

INTEGRATION OF DIGITAL PAINTING INTO THE TRADITIONAL ART ENVIRONMENT

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Digital art has greatly expanded the traditional set of tools of the artist in the direction of progressive computer-digital technologies. The use of modern devices allowed the visual arts to refuse the understanding of the work as a material object and the recognition of singularity by an indispensable attribute of originality [1].

The relevance of this topic is due to the intensification of the use of electronic devices in creation and viewing of works of digital art, as well as an active interest in images of digital painting, which were clearly manifested in the design of books and posters, in websites, in computer games and modern cinema.

The purpose of this research is to understand the process of integrating digital art with the traditional artistic environment.

Material and methods. The main basic research materials are works in the field of digital art, as well as works of digital painting, posted on creative portals on the Internet and in electronic catalogs of museums and galleries. In the process, chronological and comparative (comparative historical) research methods were used.

Findings and their discussion. Digital painting is a type of visual art, which is created mainly due to 2D editors. The processes of creating digital and traditional paintings, as well as the nature of the use of means of artistic expression and artistic techniques in traditional and digital visual arts do not have fundamental differences. Thanks to graphic editors it's possible to imitate traditional techniques and materials. Thus, digital painting is the result of the development and transformation of traditional art forms in modern artistic environments.

In Russian terminology, the definition of "digital painting" appeared relatively recently (about two decades). In English, the division into digital painting and digital art is practically not provided. This inaccuracy connects with certain reasons: the types of genres and the forms of the digital arts themselves are often hybrid, both technically and methodologically [2].

Despite the emergence of various avant-garde strains in 20th century, computer art in general and digital painting in particular proved much more revolutionary. The reason for this is the presence of potential (as the growth of artificial intelligence) in achieving complete artistic independence. Unlike traditional painting, where technology and tools reached perfection in the XVIII century, and since then almost nothing new has been added, modern computer painting is constantly evolving. The resolution of displays is growing, the quality of color rendering is increasing, the power of computers is increasing,

programs for digital painting are being updated and improved, new devices are being created for working with color and displaying color.

Artists have always been among the first to respond to the cultural and technological breakthroughs of their time, and they began experimenting with the digital medium several decades before the official digital revolution [3]. The first exhibitions of digital art took place in 1965 in the Howard Wise galleries in New York (“Computer Images”) and the Technische Hochschule in Stuttgart, Germany (“Generative Computer grafik”).

With the development of technology and computer software, opportunities for digital art have expanded. In the 1970s, Apple II computers were developed, which allowed for the first time to display color graphics on a PC screen. The appearance of the inkjet printer made it easier for craftsmen to create graphic prints of their works in 1976. Later, Adobe Inc., created in 1982, offered the user a vector drawing program Adobe Illustrator and a raster graphics program Photoshop. These are still one of the most popular programs in the world used by the new generation of artists.

The emergence of the World Wide Web in the early 90s contributed to the fact that CG artists (CG - abbr. from “computer graphics” art masters) had the opportunity to present their creations in online galleries and independently publish on the web, uploading works to their personal blog or to the web. When the art movements of the past were often born due to geographical proximity and social interaction, artists of the Internet times could unite in creative unions that crossed continents. Nowadays the digital painting can be argued that digital art has become available to non-professionals, computer illustration and post-processing amateurs in graphic editors. Currently, almost everyone has a mobile phone, home computer or laptop with which you can create author the image and put it on the network where the general public can appreciate the work.

The world famous CG artists include the pioneer of digital art Lawrence Gartel, the Japanese illustrator Yutak Kagai, the Czech-Turkish master Murat Sayginer, the American artist Margo Lovejoy, who is the author of the digital flow Art in the Electronic Century, Martha Dakhlig and Marek Okon (Poland), Daniel Conway (Great Britain), Linda Bergkvist (Sweden), Chris de Lahr (Canada), Natalia Molinos, Dr. Franken, etc. The works of the last two authors from the Nast Plas Art Studio in Madrid are a vivid example of modern digital painting. Fans of their work are called artists by digital alchemists. The works "Nast Plas" fascinate by their mystery, and this mystery is saturated with every stroke and every detail of the work, but at the same time it scares because of certain gloom of images.

In Russia and Belarus, computer graphics began to develop in the late 1990s, when there was a major leap in the development and availability of computer equipment and software (graphic editors). Many Belarusian digital artists work for foreign companies as a part of big game devs (a company that develops computer games), some create digital graphics samples for domestic

customers. From 2009 to 2012, the annual international digital art festival “Terra Nova” took place in the republic, the main curator of it was a famous Belarusian artist, gallery owner, head of the exhibition complex of the National Library of Belarus, chairman of the International Guild of Painters Fedor Yastreb. He died in 2014, and since then Terra Nova has been on indefinite leave. Although the project was very promising: it drew attention to the development of computer graphics, multimedia art in Belarus, and sought to intensify creative contacts between artists from different countries, to attract a new generation of authors to the artistic process [4].

Among Belarusian CG artists we can stand out A. Lenkevich, A. Kozik, D. Kashtyalyan, V. Kotyashov, A. Pavlov, A. Kot, R. Guro, A. Podgorny, A. Usikov, N. Makeev and others.

Conclusion. Digital painting as a type of digital art became widespread in the last decade of the 20th century due to the increased power and availability of computer hardware and software, and the advent of the World Wide Web in the mid-1990s raised it to the level of “global accessibility”. Computer and software in digital painting –it is the same tools as a brush with an easel. However, in order for the works to be attributed to the works of digital art, the master needs to know and be able to apply all the knowledge and experience accumulated by generations of artists (the laws of perspective, color theory, glare, reflexes, etc.).

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**PLEIN AIR EVENT AS A PROJECT:
FROM THE IDEA TO THE EMBODIMENT**

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The 21st century has changed the attitude to the plein air event as working with nature in the open air. It has shifted the process of studying and reflecting of the spontaneous impression to the background. The dynamic development of modern art has required rethinking of the approach to plein air as a creative method, and in this process the organizing and holding plein air events acquires characteristics of a project, artistic action, marketing strategy.