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ANNIVERSARY SUPPLEMENTS 2020

THE YOUTH IN THE ERA OF DIGITALISATION

DHAKA THURSDAY FEBRUARY 20, 2020, *FALGUN 7, 1426 BS*

37

Freedoms, restraints, inspirations: Life in digital art

Most artists these days are drawing digitally, and once I got in touch with the professionals in the field, I moved to drawing digitally. The medium makes it easy to integrate oneself into others' workflow—I don't need to scan my drawing and send it to someone, I can just share my work with them.

Sarah: *Do you have a design philosophy?*
Tirtho: It depends from case to case. Political issues motivate me when something urgent is going on around me. But when I'm designing a book cover for instance, in that case the work becomes entirely about what the client wants. When

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>
> – Reesham Shahab Tirtho

I draw for myself—which becomes difficult and I should try to do it more—I tend to draw things related to my family and kids. I have plans to make a series for children.
Ata: My art isn't about influencing anyone. I simply try to explore what's going on inside me—my reaction to the world around me. If that conveys a message to someone else, well, then that's great.
Monni: I like drawing character-driven, physical pieces more. It helps me analyse the landscape around me and explore the meaning and essence of characters and stories through a process of shape-giving.
Oishik: Comics, animation, and cartoons on TV inspire me the most, all of which is made digitally now. I've grown up watching cartoons and I like what the characters stand for. In terms of visual style, I love

indie drawings, drawings by artists who are self-dependant and perhaps not working with big names like DC or Marvel, but smaller industries. Their drawings tend to be very different. The online indie scene really inspires me.

Also, there are no formal institutions to teach digital drawing here in Bangladesh and yet the artist community has taught itself so much on its own, either through online courses or self-practice or whatever else it takes. That inspires me a lot.

Sarah: *What are the challenges and freedoms involved in working in this field?*
Tirtho: I don't think the digital medium is right for an artist who is just starting out. It can prevent them from developing their own style—a lot of the digitally produced visual work looks identical these days—and from learning traditional anatomy and basic composition. Being overly dependent on drawing digitally from the very beginning can be detrimental in my opinion. It can also allow one to become famous with minimal hard work—this can be good or bad. On the plus side, a digitally prepared visual, during a social media uprising, can reach and inspire many people in a very short time.
Ata: There may be financial and other limitations, but I wouldn't really call them challenges. I firmly believe that the best creative work pours out of tension, obstacles, trying circumstances. We can choose to think of them as struggles or as inspirations. But the field also allows one to reach such a large audience so fast. The biggest freedom in digital art, for me, is how it lets you tweak, adjust, and manipulate images to achieve a multitude of meanings and messages.
Oishik: The entire digital scene is very online-based and the community is quite small. To enter this market one simply has to find the artist community,

ARTWORK: **ATA MOJLISH**