

A study on painting expression utilizing digital image focused on art works of david Salle

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Abstract

As image data accessibility increases along with the development of mass media, visual media has been positioned at the center of our life. As one of those cases, borrowing an image would be also a method of creating an art work under the times that numerous digital image data are inundated. Application of this digital image is directly related with an issue of contemporary artists as to what type of image meaning would be selected and expressed in which way. As a part of this phenomenon, digital elements being represented in painting works under digital times is intended to be considered through a case of David Salle. Before this, a concept of digital and analogue paintings will be comparatively analyzed. Based on the preceding concept, as characteristics of painting works utilizing digital image being observed through art works of David Salle, borrowing of image, information, materialization of text, virtualization that makes boundary between virtual world and reality to be ambiguous, any other interpretation based on diversified standards, that is, extension of concept and finally possibility of new molding are represented. Unique atmosphere and possibility of new image are represented as cold attribute of digital and warm characteristics of paintings are combined. The range of area to be expressed by paintings will be extended by analyzing digital elements being represented in painting works and a positive effect to be represented when painting works accommodate digital with open mind will be considered.

Keyword: Digital Image, Analogue paintings, David Salle

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1. Introduction

1.1. Background of the study

Inundation of image by emergence of digital starts to directly affect painting works. For example, cumbersome job of having to prepare target to be drawn or visit site directly by creator could be solved by digital means through a few touches of click. Of course, from the viewpoint of emphasizing reality for the target to be drawn or creator's position, some people say that producing art works by relying on digital image that is outcome being analyzed at the time of producing template would impair creativity [1]. However, in view of various options as to selection of image and by which intention its outcome would be borrowed, image selection itself may become a method under digital times.

One step further from such method, digital provides analogue painting works with inspiration and through this process, a new expression method is created. In other words, by inducing digital into painting works by re-mediating it, unique and new style is produced. Unique atmosphere would be also represented as cold attribute of digital and warm characteristics of paintings are combined and by extending an area to be expressed by paintings, diversified ideas and expressions are enabled. As digital times has arrived under this background, variation and borrowing of image has been taken place frequently. Such phenomenon also affected modern paintings and analysis method of traditional paintings represents formativeness differentiated from analysis of modern paintings under digital times and understanding art works based on a concept applied to existing paintings has limitation.

In addition, emergence of digital brought forth innovative change in image world and a new aesthetic experience that was not expressed before was created.[2] David Salle is an artist who extensively accepted digital elements in his works based on thousands of obscene photos being collected while working at art department of an erotic magazine company and his experience of having worked as a designer. In his painting works, photos, paintings, graphic designed elements are mixed. Through his art works, digital elements being

represented depending on an effect of digital on painting works will be observed. Today, as sudden change of social culture being called as digital times brought forth surprising change even in image as well as paintings, change of painting aspect using computer provided an opportunity of opening a possibility that all the data of today could become a target of art [2]. Characteristics of art that could be represented when it is affected by digital are intended to be considered.

1.2. Objective and method of study

As digital becomes a way of life and visual medium has positioned at the center of our life, numerous digital image data have started to be penetrated into an area of modern paintings. Under this background, a new style and expression method have been extended and art works re-mediating digital have been increased. This reality is not a matter to be avoided and rejected in a negative position while watching it vaguely, superficially. By accepting such reality and through analysis of variation, borrowing of digital image and what type of digital inspiration affected art works, modern painting works are required to be watched in a new perspective. Digital image has been more frequently utilized for paintings than analogue picture times owing to its convenience. Easy acquisition of image through internet and smart phone used to be utilized uncritically without consideration for image source or its meaning. Digital image does not remain as simple reference in a process of it being utilized in drawing or paintings and its features are inevitably contained in pictures regardless of intention of artists [1]. This researcher watches a phenomenon that digital image being borrowed by creator of art works is based on mediation with analogue paintings.

When digital image characteristics act as a pathway providing inspiration at an early stage of art works, characteristics of difference with existing paintings are intended to be analyzed. Before this consideration, difference between digital and analogue paintings will be comparatively analyzed by clearly defining a concept of digital and analogue paintings. Based

on this deduced result, characteristics of painting works utilizing digital image observed through art works of David Salle is intended to be analyzed.

2. Concept of analogue paintings and digital image

2.1 Analogue paintings

Painting means a picture drawn on surface of canvas, paper, wood, glass, silk, concrete by using color. In particular, in fine art, painting means a picture on plane in which rich expressiveness is woven including composition and dessin being designed and produced by aesthetic sense of painter [3]. It is simply called as picture (Hoi), drawing (Hwa) but original meaning of 'Hoi' is that 'threads of various colors are harmoniously combined' (embroidery) and that of 'Hwa' is 'to compart (draw contour)'. Original meaning of painting in western world is 'paint colors' but most of line drawing, ink-and-wash painting of the Orient and engraving fall under this category.[4]

Analogue painting works gives a unique feeling of hand touch being discriminated from digital image by exposing unique character of painting medium. This painting represents deduction of medium substance and positive image and physical attribute of pursuing inner side and creating something from nothing. However, it may have fixed and closed characteristics. Creative meaning of painting is represented through visual image. As painting was born as other genre of art such as photo, image, installation, its area was reduced and on the other hand, painting world that was dominated as a center of visual art often becomes controversial by "end of painting" [5]. However, painting still plays a role of central root in an area of fine art and even in modern painting, its appearance has been transformed in diversified ways but its original form remains intact. In a perspective of modernism, medium of painting was separated from output as substance by chance and it is also true that a new art genre trespassed an area of painting but even so, painting having long history was not assaulted by development of scientific technology and emergence of a

new visual medium. As substances being regarded as external factors of painting were related with plane painting, it complied with change of times on the one hand and a question as to what image signifies in painting was formalized on the other. And so, manual painting works were used together with mechanical civilization in a mixed form [5]. In painting, materiality makes characteristics unique to painting to be more prominent by securing a new formative space in screen. By emphasizing materiality being shown as surface texture, painting could pursue diversity in utilizing expression method and media [6]. This is a method of acquiring unique beauty that could be enjoyed by painting.

By passing through this process, space of paints or pigments being expressed on canvas accumulates positive area by constructing a positive domain. When a space where unique attraction of an artist is exposed is assumed to be a space based on materiality, painting incorporates inner side pursuing, more humanistic image. In analogue system, however small a difference may be, it leads to difference among symbols and such symbol leads to difference among directed targets [7]. And so, substances in analogue system create something from nothing and something of invisible end. However, when painting is not free while just pursuing analogue in materiality, it may have fixed and closed characteristics.

2.2 Digital image

Contemporary people living under inundation of image understand the world through media and working environment of artist has been changed significantly. Image being moved to newspaper, magazine, TV, internet, mobile phone is replicated and reproduced in it and itself comprises a world as well. Under the current times of information revolution, digital image is dematerialized existence and as a process that it is produced, accumulated, communicated, distributed, transformed and evolved is taken place at the same time all over the world, complexity of global scale is unable to be visualized simply [8].



[Fig 1] Art work submitted to 92 Siggraph.

Image has broadened its area to film, photo, printed material, TV by extending self-domain while moving around media starting from cave wall painting being existed in a form that could be confirmed by people and now, it is settled down in digital media.[9] As use of mobile and internet is deeply penetrated into human life, digital image draws closer to us through diversified routes and interfaces and it is perceived more faster than text. As its example, image-based SNS activity is represented actively and digital image acts as communication medium among people by entering into the center of culture in our daily life as well. Furthermore, digital image enables expression of an area that is hard to be confirmed by human eye, extends senses and it enables even expression of supernatural image by digital manipulation and replication.

As an example, after freezing human body for the purpose of research and education of visible human project being promoted as a long-term project from last 1986 by National Library of Medicine under the umbrella of US National Institute of Health, section view from head to toe at a thin space of 1mm by using MRI-CT like slicing meat was entered into computer and its output data spread to all over the world through internet and it was converted into image of diversified forms. It was mostly used for medical research data but among those, a work was submitted to [Fig. 1] Siggraph 92 [9].

In case of art in new media times, its replicated version like original encompasses space

without being restricted by place and therefore, in case of media art, it assigns a new standard that was not experienced in traditional media art like painting or sculpture by production of media using computer.[8] Expression boundary of digital image becomes infinite through interaction with other media and it contains numerous stories in digital, its interaction is more magnified than analogue mode and represents popular character. In addition, digital image is non-materialistic compared with analogue painting. As its character is also open styled and mobile, it accepts external influence positively and so, combination or convergence with other media is easy. And it involves informative nature. If in analogue painting, immersion of expression itself is main actor, digital image focuses on more informative and perceived expression. Digital image that is clearly discriminated from old media is often represented as a new form as it being complementarily re-mediated in diversified areas, rather than being apart from old media.

3. Characteristics of painting work utilizing digital image being observed through art works of David Salle

3.1 Borrowing of image

Digital image has a mobile characteristics of being evolved and transformed through diversified processes while combining with an area of art actively beyond means of providing visual information. While analogue painter is fixed, closed and inner side oriented, digital image having strong penetration and easy convergence could demonstrate a new visual expression and diversified images together with its unique attraction by it being re-mediated with painting. Digital image could recreate endless something from other something and replicate infinite image through replication.

Digital image without originality represents a new formative possibility such as first, borrowing of image, second, information, materialization of text, third, a new reality due to

ambiguous boundary between virtual world and reality, fourth extension of concept through any other interpretation of diversified standards, fifth new formative possibility like glitch as aesthetic characteristics that may be represented when affecting media incorporating aura by painting unique analogue. In case of term of borrowing, its meaning is changed depending on each case of use but generally it means that a painter changes original meaning of art work by positioning art work of other painter in a new context [10]. 'Borrowing' as a meaning of borrowing something means production method of creating another art work by newly synthesizing image that was already appeared in art history, advertizing and media with new image[11].

In modern painting, expressing something is beyond simply replicating an image. Image media such as digital create numerous images even a day and desired images could be searched at any time through internet and mobile. This phenomenon made image based visual media to be entered into the center of our modern life. It is no exaggeration to say that today, creation is an issue of artists as to what type of meaning will be expressed by which image and strategy [10]. Under this historical background, new painting artists of the US in 1980 focused on pulling down a boundary between high-level culture and sub-culture by art using borrowing [12]. Post modernism artists accepted mixed imitation (pastiche) based on borrowing and synthesis in creation area as a new artistic attempt of overcoming limitation of traditional expression and as its example, a typical creation strategy of Salle is borrowing and he visualized human desire and internal confusion by emphasizing contingency and harmony after juxtaposing segmented and disconnected images in a painting in parallel through juxtaposing composition of each different drawings by dividing screen[13].

Borrowing is further protruded together with layer styled composition and by mixing media with visual language, it is juxtaposed like story board. As layer has an attribute of hypertext, overlapping by borrowing image is a strategy being mainly represented in art works of David Salle. His working method like this borrowed diversified images of contemporary society and each image was transformed to an entirely new shape by having

lost its original meaning and cast impact and sense of difference on the audience [12]. Layer as UI features that digital could show effectively in a process of visualizing data is image features intimate to us living in digital times. Overlapping is a strategy being mainly represented in art works of David Salle. Drawing, collage, photomontage styled technique being represented in existing paintings could be conveniently used in paintings by it being well harmonized with layer styled features of digital. Image overlapping is strengthened by mixing, joining all the heterogeneous media and style or through collage or montage technique [2]. This layered styled composition is further protruded at the point of borrowing digital image. As working method of image borrowing has been broadly used in visual art for a long time, cognitive universality for borrowing was created [10].



[Fig. 2] comedy, david salle, 1995.



[Fig. 3] old bottles, david salle, 1995.

This trend has been more generalized as searching and finding out image becomes convenient owing to development of digital. It is used for many art works of painters and it could be also discovered in art history of 20c. Borrowing method of David Salle demonstrates unique formative beauty while emphasizing more digitalized characteristics than borrowing in the past art owing to commercialization of digital. Layer styled composition and borrowing involve replication together with hyper styled attribute as well by having close mutual relationship. Development of mass media and accompanied mass replication of image changed contemporary life style and culture to image-based visual culture and change

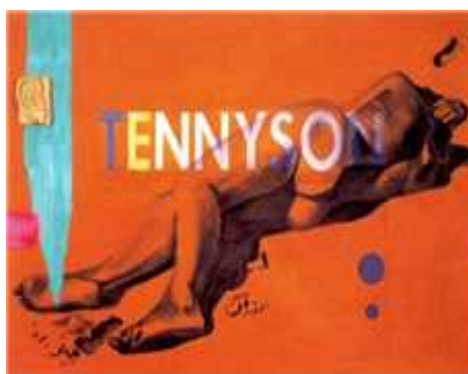
of visual environment became a major reason of causing significant change in a concept of representation as similarity [10]. Under this background, borrowing as a typical characteristic under digital times could be found in art works of David Salle.

3.2 Materialization of information, text

Image and text are media having different attribute [14]. As text was entered into canvas as a concept of collage, exposing features of digital font could be confirmed in art works of David Salle. Diversified composition methods derived from difference of font reveal a new materiality as it is merged with image. Reciprocity of image and text pulls down a boundary between text and image by emphasizing formativeness of text and as text or information is permeated into materiality after a text objet is permeated into visual image, it materializes information and text. Term of text has a meaning of 'to weave' and 'woven'. In art works, text does not simply mean text itself. 'Woven' means that something is structured. As a typical case of intended text, advertising could be cited [15].



[Fig 4] homage to richard, 1996.



[Fig 5] tennyson, 1983.

David Salle works with image of advertizing animation (cartoon) among the materials based on popular culture. Owing to emergence, evolvment of web, generalization of e-document utilization, text data becomes a typical characteristics of digital times. Direct

application of text is an element mainly represented in painting works of digital times. In each image and text, as role of communication is different, in case of insisting on one medium, an artist may face with limitation of expression inevitably [14]. As digital starts to affect painting works, text is emerged in art works frequently and area of expression is extended. As text is involved in painting works as material, surrealistic atmosphere is created and text is permeated into art works as a materialized form beyond its meaning. In [Fig. 4,5], David Salle has made the audience read image text intentionally by showing design composition prominently while arranging typographic element of computer in front of painting. However, in his art works, that text and image have no association is recognized and its objective is to destroy temporal continuity by breaking up its structure intentionally and it implies that text styled attribute in digital times is represented materialistically. Text in painting of David Salle extends meaning of text image rather than defining its meaning and restricting its nature.



[Fig 6] Rene Magritte, Betrayal of image, 1929.

By having audience analyze text and image based on different perspective rather than researching on it separately, the audience could watch it as one substance or mass. In order to identify intention of text in painting that is considerably direct and implicational, instead

of obsession with meaning symbolized by word or sentence, only text or image itself is required to be watched. Under this context, relevance with emergence of text shown in art works of Magritte could be figured out. Both two artists accompany an image at a position where boundary between text and image gets ambiguous and text is magnified. And so, surrealistic atmosphere is represented and text in painting of David Salle evokes an atmosphere different from surrealism shown in paintings of Magritte while positively accepting intimate composition and font in a screen shown in digital times. Surrealistic atmosphere being felt as text has a function of material itself rather than a preference while it becomes an image has different aesthetics depending on flow of times. When watching art works of David Salle under digital times, some people may have an illusion similar to augmented reality that makes people watch text as an object or substance rather than a meaning.

3.3. Ambiguity of division between virtual world and reality



[Fig 7] Angels in the rain, 1998.



[Fig 8] Mr. lucky, 1998.

Today, discussion over virtuality particularly relevant to an image has been performed most widely in various fields and in particular, its good example is that David Salle analyzed a mechanism that an image as a sign has virtuality by extensively utilizing photo image by drawing it into painting works [16]. In addition, digital involves virtual characteristics

differentiated from reality and as an example of applying this digital elements to painting works, art works of David Salle in which by mixing image fragments after cutting image partially, image itself is misunderstood and virtuality by suturing such misunderstanding is directly achieved could be cited [16].

What is symbolized through this virtuality is an attention of main actor that tries to acquire none other than impossible meaning.[2] Art works of David Salle creates a new world by ambiguously expressing division with reality through virtuality of digital. In art works of [Fig. 7,8], cartoon styled composition of partial fragments makes virtual world and reality to be mixed by demolishing and reorganizing temporality of existing image. Images apparently overlapped on screen without unified consistency are hard to acquire explicit and clear meaning and fragments of images in which a context is removed act as sign and as images as a sign that acquired arbitrariness could be combined with any affect, experience or memory, it opens possibility of diversified analyses [16]. This occasionally shows characteristics of augmented reality of digital beyond virtuality. Art works of Salle is more close to mixture that further mixed a boundary between reality and virtual world rather than pulling it down completely. What is perceived by bringing back attention through this virtualization is a main actor being existed in reality even though it is excluded from virtual painting [2].

This virtuality is an attempt of trying to solve presented problem and it arouses generation of new quality, transformation of thought and creation [17]. Fragmented virtual images create a new reality by pulling down a boundary between virtual world and reality and mixing them and represent virtuality of digital image as painting style. As was observed hereinabove, in art works of David Salle, images being positioned at the most superficial layer is recognized as misunderstanding at first but at the moment of paying attention to such misunderstanding, such image started to be virtualized [16]. In art works of David Salle, virtualization of image recovers aura of original that became extinct through replication of images of digital times and shows a new world in a boundary between reality and virtual world at the same time by involving virtuality of digital as it is.

3.4. Possibility of analysis for diversified standards

When analyzing art works, we have a tendency of trying to apply various analyses to a single art work and furthermore, used to think that the more art work is open to several analyses, not just one analysis, it is a good art work as much [18]. In art works, works analysis considering a relationship with digital could widen a new horizon to aesthetic, philosophical analysis being applied to existing paintings. In other words, by drawing an effect of digital even into fine art works that is a matter of concern in numerous contemporary interactive media art being engaged with historical situation, we could provide a room to be concerned about in more diversified dimensions.

As its example, art works of David Salle that re-mediated digital image shows a possibility of being able to analyze modern paintings based in more diversified standards by adding digital element to aesthetic critique area that may be experienced in existing analogue. He actually pursued a possibility of polysemous analysis and diversity of meaning relying on observer, not having a fixed meaning [19]. As David Salle recomposed various images on his own canvas by accepting several theories of modern philosophy and borrowing already made various images, while his art works generally show ambiguous, unintelligible features and it is hard to acquire integrated meaning, his art works are evaluated that it suggested a new aesthetic direction for representation in post modernism [12].

While presenting such a new aesthetic direction, an effect of photo at the time of producing art works opened a horizon of new analysis by showing us intimate new reality living under digital times at the same time. By positively accepting de-constructivism theory in his own art world, he produced art works adding polysemous analysis together with de-construction for representation [12]. By an intention of Salle, diversified analyses was realized and in view of historical background, art circle in 1980s was strongly influenced by post modernism and at that time, post modernism was used equally with a term of pluralism and it did not refer to any specific art trend or ideology [12]. In making analysis issue of painting more comprehensively and plurally, diversity of this analysis provides a clue

of definitely proving more deep meaning beyond simple understanding or technology at a point where an analysis is required in sensibility of art works.

Analytic pluralism broadly refers to a position of acknowledging multiple analyses for the art works and at this time, not only a position that right meaning of art works is several but also a position of encouraging creative analysis regardless of true or false are included [20].

In art works utilizing digital image, possibility of pluralistic analysis based on diversified standards makes its meaning to be more complicated and this phenomenon implies that an image represented by painting should be considered in more diversified perspectives, not remaining at existing aesthetics through extension of its concept.



[Fig 9] Black hair, 2006.



[Fig 10] Snow white, 2004.

3.5. Possibility of a new image

When a unique image expression exclusive to analogue painting and image formativeness are combined, possibility of a new image becomes infinite. As a example, glitch technique of David Salle could be cited. Glitch means temporary malfunction of computer caused by noise pulse being taken place at unnecessary part and it becomes cause of wrong output or system collision [21]. Glitch that is derived from 'Glitchen', a German meaning 'slided' and 'gletshn', an Yiddish language means "unexpected mechanical failure" and it causes

momentary visual fault. Glitch image is an error 'accidentally' discovered in computing process. Furthermore, there are artists who took these error or contingency itself as aesthetic method [22].

At the present time when computer started to mediate many areas of creative activity initiatively, Glitch image represented on display has a new image possibility. Glitch is a unique features exclusive to painting works having digital features and it is accidental. In the past, this mechanical error was analyzed negatively but many modern artists and designers make unique expression by applying this glitch to art. David Salle also applied glitch to his painting works and he arranged erroneous features of image being sagged in background of layer or object. This background stimulates visual sense dominantly and exerts significant effect on perceiving image in overall screen.

In particular, glitch method shown on [Fig. 9,10] evokes motion graphic mood by giving feeling of mobility in painting image. When observing his art works, it makes audience realize a fact that any degree of painterly and natural expression is possible by getting rid of a prejudice that visual expression method using error is likely to be stiff and cold. Formative characteristics of error acted as a new tool of providing many artists and designers with inspiration and widening expression area [23]. Error gives birth to a new meaning and generates creative image. Unique phenomenon being taken place by digital emergence and its malfunction shows possibility of a new image. While converting glitch to target of aesthetic material, error became a target of beauty rather than that desired to be avoided [23].

4. Conclusion

Under the background that use of digital is practiced and digital image affects contemporary people tremendously, a concept of analogue painting and digital image was identified and difference of those two and characteristics being represented in painting works of David Salle by its different effect were observed. As its characteristics, first, borrowing of

image, second, information, materialization of text, third, ambiguous division between virtual world and reality, fourth, analysis possibility of diversified standards, fifth, possibility of new image could be cited. In painting works, computer makes art works of artist to represent digital characteristics and this is an element that modern paintings are discriminated from existing paintings. As cold attribute of digital and warm features of painting are combined, unique atmosphere and possibility of a new image are represented. By analyzing digital elements represented in painting works, a positive effect to be expected when range of area to be expressed by painting is extended and analogue painting works under digital times accepts digital with open mind will be observed.

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