## Interpainting as a Creating Method in Digital Illustration: Reinterpretations from Movie Scenes

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# Dijital İllüstrasyonda Bir Yaratma Biçimi Olarak Resimlerarasılık: Sinema Sahnelerinden Yeniden Üretim

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| Makale Bilgisi | Özet |
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| **Makale Tarihi**<br><br>Gönderim Tarihi:<br>1 Ocak 2019<br><br>Kabul Tarihi:<br>13 Haziran 2019<br><br>**Anahtar Kelimeler**<br><br>Resimselarasılık<br>Dijital İllüstrasyon<br>Sinema | Resimlerarası terimi bir sanat eserinden alıntı yapılarak ya da yeniden yorumlanan sanat eserlerini tanımlamak için kullanılmaktadır. Etkileşimin her alanda olduğu gibi sanat alanında da olması kaçınılmazdır. IXX. yüzyılda fotoğraf, sanatı ve algılama biçimimizi değiştirmiştir. Dijital teknolojik yenilikler, özellikle bilgisayarda sanatı etkilemiştir. Fotoğrafın sinemayı doğurması gibi, sinemadan yeni sanatsal işler üretilmesi anlamında, dijital illüstrasyonlar teknoloji ve sanat arasındaki ilişkiye iyi bir örnek teşkil etmektedir. Tuvalin yerini bilgisayar ekranı henüz tam olarak almamış olsa bile birçok sanatçı işini tasarlarken bilgisayardan veya teknolojiden fazlasıyla faydalanmaktadır. Leonardo Da Vinci'nin Mona Lisa'sı gibi onlarca hatta yüzlerce kez yorumlanan sanat eserlerine benzer bir şekilde sinemadan da yeni işler üretilmesi günümüzde oldukça olağandır. Dijital sanatların sanat olup olmadığı hala tartışma konusu olduğu günümüzde dijital illüstrasyonların çok yoğun olarak kullanımı bu tartışmaların giderilmesine olumlu katkı sağlamaktadır. Çalışmada, doğrudan sinema film sahnelerinden çalışılmış ya da dolaylı olarak filme gönderme yapan dijital illüstrasyon örnekleri incelenmiştir. |

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| Article Info | Abstract |
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| **Article History**<br><br>Received:<br>1 January 2019<br><br>Accepted:<br>13 June 2019<br><br>**Key Words**<br><br>Interpainting<br>Digital Illustration<br>Cinema | Interpainting is used to quote a contemporary artwork or to describe reinterpreted works of art. It is inevitable that the interaction is in every field as well as in the field of art. Photography has changed our art and perception style in IXX. Century. As the photography gives birth to the cinema, digital illustrations are a good example of the relationship between technology and art in the meaning that new artistic works will be produced from the cinema. Even though the canvases are not replaced by computer screens yet fully benefit greatly from the computer or technology when designing the work of many artists. In a similar way to artworks that have been re-interpreted dozens or even hundreds of times such as Leonardo da Vinci's Mona Lisa, it is quite possible today to produce new artworks from cinemas. Besides it is still a matter of debate whether digital arts are art or not today, the intensive use of digital illustrations has contributed positively to the elimination of these debates. In the study, some examples of digital illustrations that worked directly from movie scenes or indirectly referencing to films will be examined. |

## Digital Art and Illustration

We can describe the artworks which created with electronic platforms as digital art. Although these creations are usually based on computer support, they might be created by light, voice, camera, phone too. Digital art, which can be used simultaneously in many artistic production methods (such as video, voice, etc.), develops its own methods to challenge classical art in this sense. The digital arts yet couldn't make their own rules or ruleless is the main reason to still being discussed that the digital arts although these challengings. The rapid development of technology caused the artists couldn't stand out from these developments and they still wanted to express themselves. *"In addition to this, the feature of digital art which can be reproducible and recreate might consider as a threat against the uniqueness of art"* (Atan, Uçan, & Bilsel, 2015).

The illustration is a quote from the French word "illustration, coloring, ornament". This word is derived from the Latin verb "illustrate" which means "lighten, brightening" by the suffix "-tion". The Latin verb is derived from the name word "lustrum" means "luminance". (Nişanyan Sözlük, 2018).

We can investigate the digital illustration artworks in two main captions according to their process; such as created with vector based softwares (Adobe, Illustrator, Corel Draw, etc. softwares) and created with pixel-based softwares (such as Adobe Photoshop, Art Rage, Procreate, Corel Paint, Gimp, etc.). Vector-based productions are like mathematical formulas; they have a feature which the results don't change and any loss will occur even if the size of the artwork will change. On the other hand, the pixel-based softwares forcing artists to make a choice at the beginning of the process about which size will the artwork exhibited and printed or at least it must be a close size to ideals. Against the pixel-based productions have a flexible feature in the context of functions, they might occur some problems called pixelations which appears like boxes that we actually don't have to see and the reasons that make them appear are starting to work with small sizes and then deciding to make it bigger or printed as big sizes. The real power of these produced digital illustrations increased gradually via graphic-tablets. The artist who uses the tablet can easily create the desired illustration in a digital environment by drawing on a screen or an apparatus attached to the screen as a drawing with a pen.

Art and technology are the concepts which effecting each other and the art gets changing with technology. In a general meaning, digital art was born because of the recreation of art with computer techniques. Digital art caused an intimacy at interdisciplinary, art, design and technology started to find a power of expression together (Atan, Uçan, & Bilsel, 2015). Especially the new commitments and possibilities towards digital technology are causing new formal presentations while challenging to traditional art and gave birth new expression forms too (Özel Sağlamtimur, 2010).

## The Interaction between Cinema and Painting/Illustration

Although cinema and art of painting differ in some respects, they show similarities in many ways; especially they are very similar to each other in the context of aesthetics features such as basic features like light, color, and composition. Furthermore, the creation of cinema by playing several images (photographs) in series is supporting that argument strongly. When we look through cinema history, it can be seen clearly that painting was a part of cinema as illustrations or photo-manipulations that called "matte painting" before the computer supports or special effects, and they used for creating backgrounds for the purpose of creating a realistic atmosphere in a cheaper way when desired backgrounds if too fantastic to make them real. At this viewpoint, cinema took paintings/illustrations inside it and made them a part of its own existence.

*The matt painting scenes of a film themed past or future that created or a product of fiction are giving effects like they really happen as much as they painted realistic. Thus this created utopic scene looks more like real in its fictionalized universe even if it is not real* (Armutçu, 2016). Here the painting/illustration that made a part of a whole; is not just an independent quoted artwork, it is also important in context of perceiving of reciprocal interaction to mention that similar features (see Image 1). If it would be criticized independent from cinema, these artworks will be so qualified they would be captioned as digital art.

**Image 1. Atılgan Aşıkuzun 2014 "Diriliş Ertuğrul"**

## Creating Digital Illustrations from Cinema

According to Aktulum, visual quote described as "a method that starts the process of interpaintings or intersemiotics between the two or more paintings or other artistic forms." "The visual quote has been used almost in every period of time as a method which is an adopted feature of the painting. In fact, it doesn't matter which one if, the painting is can keeping its existence only with being visual quotes as different art forms among other paintings" (Atakulum, 2016). Cinema makes interiors or object paintings to its own objects by matte paintings at the first stage and then makes them the new recreated objects of the painting by digital illustration productions.

Picasso, in the adventure of art, can be count the first one who mostly used and used very well the method of visual quoting and made it his own appropriation. *"Picasso, as known one of a representative artist of cubist movement with his artworks like "The Girls of Avignon" and "Guernica". When we examine his works, it's become very familiar that forms and images behind his geometrical analyses. The main reason this fact is the artist made his works by using visual quotes from artworks of the artists which he admires. This interest that towards the west-art which contains initiating artworks is not for only Picasso. It can be seen the marks of European artists on the artworks created by Latin-American artists who educated in Europe and settled in there. The artists had pursued to have their own artistic identities, create a unique style, enhance themselves in an artistic way while they appreciating the master artists of artworks they repainted"* (Atakulum, 2016).

**Image 2. Diego Velazquez, *Las Meninas,* 1656, 318x276 cm**



**Image 3. Pablo Picasso, Las Meninas, 1957, 194x260 cm**

Recreating by making gravures from other artists' artworks by different persons in Classic Period, starting the learn artistic facts by copying to artworks from old master artists and making repaintings with their own expositions, critical viewpoints and various quoting methods used in these process of creating (Erdoğan, 2018).



**Image 4. Leonardo da Vinci, Mona Lisa 16th century**



**Image 5. Marcel Duchamp, l.H.O.O.Q 1919**

Johannes Kahrs who known as one of the important representatives of Modern Art used screenshots from tv or movies as themes of his artworks. While he was making these images to themes of his own creations, sometimes he took iconic names directly and sometimes he broke the link between original images and their copies by making manipulations on images.

**Image 6. Untitled (jesus aged 43), Johannes Kahrs, 2015**



**Image 7.  Untitled (monkey man), Johannes Kahrs, 2015**

In the World of our time, The Cinema is a sector which huge budgets and most new techniques being used in Hollywood. All these facts have been reasons for the products that come out are very impressive and fascinating. These impressive works are encouraging many artists or artist candidates in making recreations while affecting them.

| **Image 8. Original Character** | **Image 9. Sergio Mechoulam, 2014** | **Image 10. tyroneG, 2013** |

Image 8 from the images above it seems a character like it in the movie, but in image 9 and image 10 shows different artworks which characters are the same but different from the scene. In here, the artists are creating their artworks by making connections with characters from movies or they following their own styles. There are so many websites that digital artists share their artworks with. It's possible to reach different versions of the same images via the searching features of these websites or Google image search. *Even if it's hard to solve the chaotic masses that increasing with imitations or repaints, it can be seen they are containing similar meanings in general. Visual quotes are separating from each other with little differences with recreating new images from old images or old schools in various contexts* (Erdoğan, 2018).

In fact, taking quotes keep their existences in everywhere such as literatüre, visual art or music. At this point it has to make mention of the Latin say "Non nova, sed nove" which means there is nothing new, there is only a new way to presentation. The format, path or manipulations have the meaning like that a new presentation way of a thing from the past (Doğan, 2018).



**Image 11. Donnie Darko (An Alternate Poster)**

**Image 12. Donnie Darko (Scene of Movie Theatre The View 1)**

The poster above which created as an alternate poster for the movie Donnie Darko worked as a digital illustration inspired by the related scenes. The scene on the image no 11, is an interpreted version that easy to remember by everyone who has watched the movie Donnie Darko.



**Image 13. Donnie Darko (Scene of Movie Theatre The View 2)**

In the image no 12, it seems in the background the main character of the movie as he is sitting in a movie theatre, which is exactly the same as in the movie as a concept. In image 12 and 13, posters have created by recreating the characters again according to their sitting order.



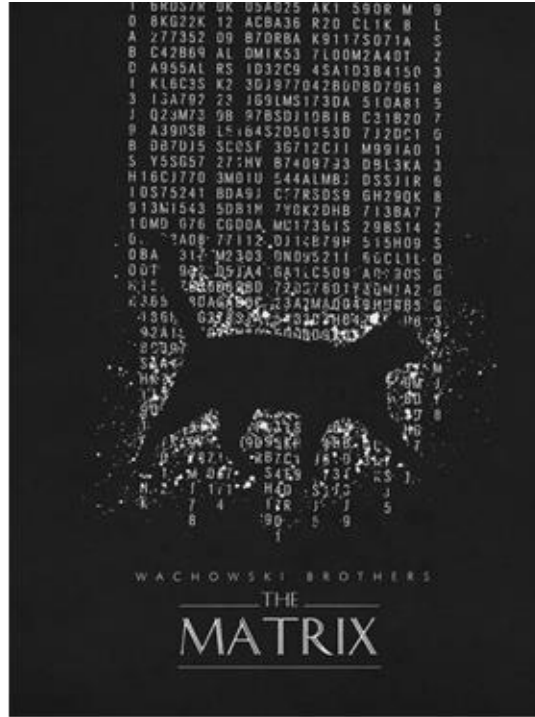**Image 14. Matrix I (Original Scene From the Movie)**

**Image 15. Matrix I (Alternate Poster)**

The illustration in the image 15, created with interpreting a scene that long just 1 or 2 seconds which was one of the climax scenes and it's hard to make a connection with the movie for the people who didn't watch yet. It's also hard to make this connection too for the people who don't look carefully. The interior scene that contains the cat has not been used for the poster and the idea of codes which can be counted as the main theme of the movie has been the main theme of the poster and the cat has been chosen for the object.

This fact that the cat in the original movie moves to left from the right side while in the poster the cat moves right from the left is might be barely noticed by the people even who know the movie very well. In this artwork, the artist began his creation from ideological means.



**Image 16: The Lord of the Rings III, 2003 – The Return of the King (Original Scene)**

**Image  17: Evankart, 2014**

In image 16, we can see the scene Aragorn who is one of the main characters of the movie The Lord of the Rings Caption III (The Return of the King) is holding a glass sphere called Palantir which is a tool for using to communicate with Sauron and that scene doesn't included in the cinematic version of the movie but the extended versions which came out in digital platforms after the movie being shown in theaters such as DVD, etc. It can be seen this scene as digitally worked in image 17. The artist has taken the scene as its original composition but he or she has chosen his or her own color selection and this fact caused increasing the dramatical effect of the scene. The contrast colors have been chosen mostly and enhancing the blur of the background it has been tried to create the visual of a nonphysical place and intensify the dramatical effect. Even the movie produced in 2003, it keeps being a common theme for recreations nowadays thanks to its well-known fanbase and its never getting old feature.



**Image 18: Léon: The Professional, 1994 (Original Scene)**

**Image 19. Lee Stevensen, 2014**          **Image 20. Alex, 2014**

The original scene we see in image 18 has been taken in various styles by many artists. In image 20, the artist chosen to take the figures as they are without any interpreting while he or she preferred abstracting the background. In image 19, the artist took the composition as it but he or she interpreted the place and the figures with his or her own style. In our present day, the idea of recreating by interpreting a product which globally famous is helping to artist or designers for taking advantages of the power of artwork, being accepted and sometimes declining the previous one.

## Conclusion and Suggestions

Interpainting is a method which has been applying by many artists from the past to present in time to time. The digital illustration which one of the common techniques has found an unlimited source due to the cinema in searching for new sources. It is clearly seen when taking a general look to the movies that have been chosen for the subject of recreating, they have been touchstones by the tributes of cinema lovers and they were highly well-known. While the reasons for these movies chosen are a subject needs to be researched; the reason might be the desire of being appreciated for the artists who created these artworks or they made them because just they were loving the movies. However, no matter what the reason is many artists keep using that method while making visual quotes without referencing to the source.

While creating an artwork, without considering which method is being used, the necessity of considering the uniqueness of these works and which feelings they provide are rising to the surface. Visual quoting has to be used as a learning form in this context, the process of learning must be supported by referencing basic facts such as composition, light, and perspective.

It's not an incorrect determination that artworks can be flexible against the rule which forces the artists to follow "must be unique" in the determination of "What is the artwork?" when we look at art history. It is a genuine fact that many images or paintings being interpreting or being quoting. The real question is how unique the works created by visual quoting and how much they can separate from the original products. It's quite hard to give an answer that question in the time which still being discussing digital art an original artwork. But the visual quoting still keeps its existence today in many techniques such as a learning method or a tribute to the master.

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