

ARTISTIC METHOD
ALPHOSZO
A PROPOSAL FOR A NEW DEFINITION

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Leopold

ARTISTIC METHOD
ALPHOSZO

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Mirror of Destiny by Leopold. Plein air Alphoszo.

Alphoszo combines:

AI - Algorithms from "the words 'algorithm' and 'algorism' coming from the name al-Khwārizmī. Al-Khwārizmī (Persian, c. 780-850) was a Persian mathematician, astronomer, geographer, and scholar." (wiki)

Phos - from Greek 'light'.

Representing that we as artists are painting with light on a computer screen (to separate it from screen print, canvas painting etc).

"Example: photography - drawing with light. The word "photography" was created from the Greek roots (phōtos), genitive of (phōs), "light" and (graphé) "representation by means of lines" or "drawing", together meaning "drawing with light". (wiki)

Zograffizo - From Greek 'depict, paint, picture, portray, draw'. Zo in Alphoszo represents our creative act as humans. To recognize our human touch from the development of AI art, pure photography or 100% filter processed pictures,

This placing this form of artistic expression between analogue painting and photography.

BACKGROUND

I felt I missed a word to describe what I was creating. So I created a new word together with a brain trust of friends (see acknowledgements).

PUBLISHING INFORMATION

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**The words and the idea: The word Alphoszo and
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to advance the international discourse within the
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ABSTRACT

I propose a new definition to reflect the
contemporary development within digital
painting as artistry, knowledge, methods,
mediums and technologies converge - *Alphoszo*.

For the future of Art history documentation
and current painting techniques.

CR CATEGORIES

I.3.3 [Computer Graphics] – Picture / Image
Generation

KEYWORDS

Gestalt
Visual representation
Convergent media
Painting
Painterly rendering
Painterly photography
Faux painting
Quasi painting
Abstract images
Alphoszo

INTRODUCTION

With the contemporary development in the Arts,
such as the printing of digital art, there has arisen
a need for a new term and definition which
separate paintings created by humans using new
techniques from AI painting and auto-painting
such as that in Painter and traditional painting
such as that of the analogue Realist painters.

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Alphoszo combines hand-painted skills with digital algorithms (filters and apps such as Hipstamatic, Glaze etc.), on top of photography or 3D renders to create painterly effects.

I propose a new term to differentiate these convergent medium paintings from handmade paintings in traditional mediums such as watercolour or oil paintings like those of the contemporary realist school. And even to differentiate Alphoszo paintings from 100% digital paintings such as pure hand-painted Photoshop paintings or from AI-generated images like those presented by Nvividia at GTC 2016.

ALPHOSZO: A DEFINITION

My proposal is *Alphoszo* which combines:

Al - from “the words ‘algorithm’ and ‘algorism’ coming from the name Al-Khwārizmī. Al-Khwārizmī (Persian, c. 780-850) was a Persian mathematician, astronomer, geographer, and scholar.” (wiki)

Phos - from Greek ‘light’.

Representing that we as artists are painting with light on a computer screen (to separate it from screen print, canvas painting etc.).

“Example: photography - drawing with light. The word “photography” was created from the Greek roots (*phōtos*), genitive of (*phōs*), “light” and (*graphé*) “representation by means of lines” or “drawing”, together meaning “drawing with light”. (wiki)

Zo - Zograffizo - From Greek ‘depict, paint, picture, portray, draw’. Zo represents our creative act as humans. To recognize our human touch apart from the development of AI art and pure photo and filter pictures, placing this art form between traditional painting and photography.

Next page: *Childhood for sale* by Leopold. Alphoszo.

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HISTORICAL CONTEXT

Historically the development of new mediums and techniques have been defined. *Photography, lithography, etching* etc. Even medium-specific - *watercolour painting, oil painting* etc.

Convergent media emerged in the academic context, which includes interactivity, motion and computer graphics. Commercially *multimedia* was coined in the mid 1990's but did not stick and is today associated with CD-Roms. And with new developments new methods and terms are born. Like *Alphoszo*. Now we have a name for this artistic method.

Terms such as *Faux* or *Quasi painting* has surfaced but do not lend credibility to this new Art form, to carry value neither artistically nor commercially, already in those new implying that *they are fake, or lesser than an original*, which they are not. These names could be demeaning to the artistic and technical knowledge that goes into creating them just another piece. Which is not constructive for the future possibilites of this form of Art. You, the Artist, still make your choices, even with new technology at hand. Yes, everyone might be able to create Alphoszo art just like anyone can paint with oils or write. But that does not mean they will contribute great Art or important writing. The method still demands expertise and skills like composition, colour theory etc.

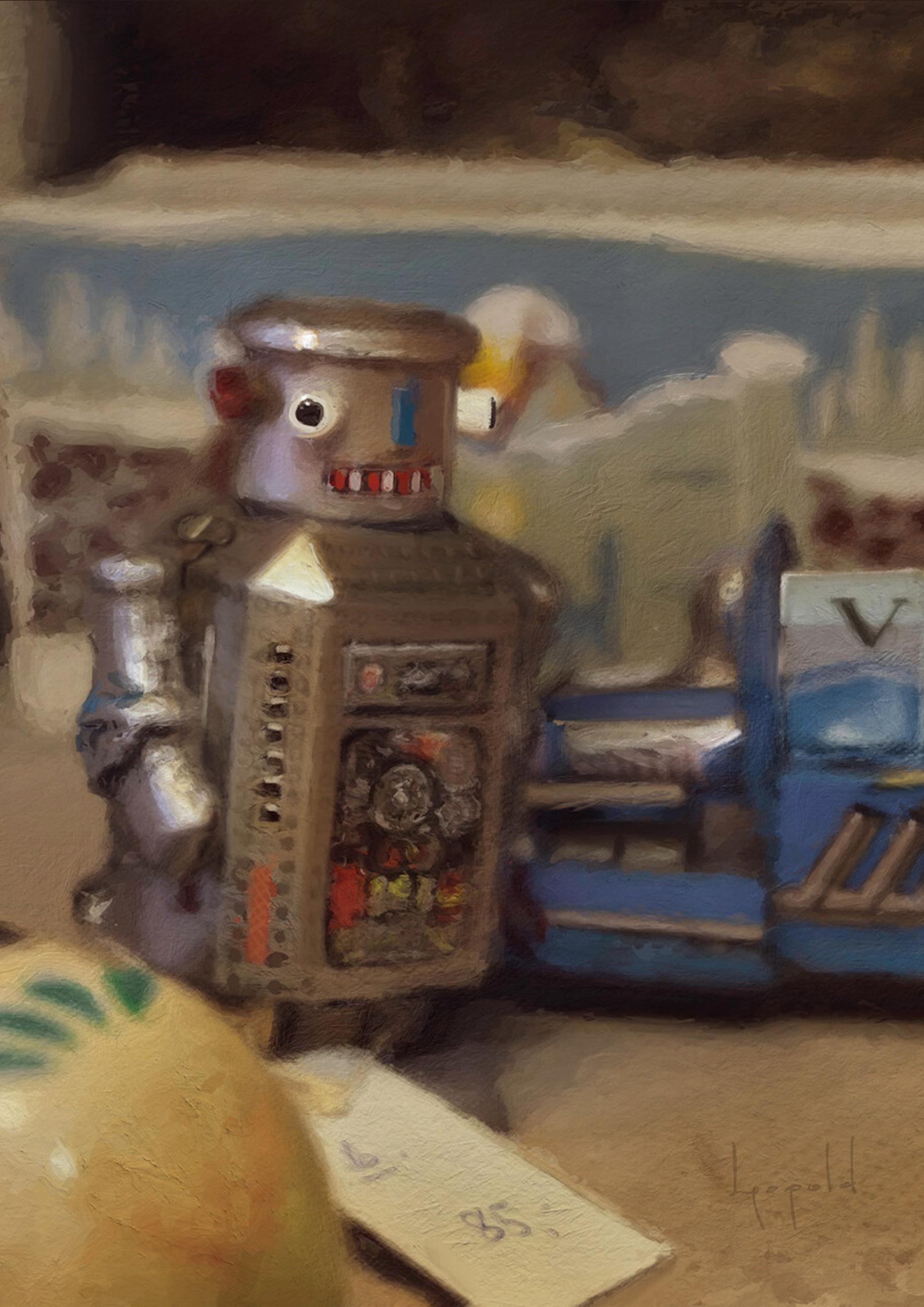
CONTEXT

One could, for example, execute a *Plein air alphoszo* and sell it in an art gallery as a limited edition *Alphoszo giclée print*.

One could also note in a museum in the future that a piece is an Alphoszo giclée in an art historical context. Or an Alphoszo just presented on-screen or in an online museum archive.

These are only a few proposed usages for this new medium definition.

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RELATED WORK

Early work for stylized computer graphics, as opposed to realistic computer graphics, came from experiments at Walt Disney company and then Pixar animation studios, followed by research at companies like Valve (see *references*) and then pushed at places like Sony Pictures Imageworks with Spider-Man, Into the Spider-verse.

CONCLUSIONS

We are only 30 years or so into digital painting. And photography only 120 years plus in context to oil painting and drawing. What will the future bring? Is Alphoszo here to stay?

ACKNOWLEDGEMENTS

André Wognum, Gabriel Winnberg and Per Elof Ricklund for the discussion and definition of the word Alphoszo. Robh Ruppel for his Art, contribution and inspiring Alphoszo paintings. Walt Disney, Pixar and Sony Pictures Imageworks researchers, programmers and artists for blazing the way.

NOTE

By definition, an Alphoszo painting requires at least 30% of the artist's hand and needs to look more like a painting than a 3D render or a photograph to be considered an Alphoszo. This can of course be debated pending on the work at hand.

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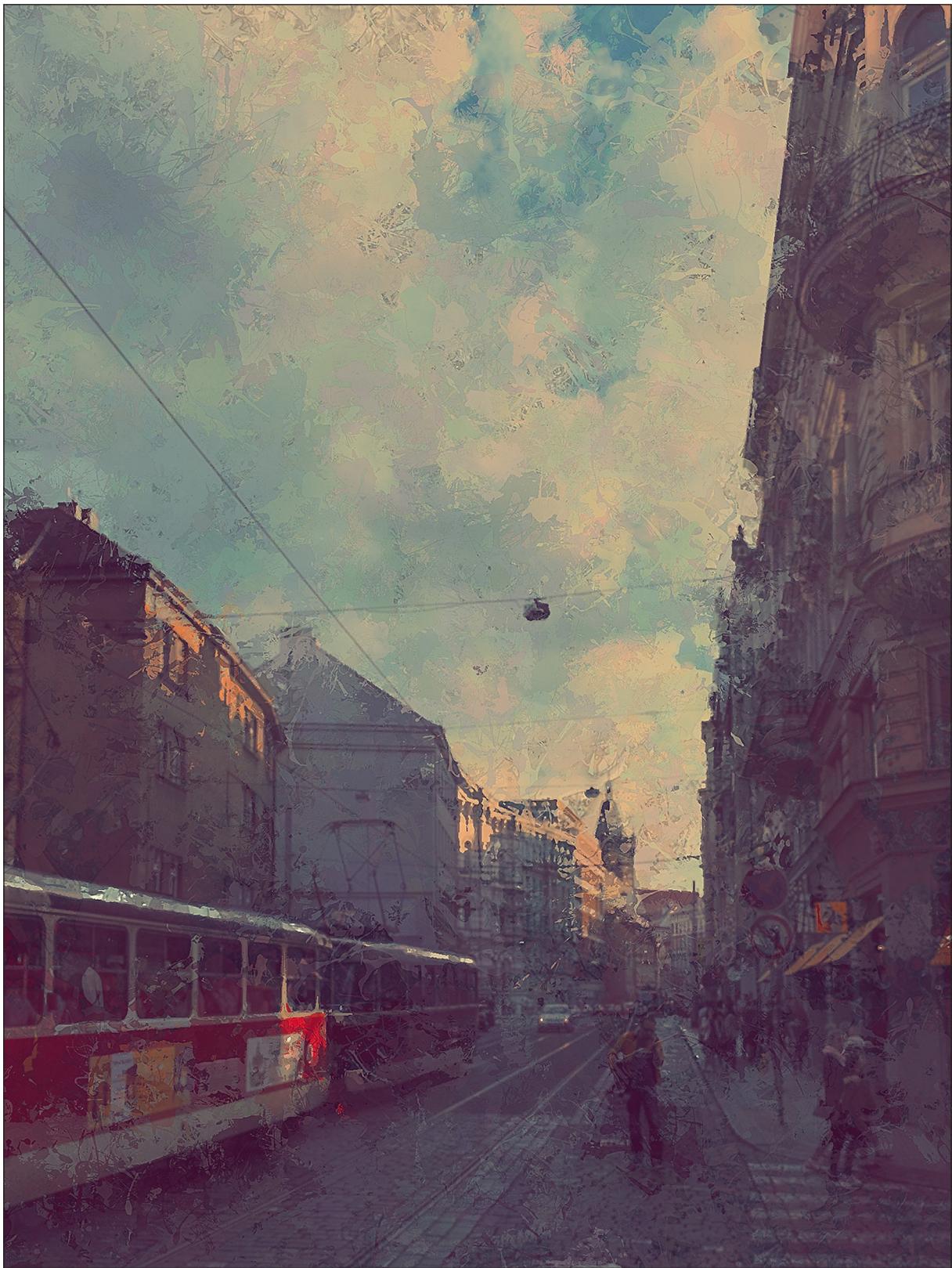
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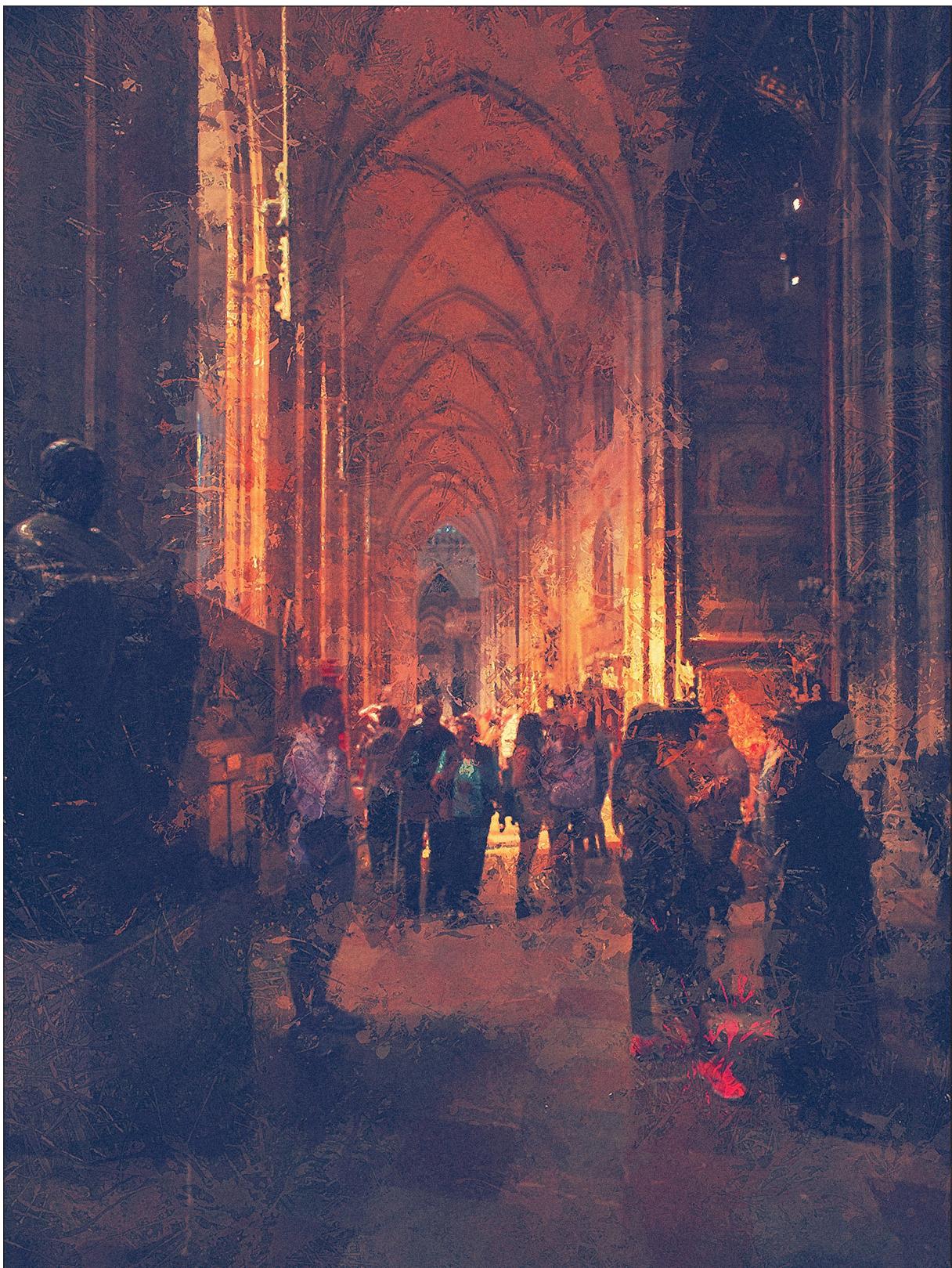
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