HUNGARIAN UNIVERSITY OF FINE ARTS

Doctoral School

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Printing Block and Computer. Interaction between Classical Graphics Methods and the Computer Graphics

Theses of a DLA dissertation

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In my dissertation I studied the already existing relations and connections between the computer and the traditional graphical techniques and considered the research potentials. It emerged from the analysis that we needed to separate the digital (coded) image from the digitally created, but materialized in substance (decoded) compositions, which do not contradict each other, but necessarily they are suitable to map the world only together.

Arguments

1. The new type of image created in the 20th century, the digital image brought something new in fine arts expression, in a narrower sense, in graphics.

2. The traditional, classical graphics methods, the preceding images influenced and still influence the formation and development of the digital image.

3. The form of appearance, the proportion order, the filters and effects are all influencing the traditional, classical graphics expression.

4. The digital technique appears in almost every area of the traditional graphics techniques.

5. The application of the combined techniques makes possible the "humanization" of the computer, resolves the problem of the individual, the series and the clone.

1. Argument

The new type of image created in the 20th century, the digital image brought something new in fine arts expression, in a narrower sense, in graphics

Analyzing the imagery practice of the different periods, I concluded that the formation of the digital image was a conformable and logical outcome. In my opinion, taking the characteristics of the digital image as a starting point, it is an **open composition and structure**, in the natural material environment, as well as regarding its comprehension.[i] Digital image can form in two different ways, either an existing given image will be digitalized, or the work of art will be generated by algorithms. From the moment it becomes a coded sequence of numbers, **the possibility will be created for anybody to monopolize and further develop it.** As from now, the authorship disappears, the originality of the image ceases and we can talk only about clones and versions.[ii] The image is all of a sudden unprotected; it can **disappear** at any time as a result of a technical mistake or virus, but because of the complexity of the World Wide Web, is can **reappear** at any time. The original novelty of the digital image can be found in its conduct. "In other words in the digital culture the composition is exchanged with choice."[iii] Its spreading on the World Wide Web is like the folk songs that spread from mouth to mouth, here however, not only the settled final version subsists, but all of it. **The digital prints step over the spatial and temporal limits of the graphics, but the different qualities are not replaceable with each other.**

2. Argument

The traditional, classical graphics methods, the preceding images influenced and still influence the formation and development of the digital image

When a new form of image is born it does not have its own image language and the previous forms are considered to be followed. In the same way, the digital image imitates the previous periods' styles and techniques.[iv] By the 1980s those softwares were practically born that were suitable not only to manipulate and touch - up the pictures and photos, but to form imagery as well. Among the effects conducted by the different algorithms, a leading part had those that were aiming to imitate the traditional fine art techniques. This is how the **imitating filters** appeared that could imitate almost every technique of the traditional graphics. Since the users are primarily graphic artists, this attitude became determinant regarding the development too. In my opinion these tools try to satisfy the **traditional image demand, although the digital image, opposite to durability, represents the changeability, flexibility and ramification, where instead of the individuality of the image, the choice becomes primary.**

3. Argument

The form of appearance, the proportion order, the filters and effects are all influencing the traditional, classical graphics expression

The digital image is present in every area of life. **Its proportion order and characteristics are unwillingly imprinted in us and this way of looking at things is reflected in the graphics too.** An unprecedented degree of enlargement and reduction is realized in the works as a mapping of the micro and macro world. The model composition – which actually leads to the birth of the computer – becomes very simple; it appears like a wallpaper art, or a part of objects, installations. The digital **effects**, which are continuously present in the films and publications, are also present on the graphics, such as shadowing, motion, pixelation, distortions and other solutions, but we can follow the thinking in layers (Layer), as well as the appearance of the panorama images.

4. Argument

The digital technique and digital thinking, the retractability and variability appear in almost every area of the traditional graphics techniques

According to my research, the digital technique brought basic changes in the traditional graphics too, in many aspects it sped up the creation process, from which many more variation possibilities were originated, so the responsibility of choice and decision grew. Each graphics technique has its own form of language and characteristics of expression, which are not interchangeable and replaceable; however, the digital technique is able to adjust to each of them. Considering the possibilities of digital techniques that can be applied in traditional graphics techniques, the new materials (acryl, silicon, teflon, photopolymers) and equipment (CNC, plotters,

printers), I came to the conclusion that these can be **enriched** by the computer graphics and they can be placed into the modern art. Through digital technique, the graphics steps out into space and time and it becomes the character of installations and performances. The new image results in new point of view and way of looking at things. The digital and traditional graphics together have symbolic meaning, where the layers appear as the prints of time.

5. Argument

The application of the combined techniques makes possible the "humanization" of the computer, resolves the problem of the individual, the series and the clone

The rapid development of the computer science also means quick amortization, which applies to the computer graphics and so it appears more and more as part of a conception, installation or as a combined technique.[v] The openness of the digital image ceases and becomes a picture when it is printed, someone claims to be their own. The different traditional and digital techniques applied together strengthen the personal attitude of the image. The uniqueness and the possibility of multiplication is not an advantage or disadvantage, but a characteristic where the artistic will is determinant.

The **digital image**, which exists in the form of coded sequence of numbers, **does not have an original**, **it always changes and its open**, opposed to this, **the traditional image**, which is present in material, **is original**, has an author and it is relatively permanent. This, in my opinion, shows us **two aspects of reality**, the form of progression and condition, which influence each other over and over again and cannot exist without each other. This dualism can be continuously traced in the history of arts. The digital image composition grew from many thousand years of need for image creation and it is the present state of a constantly changing and renewing process, which is more than technique, it is more of a **particular relation towards the world**.

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[i] Doboviczki Attila: Új média – új látásmód, http://feek.pte.hu/feek

[ii] Mitchell, W.J.T.: Picture Theory - Essays on Verbal and Visual Representation University of Chicago Press 1992

[iii] BULDÓZER: Médiaelméleti antológia, Szerkesztő: Sugár János, 1997. Lev Manovich: Digitális valóság
[iv] Doboviczki Attila T. – Készman József: A digitális fotótechnika és a számítógépes alkalmazások térhódításának következményei az alkotói magatartás változásaiban a fotóművészet területén - www.maimano.hu/dokumentumok/itt.../doboviczki_keszman.pdfDoboviczki Attila: Új média – új látásmód, http://feek.pte.hu/feekar

[v] L. Molnár Mária: Print, projekt, plakát, tapéta. Új műfaji tendenciák a 90-es évek második felének kortárs magyar művészetében, Praesens 2004.