Computer Graphics 2018: Stylistic mixture of Monet and Chinese ink painting by deep learning - Xupu Geng - Xiamen University - China

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With computer game (VR) technology, the artwork becomes a process instead of a particular object; the perception of the receiver might be the method of art and has been of unprecedented importance in art creation. It’s VR that basically gives the receiver an identity of “creator”, and therefore the completion of VR art becomes inseparably sure to the perception of the receiver, in so far, it might be woven as strands into an activity that calls the VR artwork into play. It’s only through the method of the receiver’s perception that the artwork could enter its changing visions. During the entire process, the perception of the receiver could also be everywhere, and VR becomes a mental state to explain the perception of the receiver happened within the process of art reception. On one side, full-body immersive in VR broaden the esthetic perception in artwork, but on the opposite side, there’ll be a scarcity of emotion and thought to a point, therefore the conflict between full-body immersion and imagination remains to be mediated in present VR art. Image style transfer may be a classical problem in special effects and visuals. Because of the palmy development of deep learning in recent years, Generative Adversarial Networks (GAN) and its variations like CycleGAN are proposed to get or transform images. Monet and Chinese Ink are two influential art styles in landscape. They need some likeness in impressionism, but concerning color and depth of focus, they’re so different. Here we attempt to mix the 2 styles to make a replacement quite artwork by CycleGAN. In fact, the proposed method during this paper has many potential applications in art. The theory of esthetic experience took the perception of the receiver under consideration, but it wasn’t the important part. As an esthetic experience, the receiving process has been referred to as criticism (comment) and appreciation. Reception and production are two independent courses, that reception follows the art production. Receiver could influence the author’s work, but the influence would be so limited. During this sense, the audience plays a really limited role in art theories. Aesthetics of reception broke the limitation, and commenced to stress the reception and influence, it considered that a lot of literary theories lack the reader in his genuine role. By distinguished text from literary composition, Jauss and his company redefined the concept of reader, “a role as unalterable for aesthetic as for historical knowledge: because the addressee because the reader for whom the literary composition is primarily destined.” The perspective of the aesthetics of reception converts passive reception into active understanding, giving reception a replacement identity. But this theory is completely about literary history, albeit it tries to bridge the gap of author and reader, the method of reception and production aren’t merged into an entire. On one hand, the receiver’s effect seems to be abstract; sometimes what’s called the receiver even as the author himself.

On the opposite hand, although the receiver’s influence has been admitted, it’s not enough to be considered “creator”. It is a computer game that basically gives the receiver an identity of “creator”, which is in administration of artwork. Completion of computer game art becomes inseparably sure to the perception of the receiver; in so far, perception of the receiver might be woven as strands into an activity that calls the computer game artwork into play. It’s only through the method of the receiver’s perception that the artwork could enter into changing visions. Considering the relation of artwork (virtual) and therefore the real-world, realism in visual humanistic discipline would be investigated. Consistent with realism, representation of the physical world would be a rule of art production; artists devote themselves to realize the acute likeness between imitated matter and representation (artistic image). In an ontological sense, objects that artists imitated were real, the appearances that the viewers saw were virtual, thus the degree of imitation was the relation between virtual and reality. Take Mona Lisa as an example, the lady within the painting was virtual, the prototype behind her was real, and therefore the interface looks like Da Vinci's art. Virtual reality art has not changed the primary kind relation; the artist’s esthetic pursuit is to revive realism to the extent that it produces immersion, a sort of deep illusion. The gap of artwork and therefore the real-world still exists, what has been changed was the receiver’s perception. It’s the receiver feels real, not the thing really exists. Zeuxis’s grape made an illusion that the viewer took it as real grape, the illusion disappeared when the viewer realized the existence of canvas. Canvas, photographic material, screen, et al., those material matters are the interface between receiver and artwork. It’s this type of interface that computer game artists attempt to change. In fact, the change of relation between human and artwork simply indicates the change of human’s position, in computer game environment, the receiver can “enter in” artwork, the word “in” manifests that receiver isn’t an onlooker outside the creation, but an experience and even a participant in artwork creating. As long because the perception of receivers becomes a neighbourhood of the art creating process, computer game art seemed highly individualized. There’s a saying “One thousand readers, there are one thousand Hamlet”. Consistent with different readers’ interpretations, Hamlet itself had never been changed. But computer game art developed another meaning, for various receivers, being different artworks; each receiver could partially own authority of artwork. In 2015, some artists from Guangzhou made an interactive installation called Unnoticed moment, the ultimate presentation supported the receiver’s face, through a special instrument, the receiver’s facial expressions converts into a series of successive scenes thus every receiver could have a private vision which symbolized his life.