

## Article

# Metaverse Virtual Art Assets That Is Breaking through the Confinement of Materials in View of Authenticity and Immortality

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**Abstract:** The conservation by the metaverse cloud computing technology that is breaking through the confinement of materials which supply the virtual art assets solve not only the debate of artwork restoration, but also the storage space for our abundant art assets. A participatory culture of the meme generation estimates that we can combine the virtual and physical artwork so as to guide the public to better understand the artwork and improve the aesthetic environment of society in the digital world. Therefore, the creator's spirit of sacrifice for art can achieve immortality.

**Keywords:** Authenticity, Immortality, Metaverse, NFT, New Media Art

## 1. Introduction

Emerging Technologies for digital art has surpassed people's imagination. We must be conscious that digital art is an emerging subfield with our abundant art assets. In the torrent of time, digital art creation will become a cultural asset in the future, reflecting the background of this period, politics, economy, etc. Cloud computing technology has broken through the limits of material with the metaverse virtual art assets making this possible.

Artwork restoration teaches more about the concept of authenticity and immortality in the material. Using the new media art to combine disciplinary integration so as to explore how the technology merges the art service. Art creation is material before becoming a message. Traditional art emphasizes the concept of authenticity and immortality in the materials. But the variability of the materials has increased today. The change of the object is indisputable.

After all the art has been archived by the MeiMoses index it can then be auctioned by Sotheby's. Promoting a strong positive correlation between the stock market and the art market operations, Non-Fungible Token (NFT) optimizes the trading and collection system which allows the digital assets to enter the financial system and integrate with the metaverse. Economists have put emphasis on the artistic assets of the art market prices and this has made more stock investors interested in art investment. The rise of the digital art NFTs has made the art market more enthusiastic and inspired artists to be creative. Digital asset is expecting because the NFT does not require storage space for its advantages, thereby stimulating collection desires and the pleasure of the purchase process. When economists' research, and their responder Sotheby's Mei Moses index, not only promotes a strong positive correlation between the stock market and art market operation, but also encourages the NFT digital art efflorescence.

Authenticity and immortality are the most important issues for art. Using the commercial value of blockchain so as to confirm the identity authentication of the whistle application, and the cloud computing technology, to archive the art index for the aim of immortality causing that this system to be broken through the limits of the materials.

The meme generation produced a highly valued pillar called a participatory culture estimating that we can combine the virtual and physical artwork to guide the public to better understand art and improve the aesthetic environment of society. Artwork has to rely on time so as to construct and complete. Therefore, the creator's spirit of sacrifice for art can achieve immortality.

## 2. Literature Review

### 2.1. The Future of Material

In the twentieth century, the process is completely reversed. material no longer appears as immutable data, but expands like a field of possibilities, retaining an aspect of metamorphosis. "Benjamin will go so far as to see in the alterability of the material one of the fundamental characteristics of a work of art, of which aging, patina, in a word, history, constitute the famous aura." In this perspective, the intervention of the restorer would be against the will of the creator. The point of view of F. de Mèredieu seems

reasonable to us: "We must now accept that the materials have their own life, sometimes independent of the will of the artist, that there is like a destiny of the work, subjected to the vicissitudes and the vagaries of an existence." It must be taken into account that materials today are much more ephemeral. The old materials retaining the ability of resistance or long lasting is no longer of considerable value to the creator of modern art. "The appearance at the museum of ephemeral art, Land Art and a whole part of Conceptual Art, no longer takes place in the form of material conservation, but through traces, photographs, videos, written documents (Materialism, 2022).

The opposition between form and material also seems to go beyond mere formalism or pure determinism. According to Yves Klein, "(...) the world of tangible material is a direct reflection of the spiritual world ..." Or according to F. de Méredieu: "Any serious history today takes into account the totality of determinisms - material, technical, sociological, historical, etc. And art certainly depends on these determinisms, but it can also play on them or, partially, emerge from them. These are all things to keep in mind."

It will be a society based on the equivalent duality of the material and the spiritual, a society made up of balanced relationships.

The work as material inevitably undergoes the effect of the passage of time. What Marcel Duchamp expressed thus: "I believe that painting is dying, do you understand. The painting dies after forty or fifty years because its freshness disappears."

Likewise, André MASSON evokes the gesture of an artist as a struggle against material: "It was a question of making the most silent material speak, to tear it away from its inertia, to animate it through gesture" (Chen, 2003).

### 2.1. *The Notion of Authenticity*

The notion of authenticity is less radical among the Chinese than among Westerners. Pierre Ryckmans (1935–2014), better known by his pen name, Simon Leys, sinologist, was one of the first intellectuals to denounce the Cultural Revolution in China in the West. Due to his observation, the notion of authenticity is less radical among the Chinese than among Westerners (Leys, 1991). The story does not stop: the present, the future and the past do not exist in themselves: however, tradition and modernity can coexist harmoniously. Painting, for example, was often done by the great craftsmen of the time. In the event of any degradation, the artist's descendants were asked to repaint the works since the artistic heritage is often part of the secrecy of the trade. China as an invisible, intangible ghost, an indestructible shadow. Let us return to Simon LEYS who invites us to reflect on the following problem: "The vital force, the almost unlimited capacity for metamorphosis and adaptation which the Chinese tradition has demonstrated for some three thousand five hundred years come perhaps from what this tradition has never allowed itself to be trapped in things where it would have risked becoming petrified and dying." Proof that the Chinese tradition does not allow itself to be imprisoned by the real existence of things. This gives a sort of conclusion about the attitude of the Chinese towards the past. "The material object is quite secondary. Anyone who wants to achieve immortality in the minds of men will seek less to build a great stone monument than to cultivate their human talents so that they can express themselves in imperishable words, or at least be the object of an allusion in the immortal work of a poet or an essayist".

L. Kockaert and R. H. Marijnissen in their book, *Dialogue with the Ravaged Work After 250 Years of Restoration*, they believed that the treatment of a work of art is above all a question of human qualities and not of equipment. They also believed that restorers, technicians, scientists and art historians should be trained - or, where appropriate, retrained - by humanist-inspired education. This state of mind is essential, even to judge the treatment of contemporary works conceived in an anti-humanist spirit (Kockaert and Marijnissen, 1995). Historical testimony, states that the notion of authenticity is less radical in Easterner rather than in Westerner societies. Easterner tradition is not allowed to be imprisoned by the real existence of things. Therefore, the traditional Western construction of the preservation chain of materials hopes that the ruins of assets will be preserved in the historical materialistic view. In human history, most of them are more materialistic. This research explores how the progression of technology merges with design thinking in the arts, as well as how the cross-disciplinary gestures of the new media art presents the diversities of the future current and context in the humanities and artistic development. With the rapid development of media technology, the art of combining sound, light, and objects is flourishing. The formation of artistic creation relies profoundly on the media technology. This will, in turn, allow the public to better understand that cross-disciplinary integration of artistic creation that dominates the contemporary new media art creation form and language.

## 2.2. The Concept of Immortality

The border between the whole and the nothing is blurred. We assume that the goal of restoration is to escape nothingness and to reach for eternity. With restoration, the work of art escapes annihilation and experiences a kind of immortality. While the contemporary designer does not seek to leave a trace of the work: his work is often the domain of the ephemeral. This voluntary annihilation of certain compositions ties in with the notion of eternity: creation is outside fixity, like life itself. Contemporary work of art sometimes leads to the ephemeral or even the absence of a subject. The question will therefore arise: "Why should a work of art be made to last, to cross the centuries, an enterprise sometimes carried out against the will of the creator?" Sometimes we can interpret an existing work as artistic creativity. For example, a new form of "installation" art in the 1960s (Installation art, 2022). You could say that this artistic expression is part of the ephemeral modality. However, it can be made sustainable through videos as archives. The durability of the work: If the artist seeks durability, he must think about the technique he will use before painting, since the choice of materials is decisive for the life of the work of art. Ephemeral art: We can expand on the fragility of the material produced by the Land Art and Body Art. It is an artistic form that only asks for the passage of time. Only the conception exists if the ephemeral work is registered. Computer-aided material design is possible as is practiced in the creation or conservation of heritage concepts.

## 2.3. New Media Art from a Historical Perspective

The Frankfurt School attaches importance to sociology and art acceptance changed by the technology. The commercialization of artworks in the cultural industry is presented in digital art. Benjamin's *Work of Art in the Age of Mechanical Reproduction*: The emergence of mechanical reproduction technology makes today's artworks have an exhibition value, and closes the distance with people (Benjamin, 1935). Otherwise, art loses its uniqueness "Authenticity". Benjamin's remembrance sentimental traditional artwork has a ritual value (aura) that keeps a distance between the artist and the appreciator.

With the rapid development of media technology, the art of combining sound, light, and objects is booming. The formation of artistic creation relies a lot of on media technology. This research is to explore a new relationship between the media, video, visual, and display fields, by presenting the historical face of the new media art with time (New Media Art, 2022). Through this technology, if the design thinking serves as the design service like a tool which can combing the cross-disciplinary integration of artistic creation with a different form and language. The new aesthetics of video art.

The development context of the new media art during the 1910s to the 1920s, and influenced by the industrial civilization, art works were full of experiments on "speed", "time", and "mechanics" (Constructivism, 2022). in Russia has gradually constructed a futuristic art complex that unites architecture, design, and science. It has made a great contribution to the expansion of modern art in the "space". Futuristic artists showed their admiration and high interest in modern mechanical civilization, and strived to explain the movement, speed, and change process on the canvas, express mechanical aesthetics, and integrate the photographic technology, reflect the dynamic sense of time of the visual persistence, and open up the new aesthetics, of mechanical and power installation art in the future (Futurism, 2022). The concept of collage is used in the comprehensive expression of architecture and mechanical design, which has a foresight for the multi-medialization of modern art. This word means "all artists should go to the factory, in the factory it is possible to create real life individuals." Therefore, artists of this faction had abandoned the concept of traditional artists hiding in studios supported by patrons, and connected artists with mass production and industry, and at the same time hoped to define a new social and political order (Gombrich, 1992). The teaching direction of the Bauhaus Design School, (1919–1933), in which they tried to combine the theory and technique ability of the students.

Traditionally, fine art is separate when applying the art. The formation of the school made every effort to form the artist and not to crafts or manufacturing techniques. So, in the beginning, they were confronted of many difficulties. Finally, the Bauhaus school succeeded in developing one idea of design thinking in the field of architecture, interior design, industrial design, and handicraft (Bauhaus, 2022). Trying to find a new visual performance effects from different perspectives, exploring the interactive relationship between space, time, material, and light, has become the initial stage of "Kinetic Art". The popularity of TV: At the end of the 1960s, due to the severe economic losses in Europe after World War II, the United States developed into a technological power and an became an important country for the development of Western art. At this time, the popularity of television sets and the rapid expansion of the media made the power of advertising and mass communication permeate people's lives. "Pop Art" in daily life becomes mainstream under this media effect (Perego, 2005).

Computer and digital art are the mainstream creative media developed in response to the changes in the 20th century. Since the 1960s, they have been engaged in the practice and learning of various video arts. Developed to today's deep integration with digital technology, advanced technology research and development can provide a variety of software and hardware equipment for replication and creation, and also improve the technology and quality of the image art. Integrated use of media: The integration and

usage of the media has always existed in various artistic creations, and the creation of artists is inseparable from the development of media and the advancement of tools. Artists are trying to figure out how to view them by constantly expanding the depth and breadth of the media language as an aid to conveying ideas. For example: Related works of digital images, videos, interactive installations, digital sound, and compound expressions, etc., to better understand the potential of the multiple artistic semantics that new media art can develop due to the changes in the media.

### 3. Result

Non-Fungible Token (NFT) realizes the commercial value of blockchain (decentralization) in the art market that optimizes the transaction and collection system of digital art. As the value of cryptocurrencies rises, the discussion of NFT in digital assets is very animated (Shrier, 2020). Trying to think about a new logic of exhibition sales scarcity creates room for added value. Is there a way for NFT to help the art galleries or act as an artist's agent? The application history of the smart contract is traced to the confirmation of the identity authentication algorithm art form. How to regulate it? Will NFT change the art market? Is traditional art a shackle or a source of creativity for the fashion of the future? Digital asset is expecting because the NFT does not require storage space for its advantages, thereby stimulating collection desires and the pleasure of the purchase process. It needs to optimize the trading and collection system of the digital market. But there are still issues that need to be resolved, such as storage risks, infringement issues, and encryption currency password loss risk. Crisis response and the handling of the power outages, and avoiding the artwork have now become a popular money laundering tool.

### 4. Conclusion

The digital art age directly drives the vigorous development of the art market. *Art as an Investment and the Underperformance of Masterpieces* by Jianping Mei and Michael Moses who proposes the Mei Moses All Art index and launched a new opportunity (Mei And Moses, 2002). This concern of studying art historically as an asset type from a financial perspective, based on an economic model. Creating art auction data from world-renowned auction houses with a time span of 300 years. Especially in 2016, Sotheby's Auction Company acquired the index and changed its name to Sotheby's Mei Moses, which attracted a lot of attention in the worldwide (Sotheby's auction house, 2022). For the first time, Christie's, the venerable auction house, has sold a digital artwork called EVERYDAYS: THE FIRST 5000 DAYS created by the digital artist Mike "Beeple" Winkelmann, sold for \$69.3 million. This report is subverting our imagination of artwork, as we think that it is very inspiring for artists. Overnight, the myth that the artist's work will only increase in value when the artist is dead, and this is known as the so-called the death effect (Chen, 2022). *"Art is nothing without material; material even without art, still has its price, but perfect art wins out over the most precious material."* (Perego, 2005).

We have a philosophic Chinese interpretation of immortality that consists of the continuous transmission of virtue as a protection against destruction. This continuity is not assured by the immortality of inanimate objects, but by successive generations. The attitude of the Chinese faces towards the past. Thus, the Chinese chooses to neutralize their attitude to give an impact of time. They transferred the problem. The eternity does not have to live in the architecture, she has to live in the architect. The passing nature of the monument is as an offering made for the "greediness of time", and it is at the prize of this sacrifice that the manufacturer ensures the continuity of his spiritual intention (Segalen, 2022).

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