

“Quando sei il primo a fare una cosa, sei il precursore di tutto ciò che verrà dopo di te. Quindi hai delle responsabilità enormi. Insomma: diventi uno standard del futuro”

01 LUGLIO 2022 20:08

Università Torino, prima laurea in Italia nel Metaverso: voto 109

Oltre all'avatar del neo-laureato Edoardo Di Pietro alla discussione hanno assistito una quarantina di identità digitali: parenti, amici, professori e la fidanzata dal Giappone




(1.6K)



2022



A close-up shot of a man with a pale complexion and light blue eyes, looking directly at the camera with a wide-eyed, open-mouthed expression of shock or fear. He is wearing a light blue button-down shirt and a dark, thin choker necklace. A single red rose is pinned to the center of his chest. The background is a solid, dark red color.

IT IS HAPPENING AGAIN.



2007

2022



la Repubblica.it

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Giochi

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Meteo

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Maturità

Orientamento

Università

Test di accesso all'università

Offerta formativa post-laurea

Leggi e normative

Dizionario Online Italiano

Dizionario Online Inglese

Guida Lavoro&Master

Storia '900

Giochi

XL

SCUOLA & GIOVANI

E' una prima volta: all'Università La Sapienza domani una seduta di laurea virtuale. Laureandi e docenti discuteranno online in tempo reale con personaggi tridimensionali

La tesi e a discuterla saranno gli avatar

di AGNESE ANANASSO



I due laureandi al lavoro

ROMA – Matteo Loddo e Alessandro Ciaralli saranno forse i primi laureandi a discutere la loro tesi di persona ma senza esserci. Saranno infatti i loro avatar a discuterla domani, 21 novembre, alla facoltà di architettura di Roma La Sapienza. Non la solita tesi ma una performance di 10 minuti in digital puppetry, una tecnologia che sfrutta l'idea dei "pupi siciliani" ma li trasforma in digitali in 3D, in cui i fili non sono quelli tradizionali ma fili digitali manovrati da una console nascosta. E la performance sarà la dimostrazione migliore dello stesso argomento della loro tesi: "Animazione in tempo reale di due personaggi realizzati in computer grafica tridimensionale".

Più o meno chi si troverà nell'aula Magna di via Gramsci domani alle 11 avrà davanti una scena come questa: proiettore, schermo appeso alla parete di fronte alla commissione d'esame, su cui due avatar con la voce di Matteo e Alessandro interagiranno tra loro parlando, cantando, ballando, suonando il pianoforte dimostrando tutto quello che si può fare con questo particolare tipo di virtuale, che offre molte più possibilità rispetto a quella "standardizzata".

LINK C

» La tes e a disc

2010

In cap and gown, a master's student walks across the stage. As her family and friends cheer loudly, faculty and students applaud. Although it sounds like any other graduation day, this ceremony was held for online distance students who logged in as avatars for a graduation ceremony on **Florida State University**'s virtual campus in the 3-D virtual world of **Second Life**. May 1, 2010, marked the first-ever virtual graduation ceremony for online distance students at FSU (see Figure 1).



Figure 1. FSU Virtual Graduation Ceremony in Second Life on May 1, 2010

2007

A Virtual World but Real Money

2006

Give this article



By **Richard Siklos**

Oct. 19, 2006

Correction Appended

It has a population of a million. The “people” there make friends, build homes and run businesses. They also play sports, watch movies and do a lot of other familiar things. They even have their own currency, convertible into American dollars.

Why Investors Are Paying Real Money For Virtual Land

TECH • METAVERSE



A view of branded real estate in the virtual world of Cryptovoxels. Cryptovoxels



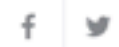
2022

TECHNOLOGY NEWS SEPTEMBER 26, 2007 / 2:28 PM / UPDATED 15 YEARS AGO

Armani opens store in virtual world's Second Life

By Reuters Staff

2 MIN READ



Fashion designer Giorgio Armani poses for photographers as he walks the red carpet at the entry of Valentino's fashion show in Rome July 7, 2007. REUTERS/Dario Pignatelli

MILAN (Reuters) - Fashion designer Giorgio Armani has opened up shop in virtual world Second Life, with a store modeled on his flagship location in Milan, his company said in a statement on Wednesday.

2006

FASHION / FASHION SCOOPS

Benetton to Step Into the Metaverse With Retail Project

The company is taking an omnichannel approach linking the metaverse experience with physical purchases in its stores.

By MARTINO CARRERA FEBRUARY 22, 2022, 6:45AM



The Benetton store on Milan's Corso Vittorio Emanuele II COURTESY OF BENETTON

2021

2022

MVC MAGAZINE

NEWS - ENG

H&M OPENS THE FIRST STORE IN THE METAVERSE

January 5, 2022 · 1 min read

START





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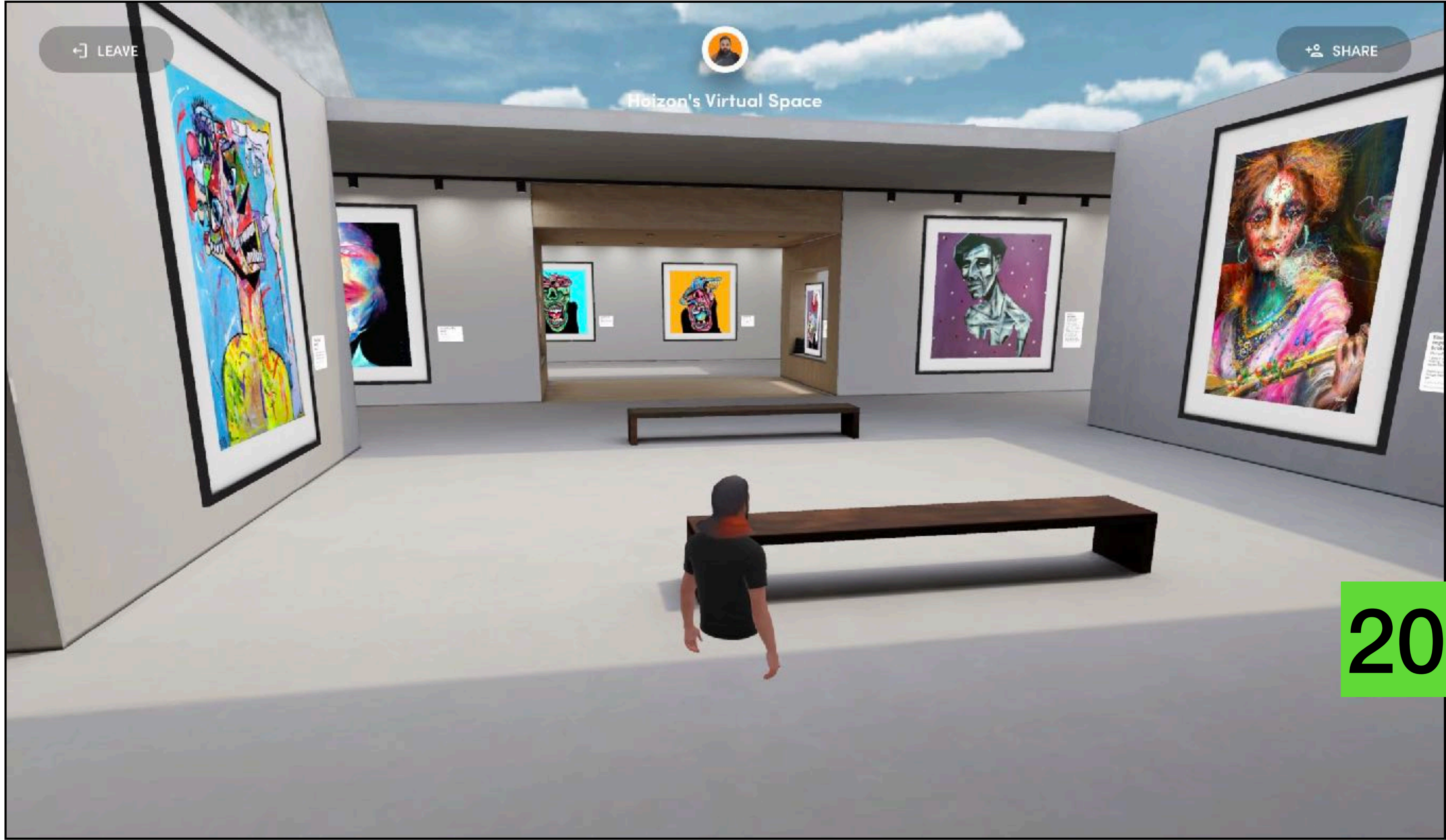
Meta launches store selling digital Prada and Balenciaga clothing for avatars



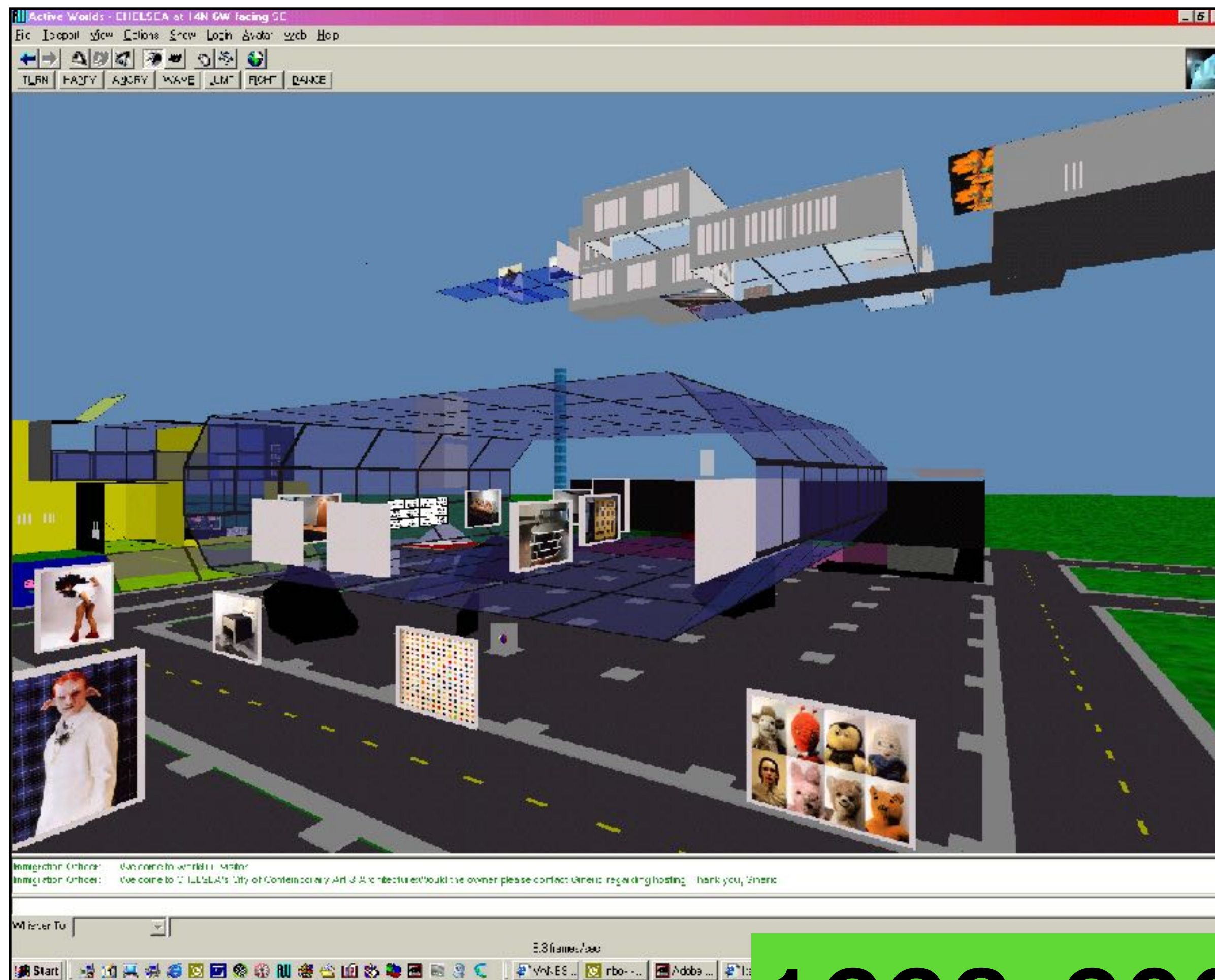
James Parkes | 27 June 2022 | 32 comments

2007





2022



1998-2001

2007





2007



2022



2007



The Asahi Shimbun | Asia & Japan Watch

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The Asahi Shimbun > Politics > article

LDP holds its 1st campaign speech meeting in the metaverse

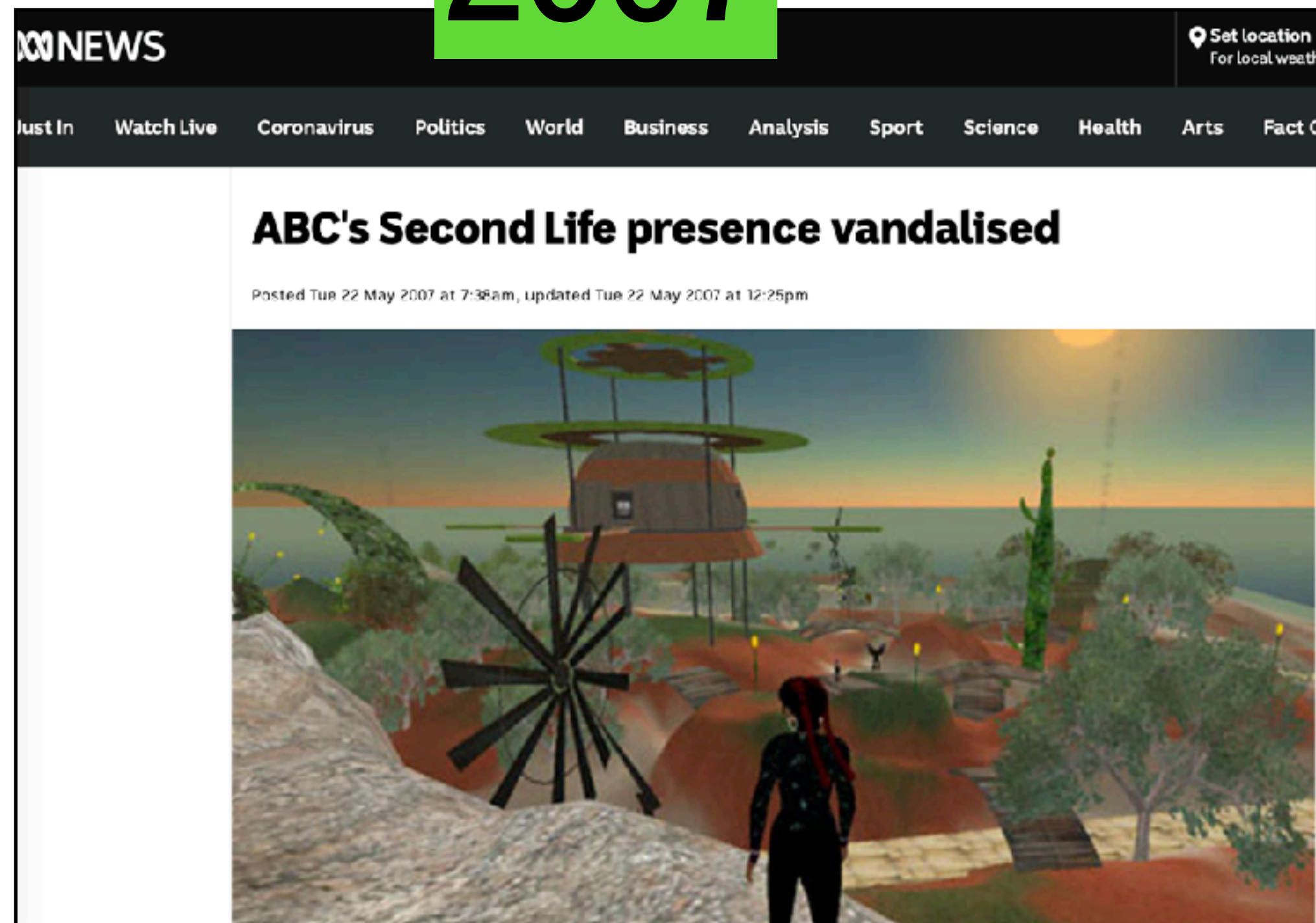
By YUTA KAYABA/ Staff Writer

June 6, 2022 at 17:53 JST

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A venue for the Liberal Democratic Party's campaign speech meeting in the metaverse (Yuta Kayaba)

2007



dezeen Next story

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Metaverse suffers "extensive damage" in riot at virtual art gallery



Dezeen staff | 1 April 2022 | 16 comments

Digital police have arrested dozens of avatars who rampaged at a party in the metaverse, causing damage to [NFT objects](#) worth billions of dollars.

Officers dressed in virtual riot gear stormed a private view at a cyberspace art gallery after neighbours complained about noise and antisocial behaviour.

Around 30 avatars were led away in blockchains in what is thought to be the first e-police raid in the parallel digital world known as the metaverse.

2022

Virtual Pedophilia Report Bad News For Second Life

Contributor 2:55 AM GMT+1 • October 31, 2007

Linden Lab's [Second Life](#) has seen its fair share of controversies in the past; [an FBI investigation](#) led to a shut down of inworld casinos, [some media reports suggested](#) that Second Life may be being used as a training area for terrorists, and [in July](#) there was suggestion that Bestiality may be driven out of the metaverse by a crackdown under a new TOS that banned "Broadly Offensive" behaviour.

UK authorities may soon be entering Second Life as part of a crack down on virtual pedophilia following the above report being shown on Sky News.

The report investigates an area in Second Life called "Wonderland" where users dressed as children offer virtual prostitution in a space designed to mimic a kids playground.

Someone recently said to me at a conference that Second Life's greatest strength is also its greatest weakness: pure uncensored freedom; they are completely right. No self respecting person could argue that the staging of virtual pedophilia is anything but sick and should have no place within Second Life, and yet libertarian governance has been the key driver the Second Life success story . The whole thing is yet another tarnish on a space where some [really great things](#) are happening, a space that is slowly finding a much wider acceptance in the broader community. The quicker Linden Lab cracks down on these sickos, the better for the many Second Life fans out there who preach the Second Life



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2007

2022

US & Canada

Pedophilia, sexual coercion and adult content widespread in Metaverse

By Al Mayadeen Net | Source: Agencies| 23 Feb 16:00 | 1 Shares



A BBC researcher puts on a 13-year-old guise and sees what happens.



Children are being lured to the dark corners of the Metaverse (Getty)

She Sees Her Son in France



You can
talk across the
miles with your
TELEPHONE—The

WHOLE FAMILY.

Can
See the

WAR ZONE

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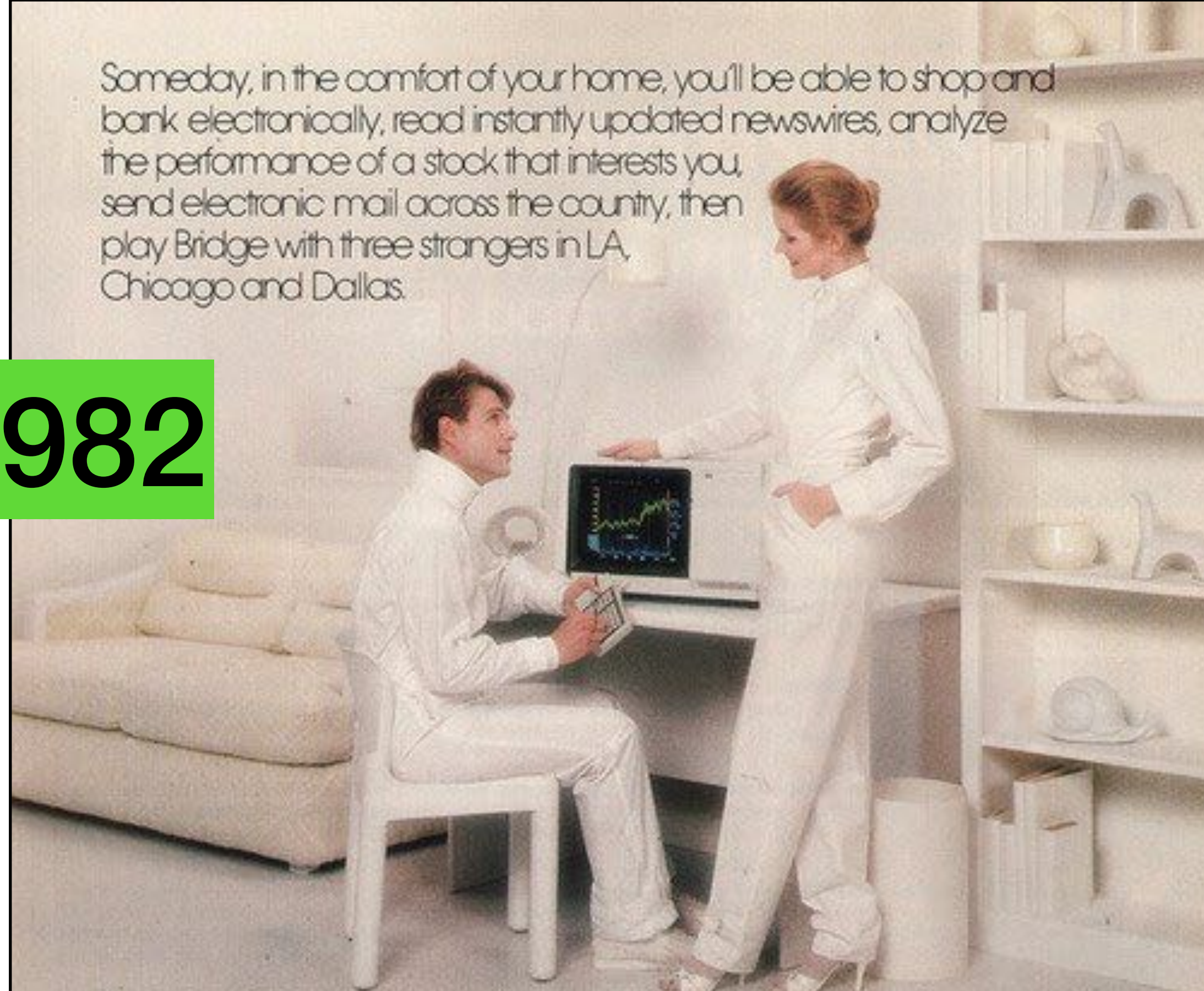
When our Representative calls
to deliver your order about

July 6 1921

1921

1982

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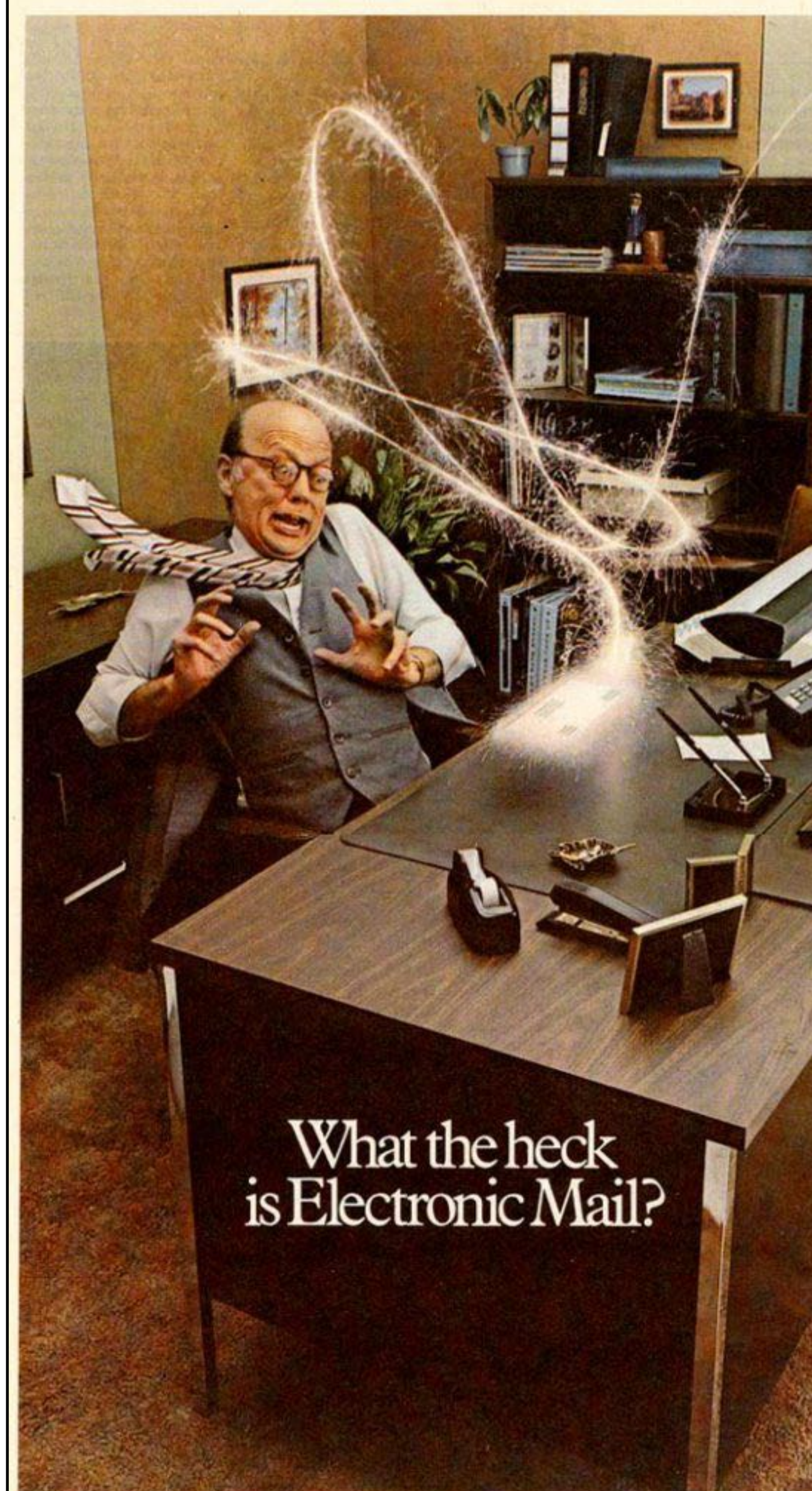
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1981

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JULY 1980

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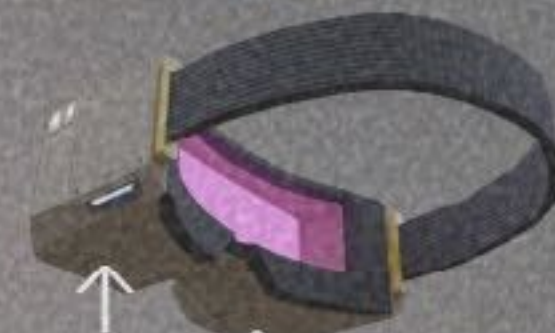
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1980

AUGUST 17, 2015

TIME

The Surprising Joy of Virtual Reality

And why it's about to change the world

By Joel Stein

2015

Palmer Luckey, 22, inventor of the Oculus Rift, is one of the visionaries making virtual reality mainstream

time.com

TIME

PERSON OF THE YEAR

You.



Yes, you.
You control the Information Age.
Welcome to your world.

2007

WTF

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CREATE. CONNECT. GONNE NAST

2022

Computer's Invading Art World

By VICKI REED
staff writer

I thought I heard Michaelangelo or Van Gogh turn over in his grave and groan.

But it really wouldn't matter—it couldn't change things one paint speck.

Art simply never again will be a personally-human expression — free of the "Brave New World" encroachment of computers.

Mrs. Paul E. Shogren and her trusty multi-tubed computer have settled that.

"Science and mathematics are limitless sources of designing ideas. That's what I'd been anxious to explore and that's how what we call Computer Art all began."

That's what the pert secretary and homemaker, sitting serenely in the eye of a cyclone of controversy, said.

It all started when Mrs. Shogren, chemistry department secretary and San Jose State College alumna teamed up with Dr. Ralph Fessenden of the college, and a graduate student named Jim Larsen.

It was simple enough at first, as they embarked on "teaching a thing or two about art" to the brainless wonder, an IBM 1520 computer. They just programmed numbers representing colors and other art principles, fed them in, pushed the button and waited for the sheets of computer numbers to come up. They, in turn, would translate the numbers onto canvas and into color.

Cybernation broke through into the world of artistic revelation with flying colors, based on Shogren outlining "laws" of art and Dr. Fessenden with Larsen translating them into computer graphics.

Their own version of Bohemia's "starving artist" had eaten indulgently.

And the avant guard "Master", quickly picked up and spewed forth a couple 100 formulas—faster than Whistler could have screamed, "Mother, stop rocking your chair."

"We all had a lot of fun with it," Mrs. Shogren recalls.

One student ran right out with a formula, bought 1,000 thumb tacks, of all things, and closed himself off to interpret the computer's creation.

"Theoretically speaking," the innocent-looking wizardess says, toying with the hurricane she has unleashed, "a computer with enough time, sophistication and programming could produce the Mona Lisa. In fact every painting — past, present, future."

"They really got mad," she confides, referring to certain San Jose State College art department professors, who were very publicly miffed by the results. "Oh they weren't really nasty, but very, very sarcastic," she recalls.

"I really didn't take any of this seriously — it was just an experiment—until they got so mad. I decided then the computer's art must have presented a threat or they wouldn't have been so defensive about it," she reasons.

"They insisted you can't put down rules in art. But, in anything, you accept fundamentals. We fed the computer fundamentals and conditions. We required centers of interest, color harmony, proportion, foreground color, shadings and background color, among others."

"Our first results were very crude, primitive. Now the computer is much more sophisticated." She says, proud and happy.

With a pixie smile she continues her argument that indeed Computer Art is art, "what the computer produces comes out on a sheet of paper to be artistically and individually interpreted by the technician."

She contends that's the key.

"Say 7 stands for purple—change the definition of 7 to orange and you have a different piece of art. If that's not enough, vary the dimensions, the materials, the medium," she continues. "It's up to the individual."

The wife of a Tanner Construction Co. employee and mother of a 15-year-old Leigh High School freshman is fascinated by interpreting science and math into art. She uses them as both the subject as well as the means in art pieces.

With science and math as the subjects, she has produced a number of collages, assemblages and sculptures.

One sculpture pictures four workers made of computer tubes, wearing party hats, at a table with party favors, with a backdrop of computers.

It's called "Office Party in the Accounting Department." Mrs. Shogren explains helplessly, "After all, that's about all that's left in many accounting departments—just computers."

In her workshop, among a multitude of other things, a computer tube, suspiciously catch a visitor's eye. "We Think With," and



Translating science and mathematics into art has fascinated Mrs. Paul E. Shogren, a home maker and San Jose State College secretary, for many years. In her workshop, in photograph above, she selects symbols of the electronic age, and experiments in fitting them into the frame to create a computer-themed art piece.



With the computer as the designer, and Mrs. Shogren as the interpreter, these three art pieces materialized. At left, is "the most primitive and crude"—one of the first designs produced by the "unsophisticated" computer, interpreted in oils. On the right is a more refined design, translated via miniature tile. The most recent design, hanging behind the artist, is carried out in crayon, India ink and acrylic polymer. That the computer's designs depend on an individual artist's interpretation and selection of media, is her clinching argument that indeed, Computer Art is art.

August 11, 1968

Computer Age at Last Producing Computer Art

In an age increasingly dominated by the computer, it was bound to occur.

Some day, some where, somebody would announce the execution of oil paintings by a computer.

And now it has happened.

Computer-directed oils were exhibited recently in Chicago at the formal opening of a new office for the UNIVAC Division of Sperry Rand in an office-and-apartment complex known as Marina City.

The paintings in the show — semi-abstracts of buildings and a complete display of geometric figures — were produced at the University of Notre Dame under the direction of Dr. Don Mittleman, director of the Computer Center there.

Computer oils are a rarity. The small amount of existing computer art has been one in inks, watercolors and food coloring. At the Notre Dame center the computer has produced paintings in all these media, as well as in oils.

The Process

Dr. Mittleman and his group developed the software — instructions telling the computer what to do — for the oil painting project. A UNIVAC 1107 was programmed in FORTRAN IV computer language for the project. The programs were recorded on magnetic tapes by the computer and the tapes then directed a Cal-Comp plotter in the actual painting.

Mittleman said the colors were mixed as they would be for brush painting. Magnetic spots on the tape, he explained, control strokes of the plotter's brush. And, he added, if an entire 2,400-foot reel of magnetic tape was used, it would take about two hours to produce a painting.

As it was, each of the paintings in the show required about nine minutes of computer time and 40 minutes of plotter time for completion.

But is it art?

Definitely yes, according to Dr. Thomas S. Fern, chairman of the Department of Art at Notre Dame. The computer meets the first essential of art in that it can serve as a medium for human expression, he pointed out.

Creativity Involved

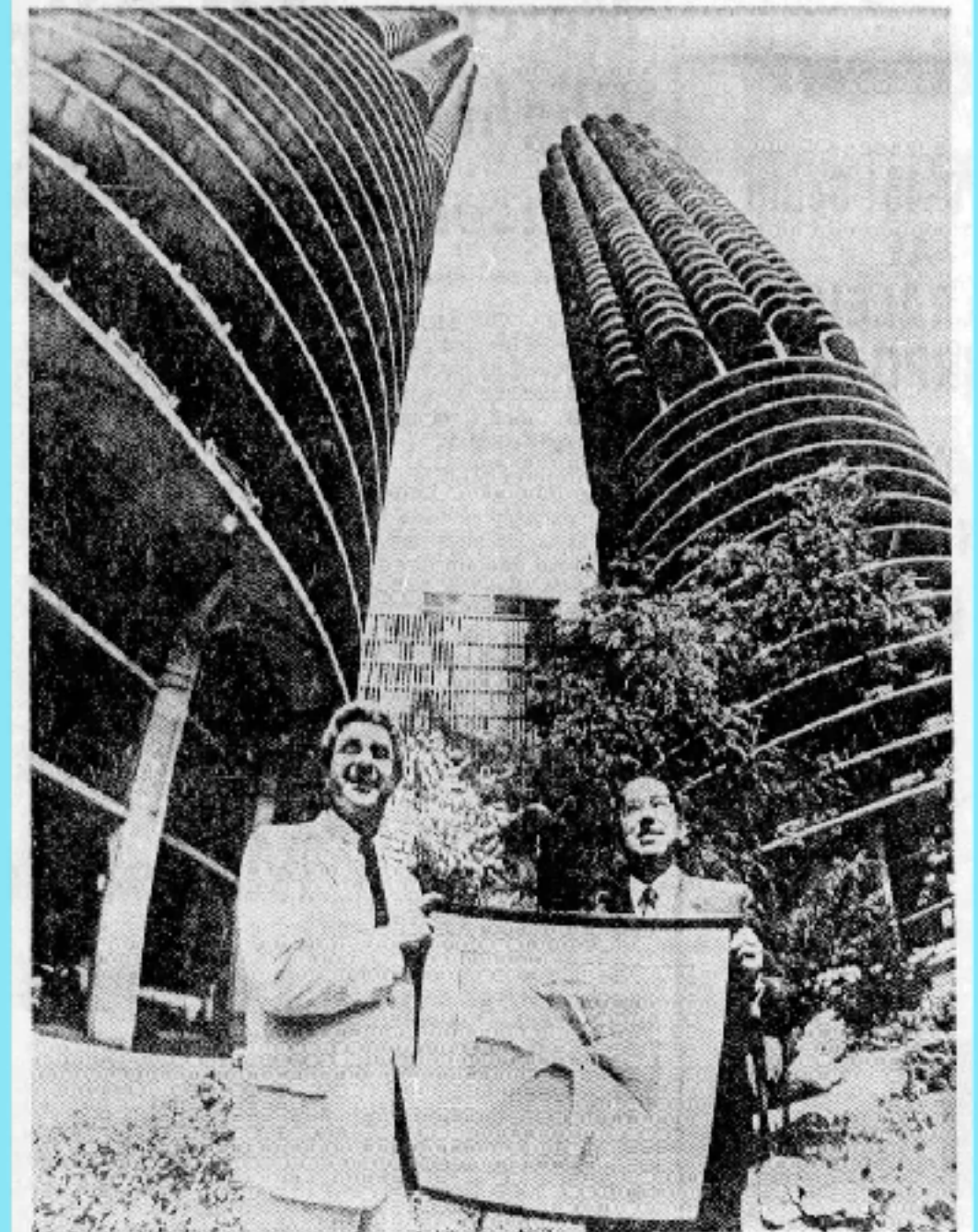
"If computer plotting was merely a mechanical matter in which creativity did not play a role, then it would not be a valid art form."

"There are other forms of art in which the artist doesn't necessarily create a finished product with his own hands," Dr. Fern said. "For example, an architect visualizes the form and substance of a building but leaves construction to someone else. The fact that the architect produces blue-prints rather than the building itself does not diminish his creative role."

"Logically, then," Dr. Fern added, "a human who instructs a computer is also creative and can be considered an artist. . . . Moreover, the artist has an obligation to experiment with all new media. The computer should be studied just as new oils are tried by painters or new plastic materials by sculptors."

Dr. Mittleman the creator of Notre Dame's computer art, said that each of the pictures in the exhibit began as a visualization in his mind. By marrying the computer and the plotter, he observed, the limitations of both become the limitations of the artist, and by the same token the capabilities of both become his new tools.

A pioneer in computer art, Dr. Mittleman has exhibited in the Indianapolis 500 Festival, at Southwestern Michigan College and in a number of other shows.



TWO PERSPECTIVES — Bertrand Goldberg (left), architect who designed Marina City in Chicago, and C. Paul Davis, Chicago branch manager of Sperry Rand's UNIVAC Division, hold a computer-produced oil painting. The painting's perspective is similar to this fish-eye camera view of Marina City's world famous towers. Painting was produced by a UNIVAC 1107 and Cal-Comp plotter.

1968

Computer Reigns at Bronx Museum of Arts

By VIVIAN RAYNOR

NOW the theme of its "Second Emerging Expression Biennial," the Bronx Museum of the Arts seems about to become a headquarters for artists working with computers.

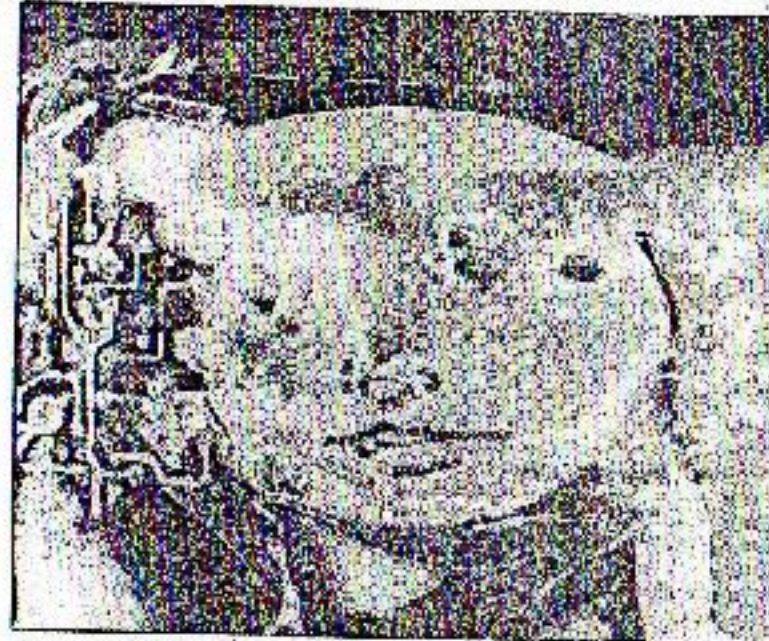
Maybe that is a good thing, maybe not. More debatable, though, is the idea, expressed in the catalogue by the museum's director, Luis Camel, that the continuing sponsorship of the biennial by the National Endowment of the Arts and the New York State Council on the Arts indicates an official recognition of innovation. This is like applauding the media for espousing modernism, in a world controlled by computers, what could be more appealing, to say the least, than their application to art?

In any case, attempts to merge art and technology are hardly new, but they are, rather, cyclical, like the emergence of the avant-garde. During this century, however, the manifestations have varied in character. There was the proto-futurist violence of futurism, the utopianism of Constructivism and the Bauhaus and the risk of socialism and Marcel Duchamp that was the Art and Technology Movement of the 1960's. This is also the decade in which Nam June Paik made video art and the grid took over painting as it in deference to the rapidly ascending computer.

Since then, the power of this machine has become almost absolute. The multitude that works with it all goes home at night to relax with the magic effects that it creates in television — from Max Headroom to commercialism's animated food and network logos running out of deep Surrealist space.

It is a star from this to the "happy" art generated by technology, that is at the Bronx Museum. The show consists of about 60 still images and so videos that are grouped into programs that vary day to day. According to the essay by Shulamith Firestone, a well-known exponent of the art, the films run from pulchritude to optical effects involving abstract and figural forms, from fairy tales to performance. Perhaps some contain images as entertaining as that of the innocent crossing its arms to avoid a question from a curious woman, but it seems unlikely. When video art, as it is usually called, is usually called, it is usually called, it is usually called, it is usually called.

In all "arranged" marriages between art and technology, the technology wears the pants and the artist wears the shirt.



Jeremy Gardner's "Jester."

initiated viewer has a hard time figuring what all the fuss is about. The computer's contribution to video is fairly easy to see. But what does it do for painting and sculpture other than act as a device for saving manual and intellectual labor? The presence of the machine itself in John Manning's "What's New" seems entirely superfluous, because the message on its screen, a pseudonymous report in not-quite gibberish, would be just as amusing (and true to life) if it were on a piece of paper tacked to the wall. Admittedly, there is a wholeness to the work, a wholeness that Steven David Beck's earlier-like screen and its sparsely sound effects, but this wholeness is really nothing more than a generalized video-politicism.

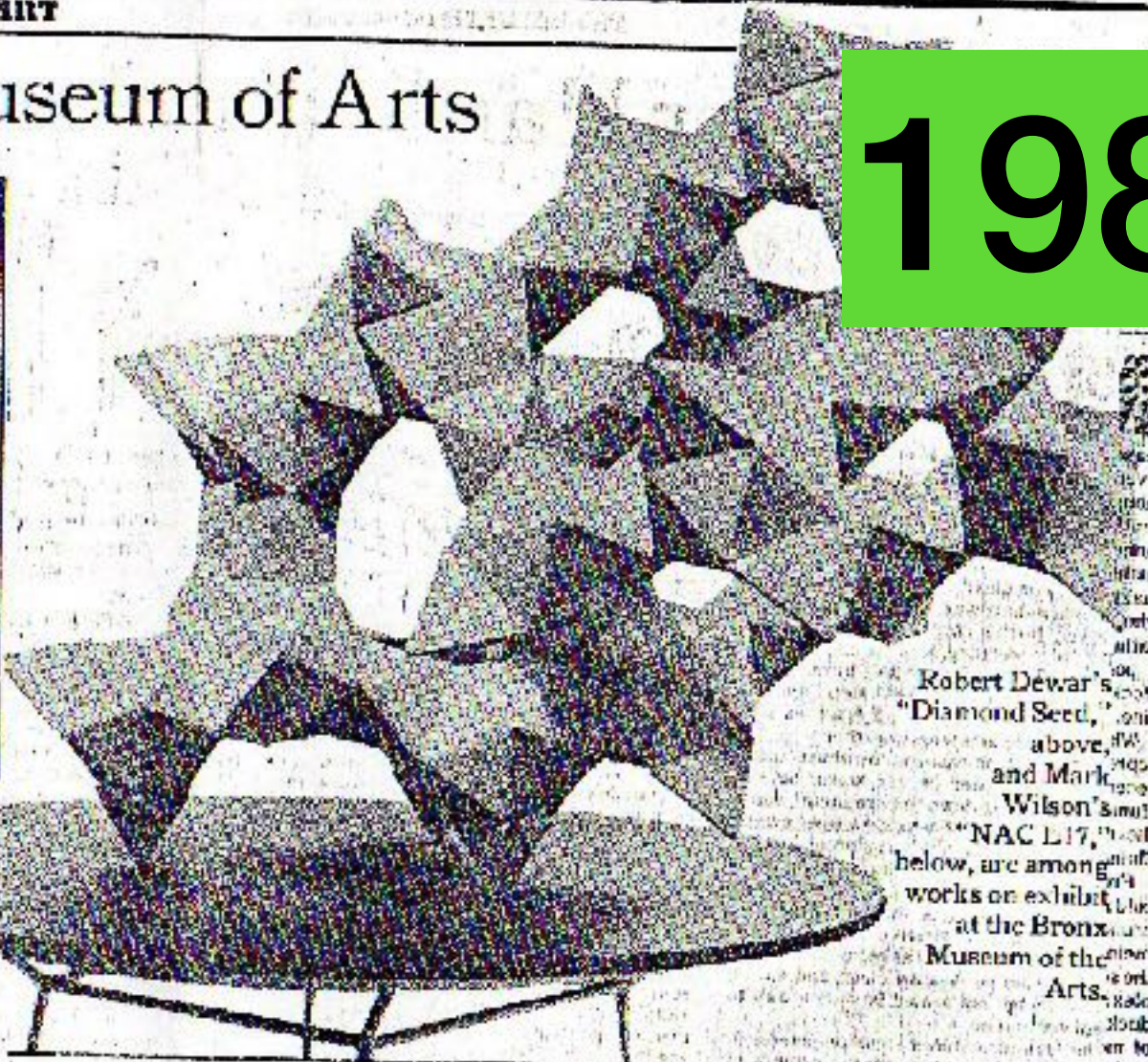
Expressed in traditional words, computer art is conceptualism, in that the object is only the tip of the iceberg. The invisible part, however, tends to be technical maneuvering rather than an idea — at least, that is the impression given by Patrick Prince's essay. A computer-art authority who teaches at California State University in Los Angeles, Mr. Prince explains that Jürgen Kluge's "The Man Who Amputated His Arm" is a work of art, so does its computerized version, but says nothing about its resemblance to Op Art.

That is one of the problems: the works themselves reflect trends in

handmade abstraction of the last 20 or more years, but, according to Mr. Prince, the talking computer art is all of logic — when it is not of technique. In his quest for "perfection," John Peurson makes innumerable preliminary sketches with his computer that follow "the sequence" of logic as well as of imagination. Unfortunately, the result in this case, a crudely painted assemblage of arms, suggests that the artist might be better off winging it.

Robert Dewar's "Diagrams of Black" would add against regularly shaped, hand-drawn wood relief is kinder with logic, but, as a well-balanced assemblage of triangular shapes, it too passes as a work of art, so does its computerized version, but says nothing about its resemblance to Op Art.

That is one of the problems: the works themselves reflect trends in



Robert Dewar's construction composed of many vermilion tetrachords and Rodney Dyer and Don Chong's richly colored all-over abstraction, a Chichimeque that looks like both point and line.

Most of the artists are in their 30's and 40's, but one, Robert Mallory, is 70. A sculptor who made his name working in plastic and other minor materials during the 1960's, Mr. Mallory turned to the computer in the mid-1980's. He sees it as the "super medium" of the future and fit for the realization of his old Wagnerian dream, "total art." But in the show he marks time, as if with an old-fashioned photograph of a child, by having a photograph of his wife, Linda Mendelsohn.

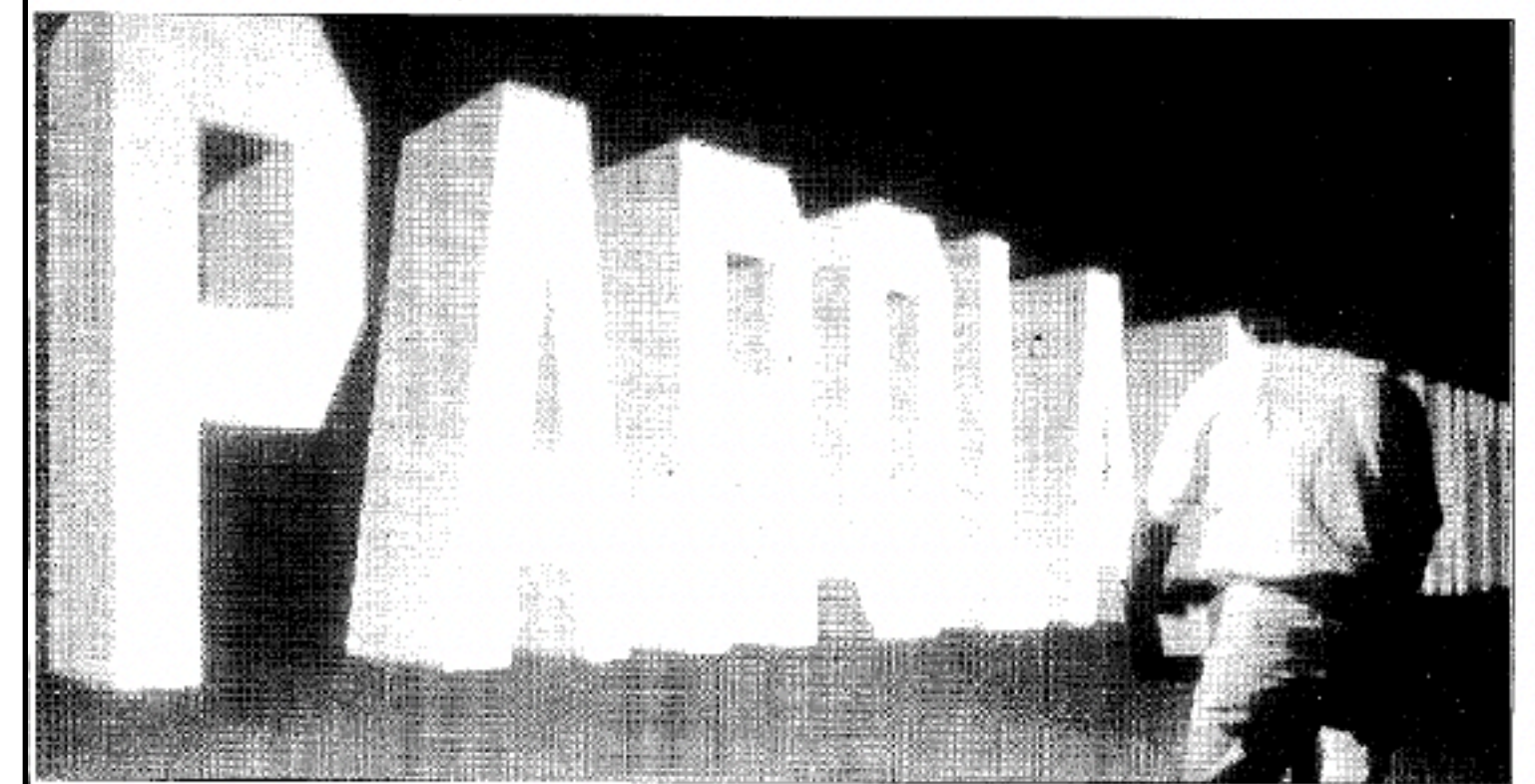
Mr. Gurnwitt says that the closest he has to "defining" the media (the media) is a tape that shows the status quo. In the still department, Glenn McGuire's "Monet's Breakfast," a painting



Chichimeque of an airborne leopards shape, provides some slanting by a humor. Otherwise, this is a complex, monochromatic, and somewhat abstract composition that reflects the climate of the present time, as if with an old-fashioned photograph of a child, by having a photograph of his wife, Linda Mendelsohn.

Mr. Gurnwitt says that the closest he has to "defining" the media (the media) is a tape that shows the status quo. In the still department, Glenn McGuire's "Monet's Breakfast," a painting

1987



Jeffrey Shaw's "The Legible City" uses street plans of Karlsruhe, Germany; Amsterdam, and New York, to create "virtual cityscapes" in which the buildings are replaced by computer-generated block letters that form words and sentences.

Art By Edward J. Sozanski

Exploring outer edges of electronic art

The Guggenheim's SoHo branch is featuring video and computer art.

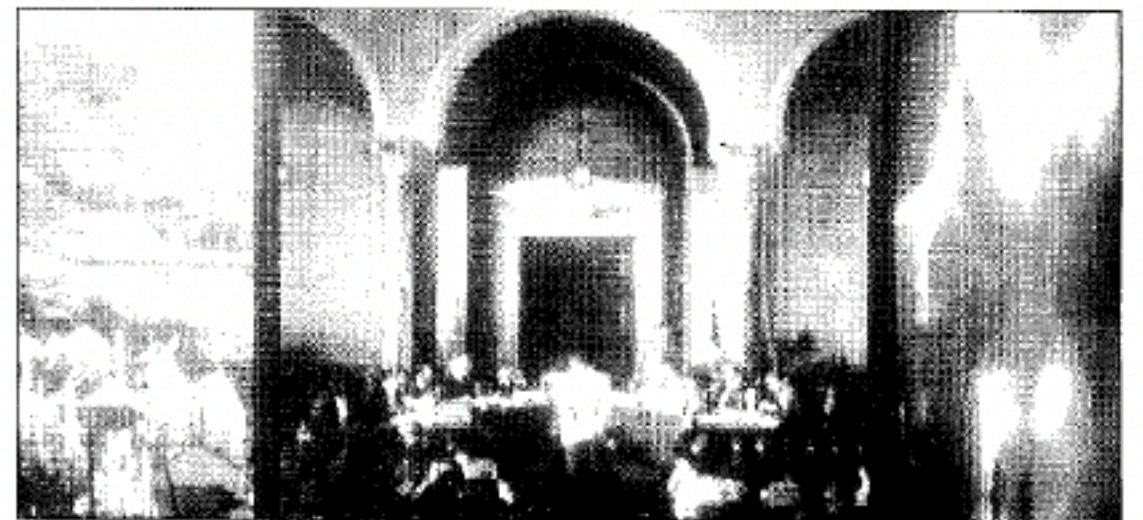
NEW YORK — Visit the SoHo branch of the Solomon R. Guggenheim Museum during the next five weeks and you might think you've wandered into a video arcade by mistake.

On the ground floor, just past the shop, you run into an enormous video billboard — 215 television monitors organized in two contiguous arrays. Megaron, as this monitor is called, is the creation of Nam June Paik, the godfather of video art.

Megaron is driven by several computers that control the output of a battery of laser-disc players.

Like most of Paik's video works, it delivers a nonstop barrage of quick-cut images in this case seemingly at random.

It doesn't require much expertise with video technology to realize that despite its apparent visual randomness, Megaron is a startlingly complex bit of electronic wizardry. The rapid fragmentation



"City of Man" by Bill Viola consists of three large projection planes set up side by side to form a triptych.

"Mediascape" divides into two sections. One consists of conventional video works — pieces shaped entirely by artists that are viewed passively. The video section also includes an electronic nightclub installation by Jerry Becker that defines its own category.

The other part of the show involves computer-driven installations in which viewers participate actively by altering form and content.

It's these "interactive" pieces that represent the furthest frontier of electronic art, not so much because of their technological complexity but because they fundamentally alter the rules by which people engage art. And in doing that, they call into question the nature of artistic experience.

Conventional video art doesn't go that far. It does force art viewers to recognize that moving images re-

presentations of 1993.

Nam June Paik is conceptual. The part you see consists of a gallery that contains only a video monitor on the floor and a camera mounted on the wall. As you stare at the monitor, you realize that it's not showing what the camera is obviously seeing, because the screen always depicts an empty room.

The camera feed is being displayed on another monitor in a hidden room inaccessible to the audience. The message: As you surveil, so you are surveiled.

The Vasulis piece combines images of turbulent water with rock formations, accompanied by the roar of the water on loudspeakers. Dorellis, which is projected on two-sided screens in a darkened room, is a visceral, enveloping experience about nature's constant, energetic flow.

With each of the video works, no matter how complicated the tech-

on has through the virtual "city." The cyclist's route changes as he or she turns the handlebars left or right.

The animator is supposed to read the computer-generated text, while pedaling. The text, a fictional monologue, makes up the content of the piece — as he pedals, so shall ye learn. But it's hard to pedal and think deeply at the same time, especially if you're not in great shape for pedaling.

These two pieces define the problem with interactive electronic art. The process is so demanding of the viewer's concentration that it subverts intellectual engagement. And it is with the best piece, it's inevitably seductive, then content becomes immaterial.

So is this stuff art? Not for me, not yet. "Mediascape" is supposed to be exploring the use of technology to create art. But with these interactive pieces, the technology is so

1996

Conventional video art doesn't go that far. It does force art viewers to recognize that moving images re-



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L'esplosione dell'era digitale

A Roma la Rete diventa opera

di ADRIANA POLVERONI



Nam June Paik,

Buddha, 1989

L'esplosione dell'arte digitale

IN RETE

Palazzo delle Esposizioni

Ferrara: il sito della mostra sull'arte elettronica

Arte.it

KwArt

Ministero dei Beni Culturali

ROMA - L'esplosione dell'era digitale, tra le altre importanti ricadute che comporta, segna il rivoluzionamento di due elementi. Uno decisivo, ed è la definizione dell'identità, e l'altro senz'altro meno dirompente ma che, guarda caso, è uno degli strumenti in cui si realizza il primo: è cioè il linguaggio artistico. Due mostre, da poco inaugurate al Palazzo delle Esposizioni di Roma, ripercorrono questi cambiamenti, che hanno un sapore decisamente epocale. E quanto ciò non sia una frase fatta, ma la constatazione di una realtà evidente, lo dimostra la contemporaneità di altre due una a Ferrara e l'altra a Pesaro, che hanno come antagonista l'arte elettronica.

cambiamenti, alterazioni profonde della

ne della realtà e di sé, che affondano le

radici nei pixel, nell'universo leggerissimo

dell'immagine via video. L'apripista di questo

2001

C4

LIFE! Arts

Online art galleries with a wide variety of pieces have sprung up to cater to tech-savvy art lovers



Huang Lijie

Arts Correspondent

At the recent opening of Gallery.sg, there was art on the walls, an endless flow of wine and more than 100 guests in attendance. Except, one could not taste the wine and visitors to the gallery, open 24 hours a day, all wore similar pink outfits in the computer-simulated gallery.

Welcome to the brave new world of online art galleries.

Gallery.sg is a virtual art gallery built on a multi-player gaming platform by home-grown multimedia artist Eugene Soh. The site, which went live in the middle of this month, is the latest among a growing number of online art galleries based here that have launched recently.

Gallery.sg

What: The virtual art gallery has a group show that runs till July 19 featuring works by 15 artists who adopted single-word .sg domains acquired by the site's founder, home-grown artist Eugene Soh. While most of the works listed are not priced for sale, some pieces are available, such as the matchbox dioramas by British artist Nicola Anthony, and may be purchased by contacting the artists directly.

The only newcomer that has not yet made a sale is Soh's virtual gallery, an outlier on the spectrum of online galleries based here.

For one thing, it simulates the environment of a brick-and-mortar gallery instead of laying out grids of works on a computer screen. The artworks it displays are also mostly not priced for sale.

For Soh, 27, the site, which cost an estimated \$10,000 and three months to build, is primarily an experiment to push the boundaries of technology in art rather than fulfil e-commerce functions.

The idea for Gallery.sg grew out of the Web Art Movement project Soh began last January where he bought 56 single-word .sg domains such as good.sg and yellow.sg, and put them up for a free, one-year adoption by artists for creative use.

Fifteen artists, mostly Singaporeans, have each adopted a domain and Gallery.sg, which is among the domains Soh acquired, is used to host the creative output of the 15 artists.

Although unique, the presence of Gallery.sg underscores the varied, exciting landscape of art galleries



Gallery.sg simulates the environment of a brick-and-mortar art gallery.

PHOTO: KAREEN CHIN

2014

"All the News
That's Fit to Print"

The New York Times

National Edition

Southern California: Some clouds
far north. Sunny elsewhere. Mostly
warm. Highs 30s northern Nevada
to near 80. Southern California:
Weather map appears on page B6.

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Tech Advances, Wealth and Emotions Are Fueling a Boom in Digital Art

FROM FIRST BUSINESS PAGE
financially decentralized." It was
quickly resold for \$57,000.

People have long attached emotional and aesthetic value to physical goods, like fine art or baseball cards, and have been willing to pay a lot of money for them. But digital media has not had the same value because it can be easily copied, shared and stolen.

Blockchain technology, which is most often associated with Bitcoin, is changing that. NFTs rely on the technology to designate an official copy of a piece of digital media, allowing artists, musicians, influencers and sports franchises to make money selling digital goods that would otherwise be cheap or free.

In an NFT sale, all the computers hooked into a cryptocurrency network record the transaction on a shared ledger, a blockchain, making it part of a permanent public record and serving as a sort of certification of authenticity that cannot be altered or erased.

The nascent market for these items reflects a notable, technologically savvy move by creators of digital content to monetize financially with their audience and eliminate middlemen.

Some NFT buyers are col-

lectors and fans who show off what they have bought on social media or screens around their homes. Others are trying to make a quick buck as cryptocurrency prices surge. Many see it as a form of entertainment that mixes gambling, sports card collecting, investing and coy trading.

Eye-popping NFT sale prices have attracted some of the same confusion and derision that have long haunted the cryptocurrency world, which has struggled to find a good use for its technology beyond currency trading. And there is uncertainty over the stability of values, since many of the transactions are using cryptocurrencies, which have fluctuated wildly in worth over the last two years.

But true believers remind people that most big things in tech — from Facebook and Airbnb to the Internet itself and mobile phones — often start out looking like toys.

"A lot of people are cynical about this kind of thing," said Marc Andreessen, a venture capital investor at Andreessen Horowitz, in a discussion on the social media app Clubhouse this month.

But people don't buy things like sneakers or art or baseball cards for the value of their materials, he and his partner, Ben Horowitz, ex-

plained. They buy them for their aesthetics and design.

"A \$200 pair of sneakers is, like, \$5 in plastic," Mr. Andreessen said.

"You're buying a feeling," Mr. Horowitz added.

The market for NFTs began to pick up last year, with more than 225,000 people participating in \$250 million worth of sales, quadrupling the volume in 2019, according to Nonfungible.com, which tracks the market. As day trading has risen alongside the stock market in the pandemic, investors have looked for riskier and more esoteric places to make money, from sneakers and streetwear to wine and art.

At the same time, soaring cryptocurrency prices meant more than a millionaires had money to burn. High-profile NFT releases from Deadmau5, the music producer, and Justin Roland, the creator of the cartoon "Rick and Morty," drew attention. And the start of the National Basketball Association season drew people to the league's new digital trading cards.

Justin Blau, a D.J. who goes by 3LAU, turned to NFTs after the pandemic halted his touring. He and his art director, Mike

Parissella, who goes by the name Slimesunday, began selling unreleased songs with exclusive visual effects. They have sold more than \$1.1 million worth of digital art and music, Mr. Blau said. Last week, he announced plans to offer a full album as an NFT.

Even though Mr. Blau and Mr. Parissella retain the copyright to their work, and even though it can be easily copied and shared, fans have been eager to collect the original, authentic versions.

"There's this whole new culture of owning digitally native assets," Mr. Blau said. "It's an emotional thing."

Mr. Blau is also a collector, and he has bought 25 pieces of digital art. He's active in a WhatsApp chat called Chad Team 6, where a group of well-known D.J.s share crypto-investing tips.

Griffin Cook Foster founded Nifty Gateway, a site for buying and selling NFTs, with his identical twin, Duncan, in 2018. The company sold for an undisclosed amount to Gemini, a cryptocurrency exchange founded by another pair of cryptocurrency-inclined identical twins, Tyler and Cameron Winklevoss, the next year. The Cook Foster brothers, now 26, continue to operate the company.

Mr. Cook Foster said he had noticed new interest around the holidays. "My college friends were taking fun of Nifty Gateway when we got started," he said. "Now they're adding thousands of dollars for art."

The boom has been gratifying for Rohan Charegozou. In 2017 his company, Dapper Labs, created CryptoKitties, a site that allowed people to buy and breed limited-edition digital cats with cryptocurrency. The cats were a phenomenon, but Ethereum, the network that CryptoKitties was built on, couldn't handle the demand and was expensive to use. People lost interest as cryptocurrency prices fell in 2018.

But Dapper Labs doubled down, raising more venture capital funding and building its own network, Flow, to handle the transactions. It joined up with the N.B.A. to sell collectible highlight clips via a new venture, Top Shot, which had \$43.8 million in sales in January alone. Dapper Labs takes a 5 percent cut of each sale.

Andreessen Horowitz has backed Dapper Labs as well as Foundation, the site that ran the Nyan Cat sale. A representative for Andreessen Horowitz declined to comment.

Since its start on Feb. 3, Foundation has run more than \$1 million in sales. The response, according to its founder, Kayvon Tehranian, was "emotionally overwhelming."

One of Foundation's first sellers was Dom Hofmann, who listed a video he had made in 2012. It was a simple, almost mundane montage showing a hot summer night in New York. But because it was one of the first videos posted to Vine, the now-defunct social media app Mr. Hofmann co-founded, it held historic value.

Fifteen bids later, he learned exactly how much: 6.77 Ethereum coins, or \$17,138.15.

Mr. Hofmann is still wrapping his head around it all, he said. He planned to spread the money he

earned around by acquiring some NFTs of his own.

"It is definitely something I'm now spending a good deal of my free time thinking about," he said.

Like all white-hot internet phenomena, the excitement around NFTs could easily fizzle out. Cryptocurrency prices could plummet again, or people could simply lose interest as the pandemic fades.

The Cook Foster brothers have tried to warn people that it's difficult to make money flipping digital art. People looking for a fast sale tend to lose money on Nifty Gateway. Duncan, who has spent \$80,000 buying art on the site, displays his purchases on three monitors in his apartment. The works have appreciated in value, but he hasn't sold much.

"I'll just hold on to it for the rest of my life and maybe pass it down to my kids," he said. "Or do what art collectors do and auction it off at the end of my life."

BROWN BROTHERS HARRIMAN

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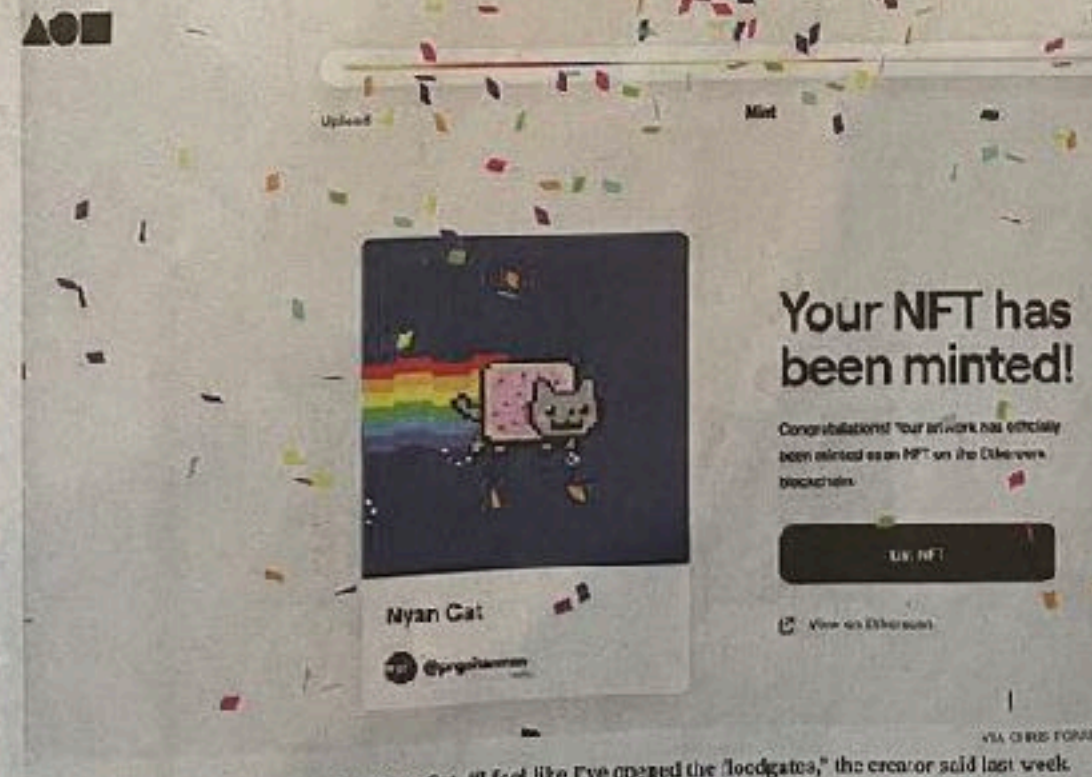
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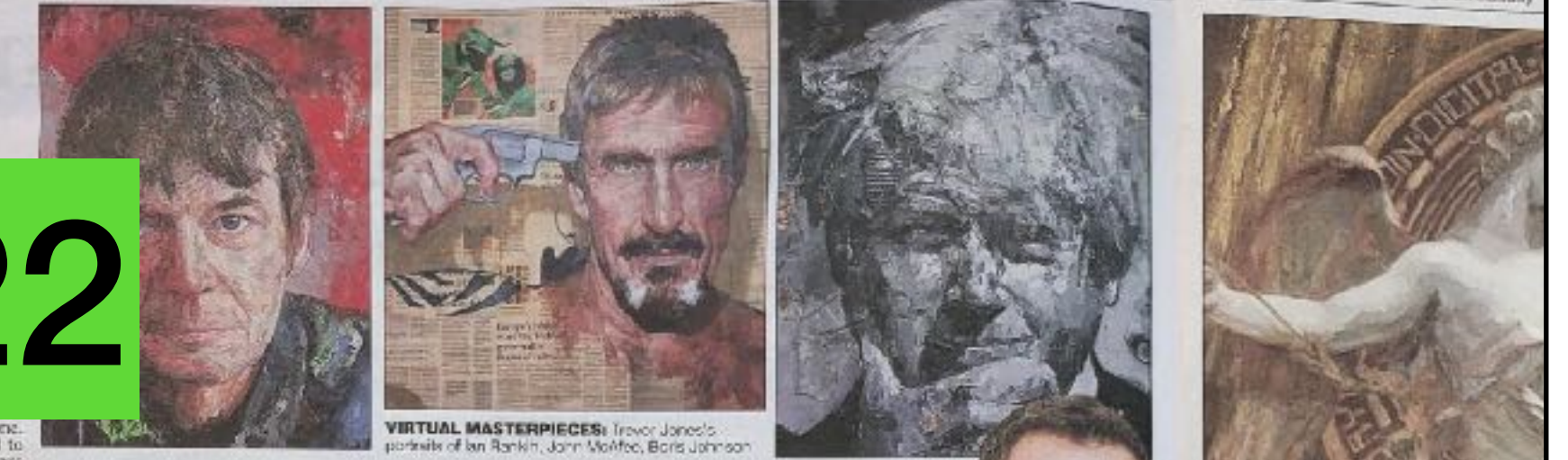
www.bbh.com

2021



A screenshot of the sales process for Nyan Cat. "I feel like I've opened the floodgates," the creator said last week.

2022



Bit-casso! the digital artist who made £2m in a DAY (...and, no, you can't even hang his masterpieces on your living room wall)

he can finally afford one, a story which has led to a story just a few years self having to borrow to make his monthly

a painter who graduated sales in 2015, has become the UK's most successful digital artist. People looking for a fast sale tend to lose money on Nifty Gateway. Duncan, who has spent \$80,000 buying art on the site, displays his purchases on three monitors in his apartment. The works have appreciated in value, but he hasn't sold much.

where provenance is double sale of that kind for such a figure — made

think I get used the way thing has out?

Jones is now recognised as most successful digital artist in the UK after racking up sales. Some in Leith, which he is wife, Vivian, he admits to turning around from a life in decades as a traditional and the hottest properties sold, his work collected by and included in several Winter Olympics and the the US. age I feel like a dinosaur space but who has happy widest dreams. struggling financially and digital art world I hoped because what I did, I don't it used to the way every about my success. Part of this was going to happen, art and keep working. But the impostor syndrome. in not a good enough art. still more talented and but than me, yet now I'm son than I don't go away, it's my certain age who grandchild from to put or phone of cryptoart and (NFTs) — a digital art piece, which an animated 200 or song — is they are even a billion-dollar last few years, it seems being sorted hand of

celebrities, including socialite Paris Hilton, now trade in NFTs.

Three months ago, in a new record, American artist Pak secured \$91.8 million (£68.9 million) after 28,000 buyers bought units of his artwork, Mass Banner, comprising a previous high by US-based digital artist Beeple, who sold a collage of thousands of photographs, titled Everydays — The First 5,000 Days, for \$69.3 million (£51.9 million) last March.

With Mr. Jones, the prices have been more modest in comparison — his largest windfall to date was in

February last year when he sold 4,187 copies of his artwork, The Bitcoin Angel — a painting of Bitcoin's mascot, a cartoon dog, with a giant Bitcoin in the background — at \$777 (£582) each to become a multi-millionaire.

Recalling the shock, he said: "It freaked me out, the whole experi-

ence was completely surreal. I now have a financial adviser who worked on the board of Camelot for years and only represents high-net-worth individuals. I keep thinking, "Why are you talking to me?"

I recently decided to buy my first car since moving to the UK. I

couldn't afford one before and I was going to get a Toyota Prius until I was persuaded to go for a Tesla. But even then I couldn't face leaving the top of the range, opting for the Model 3, which is half the price.

It also feels weird that I'm paying off my mortgage and student loan at the same time, something I never thought would happen.

Mr. Jones's newfound success is a world away from the small, "rough" logging town in western Canada where he grew up. He left in his late 20s after a friend was killed in a nightclub brawl, then backpacked across Europe and

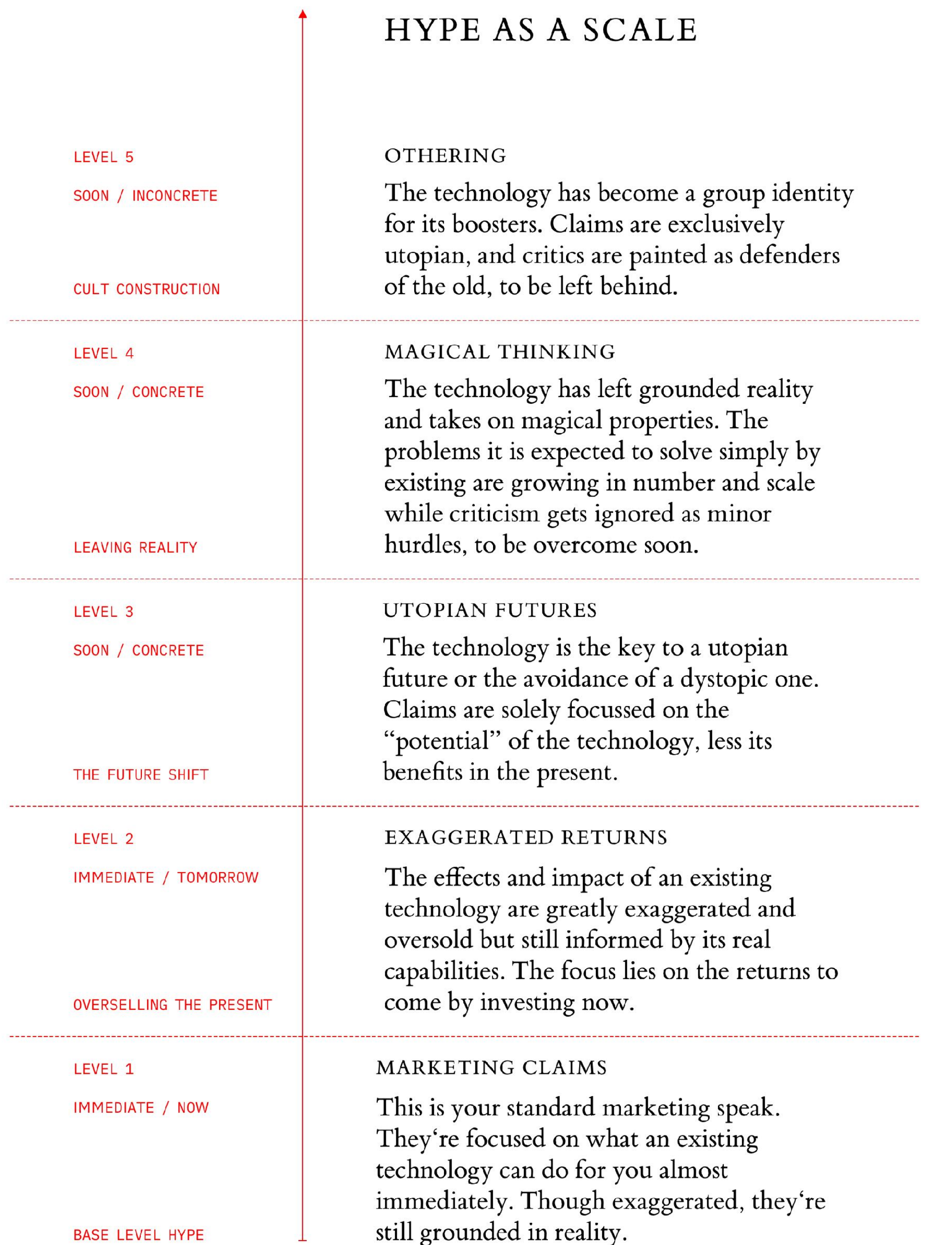
WHAT IS A

THEY have been likened to trade a revolutionary new way of selling NFT stands for non-fungible certificate of ownership, also with cryptocurrency.

Some artists never produce their work, always preferring they can attach a JPEG image of to an NFT for sale to the highest Others, such as Trevor Jones, sell paintings, which they then, NFT by deconstructing the image reconstructing it in various ways

"I recently decided to buy my first car. I couldn't afford one before"

The Five Levels of Hype, by Johannes Klingebiel



OTHERING

The technology has become a group identity for its boosters. Claims are exclusively utopian, and critics are painted as defenders of the old, to be left behind.

The future has become uninhabitable. Such hopelessness can arise, I think, only from an inability to face the present, to live in the present, to live as a responsible being among other beings in this sacred world here and now, which is all we have, and all we need, to found our hope upon.
~ Ursula Le Guin





www.valentinatanni.com