

















Speak KDSK

(aka "Ode to Kandinsky" or "Deconstruct KanDinSKy")

Researched, Written, Animated and Directed by: Dana DARIE

The project "Speak KDSK" consists of the transposition of Kandinsky's work within the domain of animation. I experiment, through my own understanding of the artist, creating an animation which involves morphing his paintings. This movie also reveals some of his personal stories that could have impacted his work. Beyond of the style change, there is a constant harmony and balance in his compositions.

I exploit themes such as horses that appeared frequently in his early work and circles later in his life. In my project, I create a grid of morphing visual language that explains symbols in Kandinsky's work.

Horses	Angels	Saints	Moscou	Flood	Cercle
					
					
					
					

My project solves the equation "how Kandinsky's work changed in time". Solving this equation means speaking the language of Kandinsky.

$$K(t) = x, \text{ where } K = \text{Kandinsky}, t = \text{time and } x = \text{Alphabet Kandinsky}$$

I tried to keep the chronological order of a series of chosen paintings. My plan involved creating an animated artistic transition between each of the chosen paintings of the series. At the end of each transition, I hold on the original Kandinsky's painting. In this metamorphosis process, patches of colour slide from one area to another. They suggest not only the transformation of Kandinsky's style in painting, but also illustrate the way he used contrasting colours within his compositions. These vividly moving patches of colour harmoniously bring to life at an emotional level the interest I carry for Kandinsky. My artistic motivation is to express emotion through metamorphosis just the way Kandinsky expressed it through still imagery. I may go beyond that by using the expressivity of the motion that animation offers. My positioning is to bring a tribute to Kandinsky by illustrating the fruition of his work through the images that succeed each other. Within a few seconds of animation, I portray his experimentation with several artistic movements including Expressionism, Constructivism, Symbolism and Impressionism of which he made use, without being an adherent of any school. By condensing the most significant artwork of his life into a couple of minutes, I also prove that there are some elements of constancy in his artwork. This defines his artistic uniqueness more clearly.

Kandinsky derived his theory from the significance and emotional impact each colour brings. He developed his theory about colour in painting and composition, and wrote about it in his two essays "*Concerning the Spiritual in Art*", and "*Point and line to plane*". He contributed to the evolution of the painting in his era. Throughout this evolution in his work, Kandinsky consistently used his composition theory.

Regardless of an animation short length, the technique of using patches of plasticine is very meticulous. I tried to be very faithful in reproducing Kandinsky's painting. It is for this reason that I completed this production in more than seven years.

The media used in this animation is plasticine painting (coloured modelling clay). The advantage of this material includes the facility of mixing colours for obtaining fine nuances and shades, as well as the malleability that allows for particular strokes. This affords details akin to oil or acrylic, but also to watercolour. I have already experienced painting with plasticine in a previous abstract animation.

The rhythm of the music within his piece is inspired by the fact that Kandinsky often associated musical composition to his work. As a matter of fact, his paintings were often called "Improvisations". In addition, he frequently used musical terms for expressing his concepts in art theory.

The idea of metamorphosis from one image into another was inspired by the chaos Kandinsky embraced in his abstract paintings. He kept a balance between lightness and darkness, by always favouring the lightness in his *inner necessity* he felt. I honour this balance by giving priority to certain colours that we know Kandinsky found primordial.

The technique is painting directly under the digital camera, shooting the frame, repainting by slightly transforming it and shooting again. This process is straight forward, intuitive, and allows for improvisational transformation of the image. For most right-brained artists, this is a great opportunity to express an instant emotion and to bring the subconscious personal (or collective) vision. So far, in my artistic work, my interest has been to search for the deep meanings that may be codified within symbols, just as they come from the

subconscious. Also, I often made use of metamorphosis in my work, believing that it has a strong impact in animation.

This project could be used as a system for understanding the symbols and the compositions of Kandinsky's paintings. I intend to lend my system to another artists and provide them with a starting point for similar projects.