

**Homage**

*Contemporary Art  
in Digital Media*

*Digital Art Guild  
2010*

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in Digital Media*

*Curated by Joe Nalven & Jim Respass*

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that remains a potent symbol of the destruction of war on innocent lives and a grim reminder of man's inhumanity to man.

In April 2006 after 10 years in which over 600 women had been murdered in Ciudad Juárez, Mexico, I created *Sin Testigos*. There had been no arrests and apparently *sin testigos* (no witnesses) to these crimes. Often, the mutilated bodies were discovered in the junkyards that surround the southern end of the city.

During 2009, the city of Juárez saw over 4,200 of its citizens murdered, averaging 200 to 300 killings per month. As with *Guernica* many of the slain have been innocent bystanders, children and police.

This picture is an homage to both Picasso, and *Guernica* and also, by association, an homage to the victims of Juárez and the 20 years of continued inhumanity, injustice and insanity that each senseless death represents.

On January, 2010, the number of murders in Juárez exceeded the monthly average from the previous year. No one has ever been arrested or formally linked to any of these crimes.

**Vladimir Konečni**

*Homage to Electricity*

The image exists at two levels. At one, the perceptually immediate level, it is a very succinctly expressed homage to a great human achievement, an invention and a phenomenon of physics that have fundamentally changed the way human life is lived. At this level, there is no hidden smirk, not even playfulness — this is a genuine and sincere tribute to the genius of discovery. But almost every scientific discovery has a less desirable flip side and the image, at a more conceptual level, explores the environmental, or at least the aesthetic, ravages brought about at the triangle of man — physical force — its harnessing (“for a better life”). Even at this more allusive level, witticisms are in poor taste, for the aesthetic failures are most evident in less developed countries. While the poorest farmer in Viet Nam has benefited from electrification projects, funds have been lacking even in the comparatively rich Ho Chi Minh City (ex-Sai Gon) for aesthetic concerns (such as burying the wires). One leaves it to the viewer to decide whether or not to blame Western countries for the striking urban eyesore that is portrayed in the image: These countries’ economic systems were conducive to the invention of electricity, but their unbridled colonial ambitions were also responsible for the oppression that eventually led to both Dien Bien Phu of 1954 and the Tet offensive of 1968.

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