

ISEA2011 UNCONTAINABLE

GEOMETRIES OF THE SUBLIME

MUSEUM OF CONTEMPORARY ART ZAGREB

17 EKİM-20 KASIM, 2011

ZİYARET SAATLERİ: 19:00-00:00

BAŞ KÜRATÖRLER/ SENIOR CURATORS **LANFRANCO ACETI**
& **TIHOMIR MILOVAC**

SANATÇILAR/ARTISTS **PAUL BROWN; CHARLES CSURI;**
MANFRED MOHR; ROMAN VEROSTKO.

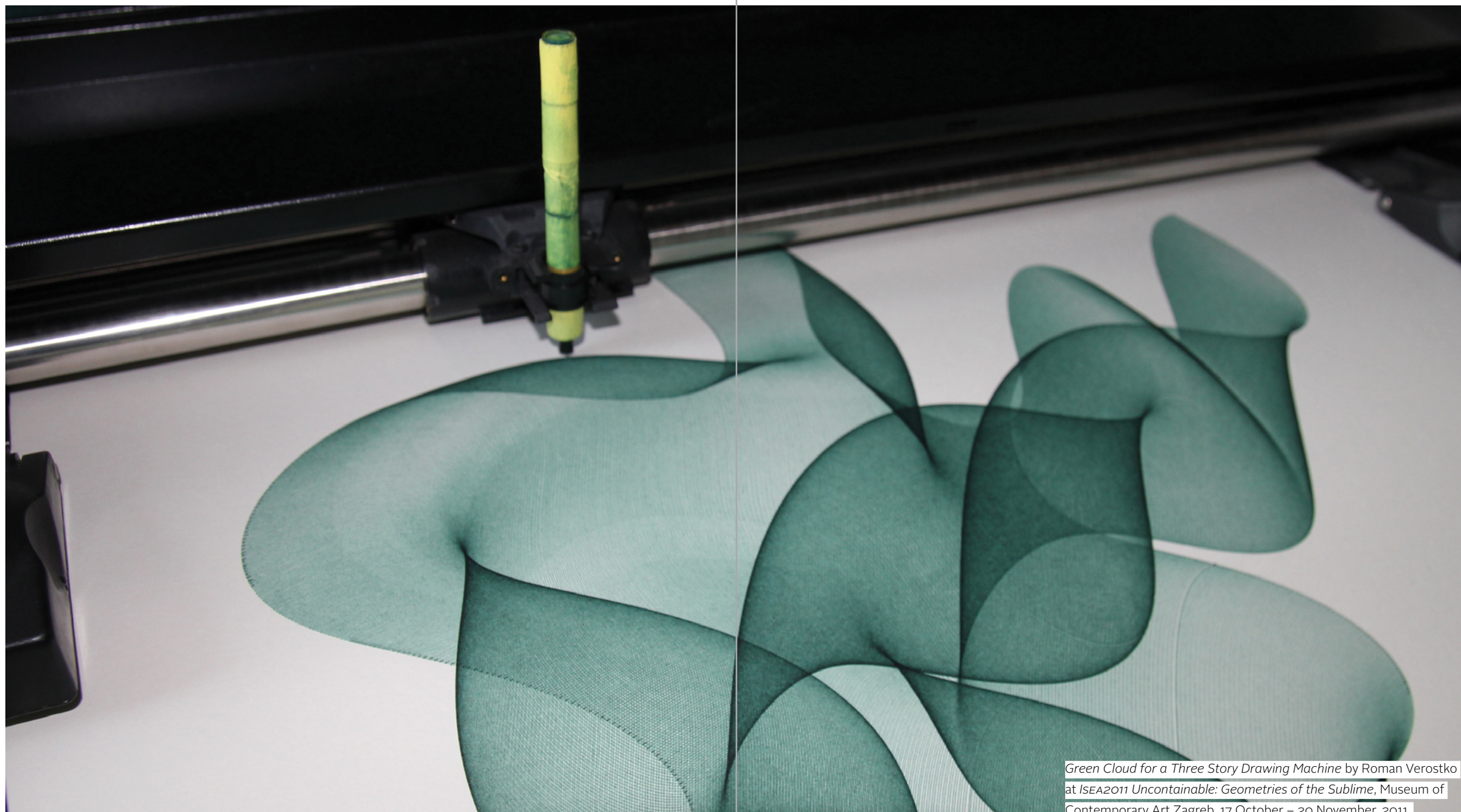
SANAT DİREKTÖRÜ VE KONFERANS BAŞKANI /
ARTISTIC DIRECTOR AND CONFERENCE CHAIR
LANFRANCO ACETI

KONFERANS VE PROGRAM DİREKTÖRÜ /
CONFERENCE AND PROGRAM DIRECTOR
ÖZDEN ŞAHİN



From *klangfarben* by Manfred Mohr at
ISEA2011 Uncontainable: Geometries of the
Sublime, Museum of Contemporary Art
Zagreb, 17 October – 20 November, 2011.

GEOMETRIES OF THE SUBLIME



Green Cloud for a Three Story Drawing Machine by Roman Verostko
at *ISEA2011 Uncontainable: Geometries of the Sublime*, Museum of
Contemporary Art Zagreb, 17 October – 20 November, 2011.

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TR *Geometries of the Sublime* sergisinin sanatçıları; kaosun içinden süblim ve kusursuz formlar arayarak dijital teknoloji, sanat ve bilimde yaptıkları deneylerle 20. yüzyılın ikinci yarısını şekillendirdiler.

EN *Geometries of the Sublime* artists have characterized the second half of the 20th century and experimented with digital technology, art and science – searching through chaos for perfect forms and the sublime.

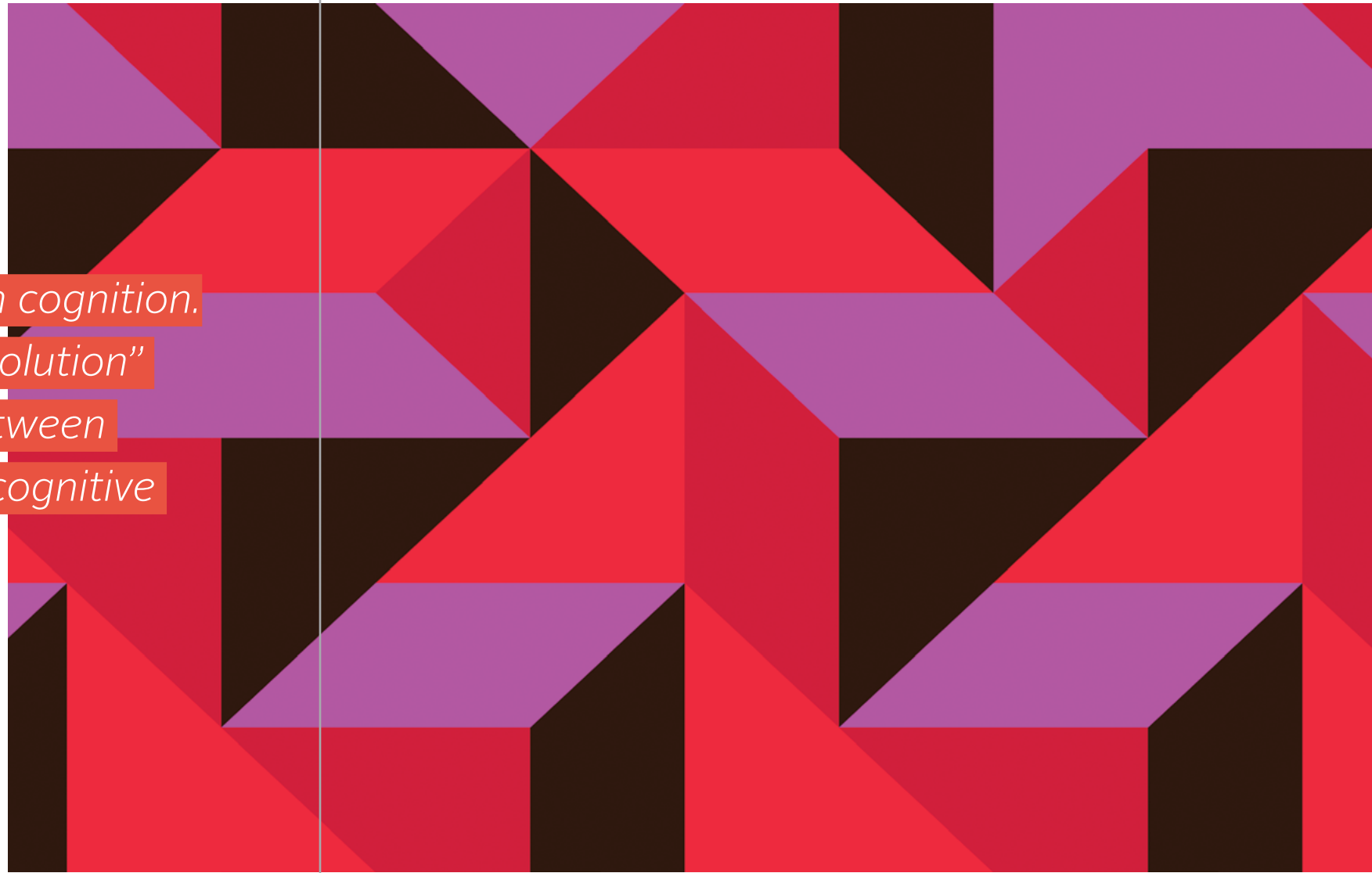


PAUL BROWN

The emphasis of 4¹⁵ is on human cognition. I am primarily interested in the “evolution” of surface and the relationship between the resulting artwork and human cognitive processes.

Paul Brown is an artist and writer who has specialised in art, science & technology since the late-1960s and in computational & generative art since the early 1970s. His early work included creating large-scale lighting works for musicians and performance groups like Meredith Monk, Music Electronica Viva and Pink Floyd. He has an international exhibition record that includes the creation of both permanent and temporary public artworks and has participated in shows at major venues like the TATE; the Victoria & Albert and ICA museums in the UK; the Adelaide Festival, Australia; ARCO in Spain; the Substation (as part of the Singapore SeptemberFest) and the Venice Biennial. His work is represented in public, corporate and private collections in Australia, Asia, Europe, Russia and the USA and in 1996 he was the first artist working in the digital domain to win the Fremantle Print Award. He is an honorary visiting professor of art and technology and artist-in-residence at the Centre for Computational Neuroscience and Robotics, University of Sussex, UK and also Australia Council Synapse Artist-in-Residence at the Centre for Intelligent System Research, Deakin University, Australia.

4¹⁵ – Studies in Perception, 2006, Paul Brown, kinetic painting, size variable.

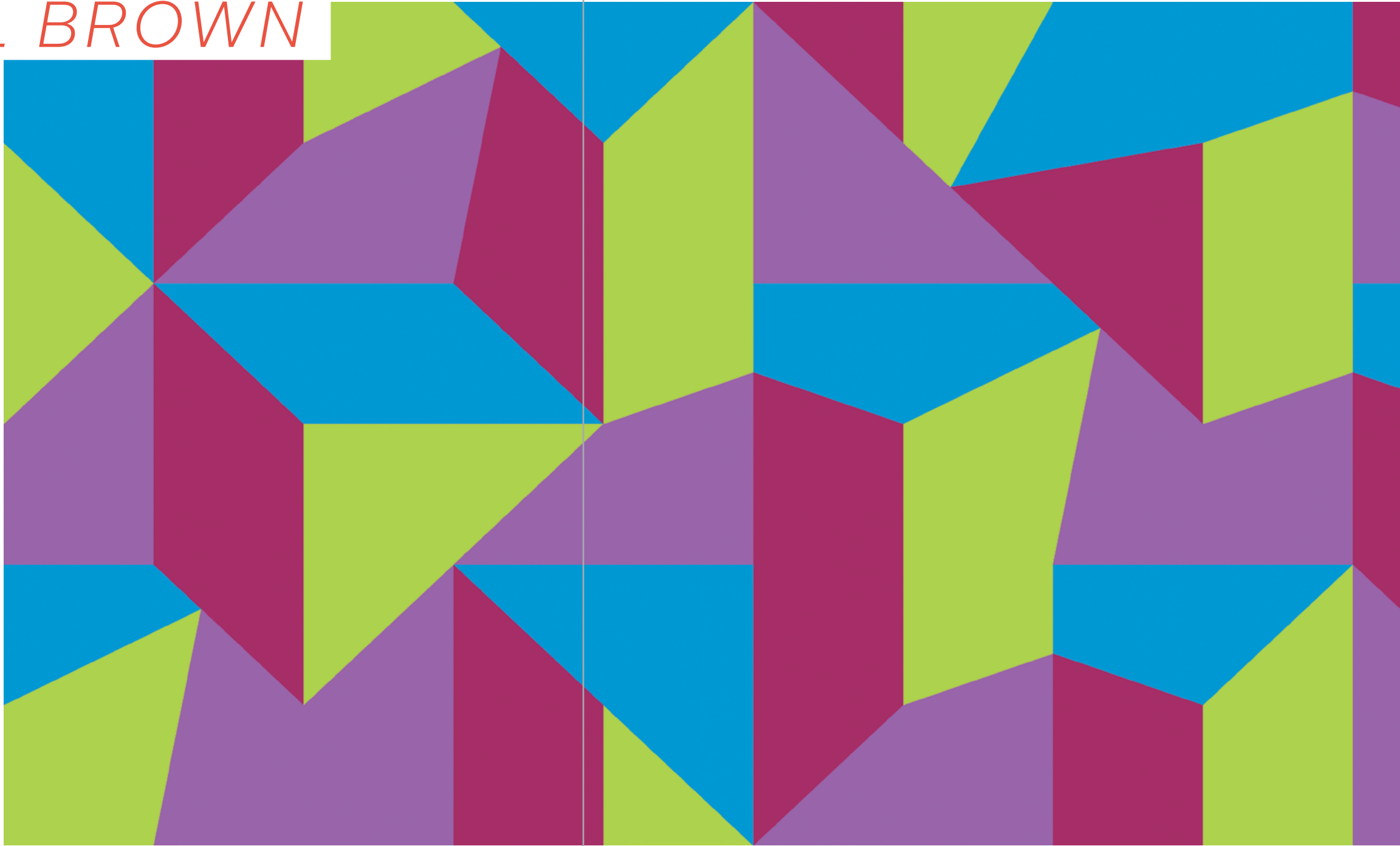


4¹⁵ – Studies in Perception, 2006, Paul Brown, kinetic painting, size variable.





PAUL BROWN



4¹⁵ – Studies in Perception, 2006, Paul Brown,
kinetic painting, size variable.

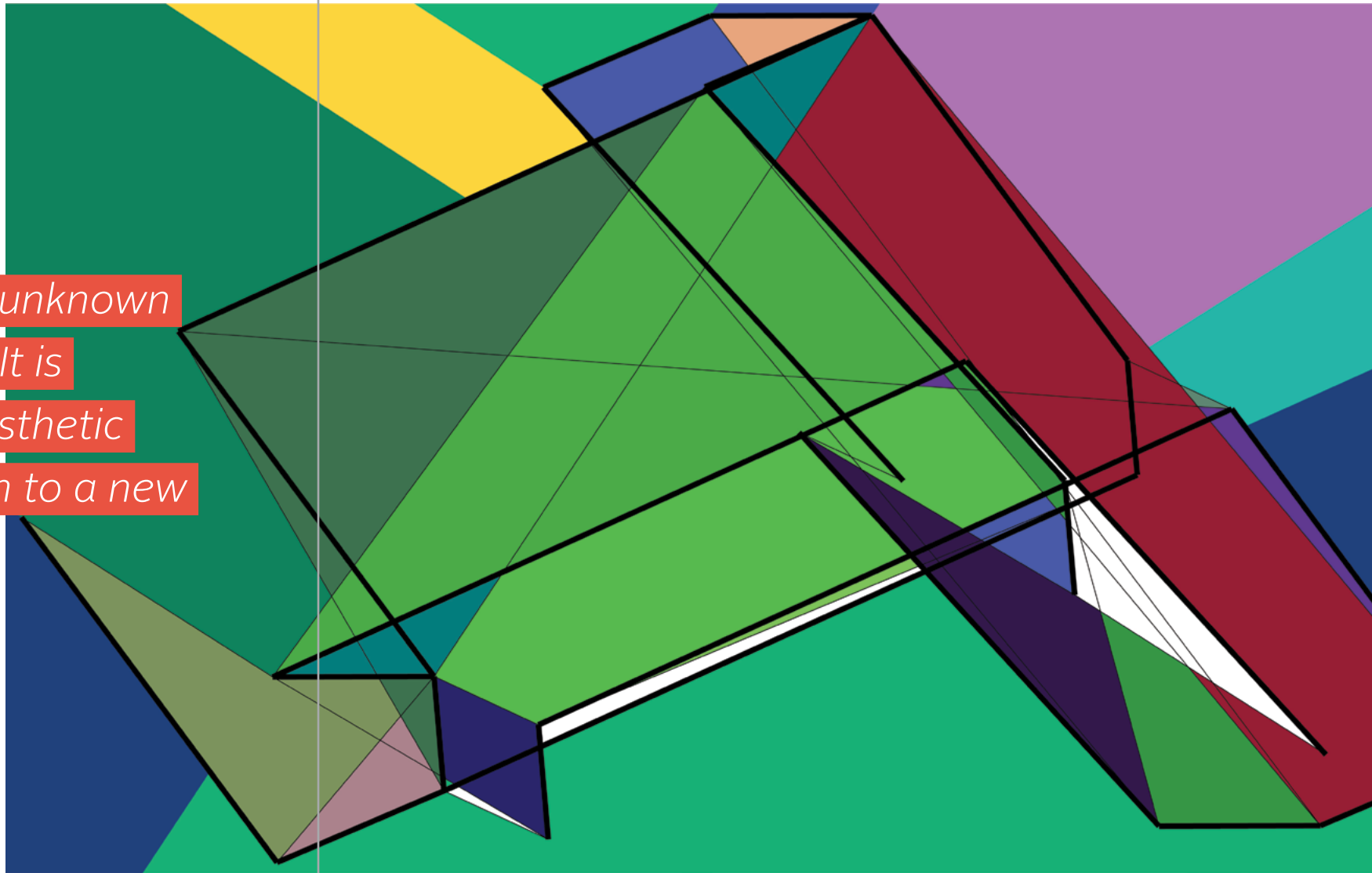
MANFRED MOHR

An abstract entity is a door to the unknown of understanding human thinking. It is the purest form of transmitting aesthetic information bringing interpretation to a new level of communication.

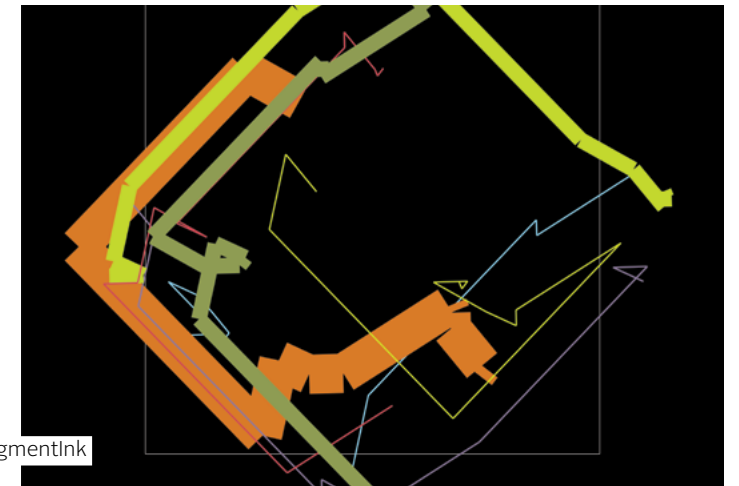
Manfred Mohr is considered a pioneer of digital art. After discovering Prof. Max Bense's information aesthetics in the early 1960's, Mohr's artistic thinking was radically changed. Within a few years, his art transformed from abstract expressionism to computer generated algorithmic geometry. Encouraged by the computer music composer Pierre Barbaud whom he met in 1967, Mohr programmed his first computer drawings in 1969.

Some of the collections in which he is represented: Centre Pompidou, Paris; Joseph Albers Museum, Bottrop; Mary and Leigh Block Museum of Art, Chicago; Victoria and Albert Museum, London; Ludwig Museum, Cologne; Wilhelm-Hack-Museum, Ludwigshafen; Kunstmuseum Stuttgart, Stuttgart; Stedelijk Museum, Amsterdam; Museum im Kulturspeicher, Würzburg; Kunsthalle Bremen, Bremen; Musée d'Art Moderne et Contemporain, Strasbourg; Daimler Contemporary, Berlin; Musée d'Art Contemporain, Montreal; McCrory Collection, New York; Esther Grether Collection, Basel.

From *Space.color.motion*, 2002, Manfred Mohr. Still image from self-built PC executing the 6-D animation program that uses a unique set of parameters which determines the sub-structure and color set.



From *klangfarben*, 2007, Manfred Mohr. PigmentInk on paper 40cm x 40cm.





MANFRED MOHR



From *Space.color.motion*, 2002, Manfred Mohr, Media
Facade of the Museum of Contemporary Art, Zagreb.
(Photographic documentation by Tomislav Šmider.)

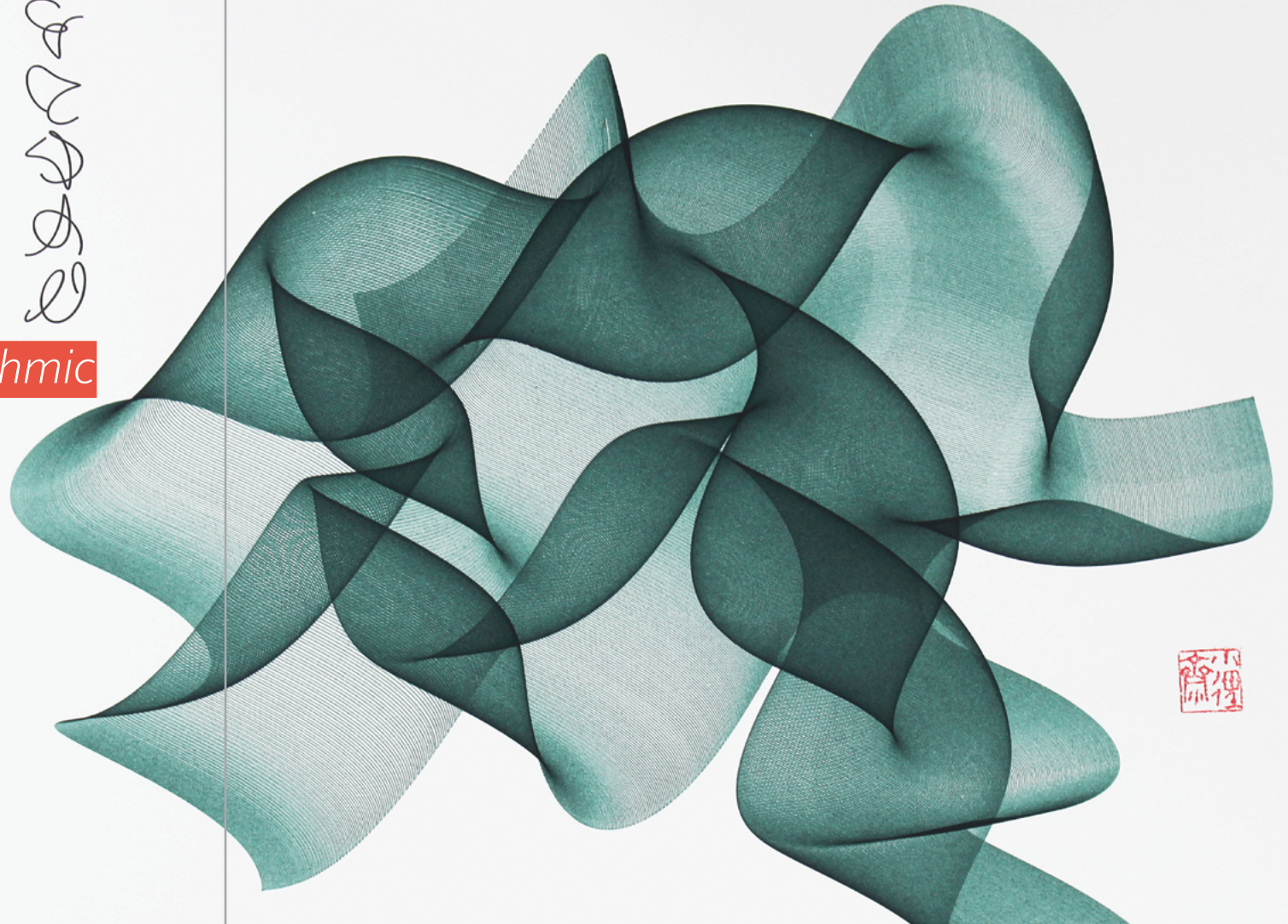
ROMAN VEROSTKO

Screen images for “Geometries of the Sublime” transform the poetry of algorithmic pen & ink drawings into a poetry of architectural light.

Roman Verostko, a founding member of the algorists, is best known for his richly colored algorithmic pen and brush drawings. Primarily a painter in his pre-algorist work, he also created electronically synchronized audio-visual programs in the 1960s. In the 1970s he followed a course in Fortran at the Control Data Institute and exhibited his first fully algorist work, *The Magic Hand of Chance*, in 1982. His generative software controls 14 pen plotter stalls achieving exquisite penmanship and expressive brush strokes guiding both ink pens and brushes with plotters. His recent show at the DAM in Berlin, “Algorithmic Poetry”, celebrates nature via visual forms generated with brushes and ink pens driven with his algorithms.

Distinctions: 2009 SIGGRAPH Distinguished Artist Award for Lifetime Achievement; Artec '95, Recommendatory Prize, Nagoya, Japan; Golden Plotter Award, Germany, 1994; Professor Emeritus, MCAD, 1994; *Prix Ars Electronica*, Honorable Mention, 1993; Director, ISEA 1993; Bush Fellow, Center for Advanced Visual Studies, MIT, 1970; Outstanding Educators of America, 1971, 1974.

Handwritten signature of Roman Verostko.



Green Cloud for a Three Story Drawing Machine, 2011, Roman Verostko, algorithmic pen & ink drawing on paper, 8 hour video document of the line by line drawing process for a 3 story wall.



Algorithmic Poetry, Autumn Reverie, 2010, Roman Verostko. Algorithmic pen & ink drawing on paper. Detail for light show projection in “Geometries of the Sublime,” Museum of Contemporary Art, Zagreb, 2011.



ROMAN VEROSTKO



Green Cloud for a Three Story Drawing Machine,
2011, Roman Verostko, Media Facade of the Museum
of Contemporary Art, Zagreb. (Photographic
documentation by Tomislav Šmider.)