

Ileana (Lana) Kuran

VPS 240A

Professor Nell

2/22/26

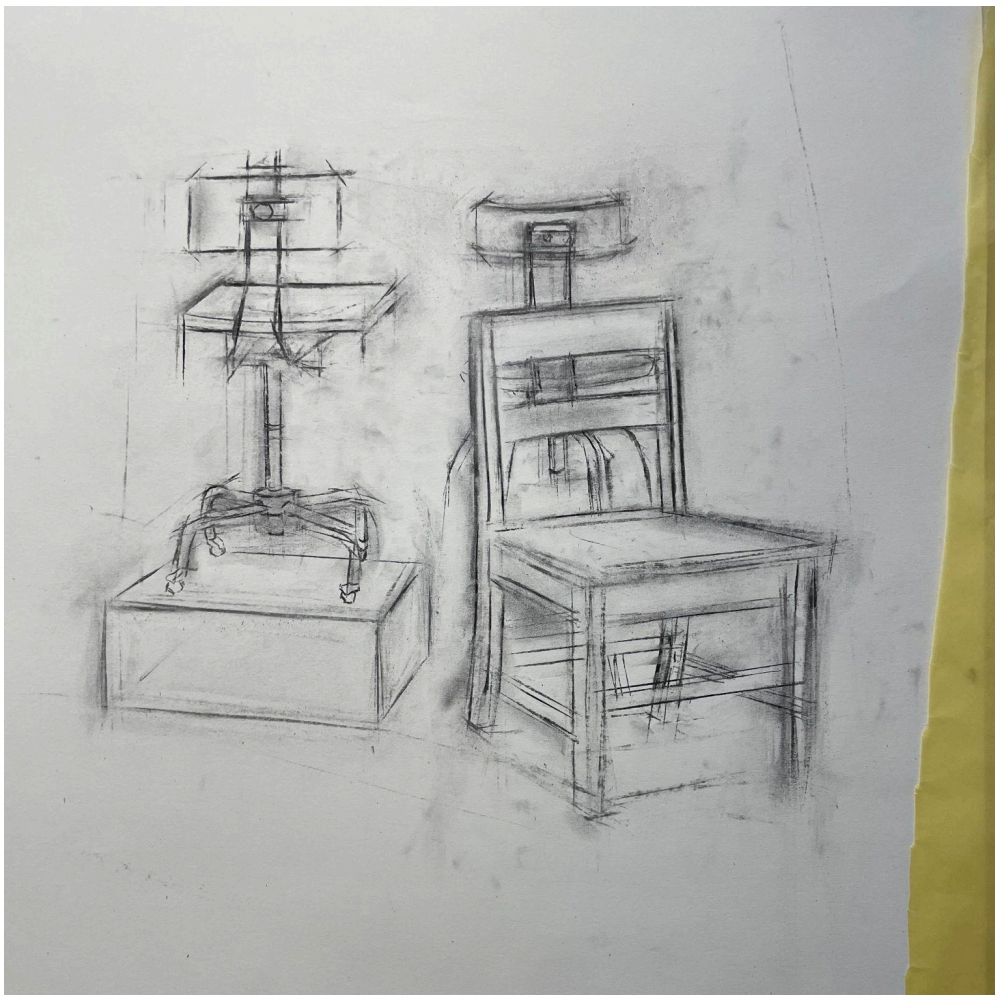
Visual Analysis Essay - Ileana Kuran *Chairs* 2026

Ileana Kuran's *Chairs* has a vertical composition where the piece is taller in length than width. The background is white with a halo of gray smudges littered throughout. There is no color used, only varying tones of blacks and greys are present. In the center there are three chairs at various different angles. The forms of the chairs overlap one another, allowing some parts of their forms to be more visible than others. The chairs' attributes are outlined in black and gray lines with inconsistent thicknesses and cleanliness. The most visible chair (which will be referred to as chair 1) is tilted to the right at a $\frac{3}{4}$ angle, with the seat facing the viewer. The chair 1 has four legs that connect to the seat, forming a boxy foundation. The two back legs have a slight curve that extends into the structure of the back of the chair. The back of chair 1 is primarily negative space with two panels at the top. The panels have a small gap between them. In between each leg are smaller rectangles that connect the legs together. They are of similar sizes and run parallel to each other, forming a square shape.

The second most visible chair (referred to as chair 2) seems to be slightly behind the first. The back of the chair faces the viewer, displaying less of the seat. Chair 2 is placed on a box, causing it to be the tallest structure out of the three. Unlike the stable shape of chair 1, chair 2 is top heavy, with the majority of its mass being held by a pole that then splits off into four small legs. The legs towards the bottom are curved with wheels on the bottom. The back of chair 2

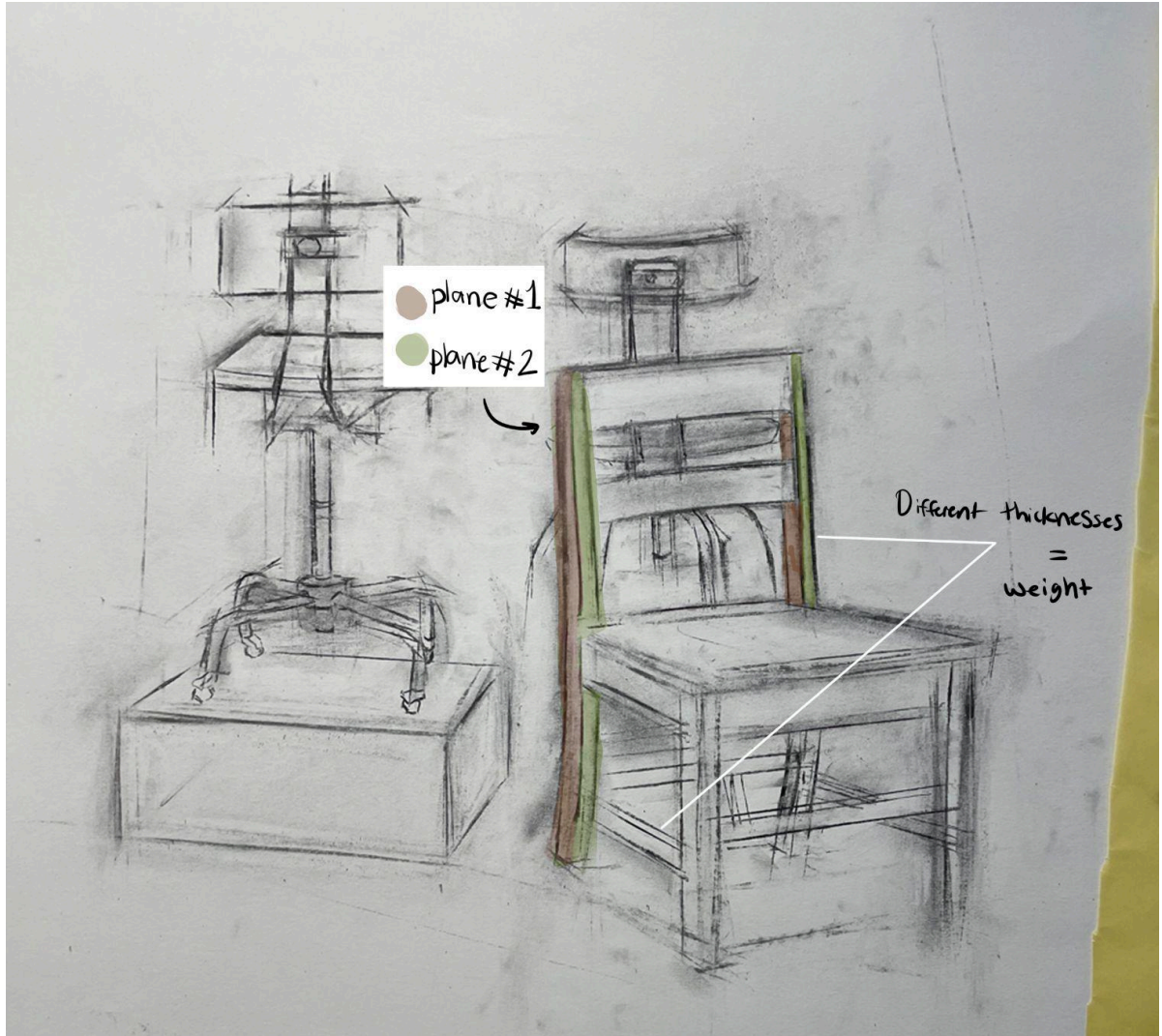
shows a horizontal rectangle that has two curved rods coming down from the center. The rods loop outward and connect below the seat. The legs of the structure are one of the darkest values of the piece, with dark gray smudges accumulating in that area. The lines on chair 2 are slightly more illustrative, with streaks accenting the corners that seems stylistic rather than true to form.

The final chair (referred to as chair 3) is the most obscured of the three. The majority of its form, particularly the seat and legs, are hidden behind chair 1's form. The back of the chair is also facing the viewer similar to chair 2. The back of chair 3 is a horizontal rectangle that has two dark poles exiting from the back. The rectangle is more curved and smaller in size compared to chair 2. The seat of chair 3 is difficult to see, with gray smudges and sporadic lines that imply a curved seat, there is clarity about the shape of chair 3's seat. There is a pole that sticks out the bottom. Close to this pole are four spider-like lines that jut out. These lines are sketchy and incomplete compared to chairs 1 and 2.



Ileana Kuran, *Chairs*, 2026

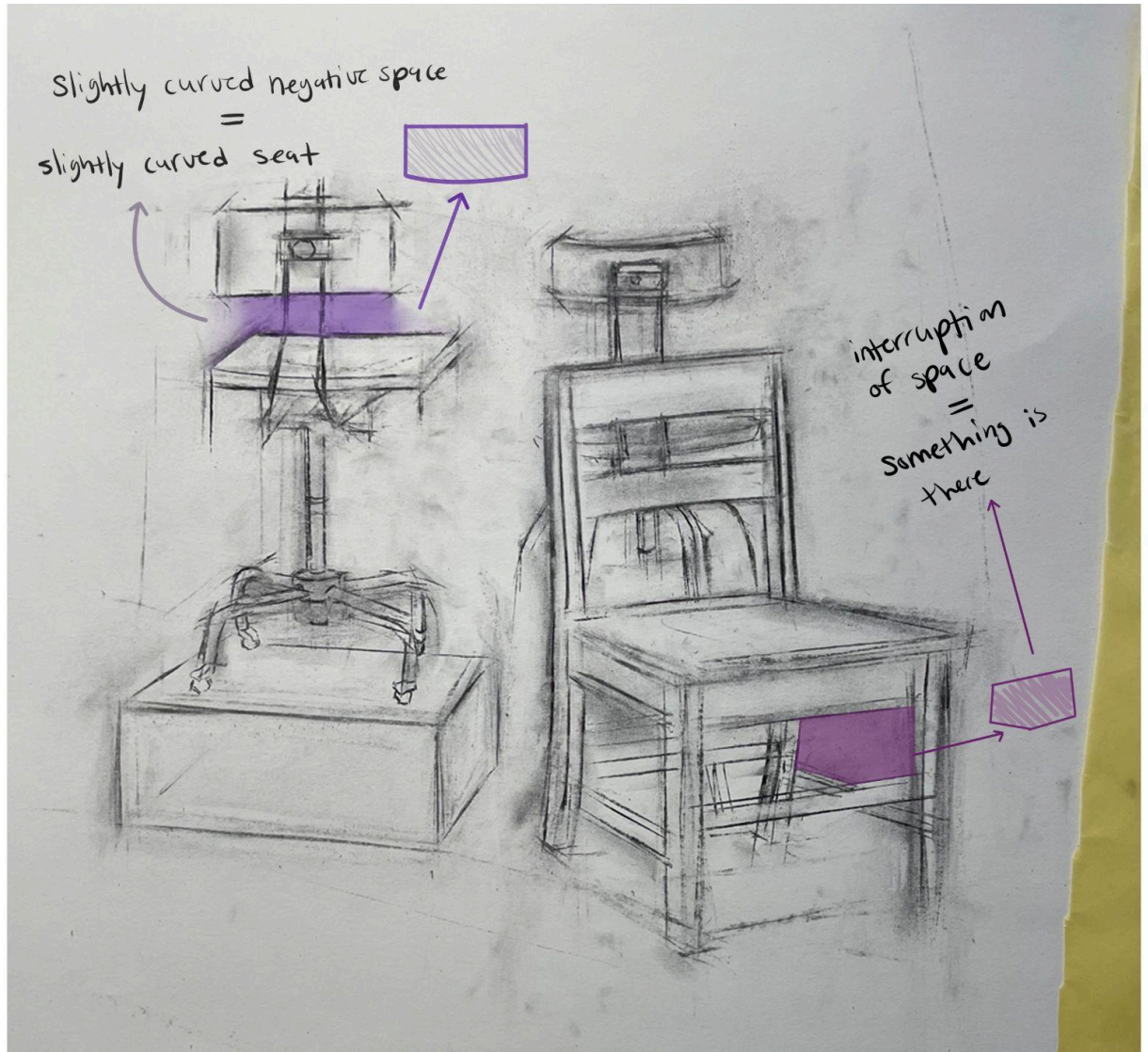
The most prominent elements of the piece are line and shape. Since the piece is devoid of color and consistent shading, line is what defines the structures and separates one chair from another. The thickness and closeness of lines imply depth, such as the outline of the back of chair 1. The back of chair 1 contains dark lines with parallel lines that run down the sides. The parallel lines imply the existence of depth. The lines establish different planes, giving the image a more three dimensional quality, while the darkness of the lines implies weight and stability of the form.



Ileana Kuran, *Chairs' Demonstration of Line*, 2026

Shape is another prominent element of the piece. Shape is the simplified forms that are used to build other objects. The importance of shape is especially crucial for a piece that doesn't rely on value to distinguish its parts. For *Chairs*, shape is primarily used in the negative spaces of the work. For example, the uneven rectangle between the back of chair 2 and its seat implies that the seat of the chair is slightly curved and not completely attached to the back of the chair. Similarly, the negative space between chair 1's legs implies that an object is interrupting the form

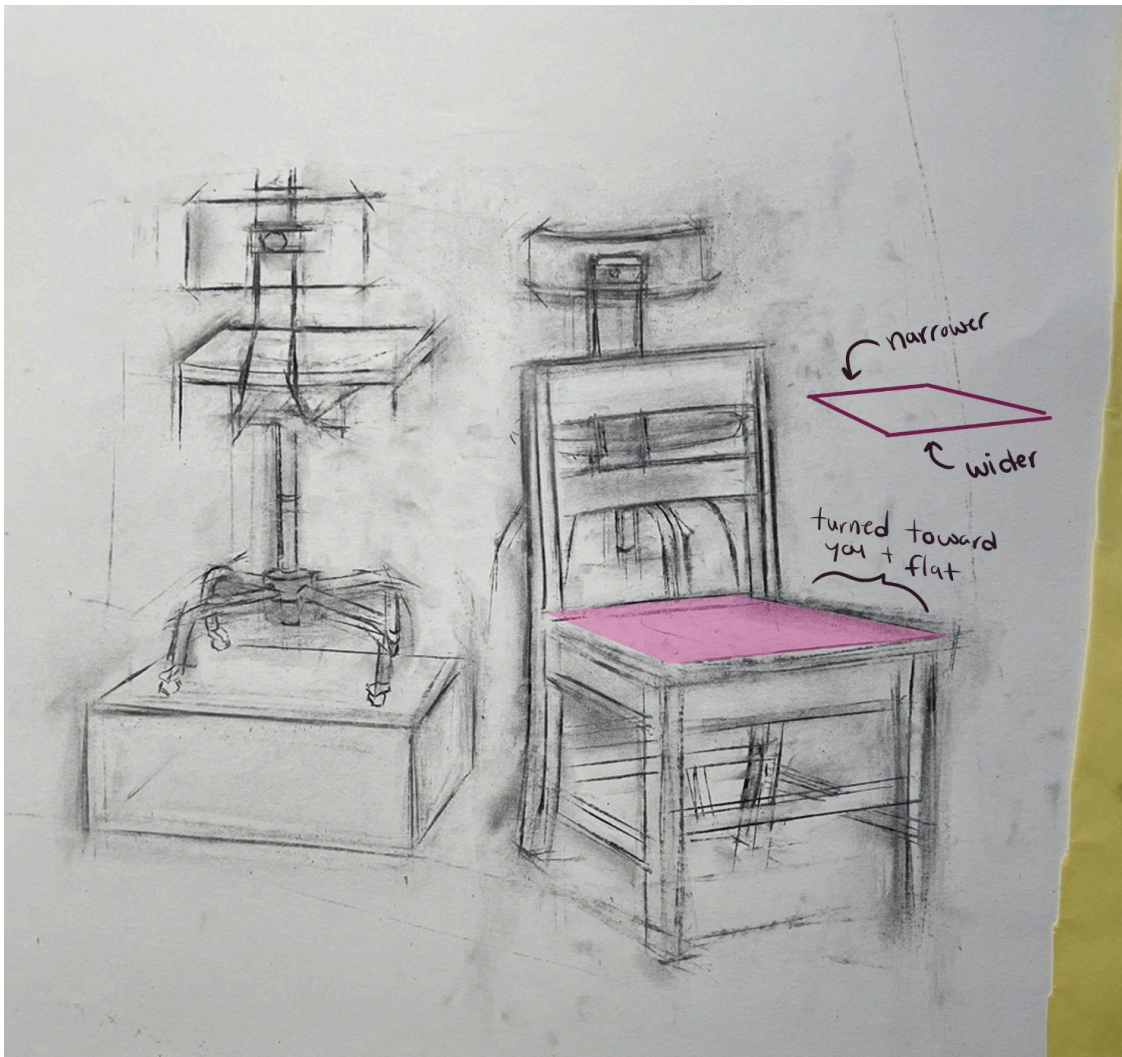
to create that shape. This gives a more convincing portrayal of the still life, especially for such a geometric subject matter.



Ileana Kuran, *Chairs Demonstration of Shape*, 2026

The most defined principles of the piece *Chairs* are proportion and repetition. As mentioned previously, the work is heavily reliant on the silhouettes of the figures. In order to make the chairs size and relationship look convincing, the piece relies on proportion. Proportion takes two shapes and compares them to one another to imply perspective, scale, distance, and so

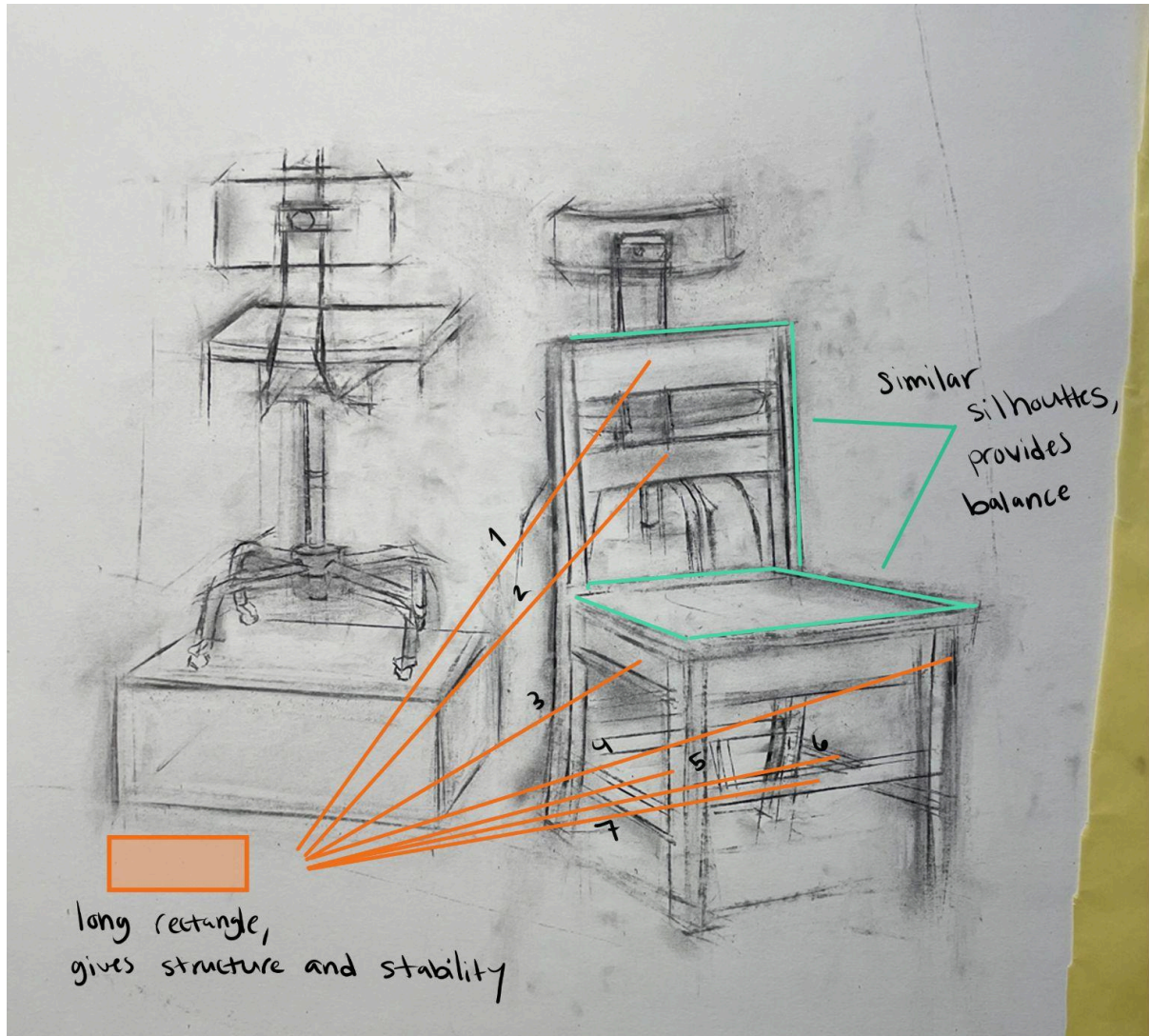
on. One of the best examples is the seat of chair 1. The lip of the seat (closest to the viewer) appears to be wider than the edge of the seat that connects to chair 1's back. This change in proportion convinces the audience of the flatness of the seat and of the $\frac{3}{4}$ perspective. Without these adjustments in proportion, the piece would look drastically different to the point of abstraction.



Ileana Kuran, *Chairs Demonstrating Proportion*, 2026

Moreover, repetition is heavily displayed throughout the piece, specifically in chair 1. Each component is constructed through a series of repeating rectangles. The repetition provides a

level of consistency amongst the form while also highlighting the asymmetries in shape (depending on what shape was repeated).



Ileana Kuran, *Chairs Demonstrating Repetition*, 2026

I, Ileana Kuran, am the artist behind the piece *Chairs*. I am an Afro-Dominican illustrator and painter who specializes in the human form, identity, mutants/scientific imagery, and expressing gratitude towards my community. Aesthetically, I am partial towards bright colors, collages, and shimmering accents such as glitter, sparkles, or gold leaf. The piece *Chairs* is

drastically different from my usual work. With inanimate objects, incomplete lines, and loose charcoal, the piece challenges my artistic and thematic norms.



Ileana Kuran, *Date Night!*, 2026



Ileana Kuran, Close up of *I Love my Family!*, 2025



Ileana Kuran, *Sketch of Rocker Chic*, 2025

Despite this, I heavily enjoyed the process of exploring accuracy through creating *Chairs*. I am very experienced with studying still lifes and have trained myself to capture the impression of the subject i'm studying (even if it isn't completely accurate). As long as I can capture the general likeness of the reference, then I consider it a successful study. However, for this piece, Professor Nell put a great emphasis on accuracy and measurements. Even going as far as measuring the still life with strings to understand the angles and create rulers based on the repeating lines of the structure. This approach was eye opening for me (literally and figuratively). I have always struggled drawing industrial forms since the angles didn't translate to what I *thought* should happen. Compared to the curvature of the human body, buildings and boxes seemed to require a level of precision that I couldn't rationalize in my head. Being forced to draw what I *saw* rather than what I *thought* was the lesson that clicked everything into place. It didn't come naturally. I would often fall back into my old habits when I started to get cocky, but the process became easier with assistance from Nell.

My biggest breakthrough with this method was when Nell was helping me capture the negative space between chair 2's backing and its seat. At first glance, I swore I captured it and was surprised when I was asked to correct it. But determined to improve, I tried to measure and redraw it several times to get it right. Finally we realized that the angle of the sides were incorrect which allowed me to see how uneven the rest of the structure looked. It was so rewarding to see this change rather than think about it, and I will absolutely use the string method again for more geometric subject matter.