Integration and Exploration of Digital Painting and Traditional Water-color Painting

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Abstract: In the 20th century, sociologist and critic Walter Benjamin affirmed that works of art became more accessible through mechanical and industrial production and lost their aura. Although paintings and sculptures have remained rarity throughout the history of art due to their uniqueness, emerging fields such as photography and design required new ways of creating value at the time. The most common solution to creating value for such art is to limit the number of versions, in other words, to oppose the reproducibility of these items. In Benjamin's thesis, the "Aura" as the only feature of the artwork will decline with the continuous development of technology. The rise of digital art at this stage just confirms this point of view, and the art form of traditional painting has encountered unprecedented challenges. Edmond Belamy, a portrait created by artificial intelligence, was successfully sold at Christie's in 2018 for a transaction price of $ 432,500. This marks that the commercial world auction organization has recognized the art produced by artificial intelligence. The fields involved include painting, architecture, and installation art. The main research question of this article is whether the aesthetic standards and values of the electronic painting are consistent with traditional painting? Especially the direction of digital painting?

Keywords: watercolor painting, digital painting, Aura

1. The digital painting

The experiment of Digital painting: The main study question of this paper is whether the aesthetic standards and values of the digital painting are consistent with traditional painting. So I hope to narrow my distance from digital painting, which could come true through an experiment of digital painting research. Through the experiment, I can understand the concept of digital painting and the main problems in the creative process. At the same time, there is a more intuitive comparison between traditional painting and digital painting. In this chapter, I try to draw on David Hockney's creative process. I'm also trying to attach to the tool of electronic painting and conduct preliminary research on the creation. At the same time, I combine traditional watercolor techniques and theories to explore the contrast of mineral pigments, think about the relationship between digital painting and traditional painting.

1.1 Summary and outlook

According to the traditional painting is extractive color mixing, and the digital painting can be additive color mixing. Since the color concept used in color adjustment becomes color brightness instead of pigment concentration, the performance of light and shadow in the painted works will be more realistic, instead of relying on the use of paint to simulate light and shadow like the traditional painting."There was great advantage in this medium because it's backlit and I could draw in the dark. Relying on the iPad as a painting tool allows me not only to leave the studio but also without having to carry heavy painting tools. This makes the painting experience extremely enjoyable.

Furthermore, the use of various software also gives many possible screen concept. This makes me can't help but think of a series of visual design and production by CG (Computer Graphics). In this field, most of them are commercial in nature. Their essence is to serve readers or gamers and let their needs be. This is also essentially different. But there are some people such as Craig Mullins, and his series of works seems to me to be a designer who perfectly combines traditional painting with digital painting.

It is not difficult to find from his works, on the basis of the service being accepted, he added the thoughts he wanted to bring in, thereby expressing what he was after, and thus expressing a deeper connotation. Regardless of the technique or the form of content, they have a higher technical pursuit and display strength. At this level, his paintings already possess the aesthetic and ornamental quality of the art. In the creative process, I repeatedly thought about the difference between digital painting and traditional painting, put aside the trouble of its artistic medium, and looking at the concept of work alone, we can easily find its importance.

Hence, I think that the material you choose to express is not important, let alone that digital painting happens to be the

product of the progress of the times. The digital painting should not be compared with other kinds of paintings, but it is too abrupt to classify him as exotic or bizarre types because of the short development time of digital painting. On the contrary, I think that digital painting has broken through the limitations of some traditional paintings, but more can be expressed. I agree with Abel Gance's conclusion after comparing the film with the hieroglyphs. I think this also applies to the cognition of digital painting and traditional painting. "Here, by a remarkable regression, we have come back to the level of expression of the Egyptians ... Pictorial language has not yet matured because our eyes have not yet adjusted to it. "The development of digital painting is staged. It requires the popularization of hardware and the popularization of art acceptance. In the next section, we mainly introduce the development of digital painting

1.2 Reinterpretation of digital painting

Digital painting is fundamentally a branch of contemporary art or new media art. Under this branch are digital art, computer art, computer animation, virtual art internet art, interactive art, video game, 3D printing, and the use of applied biotechnology. Works of art (art as biotechnology).Art has assisted religion for hundreds of years. Under the social background at that time (1301-1400), religion provided the theme and content of stories for art. For example, from a literary point of view, Shakespeare's "The Merchant of Venice" Milton "Paradise Lost " and other literary works are based on the "Bible". The popularity of portable smart devices such as iPhone and iPad has also promoted the beginning of digital painting to a certain extent. As iterations of drawing/ painting systems proliferated with the monitor, keyboard, tablet, and stylus, the artistic practice of painting and drawing continued into the digital age (Nappi, Maureen ,2013). As the Four Laws of Media predicted by Marshall McLuhan, the more improvements in technology have promoted media self-reinforcement, retrieval, reversal, and elimination of old elements, while giving the artist more and more unpredictable possibilities for creation. Compared with the creation of traditional painting on two-dimensional paper. Digital paintings such as Tilt Brush (made by Google) or other painting platforms combined with virtual reality make it possible to create in three-dimensional space. The addition of the audience's numerous senses such as smell and hearing, which means that the artist can do more. The originality and invention of paintings is always an inextricable topic, whether it is traditional painting or digital painting.

To summarize, looking back on the development history of art, there are many similar artistic movements or the rise of thoughts, which has very important reference factors for studying the future development trend of digital painting. Looking back at these "art revolutions", it would be a significant reference for digital painting. According to those references to the changes in the awareness of certain pioneers, we will also have a clearer picture of the future development of digital painting. In the next chapter, I will explain the influence of photography on the painting.

2. Can Benjamin's notion be used as a springboard for this research?

Walter Benjamin repeatedly mentioned"Aura"in his articles"A Small History of Photography (1930) "and"The Work of Art in the Age of Mechanical Reproduction (1936)". According to the report, "Aura" is no longer a religious term, but a kind of communication between people and objects in a unique and non-reproducible special space. Under the concept of "Dialectical image"[5], "Aura" has unique characteristics. First, the true aura exists in everything, not just in specific things or works of art. Second, the aura will change with time going on. Third, the true "Aura" is not a mysterious spiritual flame, but a decorative existence, which is the spiritual atmosphere of an object."Aura" is a kind of interweaving of time and space.[6]

In 1936, " Aura" was introduced again in the article" The Work of Art in the Age of Mechanical Reproduction"[7]. The first thing I want to mention here is that "Aura" has a sense of distance. The creation of the"Aura"is not only the spatial distance but also has a sense of distance in the time dimension due to the accidental or unreproducible uniqueness of time. Specifically, mechanically reproduced works of art such as photography show the object completely in front of the audience through physical means, and the object guides people to watch, without the space for the subject's mental activity. Artworks are mainly based on the value of display, and the realm of human understanding is lost, while the spirit rhyme is an extremely special communication between people and things, which has the value of worship.Another equally vital point to be considered is that the production process of "Aura" requires that the observer pays full attention (contemplation) to the artwork, and obtains the communication in the sense of "Aura" through gaze and contemplation.

The generation of mechanical replication technology disintegrated the "Aura" of artworks, but in the traditional art field, especially the plastic arts such as painting and sculpture, it still conforms to the public's aesthetic habits. The rule of "Aura" also has a strong social effect. Benjamin uses "Cult value"[7] and "Exhibition value"[7] summarize this. For example, a series of works created by David Hockney on the iPad, whether printed or viewed on different devices, the "Aura" of these works will not disappear. Due to the uniqueness and unlikeness of the original artworks, "Aura" is distinguished from other mechanical replicas. Originality determines that the replica does not have an independent original work style, but in the aesthetic process, the viewer will not produce the difference of "reproduction" because of the several types of equipment

for viewing David Hockney's work.

My conclusion is that the advent of the era of mechanical replication cannot discharge the Aura rule completely. "Contemplation" and "Distraction" can coexist, and the existing new media art or technological means would cause new changes in the generation and nature of "Aura".The rule of Aura also applies to the field of digital painting.[8]

3. Conclusion

In prehistoric cave paintings, humans used their fingers as brushes. Similarly, nowadays, people also use their fingers to create artwork on the iPad or other smart devices. The materials are always unpredictable. Digital gestures are incorporated into the new formal aesthetics and techniques of layering, dynamic brushes, color infusion, etc.; all unachievable in previously traditional forms. The continuous innovation of visual art and the continuous innovation of hardware and equipment driven by technology make the aesthetic concept merge into the digital field.

References

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