Ideal worlds: An investigation into the role fantasy plays in constructing imagery for visual practitioners within the context of contemporary painting

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Abstract

This research aims to investigate how archetypal imagery, as seen in the literature of fantasy and mythology, can inform procedures for constructing contemporary painting within the figurative and abstract elements.

Keywords: eroticism, tacit knowledge, archetypal imagery, fantasy

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Perfect for these roles. Marketers. Scale marketing content creation process while managing your brand. Like the focal point, a visual path is a technique that takes the viewer’s gaze to a specific element. In this case, it takes the viewer on a journey through the content. When someone looks at any kind of visual graphic, be it an ad, a page in a magazine, a website or a landing page, they will follow a visual path. For example, antibacterial hand soap might use scenes of kids playing outside in the mud and getting dirty, but having tons of fun. This creates an association that it’s okay for kids to get dirty – as long as they can wash their hands with soap afterward. Another common use of the association technique is with luxury products. They discovered that the visual context in which people perceived this ambiguous event mattered. When paired with even a momentary glimpse of another launch event in the visual environment, the event now looked like a clear launch. Social context also plays an important role. Societies across the world instantiate different concepts of the self, with East Asian societies emphasizing interdependent ways of being and Western societies emphasizing more independent notions of self (e.g., Markus and Kitayama, 1991, 2004). The role that individuals play in events may depend on notions of agency that are culture-specific (e.g., Morris et al., 2001). What it means to be an “agent” does not appear to be a stable, universal property of events in the world. Visual elements into a creative object, the role that vividness of visual imagery plays on creative imagery is still unclear. This study explored the relationships between vividness of visual imagery and 3 dimensions of creative imagery: originality, practicality, and mental spatial transformations of visual elements. Fifty-three participants performed. One of the processes studied in creativity by cognitivism is the one of mental imagery, and in this context vividness stands out as a component of visual mental imagery (Gonzalez, Campos & Perez, 1997; LeBoutillier & Marks, 2003; Palmiero, Nakatani, Raver, Olivetti Belardinelli & van Leeuwen, 2010; Palmiero, Cardi & Olivetti Belardinelli, 2011; Vellera & Gavard-Perret, 2016).