The Contemporary Art Market: How digital globalization is changing the art world

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Abstract

This dissertation was written as part of the MA in Art Law and Arts Management at the International Hellenic University.

This dissertation thesis is about the impact of globalization and digitalization on the art system. It will refer to the Internet’s history, focusing on the art world and how this factor influenced the History of Art. Technology brought an entire new world for the artists to explore. It made them shape a new identity and discover new media in order to express themselves through their artworks. In that way they embraced technology and created new forms of art forcing the whole art system to alter.

For my dissertation thesis, I have visited the Athens School of Fine Arts library and got many of the books that I used from there. My sources were also online, as the internet had valuable information for my topic. Also, I want to thank my supervisor Themis Veleni, who helped me with everything I needed and guided me in order to achieve the best result.

Globalization changed the Art World after 1989, after the end of Cold War, when a new chapter has started; commercialization was one one the most characteristic reasons that helped new countries increase their presence in the contemporary art market and change it radically. The roles of art system’s representatives started to operate differently, adapting new behaviors leaving the traditional management behind. They met a new world, the one of digital media, blooming through their businesses and developing in unexpected ways with their contribution, incomparable with the one before. There is no going back, technology has opened up an emerging art world, without borders, where transparency and accessibility are the keys. The social media and online platforms are supporting art market’s turn towards web although there are many dangers, luring online. Copyrights must be taken under serious consideration when going online; blockchain technology may be the solution in digital art forgery, reinforcing the art market’s power.

Keywords: digitalization, globalization, art market, social media, technology

Pothiti Kanellidi
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Preface

The basis of my research is my interest to know how the traditional art world developed through the ages. As I am involved in the art galleries’ world, I was highly motivated to research the digital transformation and discover the new roles that may occur in the art system. Globalization broaden up the art universe that started to expand vigorously. How did the artists react? Did it affect their expression modes and in which way? Moreover, art is no longer addressed to the limited few—everyone can access it through the internet portal, a factor that led many experts to discuss the democratisation of art and a consequent art market bloom. Furthermore, social media breathe new life into the digital commerce and content sharing. The aim of this thesis, is to examine these issues and their possible challenges and alterations that were brought to the new digital art world environment.
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Introduction

The world of technical images is a world invented some centuries ago, developed through photographs, films, video, tv screens and computers which brought a cultural revolution. The analogue representation moved to the digital zone in less than a century’s time. Vilém Flusser examines a new media theory, a scale of five phases, in which the mankind climbed step by step. It is representing more of a history of culture model in which the human learned to live in a world of fewer and fewer dimensions. The phases are developed as following:

**Phase 1:** The animal and the human both live in in a four dimensional world, which concerns both livings. The four dimensions are referring to the three of space, plus time.

**Phase 2:** The human species lived 2 million to 40,000 years ago where living in a three dimensional world consisting of objects that they could use and edit. They made stone knives and sculptures to act in the world. In this phase, we have to underline that human could intervene between himself and the world.

**Phase 3:** We are at 40,000 and 4,000 years ago, when homo sapiens made pictures that came even more between himself and the world, creating a two dimensional world. He sees the world through these pictures, starting to comprehend. This is the phase of fantasy and traditional cave

**Phase 4:** About 4000 years ago, there was a zone between human and images: writing. Human created writing to make sense of his pictures. This is the one dimensional phase when time becomes linear; history is invented.

**Phase 5:** Recently, paintings, photography and writing are insufficient and are replaced by technical images. With the invention of the computer, human can digitize everything. Time collapses into simultaneity; space and music become de-structured. Thinking becomes fluid and this is the zero-dimensional phase that belongs to the technical images.¹

Internet history is intertwined with computer history and electronic data. Many contributed to shape it; innovators, companies, research centres, government initiatives, everyone who helped with innovations and provided tools that helped it develop through time. Charles Babbage², thought and about the first prototypes, mostly known as “programs” that later John Stuart Mill and Karl Marx designed based on that. The modern engine had more flexibilities that the analytical one with some elements reappearing, like RAM (see Appendix), but unfortunately it was designed to be huge and steam-powered.³ George Boole perfected a binary algebra system that allowed mathematical equations to be answered by true or false and among with Alan Turing who, not only designed computers, but he also experimented on artificial intelligence, they made huge developments for electrical circuits. Vannevar Bush, a US Army scientist, imagined the

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¹ Flusser Vilem. *Into the universe of technical images* (Minneapolis: University of Minnesota Press 2011) 14-19
Memax in 1945, a system that allowed multiple users to browse various microfilms simultaneously and apply their own data, like an interactive library of data. Theodor Nelson in 1960 repeated that thought with new terms, “hypertext” and “hypermedia”, all of that interconnected to his online universe ‘Xanadu’. Internet was a mostly government tool until 1989 when World Wide Web (www) was designed by Briton Tim Berners to enhance the efficiency of standard research practice, ran with protocols that we know as HTML (see Appendix). The internet usage started to expand and develop in all sectors in ways beyond imagination.

Net Art and other historical movements are well connected; Fluxus, Happenings, multimedia art spectacles of 1960 until now and other developments in cable and video. Marcel Duchamp was the first after World War I, in 1916, as a reaction, who “escaped” the traditional forms of pictorial representation and explored new ways of expression with “Readymades” (see Appendix). Events and happenings began at late 1950s with Allan Kaprow, Robert Watts, George Brecht and Yoko Ono. They anticipated the interactive element that Happenings where offering, a more interpersonal way of art that redefined space and time. Media art was heavily influenced by composer John Cage who had interest in found material and debris as musical context.

Internet art succeeded television art and regarding to distribution and accessibility, it proved more relevant than cinema or satellite. Television art couldn’t maintain its stance comparing to commercial networks who started to increasingly concentrate through European channels. In 1980 other art trends made an appearance such as appropriation art, hyperrealism and simulationist techniques (see Appendix). Appropriation and plagiarism are just a shortcut away for everyone who just want to copy, making in this way internet art controversial. The same period, works by American artists such as Barbara Kruger and Peter Halley and sculptures by Ashley Bickerton and Sylvie Fleury were concerned with objects and materials of consumer culture.

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NEW ARTIST IDENTITY

The relationship of the artist with his or her public has been radically altered after digitalisation. This means that his work means becomes an infinite number of copies of itself, an 'instance' of itself, and thus its economic value tends towards zero. This applies to works made in digital media such as films and photographs, or those made in traditional media such as sculpture and painting to the degree that these are digitally reproducible. In that way, making money out of their works isn’t easy at all as it is quite common to fall into legal traps, as online sites strip them of their rights to their own works in the sake of the increase of their digital footprint (the number of people looking at the site and spending time on it) with the ultimate to increase possible advertising revenues now and in the future and monopolise the market.\(^7\)

The way art is sold through times, has played an important role on how the artist work and create. Salons shaped the art market in the 19th century followed by the galleries that helped it expand in the 20th and now the internet in the century we are leaving, made the borders inside the art world, disappear. Nowadays, the artists have the opportunity, using an entirely different way through internet, to communicate with the crowd and share their content. In the past years, artists built their career based on art galleries who chose to represent them with -many times- questionable and vague selection criteria. Social media helped the artists to not just rely on galleries and the art world elite to make their work known; they had to build up their social profile in order to manage their work themselves. Vogue Magazine explains, “today artists use Instagram as their own virtual art gallery, playing both dealer and curator while their fans become critics and collectors”\(^8\). Displaying their artworks inside a gallery space maybe more prestigious but this parameter is no longer necessary for the artists and they can skip that step that formerly was their only option.

Another fact that artists are certainly aware of is how much money they save by using social media and online platforms to promote their work instead of going through galleries or being represented by art dealers. So there are the money they saved plus the full amount of their art sales avoiding third party mediators. Artist Brad Phillips wrote at Vice about the change in the playing field of art and how satisfying is that for the artists, “This Instagram connection is a new thing, and a very beautiful thing, and what is most lovely about it is that artists who are perhaps disinclined to play the boring and expensive game the art world requires- move to New York, glad-hand at a million openings- can now be themselves, perhaps agoraphobic or socially anxious, and still reach a very wide audience.”\(^9\)

\(^8\)Artwork Archive, How Social Media is Changing Our Art Experience, https://www.artworkarchive.com/blog/how-social-media-is-changing-our-art-experience, November 18, 2018
Artists have nothing to fear about how they are going to finance their art project and presence to the art world, because social media can help them surpass this obstacle, too. Fundraising also appears so easy through all those online platforms. By sharing a link of their Kickstarter page on their social media pages (Facebook, Twitter, Instagram, etc) they can easily start to receive donations from everyone that loves their work, even complete strangers that want to boost an artist that appears fascinating to them; they maybe just want to make themselves part of the new art world.

Although, the online art market is trending now, as a new way for the artists to promote independently their work, that doesn’t mean it should replace the traditional offline market. But, online activity should reinforce the offline one and not take its place. Some of the potential buyers may not ever proceed to the purchase of an artwork because they can’t inspect it. That’s why most of the artists keep their presence strong inside and outside their studio.10

Unfortunately, there are some drawbacks on this new art world that is forming step by step alongside with the positive ones. The privacy for the creator is a big concern. Because of how many times an image can be recycled through the internet there is the fear that an image with credits, an artwork of someone, can lose all credits very easily, just because of a screenshot or because someone forgot to mention the original source. Another problem is that buyers always look up to the professionalism of the artist on how he presents his work and his personality through the media. Most of them are discouraged if the social media presence is not coming up to their standards. Also, there is difficulty standing out among other artists and artworks that overwhelm the internet, especially the media. To reach an unshakable success, an artist must spend a lot of time online, promoting himself through social media profiles, interacting with his followers and creating sales opportunities.

Although there are challenges in this path to the digitization of the art market, embracing new methods like social media marketing, can breathe new air to the existing art businesses and attract new audiences.

10Grant-Peterkin Chris, Selling art online and reaching new markets: 5 tips for artists, https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2014/jan/28/selling-art-online-tips-artists, November 13, 2018
NEW MEDIA-NEW FORMS OF ART

Digital culture as we mean it nowadays was hard to imagine twenty years ago; technology was used only in science and in multimedia as something new, as CDs were making the first appearance and mobile phones were considered luxury. The question was simple: how can someone, in our case the artist, take advantage of the new technologies and incorporate them to his work? How can technology compete with the mediums of his time that was easier to handle? The challenge was huge but the benefits more, because as long as they acquire the new means a new “media”-made word would occur, without boundaries.  

Of course, the new media were so many and with uncountable applications that cannot be mentioned in a satisfying length. I will refer to some indicative examples of new media forms and how some selected artists expressed themselves through them. The selection of the new media was made by my personal view, as which of them played the most significant key-roles to this whole transformation. Some characteristic trends in new media art will be approached thematically and not chronologically because some were simultaneous activities from different kinds of artists everywhere in the world.

The basic characteristic of the twentieth-century artists was the tension to dispute the most commonly used medium, painting; abstraction, surrealism and conceptualism are a few of those new forms questioning the traditional medium. Old techniques, like sculpture and painting continue but they were never the same again because they are influenced by the new technologies. The idea of Art, the feeling of art, appears when one dimension in cut off- the previous art form still exist but with new dominant medium: sculpture is imbued with painting, painting with writing and now writing is imbued with the digital element. If we think retrospectively, representation could be better accomplished only when painted in canvas. Later, Braque and Picasso added everyday materials to extend the content that was until then very limited. Richard Prince was one of the painters that designed first on the computer and then on painted on canvas.

The twentieth-century media art is beyond doubt connected with to photography development because time and space are, as mentioned above, the current theme that concerns the artists most. Digitalization opens new possibilities for them; mastering the art of altering and manipulating image led them to 'new realities'. By capturing time and manipulating space, photography and its descendant, film, started the revolution and “temporarity” was disputable from now on. Artists who embraced futurism were enchanted by the camera’s ability to capture subsequent movement in still frames. We can notice this profound interest in Giacomo Balla’s “Dynamism of a Dog on the Leash” (1912)

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where Balla has captured successive movement creating the illusion of motion. Another example is Marcel Duchamp’s “Nude Descending a Staircase” (1912) a quite controversial one, influenced by Eadweard Muybridge’s “Ascending and Descending Stairs”, showing studies on motion picture and an interest of exploring the fourth dimension.\footnote{Rush Michael. New media in late 20th-century art (London: Thames & Hudson, 2003) 21-27}

The invention of camera and the central perspective created by the camera lens was the next thing to be questioned; the possibility of making fake images when altering the original photo. Recontextualization (see Appendix) as a result of appropriation or collage, blurs the boundaries of what is copy and what is original. Images can now be easily digitized, copied, edited and distributed all over the Internet. It is very usual that an edited image is a completely transformed one, a new composition that arises from altering the structure of the original photograph. Computers used by artists, like Robert Rauschenberg, in collaged multimedia compositions ( “Appointment”, 2000) and like Scott Griesbach as homage to prominent personalities and moments of the art history, applying recontextualization (“Dark Horse of Abstraction”, 1995 and “Homage to Jenny Holzer and Barbara Kruger”, 1995). If we exclude the alterations that can be achieved digitally on the images, there is also another reality that may occur: the hyperreal; this is the result of a photographic record mixed with “staging” by the artist (Ken Gonzales - Day, “Untitled #36”, 1996). Nevertheless, the creation of artworks on a computer screen instead of the traditional medium, canvas, equals loss of the personal touch, the mark of the artist.\footnote{Paul Christine. Digital art (London: Thames & Hudson, 2015) 27-67}

Capturing successive movement in photography was truly revolutionary and as it evolved, forming one of the major artistic influences of the twentieth century: cinema. The invention was American Thomas Edison with his assistant William Kennedy Laurie Dickson used their first invention, the phonograph, a model for viewing moving images, for making a motion picture camera, the Kinetograph (see Appendix) and later the Kinetoscope; a peep-hole motion picture viewer. The Edison Manufacturing Company not only invented the equipment for filming but like the Lumiere brothers (1895) projected filmed images for a paying public.\footnote{The Library of Congress, History of Edison Motion Pictures | Articles and Essays | Inventing Entertainment: The Early Motion Pictures and Sound Recordings of the Edison Companies | Digital Collections, https://www.loc.gov/collections/edison-company-motion-pictures-and-sound-recordings/articles-ans
d-essays/history-of-edison-motion-pictures/ January 9, 2019} In that way, the once innovative photos of Muybridge have resulted to the next big thing for the digital era, the illusion that is cinema.

Through the years, cinema will continue to constantly grow erasing the simple concept of recording reality and starting to import digital effects, footage and 3D modelling. Digital technologies introduced a new way of representation: web cameras that could transmit live real events from all over the world. More and more videos shot on cameras can be edited easily today on computer with inexpensive means; this makes them affordable to the public and helps the quick development of the media in art. So, incorporating video or taping performances isn’t something difficult for artists to do and that can help them get better from time to time. The first moving images based on
hand-drawn images gradually developed cinema and created the animation, a new medium that had great acceptance.

Experiments in 3D technology also started firstly in the early 1890 by William Friese Greene. The first 3D movie was “The Power of Love” (1922), but unfortunately we have no copies left. After decades of experimentation, since it was quite costly to implement 3D effects, these technology started to decline. The revival of 3D films came with the release of “Bwana Devil” (1952) the first color film that took advantage of technology. That movie gave the sparkle to begin a new period for 3D technology; the “Golden Age of 3D”. Of course, the parallel blooming of postwar economy was an important factor that helped many movie studios to invest in this kind of technologies. Following releases was the original “House of Wax”, “The Creature from the Black Lagoon” and Hitchcock’s “Dial M for Murder”. 17

With the same perception, some other practices took place in this century: artists started to experiment with readymade objects incorporate them in their works or by using fragments of them. Art took experimental form, meaning new ideas and mediums, that gave them the chance for personal expression leaving behind the objective representation. The contemporary artist had to use all possible means to make his personal statement. Marcel Duchamp could express himself through any mean possible, not having to use canvas at all, just using industrial products and contextualize them into a new meaning. This took art in a whole other level. 18

Video was very similar to film, cinema, the only difference was the duration; it was a more direct way that helped them get exactly to the point of what they want to say to the viewer. Video art first appeared in 1960 when Sony first created an affordable piece of documentation equipment at a time when technology was too expensive for everyone to acquire. This rise up the interest for more experimentation, particularly for Conceptual art, Performance and experimental film. This “cheap” but different new way led the artists towards an entirely new direction of self-expression by keeping the representation factor, although living behind the old mediums, like painting and sculpture. Artists that feared until then to use the traditional methods or never liked the fine art field, had the chance to create. Video is now one of the greatest and solid mean of artistic creation equal competitor of former traditional mediums. It has application in variety of forms from gallery installations to recordings of performance art. 19 20

The pioneer of Video Art is considered to be Nam June Paik, influenced by Fluxus artists, learned how to intervene with the flow of electrons on color televisions; he skillfully

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19 The Art Story, Video Art Movement Overview, https://www.theartstory.org/movement-video-art.htm, December 2, 2018
20 It must not be confused with film, they might be similar but art historians distinct them, so they are considered as entirely different categories. Video art is an art form which relies on using video technology as a visual and audio medium. (source: Wikipedia)
created installations from stacks of TV explaining that his cause was “to shape the TV screen canvas as precisely as Leonardo, as freely as Leonardo, as colorful as Renoir, as profoundly as Mondrian, as violently as Pollock and as lyrically as Jasper Johns.” The founders of Video Art mecca “The Kitchen” (1971), Steina and Woody Vasulka, worked independently and together. They discovered tools and hardware for Video Art, as well as a special vocabulary for the genre. Eric Siegel with his famous “Einsteine” (1968), played with psychedelic colors and technicolor effects, inventing the Siegel Colorizer (1968) and the Electronic Video Synthesizer (1970). Last but not least, Vito Acconci, known for his body-based videos, participates to his videos with the constant intention of creating a relationship, a dialogue, between him and the audience, always manages to draw the attention.22

Arthur Danto has declared “the end of art”; “It came to an end” he said “when art, as it were, recognized that there was no special way a work of art had to be”.23 Art started engaging with technologies that rise at that period because of technological revolution. Artists got involved with inventions and fields that were dominated until then only by engineers and technicians. The art born from technology blooming is the most ephemeral one that’s why we call it the art of time. Photographs capture a moment of time and an image created in a computer has no place and no particular time.

Artificial Intelligence, with roots in the past, made people wonder if computers really think, using it as a part of their installation or even as a main theme, to explore different paths of art. The artist and art-historian Avigdor Arikha first found out, that a drawing differs when it is done either from memory than from observing and drawing the subject (human, landscape) when present. In the first case, when something is draw from memory, the greek painter Zeuxis (5th century BC) developed the idea that elements of different woman, for example, can be combined in order for the ideal woman to be created (or a perfect landscape). Paintings and drawings from Michelangelo and Raphael are food for thought; considering the perception of Zeuxis, the ideal bodies and faces they created could be done from memory, creating the ideal that they imagined and not saw. The line between the real and the vision is really thick that is why digitalisation provided us tools for this quests. The synthetic approach that was referred above appears to be greatly assisted by digitalization, and is at the root of the representational models of Artificial intelligence (see Appendix). The price of this approach, according to Arikha, is that the ideal is likely to become graceless, in comparison with an drawing from observation, which is characterised by vivacity, vitality and verisimilitude. AI uses models taken by photographs of real people and then combining them, that’s why they seem so real. Just like Raphael or Ingres, who beautified their women but always began from the observation of real models. Raphael

21Artsy, 10 Video Artists Who Revolutionized Technology in Art, https://www.artsy.net/article/editorial-the-history-of-video-art-in-a, October 4, 2018
22Artsy, 10 Video Artists Who Revolutionized Technology in Art, https://www.artsy.net/article/editorial-the-history-of-video-art-in-a, October 4, 2018
declared that as there were not enough beautiful women around he had to make them up, following 'certain ideas he had in his head'.

One of the most influential theorists on AI was Alan Turing, known for the Turing Test; a machine-intelligence test that was able to distinguish the difference between a human brain and a machine. Also famous artificial intelligence chatbots (see Appendix) characters was Eliza, by Joseph Weizenbaum in 1960, and ALICE, by Richard S. Wallace. Alice was more advanced than Eliza and operated on AIML markup language that gave users the ability to customize ALICE. Artists incorporate AI and speech programs like the one used on ALICE. Ken Feingold, for example, created a virtual head ("Self-Portrait as the Center of the Universe", 1998-2001) projected on wall and surrounded by autonomous animated characters that could be influenced by people via a website, affecting what is seen. David Rokeby with “Giver of Names” (1991-present) differed himself from Feingold using AI in a more poetic way. This computer system literally names object with different words that someone can describe them. Visitors choose an object that they found in space or carry with and put it in the machine’s pedestal that is observed by a camera. Then it takes a photo of it and in a huge video screen appears words trying to describe it; this make us wonder, how machines really think and operate. The works of both the artists were big innovation for AI, along with other artists that work on the same field. The artists tried many ways to work with AI, allowing it to reflect on human communication and how a computer can work in comparison with the human mind, examine notions of subjectivity and objectivity.

HOW GLOBALIZATION FORMED THE CONTEMPORARY ART WORLD

Different civilizations as antagonists or as confluent cultures, religions or languages have the opportunity to meet and interact through globalization. According to Peter Weibel there is an model that explains his theory of writing again “liberal democratic terms such as integration and assimilation in fact center on the pair of terms inclusion/exclusion”. Although we hope that those who do not unify are not facing exclusion, we must think that inclusion exists only if exclusion is possible. The theory concerns the West’s modernity that was mainly based on the mechanism of inclusion-exclusion.24

The countries/landmarks for the big achievement

The point in inclusion is that, as much as we hope those who do not integrate are not excluded, it exists only if exclusion is possible. The theory concerns the West’s modernity that was mainly based on the mechanism of inclusion-exclusion. Until some time ago, Europe and North America have always known who was excluded by knowing where the binary opposition can be applied to them. Now, the fact that other states have to decide about the inclusion and exclusion, calls into question the hegemony of the West.

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Modern element was part of expression of a nation-state’s culture and capitalism was a part of expanding in Europe. Evidently globalisation was the process of modernization and colonisation (see Appendix). “As long as these processes of modernization, colonization, and globalization only concerned the rest of the world but not Europe itself, Europe naturally regarded this as legitimate. Only now, when the consequence is apparent that these forces are threatening Europe itself - namely, that as the Other Europe will be expunged - are the negative sides of modernization, colonization, and globalization recognized”. 25

In 1980 a postmodern culture was set as a counteraction to these disputes in order to “untie the Borromean knot of the nation-state, capitalism, and modernity.” 26 However, postmodernism failed because it did not agree with the way the mechanism of including and excluding, fundamental principles for modernity. Taking into account the difference between these two mechanisms, determines the identity of a social group, but also the difference between culture and barbarism, above all. Therefore, in the age of globalisation, the result and the product of Western modernity is turning against its very author. Those who integrate to the dominant culture are distinguished as the Other.

After 1989, when Cold War ended, Art World’s geography changed evidently meaning the end of the Western monopolies. Historical victories of the West took place: the Russian withdrawal from Afghanistan, the Berlin Wall fall, the German reunification, the violent repression of student movements the following implosion of the Soviet bloc. Art world expanded in Asia and the Middle East, creating new art happenings, with the blooming of biennials (see Appendix). Global economy also has been globalized, designing a new map of the contemporary new art world. The artists from all over the world wanted to break up the Western monopoly by creating new mechanisms of inclusion/exclusion. The year of change, 1989, meant the end of monopolies underlying in West, not only in the general fight for markets, but also in the global definition of power. The art world is no exception. According to Weibel, the change that takes place, does not happen as a conflict between different civilizations but what he really does “is creating unrest and anxiety in the West”.

Today’s Art Market

When globalization started, new countries made their presence stronger in the art world. Although, some researchers underlined the fact that the international art market haven’t changed that much because the Western countries still had a dominant position in it. The multidimensional globalization concept connected the art market in different ways, globally and locally, defined by different political, financial, economic and cultural flows, creating links between different areas. Simultaneously, concerning the art market, a global structure is composed by market players representing the global report system for art buyers, for example auction houses, art fairs and art dealers.

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25 As above (citation 24)
26 As above (citation 24)
The artworks are considered investment goods but the inner meaning and different criteria of each art market tend to be delocalize the art world by all means. This can be explained by the utility of the multicultural construction of the art world. Consequently, the global report frame of the art market is compiled by individual markets, each one formed by a smaller system consisting of artists, collectors, dealers and cultural carriers, that usually interplay.

A deal in the art world, between social and communication codes or models, can differ from culture to culture. The culture factor defines in the art market at which point an arrangement between partners is properly achieved, affecting the procedure through which the art market buyers select their business chances and the methods which help them choose to follow stances or standards for them to make better investments.27

To the commercialization of the Art Market

Globalization boosts cross border exchange to help the economic activity; valuable possessions or services, exchange between countries and people gain prosperity out of this; the number of the global art market is up to $60 billion and still growing remarkably. Clare McAndrew reports that global imports of art grew 280% in the 25 years between 1986 and 2011 and, in the same period, experts grew by 500% worldwide.28

“Commercialization” is a basic motivation for the fundamental change in the market, influenced by globalization, for artists (that supply the art world) collectors, buyers, cultural carriers (that request the art pieces)and the mediators such as dealers and auction houses (that intervene between the previous two). Contemporary artists start businesses, as a new role, creating marketing strategies “aligning themselves with powerful taste makers, constructing a market for their work and cranking up prices”.29

As a consumer may think, the concept of art as an option of assets is generally known. Also, it can’t be but noticed that the art financing has grown universally and this is the reason a few modern artists are creating works under a commercialization logic. Contrary to appreciating the singleness and individuality of an art piece, current demands appreciate the fact that an artwork may be part of a series; if something already exists and is comparable to its previous one, this means immediately an added value. Based on that, artists tend to produce very recognizable and homogeneous art pieces. Benjamin Walter deals with the issue of reproduction at his book “The Work of Art in the Age of Its Technological Reproducibility” emphasising that replicating a work of art numberless times, creating copies of an existing work, only can make the real work more unique than ever.

29 Velthuis, O., The contemporary art market between stasis and flux, Contemporary art and its commercial markets- A report on current conditions and future scenarios (Berlin: Sernberg Press, 2012), 19
Reproduction can approach the recipient in his situation, making him capable of understanding what is reproduced.\textsuperscript{30} Other beneficial elements may be public prices (when resold at auctions) to import the series into basis like any other product classification. Art commercialization can be discrete when seeking in the market of the artist adaptation for materials and subjects. Regarding the art market it is easy to see the results of auction sales or data from auction catalogs of exhibitions.

We can’t deny here that there is a commercialization logic, especially when it comes to new collectors; for them, art is a way to symbol for their prestige that is why they invest in it. Many of them don’t know about art or art history and they need intermediates as consultants and art advisors during their buying procedures, when selecting art products and artists..\textsuperscript{31}

The investment purpose became very important. For new purchasers, such as new collectors, dealing with the art sector has become necessary. The contemporary art market is a must from well known artists to top dealers and great collectors. This explains why all of the art purchases need to be at least detectable by the international art market audience. All this promote a distinction between what is supposed to be an art good and what a luxury good. So alongside with an expensive luxury good with a famous trademark on it, today, consumers relate a branded and expensive work of art. The particular factor concerns mostly the new buyers segment at the age of 30s and 40s that tend to become the future big collectors.

Auction houses have admitted the force of contemporary art representing all of these buyers. The contemporary art, for its nature, is characterized by an infinite supply and by the higher prices in the market. Leader auction houses, like Christie’s and Sotheby’s who representing the luxury brands, had important role during the globalization procedure of the art market, by producing and stimulating demand.

Furthermore, with globalization, an art exposition offers the chance to all art dealers, to meet new artists and new collectors and to all buyers the experience, which is the most important aspect of the fair. Multinational firms have been developed recently all around the world, almost controlling the artists. The launching of galleries globally is one of their strategies, targeting the richer collectors from growing markets.

From the 1990’s, these markets have changed the geography of the art market. New powerful, emerging markets such as the international political organisation of the top emerging markets, Brazil, Russia, India, China, South Africa and United Arab Emirates have raised. Previously, the United States and Europe were definitely controlling the market without any particular foreign rivals. These newcomers in the art market rapidly grow and made money, acquiring art products as investments and as possible means to gain prestige and social authority. At present, new countries are entered the art market, representing a new buyers’ section. Some of them are Hong Kong, Brazil, Singapore, and Azerbaijan.

\textsuperscript{30} Walter, B., The Work of Art in the Age of Its Technological Reproducibility (Second Version), (Cambridge Mass: Harvard University Press, 2008), 22

\textsuperscript{31}Velthuis, O., The contemporary art market between stasis and flux, Contemporary art and its commercial markets- A report on current conditions and future scenarios (Berlin: Semberg Press, 2012), 17-50
(Azerbaijan enjoys today an elitist life after its long isolation under the Soviet Union, using art as a strategic tool). The buyers who spend the amount of over $5 million is about 1,000 or more. Of course we have to point out the international spread of auction houses which have successfully managed to penetrate such new markets. Globalization permitted new purchasers in expanding markets can buy art made in Western countries, and Western purchasers can buy art produced in other countries for their part.

Currently, interests and principles are composing art sector. Art and money have always come together in this world, so we have to understand why dealers, artists, and curators have personal attractions at the art world sphere. We may think, inside that world, that we dictate the productions that we make but being disaffected from the means of production, means coming closer to our co-workers (artists, curators, dealers); that’s because globalization empowers global communication and idea exchanging, along with products.

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HOW ART WORLDS REPRESENTATIVES EMBRACED DIGITALIZATION

Digitization has been trending the last years, specifically as it concerns museums and galleries, the spaces that art is displayed and distributed to the public. The entire concept has changed to meet the expectations of a new audience, a more interactive audience. Technology and culture are two notions very different but always run parallel, because the progression of the one means instant advance for the other. As they evolve in time they “lure” the public to evolve with them in new ways, upgrading their experience in the most unexpected ways. With modern technologies like Artificial Intelligence and Virtual Reality (see Appendix), for example, the users are attracted more to visit those spaces than they have never been before. Museums and galleries were always a must see for the tourists but now that they are embracing digitalization by adding new art experience that seems more fun and “something to remember” made the visitor number grow rapidly.

Most businesses are fascinated with the new technologies because they can develop their services and attract more visitors. Although, the “temples of culture”, as we can call museums are caught in between about remaining in the traditional path that they know better or embrace technology and the benefits it may bring. Recent technological advantages and social media invasion into art spaces (something strictly forbidden in the past) are worth examining even though a few museums tend to reject them and return to a more simple and slow past.

The new generation, the “new audience”, in order to maintain its interest in art and culture wants to not only receive information in a passive way, that’s why the government is longing for all galleries and museums to embrace digitalization. In that way the visitor’s reach can be increased making art accessible to all and more comprehensive to younger generations who find museum visits now more fascinating than ever before. Audiences can now engage with culture, participate, practise; “They are selecting on-demand content, controlling interactive experiences, instantly sharing and distributing content and co-creating artwork itself.”33 Virtual Reality and its sister technology, Augmented Reality (see Appendix) took exhibition experience to the next level, giving people the advantage to interact with space and artworks in unimaginable ways.

In 2017 an exhibition titled “Story of the Forest” took place at the National Museum of Singapore, a great example of a museum embracing the virtual reality element. It either was remarkable on the outside nor provided enough information on the entrance, making the visitor wonder what is inside. This mesmerizing digital art piece was a large scale installation (15 meters high) located at the main dome in the center of the building with a bridge scanning across the dome and a 170 meter passage that continues on from the bridge and down to the base. It was an animated display that featured flowers, plants and

33Hannah Furness, Art galleries ‘must embrace digital technology’ as the battle against phones is lost, https://www.telegraph.co.uk/news/2018/03/07/art-galleries-must-embrace-digital-technology-battle-against/, November 3, 2018
animals native to Singapore. Walking through there were flowers falling when visitors went down the walkway went through the interactive forest where the animals lived. While the visitor proceeded the forest were changing from day to night and also in accordance with the dry and wet seasons of Singapore. When visitors were standing still close to the wall the animals appeared; then they could use the “Story of Forest” App to obtain more information about the animal in front of them like what is his diet or levels of endangerment. They could also share their experience or their impressions in the forest or even challenge their friends to compete their knowledge of the forest!34

In contrast with before, museums and galleries could only offer a more limited exhibition experience, demanding to physically be in the space. If you wanted to see a particular exhibit the only option was to travel to the exhibition that it was held, even if that was in a different state. The only thing that can be better than physically be there is the effects of digitalization that make something look real or be inside a museum but not in real time. Almost every museum nowadays takes its collection and distributes it online (digitalization meaning). That can be done in various ways depending on the medium such as: actual images possibly originated by flat photos that are to most easiest to digitize, 3-D renderings usually used for sculptures so they can capture all the details and angles of the artwork.

Another significant to mention example is the unofficial exhibition of Museum of Modern Art “Hello, We’re From the Internet” which was an “unauthorized gallery concept aimed at democratizing physical exhibition spaces, museums and the curation of art within them”.35 This concept in a risky way “vandalised” in a virtual way Jackson Pollock’s paintings and as a result drew attention. Eight artists protesting against the elitism of art world created a mobile app which used AR to overlay animation over Pollock’s artworks at the specific section of MOMA.

Detroit Institute is a remarkable example of how AR can be used to improve educational and practical aspects of visiting art spaces. “Lumin AR Tour” took place in 2017 also, and it was revolutionary as it presented a new way of providing information to the public: visitor only had to point the device at the painting, sculpture or any art work and suddenly pop up windows with descriptions, extra photos and other features showed up. The most interesting though was the X-Ray option that gave them the ability to see both the interior and exterior of the object. The most simply way to use the “Lumin AR” but also practical was for navigation reasons, guiding all the way through the exhibitions rooms.36

The most significant progress- in terms of visitors and unique collections- with digitalization and distribution of their collection are the MET Museum (NYC), the Vatican Library, the National Gallery of Art (Washington), the Smithsonian and the Taiwanese

35MoMAR, MoMAR. www.momar.gallery/about.html, January 14, 2019
Museum. Of course that list in bigger but this museums have million of individual pieces and the most of them are already in digital form; that makes currently online tens to hundreds to thousand art pieces. So if some of them before digitalization, was on the top list of the visitors, now the number will definitely grow; and is not only the visitor number because online distribution doesn’t mean that they will physically visit but they will learn about the private collection, for example, or interact with the online pieces by discovering them. Although US museum attendance may be better than ever before, UK museums are experiencing a decline at their attendance in comparison with past years. The National Gallery and Tate have lost both 20 percent of visitors in a five year period according to BBC analysis. 

Although attendance decrease is a fact, VR and AR make the art lovers excited to see, feel and experience something in real time. One of the best examples is Yayoi Kusama’s interactive rooms, which she made a trend; she was one of the innovators. The latest room “Infinity mirror room” took place in October 2018 at Victoria Miro gallery in London and was attended by 80,000 visitors in 2016. For this exhibition some of the artist’s beloved trademarks came back, like the pumpkins and the flowers. Although, the real draw was once again the unveiling of the large mirrored room constituted by polka dot paper lanterns. Four visitors could enter each time. The room created them a feeling of illusion that they were being adrift in never-ending space.

Auction houses have also adopt the visual effect leaving behind their conservative image. There have been plenty and costly attempts for selling and buying online but they were given up. Most established auction houses used digitalization and internet as a tool at their businesses for better marketing and couldn’t view beyond that. Developing that idea some auction houses, like India-based Saffronart, applied online interactive technologies, introducing mobile phone bidding, organizing online auctions for fine art. The collectors Dominique and Sylvain Levy presented in 2017 the “DSL Collection”, a technology that uses virtual reality to showcase art works which can give access to the user to choose from their collection and see it in a simulated space. The VR exhibition was at Photo London, Art Busan and Asia Now Paris.

That is the main benefit of digitalization: accessibility. There are so many art lovers that cannot travel to see the most world-renowned artworks (paintings, sculptures, etc).

37 Medium, Digitizing the museum: A new kind of interaction, https://medium.com/nuadox/digitizing-the-museum-a-new-kind-of-interaction-dbcf81b7cdn, October 25, 2018
38 Evans, S., Digital museums: How technology is bringing galleries back to life. https://www.verdict.co.uk/technology-museums-back-to-life/, October 18, 2018
39 Evans, S., Digital museums: How technology is bringing galleries back to life. https://www.verdict.co.uk/technology-museums-back-to-life/, October 18, 2018
They may live far away, not having the money to travel across the other side of the globe, maybe they don’t even have the time because of their job. In this way, they have access to high resolution copies. Another benefit comes by making available online original copies and private collections and that is for research purposes.

As a disadvantage may be that the digital element adopted all the way by museums and art galleries means giving away their sacred nature; sacrificing their integrity of original art pieces by creating transparency with online distribution of their copies. If those who are interested in art start to be more enthusiast with the digital copies that will make the original, physical, piece to lose its appeal and it will downgrade gradually the high culture.43 Walter Benjamin also wrote in his book about the individuality of an artwork and how the “unique” is a quite disputable term in the contemporary art, explaining that the technological ways of reproduction take away the mark of authenticity from the artworks; although they differ from copies made by hand, considered as forgeries most of the times. 44 At one hand, technological reproduction highlights different views of a work of art that couldn’t be viewed with human eyes. At the other hand, copies of the original artwork can be spread all over different places, something that would be unattainable by the original work of art. In that way the recipient can experience a part of the original work and expect more of it.45

Andreas Huyssen is observing an interest in memory “affected by an emerging new structure of temporality generated by the quickening pace of material life on the one hand and by acceleration of media images and information on the other”.46 He suggests an idea build up on this thought about what the role of the museum or gallery would be nowadays with the technology development and with the new media overcoming the art spaces. Museums and galleries seem to embrace transformations brought by digital media and electronic devices; a visit at Tate Modern will definitely convince you. 47 But, Jacques Derrida (1980), develops an other opinion based upon the fact that the technological new media structure our memories inside museums or galleries: as an archive, everything that is determined as art, culture, cannot stand alone outside and separate from the art spaces. The reason isn’t just to keep an archive for conservation of our culture, just for any case and for protection. “The technical structure of the archiving archive also determines the structure of the archivable content even in its very coming into existence and in its relationship to the future.”48

43 Medium, Digitizing the museum: A new kind of interaction, https://medium.com/nuadox/digitizing-the-museum-a-new-kind-of-interaction-dbecf81b7cda, October 25, 2018
45 As above.
47 Tate, New Media Art and the Gallery in the Digital Age, https://www.tate.org.uk/research/publications/tate-papers/02/new-media-art-and-the-gallery-in-the-digital-age, October 12, 2018
Google Art Project was one of the major and ambitious endeavors that helped into experiences enrichment and fulfills the desires of art lovers that live across the world. Google Art and Culture platform consists of high-resolution images that everyone can explore through playful navigation, representing the most known top museums of all around the world. Consumers are able to learn about art and everything they are interested at, exploring the details and history facts, while the museums are learning about their potential buyers via cookies; their taste, their interests and their behavior.49

Alongside, the Internet offers another chance to acquire art while being at home or just to gain admission, in real time, and get all the data needed. Sales platforms work differently than networking platforms and must not be confused. Social media platforms are used as means mostly to manage already existing clients while online sales platforms are designed to attract and gain new customers. Some channels used be galleries and by auction houses have instead of an instant "buy now" button, an "inquiry to buy" one. In this way the partners on the channel will know the inquiry of the potential buyer and they will communicate with him in to give further information.

The most well-known "inquiry to buy channel for galleries, is Artsy (Barnebys for auction houses). When the frenzy with Artsy started in 2015, you need invitation to be a member. Artsy combines art from various art world’s representatives and education; it has nothing to envy from existing art businesses. Artsy includes editorial coverage of the art world especially concerning the art fairs and regarding the education part, it permits instructors only for educational purposes to download loads of images. Their gallery partners can add images and information of artworks, artists, information about their exhibitions; they even can change the status of the artworks if they are on sale or sold. In the Artsy platform everyone can follow the artists he like and get notified when new artworks are available. It also suggests similar artworks to those chosen by users.50 Some online channels adopted another type of online selling platform, a “peer-to-peer” model, which endorses the communication between buyer and artist or collectors making the role of the art dealer redundant.51 An example of the peer-to-peer model was ArtList starting quite revolutionary in 2015; no one had to be a middleman everyone could acquire art directly from the owner (10% commision). On 2017 Artlist joint Artnet one of the leading online platforms for information and for selling live at art auctions. The difference between Artsy and Artnet is that they draw an entirely different crowd.

Artnet is “older” than Artsy it always comes to what the buyer really look for because they represent different kind of artists. Artnet is dedicated to art selling-buying for over 30 years also having news of the art world and many statistics that are essential for any collector or buyer or simply an art lover. Artpiece, on the other hand, offers specialist opinion about the artworks, provided by industries including also an estimated value and

sells art online. It’s a continuously growing database; its auctions can attract a first-time buyer and in the same time long-time collector with 4,500,000 members in its databanks and 6,300 auction houses that continually updating its flow of images and art market trends for principal news agencies and international press publications. They also allow buyers to create a digital record of artworks they are internet in and they will be updated by Artprice. The company continuously publishes trends in relation to the art market for major art agencies as well as 6 300 newspapers worldwide through its press agency” (Art Market Insight via Wikipedia). Artprice and Artnet show price transparency so that the art market will perform more effectively. Both can help a non experienced, independent buyer to estimate how much a work that interests him will cost without influence from third persons, who usually exaggerate and present a high price. In that way, they will not be fooled by the middleman and they will save their money, buying something for as much as it really costs.

So many platforms providing various ways to get an art piece sold. At a lower scale, artists can put their art on Saatchi (2005) and sell directly. Anyone can sign up for free, the buying procedure is instant; if someone wants to buy all he has to do is to press the “buy” button. They can upload as many artworks as they want but gaining the “seal of approval” from a website curator will be appreciated and give them more views. The price range for the artworks displayed on Saatchi Art start from $125 to $100,000 and prints from $40. The only catch is that the artist is responsible for the shipment and that means taking care all the expenses and having to deal with strict requirements.

Moving up the scale there are Artspace, Paddle8 and auction houses like Christie’s and Sotheby’s. Artspace displays a collection of thousands of artworks including some of the top fine art artists, from renowned to emerging ones. Artspace also maintains collaboration with Guggenheim Museum, The Metropolitan Museum of Art, Whitney Museum etc. Paddle8 (2011) is a platform that sells pieces of both famous and emerging artists in prices between $1,000 – $10,000. In 2017, Paddle8 was bought by competitor Auctionata but then Auctionata bankrupted and a Swiss technology company, Native SA, merged with Paddle8(2018). Since then, Paddle8, launched the P8Pass for each work available online for sale this; information coming from P8Pass goes encoded on the Bitcoin

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52 Private Art Investor, Which auction and art data provider should you use?, https://www.privateartinvestor.com/art-business/which-art-data-provider/, October 20, 2018
54Art Market Guru, Growth of the online market, https://www.artmarketguru/l_e-journal/market/online-art-market/, October 3, 2018
55Medium corp., What is the difference between saatchi art, artsy, artnet, https://medium.com/pa-articles/what-is-the-difference-between-saatchi-online-artsy-and-artnet-c7ee036e366a, October 3, 2018
56Hiscox, What does it take to be a top 10 online art platform, https://www.hiscox.co.uk/home-insurance/cover-stories/take-top-10-online-art-platform/, November 10, 2018
blockchain as an attempt of increase the art market’s transparency and in continuum to that, they introduced blockchain-based sales in August 2018.\textsuperscript{57}

\textsuperscript{57}Art Market Guru, \textit{Growth of the online market},
\url{https://www.artmarket.guru/le-journal/market/online-art-market/}, October 3, 201m
“Going online” was a huge move, a principal one for shaping a new art world. This movement though was controversial the institutions because they had to leave behind the fear of online distributions and that it may lead to the devaluation of the artworks. When something is uploaded online, then it’s out of everyone’s control, meaning the artist, collectors, dealers. This process was quite challenging for both sides; the market and the new buyers.

While museums and other institutions made the first steps into embracing digitalization and adopt innovation inside their spaces to lure new audiences and create a digital profile, galleries and auction houses made a step back. The very known for traditional art-market gatekeeping representatives, didn’t seek to adopt digitization of databases, because of the fear that contain information about pricing that was kept secret until then and details or artwork characteristics such as provenance and records of previous sales will leave them vulnerable.\textsuperscript{58} The last years, gallerists understood that the advantages of an online presence surpass the disadvantages, in a marketing level. Their websites now are more advanced and well informed about which artists they represent or upcoming exhibitions. There are still some, mostly high-end galleries, that do not advertise their sale prices. They also support a dialogue through their social media being more innovative in engaging their audiences with this creative process, promoting in the same time digital art through the digital world..\textsuperscript{59}

This new audience with interest on buying online was struggling between trusting or not the online world. The percentage of buyers that bought online decreased very soon after making artworks available online first time to confirm that. The main problem that keeps a client from purchasing online is the lack of transparency, almost all of new purchasers said that transparency was the most important consideration for them before they make the decision to acquire online.\textsuperscript{60} Collectors until now were familiar with privacy and obscurity and the new situation brings the new generation of buyers face with a new reality. The secrecy when it comes to pricing art objects, while there is an ongoing transparent system, isn’t helpful. Christie’s lately decided to make available online the latest sales results, pointing at the right way, allowing new buyers to be fully aware of an artist’s track record before spending huge amounts of money.\textsuperscript{61} In 2017, 43% of art buyers,
got something through an online portal, an increased number of people placing online bids, compared to 49% buyers, in 2016. There is a standard percentage according to the Hiscox report that places some buyers in the “big spenders” category, referring to those who spend more than 100,000$ a year to buy both online and offline art, and almost half of them bought it online as last year. The most interesting ones are the buyers under 35; assuming that they are more keen on to technologies, it’s quite odd the fact that is their percentage which fell in 2017 to 36% from 44% (2016). The 45% of young art buyers under 35 that use technology, when they decide to buy art online they do it through galleries portals and that is a fact because there was an increase on that number in contrast with 2016 (29%).

Some may think that the art market is not needed anymore; art is the bare necessity. Although after art is created and then distributed, it needs a system around it, the “players” who make it available to the public, functioning as links between the artist and the consumer. This art world is constituted by elite members making it difficult to gain access. Of course there are some other options in art dealing, today. More and more professionalism and financial awareness is demanded the art market’s operators. They are summoned to share their knowledge and experience with the interested ones, just to help them make the right decision. The opaque nature of art information can leave an unwary consumer at a disadvantage which can mislead him and confuse him. Incorrect information or not receiving can cost a consumer much more than opportunity costs at auction, for example.

The transparency that almost everyone seemed to judge was the reason that digitalization matters so much. The new emerging art world has no borders and gives innumerable possibilities, providing information and showing a plethora of available prices to a constantly growing audience that has nothing to do with the previous elite art world. Nowadays, if you want to buy a painting for example, even if you know little staff about how to, although you want to see who buy it from who and in which price, you only have to go online; there you can track the history of pricing the particular painting and she the exchanges. Of course being available online has helped art globalization and commercialization, which brought new art lovers who even turned to buyers, a constantly growing public beyond boarders.

The contemporary art market operates as all the other markets with carefully build management and having always an eye on the future. In the contemporary market we don’t have to only speak for the institutions’ policies; artists matter now more than never. Artwork’s provenance is what makes the price grow big; without it the piece can be nothing, considered a junk. It is good for a business to locate the work that they have displayed and to know the details of its history. The market for a dead artist is greater,
raising the bar for the living artists. They need to demonstrate the connection between them and the artwork, establish their name and maintain their reputation.  

THE ROLE OF SOCIAL MEDIA

There is a wide range of social media, from sites that have expertise at sharing (like YouTube, Pinterest and Instagram) through social networks (like Facebook and Linkedin). Social media has evolved into the most powerful tool by becoming unimaginably efficient. The big players learned to study the analytics behind their pages and have great amounts of data and percentages that they own through interactive participation in their channels. The next step is to target a specific audience so that they can influence it and advertise their products or services. Nowadays, you can make an advertisement through Facebook, selecting an audience you want to target through some steps, eliminating the group you want to address at; but always with a cost. Social media and smartphones are the most momentous technological developments to influence the art world since the first appearance of the camera. Following the invention of iPhone (2017) and later iPad (2010) in global market, Instagram (2010) caused a seismic shift from how we experience and perceive art to how we share images and visits to exhibitions. Decades of great art heritage, mostly for East and West civilization, became available for the wider and non-reachable public only when displayed on global platforms for viewing or sharing. The “art lovers” community appears to constantly expanding to compose a greater global and younger community.

Digital has altered the current, changing the way things worked before by putting the power in the hands of the collector. Now, he or she can search at will for information and have a choice among millions of ways and means to buy art; from exhibitions to galleries to private dealers to auctions to collectors. Everything seems just a click away. In 2015, a survey found that 87% of private individuals (mostly collectors) checked Instagram account more than twice a day. Everything is online displayed: upcoming art fairs, what is going to be auctioned, the reviews about a particular painting, the asking price of the painting and when or to who it was sold last time.

The online factor started a revolution on the art world; auction sales dropped internationally in 2015 while in the same year, online sales increased at 24%, and by 2017 surpassed the $4.2 billion. Since the digital revolution museums and galleries are experienced in an entirely different way boosting their public attendance.

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64 How to be an Artist, The Influence of the WWW and SOCIAL MEDIA on the ArtWorld., http://www.howtobeanartist.com/art-business/influence-www-social-media/#respond, January 24, 2019


Art institutions started to be active on Instagram trying to grow their Instagram users. The Museum of Ice Cream (United States) is considered one of the most Instagrammed exhibitions, overcoming the 125,000 hashtagged posts, with shows that included insta-friendly displays with top of them and most Instagrammed one the rainbow sprinkle pool. The visitors could dive into the colourful pool and share the photo.67 New York’s Museum of Modern Art counts more of 4 million Instagram followers while the museum attendance worldwide increased dramatically. That could happen because of the various online data are provided about what is exhibited that is making people impatient to see the original work, up close. For example Yayoi Kusama’s mirror rooms’ visitors increased in Hirshhorn Museums’ show (2017) 160,000 visitors, double the regular attendance, thanks to the Instagram feed.68 Another famous and very Instagrammed experience was, again, Kusama’s obliteration room in Queensland. Here, the visitors had to stick colourful dots all over a white room.69 Her artworks’ exhibition held at David Zwirner had more than 1,500 visitors a day, a fact that made them to add a 60-second viewing limit on her artworks.70

These countless available online information and images made things more complex. Collectors may have more access to the available art but that requires help, something that maybe they didn’t have to think about before. But can they trust all the online data? And how can they be sure that and artwork really has value? These two questions concerned them a lot. The answer is that everything someone learns or sees online does not give the greater picture. The most important element for art collectors is the connection they feel when they see the art piece and the priceless emotions that are caused through this connection. That’s why collectors paintings, drawings, and sculpture continue to prefer to see and love the art, in flesh.71 The image of an artwork once it is published online and take part in a global conversation starts to multiply its viewings, increasing the value while highlighting the uniqueness of the original, the real thing. If a painting “moves” the viewer, that is the most important in art, it will give him a response, driven through his emotion, that goes beyond what he sees on the canvas or even on his screen. Digitally, the viewer can learn about an artwork but it would be even better if that knowledge creates him an unstoppable need to feel the artwork and see it live.

67 World Economic Forum, Instagram is changing the way we experience art, https://www.weforum.org/agenda/2018/02/instagram-is-changing-the-way-we-experience-art-and-thats-a-good-thing, December 19, 2018


69 World Economic Forum, Instagram is changing the way we experience art, https://www.weforum.org/agenda/2018/02/instagram-is-changing-the-way-we-experience-art-and-thats-a-good-thing, December 19, 2018


Nevertheless, the constantly increasing interest of visitors taking photos at galleries, something that was once not allowed, brought some serious issues. Recently at “The 14th Factory” a pop-up gallery in L.A. destroyed a crown sculptures, with estimated cost $200,000. The sculptures rested on top of a series of plinths, and while attempting a selfie the visitor fell, knocking the plinths down in a domino style chain reaction.72 There are galleries and exhibitions that still prohibit taking photos or even holding a selfie stick to avoid potential damage. Unfortunately, this perspective doesn’t allow art world’s “members” (from artists to visitors) to use Instagram and other social media and allow them to expand through the world of art and change it. Recent research at Queensland’s Gallery of Modern Art Gerhard Richter exhibition showed that visitors use Instagram as part of their aesthetic experience by posting on Instagram Richter’s art works engaging themselves in the image; they were wearing clothes matching Richter’s art, copying his signature blurred style.73

THE LAW ASPECT OF ONLINE ART MARKET

Originality is the sole criterion for protection. Original means that something is statistically unique74 and according to the EU criterion, “author’s intellectual creation”. Every original creation of the mind expressed in some kind of form are protected by copyright. Copyright gives credits to the original creator, protecting their rights in their works, which is fails not only to help them make a leaving from their works but to also give them a motive for further creation and investment in the development of new works. Any artwork created must be “pictorial, graphic or sculptural”; someone cannot copyright a vase but he can copyright the illustration of it. It must be created in any tangible medium, like a canvas, on a website, on paper, etc. Copyright doesn’t protect the idea, but the expression of it; the original one. A work may derive from another only as a translation, an adaptation, an abridgment or a new version of the original work. If there is one of those cases, the new work is a derivative one of the prior work but always keeping the original element. Greek Law protects the derivative works even when it’s not authorised by the owner of the copyright. Although, any modification on a derivative work must be authorized by the author of the original artwork and be the author of the derivative one. Any infringement of the copyright of the derivative work is an infringement of the copyright in any underlying work. The copyright lasts for the entire life of the creator and seventy years after his death, counting from January 1st of the year after his death.

72 World Economic Forum, Instagram is changing the way we experience art, https://www.weforum.org/agenda/2018/02/instagram-is-changing-the-way-we-experience-art-and-thats-a-good-thing, December 19, 2018
73 World Economic Forum, Instagram is changing the way we experience art, https://www.weforum.org/agenda/2018/02/instagram-is-changing-the-way-we-experience-art-and-thats-a-good-thing, December 19, 2018
74 common law: judgment, skill, labour and civil law: work that reflects author’s personality
The 1993 Act recognizes rights concerning the original embodiments and hard copies of works: distribution, importation, rental and public lending. The distribution right allows the copyright owner for sale reason, to control the distribution of the embodiment and the copies. It is exhausted within the European Union only upon the first sale or other transfer of ownership of the embodiment or copy within the European Union by the copyright-holder or with his consent.

Works of architecture, visual and applied arts, photographs, if they are displayed in public and are accessible they can be reproduced by mass media but for information purposes only. A museum can display a work of visual art in its space or at any exhibition organized by it. A work of visual art can be reproduced and showed to the public in catalogues in order to facilitate the sale of the work. Cultural institutions hold the rights for the photographs for their own use (institutions’ websites, publications, research and education purposes etc.), while the written material that accompanies the photographs is edited by the museums’ or the heritage sites’ own partners.

An author of an original work of the visual arts is rightfully permitted a percentage of the price of every resale of the objet d’art in which his work was originally embodied (0,25% to 5% percentage range). The Resale Right (Droit de Suite) is transferred inter vivos, meaning during one’s lifetime. The shares are due to the author or heirs and they are entitled to it even if they are made in public auction or by an art dealer, in privacy. It may be an intervention by an art dealer; then the author and the dealer are owned by the sellers. If a professional art dealer is involved, the latter ones have a joint and several liability for the money due.

In Article 45A of the Copyright Act a sui generis right is granted to the maker of the database for the content of it rather that the selection and structure of the database. The maker is protected by copyright but that doesn’t mean that the database itself can’t attract copyright protection itself. The maker of the database has to show that there has been, qualitatively or quantitatively, a substantial investment in either the obtaining, verification, or presentation of the database contents to be protected. Database is a collection constituted of “independent works, data or other materials arranged in a systematic or methodical way and individually accessible by electronic or other means”.

The wide development and broad use of multimedia, brought the issue of protection by copyright. This problem arises because multimedia cannot be classified in any of the existed categories. Their creators can be located and the associations between them are regulated by contracts as usual. Although, the subject that needs to be copyrighted cannot be identified easily; theoretically they are either audiovisual works or databases. They are commodities or services that need to combine at least two different kinds of works or data in one carrier and digitally while also give their user the ability to interact with their material through internet at the same time.

Web pages are also recognized as autonomous works and need to be protected by copyright. The context of a web page is most likely to contain other works like software, images, texts and sounds. These works if they are original they are protected by copyright; if someone uses them on a web page must consider the provision of the law as it would
happen in any case outside the web. A web page can be autonomously protected by the maker as a work if it is not protected according to the categories of works mentioned in Article 2 of Law 2121/1993. If it is considered as a database, then some parts of the ones that are composed on the web page can be protected by copyright law. The host of the web page doesn’t have any particular right only if the web based is consider a database and he is a maker. The owner has the right on the context only if he created it, so he is the right holder or if there was a transfer of economic rights through contacts (then he is the right holder of related rights).

Any unauthorized use of copyrighted material is a forbidden one. The right of the author not to be copied coincides with the third party duty not to copy a copyright work. Although, there are exceptions and limitations to this general rule which allow certain acts that don’t demand the user of a copyrighted work to ask permission or pay a fee. Fair use is the defense on copyright infringement, started in the 18th century firstly adopted by the U.S. Copyright Act of 1976. It enables someone to use a copyrighted work under some specifications, “in a reasonable manner”, that in another case would considered as copyright infringement. Because the nature of this exception can’t be clear and differs from case to case, each situation is analysed individually focusing on some main characteristics. The fair use of a copyrighted work is not considered an infringement, if the purpose is criticism, comment, news reporting, teaching, scholarship or research. If is a derivative works then it is copyright protected only if it falls under one of the criteria mentioned above and simultaneously includes the following non-exhaustive factors: a) the purpose and character of the use (commercial or non-profit), b)the nature of the copyrighted work, c) the amount and substantiality of the portion used in relation to the original, d) the effect of the use upon the potential market for or value.

Blockchain Technology

Forgeries and fakes are not something unusual in the art world that digitization formed; it’s even more easy than before. The blockchain technology was introduced to broaden the art market’s transparency issue and brought a revolution that could definitely change the future of the online art world.75 The benefits are:

- The provenance of an artwork can be tracked via blockchain. Of course, it is the owner’s responsibility to maintain a record. Blockchain can keep the records of an artwork’s history online, so that a forger cannot go inside the system and change them. If the artist also shares information about how he produce his art the forgery becomes more difficult and immediately detected.76

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76Coin Central, How blockchain can change the High-End Art World, https://coincentral.com/how-blockchain-can-change-the-high-end-art-world/, November 15, 2018
Blockchain allows everyone to create new version of digital art that are already certified as originals; that makes digital art scarce. That equals that a digital piece of art can be divisible, meaning that two people for example can share a piece (50-50). That is important for the future of art, because if museums adopts that practice and start auctioning shares of pieces like Mona Lisa, they could finance new artwork purchases. Currently, museums pay high rates for loans to have new artworks.⁷⁷

In November 2018, Christie’s New York was the first to ever in the art world history to have partnered with blockchain-secured Artrory. Making the transactions entirely via blockchain the auction house sold Barney A. Ebworth collection at the price of $318 million making one of the best sales of the year.

⁷⁷Coin Central,  *How blockchain can change the High-End Art World*,  https://coincentral.com/how-blockchain-can-change-the-high-end-art-world/, November 15, 2018
Conclusions

Art started engaging with technologies that rise at the period of technological revolution, making artists to start experiment with new materials, inventing new media and new ways to engage with public. They got involved with fields that were dominated by engineers and technicians, giving at the art born from technology blooming a ephemeral form, based on the concept of “temporality” that characterizes why the art of time. Nowadays, the artists have the opportunity to use technologies like the internet, to communicate with new art audiences, connecting with them into an entirely different world that was unknown before. The correspondence is more direct because the online distribution of their artworks, the share of their content, made them surpass the mediators until then- galleries and the art world elite. Before, they had to built their career based on them, to represent them and make their work known. The art worlds representatives still exist though, embracing technologies to, changing their traditional presence to go step by step with the artist and the art world development.

The global elite, following its economic and geostrategic penetration and its enforcement, is now completing the prevalence of its universal spirit on the canvas of the already unified communicative and economic world. This is aided by new technologies and world cultural institutions. They all promote the unifying spirit of globalization and echo the willingness for a synthesis of ideas and people, under the power of an unknown interplanetary center that even surpasses the governments of the nations. However, as we have seen, this process in the arts and culture had begun before anything else, obviously because it was considered much more time-consuming and more difficult to undertake their transformation, political and economic integration and enforcement.

It is easier to subdue a person politically and economically than intellectually. Language, religion, culture are deeply rooted, as they are elements of consciousness. However, in this field too, globalization has achieved great victories, having already created and almost completed a world trend in the arts and culture, with recognizable features and a clear orientation. The new ecumenical spirit of the arts and culture originates from the centers of the Western metropolis, which are simultaneously centers and the political and economic headquarters of the planet. Reasons and correlation are obvious and not at all symptomatic. Young artists, thirsty for fame, are emitted by their messages, in the field of music, visual arts, theater, literature, etc. The way of their establishment is not always that of quality.

The basic, shared element of most, is the deconstruction of art and the culture of the past, as anachronistic bodies of an old world that must change, at all costs and at any cost, the removal from the values transported by these arts and culture and the propaganda of a new world whose values are the global spirit promoted by the dominant elite. But the most interesting thing is that this critical glance has been a convincing visual look that has made use of the medium itself (its aesthetics, its applications, its structures, collective behaviors invested in social networks) allowing users/spectators/consumers to adopt a more proactive, political attitude towards it.

The social media are playing an active role on the new art world that is blooming online, helping artists and businesses to form their social profile, to promote themselves and what their audience like or dislike.
The new audience with interest on online acquiring, is struggling for a long time between trusting or not the online world. The main problem that keeps a client from purchasing online is the lack of transparency, most of the new buyers said that transparency was the most important factor for them before they decide to buy online. Then, blockchain technology happened and changed the online art world and will continue to form it in next years for sure, due to the revolutionary ways it introduced us to. It may broadens the transparency issue more but solves a lot of problems that going online has, such as forgery and originality certification.

Art always employed and critically examined the technology of its time and like this, the art of the future will equally reflect the cultural changes induced by developments in information technology as it intersects with biotechnology, neuroscience, nanotechnology and other disciplines. Although art may not have the need to fulfill any purpose and has a more cultural value, it has the function for an open-play field for aesthetic, emotional and political explorations. This field may challenge us in the future, by making us confront new questions that will redefine the world around us.\(^\text{78}\)

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Appendix\textsuperscript{79}

Based in order, as seen on the dissertation thesis:

\textit{RAM}: stands for Random Access Memory is an extremely fast type of computer memory which temporarily stores all the information of a PC that may be needed in the future.

\textit{HTML}: stands for Hyper Text Markup Language and it is a computer language devised to allow website creation. The websites can be viewed by anyone who is connected to the Internet.

\textit{Readymade}: a term used first time by the artist Marcel Duchamp, describing his artworks and all of them that succeed, which were made by manufactured objects.

\textit{Hyperrealism}: art movement with artworks that were characterized by depiction of real life in an usual or striking manner

\textit{Simulated reality}: is the hypothesis that reality can be imitated in a degree that it couldn’t be distinguished from “true” reality

\textit{Recontextualisation}: is a process that extracts context (text, meanings) from its original place, introducing it into a new context. That means change of meaning and often purpose, too

\textit{Kinetograph}: an equipment invented for taking series of photographs of moving photos, for the examination with the kinetoscope

\textit{AI}: stands for Artificial Intelligence or sometimes called Machine Intelligence and it means the intelligence demonstrated by the machines contrasting the natural intelligence demonstrated by humans and animals

\textit{Chat-bots}: or chatrobots, are computer programs which conduct conversation via auditory or textual methods

\textit{Colonisation}: it is the action or process of settling among and establishing control over the indigenous people of an area

\textit{Biennale}: meaning “every year”, is an event that happens every two year, very common and widely known in the art world, describing large-scale international contemporary art exhibitions, with the most popular one being the Venice Biennale

\textit{VR}: stands for Virtual Reality and describes interactive computer-generated experiences, taking place within simulated environments

\textit{AR}: stands for Augmented Reality and describes an interactive experience based on a real-world environment where the objects that appear within in are real-world, “augmented”,

\textsuperscript{79} source: Wikipedia, \textit{the free online encyclopedia}, \url{www.wikipedia.org}, January 30, 2019
with computer-generated perceptual information, sometimes also providing multisensory modalities