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Digital immersive experiences with the future of shelf painting —From "Kandinsky, the Abstract Odyssey."

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Abstract

In the early 20th century, Walter Benjamin analyzed the changes in the value of traditional art forms under the industrial era and the changes in the aesthetic attitude of the masses. A century later, in the contemporary multi-art world, the traditional medium of shelf painting is once again experiencing a similar situation as the last century. Emerging technology display modes such as digital virtual reality and digital immersive experience can achieve digital reproduction of paintings on shelves and reach a certain level of performance, which once again shocks the public's aesthetic perception. This paper attempts to illustrate the outstanding characteristics of the new art form after digital reconstruction by exploring the transformation and sublimation of digital technology to shelf painting. We predict that art research on future reality and augmented reality according to the artificial intelligence era will be conducted in depth in the future.

Keywords: shelf painting, digital reconstruction, future art.

1. INTRODUCTION

"The technical reproduction reached a standard around 1900, which allowed it not only to reproduce all the works of art handed down, but also to make a profound difference in their impact on the public. He also takes a place in the production process of art. To study this standard, nothing is more enlightening than the nature of the impact of two phenomena on traditional forms of art: the reproduction of works of art and the art of cinema [1]." In the same era, Walter Benjamin and Vasily Kandinsky expanded and analyzed the presentation of human creativity and the trends of art in the corridors of artistic expression and philosophical criticism. In Kandinsky's vivid and abstract aesthetic images, the visual language of painting has been qualitatively changed and broken; at the same time, Benjamin's text also reveals the change of traditional artistic value and public aesthetic perception. These period perceptions and paintings weave a rich web of thought that inspires and explores the boundaries between art and technology. In his art studies, Benjamin explores the rapid development of image reproduction techniques, such as dissolving the value of painting, and compares the different ways in which people react and perceive new and traditional art. In painting, Kandinsky gradually broke away from the boundaries of objects into the abstract spiritual realm; he began to explore the physical sound and spiritual forces inherent in color and shape in painting and made it an innovative basis for abstract painting.

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2. Kandinsky's Digital Immersive Experience

In 2022, century after the advent of digital technology, Vasily Kandinsky's artistic philosophy was presented more intuitively in the form of immersive experience. At L'Atelier des Lumières in Paris, Kandinsky's shelf paintings combine cutting-edge digital devices, harnessing the power of Ethernet processing speed streaming servers and customized display control software guidance to stage an immersive "Kandinsky, abstract Odyssey." This digital immersion Odyssey illustrates the artist's journey from figurative to abstract style; immersing the audience in the early post-impressionist Russian folktales of the artist's early and late career. With more than 150 video projectors, nearly 100 spatially positioned speakers and dynamic digital screens, the approximately 3,126 square meters of space is transformed into an immersive experience that combines sound and painting. Vasily Kandinsky is revered as a pioneer of abstract painting; he is not afraid to step on the anti-traditional art horse, flying through the exploration of the artistic spirit of his time and pioneering a unique style of painting. To this day, its original painting style has been digitally reconstructed and displayed in a mixed form of sound and painting, and its artistic expression has been dynamically strengthened and combined with music [2].”The exhibition opens with Richard Wagner's *Ron Green*, a tribute to the immortal masterpieces of art history and contemporary technology, and Kandinsky, in his memoirs, describes the aesthetic impact of watching *Ron Green* at the Moscow Grand Theatre. Wild and even crazy lines were drawn in front of me. I dare not claim that Wagner has drawn "my time" musically. On the whole, however, art has far more power than I once thought; on the other hand, painting can produce music [3].”

This experience completely changed his artistic direction, and from then on he developed the "internal drive principle" of art form [4]. Abstract painting exploration - through different art genres and genres, poetry, drama, symphonies, post-impressionism and other art forms in painting - try to innovate from the basic elements, i.e., lines, shapes and colors, composition. "Sense effect" involves a chain reaction of senses such as taste, touch, and hearing to create a bridge between the artistic spirit in the picture; especially emphasizes the connection between music and the mind, and imitates music's ability to act directly on the mind. Wagner's opera inspired Kandinsky's creation, apparently down to his "comprehensive works of art [5]."The concept of art coincides with Kandinsky's artistic pursuit. Kandinsky has mentioned in his writings the "true and immortal great art" which is united by the unique power of different arts [6].

Similarly, Wagner envisions the most perfect work of art in the future, a combination of multiple art genres, like his beloved opera and our current immersive art experience. The "Kandinsky Abstract Odyssey" is an abstract visual symphony in which the viewer and the artwork are transformed into complex and varied points, lines, colors, shapes, and shapes. Kandinsky once said, "Art is like a mirror, reflected on the surface of our consciousness. Their image always seems to be behind the mirror, and when the feeling recedes, the image gradually disappears, leaving no trace. There is a transparent but strong glass wall between us and the work of art, and it is difficult to communicate directly, but we can still receive information from the work of art and mobilize all our senses to experience the vitality of the work of art [7]."



Figure 1. "Kandinsky, the Abstract Odyssey" scene 2022 Photo by Vincent Mock

3. Shelf painting and digital immersion experience

Now that the "solid glass wall" has been broken, Kandinsky's work has outlived the times and flourished in the era of rapid development of digital technology, confirming Benjamin's view: "One of the top priorities of art has been to create a requirement. The history of each art form has some comparable times. At this time, the effect pursued by a certain art form can be fully obtained only through a changed technical standard, that is, in a new art form. Secondly, the data through the projector, the display screen into a photochemical image, can achieve the switching and magnification of the image, but also with reflective materials, transparent materials, water flow and other types of receiving media to change the light source. Not only that, but different artistic media such as music and installations can be added to it. Therefore, drawing on the shelf The still images in the painting can achieve a series of more active dynamic expressions and visual sublimations through a series of media transformation, mixing and so on [8]. From the viewer's point of view, there are differences between the participating environment and the way in which the painting on the shelf usually interacts with the audience in art galleries and galleries. But the immersive experience participates in a completely different way from the aesthetic mode when appreciating paintings. The visual field amplifies the audience's aesthetic mode from active approach and focus to passive acceptance of light and music. From this, immersive experiences such as "Kandinsky, abstract Odyssey" have largely deviated from the aesthetic paradigm of painting art, and their viewing patterns are more similar to digital films under the packaging of painting art.

To sum up, there are many similarities between digital immersion and film, and we can take more inspiration from Benjamin's comparative analysis of painting and film. This constitutes the shock effect of the film [9]." As in "Abstract Odyssey", the change of flash image and giant screen to the audience's vision and hearing hide the lack of concentration, so that the active thinking in the aesthetic process becomes passive information reception.

I also found an interesting phenomenon, in the digital immersive experience scene often many people take out their phones to take pictures, while some viewers sit in seats, ground or even corners. It is not difficult to find that this phenomenon is a specific manifestation of the "shock effect" on the body. Zou Jianlin elaborated on the concept of "shock effect" in Benjamin's View of Technology, writing: "Benjamin's analysis of this phenomenon must have been influenced by Freud. If reduced to Freud's medical and psychological

context, a more accurate translation of the term might be the 'shock effect'[10].” In immersive experiences full of information, viewers tend to reduce or interrupt the intake of information in a low-energy "shock" mode or selfie behavior to prevent overload of perception and awareness channels due to excessive information. In Freud's *Beyond the Pleasure Principle*, "For living organisms, defense of stimuli is almost a more important task than acceptance of stimuli; the barrier has its own energy storehouse, and must first strive to protect these special forms of energy [11].” Despite being in an active digital space, the audience accepts the dynamic, audiovisual stimulation of digital information with casual viewing and defensive gestures such as selfies; it is enough to see that the digital immersive experience is based on the immortal works of Wagner and Kandinsky.

Materials have also achieved the fusion of traditional shelf painting, classical music and popular technology. But the aesthetic experience of this new type of "magic art" to the audience is more like a kind of unconscious audiovisual indulgence and avoidance brought by "shock effect".

4. Conclusions

Benjamin summarizes the change of the value of the reproduction technology in the post-industrial period with the digestion phenomenon of the traditional art "spiritual halo". He believes that the emerging art model created by mechanical reproduction technology is conducive to the dissemination and innovation of artworks, so that the essence of art changes, that is, from "worship value" to "display value". And the dissolution of traditional painting value and the change of popular art attitude and participation mode did not bring it to an end, just as the contemporary shelf painting after the century showed outstanding value. This allows us to speculate that in the art world of the future, shelf painting will be further developed through technology, such as digital immersive experiences, which have the potential to exceed artistic expressiveness and interaction. From the perspective of artistic depth, shelf painting will give more expression and experimental space to immersive experience with its long history of development and diverse styles. And on the psychological level, we see Benjamin emphasizing the deep alienation brought by technology by the public's reaction to emerging art, specifically manifested in the alienation of the mode of mass perception in art aesthetics. For example, symptoms such as numbness caused by "shock effect" and recreational aesthetic habits formed by lack of concentration are especially prominent in the current environment of digital technology. Long-term digital immersion, including digital enhancement devices such as VR and AR, and daily use of mobile video platforms and computer games, not only lead to a decline in participants' ability to focus on the original artwork, but also dizziness and addiction. It is deduced that the appreciation of shelf painting will form a reaction and therapeutic effect, which will make the unique production process, media art, static view and association, interpretation and aesthetic enhancement. Whether it's Wagner's "comprehensive works of art" or Kandinsky's "truly immortal great art," immersive experiences are bringing masters' vision back to us in a transcendent way; we're brought to the growth stage of future art in a combination of digital and traditional art. As a traditional art, shelf painting will also become a core of innovation, with digital technology to wipe out more dazzling sparks to unleash its aesthetic potential and future artistic role.

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