

2002 International Digital Art Awards (IDAA)

QUT Art Museum 6 September - 3 November

Steve Danzig, Director IDAA: A note about "Digital Art"

There has been much debate about the defining of digital art particularly relating to process, style, output, contextual validation and comparisons to traditional mark making techniques. This is an ongoing process and will continue to develop in its documentation as the contextual language evolves. We are now seeing dedicated programming from major international academic institutions and galleries supporting digital art as an established and genuine multi-disciplinary practice. This, I would like to suggest, is indicative of two things: the nature of digital synthesis or process offers artists a broad opportunity to integrate this creative process contextually as a genuine fine art statement; and secondly the archival issues have been removed, making it a legitimate subject to include in serious collections.

Reflecting this are new descriptive terms such as ephemeral, organic and texture that are not synonymous with digital art, however artists who incorporate mixed media and digital process techniques into their work, such as Rauschenberg, Hamilton and Seah etc, take digital printmaking beyond its preconceived sterile environment by exploring a wide variety materials and media. These techniques include direct transfer using pigment and organic dye inks onto a wide variety of traditional substrates. Using gelatin-coated media to transfer onto handmade papers is one example.

In part I hope to re-clarify the term "digital art" to one who uses digital processes within creative production because the term within itself is a generic reference like other genres. Digital art is a new language construct evolving to extend and partner many styles relating to and including traditional printmaking, mixed media, video, animation, flash, film and web art. All these styles would be considered specific art practices and in part can be branded equally under the digital umbrella. I see little reason to validate one style against another because contextually there are no absolute truths in art and in my opinion all mediums including digital processes are valid statements making important contributions.

About the IDAA:

In the 2000 IDAA call for artworks, I wrote, "...anything your imagination can handle!" It would be bold to suggest that the IDAA is making a definitive statement about digital art but I will say, it reflects the current thinking towards digital fine art and specifically as 2 dimensional digital artworks on paper.

The 2002 IDAA exhibition provides a valuable opportunity for all image makers to see how current digital technologies translate as a documented hard copy exhibition. For this exhibition I chose to print on Epson premium semi-gloss media using pigment inks and by definition what we have are fine art ink-jet prints - not digital prints. Given that the original idea for the IDAA was to be an Internet project, we could safely say that the success in presenting both online (www.worlddigitalart.com) and hard copy exhibitions have received a positive outcome in positioning this project as an important international award.

Technology today has seen a natural interfacing between artists and hardware and software that was not necessarily designed for fine art use. By creating archival museum

quality prints; companies such as Epson produce small to large format printers using lightfast pigment inks which have been rated at 200 years+ (outlasting traditional giclee prints by a factor of 2 to 3) and subsequently major institutions, museums and galleries are collecting digital prints as important works of art. The IDAA prints have been printed on a 7500 Epson Pro Graphics printer @ 1440 dpi.

This is the 2nd year for the IDAA and we have enjoyed continued growth and support from artists, galleries, media and sponsors. This year we received 2,500 images as entries from which 100 images were selected by an international jury, headed by Laurence Gartel a leading US artist and early pioneer of digital art. The major award with a rather lengthy title, The 2002 International Digital Art Awards Laurence Gartel Award for excellence, went to French artist, writer and film maker Yann Minh with his image titled *sthéno*. The IDAA includes 53 artists representing 35 countries (2 Australians Shannon Hourigan and Christopher Barnaby are represented) and will tour nationally and internationally to Russia and selected galleries in the USA during 2002 and beyond.

Digital Photography & Design publish the IDAA exhibition as an annual feature in their magazine. The IDAA issue can be purchased at all newsagents across Australia in June 2002. The IDAA database has grown to 35,000 members over the last 2 years. Members receive a fortnightly newsletter updating all the events associated with the IDAA and World Digital Art web site. More than 1 million Internet visitors will have seen the IDAA exhibition by the end of 2002. We have also provided an iMac computer loaded with an interactive special effects IDAA exhibition where the general public are invited to play, create and explore this exhibition.

Every statement needs a humorous reference so in closing I will briefly mention about computer art history. The origin of computer graphics dates back to the late 1950s at which time scientists worked out that by applying mathematical rules to their programming, it would allow the computer to translate and output a visual pattern (chaos/random patterns - ie. "mathematical art") - it wasn't until the mid to late 1960s did we see any formal interest by computer artists such as Manfred Mohr who began a serious investigation in this genre. However, in 1963 a US periodical by the name of "Computers & Automation" presented the world's first computer graphics competition. The brief was simple, a call for the most creative "image" made by a computer. At this point I would normally make a large offer of cash to anyone who could provide me with an answer to who won this award. Interestingly 1st and 2nd place went to the US Military Ballistics Missile Research Dept ... I guess I could make another offer of cash to anyone who knows the titles of these works - the mind boggles!

On behalf of the 2002 IDAA, enjoy the show and visit our web site at www.worlddigitalart.com.

Steve Danzig

Director

International Digital Art Awards

International Digital Art

International Association for Computer Graphics

If you wish to join our database please forward your details to:
Steve Danzig - giznad@ozemail.com.au

2002 IDAA jurors



INVENTING THE WHEEL by Laurence GARTEL

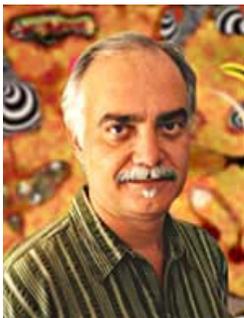
In the frenetic times we are living in, information overload, 24 hour news, stock and weather, our personal "BRAIN RAM" is about to tip over to RED ALERT!! - NOT ENOUGH MEMORY. What we must decipher here, is "what is" and "what isn't" worthy of placing into our heads for future consultation. As the mind is the most stimulating part of our body, it makes pure sense that everyone in the universe is trying to "tickle" our neurons for attention. Like the Astronauts of Apollo, everyone wants to Land on the Moon, and self proclaim themselves the first to discover what has been there for billions of year. After all, that is what a discovery is anyway: Finding something that already exists!!!!

What the IDAA and Director Steve Danzig has done is call out to the artists of the planet to provide them with a venue to display and make known what they have personally discovered with the tools of technology. Each in their own formulated methodologies, the works by digital artists of the world come together. Mr. Danzig is not claiming to be the first, he is deliberately organizing a platform in which to showcase the art created at the turn of this new millennium.

These works then, are the foundation of "new art in old history." - Like the wheel they turn.



John Antoine Labadie is currently an Assistant Professor of Art and Director of the Media Integration project at the University of North Carolina at Pembroke where he teaches art history, design and computer graphics. In 1994 John organized the first Computer Graphics program at UNCP. Trained in traditional studio as a painter, John studied weaving and metals in graduate school and in 1994 obtained a doctorate from the University of Cincinnati in Visual Arts Education. He has worked professionally as an editor, writer, photographer, graphic artist and educator. This semester marks his 22nd year in teaching. Dr. Labadie now specializes in digital graphics, including digital combined with other media. His art work has been shown in dozens of juried national and international exhibitions. Since 1989, John has also worked as a scientific illustrator for the National Park Service in the United States and abroad on archaeological sites in both Mexico and Belize with major university field projects.



JD Jarvis received an MFA in Mixed Media and Video in 1975 and after several years of exhibiting video compositions and acrylic painting settled into a career in television production. In 1994 his interest and output of graphic artwork was re-kindled with the purchase of his first Mac system. Along with his wife, fellow artist Myriam Lozada-Jarvis, he has since exhibited his digital artwork throughout the American Southwest region, as well as, galleries in Mexico, South Africa, and Japan. In 1997, he became a contributing editor for EFX, Art and Design magazine, published in Stockholm and distributed worldwide. His articles and essays on digital art have appeared in "Digital Output" magazine and on the "Museum of Computer Art" and the "Digital Art Group" websites. He provides content and writes critiques of digital artwork and exhibits for a number of other websites and e-galleries.

He and Myriam have created a cottage industry around their electronic art studio and offer their printing services to digital artists and photographers. This spring JD received the \$10,000 Grand Prize award from Toray Industries of Tokyo, Japan for his entry in their 5th annual "Digital Creative Awards". His winning entry was exhibited this summer at the National Museum of Photography in Tokyo. A sample of his artwork, which has only a little to do with photography, and essays concerning many of the issues facing digital fine arts can be found on his website at www.dunkingbirdproductions.com He lives and works in Las Cruces, New Mexico where the southern tip of the Rocky Mountains meets the northern tip of the Chihuahuan desert.



Jim Sellars has been the Director of Studio 211 for the past 9 years. During this time he has been curator to 13 exhibitions and organized 48 exhibitions internationally. Since taking Studio 211 on the world wide web two and a half years ago, Mr. Sellars has worked with thousands of artists documenting the "information age" as it pertains to the arts. He is also an artist with over 20 years of experience and has been exhibiting his work since the age of eight. He works in many mediums such as painting, drawing, sculpture, installation and digital. His work currently resides in collections in 19 countries and exhibits around the world (with 68 exhibitions to date) and through his web site.



Wayne J Cosshall is currently Editor of Digital Photography & Design magazine and Technical Editor of Commercial Photography magazine as well as doing freelance writing and running a small professional photography/graphic design business. He also actively works at his own photography and computer graphic art. Previously Wayne was an academic for 17 years at Swinburne University, ending as a Senior Lecturer in Computer Science and Head of the Computer Graphics Research Group. Wayne's research included parallel computation in computer graphics 3D rendering, algorithmic digital art and the algorithmic definition of pattern. Overlapping with the academic work and since leaving it Wayne has written for essentially all significant Australian photography and computer graphics magazines and a number of US ones. Wayne has been working in computer graphics, both as an art form and science, since 1980. Since 1991 Wayne has been exhibiting his photography and computer art in various group and individual shows, including invited submissions. Wayne's art work at present encompasses an exploration of the mix of 3D and photographic imagery. Present work is mainly in three series: "The Death of Christianity", "Playgrounds and Gas Chambers" and "Esoterica".



Vicki McConville - embraced new technology in 1979 for use in her own prints and graduated from art college with a major in Printmaking in 1981. Her final year thesis "Contemporary Australian Printmaking - some aspects considered", was one of the first written works about Printmaking to include ephemeral political posters, photo Xerox copies and 'digital' prints. She also lobbied for them to be accepted as "fine art prints", worthy of commission and collection, in her capacity as exhibitions committee member and secretary for the Print Council of Australia, 1982.

Passionately involved in the contemporary printmaking as well as the political poster movements of the 1980's she worked as both a poster designer and printer and was a trainee assistant to the Prints and Drawings collections of the National Gallery of Victoria, Australia. Exhibiting professionally since 1980, Vicki has exhibited in Australia, UK, France and Italy. Her work is in public

and private collections throughout Australia, USA, UK, Europe. Vicki has recently toured her solo exhibition "The Private Eye" in the UK to London and Bristol . Using her own cultural ancestry (Swiss Italian, Ticino, and Irish Celtic) as a backdrop, The Private Eye uses the latest in digital print technology as well as traditional image making to tell the stories of Australia's cultural history at the time of "early white settlement" of the 1850's.

Currently Artistic Director of her own studio gallery and residency complex 'Artsville', Vicki divides her time between "Artsville in the Bush" and "Artsville by the Bay" in Melbourne. In the UK at the opening of the Heads Up festival, London, it was noted McConville's mind bending images tell us the stories of Australia's cultural migration in a new language. These works provide us with a contemporary insight into the processes and impact of cultural "assimilations" of the past. So, like those who trod before her, she helps us to "Go Over Old Ground".



William Kent - As an artist William has had an extremely busy career. Since the discovery of natural talents at a very early age, he was introduced to and coached by many career artists of diverse talents. Later, and adamant about pursuing an art career he left home in order to work and thus support his training. He studied advertising art at RMIT and the Melbourne College of Printing and Graphic Arts where upon completion he was awarded the "College Prize" and an invitation to further courses usually offered to those older and more industry experienced. Since then he has been self-employed in Sydney, catering for the display and television industries. Generally known as an innovator, he has provided consultation and solutions to the graphic industries and fellow designers. Although not practicing fine art since his "commercialisation", examples appear everywhere in Sydney, and up until recently, in too many television commercials.

William is now retired from industry and heads Artistscope, a sponsor of this years IDAA contest who will be providing their image protection known as Copysafe to the winner and next five artists of merit. Copysafe is their latest "piece de resistance" a system designed by artists for the need of artists. Following another tour of European and Scandinavian galleries in '77, it was obvious to William that fine art needed redefining. Art Dept was created as a window to the world for the student to arrive at an overview without influence. William has headed the judging committee for the Art Dept International Art Contest since 1998. As founder of the first online contest to encourage participation without boundaries, his experience with online artists and the diversity of art internationally is welcomed to the IDAA judging panel. "To work a medium, it helps to understand its source."

2001 IDAA artist's names and links

Aazrane

<http://members.tripod.com/Aazrane/enter.htm>

Afanassy Pud

<http://www.apud.narod.ru/>

Alessandro Bavari

<http://www.alessandrobavari.com>

Brent Brumfield

<http://poseidon1.artistnation.com/>

Bruce Zeines

<http://www.podgallery.com/>

Burnell Yowl, Larry Parkes & David Walters

<http://www.ravenswingstudio.com/docs/ecggallery.html>

Catherine Yakovina

<http://www.tcart.com/>

Chad Greene

<http://www.cg-2.com/>

Christos Magganas

<http://digitalren.com/master/christos/christos.html>

Dan McCormack

<http://www.ulster.net/~danmcc/BODYSCAN/>

Dan Tollen

<http://www.nydesign.nu/>

David Watson Hood

<http://www.twocrows.co.uk/>

Dean Hunsaker

<http://www.deanart.com/>

Demetrios Vakras

<http://demetrios-vakras.tripod.com/>

Dogmael DAMIEN

<http://www.ifrance.com/dogmael/>

Donald Harris

<http://www.mentalsoup.com/>

Erik Johnson

<http://edj.net/vgallery/>

Graham Levi

<http://www.pacific-pages.com/leviart/>

Greg Daville

<http://www.gallery-daville.co.uk>

Harry Afentoglou

hafentoglou@mail.fairfax.com.au

Daniel Long

<http://www.maledictus.com/>

Jerry De La Cruz

<http://www.delacruzarts.com/>

Philippe Boucher

pnb23@hotmail.com

Renata Ratajczyk

<http://www.ncphoto.com/lightvision>

Robert Stanley

<http://www.caonline.org/cacartists/stanleyr/stanleyr.html>

Roland Faesser

<http://www.faesser.com/>

Ron Brown

<http://www.picfx.com/>

Tina Zimmermann

<http://www.concentric.net/~Tinaz/>

Tom R. Chambers

<http://tomchambers.0catch.com/>

Tony Schanuel

tony@schanuelphoto.com

Troy Paiva

<http://www.designshed.com/>

Joe Beauchamp

<http://www.portfolios.com/jkb>

Johan Hansson

<http://johan.psyket.com/>

John F Walte

jwalte@earthlink.net

Joseph Leibrecht

<http://joseph-leibrecht.members.easyspace.com/>

JS Bielicki

Jun-Ho Lee

<http://www.mixedgreens.com/>

Lisa A. Johnston

<http://www.digitalari.com/>

Liu Wei

Ljiljana Petriska

lee@net.hr

Mark Chalon Smith

<http://members.aol.com/smithMC1/AartJones.html>

Mark Gowlett

<http://www.gowlett.com.au/>

Martin Mendelsberg

<http://www.rmcd.edu/>

Mike Bohatch

<http://www.eyesofchaos.com/>

Mike Todd

<http://www.portfolios.com/profile.wga?MyUrl=oddballproductions>

2002 IDAA

Winning artists



Position: 2nd place
copysafe award
name: Alessandro Bavari
title: *Aula della coprofilia (coprophilia hall)*
web: <http://www.alessandrobavari.com>



position: 1st place
major award:
laurence gartel award for excellence
copysafe award
name: Yann Minh
title: *Sthéno*
web: <http://www.yannminh.com>



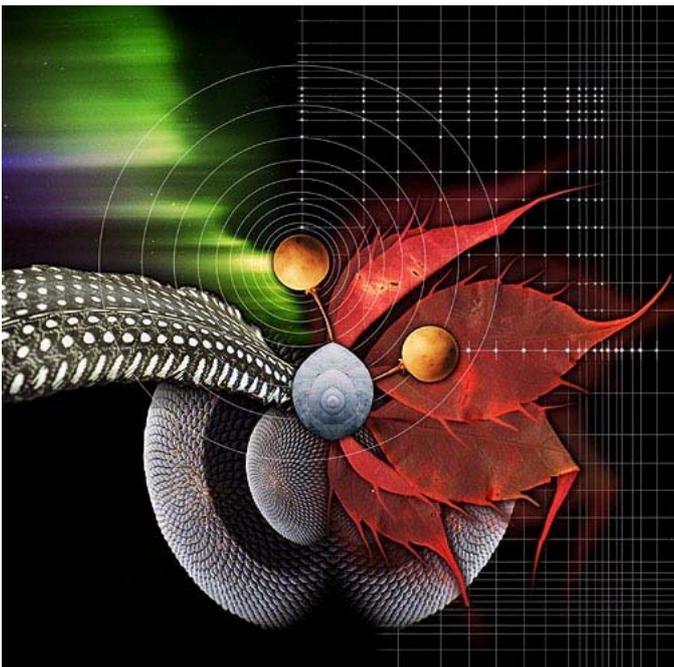
position: 3rd place
copysafe award
name: zazie
title: looking for a better life
web: <http://zazie.at>



position: 4th place
name: Alessandro Bavari
title: *Il varco (the gate)*
web: <http://www.alessandrobavari.com>



position: 6th place
copysafe award
name: Bob Nendza
title: *010913*
web: <http://www.nendza.com/>



position: 5th place
copysafe award
name: Tina Zimmerman
title: *Biosonar*
web : <http://www.tinazweb.com/>
web: <http://www.ceibarecords.com/>



position: 7th place
copysafe award
name: Gulnar Guvenc
title: *G3*
web: <http://www.gulguvenc.com>



position: 8th place
name: Zazie
title: *Heralds*
web: <http://www.zazie.at/>



position: 10th place
name: David Ho
title: *Ho 12*
web: <http://www.davidho.com/>



position: 9th place
name: Alessandro Bavari
title: *Lot progeny: Portrait of a girl*
web: <http://www.alessandrobavari.com>