Camouflage

Visible Invisible



Overview of Camouflage and Art

In 1896 the American artist Abbott H. Thayer published an article on how animals protected themselves with the use of graduated colours. However, he also believed nature was acting as artist. Roy Behrens charts the cultural history of camouflage and its impact on fashion, graphic design and art.

• https://www.tate.org.uk/tate-etc/issue-4-summer-2005/art-culture-and-camouflage

David Weiller

Nature's propensity for survival continuously manifests in surprising ways, and thanks to <u>David Weiller</u> we're able to witness some of the most clever disguises of the insect world. The photographer captures a wide array of critters and their deceptive traits, from the Malaysian geometer moth and its expert camouflage as a dead leaf to the lichen katydid, which mimics the stringy filamentous lichen from which it draws its name. <u>Weiller's YouTube</u> is a trove of exceptional imitations, including glimpses of the seemingly invisible bagworm moth caterpillar and the lappet moth caterpillar that appears to show off a cheesy grin.

- https://www.thisiscolossal.com/2022/08/david-weiller-insect-camouflage/
- https://www.thisiscolossal.com/2022/08/david-weiller-insect-camouflage/ good videos







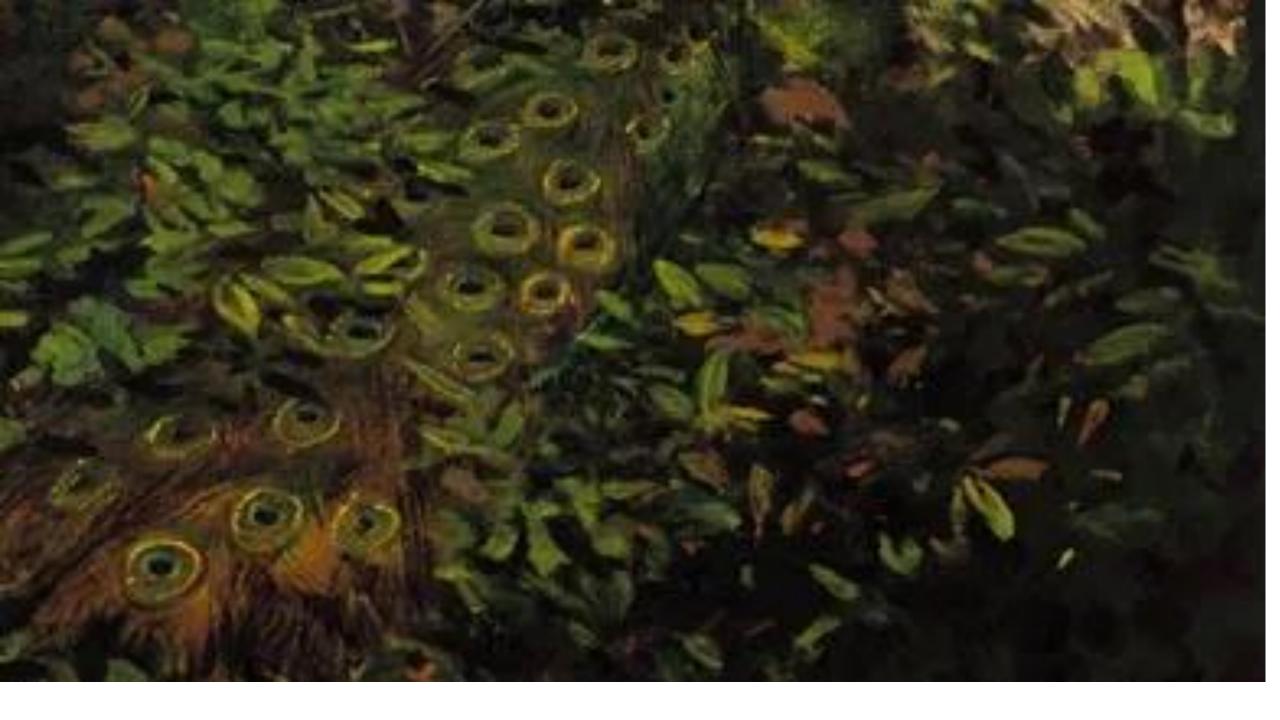


Abbott Thayer (1849-1921)

Abbott Handerson Thayer was an American artist, naturalist and teacher. As a painter of portraits, figures, animals and landscapes, he enjoyed a certain prominence during his lifetime, and his paintings are represented in the major American art collections.

- https://www.smithsonianmag.com/arts-culture/a-painter-of-angels-became-the-father-of-camouflage-67218866/
- https://www.youtube.com/watch?v=2fHXQ9Nvsq0&t=89s (short)
- https://www.youtube.com/watch?v=5ayQA5 4NL8&t=22s (long)
- https://www.thisiscolossal.com/tags/camouflage/page/2/ (orchid mantis)









Zebra Camouflage—not what we thought

Biting flies are disoriented by the stripes and often fail to land on zebras

It turns out a zebra's flashy black and white coat has nothing to do with camouflaging it from big predators and everything to do with disorienting the little pesky ones. New research has determined that zebra stripes keep biting flies from from landing on them.

Naturalists have long speculated about the function of the zebra's stripes, and the camouflage theory has been the most popular notion. But evolutionary ecologist Tim Caro from the University of California, Davis, found the camouflage theory just didn't hold up to scrutiny.

"Zebras are the preferred prey of lions" said Caro in an interview with Bob McDonald on CBC's Quirks & Quarks. "So if this was an anti-predator or defense mechanism perhaps confusing the lions or camouflage zebras in some way [...] It's not working very well."

https://www.youtube.com/watch?v=cLkbLBAjoPw

- https://www.youtube.com/watch?v=JyDa8SQ0l3I&t=12s
- https://www.youtube.com/watch?v=NzAy7BPh 2A





shutterstock.com · 1015112590



Cubism gives birth to Camouflage

When the First World War broke out in 1914, Cubist ideas of breaking objects, and bodies, into fragments and splinters suddenly took on a new relevance. Whilst armies in previous conflicts had flaunted their soldiers in uniforms with brightly coloured coats and hats, combatants of the first global conflict wanted to disappear. The advent of airplanes that could fly over soldiers huddling in trenches gave urgency to the need to disguise and dissemble.

And so Cubist ideas of breaking up line and form, distracting with patterns and disrupting with colour gave birth to strategic camouflage. Pablo Picasso is said to have exclaimed, on seeing a camouflaged canon in Paris in 1917, "It was us [the Cubists] who created that!".

Officers serving in the French military camouflage unit became known as camoufleurs and the term was subsequently used in both world wars by all branches of the military and by all allied nations.

https://colinmoss.info/cubism-camouflage-colin-moss/

Razzle Dazzle

Dazzle camouflage, also known as razzle dazzle or dazzle painting, is a family of ship camouflage that was used extensively in World War I, and to a lesser extent in World War II and afterwards.

One of Germany's most feared and effective weapons during <u>World War I</u> was its fleet of submarines—known as U-boats—that roamed the Atlantic, sneaking up underwater on British merchant ships and destroying them with torpedoes. During the course of the war, they sank more than 5,700 vessels, <u>killing more than 12,700</u> non-combatants in the process.

The British weren't sure what to do. Camouflage worked in land warfare, but it was another matter for an object as big as a cargo ship to blend into the ocean, especially when smoke was billowing from its stacks.

But a Royal Navy volunteer reserve lieutenant named Norman Wilkinson—a painter, graphic designer and newspaper illustrator in his civilian life—came up with a radical but ingenious solution: Instead of trying to hide ships, make them conspicuous.

Dazzle camouflage, also known as razzle dazzle (in the U.S.) or dazzle painting, is a family of ship camouflage that was used extensively in World War II, and to a lesser extent in World War II and afterwards. Credited to the British marine artist Norman Wilkinson, though with a rejected prior claim by the zoologist John Graham Kerr, it consisted of complex patterns of geometric shapes in contrasting colours interrupting and intersecting each other.

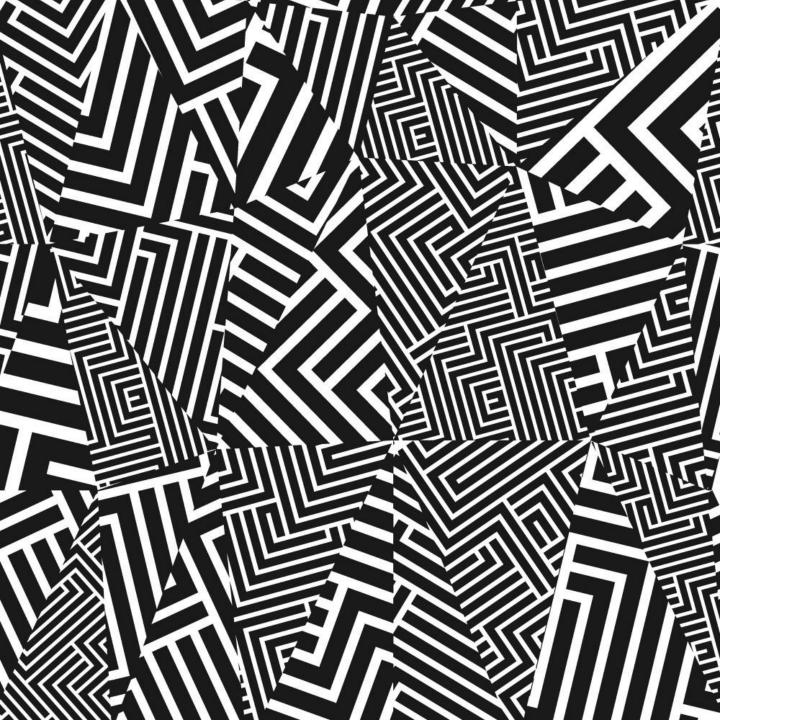
Unlike other forms of <u>camouflage</u>, the intention of dazzle is not to <u>conceal</u> but to make it difficult to estimate a target's range, speed, and heading. Norman Wilkinson explained in 1919 that he had intended dazzle primarily to mislead the enemy about a ship's course and so cause them to take up a poor firing position.

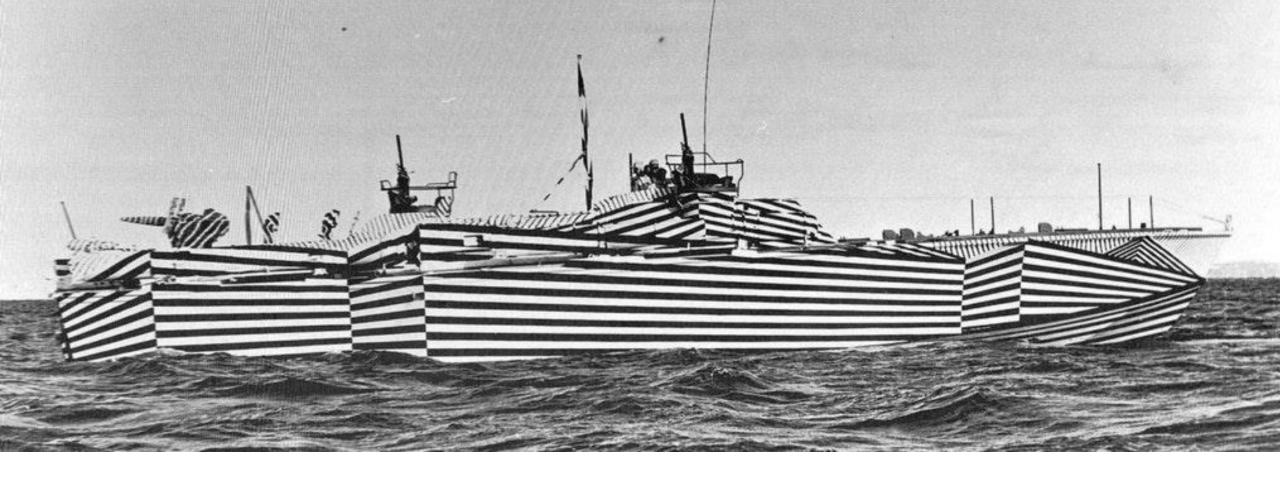
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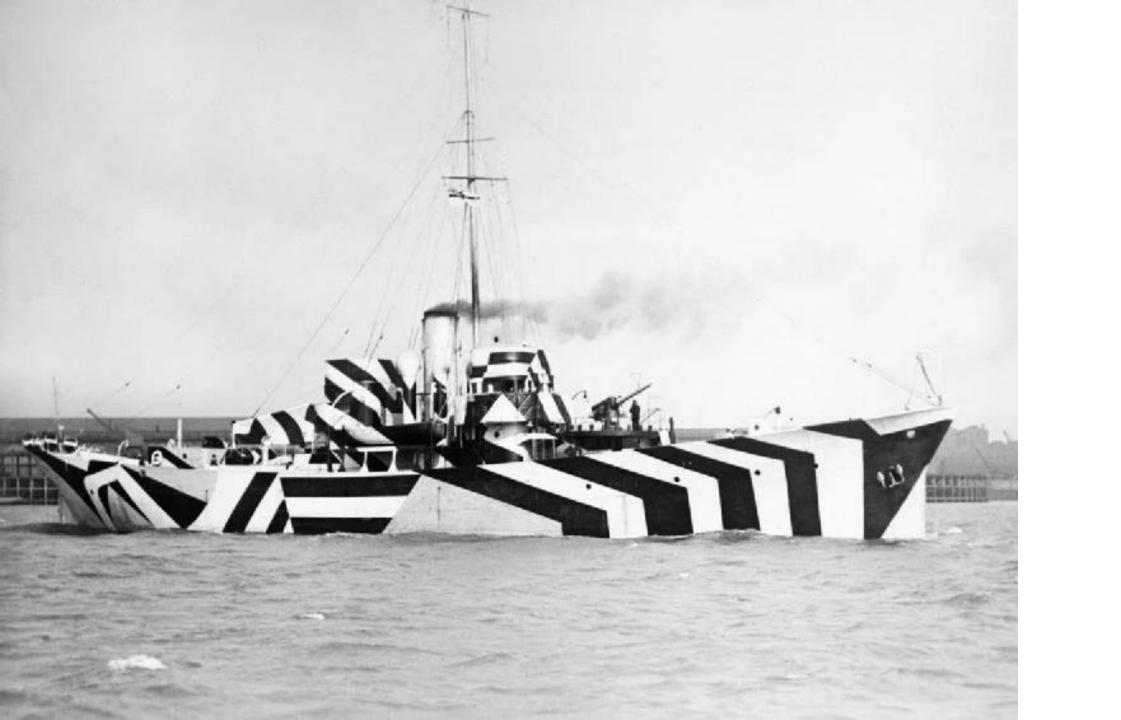
https://heni.com/talks/dazzle-how-a-british-artist-transformed-the-seas

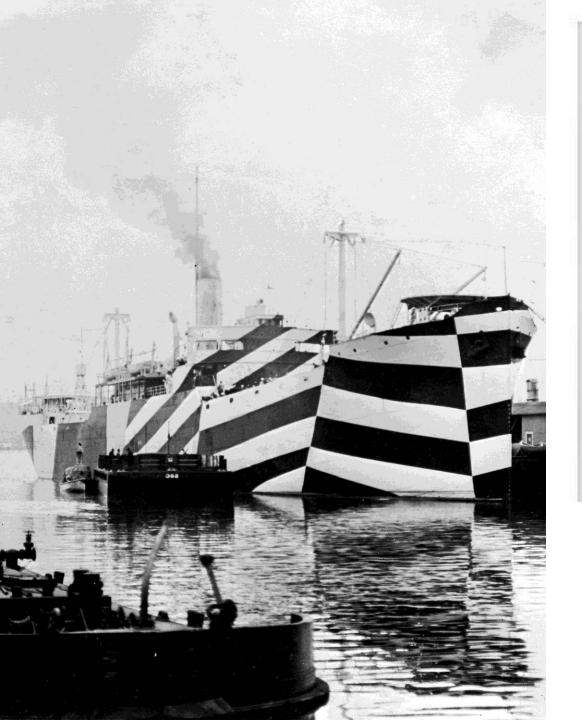
https://www.youtube.com/watch?v=IIYNBDrOF1c

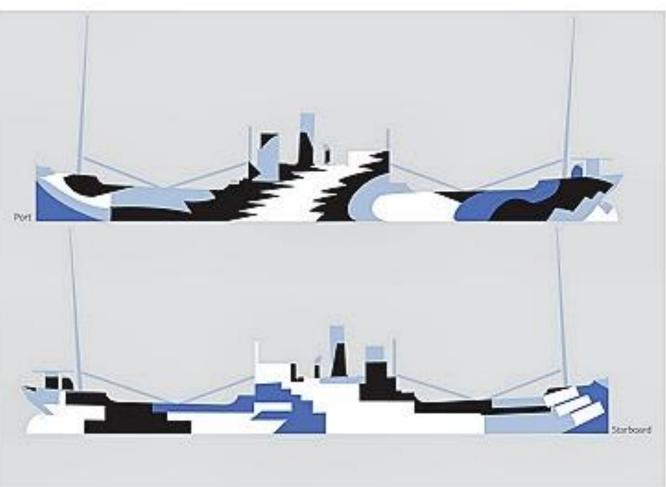














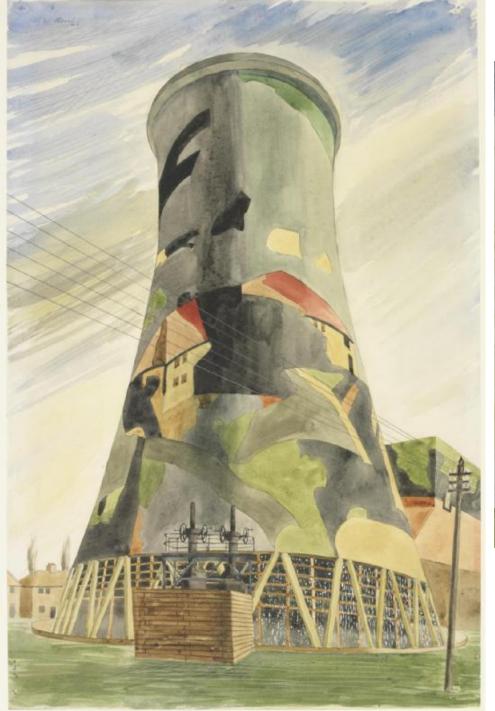
Colin Moss

Colin William Moss was a British artist and teacher who served as a camouflage designer during World War Two.

When World War Two broke out Moss, like many artists, applied to the Ministry of Home Security to do camouflage work. He became one of the eighty-three camouflage officers and technicians working at the Ministry's Civil Defence Camouflage Establishment at Leamington Spa. When his time at Leamington had come to an end, Moss was given a months leave to record his designs before he transferred to other duties. Moss made a series of watercolours recording the elaborate camouflage scheme he had designed and painted for the Stonebridge Power Station in Wembley. In 1941 he was drafted into the Life Guards and served in the Middle East as a captain before joining the Army Education Corps in Palestine after the war. A number of the pictures he painted at Stonebridge, and others he painted whilst on active service in the Middle East, were subsequently purchased by the War Artists' Advisory Committee and presented to the Imperial War Museum at the end of the conflict.

https://www.youtube.com/watch?v=0EDJjOpJfvI









Fabio Rieti

Fabio Rieti was born in Rome, Italy. He traveled frequently between Rome and Paris before the outbreak of World War II, at which time he escaped to New York. Rieti returned to Paris following the war. He is best known for his urban art and murals found throughout the city. His most well-known works included the windows of Beauborg (1976) and the pedestrian of Les Halles (1979).









Nathan Coley

Nathan Coley explores how power can be inferred through architecture and public space. Underpinned by research, his aim is to facilitate an increased physical and mental engagement with our environment.

To enter and exit the installation we step over sculptures, bounding the space and designating a threshold, a transformative state of being. Made from oak, rich with moral associations, the works also register minimalist sculpture.

Annihilated Confessions present exquisite framed photographs of confession boxes obliterated by black spray-paint, referencing street graffiti and censorship. By partially glimpsing the photographs beneath the surface we are simultaneously offered and denied access to the image. Like absolution, the works examine how power can be inferred whilst not, in fact, being visible during correspondence. Referencing a famous song of English patriotism, his art piece; *Hope and Glory* presents us with a generic English house, hand-built and imbued with a sense of incompleteness. Its physical status is unclear. The work explores how ideas of Englishness become entrenched in national memory, informing territorial identity.

https://www.nationalgalleries.org/art-and-artists/features/nathan-coley





Klara Kristalova

Klara Kristalova is a sculptor, who works predominantly in ceramics and stoneware. She employs a deliberately imperfect Meissen porcelain technique, working in a similar fashion but with larger forms and figures. She lives and works in Sweden.

https://www.youtube.com/watch?v=fayhsUsD0yk





Liu Bolin

Liu Bolin is a Fine Arts artist known for using chameleon-like methods to immerse himself in environments, earning him the nickname "The Invisible Man".

Artist and camouflage extraordinaire Liu Bolin just opened a new exhibition at Galerie Paris-Beijing in Paris featuring a number of new works that depict the artist perfectly hidden amongst urban backdrops. Remarkably the effect is achieved without the use of special effects or Photoshop, rather Bolin is painstakingly painted head-to-toe by a group of assistants using photographs of the area behind him as a guide. "My intention was not to disappear in the environment but instead to let the environment take possession of me", he says. Bolin's intent is not to simply hide himself as an individual but suggests the works are statement regarding damage caused by economic and urban development. The show runs through March 10th.

https://www.all-about.photo.com/photographers/photographer/402/liu-bolin







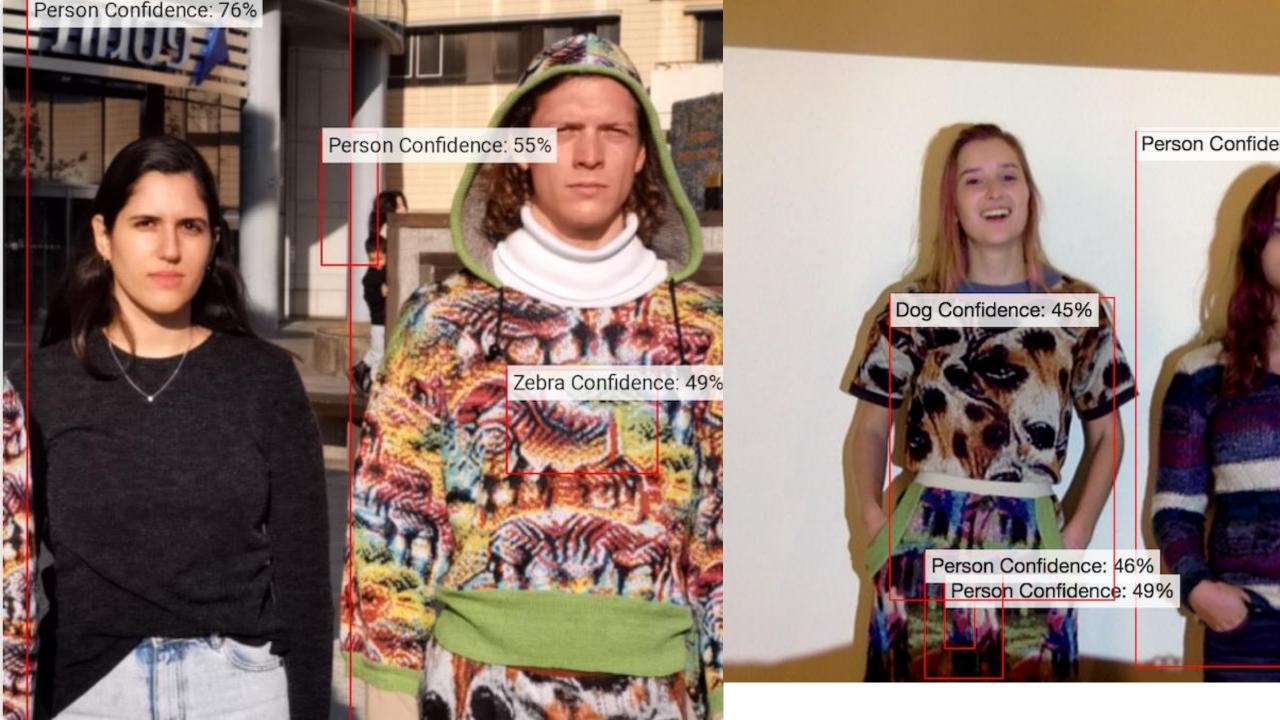




Cap-able Manifesto Collection

Here's some unusual criteria to consider when deciding what to wear: if you're scanned by facial-recognition software, do you prefer being detected as a zebra, giraffe, or a dog? Cap able, an Italian fashion-meets-tech startup, prompts consumers to consider individual rights to privacy when making decisions about self-expression. The studio's inaugural project, the *Manifesto Collection*, combines knitwear with an algorithm into a kind of 21st-century camouflage that protects the wearer's biometric data without the need to conceal the face.

- https://www.kickstarter.com/projects/capable-design/manifesto-collection-by-cap-able
- https://www.capable.design/home-1









Joiri Minaya

Joiri Minaya is an American multidisciplinary artist of Dominicandescent. She works with digital media, photography, film, performance, sculpture, textiles and painting. Minaya is based in New York City

https://art21.org/watch/new-york-close-up/joiri-minayas-pattern-making/















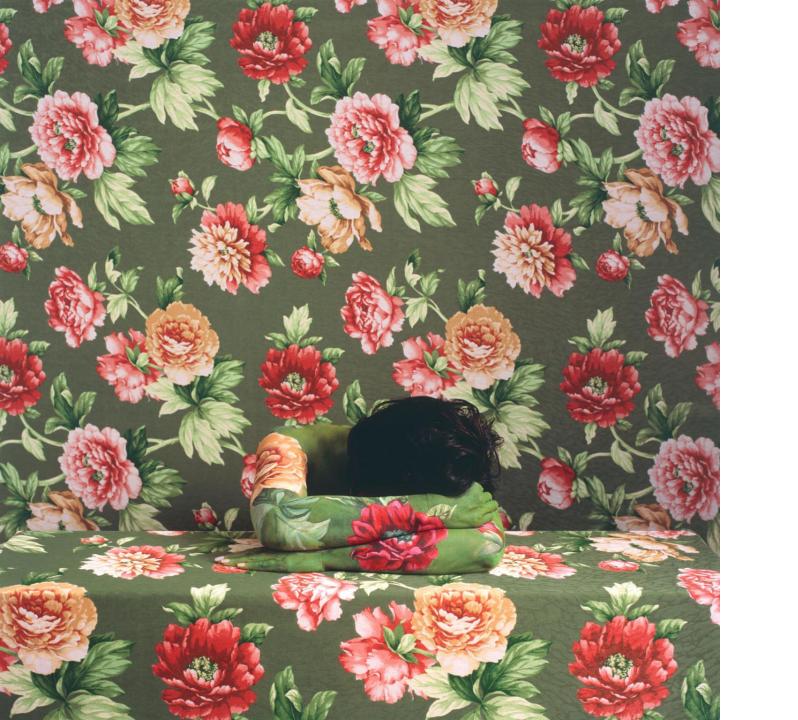
Cecelia Peredes

Peruvian artist <u>Cecilia Paredes</u> is the subject of her own richly patterned photographs, yet her figure is often difficult to locate at first. For each portrait she hangs boldly printed fabrics as the backdrop, which she then matches either with her painted skin, custom clothing, or both. Her torso, arms, and face fade into the background, as the curvature of her body and brown hair become some of the only indicators of her presence.

"I wrap, cover, or paint my body with the same pattern of the material and re-present myself as part of that landscape," she explains. "Through this act, I am working on the theme of building my own identification with the entourage or part of the world where I live or where I feel I can call home. My bio has been described as nomadic so maybe this is also a need of addressing the process of constant relocation."











Nick Cave

Equal parts sculpture and costume, the wearable *Soundsuits* of artist Nick Cave appear to defy convention and physics. Two of these wildly imaginative works are on view in the pavilion of NOMA's Besthoff Sculpture Garden. New Orleans' own folk traditions have played a role in their formation. "I'm looking at rituals and ceremonies: Mardi Gras Indian clothing, West African pieces, Carnival in Trinidad," says Cave of the many inspirations behind this ongoing series, which began nearly three decades ago. Materials for *Soundsuits* have included sisal, dyed human hair, beads, plastic buttons, wire, twigs, feathers, sequins, crocheted doilies, children's toys, and fleamarket knicknacks. The sound refers to the audible qualities of the full-body costumes — they swish, chime, rattle, ring, or make other noises as they are worn for performances. Here are five facts about the artist and his signature works:

https://noma.org/object-lesson-soundsuits-by-nick-cave/







Paul Pfeiffer

Paul Pfeiffer's groundbreaking work in video, sculpture, and photography uses recent computer technologies to dissect the role that mass media plays in shaping consciousness. In a series of video works focused on professional sports—including basketball, boxing, and hockey—Pfeiffer digitally removes the bodies of the players from the games, shifting the viewer's focus to the spectators, sports equipment, or trophies won. Presented on small LCD screens and often looped, these intimate and idealized video works are meditations on faith, desire, and a contemporary culture obsessed with celebrity. Many of Pfeiffer's works invite viewers to exercise their imaginations or project their own fears and obsessions onto the art object.

• https://art21.org/watch/art-in-the-twenty-first-century/s2/paul-pfeiffer-in-time-segment/

Laurent La Gamba

Laurent La Gamba was born in a north Paris suburb in 1967. After specializing in studies of the work of Jacques Lacan at the Sorbonne University he begins a career as both a painter and a conceptual photographer.

- https://www.laurentlagamba.com/
- https://www.laurentlagamba.com/early-works/a-contribution-to-american-art-history/











Emma Hack

Emma Hack is an Australian visual artist known for her photographs of painted naked human bodies that visually merge with a patterned background wall, producing a chameleon-like camouflage effect. Her technique was developed in the early 2000s and inspired from wallpaper designs by Florence Broadhurst

http://www.emmahackartist.com.au/emma video/gallery v5.html

• https://news.artnet.com/market/body-art-reaches-new-heights-in-emma-hackss-stunning-human-murals-247819



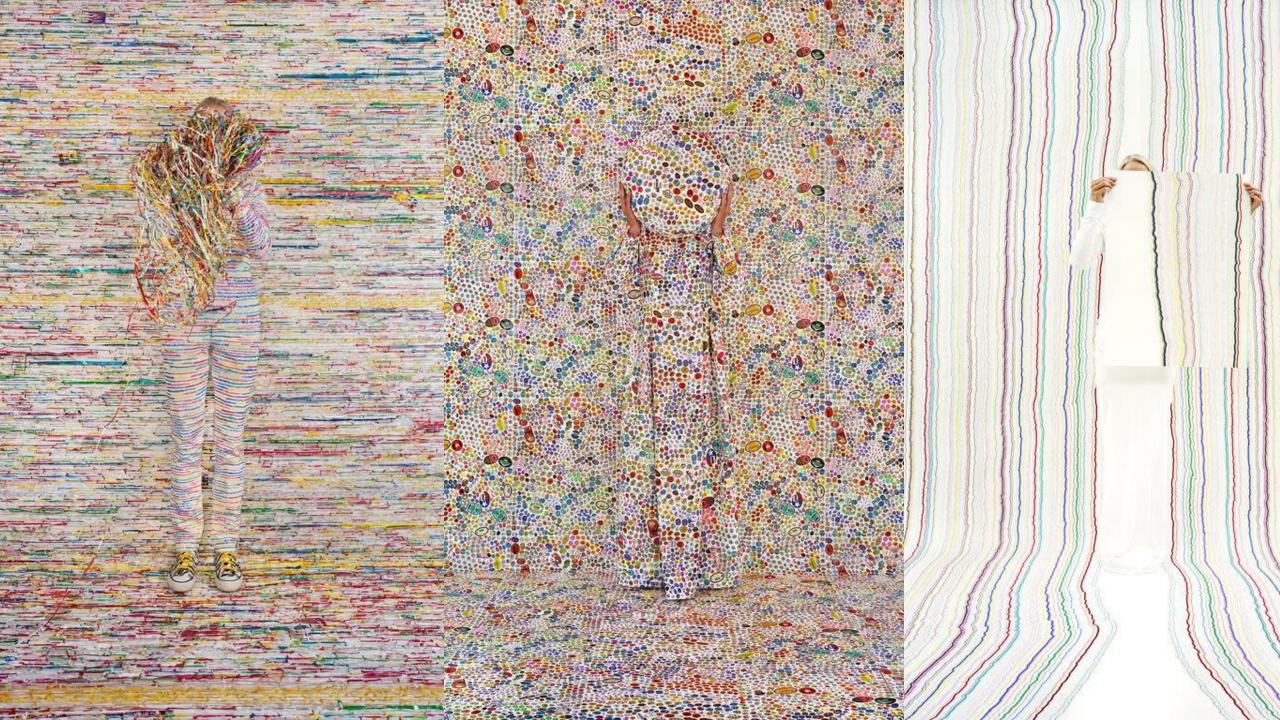




Rachel Perry Welty

Rachel Perry is an American artist. She is known for conceptual works using drawing, photography, video, collage, sculpture and performance, which address "the fleeting nature of experience, the elusiveness of desire, and the persistence of objects in a throwaway culture."

- https://www.rachelperrystudio.com/
- https://www.rachelperrystudio.com/new-page







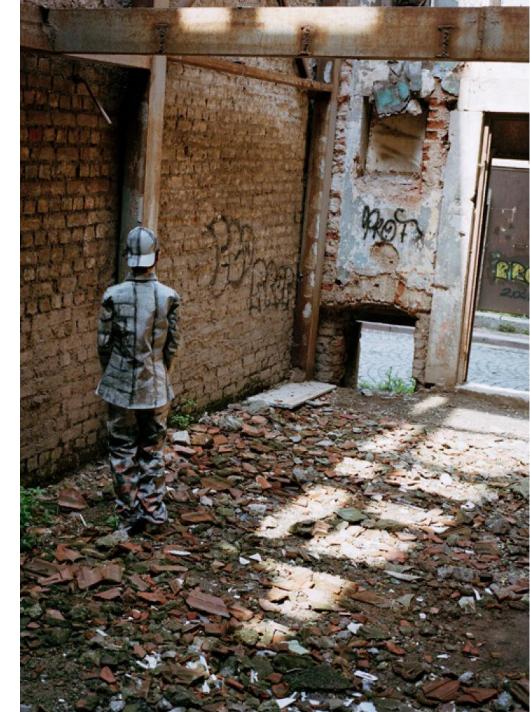


Desiree Palman

Dutch contemporary artist Desiree Palmen has gained worldwide recognition for her unique camouflage installations that explore human mimicry in urban environments. Her work is inspired by the installation of police surveillance cameras in dangerous areas of Rotterdam, and she uses clothes painted to match the background to reflect on the possibility of people dissolving or disappearing into their surroundings.

https://grunt.ca/mamook-ipsoot/









Annie Collinge

We're absolutely enamoured by the latest <u>print</u> campaign shot by <u>London</u>-based photographer Annie Collinge for <u>Luncheon Magazine</u>. Titled <u>Table for One</u>, the food-themed shoot revolves around a <u>quirky</u> character posing as various fruits, vegetables or snacks... or is it the other way around?

For this project, Collinge teamed up with the creative duo James Theseus Buck and Luke Brooks – collectively known as Rottingdean Bazaar – who conceptualised the styling and art direction. The result of this fantastic collaboration is somewhere between cosplay and fine art. We're taken through the amusing transformation of the model into a sandwich, a tomato, or an ice cream cone, aided by the clever use of props as common as couch cushions, plants and rich textured fabrics. Punchy colors and witty compositions bring each character to life, and it's hard to pick a favourite. Scratch that — we love the tomato!

Visit Colligne's website and Instagram for more.

Rottingdean Bazaar brought their innovative mixed media magic to the music video for LaLaLa It's The Good Life by Audiobooks. Working with longtime collaborator Annie Collinge, they styled and photographed the band in a studio to create stills for detailed fabric prints

• https://www.dandad.org/awards/professional/2022/236070/lalala-its-the-good-life/









Joshua Callaghan

Josh Callaghan's sculptures uncover the relations between commodity and culture, creating humanistic forms out of consumer products. For Callaghan, quotidian objects are a kind of societal gauge; their forms are reflections of our common values and therefore, ourselves. The Night Gallery exhibition featured in this film brings these interests to a markedly more monumental scale. Through the stylized landscape of "Family Tree," Callaghan utilizes many materials such as camera tripods, sourced and repurposed by the artist to conduct a micro-survey of his shared life, and in turn suggest something essential about human behavior, social structures, and the passage of time.

- https://lataco.com/joshua-callaghan-ultility-boxes
- https://www.youtube.com/watch?v=2WwPjL 8OtM&t=548s









Snøhetta

Snøhetta is a Norwegian architectural firm headquartered in Oslo, Norway.

Gazing up, the first thing you notice when viewing the 33-foot tall cabin, The 7th Room, is its base, an aluminum covering featuring black and white images of the pine trees that surround the structure. Used as camouflage, this exterior panel immerses the treetop cabin into its environment, blurring the boundaries between the building and forest. Designed by architecture firm Snøhetta, the structure is also intended to bring visitors closer to nature, built with a suspended net at its center, and several floor-to-ceiling windows that allow for multiple viewpoints of the Aurora Borealis overhead.

The 7th Room is one of seven cabins available through northern Sweden's Treehotel.

https://www.youtube.com/watch?v=2diRLw L-Y0 https://www.youtube.com/watch?v=G9SAJZOf-fE&t=8s



Takumi Kama

To avoid becoming prey, leaf insects use mimicry to blend into their surroundings. But in <u>Takumi Kama's</u> imagined future, when the insect's natural environment has been completely destroyed, these masters of camouflage will have no choice but to move in with those who took away their home.

Animals and insects are no stranger in the work of Japanese painter <u>Takumi Kama</u>, who recreates them in acrylics with astonishing accuracy and realism. For a recent exhibition at <u>BAMI gallery</u> in Kyoto, Kama came up with 2 different, imaginary leaf insects that camouflage themselves in the city. One is the Hide-mushi, which gets its name from Hideo Noguchi, who appears on the 1000 yen bill (mushi means insect). The Hide-mushi camouflages itself amongst Japanese currency and feeds on paper, which can affect its color.







Sabina Keric and Yvonne Bayer

<u>Urban Camouflage</u> actively subverts consumer culture by passively partaking in it. The project was begun in 2007 by Sabina Keric and Yvonne Bayer during their time as students at <u>Konstfack</u> University of Arts, Crafts, and Design in Sweden. The outfits are inspired by <u>ghillie suits</u>, the camouflage suits of snipers and hunters. I just love how in the video almost none of the store shoppers even notice the human-sized glove mounds standing by, not even when they shuffle into the check out line. Unbelievable. (Or not.)

Urban Camouflage deals with the question [of] how to camouflage oneself and one's identity in the commercial space ... The commercial space is a clean and untouched area. Usually there are no artistic activities. The customer expects nothing out of ordinary in a world of brands and price labels. Our project exceeds the limit and enters the world of commerce without any permission ... The reactions were different. Most employees reacted humorously, but we had some trouble with the management as well and had to quit some actions earlier than we wanted to. The reactions of customers were also very different. Some were interested and tried to touch the costume, others reacted irritated and stayed in some distance. There were also customers who ignored us completely.

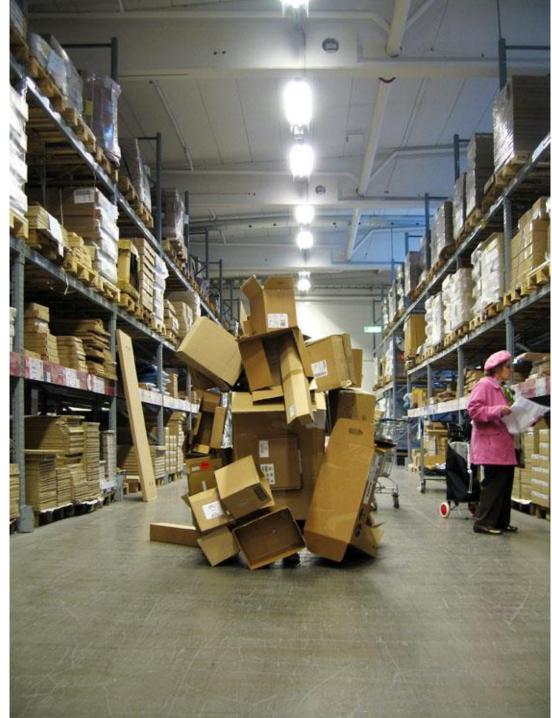
https://weburbanist.com/2010/04/03/hiding-in-plain-sight-even-more-urban-camouflage/











Fred Lebain

<u>fred lebain</u> is not scared of the mundane or clichés. instead, he plays with them, superimposing their images on one another. last spring lebain took images of various areas in new york city, each one of them an occasion of a 'first visit' to the location, in which he photographed and then printed in large poster format. later, he returned to the same spots for a second visit, capturing a larger framed shot in which he aligned the poster documenting his first visit to the current scene.

these postcard images show lebain's preference for particular areas of the city, telescoping his views — a time parallax representing the days which separate the two shots — and superimposing his vision of new york. hands, feet or a pair of jeans can be seen... like surrealistic winks, indicating that the photographer is not alone in his mission.

https://www.designboom.com/art/fred-lebain-a-spring-in-new-york/



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Mumi

Feathers, flowers, leaves, and the human muscular system are spliced into an eclectic camouflage in MUMI's surreal portraits. From vintage encyclopedias, magazines, and art historical paintings, the Argentinian artist cuts and layers images into compositions that vacillate between the whimsical and the bizarre. Led by a larger narrative, the collages commingle styles, eras, colors, and textures into disorienting portraits, all spurred by the artist's desire to experiment. "I truly enjoy the organic process in which I let myself go freely," MUMI shares. "There are endless possibilities when I cut an image. I take it out of its context, its direct meaning, or its origin, and I give it a new surreal environment."









• https://www.thisiscolossal.com/2018/01/hand-knit-sweaters-blend-subjects-into-urban-environments/

How To Create a Camouflage Artwork

This educational resources is a lesson time saver that will enable you to get good at painting and drawing. Learn How To Do A Camouflage Painting.

https://www.youtube.com/watch?v=yH--K7n4LD4

Assignment Suggestions...

- Take a selfie amongst all your "stuff"
- Do a collage where you confuse foreground and background (if you haven't done this already for the last class)
- Use overlapping patterns to conceal/reveal subject matter
- Dazzle something
- Use animal skin patterns in an artwork
- Use wallpaper designs in an artwork