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**MOVEMENT AND MEDIA ON CLASSICAL DRAWING METHOD**

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**ABSTRACT**

“Traditional art” refers to skilled painting, sculpture and printmaking but not to conceptual art using modern media or ready-made objects and any or none of the aforementioned media. In this practice-led initiative, the traditional method of life drawing is used as a springboard to build virtual drawing artworks that engross the viewer.

Keywords: volumes, data, computer, interest, artists.

**INTRODUCTION**

The visual representation was brought into the realm by mechanical, electrical, and digital computers in the 1950s and 1960s. These computers were all based on Babbage's calculating machines. Computer programs attempted to construct data structures that could explain various financial, geographical, physical, and other scenarios as they dealt with and processed massive volumes of data. The idea of the computer peripheral emerged in response to the growing need for programs to make sense of massive volumes of data for humans.

An accessory for computers is a gadget that can display massive volumes of data in an easily digestible way. According to studies, people process up to 80% of the information they see visually. The utilization of visual displays by the peripherals is therefore obvious. While some of these displays started off as mark-on-paper, they eventually evolved into what are now known as display screens, or vision display units (VDUs).

The arts have assimilated new knowledge and technology from the scientific and technical communities. The field of visual science has made great strides throughout the last few years, thanks to advancements in fields like photography, mechanical projections, depth cueing, visualization, and the growth of various viewpoints.

Science and technology are collaborating to entice creatives to participate in the development of cutting-edge technological products. The rapid speed of scientific and technical advancement has always piqued the interest of artists, who have long been eager to see their craft advance alongside new mediums and techniques. In their pursuit of novel forms of creative expression, artists have benefited from these advancements by gaining access to ever-evolving toolkits.

A quantum leap in the advancement of scientific knowledge, technological capability, and creative process is often triggered by the introduction of novel methodologies. There were new means to record and measure scientific and natural occurrences with the use of photography during the years 1890 and 1900. These new methods relied on chemical, mechanical, and physical processes to explain phenomena that had never been described before or that had relied heavily on the artistic abilities of the artists, such as their perception, cognition, and craftsmanship. Thanks to the interplay between light, physical matter, and chemical reactions, we can now observe incredibly tiny particles of matter, the shapes that sunlight casts as it moves across a courtyard, and even landscapes, people, and animals from faraway places.

**LITREATURE AND REVIEW**

Tvrđišić, Sara. (2022). The purpose of this paper is to examine the digitalization of traditional artistic forms into virtual website tours mediated by digital code, drawing on theories of transmediaality, multimodality, and transtextuality. These forms include paintings, sculptures, music, literature, analogue photographs, films, and architecture. Is it essential to be physically present in a gallery, museum, archeological site, or movie theater to appreciate a work of art, or may a decent digital reproduction suffice? That is the question this study seeks to answer. Regarding the second, would our outlook on art evolve to the point where most new works and national cultural artifacts exist only in VR, with an infinite supply of replicas available at the touch of a button?

Asare, Samuel & Walden, Priscilla & Aniagyei, Eric & Emmanuel, Mensah. (2023). The research emphasizes the importance of active involvement and hands-on experience in the learning process, drawing upon constructivist learning theory as its theoretical underpinning. By providing a framework for investigating various approaches to student knowledge construction and creative talent development, this theory contributes to the inquiry. Patterns and themes arise from interviews with both students and teachers, allowing for the thematic analysis of qualitative data to validate the study's constructivist hypothesis. The study's findings stress the need for an integrative strategy in art education that gives equal weight to digital and more conventional methods. In order to promote holistic creative growth, it suggests that practitioners use a range of approaches to accommodate different learning styles and preferences. The results also provide teachers with suggestions on how to make their curricula more flexible and welcoming of students' interests in both traditional and digital forms of expression.

Nguyen, Son. (2020). Online education (or "e-learning") is a sustainable invention that may break down geographical, temporal, and national barriers to information transmission. The study focuses on art educational instruction in modern Vietnam and how digital revolution has affected the arts generally. Taking into consideration the specifics of art education, this paper proposes a digital transformation model to inform the design and implementation of digital transformation initiatives; the ultimate goal is to improve the quality of digital learning for students by modernizing classroom technology, pedagogical practices, and physical training spaces. Among relevant training institutes in Vietnam today, the model may provide a digital answer to practical issues in art pedagogical training.

Na, Li. (2023). Humanity has entered the interactive age as a result of the technology revolution. Combining traditional painting with digital media technology not only changes the form of expression of the paintings themselves but also guides the artist's way of thinking and semantic output in the act of creation, making the artist's work more accessible to a wider audience through the use of AI robots, meta-universe, ChatGPT, NFT, VR, virtual space, and other technologies in the creation process. We will start with three main points: creative thinking; the creative process; and the expression of works. We will focus on the role of cultural aesthetics and mindset for both artists and audiences. Lastly, by using digital media technologies in conjunction with the author's self-analysis and work summaries.

Himdad Jamal, Hawar & Qaradaghi, Amjad. (2015). As part of its instructional framework for architectural design, this study compares the impacts of digital drawing tools on creativity with those of traditional drawing tools. The importance of this research rests in the fact that it seeks to identify the primary impacts of various digital drawing tools on students' imaginations via a critical evaluation of their use in the educational context. Students of design cannot let anything stand in the way of their imaginative design talents; hence this research has included imagination as a component. Imagination is the faculty with the greatest degree of mental abilities. In addition to digital technology being a dialectic issue inside the educational framework, the consequences of this technology on students' imaginative powers remain unclear, which is the root of the problem that motivates this research.

Bramantyo, Triyono. (2021). This article provides a descriptive analysis of the current state of digital art, which has been marked by three notable events: first, the advent of a VR-based art world; second, the universal principles of digital art; and third, the anticipated future of tech-enabled artistic availability. Since the purpose of this essay is not to delve into the particular definition of digital art or its effects on the evolution of aesthetic values, we will briefly touch on all three of these phenomena in order to have a better grasp of the general multidimensional space. Moreover, the author of this piece makes no pretense of offering a critical theory.

Rani, Archana. (2018). This development exemplifies how digital media have changed human activities and how new forms of art have emerged in response to technological advancements. New facets of modern artistic practices have emerged as a result of the digital revolution. The phrase "digital art" has evolved into a very broad and practically transparent art movement that encompasses and showcases a wide variety of creative works. Digital art serves as a lens through which a collection of works of art may be seen, highlighting shared elements while drawing attention to their unique qualities. Printmaking, photography, filmmaking, and videography are all forms of technology that artists have used in order to create works of art.

Yıldızoğlu, Nurcan. (2024). The purpose of this article is to delve into the stages of using various design tools in architectural design, including hand sketching, computer-aided design (CAD), and AI-driven design tools. In order to contrast the pros and cons of employing computational design tools to more conventional methods of drawing by hand, this study compares and contrasts the two. So, although we can't say for sure whether approach is better just yet, it's clear that conventional drawing is still very much a part of the design process and is quite successful.

Liu, Jingxin. (2024). Students whose drawing lessons included interactive digital media scored 6.4% higher on the work quality, 10.94% higher on the learning self-discipline test, and 14.44% higher on the learning satisfaction survey than students whose drawings were taught using traditional methods. In the meanwhile, the study of classroom speaking behavior revealed that there was excellent quality interaction since the ratio of instructor to student talking changed often. Improved student drawing and learning satisfaction, a more engaging classroom environment, and more opportunities for teacher-student interaction are all outcomes of drawing lessons that use interactive digital technology.

Tusiime, W. E., Johannesen, M., & Gudmundsdottir, G. B. (2020). The study uses a descriptive case study approach to chronicle the participants' stories in order to answer the research issue. Administrators and teacher educators from two Ugandan TTIs were surveyed using semi-structured interviews and non-participant observations. According to the results, A&D TEs encounter obstacles with material availability and motivation when it comes to accessibility. help from peers, ongoing practice, improvisation, pushing for BYOD, and fighting for financial and technological help are some of the ways educators deal with the current issues.

## **METHODOLOGY AND RESEARCH DESIGN**

### **Participants And Instruments**

The participants in my research are Associate Professor Paul Thomas, Associate Professor Paula Dawson and Mr Jaymis Loveday. All creative practitioners are experimenting with digital drawing practices from either a theoretical or practical approach. Both Paul Thomas and Paula Dawson are electronic artists and academics based at UNSW Sydney (University of New South Wales). Jaymis Loveday is a digital artist and VR film maker who is based in Brisbane. When recruiting for this study, a total of ten people were contacted however only these three practitioners were available to be interviewed and stated they could

discuss their creative practice of digital drawing. My interview questions were conducted online using Zoom, with the data evidence being audio recordings from the participants.

## Methods And Approach

This is a practice-led research project where I have experimented with both analogue and digital drawing practices to create immersive 3D artworks to document my drawing process and experience. The artworks that were created were not to be used as evidence for a creative work submission for this project, but to assist my research and understanding with theories relating to embodiment. Three journals have been created to document the drawing process and also screenshots of the VR artworks have been included in these books. My creative practice of drawing was required to answer my research questions that relate to exploring the differences and similarities between analogue and digital drawing when drawing the human form. The interviews with creative practitioners also assisted with discovering a new understanding of drawing in both analogue and VR environments. Candy states that practice-led research is about practice leading to research insights (2006, p. 3). In particular, this research has assisted me to discover new understandings and processes about my practice. My creative practice of analogue and digital drawing revealed insights into theories such as embodiment, disembodiment, immersion, presence and drawing with light. Without my practice of drawing in analogue and VR plus journaling these experiences, I would not have discovered these themes, codes and insights from my creative practice.

## Data Collection

The data collected in this research project are audio recordings from the three interviews and my own journal notes of my creative practice.

## RESEARCH AND APPLICATION

My primary tools for life drawing are charcoal and paint, which I use to depict various parts of the human body. Since my subjects are not real people but rather abstract symbols of the human body in all its gestural complexity, the mark-making processes using charcoal and paint take center stage in my artworks.

Compared to the real drawings I've made with charcoal on paper, the virtual pictures made with the GTB are quite different. The digital drawings serve as a visual depiction of the original artwork. In my sketching process, I try to maintain a balance between the digital realm of virtual reality and the analogue world of drawing with charcoal on paper.

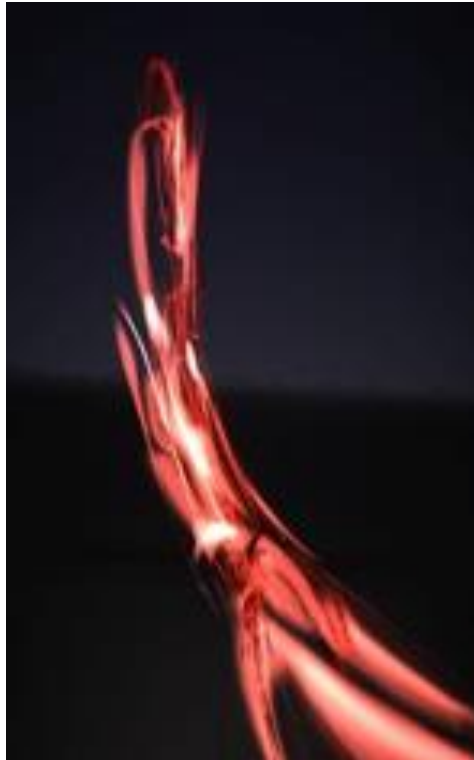
Using each media has its advantages and disadvantages, but in my opinion, there is no clear winner. Canvas size, depth, sketching from memory vs the actual world, permanency, artistic skills, brushes, and effects are some of the main distinctions that I've seen.



Figure 1. Traditional charcoal sketching technique using paper (Puhakka, 2017).



Figure 2. Using a front-view digital sketch (Puhakka, 2017).

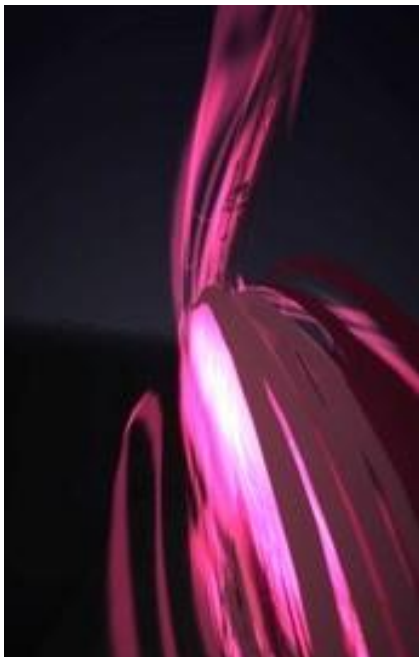


*Figure 3. As an example of an embodied action of the arm, a digital sketch taken from a side angle reveals the figure's curvature (Puhakka, 2017).*

The virtual artist's technique and the arm's embodied motion are shown in the side and back views of the drawing, which display the drawing curve generated by the body's movement.



*Figure 5. the artist created a drawing depicting the front perspective (2k, 2017).*



*Figure 6. As an example of an embodied action of the arm, a digital sketch taken from a side angle reveals the figure's curvature (Puhakka, 2017).*



*Figure 7. Figure depicting the reverse perspective (Puhakka, 2017).*

## Different perspectives on a virtual reality graphic

By redrawing the human form in virtual reality using photographs of original life drawings, this study has shown and explored the possibility of reimagining analogue works in the digital domain. A few things crossed my mind as I was working on this project: how does the light feel in these digital drawings? And is it even possible to get the same effect in the analog world? Light drawings made in virtual reality using the Google Tilt Brush are notoriously difficult to replicate using more traditional mediums like charcoal, pencil, or paint. Light may be something the artist might use into their artwork. But how can the artist achieve that level of realism in virtual reality drawings such that the viewer may feel as if they are walking through them? Virtual reality artworks have been made using light instead of traditional media like charcoal. Only with the help of a computer is it possible to achieve this color and light transparency. Virtual reality (VR) drawing gives artists the ability to create immersive, three-dimensional artwork.

To make it more immersive for both the artist and the audience, viewers may move around the virtual artwork to see it from all angles. With virtual reality (VR) drawings made of light and transparency, viewers may walk through them, while this is not possible with analogue drawings made on paper. This allows for an immersive experience for both the artist and the audience. The inability to physically move around an analogue drawing is a major drawback of the medium compared to virtual reality. The digital nature of the VR artwork makes this feature feasible. You can only see the front and a little portion of the side in a two-dimensional analog sketch on paper. If the artist has left their mark on the reverse side of the paper and the piece is not framed and hung on a wall, then the only way to see it is from the back.





Figure 9. According to Puhakka (2017), the first step to draw is to add white highlights after sketching contour lines.



Figure 10. According to Puhakka (2017), sketching from the side perspective reveals the figure's curve, which exemplifies the embodied action of the arm.

Views of a virtual reality sketch may be seen from a variety of perspectives, including the front. Whichever perspective or illustration the audience finds most attractive may then be chosen by them. More than one sketch may be seen in the artwork because to the numerous viewpoints. As a result, the artist has less said over who sees their work. Because of this, the viewer is given a sense of agency by allowing them to choose a different perspective on the virtual reality artwork. There is more control and limitation with analogue drawings. Viewing the virtual reality drawings from various perspectives reveals a variety of designs. Does the public have a favored viewpoint that the artist has yet to see? Since virtual reality only allows one viewer at a time, the creator may never get a feel for how the audience perceives the piece. Because of the

three-dimensional nature of the artwork, the virtual reality audience's experience will thus differ from the artist's perspective.



*Figure 11. This picture is a top-down perspective of a virtual reality sketch (Puhakka, 2017).*



*Figure 12. The image depicts a virtual reality doodle looking backwards (Puhakka, 2017).*



*Figure 13. The image depicts a virtual reality sketch from the side. As an example of an embodied action of the arm, a digital sketch taken from a side angle reveals the figure's curvature (Puhakka, 2017).*

## CONCLUSIONS

Traditional art forms have also flourished in recent years, alongside digital art. Additionally, traditional art has incorporated new techniques and styles. Though digital art is more recent than more conventional forms of artistic expression, it is not any less artful. So, it's impossible to say that one creative genre is better or more challenging than the other. There is value, merit, and pros and cons to both traditional and digital creative forms.

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