

NEW MEDIA ART

Dr. Shubham Shiva
Associate Professor
Dept. of Drawing and Painting
DG (PG) College, Kanpur

Abstract-

With the introduction of new mediums for creating art now artists have new tools to explore the mode of expressions. It may also be called as digital art as computers provide aid for creation or production or even display of art works. It may include an image, sound, animation, video CD-ROM, DVD-ROM, videogame, website, algorithm, performance or gallery installation. Artists integrate Traditional disciplines with digital technologies. Digital artists explore and adapt new technology for the making of a personal imagery. In doing so the culture is also reflected in the artwork as is the artist's personal vision, as our culture becomes increasingly digitized, digital artists are leading the way in exploring and defining this new culture.

Key Words - Digital Art, New Media Art, New Techniques in art, Computer as an aid to art, Video performance.

Introduction-

In India the story of new media art is only few decades old. Unlike west, here in India it wasn't an academic entity but a social one. In the early 1990s globalization and religious hyper nationalism forced artists to realize that they must move beyond the painted image in order to reach out to a larger audience. The upcoming and promising scenario of technological expansion that took place in 1990s and its social environment inclined artists to work with new media.

In 1992 and 1993 Bombay suffered the cataclysm of the civil the social order when bomb explosions and riots shred it apart and it was this chaotic atmosphere that strained artists to create video art works ahead of the Two –Dimensional canvas. Video in combination with installation and performance resourced cultural resistance it became the way to tremble the persisting thoughts. Most Indian new media artists work between media, at interfaces between shadow installations and video, (Nalani Malani), Video and sculpture(Vivan Sundaram and Sheeba Chhachi), Video Animation (Navjot and Manjunath Kamath), the internet and painting, (Baiju Parthan), Painting and video (Ranbir Kaleka) and in performance based video art and installations (Subodh Gupta, Shilpa Gupta, Iran Subbaiah and Tejal Shah)ⁱ

Western curators also descended, with the opening of global contacts, for idioms that they could recognize as cutting edge, such as the installation the performance and video art, but they couldn't find many examples and thus they inferred that Indian art scenario is suffering a time lag, and is out of date working in the age old traditional medium. These visitors seemed unable or unwilling to accept that Indian artists had not quite exhausted the possibilities of the painted frame, and were grappling with their own specific issues of pictoriality, narrative, reception, and testimony. For their part a number of Indian artists were shaken by the suggestion that they were trapped in outmoded forms they also took note of the retreat of the painting in the global context at that time, and became convinced that the two dimensional frame and its rule of viewership were indeed moribund. At the same time the early 1990s conjuncture of nascent globalization and burgeoning religious hyper nationalism forced these artists to concede that they would have to improvise with a combination of media, beyond the ambit of the painted image, in order to develop a new cultural politics and communicate with the larger audience.ⁱⁱ Although scaffolds for Indian

new media art differentiated from that of the European and it should also be accounted that some Indian artists grabbed forcibly upon new media practices as a guarantee of newness.

New media art by its very nature encompasses artworks that innovate and experiments with nontraditional mediums- everyday materials possessed usually digital art, graphics, video, animation, interactive art and avant garde performance art. It is interactive in nature.ⁱⁱⁱ In his 1964 book Marshall McLuhan's slogan, "*the medium is the massage*" offers an understanding to the media – the extensions of man, calls attention to the intrinsic effect of communication media. Janet Murray a prominent researcher in the discipline, describes *this junction as a single new medium of representation the digital medium, formed by the braided interplay of technical invention and cultural expression at the end of the 20th century...*^{iv}

It may be also entitled as digital art in which computers played a role in production or display of the artwork. Such art can be an image, sound, animation, video CD-ROM, DVD-ROM, videogame, website, algorithm, performance or gallery installation. Many traditional disciplines are integrating digital technologies and as a result the lines between traditional works of art and new media works created using computers has been blurred, for example an artist may combine traditional painting with algorithm art and other digital techniques. Often the medium itself is considered the artwork. As a result defining computer art by its end product can thus be difficult. Nevertheless this type of art is beginning to appear in art museum exhibits.

Digital artists explore and adapt new technology for the making of a personal imagery. In doing so the culture is also reflected in the artwork as is the artist's personal vision, as our culture becomes increasingly digitized, digital artists are leading the way in exploring and defining this new culture. Digital artists use a medium that is nearly immaterial, that being binary information which describes the colour and brightness of the individual pixels of the picture all art that is made is stored on the computer's hard drive. Digital artists employ many types of user interfaces that correspond to the wide variety of brushes, lenses or other tools that traditional artists use to shape their materials. Rather than manipulating digital code. Directly as math, these electronic brushes and tools allow an artist to translate hand motions cutting and pasting and what were chemical darkroom techniques into the mathematical changes that effect the arrangement of the screen pixels and create a picture.

Digital art is created and stored in a non- traditional form on the computer's memory systems and must be made physical, usually in the form of prints on paper or some other form of printmaking substrate. In addition digital art may be exchanged and appreciated directly on a computer screen in gallery situations or simultaneously in every place on the globe with access to the web. Being immaterial has its advantages and with the advent of high quality digital printing techniques a very traditional long lasting print of this artwork can also be produced and marketed.^v

In 1960s and 1970s artists like Khanna, Padamsee, Hussain, and Mehta produced the pioneering treatise of never contextualized photographic and film projects. These media projects were the new media art of their time, unluckily these projects were reluctantly regarded as carrier deviation and continued to be unappreciated or ignored. The artists had neither the language to describe their work nor the patronage or support to sustain it. The ambition was to be recognized by the gallery circuit. As the first generation of the post colonial Indian artists, also they were building their identity from fragmentary and fugitive material, fashioning a consciously modern, secular art making self.^{vi}

Only In 1990s the technological advancement and prevailing social conditions made these artists to choose to work with new media. They started considering the possibility of replacing the gallery object with the project and the market with the community. Economic liberalization changed the look and content of print as well as television media. This was a essential shift in contemporary Indian art practices of regular custom of considering painting as article in gallery.^{vii}

At present many artists deviated from the traditional mediums are exploring the possibilities of technological shifts and intermediation within the art where what is done with the medium is at the cutting edge of the technology. The artist aims to observe the elasticity and the potential of technology to become poetry. Here I quote two examples resourced from Nancy Adajania.

Malani's extension of her painterly practice into new media art is seen to begin with the video documentation of *City of Desires* 1992 a set of ephemeral wall drawings with mylar cones and red oxide dust. For her first performance art work, *Onanism* (1969), she devised a make shift crane shot out of a pile of stools and shot the protagonist Lolita in a trance like masturbatory act. She has projected her stories about violence at the intimate and historic level and the pull of desire and fear of pollution (class, caste and ethnicity), in video animations and video shadow plays. From the late 1990 onwards she has worked on various avatars of her shadow installations, using transparent reverse painted Mylar cylinders rotated like Buddhist prayer wheels to project shadows in *The Sacred and the Profane* (2000), In *Transgressions* (2001), with the addition of video projection the viewer is immersed in an environment where the image density is built up through the intermittent overlapping of the painted image, the shadows, and the projected image.

Sonia Khurana's naked encounter with her own body in the video performance *Bird* (1999) plays on questions related to gender in an insensitive patriarchal society. At the outset *Bird* is about the failed attempts of a woman who is trying to fly, to take off from a room without doors. But her performance breaks the spell of lyrical beauty that is associated with such themes. She turns the performance into a tragicomic play. A private act of the self set in fiction with the social physicality of the body her performance interrogates the myth of the slim female body propagated by the beauty pageant industry. For Khurana her body's nakedness is paradoxically, her body's shield.^{viii}

ⁱ Kasmin Fernandes/ Is New Media Art a Fad? / The Times of India

ⁱⁱ Nancy Adajania/ New Media Overtures Before New Media Practice In India/Art and Visual Culture In India 1857-2007/ edited by Gayatri Sinha/ Marg Publications 2009/ Mumbai

ⁱⁱⁱ Kasmin Fernandes/ Is New Media Art a Fad? / The Times of India

^{iv} Internet sources on Digital Art.

^v Ibid

^{vi} Nancy Adajania/ New Media Overtures Before New Media Practice In India/Art and Visual Culture In India 1857-2007/ edited by Gayatri Sinha/ Marg Publications 2009/ Mumbai

^{vii} Ibid

^{viii} Ibid