

**Guidelines for “Art Standards” are for exhibition purposes only, especially as it relates to the Digital/Electronic arts of today.**

\*It is understood that this information is not meant as a treatise on “classifying” Fine Art, but merely an attempt at setting high standards for future exhibits in galleries and educating members about contemporary digital/electronic art.

\*It is also understood that the general public is not very familiar with the lexicon used in Digital Art production/processes, and/or other aspects.

\*It is a well known fact that art over the centuries has evolved from simple to complex, that new art forms have sprung up, new movements continue to keep art historians busy and there are only new ways/techniques of expressing age-old ideas, feelings, national and international concerns, politics, etc. The general public is not well educated about art, and the art-loving public is quite often confused as to what this “new art/hybrid art “ is all about.

\*It is the task of the Board to keep expanding, learning and educating their members and clients in order to stay relevant and successful. To this end, we have established this “Standards Committee”.

\***Archival** (permanence) quality, especially where paper and inks of new digital technologies are concerned, receives much of today’s attention in research. It is part of an artist’s code of ethics to make sure their products are made of materials of the highest quality for long-lasting effects. It is a curator’s job to prevent/slow down of eventual deterioration over time.

\***Giclee**, (pronounced zhee-clay) was named in 1991 for prints on (archival) paper and produced by means of an inkjet printer (previously known as “IRIS” prints (1980). The name derives from the French verb “gicler” for “squirting”. This term has become part of today’s printmaking vocabulary. Other names used are inkjet prints, pigment prints, some are lightjet prints. All kinds of paper, including matte, glossy, canvas, photographic material, can be used to print on with specialized printers, large and small. Size, edition and quality vary to suit the artist.

\***ORIGINAL** art (painting, collage, photographs, words, etc.) vs. a giclee **COPY**.

Entry in a show of a **copy** of an original painting, printed on canvas to simulate the original painting on canvas is considered **different** from an original digital inkjet print. It is up to the artist’s code of ethics to state if the giclee print entered is a **copy** of an original painting/drawing, silkscreen, photograph, etc., or a computer generated, manipulated, combined, or computer drawn **original** print. The single purpose of making copies of an original watercolor/painting, etc. is for marketing/sales

purposes. The original item may or may not have been sold and being an "original" will have been priced accordingly. The number of copies from these originals (an edition) can be stated on the prints, i.e. 1/250. However, the importance of an "edition" today has lost its merit since endless copies can now be made from computers. In the past, lithographs or etchings were printed from a stone or metal plate. The stone and plate were crossed out after an edition was printed (destroyed), so no more copies could be produced. In digital form this could theoretically be done with today's discs. However, there are too many other ways to resurrect the original images with new technologies. **Copies** of paintings printed on canvas/paper, **presented as originals**, are **not** acceptable as entries in our exhibitions. Bring-in members need to learn to distinguish between copies and originals by (1) asking the artist and (2) by checking the work from an angle looking for pixels.

**Original** giclee prints are usually done by means of drawing on a tablet or scanning photographs/drawings made by the artist. The resulting images are the original, since there was no previously finished product. The image may have gone through several phases of Photoshop or other graphic computer software. Some are very large files, so prints can be blown up to the maximum. Prints are printed via a computer on a printer connected to it. But technology is changing very fast and the future will bring new challenges. Lightjet printers are becoming very popular (it uses lasers to expose traditional photographic papers). Immediate feedback, infinite choices in output, color, size, is in step with today's demand for speed and exploration. The three parts to the imaging process are: image capture, image processing and image display. These works are commonplace in today's art exhibits.

\*Problems with **copyrights**, protecting one's work from pirating or copying someone else's images via the computer are real in the world of electronics. A watermark can be embedded in the image via the computer. Since imitation is still considered a form of flattery, it is the artist's style and her/his written signature that ultimately determines the worth of the art in a market. Hand signing each artwork, dating it and keeping a record are still good standards to follow. In the end, we have to accept that pirating will prevail in one form or another.

\***Understanding** what you are looking at is always challenging in art, but more so in abstract, contemporary or electronically produced art. Ever since the invention of photography (1839) and the myth of "reality", we have learned to question an artist's motives, the work itself, and/or the mechanical manipulations (vs. painterly manipulations). With digital imagery we are especially challenged if the work does not display

obvious digital techniques or artifacts. In the movie industry more and more use is being made of digital special effects, so much so that it may in the end replace “reality” as we know it with “hyper-reality” of the Electronic age.

\*Ultimately, the schism of “buying something pleasant to match my living room” mentality vs. “buying/collecting art for its newness, inventiveness, thoughtfulness, complexity, technique, etc. will remain. As the public becomes more sophisticated and starts to ask questions of the artists/galleries/museums/salespeople, we need to be able to answer these questions with an educated attitude and not shy away from more sophisticated conversation. It will be up to jurors, museum/gallery directors/Board members to invite all kinds of art and artists into their shows, selecting what they consider fitting for their venue, being careful not to become complacent and stagnant.

These guidelines are specifically created for the Members and Bring-in Volunteers for all juried shows at Buena Ventura Art Association, Ventura, CA by **Amani Fliers, Artist, Board Member of BAA. August 2009.**