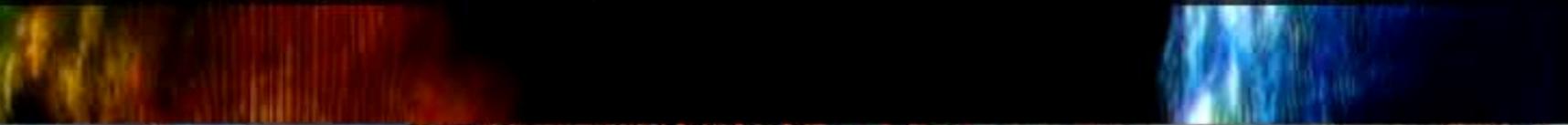


# ART *mag* 10

by SYBARIS.



*release your taste*

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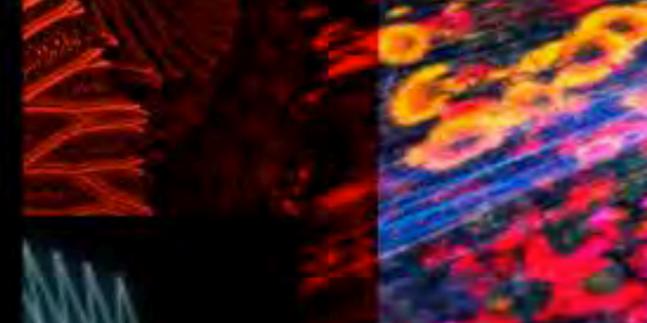
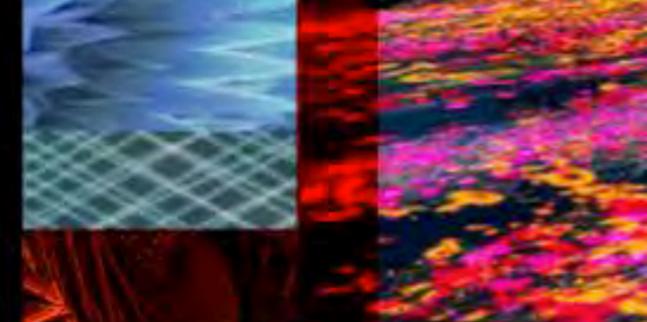
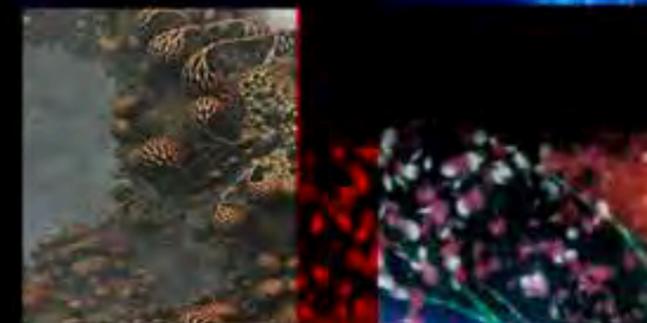
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# Editor's Note

The term "**digital**" is simply part of our everyday lives, no longer representing some mysterious technology only governments and big companies have mastered and understand. "Art" is a word we struggle to define; both tangible and intangible, a personal expression invoking a myriad of feelings in both the artist and observer. Bound together as "digital art," they present an idiosyncratic marriage, combining what is logical with something that is emotional. In this contemporary demonstration of human experience, they propose questions for which I am not sure there are answers.

**I have always been convinced that art and artistic expression go one step further than the present.** We search for their meaning in the present, yet we discover it in the past, studying history and understanding how we have progressed. I am happy, nonetheless, to dig deep into this obscure trend, one which has transformed faster than the human understanding can. I do hope we enlighten you on the topic; if we do not, then you will at least be intrigued, and desire to dig more into it.

*Regina*

## Digital Art

encompasses a wide variety of works, focusing on:



- Painting
- Drawing
- Sculpture
- Architecture
- Animation



Some digital art is static, while others incorporate movement, lights, and sound.

To be distinguished from basic internet content, one raises the question *“What qualifies as fine art?”*

It is important to remember that, although the computer may appear to be a tool which anyone can use to create art, is simply a device for artists to express their creativity and showcase their abilities. **Not everyone can create fine art, no matter what the instrument provides.**

# FAMOUS ARTISTS

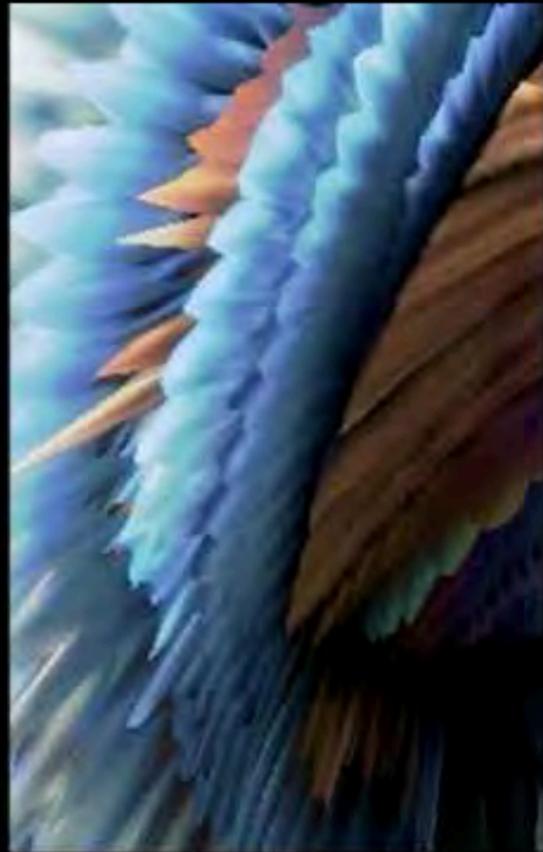
**John Whitney Sr., may be considered the father of computer graphics.** He created computer generated footage for movies, television shows, and commercials, long before anyone who understands today's CGI was born. His linking of music and computer-generated imagery in breathtaking motion was amazing enough, even without comprehending that it was done on a computer he built on his own. His presentation of the computer as a tool of artistic creation stands alone in the 1970's.

**Along with Frieder Nate and another pioneer Manfred Mohr** (who also used computer algorithms in his artwork and creates digital artwork to this day), **Andy Warhol may be the most renowned digital artists.** Famed for his works on celebrities, and bright works representing popular culture, Warhol created some of the most recognized pop art images of the 20th century, but was also an innovator in digital art.



In fact, in recent years, artist and Warhol enthusiast Cory Archangel discovered previously undiscovered digital artworks Warhol created on a groundbreaking (at the time) Amiga 100, a personal computer designed by Commodore International.

# FAMOUS DIGITAL ARTWORKS



Andreas Gursky is made famous in part by creating the world's most expensive photograph, Rhine II, a digital masterpiece which sold at Christie's New York for \$4.3 million in 2011.

Frank Gehry, one of the most renowned Deconstructivist architects, designed several landmarks, including the Guggenheim Museum in Bilbao, Spain, using high tech CAD techniques.

Andy Warhol's various Campbell's Soup Cans, created both by hand and in silkscreen, was later found on a disk having been created digitally as well.



However, the overwhelming amount of digital art has created a confusing atmosphere, where enthusiasts cannot determine if they are viewing art or simply content. *Digital artists are pushing for more of a tangible experience, where one must go TO a digital art exhibition, versus simply viewing it on a device.* In fact, to the average person simply observing digital art, some digital prints may be considered no different than simply traditional print making. What makes it more than simply a printed copy is the intention to refrain from reproduction (other than those created as editions), and to be viewed as an individual piece, where it invokes feelings and tells a story to viewers. *Along with the large variety of movement-based digital art, the future of computer-aided artworks is bright, and appreciation will inevitably only grow with availability.*

**Digital art is only as good as the artist, and one cannot make an artist out of someone without artistic ability and inspiration. Technological tools are just that—tools to support the creative output of the artist.**

# Digital Art's Impact on the Fine Art Market

07

*Historically, art was considered only something you could see and touch.* Thus, it was easily controlled and managed, with galleries and museums restricting access to (and maintaining the value of) works in limited locations.

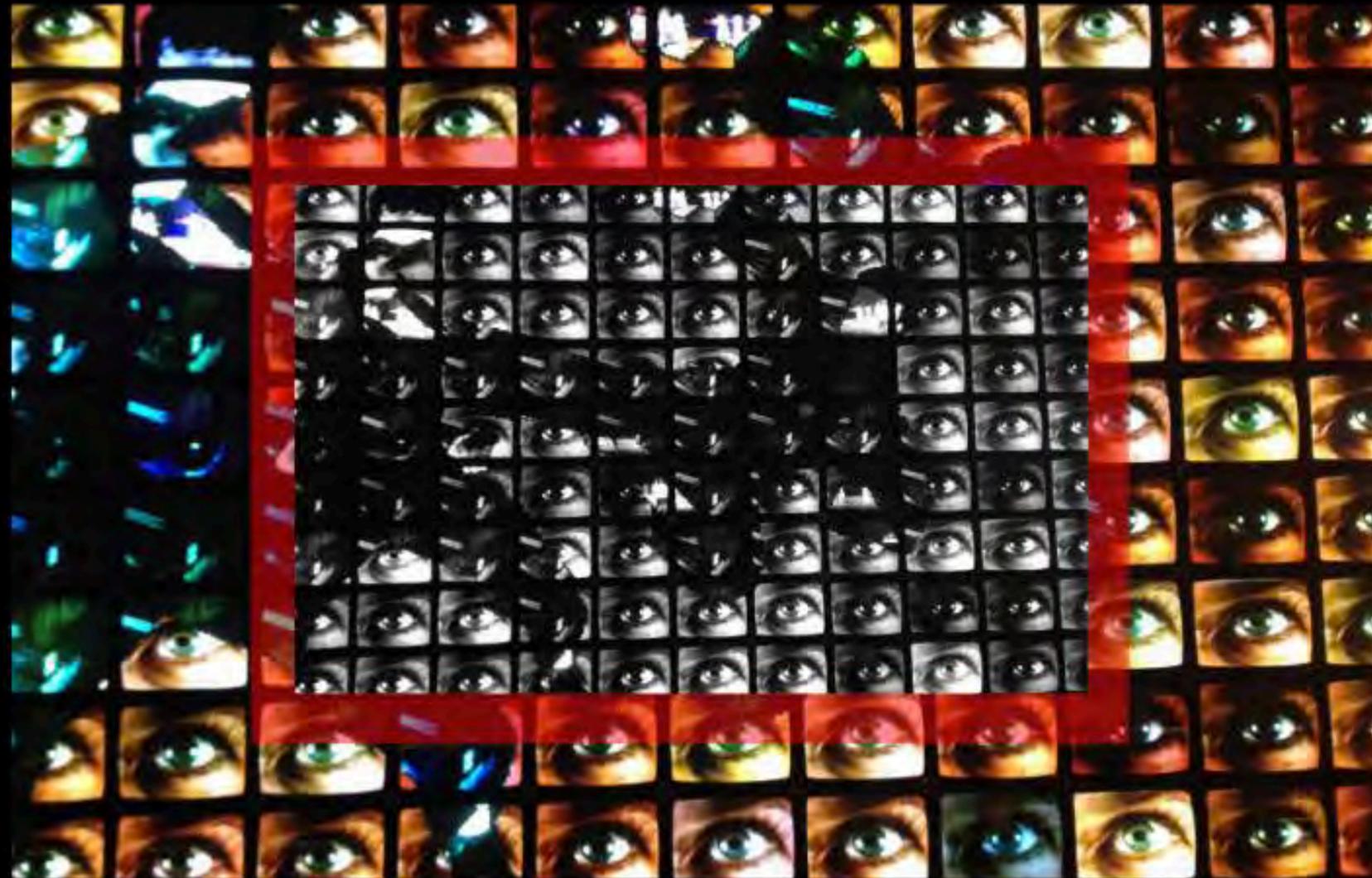


With the **evolution** of the online world, art enthusiasts can locate art in its various facilities for viewing and purchasing.

In addition, the digital world has provided tools and technology which the artists themselves use to **create unique and immersive works** which can be seen in person or online from any viewer's home. With such easy access to portable works of art, *how has the fine art market responded?*

*The relatively exclusivity found within the art industry has led to resistance to major change, including the disruption of new markets and increased access which has come with a more connected world. In an industry based on relationships and not regulations, the anonymity of an online world seems mismatched. However, since art has often been considered “timeless,” the creation of any work that can simply be unplugged and shown anywhere is truly a novel idea to traditional art professionals.*

The unique combination of digital works and digital recordkeeping will push an industry which has been “behind the times” in standardization to **follow the new digital culture**, both to encourage new participants and to protect those who are already invested.



**Digital artists have, so far, kept themselves separate from the larger fine art market**, so they have created an alternative art market, in a way. Instagram has been the vehicle of choice for many fine artists, and digital works are no different. As the use of digital tools for both creation and distribution of this new form of art continues to expand, new markets will appear for this art form.

# Unique Concerns with Digital Art



*Digital art comes with unique concerns that artists, curators, gallerists, and art enthusiasts must take into consideration, including:*

- Protecting from piracy.
- Providing exclusive rights to digital art to specific galleries, museums, collectors.
- Tracking history and provenance of digital works (IP protection).
- Context and background clarification for viewers to fully understand the work.

## Digital Art as part of the Larger Art Market



Digital art is just one aspect of the digitization of our world. Has it affected the prices and market of more traditional fine art pieces? Probably only slightly. Will it continue to grow and become a valuable and respected form of art, to stand side-by-side with other art forms? **As long as people continue to enjoy and share digital art works, its growth can be expected.** The explosion of digital art experiences in museums and galleries are perfect reminders of the current modification of the art market in our connected online world.



## Mori Building Digital Art Museum, Tokyo.

Born from a Japanese art group called teamLab, the new facility has 10,000 square meters of digital art space to showcase the marriage of technology and art. These “techno-geeks” combine the experience of engineers, skill of computer programmers, *and the creativity of artists and designers in immersive experiences found throughout the facility.* One of the main forces behind the idea of a digital art museum is the philosophy to remove boundaries and the permanence (and physical restrictions) of traditional art forms.



Digital art is truly an experience; viewers are invited to enter the work itself and can become a unique experience each time it is visited. Works are moveable, but the large scale (installation) works are expensive, so are created specifically for the site and not to be sold.

**The founders have designed this as an experience, with the profit to be made from ticket sales.**

# The Wrong Biennale.



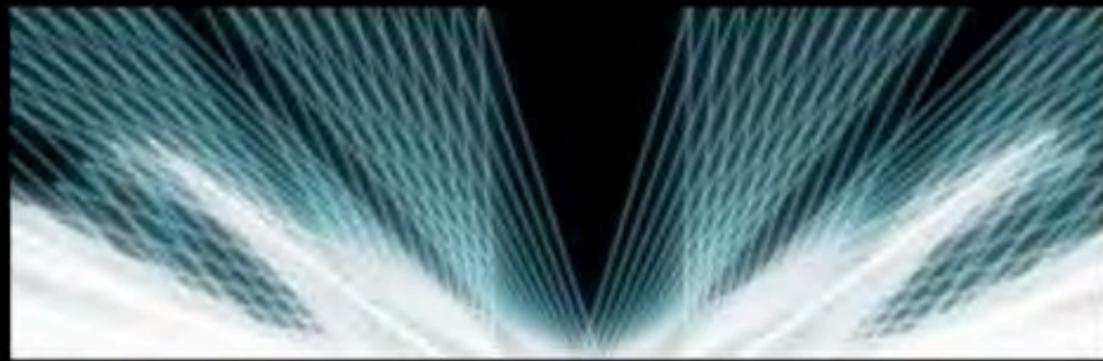
As the first large international celebration of digital creativity, “The Wrong” combines both online and offline collections of digital art. Although not a true museum, this art fair stands as a centralized location for exclusively digital art works. Held every two years and combining ideas from more than 120 curators in the most recent 2017-2018 season, online pavilions and assorted galleries, art spaces and other facilities worldwide host the 1,600+ works featured worldwide, all making up The Wrong.



Since 2013, this digital-only museum is a veritable traveling art gallery of works. First conceived and exhibited at The Wrong Biennale, this has grown to become its own museum. Works have been shown at museums and festivals from New York, to San Francisco, Dubai to Bangkok.

Since it is a digital museum, it can be visited from anywhere at any time, and as a museum, it is dedicated to more than just temporary exhibitions; *the curating team is also committed to preserving digital artworks just like more traditional forms.*

Artists help in curating their own virtual exhibition spaces (“wings”), offering a truly individual display for each artist. This may very well be the start of a new era for digital art and museums—*the future of digital art facilities is truly unknown, and DiMoDA may be the start of a new era, or an example of what NOT to do.*



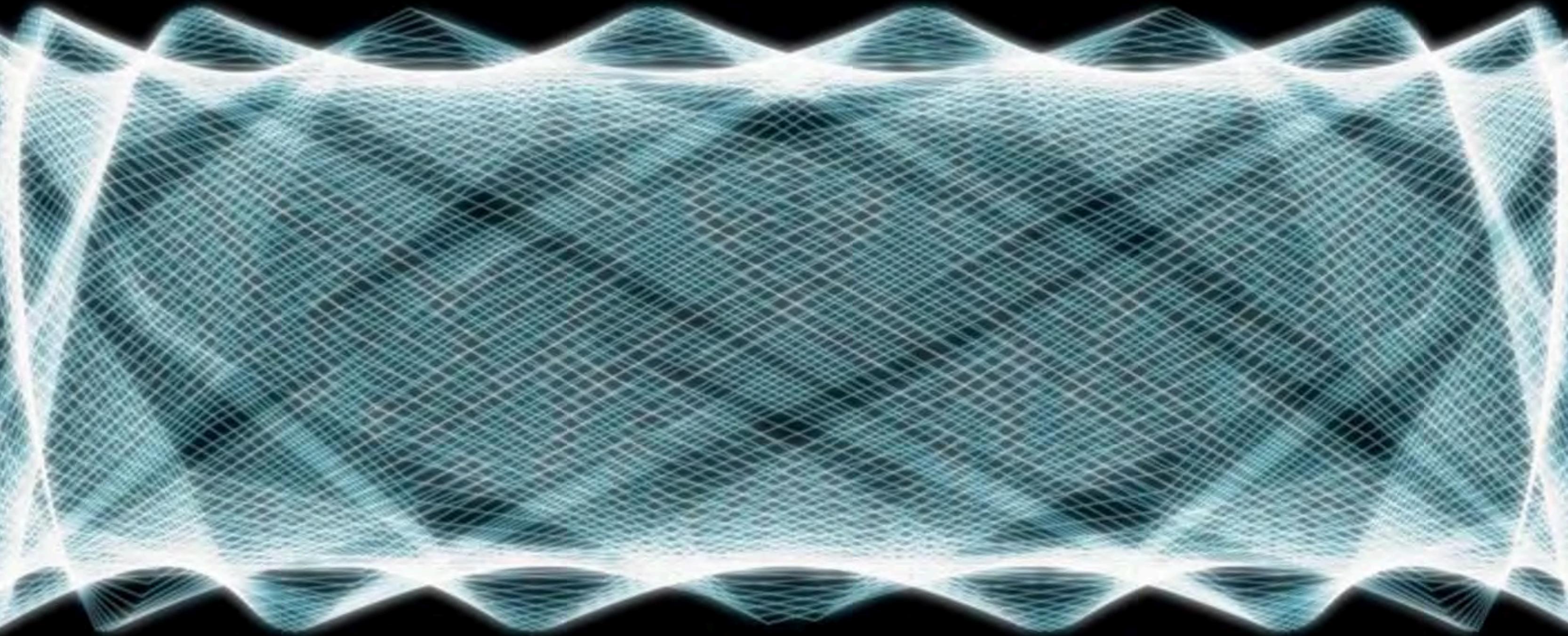
# OZAN *Turkkan* *Featured artist*

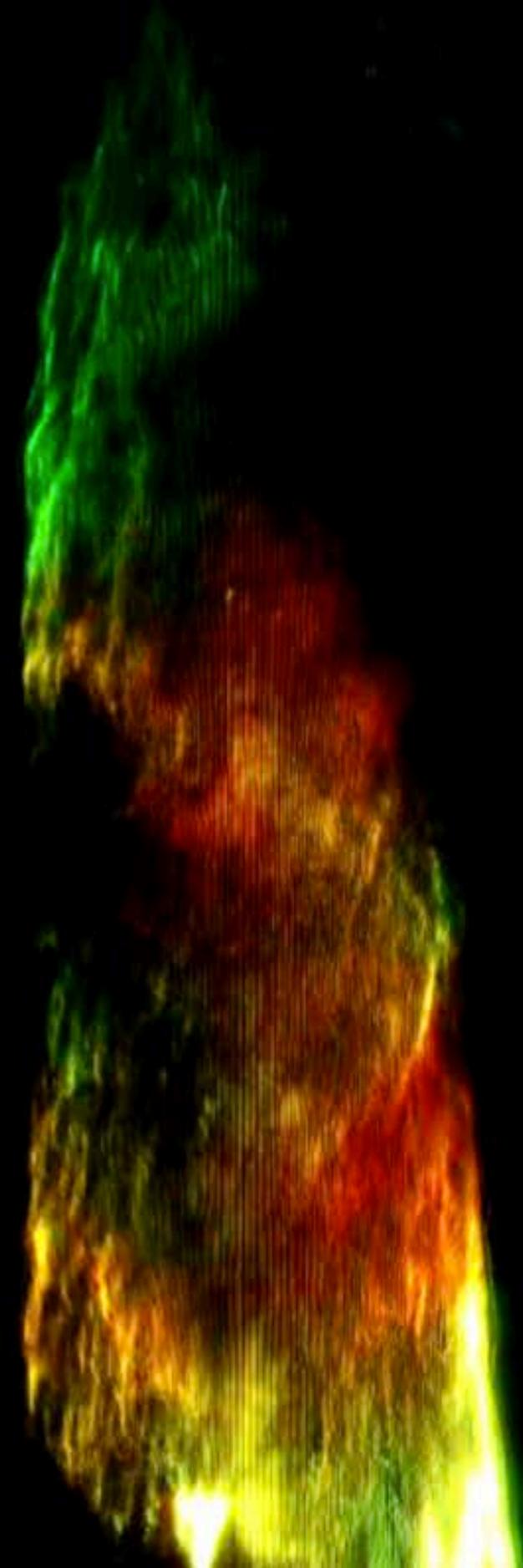
*Ozan Turkkan* was born in Turkey. Before the very first steps in digital media, he studied and practiced various art disciplines in Istanbul, Philadelphia, Salamanca, Florence, Barcelona and Bruxelles in collaboration with numerous institutions, art centers, and galleries. After he graduated from The University of Salamanca, he received his Master degree in Multimedia at BAU (Escola Superior de Disseny) in Barcelona, where he lived and worked many years as a new media artist.

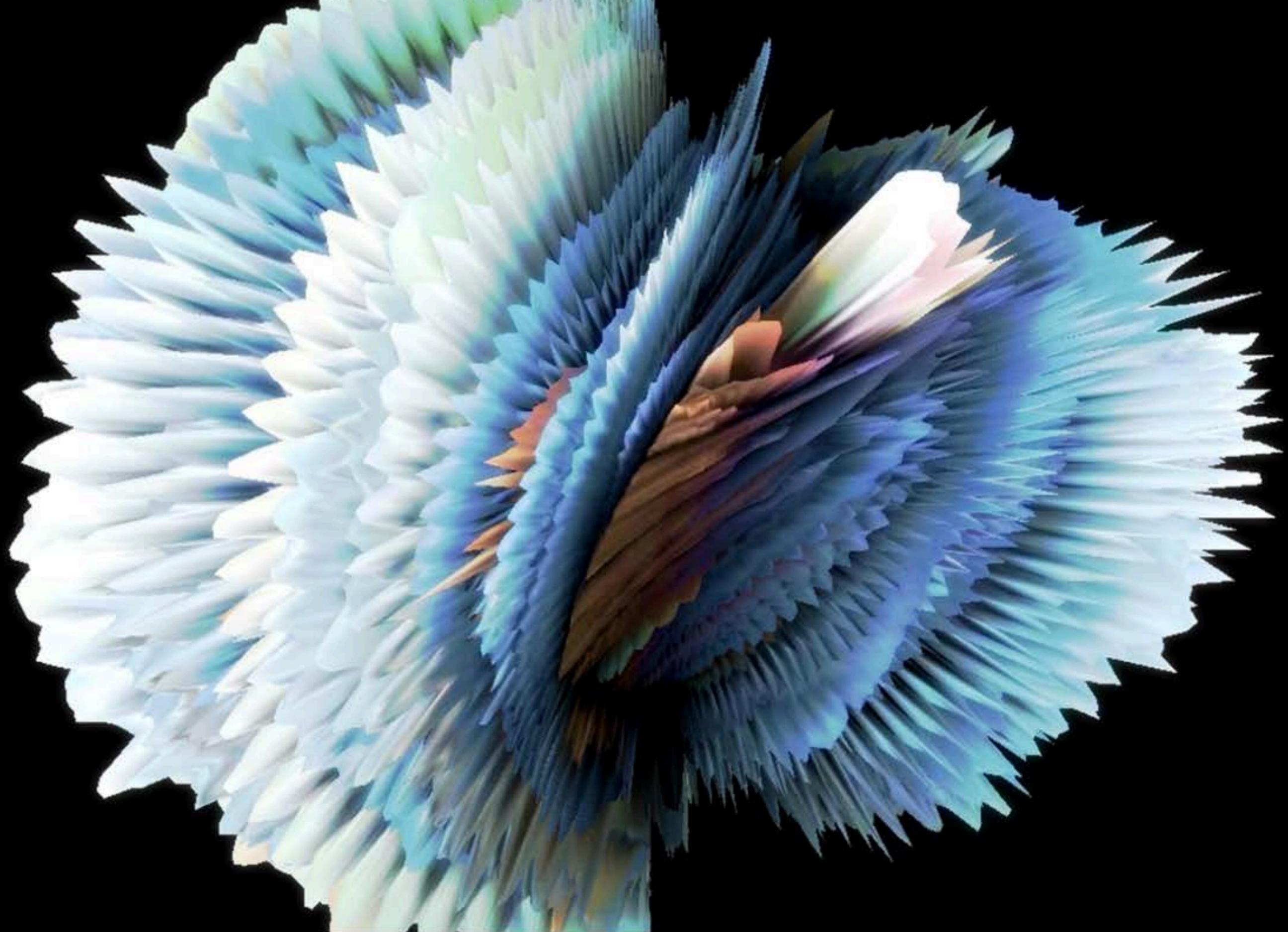
His works were exhibited in Art Centers, Museums and Galleries such as; Santa Monica Art Centre Barcelona, Reina Sofia Museum Madrid, Centre of Contemporary Art Luigi Pecci Florence, Torrance Museum Los Angeles, Victoria House London, Lincoln Center NY, Banannefabrik Luxembourg, Europalia Art Festival Brussels, Les Brigittines Contemporary Arts Centre Brussels, Museum of Contemporary Art Belgrade, Santral Istanbul, Akbank Art Istanbul, Gallery Mitte Barcelona, LOOP Videoart Festival Barcelona, Rotterdamse Schouwburg Rotterdam...



His work is centered on **experimental media with a focus on virtual reality experiences**, generative computer arts, fractals, algorithmic art, interactive art, moving images and motion as a reflection of impermanent nature of **existence, human and social behavior**. He uses technology as a canvas to create innovative and engaging digital art installations to **observe forms of interaction, social exchange, participation and transformation**.









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