

dans mon travail il n'y a pas de message, aucun message ni de raton-laveur

in my work there is no message, no message whatsoever

Vera Molnar 1994

**concrete | conceptual | computational in art
& trivialization in computing**

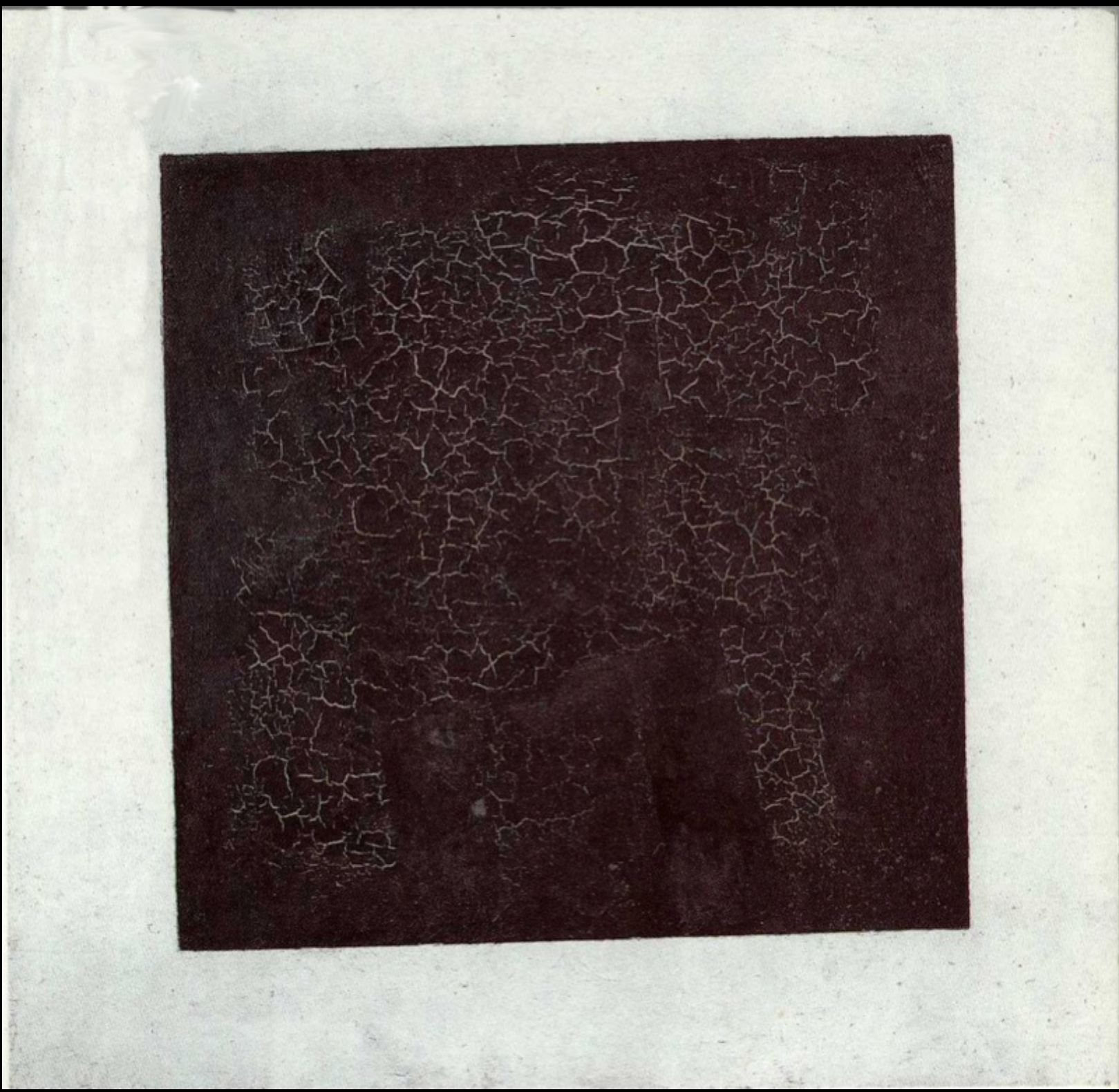
**susan grabowski & frieder nake
universität bremen**

signed industrial product – conceptual concrete



marcel duchamp 1917

concrete concept

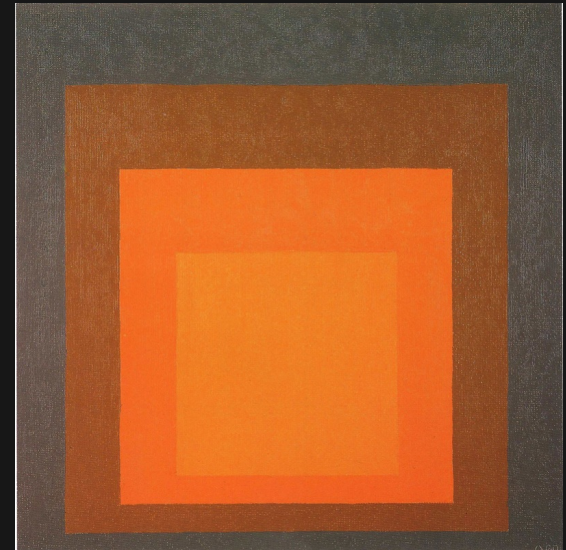
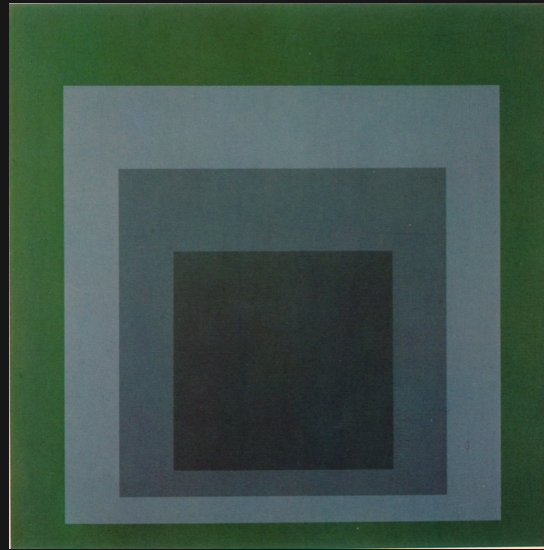


kasimir malewitsch 1915

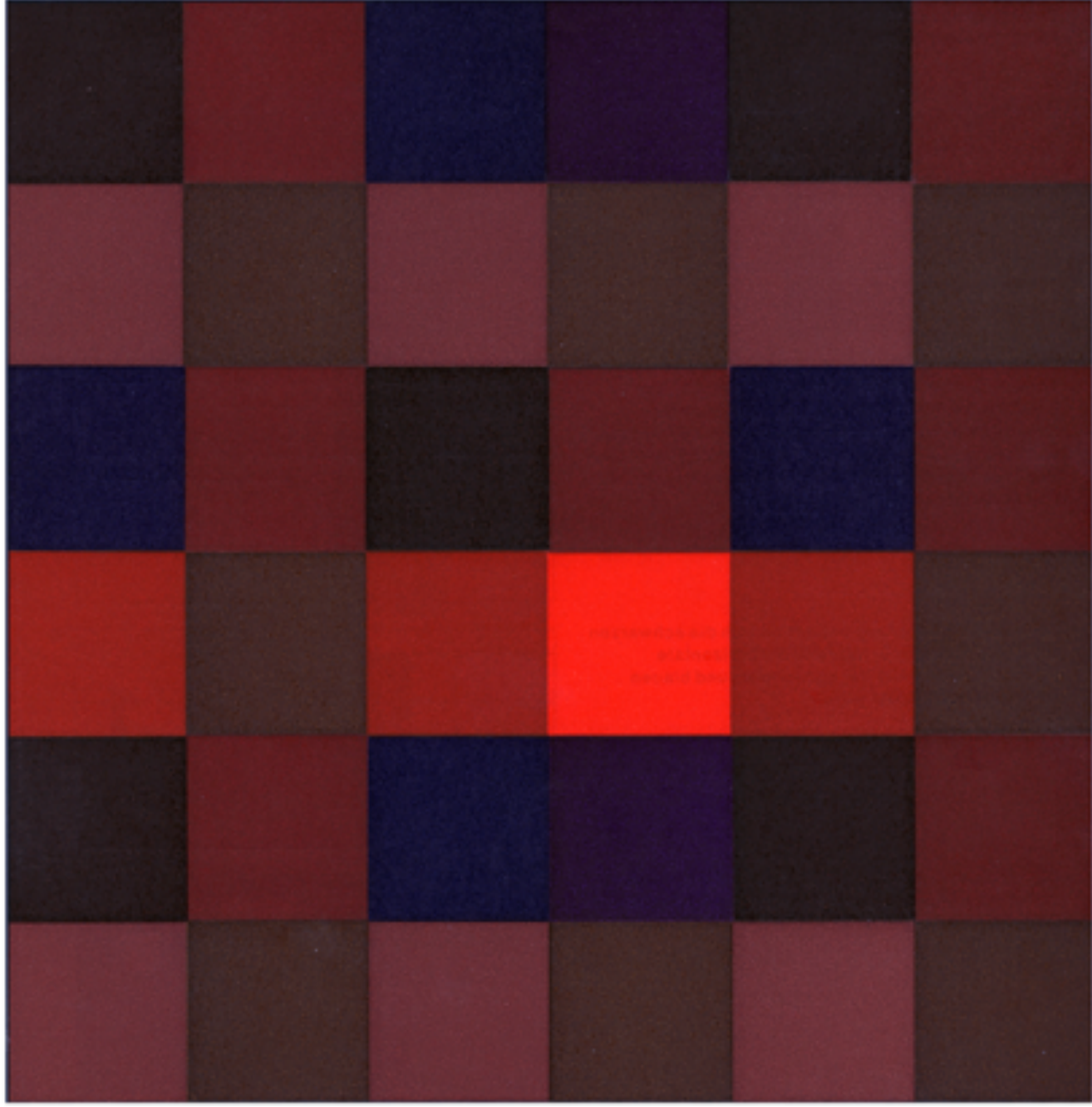


jean monet

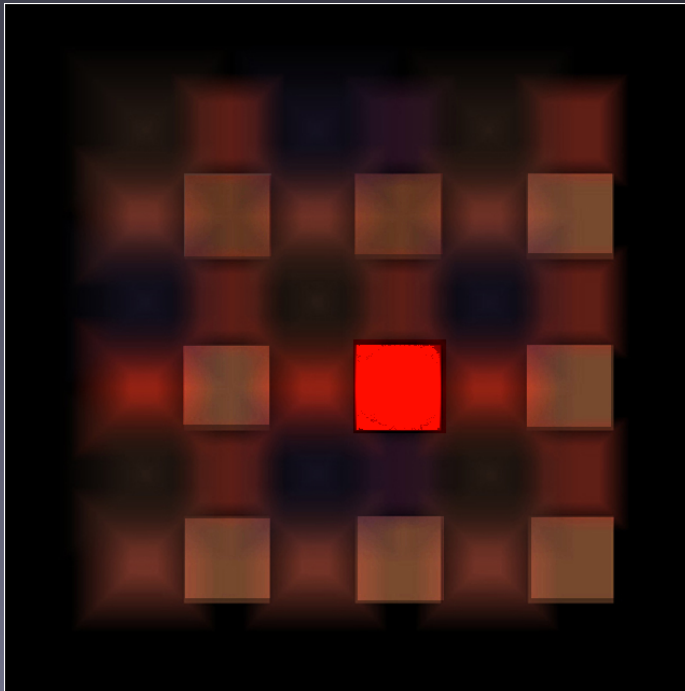
concrete series



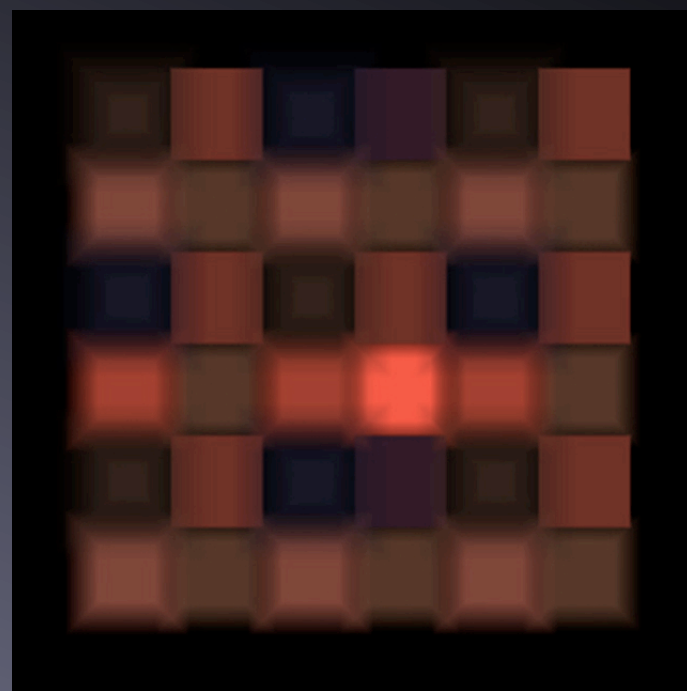
josef albers



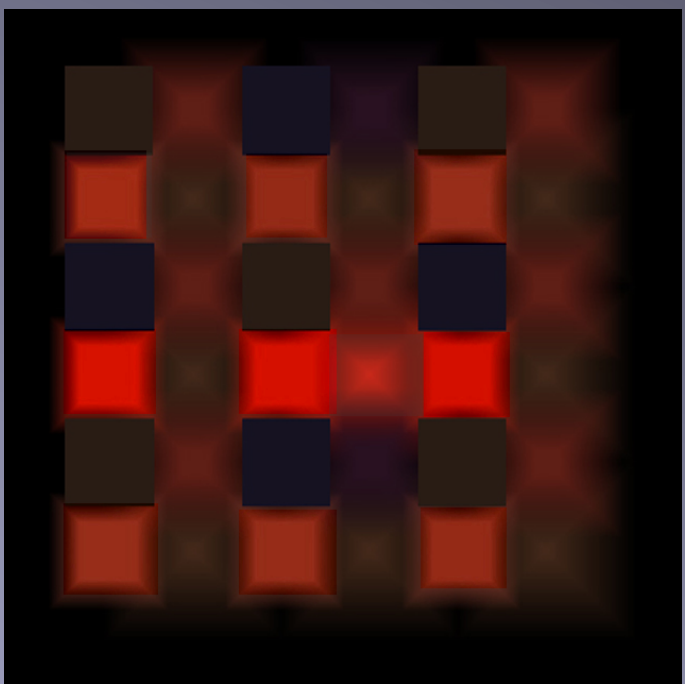
1:8



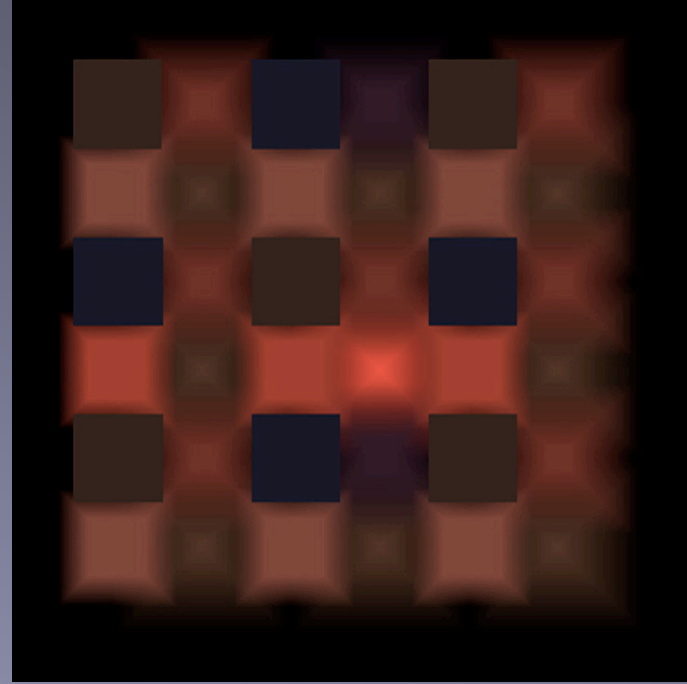
2:7

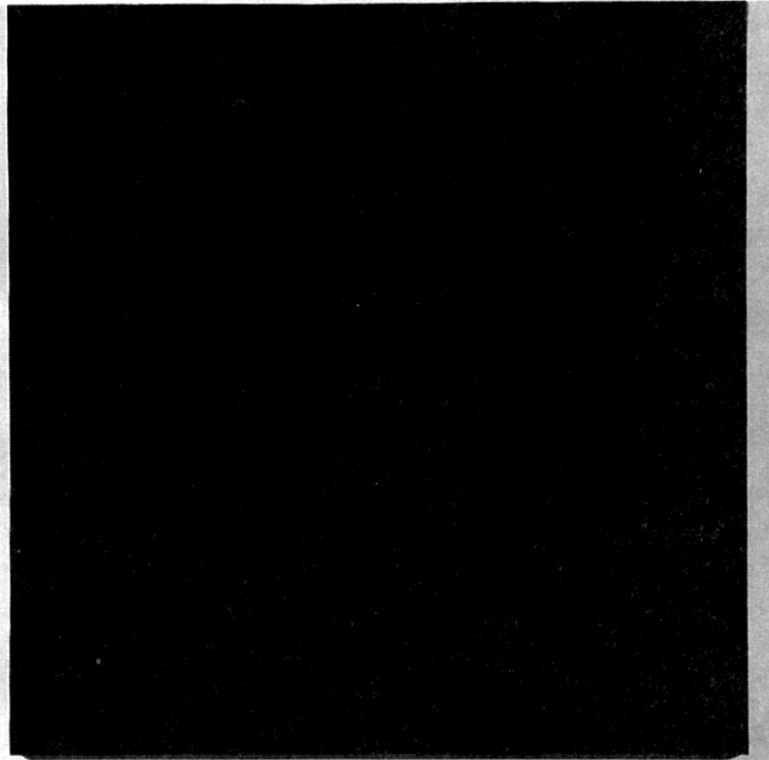


3:6



4:5

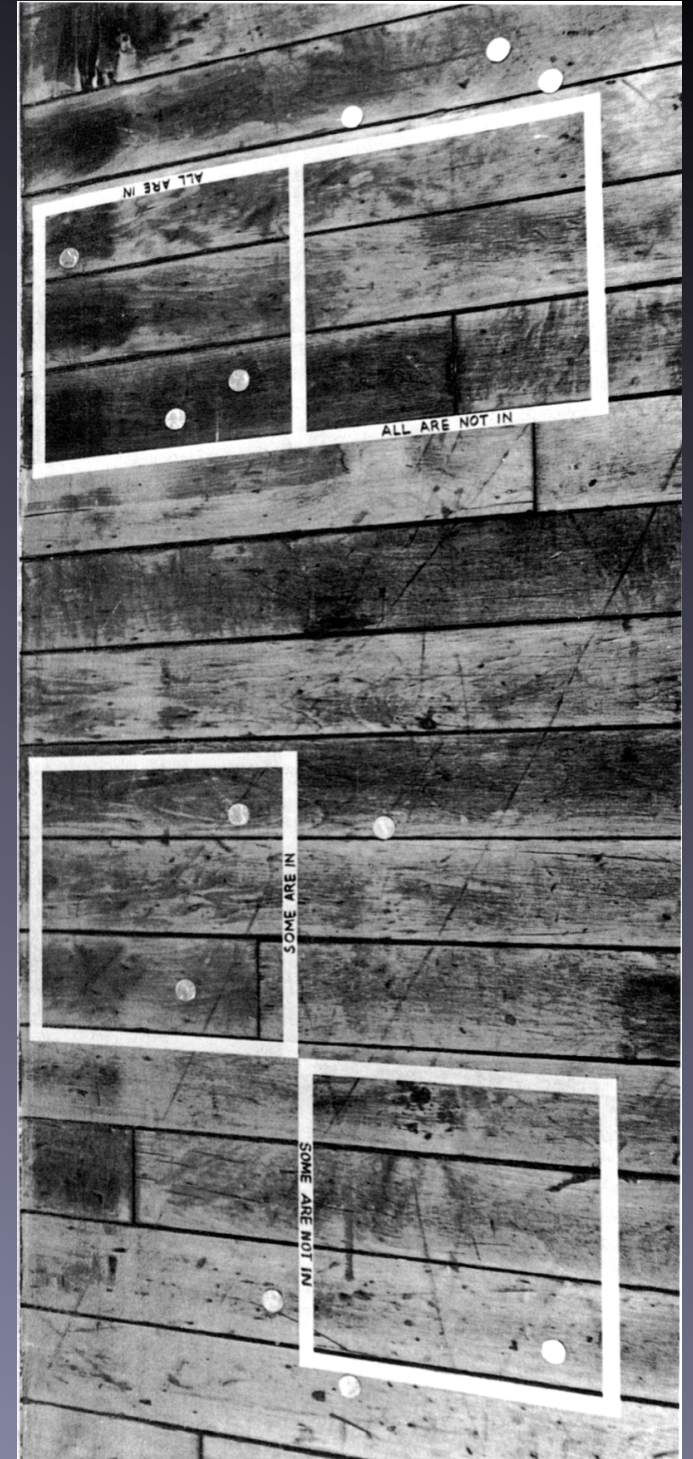




The content of this painting is invisible; the character and dimension of the content are to be kept permanently secret, known only to the artist.

mel ramsden 1967

mel bochner 1973



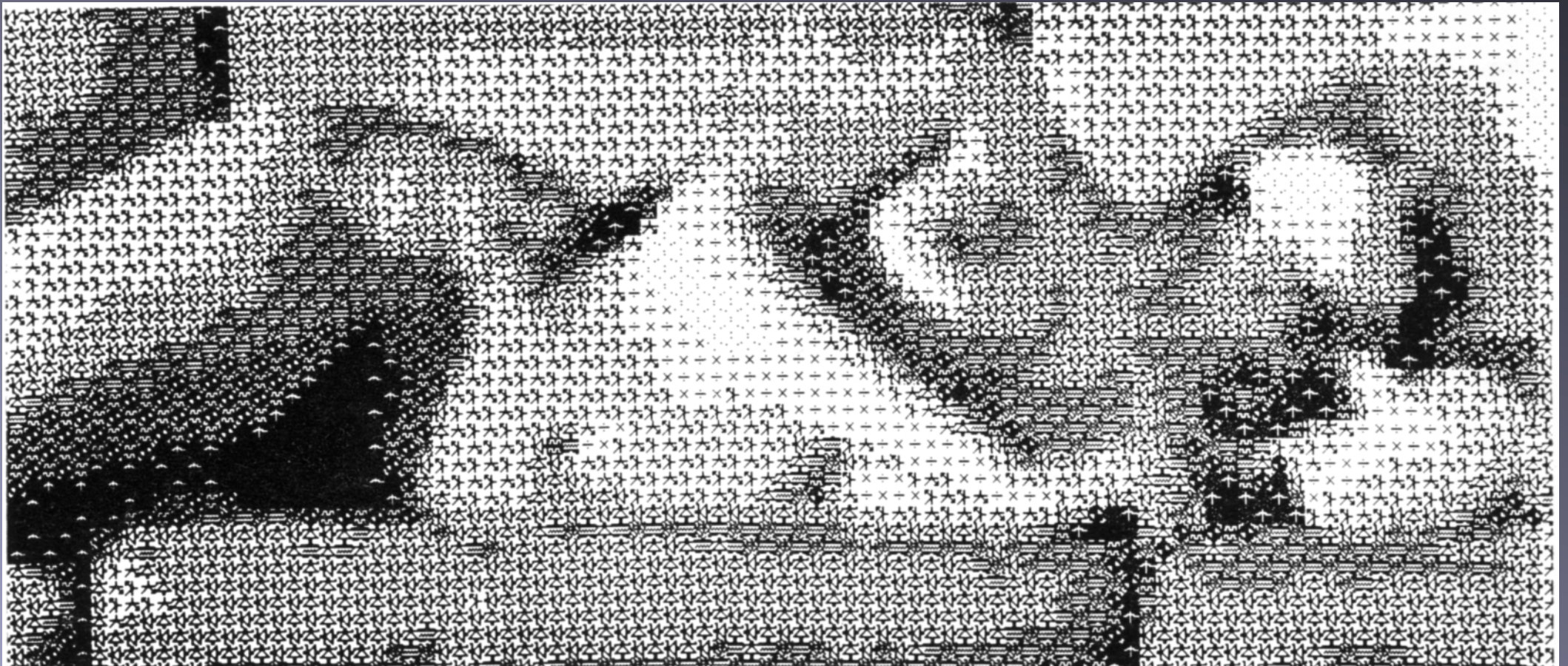
john baldessary 1967/68

EVERYTHING IS PURGED FROM THIS PAINTING
BUT ART, NO IDEAS HAVE ENTERED THIS WORK.

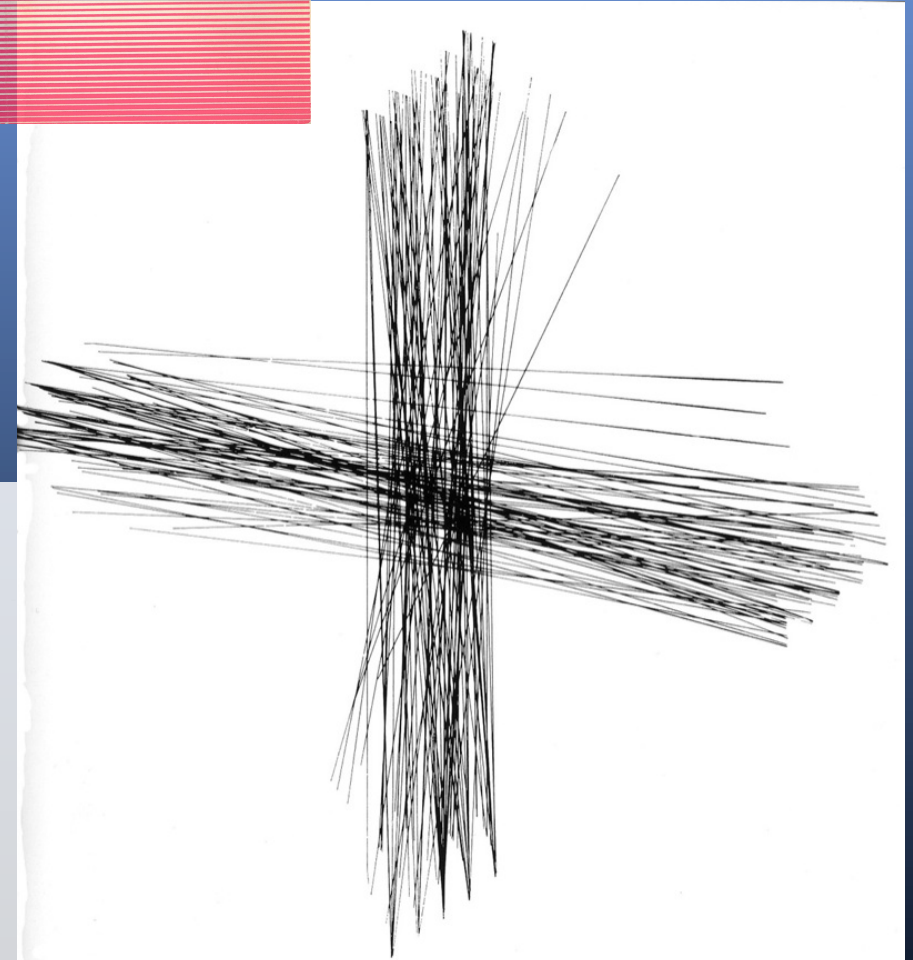
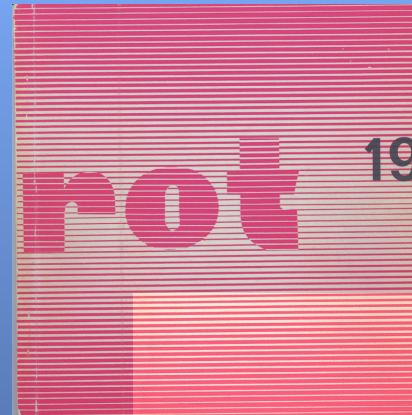
COMPOSING ON A CANVAS.

STUDY THE COMPOSITION OF PAINTINGS. ASK YOURSELF QUESTIONS WHEN STANDING IN FRONT OF A WELL COMPOSED PICTURE. WHAT FORMAT IS USED ? WHAT IS THE PROPORTION OF HEIGHT TO WIDTH ? WHAT IS THE CENTRAL OBJECT ? WHERE IS IT SITUATED ? HOW IS IT RELATED TO THE FORMAT ? WHAT ARE THE MAIN DIRECTIONAL FORCES ? THE MINOR ONES ? HOW ARE THE SHADES OF DARK AND LIGHT DISTRIBUTED ? WHERE ARE THE DARK SPOTS CONCENTRATED ? THE LIGHT SPOTS ? HOW ARE THE EDGES OF THE PICTURE DRAWN INTO THE PICTURE ITSELF ? ANSWER THESE QUESTIONS FOR YOURSELF WHILE LOOKING AT A FAIRLY UNCOMPLICATED PICTURE.

ken knowlton & leon harmon 1966



5 february 1965
studiengalerie universität stuttgart
max bense | georg nees

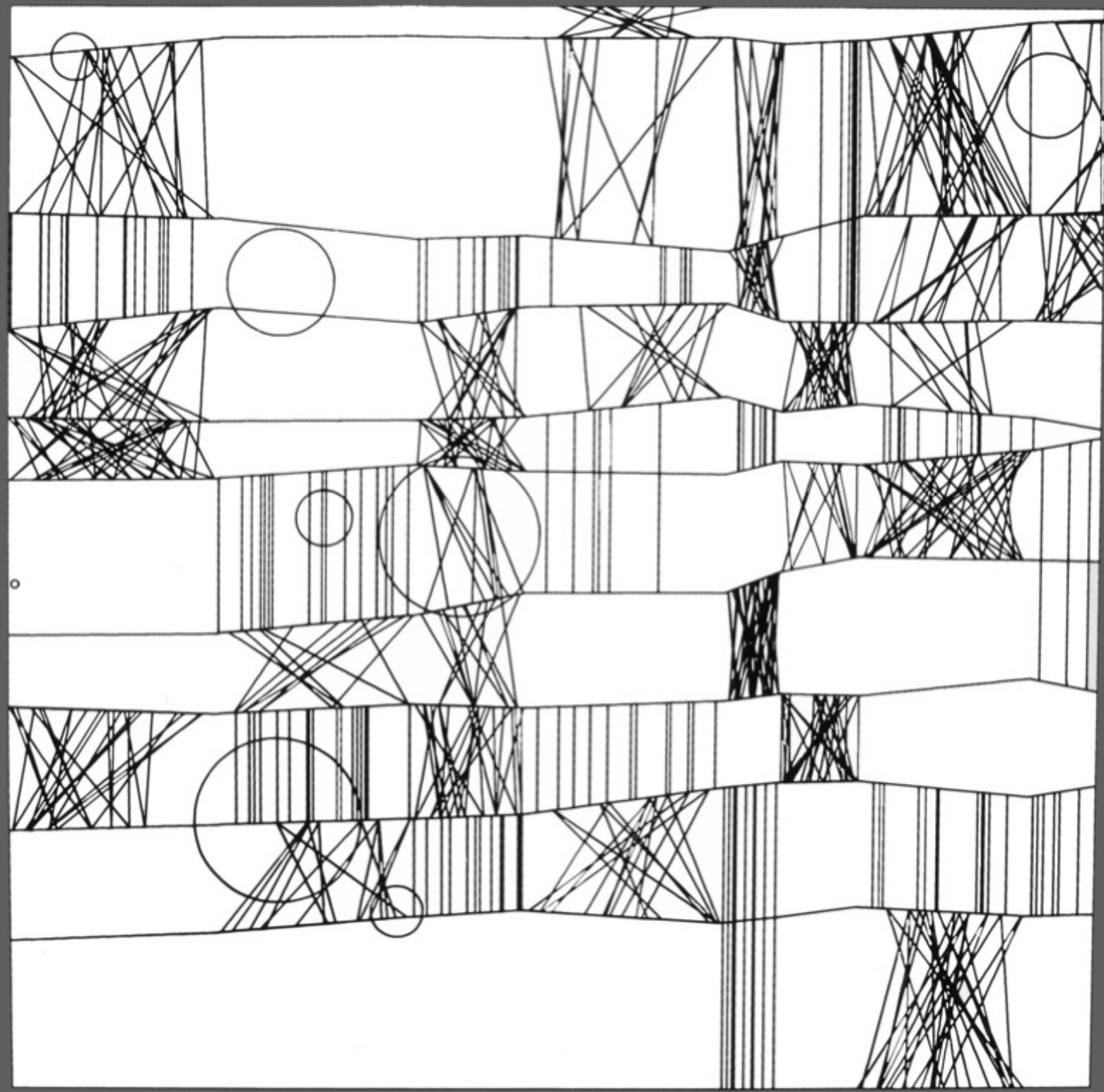


andreakreuz: (bild 5)

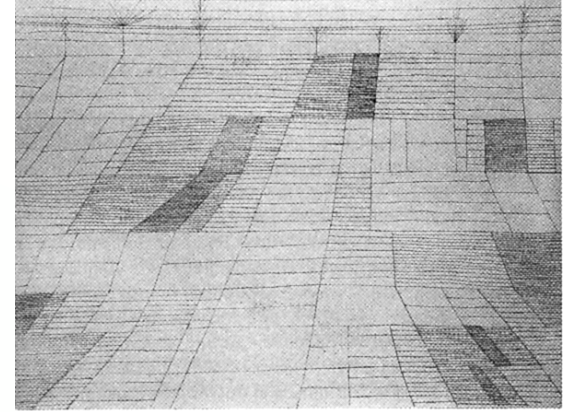
wähle auf dem zeichenblatt ein andreakreuz als bezugssystem. bestimme zwei schmale gebiete als umgebungen der balken des andreakreuzes. zeichne in jedes gebiet 50 strecken zufälliger lage.

die grafik andreakreuz enthüllt ausserdem merkwürdige redundanzen des bei der erzeugung aller grafiken benutzten digitalen pseudozufallsgenerators.

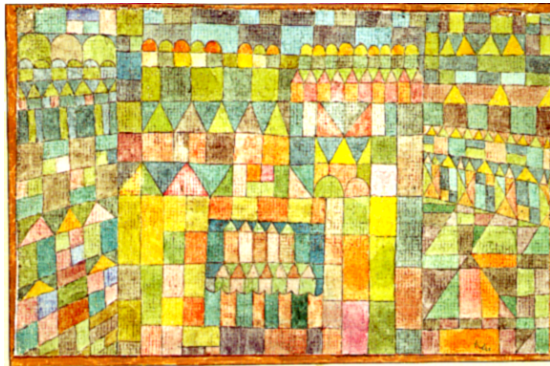
Georg Nees: Andreakreuz, 1965 (rot 19, Stuttgart 1965)



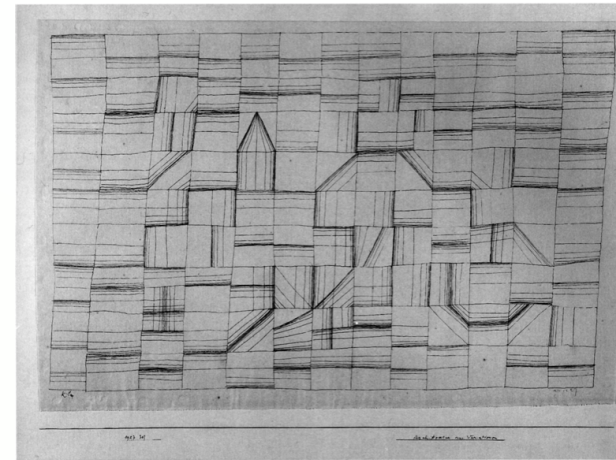
frieder nake, hommage à paul klee | 1965



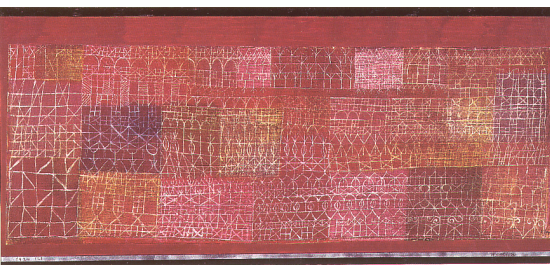
Paul Klee, Junge Bäume auf freigelegtem Gelände 1929/44



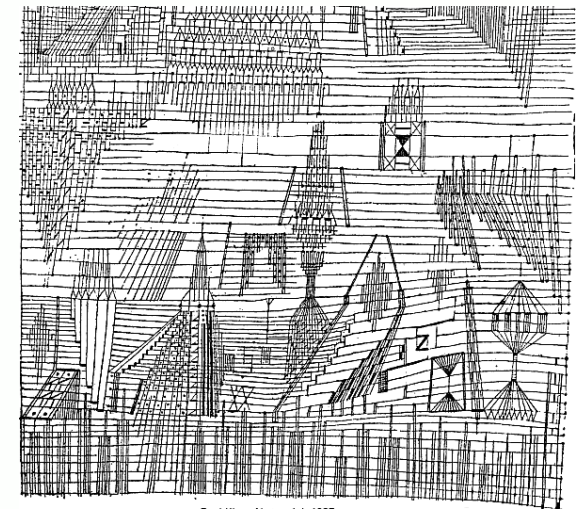
Paul Klee, Das Tempelviertel von Pert 1928 27,5 x 42



Tempelviertel von Pert 1928



Paul Klee, Wandbild 1924 25,4 x 85



Paul Klee, Air-tau-dni 1927

drawing when your tool is made for calculating





alan m. turing 1912-1954



kurt gödel 1906-1978

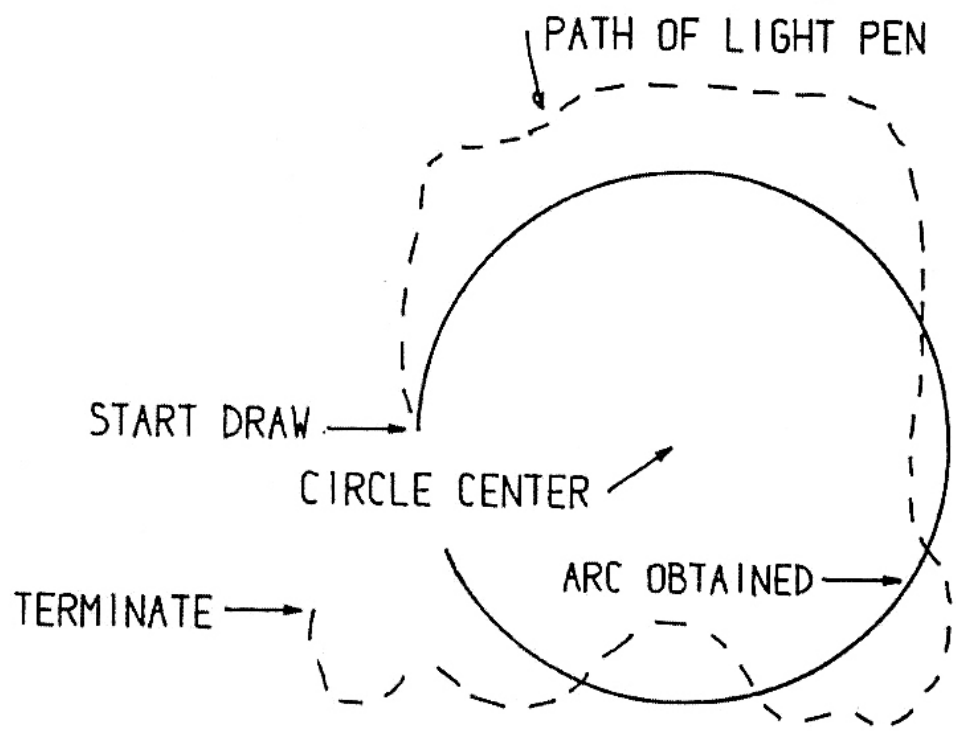
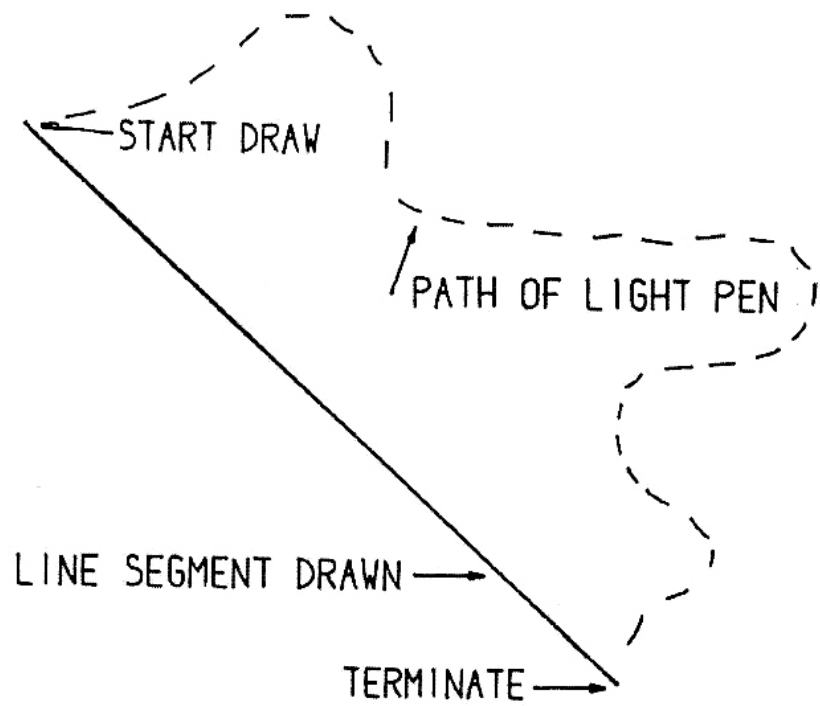


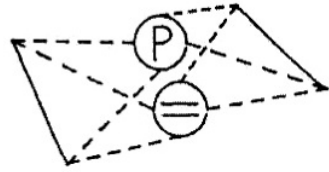
konrad zuse 1910-1995



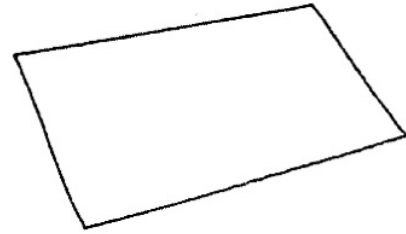
Ivan E. Sutherland at the TX-2 computer working with Sketchpad



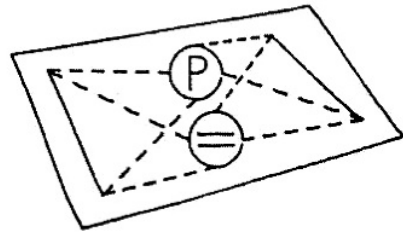




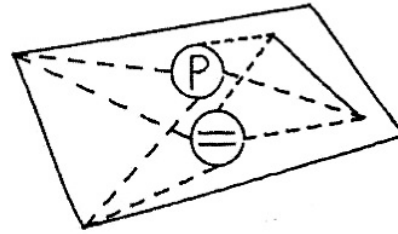
A. OPERATION DEFINITION



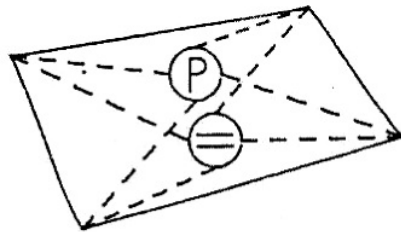
B. PICTURE TO CONSTRAIN



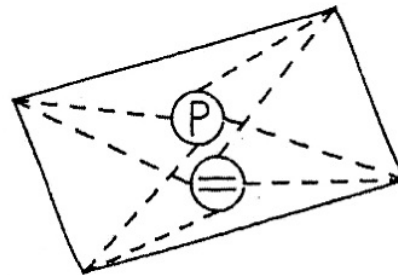
C. DEFINITION COPIED



D. FIRST LINE MERGED

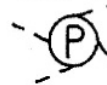



E. SECOND LINE MERGED



F. CONSTRAINTS SATISFIED

FIGURE 6.1. APPLYING TWO CONSTRAINTS
INDIRECTLY TO TWO LINES

 PARALLELISM  EQUAL LENGTH

the power of the innocent »user«

re-animating canned human labor

conditions of computerization

SEMIOTIC TRANSFORMATION
SYNTACTIC TRANSFORMATION
ALGORITHMIC TRANSFORMATION

**upside &
downside**

**SURFACE
SUBFACE**

**visible &
computable**

**THE
ALGORITHMIC
SIGN**