

THE GENERATIVE ART MUSEUM
ISSUE #05: WORLD WIDE ART
WWW.TGAM.XYZ

JANUARY
2023

World Wide Art

FEATURING

ZANCAN

LARS WANDER

ZACH LIEBERMAN

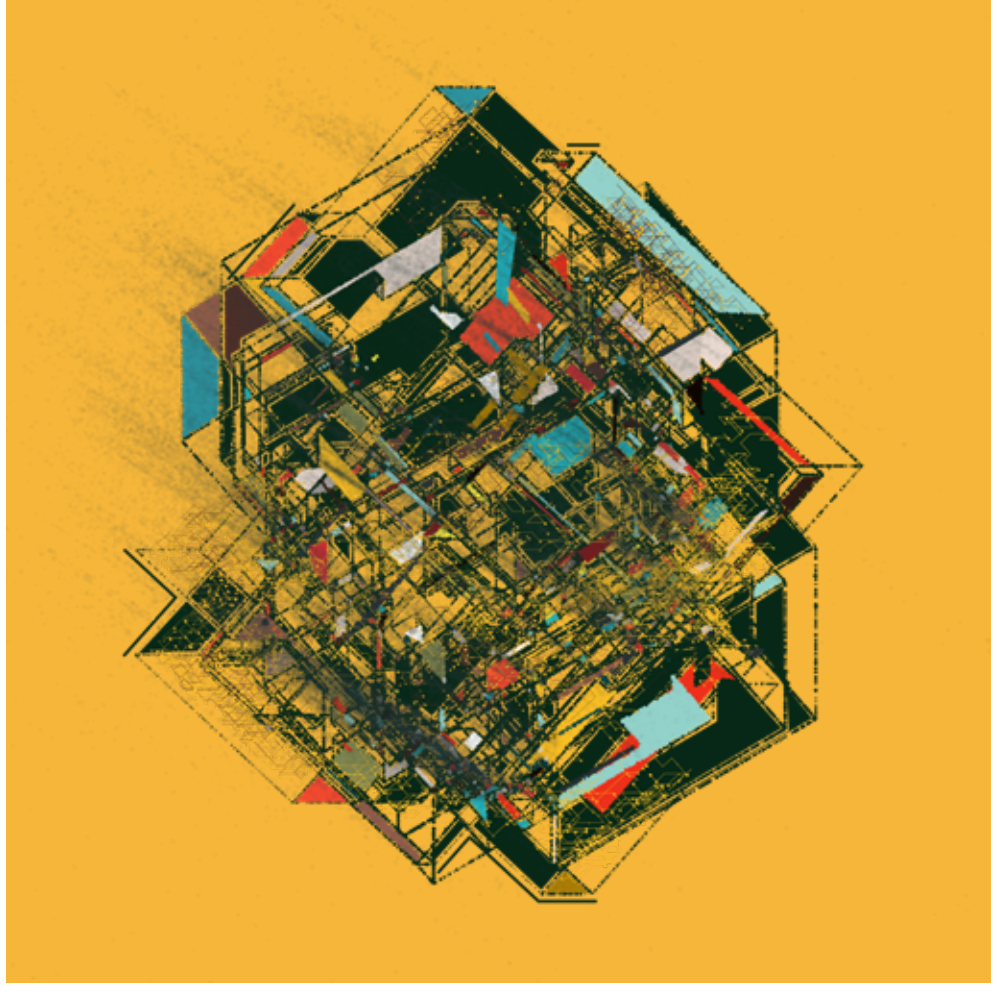
TCAM



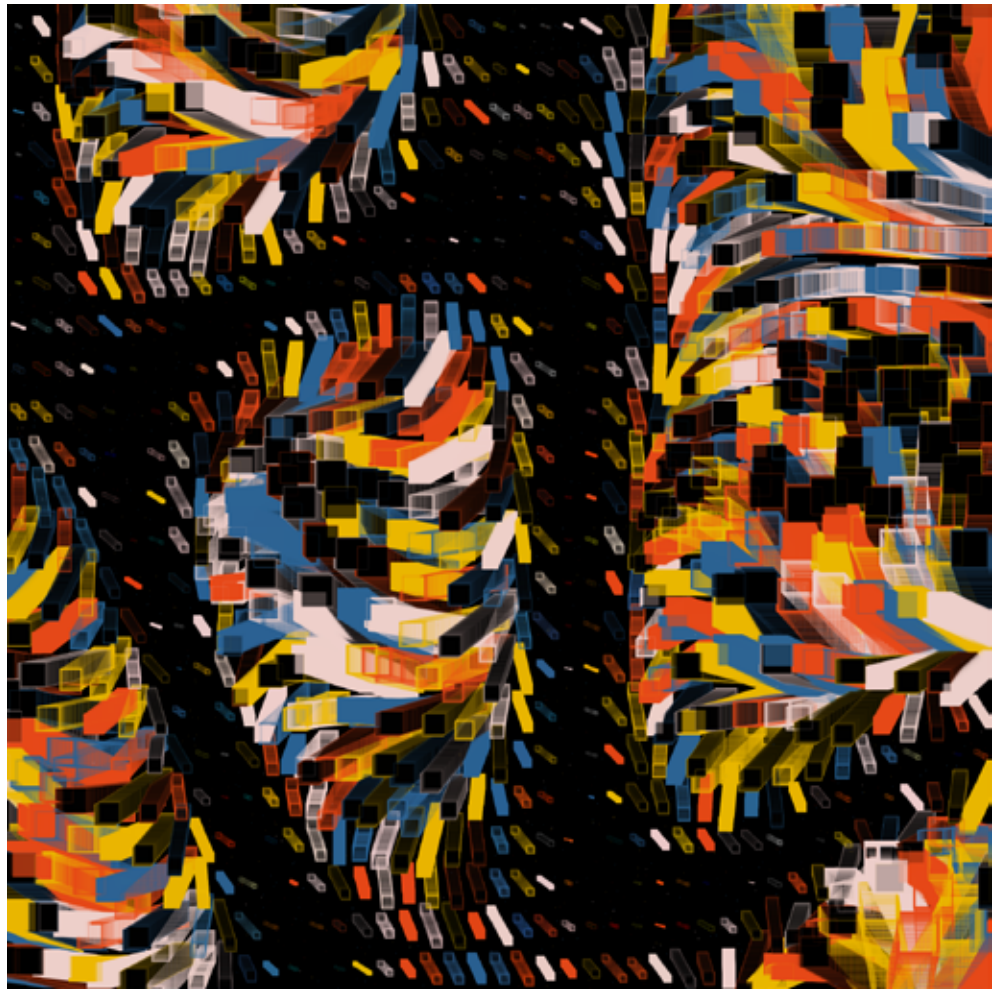
CONTRAPUNTOS #222
MARCELO SORIA-RODRÍGUEZ



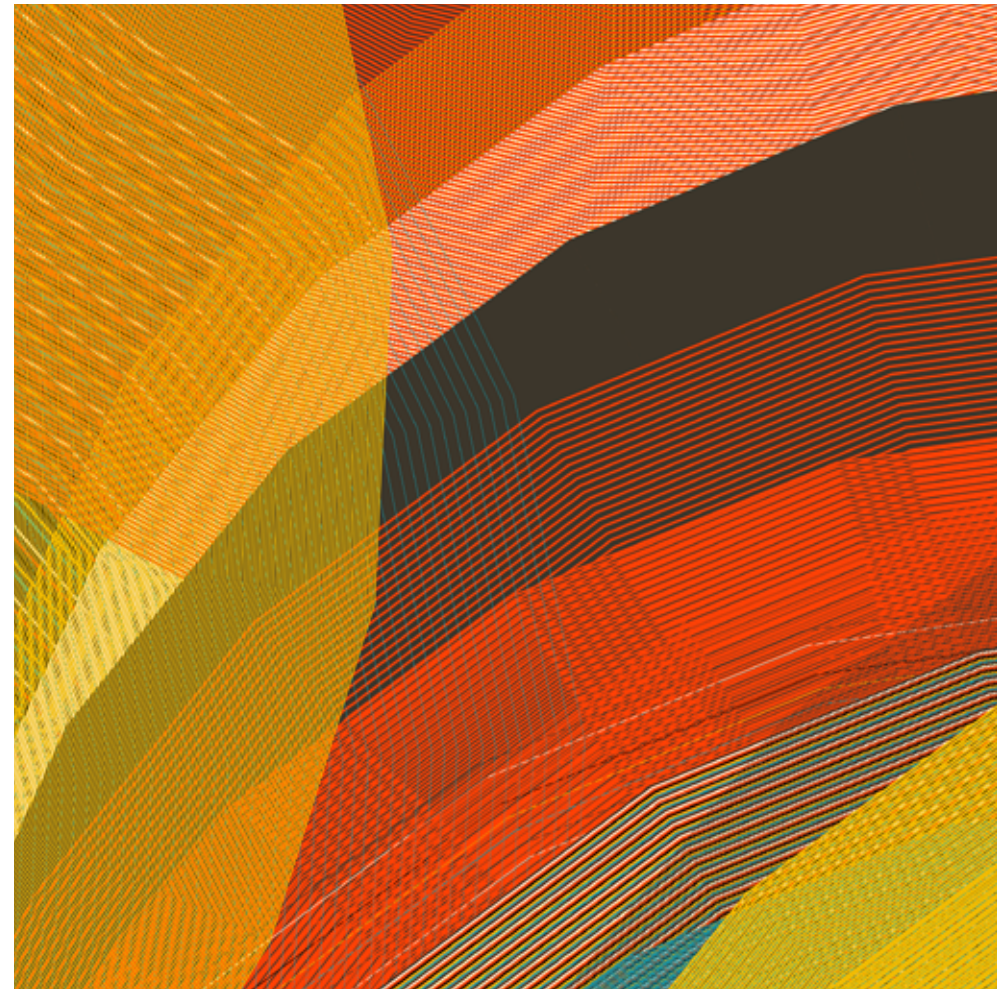
PATCHES
SYNESTHESIA



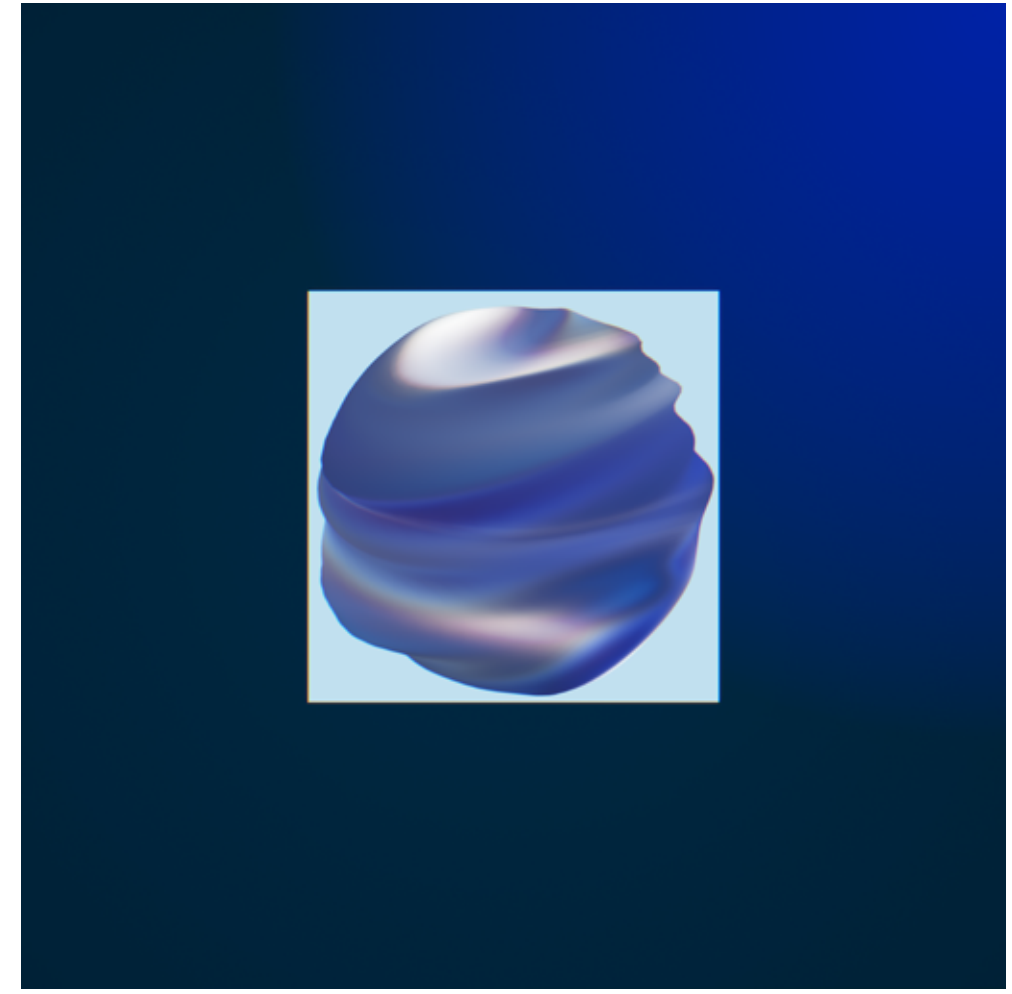
HYBRID CANVAS #7
ISMAHELIO



NATURAL 02 #23
QUENTIN HOCDE



A STITCH IS FINE #10
LISA ORTH



MORGENROT BOREAS #DUSK
AURORA



FRAGMENTS OF A WAVE #34
RYAN BELL



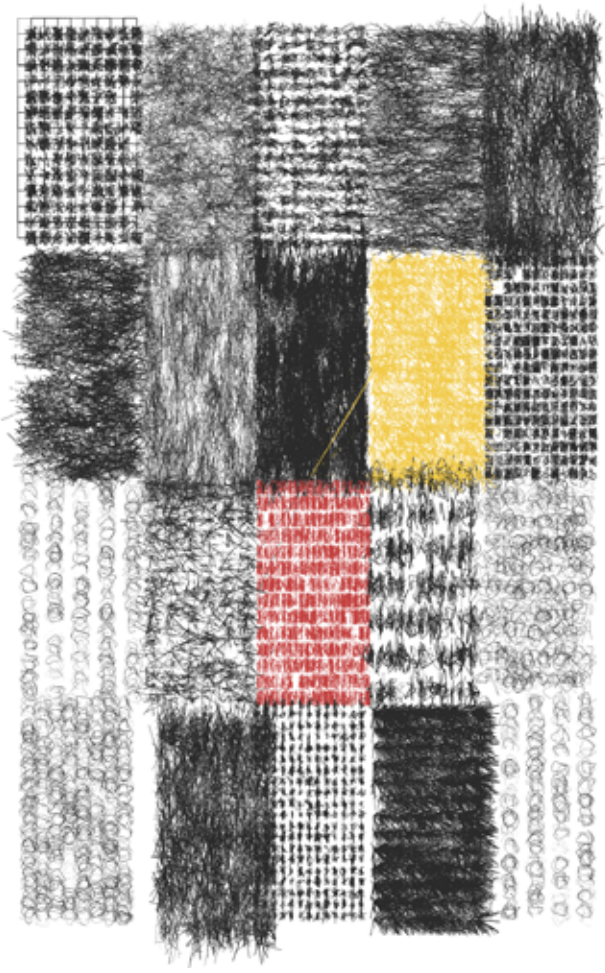
SCREENS #36
THOMAS LIN PEDERSEN



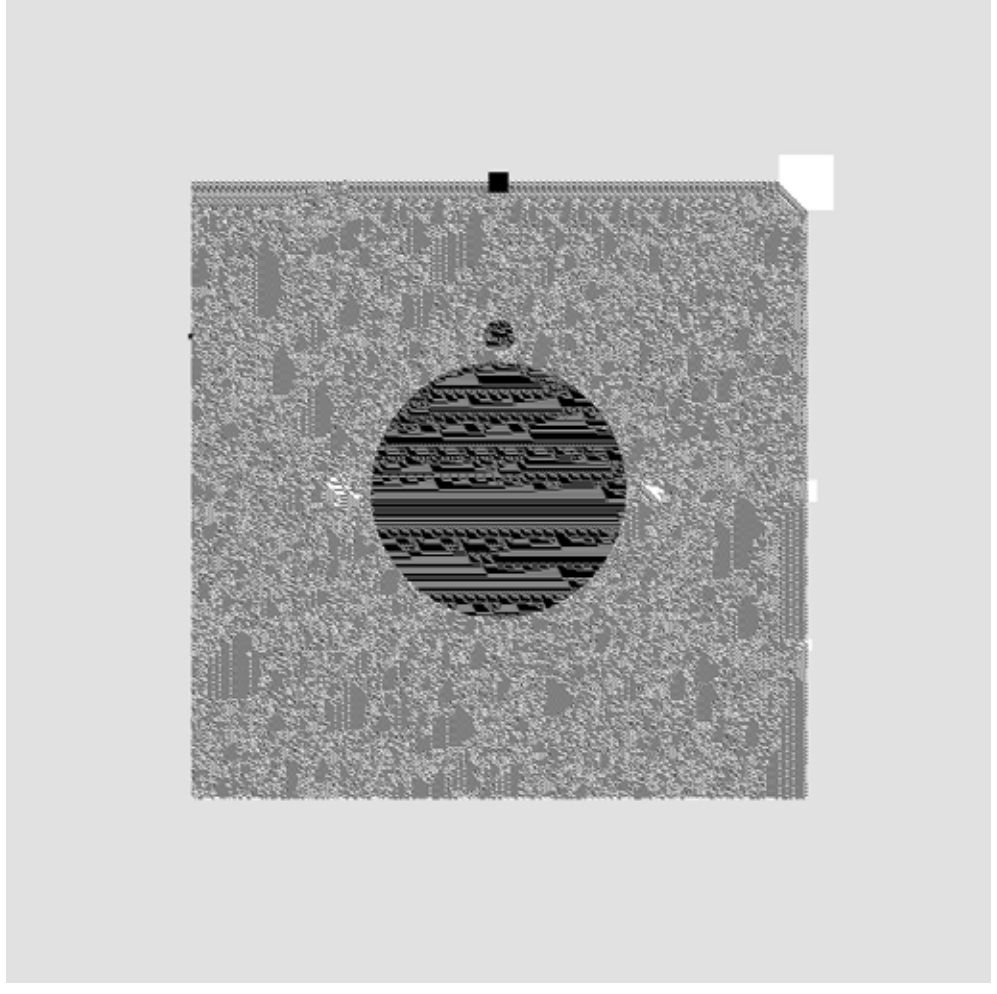
TEXTILES #32
LANDLINES ART



LOOM #35
ANDREAS RAU

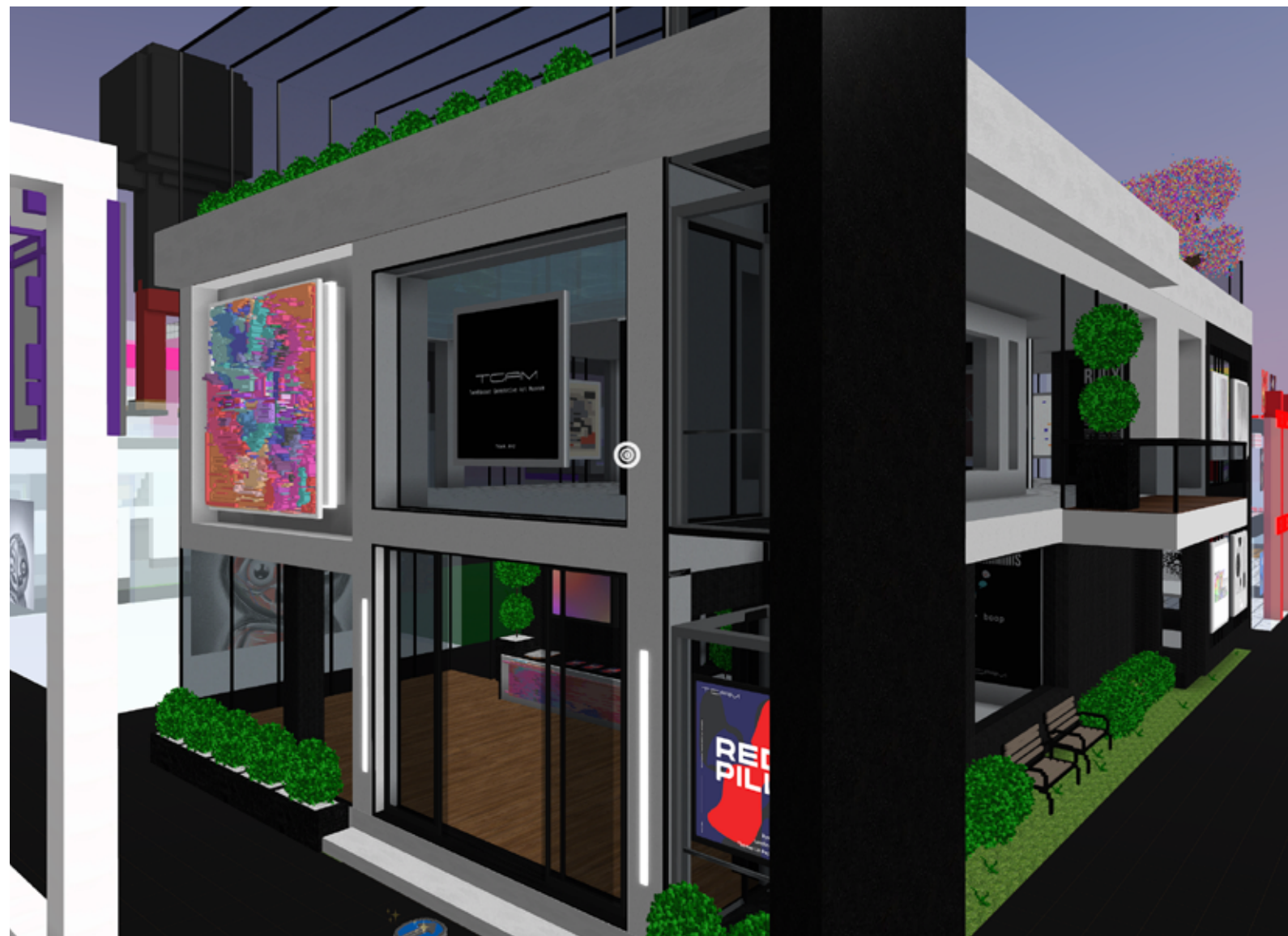


TYCH #19
RUDXANE



#143
Riiiiiiiiiiiiiiiiis

WELCOME TO THE GENERATIVE ART MUSEUM



ABOUT

The TGAM is a space in the metaverse dedicated to celebrate and promulgate art made by autonomous systems (non-human) that can independently create artwork.

Our goal is simple: to spread the word about generative art in all shapes and forms. We embrace any piece where humans interact with automated tools to create unique pieces.

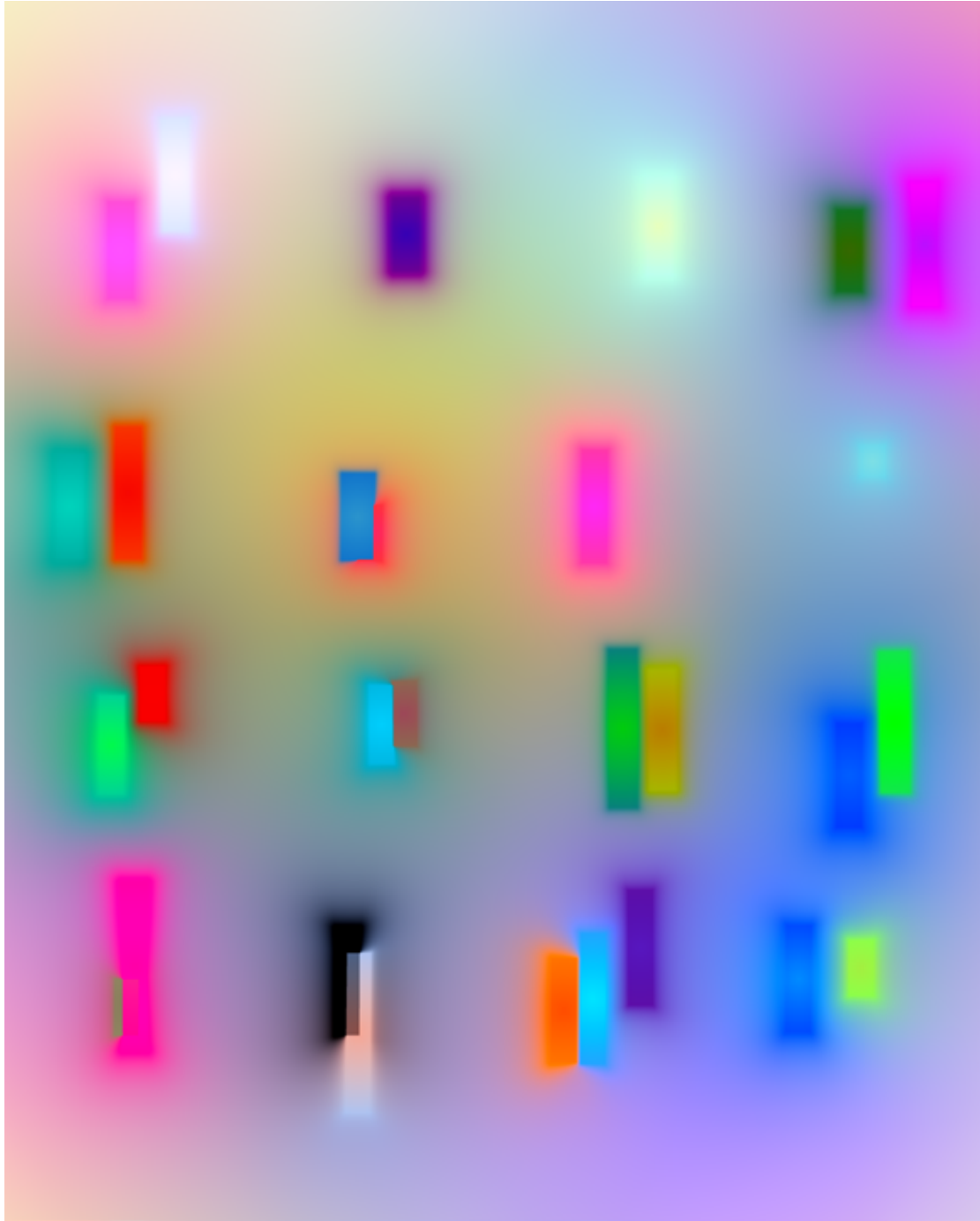
Blockchain has created the perfect playground for a digital renaissance: affordable computers and easy-to-use scripting tools are the icing on the cake for a revolution in generative art like the world has never seen before. We are here to talk about it and share this exciting journey.

Every four months we deploy a new edition of our signature event: Issue, where we discover, rediscover and most of all: enjoy the current status of generative art. As part of these events, we interview artists, explore their roots and ask the questions our ecosystem needs.

Join us. We're in this together.

WWW.TGAM.XYZ

TABLE OF CONTENTS



PORTALS
ZACH LIEBERMAN

02/
PREVIOUSLY ON
ISSUE #01

04/
PREVIOUSLY ON
ISSUE #02

06/
PREVIOUSLY ON
ISSUE #03

08/
PREVIOUSLY ON
ISSUE #04

10/
ABOUT THE
TGAM

12/
TABLE OF
CONTENTS



GOSSAMER #47
LARS WANDER



GARDEN, MONOLITHS #128
ZANCAN

20/
World
Wide
Art

24/
MEET THE
ARTISTS

26/
ZANCAN

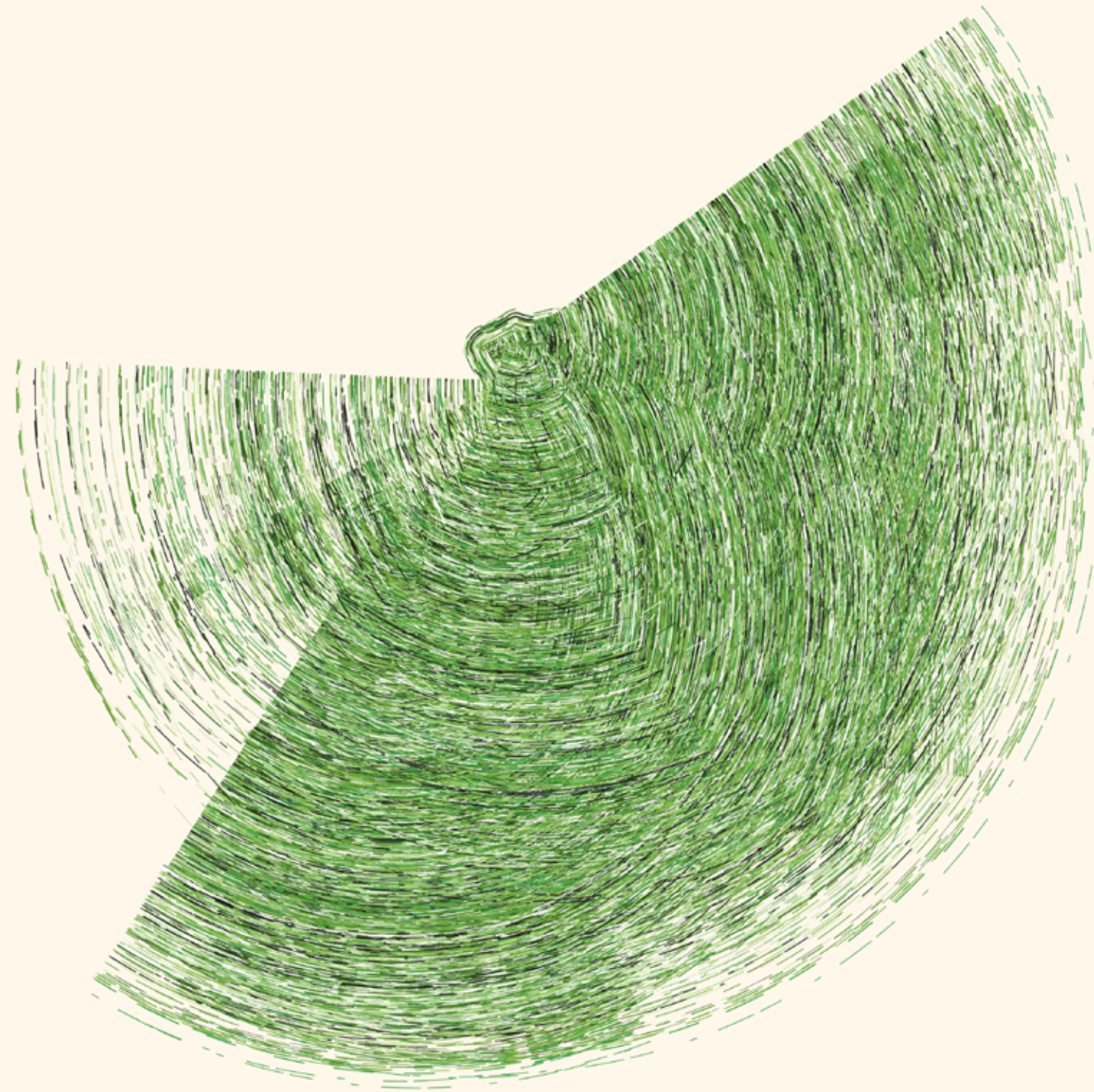
38/
LARS WANDER

50/
ZACH
LIEBERMAN

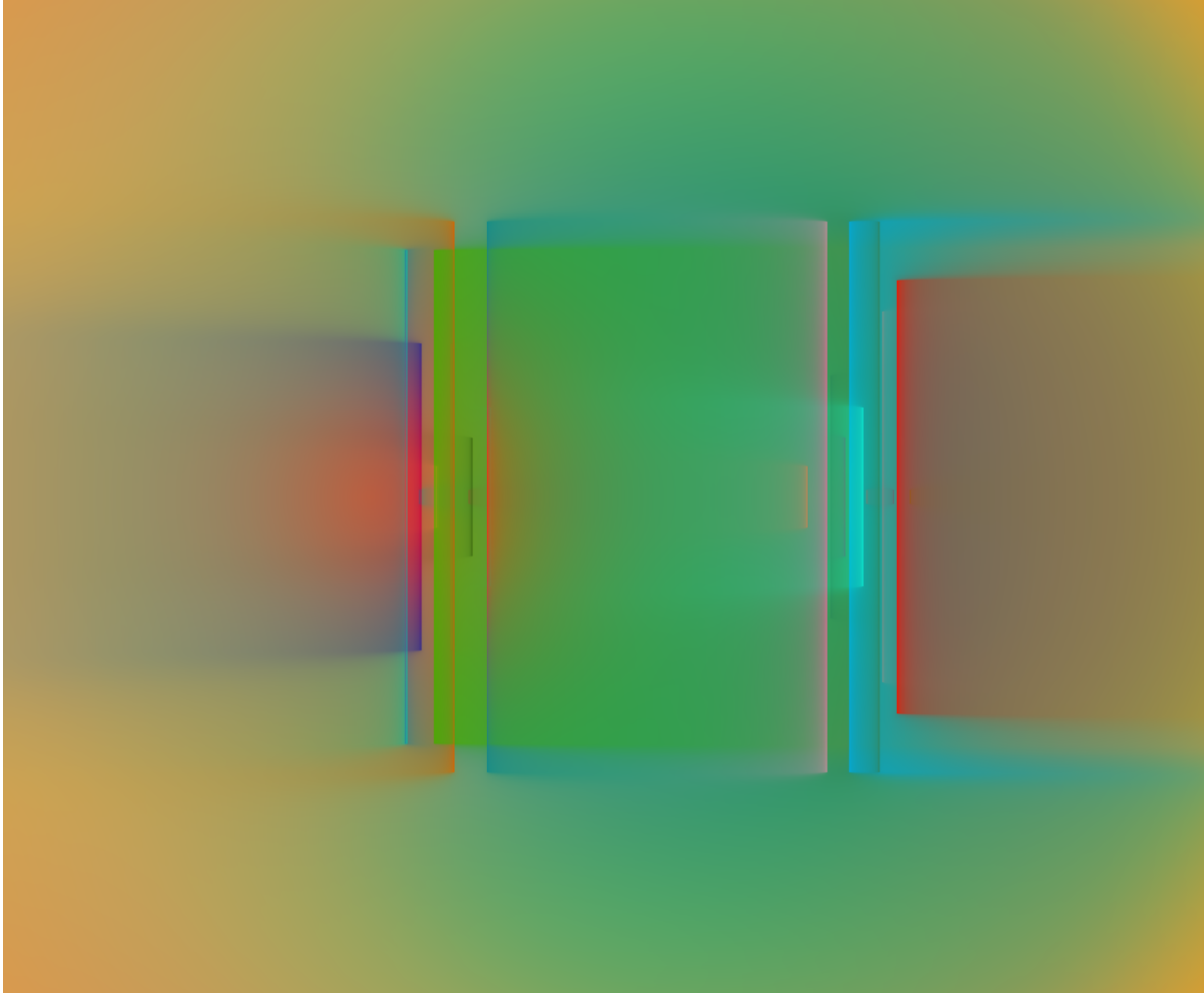
66/
TGAM
PARTNERS



GARDEN, MONOLITHS #XXX
ZANCAN



GOSSAMER #XXX
LARS WANDER



HORIZONT(TE)S #XXX
ZACH LIEBERMAN & ISKRA VELITCHKOVA



THROUGH THE DEMOCRATIZATION OF CONTENT
CREATION AND THE EMPOWERMENT OF ARTISTS,
THE BLOCKCHAIN IS PAVING THE WAY FOR A NEW
ERA OF CULTURAL EXPRESSION AND INTERACTION

World Wide Art

30 years ago the World Wide Web was invented by Tim Berners Lee at CERN with the sole purpose of enabling access to information over the Internet.

Yes, the Internet and the World Wide Web are different things, in simple words, the Internet is the technical infrastructure and the world wide web are the services on top of that infrastructure. At the beginning, the World Wide Web was quite limited to websites, but now new protocols and the unstoppable progress of evolution makes websites a tiny part of the global picture.

Since then we have lived many eras: Web 1.0 in 1990 (the read-only web), Web 2.0 (the social read-write web) and now the booming Web 3.0, a new iteration of the evolution of web technologies with a strong emphasis on decentralized applications that make extensive use of blockchain-based technologies.

Blockchain technology has taken the world by storm in recent years, revolutionizing the way we think about and interact with digital assets. It has also given rise to a new era for art, giving an unparalleled ability for it to be created, stored, and sold securely using blockchain technology.

This makes it easy for artists to sell their work to collectors around the world without having to worry about the logistics of shipping or the risk of fraud. Digital assets can be easily replicated (editions), which allows artists to reach a wider audience and potentially make a living from their work.

This shift is so deep that we still barely comprehend what lays ahead in the near future. Overall, the blockchain is redefining the way that we engage with culture, and it is likely to have a significant impact on the creative industries in the years to

come. Whether it is through the democratization of content creation or the empowerment of artists, the blockchain is paving the way for a new era of cultural expression and interaction. As the technology continues to grow and evolve, the blockchain will continue to shape and influence culture in the future.

One of the key ways in which this new technology is changing the cultural landscape is through the creation of decentralized platforms for the distribution of creative works.

In the past, the distribution of cultural content has been controlled by a small group of gatekeepers, such as record labels, publishing houses, and film studios. These gatekeepers have held a monopoly on the distribution of cultural content, and as a result, artists and creators have often struggled to get their work seen and heard.



A BUGGED FOREST #94
ZANCAN

By using decentralized platforms, artists and creators are now able to distribute their work directly to their audience, bypassing traditional gatekeepers. This is opening up new opportunities for artists and creators to reach wider audiences and to make a living from their work.

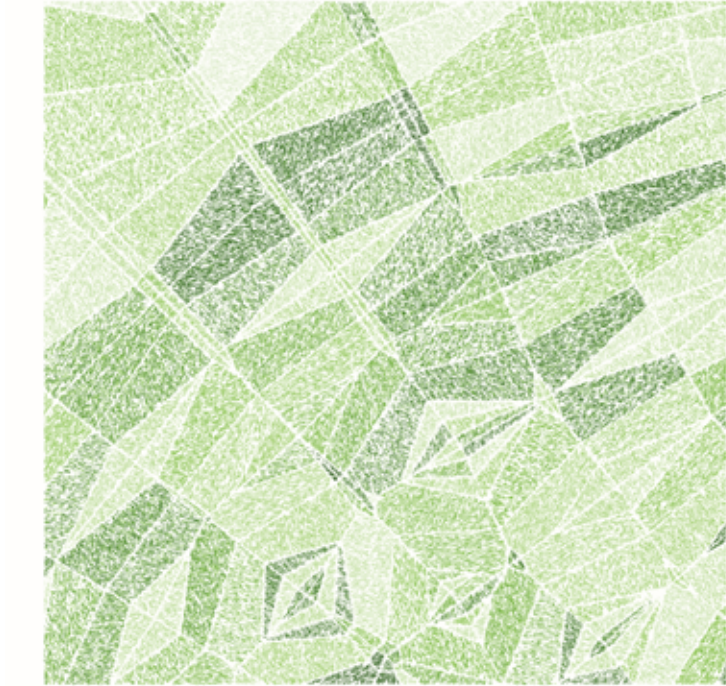
On this edition of The Generative Art Museum Issue, we explore the rise of art democratization through technology. Welcome to World Wide Art.

The Generative Art Museum focuses on generative art, a term that refers to artwork that is created using algorithms and computer programs to generate unique, unpredictable results. It is a form of digital art that relies on the use of technology and mathematics to potentially produce visually stunning and often impossible compositions.

One of the defining characteristics of generative art is its ability to produce endless variations and permutations of a given theme or concept. This is made possible through the use of complex algorithms that allow for the creation of random patterns and shapes within the artwork. These patterns can be manipulated and modified by the artist or the viewer, resulting in an ever-evolving and constantly changing piece of art.

Generative art can be created using a variety of different mediums, including digital software, physical installations, and interactive experiences. Some common techniques used in generative art include fractals, cellular automata, and genetic algorithms.

Generative art has also gained popularity in the world of fashion, with companies such as Nike and Adidas using it to create unique, one-of-a-kind patterns and designs for their products. In addition, generative art has been used in a variety of other fields, including architecture, music, and advertising.



UNFOLDED #33
LARS WANDER

While versed collectors and enthusiast of generative art won't see not so much news on these lines, we believe a huge effort on education is required to continue pushing boundaries of this genre.

Curation and education is an essential aspect of the art world, as it helps to shape the way we view and understand art. Creating the context context and meaning for the art on display allows newcomers to enjoy a safe experience and help viewers understand the artwork better.

The rise of virtual reality (VR) and augmented reality (AR) has opened up new possibilities for artists to create immersive, interactive experiences that engage viewers in a way that

traditional art forms cannot, and this is the reason why The Generative Art Museum exists on the metaverse.

Virtual reality technology is already being used in many industries to train employees, design products, and even hold meetings. The metaverse offers the potential for people to work from anywhere in the world, which could have a huge impact on how businesses operate. It also offers the potential for people to work in virtual spaces, which could help to reduce the environmental impact of business.

To fully experience The Generative Art Museum we recommend taking a look at our website, previous exhibitions and recorded interviews with renowned artists in the generative ecosystem.

GEODE #13
LARS WANDER



MEET THE ARTISTS



ZANCAN

Credits: Benoît Cary

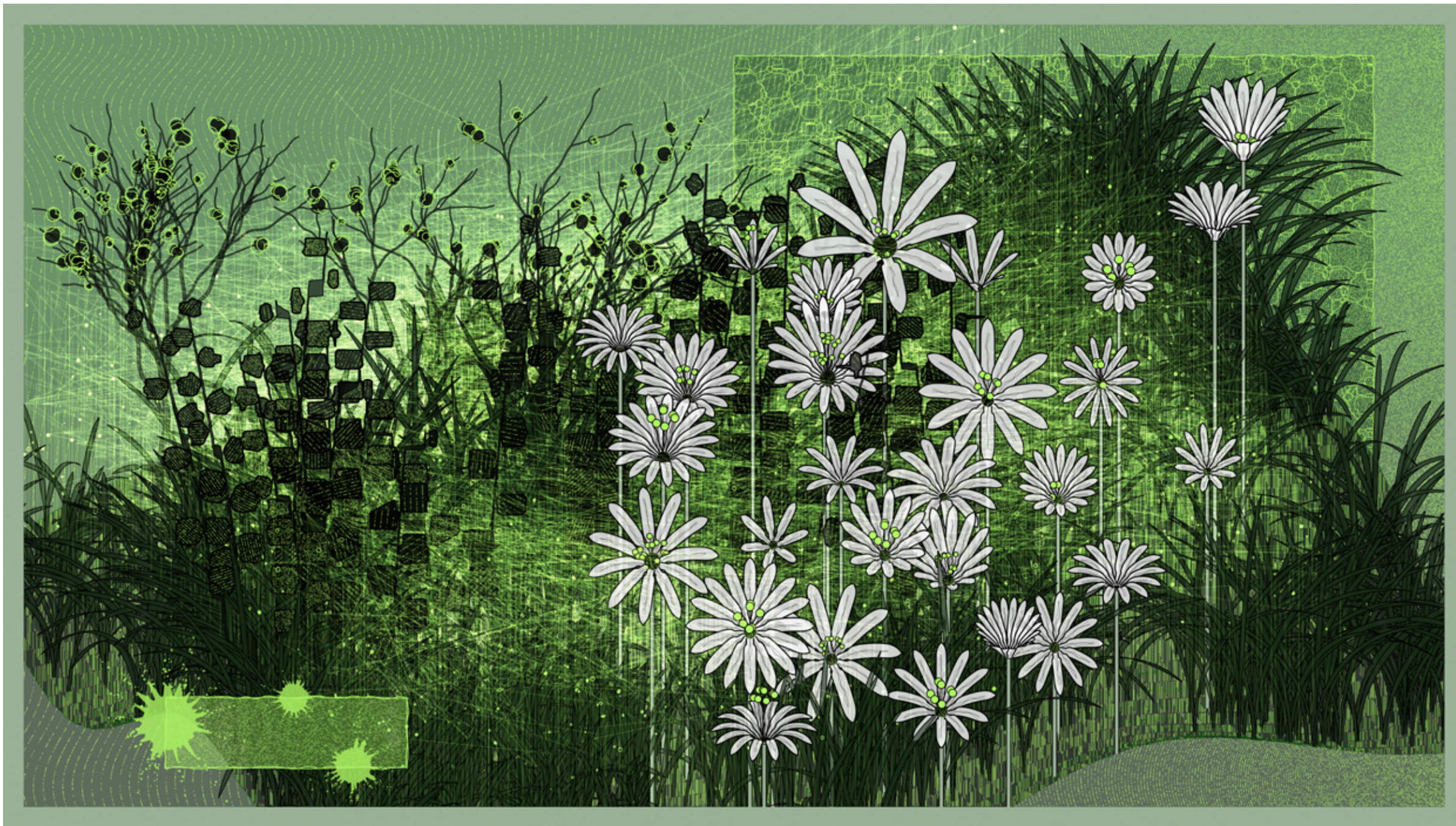


LARS WANDER



ZACH LIEBERMAN

Credits: Mikke Pöyhönen



SUNFLOWERS
ZANCAN

GARDEN. MONOLITHS #40
ZANCAN



IGNIS ET SANGUIS
ZANCAN

ZANCAN

Michaël Zancan is a generative artist from Bordeaux, France. He has been both a painter and a programmer for four decades.

By synergizing his former practice as a traditional artist working with oil paint with the computer code medium, he enlightened the graphical possibilities of a “figurative-generative” art genre.

His digital artworks and resulting pen-plotter drawings, which rely on technology both to exist and to be traded,

are his inspiration to remind us of the necessary bond between man and nature, raising attention through visual symbolism about environmental and social matters

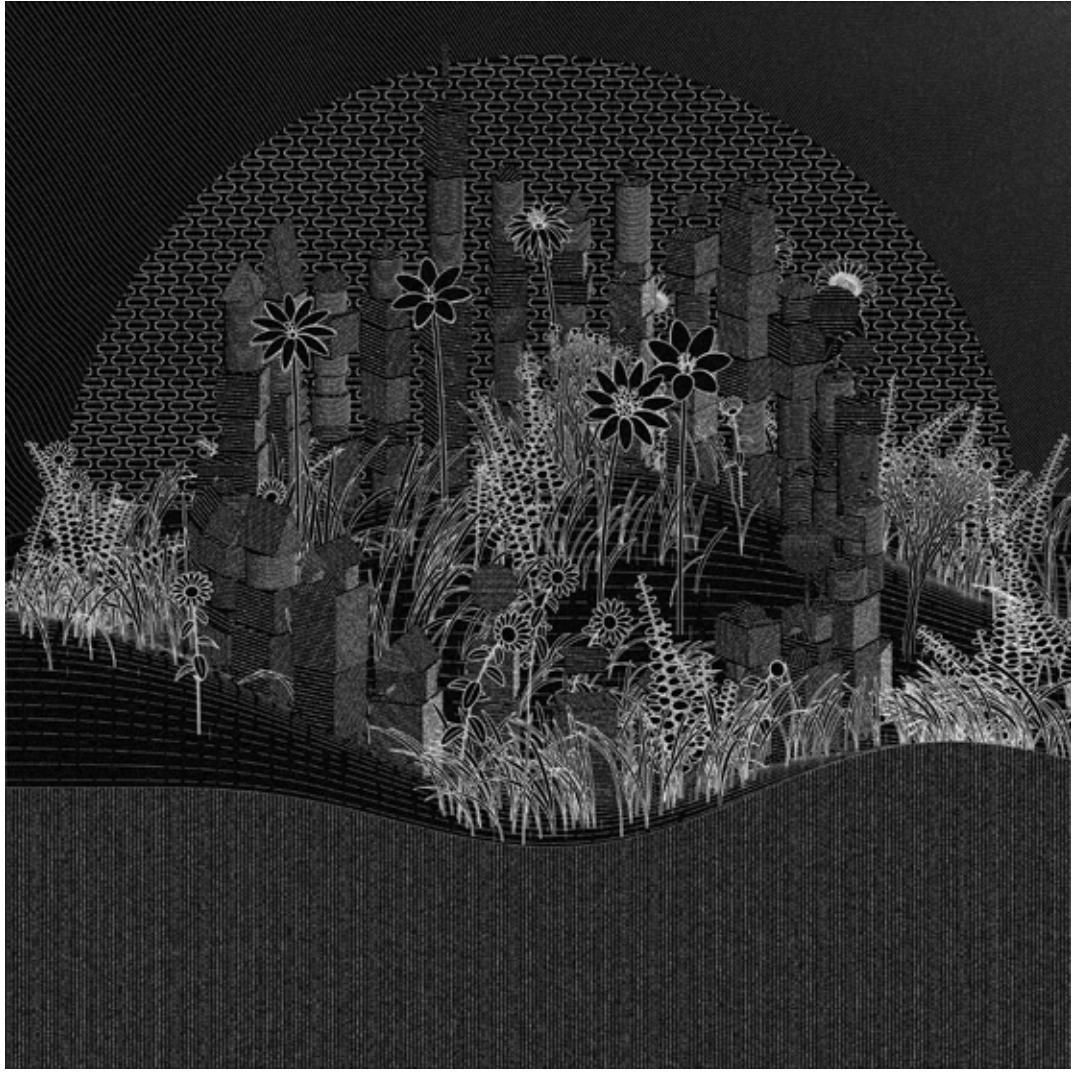
Michaël is currently the top-selling artist on the Tezos blockchain with his series “Garden, Monoliths”, and “The Lushtemples”, which focus on rendering natural shapes with mathematical equations and programming code. Zancan has also been a dedicated collector and patron of other artists on the blockchain.



LUSHTEMPLLES. HIGHLIGHTS OF THE HIKE
ZANCAN



LUSHTEMPLLES. THE STONES WHICH STOOD
ZANCAN



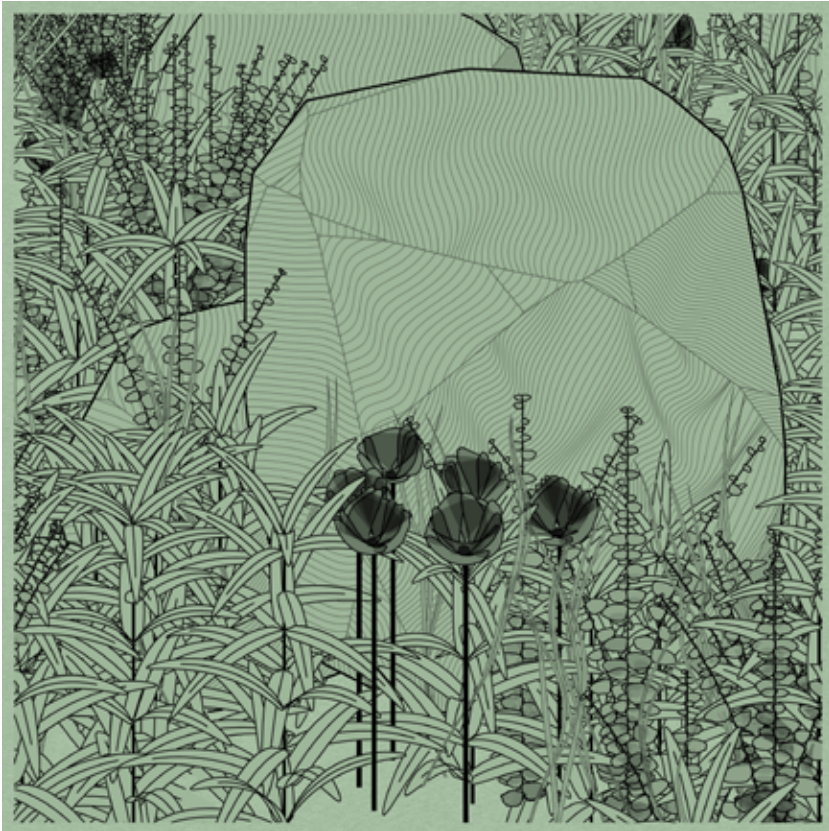
(KINDER)GARDEN. MONUMENTS #225
ZANCAN & YAZID

(KINDER)GARDEN. MONUMENTS #208
ZANCAN & YAZID





GARDEN. MONOLITHS #105
ZANCAN



GARDEN. MONOLITHS #199
ZANCAN



GARDEN. MONOLITHS #41
ZANCAN

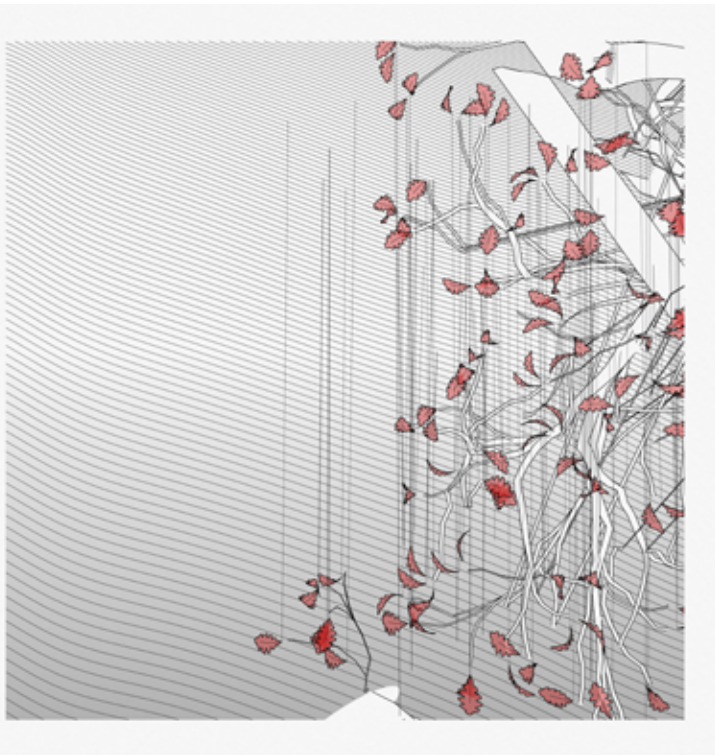
THE (RE)BIRTH OF VENUS
ZANCAN



LUSHTEMPLES - VANTAGE POINTS
ZANCAN

LUSHTEMPLES - WITHDRAWING CITYSCAPE
ZANCAN

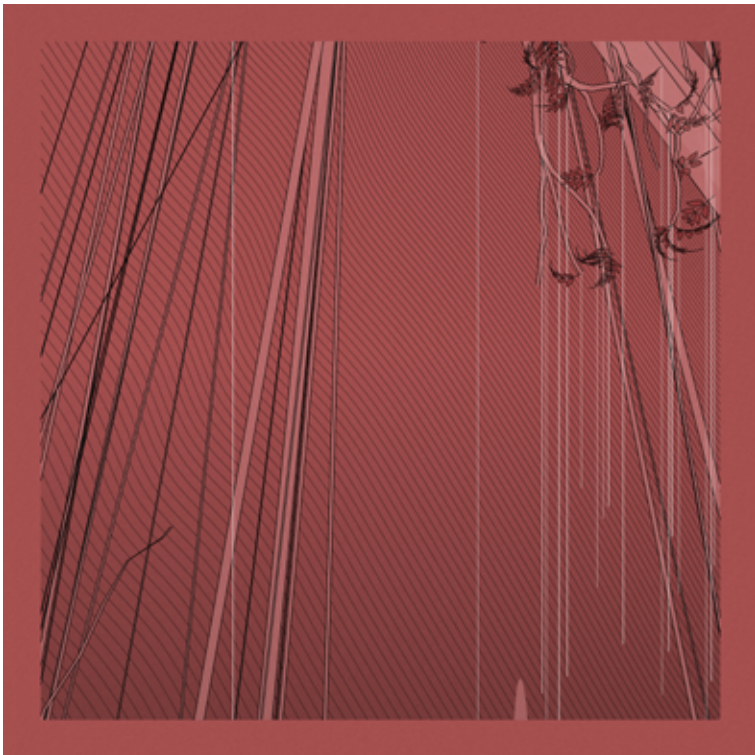




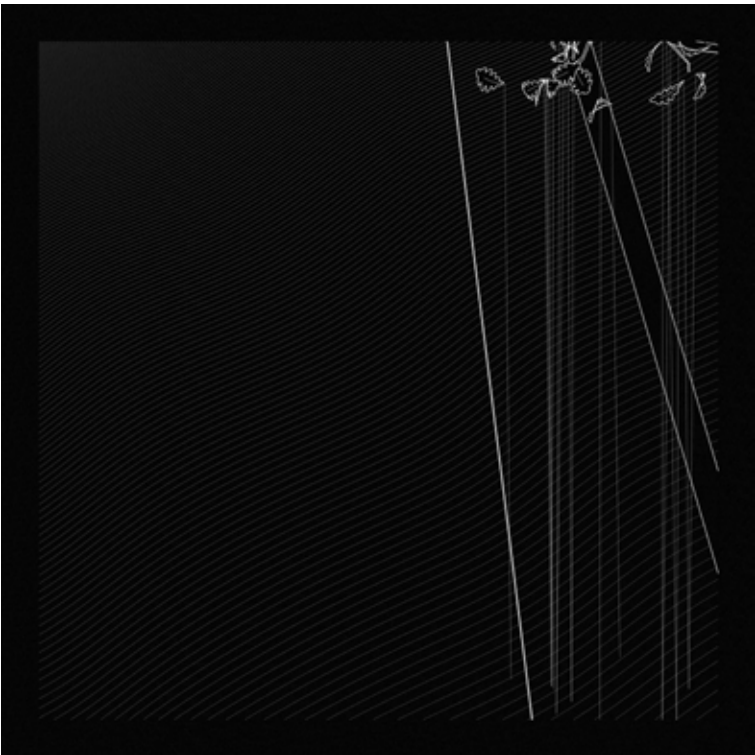
A BUGGED FOREST #21
ZANCAN



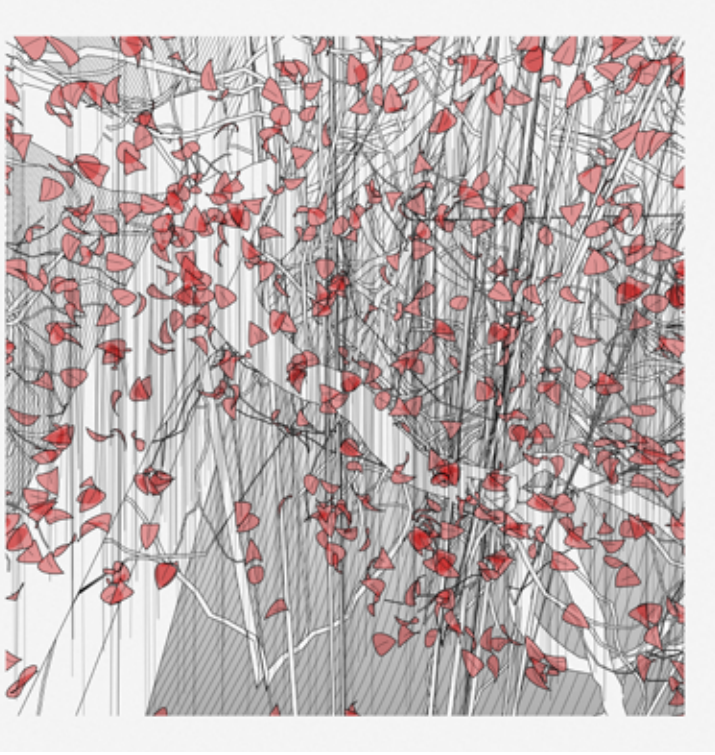
A BUGGED FOREST #17
ZANCAN



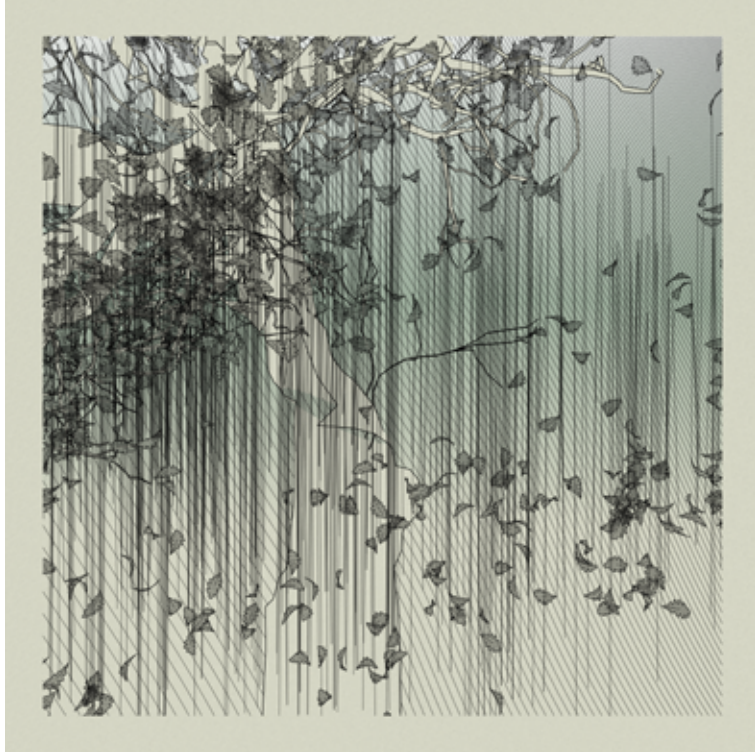
A BUGGED FOREST #227
ZANCAN



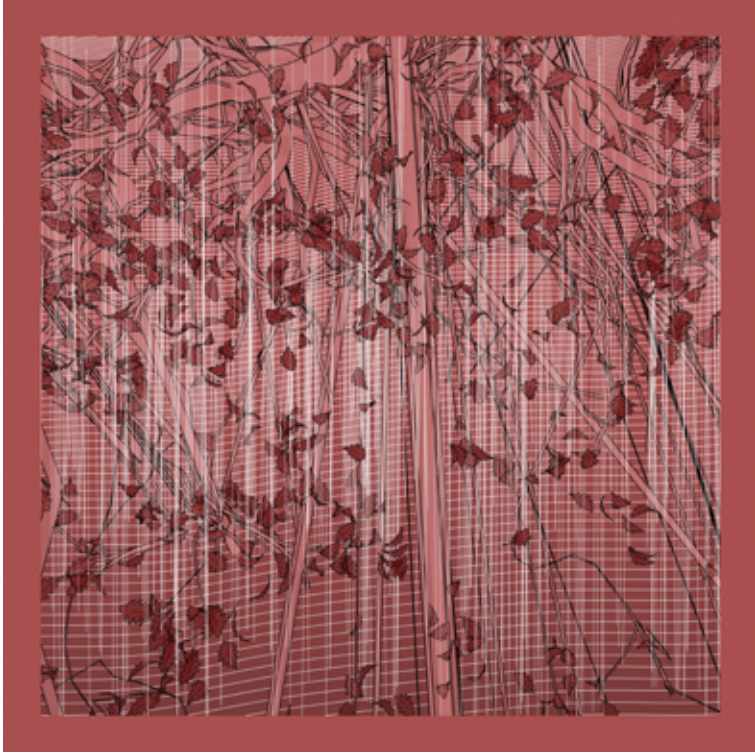
A BUGGED FOREST #269
ZANCAN



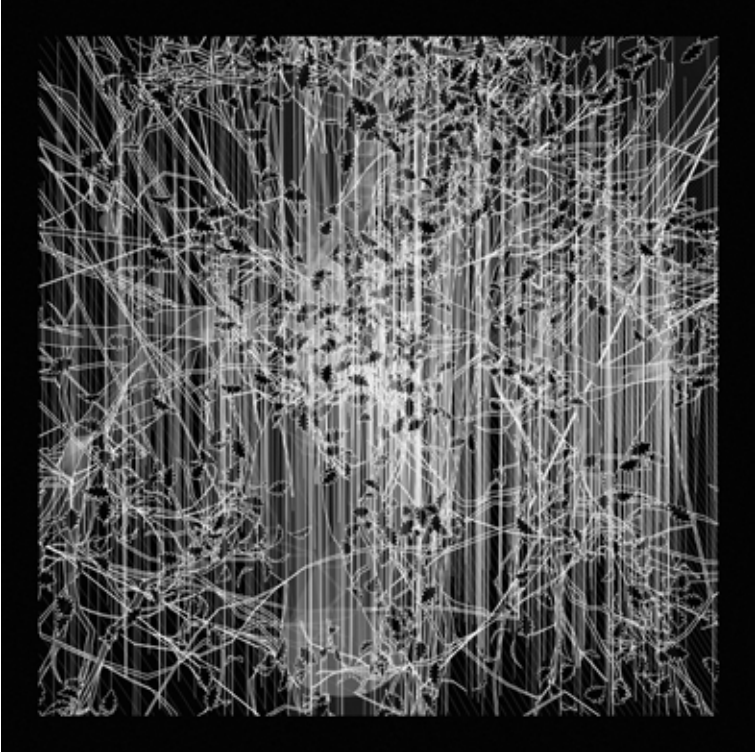
A BUGGED FOREST #478
ZANCAN



A BUGGED FOREST #301
ZANCAN



A BUGGED FOREST #260
ZANCAN



A BUGGED FOREST #108
ZANCAN

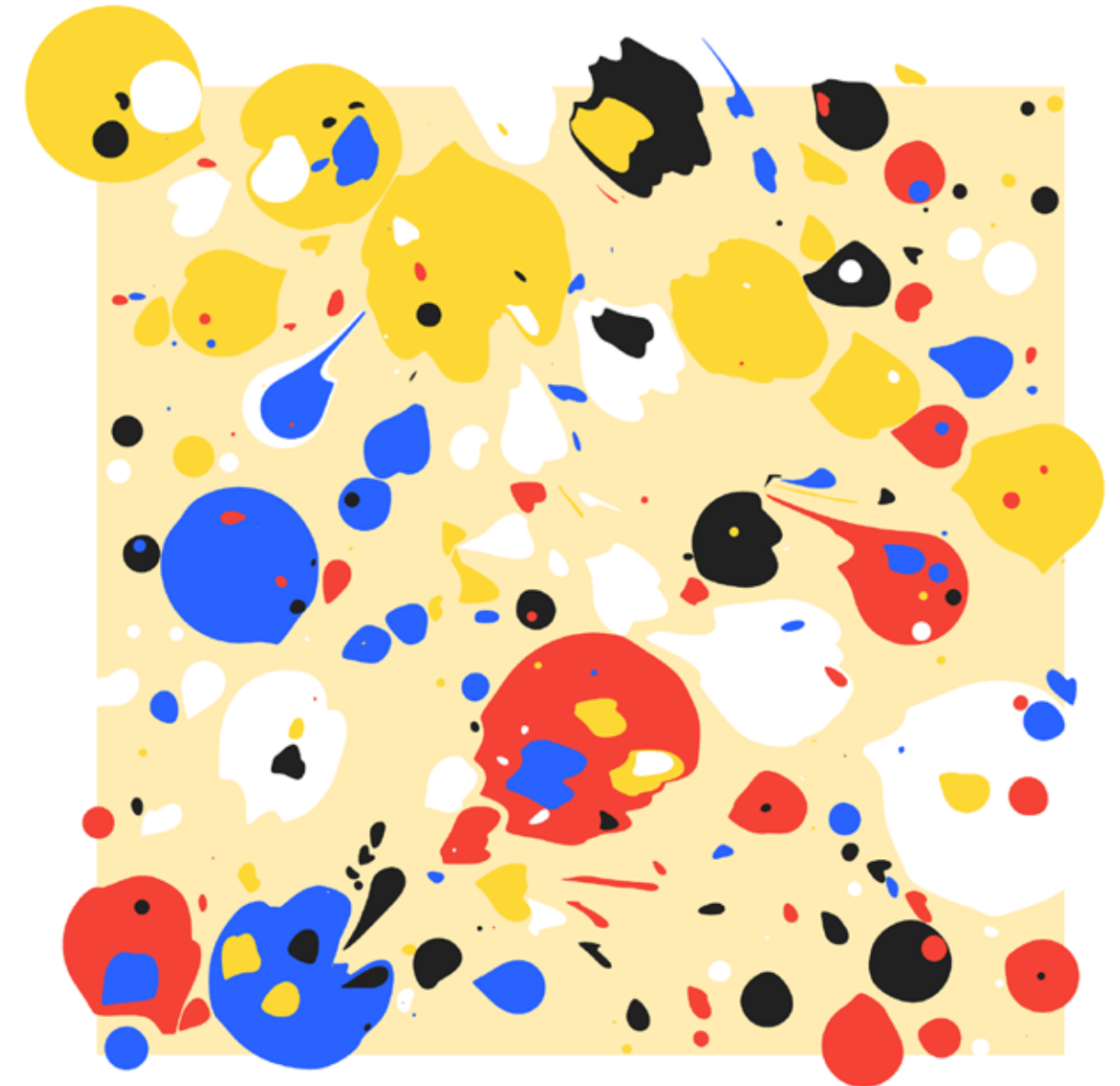


HOW YOU SEE ME #10
LARS WANDER

Lars Wander is a computer artist, born in Germany, and living in NYC. His visual artwork follows his interests in perception, generative patterns, and computational systems.

He's been writing programs to explore complexity for well over a decade, and began publishing his generative artwork in 2020.

During the day, Lars works at Google writing visualization



SPLAT 3/N
LARS WANDER

software to understand the dynamics of global-scale storage systems, his scientific research was published in IEEE, and at night he makes generative art.

"I think there's a lot to be explored using a computer to push the creative boundaries in ways that you can't when you're not working with fantastical machines. So as much as possible, I try to bring the computer and the machinery to the forefront."

LARS WANDER



HOW YOU SEE ME #11
LARS WANDER



HOW YOU SEE ME #8
LARS WANDER



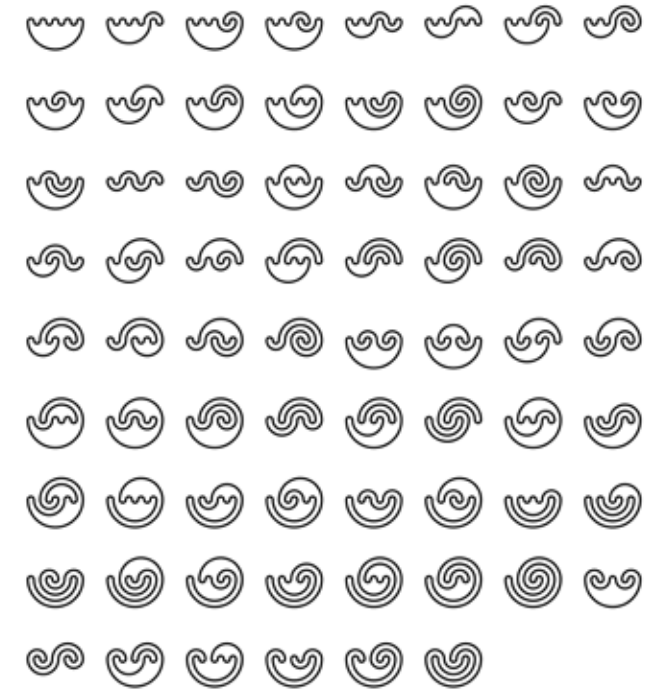
HOW YOU SEE ME #1
LARS WANDER



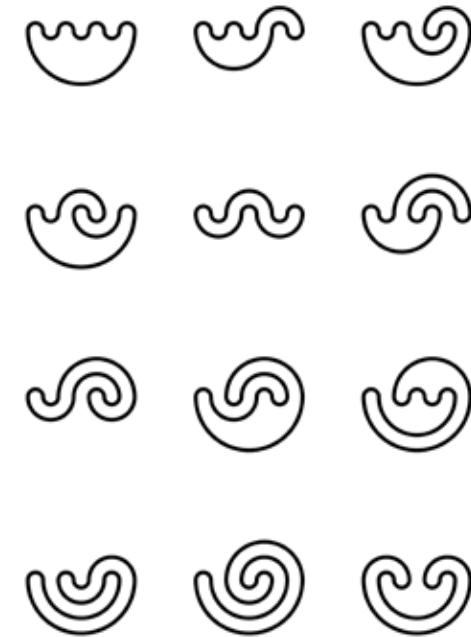
HOW YOU SEE ME #18
LARS WANDER



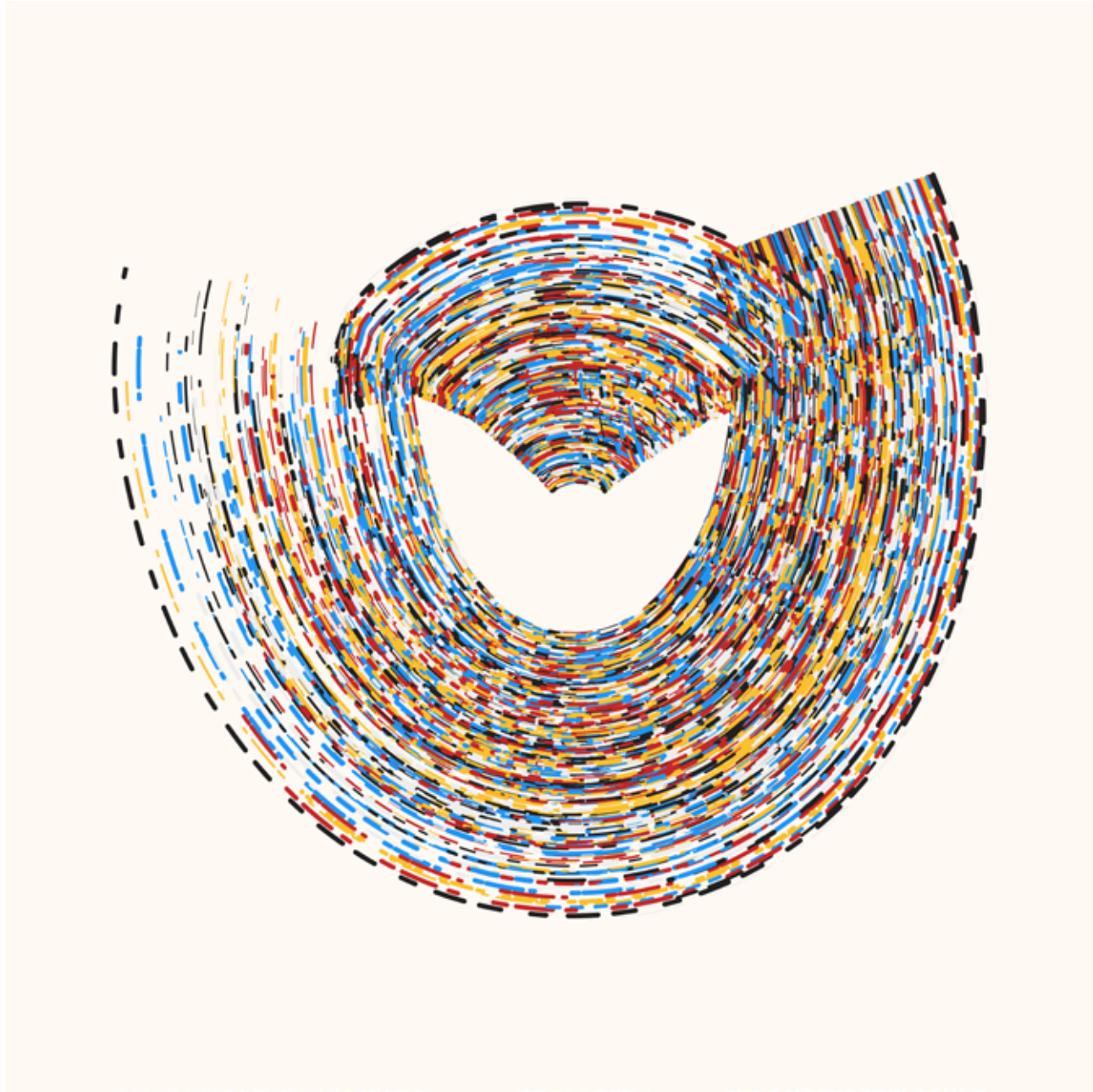
A FALSE SENSE OF
REPETITION
LARS WANDER



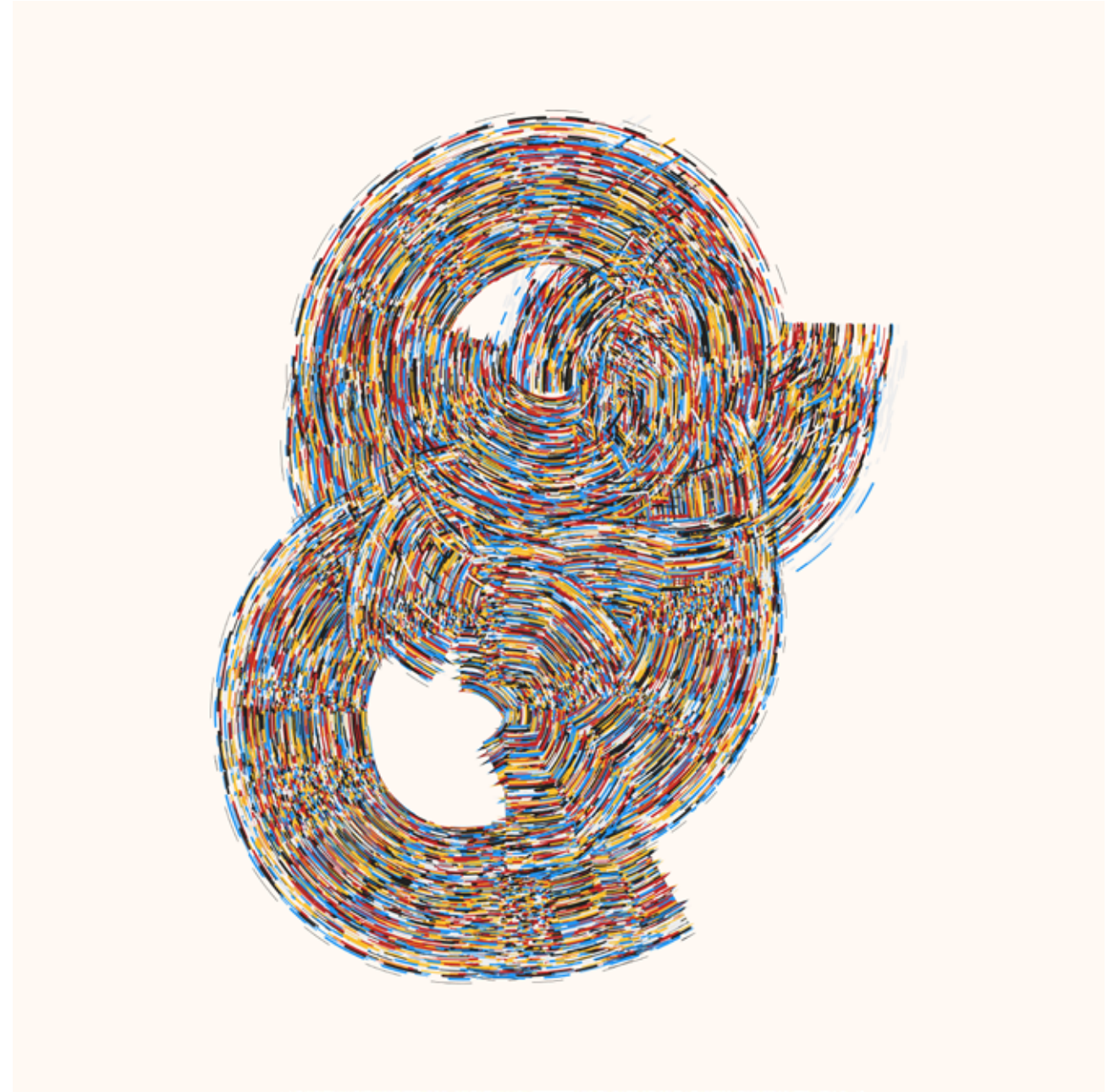
RUBBER BAND FOLDS
(N=5) 70 CASES
LARS WANDER



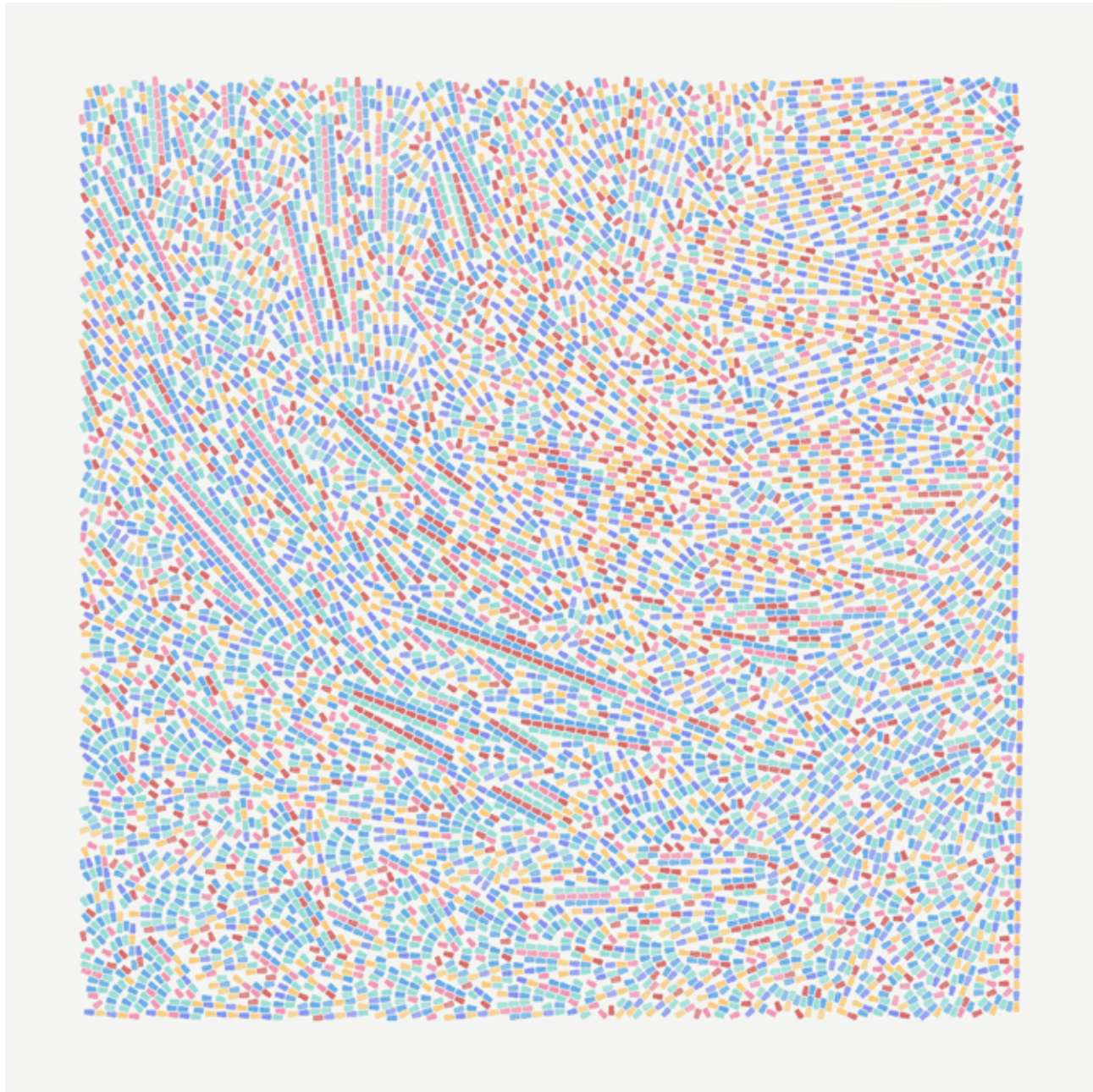
RUBBER BAND FOLDS
(N=4) 12 CASES
LARS WANDER



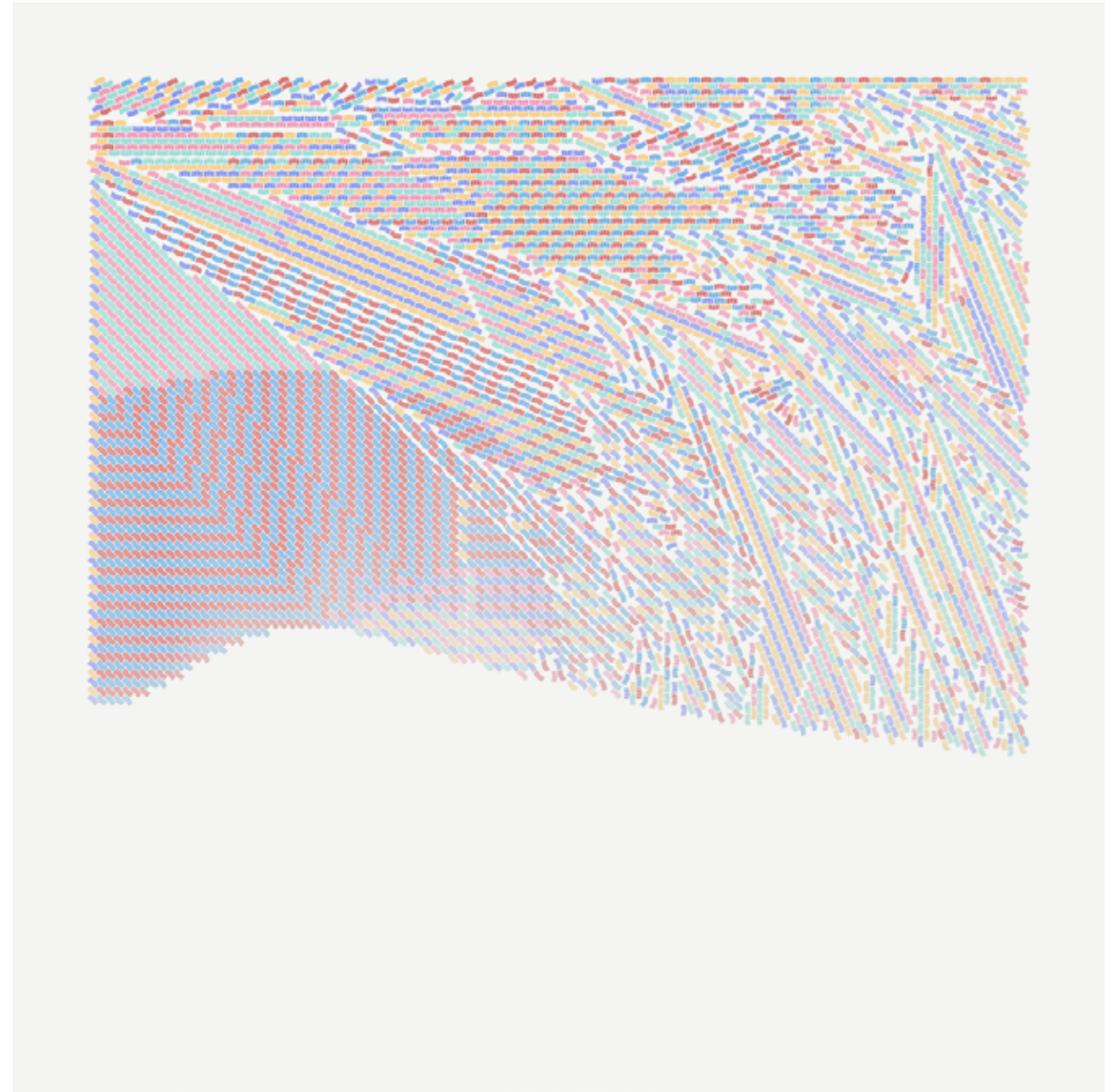
GOSSAMER #12
LARS WANDER



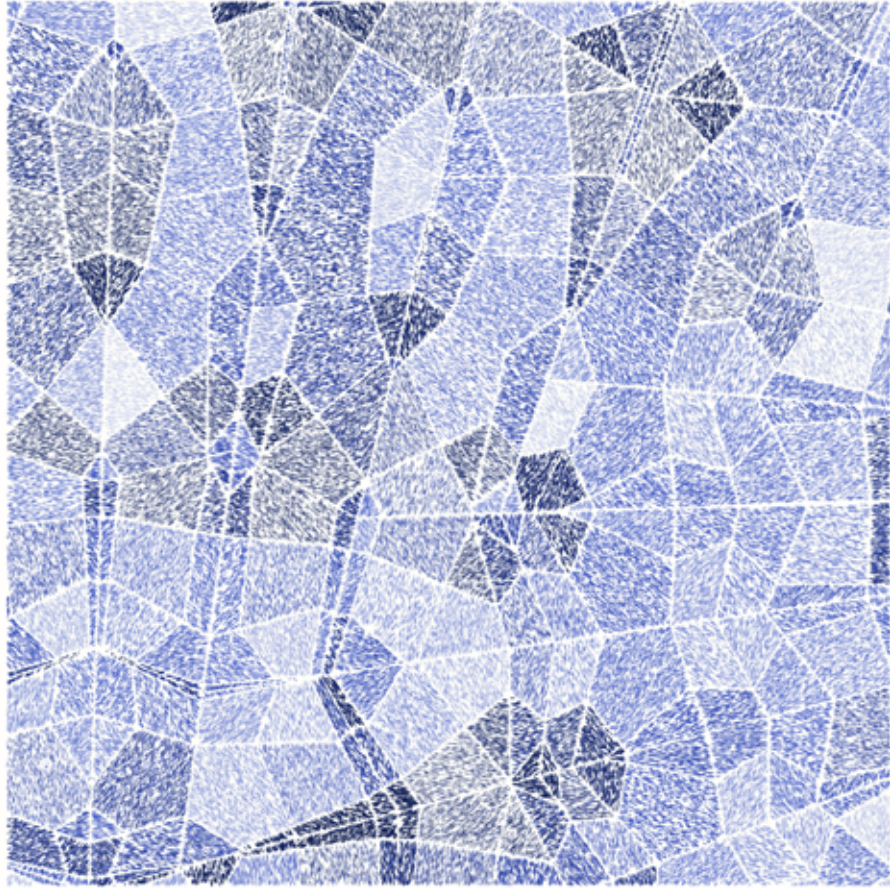
GOSSAMER #262
LARS WANDER



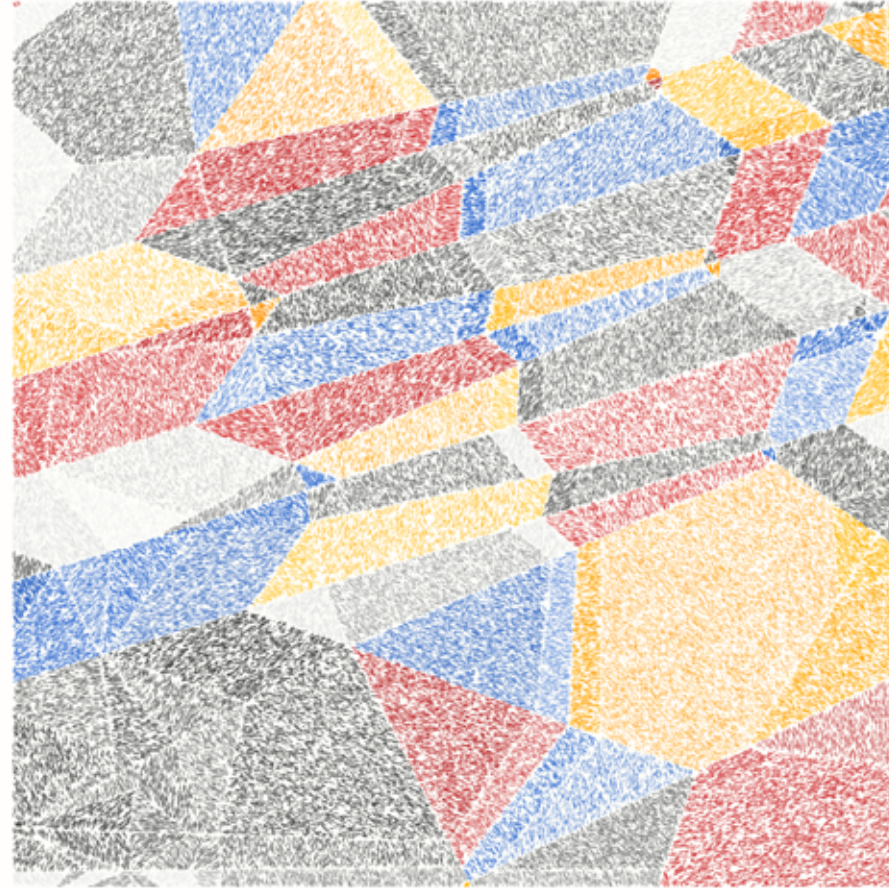
GEODE #79
LARS WANDER



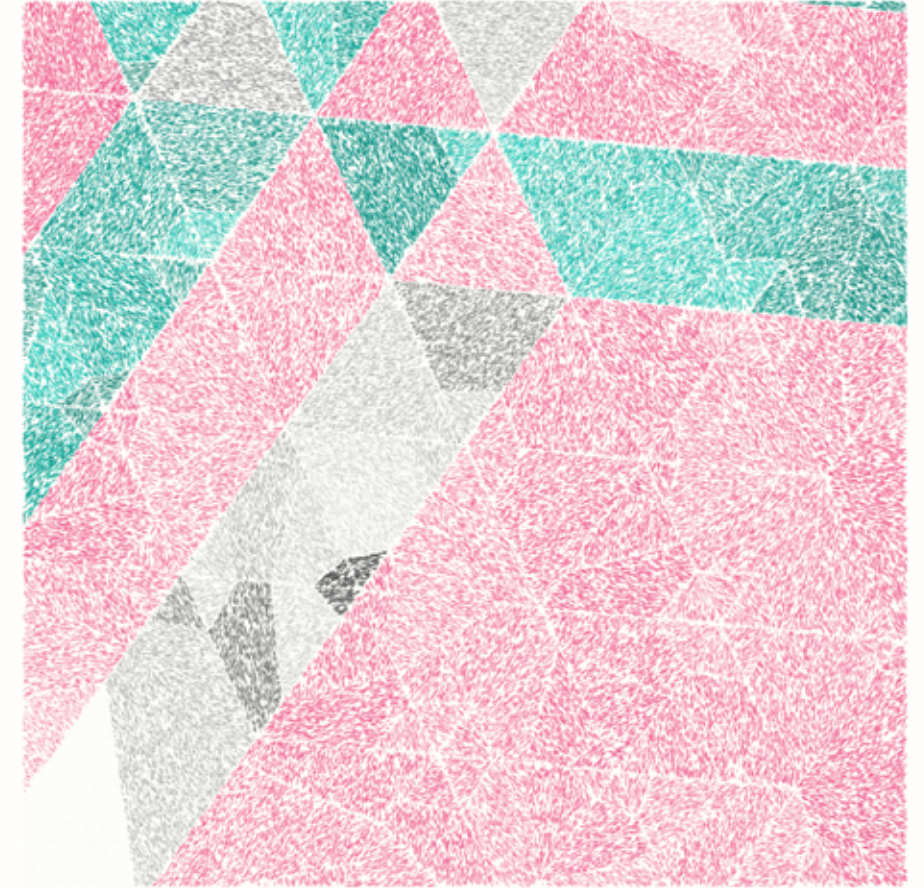
GEODE #205
LARS WANDER



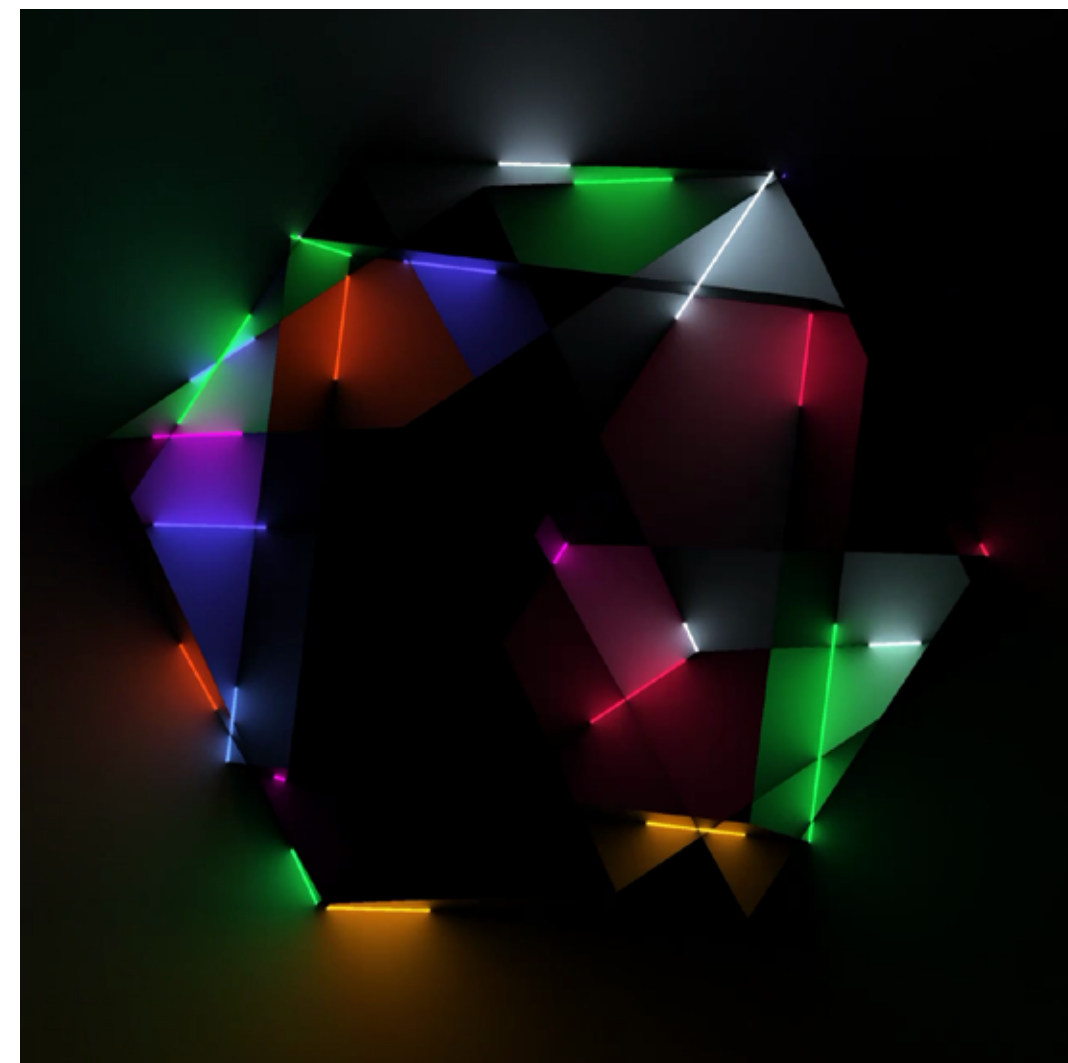
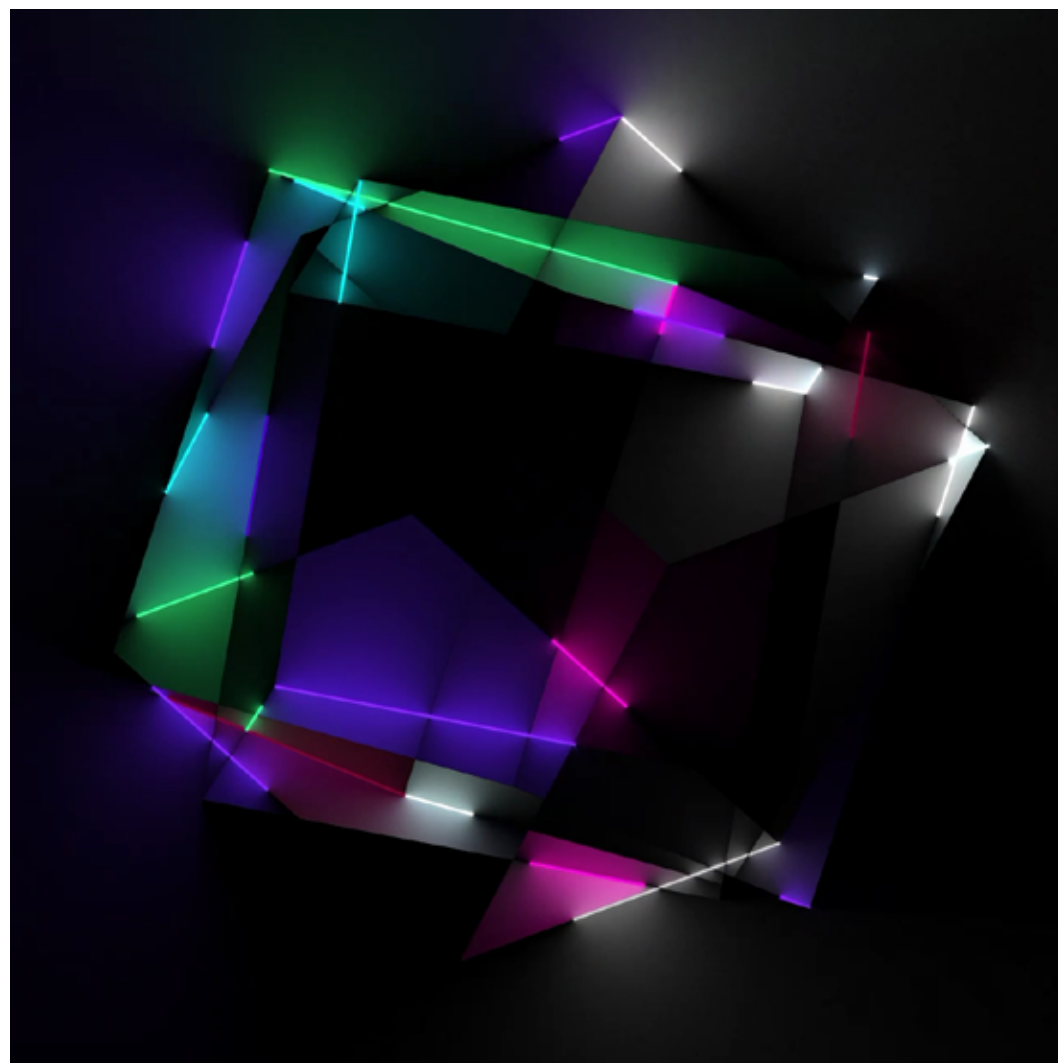
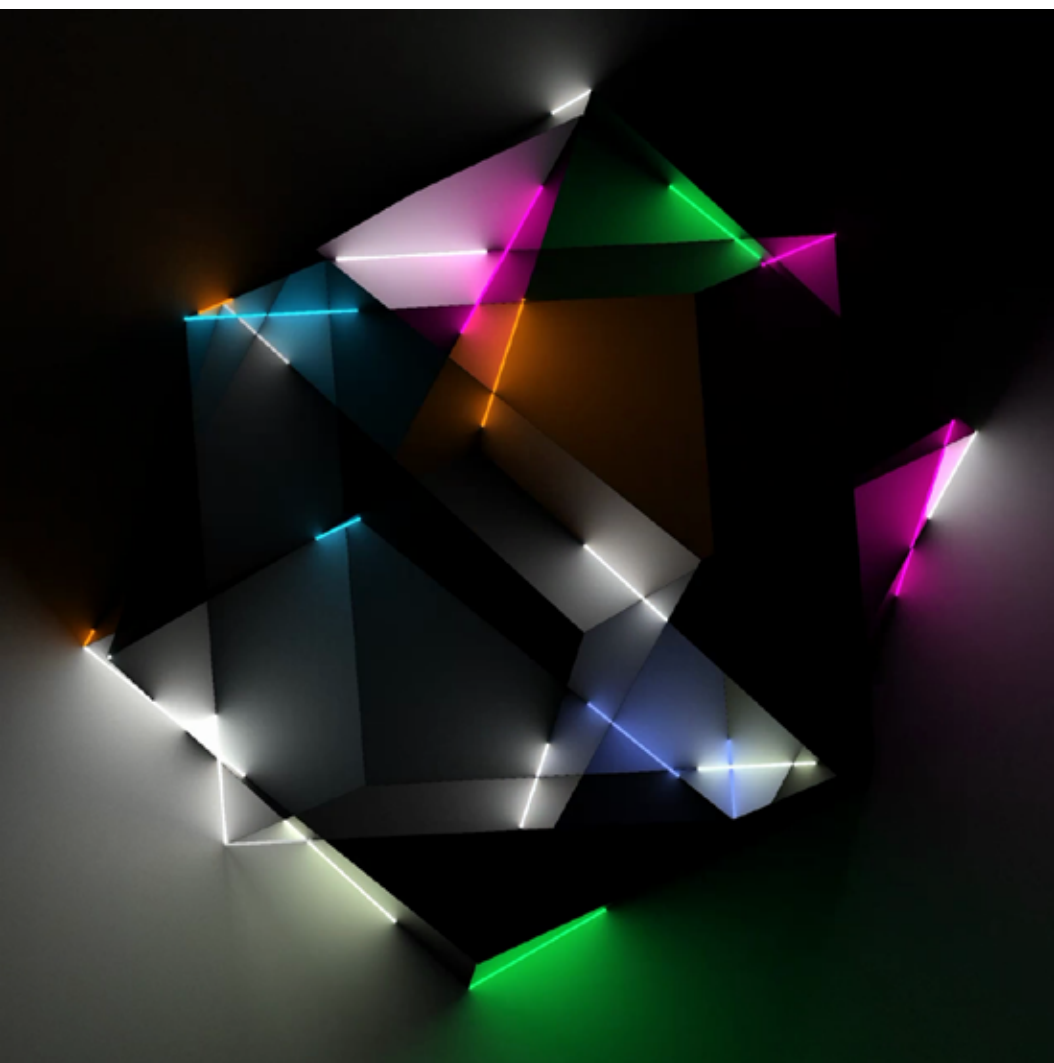
UNFOLDED #79
LARS WANDER



UNFOLDED #60
LARS WANDER



UNFOLDED #399
LARS WANDER



SCAN FOR AN EXPERIENCE



LIGHT STUDY BOX IN BOX IN BOX
ZACH LIEBERMAN

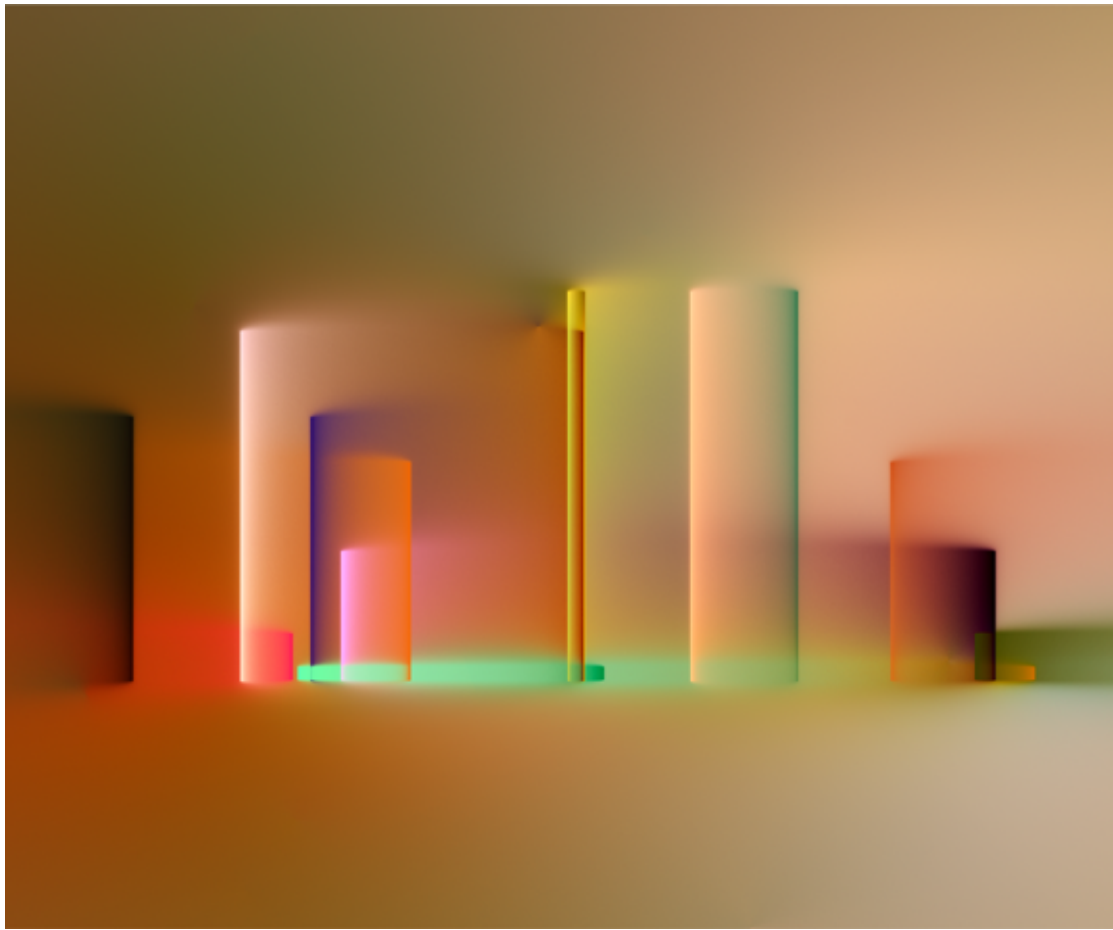
Zach Lieberman is an artist, designer, computer programmer, and educator living in New York City. He creates artwork with code and experimental animation tools with a single goal: he wants you surprised.

In his work, Zach creates performances and installations that take human gesture as input and amplify them in different ways – making drawings come to life, imagining what the voice might look like if we could see it, transforming people’s silhouettes into music.

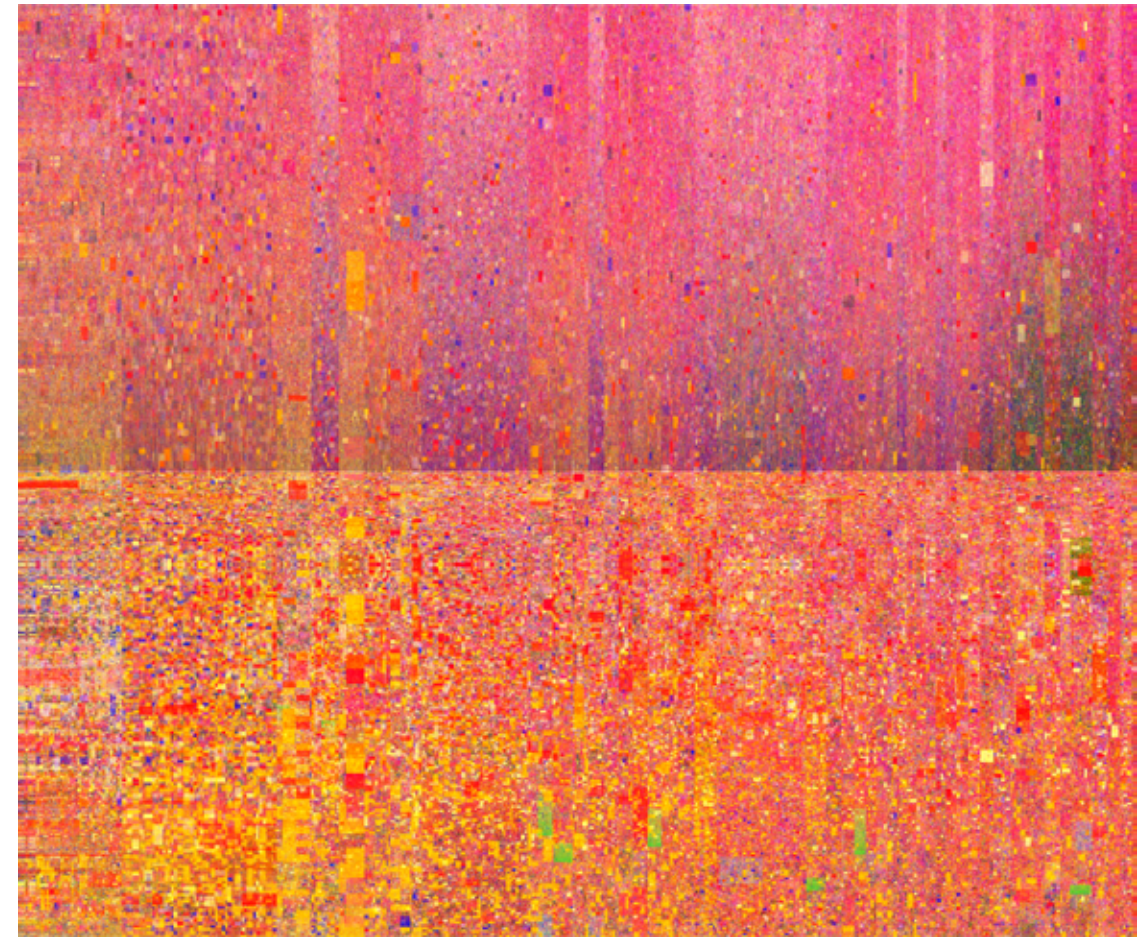
He’s the co-founder of YesYesNo, a new interactive collective that specializes in the creation of engaging, magical installations that combine creativity, artistic vision and cutting edge R&D.

He’s been listed as one of Fast Company’s Most Creative People and his projects have won the Golden Nica from Ars Electronica, Interactive Design of the Year from Design Museum London as well as being listed in Time Magazine’s Best Inventions of the Year among others.

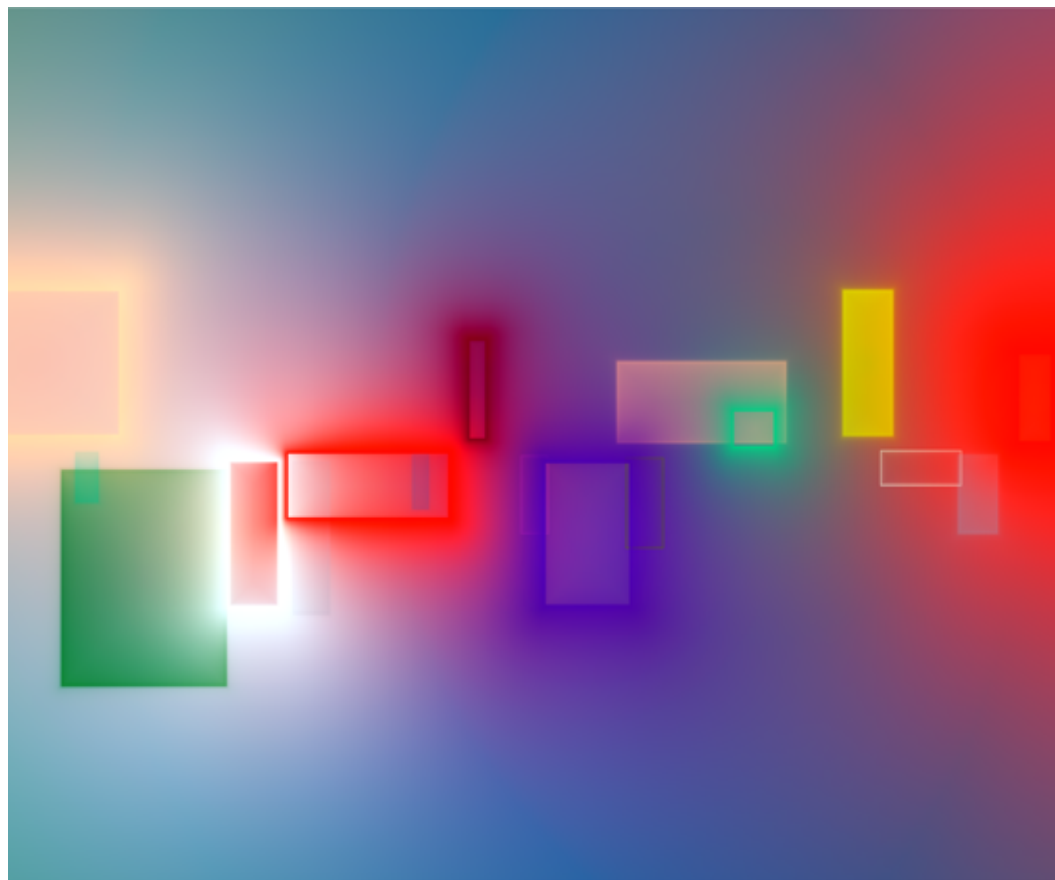
ZACH LIEBERMAN



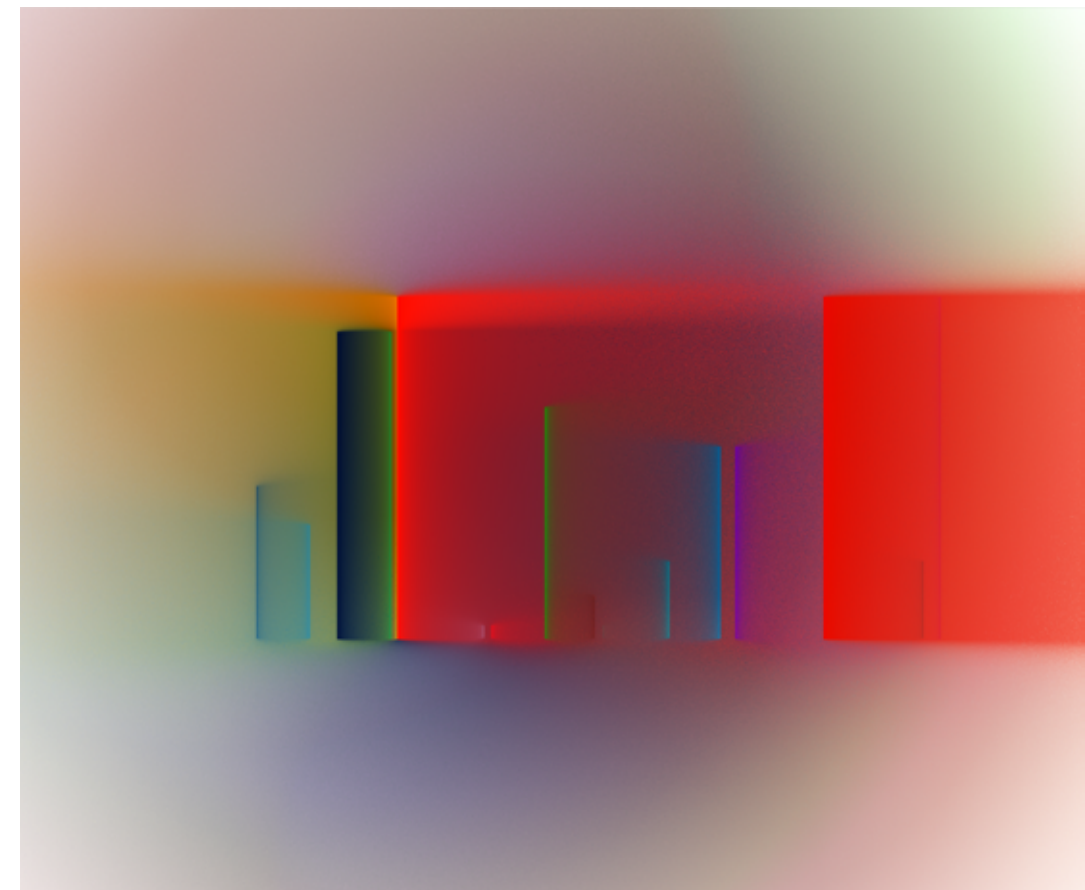
HORIZONT(ES) #170
ZACH LIEBERMAN & ISKRA
VELICHTKOVA



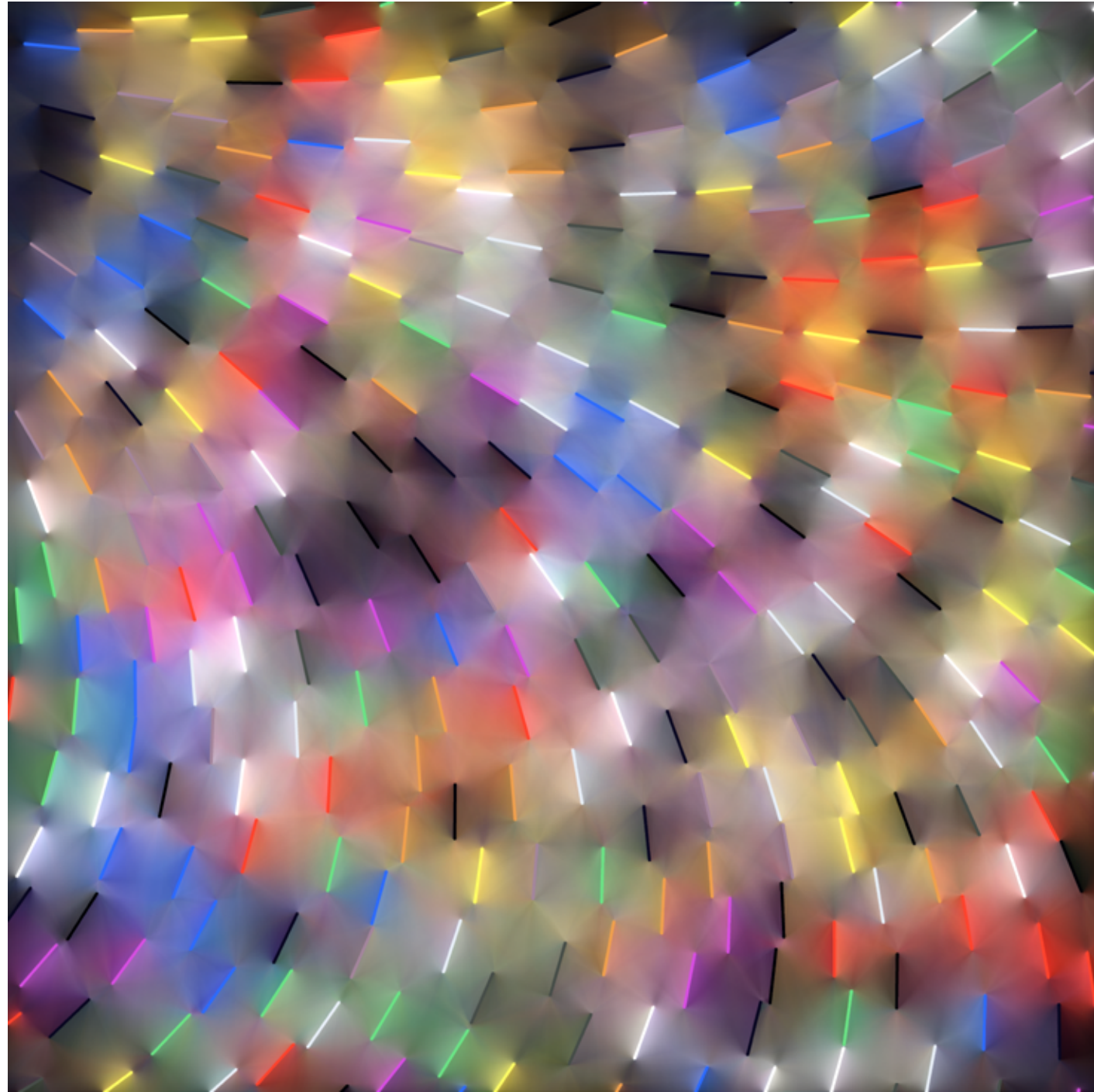
HORIZONT(ES) #269
ZACH LIEBERMAN & ISKRA
VELICHTKOVA



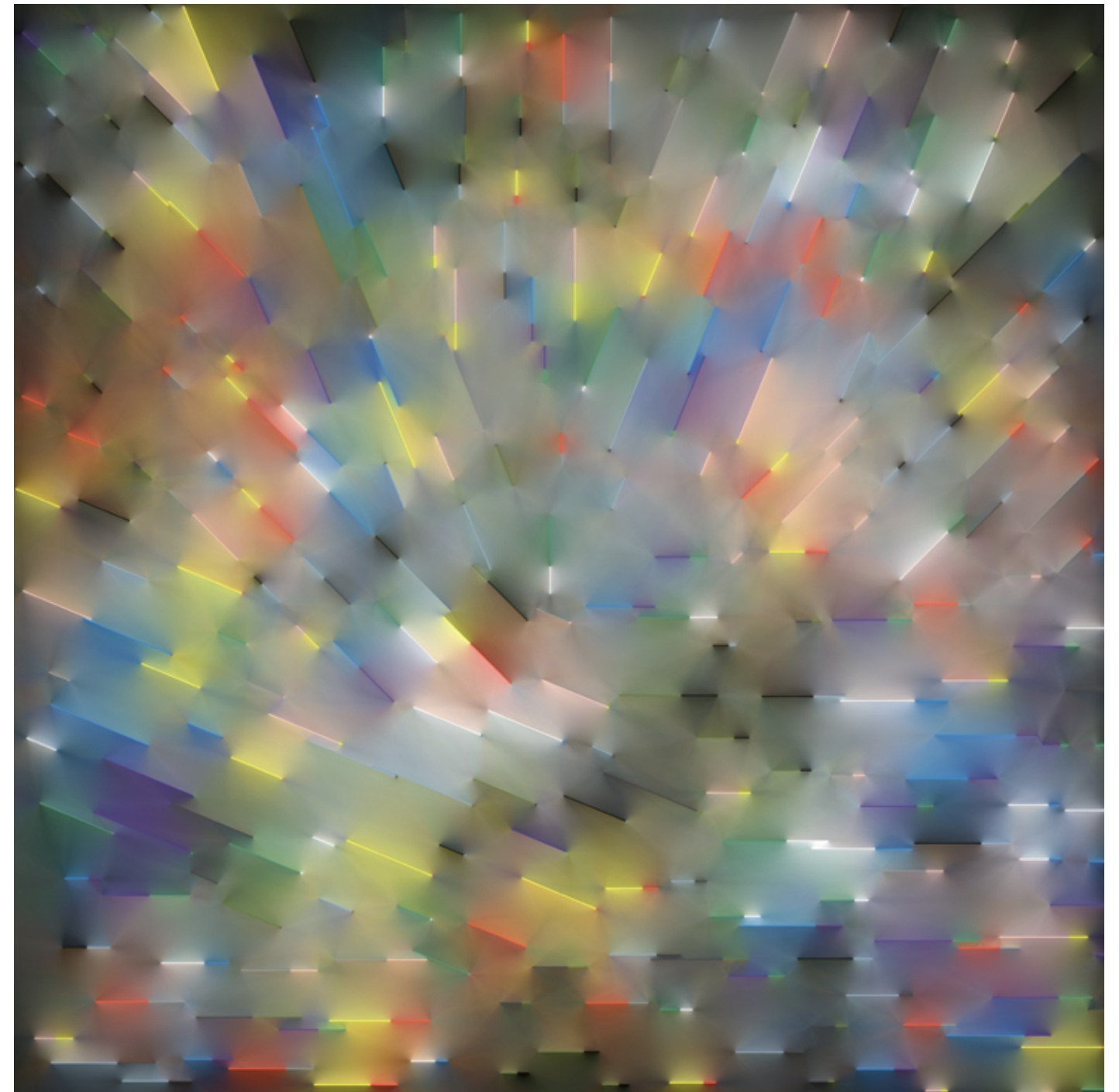
HORIZONT(ES) #231
ZACH LIEBERMAN & ISKRA
VELICHTKOVA



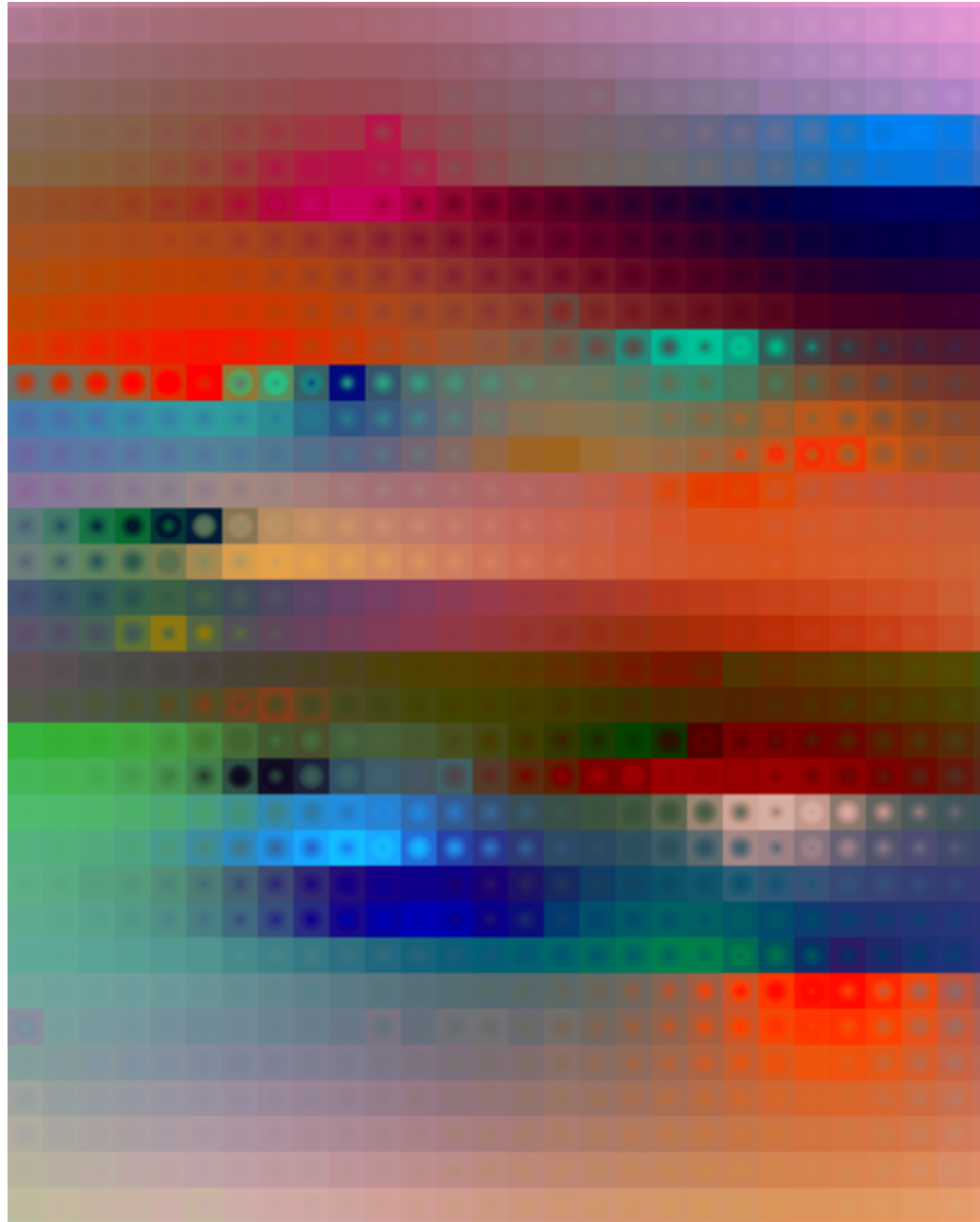
HORIZONT(ES) #139
ZACH LIEBERMAN & ISKRA
VELICHTKOVA



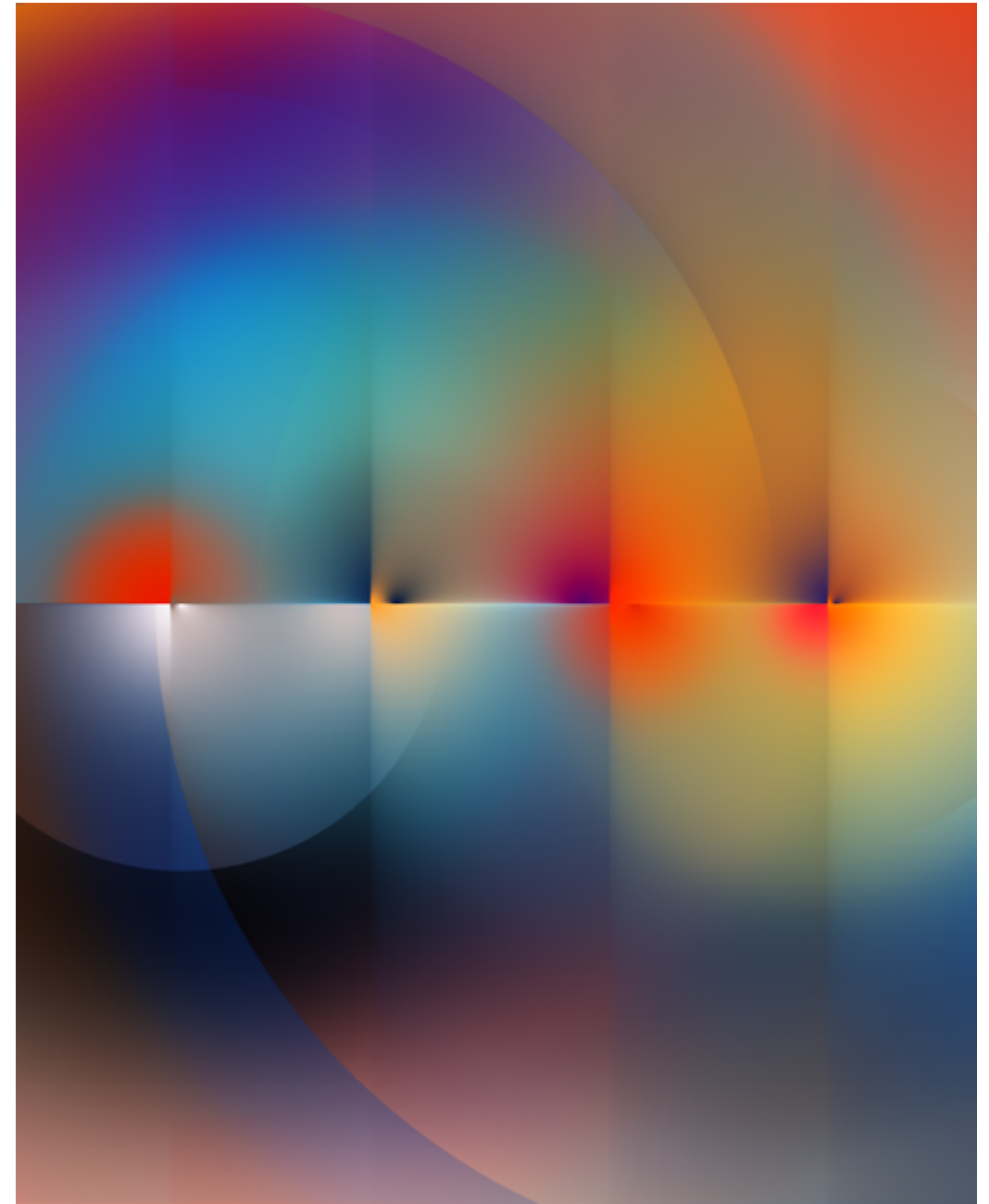
LIGHT STUDY #3
ZACH LIEBERMAN



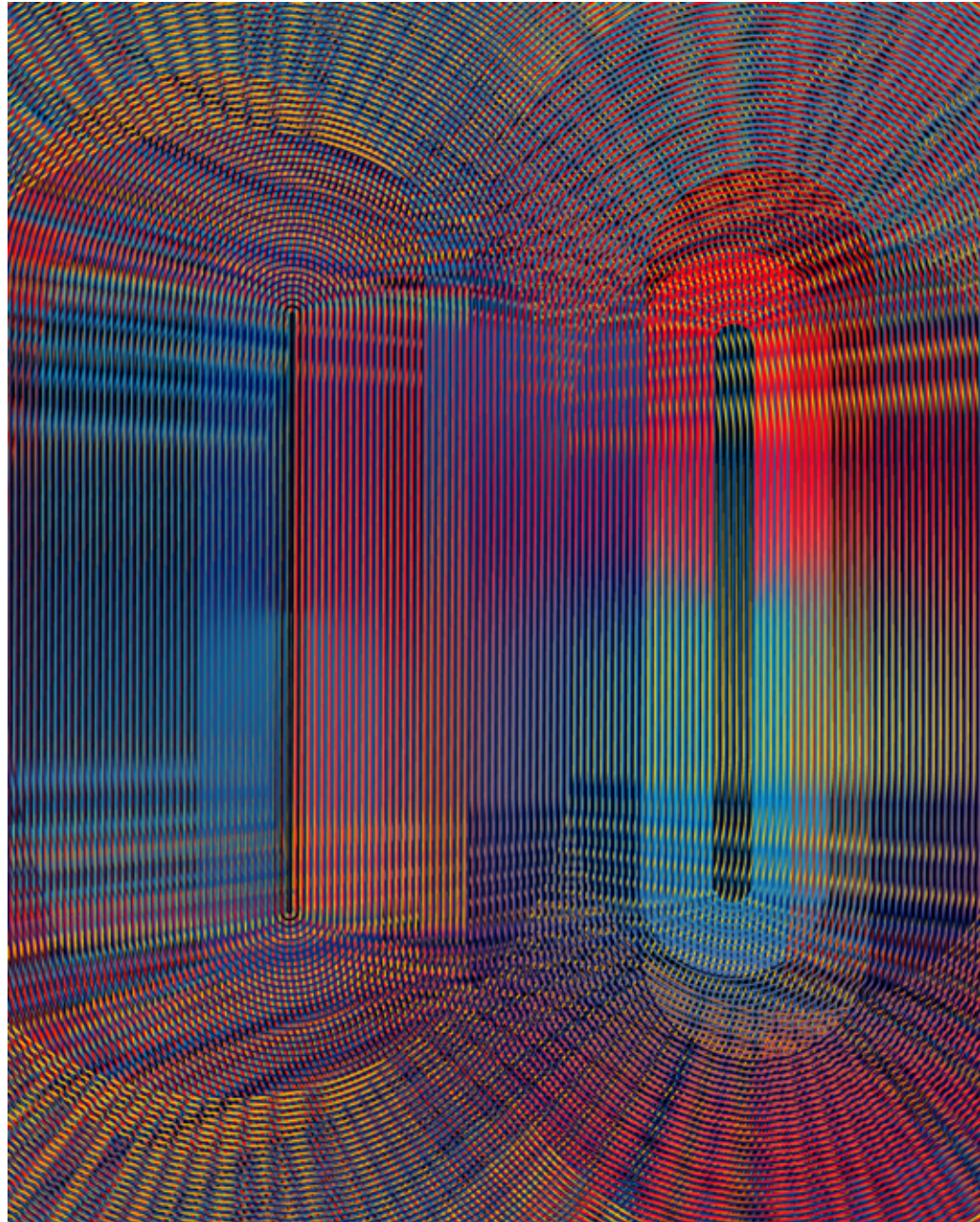
LIGHT STUDY #5
ZACH LIEBERMAN



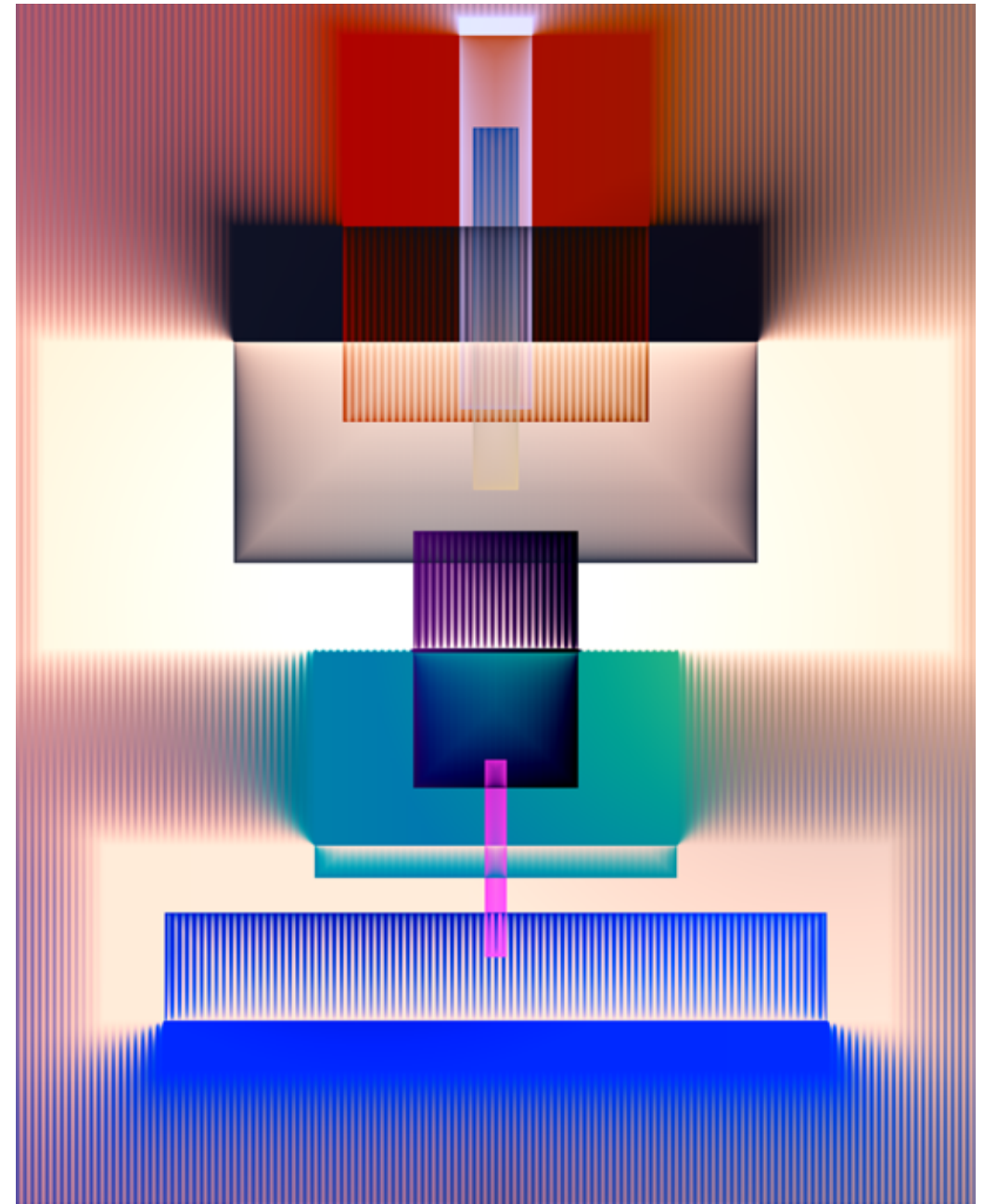
GRID CIRCLE STUDY
ZACH LIEBERMAN



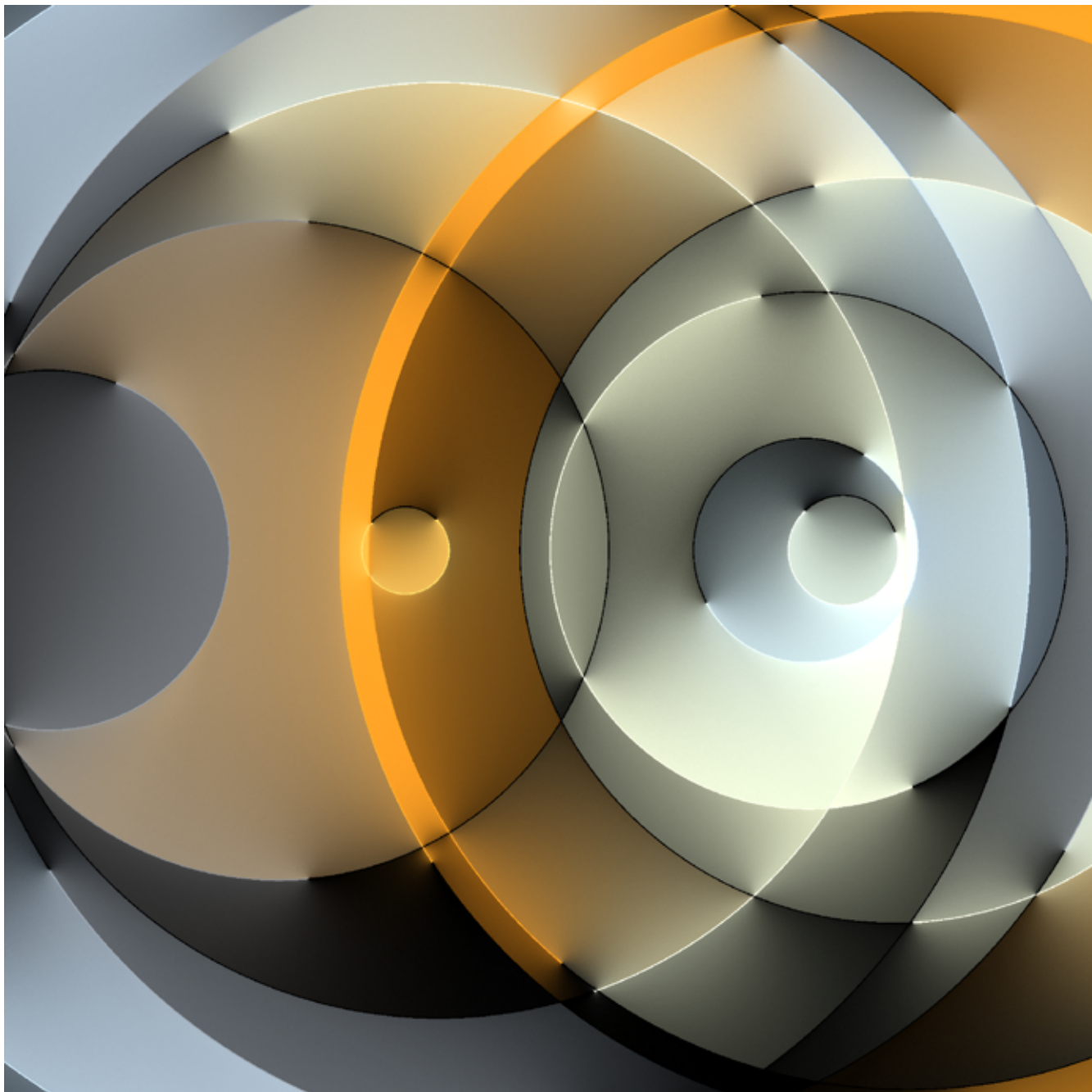
COLOR CURVE STUDY
ZACH LIEBERMAN



OVERLAPPED PILLS W/ STRIPES
ZACH LIEBERMAN

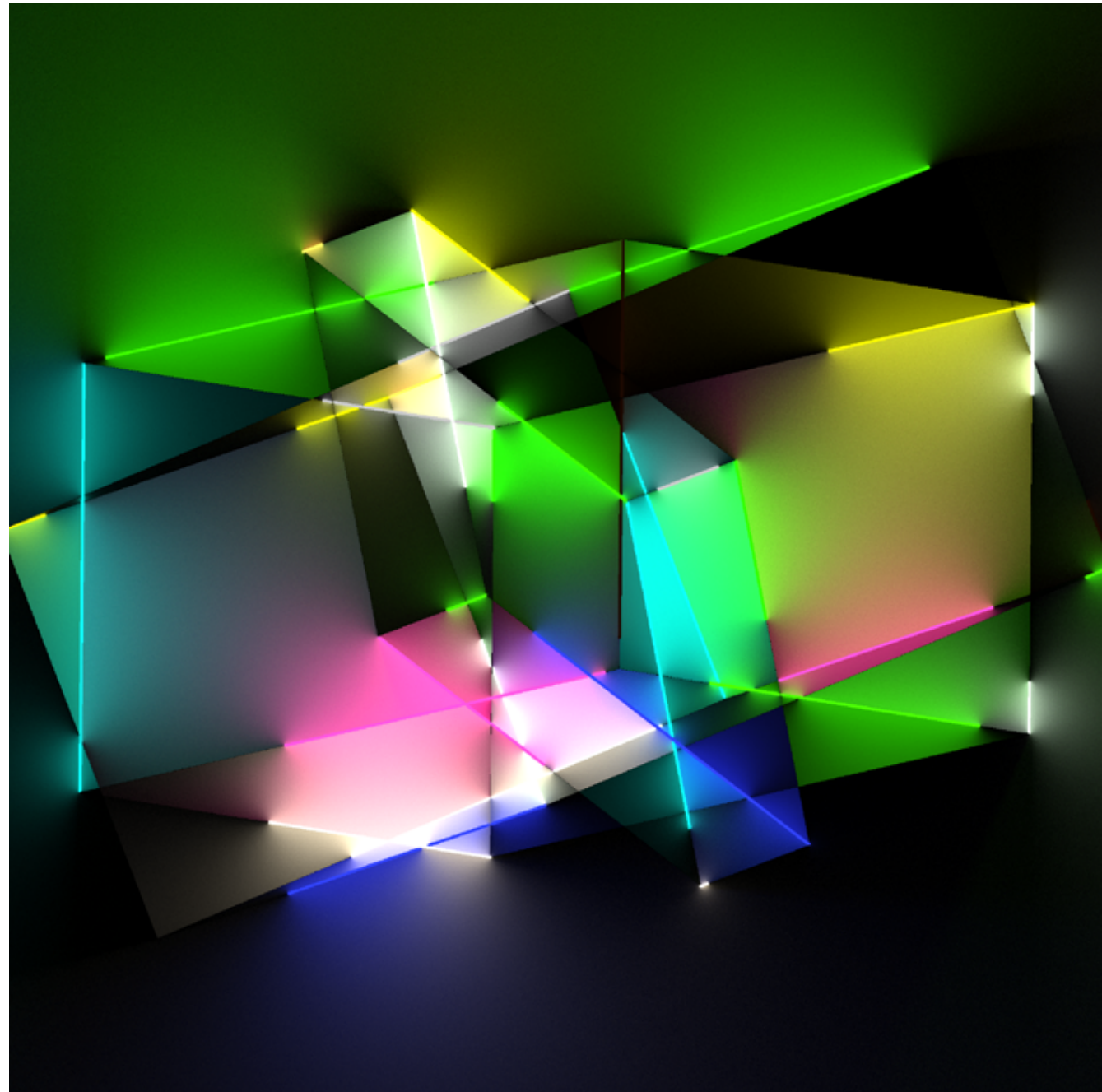


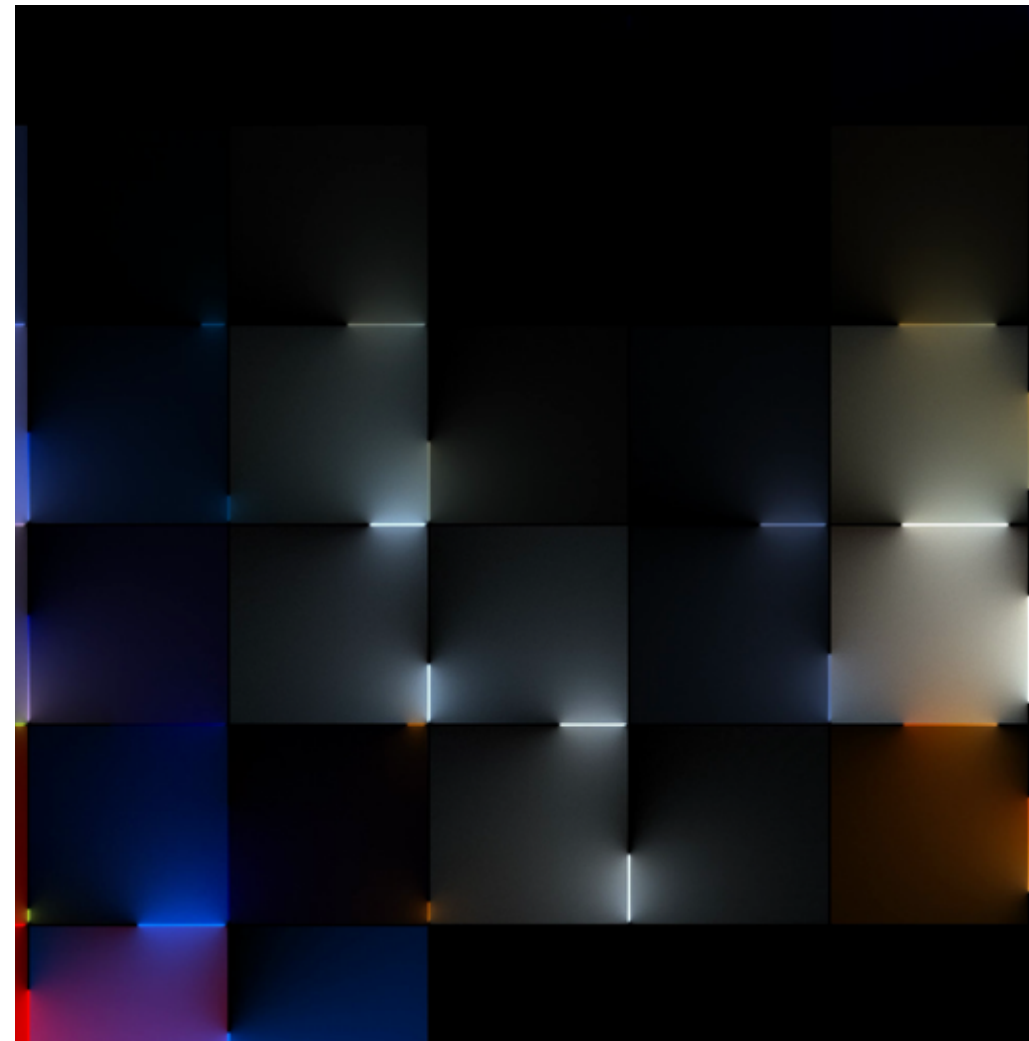
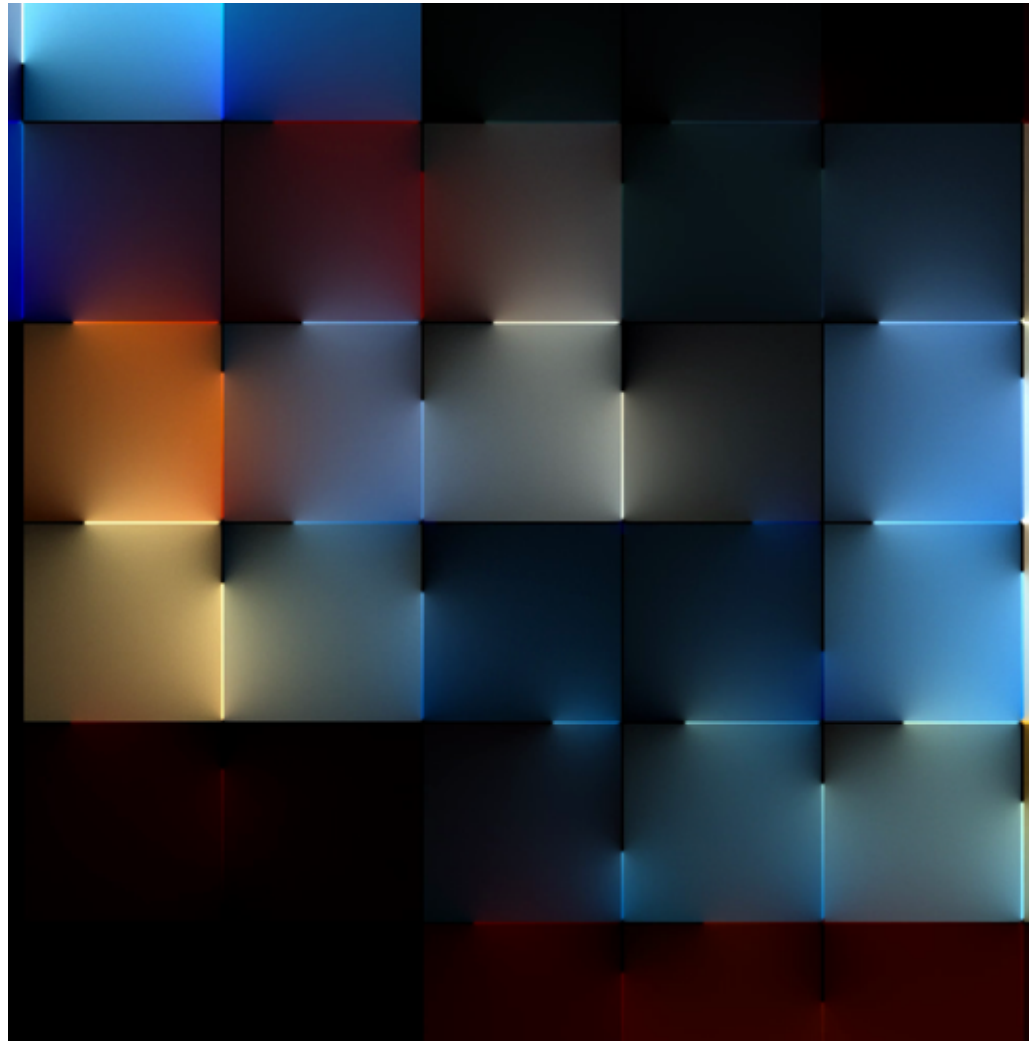
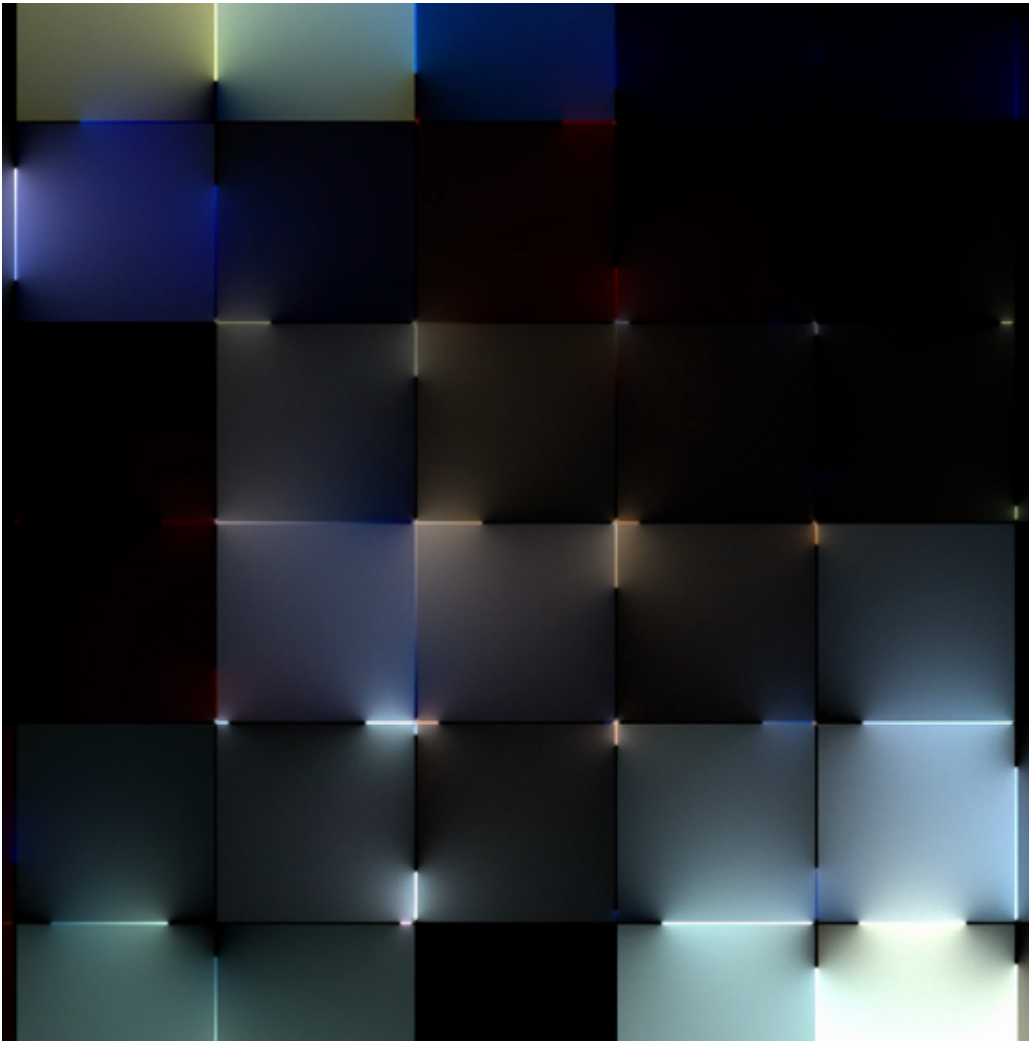
BLOCK GRADIENT STUDY
ZACH LIEBERMAN



LIGHT STUDY
ZACH LIEBERMAN

LIGHT STUDY / BOX & BOX & BOX
ZACH LIEBERMAN





SCAN FOR AR EXPERIENCE



GRID LIGHT STUDY
ZACH LIEBERMAN

PAST EXHIBITIONS

for the love of art



tannhäuser
generative
art
museum

ISSUE 01 DEC 2021 TGAM.XYZ

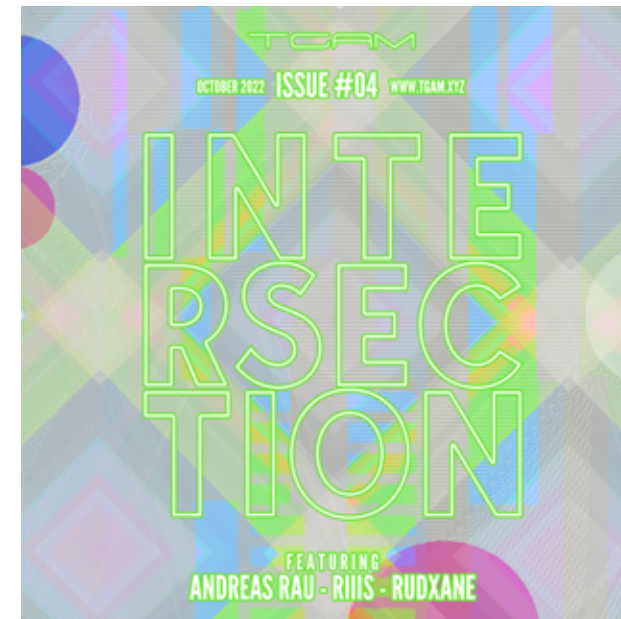
ISSUE #01 FOR THE LOVE OF ART



ISSUE #03 RED PILL



ISSUE #02 COMPUTERGRAFIK



ISSUE #03 INTERSECTION

TGAM PARTNERS

TANNHÄUSER GATE

Tannhäuser Gate

Patron
tannhauser-gate.xyz

KODEOPS

kodeops

Tech development
kodeops.io

 IIBUSINESS

iibusiness

Strategy
iibusiness.com

futr.

futr.

Strategy & Content Curation
futr.art

prado

prado

NFT data and delivery network
prado.link

DATASER

dataser

Blockchain data as a service
dataser.xyz

voxelsplus

voxels+

Voxels parcels
voxels.plus

TEARS IN RAIN

Tears in Rain Gallery

Event Partner
tearsinrain.gallery



pushed

Team Notifications
pushed.co

World Wide Art

TCAM

TANNHÄUSER GATE