

# TOWARD A DIGITAL AESTHETIC: The art of YOLANDA V. FUNDORA

The very first digital image produced by the artist was a pixel rendering done in 1984 in MacPaint of a choir of ascending virgins titled “The One Thousand and One Virgins Sing Ave Maria.”

It took an almost uninterrupted 24-hour stint to produce the image pixel by pixel on a 512K Mac. It was printed in black and white on a pinfed dot-matrix



Contraluz , 1990  
Photography, acrylic paint, successive rounds of painting & enlargements of painted images through color copier.

printer on perforated-edge roll paper. It was an experiment intellectually satisfying but aesthetically nowhere near the quality of the older printmaking mediums of intaglio, lithography, and silkscreen .

For the next sixteen years, Yolanda Fundora continued to experiment to see what combining new technologies could bring to fine art expression. She experimented

with B&W copiers, color copiers, and commercial benday cameras, in conjunction with painting and drawing, to produce mixed-media work that could be exhibited. (Much of the work of this period was shown at the Museum of Contemporary Art of Puerto Rico in 1990 in an exhibition devoted to the impact of technology on art.) During this time the work she did on the computer could not escape the digital realm because the technology could not produce an art quality print.



Paradise Lost: El Yunque, Puerto Rico 2004 • Digital print.

By the mid 90’s, scanner and software technology had developed to where an artist on a personal computer could experiment with images of high quality. Museum-quality printing still remained an issue. It wasn’t until the year 2000 that almost all pieces of the technological puzzle were assembled for fine digital imagemaking. The pieces included digital cameras, new scanner refinements, and advances in both Adobe Photoshop



Mom watches the late evening news, 2004 • Digital print.



La Caridad del Cobre, 2004 • Digital print

and Illustrator.

In 2002 Epson provided the last piece by introducing archival-quality inkjet printers. Now digital printmaking is a reality of the fine art world.

***Toward a Digital Aesthetic: the Art of Yolanda V. Fundora*** at the Museo de Arte Contemporáneo de San Juan from November 5, 2004 through January 23, 2005 explores the initial years of a new digital printmaking reality.

