# Hello :)

Inspired by the ReCode Project, School For Poetic Computation investigated the works of pioneering code artists; learning from them by recreating and interpreting their works. When approached by the festival organizers to create an installation, Zach Lieberman and his students were excited to showcase these re-works as an interactive form.


# The School for Poetic Computation

School for Poetic Computation (SFPC) is an artist run school in New York that was founded in 2013. A small group of students and faculty work closely to explore the intersections of code, design, hardware and theory — focusing especially on artistic intervention. It's a hybrid of a school, residency and research group.

Our motto is: more poetry, less demo

http://sfpc.io
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# The ReCode Project

The ReCode Project is a community-driven effort to preserve computer art by translating it into a modern programming language (Processing). Every translated work will be available to the public to learn from, share, and build on.

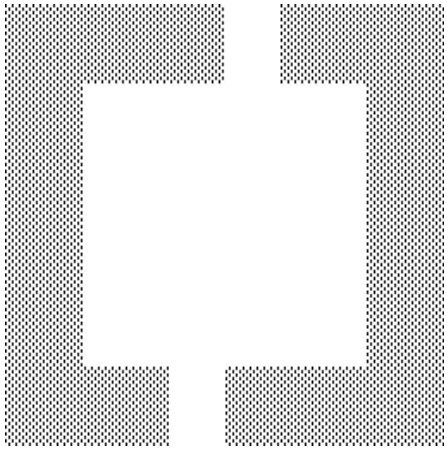
The project's main goals are:

1. Bring pioneering works of computational art back into circulation.

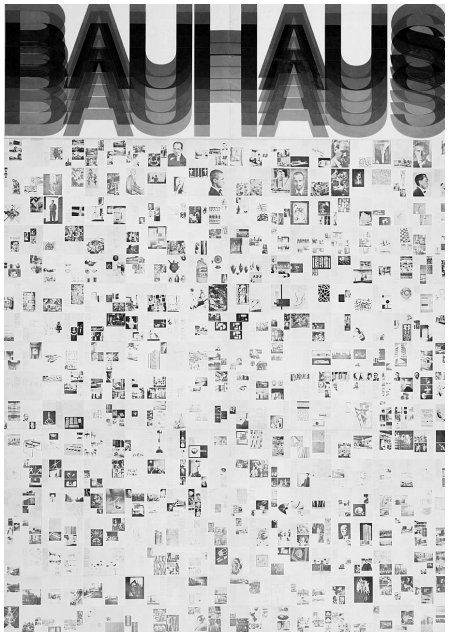
2. Offer a learning resource to contemporary practitioners and educators.

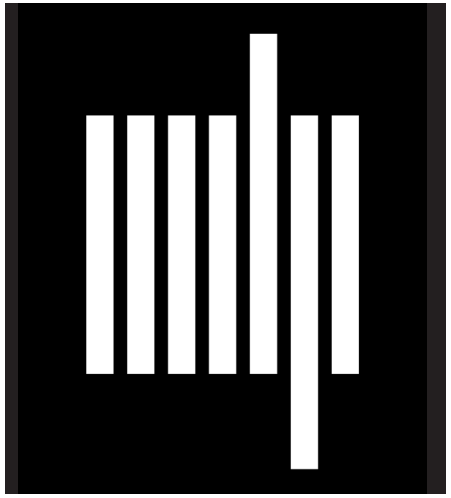
3. Create an active community.

http://recodeproject.com/
twitter: @ReCodeProject
email: info@recodeproject.com



“I don’t think there are answers. I think there are thoughts.”

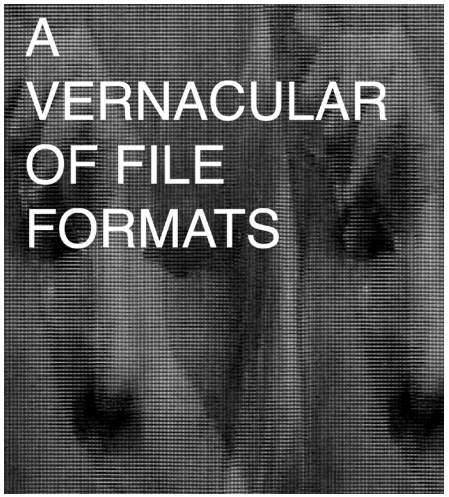


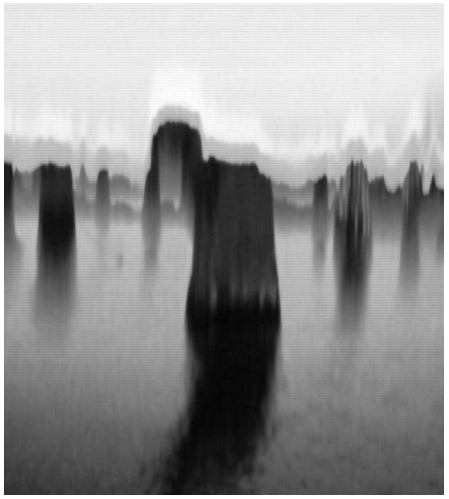



# Muriel Cooper

Born in Boston, MA Murial Cooper was a pioneering book designer, digital designer, researcher, and educator. She was the longtime art director of the MIT Press, moved on to become founder of MIT’s Visible Language Workshop, and later became a co-founder of the MIT Media Lab. In 2007, a New York Times article called her “the design heroine you’ve probably never heard of”.

She designed covers for more than five hundred books, over one hundred of which have won design awards, and she was the second recipient of the American Institute of Graphic Design leadership award. Although she never learned to program computers, she could see the design possibilities opened up by the technology, and worked closely with programmers and engineers to experiment with new concepts in the presentation of complex information.



“Cool glitches are the glitches that do not (only) focus on a static end product, but (also) on a process, a personal exploration or a narrative element (that often reflects critically on a medium).”

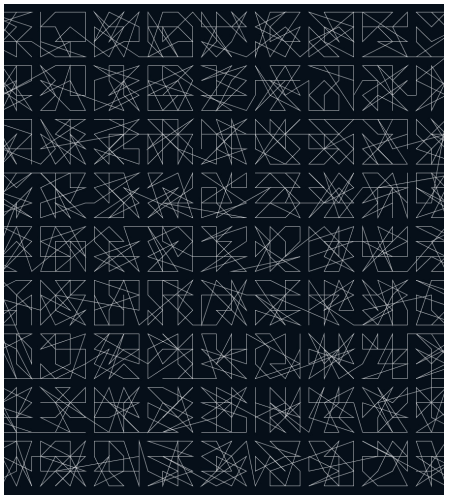
# Rosa Menkman

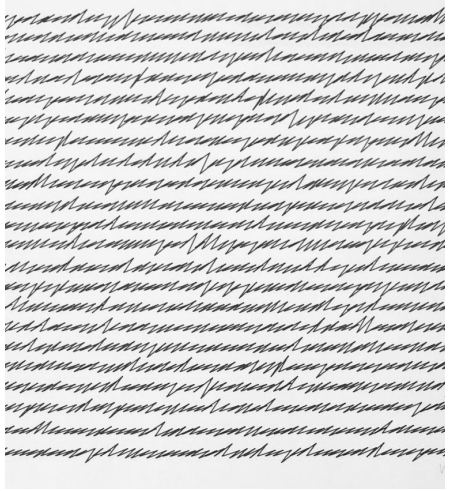
Rosa Menkman is a Dutch artist, theorist, and curator. She studied at the University of Amsterdam, and focuses on visual artifacts created by accidents in both analogue and digital media. A trailblazer in the Glitch video scene, her work results from glitches, compressions, feedback and other forms of noise. Although many people perceive these accidents as negative, Menkman emphasizes their positive consequences: these artifacts facilitate an important insight into the otherwise obscure world of media resolutions.

One important moment in her personal ‘glitch-history’ was visiting the exhibition “World Wide Wrong” by the art collective Jodi (Amsterdam, NIMK, 2005). Originally a commercial photographer, it was a “paradigm-shifting” encounter that would later become the focus of her studies and work. Since 2007 Menkman performs worldwide with her (audio)visual work. In 2011 Menkman released the ‘The Glitch Moment/um’ with

the Institute of Network Cultures.

“In effect, art can profitably use experimental methods of the physical sciences. But I do not mean to imply that art will become science.”



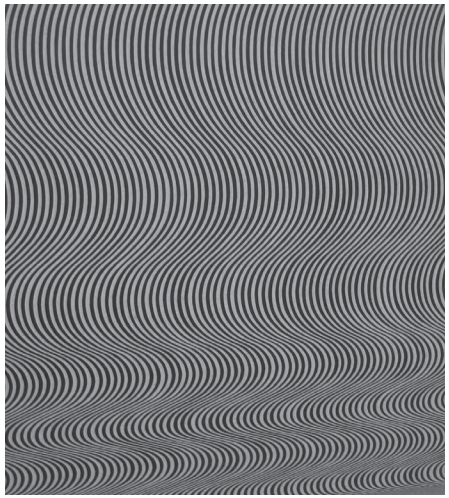


# Vera Molnar

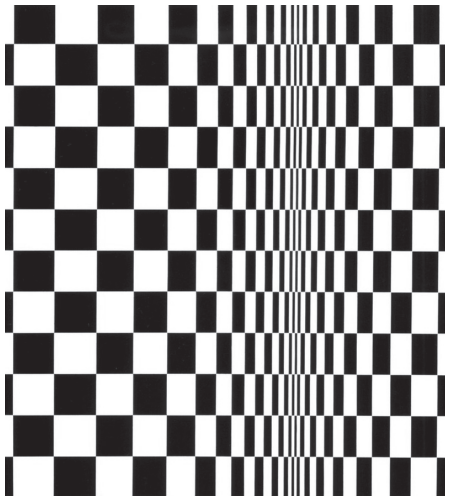
Vera Molnar is a Hungarian born artist currently residing in France. Trained in traditional arts, she studied art history and aesthetics at the Budapest College of Fine Arts. In 1968 she began working with computers and creating algorithmic art. Her works focus on the breakup of repeating units, often expressed as a series of increasingly fractured images. A pioneer of Computer and Algorithmic arts, she’s known for her line work and experimentation with pen plotters.

Back in the 1960s she co-founded several artist research groups. One in particular was GRAV (Groupe de Recherche d’Art Visuel), a group of eleven opto-kinetic artists. They investigated collaborative approaches to mechanical and kinetic works, focusing on art and computing. They achieved optical effects by using various types of artificial light and mechanical movement.

On April 19, 1966 GRAV created *Une Journée dans la rue* (Day in the Street) in Paris where they invited passing participants to involve themselves in various kinetic activities such as having them walk on uneven blocks of wood and/or experience a distorted world by wearing elaborate distorting spectacles.



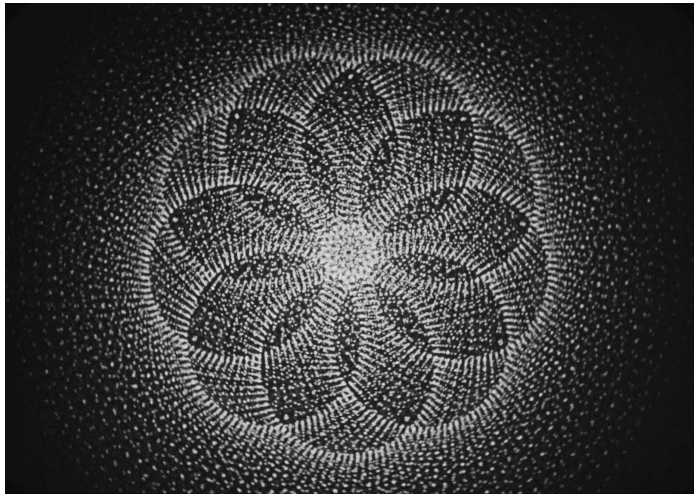
"Repetition acts as a sort of amplifier for visual events which seen singularly would hardly be visible. But to make these basic forms release the full visual energy within them, they have to breathe, as it were, to open and close, or to tighten up and relax."

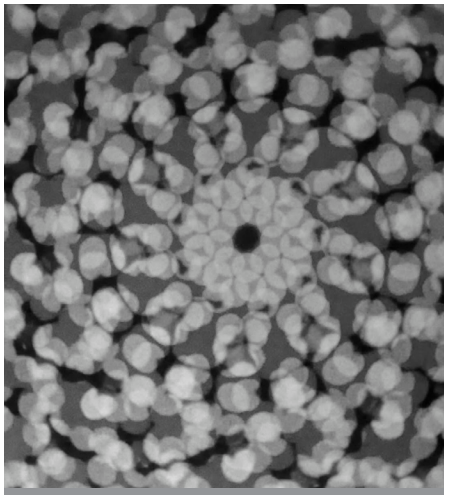


# Bridget Riley

London-based artist Bridget Riley studied art at Goldsmiths College (1949–52) and graduated with a BA from The Royal College of Art (1952–55). She worked at J. Walter Thompson advertising agency as an illustrator.

In the winter of 1958 she saw an exhibition of Jackson Pollock which was to have a major impact on her. Between 1958 and 1959 her work at the advertising agency showed her adoption of a style of painting based on the pointillist technique (a technique of painting in which small, distinct dots of color are applied in patterns to form an image). In 1960 she evolved a style in which she explored the dynamic potentialities of optical phenomena. These so-called 'Op-art' pieces, such as Fall, 1963 produce a disorienting physical effect on the eye.





"My computer program is like a piano. I could continue to use it creatively all my life."

# John & James Whitney

Pioneers of computer graphics, James and John Whitney developed a variety of innovative practices in animation. Working with airbrush stencils, optical printing, computer-generated graphics, and then simply using light the brothers created abstract-art films in their California studio.

In the late 1950's John created an analog computer from decommissioned Second World War antiaircraft devices, affording him and James the necessary control to film precise geometric shapes, patterns, and movement. By the 1970s, the two brothers had ventured off in different cinematic directions: John worked with computer programmers to perfect the code behind the movement of animation graphics, while James created highly mystical abstract films.

# Resources

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# Contributors & Artists

Alex Tolar
Becca Moore
Robby Kraft
Chris Anderson
Roy MacDonald
Yeseul Song
Michael Simpson
Andy Dayton
Brian Solon
Vera Molnar
Manfred Mohr
Bridget Riley
Vera Molnar
Muriel Cooper
Rosa Menkman

# Tools

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