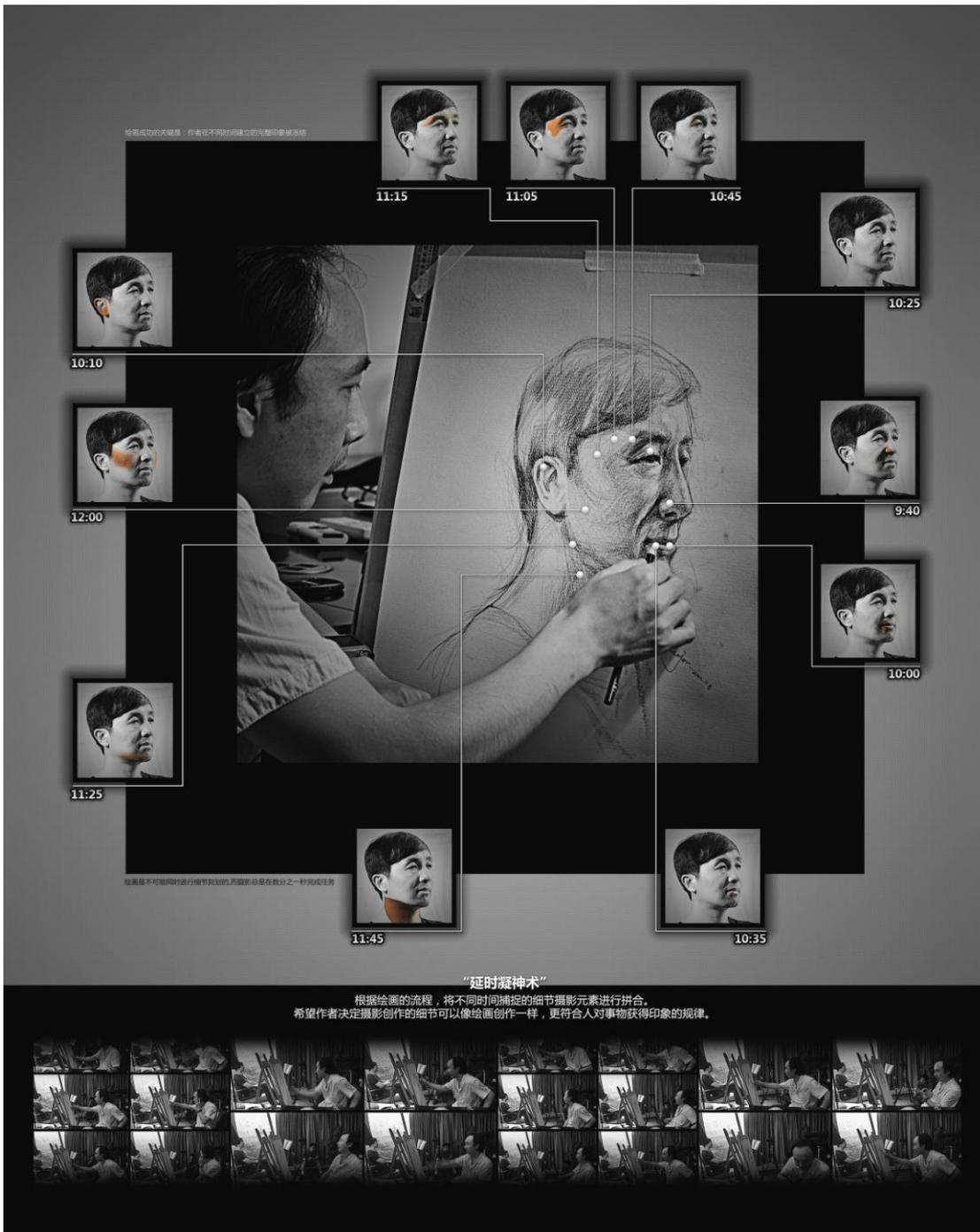
10:00-11:00AM Portray every detail of the bridge of the nose, nose, left corner, right mouth, orbicularis oculi muscle and orbicular muscle of mouth. These processes must be carried out at different times, and it is obvious that in each shot the Camera A instantly freezes the complete appearance of the characters. In contrast, the painting work seems heavy and slow. Didn't I have the doubts about doing this during the undergraduate period (years ago). What is worthy of consideration is that if this is only helpless, why is it also an objective record, is the painting of Velasquez always more "like" than a photo? The process in which the painting creation is inevitable is the time in which the artist has enough time to understand the human nature, the rumor impression, the ups and downs and the loopbacks and reciprocations, which were all recorded at the right time in the main camera A that I can use later.

12:00AM On the drawing paper, there was an embarrassment which matched the impression and the details were not deliberately refined, but it was true and flexible enough. An artist can "sink in the visual organization of visualized data and reproduction". This inaccurate portrait (see Figure 2) will play the role of a key guide for the real use of digital image synthesis in the afternoon.

My model could leave, but the work would go on. I have a good habit of cherishing every chance of obtaining an impression: I didn't forget to take a look at his back.

### 3. The second half of the experiment - processing of the material

2:00PM Transfer the image files of the two cameras and the data of the accompanying files into the computer, calmly collated them so as to minimize the pressure on the data in the complicated and profound digital synthesis work in the future, which can also make me emphasizes the focus on image synthesis in the final creation in the future. So that the emotion can be consistent with the previous drawing on the drawing paper.



At last, we got two file packages, and each contained an image file with a time attribute. I pasted the painting on the wall behind the graphics workstation so that I could see it easily with my split vision. Next, look at the two file packages respectively. The A file package is the node we recorded and the state of the corresponding model. They look a lot like. The B file package has a huge amount of images, including the scene recorded every 10 seconds using time-lapse photography software remote which records automatically from the beginning to the end of the painting, in which the changes on the canvas can be seen clearly.

3:00PM The previous process design is rigorous and scientific. According to the node time recorded in the A file, the B file is found. And the part of the A file was selected in the state of painting. The time is selected when I was painting the left corner of the mouth, so I chose the left corner of the object being photographed (see Figure 3). In the final photographic work picture, the structure and posture of the outer eye corner of the left eye and even the left eye were completed at the same time as completion of the drawing of the details. And all the image information which matches the time period and which has changed characteristics is attached to the same layer of bread. Besides, the masking-out of management and expression can be borrowed at any time to directly present the effect, thereby judging its rationality.

If there are doubts, the painting content recorded objectively by Camera B, the painter and the model will provide me with a clue in the state of sketching in the key impression restoration, which matches up with the impression which has not disappeared in my mind this morning, making the organizing of the picture is not simply flattened. It is more likely to be overlapping, light and heavy (like long exposure), left mouth corner, right mouth corner, the apex of the nose, wing of nose and even the orbicularis oculi muscle and orbicular muscle of mouth. I had to control their postures, and carefully and reasonably combined them to form a complete strength. My model was full of expression in it, and I could feel that I finally “shot” the person I know.

4:30PM Late colour modulation and light distribution, the restoration of the impression is adhered to the last step, and a photo portrait of time-lapsed meditation came into being (see Figure 4, the left is the picture taken by the A camera’s shutter, and the right is the experiment results). I carefully and fully enjoyed the “peak experience of walking on the bridge, having a body which is like being soaked by the river, struggling, having a sense of pleasure and completing the true”.



## II. Meditation

### 1. A familiar look

In order to ensure the integrity of the experiment, I gave this photo to his friends, my friends, other strangers, and I didn't say anything. I only asked them to write one or two sentences.

His friend wrote: "You have found the right time, L just looks like this as usual. Look that his look, haha!"

My friend understood me. They said, "The usual picture can not reach this kind of living sense...some classical portraits...Tell me what you have done?"

A stranger looked at it and praised: "Although I can't express what I am thinking, it is not the same. I guess he must be your close friend".

I think my experiment is a successful one. A photo finally condenses the power of the nature. It not only confirms the existence of a person, but also finds real him. This is not my personal thinking any more. I help everyone find himself. "It is a sudden of mind, which is far beyond the "look like very much". It is an epiphany, which is a rare and obvious fact. In this way, the language seems weak here. Maybe it can only be said that: "Yes, it is just like this! There is nothing else at all." Very few people can tell the mystery. After all, it is just a photo. But usually it is photography that kills life. Now it endows life instead. It can not help letting other people feel surprised extremely.

When my model came to take his photos and saw them in the photo frame. He couldn't believe his eyes and he couldn't draw himself back to real life for a long time. He was familiar with this expression, but it was too real to be induced by the soul, which was so vivid and which was like another himself in the world. "It is OK if it is just a painting, and your 'brushwork' is too amazing." He replied after reacting.

## 2. Moment does not mean impression

I liked his reaction and I asked: "It is not my fault to conduct the 'shoot' moment, but it is obvious that you have been there for me for one morning, isn't it?"

He raised his eyebrows, thoughtfully, and then his left corner rose. I knew that he understood my thoughts better than before.

What I "shot" in the moment is not a fault, which does not contradict the deep meaning of Bresson's "decisive moment", but is more closer to the "moment" of impressionism.

When we observe a person, we don't see all the details at once. It always takes a period of time; when we observe him deeply, it is difficult to see his eyes at the same time. We can only do the jobs only one by one. Photography doesn't copy the things which don't know the difference between good and bad, and that does not conform to the real process of impression. It is even more difficult to know the human being's mind. The image frozen in 1/125 seconds can only be considered as a time slice. You have to take a chance to see which part it is doing right. Of course, this person is not like the one we observed. The simple idea of my experiment is to slow down the whole action, but for the result, because it still looks like a photo and there is always a illusion of instant. You can understand it and captured it within 1/125 seconds. It's just that this 1/125 second no longer disappear. It will slowly melt and let everything slow down, revealing the density of the moment.

"This is a philosophical speculation". He still seemed to be a bit confused.

"As a matter of fact, it is easy to be understood well. I have just said, you just think about impressionism. They usually spend a few hours or even a few days in completing a piece of work. However, people still believe that the picture shot by them just capture a moment. This "moment" is reflected in portrait photography, which has the condition to look for the object's "life" in just a few "hours", and this photo is still presented in "seconds". Its effect even surpasses the impressionist painting. Finally, it "makes us have a wonderful impression that the moment we were photographed is the whole life" ....

"Oh yes! It not only records my appearance, but also gives me my gaze, I think I have a real portrait," he added with some excitement. "Whether it is painting or photography, it is Myself!"

## Conclusion

Through this time-delayed experiment, I have the idea to directly provide an opportunity for a deep conversation between painting and photography. With the persuasive power which lays the impact on the portrait photography (the meditation) with the help of the portrait painting process (delay), and the results it presented find sufficient reasons for further search, revealing the inside of the object which has continuity instead of a simple form of merger.

Judging from the design process and implementation results of the experiment itself, this experiment is first and the unprecedented in-depth thinking, which conforms to the real process of impression generation. What is the exciting is that, as expected, we succeeded. A photo finally condenses the power of the nature: it not only proves the existence of a person, but also finds him; it is not my personal thinking any longer, and I help everyone find himself.

Gombrich wrote in *"The Story of Art"* that "there is no such thing as art, except for artists." Art should not simply refer to the term "art": art with artistic indicators can be an adjective. Everything can be called art. For example, life is art and successful expression of life is the nature of art. Artists can be divided into two categories. Nowadays, the so-called "arts industry" refers to those who are self-proclaimed artists, which is just a social phenomenon, using technology to make a living. The other type of person may be just an unknown cleaner, but he enjoys life and nature, and he earnestly grasps the touch in every minute of life, and passes this to everyone, that is, this is moving moment is very small. .

The reason why there is the creation of "Delay and Meditation" is a critique of the habitual "artist" with indicators. At the same time, it is the praise of the craftsman spirit of life itself, which is existing, touched by life and influence life meanwhile. The real art is the process with "pain and happiness", which is derives from the respect for experiences.

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