

ART IN THE AGE OF TECHNOLOGY

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Abstract

This paper is an assessment of the position of creative art in the age of technology it has established that artistic creativity is a developmental necessity for modern technology. It also establishes that creative art uniquely carries messages which are designs or ideas and these designs or ideas are absolutely useful in the world of industry, architecture, science and other facets of general development. Thus creative art occupies a unique position as a unifying force in today's technological world because creative art can design, produce and communicate message profoundly. The study has also underscored the fact, that creative art is a pre-requisite for technology advancement, in that the creative artist indicates the possibilities, and technology makes them possible. The paper concludes that creative art in harmony with science has nurtured technology into its present status and it is very apparent that any circumstantial imposition of dichotomy will lead them into disagreement.

Introduction

Art and technology have come a long way.. They have co-existed since the dawn on civilization. Indeed, as pointed out by Adejumo (1986), both of them as well as science constitute the major elements of human culture. Ojo (1986), also observed that technology as a body of knowledge developed from the work of the craftsman, and as such we should accept that whatever technologic^ innovations that are available is a return of what was tapped from arts. A pointer to this claim can be seen from the fact that knowledge of art of the early man has gradually led to the technological produced goods and services. The acquisition of technology has made goods that will take mar. millions of years to produce manually; to be produced within a very short time. It is due to I technological advancement that art works can now be mass-produced and exported to other countries, this in turn attracts some revenue for the country. Such arts are in the area of textile woven materials, graphic (animation) and ceramics. Today, the dissemination of the knowledge of weaving hs.5 culminated into different forms of clothing produced in textile industries; this is made possible by technology.

Textiles offer the consumer unending horizons of beauty, variety and serviceability. To the j home, textile brings pleasure comfort and decor. Sculpture known as the early man art of carving, cutting, or hewing wood, stone, metal, etc into statues is gradually being produced in factories as I tinny sculptural pieces for home decoration. Such are mass-produced and imported into the country. This is made possible because of technology. Also ceramic art which was at one time known as pottery making has developed into assorted ceramic products such as flower vases, tiles, plates, toiletries etc.

Simple folk tales and song have resulted into what is now known as cinema homes and musical concerts. The list of what technology can do for arts .and what art can do for technology, can be exhausted in one paper. Art therefore, presupposes that art is a pre-requisite for technology advancement.

The world has been improved today by the fact that, using sheer ingenuity art has combined with technology to bring about technological advancement in the whole universe.

Concept of Creative Art

Pertinent to this paper are the concepts of creativity, art, creative art, technology and their definitions.

Creativity has been variously defined to connote its relationship with different areas of human endeavour. Dreval (1955), summarized the definitions put forward by various educators and j psychologists to mean the capacity of persons to produce compositions, products, or ideas of any sort I which are essentially new or novel, and previously unknown to the producer. It can be imaginative, active or synthesized thought where the product is not mere summation. It may involve the forming

of new patterns and combinations of information derived from past experiences and transplanting of old relationships to new correlations. It may take the form of artistic literacy or scientific production, or may be of a procedural or methodological nature. Thus, to be creative is to be an inventor or to discover or to contribute to any new concept to the society.

Art has been described as a complex phenomenon and can be discussed in many ways. Herbert (1964), defined art as an artificial object which elicits excitement of a mathematical or in intellectual order, although the sensations may be of different degrees of intensity or quality. Read (1974) simply referred to art as an attempt to create pleasing forms, while anthropologists have described art as a desirable form and which in its broad sense includes designs, symbols, artifacts, painting, sculpture, ceramics, textiles and architecture. It is also referred to as an activity that emanates from human impulse towards creation. Weitz (1961) perceived art as an organic complex presentation in a sensuous medium, an artifact considered with respect to its design, and a virtue of the practical intellect which deals with the creation of a made object.

What then is creative art? It can be said to be the means of achieving such activities that man can manipulate through harnessing the physical and mental forces around him to develop a closer relationship with his environment (Fatuyi and Obielodan, 1986). To Lowenfeld (1975), in creative art lies the means of such stimulations that can relate the child with his environment to explore, investigate, compose or rearrange a new structure through the use of his sensory organs.

Technology

The word technology is derived from the Greek word "teche" which means art and craft' and "logos" meaning to study. Thus the use of the word 'technology' by the Greeks means a study in fine and applied arts. However, by the middle of the 20th century, the word technology expanded to include the means of activity by which man seeks to change or manipulate his environment. Furthermore Adejumo (1986), defined technology as methods and processes developed in order to provide various needs such as food, shelter, clothing, transportation, good health and security. Technology therefore, can be said to mean a study, mastery, and utilization of manufacturing methods and industrial arts.

Thus, from the foregoing, we can see that an intersection exists in some sense in which creative art and technology were originally defined.

Roles of Creative Art in Technology

It has been established that creative art uniquely carries messages which are designs or ideas, and these design-ideas are absolutely useful in the world of industry, architecture, mass-media, agriculture, science and other facets of general development (Olawaiye, 1986). It has been established that artistic creativity is a developmental necessity for modern technology, and that "man needs art experiences, not necessarily to become an artist, but to exercise vision, craft, imagination, thought and expression" (Arnold, 1975). Creative art occupies a unique position as a unifying force in today's technological world, because creative art can produce, design, and communicate messages profoundly. Thus, creative art performs essentially the same functions in the age of modern technology as did its historic antecedents in earlier epoch. Creative art has continue to satisfy our individual needs for personal expression, our social needs for display, and our physical needs for utilitarian structures and objects.

According to Sawa (1986), the important relationship between artistic creativities and technology is that the later draws on the former. Technological designs have to incorporate artistic designs if such products were to physically appeal to the public. Hence, the skill of the creative artist, his ability to imagine and create what is yet to be, his ability to please by creating aesthetic forms, are an asset to the technological era. Therefore, it may be pointed out here that both art and technology are products of creativity.

Creative art has been described as an aesthetical expression of the human spirit in technological dimension (Ajayi 1980). This is clearly evident when we consider the impact which creative imagination has had and continues to have on the environment, and the nature of those images which now form the environment from the wheel right down through history to modern electronic technology. No sooner does the brain invent a mental image in thought than it expresses that mental image as a material image in the environment. In this way, thoughts become

"materialized" into physical environment of material images: our Technology. And so what before was the natural environment of mountains, fields and forests as a place to live, is being rapidly changed into a man-made environment of buildings, machines, and computers which are all concrete extensions of thought and creativity. Technology therefore, is a reflection of the artist's creative ability to modify nature in a positive sense, permitting us better to answer our needs -provide the requisite design of our environment.

According to Fatuyi and Marrza (1986), creative art has responsibility in the direction modifying our environment through technology. They indicated that the material aspects technology undergo a process of industrial design or artistic creativity by either being modeled clay, plasticine, sketched or drawn, or painted on a two dimensional mass production. They therefore conclude by saying that the artist indicates the possibilities, and the scientist (technology) makes t possible. Thus, Leonardo de Vinci, a Renaissance artist, was the first to suggest graphically the id of the flying machine, and it has taken science (technology) four hundred years to catch up with rrJai In a like manner, the concept of a rocket to the moon was first thought of by an artist in about AD I (Fatuyi and Mamza, 1986).

Creativeness is of paramount concern to human societies, since the outcome which is the breakthrough or an invention, has reasonably brought a lot of power/wealth and recognition to SLXI societies. This probably explains why Fatuyi and Obielodan (1986) asserted that creative art education does not necessarily lead to the making of professional artists but it does aid producing a connoisseur might of necessity raise the sense of perception of the society through his good judgment of the artistic qualities of designs which permit most technological innovations.

Modern Technology and Artistic Creativity

This paper will not be complete if we do not assess how modern technology has affected artistic creativity. The effect of scientific and industrial progress on the development of art can b seen in the possibilities for production offered by printing, photography, film and sound recording. which have afforded us the opportunity for more widely accessible forms of art. Artistic creation in all its forms therefore, undergoes a radical change in the new technological age owing partly to the emergence of new techniques for communicating ideas, and also as a result of the fact that production itself provokes changes. Furthermore, technology could offer not merely means for the artists to create new forms, and to employ new techniques in the handling of new materials, but the means for technology to discover its open endemic functional forms (Adejumo from the proceedings 1986).

We can see that creative art in harmony with science nurtured technology into its present status and it is very apparent that any circumstantial imposition of any form of dichotomy will make technological advancement impossible.

Recommendations and Conclusion

1. A nation's level of development depends largely on how creative its people are. The implication of this statement is that creativity should be given the attention it deserves in our institutions of learning. Experience has shown that our main concern in education is to produce students with high performance in cognitive work, but no attention is given to the very few 'unusual' who may not readily conform to what the teachers want, but rather prefer to see beyond that.
2. Government should restructure the creative are education curricula in our institutions with a view to establishing a link between arts taught in schools and demands of the industries. thus, introducing a programme that can enhance the development of 'creative technology.'
3. The basic principles of creative arts should be introduced into primary schools so that pupils will start getting to art by the time they enter into secondary schools.
4. At the senior secondary schools, creative art should not be made optional

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