

## SUMMARY

As part of the audio-visual, in its short history, photography has become a cultural, aesthetic, and economical reality involving several implications in humanities life and consciousness. Most often, of most importance are the aspects under it can be seen due to its interference phenomenon that interfere in most of modern visual arts, especially in the Contemporary Art. The theme of photography, meaning that its apparition might mean the end of traditional arts,( as drawing and painting) existed among the artists and aestheticians even from the very first photography. Mostly, the various movements that took place in painting at the end of the last century, might occur because of the fears generated by the existence of photography. Starting the decades three and four of the XIX• • century, the photography has traverse a road that comparing to the consecrated plastic arts, often interfered each other.

At the beginning it wasn't very sure what could mean this concurrency comparing with the traditional arts, but they consider that as long as it was discovered, as they said at the time, "a mechanical mean" in order to obtain an image, the painting will never be able again to be as it was before. They foresee the apparition of impressionist, abstract, non –figurative painting, that suppose to exploit some theories to which the photography at that time had no access.

Starting this point , the photography and painting, from the historic point of view, traversed different ways, parallel ways or more often common ways, ending mostly by completing each other. In the context of the contemporary artistic creation, we have found hybrid creations used in photography (with its extensions like picture, television, video digital art) in partnership with drawing, painting or arts that use space and lately the technological arts.

In the practice of the contemporary plastic arts, photography with its independent status, conquered with difficulty along its history, is accepted as a legitimate extension of traditional painting. The technical innovation leaves its print over the artist and his creation, changing the reality approach trough image and by finalizing the shape of the art object.

In the history of approaching the visual and plastics arts, we can identify three epochs in which the technical innovation has radically influenced the painting and the artist by the way they reported themselves to the visible reality.

A first change of method of drawing is due to the discovery of linear-perspectives at the beginning of the XV• • century, the observing of the laws that governs the perspective belongs to the astronomers, physicists, Renaissance artists by using the optic phenomenon generated by "camera lucida"(mechanical and optical instrument used at the photographic camera and technical images).

The second most important moment when the photography was invented due to the impressionists (1839, January, 20). Having the property of imitation the reality, the photography escaped the painting of mimetic and opened the way to impressionism and new ways of approaching the reality through painting without correspondent in the history of artistic image.

But with the “digital epoch” starts the third moment in which the plastics arts became “dependent” of technical image. The computer changes the academical approach of drawing from Renaissance, the graphics and color used in traditional art as a form of approaching the inedited reality in the history of image; the possibility of transforming or generating imaging images, by means of technologies that use software terms like : palette, brush, pencil or paint-box ( tools taken from painting).

In 200 David Hockney, describing in his book “Secret Knowledge” a possible way of work “kept secret” by the painters in XV• • century, generated pro and cons arguments regarding some of the painters that were using projections and effects generated by optic systems.

This book contains not only the past secret technologies of the artist, but it can be considered a text about present and future, about the ways we see the images and maybe the today “reality“, and the way in which the artist reported himself to the obvious reality seen through his art.

David Hockney`s theory is possible just as a support for the painter , but it cannot replace o substitute the qualities, talent, inspiration and vision of the artist.

The projection of the image on a canvas can help you, but at the same time it becomes limitative in the assuming the liberty of the gesture of painting. Optical projection of nature is an experience extremely personal and if you don`t know from the very beginning how to procede, you can only react by instinct, to adapt yourself to the characteristics of the projected image.

The new elements brought by the projection consists in conversion of reality into three dimensions from two dimensions, to learn how to represent and to accept it as something obvious. The illusion of tridimensional of the optical image is wonderfully accepted through conventions created by the laws of linear perspectives and social culture of image .

The use of “camera obscura” doesn`t substitute and doesn`t abolish or diminish the talent of the painter. The difference between a reflected image in a mirror and the image projected by a mirror has physical form that modifies itself in the moment of changing the place of the looker , but when projecting the image from a geometrical point that can be seen in “the mirror” it releaves an image of the world as no one has seen before with free eye, a new image in the history of arts.

No matter the conclusions of Hockney`s theory are , it is obvious that the observation of optical projection led to the discovery of linear projection. I think that the fact that some painters have used the “camera obscura” or “camera lucida” it is of less

importance than the way in which the painting has transformed itself and the way the painters reported themselves to the reality converted in image, due to the perspective laws and through this due to the same optic phenomenon that lays at the origin of inventing of photography.

The perspective is a natural consequence of the optical projection. The optical projection has become automatically images turned into geometrical perspective analytic laws from the Italian Renaissance is considered conceptual step superior than any other known by then in art and geometry.

The perspective, becomes along other forms of knowledgement, one fundamental basis of our artistic and scientific world. The projection of optical images has given the artists new tools, by which they create images closer to the reality than all that has been created until that moment.

Obviously not all the artists directly used the advantages of optical image, but approximately after the year 1500, almost all seems to be influenced in a way or another, by the tonalities, the blur, contrast, the retained chromatic and the clear-dark specific to the optical image. Among the visual characteristics of painting after this period, the resemblance with the projected image by “camera lucida” are obvious. By the moment the most “realistic” paintings were achieved, no artist of the epoch could remain without being influenced by the optical image. The optic aspect gets out of the influence that the image has upon psihical perception, and this influence can manifestate itself under an indirect form, even in some artists paintings, artists that have never seen or used the optical projection.

The mirrors and the lens had existed even before that time, and some artists could have known them. The study of clear-dark is the study of light and dark of shadows that in other cultures never existed in iconic representations. The shadows in paintings and the clear-dark are specific to the painting works in western Europe. The chineze, persian indians, and egiptian painters never used the shadow for their characters. The first shadows were identified in Medieval paintings in Europe and Middle East.

This painting “natural” will influence for a very long time the plastic creation , until the invention of chemical proceed able to fix the image and of photography, with the same optical fundaments. The impact of photography is obvious in the artists world on a more large scale. Their reaction will consist in an consciousness growing the distance from the optical image by means of the vanguard movements of painting. The Vanguard Painting through its representatives will increase the distance from optical image and will sign the birth certificate of Modern Art.

The optical principles and the projected images by “camera obscura” were known by the artists hundred of years before the photography was invented , the apparition of photography consisted just in finding the photosensitive procedure which can record the image and the chemical method to as the image projected by “camera obscura” to last.

Influenced by the Impressionist Painting, the Pictorialist Style conferred to the “landscape” photographer the possibility to show the nature in an subjective way, while the “realistic” photographer recorded everything with a too objective precision . considered to be anesthetic. The members of this knew pictorialist style considered that the beauty of shape and expression was continuously diminishing in front of the clarity of image, details, shapes too photographically. In their opinion the photographys too perfect from the technical point of view can` t be artistic. For them, any photography representing images of reality can` t be just a “documentary” photography.

The landscape photographers from 1850-1860, created clear images on the whole surface, the landscape impressionists were trying to keep distance from “objectivity of the objective” starting from the print by fixing the clarity. Influenced by the impressionist painting, George Davidson lead the landscape photography further than technical limits in order to correct “the unpleasant accuracy and lifeless” in the optical image. George Davidson wanted to achieve a replay of nature so close to the impressionism as the difference between painting and photographic image to be only the lack of color. His wish to achieve communication trough photography , the general impression, at first side was taken by simple dark camera without lens, just a hole (pinhole camera) .

As it happened with the impressionist painting, the Impressionist photography generated disputes even from the first photographys. Surprisingly the most aggressive attacks came from P.H. Emerson reproaching to Davidson not only that he went too far in interpretation of the realistic photography but that he dared to conference about “The Impressionism in Photography” without mentioning the fundamental theories that lead to Impressionism in photography. Davidson had betrayl the principles of the landscape photography from “Naturalistic Photography” and he created a photography that was a copy of that field, that of the Impressionist painting.

But the painters, who believed that the main aim of art is the exact imitation of reality, the photography was indeed harmful.

Since its existence, the photography never stopped to be reported to painting and being evaluated in comparison with it.

Another strategy was to imitate the existent styles in painting and this will take to pictorialism, influencing the artist photographers for about one hundred years (on the other side, the painters were searching new methods by which the photography could help them in their relation with painting) .

Considering that the modification and controlling the image by means of manual intervention will save the photography from the status of being a “mechanical” art they used unconventional procedures, approached to the experiment. In order to became an artist the photographer needs liberty in expression he must surpass his limits imposed by the technical aspects that limits his power of expression. By surpassing the level of

mechanical and impersonal reproduction, the photographers have broken the tradition of “unartistic”, artificial copy of reality.

But reproducing the characteristic features of paintings, photography has traversed a closed road and inevitably a crisis of identity. So the impressionism that started as an important movement in painting, (generated mostly by the apparition of photography) in photography has become an aesthetic emptied by content. From this perspective we can admit that for photography the first years were lost, harmful for its identity.

The cause of the separation between photography and painting is the tendency of fidelity of the photography towards the nature, the translation from the symbolic image to the formal one of the reality. This split is regarded as a dissolve of unity, and this makes the parts to become independent. And as in photography the imitation is a predestination, it compounds its own sphere between the work of art and reality. Through the photography of the XX• • century in the artistic world took place the instauration, another link element more accessible to a rational checking.

By discovering the photography announced at the Academy of Science we must see a technical event, the innovation of a new way of representation that starts another relation of visual with reality. The relation of photography with nature may have two meanings : that of real and reality and artistic reality should be understood different as another form that of reflecting the reality. At the same time the “reality” is entirely abstract outside any other consciousness perceptions, ”reality” defines everything that is sensorial perception and in consequences might be artistic represent. (summing that not all that can be percept can be represented through photography).

The main characteristic of photography is that represent a documentary, it arguments an existence of reality, objective toward with what it represents. As a conclusion the photography is the meeting with the objective real. So the photography becomes the evidence of existence, of true, a print of past, o proof of that what appears in a photography someday had happened in day light.

In a formal and material meaning photography is part of past reality as long as it can freeze o moment of the existence. The dimensions of art are between symbolism and fidelity naturalist-objective (which wants to imitate all the complications of reality), these give some liberty to the painter and photographer that can reach from lack of shape to formal severity.

The artist, painter or photographer, has to choose between two main possibilities. He might decide between racing with the visible reality, for photographic imitation or to have the aim of illusion, to impression, what we have is an unreal image wishing to impose in the visual field o series of symbols meaning to awake them in the lookers mind .

By the meanings he has at hand, the imitative art follows the world of appearances, it offers a visual segment of this world that refers in an personal way to the

looker. The symbolic art (the metaphor) does not offer a piece of it, a segment, but a spiritual whole that contains objects that don't move in spaces that imitate the spaces that we have been given by experience, but in spiritual imaginary dimensions, in front of which the experience of our senses is no more available.

The imitation of shape and the renunciation to shape represent two of the artistic practical attitudes which for the first time generated a differentiation of attitude and the aim of the artist toward reality. Photography, being closer to imitating of the physical forms was closer to naturalism while the painters giving up shape have opened the way to the inexhaustible Symbolic Art.

The photographer and the photography looking, brought important changes regarding the reality. Even in painting we can see a tendency towards a limited frame. The objects with their shapes and structures started to be analyzed closer, the artist discovers aesthetic characteristics even to those that look rather unusual. Photography opens a huge field of audio-visual and gives new values to the reality. Photography becomes a new form of plastic arts, a forerunner of the future revolutions to come in Visual Arts.

After pictorialism the aspect of the photographic images has a different form from that of painting, the differences between photography and painting are more obvious; especially subjects, unconventional limited frames, dynamic compositions, which contradicts the well known "rules" of harmony in painting.

In those 150 years of existence, photography passed through a large scale of artistic styles from realism to abstract. Most of the orientation in painting were reflected in photography, as well, even if some reflections never touched the great values as in painting, but we can't deny the existence of some influences from photography towards painting.

The "false rivalry" between painting and photography (between the act of interpretation and imitation, between the symbolic and mimetic art) was meant to be fertile for many of the next artist generations, especially for the contemporary artists and the new forms of "mise en scene" closer than ever by the technological forms. Today the Contemporary Art is inconceivable without the industrial and technical influences and without a hi-tech sustaining. I can state that without the contribution of the technical progress and photographic progress with its extensions towards video and digital image, the Contemporary Art couldn't exist in the form it is today.

After the invention of photography, the European modernism has rejected the optical projections as being "real enough", the modern artists has been inspired by other cultures than the European one (we know about the influence of Japanese culture, African sculpture and the Arabian sculpture). Those artists has given up to create volume by using shadows, but the optical projection is present, more powerful than ever, through photography, television and movies.

The optical image, guided by photographers turns itself into movies than television, in order to mark the whole XX• • century art. This new art has fascinated and has influenced the whole society, turning it into a great consumer of optical image and even being dependent of it.

The European pattern, developed over the centuries, now dominates the contemporary world, the technical image (photography, cinema, video, digital-art) it is accepted as being the most “real”, the most real reflection of reality.

After the sixties-seventies, the optical image turns itself, because of the support given by digital technologies and devices, into a certain type of representation, into a technical image (electric, electronic, or digital). This new image makes you believe that there is no more possible to believe that a photography represents a certain object in a certain place at a certain moment. In order not to believe in the objectivity and the truth contained by the image and the special position that the chemical photography has detained, disappeared, again technology seems to have an effect over art, artists and over their relation with real and reality.

Through this special particularity, computer brings photography closer to the drawing and painting. After more than one hundred and fifty years, the artist has tools that can reorganize optical image, as did the Renaissance artists, who took only a part of reality beside images generated by their imagination. The access to the image generated by the computer changes the way we in which we produce them, we understand them, the manipulation of the image by using a computer and apparently simplifies things. Collage, assembly of images, perspective brings us back the drawing. The artist, his talent, his hand the objective or technological image seems to dissolve themselves into new rituals of creation and perception.

The computer has shattered the supremacy of optical image and the new optical cinematography started to be considered a genre of painting the most special painting can't surpass its character of an object, lifeless, a movie is opposite to the painting lifeless, it moves talks and it is ephemeral. The cinema or video movie offers us a time of perception but painting demands us to give it a part of our lifetime, in order to understand with the eyes, mind and soul. In relation of artist-object-spectator, this profound difference will never disappear.

The optical image and of course the technical image appeared in a discreet way at the beginning now days aggressive and dominant. Even if it isn't seen, photography, video, cinema, television, and lately digital networks, are perceived by young generation as often being more real, more appropriate to their needs. For social life and for cultural life this confusion seems to become a great problem. Historically speaking the beginning of photography ended a long time ago, we are in a moment in which the classical procedures, getting older meantime, were surpassed by digital technologies, and even so, are still in this period we don't know the consequences.

The existence of new and complex possibilities to control the image and to transform them in an infinite and indefinite way, by the help of multiple technics more or less classics , but especially the digital ones, created a new way of manipulation the and interference upon the image , without correspondent in the history of Visual Arts.

The photography and through it technological arts, in spite the resistance oppose by traditional arts, trough the omnipresence of technological images, imposed itself in the world of arts, of image culture and public. Though, photography has changed itself loosing it status of a document and becoming “classic “ in its way of representation. In the same room, opened by photography, new ways of mass media like video and digital image find their own place as alternatives in “classics”.

There is no doubt that today we deal with the premises of a new field at its beginning “a new predigital epoch”, whose complex structure offers the opportunity of building a non–linear narration, that are not yet researched and it cannot be measured because of lack of future information about technical phenomena.

Starting from the photography, the digital art passed several stages until its total recognition alongside the other arts, and here I include everything that is part of the Contemporary Arts. The presence of technological Art in the contemporary society becomes a delicate problem as in a secondary place it seems that we assist to a real mutation in present civilization. The television and computer as generators of two main forms of art (video art and computer art) have invaded our homes and they are part of our life.

Another revolution started recently and it threats us to modify even more our traditional relationships with the real world: the revolution of virtual world, the image of synthesis, the interactivity and co-participation of the spectator, the realization of a new sensorial synthetic world, all of them generating artificial universals parallels to the real world and they might, in the future, replace our old traditions of real perceptions.

Our link to real and reality our relationships are in danger to be replaced by the world of image and artificial universals that will be primordial in our day by day life.

In the cultural contemporary life art and technics are inseparable, the artists used them to stimulate their imagination. The technic represents means of permanent challenge for the artist to work using new tools and methods. The computer can be considered a more efficient tool but which impose some restrains, limits, not very easy to manipulate so they induce preferences for mixing with other media means.

The new technic devices in art functions as networks with invisible ramifications but having high efficiency. The new technologies are often confused with means of using sensation, material, or objects, in the pre-digital epoch they are not tangible anymore. The quick development of electronic calculation allows a faster transformation of world of images. Those images are a veritable network in our life more calculated , planned, common to the networks. So it is very easy to imagine the power they have manipulating the virtual hyperspace .

Facing this phenomenon the “real” seems to disappear while the unreal worlds impose themselves as being more real than nature itself. Giving models of action and behavior more efficacious technologies are going to shape all our representing systems and to influence our behavior and actions.

The border more and more confusing between different fields of visual arts like painting, sculpture, photography, performance and fields like literature, music, dance, theatre, that have contact with technologies feed with them. These structural changes imposed a reshape of the concept of art and it could change itself in sociological art or even to borrow the ways of dispute and political fights. The new generations of artists adapted themselves very easy and now they create specific works especially made to be printed on magneto-optic (CD-Rom, DVD-Rom) and to be distributed in global networks.

We live in a real “revolution of image” and we are all dependent on the information sent on visual ways. As long as the technologies develop themselves, the photographic image and its message traditionally changes into a way of escaping from real emptied of objectivity but full of symbol and subjectivity. The images can be transferred in time and space faster through digitalization. Globally speaking all the objects, the characters and their actions are permanently scanned everything is recorded classified and seen inside the virtual space.

This way of work in changing every day and it can act upon nature, contains and structure of artistic production. So the artistic work reduces its physical shape, weight, passing over all the temporal and physical borders and it can be exposed in a real time and locations at the same time all over the planet.

So we can say that the artist adapted himself to the technological creation, and the work of art finds its place among the “networks”, means of communications for the information, that now passes through satellite, cables, optical wires which all over the planet. As we can see the definition of painting is modified. The support, integration, technical and technology of painting a picture are now transformed, reoriented, reformulated, in effects caused by painting like painting-collage, painting-object, painting-poem, painting-action, painting-event.

If there is no connection between used codes, the content and the way it is expressed the meaning of the visual language is completely lost, this problem is linked by the individual way of interpretation. One of the most important rule in visual human communication depends on the context and the contextually, the operation with certain representations leads to a reinventing of simple rules of human communications.

Lately appeared a lot of questions regarding relationship between technical arts and contemporary visual arts, but when the pre-digital era started a considerable part of the artistic preoccupations concentrated over Video Art.

Using the digitalized procedure it is possible now to annihilate the limits of processing the visual information, the images turning into results of technology. Often

the digital image generated by a device often remains without no link to real life only to the imaginary one.

The promises of the new techno-cultures, the technologies of the future , are that they can generate a new system of references, that could change the entire culture of images. A critical approach of the problem of technologies rise the question if the techno-imaginary can produce modifications able to change the way of perception, if it will generate new forms of visual culture, if the post-modernism is dominated by a new aim and if “the virtual space” represents a possible settlement of the Contemporary Art problems.

In the triangle: artist, artistic object and public, in the technological arts the accent is on the public. The art object has more transparency, it is only the origin of the interactivity between different experiments and different models of the world. The object of art is based on interaction creating a new concept in which the accent is on the public experience in presence of the artistic project.

The borders between reality and art, disappeared , they become simple parts of identical worlds having different points of view. The artist must now re-dimension the world to see its artistic structure, to represent it and rediscover it.

The technologies influences the creation process under all its aspects, and so appeared new forms of art in the technological era. Generating changes in the culture of the world the multimedia technologies are interactive in the Internet networks integrating virtual reality, video art, conceptual art, robotics and performance lead to new artistic expressions.

The implication of the Internet in the contemporary artistic projects, perfects the present artistic phenomenon, happenings, art as an experiment, theatre, the confirming the truth not demonstrating it and maybe too much on virtual and ephemeral . Most of the artists has no art object , this is replaced by human experience and more and more the art is assimilated to the means of manipulation of collectivities .

One of the most significant consequences of the digital revolution is the reevaluation of the subjective reality and of objective reality and of nature itself. If the world can be simulated , if it can be imitate so well by a digital configuration of bits, we can ask ourselves: Is the world, in its deep, binary? everything is reduced just to the two options: 1 or 0, plus or minus, black or white, figurative or abstract, truth or false, to be or not to be.

In the world of digital culture we deal no more with a reflection over reality , the image became itself an independent reality its fidelity to real diminishes more and more , “the virtual reality” lost its the contact to reality and the device “impose” us to see, to live , to feel and understand only what it is included in its program.

The digital minimize, destroys the reality of sensorial contacts by reversing the image-reality ratio, and the accent is on image the event is on a secondary plan. Digital image turns into “hypperreality”, because it diminishes the image of reality.

Global hyperreality is made up of images that have no correspondent in real life, it is an embodiment of reality made by the operator into the soft used by the artist. The consumer finds himself in front of several images that creates a cultural model which is dominant in hyperreality, where the “original real” is just a pretext for multiplication in infinite ways.

Hypereality causes an effect generated by the acceptance to use the virtual space : individual isolation (in hypereality millions of people live alone , isolated from the rest of the world, living with the illusion of social life and communication) Hipereality is reality without origins , without reality where the truth can't be separated from false. In the space of hipereality we can speak about the characteristics of humanbeing of the work than the opposite characteristics of work the origin of the work of art is not art nor the artist (as Heidegger believed) but the common memory of the images in networks.

In the communications structures is missing the central axe from which the information is distributed, communication is no longer organized around a central axe, and societies can't be represented like branches of a tree structures but in an system of networks multiple connections in an continuously moving.

If in the past the cultural information circulated among small groups of people where the artists had no access, interconnections in networks represents today a great temptation of the digital world around the planet. These technical means are easy of access to a large number of people, the digital has invaded our homes and our life. The great among of networks generated the mega-dimensions of the network. In this labyrinth the “paternity” of the artistic work is diminished , is lost in an infinite space. In this world parallel with reality the artistic work becomes more collective as participation.

The media artist prefers to use in its art concepts, in spite of images using graphical codes or mathematical algorithms, the role of the device is that of an multiplayer of the effect anticipated by the artist.

Starting from the imagination, anticipation, synthesized images, generated by the virtual the artist, can print on a support and conserve the image that allows systematic studies, chromatic games, simultaneous contrasts, relationships between shape and color.

Created to suggest, to generate emotions, the image of the “pre-digital” era must not be identified with simple formal searching , that contradict reality or even false it so that reality becomes unrecognizable. Imagination and technical virtuosity are sterile properties, when they are used to obtain the new and the originality by means of sophisticated technical tools. The images brought to a final level in this way, look strange having no ways of understanding them. It was proved that in photography and painting, is not possible to obtain artistic images using only instruments and technical tools. As in painting ,in photography, the technical means must not become an aim but a strong tool used to create an certain expression.