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Critical digital culture and media arts · Since 1993

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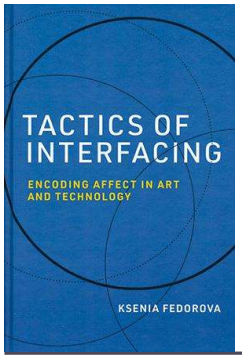

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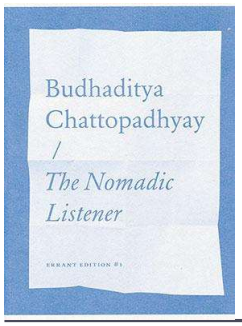
The Nomadic Listener



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Year
2020
Publisher/Label
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Country
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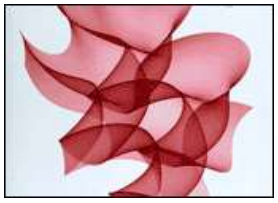
MICROPOSTS

Sometimes the online world reveals

ART

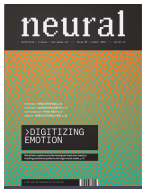
Verostko, historical algorithmic art.



Among the fathers of contemporary digital art is R. Verostko (1929, USA), an artist who belongs to the so-called algorithmic art, a movement that originated in the late fifties in the United States following the development of computers and the emergence of computer graphics. Verotsko belongs to the second generation of these artists, which comes after B.Laposky, M.Noll, K.Knowlton, but worked in the same area of research, that of computer artists, who have dealt first of the relationship between programming languages and images, or between software and art. As the author explains the artists `algorithmic ', or algorists," are artists presenting original algorithms and operate in the creation of their work. " The first works of Verostko date back to the early eighties, and consist of algorithmic drawings made with a printer ink. In 1987, the author creates the first software capable of guiding the `brushstrokes' frameworks with paintbrushes oriented mounted on the printer ink. From this moment begins the period called `digital 'V. that abandons the traditional techniques of painting that he had used for his previous works (pre-algorithmic, 1947-80 c.ca, made of drawings and oil paintings on canvas gender realistic). The works are realized thanks to the "use of special software and pen plotters through which gets an honorable mention all 'inside of the Prix Ars Electronica 93. The artist will be present will be present in the next edition of the festival with a work entitled Epigenetic Painting, in which the software operates as a genotype from which it takes the form 'a work of "art. In this case, the "art comes from the code because the" work would be impossible without the 'use of the software.
Angela Serino

Angela Serino

NEURAL | 28 JUL 2003



24 NOV

unsuspected parallel dimensions. This is an unknown restyle of Neural independently (and secretly as we never knew about it) made by NY-based Motion and Graphic Designer, Clarke Blackham. Very nicely made, perhaps only a bit glossier for the magazine's line, it testifies once more how even your most familiar outcomes can have another life somewhere else.

02 JUL

The value of craft after software sounds rampant sometimes, expressing the freedom of escaping repetitive taps and clicks to accomplish some assumed tasks. Mixing media, electricity, electronics, mechanics and inert objects Graham Dunning has realised a structured track/performance/open script in his "Mechanical Techno: Ghost in the Machine Music." More than a proof of concept a machine music declination.

30 JUN

Isn't ASCII Art a perfect form of "graffiti" in 2010s? The 8-bit aesthetics is among the strongest visual references connecting the analogue recent past with the omni-digital present, so why not adopt it to finally have some public art embedded in the present? In Varberg, Sweden, 2016, the GOTO80 crew (feat: Karin Andersson) did it, choosing (not by accident) the Mo Soul Amiga-font.

29 JUN

YesNo by Timo Kahlen feels like “traditional” net art, a well crafted stuck webpage for the user’s aural and clickable enjoyment.

29 FEB

The relationship between Andy Warhol and personal computers (becoming quite popular during his last years) has been only partially investigated beyond his Amiga works. In November 2015, Sotheby’s sold his “Apple (from Ads)” (acrylic and silkscreen ink on canvas) for 910.000 USD, and in catalogue’s notes Warhol tells about his meeting with Steve Jobs insisting to give him one and showing him how to draw (even if still in black and white): “we went into Sean [John Lennon’s son]’s bedroom–and there was a kid there setting up the Apple computer that Sean had gotten as a present, the Macintosh model. I said that once some man had been calling me a lot wanting to give me one, but that I’d never called him back or something, and then the kid looked up and said, ‘Yeah, that was me. I’m Steve Jobs.’ And he looked so young, like a college guy. And he told me that he would still send me one now. And then he gave me a lesson on drawing with it. It only comes in black and white now, but they’ll make it soon in color…I felt so old and out of it with this young whiz guy right there who helped invent it.”

10 JAN

Harsh Noise Wally, is a sophisticated mashup mixing strips of Wally, the lazy and cynic colleague of Dilbert with some epic noise music extreme attitudes. Well conceived and assembled.

29 AUG

Minority Report comes closer… Three huge screens at Birmingham New Street railway station are scanning passers-by and play advertisements accordingly. http://www.birminghammail.co.uk/news/midlands-news/new-street-station-advertising-screens-9920400

08 JUL

GoPro ancestors in the 1960s and 1970s, mainly sport and movie persons like F1 driver Jackie Stewart, Bob Sinclair and Steve McQueen.

LEGAL

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