THE STUDY OF THE TRADITIONAL PAINTING AND THEIR DIFFERENCE

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ABSTRACT

The issue that comes up is whether digital art is superior or whether traditional art will always have a role in society. In this practice-led initiative, the traditional method of life drawing is used as a springboard to build virtual drawing artworks that engross the viewer.

Keywords: Traditional, virtual, artworks, paint, artists.

INTRODUCTION

"Traditional customs, beliefs, or methods are ones that have existed for a long time without changing" (from Page 1776 in Sinclair, Fox, et al. (2000) is how the word "traditional" is defined in the Collin Cobuild Dictionary. "Traditional art' refers to skilled painting, sculpture and printmaking but not to conceptual art using modern media or ready-made objects and any or none of the aforementioned media" (Barclay, 2001), writes Paula Barclay, who elaborating on this description.

In addition, according to the study, traditional art is defined as artworks made utilizing time-honored techniques and standard painting supplies like oil or acrylic paint, an easel, canvas, and so on.

When people talk about "traditional art," they're referring to forms of expression that have been around for a long time and are deeply rooted in a particular culture. Anything made using tangible materials, such as paint, clay, etc., or that can be felt or handled is also included. Pablo Picasso and Leonardo da Vinci are two well-known classical painters whose works I shall examine and evaluate in this article.

It is believed that the Mona Lisa depicts Lisa Gherardini, who was the wife of the rich silk trader Francesco del Giocondo, a dignitary from Florence (Chandan, 2022). The grin and eyes of the Mona Lisa are well renowned. It is believed that a grin stands for joy. No matter where you look at the Mona Lisa, her eyes appear to be staring right at you. It doesn't matter whether it's God, other people, or even your own self-consciousness; I think Leonardo painted it that way to demonstrate that someone is watching you. It demonstrates, in my opinion, that we are mistaken if we believe we can get away with wrongdoing. By deftly drawing the rocks and water at eye level, Leonardo skillfully conveys the shift from the close-up of the sitter to the vast, empty expanse beyond in the background of the portrait (Chandan, 2022).

The artwork depicts Jesus making the announcement that one of his twelve disciples would betray him as they are eating a meal together. It reveals how everyone felt when they heard this proclamation. Considering that Leonardo Da Vinci was the perfect choice to depict the emotions seen in the picture, I believe that Jesus commissioned it so he could identify the one who would betray him. The little bag of pennies held by Judas, who betrayed Christ, in the painting represents his treachery. He is anxious and taken aback by Christ's words. Some are shocked, others want an explanation, while some respond with astonishment, wrath, calmness, or melancholy. Two of Jesus' apostles, James the greater and Tommas, stand to his left of him in the picture; they recoil in terror as Jesus raises his left hand to point at the loaf of bread before them, a prediction that his betrayer would take it at the same moment. As Judas

absentmindedly reaches for another piece of bread, he fails to see that Jesus is also reaching out with his right hand, absorbed in the discussion Add two more apostles, John and Peter (Bianchini, 2022).

So, I think the realist principles of bringing out the truth and actuality in his subjects are the foundation of Leonardo's paintings. He paints individuals depending on their feelings, as if he could sense them. The expressions on people's faces in his paintings are like taking off a mask; they reveal their true emotions.

LITREATURE AND REVIEW

Tvrdišić, Sara. (2022). The purpose of this paper is to examine the digitalization of traditional artistic forms into virtual website tours mediated by digital code, drawing on theories of transmediaality, multimodality, and transtextuality. These forms include paintings, sculptures, music, literature, analogue photographs, films, and architecture. Is it essential to be physically present in a gallery, museum, archeological site, or movie theater to appreciate a work of art, or may a decent digital reproduction suffice? That is the question this study seeks to answer. Regarding the second, would our outlook on art evolve to the point where most new works and national cultural artifacts exist only in VR, with an infinite supply of replicas available at the touch of a button?

Asare, Samuel & Walden, Priscilla & Aniagyei, Eric & Emmanuel, Mensah. (2023). The research emphasizes the importance of active involvement and hands-on experience in the learning process, drawing upon constructivist learning theory as its theoretical underpinning. By providing a framework for investigating various approaches to student knowledge construction and creative talent development, this theory contributes to the inquiry. Patterns and themes arise from interviews with both students and teachers, allowing for the thematic analysis of qualitative data to validate the study's constructivist hypothesis. The study's findings stress the need for an integrative strategy in art education that gives equal weight to digital and more conventional methods. In order to promote holistic creative growth, it suggests that practitioners use a range of approaches to accommodate different learning styles and preferences. The results also provide teachers with suggestions on how to make their curricula more flexible and welcoming of students' interests in both traditional and digital forms of expression.

Nguyen, Son. (2020). Online education (or "e-learning") is a sustainable invention that may break down geographical, temporal, and national barriers to information transmission. The study focuses on art educational instruction in modern Vietnam and how digital revolution has affected the arts generally. Taking into consideration the specifics of art education, this paper proposes a digital transformation model to inform the design and implementation of digital transformation initiatives; the ultimate goal is to improve the quality of digital learning for students by modernizing classroom technology, pedagogical practices, and physical training spaces. Among relevant training institutes in Vietnam today, the model may provide a digital answer to practical issues in art pedagogical training.

Na, Li. (2023). Humanity has entered the interactive age as a result of the technology revolution. Combining traditional painting with digital media technology not only changes the form of expression of the paintings themselves but also guides the artist's way of thinking and semantic output in the act of creation, making the artist's work more accessible to a wider audience through the use of AI robots, meta-universe, ChatGPT, NFT, VR, virtual space, and other technologies in the creation process. We will start with three main points: creative thinking; the creative process; and the expression of works. We will focus on the role of cultural aesthetics and mindset for both artists and audiences. Lastly, by using digital media technologies in conjunction with the author's self-analysis and work summaries.

Himdad Jamal, Hawar & Qaradaghi, Amjad. (2015). As part of its instructional framework for architectural design, this study compares the impacts of digital drawing tools on creativity with those of traditional drawing tools. The importance of this research rests in the fact that it seeks to identify the

primary impacts of various digital drawing tools on students' imaginations via a critical evaluation of their use in the educational context. Students of design cannot let anything stand in the way of their imaginative design talents; hence this research has included imagination as a component. Imagination is the faculty with the greatest degree of mental abilities. In addition to digital technology being a dialectic issue inside the educational framework, the consequences of this technology on students' imaginative powers remain unclear, which is the root of the problem that motivates this research.

THE DIFFERENCE BETWEEN DIGITAL AND TRADITIONAL PAINTING

The visual representation was brought into the realm by mechanical, electrical, and digital computers in the 1950s and 1960s. These computers were all based on Babbage's calculating machines. Computer programs attempted to construct data structures that could explain various financial, geographical, physical, and other scenarios as they dealt with and processed massive volumes of data. The idea of the computer peripheral emerged in response to the growing need for programs to make sense of massive volumes of data for humans.

An accessory for computers is a gadget that can display massive volumes of data in an easily digestible way. According to studies, people process up to 80% of the information they see visually. The utilization of visual displays by the peripherals is therefore obvious. While some of these displays started off as mark-on-paper, they eventually evolved into what are now known as display screens, or vision display units (VDUs).

The arts have assimilated new knowledge and technology from the scientific and technical communities. The field of visual science has made great strides throughout the last few years, thanks to advancements in fields like photography, mechanical projections, depth cueing, visualization, and the growth of various viewpoints.

Science and technology are collaborating to entice creatives to participate in the development of cutting-edge technological products. The rapid speed of scientific and technical advancement has always piqued the interest of artists, who have long been eager to see their craft advance alongside new mediums and techniques. In their pursuit of novel forms of creative expression, artists have benefited from these advancements by gaining access to ever-evolving toolkits.

A quantum leap in the advancement of scientific knowledge, technological capability, and creative process is often triggered by the introduction of novel methodologies. There were new means to record and measure scientific and natural occurrences with the use of photography during the years 1890 and 1900. These new methods relied on chemical, mechanical, and physical processes to explain phenomena that had never been described before or that had relied heavily on the artistic abilities of the artists, such as their perception, cognition, and craftsmanship. Thanks to the interplay between light, physical matter, and chemical reactions, we can now observe incredibly tiny particles of matter, the shapes that sunlight casts as it moves across a courtyard, and even landscapes, people, and animals from faraway places.

In the past, depictions Artists, illustrators, and draughts people were crucial in conveying the visual elements of scientific and natural history findings of these findings to both specialized and general audiences. The scientific community benefited from the artists', illustrators', and designers' contributions to these depictions, but they also utilized them for expressive and fine art purposes, addressing a contemplative and introspective reaction to the universe and one's role within it. Photographers began using these emerging methods to capture artists' more introspective, emotive, and creative works almost at the same time as they began to document scientific, technical, and natural history subjects.

Rather of depicting an actual item, abstract paintings generally make use of color, shape, and texture. Rather than only showing an outside appearance, it captures and depicts inside sentiments and emotions (Bannister, 2007). Abstract painters attempt to depict their perceptions of the world via the use of shape, line, and form in their paintings. For abstract expressionists, the surface is everything. Jackson Pollock, Willem de Kooning, and Mark Rothko were among the artists that saw the size of their paintings as crucial to the success of their work. Since there is little room for error in the creative process, elements of accident and chance play a significant role in this movement.

Artists are able to fully immerse themselves in the physical act of making art using conventional painting methods. In several instances, the artists were able to attain a state of unconsciousness while working as a result of this physical and sensory engagement. The artist's feelings may be visually communicated via this complete immersion in the materials and method.

In addition, the artist is compelled to use all of his or her talents and abilities in order to interpret his or her feelings from a perspective based on the physical contact between the artist and the material. Whenever a traditional artist creates anything new, they are always expanding their toolkit of creative techniques. It is similar to an ongoing experiment. The new technology's materials, on the other hand, are more like stored instructions in a computer. There is no way to hone any abilities in this way. Therefore, the study noted that the pace of artwork creation is enhanced rather than the necessary abilities while dealing with new technologies. The researcher's digital painting materials sparked novel experiences, which were often recorded on the computer for future use.

The pragmatic benefits of cutting-edge art technology

As a tool for creative enhancement of on-screen image modification's speed, color range, and subtlety, the computer's continuing expansion in the 1980s and 1990s was mostly driven by the design industries. The demand for this technology skyrocketed in tandem with its improving capabilities, which in turn sparked an industrial revolution that had far-reaching effects on the sector. The contemporary computer-aided artist may now access possibilities that were previously unattainable because of this. Researchers and developers have been hard at work developing new and exciting ways for artists to convey their ideas and emotions computer potential (Barclay, 2001).

Computers, being the cutting-edge technology for making digital art, provide several benefits. The technical benefits, the artistic flexibility, delight, and exploration, and the exploration itself are the three primary categories into which these advantages fall.

Some features of the new technology and its benefits are detailed in the sections that follow.

Speed

One may come up with more ideas in less time with the help of digital technologies, leading to the production of works more quickly, claims Susan Brandeis (2004). Creating art that seems like it took hours to make (if done by conventional painting methods) may be done with minimum ability and experience (Barclay, 2001).

This is why some people Those residing in the West and the Middle East hold the view that computer-generated art isn't very original and suffers from a lack of aesthetics, effort, and commitment (Barclay, 2001). Most people think that many different kinds of stored effects may be easily used to create vast modifications and effects to a work. For artists using this approach, this has significant implications. It takes an extremely long time to paint a huge area with colors using conventional techniques, but with a computer graphics tool, you may cover a vast expanse in a fraction of the time.

Potential visual aspects

Thanks to digital technology, artists can now create pictures that would be very challenging to do by hand, opening up a whole new world of possibilities. These technologies, according to Douglas Bucci (2005), let individuals envision intangible things and make them a reality, even if it's only on a screen. The ability to imagine the nonexistent is a key creative quality that opens doors to new possibilities. Just as the visualizations of architects' renderings have done using conventional and, more recently, digital technologies, this may also be achieved with traditional painting techniques. When it comes to creating pictures, Rush believes that artists now have more flexibility than they ever anticipated because of the computer's frictionless and gravity-free memory space, which allows them to simply move and mix filters, colors, and images (Rush, 1999. P168).

Changes

"It was more like a window-a window that looked on to nowhere," notes Rick Poynor (2005), who notes that the current surface for design creation is not truly a surface at all when contrasted with everything from the actual desk to the cutting mat and drawing board. The capacity to repeatedly alter and enhance the visual representation on the screen was seen as a benefit, and it certainly was in many respects. However, it caused a severe rift by encouraging the false belief that the virtual world was superior to anything created via analogue means in terms of vitality, perfection, potential, and relevance to the here and now (Poynor, 2005. P33-34).

In my opinion, this is a major perk of doing art on a computer. Before an image can be seen, projected, printed, or affixed to a wall, it undergoes an infinite cycle of remixing and redefining its ultimate look. The artist may now more easily adjust and change the artwork till it satisfies their specifications thanks to this tool.

Access and archiving

Finished digital projects may be saved to disc or transmitted to another place for further editing over the internet. Because of this adaptability, artists are no longer limited to working in a certain location or at a certain time; instead, they may do it from almost anywhere.

These noteworthy features prompted the researcher to include this cutting-edge technology into his artistic endeavors, as they hinted at its potential to meet his requirements. Even after being kept on a disk for an extremely long period, digital artworks retain their vibrant colors. The software employed in the construction of the artwork gives it a realistic feel. This was one of the anticipated results of the study.

One of the topics the researcher set out to study is these parts of the presumed potential and views related computer-based painting, namely the notion that the job was mostly done by the machine.

How artists see the digital creating process in comparison to more conventional

Exploration in digital painting vs. the pleasure of conventional painting the output of artwork also increases When the artist becomes better at what he does, says Gogarty (2004). There is a degree of artistic leeway in the conventional methods of painting on canvas; this approach honors and centers around the handmade. The ability to see and conceptualize the finished product of a traditional painting is contingent upon familiarity with the materials and techniques involved. Artists are able to see their work outside of the dominating frame as a result of this interdisciplinary connection. One possible conclusion that conceptualizes the merging of individual and communal experience is the connection between the deft touch and a culture's capacity for self-expression.

As far as beginnings and endings are concerned, traditional abstract painting follows few guidelines. There are three ways to approach a blank canvas: starting at the very bottom, very top, or very middle. So, the artist could have an impact on the final product from different perspectives. According to Harrison and Wood (1992), artists like Jackson Pollock had a stronger connection to their work and were able to explore multiple viewpoints when painting by applying color directly to canvas.

The artist must immerse themselves in the painting and participate in its making for it to be effective. Participating in the painting entails comprehending and investigating the possibilities of color, texture, and canvas, as well as seeing the finished product. Viewpoints and the connection between them and the picture's surface are key to these considerations. Additionally, this study surveyed designers and artists from the UK and the Middle East to get their take on these issues.

For the majority of fine art viewers, the traditional materials of color and surface texture serve as more significant means of deciphering the abstract artist's innermost thoughts and feelings. Digital methods, on the other hand, put the emphasis on the materials and procedures used. Additionally, inquiries about the medium might be addressed by incorporating new materials into conventional painting or by using expansive canvases.

Because of its inherent limits, some artists choose not to include technology into their practice. The lack of intimacy with the painting surface and the artist's disengagement from the process result from artists' avoidance of working directly with canvas. Therefore, incorporating technology into visual art has not been especially fulfilling for some artists. Handmade textile artist Susan Brandeis (2004) notes that although modern technology is speedy, it can also be annoying; her creativity is much more powerful than computer programs. When it comes to creating her artwork, she employs technology sparingly, and it's almost hard to tell that she did it. This technology is only a means to an end—the expression of Brandeis's thoughts—and not a goal in and of itself.

Traditional art, however, is not without its flaws. Due to the lack of a 'undo' button in handcrafted manufacturing, the artwork is inherently unpredictable and prone to failure. One of the most important features of computer art is "Undo," which allows artists to work in layers and stages while still making adjustments and manipulations to their works. Without this instruction, a fragile picture may be deemed unsalvageable and thrown away. "The digital medium completely alters the risk proposition for her," says digital designer Rebecca Strzelec. While sitting at the conventional bench, I would never give myself permission to completely feel the potential to take chances while making new work.... The most crucial thing is that I've always thought that conventional methods of working left very little space for experimentation after a project had started (Strzelec, 2004. P4).

There will be an endless cycle of research into and exploration of new creative materials brought about by the exponential growth of technology. The strong, distinctive, and sensory markings of digital art make it impossible to compare with any conventional medium (Poynor, 2005). As a counter to the repetitive nature of digital media, handmade writings and drawings have surfaced, while the most recent artistic advancements continue to amaze the human mind.

One of the most important aspects of this digital media is the flexibility to explore artistic intricacies and have complete access to an artwork during its creation. Digital painting allows for simultaneous control of all aspects and a more thorough examination of the final product before it is shown elsewhere, in contrast to conventional painting.

Digital painting visualization

The ability to see how the finished product will look is a major advantage of digital painting over conventional painting methods. You can't see the finished product of a traditional painting until it's almost built. On the other hand, traditional painters often do research and experiments while creating their paintings. One way of looking at the end product is as a record of the artist's labor and process.

On the other hand, thanks to technological advancements, artists' methods may be reliably recorded and examined. With computers, the idea may be conceptualized, built, and then shown on a screen before the physical product is created, all because of the interaction between the two. Artists working in digital media may see, edit, alter, and improve their works on screen before committing them to physical media. It just takes a few seconds to make a hundred different adjustments to the colors.

Computer technology in the arts also allows painters to work on individual layers independently of one another, which preserves the integrity of the final product. Because of the infinite possibilities presented by working in layers, an artist may add or delete lines and colors without influencing the appearance of any other part of the work, as discussed by Martha Bradford 7 (2003). You may save a completed section before making a modification when you use this painting technique. With this feature, artists have greater leeway to express themselves while using a tablet and computer for sketching and painting. They have complete creative freedom to design the whole artwork digitally, including layer composition. The construction and organization of these layers may continue until everyone is satisfied with the final artwork.

"I can work very rapidly with multiple layers, and get to decisions that wouldn't have been possible without the computer" (A conversation with the performer), as stated in to Bob Anderson8 (2004). The transition from more conventional painting techniques to those that make use of modern technology has a unique set of problems, as he points out. With the switch from analog to digital tools, Anderson can now focus on each step of the process independently. Finding the digital material's latent potential and fusing it with different media to make it seem like conventional paintings would be challenging, according to the study. Therefore, further, maybe complex, study in this field is required.

Having the ability to work with the layers of a digital painting is an essential feature, comparable to the 'undo' function, which would be inconceivable with the old approach. The method has prompted the researcher to ponder the subject of digital painting completion. Can we really say that a digital painting is complete when the artist has complete control over all of the layers? A digital abstract painting is deemed complete in the eyes of the researcher once it is reproduced and shown. A little more on the layers of a painting.

The impact of digital abstract painting on viewers compared to more conventional methods

Or as Dormer put it, "different kinds of making may provide different kinds of understanding" (1997, p. 436). One interesting thing about digital painting is that most people are more interested in looking into how it was made than they are in actually looking at the finished product. It seems that digital artwork gains value from this response, which centers it in a wide-ranging discourse. A lot of people who see digitally created artworks look closely at them and compare them to more conventional paintings to find out what the difference is.

Because viewers of abstract art are inclined to see things where none exist, it becomes increasingly difficult to produce meaningful abstract works of art. Unless the artist provides an explanation, it is difficult to decipher the meaning of an abstract painting since the artist often paints from the artist's emotions.

CHALLENGES IN USING DIGITAL TECHNOLOGY IN CREATIVE WORKS

Difficulties with technology

When asked why they can't utilize digital tools in their work, artists often cite potential technological issues. Judith Barath (2003), on the other hand, claims that she completely loses herself in the emotional process of creating a digital painting, leaving behind any technical considerations. She discovers that her artwork is born from the synergy between her mind and the screen. Digital labor, on the other hand, requires heightened awareness in order to use the computer's many functions. Because this technology processes instructions with both hands, it necessitates that user be attentive. Understanding how to improve artwork is sometimes a barrier for artists who have limited expertise inside the technology they are employing. People sometimes feel bewildered and upset when they lack proper training in technology.

Digital technology results in labor that lacks human interaction

As far just like other artists are concerned, computers just can't hold a candle to a human touch. Together with computer methods, hand skills provide a counterpoint, a more personal touch, a connection to heritage, and a channel for the individual. Some worry that people are no longer involved in the creative process. "We need to entirely re-evaluate 'computer art'." However, the computer is still just a mechanism that requires artistic talent to operate. Currently, the phrase is used to describe the process of creating art using a computer, namely, art that is meant to be appreciated by humans. Ultimately, the creative decisions are made by the artist (Lev Manovich, 1994, p. 62).

Thus, artists shouldn't shy away from using computers; there are many ways in which computers may enhance creative production, and we humans are the only ones who can really govern this technology. Opponents of digital art fail to understand that computers are instruments for the production of aesthetic impressions, inspired by the creative visions of talented individuals.

Calibration of colors

Yet another worry that can prevent creatives from using computers their work is the need for precise color calibration. It takes a battery of color tests to get the colors right when printing on canvas (or any other medium) from a computer screen. When artists print their works on surfaces to be shown on walls, they may sometimes get irritated due to the numerous advances for computer screens. Colors on a surface may sometimes differ significantly from those on the true-bright screen. The colors on a computer screen seem highly vivid to artists, and the light reflected off the screen alters their saturation.

The light from the screen's backlighting is projected onto the computer monitor, which displays the colors. Artists working in digital media are therefore manipulating and modifying color purity and brightness contrasts to varying degrees. However, artists may feel less empowered to make judgments and think creatively when they lose control over the printed pictures. The researcher's experience with digital technology led him to note that artists must pay close attention to the reflected light from computer screens, among other critical factors.

Even though artists have access to a plethora of color palette options in digital programs, eliminating the need to combine colors to get the perfect shade, it may be difficult to choose the perfect shade without repeatedly experimenting with the palette. Getting a good-looking picture isn't important; what matters is if artists are happy with the final look, and the computer frequently gives numerous types of colors. Therefore, although the computer offers limitless color hue and contrast options, it might be more challenging to manage a precise palette on the computer than when working by hand.

Painters using more conventional techniques may direct the light's rays and focus their projections to exactly where they need to be in order to get a desired color effect. Using this method, the light travels in

the same direction as the eye, reaching the painting's surface. On the other hand, color is how glare from a computer screen might hurt your eyes (Metcalf, 1997).

Illustration artist Dani Jones (2007) claims that digital art loses its handmade, realistic quality and points out that computer screen colors are flat. The genuine color and medium cannot be perceived by artists' senses of smell, touch, or taste. Artists find greater personal expression and emotional investment in their work when they are free to make a mess and manipulate the real colors while painting. Unlike digital art, which currently lacks this interactivity, this form of fully engages with the surface and colors.

EMERGENCE OF TECHNOLOGICAL TOOLS AS ARTISTIC MEDIUMS

"Countless artists are utilizing the technologies of the past and are proving that there are always new insights and discoveries to be made even while exploring what superficially may appear to be well-charted territory," remarks Stanley Lechtzin, a pioneer of computer-aided design, in 1987. On the other hand, some of us like to deal with modern technology and becoming just as proficient with it as we do with older systems. This is how modern artists may find new ways to express themselves creatively and establish aesthetic standards. Is there any more appropriate medium than the technology that our industrialized civilization has created to communicate with and about our time? Lechtzin (2005) states that...

It is clear that technology as a medium has had a significant influence on our lives, and according to Lechtzin, our generation has been governed by it. Additionally, Thanks to the ongoing industrial development of this technology, this medium has been deeply intertwined with our creative production tools, enabling and spurring remarkable achievements.

Materials science and engineering professor Rohit Trivedi claims in Materials in Art and Technology that "the history of materials is a testament to human creativity and innovation." In it, we may see the record of humankind's resource-gathering, material-discovery, and technology-design interactions with its natural surroundings. Archaeologists divided technical advancement into three distinct epochs— the Paleolithic, Bronze, and Iron Ages —based on the profound effect that materials had on prehistoric civilizations (Trivedi, 1998. P34-41).

According to Trivedi, technological advancements have allowed artists to deal with previously unimaginable materials, allowing them to produce groundbreaking artwork. This technological revolution is the result of several waves of technological advancement that have persisted up to and including the last decade.

What is a substance or material used for a certain purpose or to have a given effect? the word "medium" has been defined as, according to Sinclair, Fox, et al. (2000), p. 1036. According to William Baxter, every painting medium has its own unique qualities In 2004, Lin, Baxter, and Scheif published their findings. This "medium" is characterized by substantial "engagement" as it offers a fresh setting, collection of resources, and methods that enable the conception and realization of ideas.

CONCLUSIONS

Although traditional art is more popular than digital art, it will never be able to fully replace it since both are gaining in popularity as technology advances and the younger generation is always utilizing technology, which exposes them to digital art. Since both creative forms are distinct and need a different skill set to master, I believe that learning the ropes in both is a good way to improve one's experience, knowledge, and abilities.

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