

## Homage - Contemporary Art in Digital Media

The Homage exhibit will engage viewers in unexpected ways. The allusions to masters of image making and allusions to cultural traditions will provoke the kind of conversation one would like to have at an inventive exhibition.

Meditation 117  
Rumi, 13th century  
Aesthetic Theory  
Theodor Adorno, 1970

If you seek a parable of the knowledge which is hidden,  
hear the story of the Greeks and the Chinese [artists].  
The Chinese said: "We are the better artists,"  
and the Greeks rejoined:  
"We have more skill than you and more sense of beauty."  
So the king, in whose presence they were speaking,  
said to them:  
"I will test you in this, to see which of you  
is justified in your claim." It has become self-evident  
that nothing concerning art  
is self-evident anymore,

not its inner life,  
not its relation to the whole,  
not even its right to exist.

As with any new vision, medium or style in art, there is an incentive to restart the conversation. Not necessarily that we arrive at a new type of art, but more to deepen our understanding of who we are, what intrigues us and what this particular artist or artists have to say with their imagery. The how they do their art is less important in some ways, especially when the how to is a material element in bringing forth the imagery.

Kim Zuill Hanamachi

Well, what about contemporary art? One way into this conversation is to reflect on what moves a particular set of artists. The Digital Art Guild is a loose confederation of artists who work in digital media &mdash; some extensively, perhaps with an algorithmic method; others post-process their photography in ways that may or may not coincide with photorealism; others draw and paint with digital brushes or bring in an image partially worked up with pencil, crayon or paint in the real world and then rework it as a virtual object; and other combinations of media that suit their particular craft.

JD Jarvis

Sin Testigos

That is the methodology of these artists &mdash; distinct in some ways, but common in others, to artists who plied their craft in caves, churches and studios, whether indoors or outdoors, hanging from ceilings with delicate brushstrokes or perhaps throwing paint at canvas and massaging it with brillo or a cashmere sweater.  
What it ought to be: It is the end image that counts as significant.

Liz Lopes

The Sanction of the Cloth

The artists in this catalog took on the challenge of creating an image that revealed their approach to art. The challenge also came in the form of who or what inspired them &mdash; an homage to another artist, a school of art or to a cultural concept. Some adhered to a point of view, like Rumi's meditation with a mystic's perspective that helped decide what was the better art; others reinvented their beginnings by disputing the notions about what it means to be modern (as in, participating in contemporary society and not as a school of art) &mdash; that what is self-evident in art is what each artist makes of the enterprise rather than what a particular philosophy might impose. Kerry Mitchell  
Oak Tree

And not to lose an opportunity, I decided to inquire into imagined secondary conversations among these artists by juxtaposing their images as interesting pairings on opposing pages. Some would take issue with this approach, preferring to have each artist stand alone with his or her text adjacent to the image. On the other side of the argument is the possible loss of the mystery of the image by saying what it is too quickly; that can be left to the text section of the book. Instead, the way a curator hangs an exhibit or lays out a catalog is yet a further narrative about the intersection of artist,

vision, style and the like. As an homage to my father, who was a savant about Shakespeare, I might best phrase this open framework for engaging with the art in this catalog by modifying a quote from Hamlet: "There are more things in heaven and earth . . . than are dreamt of in [ ]our philosophy."

Max Eternity

Mec de Mystery: LEGENDS - Andy Warhol

The opening reception for Homage, Contemporary Art in Digital Media - Part 1 in San Diego will be from 5 to 7 pm on Friday, September 10, 2010, at the Art Institute of California-San Diego gallery, 7650 Mission Valley Road, San Diego, CA 92108. Part 1 runs through Friday, October 8, 2010.

Open daily from Monday to Friday from 9 am to 6 pm and Saturday from 9 am to 4 pm. For gallery information at the Art Institute: 858.598.1270 / 866.275.2422.

Homage, Part 2 will open in the same location at the Art Institute of California-San Diego on Saturday, October 9, 2010. The artist reception will be from 3 to 5 pm.

Artists represented in Homage reside in Arizona, California, Florida, Georgia, New Mexico, New Jersey, New York, Texas, Australia, China, England and Canada.

#### Artists / Part 1

Breese Charlie Ann  
Davila Sergio  
Engen John  
Eternity Max  
Free Janine  
Harris Mayer Joyce  
Henderson Valerie  
Herwegh Phil  
Jarvis JD  
Kone ni Vladimir  
Larsen Kat  
Lotecka E. L.  
Marinello Fred  
Maslanka Kaz  
Mayenobe Guy  
Nalven Joe  
Pakula Terri  
Rae Julie M.  
Respass Jim  
Spiazzi Renata  
Stark Helga E.  
Turley Pasha  
Zasloff Lee

#### Artists / Part 2

Belanger Ron  
Burns Stephen  
Chambers Tom  
Everds Joan  
Graham Scott  
Henry Deborah  
Krutiak Marc  
Levine Dana  
Lopes Liz  
Mandell Eileen  
Mandolf Judy  
Mercer Andrew  
Migala Abigail  
Mitchell Kerry  
Niles James  
Reed Harvey  
Rowe Jill / Jayne  
Snell Bob

St. Arnaud Raymond  
Sussna Michael  
Swenson Eric  
Thomas Walt  
Valois John  
Waring Mary  
Wright Michael  
Zuill Kim