The Digital Transformation of Art:
A Comprehensive Examination on a Theater Center Case

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Abstract

This article examines the experiences of the creative precariat in the age of digitalization, focusing on how they perceive mediated performances. The art world has undergone a profound transformation due to the advent of technology and digital disruption, with the COVID-19 pandemic further accelerating this shift. A theater campaign that showcased the uncertainties experienced by artists during the lockdown period was analyzed as a case study to understand the transformation of art. Data obtained through in-depth interviews with theater actors and owners were analyzed using discourse analysis techniques. Based on the collected data, the relationship between transforming art and artist insecurity was examined in the context of the artists' desire for physical existence within the realm of art. The analysis provides a theoretical framework by examining the measures and difficulties faced by art center owners, audiences, and artists regarding digitalization, drawing on Baudrillard's concept of "immortality" and Barthes's idea of "The death of the author". The research shows that physical stage artists who heavily rely on their presence on stage are becoming disconnected from art consumers due to the digital transformation. While the need for synchronicity in time and space remains, physical artists must adapt to the digital age to stay relevant. This study highlights the challenges faced by these artists in the process of digitalization, as their limited digital media knowledge and skills make them financially and socially vulnerable. Failure to adapt to digitalization creates uncertainty for physical stage performers, impacting their profession and social existence.

Keywords: Precariat, Mediatized Performance, Digitalization, Immaterial Artist, Digital Media

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Introduction

The art world, propelled by rapid technological advances and accentuated by the COVID-19 pandemic, has undergone substantial transformation. Prolonged theatre closures and disrupted art activities during social isolation have intensified financial challenges for many organizations. The digitization of art has significantly impacted production, perception, and consumption.

This case study in Istanbul's local theater serves as a concrete illustration to comprehend the impact of digitization on art. Focused on the "This Seat is Yours" campaign, the study explores existential experiences and the communication sciences perspective on people's relationship with art. Introducing a new research concept using metaphors of death, the examination delves into philosophical perspectives on existence and absence on stage. Investigating the connection between art and the digital world, the study explores if audiences feel real-life emotions during live broadcasts and how digitization influences the perception of the stage. This article aims to understand how the creative precariat adapts to the digital age and how the art sector responds to its challenges. In this study, the data collection method employed is in-depth interviewing. In-depth interviews are a method used to understand participants' experiences and determine research focuses. The outputs of in-depth interviews will be analyzed using discourse analysis. Discourse analysis is an appropriate qualitative analysis method since it aims to examine the meanings conveyed by verbal expressions and the social context in which the conversations take place. Thus, the study aims to delve deeper into the evolution of physical art in the process of digitization, the artist-audience interaction, and concepts such as existence and death. The emerging data will be metaphorically analyzed, drawing on Baudrillard's "immortality" and Barthes' "The Death of the Author." This study contributes to understanding digitization's impact on art transitions, providing a fresh perspective. It explores how physical art has transformed in the digital age, altering the boundaries and significance of art. Additionally, it delves into the evolving relationship between physical art and concepts like existence, death, and immortality due to digital transformation. The goal is not only to grasp the experiences of physical artists and audiences but also to scrutinize the unique evolution of physical art.

The hypothesis of this study is that physical stage artists encounter increased uncertainty due to the transition to mediated performance in the digital age. To test this hypothesis, three primary research questions have been identified:
1. What are the effects of digitalization on physical stage performance?
2. How effective is the experience of watching live broadcasts in making the audience feel like they are a part of the moment?
3. To what extent does the changing art landscape due to digitalization place artists in an uncertain position?

Method

This study examines how artists in precarious employment adapt to mediated performances (Auslander, 2008) in the digital age, focusing on the 'how' question. Qualitative analysis is preferred for understanding the processes that affect artists.

The research uses in-depth interviews and theoretical discourse analysis, considering factors such as social relationships, history, belief, values, and cultural ideologies that influence language and meaning (Van Dijk, 1997; Jones, 2012). Analyzing discourse by evaluating

participants' behaviors and deciphering the subtext is necessary (Phillips & Hardy, 2002, p. 3).

The study provides a novel perspective on the digitization of physical stage arts through theoretical discourse analysis and metaphors. It explores the philosophical aspects of art's existence, live broadcast experiences, the evolving concept of the stage, and existential questions arising from digitization. The goal is to understand technology's impact on local theater.

The Quest for Immortality in the Digital Transformation of Art

Roland Barthes declared the 'death of the author' in 1968, reminiscent of Nietzsche's proclamation of the 'death of God,' which, like Nietzsche's statement, symbolizes the erosion of religious and metaphysical foundations in modern thought. Similarly, Barthes' concept of the 'death of the author' signifies a transformation in which the author's texts gain meaning independently and are shaped by readers. Nietzsche's expression 'God is dead' emphasizes that tradition and religious beliefs are no longer suitable for modern thinking, while Barthes' concept of the 'death of the author' argues that tradition and authority no longer dominate the content of texts. At this point, both expressions symbolize the upheaval of specific authority or traditional structures, a changing intellectual paradigm, and an approach to texts that is more open and reader-centered. Both expressions denote a transformation in which old intellectual structures dissolve and new forms of meaning production emerge. Barthes' declaration is somewhat akin to a suicide note due to his assertion that, as an author himself, his own existence needed to cease for the true meaning and existence of his created texts to be realized. Barthes posits that 'The birth of the reader must be at the cost of the death of the Author,' (Culler, 1983, p. 11), and as an author, Barthes declared the death of the author with the following statement:

> Undoubtedly, it has always been this way. A fact ceases to directly affect reality and, finally, beyond its practice as a symbol, outside any function other than the function of the sign itself, this detachment occurs, it loses its source of sound, enters the death of the author, and begins to write. (Barthes, 1968, p. 142)

In this article, echoing Barthes, the stage and artwork attain infinite existence in the digital realm only upon the artist's metaphorical death. Accessibility becomes crucial, as a theater stage or artwork lacking an audience loses meaningful existence. Real existence is achievable in the digital realm, where artworks, meeting the audience, can achieve infinite existence. Meditative performances in the digital age empower art and the artist. Drawing from Barthes' "Death of the Author," the text becomes independent, reinterpreted by the reader, and recreated, detached from the author's explanations. The true owner of the text is the reader, as any attempt by the author to explain limits interpretation and visualization.

As a result, text interpretation becomes elusive. The author's withdrawal from the text implies inviting the reader to contribute meaning. Similarly, when witnessing a live art performance, it transcends the artist; the audience reinterprets it on the screen, making the artwork belong to the audience rather than the artist. The stage performance, detached from the artist, endures as the audience engages with it. This continuity is facilitated by meditative performance. Without an audience, art cannot thrive; it necessitates the active participation of viewers to exist. In other words, this existence must take place beyond time and space. This thought is based on Barthes' quotations: "The text is made up of multiple writings, drawn from many

cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is collected, united, and this place is not the author, as we have hitherto said, but the reader" (Barthes, 2013, p. 67) and "The birth of the reader must be at the cost of the death of the author" (Barthes, 2013, p. 68). Fundamentally, this applies not only to literature but also to fields such as cinema and visual arts, where the interpretation of artworks by the art enthusiast is necessary for their existence.

The Immortality of The Uber-Artist

After examining the death of the author and the artist, Baudrillard's analysis places significant importance on the concepts of simulacra and simulation. Historically, Nietzsche and Barthes argue that certain concepts must metaphorically die for others to emerge. In contrast, Baudrillard offers a different perspective on the concept of death, describing the real-time immortality of species.

"What is being set in place here is, in effect, the immortality of the species in real time. We long ago stopped believing in the immortality of the soul, a deferred immortality. We no longer believe in that immortality which assumed a transcending of the end, an intense investment in the finalities of the beyond and a symbolic elaboration of death. What we want is the immediate realization of immortality by all possible means. we desire the immediate attainment of existence without end." (1994a, 89) As emphasized by Baudrillard, the desire for "instant existence" holds significant importance in this article. The reason for its significance lies in both the audience's and the artist's aspiration to attain immortality. This desire for immortality and how it can be achieved will be discussed in the analysis section, in conjunction with the findings from the interviews and the case study.

While Barthes talks about being in the moment, Baudrillard argues that immortality occurs here and now. According to this perspective, there is no "end" within real-time, and therefore, there is no "death" within real-time. The concept of "end" creates a void. Based on empirical data, I will discuss the end of art, the artist, and the audience in the context of the "end of real-time." In this way, an artistic work and a unity of the audience that surpasses the state of understanding consciousness will be evaluated. The situation where artists cannot present their stage performances and reach the audience is among the factors that directly affect physical stage artists materially and socially. The primary reason for adding this section to the article is this (Baudrillard & Adanır, 1998).

Baudrillard delves into the notion of what lies beyond the end, challenging the concept of technical immortality. The unsolvable nature of the end persists, with artificial solutions attempting to erase it from memory. The dialectical relationship between ultimate death and life implies the coexistence of afterlife and immortality. Baudrillard questions what humanity will do when freed from all beliefs, emphasizing the artist's potential for real-time immortality in the digital realm, free from traditional constraints of space and time. Technology's promise of immortality is crucial for the artist's artistic value and assurance. The artist, opting for meditative performance, can attain eternity through their creative work. In contrast, the non-conforming, precarious creative may face disconnection from their art, hindering interactions with audiences and limiting the production of original works in diverse environments.

In order for this harmony to be achieved, the human or artist must begin to accept themselves as the main subject of the world and history. In other words, they must transcend symbolic

meanings and beliefs and undergo symbolic purificationIn the digital age, it is challenging to ascertain the artist's preparedness for this; however, at this juncture, a concept akin to Baudrillard's "Übermensch" can be examined. In fact, concepts such as God, soul, and immortality can be seen as spiritual, metaphorical, or symbolic expressions of human capabilities. When humanity rids itself of beliefs, it renders these concepts artificial and insignificant. In other words, humans have assigned specific meanings to certain concepts. An artist can make sense of the digitalization of their performances, and the symbolic meaning they attributed to physical stage art may not be as effective as before. However, for an artist who is free from the fear of existence or non-existence, life or death, they can continue to exist in a different form in the digital realm, perhaps even after death. At this point, the distinction between real and artificial becomes blurred and ambiguous. If the artist's desire to be in the moment is guided by the desire to live in the moment, they may be able to participate in various meditative performances on different digital platforms, and an "über-artist", much like the Übermensch, can be created.

Works, artists, and audiences may long for immortality. Whether it is true or not, as suggested by Baudrillard and Adanır (1998), "you choose to believe in it." In other words, there might be a desire to leave a lasting impact in this mortal world. This section of the article questions the promise of technology to offer immortality to artistic works, artists, and audiences, based on the abstract artist's longing for immortality and existential passion. When these concepts lose their meaning, artistic existence can only be achieved by liberating oneself from one's beliefs. The true power lies within the artist, and if they choose digitalization, they can attain a form of immortality in the digital realm, sustaining their existence indefinitely.

Scene to Screen

In this article, it is necessary to accurately define and distinguish theater and live broadcasting. Considering live broadcasting as "instantaneous" is challenging because, due to technical reasons, it is not possible for viewers to see the image simultaneously, with a delay measured in seconds. Furthermore, the fact that the performance takes place on stage implies the creation of a unique aura and atmosphere.

The term "live broadcast" denotes that television programs are conducted in real-time. However, television broadcasts are executed by transmitting signals to satellites first and then to receivers. This technical process often leads to several seconds of delay when transmitting the broadcast to the audience (Cremer et al. 1996). Achieving exact simultaneous sharing, even in a live broadcast, is technically unfeasible due to delays in television and online "live" content. The interviewee 1 underscores the impact of online theater, noting that the inability to share the moment diminishes the immersive experience compared to live stage performances. Connecting through a screen proves challenging, with technical delays and a lack of immediate interaction hindering the richness of the theater experience. Live broadcasting not only results in emotional and experiential losses but also introduces synchronization challenges due to technical difficulties. Internet asynchrony and varying connection qualities lead to irregularities in the viewing experience, making complete synchronization difficult unless viewers are physically present in the same location. In asynchronous settings, the true value of theater, characterized by being in the moment and engaging all senses in an uninterrupted experience, is compromised. Without active participation, theater risks becoming a mere watched performance, losing its original atmosphere and transforming into a reflection rather than a fully experienced art form.

In addition to the asynchrony caused by the internet, the level of interaction in live broadcasting can adversely affect the conveyance of art. Furthermore, establishing this interaction organically in a live broadcast can sometimes be challenging. Therefore, it's important to acknowledge that performance arts may not always be suitable for live broadcasting, as it goes beyond the quality of the internet connection and encompasses the loss of emotions and experiences.

The interviewee 2 asserts that equating live broadcast with theater is inaccurate. Staying focused on a screen for a full hour poses a challenge, particularly when the performance lacks physicality. Sharing issues over Zoom diminishes the crucial interactive aspect for performance arts. The limitations of digital consumption become apparent, as art performed with bodies necessitates physical presence and body-to-body interaction.

In a similar vein, as Brook emphasized the significance of being present with the audience on stage, he stated, "Compared to the mobility of cinema, theater once appeared heavy and creaky, but the closer we get to the true nakedness of theater, the more we approach a field that has a greater lightness and scope than film or television." (Brook, 1996, p. 107). With all this in mind, I can say that a performance happening on stage can only truly occur when the same physical space is shared. Otherwise, even if broadcast live, it will inevitably lead to disruptions. The absence of both the artist and the audience in the same physical space will introduce a different concept for stage arts watched over the internet. However, it may not be possible to label it as ballet, modern dance, or theater. When consumed online, art will take on a different form. Based on the above, I can add that, for art to sustain its recognized existence, it requires both the same time and place.

If a person can become a part of the moment by watching a live broadcast, what does he or she substitute for the experience being observed? While sitting in a room watching a live broadcast from afar, can one truly bear witness to an event happening elsewhere simultaneously? Because from this perspective, a person cannot be in multiple places at once; therefore, sitting in one's room and watching a digital live broadcast may not be equivalent to experiencing something happening elsewhere simultaneously.

Graveyards Constructed From Chairs

"Right now," "here," "instantaneous," and the distinct qualities that set theater apart from art forms that can be experienced on screens, such as film, seem to be under threat. Therefore, the local theater initiates the 'This Seat Is Yours' campaign. Interviewee 1 expresses the following: "The hundred-year-old building that houses the local theater holds an authentic cultural heritage. We launched our campaign on Monday and decided to make one final effort to save theater with the 'This Seat Is Yours' campaign. Looking ahead, we promise our audience on our campus a ticket. If the stages reopen one day, you will already have reserved your tickets for our first plays. We have created four different categories: 100, 250, 500, and 1000 TL. Those who donate 1000 TL will receive two invitations to the premiere of the play, and their names will be inscribed on our seats and our stage."

This resistance to safeguard theaters is tied to the changing nature of theater and artists' uncertain struggle for future existence. An interviewer in Beyoğlu, noting the scarcity of stages, staunchly opposes digitization and closure. He argues that digital transformation would strip theater of its vitality, stating that something does not live, and present is

incompatible with the essence of theater. The local theater symbolically joins this resistance, placing the names of donor art enthusiasts on empty chairs at the center of the stage.

Like tombstones, the people's names in all the halls are now gravelly on the walls and seats. With the silence of a cemetery in an empty space, names of donations such as tombstones that no one has seen are there. Taking Baudrillard's simulation into consideration, there is a case of unity of existence, so much so that the theater is dying, and the audience mourns. It remembers his presence in the world with many tombstones. But, at this very moment, the theater becomes digital and immortal. Baudrillard said "The second inaugurates the era of simulacra and simulation, in which there is no longer a God to recognize his own, no longer a Last Judgment to separate the false from the true, the real from its artificial resurrection, as everything is already dead and resurrected in advance." (1994b, 6) He discusses the resurrection of theater in a manner similar to the example I provided, likening it to the transformation of theater into a simulation. The revival of theater in the digital realm necessitates a focus on contemporary consumers who must actively engage in this process for it to thrive. Theater's authenticity and traditional essence are maintained when artists and art enthusiasts coexist. A theater without an audience is impractical, as it relies on their presence. Thus, the symbiotic relationship between artists and audiences is crucial; otherwise, the traditional (physical) form may not persist. The audience must support the artist for the art to endure. Without this support, theater may either be relegated to immortality through digitization or face complete disappearance. Peter Brook emphasizes the importance of presence in theater, distinguishing it from cinema. Without support, theater risks losing its original meaning, as Walter Benjamin argued, diminishing its aura in performing arts (1935).

At this point, there is a perception that the audience resists the screening process during this period of transition and transformation. In a part of our conversation with the Interviewee, I asked him, "Why did you want to write names on the seats? Where did you think of this?"

Interviewee 1 answered:

> The audience doesn't want to lose physical theater. It might go digital, but through this support, the message is clear -I will occupy those seats one day, and I don't want to think otherwise. Instead of just having his name on a chair, he's offering the chance to sit in that seat someday. Next year, it won't be just digital; it will have names on those seats, and I'll be performing on that stage. We'll reopen that scene.

The theater, which died for a certain period of time, allows the audience to have a tombstone with the chairs and boards attached to the wall in its own cemetery. Perhaps what dies here is the death of the theater, apart from the theater's spatial and physical death, as well as the death of a part and its audience. Barthes declared the death of the writer, and as I mentioned earlier, the reader cannot exist by his interpretation without the author leaving the equation. The owners of the work and space got out of the equation by dying, and with their release, there was nothing left to be interpreted, in the name of the theater, in the audience. With this, I can say that traditional art has begun to transition from immortality to live in a simulation.

The metaphysics of reality itself; that is, Baudrillard interprets the principle of reality as an intellectual, mental process; in other words, he says that a society that loses its goals, hopes, and dreams for the future cannot have any option but to reproduce the existing system, order and life, and that this can only be a simulation universe. Upon examining the metaphor of graves and death here, those concepts are considered sacred because there are places where

the dead are buried. However, those places are feared and taboo areas. The eternal place for the deceased and the graves for the family members left behind by the deceased, whose ancestors believed to be protected and continue their lives, differ in structure. (Eren, 2012) Perhaps, for this reason, their feelings of respect, which they regard as sacred, are now cold, frightening, and alien in the theater in its empty state.

A part of the theater and its audience is dead and continues its life in the afterlife. The other world may have become the simulation world formulated with its meaning here. Baudrillard approaches this situation as follows: if there is only an ultimate conception of death and life, the concept of the afterlife and immortality also exists. If there is no ultimate death and life, there is no reason to believe in the afterlife and immortality. He states, "But we want this immortality here and now, this real-time afterlife, without having resolved the problem of the end. For cthere is no real-time end, no real time of death" (1994a, p. 90). Besides, in the culture of death and mourning, participating in the deceased's burial ceremony and throwing soil into his grave is considered an individual and social "duty". Here again, a group of art consumers supports the artist precariat (Standing, 2014), making their social duty perhaps a dead investment (Eren, 2021). They may also be promoting what they affirm as physical space art and their physical, artistic form, beyond just supporting the art and artist to stay in their physical space.

Similarly, Elitez (1996), in his work on cemeteries and tombstones, emphasizes that graves not only reflect the person buried but also convey information about the builders' social status, artistic views, cultures, religious beliefs, lifestyles, geographical conditions, and deaths (1996). Consequently, those with their names on empty walls and seats in a hall may not witness this reflection. Beyond supporting the theater's closure and acknowledging the challenges faced by the precariat, individuals desire their names inscribed for identity and existence. Aligning with this analysis, some art enthusiasts, unwilling to contemplate not occupying seats, backed the struggling venues that eventually closed. The primary challenge lies in resistance to digital transformation. In the era of hyperreality, humans, as the masters of the net, predominantly communicate through screens. Baudrillard contends that modern communication technologies have turned communication into a content-devoid field, reducing it to a one-person affair through satellites and interfaces. He illustrates this with the example of a Japanese-speaking car and asserts that electronic forms damage human communication (Baudrillard, 1983 p.127).

According to Baudrillard, modern communication is cold and schizophrenic. The boundaries of the human body are destroyed, as are the boundaries between the individual commodity and the web. The outer and inner worlds intertwine. Simulation appears to be more real than real. Society is faced with ultra-reality, augmented reality, a reality beyond reality; such are the terms used on television. What seems dangerous here is that even the human's own body cannot protect it anymore; that is, it cannot produce and stage the limits of its own existence. This brings with it that the person cannot produce himself as a mirror. It just turns into a screen (1983, p. 132). Society is starting to be people who are no more than an interface. Humans' physical communication is disappearing. People are getting stuck digital and starting to exist in another dimension. People who want to fight this are striving to survive as spectators in the theater. But for this, they pay a fee to survive there. It is like a reflection of the real world – the effort to exist in reality and the fear of getting stuck in simulation.

The impact of digitization on artists is profound. In this context, issues of immortality, hyperreality, simulation, and death become especially relevant. Art production has shifted

significantly towards digital screens, leaving artists facing an uncertain future. The fate of traditional theaters, and how they can sustain their income, is unclear. To adapt, traditional art forms that have historically relied on physical stages must now embrace digital platforms. Nevertheless, this transition requires the development of infrastructure and knowledge. Art forms that cannot adapt run the risk of fading away over time. While physical theater may not vanish completely, it is likely that many will face economic challenges.

Inaccessible physical theaters drive audiences toward digital art. Despite its benefits, Baudrillard's simulation theory contends that digital art blurs reality, merging physical and digital realms, undermining the simulation effect. Physical stage performances transition into digital reflections, facing resistance from artists and audiences. Artists hesitate to abandon physical performances, as digitization, while promising immortality, alters audience connections, risking the loss of 'aura.' The digital age prompts questions about the value of art in mediatized performances. Groys (2009) notes increased audience control but reduced contemplative distance, while Baudrillard emphasizes distance for critical art appreciation. Conversations with artists highlight constraints in mediatized performances, hindering artistic contemplation and impacting artist-audience relationships. Despite their artistic merit, mediatized performances lack the physical presence crucial for physical performance artists, posing challenges.

The resistance of art consumers to the closure of stages is deeply rooted in their connection to the reflection of reality, a concept highlighted by Peter Brook. People attend stage performances to experience something distinct, fully engaging their senses in the moment. The closure of stages requires the audience to leave a part of themselves behind and forsake their reflection on the stage, prompting them to choose having their name on seats resembling tombstones, symbolizing a sacrifice of self. However, the inevitability of digitalization looms for art lovers and artists. Baudrillard notes the desire for real-time immortality without resolving the problem of death. In this transition, art may fade in the real world but finds immortality in the digital realm.

Conclusion

In this study, the impact of digital transformation on the theater sector has prompted an exploration of the questioning of the physical nature of art and existential concepts. The evolution of art during the transition from the physical to the digital realm has been examined in various settings over time, investigating its dynamics in aspects such as the relationship with time and space, the unfolding of transformation, and the diverse outcomes in different settings. The study also delves into the dynamics of digitization in the art sector, its impact on existential concepts in art, and the new questions it raises about the physical nature of art. Throughout this process, the study questions the relationship between artists and the changing art environment due to digitization.

The challenges or resistance faced by artists in Istanbul during the digitization of their works have been examined as a case study, focusing on a local theater center's campaign. Drawing on Baudrillard's concepts of simulation and simulacra, the relationship between physical stage performance and performance artists has been analyzed in terms of space and synchronization in this context.

The analysis suggests that with the transition to mediatized performance, the line between reality and artificiality becomes blurred. Interviews indicate that physical performance artists

struggle to practice their professions, leading to a sense of uncertainty. The closure of physical stages and the inability of artists to interact with the audience have increased concerns among theater owners, directing them towards alternative methods such as fundraising. The campaign analyzed through theoretical analysis reveals the profound meaning of the end of physical art spaces. The connection of artists to physical art, both spatially and in terms of preserving their works, is examined. Baudrillard's concepts of "simulation" and "reality" emphasize artists' efforts to exist in the digital world, where the line between these concepts becomes blurred. At this point, artists seek their unique "realities" within digital "simulations." However, the interaction between physical space and the audience cannot be replicated in the digital environment.

Inspired by Barthes' "Death of the Author," artists aim for a form of immortality in the digital world by preserving their physical presence. However, this transition lacks the same audience connection, as screen viewing lacks the depth of a physical experience. Interviews stress the importance of physical space for stage arts, raising concerns about sustaining physical works in a fast-paced capitalist system. Digitization introduces a new form of performing arts, yet it can't fully replace the physical stage. While beneficial for artists wanting to adapt, digital art poses uncertainty and insecurity for some artists resistant to the digital transition.

In conclusion, digital art offers new opportunities but doesn't replace physical stages. The artist's physical presence remains crucial, requiring adaptation to evolving technologies. As digital experiences advance, preserving live performance authenticity becomes challenging. Adapting to the digital age is vital for artists to thrive. While the physical stage's importance endures, seizing digital opportunities is key. Beyond artists, digitization's uncertainty impacts various professions. Future research could explore uncertainty's effects across professions, incorporating new technologies like NFTs, augmented reality, and the metaverse. The finding has been reached through interviews and discourse analyses that the choice of the physical artist to remain connected to the physical space with traditional thinking instead of adapting to digitalization leaves them in an uncertain position, considering the artistic and financial needs. Therefore, adapting is not merely an option but has become a necessity for the artist to exist.

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