

Restoring the Creative Dream



(drawing by Raphael, 1483-1520)

Art and Technology as an Intellectual Foundation for Cultural Organizations

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adapted from the original paper with an introduction to *Masterpeace Journal*

“New media, broadly understood to include the use of new communications technology for old or new purposes, new ways of using old technologies, and, in principle, all other possibilities for the exchange of social meaning, are always introduced into a pattern of tension created by the co-existence of old and new, which is far richer than any single medium that becomes a focus of interest because it is novel.”ⁱ

Abstract

This paper examines art and technology as an intellectual foundation integral to restoring the Canadian creative dream. The style of this paper is more critical than analytical as personal opinion weighs into the discourse.

Without doubt critical review as posited in this paper cannot segregate traditional from conceptual, or classical from contemporary. Art and technology are simply too big for that. Yet, one cannot ignore the illusions of technology's broad spectrum of attraction, illusions that have recently turned to reality with the touch-screen and social media. But the perception that art must increase in visual movement to retain its broad appeal has clouded the reality that fine art has never been static even if it did hang on a museum wall. Movement in fine art has been as rapid and exciting as a music video or

an animated short. The assumption that technology's objective is to liberate fine art from the static traditions of the past is a misunderstanding of art itself.

This paper also discusses the application of art and technology in a case study of the intellectual foundations of *Masterpeace Journal*, a journal of critical thought about art and spirituality. It is because of technology that the journal is able to exist. If properly understood, the interdependence of art (and spirituality) and technology can support a greater platform for effective communication. Informed leadership has as its primary goal informed participation. Critical thought is the prime motivator for such leadership and art is one of leadership's most valuable tools to achieve informed status. My focus, however, is art. The discussion of spirituality will be left to another paper.

This paper concludes with a proposal to restore the creative dream. It does not pretend to embrace the entire spectrum of art and technology in its recommendation for restoration. The subject is too broad, and when restricted to the disciplines of painting and drawing and software alone, it would too readily seem as if all is alive and well.

Restoration in this paper posits a new awareness of the fine art of drawing as a suitable example of art and new media technology working together for an intellectual foundation to elevate the creative dream above a national consciousness of *art for business' sake*, and instead advocate the restoration of drawing as a complete fine art form, integral to restoring the Canadian creative dream of a distinct artistic identity.

"This is not a saunter through the gallery on a drowsy Sunday afternoon, a grand tour of beauty through the ages. Instead, it is a descent into the volcano of the creative imagination, into the fires where some of the greatest things humans have ever wrought were fashioned." (Schama, 2007)

Introduction

Masterpeace Journal is an initiative that combines art appreciation and spiritual inquiry on a technological media platform of online dialectic for purposes of nourishing a capacity for critical thought. The journal takes innovative steps towards encouraging and inviting critical discourse about art (spirituality) and the use of technology in order to establish an intellectual foundation for an appropriate dialectic. Critical review of the first step begins with a situational analysis of what may indeed have become a crisis in Canadian art that echoes the need for restoration of the creative dream.

Situational analysis

The predominance of a performance motivated art world has all but eliminated the appreciation of fine art except for remnants of such appreciation among the decorative forms of arts and crafts, and among the venerable crowd of serious collectors, whose motive is as much art appreciation as it is investment. Movement, 3D, animation, *mashups*, remix, and digital 3D printing, seem to have successfully beaten plastic 2D form back to obscure walls of galleries and museums and the archivist's hidden vaults below.

What Heidegger attributes to "mathematics experiencing a crisis in its foundations," (Heidegger, 2010, p.9) can be construed to apply to the fundamental concepts of art and technology in Canada, especially in the arts establishment and their use of technology to protect and promote the sacred identity of a few artists of notoriety

for the sake of national consciousness. Nowhere is this more evident than in the legacy of Canadian drawing, a heritage virtually non-existent.

Positive investigation is needed to understand art and technology's inter-dependent role in establishing an intellectual foundation, in addition to the conventional foundation of aesthetics. Yet, the two foundations remain inter-dependent, a fact demonstrated throughout the history of inspiration, ideation, invention and prototypical conceptualization. But is Canadian art a Heidegger crisis?

Sculptor Richard Serra in an interview with journalist Charlie Rose, said, "inspiration is for amateurs - hard work is for real artists." (Rose, 2010) His implied meaning was the convenience of technology's easy-way-out to escape the rigors of creating art and instead to wait "for the sky to open and shine down in a ray of brilliant light and inspiration." (Rose, 2010). He spoke of a crisis in art where critical thought and intellectual foundations have been abandoned for a preference towards spontaneity.

Canadian drawing for example is in crisis. Drawing's foundations are no longer taught. Only remnants of a weak methodology still exist. Whereas earlier traditional training in art, especially life drawing, which Michelangelo called the "foundation of all art," (Saslow, 1991) emphasized the disciplines of accuracy, solidity, and finish, modern instruction emphasizes a non-academic exaggeration of forms. Technology introduced impatience into the discourse of art students and as a result the aesthetic suffered a demise of valuable disciplines, a loss that has permeated critical thought and art education.

Hypothesis

This paper therefore posits that the objectives of *Masterpeace Journal* will accomplish a new perspective in critical thought, a perspective that embodies art and spirituality through the use of technology as an intellectual foundation in the history of culture as well as apply the intellectual foundation to a meaningful strategy of informed leadership to affect culture in recovering and restoring the creative dream. The example of art as preeminent in such an intellectual foundation.

This paper further posits the hypothesis that such an intellectual foundation of art and technology is not a natural artistic endowment but an acquired skill through education in the employment of online technology as a means to accomplish the task of building confidence and skill both in the art of drawing and the art of critical discourse.

This paper also proposes that fine art for the general public, specifically through exposure to and interaction with the fine art of drawing, in collaboration with technology, can through a clearly defined process of observation and contemplation reach a distinct understanding of the aesthetic of art's beauty. As a result, an appreciative public who are the recipients of such strategic plans will develop skills of critical thought that lead to discernment, decision and application, to form an intellectual foundation for their own lives and positively affect their ability to make quality choices for life.

My research entails an examination of a clear methodology in context of the hypothesis presented. This examination will venture through definitions of art, technology, and an intellectual foundation. The method arrives at recommendations with an appropriate conclusion. Details of methodology comprise such concepts as the *artician*, McLuhan's *Typographic Man*, classical roots, *digicult*, transmedia art practice,

and how such concepts form an intellectual foundation that fits with *Masterpeace Journal's* objectives for restoring the creative dream.

From the hypothesis we draw the following methodological points of reference.

1. Call for a new perspective in critical thought.
2. That new perspective is art and technology as an intellectual foundation.
3. The intellectual foundation is a meaningful strategy for informed leadership to affect culture and restore the creative dream.
4. The intellectual foundation is an acquired skill through education
5. Exposure to and appreciation of fine art by the general public in collaboration with technology develops skills of critical thought. And to repeat that even though *Masterpeace Journal* is also about spirituality, that discussion will be left to another time while I continue with emphasis on *art* and technology.

1. Call for a new perspective in critical thought.

The new perspective is the embodiment of art and technology as an intellectual foundation to position the aesthetic as preeminent among informed leaders and to affect culture in recovering and restoring the creative dream. A new perspective includes the interpretation and the appreciation of works of art as expressions of traditional and new media to build an appreciative foundation for awareness to nurture a positive environment for critical thought. This can be accomplished with a new collaborative perspective in the form of strategic partnerships between art, technology, cultural and religious organizations.

2. That new perspective precludes an intellectual foundation.

And that perspective, that aesthetic as a collaborative initiative, begins with definitions of art, technology, and an intellectual foundation.

What is art?

Needless to say, definitions of art abound, but this paper does not attempt to create a composite of all of them. That would be nothing more than self-promotion and aggrandizement. Instead, I concede there is a plethora of quality writings about art to which I do not presume to add a whole lot more, except that which is my lived-experience of having been an artist my entire life. Suffice it so say that my selection of a few pertinent definitions are all that is necessary, having borrowed such definitions from the vast pool of public knowledge.

“Art is the process or product of deliberately arranging elements in a way to affect the senses or emotions. It encompasses a diverse range of human activities, creations, and modes of expression, including music, literature, film, sculpture, drawings and paintings.” (Wikipedia, 2010)

“Art is the expression of an inner beauty implicit in created things and beings, and the expression of an outer beauty in created things and beings.” (Verstraete, 1997)

In a 1974 interview, commercial designer Milton Glaser noted that “whereas a design must convey a given body of information, the ‘essential function’ of art is to intensify one's perception of reality.” Design is utilitarian in a way that art is not.” Art is its own end. It isn't utilitarian. It subordinates ordinary usefulness to its own purposes.” (Brady, 1998)

“Great art has dreadful manners. The greatest paintings grab you in a headlock, rough up your composure, and then they proceed in short order to re-arrange you reality.” (Schama, 2007)

Artists create their work as a means of self-expression, so that it can be viewed and appreciated by others. Some artists believe all expression is spontaneous and some believe it's a slow meticulous process of discipline and skill. I propose the truth to be somewhere in the middle, a hybrid of inspiration, spontaneity, discipline and skill, even to the point of advocating disciplined method in an often chaotic world of art. The fine art of drawing has disciplines or laws that are essential to the creation of good art. Method comprises laws such as *chiaroscuro*, *tenebrism*, *perspective*, and *sfumato*, which may be unfamiliar terms to the viewer, but McLuhan himself would agree.

What is technology?

Technology is the use and knowledge of tools, techniques, crafts, systems or methods of organization. The term can either be applied generally or to specific areas: examples include construction technology, medical technology, and state-of-the-art technology. Technologies can also be exemplified in the material product itself when designers or manufacturers declare the object to be state-of-the-art. When technology is applied to definitions of art, the more common usage is media-art, where the capabilities of technology combined with the skill of the technician produce unique works of creative expression. As curator Steve Dietz has observed, “new media art is like contemporary art—but different. New media art involves interactivity, networks, and computation and is often about process rather than objects. New media artworks, difficult to classify according to the traditional art museum categories, present the curator with novel challenges involving interpretation, exhibition, and dissemination.” (Cook, S., Graham, Beryl. 2010, foreword)

Use of technology began with the conversion of natural resources into simple tools such as chalk with which to draw. Other technological developments, including the printing press, the telegraph, the telephone, radio, television, digital media, and the Internet, have decreased physical barriers of communication and allowed humans to interact freely on a global scale.

“Printing from moveable types created a quite unexpected new environment – it created the public.” (McLuhan, 1962); But not necessarily in an appreciative manner. There will always be snakes in the technological grass.

History bears a long sad witness to the fact that not all technology has been used for peaceful purposes such as the Manhattan Project and the first atomic and hydrogen bombs. Development of weapons of ever-increasing destructive powers, unmanned drones, and video-warfare, have progressed beyond nuclear weapons. Nevertheless, in many societies technology has helped develop more advanced global economies which in turn allowed the rise of a larger middle class of leisure. Philosophical debates have arisen over the present and future use of technology in society, with disagreements over

whether technology improves the human condition or worsen it. Technology inevitably embodies the marriage of Winstonian ideation and supervening social necessity to produce inventions that will diffuse over time to have both positive and negative effects on society, (Winston.1998). Some inventions are resigned to become redundant while others create spin-offs towards the next ideation.

Technology has also given society a speed of doing things unknown just a few decades ago. This is perhaps one of the lingering disputes between the artist and artist-technician. A classical and sustained drawing will measure completion in many hours and days, but online applications such as *Picnik* can alter the exposure and contrast of an existing work or art and change its colour saturation and temperature in less than 20 seconds (picnik.com). If art is indeed a profound medium of communication then Brian Winston's assertion rings alarmingly true.

"Indeed, there is a profound tendency to historical amnesia behind, for example, the oft repeated assertion that the pace of things is now so fast as to be uncontrollable." (Winston,1998, p.15)

What is an intellectual foundation?

What is the intellectual foundation to which art and technology, according to my hypothesis, contribute to accomplish a new perspective in critical thought, as a meaningful strategy of informed leadership to affect culture in recovering and restoring the creative dream? It is a strategic partnership between art, technology, and cultural organizations. This paper further proposes six objectives of art and technology as a composite framework for building such an intellectual foundation, a composite that bears resemblance to the metaphor of *man and machine*, as a *strategic partnership between art and technology* to participate in the effective functioning of cultural organizations.

1. To encourage and invite scholarly discourse and research to examine the effects of art in homes, schools, institutions and organizations.
2. To examine the areas of critical thought that present a unique opportunity of applying such scholarly discourse and research in the disciplines and traditions of fine art drawing.
3. To investigate thoroughly the role and effect of technology and new media on the objectives and strategies for art appreciation.
4. Launch online and in-classroom educational initiatives to increase awareness of public art. These are not courses to learn to draw or paint, but courses to learn to appreciate art and its essential role in acquiring the skills of critical thought for all people of all ages.
5. To position critical thought about art as an essential catalyst in making informed choices for life.
6. To restore the creative dream among Canada's cultural organizations and specifically to recover the lost legacy of fine art drawing.

Of importance are the methods whereby the achievement of these objectives can be measured and perhaps proven. These methods are primarily performance-indicators

and performance-measurements to communicate the evaluation of an intellectual foundation. .

“Performance-indicators are used to monitor the achievement of organizational objectives and to provide information for advocacy purposes.” (Gilhespy, 2001)

Governments and organizations have identified four key policies for organizational communication. These are access, education, excellence, and economic value, while at the same time they recognize the role of the arts in breaking down barriers in society. Further evaluation of social objectives must include art education as a means to nurture critical thought towards making quality decisions.

Comparison is at the heart of performance measurement.

Comparison can be conducted by a number of means against targets or against similar organizations. Comparison presents the cultural organization with terms of reference comprising efficiency, economy, effectiveness, equity, and relevance as key ingredients of critical thought.

“Efficiency may be defined as output divided by resources consumed. Economy refers to how actual input costs compare with planned or expected costs. Effectiveness is defined as the extent to which the output actually achieves the organization’s objectives. Equity is mainly concerned with inherent long-term value to the organization and the distribution of opportunities to benefit from artistic activity. Relevance is the assumption that each cultural organization, in its social objectives remain relative to other sectors of the population. The arts are assumed to have good status and thus provide a powerful means of measuring access to maximization for social objectives identified.” (Gilhespy, 2001)

How this evaluation fits with *Masterpeace Journal’s* objectives.

Performance indicators and performance measurements offer a clear strategy by which to determine the validity and sustainability of objectives posited by the journal: to encourage and invite scholarly dialectic and appreciative inquiry into an examination of effects of art in homes, schools, institutions and organizations.

This will require new paradigms for access, education, standards of excellence and clear parameters of economic value. Critical thought in a scholarly discourse about fine art drawing can be compared with other organizations to determine the effects of efficiency, economy, effectiveness, equity and relevance. Thorough investigation of the role and effect of technology on art appreciation can be measured with strategic criteria for initiatives such as online and in-classroom educational programs to increase awareness of public art. Critical thought by comparison will help evaluate the difference between art in school and art in public, one requires skill, the other is a practice of observation. One is a program to teach, the other a program to expose students to all aspects of art. Performance indicators and performance measurements that evaluate the intellectual foundation will demonstrate that restoring the creative dream among Canada’s cultural organizations and the recovery of the lost legacy of fine art drawing, are both sincere and achievable objectives.

In addition to the above six objectives, this paper also posits five manifestations of strategic partnerships through art and technology in building intellectual foundations.

Five manifestations of strategic partnership

These manifestations embody the new perspective in critical thought by examining a composite of the *artician* as the peaceful hybrid of artist and technician, *typographic man* as the quintessential outsider, *classical roots* from which both artician and typographic man must draw, and *digicult* together with trans-media as pertinent to an intellectual foundation.

1. The artician

There is room in the present discourse for a hybrid artist - technician called the *artician*, a word I coined and, who like the Bruns' *producer*, is a synthesis of two. He or she is the peacemaker between the purist and the wizard, the artist and the technician.

At the intersection of art and technology, especially in the realm of digital media art, there are new contemporary voices to contribute to the creative dream, voices whose intuition and inspiration will add further to the continuing criticism of creativity, without implication that the artist and technician must forever defend their place in history. Curators as well must stop making comparisons between the two art forms. They have managed to accomplish a separation of photography and the plastic arts and they would be of service to the dream if they stopped calling technology contemporary as if any other form of art is not.

A renowned art collector and curator, when asked to define the word contemporary, said "anything after World War II." (Kramarsky, 2005) The artician *is* contemporary and he or she *is* new media. "Most recently, there are similar issues arising in data visualisation, where some of the visualisations are more about their artistic value than about presenting data. So, I think there's space for the 'artician' idea, and the term has a nice ring to it – I'd encourage you to explore it further." (Bruns, 2010)

2. Typographic man

Typographic man (including typographic woman, but for the integrity of source research I have quoted McLuhan's "typographic man") is the quintessential outsider whether artist, technician or artician. He represents a logic created by the alienated man, who stands as an observer to watch history unfold in its many social conflicts, only to respond with a form of expression that places art and technology into the composite framework of an intellectual foundation in a strategic partnership. As a prototypical visual expression of critical thought he is the type that is integral and intuitive and yet somewhat irrational. "Scenes of his life are those of the old way of life being replaced by a new order. If he wants to get ahead in the world he must direct his energies to the things which will bring him profit." (McLuhan, 1962, p.213-214)

But typographic man as artician must stand above the "energy and fury of recent centuries that destroyed oral culture by print technology," and as artist-technician he or she must summon "the uniformly processed individuals of commercial society to return to oral spots," even if simply to listen to the intellectual voice, "as tourists and consumers, whether geographical or artistic." (McLuhan, 1962, p.212)

A fundamental concept of McLuhan's *Understanding Media* is that "communications media constitute a pervasive environment that saturates us with a whole series of perceptions of which we are largely unaware," (Heyer, 1989, p.42). McLuhan argued that environments are invisible in that "it takes a profound and unconventional shock to discover and understand them, the kind of challenge that has

traditionally been confined to the realm of the arts, especially poetry, which he tried to evoke with his probes,” (Heyer, 42). But if typographic man is the outsider and artician-peacemaker, he need not resort to shock art with the assumption that unconventional shock is the primary role of the arts whether that is a carcass in formaldehyde or the endless tirade of gothic videos. Beauty is a higher road with which to master the art of life. For McLuhan, “life was art and art was life. He labeled himself a poet, artist, composer, and few would have objected. Marshall knew he could never sell himself to the world as a poet-trickster. So he put on a lab coat.” (Carpenter, 2001, p.11). And in a lab coat typographic man returns to his classical roots to better understand his contemporary role as artist and artician.

3. Classical roots

Beyond positioning classicism in the conventional historical epoch of the High Renaissance of the 1500’s, classical roots go deeper. To explore classical roots in the fine art of figurative drawing for example, is a discovery of an intuitive discipline to which the artist responds by creating original lines, mass and forms. The artist’s intuitive method of intense looking, a gazing into the depths of the human form, finds a voice in “creating the dots.” But modern day contemporary figurative drawing has become a constructive method with which the artist responds to technique and not to intuition by simply applying duplicate line, mass and form in a process of “connecting the dots.” (Verstraete, 2009). However, it was the intuitive discipline of classical figure drawing that enabled Michelangelo to draw male form and change male into female form at will. The constructive methodology of contemporary figurative drawing is not able to produce the same results.

One of the most profound statements about the essence of classical roots as intuitive , was spoken to me during a 1998 conversation with Canadian drawing master John Gould (1929-2010). “It is finally just me and the paper. To pull a line across the page is to feel a quickening of brain and muscle. To draw is to join real time,” (Verstraete, 2020).

Classical roots form a language that employs unique disciplines that can only be created by hand. After nearly thirty years of familiarity with computers and exploration of a number of *drawing* programs, the result is my affirmation in favour of traditional manual tools. It is impossible for digital technology to harness the freedom of a *gesture* or the boldness of a random *line*. No program can ever match the variety of the *hatch*, the *drift* and the awesome effect of *chiaroscuro* and *sfumato*. No modern technology can produce a *blind contour*. The ancient vocabulary of *reference point*, *straight line extended*, *gesture*, *contour*, *hatching*, *tenebrism*, *chiaroscuro*, *sfumato*, *mass*, *form* and *composition* stands as a testimony to the value of classical drawing. To abandon such classical tools is to abandon the beauty of fine art drawing. In fact it is a capitulation to hard-sell contemporary notions that reproduction affords greater reach to the artist and thus greater fame, notoriety and hopefully greater wealth. Somehow the fine art of original drawing is overshadowed by the temptation of reproduction. Classical artists need not be strangers in a technological world. They can co-exist in peace with the artician.

4. Digicult

The co-existence of artist, artician, technology, and classical roots, must find an environment that welcomes and embraces the strategic partnership, an environment casted in 2005 by Marco Mancuso into one word, *digicult*.

Digicult is an online/offline international cultural and editorial platform which focuses on the impact of new technologies and modern sciences on art, design, culture and contemporary society. The hybrid of “digital” and “culture” is *digicult*, based on the active participation of many professionals who represent a wide network of journalists, curators, artists, theorists, practitioners and critics, complete with a monthly magazine called *Digimag*, which focuses on “cultural, productive and artistic issues like: networking, hacktivism, video art, sound art, audio-video, design, art and science, new media, software art and performance art with a critic and journalistic approach,” (Mancuso, 2010).

Digicult has developed a wide and critical overview of creative and productive areas of contemporary international media art. This interdisciplinary and cross-mediated world of contemporary digital art has become an expression of some of the most vital and experimental arts and production disciplines for the artician using digital technologies. The link between classical roots and modern sound, light and image, as they interact, and the link between software, and performance space among the artician and typographic man, will add content and context to the intellectual foundation and develop informed leadership within cultural organizations. The result is hybrid design and applied science incorporated in “networking and the link between open source culture and online platforms for art and design,” as the *man-machine* interaction among software and performance space continues. (Mancuso, 2010).

5. Transmedia

Digicult also explores the concept of transmedia with its focus on research and its integrated mix of art practice and critical thought. Production and research skills are honed in the transmedia lab, with history and theory of transmedia art. “Transmedia offers a stimulating environment where work comes first as a continuous and independent art practice that seeks for a dialogue with similar practices from other disciplines to produce art-work that involves the computer either as a working tool or as a presentation model. Emphasis is on “the user’s creativity rather than the machine,” as a strategic partnership between thought and science, (Mancuso, 2010).

“The primary function of art is to make tangible and to subject to scrutiny the psychic dimensions of new experience. Western populations are once more inclined towards involvement in cosmic energies in their arts and entertainment. However, it was science and engineering that created the new experiential environments of work and living that are now being increasingly reflected in the arts,” (McLuhan, Parker, 1968).

But, transmedia cannot position process and methodology as the only environment. Movement in fine art is as rapid and exciting as a music video. Yet, the movement may not be as audible in a work of fine art.

There remains a silent theory of art. As much as cultural organizations wish to integrate art and technology into an intellectual foundation, there is no science for art. There is a language of art which is purely interpretative and intuitive. There is an *applied* science for methods, techniques, and media, such as oxidation properties of silverpoint

drawing. There are models and mannerisms for drawing, but in the end, science cannot contain the creative spirit once the artist begins his or her creative process.

Recommendations

Positioning critical analysis in education would preclude that all schools from elementary to secondary and post-secondary have a resident art gallery and curatorial staff because art is an essential catalyst in making informed choices for life.

This paper therefore recommends two strategic steps towards realizing the sincerity and achievability of objectives and their synthesis of art and technology in an intellectual foundation. These steps are: the learning of management skills for successful co-management and restoring the creative dream through education.

1. Successful co-management

Given the sheer size of art operations and number of arts organizations there needs to be greater awareness of the challenges in their respective management systems of art and technology. If the arts are to be positioned as meaningful in the interaction of art, society, and technology, then the arts in Canada must experience a rebirth from mere political expediency (the legacy and contribution of a few for the sake of national identity) and selective favoritism (the curatorial and public gallery based on market-driven art fueled by collectors and institutions) towards a meaningful co-management of all resources. In many ways the artist himself or herself is left with the challenge of being a cultural entrepreneur. The interaction of art, society, and technology, with creative and sustainable objectives of cultural organizations can only be accomplished if they collaborate with the artist as artician to become cultural entrepreneurs. To be cultural entrepreneurs means to adopt and adapt to the “six senses of co-management including: vision, charisma, persuasiveness, love of risk, sense of organization, and market savvy,” (Lapierre, Leblanc, 2001).

With vision, there should be no limits and nothing is impossible. If it doesn't exist, invent it. When the organization perceives a need within culture and society that cannot be filled by an existing structure, build the required structure from the bottom up. That is vision.

With charisma, “many artists have the talent required to write lyrics, compose music, interpret songs, perform onstage, draw and paint, but very few of these artists have the ability to manage the business generated by their talent,” (Lapierre, Leblanc, 2001). Managers must have superior knowledge of human relations and a great deal of diplomacy to convince artists to commit to an idea while at the same time recognizing the artician's need to create and develop his or her own voice in the solitude of a private studio space.

With persuasiveness because cultural organizations need to be persuasive to convince artists of the merits of the organization's approach while recognizing the individuality of the artists themselves. The power of persuasiveness combined with vision and extraordinary charisma can make organizations a powerful voice of substance in our present culture.

With love of risk, co-management will venture comfortably between obscurity and notoriety and cost of creating art and income from art. To be prominent and avoid

marginalization in terms of economic benefits and business incentives, management must take risks.

With a sense of organization, that acknowledges artists and organizations belong to a greater cultural whole and to help them realize extraordinary stores of energy, “while devoting energy to boosting the careers of artists, listening to them, and encouraging them, monitoring their moves and calming in their nerves, as if sometimes the artist is the only person in the world,” (Lapierre, Leblanc, 2001). Technology is a sustainable tool to accomplish co-management goals and embrace the greater community of artists throughout Canada by giving them a place of recognition, esteem, and financial support, within the broad context of Canadian culture and the Canadian labor force, and therefore make every artist feel part of the organizations that have been created for them.

With market-savvy which is not to be confused with a contest between market-driven art and artist-driven art. An intimate knowledge of the market is an intimate knowledge of the needs of people. Original art has the power to speak into the lives of people, not only as groups but as individuals in their own right, to encourage them, to inspire them, and to bring them images and sounds of art to let them know the journey of life is in many ways the same for everyone. Having this market-savvy means the ability to be connected with real people in real time.

Together, the above provide a collaborative *sense of being* for the cultural entrepreneur and the cultural organization.

2. Restoring the creative dream

The second strategic step towards realizing the sincerity and achievability of objectives is a restoration of the creative dream. Education is the platform for this strategic step.

Co-management will enable artist and organization to restore the creative dream to greater vision. “Art is climbing and striving for something always beyond,” (Emily Carr, 1966).

“The artist has the power to discern the current environment created by the latest technology,” (McLuhan, 1968, p.xxiii). The creative dream is always striving and climbing for something beyond. It is a dream that seems dazzling and larger than life against a backdrop of contemporary life. “Artistic expression is a spirit, not a method, a pursuit, not a settled goal. It is an instinct and not a body of rules,” (AGO, 1922).

Restoring the creative dream means letting go of modernist fatalism and an artistic lethargy that have clouded the prospects of art and technology’s collaboration towards a more optimistic future. Restoration in this paper posits a new awareness through education in the fine art of drawing as an example of art and technology working together to elevate the creative dream above a national consciousness of *art for business’ sake*, and to advocate the restoration of drawing as a complete and distinct fine art in and of itself independent of other visual art forms such as painting, sculpture, and net-art.

Jerrold Morris’ book, *100 Years of Canadian Drawing*, is the only comprehensive book, now out of print, written about Canadian drawing. “It’s intended to contribute to the appreciation of drawings, which have only recently attracted much attention in Canada. Part of the blame for this neglect is due to the lack of leadership offered by our

art institutions which, with very few exceptions, have gathered only the skimpiest of collections; and even the most exceptional are stored in areas inaccessible to the public,” (Morris, 1980, p.ix).

When examining the Canadian contribution to the creative dream one readily thinks of the *Group of Seven* and the abstract works by *Painters Eleven*. But, the national consciousness rests with regional and local dreams, and in that segmented mix, the fine art of drawing has been lost. Yet drawing lies at the classical roots of every creative dream. Recovery and restoration will require greater government spending beyond the short-term debate over investment vs return and the cyclical downturn of funding when the economic belt tightens. If indeed the hypothesis of this paper holds true, any downturn in the economy should be embraced as a unique opportunity to expand and realize our creative dream towards a consciousness that welcomes the change towards critical thought. The artist, the artician and cultural organizations must aspire to become one voice for one dream in a global village of modern technology.

“You cannot shut down this new world, nor can you help a modern economy (a modern society and its dreams) by shielding industries (including the arts) from world-class competitors.” (Zakaria, 2010, added emphasis in brackets). Restoration of the creative dream proposes a shift from consumption of art to investment, not an investment in works of art, but an investment in the people who create art, both artist and artician. And this shift is best accommodated by training and education.

“The continuity of interface and dialogue between the sister arts should provide a rich means of training perception and sensibility.” (McLuhan, 1968, p.2). And the benchmark is critical thought as an integral part of the intellectual foundation for cultural organizations who are the archivists of the dream. “Artists spend entire lifetimes creating work, probing the depths of human experience. Looking at art is an active and creative process that demands opening oneself to new worlds and new ways of seeing. Looking at art takes time and promises the patient viewer an odyssey of exalted riches and adventures. Through their labours, artists invite us to travel into their hearts, their minds and the dreams, taking us to places that, without them, we would never imagine,” (Newlands, 2000).

Conclusion

This paper therefore concludes that a new perspective in critical thought is a perspective that embodies art and technology as essential to an intellectual foundation to position the aesthetic as preeminent in the history of culture as well as apply the intellectual foundation as a meaningful strategy of informed leadership to affect culture by recovering and restoring the creative dream. Such an intellectual foundation of art and technology is not a natural artistic endowment but an acquired skill through education.

For the general public, fine art as the collaboration with technology, can through a clearly defined process of observation and contemplation reach a distinct understanding and appreciation of works of art. As a result, an appreciative public, who are the recipients of the cultural organization’s strategic plans, will develop skills of critical thought that lead to discernment, decision and personal practices, to form an

intellectual foundation for their own lives and positively affect their ability to make quality choices for life.

As *Masterpeace Journal* moves forward with its creative dream of critical thought and dialectic in art and spirituality, it is imperative that the journal continues to become increasingly more visible in order to maximize their contributions to critical thought.

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