

THE ROLE OF TECHNOLOGY IN TRANSFORMING CONTEMPORARY ART EXHIBITIONS: PHYSICAL GALLERIES TO VIRTUAL SPACES

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Abstract

This paper examines how technological innovation is changing the way art exhibitions are organised and experienced, moving them beyond the traditional physical gallery into virtual, hybrid, and “phygital” environments that combine both physical and digital experiences. The study focuses particularly on the Nigerian creative sector during the 2025–2026 art season. It explores how tools such as augmented reality (AR), virtual reality (VR), blockchain-based provenance systems, and immersive installations are influencing the way artworks are displayed, accessed, and experienced. Using a qualitative case-study approach, the research analyzes recent developments within the Nigerian and international art scenes, including the *Nigerian Modernism* exhibition at Tate Modern and the +234 Art Fair in Lagos. The discussion is also informed by the perspective of a practicing studio painter working within the Nigerian artistic environment. The findings suggest that technological platforms are expanding visibility for emerging and independent artists while also encouraging more interactive and participatory exhibition formats. However, the study also highlights several structural limitations that affect the adoption of these technologies in Nigeria. These include unstable electricity supply, high mobile data costs, and the uneven distribution of digital infrastructure across the country. Despite these challenges, a gradual shift in collector behaviour particularly among younger, digitally literate audiences is encouraging galleries and artists to experiment with hybrid exhibition models. The paper concludes that the future of contemporary exhibitions in Nigeria will likely depend on a balanced “phygital” approach that preserves the sensory and material qualities of physical artworks while embracing the expanded reach of digital platforms. It therefore recommends stronger digital infrastructure, improved intellectual property protections, and institutional support for technological training within the creative sector.

Keywords: Art exhibitions, virtual galleries, phygital experiences, digital transformation, technology innovation creativity.

Introduction

The practice of contemporary painting in Nigeria today exists within a rapidly changing technological environment. Artists who once relied almost entirely on physical galleries and exhibition spaces are now navigating a world in which digital platforms play an increasingly important role in the visibility and circulation of artworks. For many artists, particularly those working outside major commercial centers such as Lagos, the emergence of online exhibitions, virtual viewing rooms, and social media promotion has opened new possibilities for reaching international audiences.

At the same time, the integration of digital technology into artistic practice remains uneven across different parts of the country. In cities such as Enugu often celebrated as the historic “Home of Arts” because of its strong connection to the Nsukka School of art, artists continue to work within environments where technological access is shaped by infrastructural limitations. Interruptions in electricity supply, high internet costs, and limited digital infrastructure often affect the ability of artists to participate fully in the rapidly evolving global art ecosystem.

This situation creates an interesting paradox. On the one hand, digital platforms now allow artworks produced in local studios to circulate globally through online exhibitions, social media, and digital marketplaces. On the other hand, the physical conditions of artistic production in Nigeria still

depend heavily on unstable technological systems. As a result, many artists have adopted practical strategies that combine traditional studio practice with digital dissemination.

The global art market has also begun to reflect this transformation. In recent years, technological tools such as augmented reality (AR), virtual reality (VR), and blockchain-based authentication systems have been introduced as new ways of experiencing and verifying artworks. These developments have contributed to the rise of what scholars increasingly describe as “**phygital**” **exhibition spaces**, where physical artworks coexist with digital layers of interpretation and interaction. For Nigerian artists, these changes present both opportunities and challenges. While digital technologies can increase global visibility and allow artists to communicate their narratives to wider audiences, their successful implementation often depends on infrastructure that is still developing within many parts of the country.

This paper therefore explores how technology is transforming contemporary art exhibitions within the Nigerian context. It examines the ways digital tools are reshaping artistic production, exhibition design, and audience engagement, while also considering the structural constraints that influence technological adoption. By situating these developments within broader historical and cultural contexts particularly the intellectual legacy of the Nsukka School. The study seeks to demonstrate how Nigerian artists are negotiating the relationship between traditional artistic practice and emerging digital possibilities.

The relationship between the Nigerian art market and the global art market reveals significant structural differences. While many international exhibitions increasingly adopt immersive and technologically driven formats, Nigerian exhibition practices often rely on hybrid models that combine physical display with limited digital engagement. One of the major barriers within the Nigerian context remains infrastructural instability, particularly electricity supply and the cost of mobile data. In contrast, global art markets face different challenges, such as digital saturation and audience fatigue with purely virtual experiences. These differences highlight the uneven pace at which technological transformation is occurring within the global art ecosystem.

Methodology

This study adopts a qualitative research approach to examine the role of digital technologies in transforming contemporary art exhibitions. The research combines literature review, case study analysis, and reflective observation drawn from the Nigerian art environment.

The literature review focuses on recent academic studies, institutional reports, and art market publications that discuss digital exhibition platforms, augmented reality in art, and the emergence of hybrid or “phygital” exhibition spaces.

In addition, selected case studies are analyzed to illustrate how these developments are shaping contemporary artistic practice. These include the *Nigerian Modernism* exhibition at Tate Modern, the +234 Art Fair in Lagos, and selected augmented-reality artworks produced by Nigerian artists. The study also draws from the author’s experience as a practicing studio painter working within the Nigerian artistic ecosystem. This perspective provides insight into the opportunities and infrastructural challenges that influence the adoption of digital exhibition technologies within regional art communities.

The digital transformation of exhibitions is no longer a peripheral experiment but a structural realignment of the entire cultural ecosystem. As high-net-worth individuals (HNWIs) allocate nearly 20% of their wealth to art, the demand for accessible, transparent, and immersive viewing experiences has forced traditional galleries to adopt phygital strategies (Mathews, 2025; UBS, 2025). For the artist in Enugu, this means that a physical canvas painted in a regional studio must now possess a “digital shadow”—a verified provenance on a blockchain ledger, an AR-enhanced layer for smartphone interaction, and a high-resolution presence in virtual viewing rooms (Orajiaku & Umoh, 2025; Bodo et al., 2018; Olowu, 2022). This paper explores how these technological mandates are being met, challenged, and reshaped within the Nigerian landscape, arguing for a model of innovation that respects both the ancestral heritage of the Nsukka tradition and the futuristic possibilities of the digital frontier.

Historical Lineage: From Natural Synthesis to Digital Hybridity

The contemporary move toward virtual exhibition spaces in Nigeria is not a historical rupture but a sophisticated evolution of the "Natural Synthesis" philosophy first articulated by the Zaria Art Society in 1958 (Adeoye, 2020). This manifesto, which called for the merging of indigenous Nigerian forms with modern artistic techniques, found its most enduring home at the University of Nigeria, Nsukka (Adeoye, 2020; UNN, 2026). The Nsukka School, led by visionaries such as Uche Okeke and Obiora Udechukwu, redefined modernism by reviving traditional 'uli' linear designs—historically used for body and wall painting—and transforming them into a sophisticated visual idiom for fine art (UNN, 2026; Okeke, 1960).

In 2026, this spirit of synthesis has expanded to include the digital realm. The experimental trajectory of the Nsukka art department, which reconstructed its curriculum after the civil war to meet the demands of a new society, now incorporates technological exploration as a legitimate medium of cultural preservation (UNN, 2026; Onabolu, 1920). Contemporary Nsukka-affiliated practitioners, such as Professor Ozioma Onuzulike, continue this legacy by utilizing international digital platforms to exhibit works that interrogate the materiality of natural and man-made objects (UNN, 2026; Onuzulike, 2025). Onuzulike’s workshop in Nsukka functions as a "crucible of radical transformation," where clay from Nigeria meets pigments from the UK to create a universal language shared across borders through virtual dissemination (Onuzulike, 2025).

Evolution of Creative Synthesis in Nigeria	Period	Core Methodology	Representative Movement
Pre-Independence	1920s - 1950s	Academic Realism/Portraiture	Onabolu/Lasekan (Adeoye, 2020)
Post-Independence	1960s - 1980s	Natural Synthesis/Uli Revival	Zaria/Nsukka School (UNN, 2026)
Early Digital Era	2000s – 2020	Social Media Dissemination	Direct-to-Consumer (Olowu, 2022)
Phygital Era	2021 - 2026+	AR/VR/Blockchain Integration	Tech-Art Vanguard (Olowu, 2023)

This historical context is vital for understanding why the current technological transformation in Nigerian art is so narrative-driven. The 'Nigerian Modernism' exhibition at Tate Modern (October 2025 – May 2026) serves as a monumental validation of this lineage, tracing the achievements of artists who fused multidimensional traditions long before the advent of digital simulations (Bonsu, 2025; Tate Modern, 2025). By presenting over 250 works from 50 artists, the Tate show rewrites the global canon of modernism, positioning Nigerian artists not as decorative footnotes but as the engine of creative resistance (Wallpaper, 2026; The Art Newspaper, 2025). For the painter in Enugu, this global spotlight provides the intellectual scaffolding needed to argue that the virtual space is a new "site of reckoning," where the marginalized voice can assert its centrality through tech-innovation (Onyishi, 2025; Emelife, 2025).



Plate 1: photography showing Nigerian modernism at Tate.



Plate 2: photography showing Nigerian modernism at Tate.

Nigerian Modernism at Tate Modern: A Global Narrative Shift

The 'Nigerian Modernism' survey at Tate Modern represents a landmark moment for the global visibility of African art, occurring during a period of intense institutional self-reflection (Tate Modern, 2025; Emelife, 2025). Curated by Osei Bonsu and Bilal Akkouche, the exhibition is structured across nine

galleries that function as thematic time capsules, carrying the viewer from the euphoric pulse of 1960 independence to the sobering registers of the 1967 Civil War and beyond (Ade-Martins, 2026; Searle, 2025). This exhibition is not merely a display of objects but a sophisticated act of art-historical redress, challenging the Eurocentric notion that Nigerian art has always been "behind the times" (Ade-Martins, 2026; Ade-Martins, 2026).

The inclusion of Ben Enwonwu, often cited as "Africa's first art star," anchors the show's first room (Enwezor, 1994; Searle, 2025). Enwonwu's *The Dancer* (1962) and his life-size wooden sculptures commissioned by the *Daily Mirror* illustrate a defiant synthesis of Igbo sculpture traditions and Western training (Ade-Martins, 2026; Searle, 2025). The exhibition successfully decouples these works from the commercial mediation of the art market, presenting them instead as "textures of belonging" (Wallpaper, 2026). This shift is critical for the contemporary artist, as it demonstrates that the value of an exhibition lies in its ability to narrate the "birth of a nation" through visual form (Standard, 2026).



Plate 3: photography showing augmented reality into painting.

Augmented Reality: The "Coloured Reality" Case Study

In the vanguard of the digital transformation of Nigerian art is the work of Ifeoluwa Oluwaseun Olowu, the first visual artist in the country to integrate augmented reality into painting (Olowu, 2025; BBC News Igbo, 2023). Olowu's practice exemplifies the "phygital" ideal, where traditional oil and acrylic techniques are enhanced by a digital narrative layer accessible via smartphones (Eleanya, 2023; Mbonu-Amadi, 2024). His landmark "Coloured Reality" collection consists of paintings that literally come alive when scanned, bridging the gap between artistic intent and audience perception (Olowu, 2025; Olowu, 2022).

The technical mechanism behind Olowu's work is a testament to the interdisciplinary synergy required in the modern exhibition space. After completing a physical canvas, the artist collaborates with software engineers and project managers to design interactive effects that respond to the painting's subject matter (Eleanya, 2023). In the piece titled *Rawani*, a head-gearred figure from Northern Nigeria transforms into an *algaita* flute player, with the enchanting sounds of the instrument immersing the viewer in the Arewa

culture (Mbonu-Amadi, 2024). This application of AR is not a replacement for traditional craft but an "illumination" that removes ambiguity and invites deeper participation (Olowu, 2025).

Olowu's success on global platforms like CNN and the BBC has significant implications for regional artists in places like Enugu (BBC News Igbo, 2023; Eleanya, 2023). It suggests that the "art of the future" will rely on the artist's ability to create a "living ecosystem" around their work (Olowu, 2025; Olowu, 2022). However, Olowu also cautions against the uncritical use of generative AI, noting that while machines can curate and reassemble fragments of history, they cannot replicate the "lived experience, emotion, and soul" inherent in human creation (Olowu, 2025). For the Enugu-based painter, this serves as a mandate to maintain the "resilient materiality" of the canvas while embracing the narrative power of digital extensions (Onyishi, 2025).

Infrastructure and the Socio-Technical Divide in 2026

Despite the optimism surrounding digital art platforms, the reality of Nigeria's technical landscape in 2026 remains a significant deterrent to equitable creative growth. The nation faces a critical shortage of data centers, with only about 21 operational facilities for a population of nearly 240 million—over 90% of which are concentrated in Lagos (Nnamani, 2025; Toriola, 2025). This concentration severely limits inclusive connectivity for artists in the Southeast and other regions, creating a "digital imbalance" that marginalizes those outside the commercial hub (Nnamani, 2025). Without sufficient modern centers, digital services for art verification and virtual hosting become "unreliable, slow, and risky" (Nnamani, 2025). From my own experience as a practicing studio painter in Nigeria, interruptions in electricity supply often affect not only digital production but also the documentation and online presentation of artworks.

The energy crisis of 2026 has further exacerbated these challenges. The national electricity grid suffered multiple total collapses in early 2026, with generation falling to zero megawatts on January 23 and January 27 (Fadehan, 2026; Egboboh, 2026). These failures are attributed to a combination of dilapidated transmission infrastructure, voltage disturbances at substations like Gombe, and chronic gas supply shortages for generation companies (Ezeh, 2025; The Electricity Hub, 2025; NISO, 2026). For a digital artist or a gallery manager in Enugu, these blackouts mean that "always-on" industrial-grade power for VR stations or server maintenance is virtually impossible without heavy investment in self-generated electricity (Nnamani, 2025; Toriola, 2025).

Mobile data pricing has also become a prohibitive factor for the average creative practitioner. Following a 50% tariff hike in January 2025, Nigerians aggregately spent ₦2.5 trillion on data in just seven months (Guardian, 2025). While Nigeria's data costs remain some of the lowest in West Africa in terms of dollar value (\$0.38 per GB), they represent a staggering percentage of Gross National Income (GNI) for emerging artists (GSMA, 2026; ITU, 2026). In February 2026, public backlash against price hikes led companies like MTN Nigeria to back off from a 200% increase on certain plans, yet the underlying pressure of currency devaluation and rising operational costs persists (Developing Telecoms, 2026). For an artist in Enugu, the cost of uploading a 4K video walkthrough of an exhibition can consume a significant portion of their monthly budget, making the "free and open" promise of the virtual gallery an economic illusion (Jaiyeola, 2025; ITU, 2026).

Phygital Service Research: Redefining the Museum Visit

The theoretical framework for understanding these transformations is evolving through Phygital Service Research (PSR), which places the "human-first experience" at the center of the physical-digital design (Clemente et al., 2023). This paradigm moves beyond the "white cube" quality measurements of traditional service research, instead exploring "phygital phenomenology" how the interplay among actors, environments, and technologies reconfigures meaning (Clemente et al., 2023). In 2026, over a third of museums worldwide have adopted or plan to adopt immersive tools like Mixed Reality (MR) and the Metaverse to enhance visitor engagement (Museum Booster, 2025).

A critical finding of PSR is that phygital experiences must be tailored to human needs and emotions, rather than being driven solely by technological capability (Clemente et al., 2023). This is particularly

relevant for the "phygital generation," characterized by a preference for mobile navigation and an ever-expanding digital imprint (Mousaion, 2022). In the Nigerian context, this has led to the development of frameworks like the Phygital Tourism Experience Triad (PTET), which conceptualizes the alignment of cognitive and embodied actions across virtual and physical spaces (Scribd, 2025).

The effectiveness of these frameworks is observed in small local museums and community learning centers, which serve as custodians of regional heritage with limited resources (Chai, 2026). By integrating physical artifacts with digital tools through a user-centered design-thinking approach, these institutions can modernize their exhibition offerings without losing their "authenticity and charm" (Chai, 2026; MDPI, 2025). However, research also identifies a "dark side" to smart technology in museums, including the risk of over-digitization and the loss of the "groundedness" or emotional rooting that comes from physical interaction with historic environments (ResearchGate, 2026; Trium Gallery, 2026).

The Lagos Art Scene: Fairs, Biennials, and Institutional Maturity

While the global compass was once fixed toward New York and London, 2026 has seen a decisive shift toward Lagos as a "rising star" of the global art world (AfricansColumn, 2026). This maturity is evidenced by the official opening of the Àkété Collection – Museum of Modern and Contemporary Art in October 2026, which provides a definitive "homegrown" infrastructure to house Nigerian masterpieces that might otherwise have been sold abroad (AfricansColumn, 2026). The Àkété Collection, alongside the John Randle Centre for Yoruba Culture & History, serves as a pedagogical link, reminding contemporary creators that their digital innovations are part of a thousand-year-old aesthetic tradition (AfricansColumn, 2026).

The commercial heartbeat of this boom remains the +234 Art Fair, whose 2026 edition (March 5-8) is guided by the theme "Inclusivity: Widen the Frame" (Akerele, 2026; Odu, 2026). Curated by Tola Akerele and held at the state-of-the-art Ecobank Pan-African Centre, the fair aims to remove the walls that quietly shape who gets seen in the art world (Akerele, 2026). By travelling to more than 15 states to engage artists from marginalized regions including the Southeast—the +234 Art Fair team has democratized access to collectors and patrons (Odu, 2026). The fair’s emphasis on "championing patronage" as a collective duty has successfully dismantled the elitist codes of traditional galleries, creating a multi-day celebration of the "unrepresented and un-galleried" spirit (Olowu, 2023; OkayAfrica, 2026).

Pivotal Events in the 2026 Nigerian Art Calendar	Month	Focus/Theme
+234 Art Fair	March	Inclusivity: Widen the Frame (Akerele, 2026; Odu, 2026)
AMVCA Cultural Night	May	Heritage and Storytelling (Business Post, 2026)
Àkété Collection Opening	October	Institutional Infrastructure (AfricansColumn, 2026)
5th Lagos Biennial	Oct - Dec	The Museum of Things Unseen (AfricansColumn, 2026)
LIMCAF Grand Finale	October	Humanism and Resilience (Onyishi, 2025; BusinessDay, 2026)

In Enugu, the Life In My City Art Festival (LIMCAF) remains the most enduring platform for young creatives (BusinessDay, 2026). The 2025 festival, themed "Can We Breathe?", featured 100 works selected from all six geopolitical zones, arranged by curator Erasmus Onyishi as a "triptych of outcry, reflection, and hope" (Onyishi, 2025). The festival's success is rooted in its cycle of renewal—art begetting art—and its commitment to regional centers that would otherwise lack national visibility (Onyishi, 2025; LIMCAF, 2025). For the Enugu painter, LIMCAF provides a "quiet gravitas" and a sanctuary for discovery in an economy often characterized by "survival of the fittest" (Onyishi, 2025; BusinessDay, 2026).

The Global Art Market in 2026: Maturity and Selection

The global art economy in 2026 is defined by a shift from "promise to system," moving beyond the disorderly speculation of the pandemic years into a phase of selective adjustment (Trium Gallery, 2026; Shaw, 2026). While total sales values have leveled out, the number of transactions has actually increased, indicating a dynamic market where collectors spend more time on research and comparison before acquisition (Trium Gallery, 2026; Art Basel, 2026). This "calibrated" landscape rewards quality and provenance, with Millennial and Gen Z collectors—who represent three-quarters of HNW buyers—prioritizing works that speak to heritage, sustainability, and narrative (UBS, 2025).

Digital art has reached a state of "grounded equilibrium," now ranking as the third most valuable spending category alongside sculpture (Art Basel & UBS, 2025). The latest Art Basel and UBS Survey reveals that 51% of HNW collectors purchased a digital work in the last year, often discovered through social media platforms like Instagram (UBS, 2025; Art Basel & UBS, 2025). This rise in "online confidence" is transforming the dealer-artist-collector relationship, with direct-to-artist sales doubling year-on-year to reach 20% of total spending (UBS, 2025).

A key trend for 2026 is the "resurgence of craftsmanship," a counter-movement to digital saturation where materiality returns to the foreground (Trium Gallery, 2026; Artextured, 2025). Collectors are increasingly seeking works where the "artist's hand is visible," leading to a reevaluation of figurative painting and textile arts (Trium Gallery, 2026). This creates a unique opportunity for Nigerian painters who can offer the "tactile and emotional depth" of hand-painted canvases alongside sophisticated digital layers (Artextured, 2025; Vinchy Art, 2025). Furthermore, the opening of the Guggenheim Abu Dhabi and the expansion of Art Basel into the Middle East signal the rise of a new cultural axis that is more inclusive of Global South narratives (Mathews, 2025; Trium Gallery, 2026).

Intellectual Property and Digital Rights in West Africa

The transition to virtual spaces has exposed deep vulnerabilities in Nigeria's intellectual property (IP) regime (Copyright Act, 2022). The Copyright Act 2022, while an improvement over previous pre-digital laws, remains inadequate to address the ease of replication and manipulation afforded by AI and social media algorithms (Copyright Act, 2022; Digital Commons, 2026). Nigerian creatives lose an estimated ₦10 billion annually to piracy, as works are often repurposed without attribution or sold as unauthorized NFTs (Copyright Act, 2022; NAU-JLCLE, 2026).

One of the primary challenges is the lack of institutional awareness among artists, many of whom lack the resources to track or trace the source of infringements (Digital Commons, 2026; Lawal, 2021). Marginalized artists in regional hubs like Enugu are particularly vulnerable, as they often lack formal education in IP rights (Opara, 2026). Research suggests that blockchain technology offers the most promising solution, providing an "immutable digital ledger" to document ownership history and provide verifiable certificates of authenticity (Bodo et al., 2018; Digital Commons, 2026).

The cost of participation in these systems remains a hurdle; onboarding an artwork into a tracking system like Atsur costs approximately ₦75,000, which can be prohibitive for emerging artists (Orajiaku & Umoh, 2025). Furthermore, the Copyright Act's provision of protection for a "fixed term" at the point of creation is often undermined by the ephemeral nature of digital sharing (Digital Commons, 2026). Ultimately, the study concludes that "our histories cannot be outsourced"—artists must take an active

role in writing their own histories and creating personal archives outside of volatile social media platforms to ensure their legacy in the digital age (Olowu, 2025).

Conclusion

The transformation of contemporary art exhibitions through digital technology reflects a broader shift in how artworks are produced, shared, and experienced. While traditional gallery spaces remain important for preserving the material and sensory qualities of artworks, digital platforms have expanded the possibilities for visibility, accessibility, and audience participation. Technologies such as virtual exhibitions, augmented reality installations, and blockchain-based authentication are gradually reshaping the relationship between artists, collectors, and institutions.

Within the Nigerian context, these changes present both opportunities and limitations. On one hand, digital platforms allow artists to reach audiences beyond geographical boundaries and participate in global conversations about contemporary art. Online exhibitions, social media promotion, and digital catalogues have become important tools for increasing the visibility of Nigerian artists and their work. On the other hand, structural challenges such as unstable electricity supply, high internet costs, and limited technological infrastructure continue to affect the extent to which these tools can be fully utilized.

From the perspective of practicing artists, the shift toward digital exhibition environments does not necessarily replace the traditional studio or gallery. Instead, it introduces a hybrid system in which physical artworks coexist with digital methods of documentation, promotion, and display. Many artists now navigate between these two spaces, combining conventional studio practice with online dissemination in order to reach wider audiences.

Ultimately, the future of art exhibitions in Nigeria will likely develop through this hybrid or “phygital” approach. By integrating technological innovation while maintaining the cultural and material richness of physical artworks, the Nigerian art ecosystem can position itself more effectively within the evolving global art landscape.

Recommendations

In order to support the continued transformation of art exhibitions through technology, several practical steps should be considered by artists, cultural institutions, and policymakers.

First, there is a need to strengthen digital infrastructure that supports artistic production and exhibition. Reliable electricity supply and affordable internet access remain fundamental requirements for artists who wish to participate in digital and hybrid exhibition platforms. Improved technological infrastructure would make it easier for artists to document, share, and promote their works within global digital networks.

Second, art institutions and galleries in Nigeria should invest in technological training and digital literacy programs for artists and curators. Workshops on digital exhibition design, augmented reality applications, and online art marketing could help artists better understand how to integrate technology into their creative and professional practices.

Third, cultural institutions and policymakers should provide stronger support for intellectual property protection in the digital space. As artworks increasingly circulate through online platforms, artists require clear mechanisms to safeguard their creative rights and ensure proper attribution and compensation.

Finally, greater collaboration between artists, technology developers, and academic institutions could encourage innovative forms of exhibition practice. Such collaborations may lead to the development of experimental formats that combine physical artworks with digital experiences, expanding how audiences engage with contemporary art.

Through these combined efforts, technological innovation can serve not as a replacement for traditional artistic practices but as a complementary tool that broadens the reach and impact of contemporary art exhibitions.

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