

Asemic writing

Generative Writers, Artists & Poets



A sketch of a person's head and shoulders, facing right. The person has short hair and is wearing a simple tunic. To the left of the head, there is handwritten text and a small circle containing the letter 'O'. Below the head, there is a small bucket-like shape.

飛鈞箇

鍊圖

鍊變形圓畫鋪箭向牆死冤刑
丸明名酒丸凡事轉異圖箇

眉鱗英範當好被鋪巧任仔藝礮電強男夷
祿龜喫交敵嗣基嫡裔左佩加發盼賦喪冠
鵠初彌爾慶產旭麗正既絕壁對舶旭燈
命屏蹻何曉動缺貌娘展抵東齊吻燧多楓
劍痕奇磨附射替怎可守擋臥却麻衫
■門譽獎鏡胸顛穀櫛鑿鑿曉點點舶奔瓶越足
物稽功又風安祀繼每月鑑簪忘簪簪韓蠶
碗迺瓦套泊俊遺鎮祀定燈燭矣分邱祀
魄

姆發均勦矣榮烈鑽履固輒产廢狀兀谷葵
寐誠尚盤葛武吼歎挖曉而畫福柵櫛附忍
胞熙算壽丘廁吻舜芥渴望豐豐裹蒙糜厥
珥脣華廬臘迢麗毫傍宏鑾盤丸有度廢
湏定恐拔鉢鑑聚調允日吆喪膝附惑尼嫩
卉體裏替算_{沃幽歌明成齊}乙迺燒康聽衫却祿職
敵興火就躉充處敵炙夙_{四女相殺刺羅}財餘厭奪

成酌傾

酒味方通

煙雨樓藏元

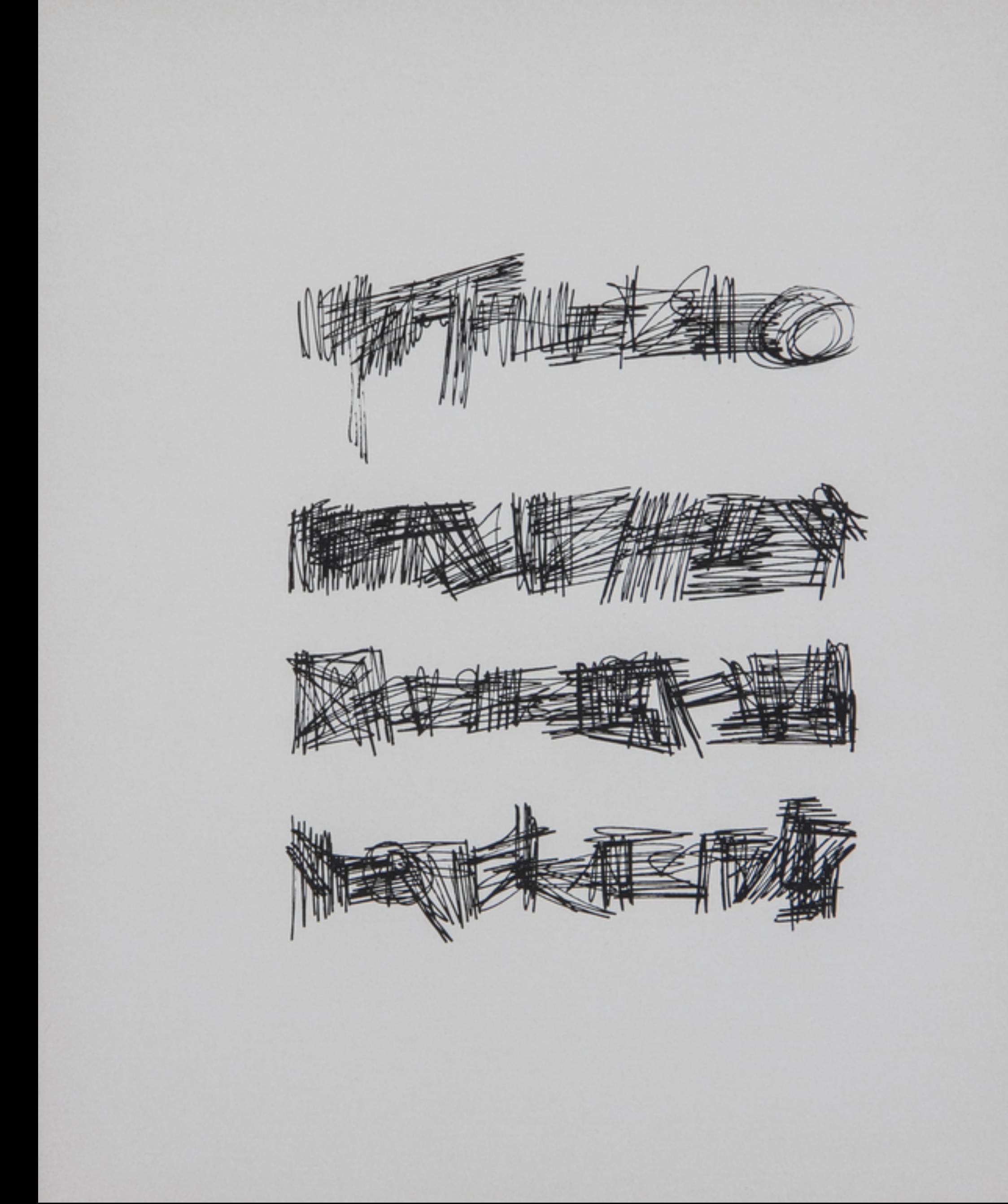
Xu Bing Book from the Sky (detail), 1991



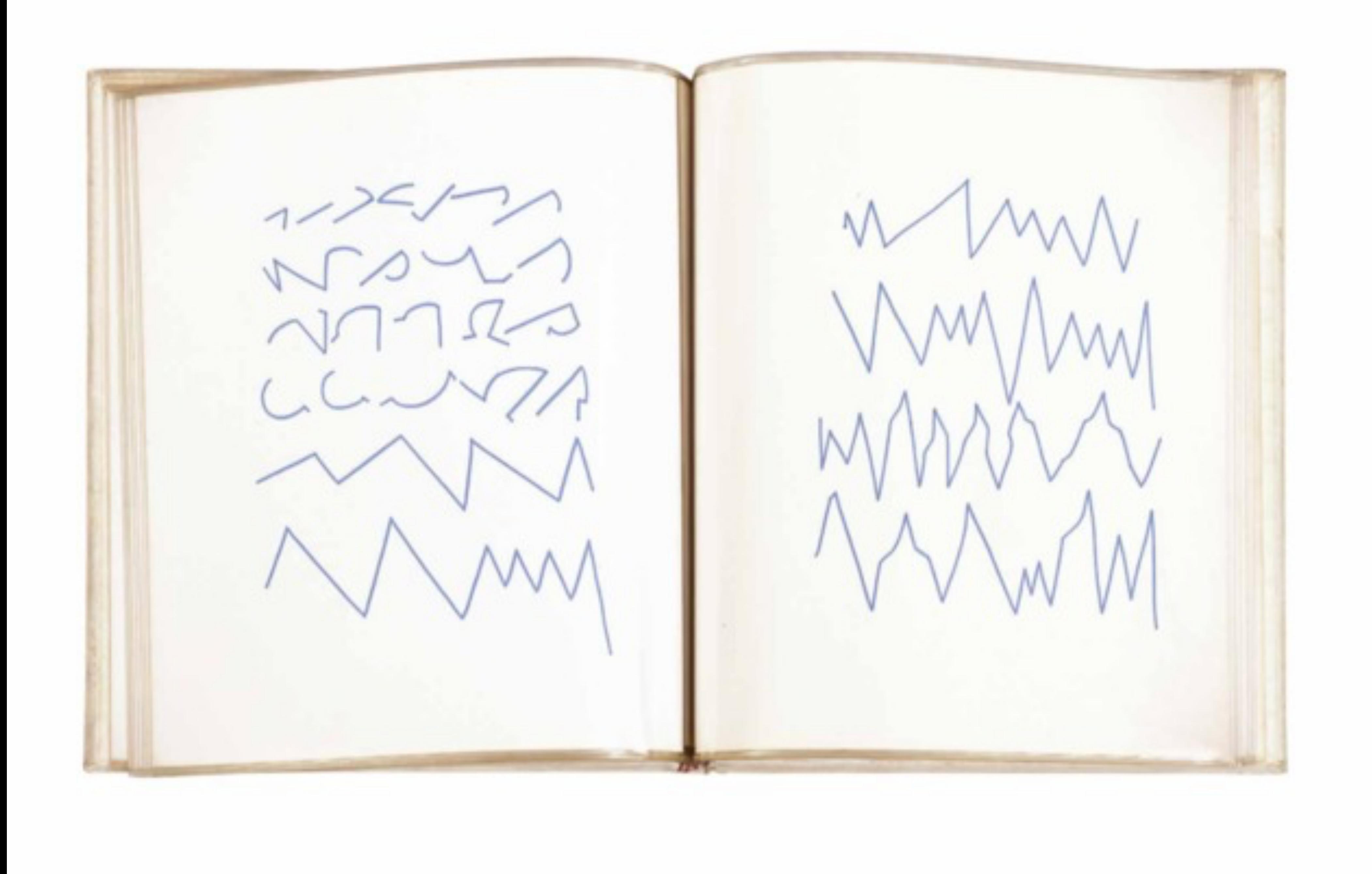
Xu Bing Book from the Sky (detail), 1991



Mirtha Dermisache. *Dario 1 Año 1* (Newspaper 1 Year 1) (interior). 1972. Courtesy of the Mirtha Dermisache Archive



Mirtha Dermisache. Fragmento de historia 2 (Fragment of a Story 2). 1974. Courtesy of the Mirtha Dermisache Archive



Mirtha Dermisache. *Libro N° 5* (Book No. 5). 1971. Courtesy of the Mirtha Dermisache Archive



Asemic writing plotter drawing, Anders Hoff

אָמַרְתִּי לְפָנֶיךָ יְהוָה אֱלֹהֵינוּ
בְּעֵד כָּל־עַמּוֹדֵךְ בְּעֵד כָּל־עַמּוֹדֵךְ
בְּעֵד כָּל־עַמּוֹדֵךְ בְּעֵד כָּל־עַמּוֹדֵךְ
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בְּעֵד כָּל־עַמּוֹדֵךְ בְּעֵד כָּל־עַמּוֹדֵךְ

👉 <https://github.com/inconvergent/sand-glyphs> (python)

The screenshot shows a GitHub repository page for 'inconvergent / sand-glyphs'. The repository is marked as 'Archived'. It has 37 commits, 2 branches, 0 packages, 0 releases, 1 contributor, and is licensed under MIT. The latest commit was on Dec 10, 2020. The repository contains files like .genlog, img, modules, res, and editorconfig, with descriptions such as 'more tuning', 'loops. adapt to sand paint changes.', 'initial', and 'initial'.

inconvergent / sand-glyphs Archived

Code Pull requests 0 Actions Security 0 Insights

generative algorithm <http://inconvergent.net/generative/sa...>

37 commits 2 branches 0 packages 0 releases 1 contributor MIT

Branch: master ▾ Create new file Upload files Find file Clone or download

inconvergent renamed fn Latest commit 629353a on Dec 10, 2020

.genlog more tuning 4 years ago

img loops. adapt to sand paint changes. 4 years ago

modules loops. adapt to sand paint changes. 4 years ago

res initial 4 years ago

editorconfig initial 4 years ago

👉 <https://itp.orenshoham.com/2018/11/07/Asemic-Writing/>

The screenshot shows a Mac OS X desktop with a dark-themed browser window. The title bar includes the application name 'inconvergent/sand-glyphs: gen' and the current tab 'Asemic Writing - p5.js Spline S'. The address bar displays the URL 'itp.orenshoham.com/2018/11/07/Asemic-Writing/'. Below the address bar are various browser icons. The main content area is a blog post titled 'Asemic Writing - p5.js Spline Script' by 'Oren's ITP Blog'. The post is dated '2018-11-07' and is categorized under 'Computational Approaches to Typography'. It has '0 Comments'. The text of the post discusses the assignment requirements and the author's experience with the project.

Oren's ITP Blog

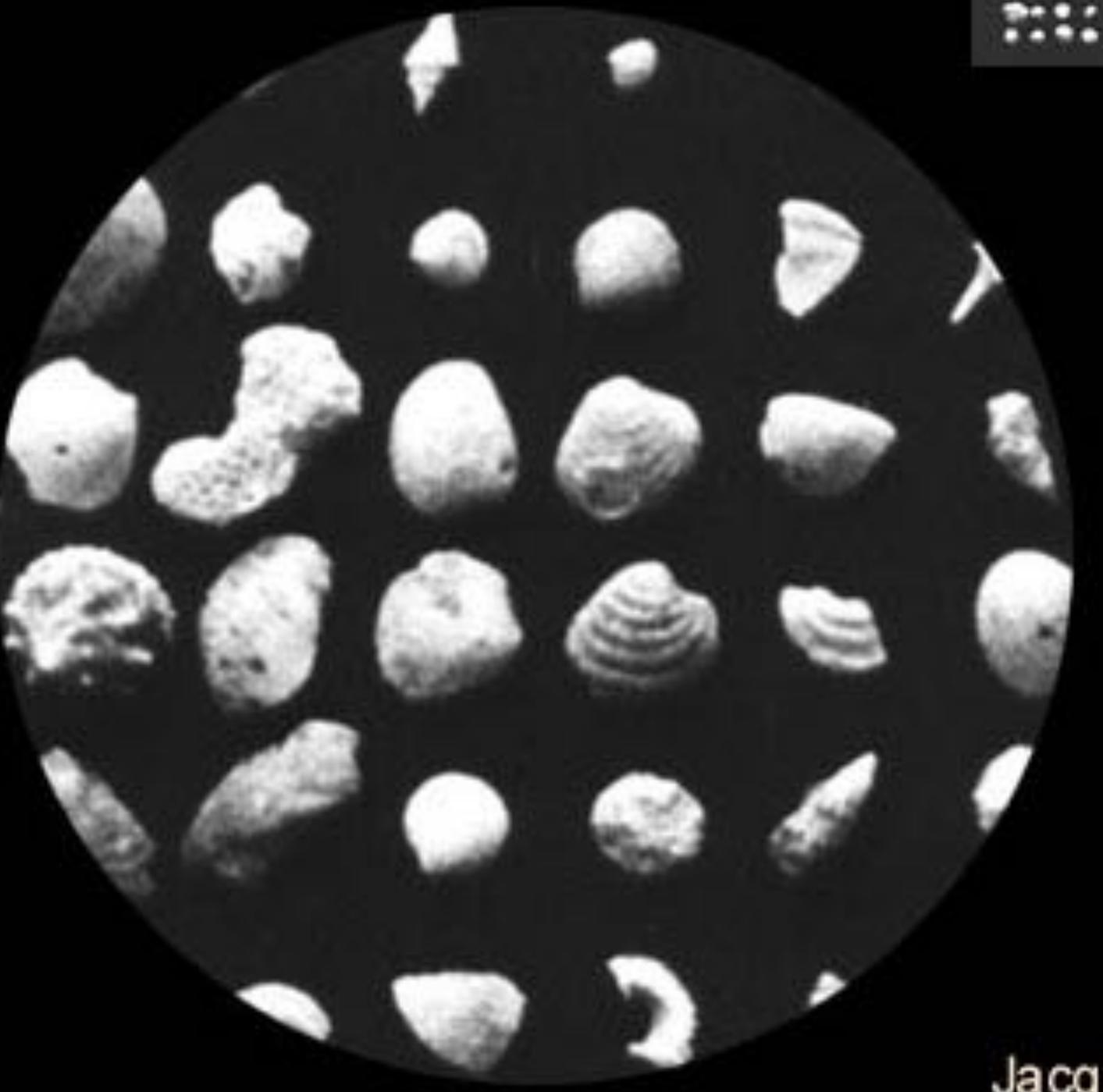
Asemic Writing - p5.js Spline Script

2018-11-07 | Computational Approaches to Typography | 0 Comments

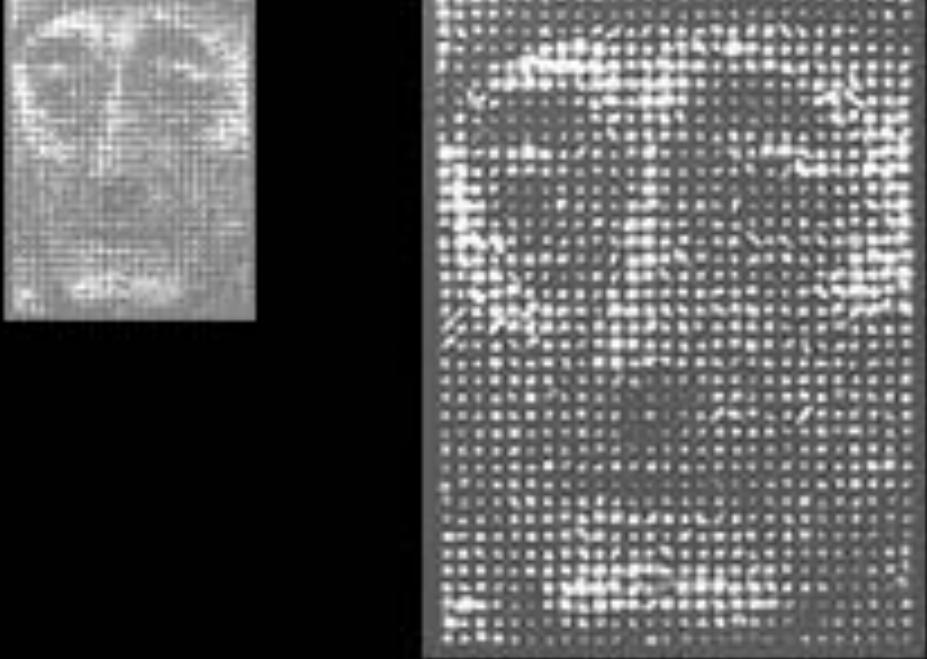
For the second week of CompTypo, we were asked to create a program that produces asemic writing. I really wanted to do something novel for this assignment, either designing a new asemic script or experimenting with converting asemic glyphs generated by p5 into OpenType fonts using [opentype.js](#). But, in the end, I had a huge deadline for NIME due the night before, so I didn't get to spend as much time as I wanted on this. Such is life at ITP.

As a sort of warm-up exercise, I ported Anders Hoff's [Spline Script](#) algorithm for cursive handwriting to p5.js.

Early Computer Artists

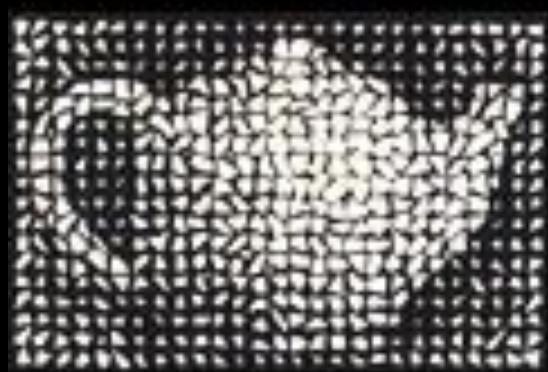


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Jacques Cousteau. Vieques I. Seashells, etc., 60 x 48, © Ken Knowlton 1987. Collection Exploratorium

Jacques Cousteau, made with seashells, Ken Knowlton 1987

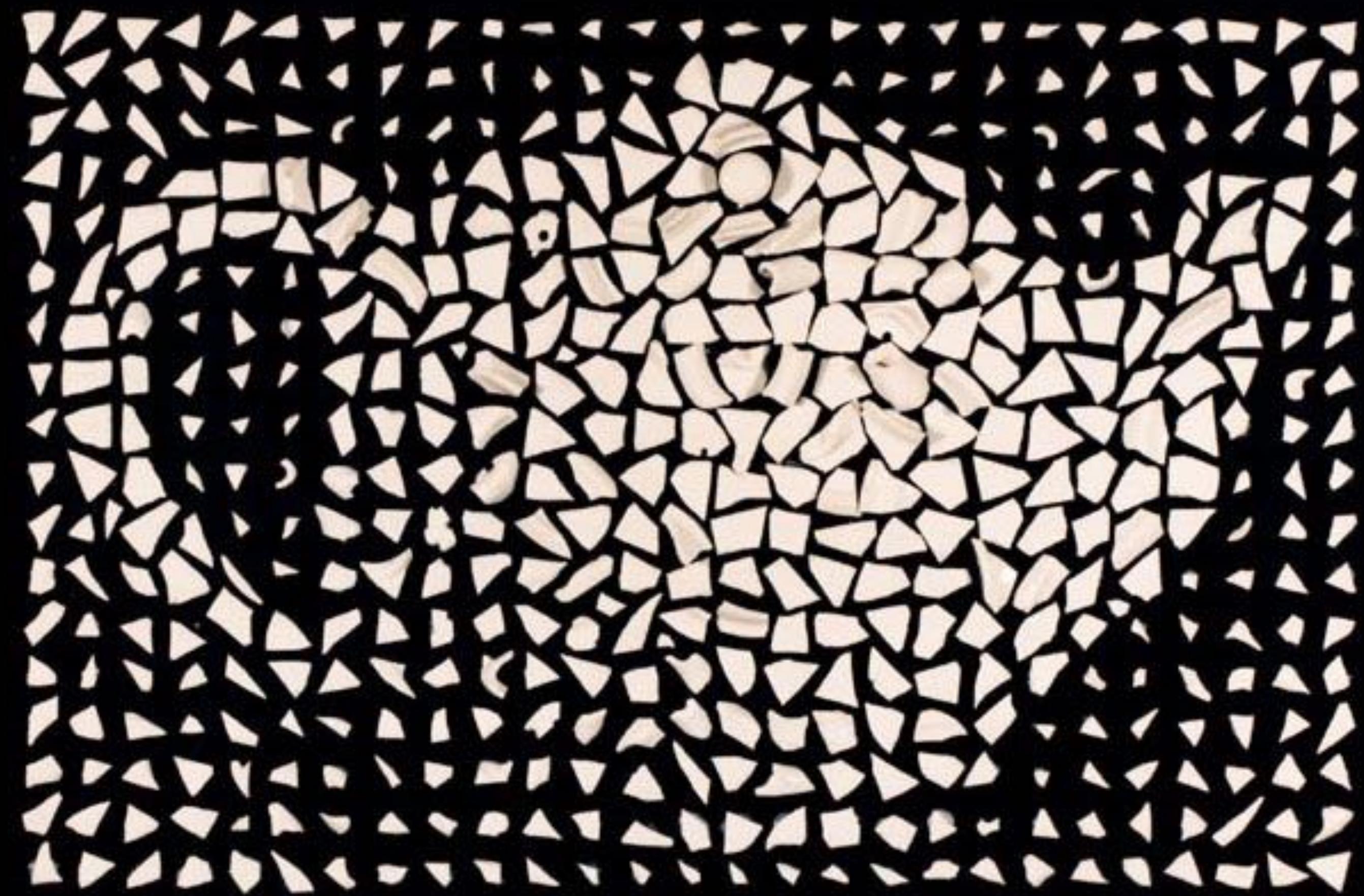


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This is Not Not a Teapot. Teapot fragments, 19x25, © Ken Knowlton 1998. Collection Laurie M. Young.

This is Not Not a Teapot. Ken Knowlton 1998





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ful than I am.
as a people who
about the challenges
when we disagree.
the work of remaking the
in America for two hundred years.
brick, calloused hand by
new spirit of patriotism,
ok after not only ourselves
er that in this country we rise or fall as
die. Let us resist the temptation
sanship and Pettiness and
politics for so long. Let us
is state who first carried
to the White House, a
ce, in individual liberty and
we all share.

If there is anyone out there who still doubts that America is a place where all things are possible, who still wonders if the dream of our founders is alive in our time, who still questions the power of democracy, tonight is your answer. It's the answer spoken by young and old, rich and poor, Democrat and Republican, black, white, Latino, Asian, Native American, gay, straight, disabled and not disabled, Americans who sent a message to the world that we have never been a collection of Red States and Blue States. We are and always will be the United States of America. It's been a long time coming but tonight because of what we did on this day, in this election at this defining moment, change has come to America. The road ahead will be long. Our climb will be steep. We may not get there in one year or even in one term, but America, I have never been more hopeful than I am tonight that we will get there. I promise you we as a people will get there. I will always be honest with you about the challenges we face. I will listen to you, especially when we disagree. And above all, I will ask you both in the work of remaking this nation the only way it's been done in America for two hundred years, block by block, brick by brick, calloused hand by calloused hand. Let us summon a new spirit of patriotism, where each of us resolves to look after not only ourselves but each other. Let us remember that in this country we rise or fall as one nation, as one people. Let us resist the temptation to fall back on the same partisanship and Pettiness and immaturity that has poisoned our politics for so long. Let us remember that it was a man from this state who first carried the banner of the Republican Party to the White House, a party founded on the values of self-reliance, individual liberty and national unity. Those are the values we all share, and while the Democratic Party has won a great victory tonight, we do so with a measure of humility and determination to heal the divides that have held back our progress. As Lincoln said to a nation far more divided than ours, "We are not enemies, but friends. Though passion may have strained it must not break the bonds of affection." And to those Americans whose support I have yet to earn - I may not have won your vote, but I hear your voices. I need your help, and I will be your President too. And to all those who have wondered if America's beacon still burns as bright, tonight we proved once more that the true strength of our nation comes not from the might of our arms or the scale of our wealth, but from the enduring power of our ideals: democracy, liberty, opportunity, and unending hope. This is our moment. This is our time, to put our people back to work and open doors of opportunity for our kids, to restore prosperity and promote the cause of peace, to reclaim the American Dream and reaffirm that fundamental truth that out of many, we are one; that while we breathe, we hope, and where we are met with cynicism, and doubt, and those who tell us that we can't, we will respond with that timeless creed that sums up the spirit of a people: "Yes we can!" Thank you, God bless you, and may God Bless the United States of America. (from Barack Obama's November 4, 2008 acceptance speech)

Barack Obama (from 2008 acceptance speech). Special computer-set font, © Ken Knowlton 2009.



Hiroshi Kawano (<https://zkm.de/en/exhibition/2011/09/hiroshi-kawano-the-philosopher-at-the-computer>)



Hiroshi Kawano (<https://www.overheadcompartment.org/the-work-of-art-in-the-age-of-programmatic-abstraction/>)



Artificial Mondrian, Hiroshi Kawano (<https://www.overheadcompartment.org/the-work-of-art-in-the-age-of-programmatic-abstraction/>)



First Digital Arabic Poster, from The Jerusalem Program in Art and Science, 1975

This short film CUBIC LIMIT from 1973-74 was programmed in FORTRAN IV and run on a CDC 6400 computer.

A DATAGRAPHIX 4460 microfilm camera rendered the data into a 16mm film.

It was a very painful experience at that time, because an adequate technology for making films with a computer was not yet developed.

This copy is a digitization of the original film.

Manfred Mohr

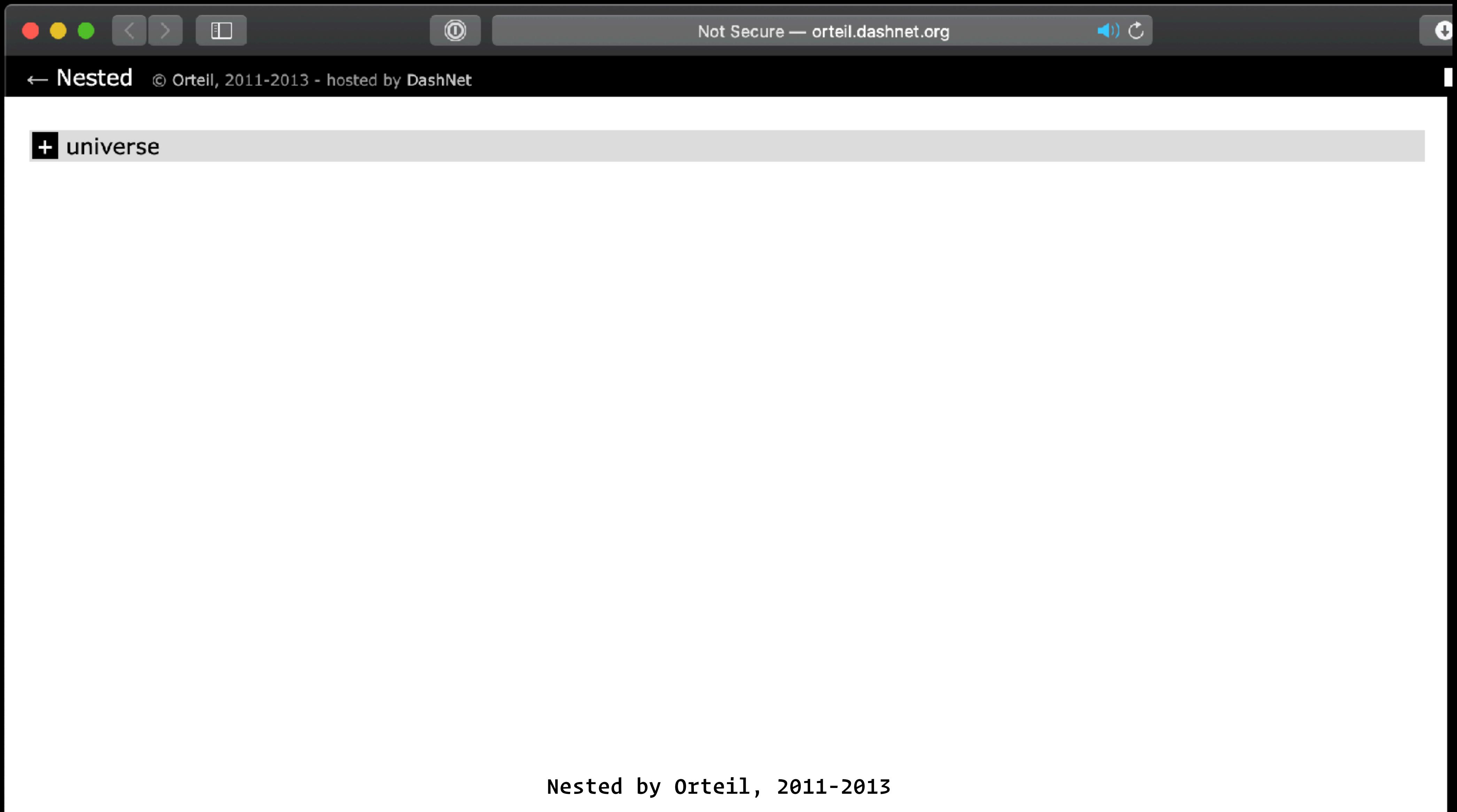
First published:
Cubic Limit, Galerie Weiller, Paris, May 29 - June 28 1975

Web Poetry/Text Art

👉 [http://www.vispo.com/animisms/
SeattleDriftEnglish.html#](http://www.vispo.com/animisms/SeattleDriftEnglish.html#)

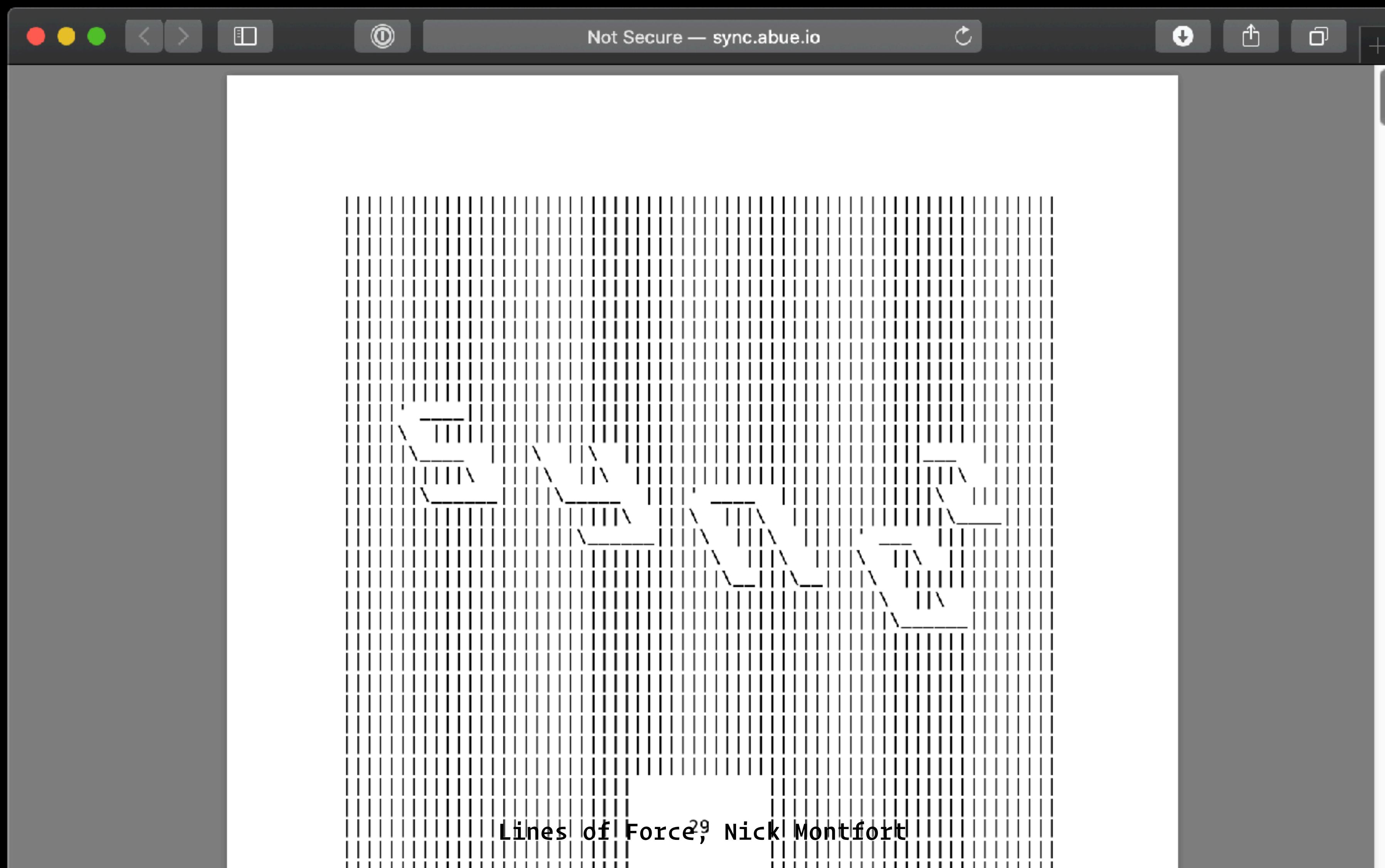


👉 <http://orteil.dashnet.org/nested>

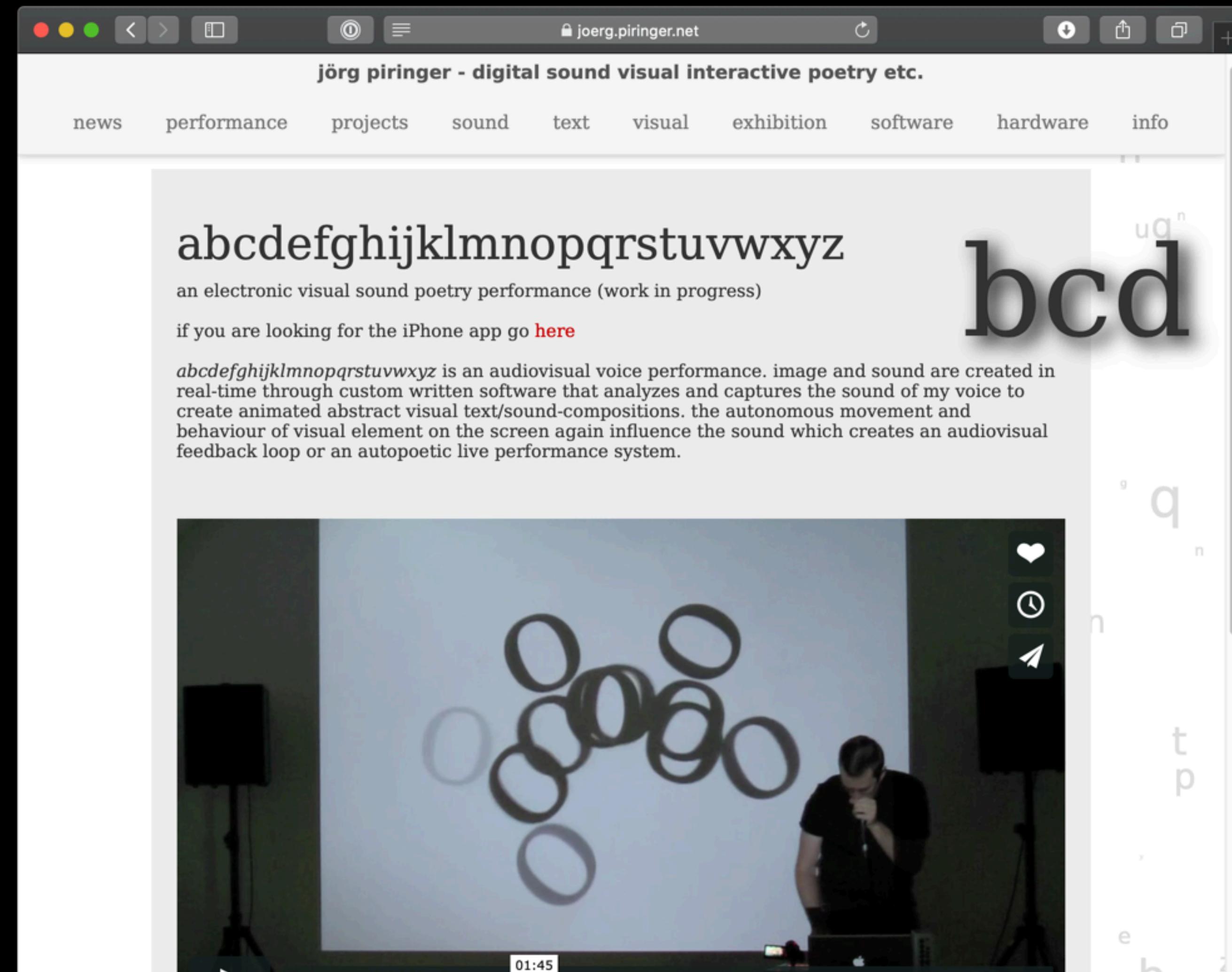


Nested by Orteil, 2011-2013

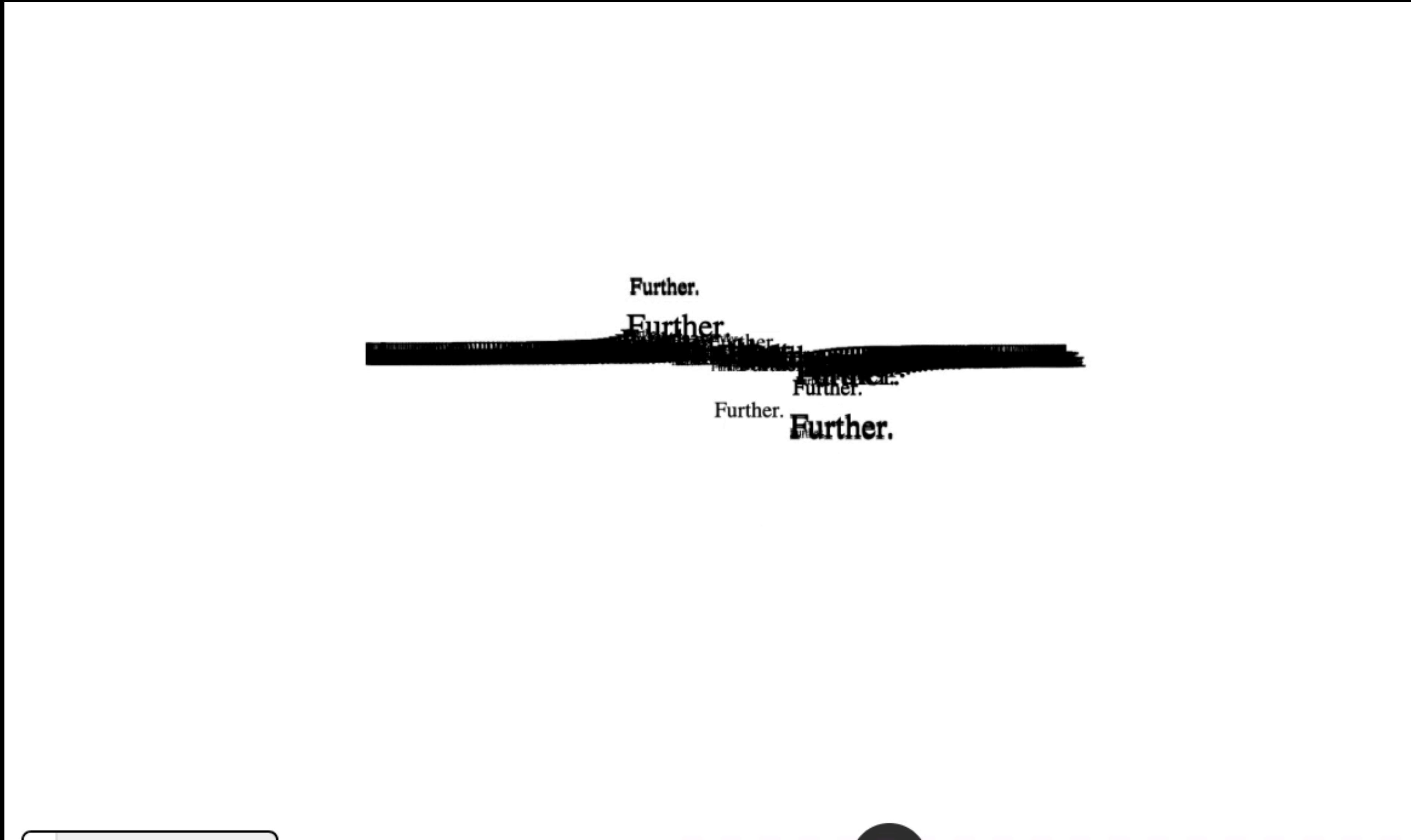
👉 http://sync.abue.io/issues/190719nm_sync2_29_linesofforce.pdf



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href=performance/abcdefghijklmnopqrstuvwxyz.xml](https://joerg.piringer.net/index.php?href=performance/abcdefghijklmnopqrstuvwxyz.xml)



Jörg Piringer



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c.width=n=2e3;t/=8;for(p=0;p<n;p++)i=C(p),j=T(t/i),k=1/S(t*i),x.font=p%4+'em',x.fillText("Further.",n*i/4+n/2,n*j/512+n/4,j*p/i/16); //rg
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