



ELECTRIC
ARTEFACTS

SUPPORTED BY



DIGITAL ART
OBSERVATORY

INTRO



DIGITAL ART OBSERVATORY

The Digital Observatory is a research residency created in partnership between the V-Art and Electric Artefacts platforms to study collaborations in the digital world. The project will create virtual cross-platform exhibitions using digital technologies, including Web, 3D and AR to demonstrate residency projects, a series of panel discussions, and a roadmap for future intercultural digital collaboration. As a main result, the creative industries will receive practical online collaboration project management tools and a whitepaper that will define the terms of cooperation and intellectual property rights.

The project aims to work with the innovative and growing field of digital art, fostering dialogue, empowering young talent, and setting an example for future generations of digital artists. The Digital Observatory will be a five-month intercultural project of cooperation between Ukrainian and British digital artists and experts, interesting for a wide range of consumers of cultural products and relevant for representatives of the art industries not only in Ukraine and the UK, but also globally.



TEAM

■ ELECTRIC ARTEFACTS TEAM



**Aleksandra
Artamonovskaja**

Project coordinator from the British side, CEO & Co-founder of Electric Artefacts



**Nikita
Korotajev**

Technical lead



**Nina
Lissone**

Curator

■ V-ART TEAM



**Anastasiia
Glibova**

Project coordinator from the Ukrainian side, CEO & Co-founder of V-Art



**Anton
Velichko**

Technical project manager



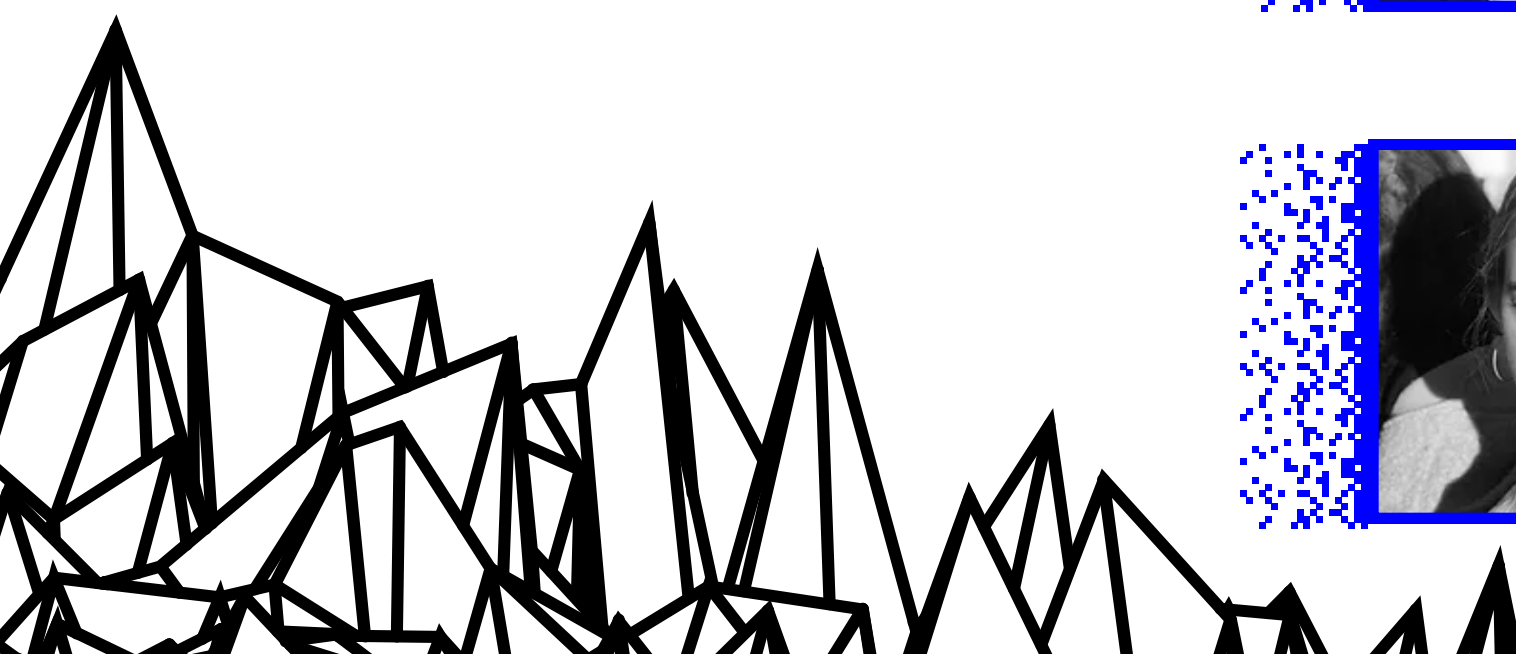
**Greg
Ayvazov**

Communication manager and researcher



**Viktoriia
Tymoshenko**

Project manager



RESIDENCY

PUBLIC

PROGRAM

«DIGITAL

OBSERVATORY»

RESIDENCY PUBLIC PROGRAM «DIGITAL OBSERVATORY»



“Critical approaches to digital art”

Pita Arreola-Burns and Elliott Burns

(Off Site Project)

Off Site Project is an online curatorial platform founded by Pita Arreola-Burns and Elliott Burns in 2017. Through a programme of online homepage exhibitions; downloadable ZIP shows; and a residency situated in Google Maps, Off Site Project has created opportunities for emerging new media talent.



“Analysis of cultural data in your practice”

Anders Petterson, Founder and Managing Director
of ArtTactic.

- Data gathering and availability in the art market.
- The value and role of trust and transparency in the development of the art market in the next decade.
- The boundaries and use cases of data-based forecasting in the art market.

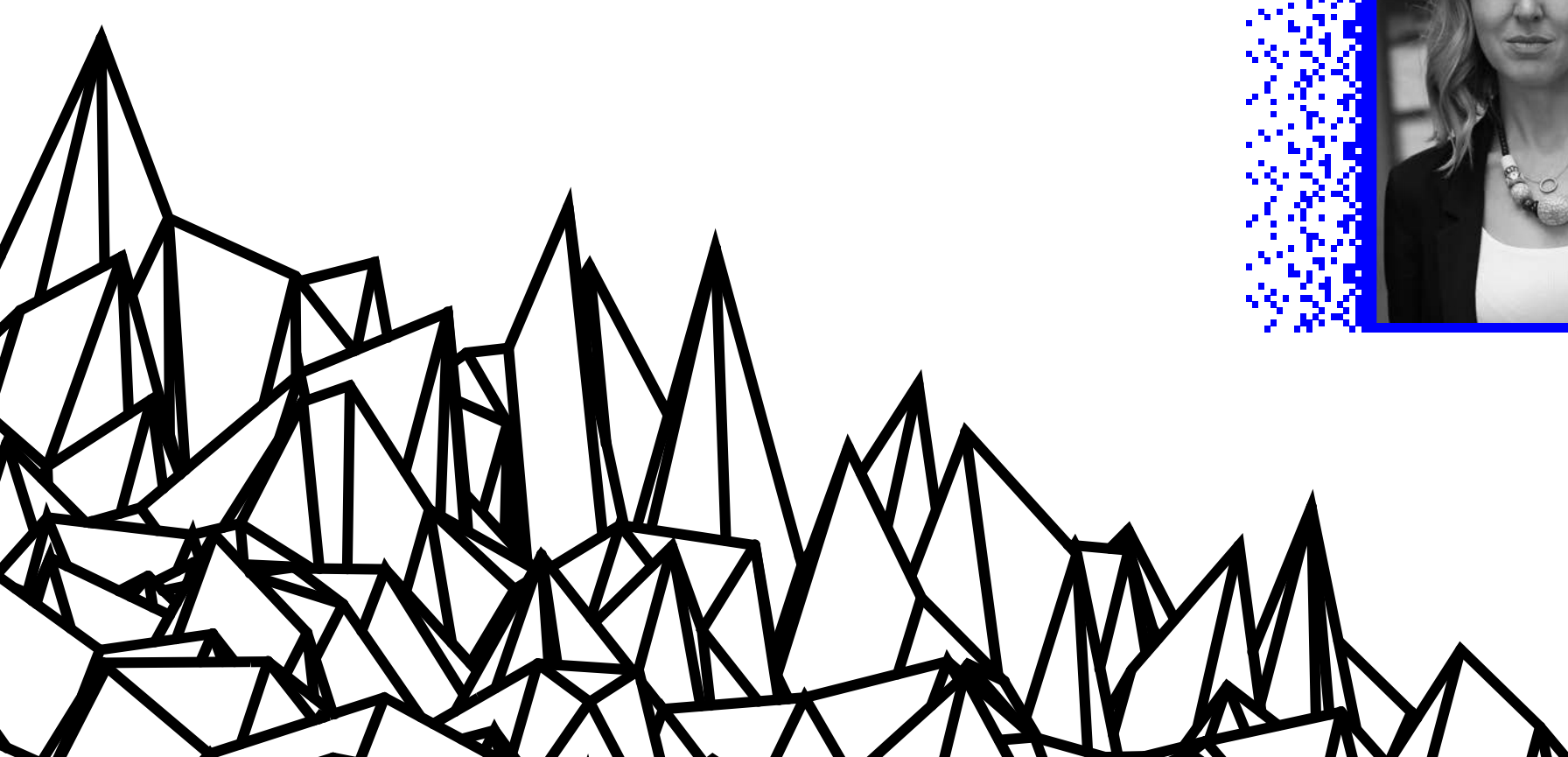


“Copyright in the Digital Age”

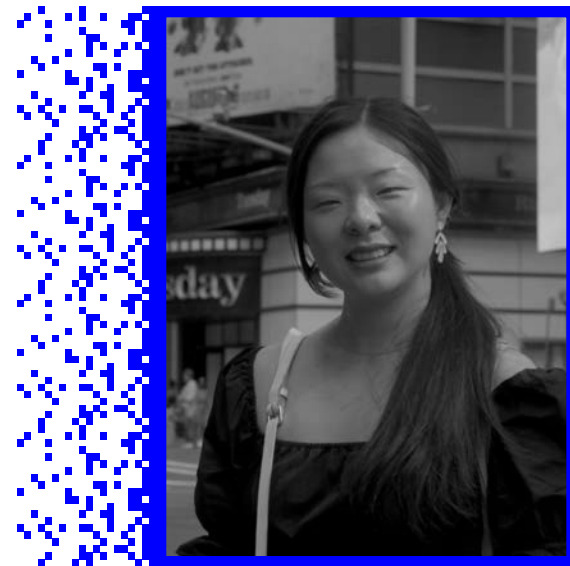
Olga Simson

Doctor of Law with 20+ years of experience in IP and Art Law.

- How does the copyright “work” in the digital age.
- Challenges of digitalization for the intellectual property law.
- How to manage digital artworks.
- NFTs & copyright.



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“Artistic AR / VR practices”

Snow Yunxue Fu

the New Media Artist and Professor at the New York University Tisch School of the Arts.

- ☑ Experience, research, and development in utilizing digital 3D imaging technology.
- ☑ VR and AR media for art projects making, especially in-relationship to some of her recent projects such as the virtual solo exhibition "Cavern-Us" with the V-Art Platform.



“Curating the Digital”

Wade Wallerstein

digital anthropologist, co-director at Transfer Gallery,
founder of Silicon Valet.

- ☑ In the context of an art world that is adjusting to new forms of sharing, selling, and displaying art, Wade Wallerstein will discuss how digital curation techniques can be used to create deeper meaning out of the noise.

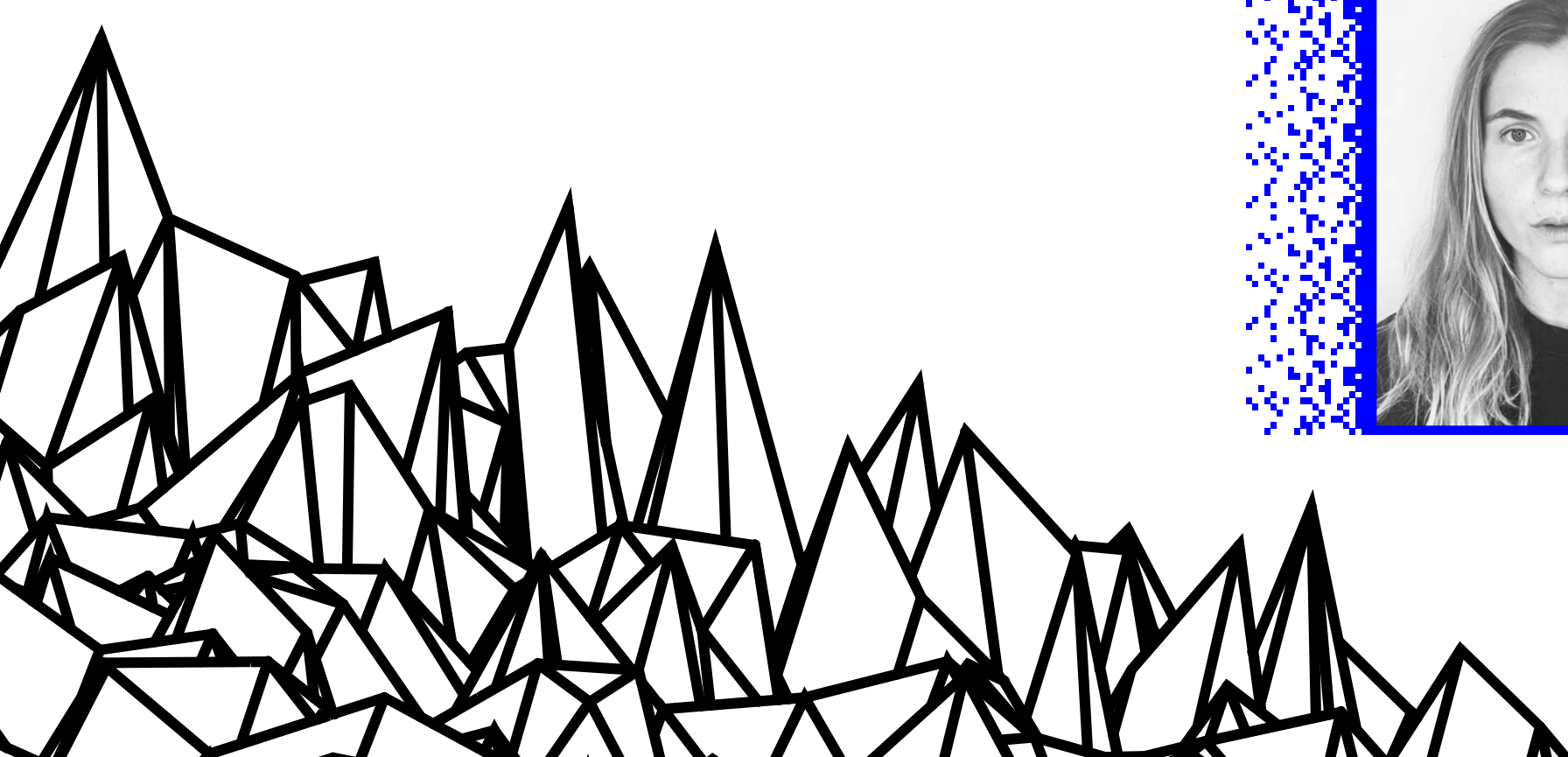


“Monetization through decentralized projects”

Micol Apruzzese,

the founder of VerticalCrypto Art, an artist-first community dedicated to Crypto Art and NFTs

- ☑ Building an online community in the digital art ecosystem.
- ☑ Best practices and case study.
- ☑ Q&A session.



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“Mediation in online cooperation”

Svetlana Petrova

an international mediator with 10 years of experience, chairman of the Center for Law and Mediation, director and co-founder of the Institute of Mediation, Negotiation and Dialogue.

- How mediation "works" in online collaborations.
- Advantages and disadvantages of IP mediation.
- How to build a partnership through mediation.
- How to prevent and resolve conflicts through mediation or at what cost the conflict.



“PR and promotion tools for digital artists”

Anna Shvets

an art manager, producer of international art projects, curator, and art business strategist.

- Algorithms and steps that artists working with new technologies are recommended to follow.
- Useful resources, communities in social networks, media, institutions, contests and events that a contemporary artist working with digital instruments needs to know.



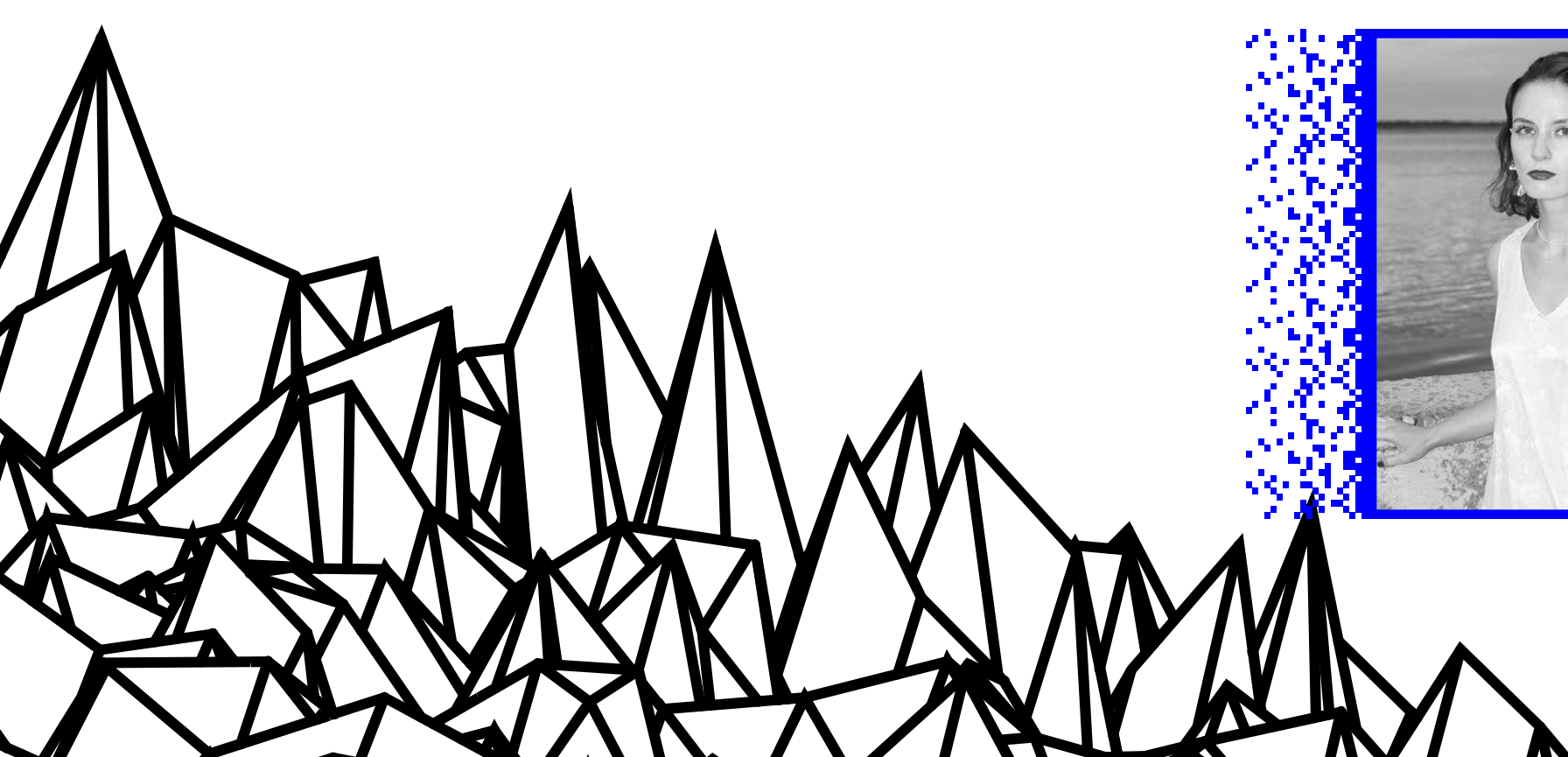
“Collaborative and participatory practices in digital art”

Alexandra Krolikowska,

Ukrainian multidisciplinary artist and psychologist

In the session you will learn more about:

- Collaborations in digital art and significant examples of collectively done artistic practices.
- Participatory practices in digital art and using social media as a framework of artistic creation.



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“An ecosystemic approach to art and project development”

Paul Rosero Contreras

contreras multimedia artist working with speculative realism, scientific information and fictional narratives.

Art, either in physical or digital form, is interconnected to the world in many ways.

- ☑ In this talk, the Ecuadorian multimedia artist will unfold how artistic practice is intertwined with a bigger ecosystem beyond the art scope based on ideas of material semiotics and actor-network theory.



“Actualization of traditional media in virtualized world”

Julia Beliaeva

artist who works with such media as sculpture, digital art, virtual reality, neon and photography.

- ☑ Traditional media, such as sculpture, painting, photography and their actualization in virtualized digital projects.
- ☑ About artist's practice and practice of Ukrainian and foreign artists.



“Aesthetics of Crypto Art”

Tais Poda

creative producer and art director specializing in art-tech and digital art.

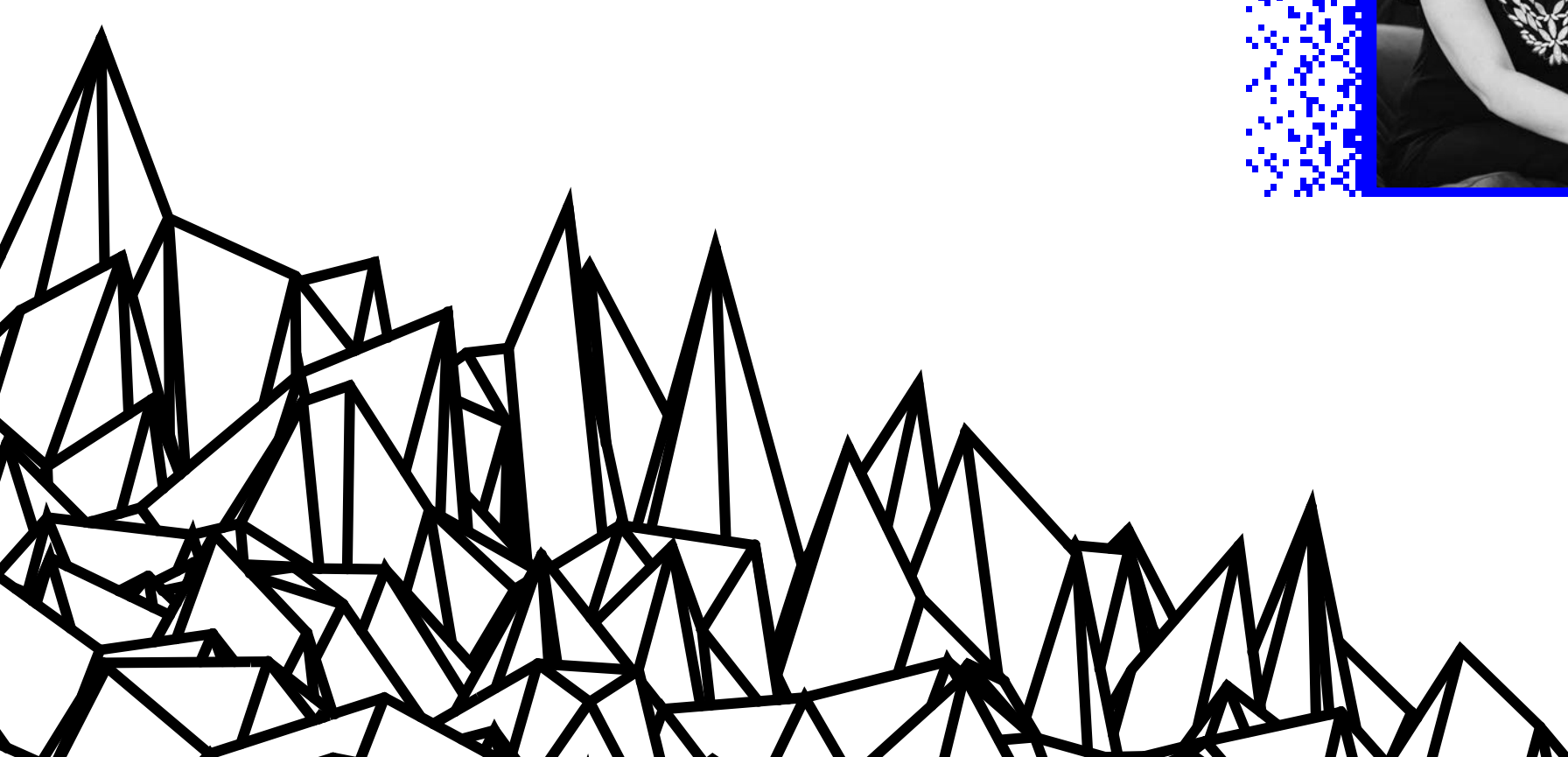
- ☑ Some aspects and discussion points related to the aesthetics of crypto- art.
- ☑ The philosophical foundations of aesthetics.
- ☑ Review of the results of the research by Artnome, FlashArt and MoCDA related to aesthetics of crypto art on SuperRare marketplace.
- ☑ Questions about the role of curators and institutions in the formation of the aesthetic component of digital and crypto art will be raised.

Used sources:

“In Search of an Aesthetics of Crypto Art” by Alex Estorick / Kyle Waters / Chloe Diamond at <https://www.artnome.com/news/2021/4/10/in-search-of-an-aesthetics-of-crypto-art>

“Zombie Formalism: or, How Financial Values Pervade the Arts” by Sarah Hegenbart

at <https://aestheticsforbirds.com/2019/07/31/zombie-formalism-or-how-financial-values-pervade-the-arts/>



FINAL

EXHIBITION

ONE OUT OF MANY

The Digital Art Observatory (DAO) Residency began at the end of summer 2021. Artists were paired up, each team counting one artist based in Ukraine and another based in the United Kingdom. The residency's mission was twofold: to look at the practical as well as the conceptual problems and possibilities of a cross-cultural creative digital collaboration.

Each two artists set out to explore what it is like to carry out an artistic project via two screens situated on the farthest ends of what may, or indeed may not, be considered culturally and continentally Europe. As they started to work with their hands and minds, the mission of the residency resurfaced, and the artists confronted two hurdles:

How will we communicate? What tangible tools and mediums will we use? What software? What messaging apps? What online drives and what platforms?

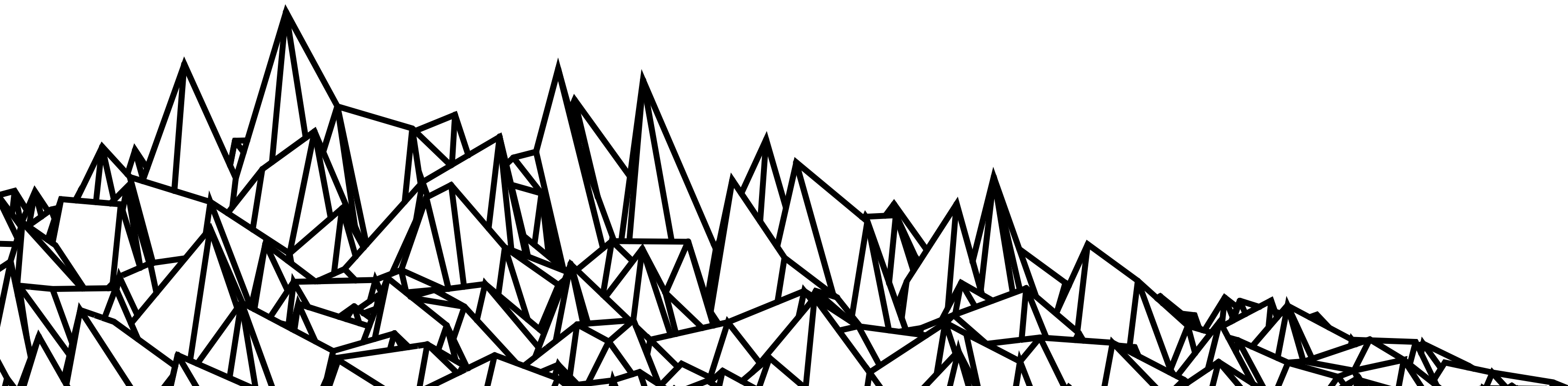
What will we communicate? What ideas and feelings will we attempt to conceptualize, first to each other, and then to an audience?

These two points stood at the heart of DAO. It's possible to say that the first is answered by the Whitepaper, and the second by the exhibition One Out of Many - the former offering practical guidance for online artistic collaboration, the latter displaying the products of this collaboration. However, it may also be argued that these matters were answered in tandem with each other, the practical and the conceptual always inextricably linked.

The very basic question underlying this all is: what do geographical location and cultural context mean, the moment that these things enter a digital arena? Did it matter that the creators of the works you are about to see found themselves in different worlds? What happens to the specific cultural context that something is from, when it is placed amongst the multitudes of decontextualized fragments of visuals, narratives, identities and data of a much larger whole - the internet?

May the things displayed in this exhibition show one out of many ways of negotiating being one out of many stories, and the ways in which the modern world is making us increasingly aware that we are but one - out of many.

Nina Lissone



TREE OF LIFE & DANUBE

Krisztina Kapeljuh

Born in Ukraine, a citizen of Hungary, a student of Scotland, Switzerland, and finally, a practitioner in England. Throughout her life, there has been continual mobility. As a consequence, metamorphosis, movement, and fluidity are the key concepts that create the foundation of her current practice.

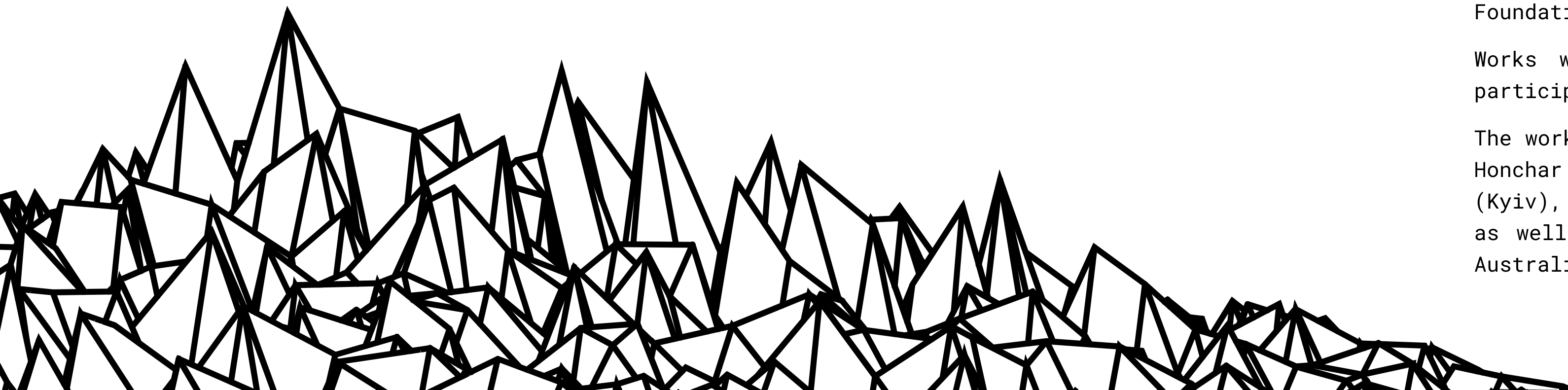
At its core, her work explores ideas of contemporary metaphysics while reflecting the intensity and pattern of materiality in flux. A hybrid between printmaking and digital media embodies the communication of these ideas.

Roxolana Dudka

Roxolana is PhD, Associate Professor of the Department of Design, Lutsk National Technical University. Member of the National Union of Masters of Folk Art of Ukraine. Winner of the scholarship of the President of Ukraine 2017, 2018, 2019. Winner of the grant of the President of Ukraine to young artists 2019, winner of the scholarship of the Ukrainian Cultural Foundation, holder of the grant, 2021.

Works with painting, sculpture and ceramics, art in public space, XR, participatory practices.

The works are in the collection of the National Center of Folk Culture "Ivan Honchar Museum" (Kyiv), the National Museum of Ukrainian Folk Decorative Art (Kyiv), the Center of International Cultures "Family" (Klaipeda, Lithuania), as well as in private collections in Ukraine, Poland, Lithuania, America, Australia, North Macedonia, France, China, Germany and South Korea.



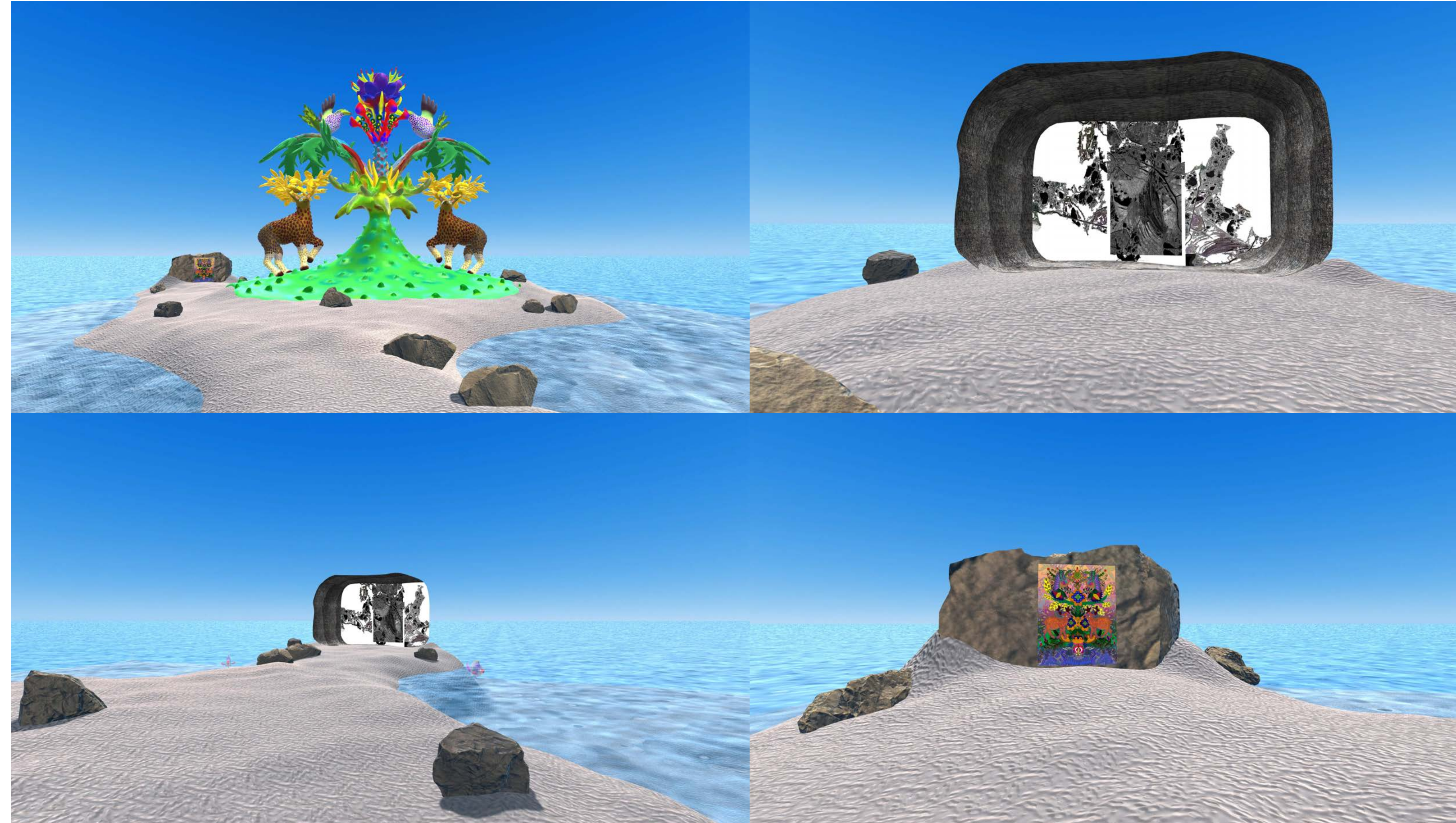
TREE OF LIFE & DANUBE

The project of collaboration of the two artists tries to reveal the issues of interaction of individuals in the modern world of digitalization through awareness of cultural and ethnic aspects of one's own identity through the contrast of images, experience and geographical location.

Roksolana Dudka (Poltava, Ukraine) created a stage with three-dimensional and moving elements, the symbol "Tree of Life". The tree of life, as the center of the universe, unites all the earths into a single whole, a symbol of eternal earthly life, called for a new birth and family prosperity. A symbol of family and connection with our ancestors. Germinating, it grows and branches, bears fruit and gives life to the next generation, begins a new life cycle. Working with immersive arts, Roksolana tries to transfer his own established practices in analog art to the virtual world. Her paintings that come to life and move speak of the continuity of life processes in the local, and new life in the global context - these are the new realities of digital existence.

Krisztina Kapeljuh in her project explores the fragmentation, movement and symbiosis that is in the seemingly "inanimate planes" - pixels. To do this, it uses space images of the Danube - the second longest and largest river basin in Europe. Technically and aesthetically, it uses, as the main artistic means, the minimum element of digital imagery - the pixel, and it becomes key in the created metaphor of the new cultural era. Representing the powerful image of the Danube, it allows us to see different views on cultural boundaries, which create (according to the artist) a number of prejudices. According to the author, this is due to geographical location, traditions and history. "What is an anchor for a person's perspective is just a pixel on the map for the global process."

This project is of special interest because the specific meanings created by different artists, which appear in the accentuated-pixel forms of Krisztina and the strongly expressed forms of Roksolana, give rise to representative possibilities of digital culture in general and computer art in particular.





Isabel Bonafé

Isabel Bonafé MA Fine Art graduate at Central Saint Martins in 2019.

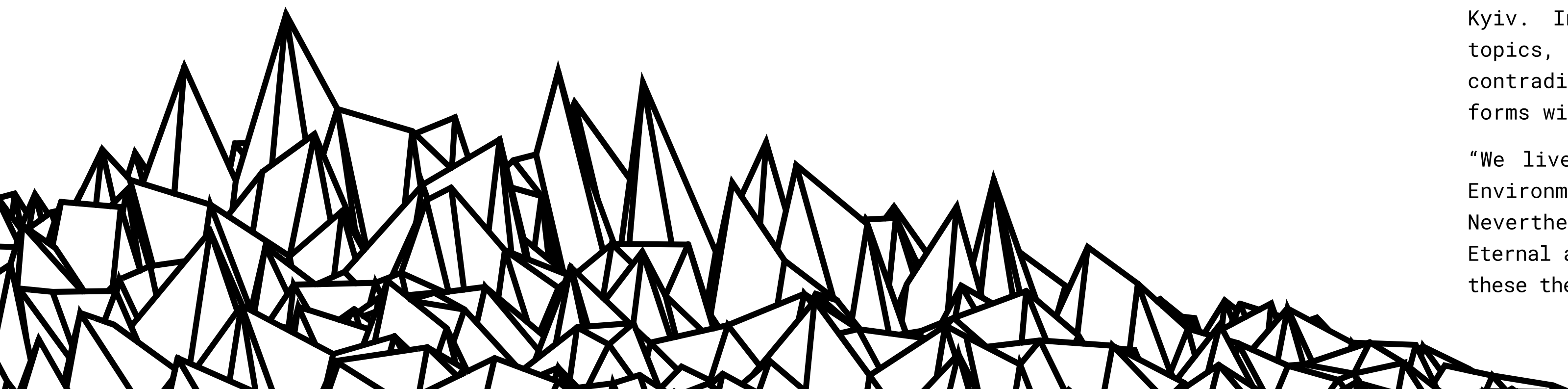
In her current practice, she tries to relate the way we consume, perceive and live with virtual images and some physical phenomena that question the ordinary experience of the world. Starting from elements related to electromagnetism and optics, light and vision, she designs pieces that seem to blur the boundary between the physical and the virtual and are rooted in problems related to memory, the presence and the ontological status of photographic media.



Julia Beliaeva

Julia Beliaeva is a Ukrainian artist who works with a wide range of media, including virtual reality, digital art and neon. She lives and works in Kyiv. In her artworks, Beliaeva touches on various socially important topics, such as new technologies and humanism, truth and post-truth, the contradictions of post-totalitarian society. The artist combines simple forms with complex themes, paying special attention to the composition.

"We live in an era of globalization and of the surcharge of information. Environmental crisis with its consequences on the soul is there. Nevertheless, the Man remains this being who wonders about ideas concerning Eternal and Beauty," says Julia. The purpose of her artistic work is to question these themes in documentary or intimate form using different mediums.



VERITAS

The Earth is not beat yet, but figuring out the possibilities of life under a high concentration of gases is urgently needed.

A mission to Venus, the called Earth's sisters planet, has been launched. The runaway greenhouse effect in Venus seems to be a cautionary tale to our planet. As scientists suggest that Venus is an early Earth, the mission Veritas will study Venu's past and present geological process, from its core to its surface, and the possibilities of living in the thick cloud decks that shroud the planet. That gives some hope for the future, and awareness to change our behaviour for the new beginning to come.

Phase I: A cosmic gift of an accident

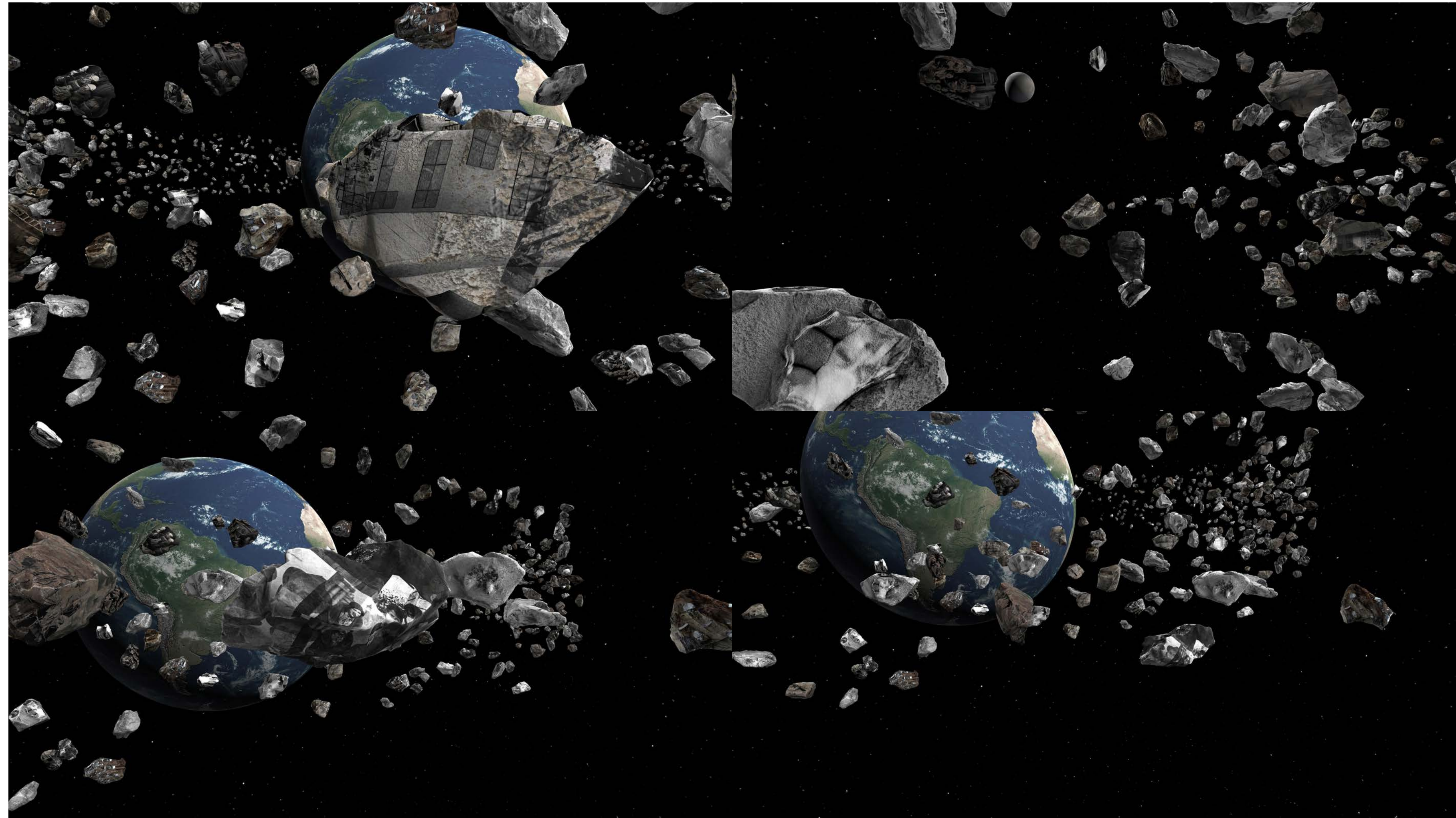
Crossing the upper limit of our atmosphere an extraordinary event happened. Space debris in low Earth Orbit (LEO) seems to be compounded by something more than defunct artificial objects. Sparks of the past, disconnected fragments of memories are suspended in the immensity of the Space: forgotten personal and collective memories have been fossilised as asteroids.

These fossils, under the effect of the Kessler syndrome, collide between them creating more debris, which in turn create more collisions. These crashes are memory triggers and agents that rouse, change and intertwine an amalgam of latent memories.

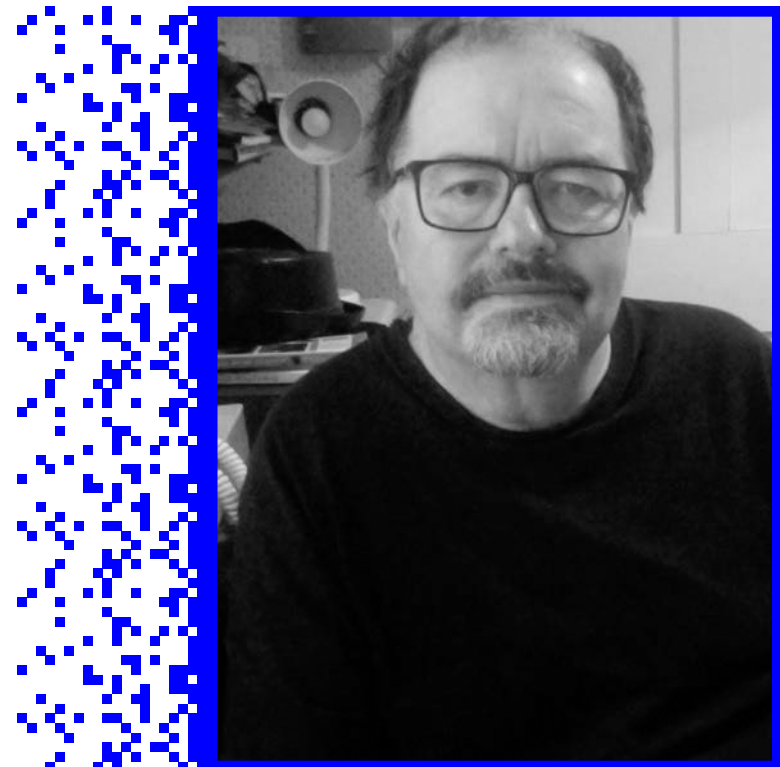
During phase I of the mission Veritas, the astronauts have discovered the cosmic dust of the human memory.

To be continued...

Sound design: *Insomnia Taxxi*



LIVING CONNECTIONS



Robert Richardson

Robert Richardson works in various media. Since 2014, he has produced an ongoing portfolio of abstract digital artworks, some available as limited edition prints and others as NFTs.

There have been solo exhibitions in the UK, Germany and Portugal, and work is represented in graphic art collections of the British Museum, the Australian National Gallery, the British Library, the Bodleian Library (Oxford University) and the library of Trinity College Dublin.

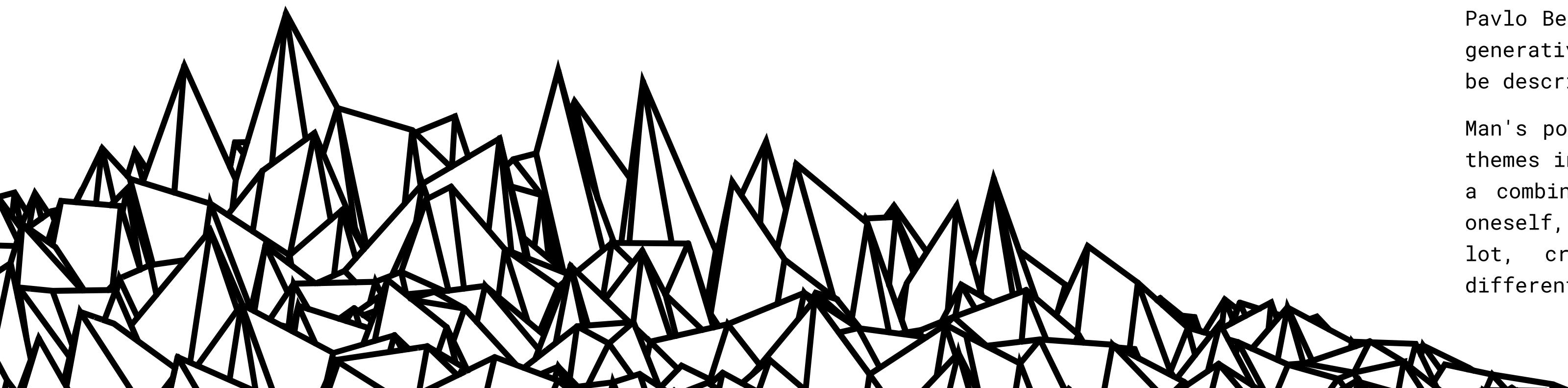
He was Principal Lecturer in Communication at De Montfort University, Leicester, and is now a full time visual artist and writer.



Pavlo Bestuzhev

Pavlo Bestuzhev mainly works with AR, VR technologies, various 3D software, generative design, and traditional visual techniques. His visual style can be described as textured minimalism.

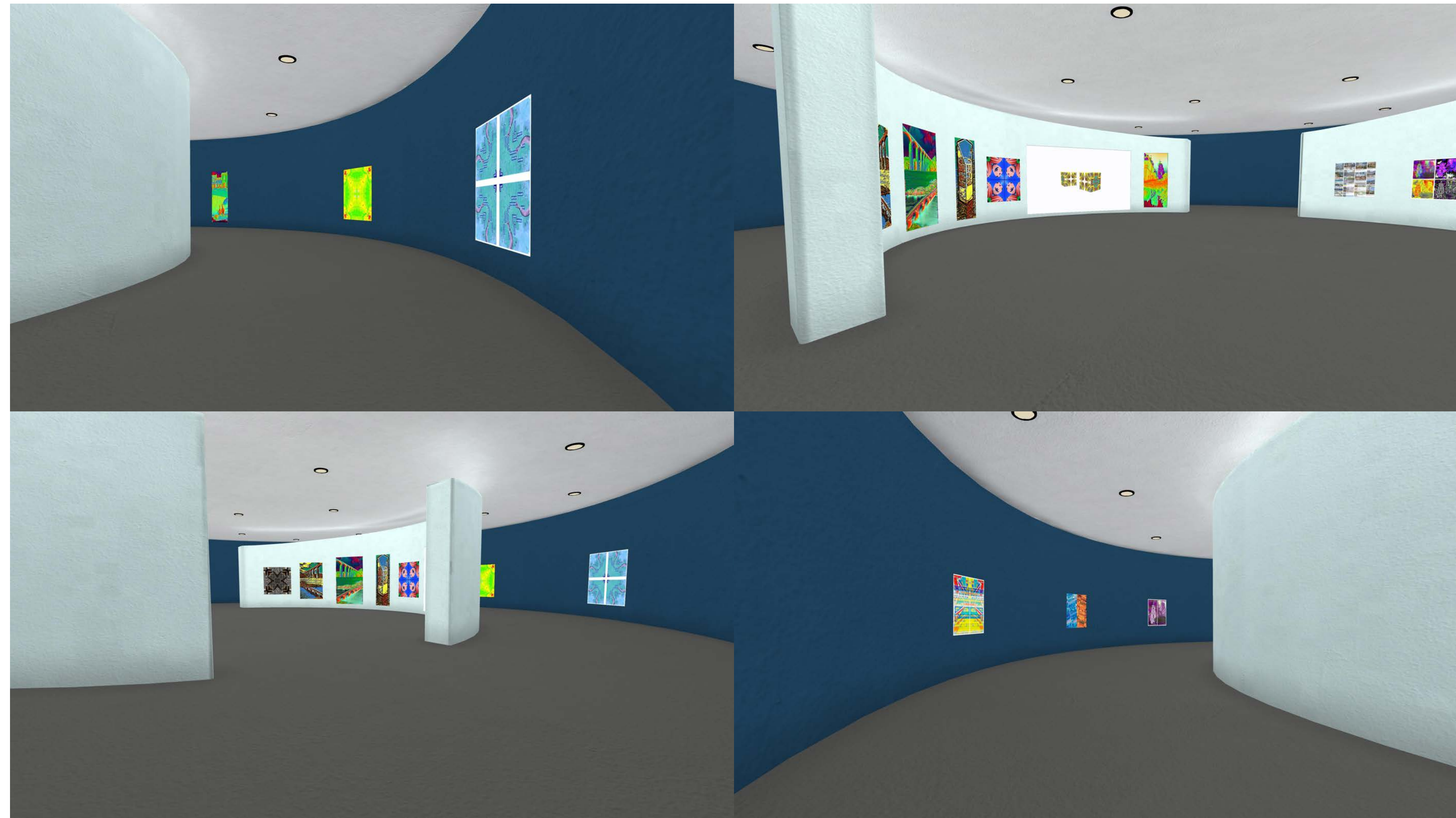
Man's position in space and their place of existence is one of the central themes in artists' artworks. The focus on urbanism and the city as space, as a combination of different structures and materials, as a place to find oneself, also constantly appears in his artworks. Bestuzhev experiments a lot, creating interesting combinations, which are balancing between different techniques and technologies.



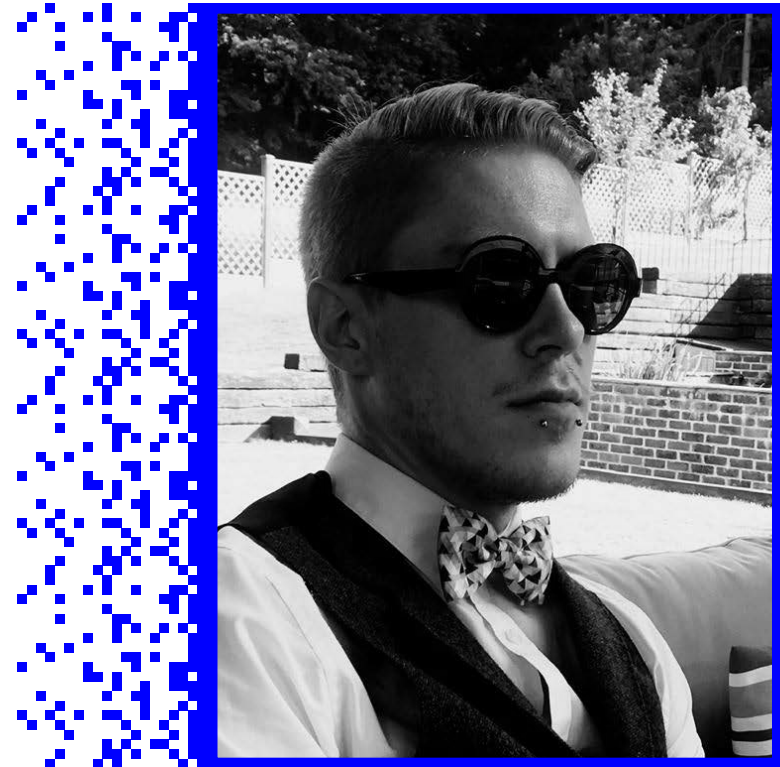
This collaboration between Robert Richardson and Pavlo Bestuzhev is a presentation of online information about both Ukraine and Britain. The concept was to apply an artist's autonomy and creativity to what are often bland representations of our countries and their cultures, think of top results of Google searches and tourist leaflets. In addition to working at the level of the two countries, it was also decided to focus on the two places where the artists live. This gave scope for an interesting contrast, since Pavlo lives in a large capital city, Kyiv, and Robert in a small market town in the English midlands, Melton Mowbray. The initial engagement with mass media involved both Pavlo and Robert sharing screenshots (Pavlo of Ukraine and Kyiv, and Robert of Britain and Melton Mowbray).

During the collaboration, Pavlo uploaded a folder of photographic images he had taken while walking in Kyiv. This prompted Robert to produce a folder of photographic images of Melton Mowbray. Through this visual research, another line of artworks emerged that related to the built environment, architecture and history. The contrasting images of a church in Kyiv, photographed by Pavlo, and the one in Melton Mowbray, photographed by Robert, led Robert to digitally and graphically manipulate them for the production of artist's videos.

LIVING CONNECTIONS



SURFACE THOUGHTS



**Oliver
Jenkins
(X-89)**

Oliver Jenkins works as an emerging artist that predominantly explores the incongruence of human nature within a digital landscape. He seeks to ask questions of what direction humanity is going and how our relationship with emerging tools might shape and define that.

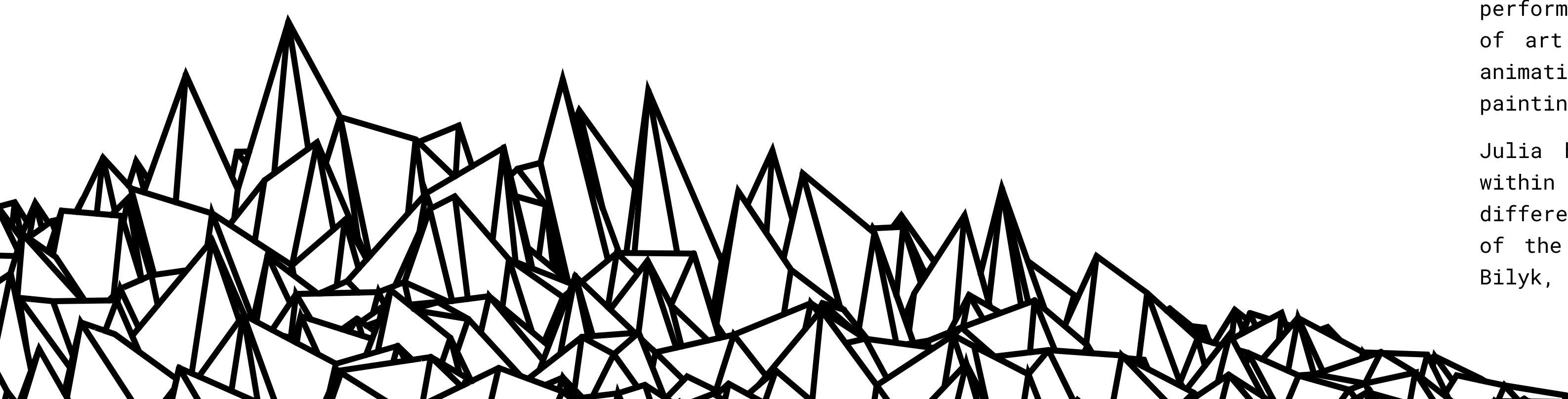
His first exhibition was as a participant in the first cryptoart exhibition in Australia, Future Art (2021). Where his artwork was featured alongside established artists such as XCOPY and FEWOciOUS.



**Julia
Shutkevych
(Neometa)**

Julia Shutkevych is a multimedia artist and new media creator from Ukraine. She works in the field of generative graphics, animation, audiovisual media performances, and augmented reality. In her work, Julia uses digital forms of art - interactive graphics with visual coding and procedural/kinetic animations - along with more traditional ones, such as sculpture and painting.

Julia has created an art movement called Neometa, or neometamodernism, within which she explores interactions between humans and technologies. At different times, Julia cooperated with painter Oleg Tistol, representative of the art movement "Ukrainian New Wave" Illya Chichkan, sculptor Nazar Bilyk, and others.



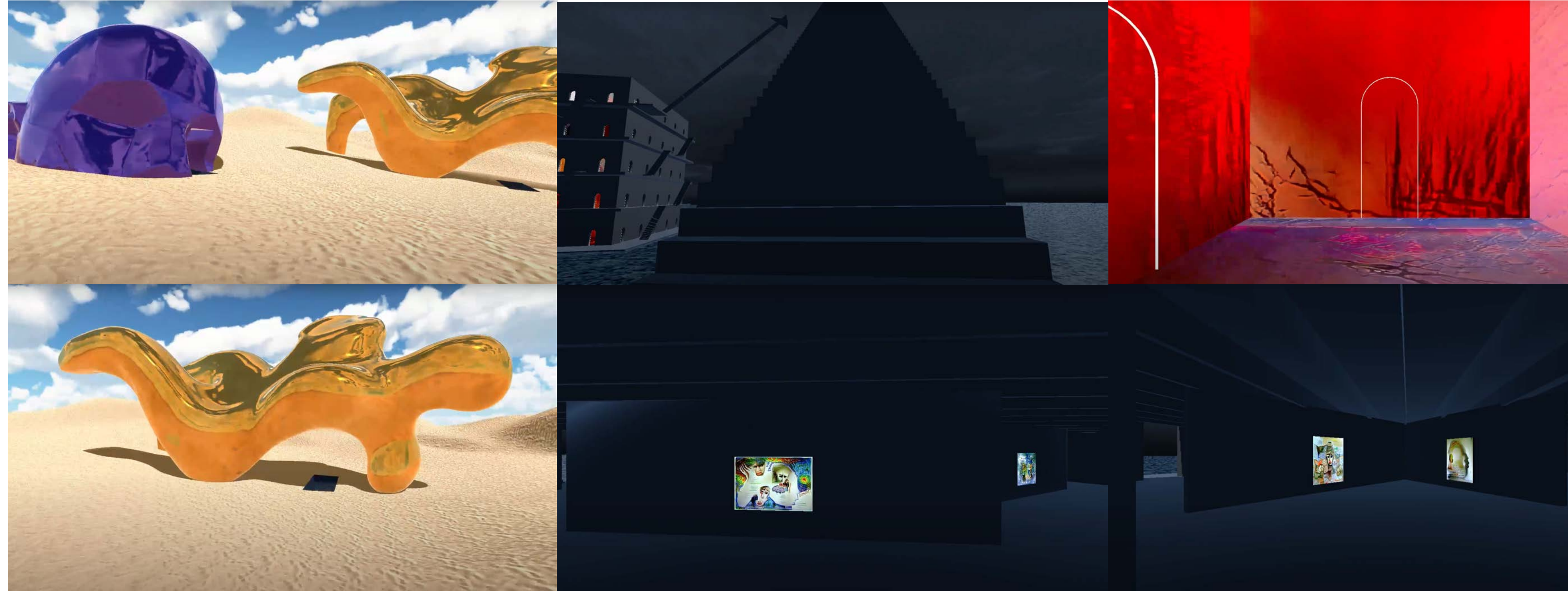
SURFACE THOUGHTS

This project is a result of merging traditional art pieces with digital art techniques. First, an extensive bank of referential material has been assembled by the two collaborating artists, each borrowing from colleagues in their respective countries. Next, a pair of independent algorithms was developed to feed on these bases, process them, mold them, and forge something new.

The subject of exploration here is mental health. From the themes brought into focus by the referenced painters to the way final presentation is conceptualised, mental health is a running thread. Though, perhaps, a more illuminated topic in Western Europe, discussing mental well-being remains a taboo in Ukraine, with mental illness carrying a consistent stigma across the board. The way both participants cultivated each a unique visual environment to inhabit their shared virtual reality reflects both the disparity of cultural and unity of human experiences.

Surface thoughts are something constant and mundane, our loyal satellites. They matter so little, carry so much - and vice versa, simultaneously, always. A mercurial vortex concealed beneath the layer of our skin, inside the labyrinthine cradle of our skulls; laying under our feet like a dormant volcano, a lost city, a hidden treasure. A sleeping mine you triggered by one step too far.

Similarly, mental illness is a constant presence. Those who live with it can never really forget. But its noise, paradoxically, often blends into the background of one's life. Never seen, made to be hidden, yet always right there, under the surface. All you have to do is look.

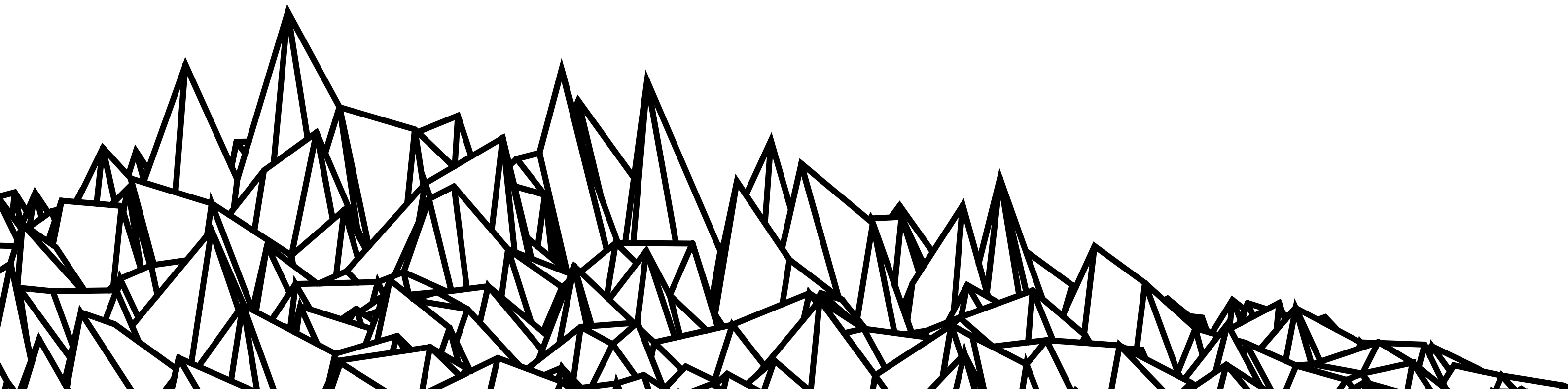


LOST AND FOUND SERVICES



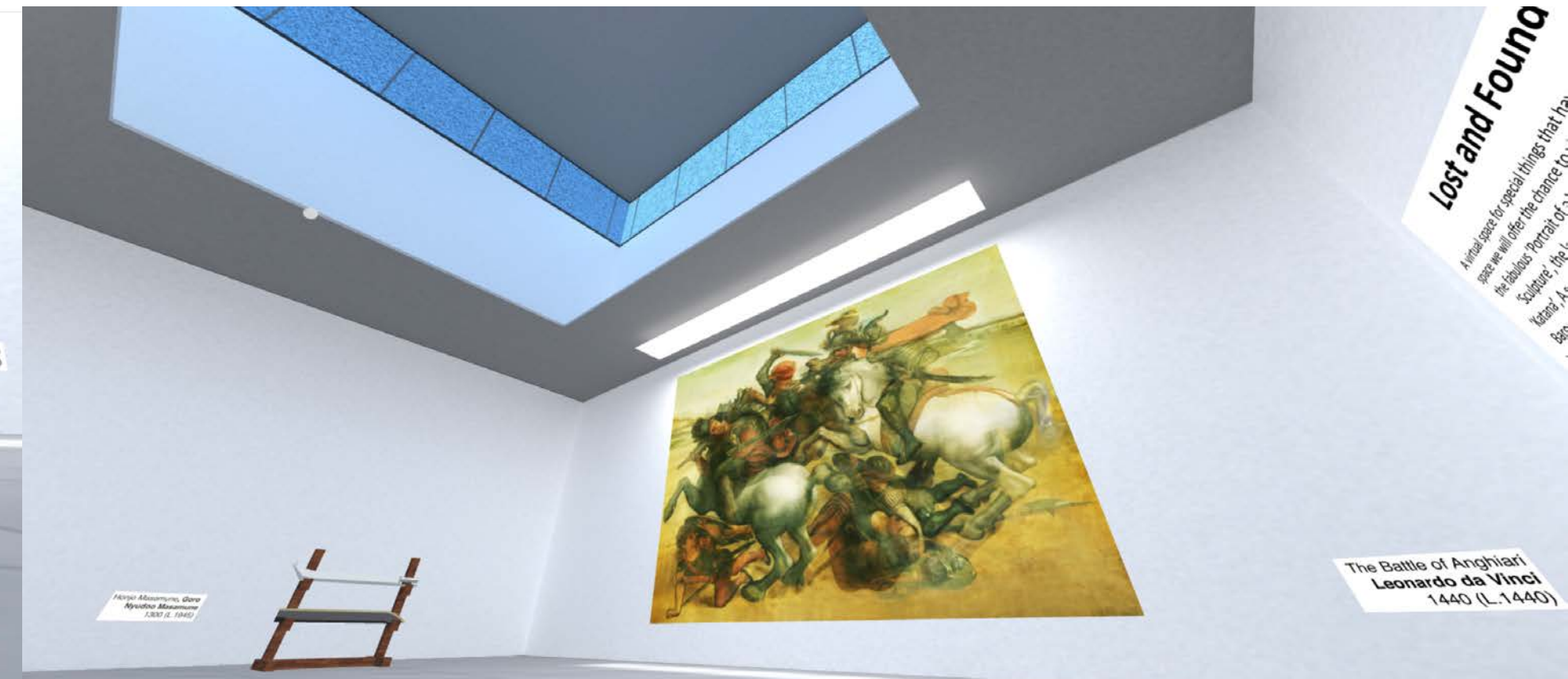
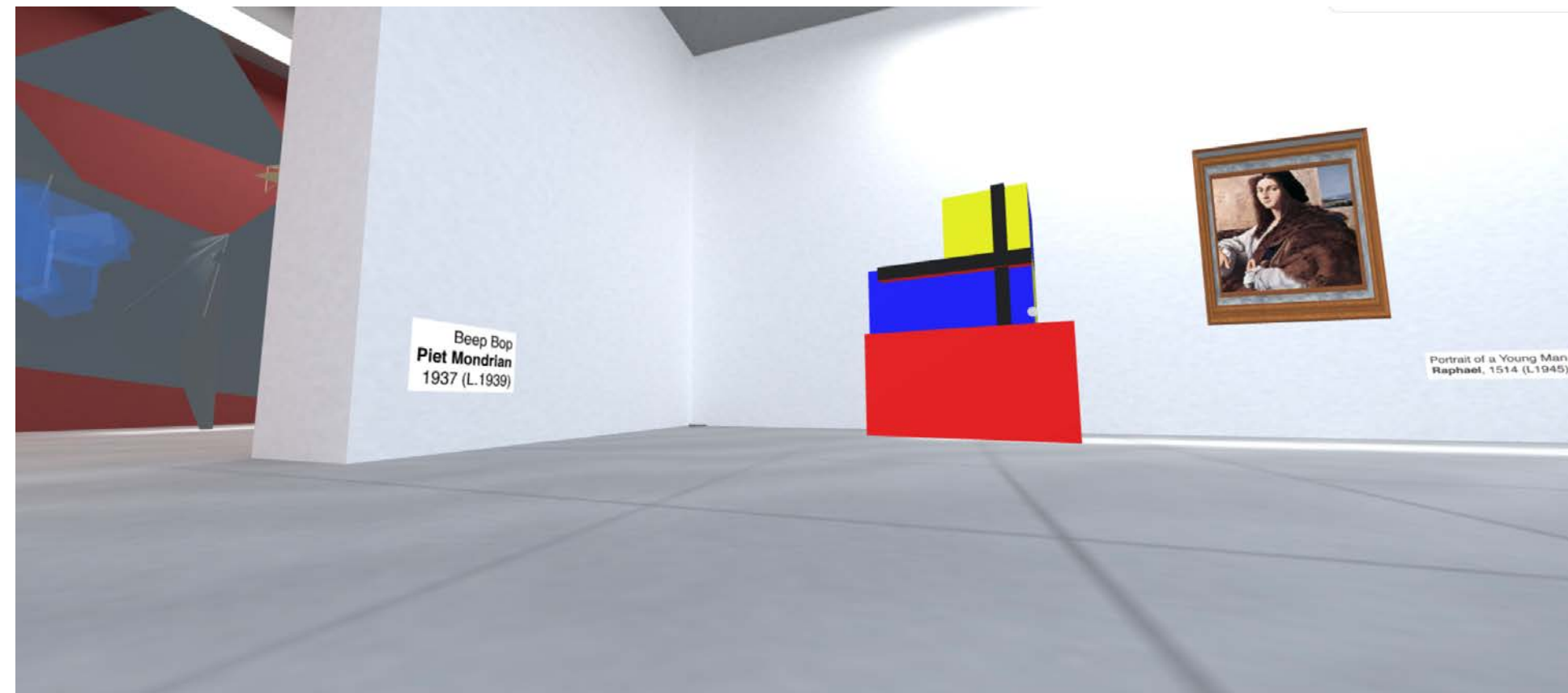
James Johnson-Perkins

James Johnson-Perkins is a British award-winning artist whom currently lives and works in the UK and China. In 2021 he won the (Runner up) Alpine Fellowship Prize and is a Finalist for the Mediterranean Contemporary Art Prize. He has also been involved with two digital residencies at: The Belgrave Arts Studio, Serbia and Correlation Contemporary, Peru, and his work will be shown at Ars Electronica with .ART Gallery x VR-Ali-AR, 8th- 23rd September 2021, Linz, Austria.



LOST AND FOUND SERVICES

A virtual space for special things that have been lost in time. As custodians of this space we will offer the chance to view and retrieve these precious items, such as: the fabulous 'Portrait of a Young Man' by Raphael, Mondrian's mythical Solitary 'Sculpture', the legendary Japanese swordsmith Goro Nyudoo Masamune's 'Katana', A section of Leonardo da Vinci's fabled 'The Battle of Anghiari' and the Baroness Elsa von Freytag-Loringhoven's illustrious 'God' readymade. Lost and Found Services also offer the chance to retrieve personal items like memories and keys, and long-lost treasures that you thought you would never see again.





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