

Digital Art: Origin and Development in India

Pooja Swarnkar¹, Dr. Mandakini Sharma², Ms. Antima Chamoli³

¹Student, Department of Visual Arts, Graphic Era Hill University, Dehradun

²Associate Professor, Department of Visual Arts Graphic Era Hill University, Dehradun

³Department of Humanities & Social Sciences, Graphic Era Deemed to be University, Dehradun

ABSTRACT

Although the phrase "digital art" is now widely used, its history and development may be traced back to long ago. Digital art offers artists a variety of platforms on which to develop their ideas and further their artistic endeavours. The development of technology is being used by several digital artists in India to produce innovative concepts and ideas. Through the use of digital tools and technology, artists are channeling their ideas into representation. Anandamoy Banerji and Ranbir Kaleka are two well-known Indian painters whose works have been included in this study to examine the history and development of digital art. Their work showcase the wonderful amalgamation of technology with the fusion of creativity and imagination.

Keywords:

INTRODUCTION

Humans have incorporated variety of fine modifications over time so as to realize a more evolved living style instead of an earthly and inconsequential one. Art too endured many notions technological alterations and evolved some good qualities as a results of this continual evolution leading to the invention of something innovative and artistic. These research resulted in new discoveries. Technology that to the art world and altered the working practices is for current artists as are often seen. (Abrar,n.d)

In the early 1980s, computer engineers created a paint application that was utilized by Harold Cohen a pioneering digital artist. Engineers designed the aaron software which allowed a robot to sketch enormous canvases on sheets of paper laid out on the floor. With the invasion of mouse. Artist create digital art scan it or draw it. It has been possible to download video into computers within the 1990s because of advancements in digital technology allowing artists to edit images captured with a video camera. Artists were able to clip and paste within moving images to make visual collages which they'd never been ready to do with cinema previously. Digital art is a well-known means of expression that has carved out a unique position in today's social landscape. It is the culmination of historic ideas being coated in a modern perspective via the use of a variety of textures, hues, patterns and lines. From 1980 to 1990 the emphasis was on employing paint programmes in conjunction with scanners and computing applications. The multimedia period began in 1990 and lasted until

2006. The spectators was prepared to communicate with the artists (art tool, 2020).

Digital art is a growing creative evolution in which traditional painting techniques such as watercolor, oil, impasto, and acrylic are combined with the use of powerful digital tools such as Coral Draw and Adobe Photoshop. Digital graphics, in particular refers to the representation and manipulation of computer generated picture data. Artists are employed to create and combine words, images, and pictures. A visual representation of ideas and concepts using computer applications. It is the software that allows an artist to modify his inventive thoughts in many levels. Pixels are the most essential element in the processing of concepts and pictures the picture is represent as a wall and each pixel is a brick. (Abrar, n.d)

In 1980, the term "digital art" was first used. Since the middle of the 1960s, art and technology have played a key role in the United Kingdom. This role has been strengthened and developed abroad, such as by American organisations as Ventures in Arts and Design (EAT). The first programme that lets users draw, paint, and modify images is called MacPaint. Users had the opportunity to use freehand sketching, making it the most well-liked programme. In 1992, Mona Hatoum produced beautiful works of art. Digital artist Rachel Whiteread began to gain notoriety in 1993. Around the turn of the 2000, animated movies gained popularity. Two artists who make important contributions to the design of storyboards for motion pictures are Craig Mullins and Jon Foster. A well-known digital artist of the twenty-first century is Sarah Ludey. She uses pixels to create her artwork. GIF animations make up the majority of her artwork. 2020 (art tool).

Art is a broad category that incorporates a sense of creativity with the goal of expressing aesthetic, emotional depth or intellectual concepts. There is no universally accepted definition of art, and perspectives have evolved over time. Artists are often tempted to implement new media technologies and interpretations. It thus stretches the bounds of conventional media and generates a strong presence that aptly describes general societal perspectives on social, cultural, and other elements of existence. All swirls about the ever-changing environment. Since this comprises the historic flow of creativity and relies on innovations, particularly intellectual tactics in the proper orientation, new media art has earned recognition and understanding. Modern technologies quickly accept and incorporate extensive modifications in a variety of art sectors, including video art installation, graphics, photographic skill and painting. Media technologies operations are extremely beneficial in terms of broadening rational thinking and highlighting social trends in order to present an up-to-date assessment of reality.

The person mind's vision is a highly developed piece of artwork. It is the simplest tool for creating anything from nowhere. The human intellect is continuously working on creating which never really existed previously and will never exist afterwards. This is the strategy that every expert of Digital Art, or artist, will take to reach excellence. Digitalization is not new, nor is it driven by technology; instead, new tech is a result of digital culture. Initially, the term "digital" refers to data structured in discrete units in any system, including languages and mathematical schemes. The introduction of digital media and the net has made art conservation smoother, indicating that digital media is not limited to the development of newer visuals. Furthermore, digitization enhances the artistic supply chain and gives increased vibrancy to an artwork's hues and variety.

Digital art is primarily founded on three core ideas controlled randomness access presentational virtuality and interactivity. These can be summed up as follows: Randomness Access: quasi guidance techniques (pseudo) open the prospect of immediate access to media components that can be reconfigured in totally arbitrary order Endless possibilities virtualization the actual entity is transformed into a digital or intellectual object. The notion inherently appears evident as a result of virtualization. Interactivity the observer can actively influence and change the artwork.

A number of artists presented the very first digitized or electronic displays in the 'Fine art' and 'Fashion wise' venues in New York and Germany in 1965. In the early twentieth century, a reform era in Russian painting provided important insight into the emergence of the modern art technology. In the concluding year of the twentieth century there was a phenomenal rise in technology and art. In India the digital art form has been around for about twenty-five years. The growth and popularity of computers coincided with the emergence of digital artworks. In its basic form, digital art refers to any artistic work or activity that incorporates any sort of digital technology into its creation or display. It was just a question of how long until creators embraced the digital age for their own artistic endeavours. Artists benefit from the thrill and aesthetic novelty that digital techniques provide.

Frieder Nake was qualified as a mathematician as well as an artist. Introduction of the computer in the 1960s, he expanded his skill set to include computer science. He is one of the early pioneers in the field of computer art. Nake devised a program that enabled the computer to lay out a sequence of forms to make a work of art. He coded in the basic points that allowed the computer to begin painting, and then the technique with random factors that'd enable the machine to seize control and modify the outcomes. In doing so make illustrated both logic and tech might be combined to create a masterpiece that is entirely determined by chance.

However what we now call digital art was heavily influenced by various art groups including Fluxus, Dada, and Conceptual Art. In contrary to art focused on integrated stationary objects these trends introduced formal guidelines a concentration on the notion attention on the event itself and a focus on the user's involvement in digital art.

Digital art acquired the theory of generating art by applying certain predetermined rules from Dadaism, i.e., a limited set of guidelines creates the finished artwork The guideline 'rule' or 'code' was chosen as the theoretical core component in the design phase.

Likewise the Fluxus artistic movement widely investigated the concept of guidance created art as well as the immersion of the audience in the event demanding an interaction between the observer and the artworks. Influences come from Conceptual art a trend that arose in the 1960s, and its basic assertion the big idea is by far the most significant component of the piece. It's still a popular process of thinking and performing for several digital artists around the world. The notion serves as the guiding principle for the creation of the digital artefact. It indicates that every one of the preparation and judgments is done ahead of time and the implementation is a mere formality. The concept becomes a tool that generates the art.

DIGITAL ARTISTS' CONTRIBUTION TO MODERN INDIAN ART

Digital artists are skilled in creating and clubbing art with current technologies and paving the way for aspiring musicians. Traditional art is formed by drawing painting photography and many more. Art has no limit Technology plays a major role in developing art mediums such as video graphic and animation by the need of current generation of artists who are both experimental and expressive. Anita Dube Vivan Sundaram, Sheba Chhahhi Atul Bhaa and Gigi Scaria are among the new generation of young and unusual artists who combine video, photography, and digital technology to make their works more interactive and engaging. Artists first save their ideas on a computer then translate them into a tangible form after adding additional value to them. For those determined artists who want to discover the world beyond their ideas the technology contained in digital art it is both to demanding and persuasive. (Abrar,n.d)



Fig.1

Source: <https://3udno63459u23yboa6366rls-wpengine.netdna-ssl.com/wp-content/uploads/2019/08/AnkurSinghPatar-20-Indian-DigitalArtists.jpg>

Ranbir Kaleka

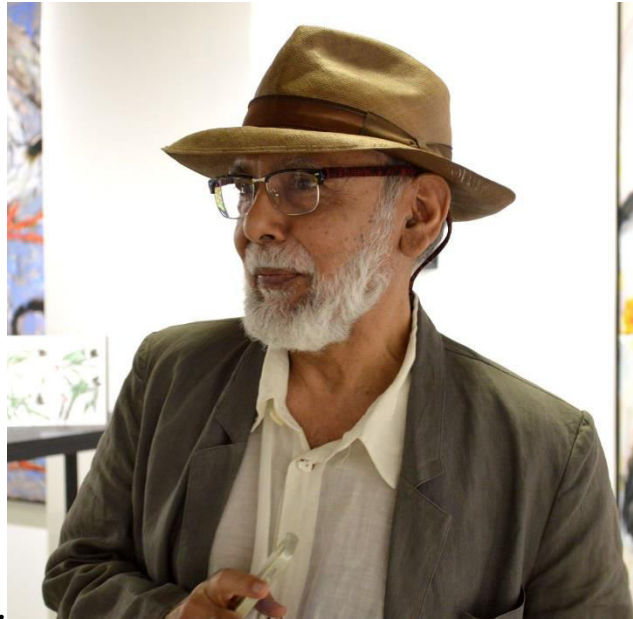


Fig. 2 Ranbir kaleka

Source:

<https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.archerindia.com%2FRanbir>

Ranbir Kaleka is a New Delhi based multimedia artist. Kaleka studied at the Chandigarh College of Fine arts and the Royal College of Art in London. His work has progressively animated two dimensional canvases inside experimental cinematic storyline sequences despite his early training as a painter. Kaleka has been shown in a number of prestigious international galleries and institutions. Dr. Felicitas Heimann Jelinek senior Judaica curator at Chicago Spertus Museum invited Kaleka to create a Holocaust monument in 2007. Consider is the title of the forum video installation. Two lights a painting and an audio story of Auschwitz oral testimony make up this artwork. In 2005, Kaleka participated in the 51st Venice Biennale ICon India Thoroughly modern exhibition which was co-curated by Julie Evans Gordon Knox and Peter Nagy. At the 22nd National Exhibition of Art conducted by the Lalit Kala Akademi in Delhi in 1979 the President of India presented Kaleka with the National Award. (Ranbir kaleka,n.d)

Waking to the Fear of a New Dawn



Fig., 3

Waking to the Fear of a New Dawn,

Source: [https://proyector.info/wp-content/uploads/2019/08/2-Not-Anonymous Waking-to-the-fear-of-a-new-dawn-Kaleka.jpeg](https://proyector.info/wp-content/uploads/2019/08/2-Not-Anonymous-Waking-to-the-fear-of-a-new-dawn-Kaleka.jpeg)

Ranbir kaleka video work waking to the fear of a new dawn exhibits a series of five displays that immerse the viewer in a sequence of little incidents and events that unfold with incredible precision across the screens. The incomplete story it tells is built on creative association and refers to the existential existence of oppressed people. Waking to the fear of a new dawn' explains we can see severed head of a donkey which bleeds every time an adorable naive victim dies to random but insidiously thrown arrows.

Anandamoy Benerji is also an artist whose work are very inspirational was born on 30th June 1959 in Kolkata .he is a well-known printer and graphic artist as well as a member of the Indian Printmakers Guild. Ananda completed his bachelor of fine art in painting from Delhi College of art. He did his masters in printmaking from kala Bhavan Santiniketan in 1983-1985. Further for his research he went to London Camberwell College. His works are exhibited in numerous shows in India and abroad. (Ananda Moy Banerji at Indian Art Circle).



Fig., 4 multiple encounters.

https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.colourcanvas.co.in%2Fconfluence-celebrating-india-bangladesh-printmaking%2F&psig=AOvVaw0AlWtNRHv33kjfyRZsI_2&ust=1640241932028000&source=images&cd=vfe&ved=0CAsOjRxqFwoTCOCD2sHn9vOCFOAAAAAdAAAAABA

D

Numerous encounters is a philosophical and technical fusion in which the word serves as the main theme and connects all forms. There is a multiplicity in the procedure when print is the result of transferring one layer to another which Banerji sees in culture as well. In accordance with his artistic creations any relationship is a meeting, and the majority of them are complex. Multiples have a role in the extension of a work along with time and space travel. It depicts society use and deliberate reuse of drawings as well as the production of new forms in the shape of a partnership. He makes a strong connection between the layers in his prints and the layers that exist in our society as well as time and location.

The artist claims that he has had several experiences he says. Human Landscapes is a process a way of thinking and a never-ending journey that encompasses the entire range of human experiences from the biological to the psychological and beyond. Similarly each personal and group life event contributes to the sum total of tradition and character this term not only signifies or refers to returning to the same site but also to departure and arrival points. Art is thought to have the ability to alter people. Whether painting human landscapes or dealing with printers Ananda's skill and elegance in turning each of them into a work of beauty and positivity is evident

Ananda's works are seldom if ever afflicted by melancholy even when dealing with the most difficult of serious issues force even a sense of the dismal sure but never the darkness of virtual or apparent failure. Banerji has crossed his creative range to stretch its parameter beyond typical technical procedures to generate a sequence of a hundred pictures from just 10 drawings he points out indicating interwoven and interlocked images.

Multiplicity is a mathematical construction with a little stimulus from the realm of intuition Ananda stated. Leaving aside the logical peripheral I like generating hundreds of distinct printed pictures which I prefer to term printed artworks So this time with 10 sketches, ten stencils ten ink containers ten screens and ten tracing sheets as his instruments he went on to make more than a hundred autographic printed pictures expressing an unmasked feeling of delight in the endeavour.

Elegant lines flawless draughtsman ship calculated surfaces interspersed with rough and smooth colours juxtaposition of line and shape are all traits resulting from the artist's devotion to his profession in his pursuit for beauty. One of Ananda Moy best qualities is her ability to encase serious debate in high aesthetic.

Conclusion

Although from my observations I learned that people frequently perceive digital art as a threat to traditional art, observations actually show that it is a subset of traditional art rather than a rival. As is common knowledge, digital art is based on pixels, much as conventional art is. There has been a clear link between the advancement of computer technology and the rise of art over the past 50 years. In reaction to the development of internet technology, the global art movement is expanding. If we examine the sociocultural and economic values of the society. A new, revitalised art form known as "digital art" has been created as a result of the union of art and digital technology. The definition of art has evolved over time, and it is no longer just restricted to paintings, drawings, and sculptures. The use of computer generated images and designs has expanded the definition of art. Digital art has not only changed the way that painting, graphic design, installations, and animation are done, but it has also given poetry, music, and sculpture a fresh new look. Modern software and fast computer processors have significantly advanced the arts. The outcome is seen in the growth of artistic concepts in contemporary digital art. Using programmes like Adobe Photoshop, Coral Draw, and Adobe Illustrator, digital art expresses two distinct aspects of technological technology. One of the most significant effects of new technologies is digital art, which has assimilated into contemporary society. Creative art reinterprets a number of traditional artistic styles. In order to expand the global language of digital art, many initiatives in the art world today might be considered as addressing the means for future form-development. Although it is difficult to explain how digital

technology is useful for illustrating a variety of aspects of life.

References

1. Abrar.F. (2015). ‘‘Use of digital art in contemporary Indian era’’ [Aligarh Muslim University] https://shodhganga.inflibnet.ac.in/bitstream/10603/110750/12/15_conclusion.pdf
2.
2. Seth, G.et al., 2000 Ananda Moy Banerji at Indian Art Circle. anandamoy.net. <https://www.indianartcircle.com/artist/AnandmoyBanerji.php#>
3. Banerjee, D. (August 2015). World Voice Project: Manchester residency programme for trainers. britishcouncil.org.in <http://blog.britishcouncil.org.in/2015/08/>
4. Ananda Moy Banerji (2010). All Rights Reserved <http://www.anandamoy.net/bio-data.htm>
5. Papers and canvas for fine art printing <http://www.agkc.co.uk/index-paper.html>
6. Banerji, A. M. (2010). ‘Ananda Moy Banerji Indian contemporary Artist’’ <http://www.anandamoy.net/bio-data.htm>
7. Elmansyin, R. (2011, July 16). Traditional vs. Digital Arts. Retrieved from Graphic mania <http://www.graphicmania.net/traditional-vs-digital-arts/>
8. Hadley, C. (1999). Digital Arts Definition. http://www.ehow.com/facts_5809922_digital-arts-definition.html.
9. Chan, K. (2007) Retrieved from Digital Art VS Traditional Art: <http://kennisc.blogspot.in/>