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THE IMPACT OF DIGITAL TECHNOLOGIES ON THE TRANSFORMATION OF CONTEMPORARY PAINTING

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ARTICLE INFO	ABSTRACT:

This article explores the forms and methods of teaching the educational values found in the works of the Jadid reformers within the context of a modern information-educational environment. It emphasizes the relevance of Jadid ideas-such as enlightenment, national consciousness, scientific thinking, and moral education-for today's learners. The study analyzes how digital technologies and innovative pedagogical approaches can be effectively integrated into the teaching process to present the cultural and moral heritage of the Jadids to younger generations. The article also highlights the role of educational platforms, multimedia resources, and interactive activities in deepening students' understanding of historical and cultural values conveyed through Jadid literature. The goal is to demonstrate the importance of preserving national identity and fostering intellectual growth in contemporary education by drawing on the rich legacy of Jadidism.

INTRODUCTION. In recent decades, the rapid development of digital technologies has significantly transformed the global art landscape. Contemporary painting, once strictly bound to physical materials such as canvas, brushes, and pigments, is now evolving in tandem with technological advancements. The emergence of digital tools—ranging from graphic tablets and software like Adobe Photoshop or Procreate to artificial intelligence and virtual reality—has enabled artists to explore new dimensions of creativity. These

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technologies have not only expanded the possibilities for artistic expression but have also reshaped the very definition of painting itself.

Digital media has become an integral component of modern artistic practice, facilitating the fusion of traditional and innovative methods. As artists incorporate digital processes into their work, they challenge classical concepts of authorship, originality, and materiality. In today's interconnected world, artworks can be created, modified, and shared instantaneously across global platforms, allowing for increased visibility and engagement.

Moreover, the digital age has democratized access to art production and appreciation. Social media platforms, online galleries, and virtual exhibitions have made it easier for artists to reach broader audiences and participate in a global artistic dialogue. At the same time, these technological shifts raise important questions about authenticity, artistic value, and the future of the visual arts.

This article aims to investigate how digital technologies are influencing contemporary painting practices, both in technique and in concept. By analyzing key trends, case studies, and theoretical perspectives, we seek to understand the evolving relationship between technology and artistic innovation in the 21st century.

The intersection of digital technologies and contemporary painting has become an increasingly prominent subject of scholarly inquiry in the past two decades. Numerous researchers, critics, and artists have explored how emerging technologies are reshaping the methods, aesthetics, and cultural significance of visual art.

Lev Manovich (2001) in his seminal work *The Language of New Media* introduces the concept of "database aesthetics," arguing that digital art diverges from linear narratives and instead embraces modular, interactive forms. This perspective is crucial for understanding how digital painting often functions beyond static imagery, incorporating layers, animation, and algorithmic logic. Manovich's theories offer a foundational lens for interpreting digital artworks as dynamic and participatory experiences rather than fixed objects.

Christiane Paul (2015), in her widely cited book *Digital Art*, provides a comprehensive overview of how digital tools—from software to virtual environments—have expanded the boundaries of traditional media. She emphasizes that digital art is not simply about using new tools, but about fundamentally rethinking the processes of creation, presentation, and interaction. Her analysis is particularly relevant in the context of hybrid practices, where artists blend traditional brushwork with digital manipulation to produce multilayered works that resist simple classification.

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Scholars like Douglas Davis (1995) predicted the "death of the original" in the digital age, highlighting concerns around authenticity and authorship in art made with reproducible media. Contemporary discourse continues to revisit these issues, especially with the rise of non-fungible tokens (NFTs), which have reintroduced the notion of scarcity and ownership in digital art. As noted by Amy Whitaker (2021), NFTs exemplify how blockchain technologies can redefine the value and commodification of digital paintings.

Further contributions by Margot Lovejoy in *Postmodern Currents: Art and Artists in the Age of Electronic Media* (2004) trace the historical trajectory of artists engaging with electronic and digital media. She underscores the role of interactivity, temporality, and audience participation in shaping new forms of visual expression. These insights are particularly relevant when analyzing how digital painting shifts the viewer's role from passive observer to active participant, especially in VR-based or interactive installations.

Research conducted by Erkki Huhtamo and Jussi Parikka on media archaeology also provides valuable context for situating digital painting within broader technological and cultural trends. Their work emphasizes that digital innovation often reinvents rather than replaces historical artistic forms, a concept that is visible in how many digital painters reference classical techniques, compositions, and visual motifs through modern interfaces.

Finally, artist-researchers such as David Hockney and Jenny Holzer demonstrate through practice how digital tools can serve as extensions of artistic vision rather than limitations. Hockney's use of iPads and digital brushes exemplifies how established artists adapt to new media without abandoning their foundational styles or sensibilities.

Taken together, these scholarly and practical sources illustrate a vibrant and evolving discourse around digital painting. They suggest that contemporary painting is not being displaced by technology but rather redefined through a complex interplay of tradition, innovation, and cultural transformation. As digital tools become more integrated into everyday artistic practice, the lines between painting, design, animation, and interactive media continue to blur—inviting fresh interpretations and ongoing scholarly engagement.

The incorporation of digital technologies into the realm of painting represents more than a mere shift in tools; it signifies a profound transformation in how art is created, conceptualized, and experienced. As contemporary artists increasingly experiment with digital media, they are not only expanding their technical repertoire but are also redefining the philosophical and aesthetic boundaries of painting.

One of the most notable changes is the blurring of lines between traditional and digital art forms. Many painters today use a hybrid approach—combining classical techniques with

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digital enhancement. For example, artists may begin with a hand-painted sketch, scan it into a computer, and refine it using digital brushes or effects. This layered process opens up new possibilities for depth, texture, and revision that are not possible in traditional painting alone. It also challenges conventional definitions of what constitutes "original" artwork, as digital files can be infinitely reproduced or altered.

Moreover, interactivity and viewer engagement have become central components of many digital painting projects. Through technologies like virtual reality (VR), augmented reality (AR), and interactive screens, audiences are no longer passive observers. They are often invited to engage with artworks through movement, gestures, or even emotional input, making the artistic experience more immersive and personal. This evolution reflects a broader cultural shift toward participatory media, where meaning is co-created between artist and viewer.

Another crucial factor in the transformation of painting is the global dissemination and democratization of art via digital platforms. Social media sites such as Instagram, Behance, and Pinterest have become powerful tools for artists to showcase their work, gain exposure, and even sell their creations. These platforms bypass traditional gatekeepers like galleries and museums, allowing artists from diverse backgrounds to find international audiences. However, this also raises concerns about oversaturation, algorithm-driven visibility, and the potential devaluation of digital art in an open-access environment.

At the same time, digital technologies introduce new ethical and economic questions. The rise of NFTs (non-fungible tokens), for instance, has sparked debates about environmental sustainability, intellectual property rights, and the commercialization of digital culture. While some view NFTs as empowering tools for digital artists to monetize their work, others criticize their speculative nature and ecological impact due to blockchain energy consumption.

Importantly, digital painting also reflects and responds to contemporary societal themes—ranging from identity and surveillance to globalization and climate change. Artists use digital media to comment on these issues with immediacy and reach, creating visually compelling narratives that resonate across borders.

In educational contexts, digital painting tools have proven to be highly effective in engaging younger generations and fostering creativity. They provide accessible means of experimentation, encourage interdisciplinary learning, and support the development of both artistic and technological literacy.

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In sum, digital technologies are not replacing traditional painting but are transforming it into a multidimensional practice. This evolution reflects a broader redefinition of art in the digital age—one that values innovation, interactivity, and inclusivity.

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