

Digital Art

Digital Natives with a Cause Newsletter:

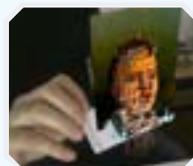
Volume 9 Issue 1 December 2011

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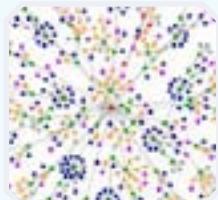
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I I wrote the first Corel Painter manual in 1991, when the software debuted. Adobe Photoshop debuted around the same time. That means, it's almost 20 years since digital art first became widespread through the use of two popular software programs available on the two most popular computer platforms, Macintosh and Windows.

It also means that we've been debating for nearly 20 years what to call *this art*.

There are purists who insist upon calling it digital art. The problem I have with calling it digital art is that the term has a stigma attached to it. Digital art is somehow perceived as not being as valuable or as proper as "real art," if real art is that which is created with traditional materials, mainly because theoretically, infinite numbers of computer printouts can be made from the digital file vs. "real" art that's only one of a kind.

The fallacy in this logic is two fold. First, "real" artists create multiple copies of the same artwork and sell it, from Monet and his haystacks to Andy Warhol. Sure, it can be said that even if someone oil paints the same subject on two different canvases they won't be identical. But that leads to the second fallacy, namely, that two art printouts are identical. They're not. The colors, the ink levels, the kind of paper or canvas, will be different each time.

Instead of comparing computer prints to "real"

paintings, they should be compared to photos. An Ansel Adams photo is valuable, and the quality of the print is considered in determining the value. One doesn't say, it's not valuable, it's just a print from a negative. It's valuable because it's an Ansel Adams photograph. I've learned two very important factors about art in the 20 years that I've been writing about and teaching Corel Painter.

The first factor is, it's the same hand movement back and forth, whether you're painting with a Wacom stylus and the computer or a paint brush or drawing with a pencil. And the second, more important factor is, art is about creativity and thought as much as, if not more than, it is about physical dexterity with a mark-making implement.

It's the thought that goes into the ideas of the art that makes it art.

That means that it doesn't matter if art was created on the computer, it's art because it represents the thought, ideas and expression of the artist. I have never seen myself as a warrior fighting the good digital art battle. I leave that to other people."

Karen Sperling is the original Corel Painter expert. She wrote the first manual when the software debuted 20 years ago and wrote the manuals for the next several versions. She has exhibited her art in New York and Los Angeles and during Art Basel Miami. And she is a children's portrait photographer and artist.

Q&A Chat with Leon Tan

 **Leon Tan** was added by **Lolo Ansher**.
Like · Follow Post · December 9 at 11:13am

 **Lolo Ansher** Hey peeps! Please welcome our Guest Contributor for the Digital Natives *Digital Art* issue. Mr. **Leon Tan**, PhD, is a media-art historian, cultural theorist and psychoanalyst based in Gothenburg, Sweden.

He has written on art, media, globalization and copyright in journals such as CTheory and Ephemera, and curated media-art projects and art symposia in international sites such as KHOJ International Artists' Association (New Delhi, 2011), ISEA (Singapore, 2008) and Digital Arts Week (Zurich, 2007).

He is currently researching media-art practices in India, and networked museums as an expanded field of cultural memory making.
December 9 at 11:15am · Like · 1

 **Lolo Ansher** Leon will respond to any questions, reflections or discussions on Digital / New Media Art this weekend :)
December 9 at 11:18am · Like

 **Leon Tan** Thank you very much for the introduction! I look forward to questions, thoughts and discussions on digital / new media art and will try my best to provide useful responses.
December 9 at 11:35am · Like

 **Noopur Lily** (@khaoid if you will :)
December 9 at 12:32pm · Like · 2

 **Kiss Brian Abraham** Wow! this is a great opportunity. especially because here in Zambia we are at the verge of beginning the first ever cartoonist magazine which will also appear as a weblog
December 9 at 12:33pm · Like · 1

 **Leon Tan** I would love to hear more about your project in Zambia! Lauren Cornell and Kazys Varnelis make a very bold claim in Frieze 2011: 'the art district and the Internet are polarized: broadly speaking, the art world is vertical (escalating levels of privilege and exclusivity) whereas the web is horizontal (based on free access, open sharing, unchecked distribution, an economy of attention).' My objection to this: If the web is really (inherently) horizontal, why is it that art from India, Pakistan, Africa, and numerous other regions remain conspicuously invisible on social media platforms such as Twitter or Tumblr, while these same platforms contain so many repetitions of imagery and quotations relating to canonical figures of Euro-American art history, Rembrandt van Rijn, Vincent van Gogh, Paul Gauguin, Pablo Picasso, Salvador Dali, Joseph Beuys, Louise Bourgeois, Jeff Koons, Andy Warhol and so on, that such content now hovers on the edges of banality?
December 9 at 1:05pm · Like · 1

 **Lolo Ansher** (@Leon: Perhaps for the same reason that it took ages for our fashion, food and literature to catch on in Britain and then US? After a century of Indians having settled there, you now have restaurants serving 'authentic' Indian cuisine and acceptance at a national level so much so that everyone knows what Chicken Tikka is.. or what a bandhgala is (a kind of stand color in a tunic). The same thing with the art scene ... it will take time to catch up to the Western digital scene?
December 9 at 3:25pm · Like · 1

 **Lolo Ansher** Was also wondering, what passes as digital art today? Animation, photography and videos are all art? So digital art doesn't have the categorization of high art, classical art, modern art? :)
December 9 at 3:38pm · Like · 1

 **Kiss Brian Abraham** Well Leon its an interesting question you are embarking on. Cyberspace for me seems to be another universe or platform of existence and we are all trying to populate it. Unfortunately, as with the colonisation of the worlds, the global south has fewer resources or fast enough internet to colonise this space with

their ideology.
December 9 at 4:12pm · Like · 1

 **Kiss Brian Abraham** Bear in mind how people of the south are undiluted in culture, the arts etc and if just a tiny percentage of their traditional knowledge where on the digital spaces it would change the world
December 9 at 4:13pm · Like · 1

 **Leon Tan** (@lolo Perhaps its a matter of time, but then, if one examines another web platform, an art historical one - <http://smarthistory.khanacademy.org/> - one has to wonder why only 1 non-Western artist features in the list of artists... this brings up a number of questions for art history... if we were to expand art history beyond its unilineal (Euro-American) trajectory, what would this do our conception of time itself? Against accepted wisdom, that there is but 1 arrow of time, it's rather the case that there are multiple arrows of time.
December 9 at 6:09pm · Like · 1

 **Leon Tan** (@lolo I am in complete agreement with you regarding an expanded conception of art. In a way, I agree with Deleuze and Guattari when they say that 'art' is a nominal concept...
December 9 at 6:11pm · Like · 1

 **Leon Tan** On the topic of time and the term 'new media' -- In my recent interviews with media artists in India, many have expressed dissatisfaction with the term 'new media,' and this is the topic of my essay on Shilpa Gupta in the current (DEC) issue of Art Etc. <http://www.artnewsnviews.com/> Shilpa Gupta says, "I am not so comfortable with the word new media for a couple of reasons. One, it sounds a bit fashionable, and two, it's also an emphasis on the 'avant-garde' or the new, and to say that the old is obsolete, which is actually never true, history is very important." To say that something is new is almost invariably also to say that something else is old, passé or irrelevant. Such a habit of thinking comes attached to a linear concept of time in which the past is succeeded by the present. If new media consists of art built on the latest technologies, a linear concept of time is problematic because it implies that artistic practices in different parts of the world in which access to such technologies is limited are somehow out-of-date, behind the times so to speak. Is this really the case? Since the long duration of human history provides evidence that different populations in every age had their own technologies, why should we over-emphasise the 'new' technologies of this era, and in particular, a set of digital technologies originating from the U.S. and Europe, as a kind of radical break in history?
December 9 at 6:13pm · Like · 2

 **Lolo Ansher** PERFECTLY summed up :)
December 9 at 6:16pm · Like · 1

 **Leon Tan** (@kiss yes it is an interesting and challenging trajectory I have chosen to take up... what I found interesting in my research in India was the creativity and innovation that came with the constraints of working with the given 'technological' circumstances! I fully agree with your point that in many places, 'art' (and perhaps even 'technology') is but a fragment of a more extensive field of local knowledge...
December 9 at 6:18pm · Like

 **Lolo Ansher** Perhaps digital artists would also need to embark on a 'reclaiming our space' movement someday if they don't get their dues...
December 9 at 6:19pm · Like · 1

 **Lolo Ansher** ↑master artists" of the 16th and 17th century (Europe) would have also differed in technique from the greats of the 13th and 14th centuries right? Was their art labelled "new" by their contemporaries?
December 9 at 6:21pm · Like

 **Noopur Lily** just a small note: on mapping artists and on categories like artists: starting points are always seen as individual authors which itself is a problem with any platform. guild/collective/anonymous

authorship practices are not accounted for in most new media art ventures unless they are disruptive and completely outside art+digital economies
December 10 at 12:17am · Like · 2

 **Leon Tan** You're absolutely right, and this is a problem I had with an article of Claire Bishop's... like far too many (most) art historians, burdened with unthought ontologies... specifically, a form of methodological individualism, which takes the individual person as the minimum real unit of analysis... in contrast, methodological holism takes the socius as the minimum real unit of analysis. BOTH however, are reductionist, one a micro-reductionism, the other a macro-reductionism. It is for this reason that Manuel DeLanda proposes his new philosophy of society, a new social ontology that takes the assemblage as the only real unit of analysis, where assemblages are open social wholes nested in sets across the entire scale of duration.
December 10 at 12:56pm · Like · 1

 **Leon Tan** there's no reason not to consider animals artists for example, as Olivier Messiaen does... nor to consider the cosmos itself as 'artist' which is implied in Deleuze's (and Deleuze and Guattari's) aesthetics, and as Eric Alliez suggests in his book, 'The Signature of the World: What is Deleuze and Guattari's Philosophy?' Yes, the world itself has a signature, as does an atom... 'Even humble atoms can interact with light, or other forms of electromagnetic energy, in a way that literally expresses their identity. Atoms in a gas, for example, if energetically excited, will emit light with an arrangement of bright parallel lines, each line corresponding to a single frequency and positioned relative to one another according to their wavelength. Each atomic species, hydrogen, oxygen, carbon, and so on, has its own characteristic pattern of lines, its own distinctive "fingerprint" as it were.' - DeLanda
December 10 at 1:00pm · Like · 2

 **Noopur Lily** Interesting. At this point, may I butt in and ask what would be the best Deleuze Guattari texts to start with (for beginners)? I picked up Adorno 3 years ago and it really took me long to be comfortable. I'd be grateful if you could also comment on Bourriaud's work 'The Radicant'
December 10 at 1:02pm · Like

 **Leon Tan** it really depends on what you're interested in. if its aesthetics, Deleuze's Francis Bacon book as well as D&G's A Thousand Plateaus... however, I think it does take a fair amount of time and reading, as well as secondary readings... i would also recommend secondary texts such as Ronald Bogue's 'Deleuze Music Painting and the Arts' (no PDF sorry) as well as Bogue's 'Deleuze's Way- Essays in Transverse Ethics and Aesthetics' <http://aaaarg.org/text/10108/deleuzes-way-essays-transverse-ethics-and-aesthetics> (PDF). Hmmm... I'm not a Bourriaud 'fan' at all so I won't make comment on his work.
December 10 at 1:08pm · Like · 1

 **Noopur Lily** Oh aaarg is up again :) thank you. Want to move on from secondary readings to primary.
December 10 at 1:11pm · Like

 **Leon Tan** (@lolo digital artists are still sidelined where it comes to mainstream dealer galleries, but there are a number of institutions dedicated to this... in India, Apeejay survived for a few years, hopefully it will be resurrected. Then there's the Adobe Museum of Digital Media <http://www.adobe.com/adobemuseum/>
December 10 at 1:11pm · Like

 **Leon Tan** (@lolo it's an interesting question you pose regarding artists of previous centuries... Deleuze says, (paraphrasing) every painter recapitulates the history of painting, and so in a sense works in relation to those that came before as well as peers... Deleuze however, did not write a great deal on the art of numerous regions. a framework of nonlinear and pluralist art history does not need to do away entirely with the notion of newness or creation or originality; what it does do away with is the unilineal concept of The New, as though there was only one trajectory of painting, sculpture, art etc. to move to an on-

tological register, it does away with reified generalities or abstractions such as The New, The Art World, Art History (intentional caps).
December 10 at 1:17pm · Like · 1

 **Leon Tan** (@noopur aaaarg was never down for long, they just became more evasive as copyright police started cracking down... if you want to focus on primary texts, Bacon, ATP (especially the chapter 'the refrain' and Plateau 10), the two Cinema books, and Difference and Repetition for the 'Method of Dramatization'...
December 10 at 1:21pm · Like

 **Philip Que-Sell** Leon Tan with regard to the multi-timelines/multi-art-histories you've mentioned, how would you position street art? Keeping in mind that alot of it is shared through pictures uploaded to flickr or google. And especially when you can thereby virtually re-walk a Banksy tour in Israel (to stay Euro-American centristic).
December 11 at 9:20pm · Like · 1

 **Leon Tan** in an expanded framework, street art certainly has its place, and varying histories across different locales... what strikes me is that whether on the streets or on social media platforms, street art retains its public characteristics, its embedded-ness in public cultures. in this respect, it shares a great deal with 'public art,' and is subject to co-option by capitalist/marketing interests on one hand, and the threat of censorship/erasure by public authorities on the other (in sweden for example, we have a zero tolerance policy for graffiti)...
December 11 at 9:56pm · Like · 1

 **Philip Que-Sell** That's why I think street art is a pretty good expression of the crises our post-modern/globalized societies face.
December 11 at 10:54pm · Like · 1

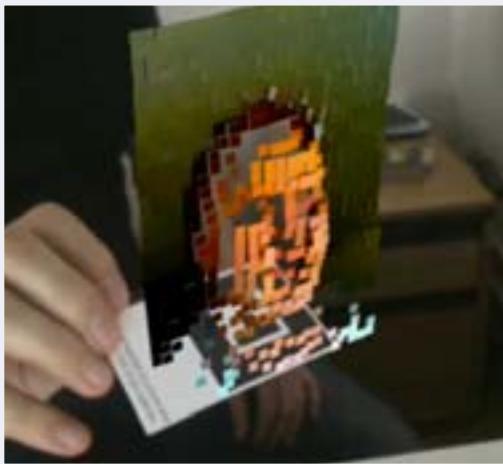
 **Leon Tan** something that popped up this morning in my twitter stream... <http://www.culture24.org.uk/art/live%20&%20public%20art/art370446> on street art in museums... is street art really 'street' anymore when incorporated into a museum?
December 12 at 11:39am · Like · 1

 **Lolo Ansher** The same for film posters and hoardings. You see so many galleries displaying them as pop-art / avant-garde ...a changed context.
December 12 at 11:40am · Like · 1

 **Philip Que-Sell** Unbelievable. "I took part in the Urban Arts Academy class in street art". How can it be street art, when you have to go to an acadamy. Nomad, whose yellow rabbit has been co-opted in the second picture of this article, would most likely lough his ass off to such a statement. I'm lucky to know him personally because he has been an influential part of Berlin's music and street art scene. And as far as I know him, he would say that you cannot learn street art outside of the street. It's all about the public spot you throw up your piece and all the difficulties and possibilities this brings with it, such as it's vanity, open access and illegality. As soon as it is in an enclosed space like a museum it renders the street out of the art. There's nothing wrong with wanting to earn some money as an artist, yet then it isn't street art anymore.
December 12 at 12:06pm · Like · 2

 **Philip Que-Sell** I guess this debate about the commercialization of street art is a whole thing for itself. What I just really like about street art, in the context of this little group here, is the fact that it is being virtually reflected on the net. McLuhan's global village in form of the internet lets me experience street art in its real context, though distorted/transformed. Thus displaying it in a sort of open global gallery. Could I say that street art becomes digital art as soon as I experience it through the internet? I'd say yes. Especially when looking at the temporal aspect. Street art is never something permanent. But as soon as it is on the net this changes; the net never forgets. It then is also deprived of its possible subjective POVs. There's just the POV of the one who took the picture. Yet the way this digital copy is embedded in the 'streets' of the net (the websites) creates a whole new public context.
December 12 at 12:27pm · Like · 1

Augmenting Art



In the future, digital art would be augmented with digital reality

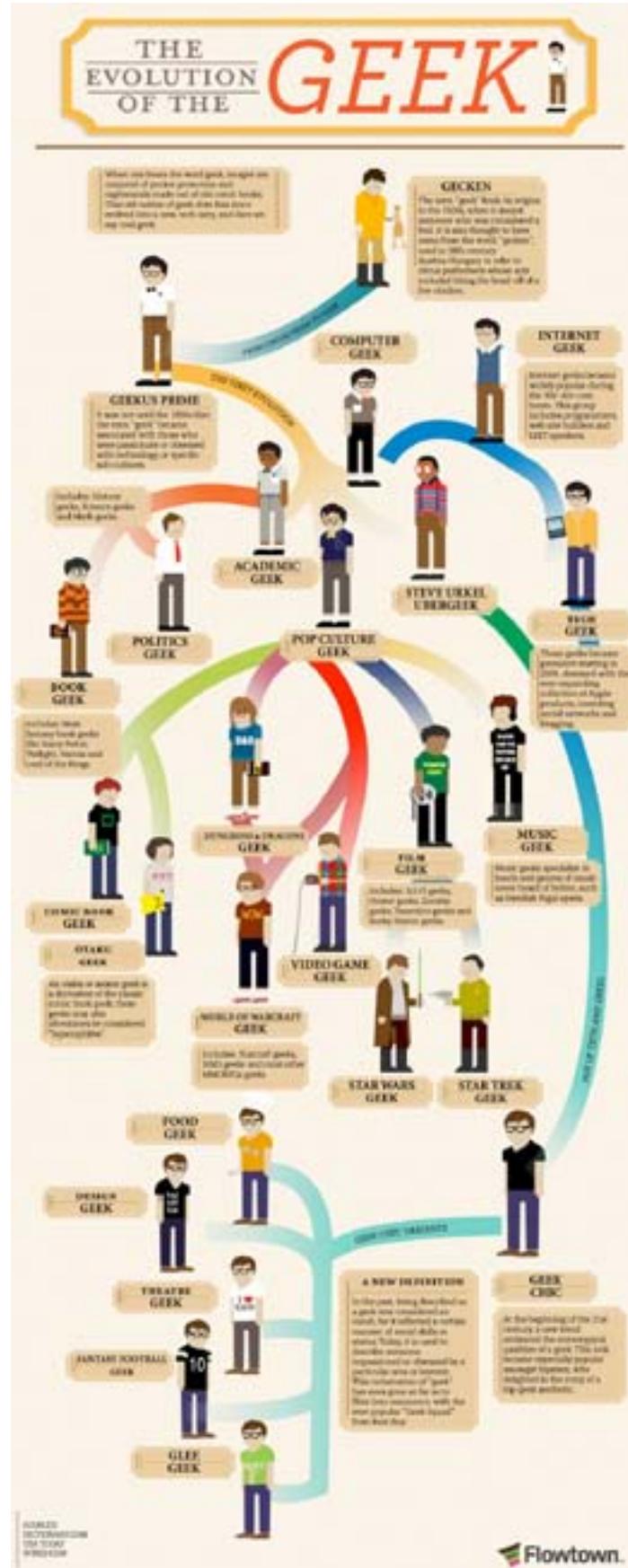
Augmented reality has a reputation for being a gimmick. It could be argued that in its current form, it's relatively useless in the sense that there aren't any must-have applications that the masses use daily to solve problems. This is all about to change in the coming years with smartphone connected AR glasses. Hands-free AR has the potential to profoundly alter the way we explore and interact with digital media and our physical surroundings. Because of this, I believe the technology is an important platform for art.

There are many aspects of AR currently being investigated by new media artists. Arguably the most important of these, is how the technology will change the way we see the world around us. Julian Oliver's open source platform *The Artvertiser* is an interesting example of this. Julian used a custom built pair of binoculars to subvert the billboard advertisements encountered in Berlin. By superimposing his own truth over these obtrusive adverts, Julian built what he calls "Improved Reality."

Steve Mann, a pioneer in wearable tech, was investigating similar ideas 10 years ago with his platform *Wearcam*. Steve was able to selectively occlude surfaces around a city and overlay messages from his wife, who was watching the live stream from his glasses. Steve called this *Diminished Reality*. Keiichi Matsuda's short film *Augmented City* (below) is a thought-provoking vision of the future that takes this a step further. The protagonists are able to completely customize their surroundings by interacting with floating interfaces.

Read more: <http://thecreatorsproject.com/blog/guest-column-james-alliban-on-augmenting-the-future-of-art>

Information as Art



Visualizing Art

London Hire Bikes animation



At 2010-10-04 06:03:00 there were 12 bikes in use.

This animation shows the real-time behaviour of hire bikes in London on October 4th 2010, the day of a major tube strike, and the busiest day for the scheme to date. Departure times and journey durations are real; routing is calculated from OSM data; average speed from journey duration and route length. Produced by me, Martin Austwick (@sociablephysics) and Oliver O'Brien (@oobr) at CASA-UCL. (via: <http://vimeo.com/19486470>)

Webpages as Snowflakes



Miarcel Salanthe created *Webpages As Graphs*, a visualizer applet that will turn any weblink into a graphic form. You can view the graph being plotted in real-time as little colored nodes branch out into snowflake-like patterns. Each color dot represents a certain aspect of the web structure, such as blue if for links, red is for tables, violet for images and so on. *Webpages As Graphs* uses Processing, Traer Physics and HTMLParser. Salathe has also provided instructions on how to print out the graph into poster-size. via PSFK: <http://www.psfk.com/2011/12/graph-websites-into-snowflake-like-charts.html#ixzz1g2mgXRc3>

Text Art



Ralph Ueltzhoeffer and Laura Maria May, *Missing* (2008) Via: <http://bit.ly/9J2qC0>

Text Portraits is an evolving internet art project by Ralph Ueltzhoeffer and Laura Maria May that explores the ways in which information on the web can be used as art. Early text portraits were exhibited on "location-dependent" billboards. As the project expanded, roughly parallel to the growth of Google, Ueltzhoeffer and May realized greater possibilities for the medium, as well as the cultural implications underpinning their work. The information is gathered to create "readable" portraits and exhibited as installations.

Here are some of the issues that the Text Portraits project has raised:

- The likelihood of faulty information over the internet.
- How virtual interaction has replaced face-to-face interaction.
- Can the internet itself become art by representing itself?
- Abuse of personal data.

In sum, Text Portraits is a radical art project that challenges the notions our society is currently being built on. Everything from the invasive technologies of Facebook to the blurring of online and offline life, demonstrates the need for this project to continue.

Digital Graffiti



Graffiti is founded on the notion of the street providing a venue for self-expression where no other exists. image courtesy: <http://grafarc.org/flash/view.htm>

The work of street artists draws sharply contrasting reactions: some see it as vandalism, while others take a more benevolent view that acknowledges the creativity of its practitioners. To the latter, sizeable group, graffiti is cool. Despite the efforts of some media-savvy companies to muscle in and use street art to sell product, the scene has successfully remained independent, with its own culture and language.

That independence makes the street art movement a natural for the internet, which so effectively enables individuals to pool their expertise for a common cause. Through the net, the spirit of graffiti has taken flight to turn a patchwork of grass-roots projects into an international movement.

"Computer technology has been instrumental in perpetuating graffiti and street art," says legendary graffiti photographer Martha Cooper, whose images in *Subway Art*, alongside those by Henry Chalfant, did much to legitimise graffiti art. "There are hundreds of graffiti sites where writers can share their photos. There are sites where you can select spray paint colours and simulate painting, and others which will create your name in different graffiti styles.

Cooper adds: "There are numerous graffiti fonts you can download, and there are online shops to buy hard-to-find supplies such as fat caps. The web has spread the art form to the farthest corners of the world, and has kept it evolving."

Documenting the form

Naturally there are many individual sites created by artists to showcase their own work. Big names such as the UK's Banksy and France's 123klan have promotional areas; [Art Crimes](#) has a lengthy directory to help you hunt down your favorites.

To really see the impact of graffiti, though, you need to explore dedicated photo sites such as [Streetsy](#). Here, around 10,000 images show the scenes in major cities worldwide, with prolific taggers tracked on an ongoing basis. [Street Memes](#) also charts the various campaigns and tags as they spread through different cities, taking its unusual name from biologist Richard Dawkins' concept of self-replicating ideas called memes. Via: <http://bit.ly/tu0ahk>

Las inquietantes incertidumbres de lo nuevo / The troubling uncertainties of the new

Las inquietantes incertidumbres de lo nuevo

Digital Technology gives us the power to reframe, reorder and reorganize works of art instantly. Andres Azupura reflects on the value of art, and its aura.

Vivimos rodeados por pantallas, cornetas y una infinidad de otros artefactos más complejos dedicados a presentar y mostrar información, ideas y obras de arte. Se puede observar casi cualquier obra de arte significativa de la historia humana en una computadora a voluntad (cualquier sea su presentación), desde pintura hasta escultura, las obras completas de Shakespeare, casi cualquier pieza musical, cinematográfica y fotográfica importante, así como cientos de

miles de millones de fotos significativas sólo para familiares y amigos.

Todas esas expresiones artísticas están representadas digitalmente, mediante información codificada que describe su apariencia, forma, ritmo, movimientos y colores. Es fácil imaginarse a las representaciones digitales de obras históricas como reproducciones que se aproximan con el interés de aproximarse al original para educar o informar.

En formas de arte más recientes, la realidad digital de las obras de arte se hace más difícil de evaluar; en qué consiste su aura y cuál es su valor es un problema que como sociedad pareciera que no hemos resuelto todavía. Una película o una fotografía, ya universalmente aceptadas como arte, es algo físico, el negativo, la película proyectada en los cines o la impresión de la foto, pero digitalizada pierde su cuerpo físico, no tiene materia. Ver una película en formato digital es casi igual a verla en película de 35mm, ¿es entonces la película digital una mera representación del original o es una reproducción de la misma, ya no mecánica sino digital?

Representaciones digitales que podrían ser interpretadas por Benjamin (1936) como una forma más de eliminar el aura de las mismas en nombre de la distracción en masa. Pero cuando una película se grabó digitalmente, la foto fue tomada en una cámara digital, o la canción fue grabada en una computadora, no existen representaciones digitales, el original es inmaterial, pura información y sin diferencia alguna con las copias o reproducciones. Más aún cuando el arte fue creado completamente dentro de una computadora, como la música electrónica, la animación entre muchas otras formas artísticas que pueden desarrollarse de esta manera.

Cuando se crea digitalmente el arte, en qué consiste el mismo; la información codificada por un sistema electrónico de manera incomprensible para nosotros o la imagen que sale de una pantalla o proyector, el sonido que sale del altavoz y el movimiento de motores. En esta dualidad alguno será el original y el otro la representación o son juntos una misma cosa. ¿Cuál es el valor y en qué consiste el aura del arte digital?, si existe tal cosa.

Google Translate:

We live surrounded by screens, horns and a host of other artifacts complex dedicated to presenting and displaying information, ideas and works of art. You can see almost every significant work of art in human history on a computer at will (whatever their presentation), from painting to sculpture, complete works of Shakespeare, almost any piece of music, films and photography important, as hundreds of thousands of millions of photos only significant for family and friends.

All these art forms are represented digitally, using information encoded describing their appearance, form, rhythm, movement and colors. It is easy to imagine digital representations and reproductions of historical works that approximate the interest of the original approach to educate or inform.

By Andres Azupura

[Download the full text of PDF here](#)

The Mouse as Paint Brush

A good START

You and me, we could be creating something right now. As you read this, the words are dropping in your mind as rain over a forest, your breath is calm and easy like Sunday morning and you just got aware of your heart's palpitations in this very moment... alright, alright, I am a fan of writing! and that's why the text begins with such a metaphorical release of words. Jorge Luis Borges once said: "A writer and, generally all persons must think that whatever happens to him or her is a resource" well now, my resource right now is my computer, my imagination and you, of course!

In the digital era, we are constantly bombed by all kind of expressions that could be associated to art in many ways. But that's where the magic resides, our digital world offers us the opportunity of appreciation, and that certainly is a gift. It was not always like this, a whole spectrum of artistic examples just a click away.

How do we enhance digital tools with artistic expressions? First of all, you need some imagination. Imagination is the motor and moreover, the inspiration. Then, you don't need anything else but the desire of actually doing something. Search for tools in the web. Visit online museums. Look for inspiration on people that you admire. Take your camera and go outside, take pictures of things that you like. Download them in your computer and play with those images; manipulate the colors, insert text, show them to your friends online.

Combine all the elements you know and like. Draw something on paper, color your drawing, scan it, then color it a bit more using paint or a similar application. Share your creation on Flickr or in your blog. Not that hard, right? Take technology and use it. Remember that, as Winston Churchill once said: "Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse!" Maybe you are not aware of how powerful and creative you are until you actually put your hands on the dough.



A Good Start: How do we enhance digital tools for artistic expression, asks Jenny Cascante. Browse through her digital gallery: <http://www.flickr.com/photos/nubecina/>

Crowdfunding with digital Art a new experiment in France

Tapping of creative talent pools to design and develop original art, media or content. Crowdsourcing is used to tap into online communities of thousands of creatives to develop original products and concepts, including photography, advertising, film, video production, graphic design, apparel, consumer goods, and branding concepts. <http://bit.ly/vXmTs0>

Get Rich Click Schemes: Innovative Funding Strategies Keep New Media Artists Afloat

One great thing about art created on the Internet is that it still exists in a largely non-commercial zone: it's free to look at and often free to own, with the right click of a mouse. Artists broadcast their work freely over social media, with little expectation of directly profiting from it, simply out of the desire to share and participate in a community. This situation creates obvious problems — artists working online lack the infrastructure necessary to make a sustainable living from their work. As Internet- and technology-based art grows, however, infrastructure is evolving to help support artists monetarily. <http://bit.ly/s4LrgY>



States of Meaning by Fernanda Tusa

8-bit Heroes: Pixel Art



Evil Dead Game mock-up in pixel art by artist Gary J. Lucken, better known by the pseudonym Army of Trolls.

In an age where high-definition visuals dominate the gaming landscape and the onslaught of 3D is just over the horizon, the simple pixel has been surprisingly enduring. Originally born out of necessity—because games were incapable of rendering more detailed graphics—manipulating pixels has since become an art form in its own right. So why do many developers, artists, and gamers prefer pixels when more realistic, detailed art styles are available? Is it simply a matter of nostalgia, or is there something inherently appealing about pixel art?

"I think it's all down to nostalgia. A lot of the people commissioning this type of art grew up playing 2D games so it's in their hearts, a love for pixels," artist Gary J. Lucken, better known by the pseudonym Army of Trolls.

While the nostalgic aspect is clearly a large part of the appeal when it comes to pixel art, developer Adam Saltsman—also known as Adam Atomic and the creator of

games like Canabalt and Gravity Hook—believes that there is something else at work as well.

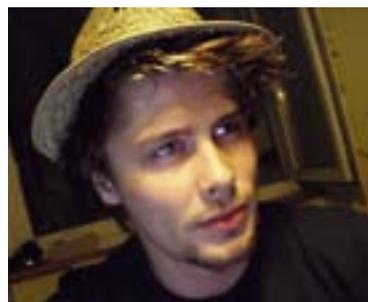
"I won't argue that pixels don't evoke a heartwarming sense of nostalgia, because they totally do, but I don't think that's why they're effective," Saltsman told Ars. "Pixel art is the king of communication and abstraction, which are the twin hearts of game art. My favorite example is fruit powerups from early NES games. Games were limited to 3 colors and 8x8 or 16x16 icons to try and convey a lot of information, and frequently you'd be confronted with items that were clearly positive and helpful; not enemies, not traps. However, you had no idea what they were supposed to be!

"Pixel art is the most communicative and most abstract art form easily available to games, and it comes with bonus nostalgia points." Via: <http://arstechnica.com/gaming/news/2010/05/8-bit-heroes-ars-explores-the-resurgence-of-pixel-art.ars>

Digital AlterNatives Tweet-A-Review



Argyri Panezi: <http://cis-india.org/digital-natives/unpacking-from-shiny-packaging>



Philip Ketzel: <http://cis-india.org/digital-natives/on-natives-and-norms>



Samuel Tettner: <http://cis-india.org/digital-natives/twin-manifestations>

Enabling Art



"Digital Wheel Art is a rare and uplifting example of how the tools of technology and art can be combined in new ways to help unlock hidden creative talents, providing those with physical challenges, who are so often left behind, a dynamic and powerful new vehicle for self-expression." - Kathleen S. Wilson (VP, Creative Director, Viacom Interactive Services)

Media artist YoungHyun Chung has created Digital Wheel Art, an interactive system that allows for physically challenged individuals to create paintings and drawings. Utilizing common technological tools like

Nintendo's Wiimote, users can control onscreen brush-strokes by moving through space.

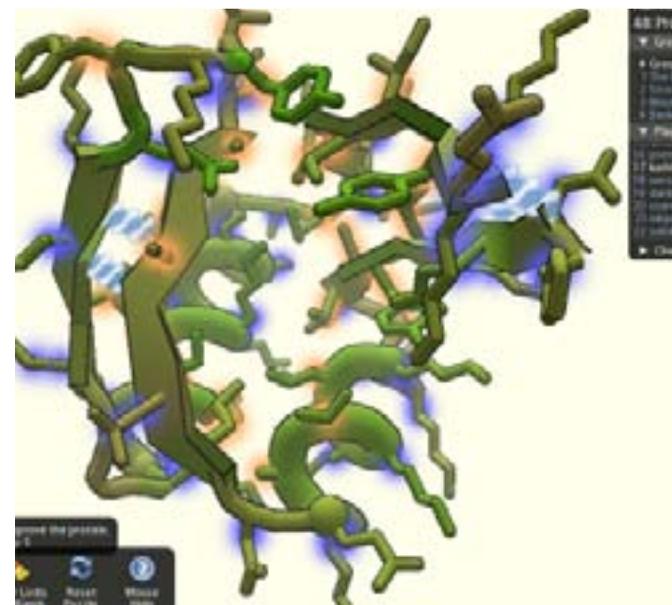
Via: <http://riskfun.com/project/digitalwheelart/>

Art Visible Only Through Camera

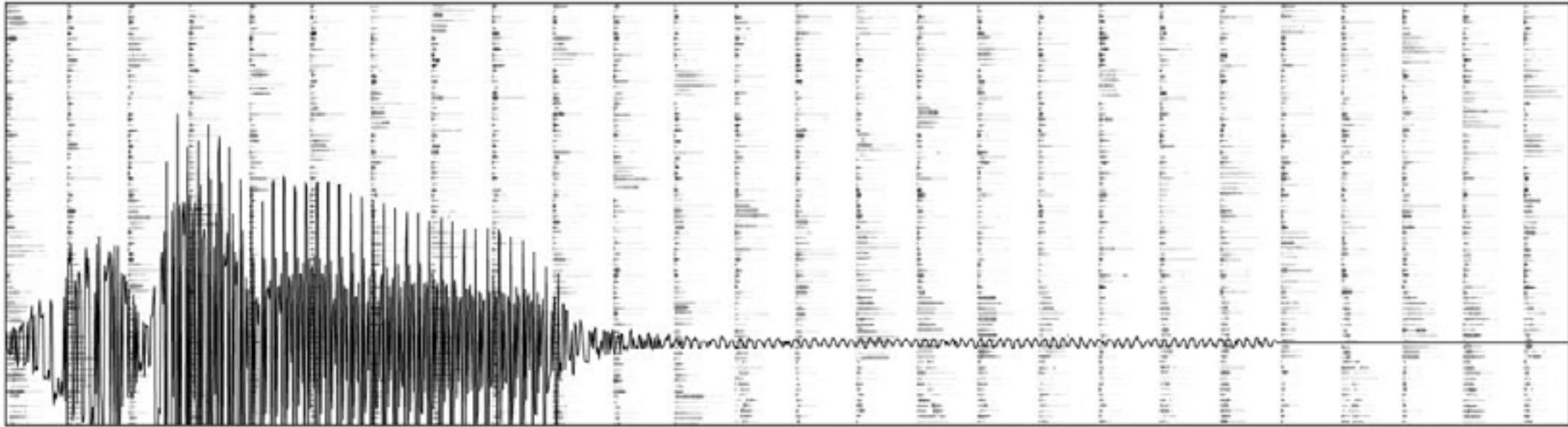


Take A Picture is a conceptual work from Toronto-based artists Brad Blucher and Kyle Clements. The art is designed to appear as a completely blank canvas; embedded beneath is a series of wires and lighting that project images at a wavelength detectable only by digital camera. Visitors to the exhibition view the work by snapping a photo, shifting an act often discouraged by museums and galleries into a part of the piece itself.

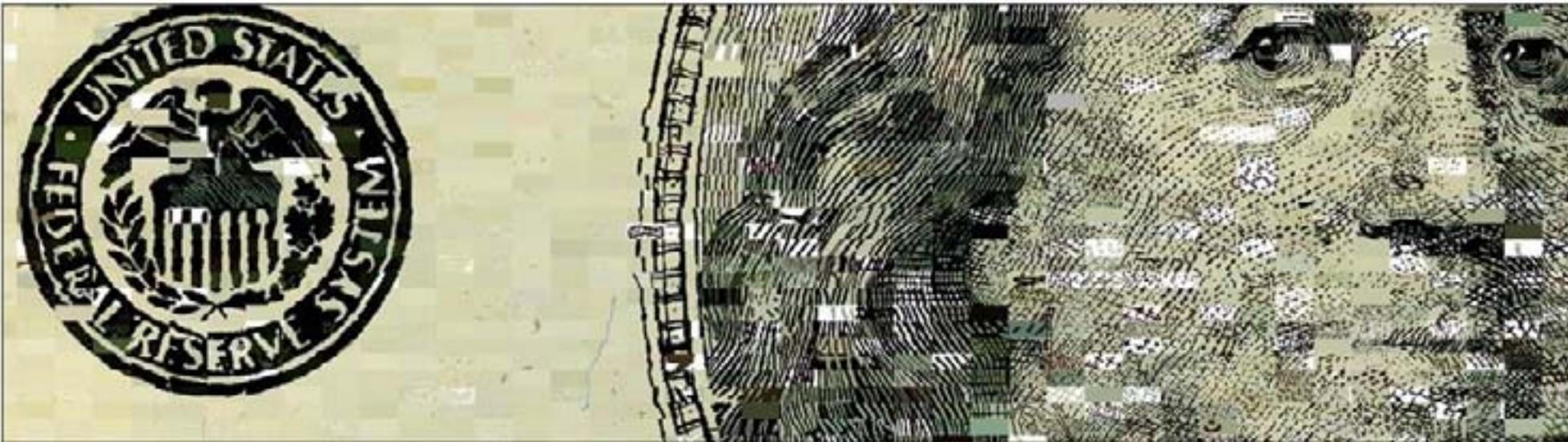
via PSFK: <http://bit.ly/tJ74AV>



Experiential Art



2,088 voice recordings collected from online workers assembled into the song "Daisy Bell" - the first example of computer synthesized vocals. Each individual was prompted to listen to a short sound clip, then record themselves imitating what they heard without knowledge of the final task. A collaboration with Daniel Massey.



Ten Thousand Cents is a digital artwork that creates a representation of a \$100 bill. Using a custom drawing tool, thousands of individuals working in isolation from one another painted a tiny part of the bill without knowledge of the overall task. Workers were paid one cent each via Amazon's Mechanical Turk distributed labor tool. The total labor cost to create the bill, the artwork being created, and the reproductions available for purchase are all \$100. The work is presented as an interactive/video piece with all 10,000 parts being drawn simultaneously. The project explores the circumstances we live in, a new and uncharted combination of digital labor markets, "crowdsourcing," "virtual economies," and digital reproduction. A collaboration with Takashi Kawashima.



Lasers and sensors were used to scan the band Radiohead into a three-dimensional particle-driven data experience. The code and data are available on Google Code as an open source "music video without video" project. Via: <http://www.aaronkoblin.com/work.html>

Editor: Nilofar Ansher | Designer: Ronald Muhwezi

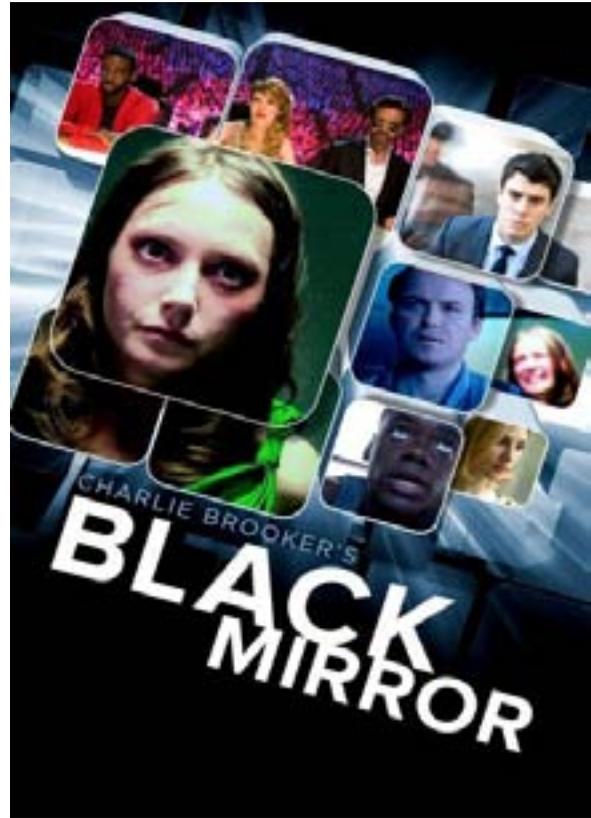
Editor Recommends

TV Series: **Black Mirror**
Creator: **Charlie Brooker**
Year of Broadcast: **December 2010**

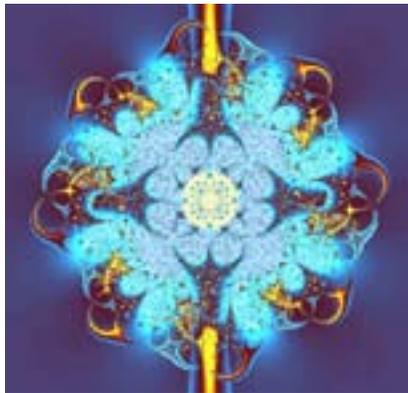
About: Black Mirror is a three-part television drama series created by Charlie Brooker. The series is produced by Zepotron for Endemol. Regarding the programme's content and structure, Brooker noted, "each episode has a different cast, a different setting, even a different reality. But they're all about the way we live now – and the way we might be living in 10 minutes' time if we're clumsy."

An Endemol press release describes the series as "a hybrid of The Twilight Zone and Tales of the Unexpected which taps into our contemporary unease about our modern world", with the stories having a "techno-paranoia" feel. Channel 4 describes the first episode as "a twisted parable for the Twitter age".

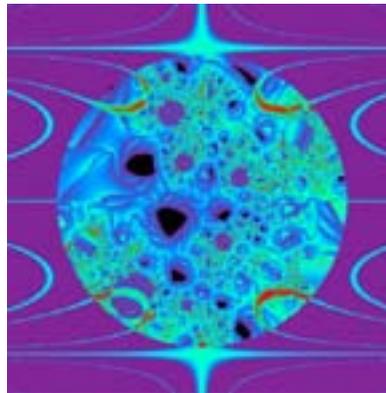
Charlie Brooker explained the series' title to The Guardian, noting: "If technology is a drug – and it does feel like a drug – then what, precisely, are the side-effects? This area – between delight and discomfort – is where Black Mirror, my new drama series, is set. The "black mirror" of the title is the one you'll find on every wall, on every desk, in the palm of every hand: the cold, shiny screen of a TV, a monitor, a smartphone."



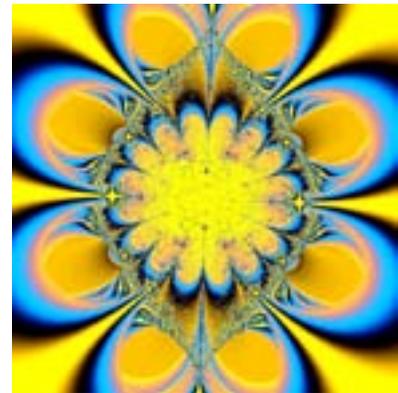
Digital Fractal Art



fractal art: digital art mandala:
new molecule transfigured



organic nucleus



digital art mandala: cosmic
sunflower

Next Issue: Opening Up: The Wikiness of Web

We debate the merits of open data. Art, music, films and papers just a free download away? We all have tried our hands at the Wiki Way of doing things. Do we think of the Internet as intrinsically OPEN? From Piracy to Privacy, and Open Gov and BitTorrent, let's figure out what Opening Up means.

Last date for submissions: 26 January 2012. Email: nilofar.ansh@gmail.com