

A arte, as cores e a tecnologia digital **- The art, color and digital technology**

By ARTEPROPAG
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The Indian artist Mamta Baruah Herland, currently living in Norway, is one of the advocates of new technologies that make life easier for artists, reducing manual operations and increasing the time to create. Mamta studied Visual Arts in Sydney, Australia, Graphic Design in Norway, and a master's degree at the University of Southampton, England, defending a thesis on digital art.

The purpose of her dissertation was to investigate the impact of artistic painting reproduction method for digital plotters and inkjet cartridges. She said the adaptation of digital technology by artists conceptions and challenges conventional assumptions about the work, quality and originality Of concept, and its acceptance in the art world.

The artist explains that with the computer, the scanned image can be 'synthesized' with other images created by traditional methods. Through the Internet, artists collaborate with other artists geographically separate and late works are displayed and sold on the World Wide Web According to Mamta, the use of digital technology in the creation of art can influence the ideas, attitudes and perception of the artists, resulting in possibilities for a change of content, form and context of artwork.



The reproduction of a work of art by digital method is another point made by the artist highlights the high degree of fidelity achieved today. A copy of paint jet printer or digital plotter, also known as Giclée, the French word that defines the mechanical reproduction of spray paint is a relatively new subject with little relevant literature available. Mamta says Giclée and the Internet also represent large opportunities for artists, who have been given greater freedom to create the possibility of large format output and greater display of their works on the market.

According to Mamta, computers represent a challenge as dramatic for the painting as that produced by photography for a hundred years. She said the digital technology will not replace the old media, but will encourage new ways of thinking and working, creating a synergy and integration between the old and new processes, and expand the diversity and freedom to create. The artist explains that the art works on the field of ideas and not about the technology, however, offers possibilities for new ideas.

The debate on the originality of a work of art is not a new discussion. Previously, copies were made manually. The development of photochemical processes in the nineteenth century made it possible

to copy mechanically works of art. Digital technology, however, raised a question about the originality of a totally different way, since the art is designed for reproducibility. In a computer everything is represented as numbers, binary digits (zeros and ones). One can therefore argue that the original digital image is a binary code, intangible and not perceived to be reproduced by some electronic means - such as a monitor or a digital copy.

Mamta remember that the work "The Art in the Age of Mechanical Reproduction" (1936), Walter Benjamin had already indicated that 'aura' of art, based on the uniqueness, scarcity and ritual, which is eliminated by mechanical reproduction and mass production. Instead of being based on ritual, art begins to be based on another practice - politics. He said that when this happened, the art-making would be more accessible and more democratic, what is happening.



The 'aura' and value today, was replaced by another ritual, the value of the display. The art reproduced digitally eliminates the figure of the original work, a lack which may partly be offset by the possibility of appreciation in many places. For 70 years, the French poet Paul Valéry (1871-1945) once said that innovation can completely change the ways to make and understand art. Thus, we expect that technical innovations become whole arts, affecting artistic invention itself and causing a change in our notion of art.

Mamta says that the Internet and digital printing are currently used by a growing number of renowned artists who exhibit and sell their work to buyers from around the world. The museums and galleries with great international reputation also accept and purchase the works reproduced digitally, of course for a fee much more affordable than the original work and unique.

Another issue for discussion is the production of art directly on the computer. The possibility of infinite colors available to artists is already a fact, as well as tools that make the role of brushes efficient and accurate. Works with emphasis on fingerprints is a matter of time.