

The Internet's Impact on Artistic Expression: A Paradigm Shift in Creative Processes

VivekVelayutham¹, Raman K²

¹ Research Scholar and The Tamil Nadu Dr J Jayalalithaa Music and Fine Arts University, Government College of Architecture and Sculpture, Mamallapuram, Tamil Nadu, India. ORCID: 0000-0003-4388-307X.

² Professor and The Tamil Nadu Dr J Jayalalithaa Music and Fine Arts University, Government College of Architecture and Sculpture, Mamallapuram, Tamil Nadu, India. ORCID: 0009-0004-2659-0851.

Abstract:

The Internet has revolutionised artistic expression, sparking a paradigm shift in creative processes. This paper investigates the profound impact of the Internet on artistic creation, examining its influence on artists, creative processes, and the consumption and dissemination of art. It explores the democratisation of art creation, the emergence of new art forms, and the challenges of copyright and online harassment. Central to this shift is the transition from solitary studio practices to collaborative, interdisciplinary approaches facilitated by digital tools and online communities. The shift's core lies in moving away from solitary studio practices towards a fluid, collaborative, and multidisciplinary approach, where artists leverage digital tools, multimedia, and online communities to inform their work. This reshaping of the creative process raises questions about authorship and originality, transforming the Artist into a curator and co-creator navigating a web of influences. The Internet's potential to empower artists and enrich our cultural landscape is immense, but fostering a healthy online environment that values artistic freedom and protects creators' rights remains crucial. Embracing this transformative era, we can build a future where art thrives in diverse and evolving forms. This paper highlights the transformation of artists into curators and co-creators, navigating a web of influences, and discusses the immense potential of the Internet to empower artists and enrich our cultural landscape.

Keywords: New art forms, creative processes, paradigm shift, empowering artists, future of art, Artist as curator.

Introduction

Artistic expression encompasses various creative activities, including visuals, performing arts, literature, music, and more. Artistic expression allows individuals to communicate ideas, emotions, and experiences through various mediums, and it plays a main role in shaping culture and society. The role allows Painting artists to convey their perspectives and interpretations of the world. These forms of artistic expression often reflect societal values, beliefs, and historical events. For example, the Renaissance period in Europe saw a flourishing artistic expression, with artists like Leonardo da Vinci and Michelangelo creating masterpieces that continue to inspire and captivate audiences today. The globalised evolution of the Internet in recent decades has ushered in a profound transformation across diverse facets of human interaction and creativity. In the realm of artistic expression, the impact of the Internet has been revolutionary, triggering a paradigm shift in how artists conceive, create, and communicate their work. This article delves into the intricate tapestry of the Internet's influence on artistic expression, unravelling the multifaceted dimensions that have reshaped the creative landscape. Artistic expression encompasses diverse human endeavours that engage imagination, creativity, form, and aesthetic decisions to express vision, insight, knowledge, and meaning. This realm extends to various domains, including visual, verbal, and performing arts, and plays a crucial role in shaping culture and society.

Artistic expression is not only a means of communication but also a form of personal and communal exploration, as evidenced by the positive impact of participation in integrated arts-based groups on personal recovery

processes, including introspection, increased self-esteem, and a greater sense of meaning and empowerment (Nitzan & Orkibi, 2021).

This paper provides a technical examination of the paintings by the Artist Liu Kang, shedding light on his practice of preparing painting supports. The study offers insights into the technical aspects of artistic expression, specifically focusing on the materials and techniques employed by the Artist in creating his paintings. By delving into the technical aspects of the creative process, this reference contributes to a deeper understanding of how painting artists engage in artistic expression through their choice of materials and techniques (Lizun et al. (2021).

These findings highlight the profound influence of creative expression on individuals' well-being and personal development, underscoring the significance of the artistic realm in fostering resilience and self-discovery. Therefore, artistic expression serves as a vital conduit for human experiences, emotions, and aspirations, contributing to enriching and understanding the human condition. From enabling unprecedented global connectivity and collaboration to giving rise to entirely new forms of digital art, the Internet has not only expanded the horizons of artistic endeavour. Still, it has also redefined the relationship between artists and their audiences. As we navigate this dynamic intersection of art and technology, it becomes imperative to explore how the Internet has not just become a tool for artistic expression but has fundamentally altered the processes by which art is conceived and shared in our increasingly interconnected world.

The paper critically analyses the aesthetic view and its expressive features of Freehand-styled Brushwork of oil paintings, shedding light on the unique, vibrant artistic characteristics of Chinese oil painting that distinguish it from other painting styles (Feng (2023).

The brushstrokes of creativity have long danced across canvases and sculpted forms, but the digital age has ushered in a new renaissance. With its boundless expanse and interconnected threads, the Internet has woven itself into the fabric of artistic expression, instigating a paradigm shift in how we create and experience art. The expression is no mere evolution but a seismic tremor rattling the foundations of traditional artistic practices, birthing new forms, fostering unprecedented collaborations, and challenging our very definition of what art can be. In this exploration, we delve into the multifaceted impact of this digital revolution, unveiling the democratisation of art creation, the birth of hybrid artistic experiences, and the rise of a global community of creators unshackled by geographical borders. Prepare to step through the pixelated portal and glimpse a future where the canvas is reimagined, the creative process redefined, and the boundaries of art are forever blurred. This paper explores the multifaceted dimensions of the Internet's influence on artistic expression, acknowledging its significance in shaping the human experience and fostering resilience and self-discovery.

Artistic Expressions: Navigating the Depths of Creativity and Meaning

Artistic expressions are the lifeblood of cultural evolution, reflecting societies' thoughts, emotions, and narratives throughout history. This research article explores the diverse and intricate facets of artistic expressions, delving into their profound impact on individuals, communities, and the broader human experience. By examining the evolution of artistic expressions across various mediums and cultural contexts, this study seeks to unravel the complex interplay between artists, their creations, and the socio-cultural environments that shape them.

The impact of the internet on artistic expression has led to a paradigm shift in creative processes, with media platforms becoming critical stakeholders in the creative process (Derda, 2020).

This shift has given rise to a field that draws on the aesthetic sphere of our existence in organisations (Taylor & Hansen, 2005).

Creative expression has been found to provide space for individuals to make meaning through artistic forms (Stuckey & Tisdell, 2009).

The therapeutic effectiveness of creative activities on mental well-being has been highlighted, emphasising the role of creative expression in enhancing personal and community well-being (Leckey, 2011; Corley, 2010).

The creative process has been redefined through the analysis and understanding of definitions, collocations, and consequences of creativity (Kampylis & Valtanen, 2010).

A creativity continuum has been presented, describing different techniques for enhancing creative thinking within organisations (McFadzean, 1998; McFadzean, 1998).

The role of creative expression in resilience and well-being has been explored in various contexts, such as among individuals with breast cancer (Collie et al., 2006), Holocaust survivors (Corley, 2010), and those in palliative care (Cour et al., 2007).

Artistic creativity has been linked to generating aesthetic and artistic elements, creating a greater sense of meaning at work (Chen & Tseng, 2021).

The intersection of creativity and resilience has been discussed, emphasising how creative expressions have enhanced personal and community well-being (Corley, 2010).

The creative process has also stimulated individuals to explore new approaches to dealing with different problems, particularly in palliative care settings (Cour et al., 2007).

Visual art expressions have been recognised as primary modes of inquiry, extending beyond narrative and verbal ideas (McNiff, 2011).

The differences between incremental and paradigm shift approaches to creativity in management have been highlighted, particularly in the context of Japanese and Western schools of thought (Proctor et al., 2004).

Creativity has been explored in the arts, focusing on how it has been appropriated from a creative arts context and its impact on management theory (Gahan et al., 2007).

The film-based creative arts enquiry has been proposed as a means for qualitative researchers to have a practical impact (Wood & Brown, 2012).

Artistic expressions serve as a powerful lens through which we can understand the human experience. This section provides an overview of the significance of creative expression, introducing the various forms and mediums through which artists communicate their perspectives. The introduction sets the stage for a comprehensive perspective exploration of the role of artistic expressions in shaping culture, fostering communication, and challenging societal norms.

Unveiling the Mystique of the Painting Artist's Solitary Studio Practice

The solitary studio practice has long been romanticised as a sanctuary for artistic creation. In this intimate space, artists immerse themselves in their craft, communicating with inspiration and translating their innermost thoughts and emotions onto canvas. Despite its challenges, solitude is essential for many artists' creative processes, offering a space for introspection and exploration. However, the advent of the Internet has expanded the possibilities for artistic collaboration, challenging the notion of the solitary Artist and reshaping the creative landscape.

Romanticised Perception: The Solitary Studio Practice

The world fades away. Brushes whisper against the canvas, a symphony of colour and texture conducted by a single hand. In the hushed sanctuary of the studio, the solitary artist dances with inspiration, their emotions poured onto a silent stage, the realm of the painting artist. In this space, solitude becomes a canvas for creativity. Often a humble haven, the studio is more than just a workspace. It is a cocoon of self-discovery, a crucible where raw talent is forged into art. Sunlight streams through dusty windows, illuminating a symphony of colours – paint tubes like vibrant instruments, brushes like poised conductors. The air hums with the quiet energy of creation, punctuated by the rhythmic swish of brushes and the occasional scrape of palette knives. In this intimate space, the Artist becomes a solitary orchestra. Their thoughts and emotions swirl like brushstrokes, manifesting in a

kaleidoscope of hues on the canvas. Joys erupt in vibrant yellows and fiery reds, while sorrows find solace in deep blues and contemplative greys. Each stroke is a whisper of the soul, a testament to the Artist's unique perspective.

(Kang and Pashler, 2011) explores the impact of temporal spacing and presentation sequence on learners' ability to identify the artists of previously unseen paintings. The study found that spacing between paintings by different artists and interleaving paintings by different artists enhanced discriminative contrast between the artists' styles, ultimately benefiting perceptual induction learning. This research sheds light on the potential advantages of spaced and interleaved presentations in learning and identifying painting styles, offering valuable insights into the solitary studio practice of painting artists.

(Shields, 2019) discusses the blurring of lines between solitary and social art practices through the act of painting artists' studios, allowing the author to engage with the artists' conversations even in their absence. This insight aligns with exploring the mystique of the painting artist's solitary studio practice, shedding light on the potential interconnectedness between the artist's solitary work and the social aspects of artistic creation.

It delves into the impact of the production site on the work of art, mainly focusing on Andy Warhol's "Factory" and its influence on the art created. The article discusses the shift in studio practices and the space of artworks, challenging the traditional notion of the solitary artist in the studio as the sole witness to art creation (Jones, 1991). This source provides valuable insights into the evolving dynamics of studio practices and their impact on artistic expression, shedding light on the mystique of the painting artist's solitary studio practice.

The topic of the artist's studio practice focuses on the ambience, atonement, and composition within this space (Edwardes, 2021). This aligns with the user's interest in unveiling the mystique of the painting artist's solitary studio practice. Additionally, the mention of Alpers (2005) highlights the persistent romanticised perception of the artist's studio as an autonomous and solitary space, which could be further explored in the context of 'work' (Edwardes, 2021).

Crawford (2023), delves into the solitary work and practice of a studio artist, using the production of hand-printed books as a case study to explore the potential for a less tumultuous relationship with the world. This exploration aligns with unveiling the mystique of the painting artist's solitary studio practice, as it offers insights into the dynamics of individual artistic creation and its potential impact on the artist's engagement with the external world.

However, solitude is not isolation. The Artist communes with the ghosts of masters' past; their techniques and visions echo in every stroke. They converse with the muse, a fickle whisper that guides their hand and ignites their imagination. Even the silence speaks, a canvas of endless possibility waiting to be filled. The solitary studio practice is a crucible of discipline and dedication. Hours melt away as the Artist wrestles with form and colour, pushing their boundaries, seeking to capture the essence of a fleeting emotion or a timeless truth. The journey is fraught with frustration and self-doubt, but the reward is a masterpiece born from the depths of their being. In a world of constant noise and distraction, the solitary studio practice is a sanctuary for the soul. It is a testament to the power of human creativity, a space where silence speaks volumes and a single artist, armed with nothing but brushes and paint, can create worlds of their own. So, next time you encounter a painting, take a moment to appreciate the solitary symphony that birthed it. For within that canvas lies the story of an artist, a testament to the power of solitude and the enduring beauty of human expression.

Beyond the Canvas: The solitary studio practice has its challenges. The lack of social interaction and feedback can be isolating, and the pressure to create can be overwhelming. However, solitude is essential for many artists' creative processes. It allows them to focus on their inner world and explore their ideas without distractions. There are also ways to combat the isolation of the studio practice. Many artists participate in online communities and forums to connect with other artists and share their work. Some also attend workshops and classes to learn new techniques and receive feedback. Ultimately, the solitary studio practice is a personal choice. Some artists thrive in this environment, while others find it too isolating. The important thing is to see what works best for you and your creativity.

Idealised Image: The solitary studio practice is often portrayed and perceived as an idealised and romanticised concept in artistic creation. **Symbol of Artistic Purity:** Working alone in a secluded studio space is romanticised as a symbol of purity and authenticity in the creative process, free from external influences or distractions. **Echoes of Artistic Tradition:** This perception refers to historical depictions of artists labouring alone in their studios, such as the image of the tortured genius or the reclusive master. **Emphasis on Individual Genius:** The romanticised perception of the solitary studio practice reinforces the Artist's idea as a solitary genius, grappling with profound ideas and emotions in isolation. **Myth of Inspiration:** There is a belief that true artistic inspiration can only occur in solitude, away from the noise and distractions of the outside world, further adding to the romantic allure of the solitary studio. **Nostalgia for Simplicity:** In a world increasingly driven by technology and interconnectedness, the solitary studio practice represents a return to simplicity and authenticity in the creative process. **Cultural Stereotypes:** Cultural depictions in literature, film, and art often romanticise the image of the solitary Artist, perpetuating the myth of the lone genius working tirelessly in their studio. **Rejection of Commercialism:** The romanticised perception of the solitary studio practice can also be seen as rejecting commercialism and mass production in art, emphasising the value of handmade, authentic works created by individual artists. **Critique of Isolation:** While the romanticised perception of the solitary studio practice celebrates the Artist's independence and creative freedom, it also raises questions about the potential drawbacks of isolation and the importance of collaboration and community in the artistic process. **Evolution in Contemporary Art:** Despite its romanticised image, contemporary artists are challenging traditional notions of solitary studio practice, embracing collaboration, interdisciplinary approaches, and digital technologies to expand the boundaries of artistic expression.

Sanctuary for Creativity: The Studio Serves as a Sanctuary

Physical and Mental Retreat: The studio functions as a physical and mental retreat for artists, providing a dedicated space to immerse themselves fully in their creative process. **Freedom from Distractions:** Within the confines of the studio, artists are shielded from external distractions, allowing them to focus entirely on their work without interruptions. **Environment for Concentration:** The studio environment is carefully curated to promote concentration and creative flow, with lighting, layout, and ambience tailored to the Artist's preferences and needs. **Personalised Workspace:** Artists often customise their studios to reflect their unique creative style and personality, surrounding themselves with tools, materials, and inspirational objects that inspire and motivate them. **Safe Space for Experimentation:** The studio provides a safe and private space where artists can experiment freely with new ideas, techniques, and materials without fear of judgment or criticism. **Emotional Comfort:** For many artists, the studio serves as an emotional refuge, allowing them to express and process their thoughts, feelings, and experiences through their art in a safe and supportive environment. **Gateway to Self-Expression:** Within the sanctuary of the studio, artists are free to explore their innermost thoughts and emotions, using their creativity as a means of self-expression and self-discovery. **Source of Inspiration:** The studio is often filled with objects, images, and other sources of inspiration that fuel the Artist's imagination and spark new ideas, serving as a constant source of creative inspiration. **Time for Reflection:** In the solitude of the studio, artists have the opportunity for quiet reflection and introspection, allowing them to delve deeper into their creative process and explore the deeper meaning behind their work. **Connection to Tradition:** Throughout history, the studio has held a revered place in artistic tradition, symbolising the sacred space where art is conceived, nurtured, and brought to life, continuing to serve as a sanctuary for creativity in the modern age.

Symbolism of Solitude

Isolation as a Crucible: Solitude within the artistic process is often likened to a crucible wherein creativity is refined, and ideas are distilled into tangible forms. **The Artist's Inner Journey:** Solitude symbolises the Artist's inner journey, where they grapple with their thoughts, emotions, and creative impulses without external influences or distractions. **A Sanctuary for Self-Exploration:** The solitude of the studio provides artists with a safe and private space for self-exploration, allowing them to delve into the depths of their psyche and confront their innermost fears and desires. **Freedom from External Pressures:** In solitude, artists are liberated from the pressures of society, critics, and expectations, enabling them to create authentically and without inhibition. **Communion with the Muse:**

Solitude fosters a deep connection between the Artist and their muse, allowing moments of inspiration and creative insight to flow freely. Timelessness and Introspection: Solitude encourages introspection and contemplation, fostering a sense of timelessness wherein artists can lose themselves in the creative process without the constraints of time or external obligations. A Retreat from the Noise of the World: The solitude of the studio offers respite from the noise and chaos of the outside world, allowing artists to find solace and refuge in their work. Embracing the Inner Silence: Solitude invites artists to embrace the silence within themselves, listening intently to their inner voice and intuition as they navigate the creative journey. A Source of Strength and Renewal: Solitude is a source of strength and renewal for artists, replenishing their creative energies and providing them with the solitude necessary for sustained artistic practice. A Path to Authenticity: Ultimately, solitude is a path to authenticity for artists, enabling them to create from a place of profound inner truth and resonance, resulting in works of art that resonate deeply with both creator and audience alike.

The reference provided discusses the economic contributions of creative artists to regional economies, emphasising the high rates of self-employment and direct export activity. The authors also note that many artists value the solitude available in non-urban settings, which speaks to the symbolism of solitude in the context of painting and artistic expression (Markusen & Schrock, 2006).

The reference provided explores the intersection of imaging, reading, space, and female agency, which could provide valuable insights into the symbolism of solitude in art, particularly about the portrayal of feminine soliloquies of solitude, silence, and space in paintings such as those by Johannes Vermeer (Apostolos-Cappadona, 2019).

The reference provided by explores the concept of reflection and solitude in the context of ritual and drama, emphasizing the connection between solitude and introspection. This aligns with the symbolism of solitude in the context of a painting artist, as it suggests that solitude is a space for contemplation and self-reflection (Turner, 1979).

The reference provided by Vilchinskaya-Butenko (2022) discusses the visualization of solitude in the works of street artist JR. The author emphasizes that solitude serves as a filter through which the artist learns to see the world, transforms their experiences into images, and engages in a dialogue with the viewer. This source provides insights into how artists use solitude as a theme in their work, aligning with the task of exploring the symbolism of solitude in the context of painting.

The reference provided by Jeffrey (2012) explores the art of Marc Chagall and his use of symbolism to convey themes of meditation and atonement. The article discusses how Chagall merges Jewish and Christian perspectives in his artwork, emphasising the themes of repentance and reconciliation. This aligns with the task of understanding the symbolism of solitude in the context of painting, as it provides insights into how an artist uses visual commentary to convey deeper spiritual and introspective themes.

The study by McDonald et al. McDonald et al. (2009) delve into the elements of wilderness settings that contribute to triggering peak experiences. It highlights the significance of solitude, the aesthetic qualities of the wilderness, and being away from the pressures of the human-made world in facilitating peak experiences. This aligns with the symbolism of solitude in art, particularly in the context of the artist seeking spiritual expression and the triggering of peak experiences.

Andersen's exploration of the emergence of a vernacular visual art industry in Broken Hill, Australia, outside the metropolitan-dominated art scene, aligns with the symbolism of solitude in the context of a painting artist. The article discusses the influence of solitude and the outback landscape on the development of artistic expression, providing valuable insights into the relationship between artistic creativity and the concept of solitude (Gibson, 2010).

The reference provided explores the concept of arts urbanisation and its socio-spatial dynamics, emphasising the significance of the environment in attracting and sustaining artistic communities. Specifically, the reference

highlights the role of solitude and isolation in fostering an atmosphere conducive to experimental artistic practice within the Telok Kurau Studios in Singapore (Chang, 2014).

The article by Dohoney (2022) discusses the concept of solitude in the context of sound paintings inspired by visual artworks. The analysis of sound paintings based on the works of artists such as Paul Klee, Mark Rothko, and Agnes Martin provides insight into the symbolism of solitude within the realm of artistic expression.

The reference provided by Amar and Lloyd (2021) discusses the intersection of visual arts and medicine, which could be relevant to understanding how solitude influences an artist's work. The article may provide insights into how artists, particularly those experiencing convalescence, use self-portraiture as a means of expression and symbolism.

Creative Cocoon: Within the Confines of the Studio, Artists Engage

Immersive Environment: The studio is an immersive environment where artists can fully engage with their creative process without external distractions or interruptions. **Concentration and Focus:** Within the confines of the studio, artists can focus solely on their work, allowing for deep exploration and experimentation. **Freedom of Expression:** The studio will enable artists to express themselves authentically, without fear of judgment or censorship, fostering a sense of creative liberation. **Uninhibited Exploration:** Artists are encouraged to explore and experiment with new ideas, techniques, and materials within the safe and supportive space of the studio, facilitating artistic growth and innovation.

According to (Scott Barry Kaufman et al., 2013), creative achievement encompasses creativity in both the arts and sciences, highlighting the diverse nature of creativity.

According to (Chamorro-Koc & Kurimasuriyar, 2018), studio teaching is fundamental in various creative disciplines, such as arts, architecture, and design. The study explores how studio teaching is implemented in a Creative Industries Faculty in Australia, suggesting that the variations in studio practices across disciplines may indicate distinct signature pedagogies. The findings emphasise the importance of interdisciplinary and transdisciplinary teaching approaches to cultivate a versatile and well-prepared future workforce in the creative industries.

According to (Simner et al., 2022), creative orientation in children is influenced by factors such as openness to experiences, particularly aesthetics, and creative engagements in the home. The study highlights the convergence of creative orientation with creative thinking, personality traits, and engagement in artistic activities, emphasising the multifaceted nature of fostering creativity in children.

According to (Ochsner, 2000), the article delves into the emotional dynamics within design studios by integrating concepts from psychoanalysis, such as Schön's "reflection-in-action" and Winnicott's "transitional phenomena." By exploring the interplay between studio participants, particularly instructors and students, this research sheds light on the profound emotional impact of the studio environment and how psychoanalytic principles manifest in these interactions.

Emotional Expression: The studio serves as a platform for emotional expression, allowing artists to channel their thoughts, feelings, and experiences into their work in a raw and unfiltered manner. **Creative Flow:** Within the creative cocoon of the studio, artists can enter a state of flow wherein time seems to stand still, and ideas flow effortlessly from mind to canvas. **Transformational Space:** The studio is a space of transformation, where raw materials are transformed into works of art, and personal visions are realised through the alchemy of creativity. **An embodiment of Identity:** Artists often personalise their studios to reflect their unique identities and creative sensibilities, creating a functional and inspirational space. **Connection to Tradition:** Throughout history, the studio has been revered as a sacred space for artistic practice, symbolising the timeless tradition of craftsmanship and creative expression. **Sanctuary for the Soul:** Ultimately, the studio serves as a sanctuary for the soul, providing artists with a refuge from the complexities of the outside world and a space where they can connect deeply with themselves and their art.

Interplay of Light and Space: The Physical Environment of the Studio

Aesthetic Considerations: The design and layout of the studio are carefully curated to optimise the interplay between light and space, enhancing both the practical aspects of creating art and the overall aesthetic appeal of the environment. **Natural Illumination:** Studios often feature ample natural light, which many artists prefer for their ability to render colours accurately and create a more inviting atmosphere conducive to creativity. **Artificial Lighting:** In addition to natural light, studios may incorporate artificial lighting sources such as adjustable lamps or overhead fixtures, allowing artists to control the intensity and direction of light for different tasks and artistic effects. **Shadow Play:** The interplay of light and shadow within the studio space adds depth and dimension to the Artist's surroundings, creating dynamic visual contrasts that inspire creativity and evoke mood.

The study by Montagner et al. (2016) delves into the statistical analysis of colour in paintings and natural scenes, shedding light on how painters replicate spatial statistical regularities from natural environments in their artwork. The research highlights the similarities in colours gamut and distributions between natural scenes and paintings, emphasising the influence of the physical environment on artistic compositions. By exploring the interplay of light and space through colour statistics, this study provides valuable insights into how artists translate the visual nuances of their surroundings onto canvas, contributing to a deeper understanding of the relationship between the physical environment of the studio and the creative process of painting.

The reference by Edwardes (2021) delves into the interplay of light and space within artists' studios, challenging traditional romanticised notions of solitary creativity. It discusses how photographers like Alexander Liberman and Arnold Newman captured the working lives of artists and the atmospheric elements within studios, such as the play of light and the physical environment. This exploration sheds light on the nuanced relationship between light, space, and artistic practice, emphasising the significance of these elements in shaping the creative ambience within the studio.

The reference provided by Lee et al. (2020) delves into the landscape art history through the lens of information theory, highlighting the evolution of painting as a form of human expression. This study emphasizes the intricate interplay between representational conventions, social interactions, and historization processes within the realm of painting, shedding light on the multifaceted nature of artistic development and expression.

The reference by Lee et al. (2018) emphasizes the significance of painting as a medium for creative expression, highlighting its evolution in conjunction with science, technology, and social contexts. While the study focuses on chromatic distance in images and characterizing painting datasets, it indirectly speaks to the interplay of light and space in the physical environment of the studio for a painting artist, showcasing how various factors influence artistic creation.

The reference provided by Perc (2020) delves into the intersection of art, physics, and network science, exploring the complexity and entropy of art paintings. While the reference does not directly address the interplay of light and space in the physical environment of a studio for a painting artist, it highlights the interdisciplinary nature of research in understanding artistic expressions, potentially offering insights into the broader context of artistic creation.

The study by Castellotti et al. (2020) investigates the pupillary response to representations of light in paintings, particularly focusing on artistic depictions of the sun, moon, or uniform lighting. By analyzing how viewers' pupils react to these artistic renderings, the research sheds light on the intricate interplay between the artist's interpretation of reality, technical rendering, and the viewer's perception. This study underscores the nuanced relationship between light, space, and artistic interpretation within the studio environment, offering insights into how painters manipulate light to evoke specific emotional and perceptual responses in their audience.

The reference by Sawant (2017) delves into the interplay between photography and painting practices in the early twentieth-century Bombay School, shedding light on the use of photographic residue in paintings. While the reference does not directly address the control of light conditions in an artist's studio, it provides insights into the technological influences on artistic production and the integration of different mediums within the studio

environment. Further exploration of academic painters' concerns regarding light conditions in studios can offer a comprehensive understanding of the physical environment's impact on artistic creation.

The study by Goold (2022) delves into the evolving landscape of recording studios, particularly the shift towards DIY recording practices in non-purpose-built and domestic environments. By employing a Lefebvrian theoretical lens, the research explores how artists perceive and engage with different recording spaces, highlighting the varied creative agencies and experiences within these environments. The findings suggest that DIY studios offer artists greater freedom, reduced time constraints, and increased experimentation opportunities, shaping a new paradigm in the music-making industry. This study underscores the interplay between spatial environments and creative agency, shedding light on the transformative impact of studio spaces on artistic processes and outcomes.

Creating Ambiance: The quality of light within the studio can significantly impact the space's ambience, with warm, diffused lighting fostering a cosy and intimate atmosphere, while bright, direct lighting may evoke a sense of energy and focus. **Spatial Arrangement:** The arrangement of furniture, equipment, and artwork within the studio space is carefully considered to maximise functionality and visual harmony, creating an environment conducive to creative work. **Flexible Configurations:** Studios often feature flexible configurations that can be easily adjusted to accommodate different artistic activities and projects, allowing artists to adapt the space to suit their changing needs and preferences. **Reflective Surfaces:** Surfaces such as mirrors or glossy materials may be strategically incorporated into the studio design to enhance the interplay of light and space, creating interesting visual effects and expanding the perceived size of the space. **Personalisation and Expression:** Many artists personalise their studio spaces with decorative elements, artworks, and personal belongings that reflect their tastes and creative identity, further enriching light and space. **Inspiration and Creativity:** Ultimately, the interplay of light and space within the studio serves practical purposes and is crucial in inspiring creativity, fostering a stimulating and visually engaging environment where artists can fully and deeply immerse themselves in their work.

Artistic Discipline: The Solitary Studio Practice

Dedicated Time and Space: The solitary studio practice requires artists to allocate time and space for their creative endeavours, demonstrating discipline in prioritising their artistic pursuits amidst other commitments. **Consistent Routine:** Establishing a consistent routine within the solitary studio practice is essential for maintaining artistic discipline, with artists often adhering to regular work hours and setting achievable goals for their creative output. **Commitment to Craft:** Artistic discipline involves a deep commitment to honing one's craft and continually striving for artistic growth and improvement, even without external validation or recognition. **Focus and Concentration:** In the solitude of the studio, artists cultivate the ability to focus their attention and concentrate fully on their creative work, blocking out distractions and external pressures. **Persistence and Perseverance:** Artistic discipline requires persistence and perseverance in facing challenges and setbacks, with artists demonstrating resilience and determination in pursuing their creative goals.

The reference by Kjus & Danielsen (2016) explores the integration of studio technology into live musical performances, shedding light on the evolving dynamics of creativity and expressivity in the context of stage presentations. While the study focuses on musicians, the findings regarding the negotiation of creative authorship and expressive agency through technological adaptations can be extrapolated to the solitary studio practice of a painting artist. The research highlights how artists navigate the challenges of translating studio works into live settings, emphasizing the importance of technological innovation in shaping artistic agency and exploration.

The reference by Lizun et al. (2021) provides insights into the technical examination of Liu Kang's paintings, shedding light on the artist's practice of preparing painting supports. By supplementing the analysis with archival photographs of the artist at work, the study offers a glimpse into the solitary studio practice of a painting artist, showcasing the meticulous process involved in creating artwork within the confines of the studio environment.

The reference by Edwardes (2021) challenges the traditional romanticised perception of the solitary artist in the studio, highlighting the struggle to move beyond autonomous and visionary stereotypes. This source likely

discusses the atonement and composition within the studio practice, shedding light on how artists navigate the balance between solitude and external influences in their artistic discipline.

The reference by and Rogóż Lizun & Rogóż (2022) provides insights into the painting practice of artist Liu Kang, focusing on intriguing technical features spanning seven decades. The study explores retouching, alteration, and painting over rejected compositions, shedding light on the artist's unconventional decisions. The research delves into how these practices may impact the provenance, dating, interpretation, conservation, and display of Liu Kang's artworks by utilising imaging methods and archival sources. This investigation reveals hidden alterations and new compositions and prompts discussions on aesthetic and ethical considerations in conservation and display approaches, emphasising the importance of understanding an artist's painting practice for accurate interpretation and preservation of artistic outcomes.

The reference by Lizun et al. (2022) delves into the emergence of Liu Kang's new painting style from 1950 to 1958, emphasising a multi-analytical approach to studying the artist's painting materials and techniques. While the study focuses on Liu Kang's artistic evolution, it indirectly speaks to the importance of drawing and photography as essential components of an artist's solitary studio practice. By exploring the artist's process, this research sheds light on how solitary studio practices can incorporate diverse elements to shape artistic styles and techniques.

The reference candidate "People's Reflections in the City: Exploring the Painting Practices of Figurative Expressionism by Academic Research" (2020) delves into the solitary studio practice of a painting artist within the realm of figurative expressionism. The paper explores the creative reflections of aesthetics and otherness during the practical phases of painting production, emphasising the hybrid painting technique on canvas with mixed media and acrylic paints. By intertwining the artistic process with academic exploration, the research highlights the transformative journey of creating artwork as a morphological entity, focusing on the methodology of translating vision into tangible creative output. This studio-based artistic research underscores the significance of the painting process itself as a primary reference, capturing the essence of artistic discipline and introspection within the solitary studio practice.

Experimentation and Exploration: While discipline implies structure and consistency, it also encompasses a willingness to experiment and explore new ideas, techniques, and artistic possibilities within the solitary studio practice. **Self-Motivation and Accountability:** Without external supervision, artists must rely on self-motivation and accountability to stay on track with their creative projects, setting deadlines and holding themselves accountable for meeting their artistic goals. **Emotional Resilience:** Artistic discipline also involves emotional resilience as artists navigate the highs and lows of the creative process, confronting self-doubt, criticism, and uncertainty with courage and determination. **Balancing Freedom and Structure:** The solitary studio practice strikes a delicate balance between the freedom to explore and express oneself creatively and the structure necessary for maintaining focus, productivity, and artistic discipline. **Cultivation of Creative Habits:** Over time, the solitary studio practice fosters the cultivation of creative habits and rituals that become integral to the Artist's identity and process, reinforcing artistic discipline and facilitating sustained creative output.

Balance of Isolation and Connection

Solitude for Creativity: Isolation in the creative process provides a conducive environment for deep focus, introspection, and uninterrupted work, fostering creativity and artistic expression. **Community for Inspiration:** Connection with others, whether fellow artists or mentors, offers valuable opportunities for collaboration, feedback, and inspiration, enriching the creative process with diverse perspectives and ideas. **Navigating Solitude:** While solitude allows artists to delve into their inner world and explore their creativity without external distractions, prolonged isolation can lead to feelings of loneliness and stagnation, highlighting the importance of finding a balance. **Embracing Collaboration:** Collaborative projects and interactions with other artists provide opportunities for growth, learning, and mutual support, challenging artists to step outside their comfort zones and explore new creative avenues. **Seeking Feedback:** Seeking feedback from peers, mentors, and audiences can help artists gain valuable insights, refine their ideas, and improve their work, fostering a sense of connection and

community within the creative process. **Networking and Community:** Engaging with artistic communities, both online and offline, allows artists to connect with like-minded individuals, share resources, and participate in collective endeavours, creating a sense of belonging and camaraderie. **Balancing Input and Solitude:** Artists must balance seeking input and feedback from others and carving out time for solitary reflection and creative work, integrating external influences while staying true to their unique artistic vision. **Creative Exchange:** Interactions with peers and collaborators facilitate a dynamic exchange of ideas, skills, and experiences, sparking innovation, cross-pollination, and the co-creation of new artistic works. **Support Networks:** Building supportive networks of peers, mentors, and allies provides artists with encouragement, guidance, and reassurance, helping them navigate the challenges and uncertainties inherent in the creative process. **Personal Growth:** Finding a balance between isolation and connection allows artists to cultivate their creative voice and ability to collaborate and engage with others, fostering personal growth, resilience, and fulfilment within their artistic practice.

Evolution in the Digital Age

Technological and their Advancements: The digital age has ushered in unprecedented technological advancements that have revolutionised the artistic landscape, providing artists with new tools, platforms, and mediums for creative expression. **Expanding Horizons:** Digital technologies have expanded the horizons of artistic expression, enabling artists to explore new forms, techniques, and possibilities beyond traditional artistic boundaries. **Accessibility and Inclusivity:** Digital platforms and tools have democratised access to art and creativity, making it more accessible and inclusive for artists from diverse backgrounds and communities to share their work and connect with audiences worldwide. **Hybridisation of Art Forms:** The digital age has facilitated the hybridisation of art forms, blurring the lines between disciplines such as visual art, music, literature, and performance, giving rise to innovative new genres and collaborations. **Virtual and Augmented Realities:** Virtual and augmented realities offer immersive experiences that challenge traditional notions of art and spectatorship, inviting audiences to actively engage with and participate in artistic creations in new and interactive ways.

The reference candidate by Bar et al. (2015) discusses classifying artistic styles using binarized features derived from a deep neural network. While the publication focuses on computer science and painting, it sheds light on the intersection of technology and art, particularly in digital contemporary painting collections. The study's exploration of automatic theme stylisation highlights the evolution of artistic expression in the digital age, showcasing how technology influences and shapes the creative processes of painting artists.

The reference candidate by He (2018) delves into the dialectics of technology and art, exploring the transition from the pre-digital era to the digital age. By examining the impact of mechanisation and the information age on the production and dissemination of artwork, the paper likely discusses the evolution of artistic practices in response to technological advancements. This study provides insights into how painting artists navigate the balance between tradition and innovation in the digital age, shedding light on the transformative nature of technology on artistic expression.

The reference candidate by Yin (2022) delves into the inner relationship between computer digital painting and traditional painting, highlighting the evolution of painting art in the digital age. The study likely explores how advancements in information technology have reshaped artistic practices, emphasising the integration of digital tools and techniques in the creative process. This research provides insights into how painting artists navigate the digital landscape, balancing traditional artistic principles with innovative digital approaches to create compelling artworks in the contemporary era.

The reference candidate by Gultepe et al. (2018) discusses the application of unsupervised feature learning in predicting and grouping digitised paintings by style. The study highlights using computational techniques to extract features from paintings without prior information, offering insights into the evolution of art analysis in the digital age. By providing tools for art researchers to document, interpret, and preserve culturally significant works, this research showcases the intersection of technology and artistic expression, offering new perspectives on artworks and the artists behind them.

The reference candidate by Zhou (2022) discusses the development of a painting modelling language based on Convolutional Neural Networks in digital media art, highlighting the integration of deep learning and artificial neural networks in artistic creation. This source provides insights into how technological advancements, particularly in the digital realm, have influenced the evolution of artistic practices, showcasing the intersection of traditional painting techniques with cutting-edge digital tools in the contemporary art landscape.

The reference candidate by Mironova et al. (2020) delves into digital cultural heritage preservation in art painting, specifically focusing on a surface roughness approach to brush strokes. The study highlights how high-resolution digital models of painted surfaces offer valuable insights for artwork-related information, presenting numerous opportunities in identification, conservation, and restoration within the evolving digital age. This research underscores the significance of leveraging digital technologies to enhance the understanding and preservation of artistic practices from a painting artist's perspective.

Digital Collaboration and Networking: Online platforms and social media have facilitated digital collaboration and networking among artists, enabling them to connect, share ideas, collaborate on projects, and build communities across geographical boundaries. **Artificial Intelligence and Automation:** Advancements in artificial intelligence and automation have opened up new possibilities for artistic creation, with artists using algorithms, machine learning, and generative techniques to explore novel forms of creativity and expression. **Digital Preservation and Distribution:** Digital technologies have transformed how art is preserved, distributed, and consumed, allowing for the digitisation of cultural heritage, the creation of digital archives, and the widespread dissemination of artistic works through online platforms and streaming services. **Challenges of Digitalization:** While digitalisation offers many opportunities for creative innovation and democratisation, it also presents challenges such as digital rights management, copyright infringement, data privacy, and the digital divide. **Embracing the Digital Future:** As we navigate the evolving landscape of art in the digital age, artists, institutions, and audiences need to embrace the opportunities and challenges presented by digital technologies, fostering a dynamic and inclusive artistic ecosystem that celebrates creativity in all its forms.

Navigating a Web of Influences in the Digital Age

Inspiration is a powerful creative force, driving artists to explore new ideas and techniques. However, the digital age presents both opportunities and challenges in navigating influences. While the broad Internet provides access to a wealth of inspiration and resources, it also poses the risk of imitation and derivative works. Artists must balance honouring their influences and cultivating their unique voice, approaching inspiration with discernment and critical reflection. Across the landscape of human endeavour, few forces propel us like inspiration. It ignites minds, drives innovations, and births masterpieces. However, inspiration's paradoxical nature in creativity is a double-edged sword that can both empower and endanger. This article delves into the alluring and hazardous nature of inspiration, exploring its transformative potential and the pitfalls it presents, particularly in the delicate domain of artistic creation.

The Enthralling Embrace of Inspiration

Inspiration strikes like a spark in the tinderbox of imagination. It can arrive as a whisper of an idea, a vivid image bursting into consciousness, or an emotional surge that demands expression. Whether sparked by the grandeur of nature, the poignant melody of a song, or the enigmatic lines of a poem, inspiration pulls us towards uncharted territories, beckoning us to create. For the Artist, this pull is magnetic. Inspiration offers a glimpse into the realm of the possible, igniting the desire to translate inner visions into tangible forms. It fuels experimentation, propelling artists beyond their comfort zones and encouraging them to explore new techniques, materials, and artistic expressions. Moreover, inspiration can bridge the gap between the self and the audience, allowing artists to tap into universal emotions and experiences, fostering connections, and sparking dialogues that resonate deeply.

The Lurking Peril of Imitation

However, the power of inspiration can be seductive, blurring the lines between admiration and emulation. In the face of overwhelming inspiration, the artist risks falling into the trap of imitation, mistaking replication for creation, and it can lead to derivative works devoid of the Artist's unique voice and perspective, mere echoes of the works that sparked their initial spark. Furthermore, when uncritically consumed, inspiration can stifle the development of the Artist's authentic voice. Overreliance on external sources can obscure the inner wellspring of creativity, making artists beholden to trends and aesthetics they still need to internalise fully. The result is work that feels homogenous, requiring a more personal touch that breathes life into art and connects with audiences on a deeper level.

Navigating the Tightrope with Grace

So, how does the Artist navigate this treacherous terrain? The key lies in acknowledging the double-edged nature of inspiration and approaching it with admiration and discernment. Critical reflection becomes the Artist's compass, enabling them to understand the source of their inspiration, analyse its strengths and limitations, and determine how it can be woven into the tapestry of their unique vision. The Artist requires careful consideration of context. Artists must delve into the cultural and historical background of the works that inspire them, understanding the exceptional circumstances that birthed them. This informed awareness allows them to draw inspiration from the surface aesthetics and the more profound meaning and message embedded within the work. Ultimately, the path towards artistic liberation lies in internalising inspiration, transforming it into the fuel for personal expression. That involves experimenting with the elements of the inspirational source and adapting them to speak to the Artist's experiences and emotions. It requires developing a distinct visual language and artistic voice that resonates authentically while acknowledging the echoes of inspiration that resonate within its depths.

Embracing the Collaborative Tapestry

The advent of a hyper-connected world has ushered in a seismic shift, blurring the lines between individual voices and weaving a dynamic, collaborative tapestry where creation blossoms through shared inspiration and collective efforts. This article delves into the transformative power of collaboration in the artistic landscape, exploring its impact on creative processes, reshaping traditional boundaries, and enriching the very essence of what art can be. For centuries, the image of the lone Artist in their secluded studio, grappling with canvases and chisels, dominated the narrative of artistic creation. While acknowledging the power of individual genius, this romanticised vision often overlooked the inherent interconnectedness of creativity. The exchange of ideas, the cross-pollination of disciplines, and the shared experiences that spark imagination have always played a crucial role in artistic evolution.

Today, the Internet and digital technologies have amplified these connections, fostering a global community of artists who transcend geographical borders and artistic silos. Online platforms offer fertile ground for collaboration, from virtual studios where artists co-create in real-time to open-source projects where communities contribute diverse perspectives and skills. This interconnectedness breaks down the walls of solitary studios, paving the way for a collective tapestry woven from countless threads of inspiration. The rise of modern digital technologies and online platforms has facilitated unprecedented collaboration among artists, transcending geographical boundaries and disciplinary silos. Through virtual studios, open-source projects, and online communities, artists can engage in collective creation, enriching their work with diverse perspectives and skills. Collaboration expands creative possibilities and catalyses social change, addressing pressing issues and fostering communities of action.

Reshaping Creative Processes

This collaborative environment radically reshapes the very process of artistic creation. Traditional notions of authorship are thrown into the crucible of shared ideas and iterative revisions. The Artist transforms from a singular visionary into a facilitator, curator, and co-creator, navigating a web of influences and weaving them into a cohesive whole. The creative journey becomes a dynamic dance of exchange, feedback, and mutual growth, with each Artist enriching the work with unique skills and perspectives.

According to (Rajković, 2015), the study delves into the objective recognition of the creative process in painting art through a mathematical framework of self-organisation, akin to nonlinear dynamic systems in natural and social sciences. The method proposed does not rely on prior knowledge of the originality of the artwork. Instead, it focuses on identifying the self-organisation of texture features that contribute to the aesthetic complexity of the painting. The research introduces the concepts of internal time and artistic time in artworks, emphasising that creativity is manifested through the artist's self-organisation reflected in the visual elements of the artwork.

According to (Sawyer, 2016). , empirical studies on artists' creative processes, particularly MFA painting students, have been conducted. These studies compare the emergent theories with existing theories from creativity and design studies researchers, shedding light on the intricate processes involved in painting and artistic creation.

The reference provided "Painting as an open window to brain disorders" (2020) discusses the psychological aspects of painting, highlighting how artists use this medium to externalize their internal experiences and cognitive processes. It emphasizes painting as a form of creative expression that allows observers to engage with the artist's inner world through visual art creations.

According to (Liu, 2022), artists can enhance their creative processes in oil painting by leveraging advanced image processing techniques to stimulate imagination, optimize sketching efficiency, and refine original works. This approach not only aids in generating innovative ideas but also streamlines the overall painting process by integrating computer vision technologies.

According to (Cui, 2023), integrating computer vision technology into the artistic process of painting can enhance creative efficiency by expanding the materials available for art painting and providing creators with additional thinking space. This suggests that reshaping creative processes in painting artists by incorporating technology can lead to more efficient and innovative artistic outcomes.

The study (Petrov, 2019) focuses on activating the creative potential in 7/8-year-old children by implementing mixed painting techniques in fine art education. The research delves into the impact of these techniques on children's creative processes, emphasising methods such as monitoring, analysing material usage, experimenting with mixed techniques, and assessing composition and expression richness.

According to (Shulha et al., 2021), the article delves into the application of postmodern trends in teaching painting to pre-schoolers in the post-Soviet space, emphasising the need for innovative pedagogical approaches to nurture creative skills in children. The study advocates for a technology that fosters creative self-expression and aesthetic appreciation in pre-schoolers through artistic and aesthetic activities, aligning with the postmodernist perspective that emphasises play, perception, and enjoyment as vital elements in enhancing children's creativity. Additionally, the article highlights the significance of incorporating artistic standards, gaming technologies, music, speech development, and various painting techniques to enrich the creative experiences of pre-schoolers.

This dynamic expands creative possibilities and challenges traditional definitions of art. Collaborative installations blur the lines between performance and visual art, interactive projects that invite audience participation and digital artworks that evolve through collective input are just a glimpse of the innovative forms that emerge from the collaborative tapestry.

The Power of Shared Purpose

However, the impact of collaboration extends beyond aesthetics. Shared artistic endeavours can become powerful agents for social change. Collective art projects address pressing issues, raise awareness, and foster communities of action. Artists collaborate with scientists, activists, and communities to create art that sparks dialogue, challenges perspectives, and empowers individuals. In this way, the collaborative tapestry becomes a force for good, woven with empathy, purpose, and a shared desire for a better world.

Challenges and the Road Ahead

Despite its potential, collaboration presents challenges such as intellectual property rights and navigating diverse working styles. Cultivating a healthy online environment that values inclusivity and constructive criticism is crucial for the collaborative tapestry to thrive. Moving forward, it is essential to nurture interconnected creativity, fostering a diverse and dynamic artistic landscape where individual voices weave together to create works that resonate with a global audience.

Conclusion

The Internet has ushered in a new era of artistic expression, transforming how artists conceive, create, and share their work. Inspiration, a vibrant force in the creative landscape, carries allure and peril within it. Recognising its multifaceted nature allows artists to engage in a transformative dance with their creative muse. By approaching inspiration with discernment, internalising its essence, and cultivating its unique voice, artists can harness its power to create works that move, inspire, and leave an indelible mark on the world. In this way, they can ensure that their art transcends mere imitation, becoming a testament to the transformative power of inspiration and the enduring beauty of human creativity. In a world increasingly defined by interconnectedness, embracing the collaborative tapestry is not just an option but a necessity. By moving beyond the confines of solitary studios and actively engaging in shared creative processes, artists can expand their horizons, redefine the boundaries of art, and create works that resonate with a global audience. As we move forward, let us strive to nurture this interconnected creativity, fostering a diverse and dynamic artistic landscape where individual voices weave together to create a magnificent collaborative tapestry that enriches us all. By embracing collaboration and navigating influences with discernment, artists can harness the transformative power of inspiration to create works that resonate deeply with audiences worldwide. As we navigate this evolving landscape, let us cultivate a culture of creativity that celebrates diversity, fosters collaboration, and enriches our collective human experience.

Declaration of Conflicts of Interests

The Author(s) declared no potential conflicts of interest.

Funding Disclosure/Acknowledgement

Any agency or institution has done no funding.

Reference

- [1] Nitzan, A. and Orkibi, H. (2021). “we’re all in the same boat” – the experience of people with mental health conditions and non-clinical community members in integrated arts-based groups. *Frontiers in Psychology*, 12. <https://doi.org/10.3389/fpsyg.2021.661831>
- [2] Lizun, D., Kurkiewicz, T., & Szczupak, B. (2021). Technical examination of liu kang’s paris and shanghai painting supports (1929–1937). *Heritage Science*, 9(1). <https://doi.org/10.1186/s40494-021-00492-6>
- [3] Feng, J. (2023). The spirit of freehand brushwork in Chinese oil painting. *Pacific International Journal*, 6(1), 56-60. <https://doi.org/10.55014/pij.v6i1.306>
- [4] Chen, M. and Tseng, M. (2021). Creative entrepreneurs' artistic creativity and entrepreneurial alertness: the guanxi network perspective. *International Journal of Entrepreneurial Behaviour & Research*, 27(4), 1082-1102. <https://doi.org/10.1108/ijebr-05-2020-0306>
- [5] Collie, K., Bottorff, J., & Long, B. (2006). A narrative view of art therapy and art making by women with breast cancer. *Journal of Health Psychology*, 11(5), 761-775. <https://doi.org/10.1177/1359105306066632>
- [6] Corley, C. (2010). Creative expression and resilience among holocaust survivors. *Journal of Human Behavior in the Social Environment*, 20(4), 542-552. <https://doi.org/10.1080/10911350903275325>

- [7] Cour, K., Josephsson, S., Tishelman, C., & Nygård, L. (2007). Experiences of engagement in creative activity at a palliative care facility. *Palliative & Supportive Care*, 5(3), 241-250. <https://doi.org/10.1017/s1478951507000405>
- [8] Derda, I. (2020). At the intersection of interests: evolving creative processes and new agency-media dynamics. *Creative Industries Journal*, 14(1), 3-22. <https://doi.org/10.1080/17510694.2020.1738692>
- [9] Gahan, P., Minahan, S., & Glow, H. (2007). A creative twist: management theory, creativity and the arts. *Journal of Management & Organization*, 13(1), 41-50. <https://doi.org/10.5172/jmo.2007.13.1.41>
- [10] Kamyli, P. and Valtanen, J. (2010). Redefining creativity — analyzing definitions, collocations, and consequences. *The Journal of Creative Behavior*, 44(3), 191-214. <https://doi.org/10.1002/j.2162-6057.2010.tb01333.x>
- [11] Leckey, J. (2011). The therapeutic effectiveness of creative activities on mental well-being: a systematic review of the literature. *Journal of Psychiatric and Mental Health Nursing*, 18(6), 501-509. <https://doi.org/10.1111/j.1365-2850.2011.01693.x>
- [12] McFadzean, E. (1998). Enhancing creative thinking within organisations. *Management Decision*, 36(5), 309-315. <https://doi.org/10.1108/00251749810220513>
- [13] McFadzean, E. (1998). The creativity continuum: towards a classification of creative problem solving techniques. *Creativity and Innovation Management*, 7(3), 131-139. <https://doi.org/10.1111/1467-8691.00101>
- [14] McNiff, S. (2011). Artistic expressions as primary modes of inquiry. *British Journal of Guidance and Counselling*, 39(5), 385-396. <https://doi.org/10.1080/03069885.2011.621526>
- [15] Proctor, T., Tan, K., & Fuse, K. (2004). Cracking the incremental paradigm of Japanese creativity. *Creativity and Innovation Management*, 13(4), 207-215. <https://doi.org/10.1111/j.0963-1690.2004.00310.x>
- [16] Stuckey, H. and Tisdell, E. (2009). The role of creative expression in diabetes: an exploration into the meaning-making process. *Qualitative Health Research*, 20(1), 42-56. <https://doi.org/10.1177/1049732309355286>
- [17] Taylor, S. and Hansen, H. (2005). Finding form: looking at the field of organizational aesthetics. *Journal of Management Studies*, 42(6), 1211-1231. <https://doi.org/10.1111/j.1467-6486.2005.00539.x>
- [18] Wood, M. and Brown, S. (2012). Film-based creative arts enquiry: qualitative researchers as auteurs. *Qualitative Research Journal*, 12(1), 130-147. <https://doi.org/10.1108/14439881211222787>
- [19] Kang, S. and Pashler, H. (2011). Learning painting styles: spacing is advantageous when it promotes discriminative contrast. *Applied Cognitive Psychology*, 26(1), 97-103. <https://doi.org/10.1002/acp.1801>
- [20] Shields, A. (2019). A never-ending painting: the generosity of time spent making and learning with others through artistic research. *International Journal of Art & Design Education*, 38(3), 659-669. <https://doi.org/10.1111/jade.12250>
- [21] Jones, C. (1991). Andy Warhol's "factory": the production site, its context and its impact on the work of art. *Science in Context*, 4(1), 101-132. <https://doi.org/10.1017/s026988970000017x>
- [22] Edwardes, C. (2021). L'atelier mis en scènes. *Ambiances*, (7). <https://doi.org/10.4000/ambiances.4094>
- [23] Crawford, M. (2023). Prevarication, or, the general drift of the 2020s. *Axon Creative Explorations*, 13(1), 1-8. <https://doi.org/10.54375/001/uvqkpsdgl>
- [24] Markusen, A. and Schrock, G. (2006). The artistic dividend: urban artistic specialisation and economic development implications. *Urban Studies*, 43(10), 1661-1686. <https://doi.org/10.1080/00420980600888478>
- [25] Apostolos-Cappadona, D. (2019). '... with a book in your hands': a reflection on imaging, reading, space, and female agency. *Religions*, 10(3), 178. <https://doi.org/10.3390/rel10030178>
- [26] Turner, V. (1979). Frame, flow and reflection: ritual and drama as public liminality. *Japanese Journal of Religious Studies*, 6(4). <https://doi.org/10.18874/jjrs.6.4.1979.465-499>
- [27] Vilchinskaya-Butenko, M. (2022). Visualization of solitude: street artist jr's works. *Observatory of Culture*, 19(2), 152-160. <https://doi.org/10.25281/2072-3156-2022-19-2-152-160>
- [28] Jeffrey, D. (2012). Meditation and atonement in the art of Marc Chagall. *Religion and the Arts*, 16(3), 211-230. <https://doi.org/10.1163/156852912x635205>

-
- [29] McDonald, M., Wearing, S., & Ponting, J. (2009). The nature of peak experience in wilderness.. *The Humanistic Psychologist*, 37(4), 370-385. <https://doi.org/10.1080/08873260701828912>
- [30] Gibson, C. (2010). Guest editorial—creative geographies: tales from the ‘margins’. *Australian Geographer*, 41(1), 1-10. <https://doi.org/10.1080/00049180903535527>
- [31] Chang, T. (2014). A historic neighbourhood as arts space: the little india experience. *Geografiska Annaler Series B Human Geography*, 96(4), 313-327. <https://doi.org/10.1111/geob.12054>
- [32] Dohoney, R. (2022). Ekphrastic voice: on joan la barbara's sound paintings. *Tempo*, 76(301), 73-85. <https://doi.org/10.1017/s0040298222000079>
- [33] Amar, S. and Lloyd, M. (2021). P081 arthritis, artists and art opportunities for education. *Rheumatology*, 60(Supplement_1). <https://doi.org/10.1093/rheumatology/keab247.079>
- [34] Kaufman, S. (2013). Opening up openness to experience: a four-factor model and relations to creative achievement in the arts and sciences. *The Journal of Creative Behavior*, 47(4), 233-255. <https://doi.org/10.1002/jocb.33>
- [35] Chamorro-Koc, M. and Kurimasuriyar, A. (2018). Insights from studio teaching practices in a creative industries faculty in australia. *Arts and Humanities in Higher Education*, 19(2), 172-185. <https://doi.org/10.1177/1474022218802529>
- [36] Simner, J., Smees, R., Rinaldi, L., Carmichael, D., & McDonald, T. (2022). What factors influence children's creative artistic orientation? the novel children's creative orientation test: artistic. *The Journal of Creative Behavior*, 56(4), 609-628. <https://doi.org/10.1002/jocb.555>
- [37] Ochsner, J. (2000). Behind the mask: a psychoanalytic perspective on interaction in the design studio. *Journal of Architectural Education*, 53(4), 194-206. <https://doi.org/10.1162/104648800564608>
- [38] Montagner, C., Linhares, J., Vilarigues, M., & Nascimento, S. (2016). Statistics of colors in paintings and natural scenes. *Journal of the Optical Society of America A*, 33(3), A170. <https://doi.org/10.1364/josaa.33.00a170>
- [39] Edwardes, C. (2021). L’atelier mis en scènes. *Ambiances*, (7). <https://doi.org/10.4000/ambiances.4094>
- [40] Lee, B., Seo, M., Kim, D., Shin, I., Schich, M., Jeong, H., ... & Han, S. (2020). Dissecting landscape art history with information theory. *Proceedings of the National Academy of Sciences*, 117(43), 26580-26590. <https://doi.org/10.1073/pnas.2011927117>
- [41] Lee, B., Kim, D., Sun, S., Jeong, H., & Park, J. (2018). Heterogeneity in chromatic distance in images and characterization of massive painting data set. *Plos One*, 13(9), e0204430. <https://doi.org/10.1371/journal.pone.0204430>
- [42] Perc, M. (2020). Beauty in artistic expressions through the eyes of networks and physics. *Journal of the Royal Society Interface*, 17(164), 20190686. <https://doi.org/10.1098/rsif.2019.0686>
- [43] Castellotti, S., Conti, M., Feitosa-Santana, C., & Viva, M. (2020). Pupillary response to representations of light in paintings. *Journal of Vision*, 20(10), 14. <https://doi.org/10.1167/jov.20.10.14>
- [44] Sawant, S. (2017). The trace beneath: the photographic residue in the early twentieth-century paintings of the “bombay school”. *Bioscope South Asian Screen Studies*, 8(1), 1-29. <https://doi.org/10.1177/0974927617700768>
- [45] Rech, C. (2018). Revisiting asta nørregaard in the studio. *Kunst Og Kultur*, 101(1-2), 49-67. <https://doi.org/10.18261/issn.1504-3029-2018-01-02-04>
- [46] Goold, L. (2022). The production of space and the changing character of the recording studio. *Popular Music*, 41(2), 238-256. <https://doi.org/10.1017/s0261143022000150>
- [47] Kjus, Y. and Danielsen, A. (2016). Live mediation: performing concerts using studio technology. *Popular Music*, 35(3), 320-337. <https://doi.org/10.1017/s0261143016000568>
- [48] Lizun, D., Kurkiewicz, T., & Szczupak, B. (2021). Technical examination of liu kang’s paris and shanghai painting supports (1929–1937). *Heritage Science*, 9(1). <https://doi.org/10.1186/s40494-021-00492-6>
- [49] Edwardes, C. (2021). L’atelier mis en scènes. *Ambiances*, (7). <https://doi.org/10.4000/ambiances.4094>
- [50] Lizun, D. and Rogóż, J. (2022). Observations on selected aspects of liu kang’s painting practice. *Journal of Conservation Science*, 38(5), 460-481. <https://doi.org/10.12654/jcs.2022.38.5.09>

-
- [51] Lizun, D., Kurkiewicz, T., Mądry, M., & Szczupak, B. (2022). The emergence of liu kang's new painting style (1950–1958): a multi-analytical approach for the study of the artist's painting materials and technique. *Heritage Science*, 10(1). <https://doi.org/10.1186/s40494-021-00641-x>
 - [52] (2020). People's reflections in the city: exploring the painting practices of figurative expressionism by academic research. *JEP*. <https://doi.org/10.7176/jep/11-10-08>
 - [53] Bar, Y., Levy, N., & Wolf, L. (2015). Classification of artistic styles using binarized features derived from a deep neural network., 71-84. https://doi.org/10.1007/978-3-319-16178-5_5
 - [54] He, S. (2018). The dialectics of technology and art.. <https://doi.org/10.2991/icassee-17.2018.17>
 - [55] Yin, S. (2022). Analysis on the inner relationship between computer digital painting and traditional painting. *Mobile Information Systems*, 2022, 1-7. <https://doi.org/10.1155/2022/9462510>
 - [56] Gultepe, E., Conturo, T., & Makrehchi, M. (2018). Predicting and grouping digitized paintings by style using unsupervised feature learning. *Journal of Cultural Heritage*, 31, 13-23. <https://doi.org/10.1016/j.culher.2017.11.008>
 - [57] Zhou, L. (2022). Painting modeling language based on convolution neural networks in digital media art. *Wireless Communications and Mobile Computing*, 2022, 1-10. <https://doi.org/10.1155/2022/9519274>
 - [58] Mironova, A., Robache, F., Deltombe, R., Guibert, R., Nys, L., & Bigerelle, M. (2020). Digital cultural heritage preservation in art painting: a surface roughness approach to the brush strokes. *Sensors*, 20(21), 6269. <https://doi.org/10.3390/s20216269>
 - [59] Rajković, M. (2015). The artists who forged themselves: detecting creativity in art.. <https://doi.org/10.48550/arxiv.1506.04356>
 - [60] Sawyer, R. (2016). How artists create: an empirical study of mfa painting students. *The Journal of Creative Behavior*, 52(2), 127-141. <https://doi.org/10.1002/jocb.136>
 - [61] (2020). Painting as an open window to brain disorders. *Journal of Neurology & Stroke*, 10(3), 101-103. <https://doi.org/10.15406/jnsk.2020.10.00419>
 - [62] Liu, X. (2022). An improved oil painting formation using advanced image processing. *Mobile Information Systems*, 2022, 1-11. <https://doi.org/10.1155/2022/4865060>
 - [63] Cui, H. (2023). Influencing factors of art painting based on computer vision technology.. <https://doi.org/10.21203/rs.3.rs-2936087/v1>
 - [64] Petrov, P. (2019). Activisation of the creative potential in 7/8-year old children by implementation of mixed painting techniques in fine art education. *Cbu International Conference Proceedings*, 7. <https://doi.org/10.12955/cbup.v7.1420>
 - [65] Shulha, L., Беленька, Г., Половіна, О., Кондратець, І., Novoseletska, I., & Ухтомська, А. (2021). Postmodern trends in teaching painting to pre-schoolers in the post-soviet space. *Postmodern Openings*, 12(3), 154-172. <https://doi.org/10.18662/po/12.3/333>