

An Insight into México Art's Symbolic Value through their Economic Behavior: One Case of Valuation Comparison Between the Emergent Physical and Digital Abstract Art Market, 2021

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ABSTRACT

This work analyzes the phenomenon of the symbolic value in digital art over the circuit NFT in México, considering the economic behavior as a factor to identify their dynamics and characteristics, but at the same time, to recognize their influence and capacity of change from the interaction of the hybrid spaces that have this new kind of artist and pieces of work; to rethink from there, the traditional considerations for the symbolic value to looking at how to be modified in their relation with the circuit of NFT art. This makes it possible to propose an experimental aesthetic economic methodology to compare their different behaviors positions and structures, this time, in the particular case of two artists, who have different stays of symbolic value and activities in the traditional formats and digital art. Access and review of the hybrid quantitative (financial) and qualitative (trajectories and aesthetic) information, allowed the identification of meeting points, disagreement zones, and new spaces of analysis of these phenomena, to bring to the broad new considerations in the symbolic value, that is to say, new variables to consider in the dynamic values in the different kind of productions of our times.

Keywords- art symbolic value, NFT art, digital art, méxican digital Art, emergent artists México.

I. INTRODUCTION

Length of reflections has been built around digital art in the last couple of years due to the crypto massification, which had caused a lot of artists from different disciplines to take part in the blockchain ecosystem, but, at the same time with the diversification of this technology, many people have considered at the same time investing in art, arising on a new kind of collector with a profile based mainly in the opportunity and hope to gain money whit the dynamics of crypto

coins and of course, get the experience to be part of this circuit¹. Both social-economical movements at Web 3.0, introduced new questions particularly thinking about digital art authenticity, distribution, exhibition and symbolic value, topics that affected the dynamics of economics in the digital and physical art world.

¹ Gutiérrez, Allison. Colombiana incursiona en el mundo de los NFT con una colección de 30 piezas. LA REPÚBLICA. Consulted november 2022 <https://www.larepublica.co/empresas/colombiana-incursiona-en-el-mundo-de-los-nft-con-una-coleccion-de-30-piezas-3358417>.

The principal detonator of these changes is addressed in close relation to the dynamic of prices in the digital art market, a phenomenon possible just with the development of blockchain technology, because through this, it is possible to encode a digital artwork in a no-fungible token (NFT) format, and sell a piece with the characteristics to be unique and unrepeatable, just as it happens with traditional artwork. Although the digital art created in the nineties decade couldn't have this characteristic, the NFT format, leaves the digital creators and collectors to introduce completely the auratic concepts about getting original², in a web circuit that hardly existed before.

The NFT format at the same time, allowed the aesthetic production to be treated like web merchandise, giving the characteristic of a product easy shopping and interchange with the capacity to be self-regulated inside the rigs in aesthetic and economic ways. Their characteristics as art production, let it well grouping in different kinds of artistic intentions like abstract, realism, hipper realism and futuristic expressions just to say a few; all this, in different formats like glitches, visual distortions, photography, video, music, painting and many others. Inside this range, in the same term commonly the creations design, memes (visual jokes), viral videos, social network posts and artificial intelligence creations are in the same sales platforms, all of them with the possibility to be ordered by their economic value.

The extensive aesthetic and economic possibilities complicate their market behavior and of course, the consideration as art for some institutions, galleries, academics and researchers, even artists and curators, that do not see a relevant or even a truly serious artistic intention in some kind of this production³. Therefore, the behavior inside and outside of this kind of art will be tremendously important, because the interaction of the piece, the collector and the web circuit of art, could determine a lot in the multiple considerations of the value over the aesthetic digital production. This helps to clarify if a production could be considered as only merchandising or an aesthetic digital object with enough relevance by the circuit of art, and therefore, get into the kind of similar process of value considerations as physical artworks do, without forgetting the digital factor.

Of course, this interaction and his distinct changes inside and outside of the circuit of art⁴, inevitably bring on the problems of the institutional theory⁵, where the art market and the function of his actors, are the main variables to understand what is called as art. If this was considered far away from the activity of digital productions, the reality is that not that way, first by that the solid dynamics of prices and sales in the digital platforms where the values are static or in movements tendencies even predictable in a quantitative way, and second, the behavior of Mexican artists that are not looking only to stay inside of the crypto world, because many of them look for to put off this circuit and go for other physical spaces, complexing the dynamic of the art world that if well, is not possible decode right now by the close and emergent of this phenomenon, is very possible understand and identify some factors that start to arise from this new kind of behavior.

For example, the need for collectors to get some kind of new blockchain digital art, but not make a deal with the artists directly as the digital sale rigs work, something that goes even against the wishes of the first digital creators trusting in the intentions of the internet as a freedom space⁶; instead of that, they need a gallery that helps them to make the transaction or even the recommendation of which artist collects, needing in some way, their participation to give some kind of validation to this aesthetic expression. Even some galleries digitalize the artists who are working, using this kind of format only to increase the original fetich and the economic status, with the aim to interfere or even impose the value of the physical market inside the digital market, not always with good results.

The problem of involving some galleries inside of the digital space is curatorial too then, but not completely based on taste and sensorial identification, by in a validation that involves at high levels the economic situation of what is considered as art. The new museographies that involve new costs of production, dispositive, visualizations range, spaces of exhibition, period of exhibition, and even the problematics of use of energy in each one of them, are economic decisions based on these hybrid valuations. Return to the question of why consider digital productions as art, but putting the market of art and the institutions inside of the answer, and therefore, bringing on a complete circuit of

² This relation about getting an original between physical and digital art is length explained by María Medina y Miguel Medina from the University of Málaga, with deep comparatives and reflections on this topic. Medina, María; and Medina Miguel. 2022. *El arte NFTy su irrupción en el mercado del arte*. España: Universidad de Málaga. Doi: <https://doi.org/10.24310/BoLArte.2022.vi43.14377>

³ In addition to the diverse phenomenal register by the press, several brief analysis was made by academic researchers in different countries. Bellido, María. 2003. "Arte digitalizado y arte digital las manifestaciones artísticas en la era digital" *Ars longa: cuadernos de arte*. 12: 129-132.

⁴ For this article, has considered the Institutional Theory of Art developed by Arthur Danto, but with a focus on the contributions made by George Dickie in his book, *Art Circle: A Theory of Art*. Dickie, George. 1984. *The Art Circle: A Theory of Art*. Michigan University-Haven.

⁵ Danto, Arthur. 1964. "The Art World" *The Journal of Philosophy*. 61: 571-584.

⁶ That intention of consider the internet as a freedom space, is so clear with the answer of the colective 0100101110101101.org in 2002, with the piece title *Hybrids of heroic period*, an answer of the first sale of net.art Miniatures of Heoric Period by Art.Teleportacia.M.Barbañó González; Ana M. Muñoz Muñoz. 2017. "La construcción de la imagen de las mujeres: net.art y medios de comunicación" *Historia y comunicación social*. 22: 249-260.

art in a tendentious crisis about of what is considered art and how is valued. From here is fundamental to understand the relevance of the economic dynamics of the hybrid market of art, by starting to see widely the way how interaction inside-outside affects both sides.

The difference between Physical Art, the Digital art economy is open and public, you can see when and how the value of any aesthetic digital production in NFT format, increases its price, and even the owners; everything digital data is like an accountable book that contains a register of each transaction always open, and public. This not only represents the facility of access to information, but also access to check references and view who, what, and even the cost, about the value of what is considered as art, which affects the value of the artist and the consideration of the galleries in the physical world, where check the movements, tendencies of acquisition, economic depreciation and appreciation, serious difference to the physical market of art, where the collect activity could be more private, running the threat the digital ecosystem, could transform the collect action, in a direction of invested than a taste decision.

Both art worlds are mixed at a lot of moments but don't mark a repetition patron yet, because in some ways despite the value that some aesthetic productions that come from the physical world, their impact is not considered with strength by the digital galleries, collectors, and users of the crypto world and vice versa. However exists a clear division line between the collectors of digital art and digital investors that shop any blockchain visual production, no matter if could be art or if it is considered art in the physical market, and is important to identify each one of them, while the first one shop by the effervescent of the market, the second, search serious intention of art in this productions considering the scene, his taste and the others taste, as a guide to qualify and bet as it. However, the diversity of agents of the physical world that go inside the blockchain, interferes with this taste and perception challenging at the same time from the economic way the institutional theory in the physical world, which could be accepted or rejected by the various physical and digital agents of this mixed circuit of art.

Then the immersion of the physical actors of the traditional circuit of art is not only for sensorial and format reasons, but is for economical reasons too, and goes inside of the discussion of the institutional theory of what is art too, and affects in both directions, because the same happens when an artist of digital aesthetic production, comes from the inside of blockchain to the external institutional actors of physical the art circle, making new bonds where arise phenomena, affecting irremediably the entire economic ecosystem.

II. APPROACH

One example of this is the piece "Starry Kiss" (2019) by Camila Fierro, an illustration that shows a pair of human figures in the central part represented in white with black borders, kissing each other with a sanitary mask emphasizing the protection as a barrier and making it a paradoxical reference of the social distancing forced during the COVID-19 health contingency, context that was created this piece⁷. This work was considered the first crypto work of a woman Colombian artist, uploaded to the NFT circuit and sold in less than 24 hours through the Open Sea platform. This was the first economic exchange action coming from Web 3.0 in Colombia (at least for the press) which made Camila Fierro (nickname Fira) be denominated by social media as the first digital artist Colombian crypto-artist⁸.

Since this sale, Camila gained a lot of fame as an artist in a short time consequence, but at the same time, she began to be related to other artistic spaces and circuits such as physical galleries where the discussion about whether this kind of work was possible called art, looking for an answer from the theory and the art market discussions. This global exposition also, opened the door to go through other shiels as the fashion market, taking a part in the model industry where she created exclusive design clothes with different brands. These interconnections became frequent to the point that she became a public figure, and even selected as an entrepreneurship model and representative of her country at the international event Expo Dubai⁹.

The relations outside of the circuit of art were fundamental to increasing the symbolic value of Fira productions in art and other disciplines, a relation that was more obvious when Iván Duque current president of Colombia, became the first Colombian citizen to acquire a piece of NFT from Camila Fierro in a media communications and social event, a public act that had the intention to showing support for entrepreneurs and the work of independent Colombian artists¹⁰. The fact that the president joined this media wave, of course, gave a great endorsement to Fira's works, and therefore, to the growth rate and economic value of her artistic pieces.

⁷ Cifuentes, Valerie. Fira: la colombiana que dejó la ingeniería civil para triunfar como criptoartista. Bloomberg Línea. Consulted in November 2022. <https://www.bloomberglinea.com/2022/02/04/fira-la-colombiana-que-dejo-la-ingenieria-civil-para-triunfar-como-criptoartista/>

⁸ Caparoso, José. Criptoartista colombiana vendió todas sus obras de estreno como NFT en menos de 24 horas. Forbes Colombia. Consulted in november

2022. <https://forbes.co/2021/03/17/tecnologia/criptoartista-colombiana-vendio-todas-sus-obras-de-estreno-como-nft-en-menos-de-24-horas>

⁹ Ruiz, Catalina. Del papel al codiciado NFT: Ella es Fira, la primera criptoartista colombiana. Telemundo Miami (51). <https://www.telemundo51.com/noticias/soy-fira-artista-colombiana-criptoarte-nft/2189282/>

¹⁰ Venegas, Eduardo. El presidente de Colombia, Iván Duque, adquiere un NFT de la artista "Soy Fira".

BeInCrypto. <https://es.beincrypto.com/presidente-colombia-ivan-duque-adquiere-nft-artista-soy-fira/>

This kind of act and links of course put the Fira aesthetic practice positioned the discussion of her crypto art in the economic branch, and in the consideration of her digital works as art inside of the global art circuit. This relationship between the massive market media and traditional institutions of power is a bond that a lot of young cryptoartists try to imitate because they know that the rig of crypto platforms and the physical reality connections, go together in the effects of the symbolic value on their work. The diversity of physical and digital strategies of dissemination that are implemented with this kind of art in galleries around the world, confirms this phenomenon¹¹.

Therefore, could watch these hybrid interactions bring on hybrid practices to get symbolic value, and of course, variables on hybrid economic dynamics, where the horizontal and vertical market in its different levels, has modified and tracked new dares about ways to value this kind of art. For example, the same authorial topic in digital art is a particular problem in the case of a crypto artist, unlike the traditional creator they maintain an unknown profile based on the alter ego or anonymity since he uses a pseudonym, an action that is difficult any social recognition beyond of circuit of galleries and rigs of crypto art. Then one of the basic topics in the different ways to help value art physically has complications to be representative, at least until the crypto artist shows his real personality in the real world, just as Fira did.

Then if the digital artists, mostly the youngest, don't show themselves and create relations with other areas and actors of the real world, will be very difficult to create what could be considered as a solid symbolic value as backup¹², a relation that happens in the physical art craft also. The dynamic value could be comparable then, with other pieces and artists that can be found exclusively in NFT sales platforms; placing this comparative variable in the characteristics of the market price, and of course in the purchase and resale of the crypto artwork.

Due to this hybrid situation, the symbolic value in digital art commerce takes a different possibility, where the variables that influence the price of work are more complex than those normally considered within the

activity of each artist, adding the number of editions of the artwork, sales flow (if the artist is new it does not apply), type of digital art developed, cryptocurrency used, exchange rate in the stock market, kind of aesthetic production among other variables that can be considered for an artistic economic valuation.

III. METHODOLOGY

To go deep into these variables at the moment to consider the symbolic value of a work of art, it is necessary to show the differences in valuation results in the physical and digital circuits, making a comparative study of economics valuations through a methodology statistical and experimental, that especially became from of the aesthetic niche production of two Mexican emergent young artists, this to identifying the main disparity behaviors that arise between both markets before being part of the media publicity, important element, that will change significantly the future the condition of valuation to every case.

This exercise belongs to the artist's practice made in 2021, and be useful to watch the beginning of the differences between both productions, something very difficult to find in the traditional market, but possible thanks to the access of the open NFT data. For each artist, compared on hundred pieces of the physical and digital art market, analyzing their size, aesthetic characteristics, and prices, to reach a comparison with artworks of similar production of these emergent artists.

This way, could watch what was the difference in the growth of each artist, and recognize punctually at economic way changes product of media intervention and many other phenomena. This data opens so many possibilities to analyze the market behavior. Finally, it is important to consider that the study can offer different results if you apply the methodology later in other kinds of productions of art and times, due to the variables of the directrices using this experimental comparative method, which still is looking to improve.

IV. OUR APROACH

A young Mexican painter's physical/traditional case with statistical experimental methodology

¹¹ Many galleries and auction houses have been involved in this phenomenon and covered by the global press, the case of the piece *Everydays: the first 5000 days* of the NFT artist Beeple, is one of these. *The New York Times*. 2021. "JPG File sells for "69 million, as "NFT Mania" Gathers Pace" Consulted in September 2022. <https://www.nytimes.com/2021/03/11/arts/design/nft-auction-christies-beeple.html>

¹² Consider Symbolic Value as: The symbolic value has to do with the meaning and interpretation codes of the images or what certain objects represent. It is also transferred to the possession of the works, granting power, status, or social prestige. University Miguel Hernande-Samiens. 2018. "¿Cómo se valora que algo sea o no arte?" Consulted septiembre 2023. <https://umhsapiens.com/como-se-valor-a-que-algo-sea-o-no-arte-teresa-marin/#:~:text=El%20valor%20simb%C3%B3lico%20tiene%20que,prestigio%20social%20a%20su%20propietario..>



Fig.1. Bernardo Partida, The idea of magic, oil on canvas, 100 x 1120 cm, 2021.

Bernardo Partida is a painter born in Guadalajara, Jalisco; México, he works mainly by mixing materials through the technique of abstract expressionism. He has several exhibitions in physical galleries, and their relations of his work have reached music performers and producers, has made muralism of physical spaces of recreation and of course, counts with a small group of collectors. For this comparative valuation research, only his production that contains abstract paint in most of the pieces is considered, leaving aside the production with other themes such as sculpture and engraving.

The study of the behavior of his symbolic value consisted of comparing a sample of 100 Mexican artworks in the marketplace of art on digital webs, with techniques and measurements similar to Bernardo's, intending to create and manage a price index for Bernardo's works, face to a comparative range in the Mexican national market. With the results obtained, could detect the indexes developed that represent the dynamics of valuation, first through the study market and second, at the valuation of the gallery with the consideration of the author. These let us create an economical and metrical indicator, that compares an "economically realistic" valuation per cm² and the projected values by other indicators. With this data, was possible to obtain a coefficient of variance and then find an estimated difference of valuation variables, having between each one, a considerable distance of nineteens percentage points, in the distinct valuation of Bernardo's artworks.

Tab. 1: Coefficient of variance at the physical Market study.

Author consideration								
Interval	X	FR	X*FR	Arithmetic mean	(MEAN-X)	Square	Standard deviation	
134.40	457.8	383	8	3270	811	448	20227	
457.8	781.3	849	0	0		-37	1393	
781.3	1104.7	1334	2	2667		-322	27298	
1104.7	1428.1	1819	0	0		-5058	501180	
1428.1	1751.5	2304	2	4808		-5483	222073	
TOTAL				10543		TOTAL	8806782.88	
							523597.12	
							Root	723.60
							Coefficient of variance	0.89

Tab. 2: Coefficient of variance over the artworks selected of the author (Bernardo Partida).

Market study								
Interval	X	FR	X*FR	Arithmetic mean	(MEAN-X)	Square	Standard deviation	
2800.00	10988.45	7990.23	7	55994.78	19998.79	13897.56	343961420.84	
10386.43	17984.91	13390.9	8	174372.17		589.88	378133.23	
17986.81	23393.36	16794.3	9	0.00		-10797.80	118192350.88	
23380.34	33383.82	42182.3	1	42182.27		22195.48	49268312.82	
33380.82	48792.27	33389.3	2	307178.80		33593.17	1128300739.38	
TOTAL				37938.83		TOTAL	378048910.43	
							19790433.61	
							Root	14038.38
							Coefficient of variance	0.70

**Both tables are the result of generating the statistical data of prices at the physical art market and in the own pieces of the artist, identifying the intervals of each kind of valuation comparison, to reach the variables of value through the arithmetic mean, and of course, identifying the standard deviation, which one could gather the coefficient of variance corresponding.*

The comparison of these indexes has the function of showing the differences between the artist's offer and the calculated weighting based on the market behavior in 2021, making it possible to analyze the difference and the estimated review to valuation within the niche, considering the variable primary of recognition of symbolic value, as the difference between the study value and the proposed sale value. At the same time, establishing a valuation methodology based on physical dimensions the size was a relevant factor, since while the artwork was bigger, the difference in the valuation distance between the artist's proposed price and the methodology price increased, being the perception aesthetic and the authorial considerations, the main reason the dynamics show us in this case, an unstable behavior that interacts with the margin of difference, on irregular movements over the symbolic value, consider then in the pieces of art market but enhanced since the authorial sight.

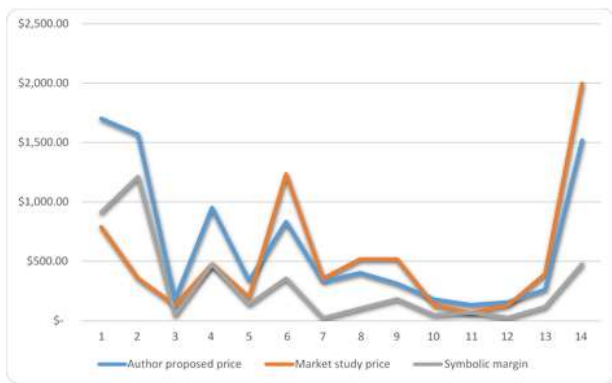


Fig 2. Variations of the different index per artwork at the physical art experimentation methodology valuation.

**This table shows the meeting points and apertures in the value of the prices at the valuation that refer to the first fourteen pieces, which could show the index at the variability that occurs along all the values in each piece of art, and show us the movements in the different kinds of valuation used.*

The behavior of valuations in the Bernardo works, let us identify the symbolic value as the distance close between the different kinds of valuation of artwork, but analyzing the dynamic, can see that in some occasions both values meet each other, particularly in the pieces inside the range between two hundred and fifth hundred Mexican pesos (150-300 dollars). The most significant aperture occurs in the expensive prices (bigger pieces), site when the perception and aesthetic valuation are higher. Therefore, is visible how the size in both valuations is important since it keeps increasing the cost of pieces of art significantly and maintains some constants in the small artworks, but in the end, is a relevant factor in the symbolic value considerations in the self-perception of the emergent creator, and thanks to this methodology, is possible that to say that to in the market valuation also.

A young NFT Mexican digital artist / Digital case with statistical experimental methodology



Fig. 3. Rob Dols, Permanence, Digital Art-NFT, 2022. (<https://teia.art/objkt/614633>).

Rob Dols is an artist involved in the crypto world, he uses different techniques like digital sculpture, digital intervention, visual graphic design, video art, music, and many others. His pieces seldom reflect a site where he is from, because he uses a digital aesthetic that we could say is industrial, futurist, and contemporary. His name is Angel and he is from Estado de México, where works on different rigs of Web 3.0 like Opensea, Rarible, Teia, and objkt. His pieces are in a lot of digital crypto collectors around the world in countries like the United States of America, Argentina, Canada, and many others.

The economic behavior of Rob was possible to follow, since in difference of the art market traditional where the information about costs, sales, and collectors is very careful, the data about the prices and every transaction sold in the cryptomarkets is public, which means you can keep permanently contact about where is the piece and how is it grow up on the circuit of the blockchain market. Rob works also with digital galleries, space exhibitions, digital biennales, fairs, and others. That is to say, he has relations with digital art through the digital market of the circuit of art and interacts economically with the NFT platforms rigs.

He does not consider his work as only digital objects to sell, but as pieces of art, something that makes him participate in digital biennales, art exhibitions, and all of these kinds of events at hybrid spaces, which he finds the place to fight with the refusal of physical institutions, that many NFT creators live when they start of leave the auto validation and regulation from the digital market to seeking validation through the other institutions of the circuit of physical art. This was an element that at the moment was not considered in the experimental methodology of valuation, due to that for sure will modify the symbolic value of his production, for this study only takes the market values inside the NFT rigs.

To make the filter on Rob's art production in this experimental value methodology, considered only digital pieces created with digital tools, productions of Rob completely in the crypto-image-NFT space, only his digital art in its circuit. Likewise, for the study only pieces on platforms with value in cryptocurrency with less than fifty editions were taken. The universe of the comparison was formed at the same time by images in PNG/JPG in NFT format, considering the range of prices, type of digital currency, same production aesthetics, and in some cases, physical art NFT, but considering works with the same aesthetics, figurative digital/futuristic.

The comparison was made similarly to the physical art market explained before, but the results give it a distinct coefficient of variance since was much smaller with a difference of only three percentage points,

this let us understand the position of digital artists very differently. The digital artist considers in his economic proposal the crypto art market around him, following the dynamics of the creators that have the intention of producing artwork with similar expressions and aesthetic styles. This is as we can see in the dynamic of Rob’s digital art in Marketplace 3.0, which despite having a range of very low prices for the paintings of an emergent artist, shows this high consistency about the NFT circuit.

Tab. 3: Coefficient of variance at the digital Market study.

Author consideration							
Interval	X	F	X*F	Arithmetic mean	(Mean - X)	Square	Standard deviation
0.2	1.83	1.01	4.00	1.44	0.43	0.1849	0.75694
1.03	3.06	3.16	3.16		-1.72	2.94856	
Total			7.21				
							0.75694
						Root	0.858
						Coefficient of variance	0.59

Tab. 4. Coefficient of variance over the artworks selected of the author (Rob Dols).

Market study								
Interval	X	F	X*F	Arithmetic mean	(Mean - X)	Square	Standard deviation	
1.16	4.75	2.96	3.00	5.11	2.15	4.63216	13.91948	
4.75	8.34	8.55	8.55		-1.44	2.06306		2.06306
8.34	11.93	10.14	10.14		-5.03	25.26076		25.26076
Total			25.56			Total	41.2492	
							8.24384	
						Root	2.87	
						Coefficient of variance	0.56	

**Both tables are the result of generating the statistical data of prices at the digital-nft art market and in the own NFT pieces of the artist, identifying the intervals of each kind of valuation comparison, to reach the variables of value through the arithmetic mean, and of course, identifying the standard deviation, which one could gather the coefficient of variance corresponding.*

Although the estimated price was not the result of a comparison of physical sizes under a comparison of an aesthetic index (the dimensional system wasn’t applied to the digital format), the valuation methodology continues with all the other factors but with a major emphasis on face up the aesthetic valuation with the economic digital behavior, which follows the distance between the estimated prices and prices of study market, what one could determine a competitive assign of prices in the web market 3.0, which cover widely the economic dynamics. Even if the niche of the artwork or if the artwork was exhibited in physical galleries or exhibitions; even so, the experimental valuation finds that the meeting price in the NFT art is apparently hard to move away from this index, without a big media strategy.

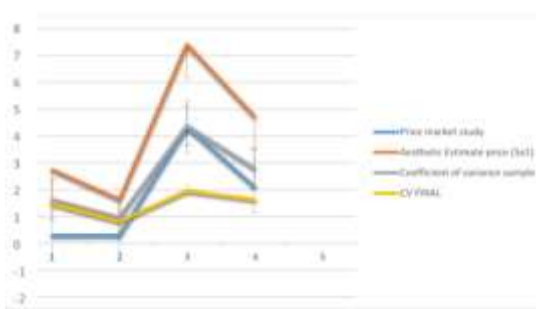


Fig. 4. This table shows the significant movements in the value of the prices at the valuation that was divided into four groups which represent horizontal values. The reference at prices was replaced by numbers which are representative of points of comparative standard in relation to the value of market pieces.

V. CONCLUSION

Then, it is important to consider the interconnection of physical-digital actions in crypto artists and even in the traditional artists, since it will become inside the circuit of art an important category to review in future valuations in there artists that want to be part of these two worlds. If well, the length ranges of difference inside the result of this work sample the differences in the prices in both kinds of artwork, the data analyzed show also the different pathways that behavior symbolic value had, being an important factor in the consistency or indeterminate movements on the symbolic value of this study.

Therefore, the behavior of the valuation of the digital artists appears strongly to be correspondent at the dynamics of the market, in comparison to a physical appraisal of artists considered inside the traditional techniques. The considerable percentage difference of more than fifteen points in the coefficient of variance between these two types of art doesn't show a good or bad relation in any of them, instead, is a sample of the symbolic value behavior that emergent artists add to their pieces, and of course, how their perception plays a dynamic of value their work. The complexity then, begins when the artworks go inside the physical-digital institutions and vice versa, something that happens frequently, in both ways, such as in the example of artist Fira.

The emergent digital Mexican art then, in this study case shows it is immersed in several similar dynamics to the physical emergent art because addresses the search of the artist to get a symbolic, depending on the completion of himself and the ability to adapt movements of the market. The aesthetic perception maintains importance as a factor in both spaces, but at the same time, discusses their relevance with the international bursal market of crypto coins and the art market, crypto and physical something that will start to create differences and problems not seen before at the

circuit of art. Finally, was possible to see a short panoramic of the process of hybridization of young artists, particularly Latin artists; which opens the possibility to follow very closely how this bond develops itself and reconfigures the market of art, and the dynamics of symbolic value to new generations of artists.

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