Why do I read Deleuze?

I have been:

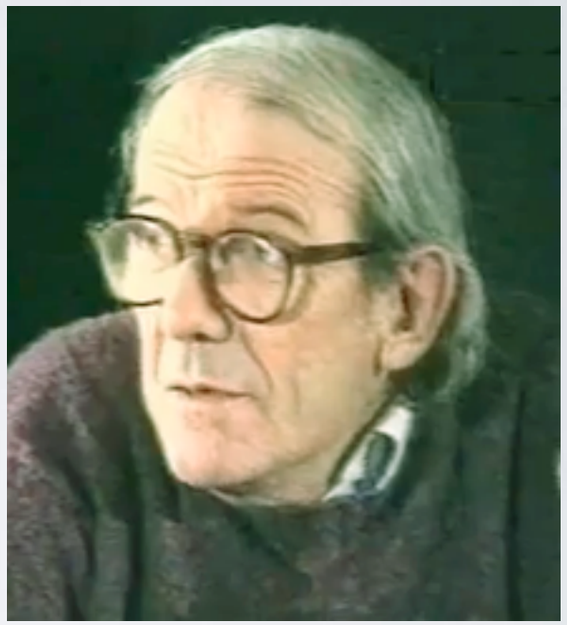
Conservative / philosopher / hippy / anarchist / drag queen / black turtle neck smoker/ lighting director / digital nerd / Professor

I now would rather become, thanks to...

Bergson movement (change) / Whitehead process /
everything is image in motion

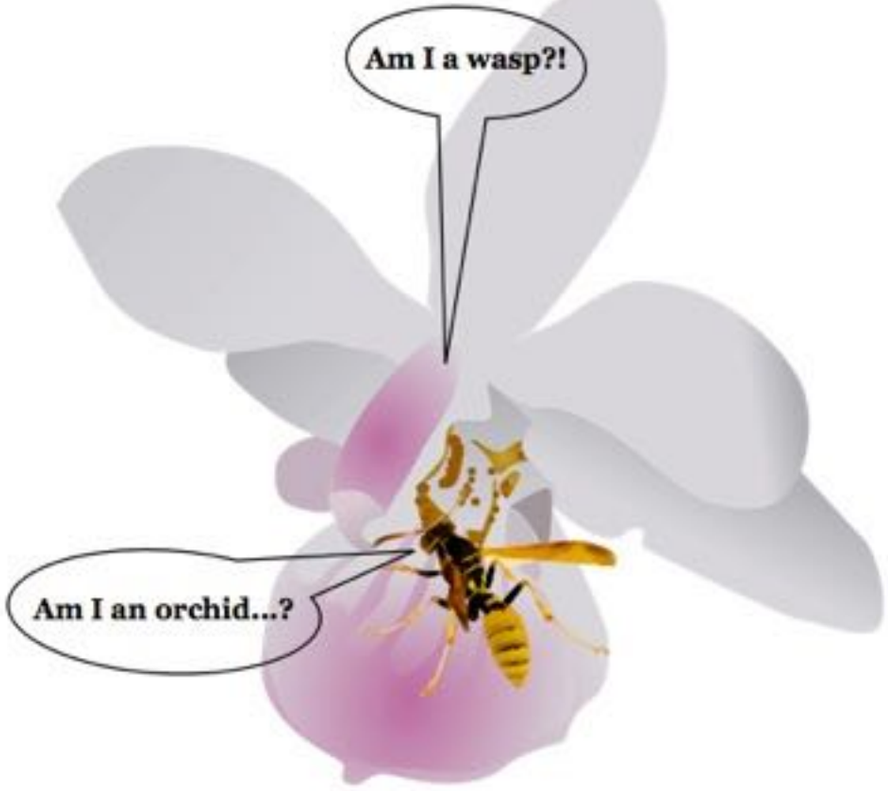
GILLES DELEUZE (1925-1995)

- Bergsonism (1966)
- Logic of sense (1969)
- Rhizome (1976)
- Thousand plateaus (1980)
- Logic of sensation (1981)
- The movement-image. Cinema 1 (1983)
- The time-image. Cinema 2 (1985)
- What is philosophy? (1991)



And a little bird and a wasp

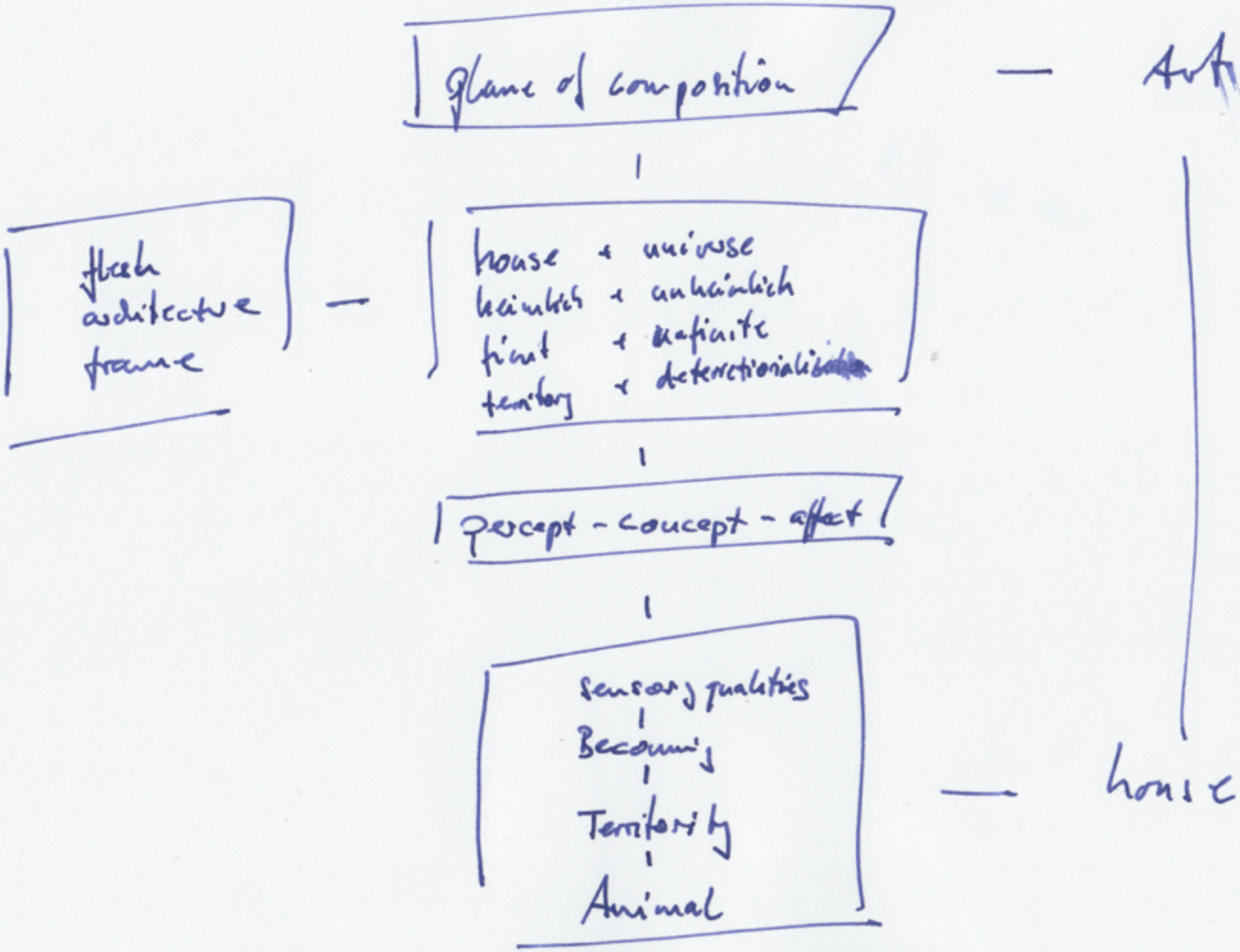
Rhizomatic Connection



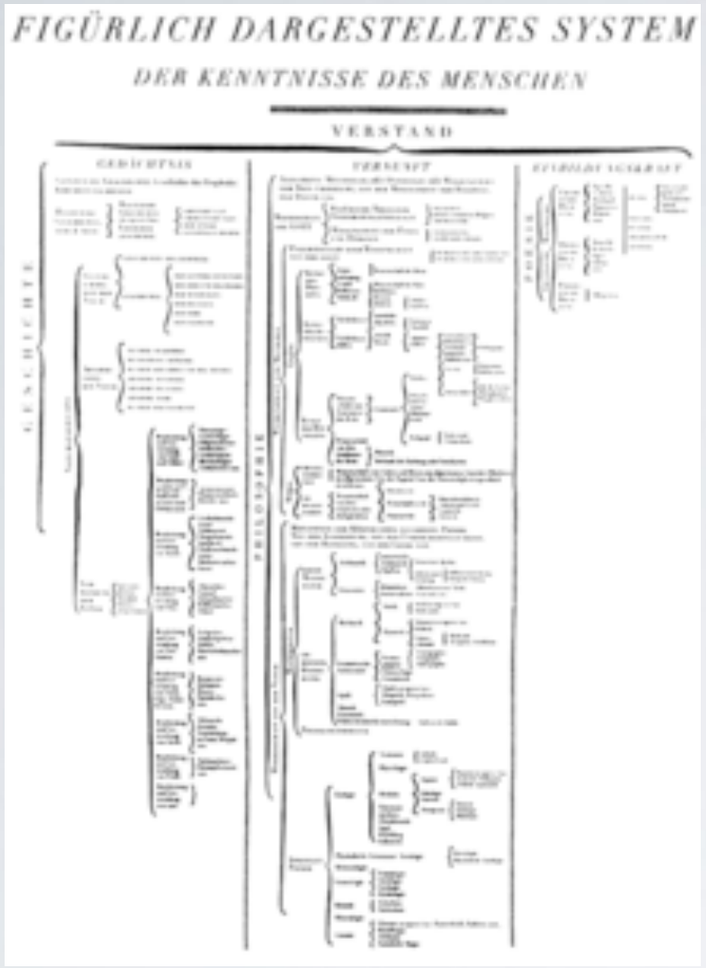
WTF

http://www.youtube.com/watch?v=GPbWJPsBPdA

http://www.youtube.com/watch?v=tJ32_ijdmLo


plane of composition
Art
flesh
architecture
frame
house + universe
heimlich + unheimlich
finit + infinite
territory + deterritorialization
percept - concept - affect
sensory qualities
Becoming
Territority
Animal
house

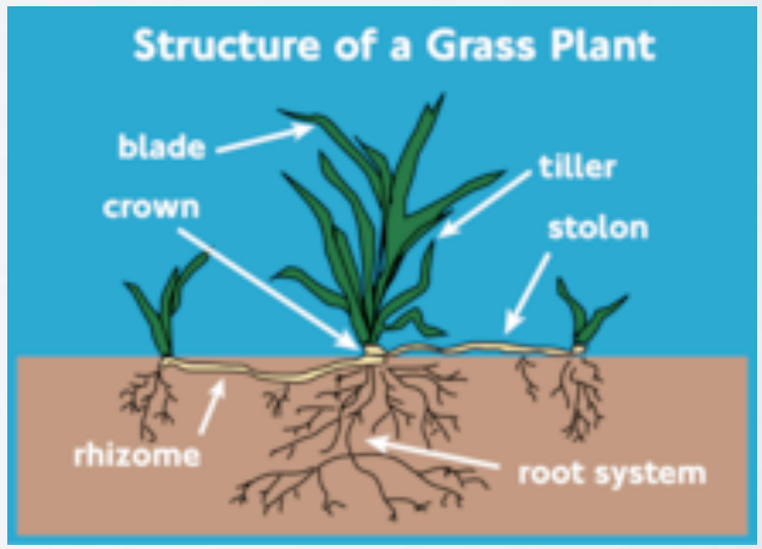
Rhizome



Dichotomischer“ Baum des menschlichen Wissens in Band 1 der Encyclopédie

„Rhizomatische“ Verweisstruktur zwischen Webseiten

Übereinandergeschüttete Ingwerrhizome – ein Geflecht ohne „Stamm“



Rhizom einer Graspflanze

http://de.wikipedia.org/wiki/Rhizom_%28Philosophie%29

Why did it take me so long to find it and what did I do before?

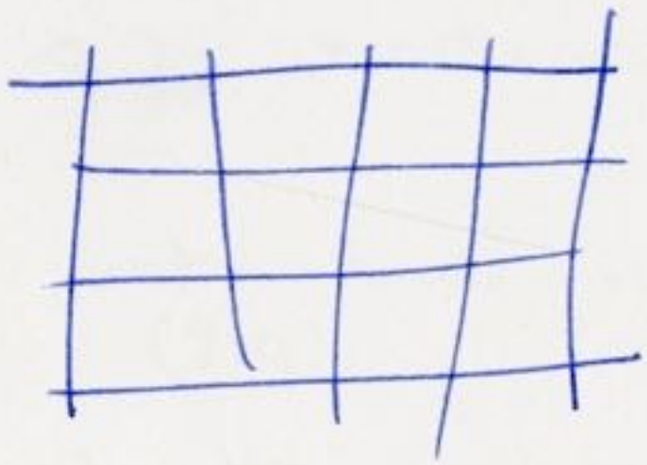
Books /films

- Antiquity plays
- H. Balzac
- Shakespear
- H. Fichte
- F. Dostojevski
- L. Tolstoi
- H. Hesse
- Dziga Vertov
- Godard
- Lars von Trier
- Peter Greenaway

- I. Kant (aesthetics)
- G.F. Hegel (phenomenology)
- E. Husserl (Ideas)
- H.N. Castaneda (guise theory)
- D. Lewis (possible world)
- N. Goodmann (ways of world making
- Metaphors
- Leibniz (Monads)
- Self-consciousness
- M. Bense (information)
- C.S.Pierce (semiotics)
- K. Marx (capital)

- Van Gogh
- Kandinsky
- J. Johns
- Cezanne
- Picasso
- Nake
- Bad 19th century american art
- Art Nouvo
- Postmodern architecture
- Jawlensky
- P. DeMarinis

Categories (Kant 12)



the world is structured according to a logic we can understand. Contradiction in the logic are interpreted as impossibilities in the world. We don't question our logic.

Structuralism. The world is mirrored in language. Both can change, there is no causal / necessary link. Many different structures can mirror world in different ways

Phenomenologic. The only thing we can make statements about with certainty is our consciousness / self-consciousness. We sit in a chair and meditate on our consciousness. The world is in epoché ( )

outside

inside

Post-structuralist.. Knowledge and consciousness are not restricted to humans. We think in post-human terms. The world is folded, the different layers + strata form new phenomena. We understand ourselfs as processes and streams. We form rhizoms and new structures

Studied

- Freiburg (philosophy)
- Hamburg (literature)
- Heidelberg (philosophy)
- Bremen (art science)

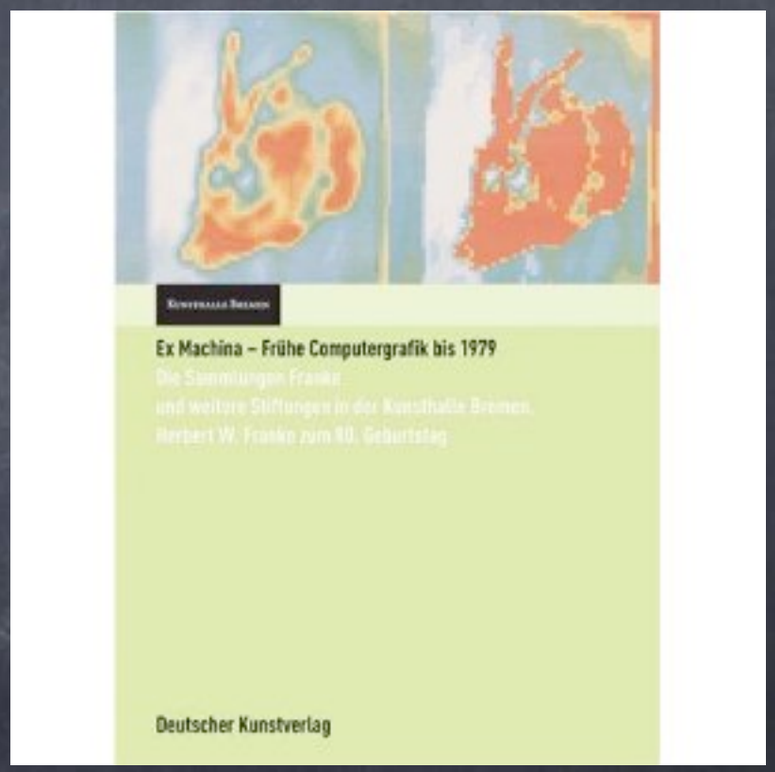
Learning art history in London

Tate Gallery / National Gallery

4 years Multimedia

- Enough of the ivy tower
- Dotcom bubble 2000
- Late night and pizza service
- Federal bank Germany
- Siemens Headquarter
- TV documentaries (BBC)

Chercher la famme - I.e. Writinq a PhD



Digital computer art: A view from art history into the early beginnings

Christoph Klütsch (International University Bremen)

Aesthetic values

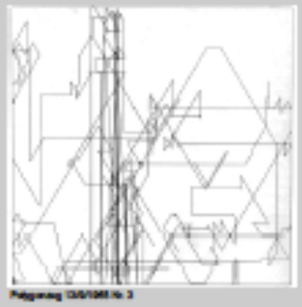
The historical coincidence of Max Bense's (Stuttgart, Germany) and Abraham Moles' (Strasbourg, France) 'information aesthetics', and the academic use of mainframe computers created a surrounding which has enabled: Frieder Nake, Georg Nees, and (independently in the USA) A. Michael Noll to explore new fields of visual research since 1962.

When the first public attempts at computer art were made, this new breed of people considered themselves to bridge C. P. Snow's 'two cultures'.

What started on 2/5/1965 as 'generative aesthetics' at a small exhibition in Stuttgart, found its international culmination in a series of conferences in Zagreb and exhibitions in NY and London in 1968/69. The questions addressed were:

- Is it possible to write a program which would enable a computer to produce aesthetic objects with a significant aesthetic value?
- How could these aesthetic values be scientifically, psychologically, and philosophically defined?
- What kind of implications does computer art have not only on art itself, but also on society, and our self understanding as human beings?

1965 digital computer art entered the art world - "The three N's"



Polygonzug 13/5/1965 Nr. 3

Frieder Nake

"Each painter is a restricted picture generator. So is each picture generating computer program. At all times, artists have applied the same method: most computer program employ: they tried to vary a theme as often as possible in order to obtain a 'best' (in their judgment) object. This method became particularly important in recent years with Stochastic, concrete art, New Tendencies, etc." (Nake 1969)

Schotter before 1968

Georg Nees

Georg Nees wrote his PhD about "Generative Ästhetik" with Max Bense as doctoral advisor. Nees considers his work as an "aesthetic laboratory" which enables him to do 'visual research'. How we see the transition from order to chaos. In other words he investigated 'Nietzsche': Which connection of elements constitutes structure?

Gaussian Quadratic 1968

Michael Noll

"In general, completely random two-dimensional pictures are not very interesting. However, the computer is also able to mix together randomness and order in mathematically specified proportions to achieve a desired effect." (Noll 1968)

Bense's Information Aesthetics

In 1965 Max Bense published his 'Aesthetica'. Referring to David Birkoff's *Mathematical Aesthetics*, Claude Shannon's *Information Theory*, Noam Chomsky's *Generative Grammar*, and Norbert Wiener's *Cybernetics*, Bense developed a new aesthetic based on strict science.

The goal was to measure the value of art works by determining the ratio between order and chaos respectively, information and redundancy:

- The aesthetic information is part of (human) communication.
- Communication can be understood as a cybernetic process.
- Information theory measures information (Shannon)
  - Artworks contain aesthetic information
  - => Aesthetic information can be measured
- Aesthetic Measure is an interplay between order and complexity (see Birkhoff) and can be described in terms of neg-/entropy.
- The process of art is the inverse of entropy: art creates order.
- The aesthetic object is related to a process which can be understood as a sign process.
- Given the rules for generating aesthetic information, a computer can produce aesthetic objects which are perceived as signs.

Intuition in Art

Pollock in his studio, 1950

Art and Machines

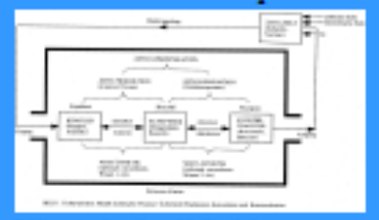
Tinguly, Meta-Matic 1958

Generative aesthetics - ARTificial ART

Who is the CREATOR in computer art?

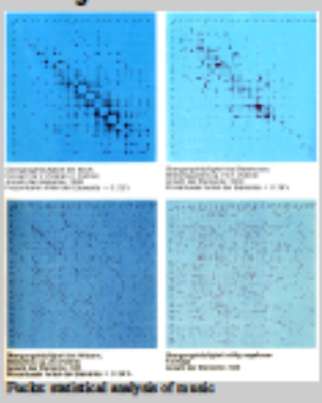
The artist, the programmer, or the program?

Art as a communication process:



S. Maser: A cybernetic model of aesthetic processes

We can TALK about the aesthetic values of objects - can we MEASURE them?



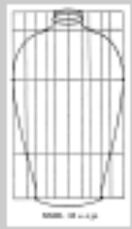
Paczki: statistical analysis of music

Manfred Mohr
Hand Structures 1969

In the 50's, Wilhelm Fucks analyzed the statistic value of outstanding works of art and formalized stylistic criteria.

"The first step in that direction was an extended analysis of my own paintings and drawings from the last ten years. It resulted in a surprisingly large amount of regularities, determined of course by my particular aesthetical sense, through which I was able to establish a number of basic elements that amounted to a rudimentary syntax. After representing these basic constructions through a mathematical formalism, and setting them up in an abstract combinatorial framework, I was in a position to realize all possible representations of my algorithms." (Mohr 1971)

A mathematical approach to aesthetics



Birkhoff 1932

Sung Dynasty (960-1279)

David G. Birkhoff (1884-1944):

M = O/C

M = aesthetic measurement
O = Order
C = Complexity

$$M = \frac{O}{C} = \frac{V + R + R + HV - F}{C}$$

Order and Complexity are fundamental principles in the world.

Is there an aesthetic relation between them?

Two Cultures

20.-22. March 1968 at the MIT:
"The session entitled 'Art, Technology and Communication' began in the afternoon with Jerome Lettvin, M.I.T.'s monumental (six feet, 270 pounds) Professor of Communications Physiology, removing his jacket, rolling up his sleeves, brushing his hair back behind his ears, and stating that we've been handed a 'Snow job' on the division between art and science." (Sprach 1969)

Computer art as a bridge?

In the 60's a new collaboration of artists and engineers emerged in using a computer:

- In the tradition of the Bauhaus, industrial production merged with artistic production using the computer as a tool, and succeeded with the generative aesthetic, classical industrial design.
- Nevertheless, while in Europe engineers had to fight to be seen as creatives, in the USA the new scientist-artist was seen as 'superior' to classic artists such as Picasso.

Early networking

In the January 1966 issue of 'Computers and Automation', Leslie Mezei at the University of Toronto suggested building a network for sharing information about events connected with computer art.

Shortly afterwards, he published a bibliography on computer art and in June 1966 the conference "Design and Computer" was held at the University of Waterloo, Ontario, Canada.

The conference was organized by Martin Kampen, who at that time worked at the Institute of Design at the University of Waterloo and at the Hochschule für Gestaltung in Ulm, Germany.

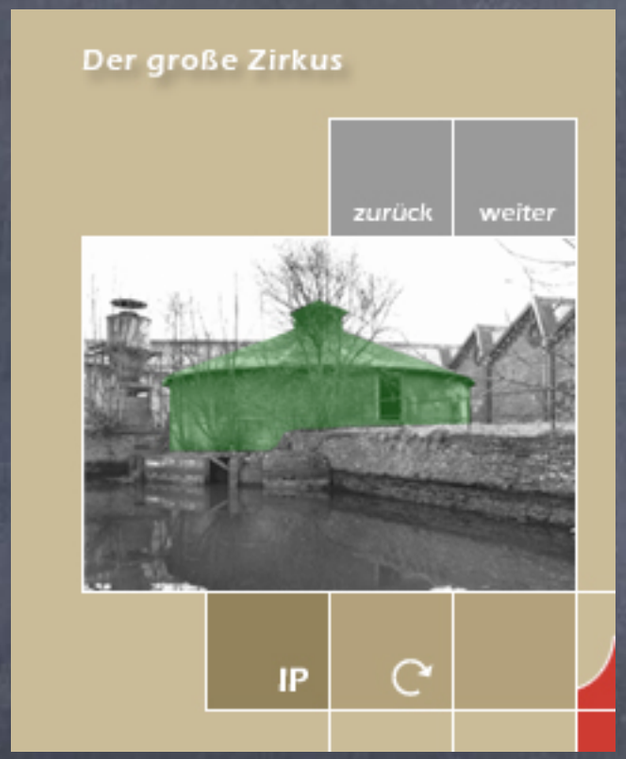
The participants were: Allen Bernholtz, Edward Bienstone, Steven A. Coons, William A. Fetter, Edwin L. Jacks, Kenneth C. Knowlton, Marvin L. Manheim, A. Michael Noll, Kenneth G. Scheid, and Arthur E. Nearman.

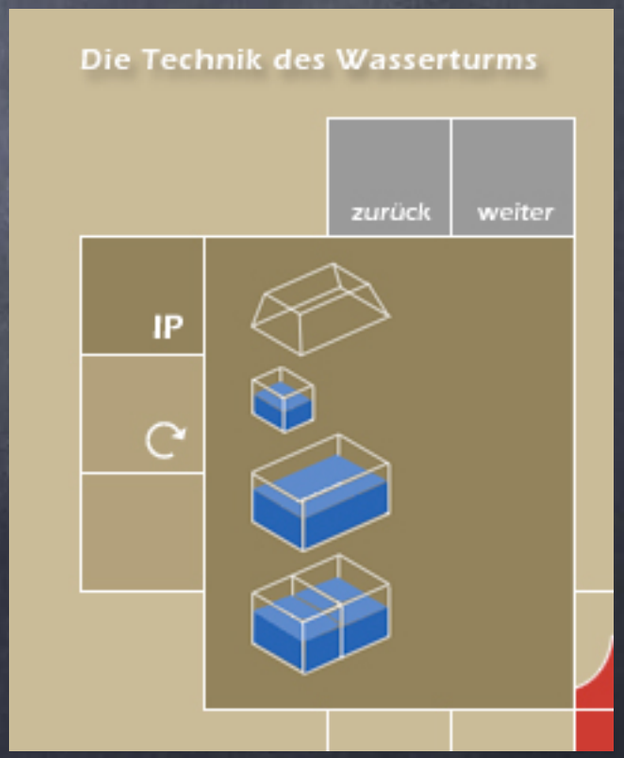
Leslie Mezei 1968

Conferences: Talking about my ideas and meeting like minded people

- Banff, Canada
- London
- NYC
- San Francisco
- Berlin
- Shanghai

Scientific and project coordinator





The World Language of Key Visuals

search...

Key Visual Topics

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Book Series
Workshops
Interviews
Research Projects

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Password

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Forgot your password?
Forgot your username?

Welcome

The World Language of Key Visuals

Article Index
Welcome
Key Visuals - Definition
Interviews
All Pages

Our international network of experts from the humanities, the computer and the social sciences focuses on collective visual memories and neglections. The latter are systematized and decoded by means of the concept of "Key" Visuals, which encompasses visual images and stereotypes. Our major areas of expertise are Key Visuals in the media systems of the contemporary military, political and media superpower of the United States, set into contrast with Germany, Brazil, i.e., the potential leading power of Latin America (with one of the world's biggest TV stations and significant export quota) and the uprising world power of China. By means of a comparison between selected media, in their cultural contexts, over the period of about a decade, we inquire into the accelerating Americanization, visualization and globalization of screen media.

© Wikimedia

Becoming a Professor

* I don’t want to go to Texas!

* And my wife doesn’t like Germany any more….

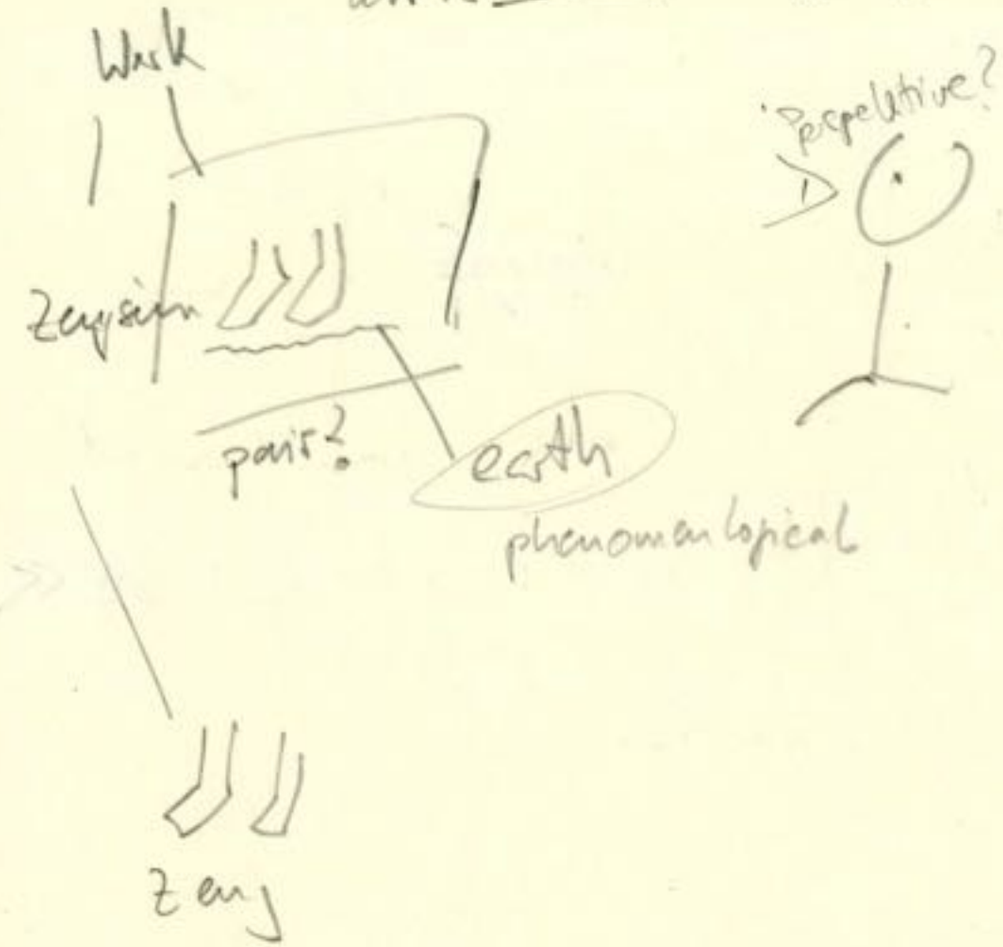
Things I don't understand

* Representation
* Figure
* Monotheism
* Beauty
* Violence

What I would like to understand:

* Folding
* Process
* Connection
* Motion
* Sensation
* Immanence

art is Truth setting itself to work.



Have lily painting a pair of shoes.
Read together the beginning of the text.

Derrida - Heidegger - Schapiro

What reveiles Heideggers naivite by not asking wether or not these are peasant shoes? What kind of picture/image/painting is he talking about?

Is Heideggers vagueness more accurate to understand than the catalog entry?

How says the painting the truth?

Can we understand world as such or does it have to be mediated?

Does this argument work for abstract art?

What is the relation between language, thing and Vorstellung (Illustration)

Form and Function - Zeug + Zeugsein, foundation of aesthetics in a 'firstness'?

Art Systems

critic

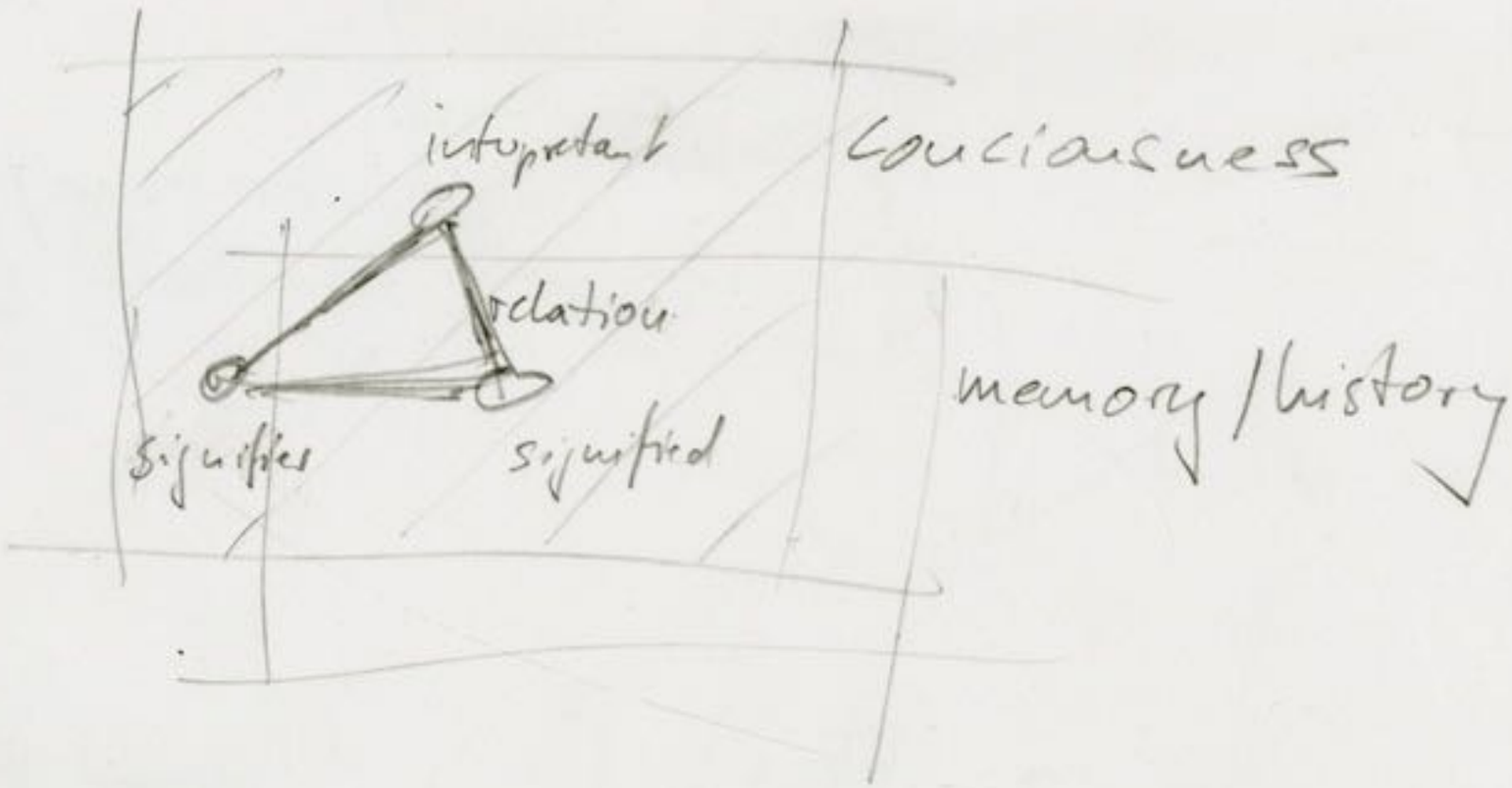
production

Artist — Object interactivity Viewer

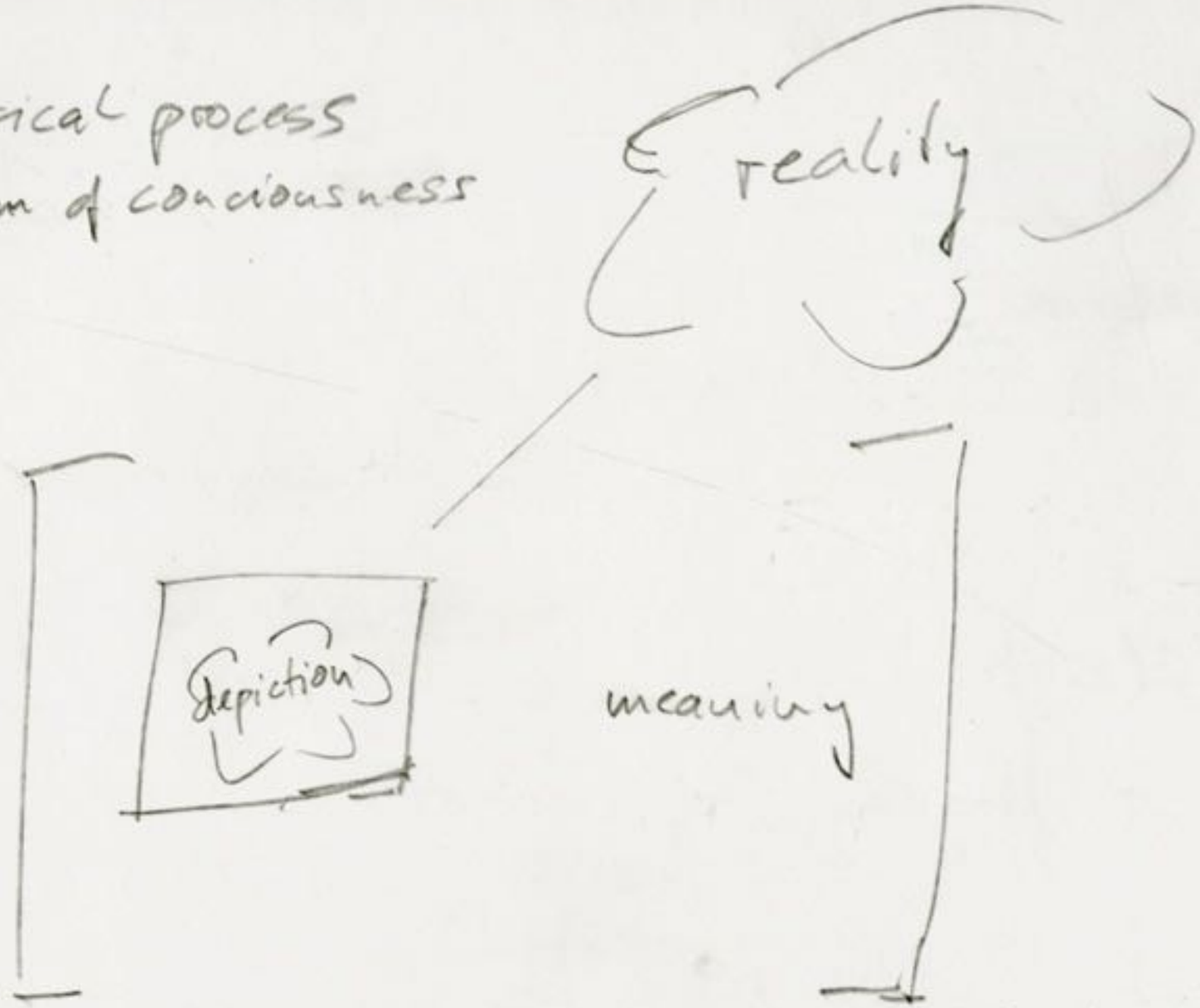
Institutions (critic)

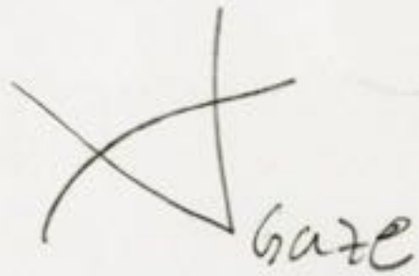
Gallery — Museum — Market

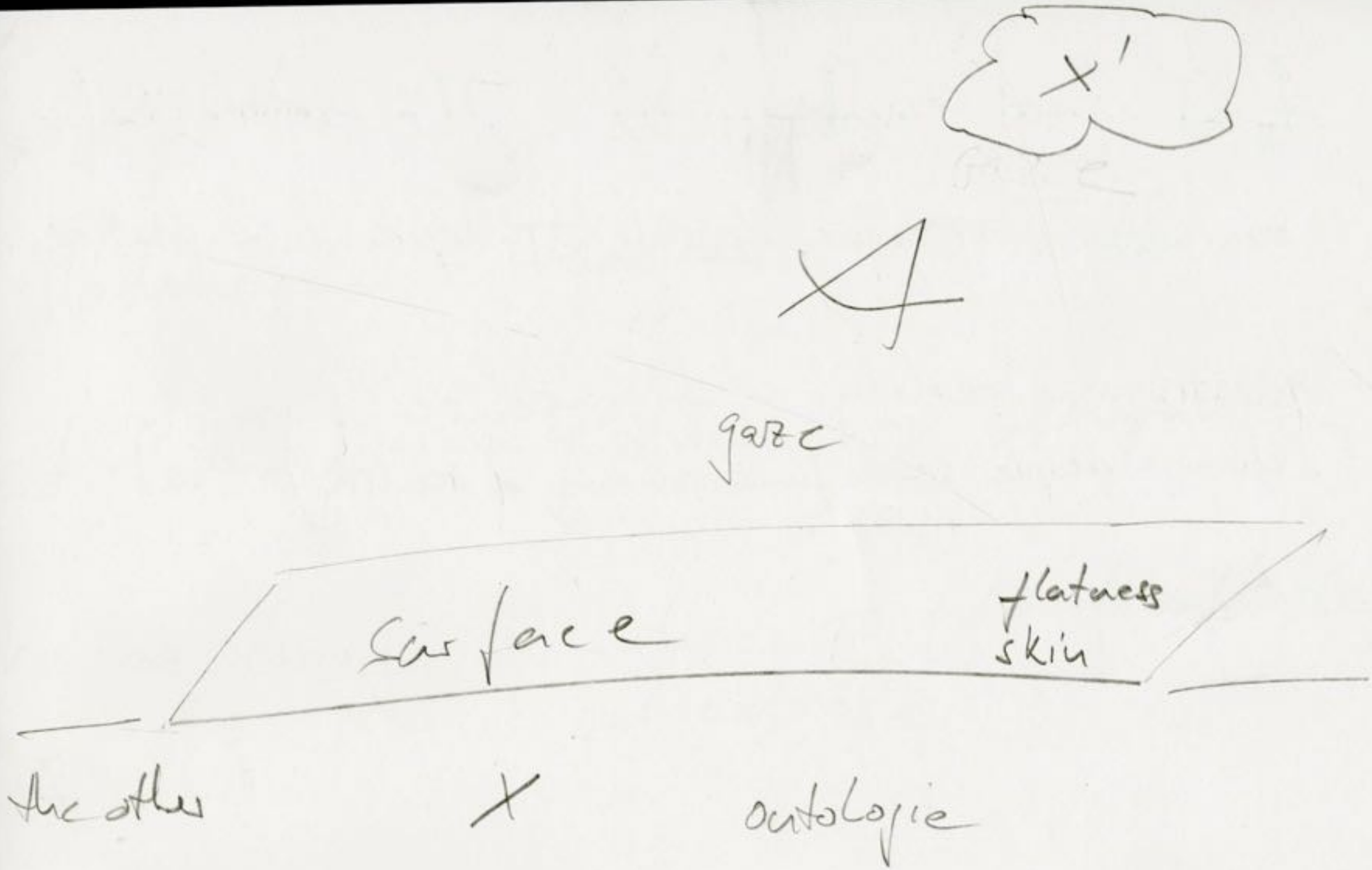
Signs



physical process
stream of conciousness



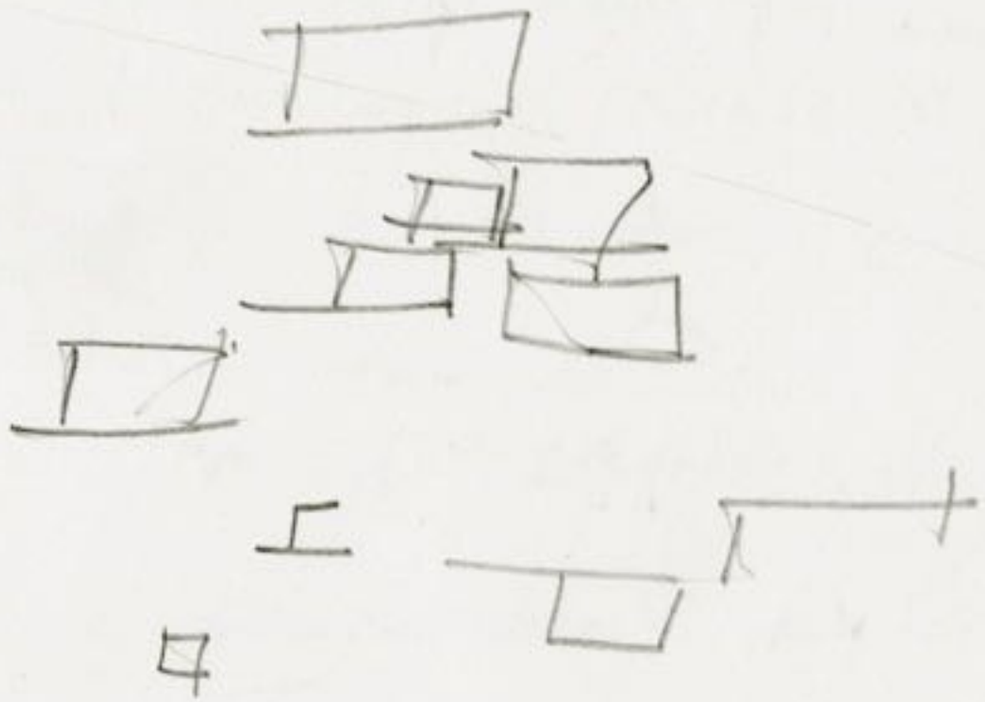



x'
gaze
surface
flatness
skin
the other
x
ontologie

Archeology

↑

Deconstruction

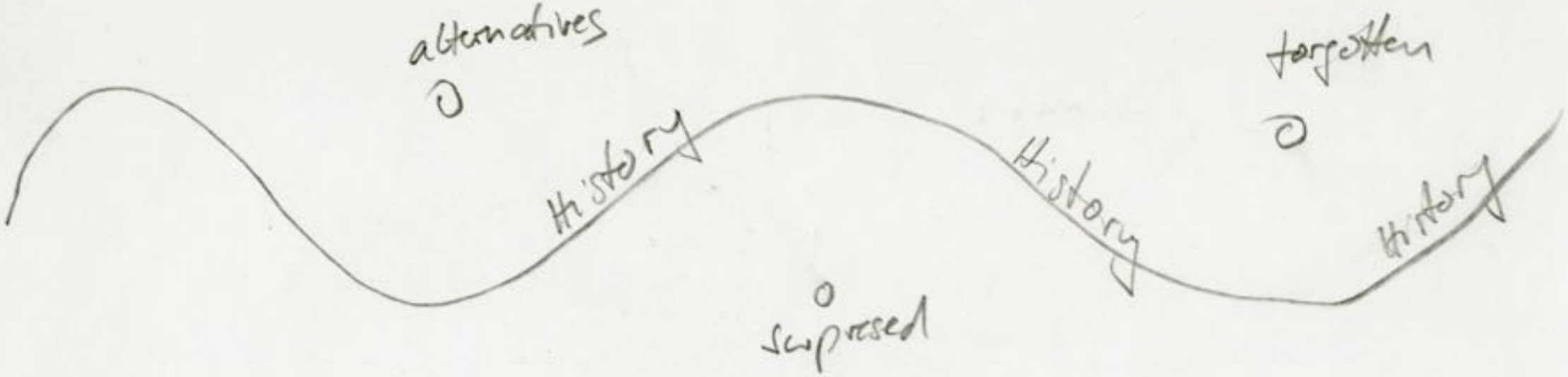


– Modernism Post

Différance

History Who did what why and how?

Reconstruction of construction. How did the artist work?
What did he mean. Evan the path of a word Spirit



The invisible

→ the in between ←

the ephimeral

?

. . . . . process . . . .

transfiguration △ ⌒ □

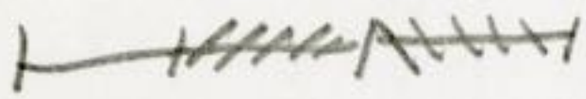
the other

abject

idea | concept

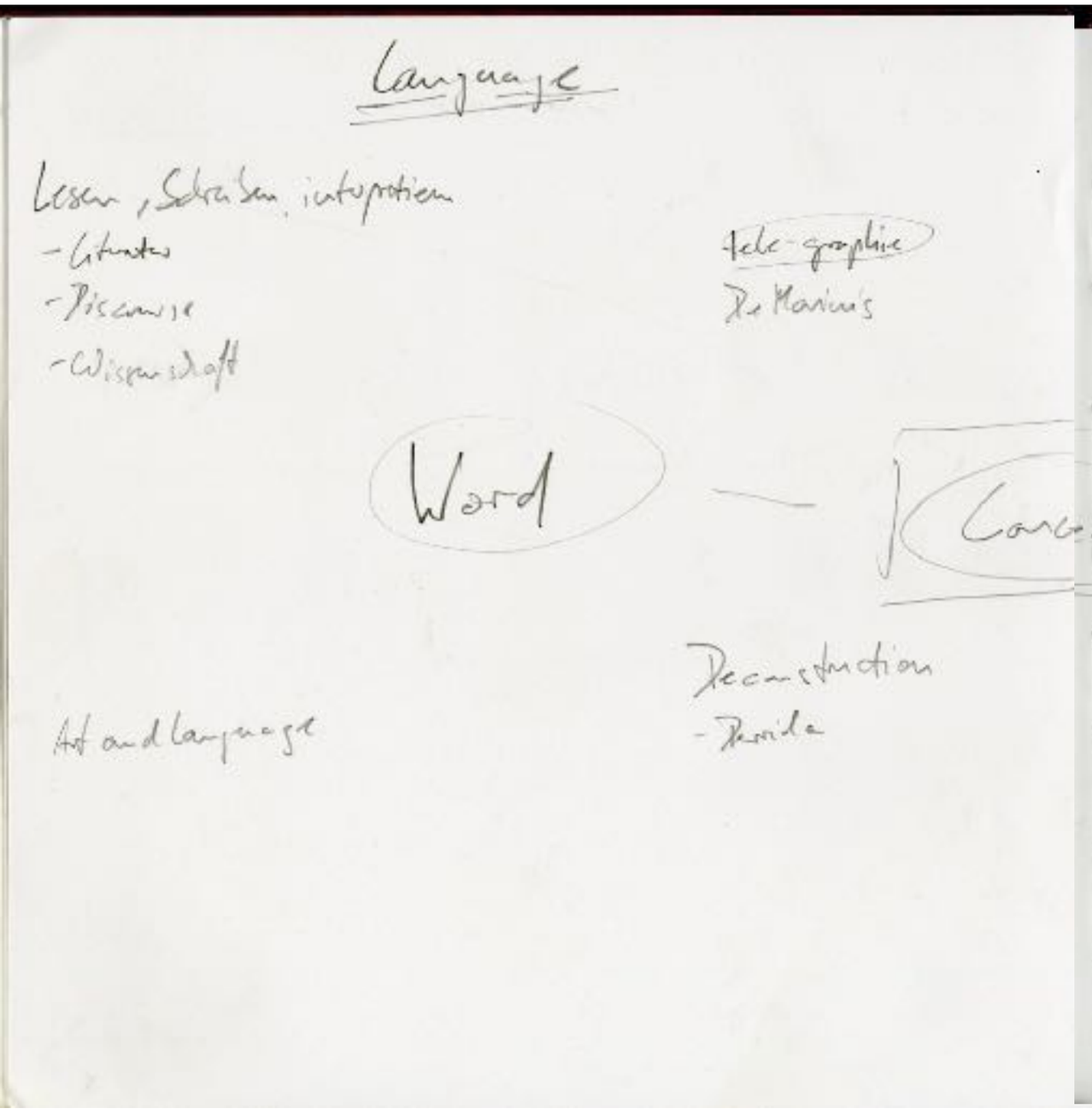
gaps with in media are

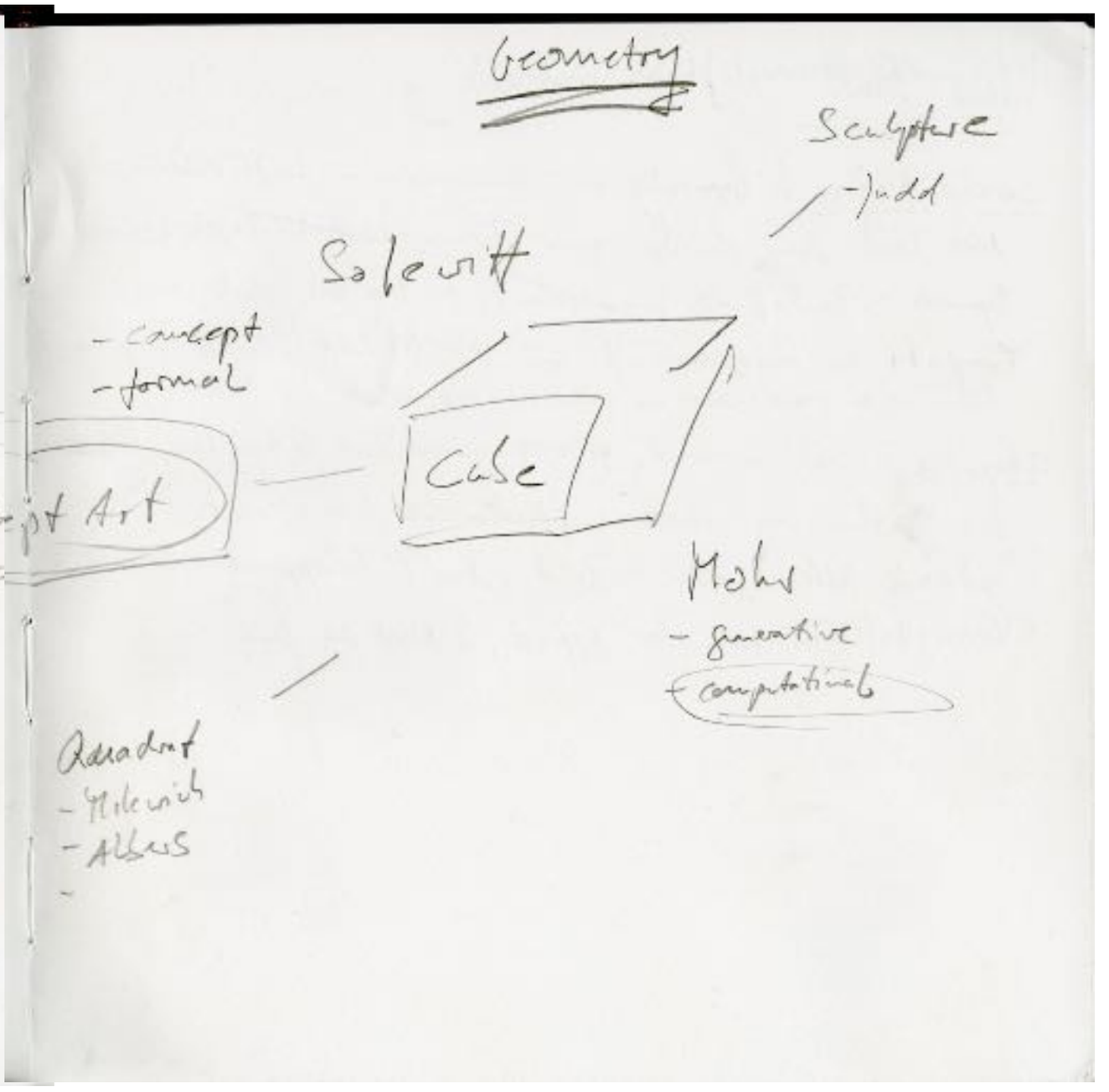
the condition for inter media processes



Dada collage

Should I curate an exhibition?



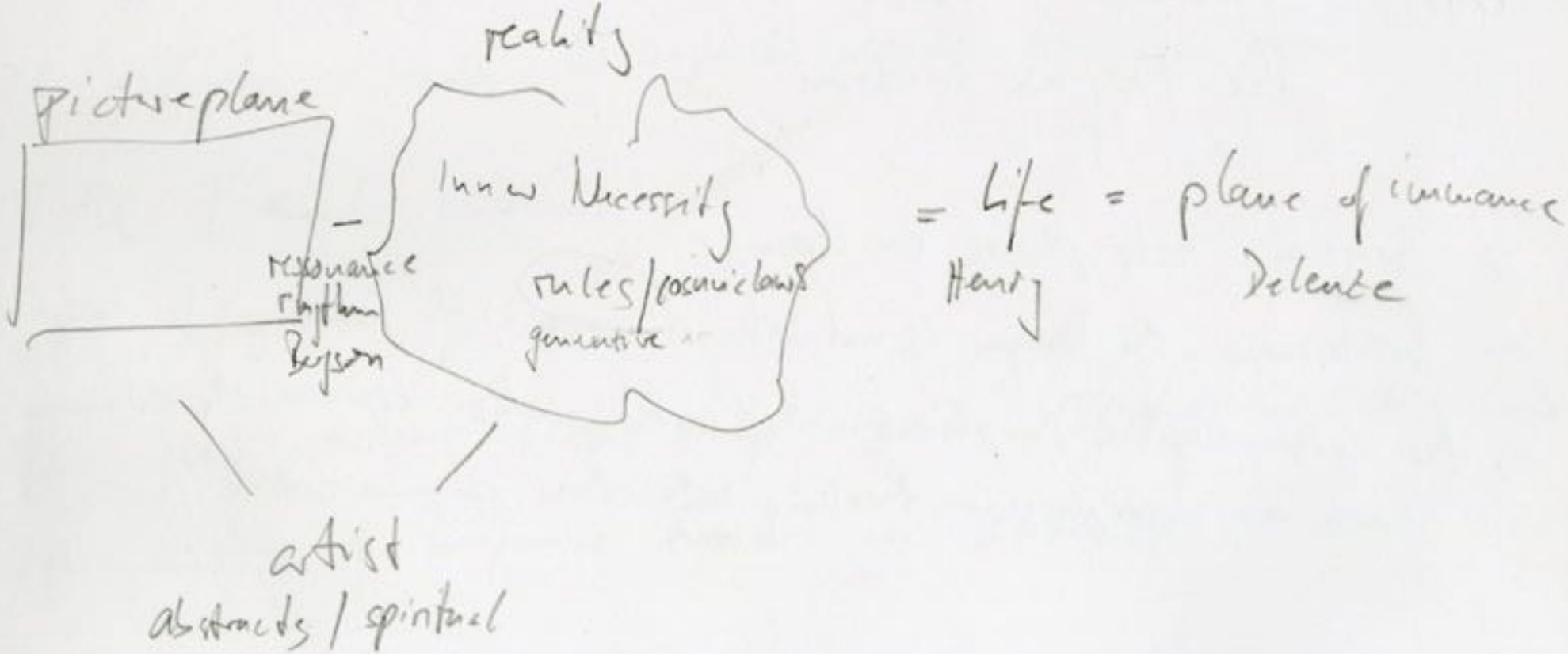


Artists I would like to know better:

Ben Rubin and Mark hansen
Bill Fontana
Bruce Naumann
Camille Utterback
Cy Twombly
Dan Graham
David Hall
David Rockeby
Don Ritter
Donald Judd
Douglas Gordon
Eduardo Kac
Fischli & Weiss
Frieder Nake
Gary Hill
Gene Youngblood
Gerhard Richter
Gustav Metzger
Guy Debord
Iannis Xenakis
Jasper Jones
Jean-Luc Godard
Jenny Holzer
Jim Campbell
Jodi.org
John Cage
Ken Goldberg
Nybble Engine
Paul DeMarinis
Paul Sermon
Peter Greenaway
Richard Kriesche
Richard Serra
Roy Ascott
Samuel Beckett
Schmelzdahin
Sol Lewitt
Tony Oursler
Toshio Iwai
Vasily Kandinsky
Yves Klein
Maurizio Bolognini
Knowbotic Research
Krzysztof Wodiczko
La Monte Young
Leif Inge
Luc Ferrari
Luigi Fontana
Lynn Hershmann
Making THINGS public
Manfred Mohr
Marie-Jo Lafontaine
Mark Amerika
Mark Tansey

Finding Deleuze

Kandinsky		Computer Art
Inner Necessity	–	Rules, Algorithms
Life	–	chance
Plane of immanence	–	virtual
force / movement	–	motion



2. The point is divorced from its practical, purposive state, so that it stands outside the sequential chain of the sentence.

Today I am going to the cinema

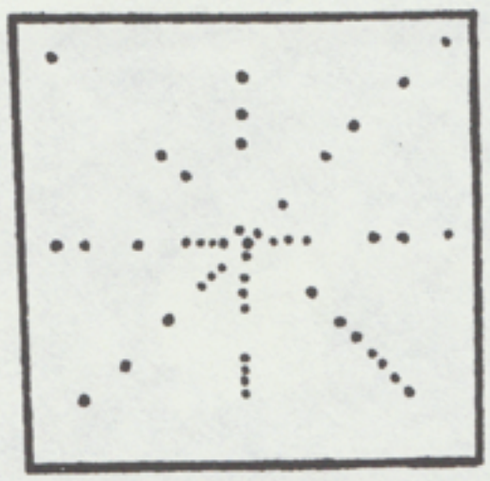
•

In this instance, the point requires a larger empty space around it, so that its sound can resonate. Nonetheless, this sound remains delicate, modest, and is drowned by the writing surrounding it.

If the size of the point itself, and of the empty space surrounding it are increased, the sound of the writing becomes diminished, and the sound of the point gains in clarity and strength [Fig. 1].

•

Fig. 1



Today I am going to the cinema.
Today I am going. To the cinema
Today I. Am going to the cinema

Plate 20
Line
Diagonal tensions and countertensions with a point, which causes an external construction to pulsate internally.

Fig. 9
A leap by the dancer Palucca.

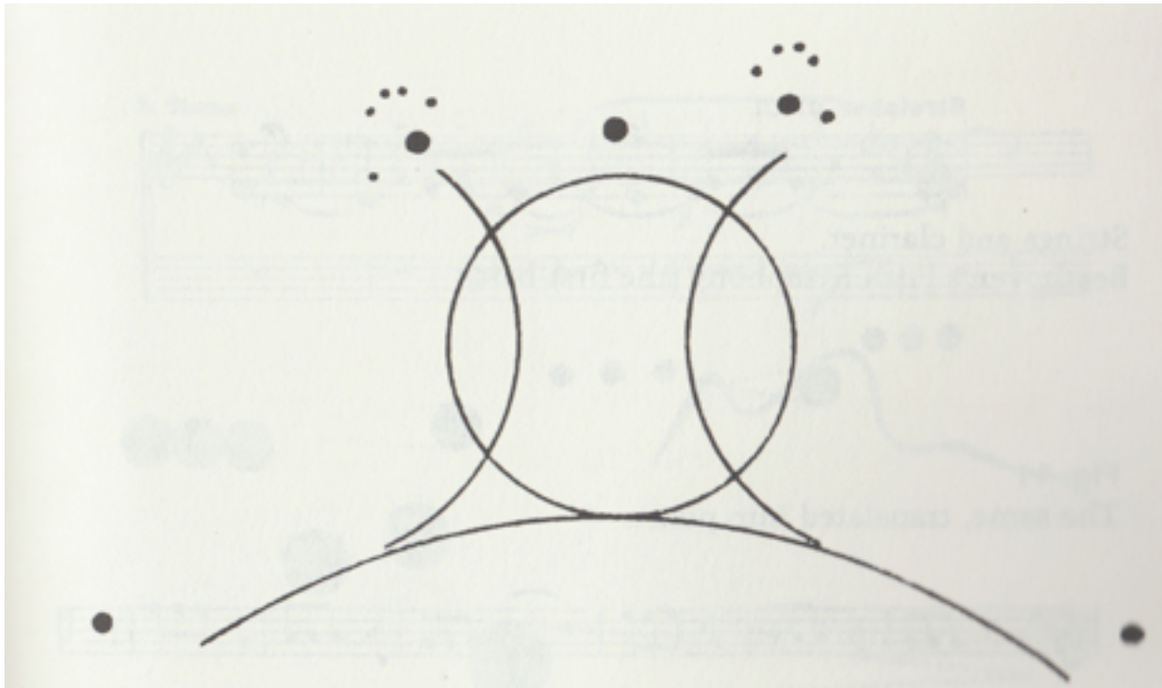
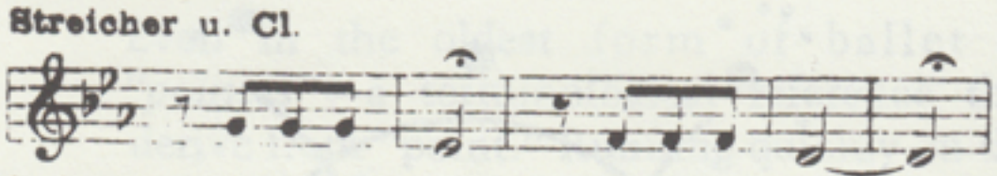


Fig. 10
Diagram of a leap (cf. the photograph opposite, Fig. 9).



Strings and clarinet.
Beethoven's Fifth Symphony (the first bars).

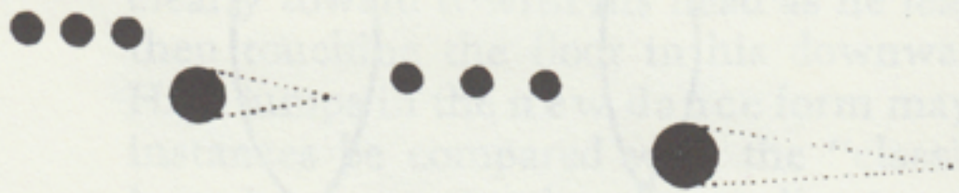


Fig. 11
The same, translated into points.

Point, plane to line

Kandinsky

Laws, mathematical description

Transcendence

Extraction of the point from sentence, dance, music

Immanence

Manovich

automata

computers

early computer at generative aesthetics

non computational machines

Intermedia Higgins

plane of immanence

Logic of sensation

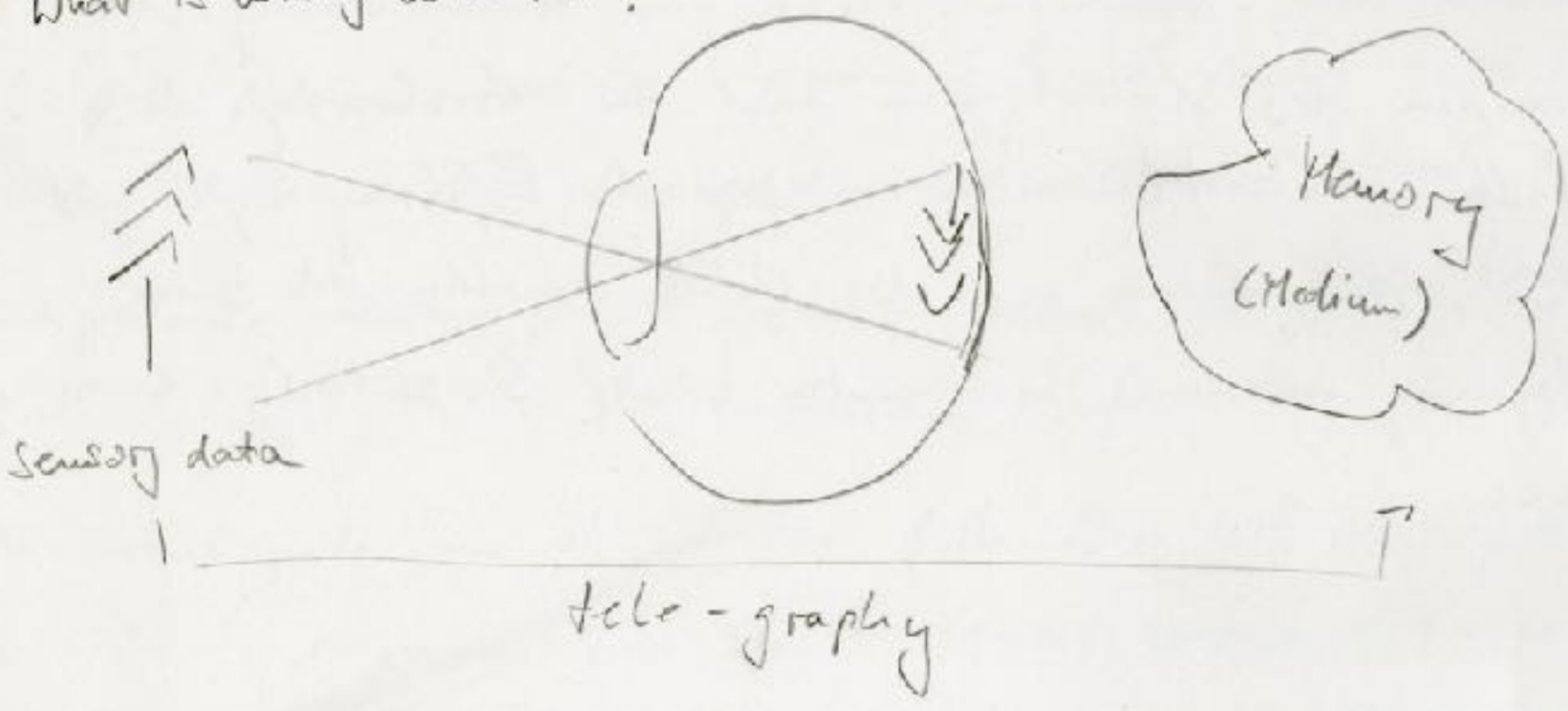
machine

Deleuze

What is a body (body proper, social body) in tele-graphic culture?
(Lyotard, Inhuman p. 50)

What institution has responsibility for teaching tele-graphy?
(p. 51)

What is wrong with this?

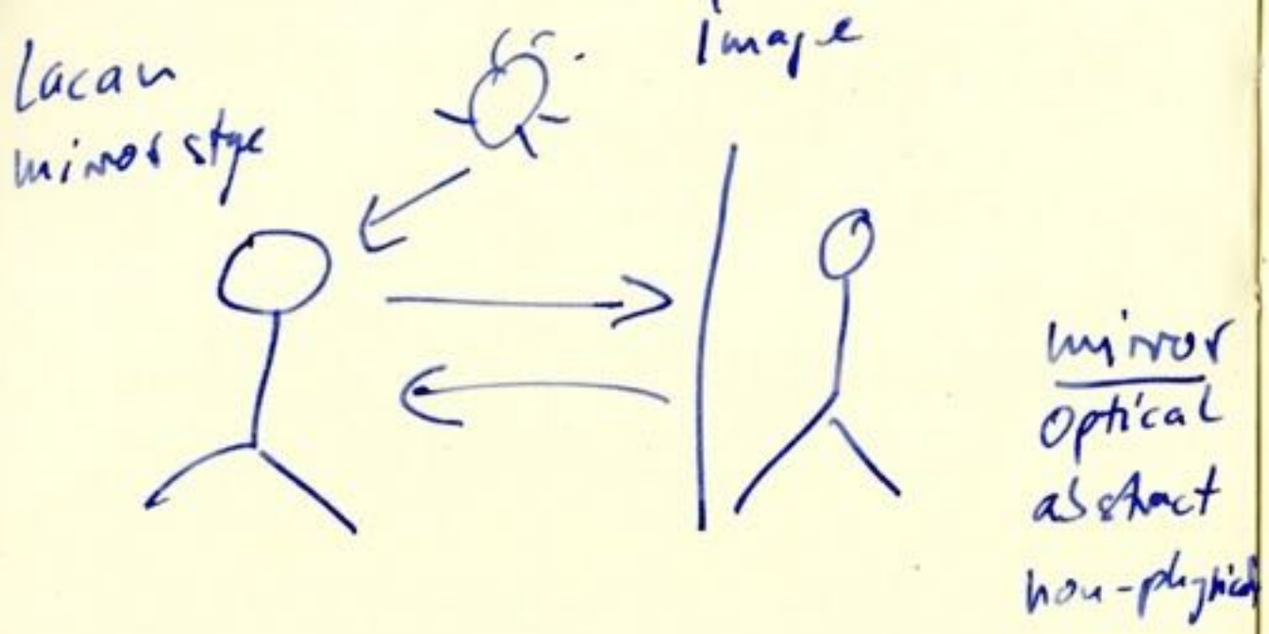


instead Monads

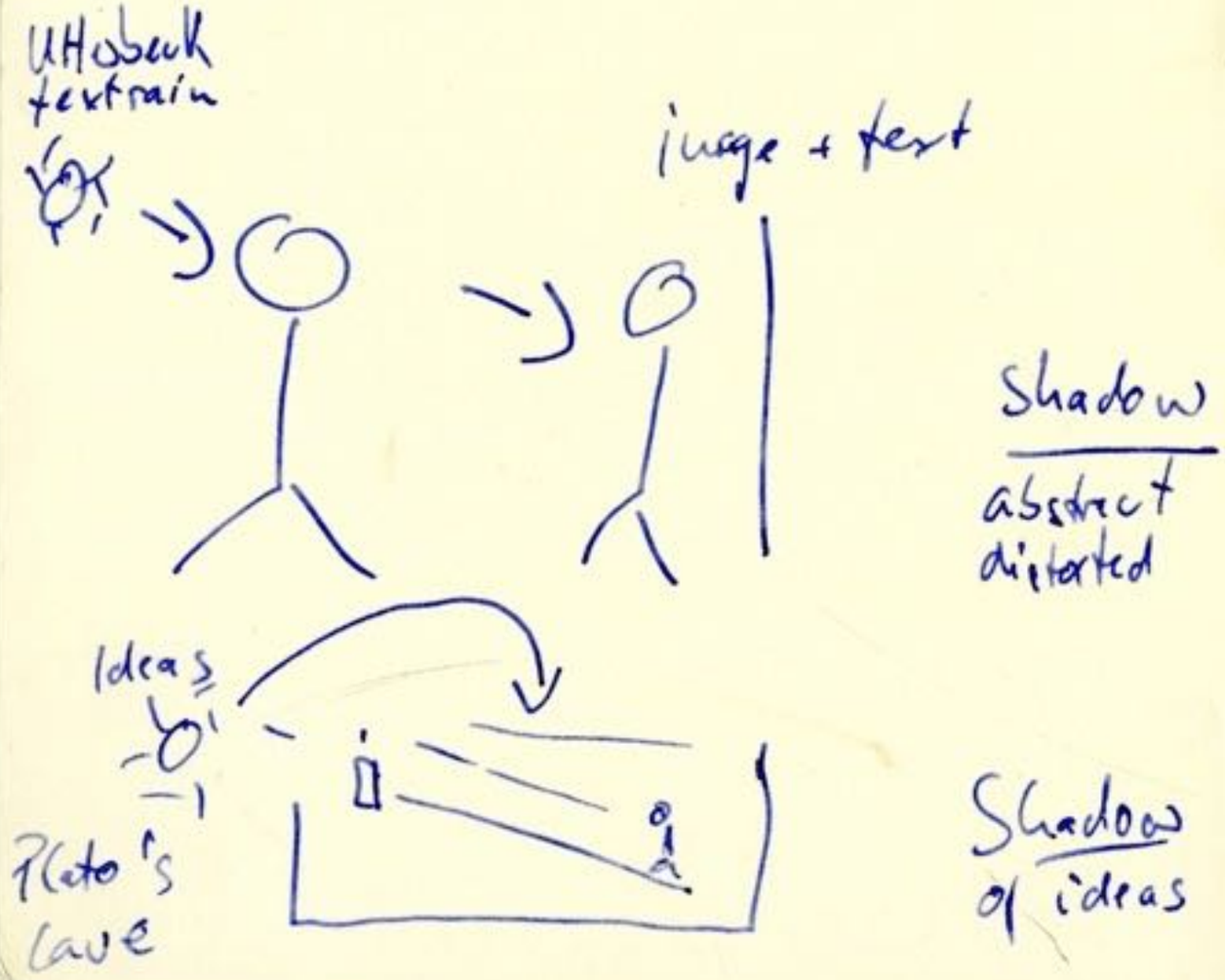
material point in interaction = image
=perception

Bergson 'Matter and Memory' (p. 102) speaks of a telegram as analogy for perception

Learning from students



The abjected Image



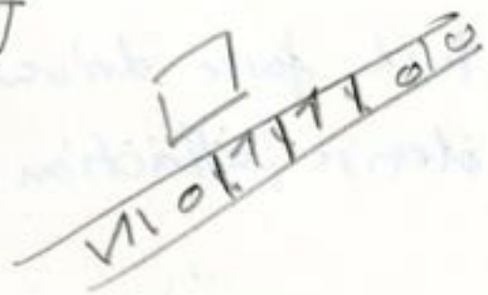
Warburg - Deleuze
the travel of an idea

—

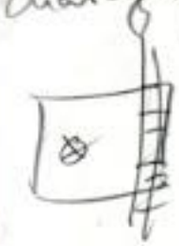
Morton Feldman - duration - Bergson

coding and de-coding are processes. The formal description of the processes is a folding of ~~cod~~ coding. The DNA folds and unfolds and ~~creates~~ unpacks its complex coding. The interaction of folded codes (life forms, geological strata, solar systems) creates new codes (evolution) and leads to reflexivity. Perception is one code responding to another code. Codes are present to other codes only as image through time.

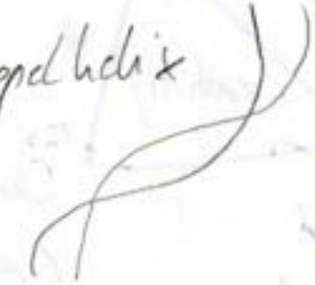
Turing



Bergson Cinematograph



Doppelhelix



Telegraph

The DNA sequence resemble the turing code or the Bergson cinematograph. Turing + Bergson add a mechanism of perception. All three need a force to set the code in motion. The telegraph transmitts code

We can easily rate DNA to cinema and computer, but how do we get to:

→

How Art History Changed my Perception

Dr. phil. Christoph Klütsch
Prof. Art History
SCAD Lacoste

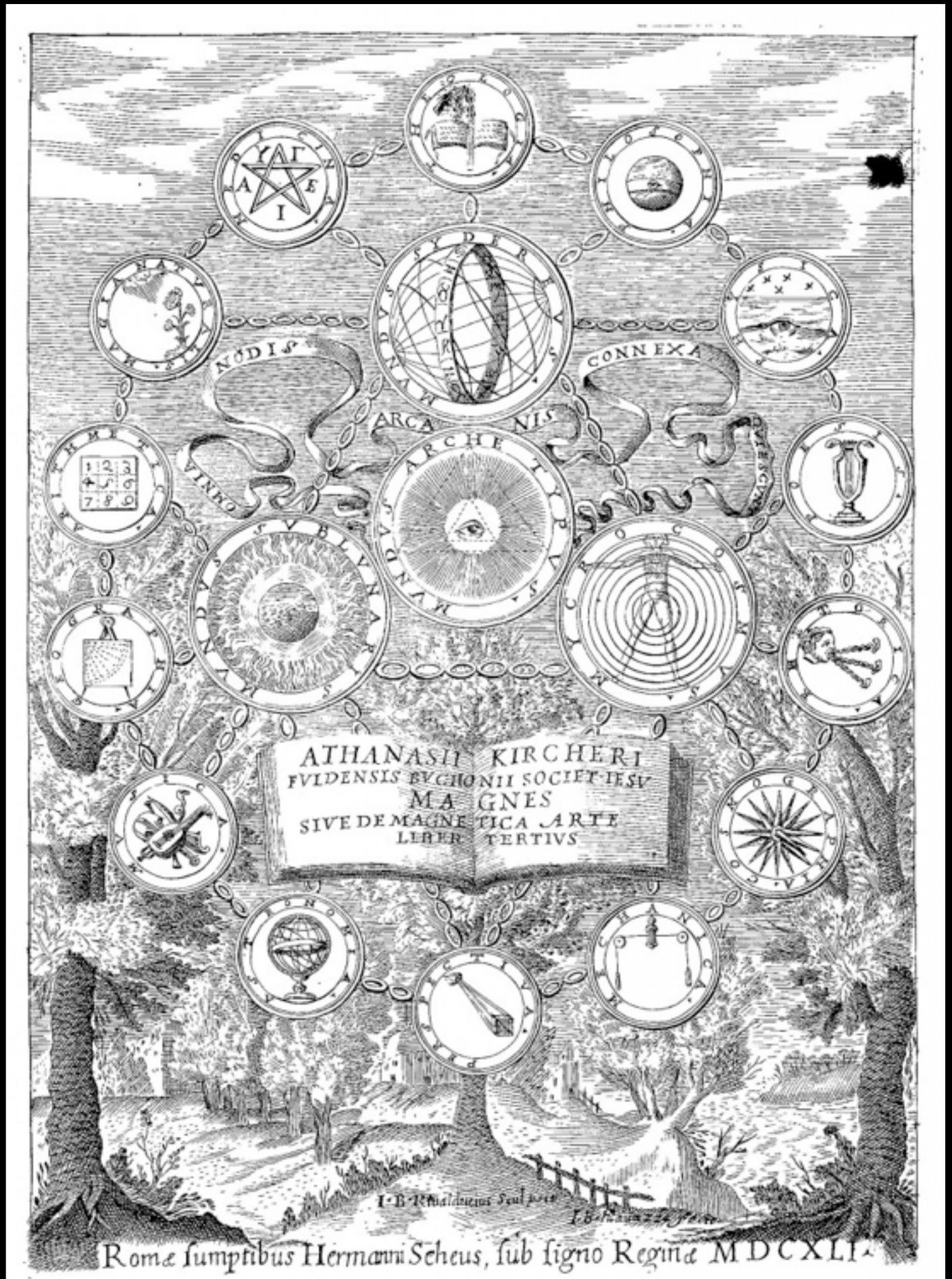
"… the project Deleuze had long had of opening philosophy up to artist-thought (la pensée-artiste) and of aesthetically intensifying its system of interpretation in order to let in its own outside"

Alliez, Éric. 2013. "Ontology of the Diagram and Biopolitics of Philosophy. A Research Programme on Transdisciplinarity." Deleuze Studies 7 (2): 217–30. doi:10.3366/dls.2013.0103.

Connoisseur

Chantilly outside of Paris

A. KIRCHER
1602 – 1680



3 roots of art history

Erwin Panofsky
(1892-1968)

- **Primary or Natural Subject Matter:** The most basic level of understanding, this strata consists of perception of the work's pure form.

- **Secondary or Conventional subject matter**: This strata goes a step further and brings to the equation cultural and iconographic knowledge.

- **Intrinsic Meaning or Content**: This level takes into account personal, technical, and cultural history into the understanding of a work. It looks at art not as an isolated incident, but as the product of a historical environment. … Essentially, this last strata is a synthesis; it's the art historian asking "what does it all mean?"

Panofsky, Erwin. Studies in Iconology: Humanistic Themes in the Art of the Renaissance. New York: Harper & Row, 1972. pp. 5-9.

Heinrich Wölfflin

(1864-1945)

- 1. **From linear** (draughstmanly, plastic, relating to contour in projected ideation of objects) **to painterly** (malerisch: tactile, observing patches or systems of relative light and of non-local colour within shade, making shadow and light integral and supercedent to contours as fixed boundaries.)

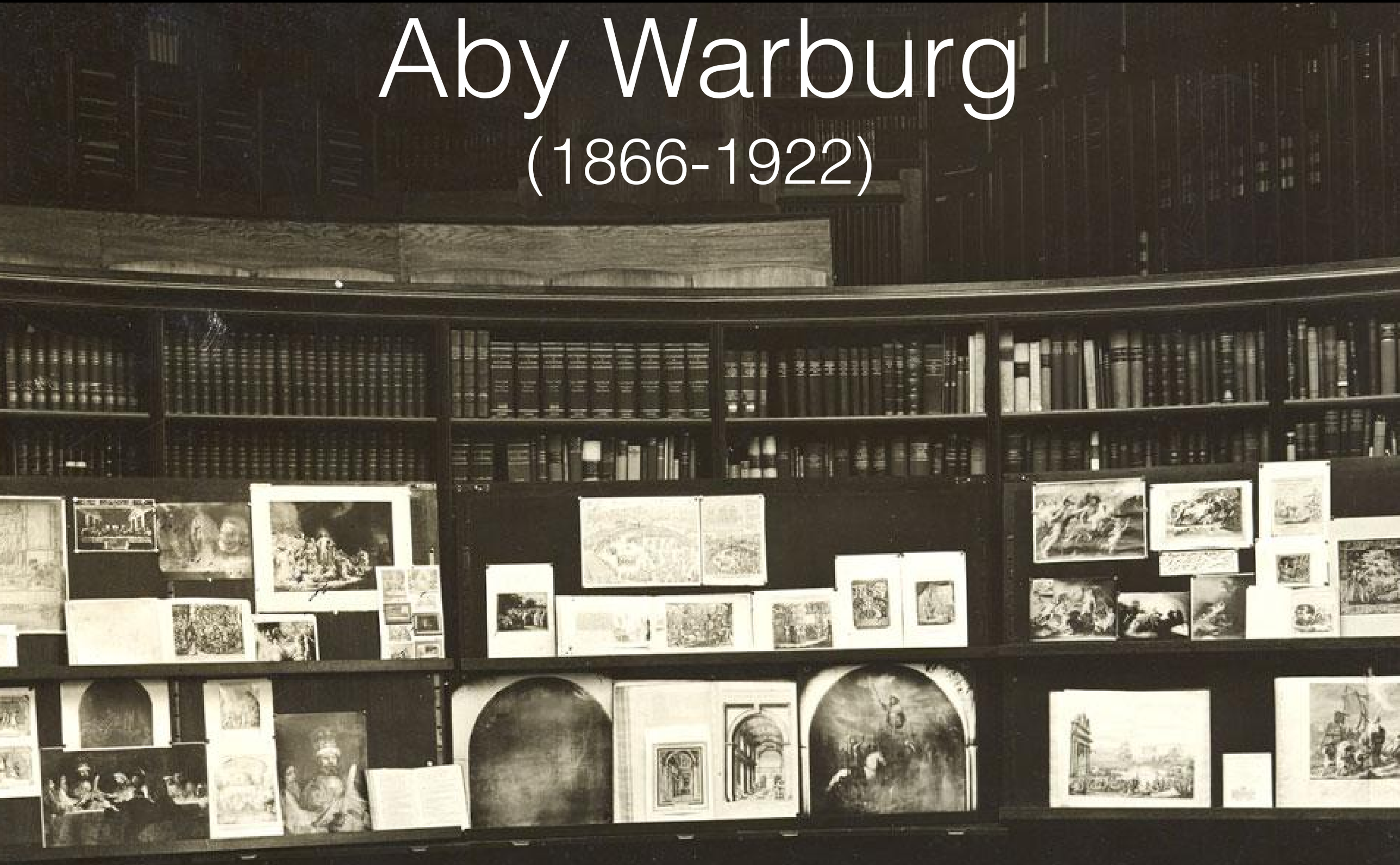
- 2. **From plane to recession**: (from the 'Will to the plane', which orders the picture in strata parallel to the picture plane, to planes made inapparent by emphasising the forward and backward relations and engaging the spectator in recessions.)

- 3. **From closed** (tectonic) **form to open** (a-tectonic) **form** (The closed or tectonic form is the composition which is a self-contained entity which everywhere points back to itself, the typical form of ceremonial style as the revelation of law, generally within predominantly vertical and horizontal oppositions; the open or atectonic form compresses energies and angles or lines of motion which everywhere reach out beyond the composition, and override the horizontal and vertical structure, though naturally bound together by hidden rules which allow the composition to be self-contained.)

- 4. **From multiplicity to unity**: ('Classic art achieves its unity by making the parts independent as free members, and the baroque abolishes the uniform independence of the parts in favour of a more unified total motive. In the former case, co-ordination of the accents; in the latter, subordination.' The multiple details of the former are each uniquely contemplated: the multiplicity of the latter serves to diminish the dominance of line, and to enhance the unification of the multifarious whole.)

- 5. **From absolute clarity to relative clarity of the subjec**t: (i.e. from exhaustive revelation of the form of the subject, to a pictorial representation which deliberately evades objective clearness in order to deliver a perfect rendering of information or pictorial appearance obtained by other painterly means. In this way instead of the subject being presented as if arranged for contemplation, it avoids this effect and thereby escapes ever being exhausted in contemplation.)

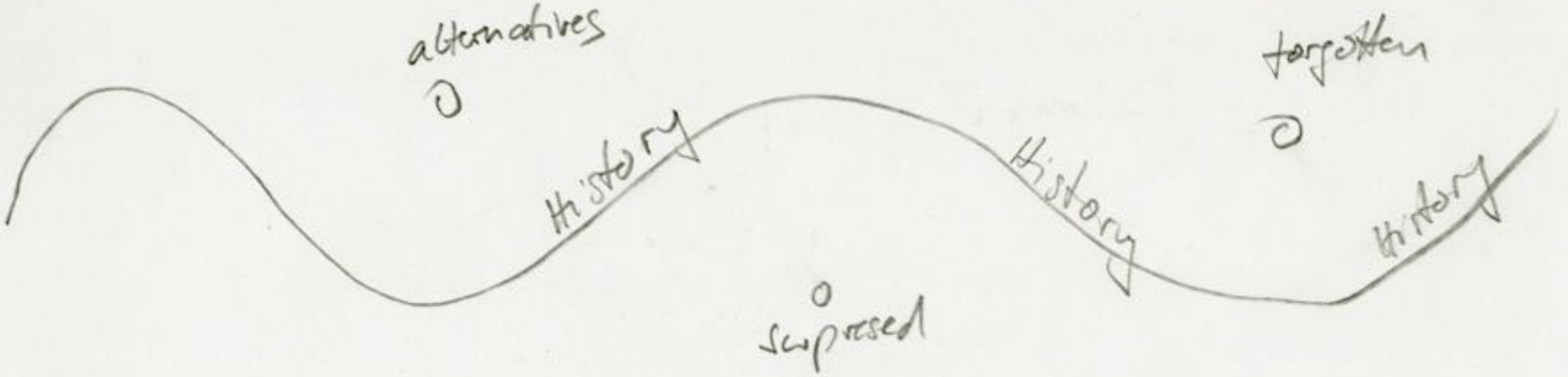
Aby Warburg
(1866-1922)



Aby M. Warburg, «Mnemosyne-Atlas», 1924 – 1929
Mnemosyne-Atlas, Boards of the Rembrandt-Exhibition, 1926 | Photography

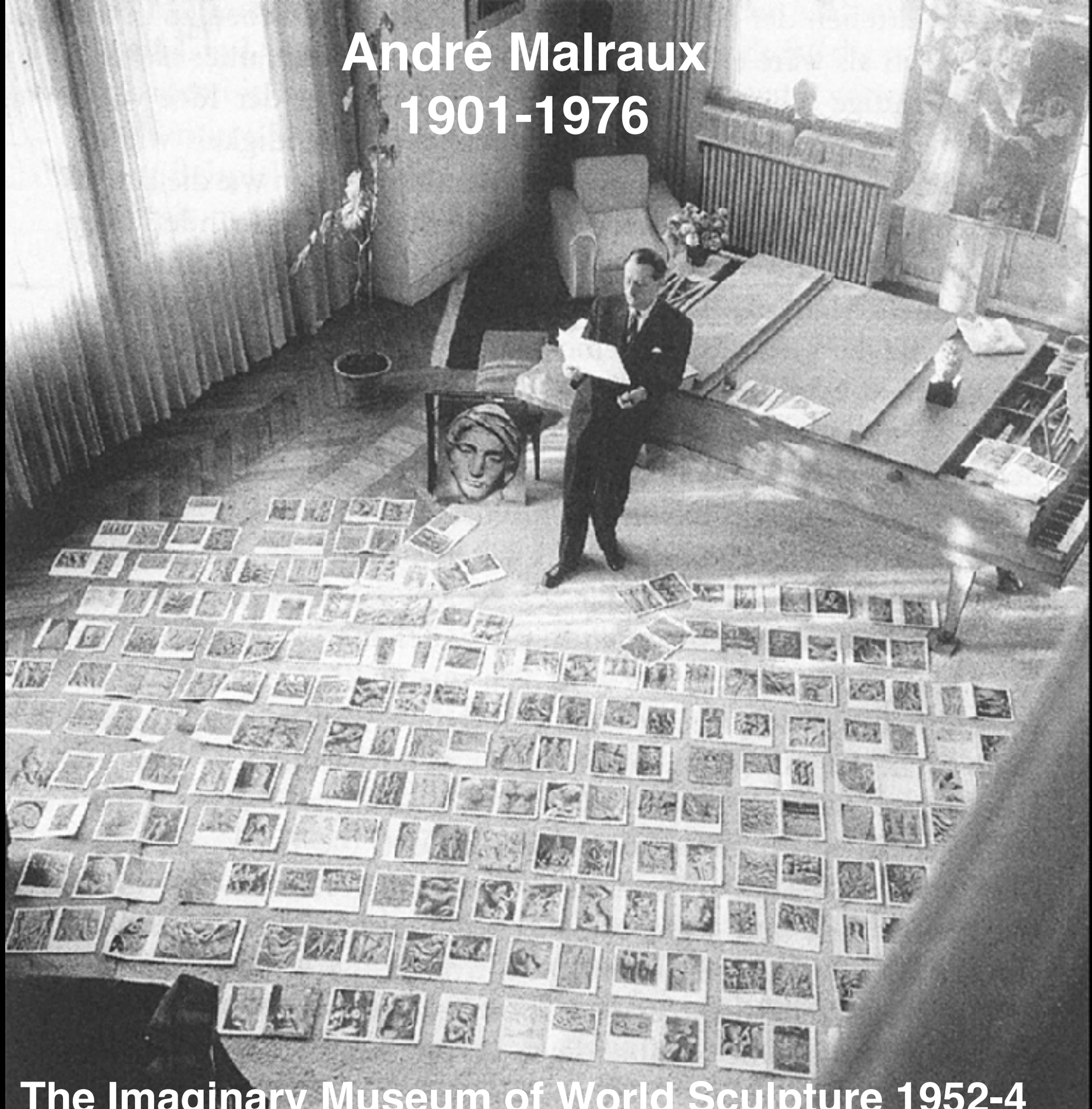
History Who did what why and how?

Reconstruction of construction. How did the artist work?
What did he mean. Evan the path of a word Spirit



Imaginary Museum

André Malraux
1901-1976



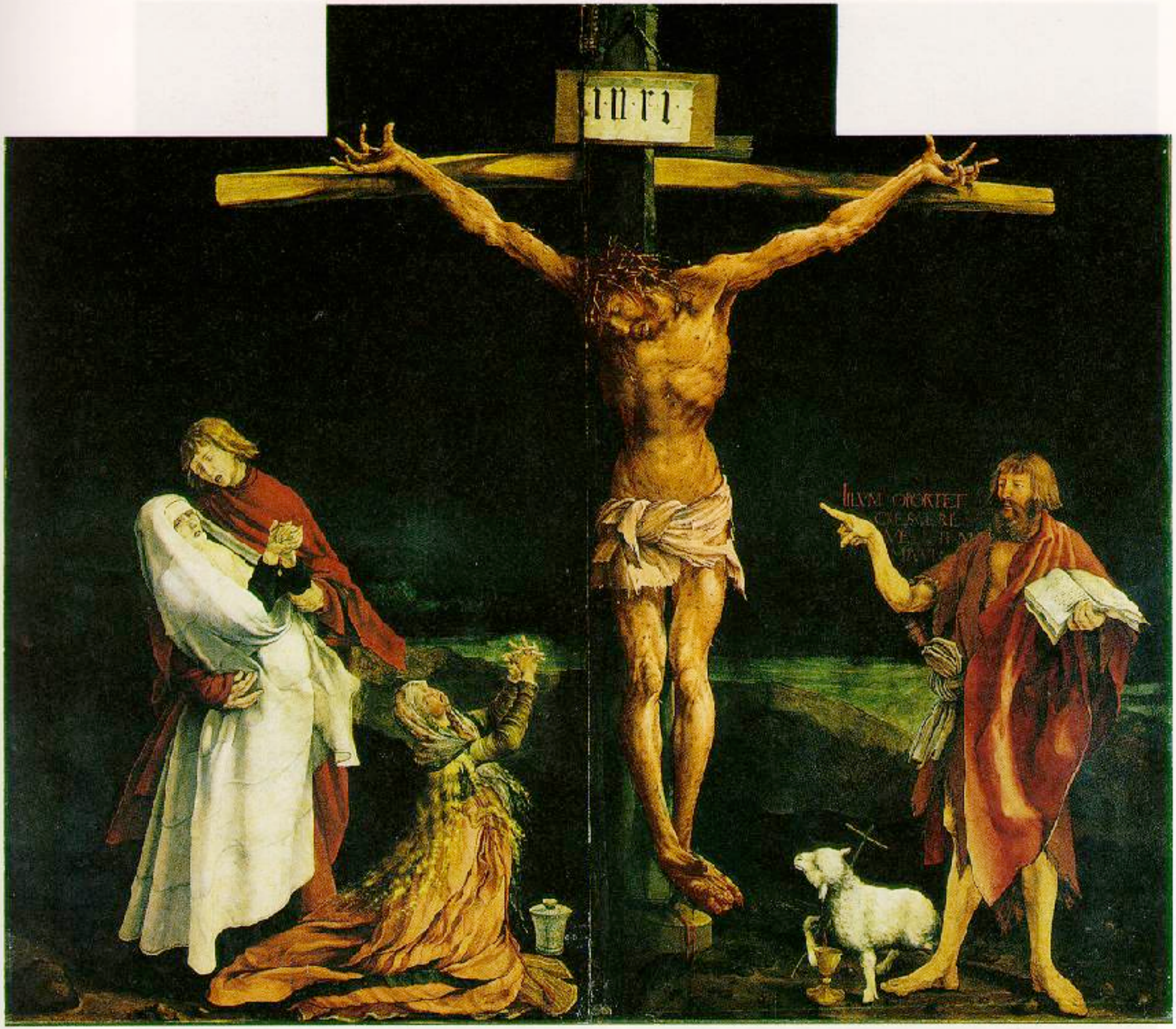
The Imaginary Museum of World Sculpture 1952-4

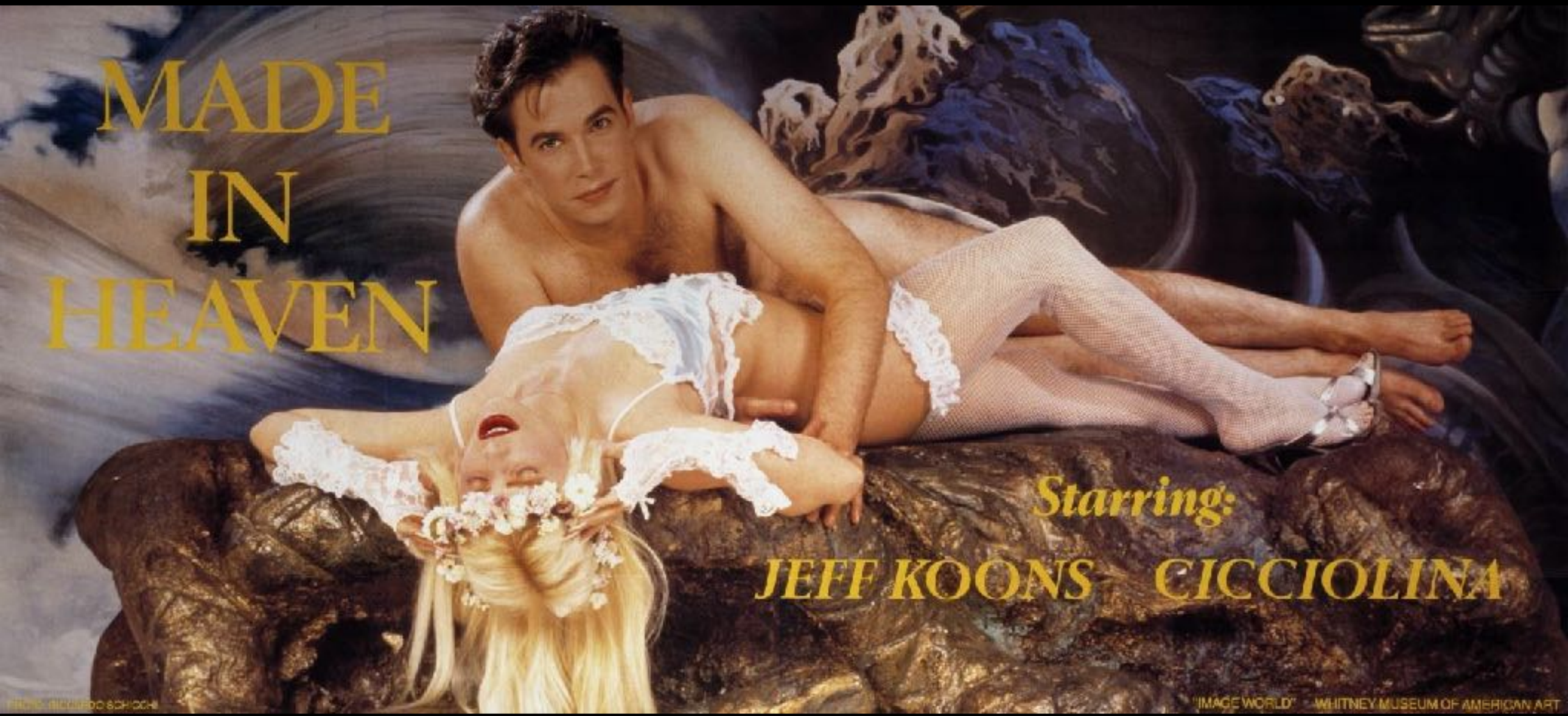
But… wait a minute

Art Market and Ideology

SOCIETY of the SPECTACLE

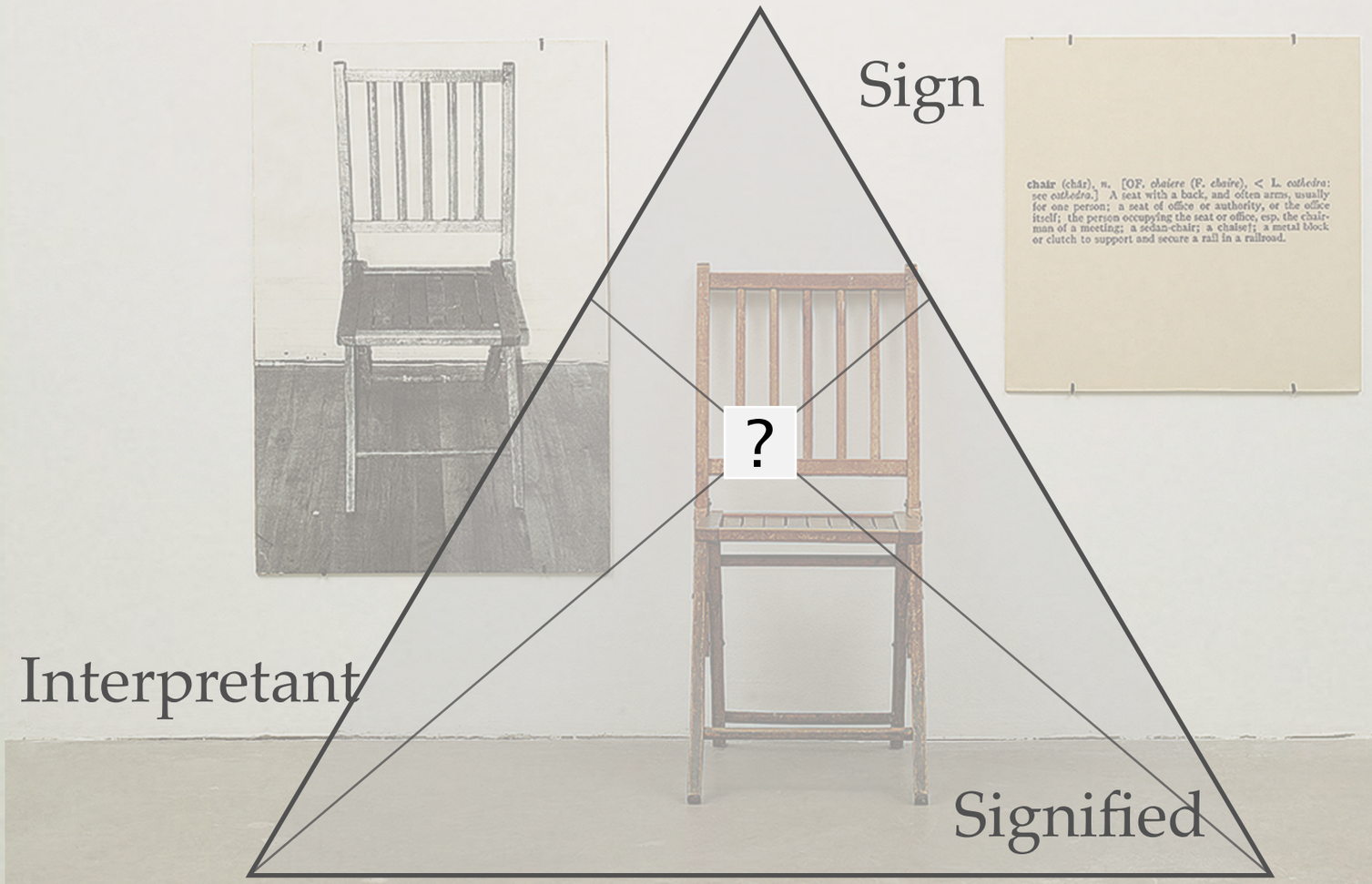
guy debord


INRI
ILLUM OPORTET

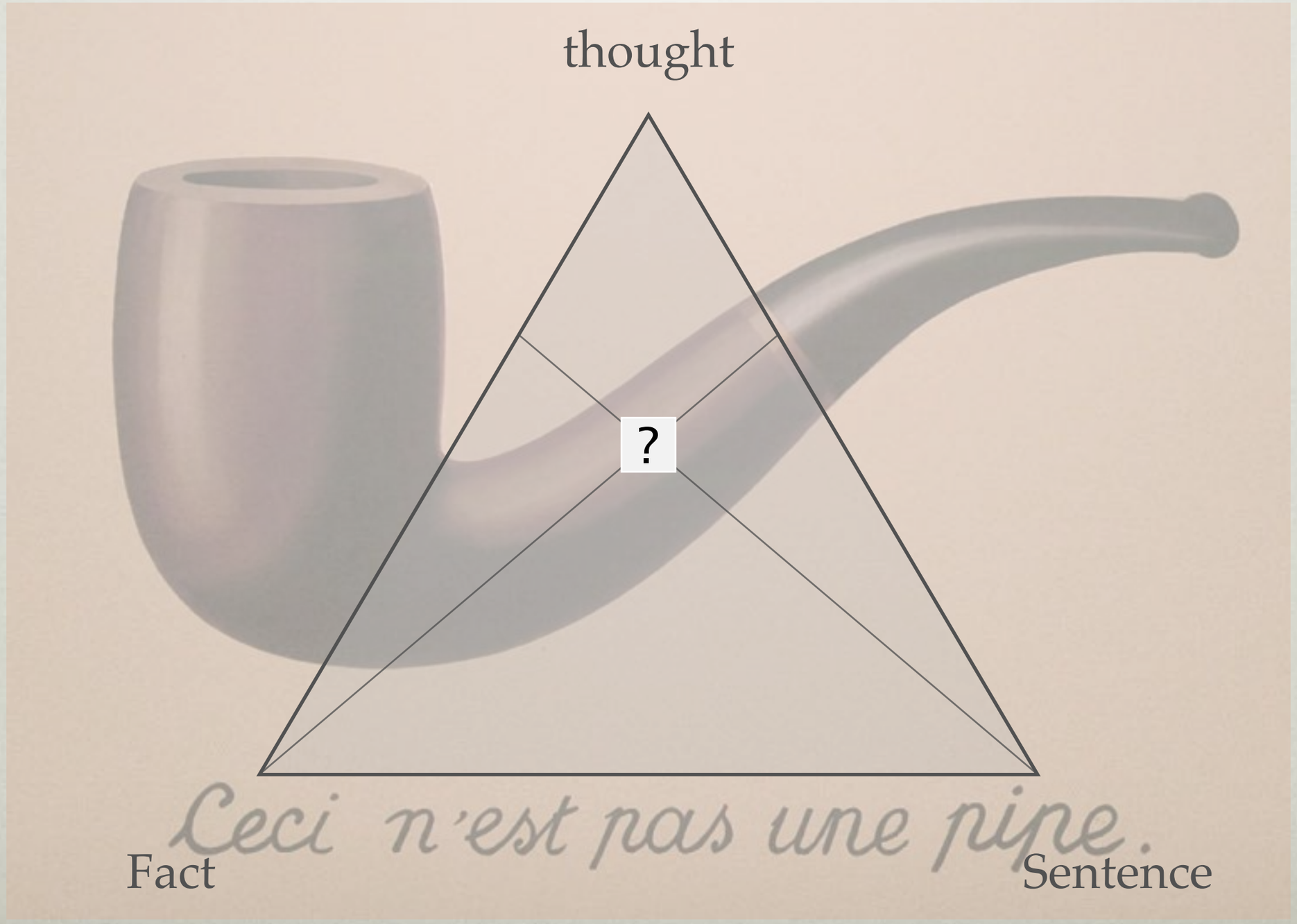

MADE
IN
HEAVEN
Starring:
JEFF KOONS CICCIOLINA
"IMAGE WORLD" WHITNEY MUSEUM OF AMERICAN ART

R. Mutt
1917

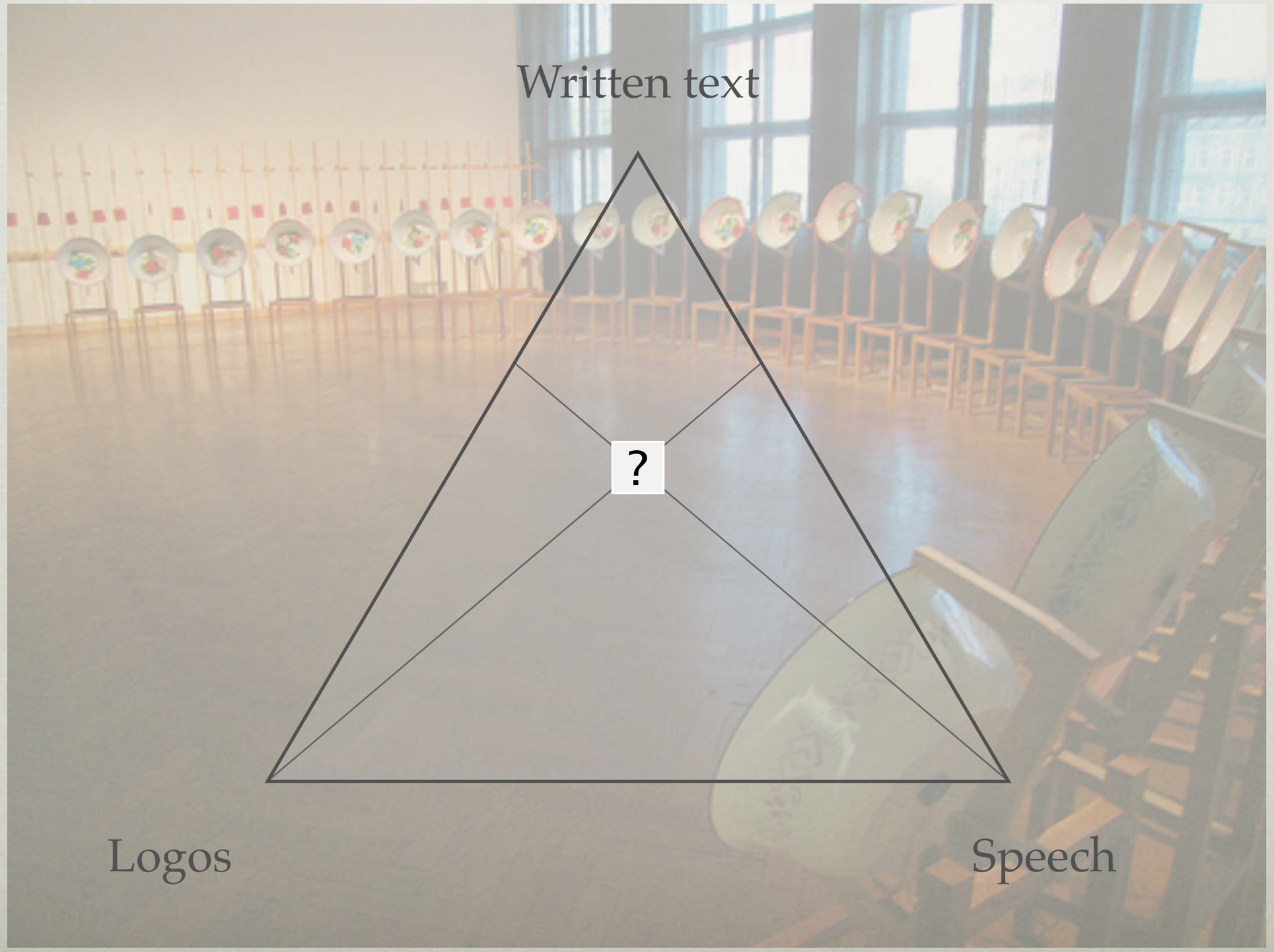
Kosuth

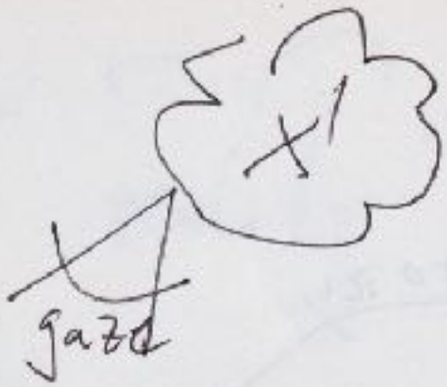

Sign
chair (chār), n. [OF. chaiere (F. chaire), < L. cathedra: see cathedra.] A seat with a back, and often arms, usually for one person; a seat of office or authority, or the office itself; the person occupying the seat or office, esp. the chairman of a meeting; a sedan-chair; a chaise†; a metal block or clutch to support and secure a rail in a railroad.
?
Interpretant
Signified

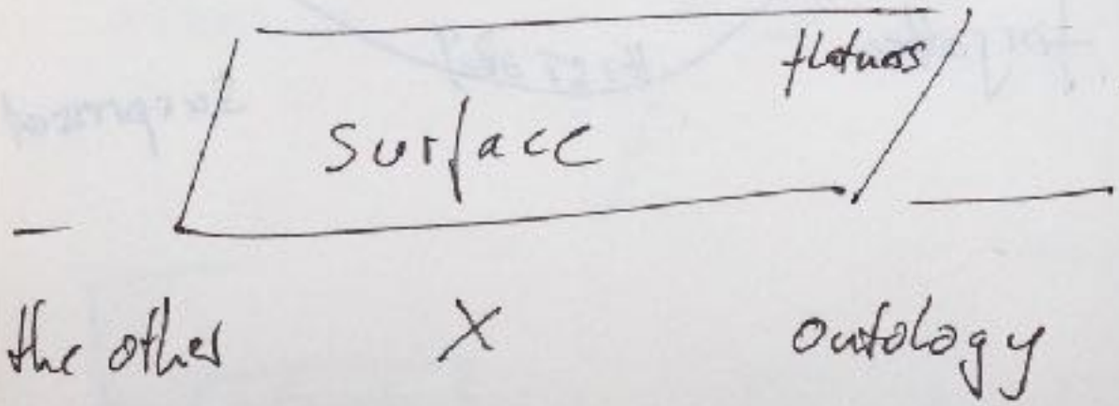
Magritte

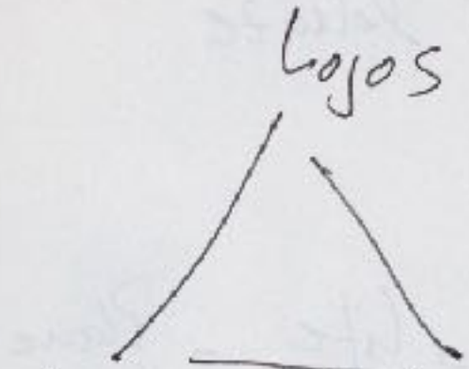


DeMarinis

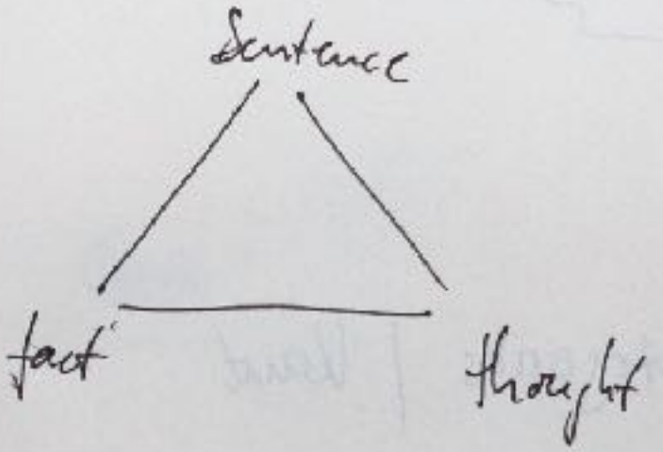




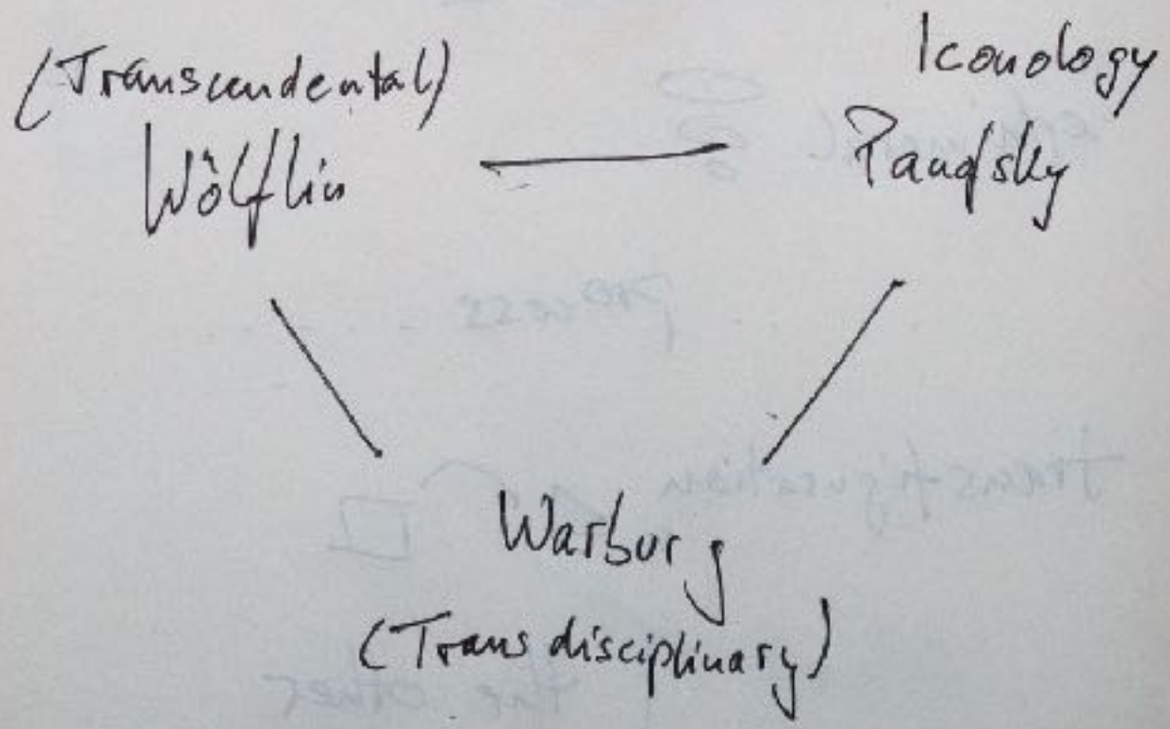


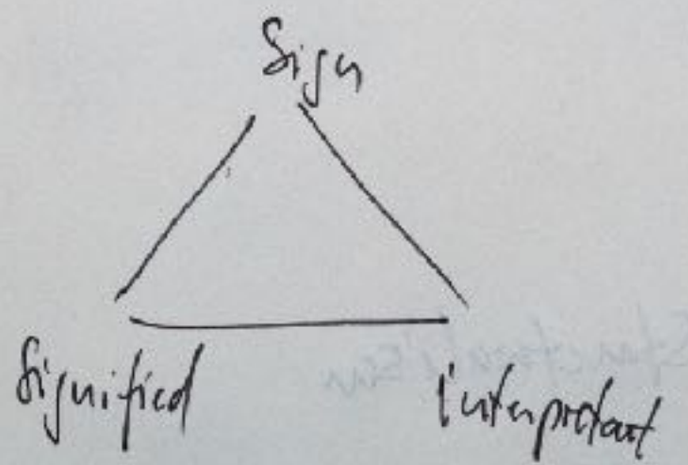


De Martino's



Magritte





Kosuth

A quick history of representation through shoes

Vincent Van Gogh, Old shoes with laces. 1886

Rene Magritte (1898 –1967)
Le Modele Rouge 1935
(translation: "The Red Model")
depicts feet that morph into
lace-up shoes.

Erika Rothenberg Shoe Story (1993)

Duchamp, Marcel, 1887-1968
Not a Shoe (1950)

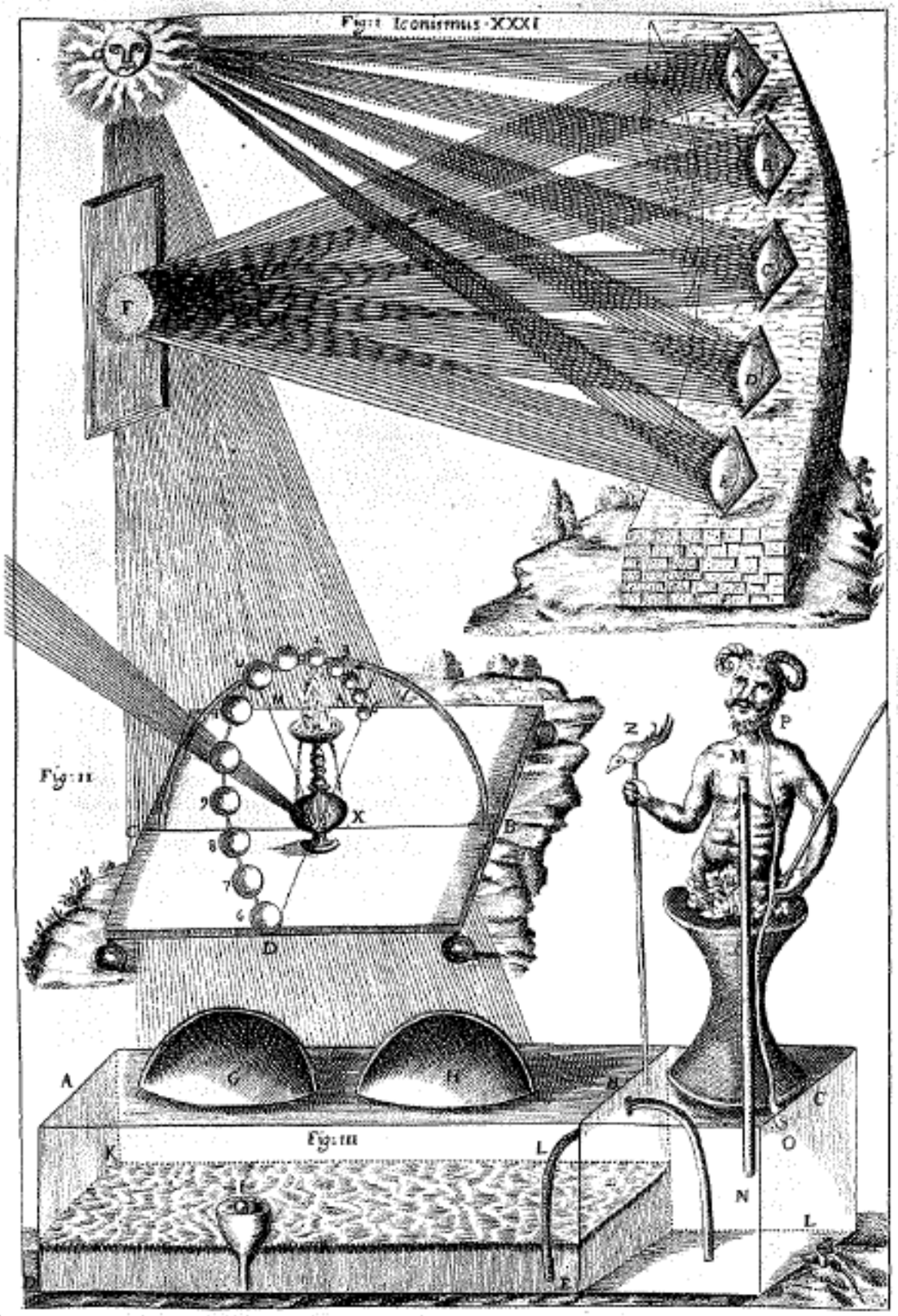
Spoerri, Daniel, 1930- As mentioned, shoes are not an issue for me (1991) bread dough and shoe 28 x 30 x 30 cm

Perception

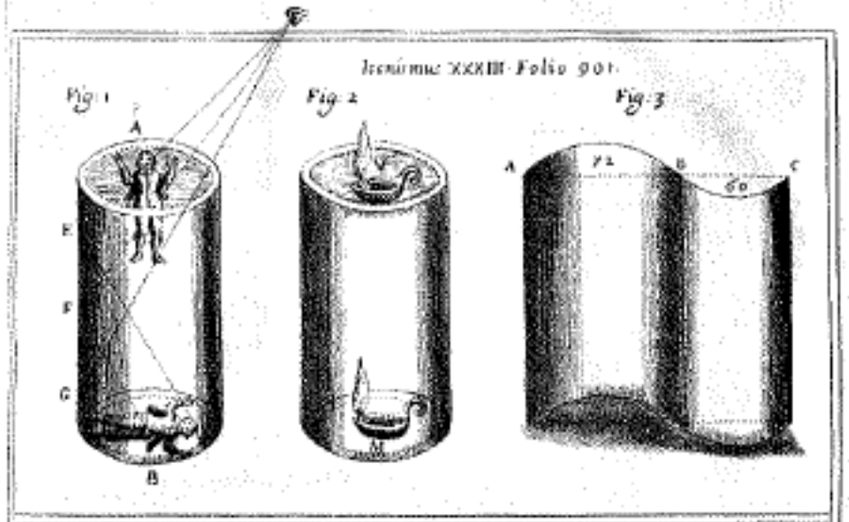
Jeffrey Shaw - Golden Calf

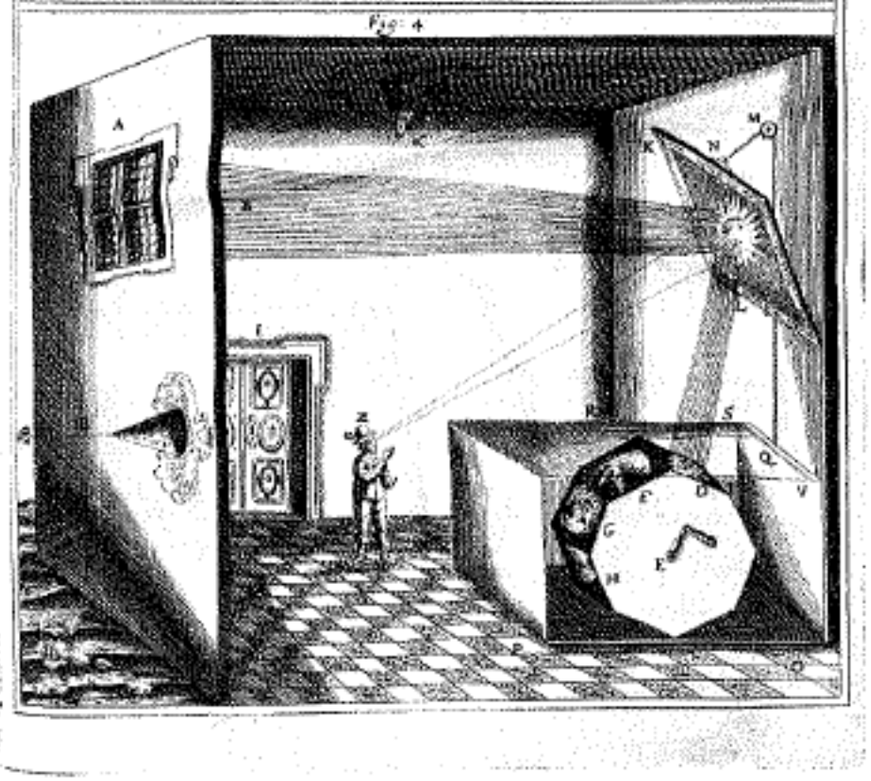
1994

http://www.jeffrey-shaw.net/html_main/frameset-works.php



dentibus fusè tradidimus, differunt. In planis verò ſpeculis multiplicatis omnia hæc impedimenta ceſſant; nam ſingula in unum punctum directa, dum loco radiorum ſuperficies lucidas fundant, neque tanta ſit radiorum debilitas, haud dubiè majorem effectum præſtare poſſunt. Si quis igitur mille, verbi gratia, ſpecula ita diſponeret, ut omnia in unum punctum reflecterent (hoc enim fieri poſſe in Arte Ana-



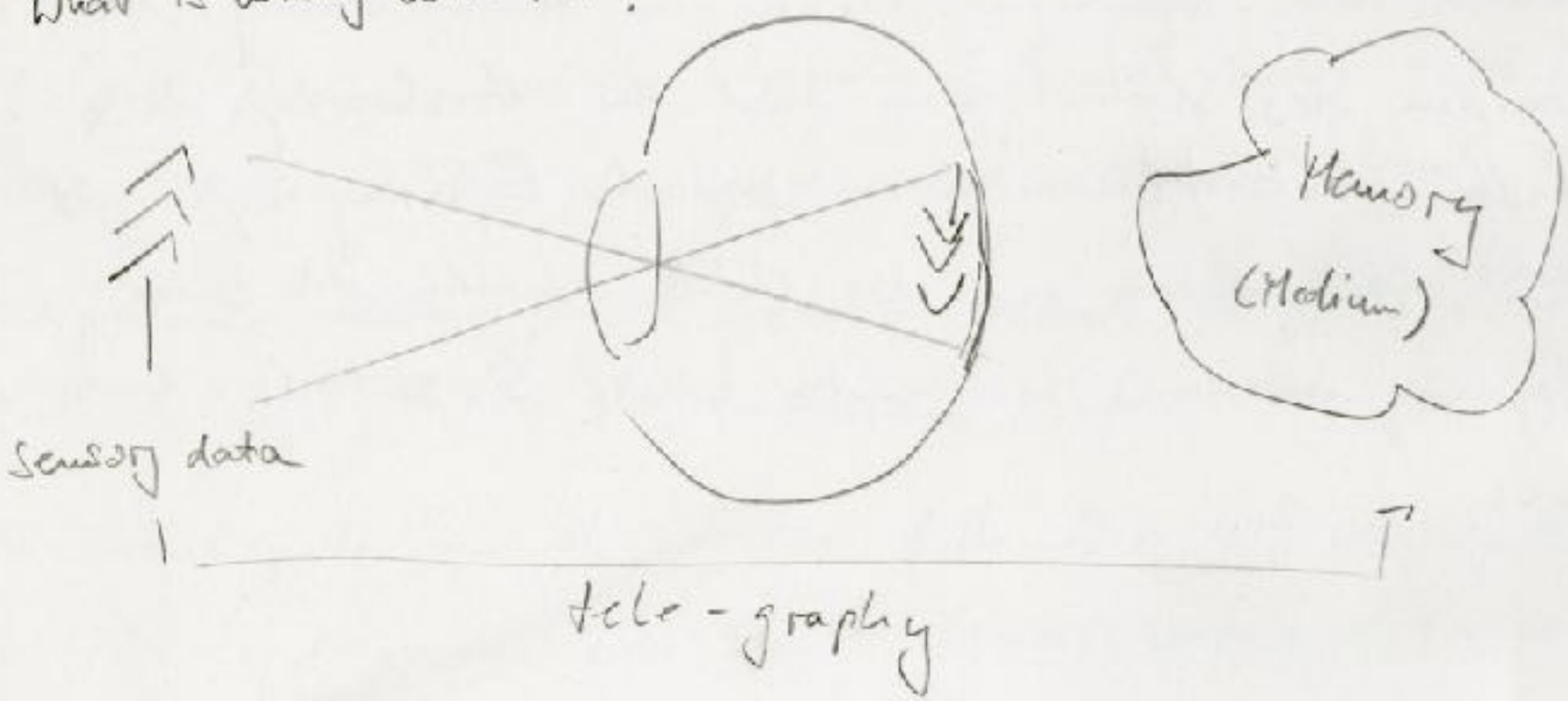


it so amazes the viewers that they try in vain to touch what th
it. Greedy folk, especially, try to grab the coins (shown here), b
groans and indignation when they find them to be insubstantia
The best entertainment of all is to confront a cat with its own
the machine: 'for when it sees it full of an innumerable multit
thinks that they are real, and I can scarcely tell you what tricks i
theatre. It tries to catch them, stroke them with its tail, kiss it
and break through the obstacles in every way, striking them w
wanting so much to reach them; and it expresses with various

What is a body (body proper, social body) in tele-graphic culture?
(Lyotard, Inhuman p. 50)

What institution has responsibility for teaching tele-graphy?
(p. 51)

What is wrong with this?



instead Monads

material point in interaction = image
= perception

Bergson 'Matter and Memory' (p. 102) speaks of a telegram as analogy for perception

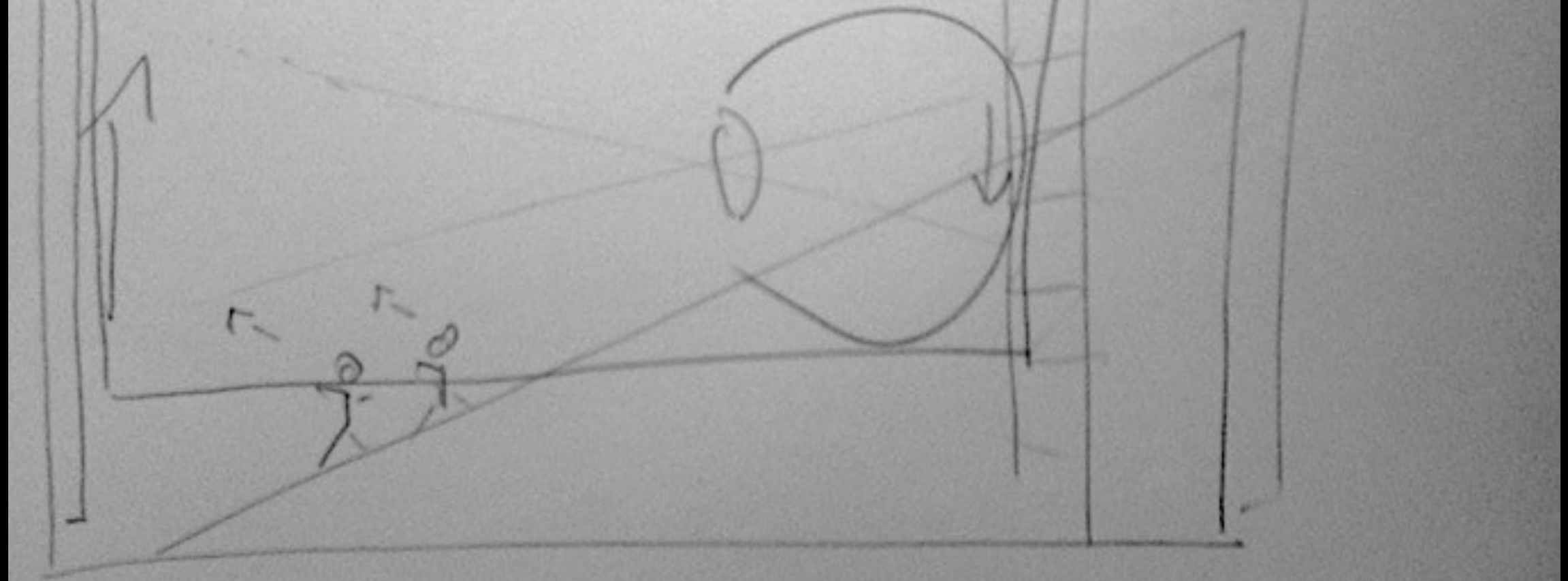
Representation

Cinema / cave

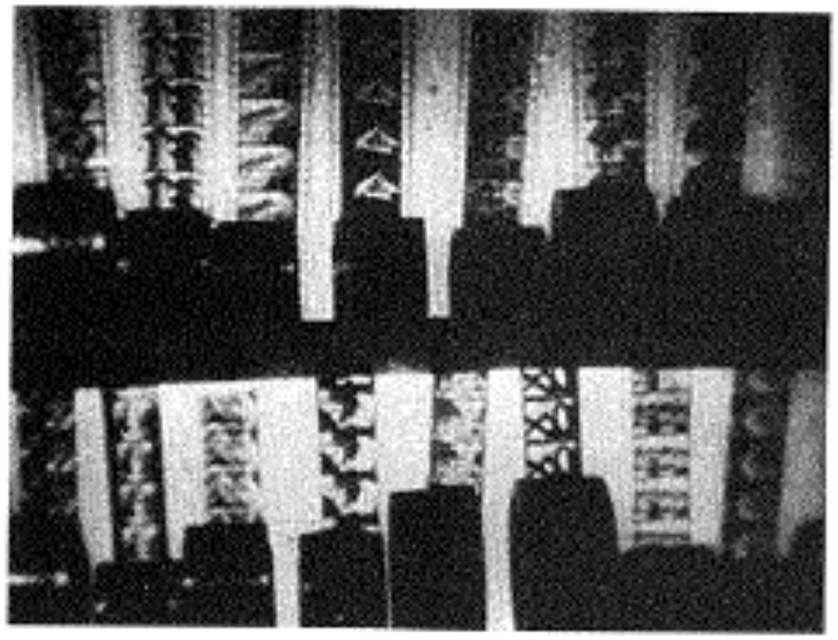
Photo apparatus

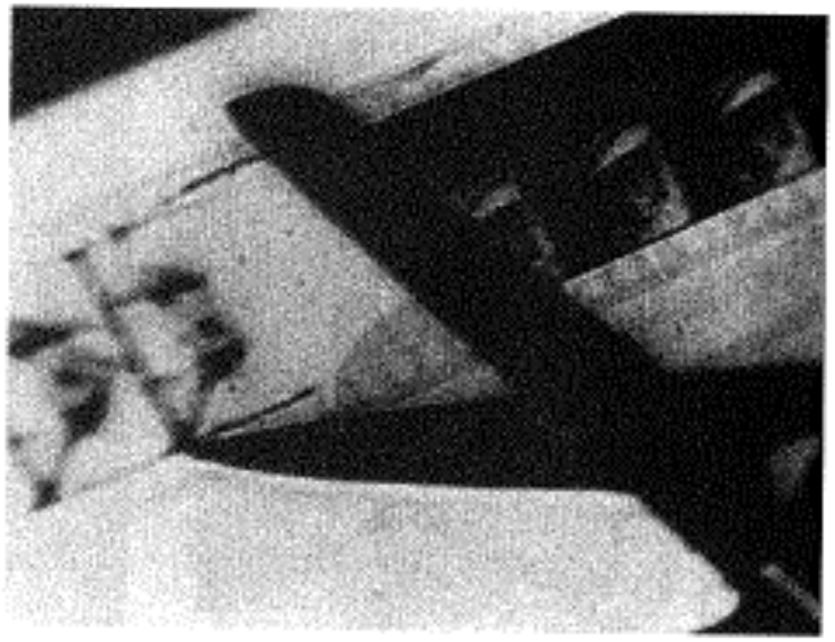
Film apparatus
Cinematograph

Projector



How about time?



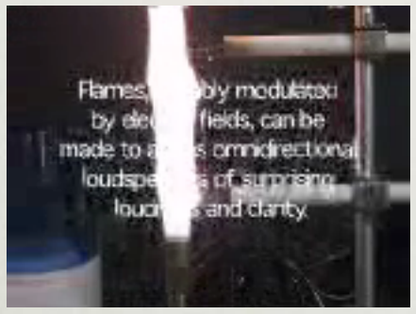


[149] As theorized by Vertov, film can overcome its indexical nature through montage, by presenting a viewer with objects that never existed in reality.

Mysteries of the Medium

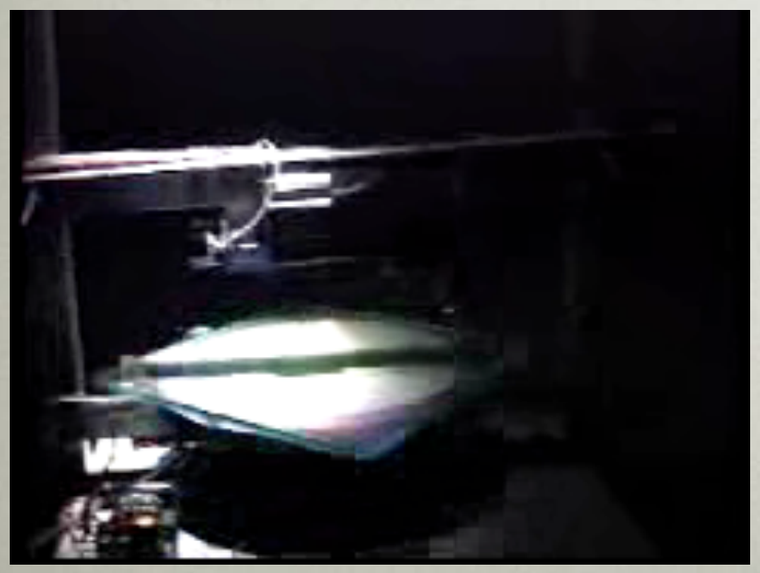
Firebirds (2004)

Oracular flames kept captive within birdcages recite speeches of some political leaders of the twentieth century. Gas flames, suitably modulated by electrical fields can be made to act as omnidirectional loudspeakers of surprising clarity and amplitude.



Gray Matter (1995)

Interactive electrified objects that produce sound and sensation when stroked with the hand.



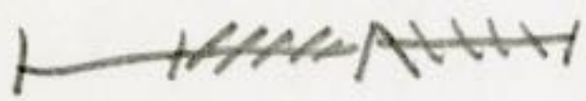
The Edison Effect (1989-1993)

Ancient phonograph records, wax cylinders and holograms are scanned with lasers to produce music at once familiar and distant, like some faintly remembered melody running through the head.

http://www.stanford.edu/~demarini/exhibitions.htm

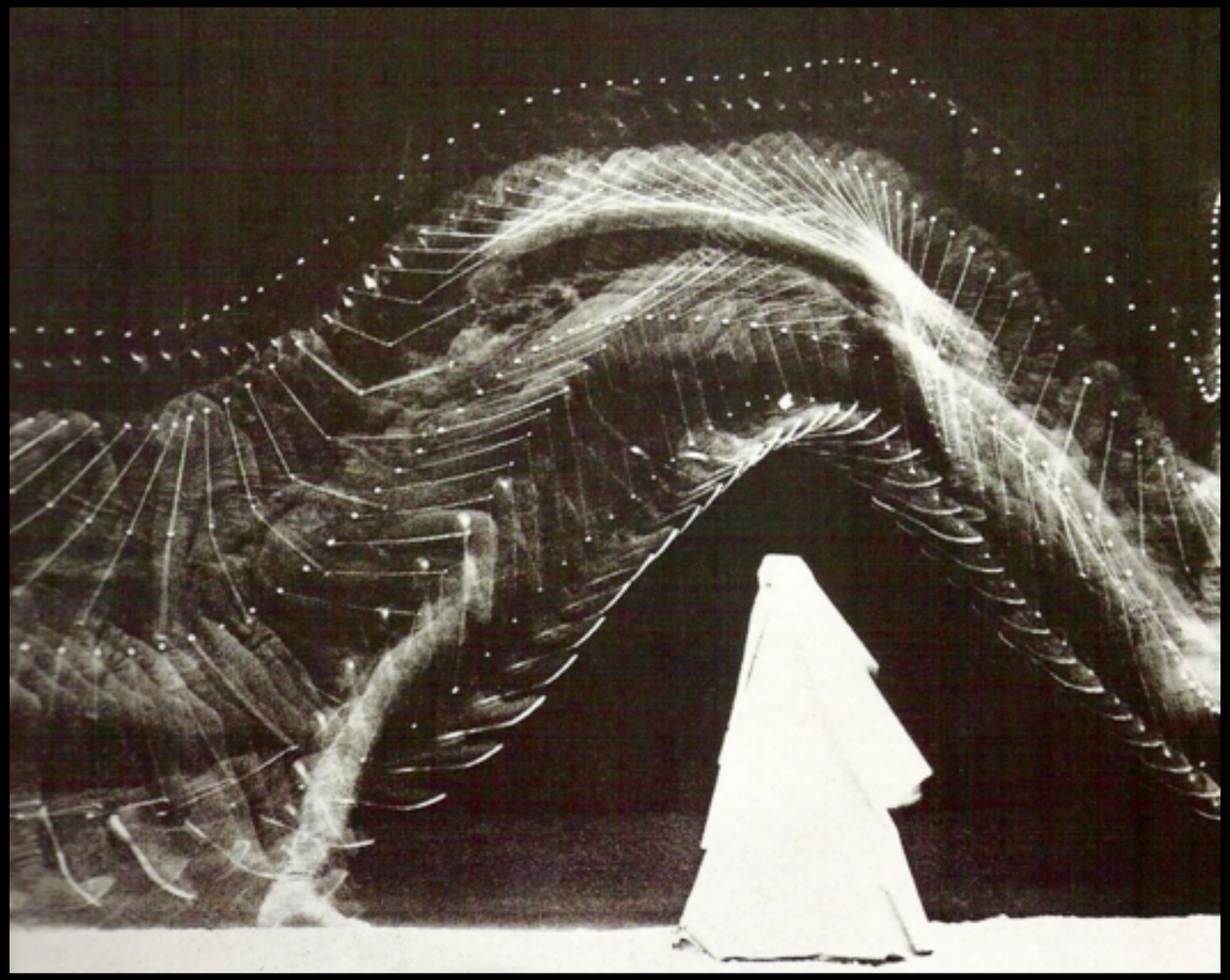
gaps with in media are

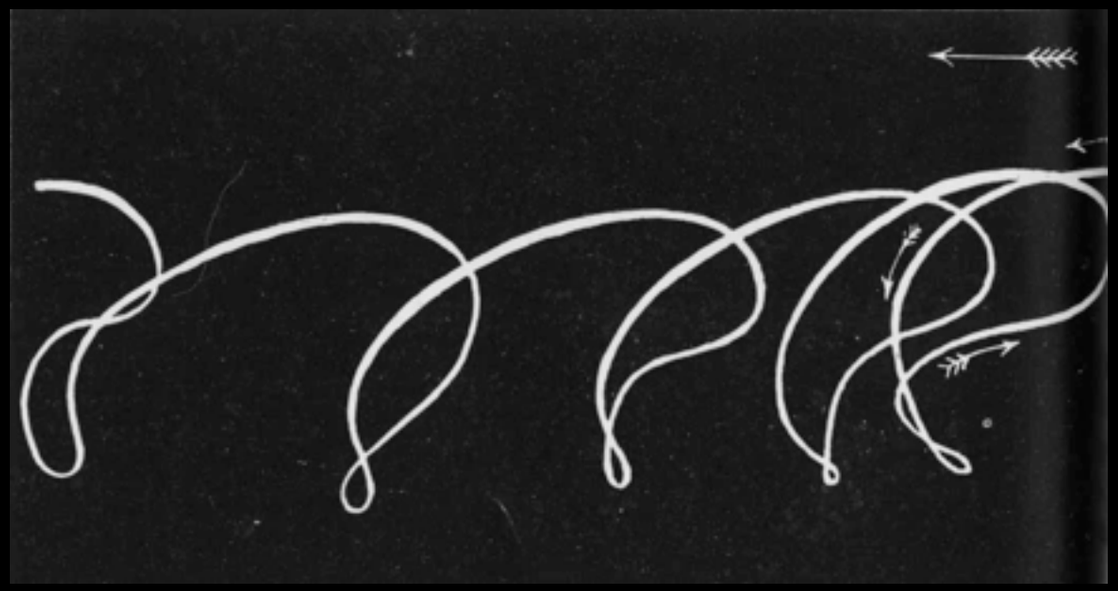
the condition for inter media processes



Dada collage

Pelican in Flight





http://yin.arts.uci.edu/~studio/resources/175/marey.html

White lives on speakers

Yoshimasa Kato and Yuichi Ito

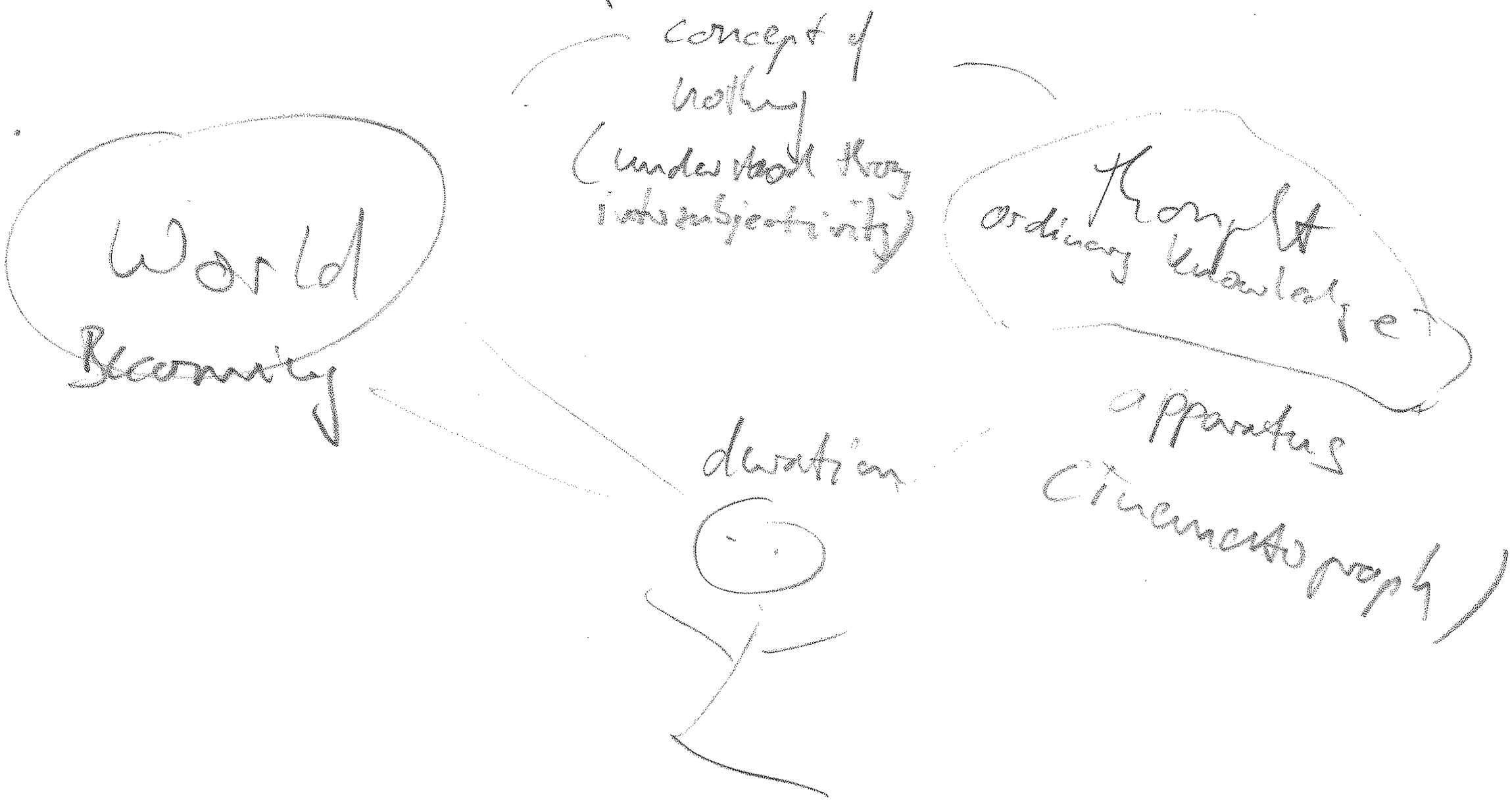
White lives on speakers 2006

The theme of our work is sculpture made through sound. The method of this work is a white liquid jumping on a speaker. This liquid is potato starch dissolved in water.

A lot of shapes can be observed via stimulation of the starch. This piece has two modes of excitation: one is with a constant frequency applied in sound. The second is by using the changing frequencies of the viewer's brain waves, especially interactive when using alpha and beta waves. In some ways, our work is influenced by the idea of brainwave-modulated in Tarkovsi's SOLARIS.

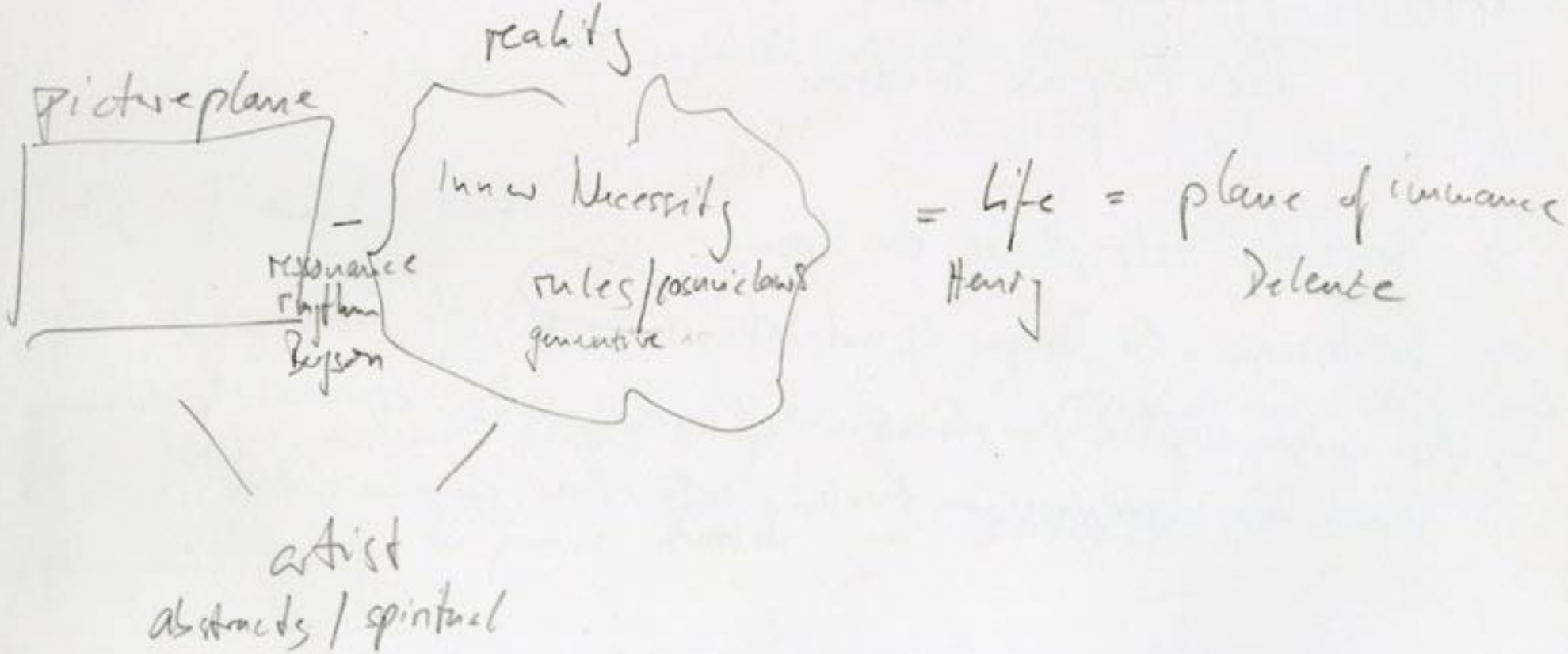
http://www.wlos.jp/

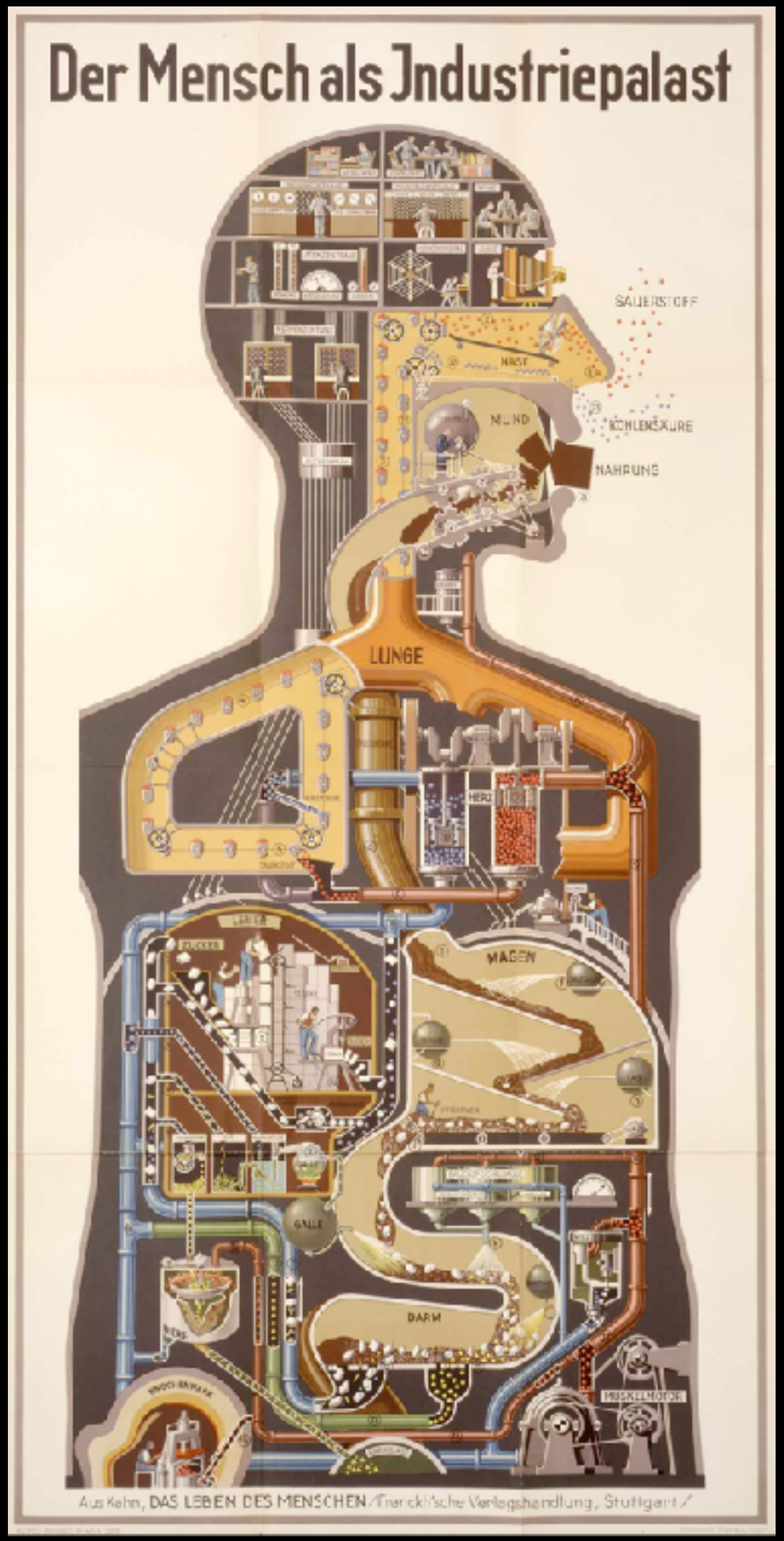
H. Bergson - creative evolution



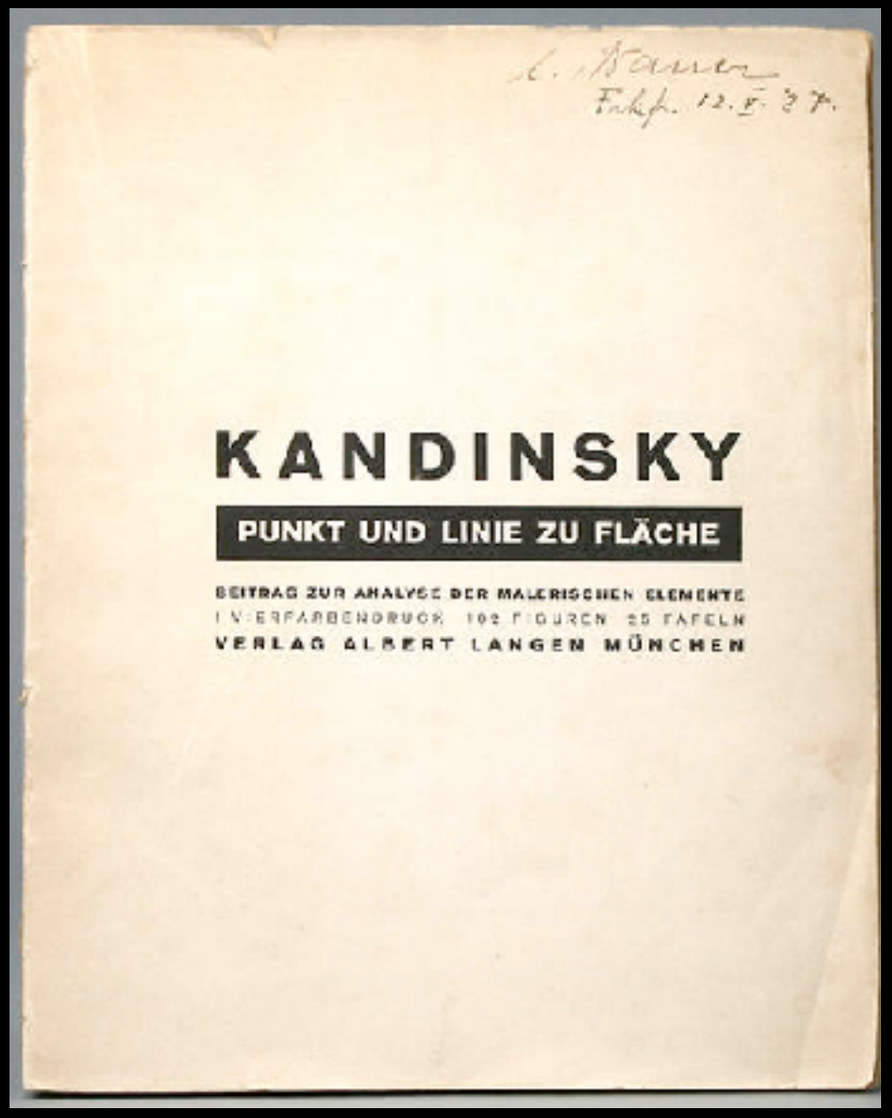
Can I bridge concepts, time, algorithm, experience and the notion of duration?

Kandinsky		Computer Art
Inner Necessity	–	Rules, Algorithms
Life	–	chance
Plane of immanence	–	virtual
force / movement	–	motion

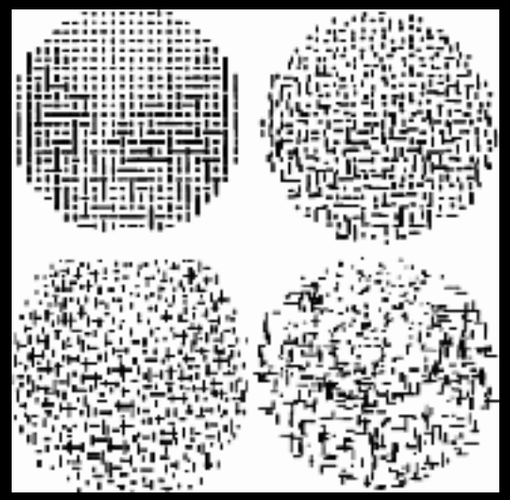




Fritz Kahn
"Der Mensch als Industriepalast"
(Man as Industrial Palace)
(1926)

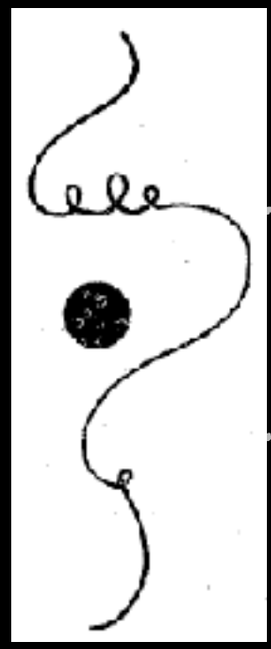


Michael Noll
Mondrian 1965

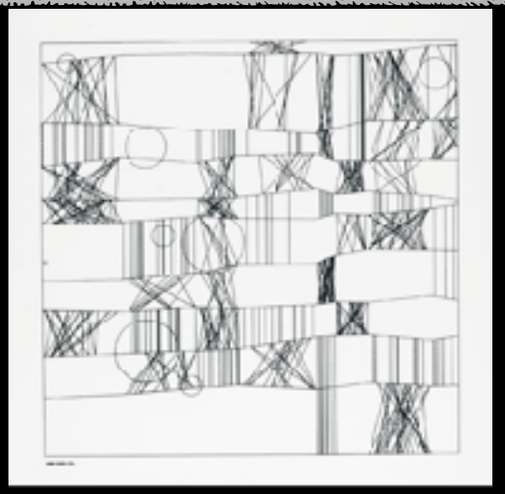


Stuttgart 1965
Max Bense

Kandinsky 1926
point line plane



Frieder Nake 1965
generative aesthetics



Generative grammar
Chomsky 1965

Fig. 9
A leap by the dancer Palucca.

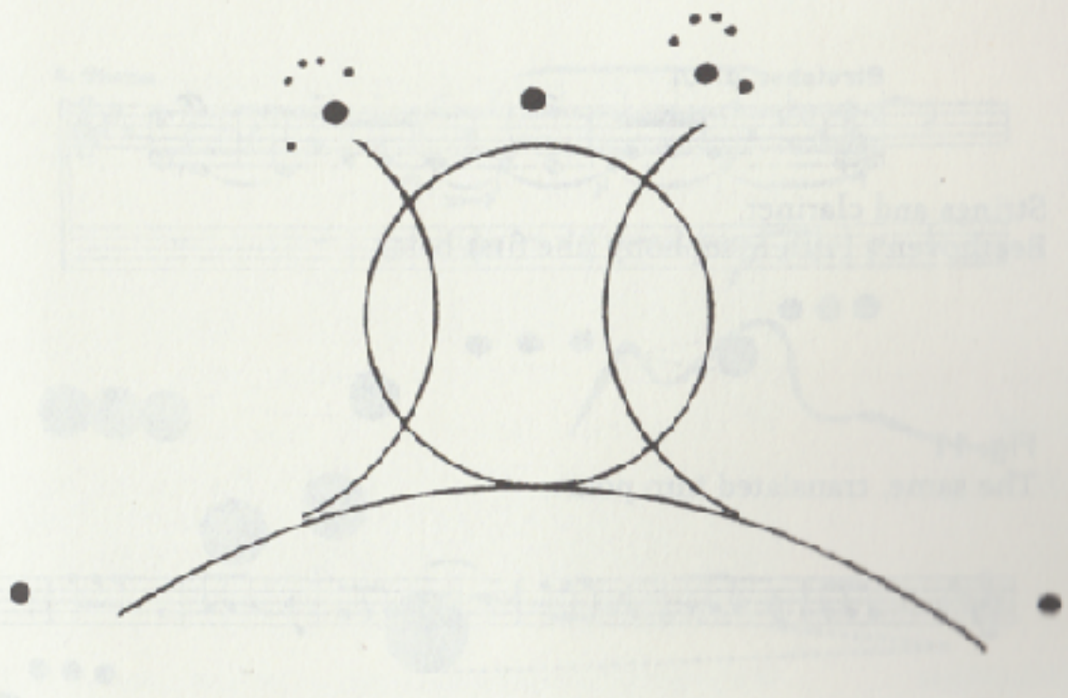
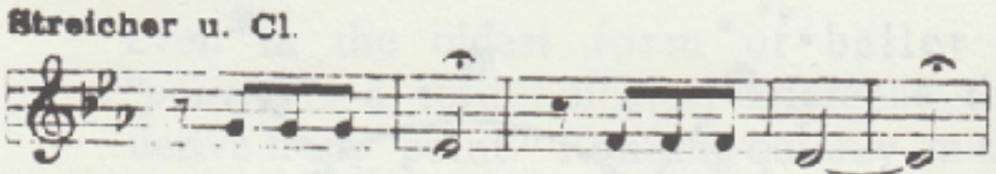


Fig. 10
Diagram of a leap (cf. the photograph opposite, Fig. 9).



Strings and clarinet.
Beethoven's Fifth Symphony (the first bars).

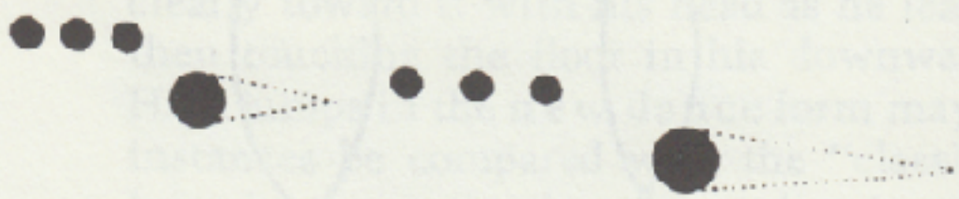
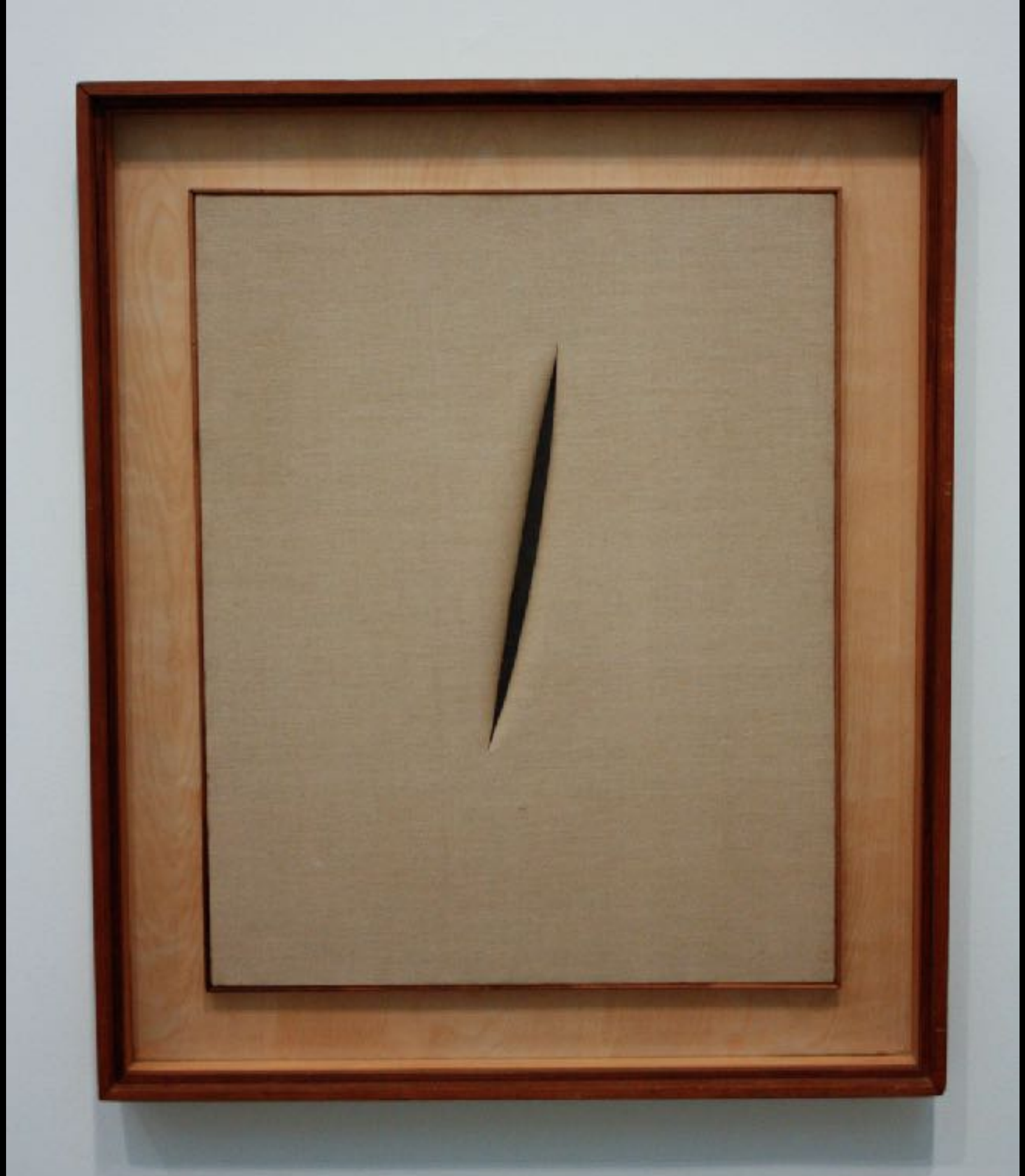


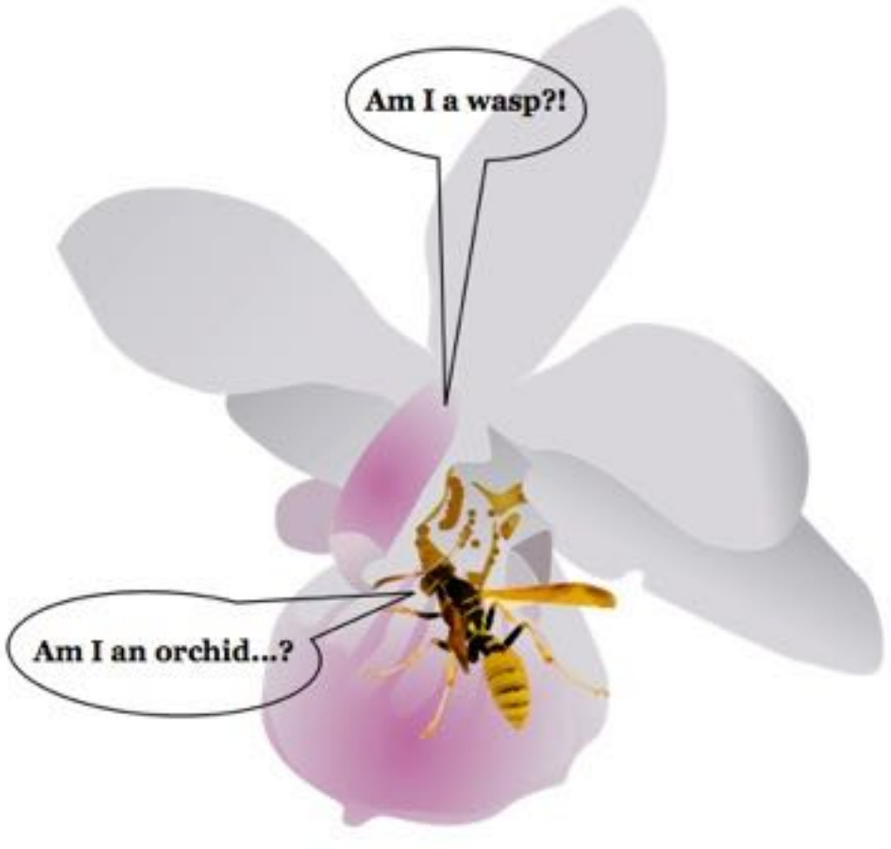
Fig. 11
The same, translated into points.

Origin



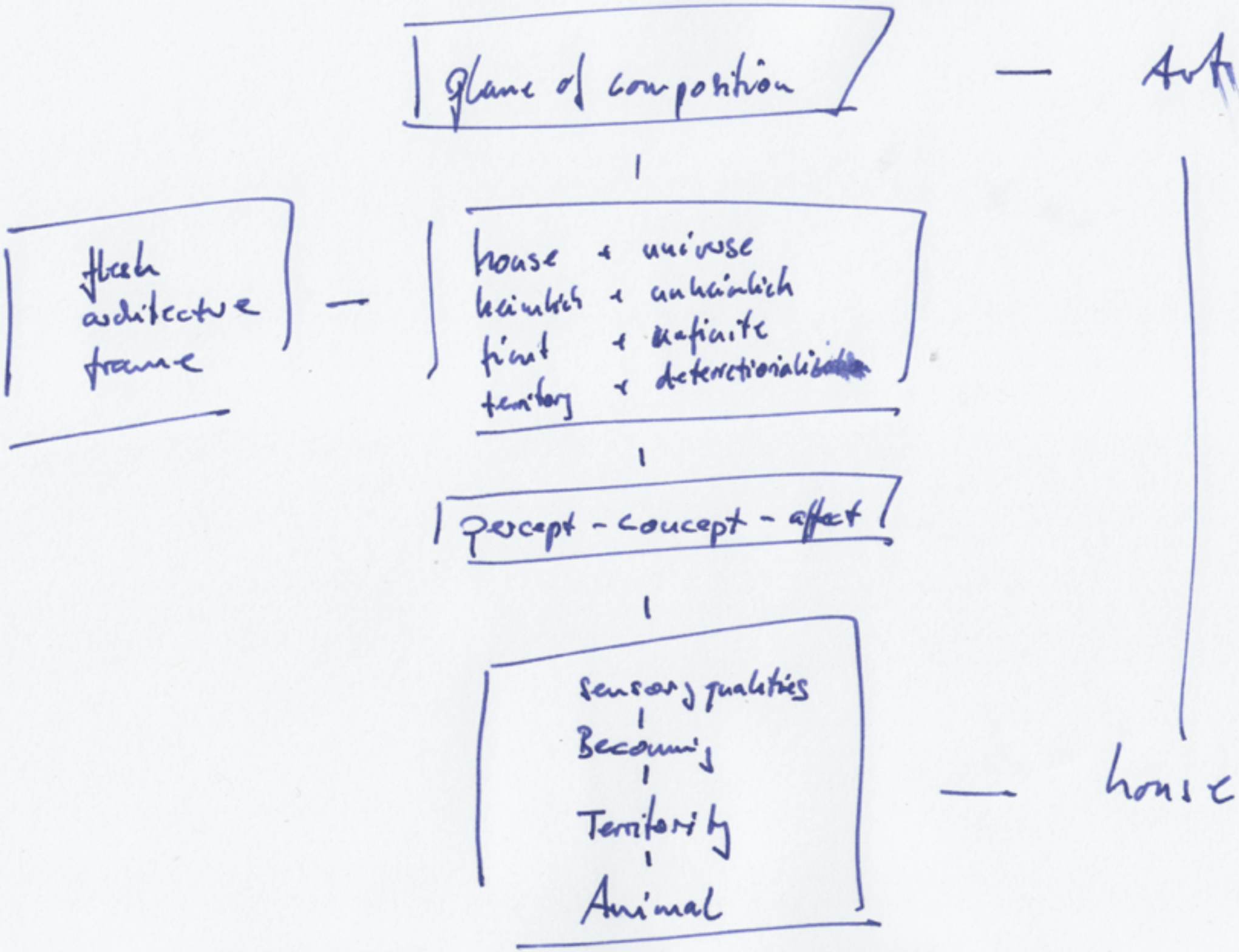
Deleuze

Rhizomatic Connection



WTF

The house of art


plane of composition
Art
flesh
architecture
frame
house + universe
heimlich + unheimlich
finit + infinite
territory + deterritorialization
percept - concept - affect
sensory qualities
Becoming
Territority
Animal
house

Affect and thought

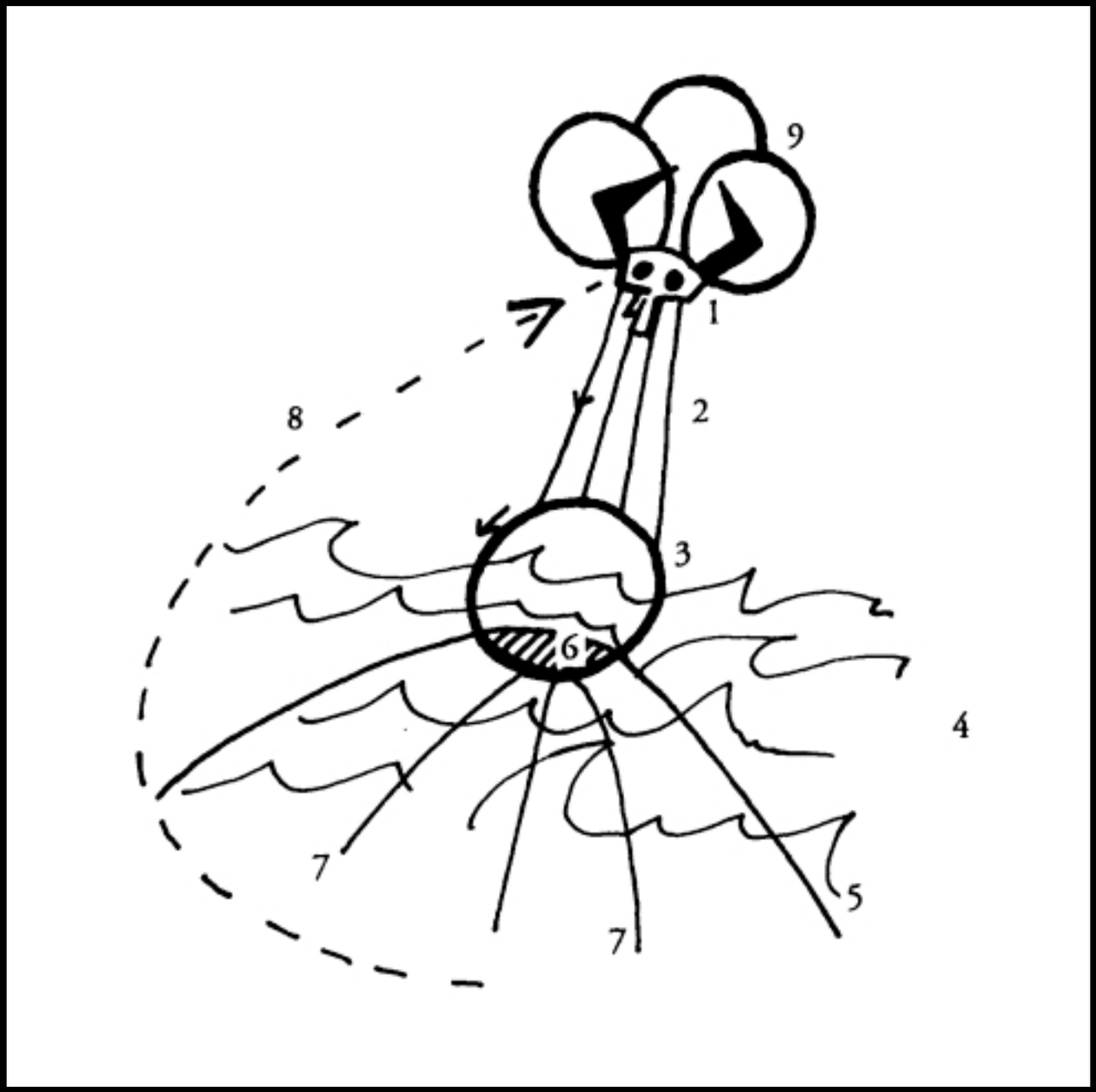
The logic of sensation

Phenomenologic. The only thing we can make statements about with certainty is our consciousness / self-consciousness. We sit in a chair and meditate on our consciousness. The world is in epoché ( )

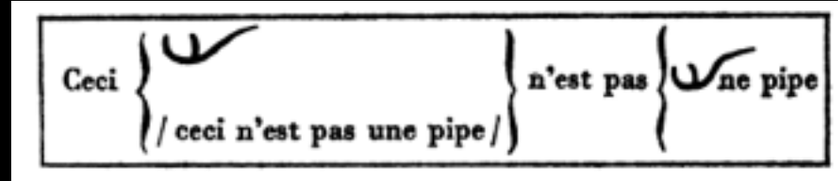
outside

inside

Post-structuralist.. Knowledge and consciousness are not restricted to humans. We think in post-human terms. The world is folded, the different layers + strata form new phenomena. We understand ourselfs as processes and streams. We form rhizoms and new structures


9
1
8
2
3
6
4
7
7
5

FIGURAL:
RENÉ MAGRITTE - FRANCIS BACON
MICHELE FOUCAULT - GILLES DELEUZE



This is the ‘book of philosophy’ which we no longer propose to replace with another form of expression and a new style – as Deleuze famously puts it in the preface to Difference and Repetition: ‘The time is coming when it will hardly be possible to write a book of philosophy as it has been done for so long: “Ah! the old style . . . ”’ (Deleuze 1994: xxi). Instead, we oppose to it another regime of production which incorporates the ‘book of philosophy’ into the material milieu by plugging it into the mechanic conditions of reality of the most external and the most internal of forces. The **diagram** names this process where signs flush with material flows – and whose cutting edges of creation are ontologically affirmed and analytically assisted – turn back on philosophy’s reterritorialisation onto the concept, at the very same moment that philosophy absolutely deterritorialises capital by suppressing it as an internal limit

Alliez, Éric. 2013. “Ontology of the Diagram and Biopolitics of Philosophy. A Research Programme on Transdisciplinarity.” Deleuze Studies 7 (2): 217–30. doi:10.3366/dls.2013.0103.

Kandinsky + Deleuze

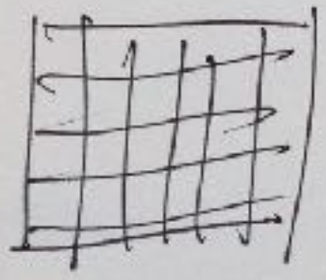
reality

picture plane — Inner necessity / rules / cosmic laws / generative = life = Plane of Immanence

M. Henry — Deleuze

—

th



Categories | Kant

langue

⋮

reality

Structuralism

Phenomenology

epoché

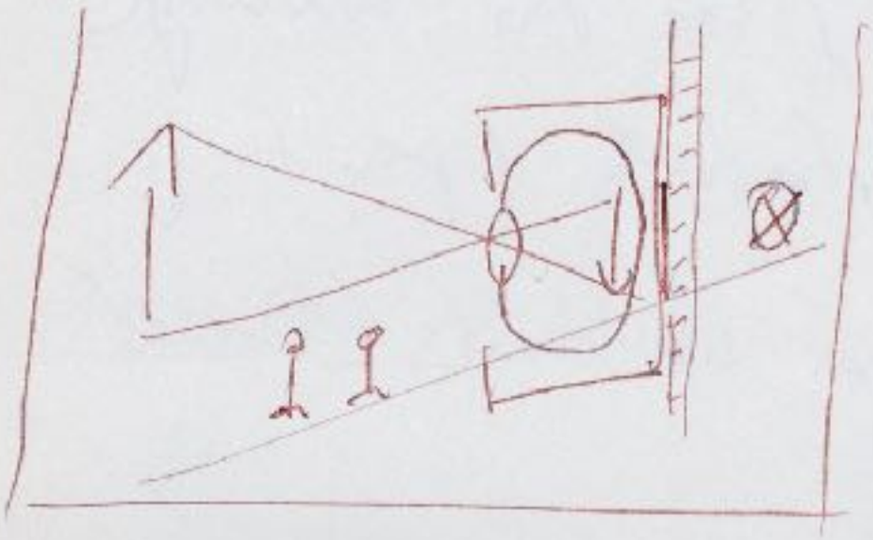
outside — inside

Plane of Immanence

Rhizome

Existentialism

Representation



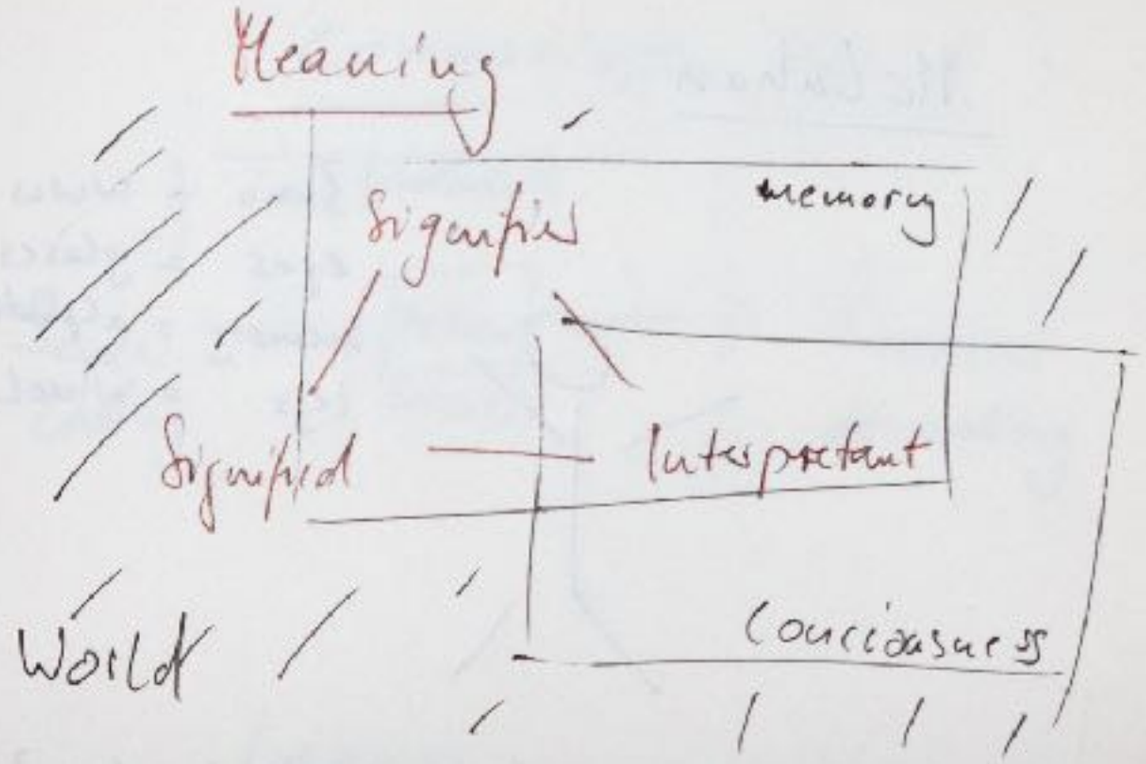
Information

Matter - Information - Energy

Turing

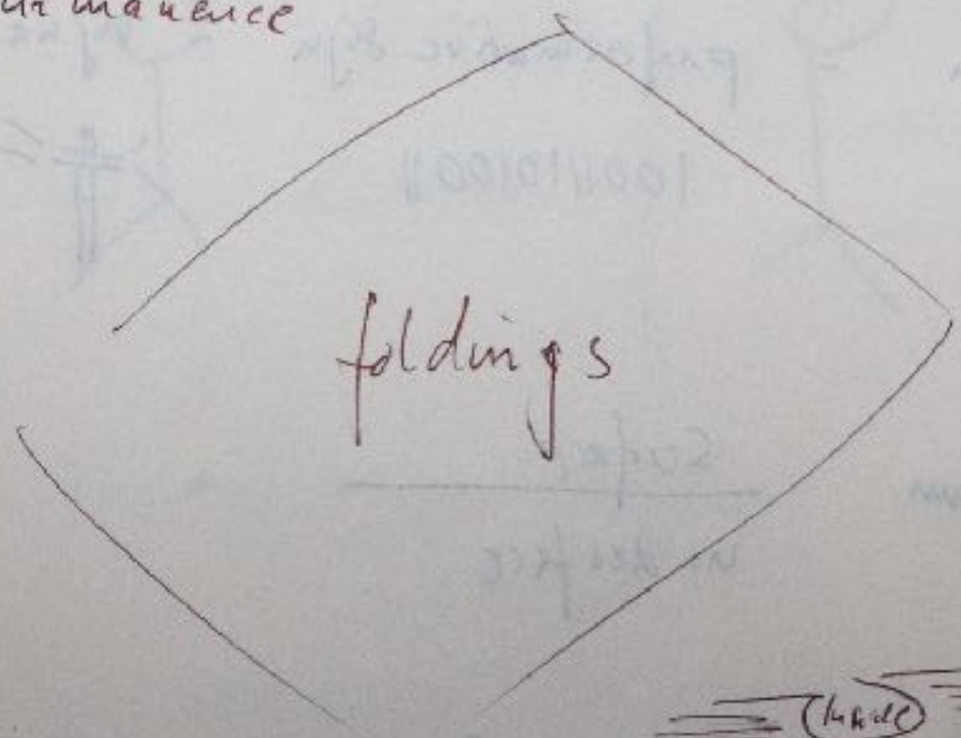
- can be measured (Shannon) if not represented
- structure, system, organization, chaos, order

Meaning

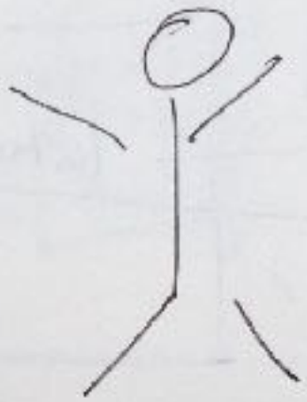


Spirituality

Immanence



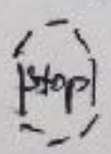
McLuhan



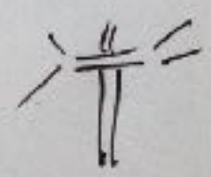
Brain = www
eyes = glases
memory = alphabet
legs = wheel

Media are extension of man (What else?)

Sign - performative sign - signal



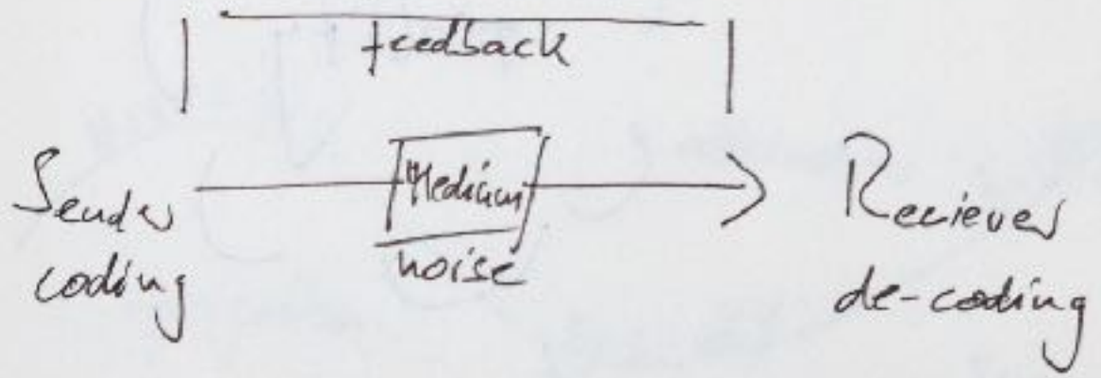
1001110100 11



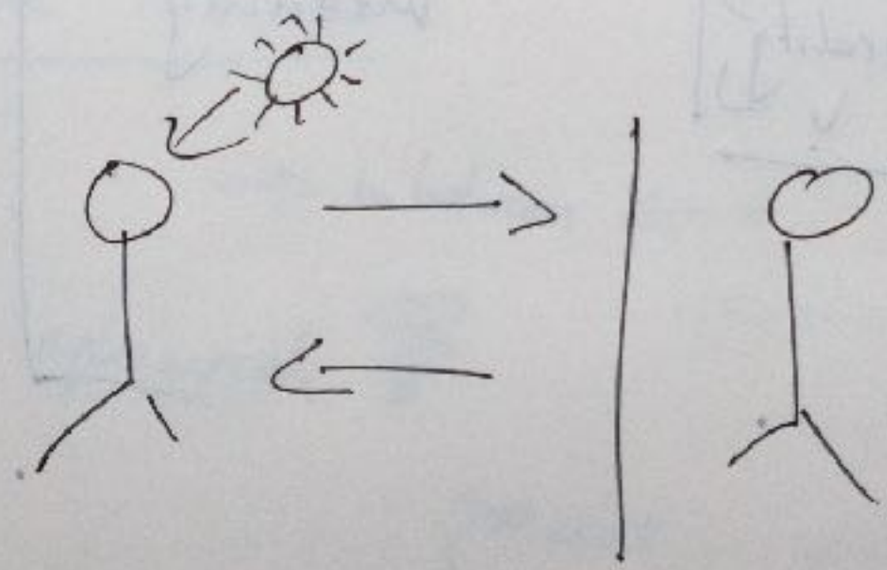
Medium $\frac{\text{surface}}{\text{underface}}$

What is reading?

Communication channel



Lacan



reality

reality

meaning

gaze

HISTORY

• alternatives history

forgotten

HISTORY

Surpressed

the invisible

→ in between ←

ephimeral

..... process .....

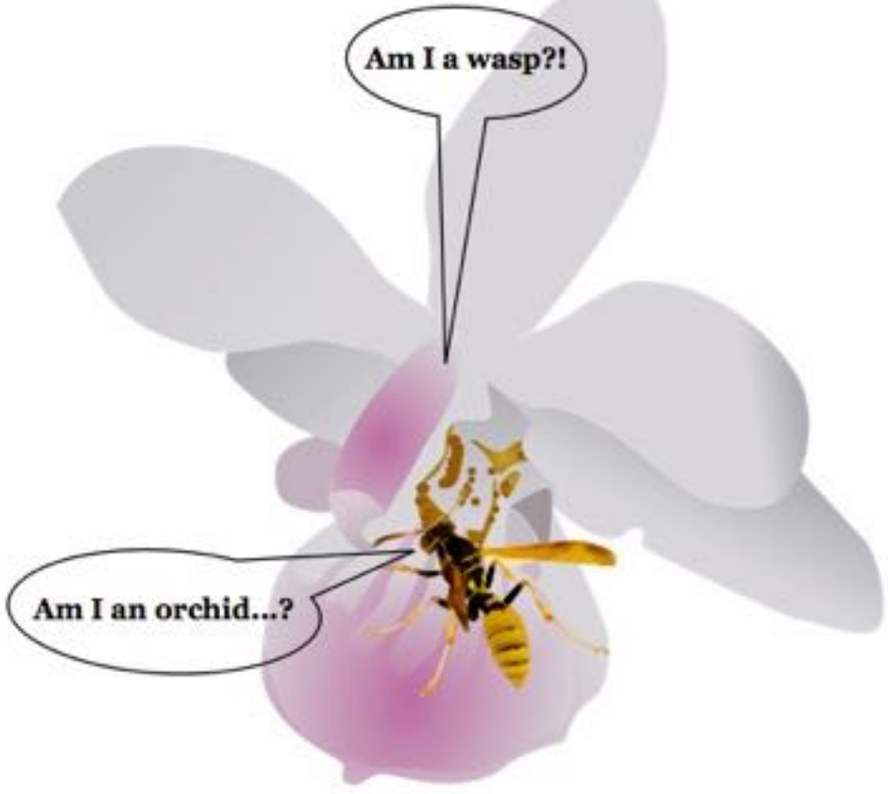
transfiguration

| the other

object

idea / concept

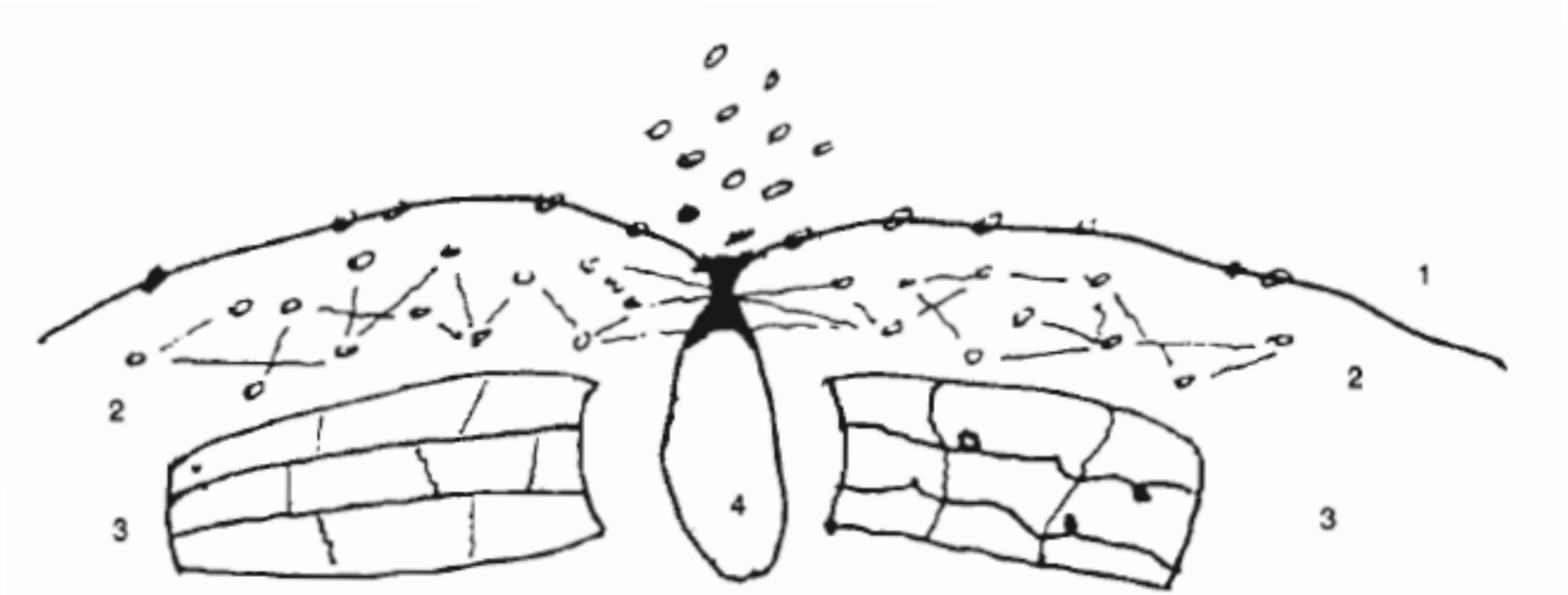
Rhizomatic Connection



WTF

http://dsc.discovery.com/videos/life-vogelkop-bowerbirds-display-treasures.html

Fold



1. Line of the outside
2. Strategic zone
3. Strata
4. Fold (zone of subjectivation)

Can *force* fold so as to be self-action, the affect of self by self, such that the outside in itself constitutes a coextensive inside?

(Deleuze - Foldings or the insight of thought p. 332)

“the diagram cannot be used to represent an objectivised world; on the contrary it organises a new type of reality. . . . The diagram is not a science, it is always a matter of politics. It is not a subject of history, nor does it survey history from above. It makes history by unmaking its previous realities and significations, constituting so many cutting edges of emergence or of creationism, of unexpected conjunctions, of improbable continua.“ (Deleuze 1975: 1223; Eric Alliez emphasis)

Alliez, Éric. 2013. “Ontology of the Diagram and Biopolitics of Philosophy. A Research Programme on Transdisciplinarity.” Deleuze Studies 7 (2): 217–30. doi:10.3366/dls.2013.0103.

Plane of Immanence

9

PAOLO (Giovanni di)

Foldings

Kulturlandschaft:

A cultural landscape, as defined by the World Heritage Committee, is the "cultural properties [that] represent the combined works of nature and of man."

The three categories extracted from the Committee's Operational Guidelines, are as follows:

1.) "a landscape designed and created intentionally by man"

2.) an "organically evolved landscape" which may be a "relict (or fossil) landscape" or a "continuing landscape"

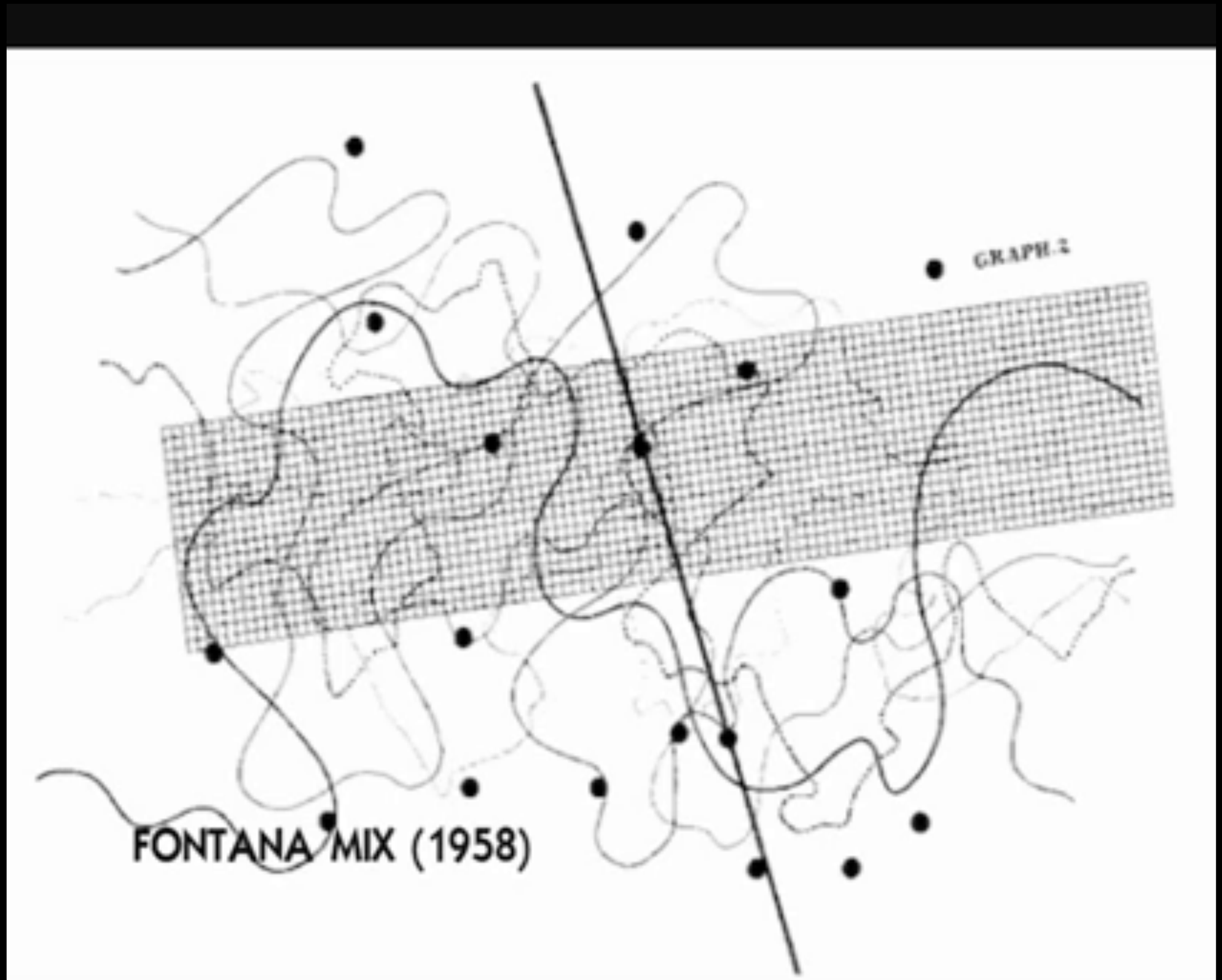
3.) an "associative cultural landscape" which may be valued because of the "religious, artistic or cultural associations of the natural element"

The “Kulturlandschaft”

- Is this a place a higher power made for us?
- Are we locked in History?
- Are we on the path to transcendental consciousness?

What is the relation between human and nature?

- A battle?
- Harmony?
- A feedback loop?
- A fold?
- A rhizome?
- A body without organs?



http://www.ubu.com/aspen/aspen5and6/fontana.html

10 TRANSPARENT SHEETS WITH POINTS. 10 DRAWINGS HAVING SIX DIFFERENTIATED CURVED LINES, A GRAPH (HAVING 100 UNITS HORIZONTALLY, 20 VERTICALLY) AND A STRAIGHT LINE, THE TWO LAST ON TRANSPARENT MATERIAL.

PLACE A SHEET WITH POINTS OVER A DRAWING WITH CURVES (IN ANY POSITION). OVER THESE PLACE THE GRAPH. USE THE STRAIGHT LINE TO CONNECT A POINT WITHIN THE GRAPH WITH ONE OUTSIDE.

MEASUREMENTS HORIZONTALLY ON THE TOP AND BOTTOM LINES OF THE GRAPH WITH RESPECT TO THE STRAIGHT LINE GIVE A 'TIME BRACKET' (TIME WITHIN WHICH THE EVENT MAY TAKE PLACE) (GRAPH UNITS = ANY TIME UNITS).

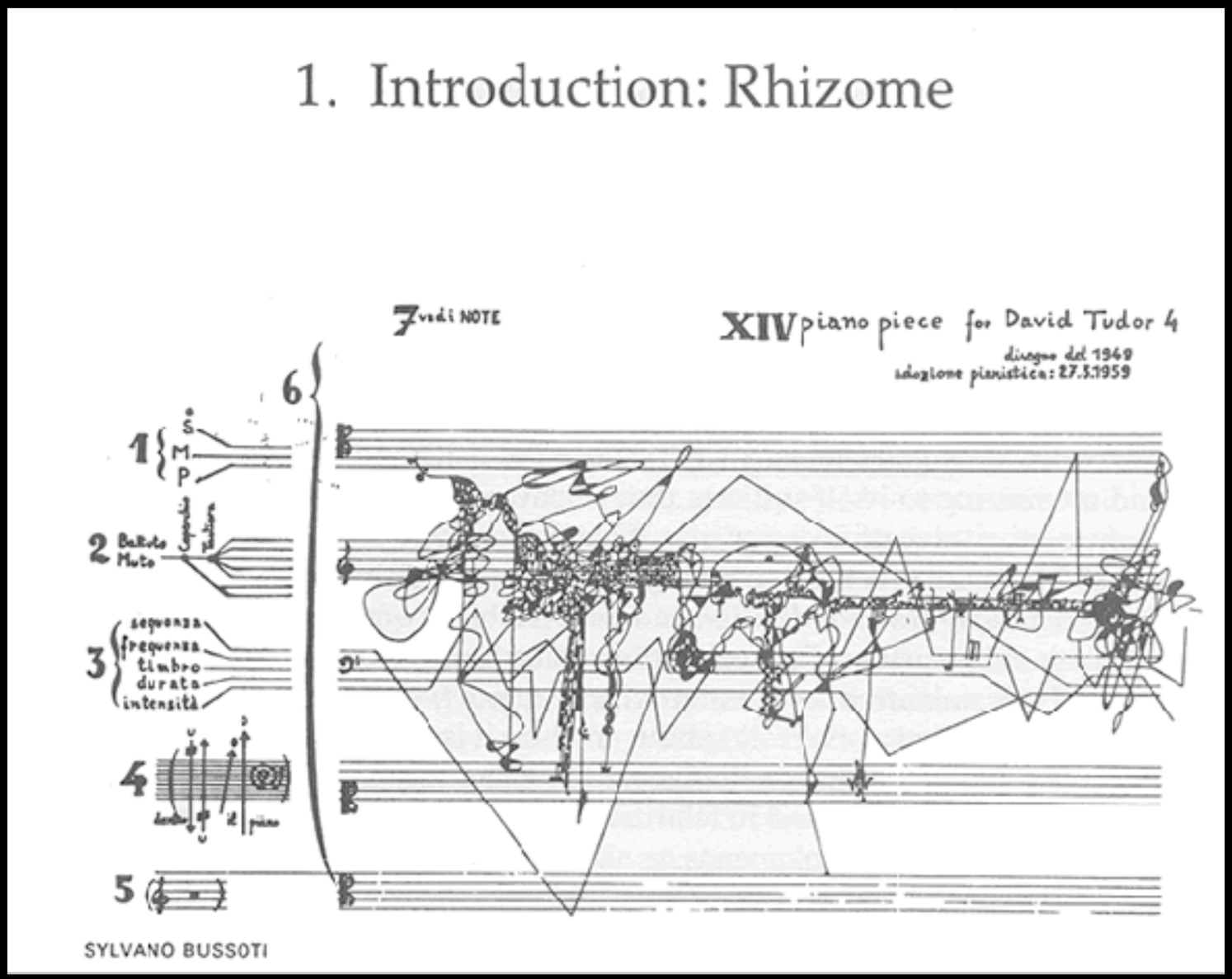
MEASUREMENTS VERTICALY ON THE GRAPH WITH RESPECT TO THE INTERSECTIONS OF THE CURVED LINES AND THE STRAIGHT LINE MAY SPECIFY ACTIONS TO BE MADE. THUS, IN THE CASE OF (FONTANA MIX) TAPE MUSIC, THE THICKEST CURVED LINE MAY GIVE SOUND SOURCE(S) WHERE THE LATTER HAVE BEEN CATEGORIZED AND RELATED QUANTITATIVELY TO 20. (IN THIS CASE, THE 2 POINTS CONNECTED BY THE STRAIGHT LINE MUST PERMIT THE LATTER TO INTERSECT THE THICKEST CURVED LINE.) INTERSECTIONS OF THE OTHER LINES MAY SPECIFY MACHINES (AMONG THOSE AVAILABLE) FOR THE ALTERATION OF ORIGINAL MATERIAL. AMPLITUDE, FREQUENCY, OVERTONE STRUCTURE MAY BE CHANGED, LOOPS AND SPECIFIC DURATIONS INTRODUCED.

MEASUREMENTS MADE MAY PROVIDE ONE OF A NUMBER OF PARTS TO BE PERFORMED ALONE OR TOGETHER. IN MAKING TAPE MUSIC, AVAILABLE TRACKS MAY BE LESS IN NUMBER THAN THE TIME BRACKETS GIVEN BY MEASUREMENTS. FRAGMENTATION IS THEN INDICATED.

THE USE OF THIS MATERIAL IS NOT LIMITED TO TAPE MUSIC BUT MAY BE USED FREELY FOR INSTRUMENTAL, VOCAL AND THEATRICAL PURPOSES. THUS, AFTER A PROGRAM OF ACTION HAS BEEN MADE FROM IT, IT MAY BE USED TO SPECIFY A PROGRAM FOR THE PERFORMANCE OF THE OTHERWISE UNCHANGING MATERIAL. WHERE POSSIBLE TECHNICALLY THIS CAN BE NOT ONLY SIMPLE CHANGES OF TIME (STARTING, STOPPING) BUT ALSO ALTERATIONS OF FREQUENCY, AMPLITUDE USE OF FILTERS AND DISTRIBUTION OF THE SOUND IN SPACE.

How I learned to love diagrams

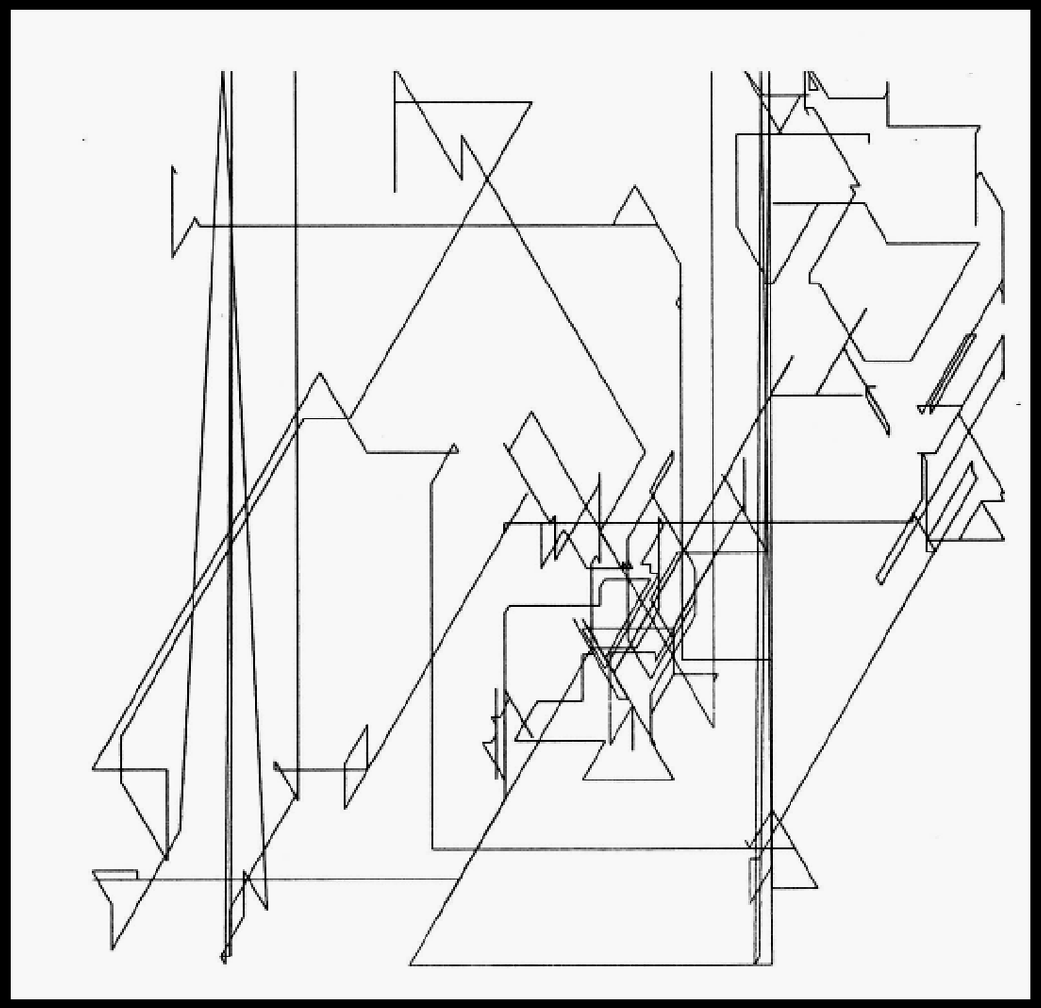
Prof. Dr. Christoph Klütsch
SCAD



Algorithmic art

100
999
fear is not an option

FRIEDER NAKE



“Each painter is a restricted picture generator. So is each picture generating computer program. At all times, artists have applied the same method most computer programs employ: they tried to vary a theme as often as possible in order to attain a 'best' (in their judgment) object. This method became particularly important in recent years with Bauhaus, concrete art, New Tendencies, etc.“ (Nake 1969)

Digital computer art: A view from art history into the early beginnings

Christoph Klütsch (International University Bremen)

Aesthetic values

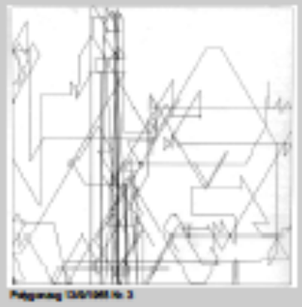
The historical coincidence of Max Bense's (Stuttgart, Germany) and Abraham Moles' (Strasbourg, France) 'information aesthetics', and the academic use of mainframe computers created a surrounding which has enabled: Frieder Nake, Georg Nees, and (independently in the USA) A. Michael Noll to explore new fields of visual research since 1962.

When the first public attempts at computer art were made, this new breed of people considered themselves to bridge C. P. Snow's 'two cultures'.

What started on 2/5/1965 as 'generative aesthetics' at a small exhibition in Stuttgart, found its international culmination in a series of conferences in Zagreb and exhibitions in NY and London in 1968/69. The questions addressed were:

- Is it possible to write a program which would enable a computer to produce aesthetic objects with a significant aesthetic value?
- How could these aesthetic values be scientifically, psychologically, and philosophically defined?
- What kind of implications does computer art have not only on art itself, but also on society, and our self understanding as human beings?

1965 digital computer art entered the art world - "The three N's"



Polygonzug 13/8/1965 Nr. 3

Frieder Nake

"Each painter is a restricted picture generator. So is each picture generating computer program. At all times, artists have applied the same method: most computer program employ: they tried to vary a theme as often as possible in order to obtain a 'best' (in their judgment) object. This method became particularly important in recent years with Stochastic, concrete art, New Tendencies, etc." (Nake 1969)

Schotter before 1968

Georg Nees

Georg Nees wrote his PhD about "Generative Ästhetik" with Max Bense as doctoral advisor. Nees considers his work as an "aesthetic laboratory" which enables him to do 'visual research'. How we see the transition from order to chaos. In other words he investigated 'Nexus': Which connection of elements constitutes structure?

Gaussian Quadratic 1982

Michael Noll

"In general, completely random two-dimensional pictures are not very interesting. However, the computer is also able to mix together randomness and order in mathematically specified proportions to achieve a desired effect." (Noll 1968)

Bense's Information Aesthetics

In 1965 Max Bense published his 'Aesthetica'. Referring to David Birkoff's *Mathematical Aesthetics*, Claude Shannon's *Information Theory*, Noam Chomsky's *Generative Grammar*, and Norbert Wiener's *Cybernetics*, Bense developed a new aesthetic based on strict science.

The goal was to measure the value of art works by determining the ratio between order and chaos respectively, information and redundancy:

- The aesthetic information is part of (human) communication.
- Communication can be understood as a cybernetic process.
- Information theory measures information (Shannon)
  - Artworks contain aesthetic information
  - => Aesthetic information can be measured
- Aesthetic Measure is an interplay between order and complexity (see Birkhoff) and can be described in terms of neg-/entropy.
- The process of art is the inverse of entropy: art creates order.
- The aesthetic object is related to a process which can be understood as a sign process.
- Given the rules for generating aesthetic information, a computer can produce aesthetic objects which are perceived as signs.

Intuition in Art

Pollock in his studio, 1950

Art and Machines

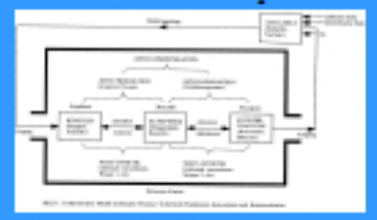
Tiguely, Meta-Matic 1958

Generative aesthetics - ARTificial ART

Who is the CREATOR in computer art?

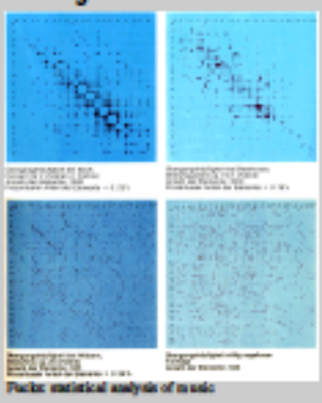
The artist, the programmer, or the program?

Art as a communication process:



S. Maser: A cybernetic model of aesthetic processes

We can TALK about the aesthetic values of objects - can we MEASURE them?



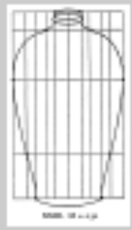
Paichs: statistical analysis of music

Manfred Mohr
Hand Structures 1969

In the 50's, Wilhelm Fucks analyzed the statistic value of outstanding works of art and formalized stylistic criteria.

"The first step in that direction was an extended analysis of my own paintings and drawings from the last ten years. It resulted in a surprisingly large amount of regularities, determined of course by my particular aesthetical sense, through which I was able to establish a number of basic elements that amounted to a rudimentary syntax. After representing these basic constructions through a mathematical formalism, and setting them up in an abstract combinatorial framework, I was in a position to realize all possible representations of my algorithms." (Mohr 1971)

A mathematical approach to aesthetics



Birkhoff 1932

Sung Dynasty (960-1279)

David G. Birkhoff (1884-1944):

M = O/C

M = aesthetic measurement
O = Order
C = Complexity

$$M = \frac{O}{C} = \frac{V + R + R + HV - F}{C}$$

Order and Complexity are fundamental principles in the world.

Is there an aesthetic relation between them?

Two Cultures

20.-22. March 1968 at the MIT:
"The session entitled 'Art, Technology and Communication' began in the afternoon with Jerome Lettvin, M.I.T.'s monumental (six feet, 270 pounds) Professor of Communications Physiology, removing his jacket, rolling up his sleeves, brushing his hair back behind his ears, and stating that we've been handed a 'Snow job' on the division between art and science." (Sprach 1969)

Computer art as a bridge?

In the 60's a new collaboration of artists and engineers emerged in using a computer:

- In the tradition of the Bauhaus, industrial production merged with artistic production using the computer as a tool, and succeeded with the generative aesthetic, classical industrial design.
- Nevertheless, while in Europe engineers had to fight to be seen as creatives, in the USA the new scientist-artist was seen as 'superior' to classic artists such as Picasso.

Early networking

In the January 1966 issue of 'Computers and Automation', Leslie Mezei at the University of Toronto suggested building a network for sharing information about events connected with computer art.

Shortly afterwards, he published a bibliography on computer art and in June 1966 the conference "Design and Computer" was held at the University of Waterloo, Ontario, Canada.

The conference was organized by Martin Kampen, who at that time worked at the Institute of Design at the University of Waterloo and at the Hochschule für Gestaltung in Ulm, Germany.

The participants were: Allen Bernholtz, Edward Bienstock, Steven A. Coons, William A. Fetter, Edwin L. Jacks, Kenneth C. Knowlton, Marvin L. Manheim, A. Michael Noll, Kenneth G. Scheid, and Arthur E. Nearman.

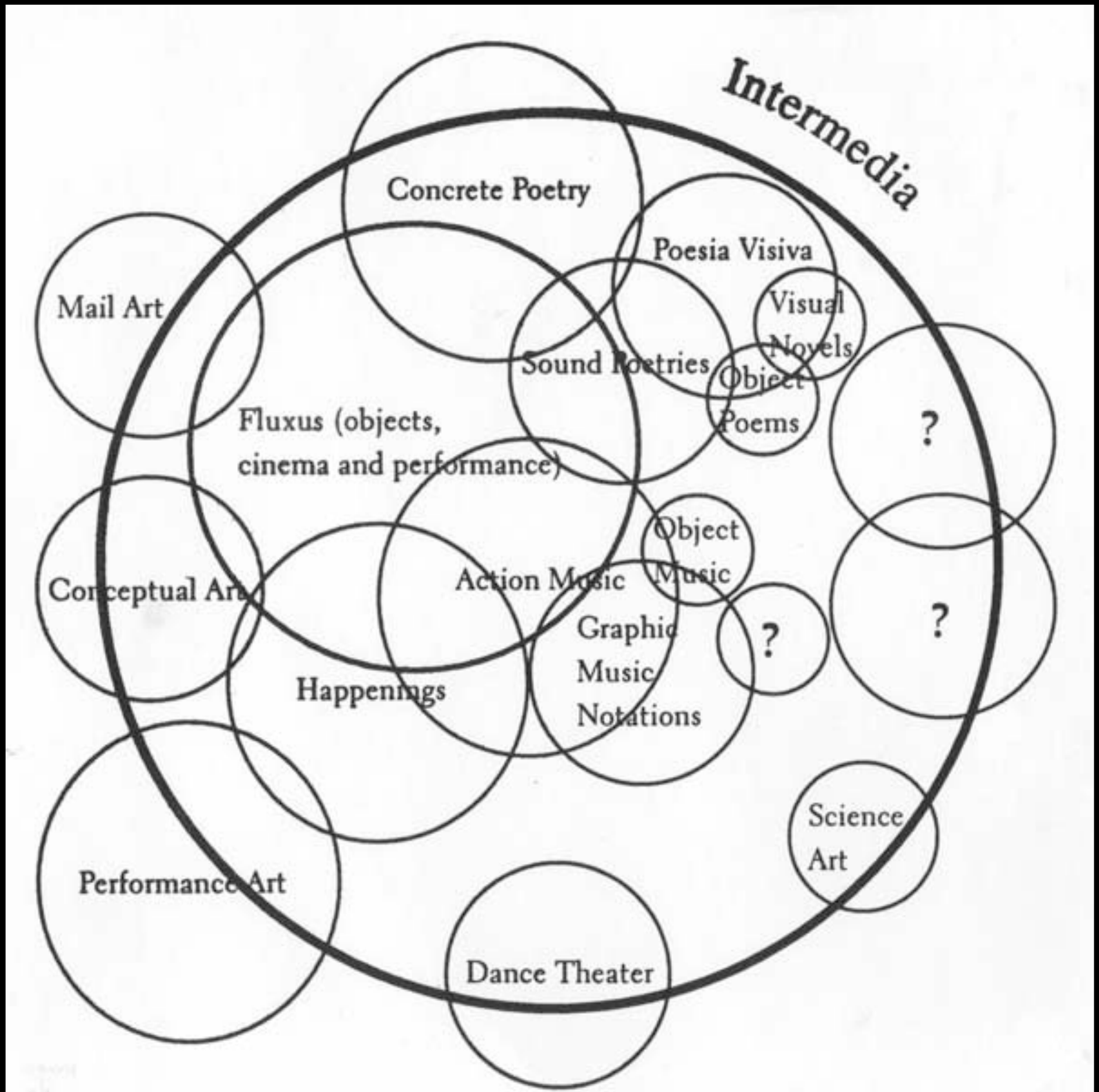
Leslie Mezei 1968

a) b)

c) d)

Maurizio Bolognini: Computer sigillati (**Sealed Computers**), Installation (programmed computers), 1992-2004. Computer sigillati are machines (more than 200 since1992) which have been programmed to produce unlimited streams of random images and are then left to work indefinitely without monitors. a) Museum of Contemporary Art, Villa Croce, Genova.

http://www.bolognini.org/lectures/GA04.htm


Intermedia
Concrete Poetry
Poesia Visiva
Mail Art
Visual Novels
Sound Poetries
Object Poems
Fluxus (objects, cinema and performance)
?
Object Music
Conceptual Art
Action Music
Graphic Music Notations
?
?
Happennings
Science Art
Performance Art
Dance Theater