

An Example of the Interaction of Technology and Creativity

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At EVA 2000 Berlin a new procedure for taking 3D images of small objects had been presented [1]. The main application of the procedure proposed in that paper was to take 3D images of objects of art in museums as demonstrated with a souvenir model of the Brandenburg Gate (Fig. 1). The reaction to this and other presentations, however, showed that the proposed procedure had, despite its striking advantages, a lot of limitations. Thus, it became clear, that it is not a candidate for routine application in museums. On the other hand, there was a strong interest for the autostereoscopic 3D pictures which were presented at different occasions, as for example at two exhibitions for art photography (FotoBild Berlin, 2002 and 2004). As a consequence, the focus of the work was shifted from the further development of the technology to the creation of 3D subjects, which meanwhile have been offered successfully for sale at many different locations. Since autumn 2006 the 3D pictures printed in different sizes (Fig. 2) are regularly and exclusively sold at the Art Market at the Arsenal (Kunstmarkt am Zeughaus) in Berlin. After many years of work with this procedure it became clear, that its limitations and its very specific properties, which precluded it from a routine application in museums and technology, are the basis for the creative work. These particular properties give these 3D pictures a very specific appearance. The essence of the time consuming creative process is to look for objects and arrangements, which fit to the given technology and not vice versa. This is exactly the opposite approach to the mainstream of work in technology where apparatus and procedures are developed and optimized for a given task. The 3D prints proposed for exhibition at EVA 2008 Moscow (Fig. 3) should give the participants an idea of what can be achieved by closely matching the subject matter to the technology. It is not intended, however, to discuss the technological aspects in any detail, which must be considered business secret. As follows from the points laid out above, it should also be clear, that the author does not offer any customer specific or other commission work. The main purpose of the conference contribution is to show how a sideline in the evolutionary development of technology can give rise to a new creative process and thus stimulate a little bit the more philosophical discussion of the interaction between technology and creative work.

[1] R. Schubert, 3D-Linsenrasterbilder von in 3D-ingescannten Kunstobjekten, EVA 2000 Berlin, 26.10.00



Fig. 1: Stereoscopic picture of model of the Brandenburg Gate (size 41 x 41 x 12 mm) taken by the procedure presented in [1] (Left picture for left eye, right picture for right eye).



Fig. 2: The presented 3D prints have a very specific appearance.



Fig. 3: The 3D lenticular prints are currently available in sizes up to 42 cm x 56 cm.