Technology and the Artist:

Artists Adapting to Technology

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Abstract

In recent years, technology has had an impact on the way that artists interact with society. While

some argue that technology is having a negative impact on artists' copyrights, most agree that

new forms of online social media, file sharing, and online communities are having a positive

impact on the artists' livelihood. The purpose of this paper is to examine how technology has

transformed the way that artists, create, consume, and share information. This examination

includes understanding the essential principles of how artists effectively use information as both

consumers and producers. In addition, this paper examines the importance of preserving digital

security and privacy.

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The integration of technology into the realm of art production, dissemination, and reception has precipitated a paradigm shift in artistic practices and the consumption of art. This discourse aims to scrutinize the multifaceted influences exerted by contemporary digital platforms and the burgeoning sphere of art-oriented organizations upon artists and their creative outputs. The advent of the Internet and digital technologies has profoundly disrupted traditional art paradigms, as elucidated by Thompson, Purcell, and Rainie (p. 2). A mere few decades ago, art engagement predominantly involved perusing literature or visiting galleries, but these conventional modes of art interaction are undergoing a transformation. Technology, along with contemporary media channels, is fostering a dynamic environment for art enthusiasts, engendering novel and inventive approaches to art interaction. This transformation is so profound that, according to Thompson et al. (2013), it is altering the very concept of art itself (p. 2).

An exploration into the nature of media is imperative to comprehend its impact on art and artists. Media, as defined by Dictionary.com, refers to communication channels with extensive reach and influence. Media studies as an academic discipline is relatively nascent. Walter Benjamin, a proponent of German critical theory, was a pioneer in academically addressing media. Benjamin posited that the media's proliferation of information and imagery engenders a detachment between the viewer and the image, resulting in a loss of the unique "aura" inherent in original artworks (Nakamura, 2014, p. 165). This perspective underscores the experiential quality of art, which is diminished by the saturation and devaluation of artistic content in mass media.

Contrasting Benjamin's early stance on mass media, arts organizations are increasingly harnessing technology, the Internet, and social networking platforms. Sites like Facebook, Twitter, and LinkedIn have emerged as pivotal platforms for artists to connect and engage with peers. These platforms enable users to generate their own content, thereby facilitating unprecedented levels of interaction among artists across diverse mediums and professional backgrounds.

Specific social networking platforms catering to artists, including DeviantArt, Pinterest, Instagram, The Dots, and Behance, have become integral to the way artists share, create, store, and market their work. Before the digital era, art acquisition typically occurred in local galleries or marketplaces. However, e-commerce sites like Etsy have revolutionized the buying and selling of art, offering a global marketplace for diverse artistic creations. Furthermore, platforms like DeviantArt foster communities where artists can exchange ideas and resources, reflecting the expanded opportunities provided by online access for inspiration, creation, distribution, and sale of art.

A considerable proportion of artists who monetize their work online view the Internet as beneficial to their livelihood. Madden (2014) reports that 45% of such artists use the Internet or email for promotion, 41% for engaging with fans, 44% for scheduling events, and 33% for offering free previews of their art (p. 3). Remarkably, less than 10% perceive the Internet as a threat to their creative works (Madden, 2014, p. 3).

These digital resources enable artists to assimilate vast amounts of information, fostering a culture of continuous learning and exchange among artists and art aficionados. Arts organizations have traditionally provided access to art and emphasized its cultural significance. These organizations are increasingly turning to online platforms to expand their audience reach.

Social media is utilized by arts organizations to engage with the community and actively manage their online presence, with most updating their content multiple times weekly and 25% doing so several times daily. These efforts aim to engage audiences, monitor public perception, gain audience insights, and solicit feedback (Kirstin et al., 2013).

The Pew Research Center survey indicates a surge in online events and interaction, with 99% of surveyed organizations having a website and 97% maintaining social media profiles (Kirstin et al., 2013, p. 12). This trend signifies the growing role of the Internet in enhancing public engagement with art.

Artists are also pivotal in adopting technology for new forms of artistic expression. Technologies like 3D printing and CAD software offer novel creative possibilities, as highlighted by Michael Reels' use of CAD to visualize unique combinations (Fifield, 2020, p. 5). The development of these technologies, dating back to the mid-1980s for 3D printing and 1960 for CAD (Fifield, 2020), illustrates the ongoing evolution of digital media in art.

The digital realm also presents challenges, such as securing online art collections. However, advancements in cloud storage and database architecture are addressing these concerns, ensuring long-term safekeeping of digital artworks (Fuchs, 2020, p. 156).

In conclusion, the intersection of art and technology is forging online communities that foster, educate, and connect art enthusiasts. These communities are significantly impacting the art world, prompting artists to explore new avenues and adapt to the changing landscape. As technology continues to evolve, so too will the

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