

The use of an extra-artistic medium, such as the computer, is perhaps the most critical point of discussion on the validity of digital art. Nevertheless, the relationship between art and science goes back to the principles of humanity, and has been a constant for both of these disciplines. With the advent of computers, computer programmers devoted themselves to the task of establishing these technologies' fields of application. The pioneers of digital art were mathematicians, cybernetics experts and engineers. These individuals developed programs that could be considered true works of art for their creative capabilities, each version offering greater results and allowing for immediate use on behalf of virtually anyone. The designers immediately joined together in order to understand and learn how to make use of these new tools, perhaps due to the utility and immediacy of the medium itself. Today, digital art is imposing new forms and is blazing a trail that can be stopped by nothing. While before the influences were more or less explicit, originality has now come to mean something else. Even photography and cinema, the seventh art, endured refusal on behalf of many during the early stages. Used initially as simple machines for capturing reality, the transition to a more artistic category was obtained thanks to the technological developments and an appreciation of their intrinsic abilities to create, not a "rebuilt" copy of reality, but something quite different, capable of providing a subjective added value that only the talent and the work of the artist is capable of imposing. Dismissing the possibility of using images or pre-elaborated elements seems so schematic, almost like a refusal of the recreation of past works with new styles and content, like Picasso did in his time, or even Duchamp's subversion of the artistic. The best position seems to be neither that of purism nor facilism, but rather a subtle middle ground. A new 'Wave' of artistic communication that arises and can not be stopped. In the future, this new medium will become as common as brush on canvas, or the outlines of hands impregnated with the colours offered by nature, deep in the caves of prehistory. The necessity will lead to the rise of a new market governed by different values, which could potentially allow artists to devote themselves to a "complete" form of art. The critics will have to resort to new notions, rather than those derived from traditional art, in order to judge the works based on the same relative essence. As if all this were not enough, when we talk about the public, the concept is so massive that it was previously inconceivable: we're not talking about a restricted group that can be understood and identified, but rather an indistinguishable and unpredictable heterogeneous mass. This is the new 'Wave', a concept that's perhaps too recent for its enormous significance to be assessed, but one that already surrounds us and forces us to re-examine and alter our ideas regarding the art market, originality, the public and the critics; and beyond that, one's own concept of art.

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