



Projecting the Language of Understanding for the 21st Century – Role of Media Art in the Contemporary Scenario

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Abstract

Evidence of the ancient civilizations' creative prowess, including works of architecture, sculpture, drawing, and painting, among other mediums, may be found among their ruins. Although later periods of Indian painting included elements of Greek art and technique, this blending of styles did not dilute but rather enriched the depth of Indian artists' expression. Once upon a time, monarchs, religious institutions, and the powerful and wealthy members of a society would commission works of art to decorate the walls of palaces, temples, and public spaces. In its simplest form. The advent of social media has caused a change in the ways in which individuals seek for and consume media. For personal, political, and professional reasons, social media have exploded in popularity because they facilitate online interaction. Traditional and modern artistic practises have fused with various types of media to reach a wider audience. Here, media educates the public on the aesthetic and psychological benefits of different art forms, which in turn drives their commercialization. Through the power of media, the art of a single nation has spread to every corner of the globe.

Keywords: ancient, civilization, sculpture, aesthetics, magnificence, creativity, psychological

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Introduction:

Creativity and talent are what artists want to convey. It predates the dawn of human civilization. The creation of visual art predates all other forms of human creativity. In the late Harappan era, the aesthetic concept of attributing symbols to language led to the development of the

alphabet. Evidence of the ancient civilizations' creative prowess, including works of architecture, sculpture, drawing, and painting, among other mediums, may be found among their ruins. Although later periods of Indian painting included elements of Greek art and technique, this blending of styles did not dilute but rather



enriched the depth of Indian artists' expression. Hard labour, patience, endurance, commitment, and dedication are indeed required by the art form. Though it's dishonourable to put a monetary value on art, the fact remains that the commercialization of the creative process is inevitable at the present time. While this may introduce some curious newcomers to the field, it's not worth jeopardising art's authenticity in the process. Once upon a time, monarchs, religious institutions, and the powerful and wealthy members of a society would commission works of art to decorate the walls of palaces, temples, and public spaces. Now that the economy is doing better, regular people who want to decorate their homes can afford to do so, and they have become the new patrons of the arts. New technology and advancement in the realm of science have profoundly transformed the whole globe's decline, and this has been reflected in a shift in people's attitudes towards visual art. The commercialization of the arts in general is a growing trend.

Management Platforms of Organizations

Because of their entirely instrumental nature, collaboration platforms serve as the simplest illustration of the use of digital media. They are founded on the same ideas as the more widespread generalist social media platforms (Facebook, Instagram, etc.), but are structured differently to cater to the demands of certain demographics.

In the United States, the Western States Artists Federation (WESTAF) oversees the CaFÉ platform, which serves as a hub for

artists to share their work and connect with one another. It serves as a financial, organisational, and directional backbone by encouraging study and discussion among those involved, offering a variety of services, and facilitating the planning and execution of events such as exhibits, activities, financing possibilities, and participation in tenders.

An internal database of across the nation job opportunities, projects, and residency programs; a virtual gallery where creators can showcase their works while staying in contact with organisations, galleries, receptacles; a system for online involvement in competitions, shows, rallies; an adaptable platform to allow governments, organisations, and foundations to support artists and the arts; and more make this platform an outstanding instance of cutting-edge technology for supporting artistic as well as cultural endeavours. The platform can also generate a Cultural Vitality Index based on various parameters that consequently reports the most profitable fields and the potentially dangerous ones in the artistic operations of every company that are part of the initiative by cross-referencing all this data with a "smart" algorithm.

Visualization of the Urban Spectacles

By allowing users to see virtual objects superimposed on and integrated with the real landscape via smartphone and specialised software, virtual reality has the potential to create a novel experience that blurs the lines between fact and fiction, fact and documentation.

Peter Greenaway's *The Towers-Lucca Hybris* is an audiovisual installation that tells a story in episodes about a mediaeval town called Lucca, Italy, where different forms of art and performance are combined with the use of cutting-edge digital technology. For about 35 minutes, the whole façade of San Francesco Church is transformed into a screen onto which a test event is projected, including large pictures in high definition made from shoots across the city utilising the most sophisticated video technology. One of the most striking aspects of the experimentation, apart from the highly sophisticated technologies, is the way it broadens the artistic experience on both the aesthetic and social levels by moving the event out into the public square and addressing people outside of the typical art audience through installation and performance.

The London Streetmuseum is a more involved and conceptually intriguing example of locative participation, since it permits unrestricted exploration of the city with the use of a smartphone. Combining a physical tour of the city with an online search of photographs of London housed in the collection of the London Museum. This mediatization of reality appears to be the defining code of modern urban culture and art, and it turns a tour of real, physical space into a visit to the past, a blast from the present into the distant past.

Interactivity in the Cultural Digital Text

One of the most essential elements of digital media that influences the creative processes is interactivity, and this is

mostly due to the strong transmedia or participatory nature of modern art. What this implies is that the text — which was previously merely visible — becomes practical, accessible, and capable of receiving an input, doing computations, and returning an output in the latter part of the 20th century. In contrast to the preceding mass media period, this shift from textual space as visible space to textual space as practical, playable space constitutes the tipping point.

The two most pervasive paradigms in societal digital text are hypertext and absorbed 3D graphics; the former is primarily concerned with the written world, while the latter is focused on the visual world; however, both have a destiny of flow into increasingly convergent immersive multimedia forms. In particular, Manovich emphasises how the real construction of space as a controlled text is made feasible by 3D graphics, in contrast to the old framework of media representation (where the relationship between spectator as well as observed is static).

However, the first ten years of the twentieth century reflects the phase of the widespread diffusion of portable devices to communicate (mobile cell phones, cell phones, mobile games consoles, media opponents, e-book competitors, tablets), which contradicts Manovich's description of a user, reader, or viewers sitting within reach of a computer. Because of this, it is possible to see certain types of installation art, particularly interactive installations, as improvisational performances in which the act of doing is central to the aesthetics

of use. In interactive art, the role of the observer in influencing and experiencing the work is emphasised.

Synapse, a fascinating dynamic event in Brussels inspired by the passers-by who move to influence a psyche-included system, turning connections as well as comes throughout into sounds and lights; and Enra, a visual feast that combines elements of dance, artistic performance, sound, the web, light, and machine programming.

New Trends in Art-Commerce

Artists in the visual arts industry have experimented with new artistic movements, such as media art, video or sound installation, or video projections. Indian art has moved to a new platform thanks to the development in Indian art, which has boosted the growth and worth of the Indian art industry. Western or European art formerly commanded a lion's share of the global art market. There has been a significant change in the way that art collectors and investors see eastern and Indian works of art. Not only have Sotheby's and Christie's boosted the number of auctions they hold of Indian art, but they are also being joined by other art houses, bringing the total amount of money spent on these auctions to the hundreds of millions of rupees. Groups of foreign collectors and non-resident Indians (NRIs) flock to India to purchase works by the country's young, successful artists.

The commercial became an intriguing new art form in the 20th century. Many creatives, authors, and businesspeople believe that a society can only attain its full potential when art and commerce are

brought together in harmony. Even the most influential figures in contemporary art sold their works for profit in the 1930s and 1940s. Painters, illustrators, marketers, advertising artists, photographers, etc. all had a role in blurring the lines between high and low art. After WWII, television helped broaden the scope of the commercial arts industry. It has come a long way since then. Advertising is a fine art honed by man, albeit its nature and presentation have changed dramatically throughout time.

Previous generations depended on print (newspapers and magazines), broadcast (radio and television), and now digital (the internet) for their advertising needs. It has an enormous impact on our everyday life. Without good advertising, the best of the product would be wasted in the go down since no one would buy it. It's made significant contributions to both amusement and learning. It's shown to be an efficient means of disseminating information and enhancing people's everyday lives. The methods and outlook of doing business have changed because of advertising. Successful marketing may boost sales.

Social Media and Art as the Language of Understanding

Social media has been defined and re-defined by several individuals numerous times. One way to put it is that it helps individuals go from being passive content consumers to active participants in the creation of new content. In the business world, social media is often known as UGC or CG media. In its simplest form. The advent of social media has brought about a revolution in people's access to and

dissemination of information and entertainment. For personal, political, and professional reasons, social media have exploded in popularity because they facilitate online interaction.

Internet forums, weblogs, public blogs, wikis, podcasts, images, videos, ratings, and bookmarks are all examples of social media.

Technologies such as weblogs, photo- and video-sharing, and wall-posting are examples. Among the many examples of internet technology are email, IM, file sharing, crowdsourcing, and voice over IP. Some claim that social networks will eventually replace conventional means of communication including email, television, search engines, telephone, and even face-to-face interaction. This phenomena is significant, expanding rapidly, and causing Apps to converge and cross-reference with one another. The importance of word-of-mouth has been recognised by investors more and more in recent years. Customers may now more easily produce and disseminate their own content because to the prevalence of social media. Marketers are starting to include social media as part of their strategies as they learn more about it and realise its potential. Comparable to other industries, tourism The art industry, which may be thought of as a system, is growing in importance and dynamic complexity. There have been times of crisis and times of great excitement in the art market. While specialists used to make up the bulk of contemporary art's audience, this demographic is slowly but steadily shifting to include more well-off individuals.

Galleries were originally conceived as a means by which artists might get recognition and acclaim for their work, and through which a more creative climate could be established in society. This fresh angle on the art market has expanded its meaning. Thus, in this regard, the galleries' function has shifted towards its commercial element. They've evolved from a place where artists may hone their craft into a bustling marketplace.

Galleries are more than just a place to view works of art; they serve as a community centre for the arts, hosting events and activities such as the publication of art-related books, artist brochures, scholarships for emerging artists, research, commissioning projects, archiving, and retrospective exhibitions of renowned artists. In addition, they have the largest collections of art of any kind. There, artists show their work in the hopes of financial reward and critical acclaim, gallery owners promote and profit from the work, art enthusiasts visit for the sake of aesthetic pleasure, and art critics and the media gather to debate the merits of the current artistic climate. As a result of globalisation, a new generation of art collectors and enthusiasts has emerged, including corporate buyers, investors who believe that art is a safe investment, graduates of art and design programmes who believe they can better curate exhibitions, and agents who represent both artists and buyers in order to foster mutually beneficial transactions. The galleries' inhabitants, then, represent a wide range of professions and hobbies.

An auction house is a venue for the buying and selling of goods, as well as the coming together of buyers and sellers, and the subsequent collection of auction proceeds. Therefore, they are crucial in creating an art gallery and an artist and providing the means for a customer to get the object of his desires. Secondary markets not only bring in a lot of cash, but they are also indirectly responsible for increasing the value of an artwork and legitimising an artist on the international art scene. The proliferation of electronic media combined with the convenience of online auctioning has made these professionals universally sought for. Online and telephone bidding has become more widespread in recent years. Auction houses have begun accepting phone bids from eager customers whose schedules prevent them from physically attending the event.

Prestigious Art Galleries

The art auction market is essentially split in two between Christie's and Sotheby', two of the most well-known and famous galleries in the world. They have cornered the market at the highest price points. The auction houses are well-endowed monetarily and connected internationally. They use specialised personnel to provide their customers peace of mind. They served as an inspiration for Osian, Emami Chisal Art, and others, and they, too, provide an online auction option.

They bring in a lot of cash from the secondary market and are therefore responsible for an artwork's increased value and the recognition of an artist on a global scale. The India Art Summit is the first time that the Indian art industry has

seen extraordinary creative activity on par with international norms. This is evidence of the commercialization of art and the internationalisation of Indian art. It's a cutting-edge resource for promoting the globalisation of Indian art and the commercialization of the arts more generally. It's a cutting-edge resource for fortifying the art-market paradigm. The modern art market includes more than just sales of finished works.

The art industry in India is young and emerging, but it's already showing great promise. Sales at the art show have been very high despite the economic downturn, which is fantastic news. Neha Kirpal, Director, India Art Summit during the third summit 2011, exclaims, "We're thrilled with the quality of museums that were selected of the contemporary and modern art that will be exhibited at the forthcoming fair."

The internet and other forms of modern communication have already challenged traditional channels for the dissemination and sale of contemporary art. Our ability to appreciate art, as well as our access to information about creators, galleries, prices, events, and, more lately, private collectors, have all been altered by these developments.

The website, often envisioned as a display space, is one of the most important internet resources used by those active in the contemporary art market. Even if you don't reside in a major art centre, the internet makes it possible to keep up with current events and learn about the art world from anywhere in the globe. Tools for online communication are also crucial for raising profile. They're a fantastic way

to connect with individuals all around the world and win over those who are turned off by celebrity culture. Although it is pointless without a real-world initiative, establishing a solid online presence via the Internet and its vast dissemination tools is crucial. As a gallery owner, artist, art critic, or curator, one's online presence should reflect their actual practises. People go from being information consumers to creators thanks to the democratisation of news and information that has occurred as a result of the rise of social media. websites, online databases, social networks, online communities, online forums, online blogs, etc. When it comes to the art world and the art market, supplementary tools are seen as a way to supplement established channels of communication and boost efficiency.

Some artists believe that social media are fantastic instruments to come in contact with international artists in a direct and rapid manner; yet, the Italian museum owners and collectors questioned frown down on artists who use online media to market their work. Most art collectors I've spoken to on social media use it to network with others who share their interests and expand their knowledge of the art world by sharing information about up-and-coming artists, insightful quotes, upcoming shows, and recent purchases. The modern art market relied heavily on personal connections, which have not been replicated by any of the new social media platforms.

The Business Aspect of Buying and Selling Art

It's a lot harder to purchase and sell artworks online than it is to do so with

other products. There is a wide range of viewpoints on this matter. Some gallery owners see this technology transition favourably since it may offer an alternate approach to increase sales, while others are fearful because it has transformed the manner in which art is communicated and the business of art is conducted. Thanks to the proliferation of art-related content on social media platforms, art collectors and enthusiasts are more informed than ever before about the works of their favourite artists, current market trends, and upcoming exhibitions and events. The democratisation of information makes a formerly exclusive field available to a much wider audience. Therefore, the media has altered the conventional means of communicating with an audience, in this case an international one. From art and music to museums and the Internet, there are many places to get inspiration. When anything is uploaded on the web, it may be accessed by anybody, at any time. Some nations are slow to accept Western goods, and when creating media for such countries, it's important to take language and cultural variations into account. As a result, many people worry about the impact of Western culture on the indigenous values of emerging nations. The purpose of media is to both educate and influence consumers. Advertisements are crucial to the success of multinational firms when trying to sell their wares in developing nations. But everyone understands that there are repercussions for every action. It has been argued that consumers learn more about available goods via the media. Some claim that the media has a negative effect on the minds

of those living in less developed nations. Not only is it a waste of money in a country where poverty rates are already quite high, but it also has no positive effect on their economy.

Socio-Cultural Dynamics and Interactive Consoles

The ludic dimensions has become increasingly significant in modern culture, shifting from having a pejorative connotation to playing a pivotal role in shaping social and cultural norms and practises like 'leisure' and 'free time,' 'cultural space,' and even 'artistic consumption.'²⁴

The Nintendo Wii is the first interactive system to achieve widespread appeal by adding a new dimension—not one found in the text, but the real world. The gaming industry has spawned a new breed of interactive consoles that are finding new life in the realm of creative experimentation; these consoles take the remote control and mouse beyond the confines of the screen, creating a homology among text and space that effectively conveys the symbolic dimension. The player's body, arms, and legs are tracked in the physical world and reflected on the screen in real time as feedback. In reality, the player's movements in the real world serve as detailed instructions for the game's underlying text (the deep structure), which in turn serves to write (or more accurately, project) a visual text (the outer structure) onto the screen, suggesting to the human gadget (the player) how s/he must behave.

As part the Alcotra Innovation Project²⁵, a three-day Living Lab was held in the

Reggia di Venaria to try out one such possibility. In an effort to get people interested in the palace, a French and Italian team came up with and offered as a work in progress a novel evening visit to the museum based on digital technologies: in specific, a gaming system was used to intercept customer actions in the gallery space as well as modify the images and performances displayed onto the lit walls.

Ingress, Google's experimental 2013 recreation and interactive narrative endeavour, is one of the most interesting instances in the realm of narrative experiences embedded in physical space.

Conclusion

In conclusion, media is one for the most influential means of spreading information. How people in this culture choose to utilise the media determines the media's position in this society. Being able to reach and influence so many people gives it tremendous power. The media plays a crucial role in educating the public and gathering data on how people feel about various issues. These ideas include not only commerce and social consciousness, but also the creative process. Media formats have been used with art, both classic and modern, to reach more people. Here, media educates the public on the aesthetic and psychological benefits of different art forms, which in turn drives their commercialization. Through the power of media, the art of a single nation has spread to every corner of the globe. The media's commodification of art has also contributed to its preservation. The media's role in facilitating the

commercialization of art has been crucial to the advancement of the creative class and the preservation and enrichment of the cultural character of a nation.

The digital forms of creation that are integral to modern works of art are now also integral to the institutions that house and curate them. The digital challenge necessitates a rethinking of artistic production, and perhaps especially the role as well as responsibility of decision makers: in regards to the organisation of museum exhibits, the criteria for assessment, the methods of dissemination, the challenges of acquisition and conservation, and the incorporation of artistic media in the wider spectrum of social activities engaging a central role in the transmission of culture.

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