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VIRTUAL IMAGE AND ITS COMPLIANCE WITH THE CREATED MATERIAL ARTEFACTS

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Abstract

The purpose of the article is to study the concept of a virtual image created in the artist's imagination and its correspondence to the material invariant. The research methodology based on a system approach to the analysis of the virtual dimension of art. The analytical method is applied to the study of philosophical, art, history and cultural literature for a topic. The theoretical and conceptual method is to characterise the research vocabulary; the comparative-typological method is to find out the correspondence of the virtual image, which is formed in the imagination of a person, with the recovered material artefacts. The article covers Plato's concept "on the specifics of creating images and simulacra", Thomas Aquinas' regulation "on the category of virtuality" and Serhii Bezklubenko's (2015) concept of "psychological ultrastructure of art". The scientific novelty of the study is to research the differences between the virtual image and its material invariant, using the examples of the works of Ludwig van Beethoven, Leonardo da Vinci, and Rembrandt van Rijn. Conclusions. We have proven that the art piece making begins with the formation of a virtual image (concept statement) in the imagination of the creator and ends with the materialised form of the original plan. The art piece making is a complex psychological ultrastructure of art starting from the time when its image is born in the artist's imagination to its embodiment (materialisation) into a certain product, and then the search for its completion in the minds of consumers. Using the examples of well-known artworks, we have learnt that the end image often is out of keeping the original virtual concept.

Keywords: virtuality; virtual image; art; imagination; artefacts; virtual reality

Introduction

Nowadays, "virtual reality" is often used to refer to computer technology, electronic means of communication, the Internet, augmented digital technologies. However, in terms of philosophy, this concept has a broader meaning.

The term “virtual” comes from the concept of “virtus”, which in Latin means strength and courage, was used in medieval philosophy to define power. Subsequently, philosophers using this term identified various manifestations of reality. Thomas Aquinas (1969), using this term, investigated how the “human soul”, “animal soul” and “plant soul” coexist (pp. 848–849). In his opinion, a higher power called “virtus” is able to generate a lower one with those qualities that are not there. Duns Scotus believed that God has the “virtus” ability to contain all the possible benefits that can be embodied materially (Gilson, 2018, p. 478). The reasoning of the author is mainly close to the concept of the reality of Aristotle. Although Aristotle did not directly operate with the concept of virtuality, there is reason to believe that his ideas turned out to be decisive for understanding virtuality in subsequent eras (Horuzhij, 1997, pp. 56–74). Aristotle used the Greek words “Dynamis” (δύναμι – opportunity, ability) and “energy” (ενέργεια – activity, energy) to show how the possible turns into reality due to a particular activity. Based on Aristotelian-scholastic ideas, the modern understanding of a virtual object highlights its characteristic as the incompleteness of existence.

The term “virtual reality” was proposed by the French avant-garde playwright Antonin Artaud, who described the illusory nature of characters and objects in the theatre as “la réalité virtuelle” (virtual reality) in the essay collection “The Theatre and Its Double”, 1938. The author argued that the illusion might not be different from reality; he urged the audience of theatrical performance to regard the drama on stage as reality (Artaud, 1958). The category of virtuality and virtual culture judgments is considered in the works by N. Nosov (1997), L. Bozhko (2016), M. Kyrychenko (2018), T. Polska (2018). N. Nosov (1997) considers virtuality as some potential state of being that can be realised under appropriate conditions. Leushkin (2014) indicates that incomplete existence in actual reality outlines virtuality Exploring virtuality T. Troitska, O. Troitska, O. Popravko (2019) noted that every object could exist in the objective world and virtually.

▪ **Purpose of the article**

The reflection that is formed in the artist’s imagination, the planned project of the future artwork is a virtual dimension of future artefacts. In the context of this, the purpose of the work is to explore the correspondence of the virtual image, which is formed in the imagination of a person, with the recovered material artefacts.

▪ **Main research material**

A famous quote by Karl Marx is “A spider conducts operations that resemble those of a weaver, and a bee puts to shame many an architect in the construction of her cells” (Marx, 2001, p. 162). But, unlike a bee, before he erects it in reality, the architect raises it in his imagination – let us say, he creates a virtual project, consciously plans a future product creation.

The virtual world is a reality of a different order in contrast to spatial (material) reality.

Virtual is a “probably true”, imaginary object, not present in real-time, but created mainly by the imagination of a person, or simulated using other items.

It is well known that the first human-made things of humankind were tools, mostly of imitative nature. One of the first examples of such imitation is the creation of the original bowls resembling a folded palm of hands with which water was scooped up. S. Bezklubenko (2015): “Even the most primitive product – a rough cup or hand-made jug – the result of a complex, primarily a thought process: from comprehending the shape of a natural object, comprehending its meaning and becoming its image, its image in the imagination, to determining mentally and testing in practice, ways and means of materialising, “embodiment”, the image of this form (selection of the proper material and the search for the appropriate technique), and, finally, work on the realisation of the concept in a subjective sense form ... In other words, any product is objectification, ‘embodiment’ of human thought, the human spirit” (pp. 206–207).

The way to represent ideas in the human mind comes from techniques and technologies (the logic of using technology).

In the case when the technology of using the product is complicated (improved), similarity to its predecessor is often preserved, the already known work familiar in use is imitated. The first car made similar to a carriage, an aeroplane resembling a bird, a steam locomotive that has legs instead of wheels... These are examples of imitation of the external features of previous models often unnecessary for the technological functioning of the new ones.

From the beginning of life, a person is continuously immersed in virtual reality: dreams, thoughts, mental images, memories, delusions are generated continuously in the human imagination.

Everyone perceives the objective world through the prism of their preferences and ideas about it, through their own virtual world. No wonder there is a proverb: “We perceive people from the side that they are facing us”. The illusory representations, mythological and religious beliefs are products of the subjective virtual reality of humankind.

Simulacra images as virtual objects. In the context of the study of the process of artworks creating, it could be considered that virtual is an image that is born in the artist imagination and is realised in a definite form in the process of creative activity.

Plato notes that a person creates (produces) objects in the likeness of images created in his imagination, which, in turn, can be invented based on objects already existing in real spatial life or designed, nonexistent before. Plato calls the latter “simulacra” images, a copy of what does not actually exist. The simulation was presented by Plato as a continuous process, where each simulation created a group of the new ones (Plato, 1993, pp. 339–345; Deleuze, 1969, p. 336).

Any fiction can be called a simulacrum. In the context of our study, the simulacrum plays a unique role, because it, as a copy of the nonexistent, provides for its origin in the imagination of the artist, and only then its objective realisation in space. A similar opinion is expressed by Gilles Deleuze: in his understanding, a simulacrum is not just a copy of copies, but a phantasmagoric image, unlike any previously existing one. Deleuze (1969) points out: “There is some kind of madness in the simulacrum, which is unlimited becoming. Always different becoming, which is not characterised by deep becoming, that bypasses the equal, the border, the same or similar: larger or smaller, but never the same” (pp. 336–337). We find similar remarks in Jean Baudril-

lard (2004): “a simulacrum bears no relation to any reality whatever: it is its own pure simulacrum” (p. 13). “Later, Baudrillard claimed that reality has disappeared, been killed, and we prepare ourselves for a hyperreal or virtual existence. He suggested that the world was expediting toward the fourth stage of simulacra, the fractal stage, in which the virtuality would colonise the reality completely” (Kline, 2014, p. 643).

The modern production of art products (works) has a complicated public infrastructure from the processes of manufacturing artefacts, their preservation and restoration to the creation of educational institutions for the training of new art historians, material and technical and production facilities.

It is well known that art is a conscious process of creating art objects, which begins with the emergence of an idea in the artist's head, the “cultivation” of an image in his mind, and the further objectification of this image in the objective world. However, this theory applies not only to art-making but also to the life of humanity in general – the conscious process of mastering people in the world. Our first ancestors for successful hunting of the beast had explicit knowledge of their place and awareness of the role in the hunting process and at the same time have a general idea of the general process course. To do this, they first needed to virtually present the planned situation and “lose” it in their minds to avoid undesirable consequences.

The production of artwork, from the moment when its image is born in the imagination of the artist until it is embodied (materialised) in a certain material, and then the search for its completion in the minds of consumers, is a complex psychological ultrastructure of art.

To trace the ultrastructures of the artwork and to examine the correspondence of the image – objectification – of the work perception by the consumer, we will consider the work of the outstanding masters of painting Leonardo da Vinci and Rembrandt van Rijn.

Artists had a common disease – squint (exotropy), as a result of which the world was perceived differently for them – they saw a slightly altered picture of reality, in a two-dimensional plane. The ability to see three-dimensional objects – the so-called binocular vision – depends on the accuracy of the direction of view. With the correct focusing of both eyes, the brain combines two flat images into one three-dimensional (stereoscopic). If this ability is violated (as in the case with Leonardo and Rembrandt), the images do not merge, but are shifted relative to each other – the image becomes blurred. This is how Leonardo's paintings *The Savior of the World* (1499), *Gioconda* (1503) and all 36 Rembrandt's self-portraits look like where there is strabismus of the depicted persons and a peculiar technique of smearing, resulting in a blurred image. We can state with accuracy the fact that created mental images which artists planned to capture on canvases are fundamentally different from those images perceived by viewers. It is also possible to assume that this discrepancy between the images of the artist-consumer provides the artists with mystery and uniqueness.

Another well-known fact is that the musical work of the last life period of the composer Ludwig van Beethoven, who was sick with deafness. *Symphony No. 9* was written by him in 1824, that year, when the artist was completely deaf. Here it's challenging to talk about the virtuality of images, creating melodic drawings and scoring with musical instruments. However, it can be said with accuracy that the

imaginatively melodic series (image), perfect knowledge of the musical staff and the ability to find the right sound following these principles – these primary dominants (image-knowledge-skill) helped Beethoven create a masterpiece of classical music that he could hear only in his virtual world.

The viewer (listener) of the final material art product perceives the work subjectively, through the prism of its own ideas and beliefs; therefore, there is no exact probability that the latter will accurately understand the content and nature of the artist's work of art. The expression "Art is subjective" is well-known.

The expression is known to everyone: "We will draw – we will live". Indeed, before building, creating something in a real three-dimensional space, the artist must imagine the image, model, details of the future. No one could think that this expression will become a reality when it becomes possible to get real artefacts from drawings, create houses, furniture, cars and the like.

Thanks to modern digital technology, it is possible to translate into reality any ideas of the artist and virtualise art vice versa. Most contemporary artworks, according to Frank Popper, are virtualised. F. Popper shows that contemporary virtual art is the further improvement of technological art at the end of the 20th century, as well as a departure from it.

Recall that the technology of computer calculation from the beginning of its inception had nothing to do with the world of art. These were purely commercial mathematical developments in the field of cybernetics. The computer, having entered the everyday human life, began to be used in all areas of its life. The artistic activity was no exception. Machinery and computerisation technologies have interested artists from the musical, theatre, visual arts, composers, stage directors, producers and the like.

In everyday life, it began to be used not familiar to the perception and understanding of the concept of "automation of the creative process". There is a tendency to attract computer technology anywhere, even where such use would seem impossible.

At the beginning of the 20th century, with the development of machinery and cybernetics, experiments began with the introduction of computer and computing technologies in the visual arts and sculpture – the phenomenon of "kinetic art" appears.

So, now the term "virtual art" describes the phenomenon of art virtualisation in the field of technical media that arose in the late 1980s (in some cases a little earlier).

The latest technology allows for detailed and accurate reproduction of the art form following the artist's ideas. Moreover, it is possible to create a virtual analogy of any artefact, replicate and restore artwork using three-dimensional modelling and 3D printing.

With the appearance of modern computer technologies, along with new methods of spatial object virtualisation, it became possible to create any models in real-time and space: orbits, satellites, rare animals and plants, the underwater bottom and other places inaccessible to humans.

New digital art is born at the intersection of artistic creation and technological means. In this context, opportunities and relationships are still being formed. So, significant prospects are opening up for the creation of virtual reality using computing and cybernetic machines.

Conclusions

As a result of this study, we have proved that the process of creating a work of art begins with the creation of a virtual image (concept statement) in the imagination of the creator and ends with the materialised form of the original plan. This process is called as psychological art ultrastructure. The virtuality of the objective world of things is determined by the subjective worldview, the presence of human consciousness “idols”, through which knowledge, instead of displaying reality, is the result of only its simulation.

On the example of artworks (in particular, on works by Ludwig van Beethoven, Leonardo da Vinci, Rembrandt van Rijn) the relationship between virtual and objective reality are investigated. Fabled image precedes the immediate process of creating a material product and often does not coincide with the material image of its invariant. The production of works of art occurs through the use of technology and technology (the logic of using technology).

Thus, the concept of the psychological ultrastructure of art becomes essential in the study of art history and requires further scientific consideration.

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■ ВІРТУАЛЬНИЙ ОБРАЗ ТА ЙОГО ВІДПОВІДНІСТЬ СТВОРЕНИМ МАТЕРІАЛЬНИМ АРТЕФАКТАМ

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■ Анотація

Мета статті – дослідження поняття віртуального образу, створеного в уяві художника і його відповідності матеріальному інваріанту. Методологія дослідження базується на системному підході аналізу віртуального виміру мистецтва. У статті аналітичний метод застосовується для аналізу філософської, художньої, історико-культурної літератури за темою дослідження. Теоретично-концептуальний метод використовується для характеристики концептуально-термінологічної дослідницької системи, порівняльно-типологічний метод – для з'ясування відповідності віртуального образу, який формується в уяві людини, зі знайденими матеріальними артефактами. У роботі висвітлено концепцію Платона «про специфіку створення образів та симулякрів», положення «про категорію віртуальності» Фоми Аквінського та концепцію «психологічної ультраструктури мистецтва» С. Безклубенка (2015). Наукова новизна полягає в тому, що вперше досліджено відмінності між віртуальним зображенням і його матеріальним інваріантом, використовуючи приклади робіт Людвіга ван Бетховена, Леонардо да Вінчі і Рембрандта ван Рейна. Висновки. Доведено, що процес створення твору мистецтва починається з формування віртуального образу (проєкту) в уяві творця і завершується уречевленою формою первісного плану. Виробництво художнього твору, з моменту, коли його зображення народжується в уяві художника, до його втілення (матеріалізації) в певний продукт, а потім пошук його завершення у свідомості споживачів є складною психологічною ультраструктурою

мистецтва. На прикладах відомих творів мистецтва з'ясовано, що кінцевий результат творчості часто не відповідає запланованому віртуальному проекту.

▪ **Ключові слова:** віртуальність; віртуальний образ; образотворче мистецтво; уява; артефакти; віртуальна реальність

▪ ВИРТУАЛЬНЫЙ ОБРАЗ И ЕГО СООТВЕТСТВИЕ СОЗДАНЫМ МАТЕРИАЛЬНЫМ АРТЕФАКТАМ

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▪ **Аннотация**

Цель статьи – исследование понятия виртуального образа, созданного в воображении художника и его соответствия материальному инварианту. Методология исследования базируется на системном подходе анализа виртуального измерения искусства. В статье аналитический метод применяется для анализа философской, художественной, историко-культурной литературы по теме исследования. Теоретико-концептуальный метод используется для характеристики концептуально-терминологической исследовательской системы, сравнительно-типологический метод – для выяснения соответствия виртуального образа, который формируется в воображении человека, найденным материальным артефактам. В работе освещена концепция «о специфике создания образов и симулякров» Платона, положение «о категории виртуальности» Фомы Аквинского и концепция «психологической ультраструктуры искусства» С. Безклубенко (2015). Научная новизна заключается в том, что впервые исследованы различия между виртуальным изображением и его материальным инвариантом, используя примеры работ Людвиг ван Бетховена, Леонардо да Винчи и Рембрандта ван Рейна. Выводы. Доказано, что процесс создания произведения искусства начинается с формирования виртуального образа (проекта) в воображении творца и завершается овеществленной формой первоначального плана. Производство художественного произведения, с момента, когда его изображение рождается в воображении художника, до его воплощения (материализации) в определенный продукт, а затем поиск его завершения в сознании потребителей является сложной психологической ультраструктурой искусства. На примерах известных произведений искусства выяснено, что конечный результат творчества часто не соответствует запланированному виртуальному проекту.

▪ **Ключевые слова:** виртуальность; виртуальный образ; изобразительное искусство; воображение; артефакты; виртуальная реальность