

## Characteristic Reliability

People expect a different mood than the existing

The expression of the face has a big role as commented

Line works in the finishing stage has a greater responsibility

The Artist has used similar line expression through each an every facial object. The components have been constructed neat & carefully in faces of noble characters. The yakka's face has more detailed with hair and the expression of rudeness but the general linework seems much same in every work.

## The identification Variations

Buddha Image  
Budha Statue  
Kandyan Style Painting

Reference from Knowledge & familiarity  
Familiarity of Color Palette

The strongest factor within the understanding of broad experience about the specific style of era as a major impact



The colors are the iconic factor. The color range; black, white, grey, brown, red and yellow has been well manipulated to avoid the lack of blue, green and such colors.

Miniature Details  
Perspective construction  
Contrasting colors

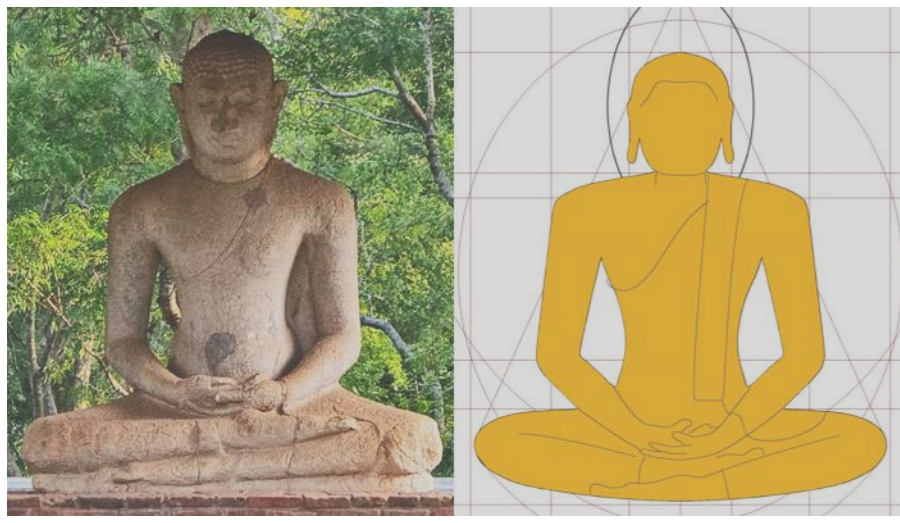
## Focus

34% Line work based on context face  
Unexpected Mood

40% Repetitive details halo as the most powerful component

13% Siraspathaya  
Unexpected Expression

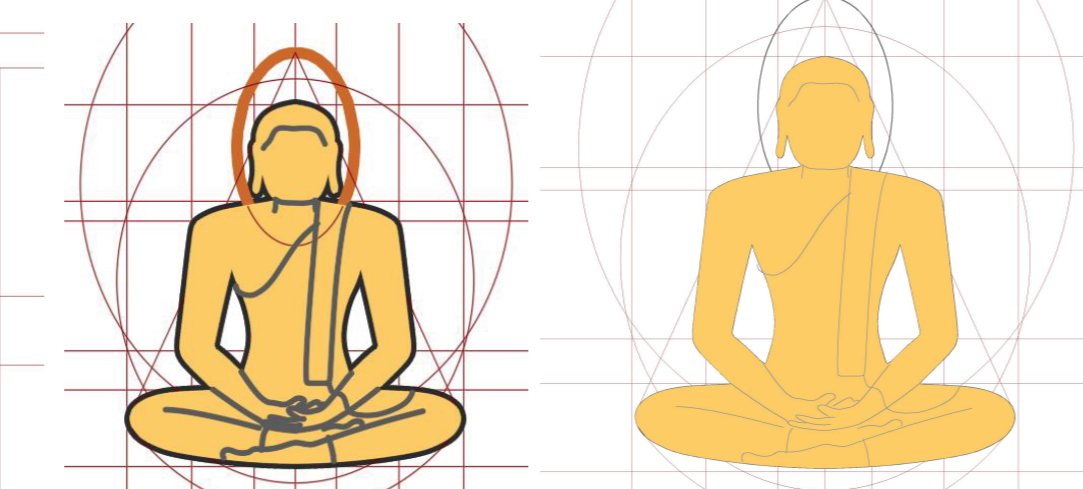
13% Broadest Red Patches  
Unexpected by local buddhists



A Rectilinear Structure A Circular Structure

## Structure

The *Maharahathan* status depicts the moderate level of the module. The module contains figure, body components & robe. When it comes to higher positions of monks, the segments of *Prabhamandalaya* has been added with constraints of scale & color with certain *Hashta mudra* ( hand poses).

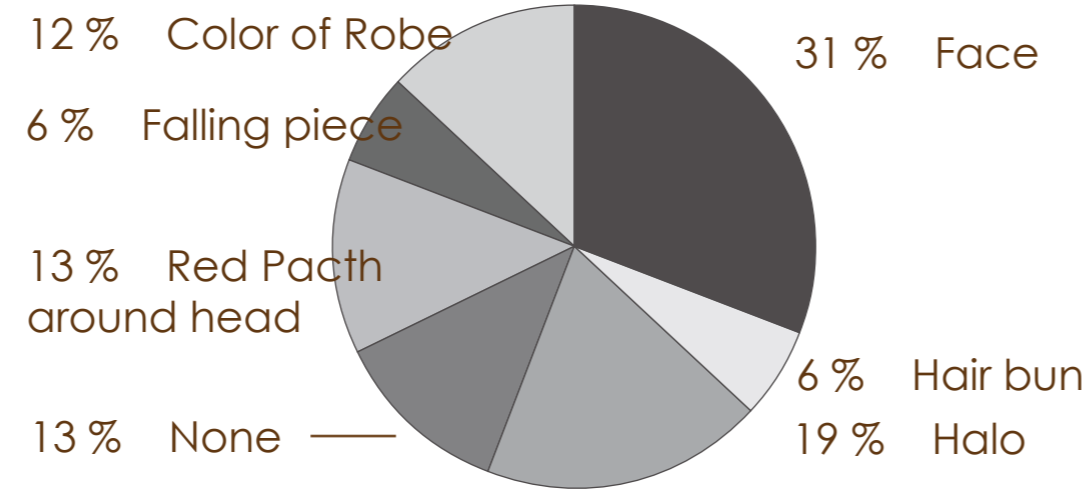


Considerations on Golden Proportions

General block of module for Buddha and Maharahathan

Derived Structure of proportions in buddha painting

## Focusing Visual Relevance



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The Subject Element 01 : Lord Buddha Painting Mara obtaining further extension of life, Inner ceiling of Cave No 2, at Dambulla Raja maha Vihara ( Handpainted )

The repetition of the pattern effect in halo also has contributed to make the painting great piece of work because people got attracted to its impression in a considerable scale.

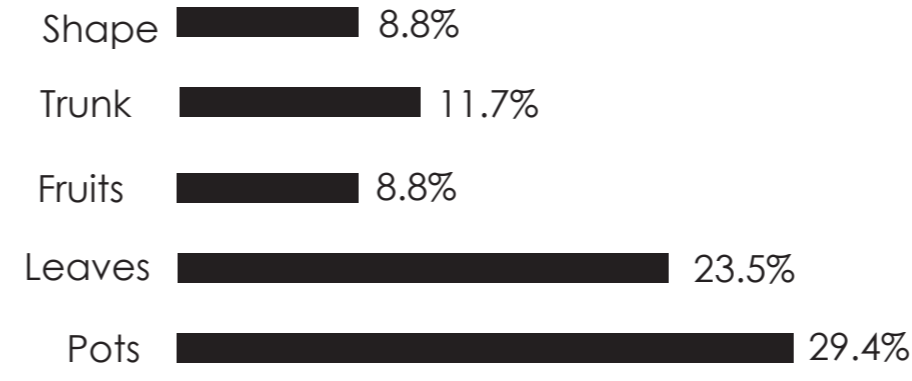
## Movement

Halo 61%  
Robe and parts 11%  
Colouring 6%  
Whole 6%  
Face 5%  
None 11%

It might be an effort to produce the mentality to say that the halo is a combination of such smaller entities which has the spreading or floating attributes. The sharpened thin shapes of a single entity might be the big role.

## Characteristic Reliability

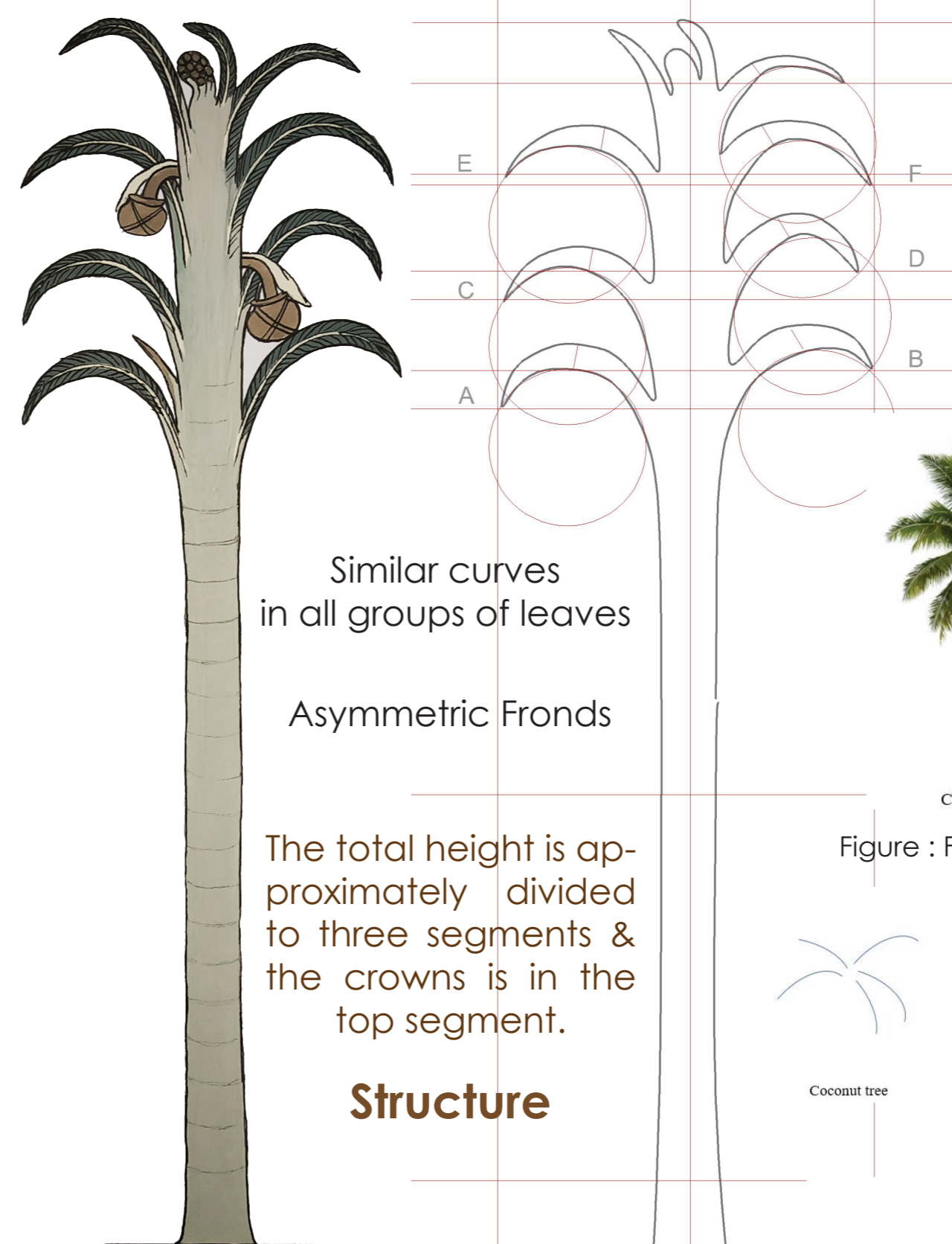
In asian context according to the plant used to make toddy, they are called *thal raa*, *Kittul raa* and *pol raa*. It is produced in the Asian and African countries, an alcoholic drink made by fermenting the sap of the flower of above mentioned palm trees. It is evident that the people definitely had the first impression with the idea of tapping toddy because of the pots hanged on the tree with their uncertainty among coconut, palmyra and kitul.



Supported Factors to understand the element

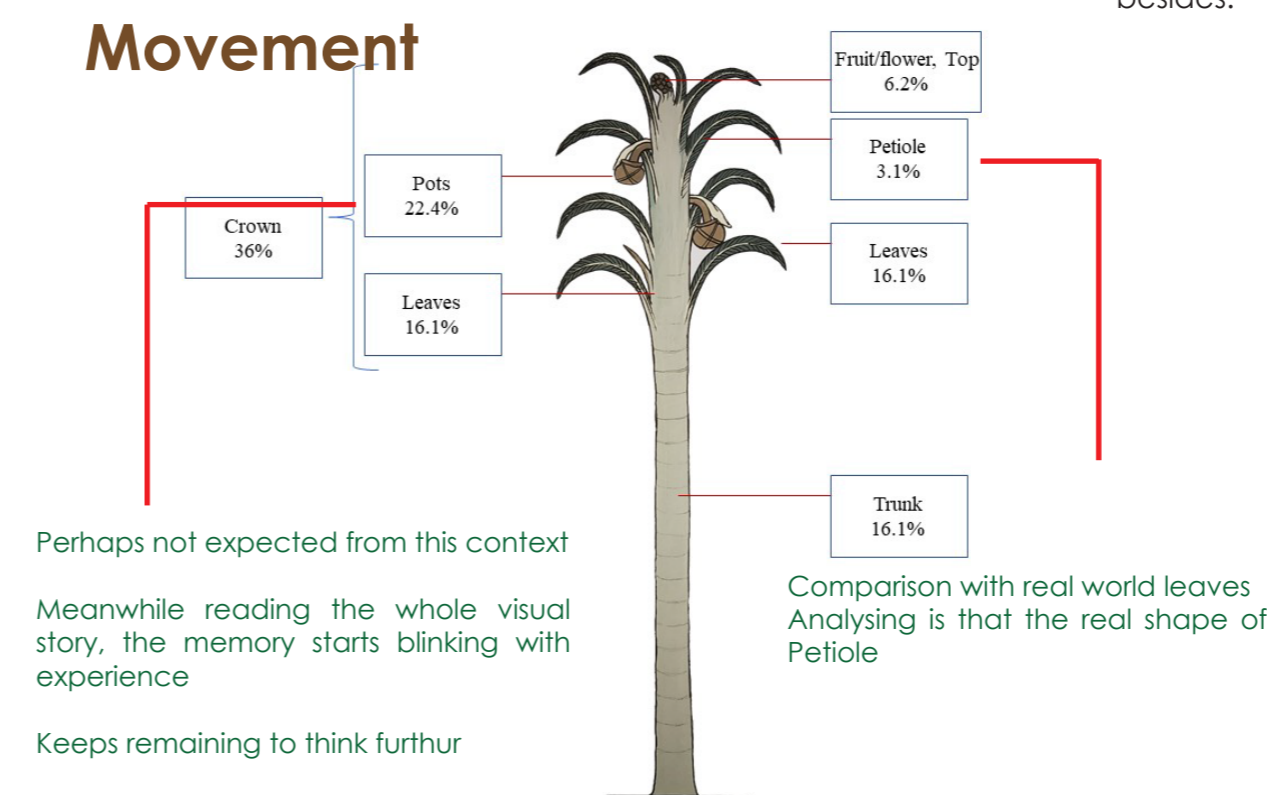
Identification by majority highlights the existence of magic sources within the art work while a minority misunderstands as a palmyra tree. The general structure of a palm tree might be the active force at the first impression but therefore the person finds struggle to clarify which is the perfect type out of all palm species.

## Nature of Identification

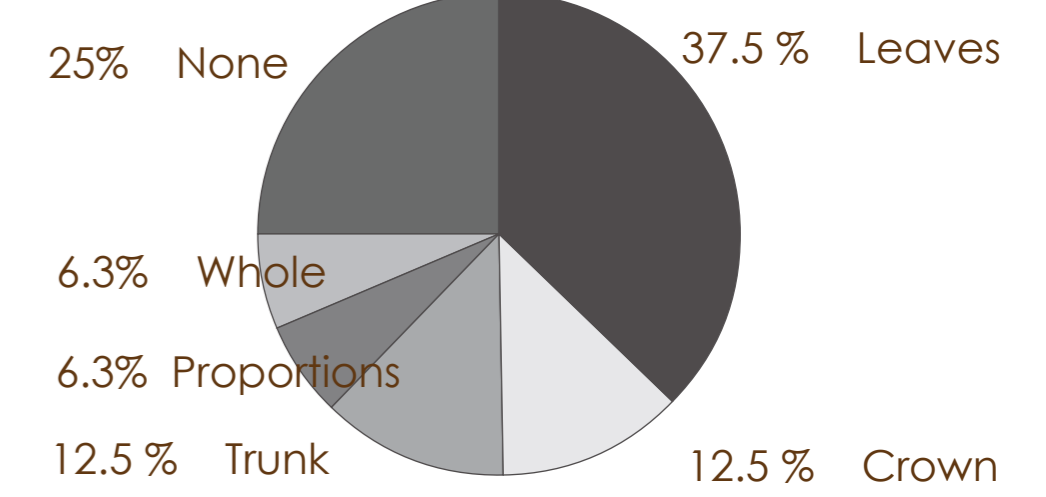


The Subject Element : Kitul Tree Painting: Forest Grove – Tapping Toddy, Inner south wall of Danagirigala Vihara ( Handpainted )

## Movement



## Focusing Visual Relevance

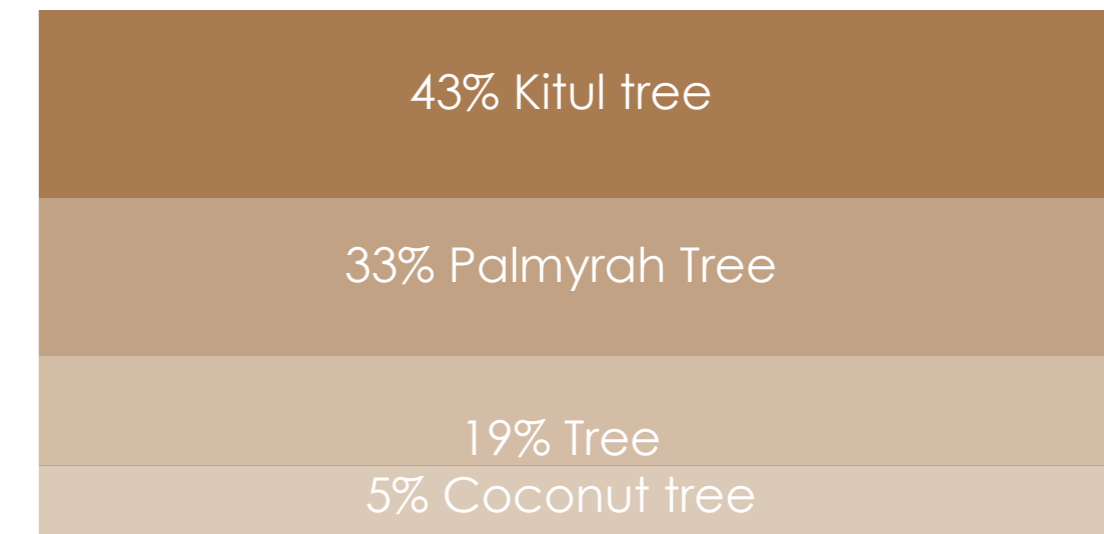


Its proven that the total accurate shape of object and one perfect detail can explain the identity generally. But human insight starts to criticize the construction therefore, the reliability of character turns critical.

People expect a different crown

Pots play a powerful role

Shape of leaves is a crucial fact



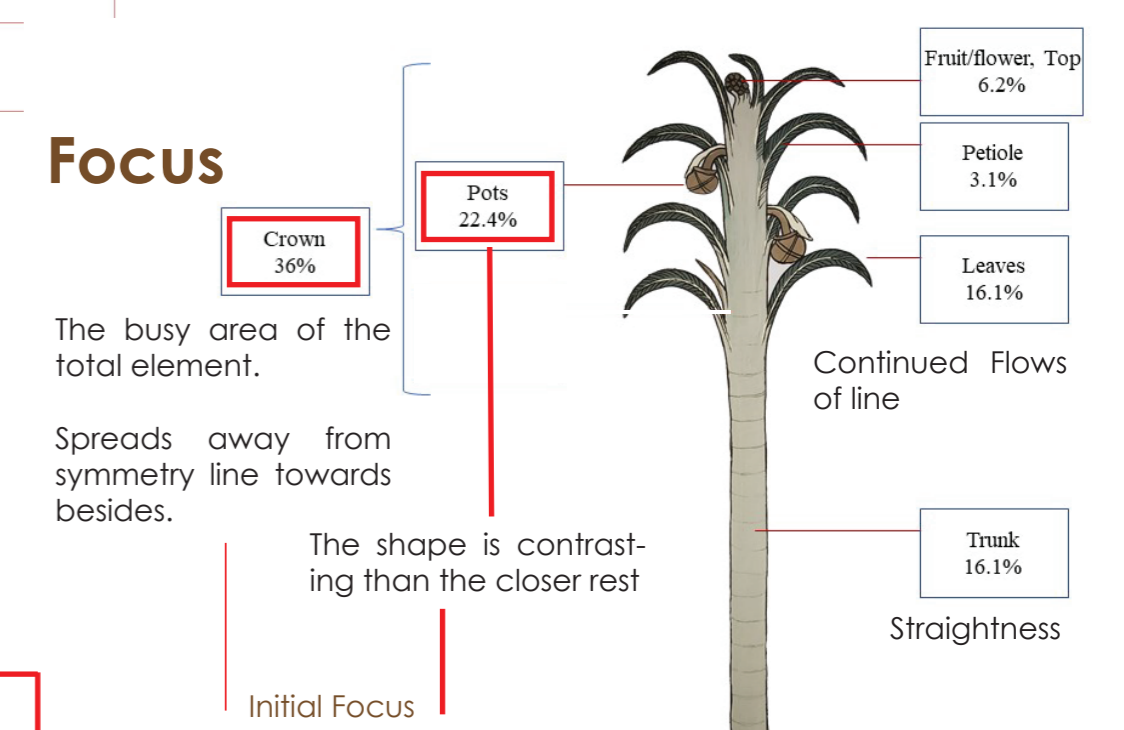
Identification Responses

The Kitul tree has its own formation style starting from centre, growing away along a curvy line. The traced line work stands for the modular block of leaf of the tree in painting. Literaly It is not to be said a leaf but a frond, a collection of leaflets originated from the petiole.



Figure : Formation of Crown in different family members

Coconut tree is the most powerful memory that people dealt with while reading the visual story of the painting of kitul tree.



Tradition : Semi - Stylized Bias to Stylized form

Minimal detailing  
Closure to symmetry  
Static shapes

## 18th Century Temple Paintings of Sri Lanka; The theory behind the Abstraction of Design Elements

FARU 2019 International Research Conference

Mural paintings of Sri Lanka, the most significant visual communicative methods used by the ancient artists which is one of the premium resources of historical evidences in the country. There are many available interpretations on these mural paintings but very few attempts have been made to reveal their abstractive approach which is central to its communicative transfer process. The key objective of this research is to concentrate on two elements from 18th century mural paintings to evaluate the approaches of visual abstraction of natural and mythical subjects through communication perspective. Both qualitative and quantitative approaches were considered in the data collection methods. A questionnaire survey covering people of different backgrounds was taken up primarily to understand how and to what level they understood the communicative process developed by the community of ancient artists. Perceptions on recognition, distractions, emotions, memories, and comparative beliefs of the participants were taken into consideration. The findings highlighted the use of repetitive details, colours and contextual objects of elements that contributed to the construction of this unique communicative achievements.

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