

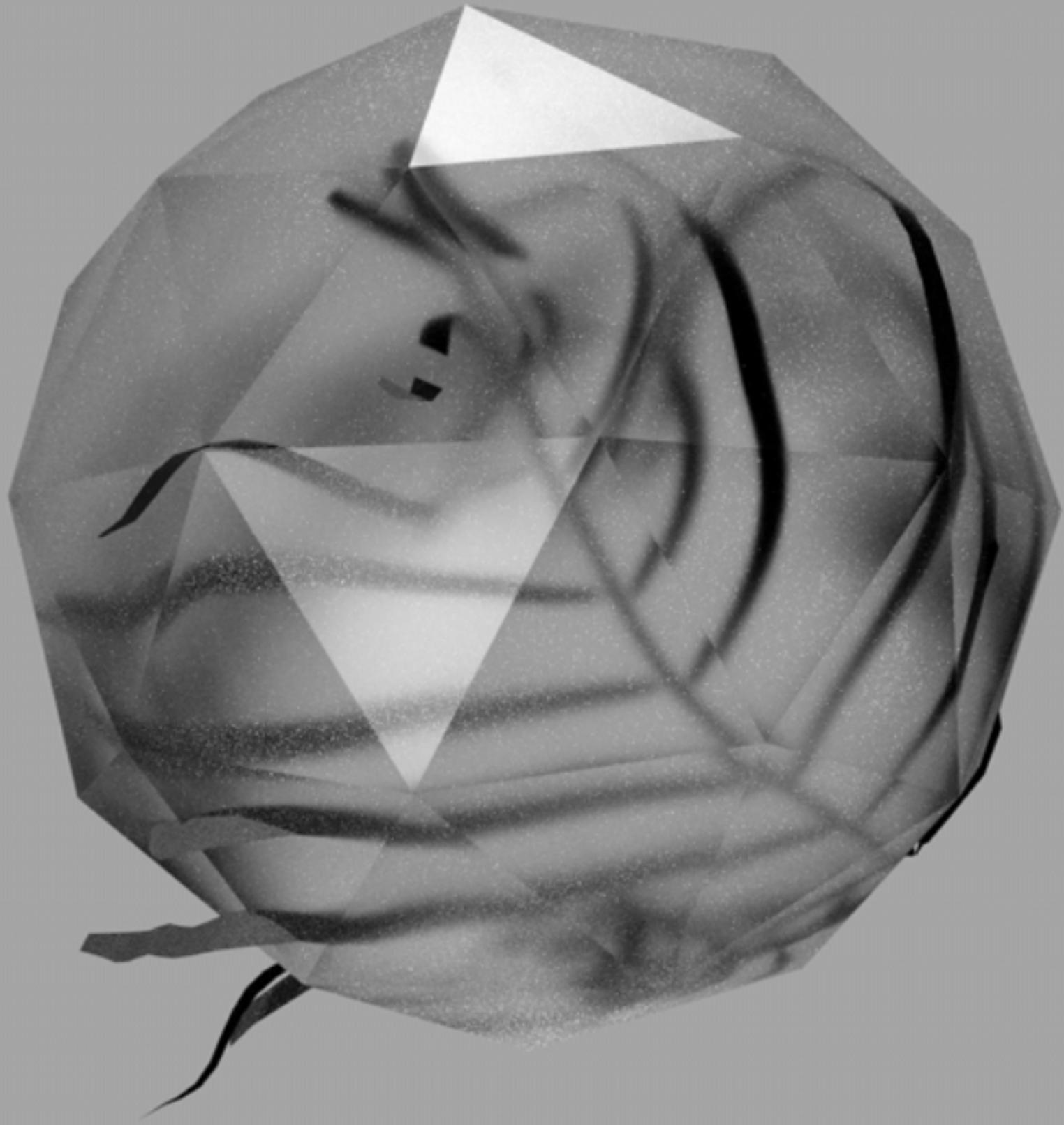
EXTREME

ISSUE #29



THE TICKLE

FEATURING
CELADOOR
RODELL WARNER
& ANNA FUSTE LLEIXA
WITH POETRY BY JOELY ARROWSMITH



HERA

by Joely
Arrowsmith

@joelyarrowsmith

he was out with that girl again.
i feel it, aching through my bones
like an itch that i cannot reach. it festers within me,
and though i don't want it to, it splits
through me until i am broken on the floor.
broken like a painted vase of a perfect love story,
broken like a golden crown any girl would die for. i did.
i died for it, so yes,
this is just as much my fault as anyone else'
but now i want to live again.
why does it hurt so much? to hate? to be jealous?
why cannot i have my own happy ending,
my own love story, the kind that is unexpected
but welcomed in the end, the kind that is gentle
and as fragile as frosted glass
but can stand on its tip toes through a hurricane,
the kind of story i always yearned for,
always wanted, always imagined.

i wonder, is he any good with her?

does she tell him no? does he make her laugh?
do they lie in bed on sunny winter days,
wrapped in each other's warmth alone?
does she blush and grin like a kitten
after he kisses her behind the ear,
and tells her,

"you look beautiful today, darling."

pathetic.

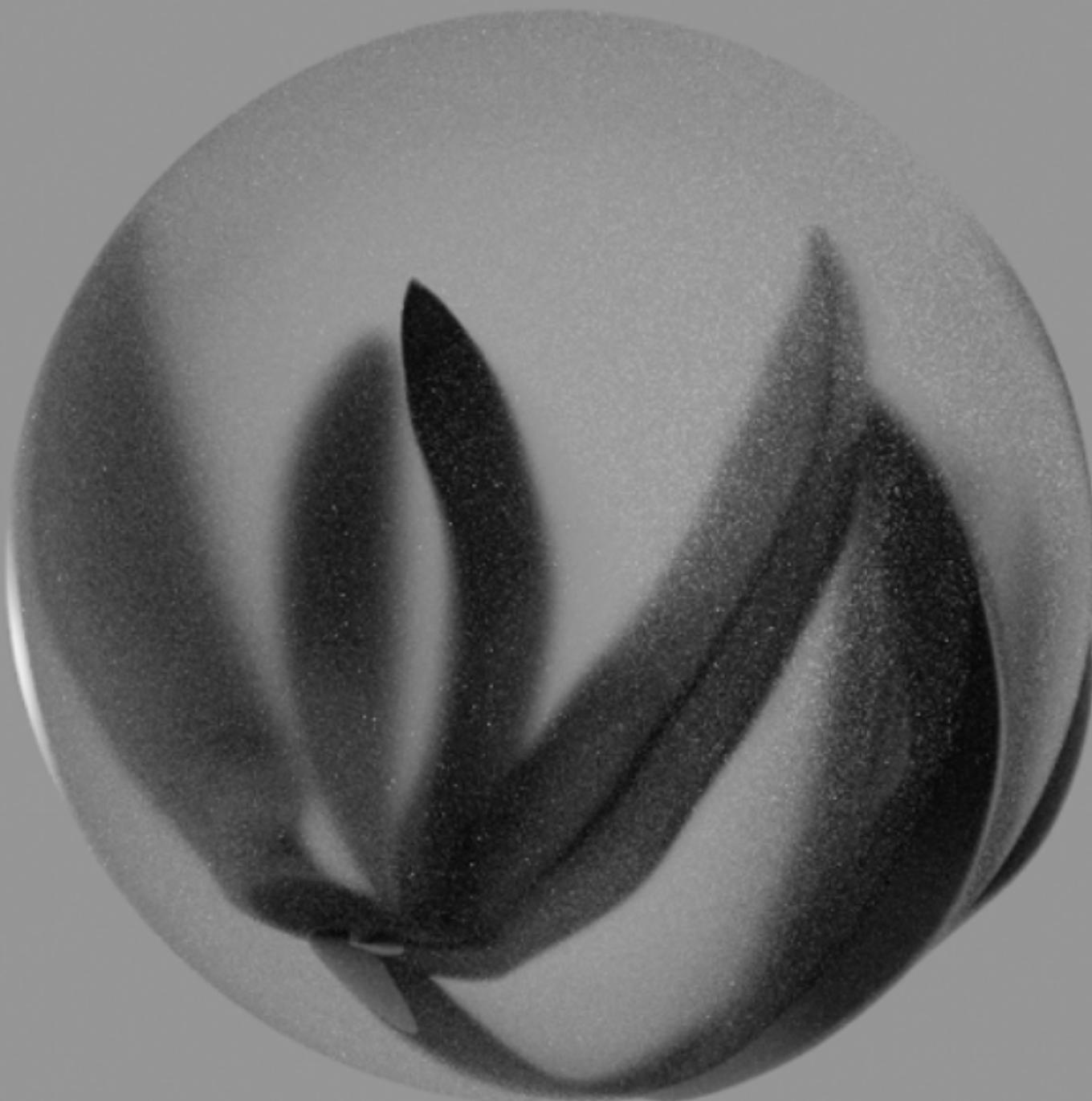
he wants only one thing from her- through his sweet lies
and blissful promises,
he wants one thing and always gets it.
at least, that's what i tell myself
every time. is this time any different?
no, i don't think so. surely not.
i've waited here, in this golden gilded chair,
watching time pass by with a bleeding pomegranate in my hand,
watching the door handle move as he stumbles in a lustful haze.
"where have you been?" i ask.
he squints at me, "oh , you know... just catching up with dionysus."
he's lying, of course. he would never be gone out at such an hour
to meet one of his least favourites, of all things.
he knows i don't believe him.
he knows i can smell her perfume on his sleeves,
he knows i can feel his lies coil through the air like poison.

but he also knows that i won't say a word,
not this time. not ever.
he knows i will let him fuck every girl in this city,
i'll let him fuck all the animals too,
if he wants. if he so wishes. i do not care.
soon, his flings will become something more, something powerful
that he cannot stop himself from having her,
as his wife, as his companion.
and i wait for that day with blissful anticipation.
and until that day,

i will sit here and i will wait.

RODELL

@rodellwarner



artworks

WARNER

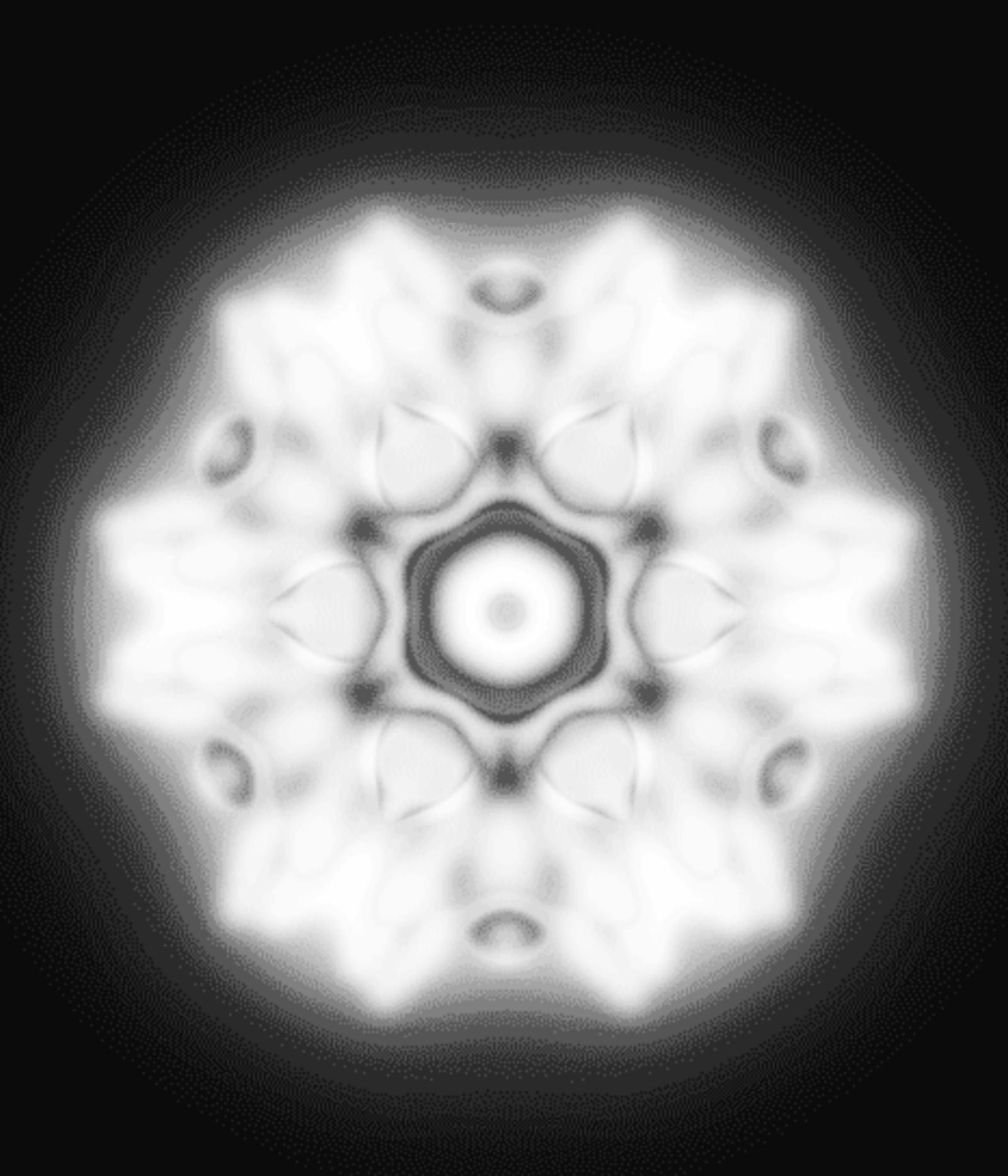
RODELL WARNER

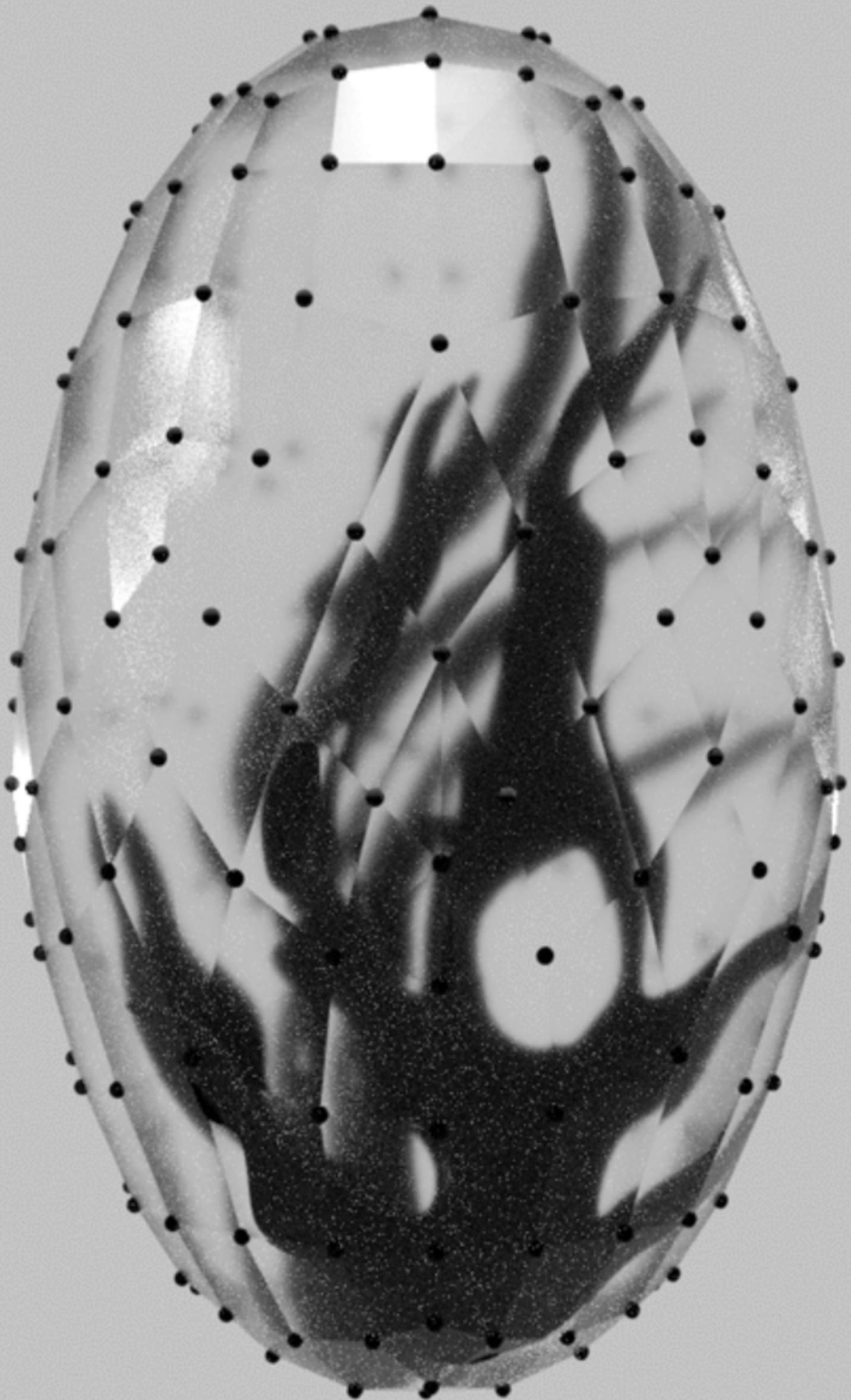
Another net-art OG to grace these pages, the Trinidadian-born artist Rodell Warner has been weaving a varied, culturally rich route through the art world for decades. To be gracing the NFT world is a natural evolution for this long-time seer, who has been forming a unique outlook on the future of visual art via the internet-age-old channels for his whole career - a career formed of gifs, of tumblr, of weird, border villages of meta-communities. This is art as possibility and freewheeling experiment.

In Rodell's work, a refined, formal aesthetic meets the wildness of the net-art fringe. Through it all runs a strong veneration of nature, born from a life surrounded by the flora of both a Caribbean upbringing and the drier, wider environs of Texas.

Naturally, perhaps, a lot of the recent projects are presented in gif format, a recent highlight being the floating capsules of jewelled plants in the Terrarium collection, an ongoing series of eerie, melancholic beauty. Are these artefacts of science, repositories of the lost flora of a dystopian future, or malevolent Jurassic-Park-on-LSD embryos?

Either way, we are privileged to be among them. Join us for a whistle-stop tour of Rodell World.





HOW DID YOU GET STARTED?

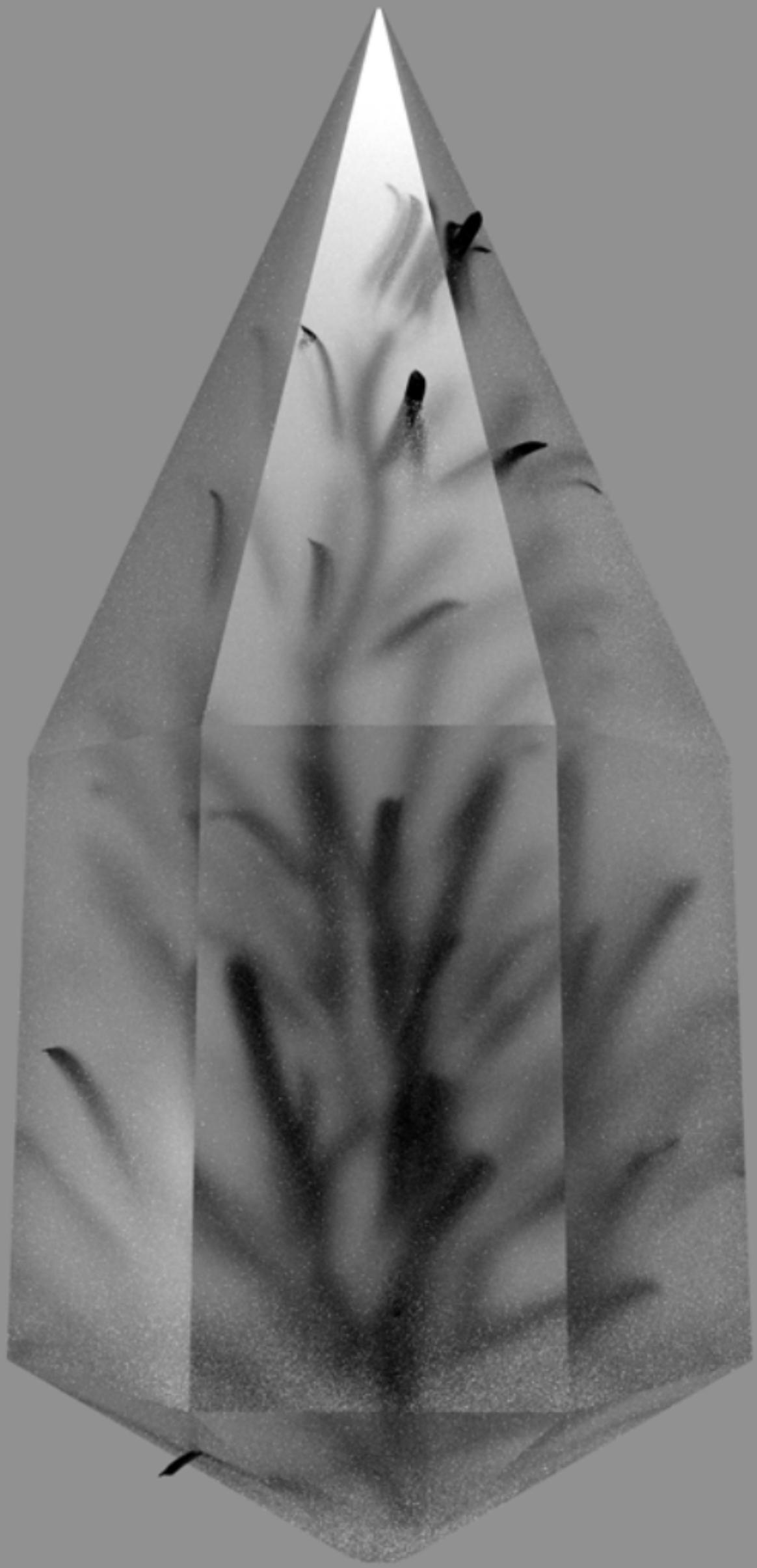
In my teens I got into stencil art. I would stencil images onto t-shirts for myself, for my friends, and for my band.

Through stencilling I got into illustration and into using the Adobe creative suite, and into photography, and those skills allowed me to get work at a local print shop in Port-of-Spain in Trinidad & Tobago, which is where I'm from, and later, around 2009, in the studio at a local ad agency where I met a large team of artists and designers who taught me and challenged me, mentored me, and helped me shape my talents and interests into an art career.

In 2009 I started making and participating in art shows. In 2011 I met Lorna Mills (@lm_netwebs) online via my Tumblr friend, writer & curator Rea McNamara (@reeraw), who introduced us when she asked me to join the group of net artists making GIFs for Sheroes, a series of art events Rea was creating. Lorna curated the GIF portion of the event.

Through Rea and Lorna I was introduced to the work of so many amazing artists like Francoise Gamma (@FrancoiseGamma), Andrew Benson (@pixlpa), and Lorna herself, to name a few, and to the online world they belong to and participate in creating, and I felt invited to be a part of it.





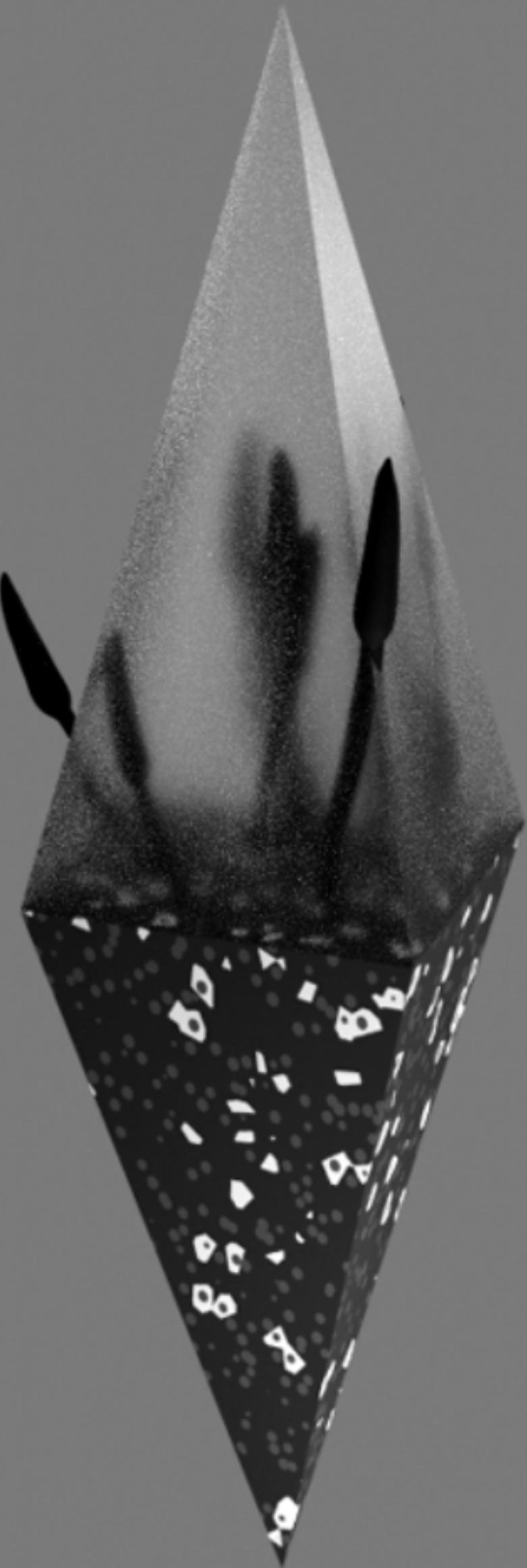
INFLUENCES

Right now, so many artists I've been inspired by in the last few months - Auriea Harvey (@auriea) comes to mind immediately. Josefina Jonsson aka Pastelae (@Patelae3D) who is the single most influential person that inspired me to learn 3D modeling years ago through the sheer obvious freedom and pleasure in her works on Instagram, now on H=N. Matisse. Vince McKelvie.

Can I legitimately answer this question? So many artists.

Tons of micro-influence. Influence on invisible levels. It feels wild and impossible trying to name a few. Francoise Gamma and the whole Computers Club collective. Artists I encountered online who I never knew the real names of, artists I've lost track of... Tumblr user sadpup... but not the one that's at that URL now, I don't think





WHY NFT'S

I was encouraged by an overwhelming number of enthusiastic friends. At first I was confused by and dismissive of NFTs but once I understood the empowerment that NFTs could catalyze I became obsessed.

When I reached out to my net art peers online searching for an invite to Foundation.app (I sent out a mass email) it was Nicolas Sassoon (@Nicolas_Sassoon), responding immediately, who offered me an invitation to what was, at that moment, the only marketplace I was interested in and totally had my heart set on.

It was tremendously encouraging to feel that there was a place for me in the NFT space.

Later I followed Nicolas and Alex Gibson (@Alex_N_Gibson) to Hic et Nunc and I've been living a different life ever since.

PROCESS / METHOD

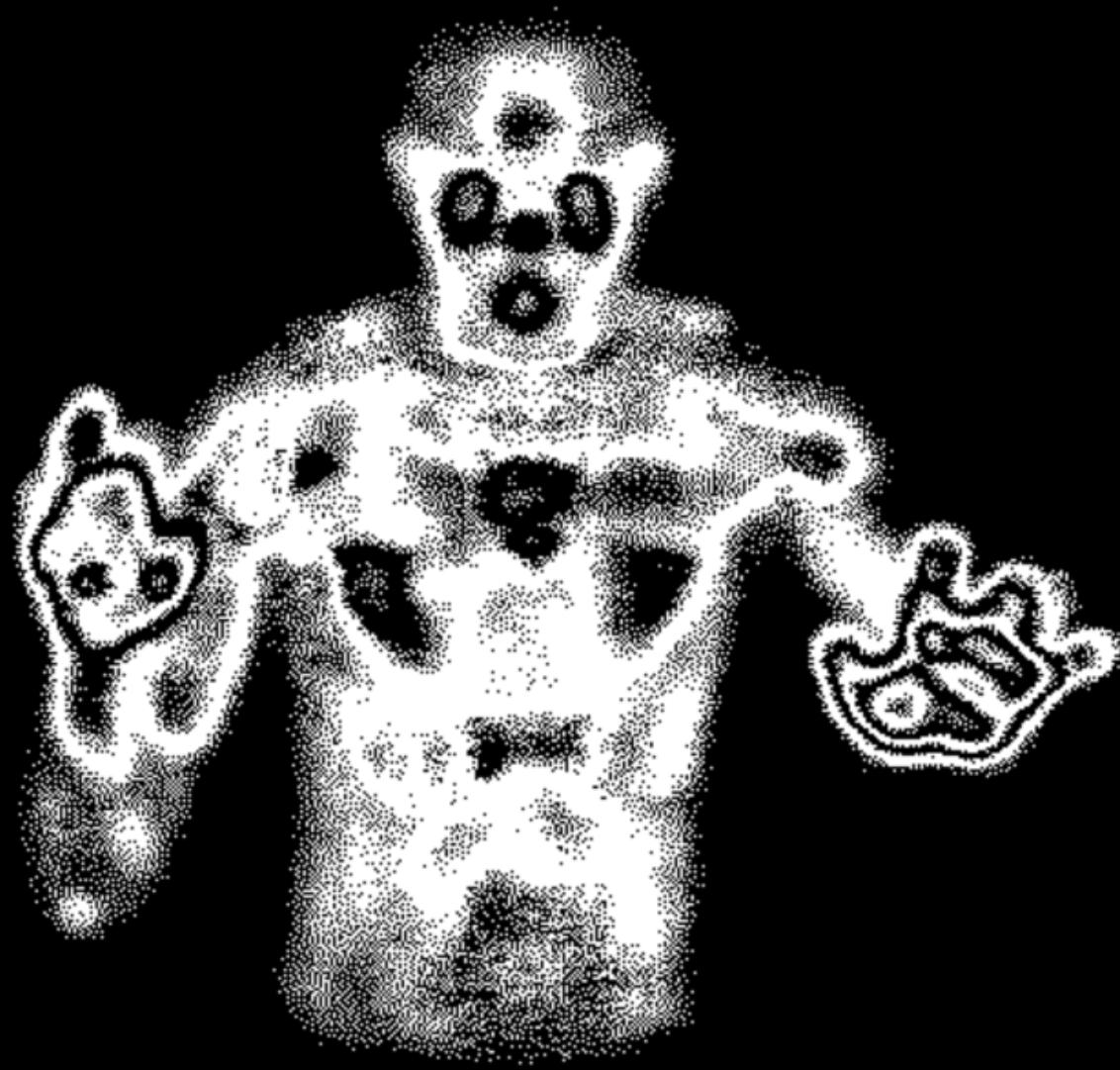
It's very personal. Once I become aware of something, I need I start thinking about how I can make it. It can be in response to a call to action like a commission or an invitation, but it can also be a feeling of something missing or something I would like to have.

For example, in 2019, after moving away from the Caribbean, which is where I've lived most of my life, I was worried I would lose touch with the work and conversations of my friends and community, so I wanted to make something that would have resonance in the Caribbean and create conversations between myself and others there.

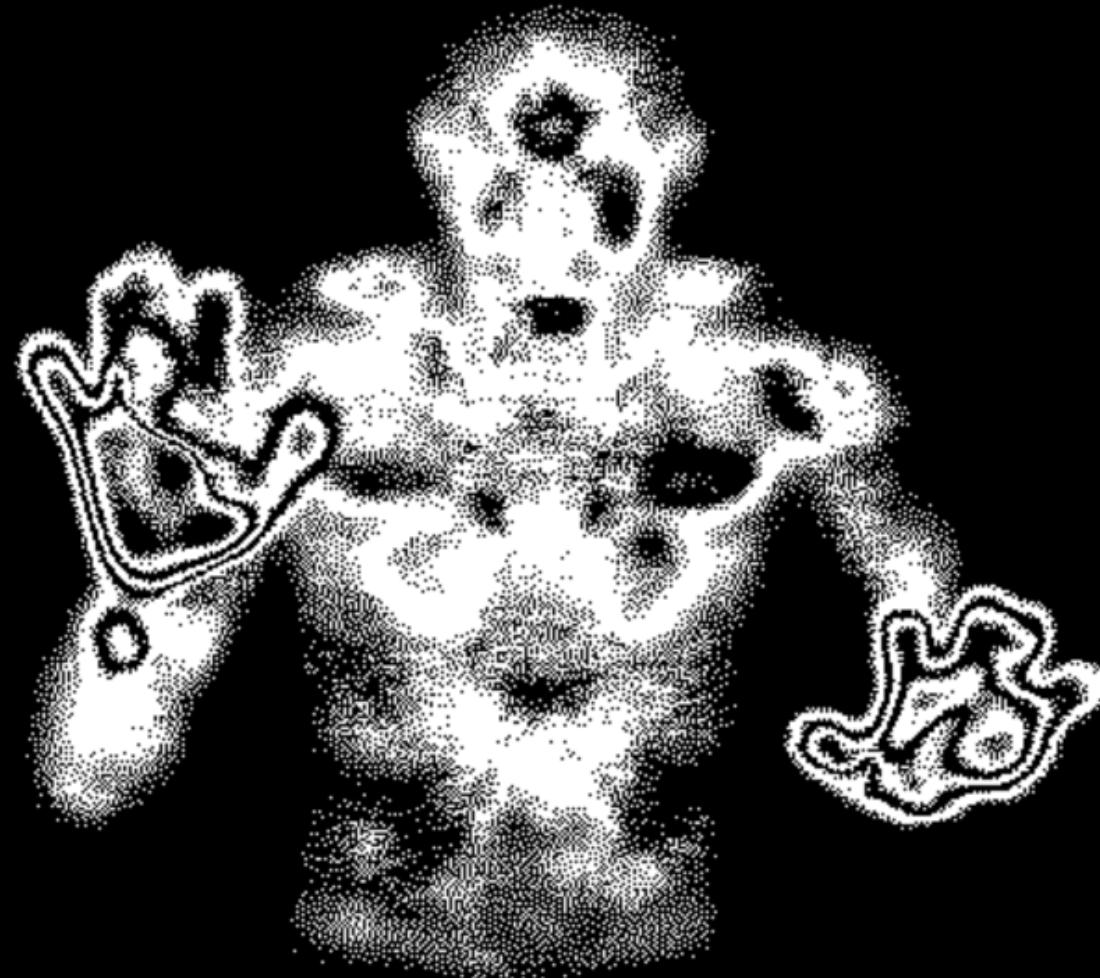


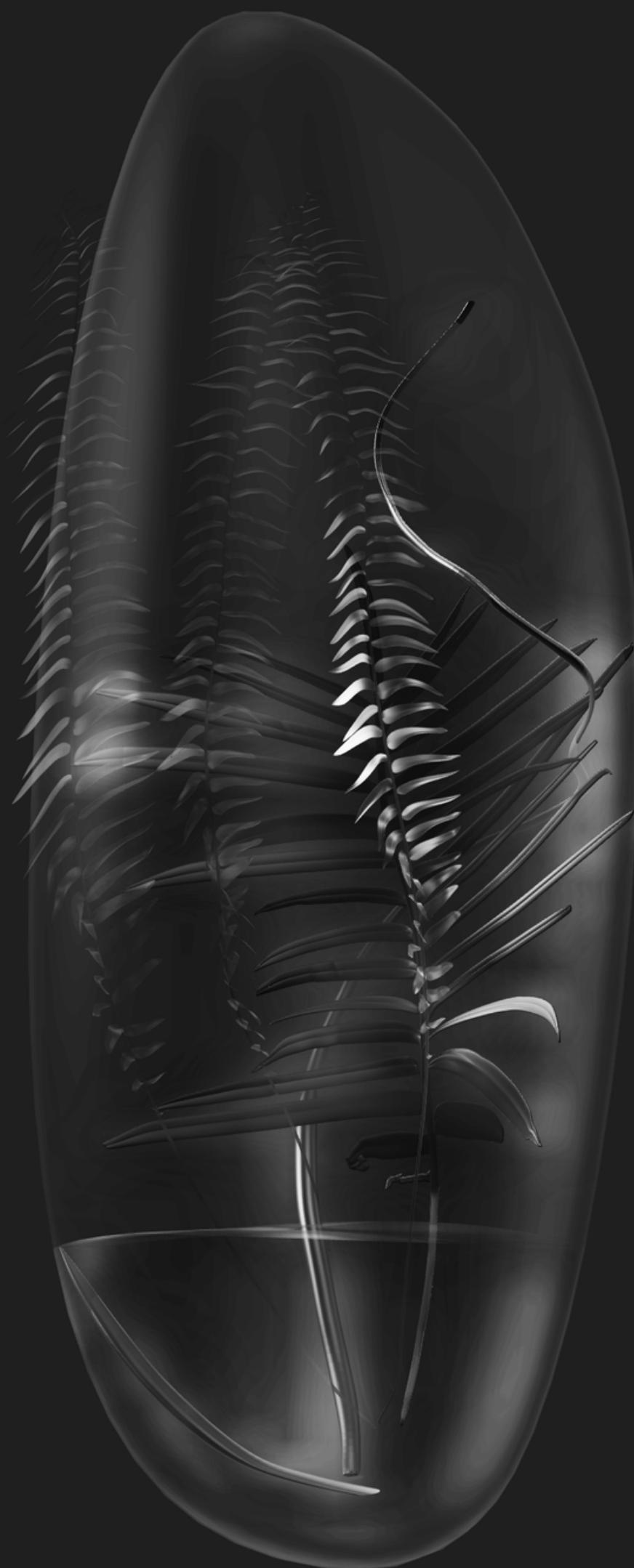
That's what got me started on my "Augmented Archive" series in which I make digital interventions in archival images from the Caribbean and change the apparent narrative of the picture.

That project created a lot of new connections for me in the Caribbean and has even made its way to the Art Gallery of Ontario in an exhibition called Fragments of Epic Memory which is currently on show.



Some dreams are just memories I haven't had yet





PLANS

My TERRARIA ♀ series at hicetnunc.art/rodellwarner is my main focus at the moment, and working with anonymous found archival imagery at the Library on Fire (hicetnunc.art/libraryonfire) is my side-project and a way for me to engage my fledgling video feedback practice.

Both these projects feel like attempts to distill and marry several threads of exploration that I've pursued over the last few years into presentations that allow me to engage meaningfully with NFTs. I plan to continue to explore the connections and possibilities they create for me.



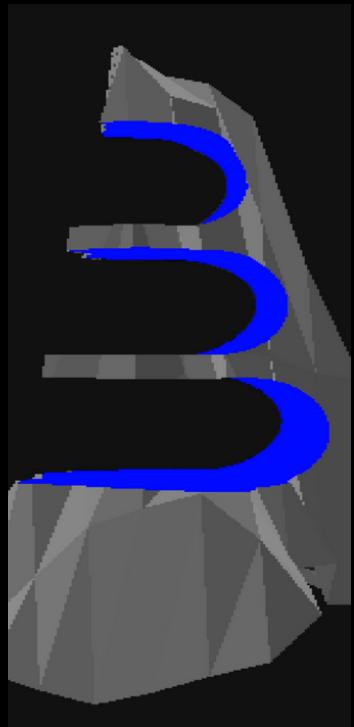
@auriea

@Nicolas_Sassoon

@SkyGoodman4

@pIxelfool

@Pixantle



I'm obsessed with Auriea's work & her extensive practice. I aspire to be as skilled, accomplished, amazing.

I've been obsessed with Nicolas' work for years. This year we've become friends and Nicolas has been a real champion of me & my work and has seriously impacted my experience in this space.

I love, love, love Sky's ultra-refined video feedback works and experiments with including video feedback into other forms.

Watching pIxelfool code spells to bend reality... seeing him daring to leap into his belief in himself and basically livetweet the transformation of his life into the life of his dreams has been one of the highlights of this year.

creator of BitBeings, one of the coolest, most beautiful, and most successful projects on H=N, and probably the most prolific artist I know.



A landscape photograph of mountains at sunset. The sky is filled with warm, orange and yellow hues. In the foreground, there are dark, silhouetted shapes that appear to be trees or low-lying vegetation. In the middle ground, several layers of mountains are visible, their peaks partially obscured by the low-hanging clouds. A large, solid orange rectangle is overlaid on the right side of the image, extending from the middle ground into the upper right corner. This rectangle has a slight transparency, allowing some of the mountain scene to be seen through it.

@celad00r / artworks

CELADOOR

CELADOOR

Celadoor is an historian of the unreal - or in his own words, of "moments that never happened and landscapes that don't exist".

His unique work draws on a long history of exposure to the arts. From theatre: the habit of pushing machines to smoking point. From traditional photography: the shrewdness to reach for a camera as soon as things go wrong. From glitch art: a translation of error into opportunity. In his camera work he shuns digital manipulation, focusing on the accidentals generated when an image processing engine is pushed to its limits. The results are weirdly beautiful landscapes, prickling with geometric interferences, and steeped in stormy colours.

Celadoor's wide-ranging influences stitch together - like his panoramic shots - into something truly unique. Who else values bank notes purely for the way they reflect light? Or air gaps old phones, because their cameras can be persuaded to break in magical ways?



THE WHAT, THE WHY

Thinking of anything that I produce as art is a step for me. I feel awkward and self-conscious just writing that sentence and it isn't even about the work. There was not a plan or an obvious path. A lot of this was about finding the right place at the right time. The pandemic + years of camera experiments + hic et nunc. What I learned on H-E-N is that there are a lot of different ways to get to this point.

I think "why wasn't I going to be an artist" looms large in my personal journey. My drawing skills will never be really refined, I will never have any finesse with paint, so the preliminaries in school were not encouraging. There I felt my attempts at creative contributions were actively turned away. My point of view has been shaped by the fact that not everybody learns the same way, and that systems tend to favor extroverted, glossy people over introverted, quiet people.

As a kid I was focused on theater and punk shows. I got into stage lighting and moved from lighting to video. The creative side of technical production is interesting; there is a sometimes adversarial relationship between the technology and the design team. How can we use things in new ways? This box is meant to do n but what if we try n times a thousand? When does smoke start coming out? Is the smoke a problem? Could we get away with a little smoke? The smoke is a metaphor for sleepless nights. There is this line between a novel patched-together creative system and an uncontrollable life-consuming glitch engine. When you use products outside of their intended use case you often learn how delicate things are, and how the hardware and software break < not a metaphor. There isn't documentation and there are always surprises. There is a price to pay for those surprises but if you are paying attention you see opportunities. These are things that you overlook if you are too wrapped up in the predetermined end-point of the process. You rush to fix the glitch rather than standing there trying to take pictures of it - which is what I tend to do.

I think this need to push the limits of the tools comes from the fact that nobody makes original hardware for this industry. We mostly borrow the core technologies from other much larger industries and put new wrappers on them. We take the same parts and put them together in a different way. I don't think that is so different from the larger art world. AxiDraw is a good example. Affordable pen plotters exist because the core components are used in industrial automation.

I think this opportunistic relationship with technology shaped my concept of what art is. That - in my case - I am looking for something in the hardware that other people don't see. Looking at things with fresh eyes from a specific point of view.

There is a photo that my mom took from a train with a blurred grain field in the foreground. I think she discarded it but I held onto it because it has this sense of movement. It reminded me of an Impressionist painting. Not exactly a glitch but an analog imperfection in what was intended to be a clean pastoral shot. To me the imperfection is what made the shot.



INFLUENCES

I discovered recently that there is an Anni Albers print over a doorway at my parents' house that I never noticed as a child. I think my parents have very different individual tastes in art and so the things I was exposed to ran the gamut. As kids we were exposed to all of this and I think a lot of it is lodged in there still.

I like George Grosz and Käthe Kollwitz. The Constructivists. The stuff that seemed to flow well into the theatrical work of Josef Svoboda. László Moholy-Nagy. Dorothea Lange. Gustav Courbet. Poster art from the Spanish Civil War. Album art. Sampling. Glitch everything. Laurie Anderson, Bjork, Francis Bacon. 8 bit/chiptune visuals. These are my high school and college influences. A typical GenX jumble of cultural references.

More recently (pre-H=N) it is people like Jim Campbell, Es Devlin, Kyle McDonald, R. Luke DuBois, Rosa Menkman ... I know I am forgetting so many people.

I follow Mario Klingemann on Twitter and - like a lot of people - that is how I heard about H=N. I follow GAN work, neural radiance fields, and news about GPUs. My work tends to move along in a parallel path to the creative coding scene. I look for anything that might offer new tools on the content side. I have watched Max and Processing and Touch Designer evolve. I believe that if you haven't broken your content workflow that you probably aren't doing anything too revolutionary.

I also saw parallels to my process in the generative and GAN communities. A tolerance for uncertainty, an attempt to structure an outcome without controlling the outcome, less prescriptive and more open to chance. Some of my smartphone photos have this GAN-like quality about them. That faint flavor of analog influence. And I think that sense of human intervention is key.



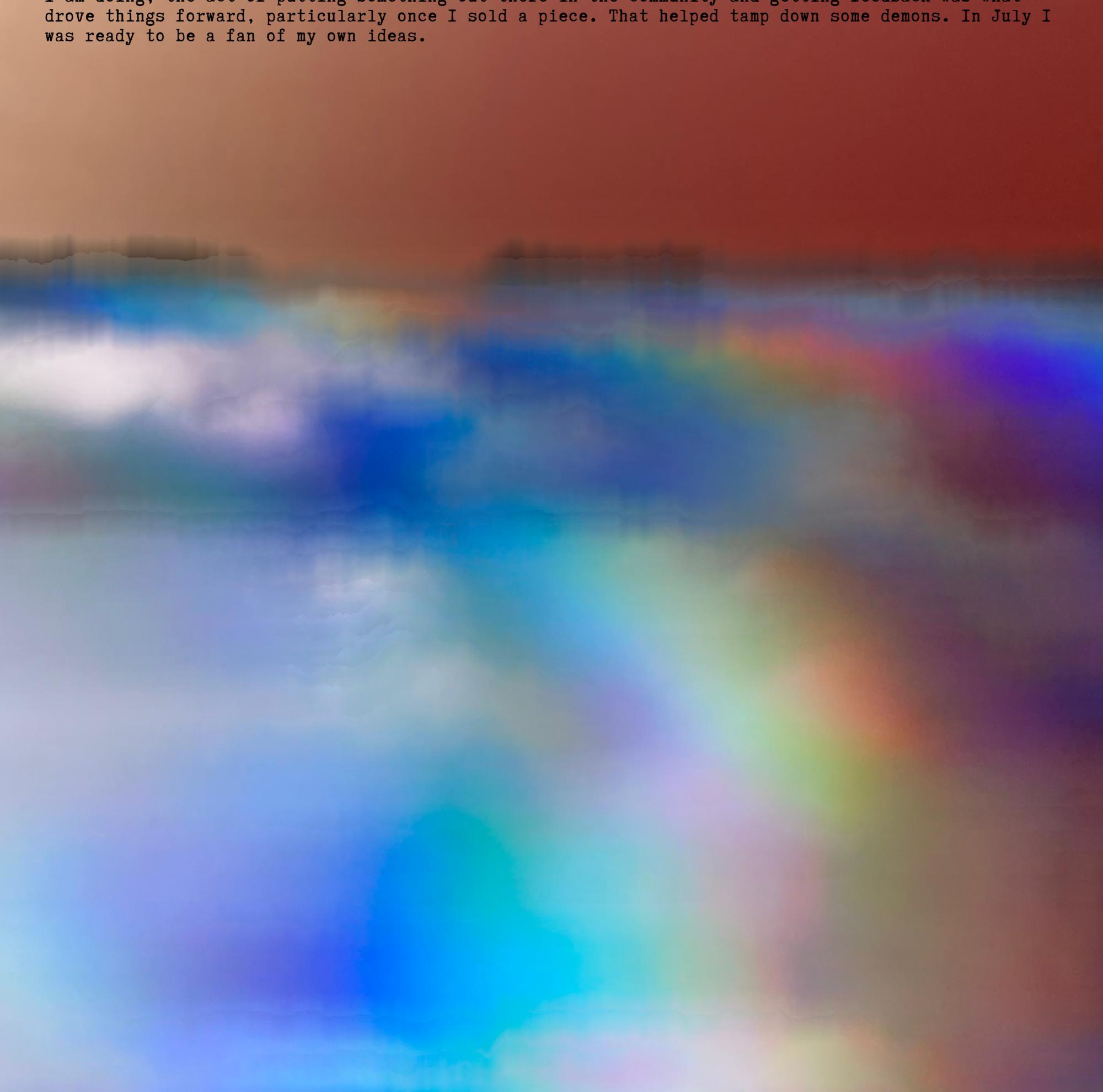
WHY NFT'S?

When I arrived on H=N in March of 2021 it really wasn't clear to me that there were collectors. This seems really obvious but there weren't signs or even names on the accounts. Just tzIi_something minting art and tzIe_something collecting an edition. You hear the word "permissionless" a lot in the commercial blather about crypto but I think it applies to H=N and the low level of friction from an artist's point of view.

There was nothing stopping me from minting and it would not have taken much to stop me. I could mint a piece. The cost was minimal. If I hated it I could burn it. There were no likes or comments. My name wasn't on it. This allowed me to quietly slide something onto the shelf in the art store without investing too much in the outcome.

I could experiment. I have a huge store full of doubt and hesitation about putting my work out there. I have great seats at the long internal dialog with my personal imposter syndrome (Wallace Shawn plays my imposter syndrome).

So I minted something. And it didn't sell. And I minted something else. As much as I care about what I am doing, the act of putting something out there in the community and getting feedback was what drove things forward, particularly once I sold a piece. That helped tamp down some demons. In July I was ready to be a fan of my own ideas.





PROCESS / METHOD

My work has always been about the asymmetric relationship between the people who design equipment and the people who use equipment. The people who design equipment are limited and the people who use the equipment have a blank canvas. The parallels to unconventional warfare are funny. The people on one side MUST read the manual and follow it faithfully. The people on the other side have every variation of the Torx driver ever produced.

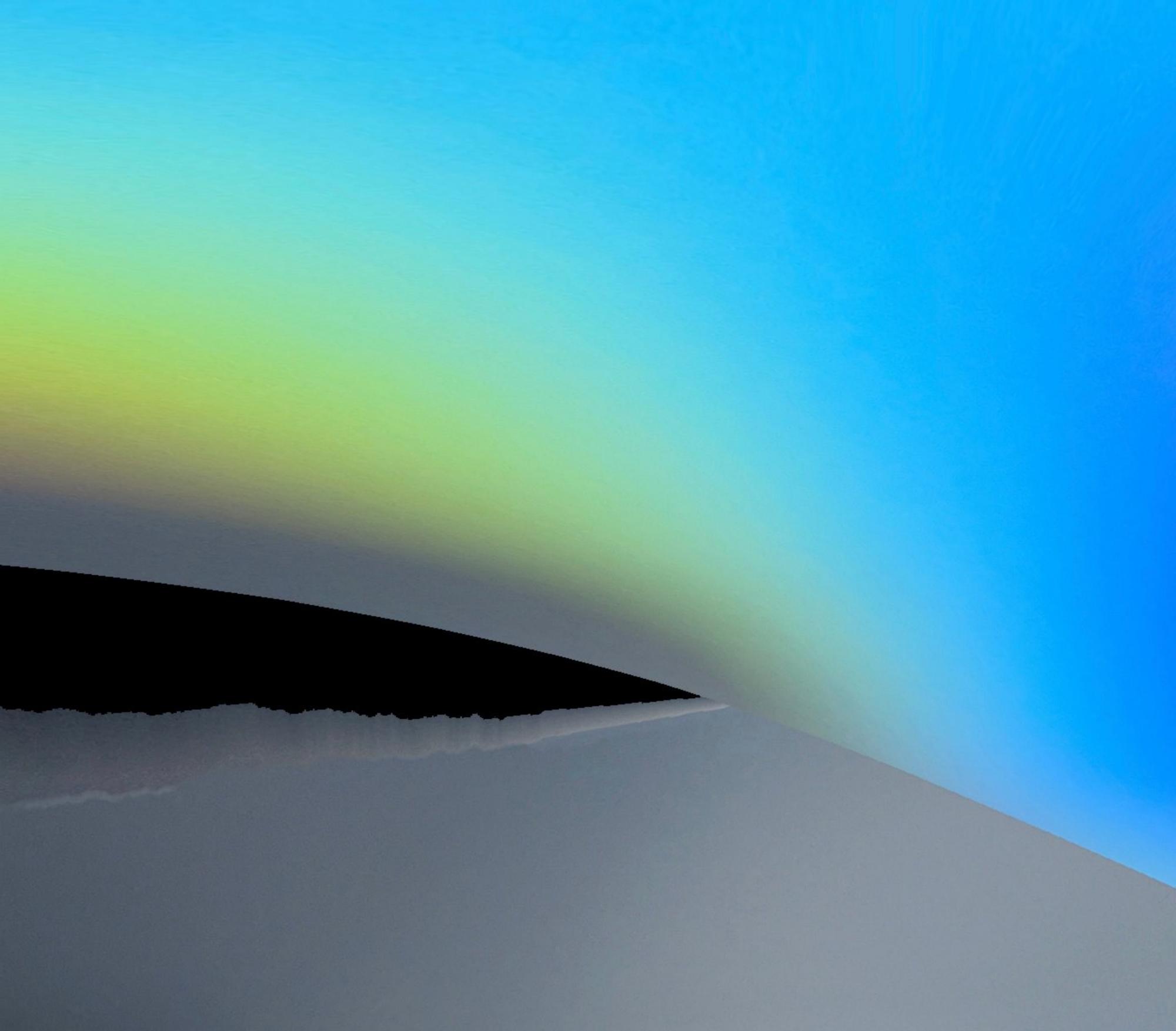
The funny thing about consumer technology is that it is engineered to work with more slop than professional equipment. This is certainly true of older equipment and older formats. A PAL (25 fps) video tape deck might happily play back a 24 fps video tape for film production when a professional piece of PAL equipment would show you useless (for that application) frame sync issues. To mass produce things and have high yields you need more flexibility on component tolerance, and you test heavily in well defined areas which often creates opportunities. There are blind spots reinforced by the focused nature of the testing, assumptions about how a product will be used and a few obvious ways that the customers might accidentally misuse the product. All of this needs to be defined to be tested, and both the parameters and the tests are developed by humans.

This sort of enlightened misuse is not new for me or the creative tech world. The iPhone is just the thing I am playing with at the moment; I can make it crash in interesting ways and many, many annoying ways. As I get closer to the edge of the envelope the odds that I get a total crash increase, but there are some glitches that only happen at the edge of that envelope. The decay glitch is the result of clamping down on light getting to the sensor but also having some very bright bits. But that same mix may also kill the capture in which case I often get no image at all. In older phones the photo app sometimes quits mid capture.

I have five or six phones from different generations that I use. These are all stock phones so there are no jailbreaks and in some cases I have stopped software updates. The oldest one I currently use is an iPhone 6. To work I need the phones, a light source, and my fingers. I also have a mix of bank notes that I use. Some have holographic security films and some do not. The paper on the Japanese 1000 yen bill is a great reflector. I shoot every day working primarily with daylight and I control the light getting to the image sensor with some combination of my fingers and money.

Everything I shoot relies on the panorama function, which I see as a sort of overly complicated slit scan imager. The “overly complicated” part is critical. All the effort that goes into photo-stitching is being redirected towards interpreting the bad data set that I am going to feed it. I build up the shot by scanning. As I am doing this I am thinking about color and composition at some level, but there is not a simple one to one way of mapping my actions to the finished shot. The movement, the light source, any number of things will cause the shot to fail because I am not using the camera as directed in the quick start tutorial. I don’t have a proper count, but I think 10% of the shots fail leaving no image at all.

When I review the shots the only thing I do is crop. I almost never use any processing because the central idea is that there is this involuntary image processing engine in between the input that I have created and the image that shows up in the photos app. I think that is critical because this is about this huge discontinuity between the input I create and the output of the image processing engine. It is a sort of black box generative system and as I feed it more and more data I slowly figure out what it can and cannot do. That said – “almost never” – I have messed with a few shots and I called it out specifically when I posted them and I will post more of these at some point that look specifically at things that are hidden in some of the failed shots.





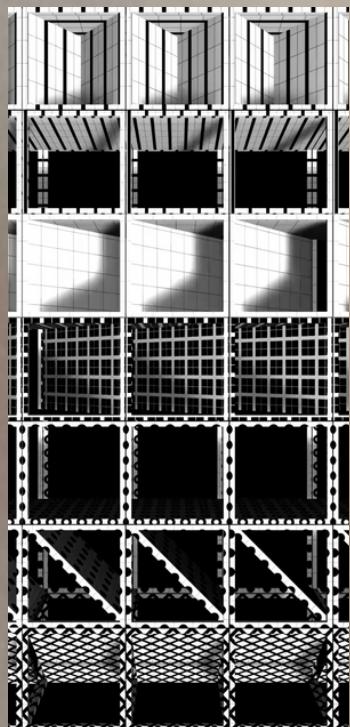
@grasser_alex

@bjorncalleja

@NeuralBricolage

@kitahara_keiko

@pawelgrzelakvis



I really love the *H=N BLOCK* pieces. These sandbox building moments where we have a few patterns/colors to work with. This is interaction and architecture.

Bjorn does so much across different mediums with solo work and collaborations. And you look at each piece and you immediately know it was produced by Bjorn Calleja. Also, I am not sure where I would be without my stoopid avatar.

I ended up getting a tezos wallet because of a Helena Sarin piece. I love the culinary aspect of the work. The food AND the drink.

In each piece the paint is manipulated with a pipe. It just feels very elemental. There is a finite amount of control you get with a pipe. The paint is going to something slightly different every time.

The first few pieces that Pawel Grzelakvis put on H=N just surprised me. Particularly "Virus under attack" - a strange biological story unfolding on the screen. And all done with scientific plausibility.



An abstract watercolor artwork featuring organic, flowing shapes in various colors like yellow, blue, red, and orange. The composition includes several thin, horizontal black lines intersected by a single vertical line, creating a grid-like structure.

ANNA FUSTE LLEIXA

@afuste
artworks



ANNA FUSTE LLEIXA

Anna can perhaps best be described as a generative-painter. Her complex coded work eschews the hard edges of geometry and the precision of line work, instead indulging in the analog splashes and unpredictability of paint. These works can be marbled acrylics, shimmering and moving in strange alien ways, turning a paint mix into a galaxy of abstraction. They can also be violent splashes of vibrant watercolour energy.

The generative aspect allows this aesthetic to be manipulated by the user into an infinity of directed forms - something to which The Tickle's static imagery can barely do justice. We urge you to try it for yourselves.

A working professional focused on cutting-edge research into the interaction of the physical and digital world, Anna lives the digital art existence more thoroughly than most, spending her days creating interactive works and experiences that aim to bring social, practical benefits to our everyday lives. Fortunately, for us, she also finds time to make wonderful gen-art.



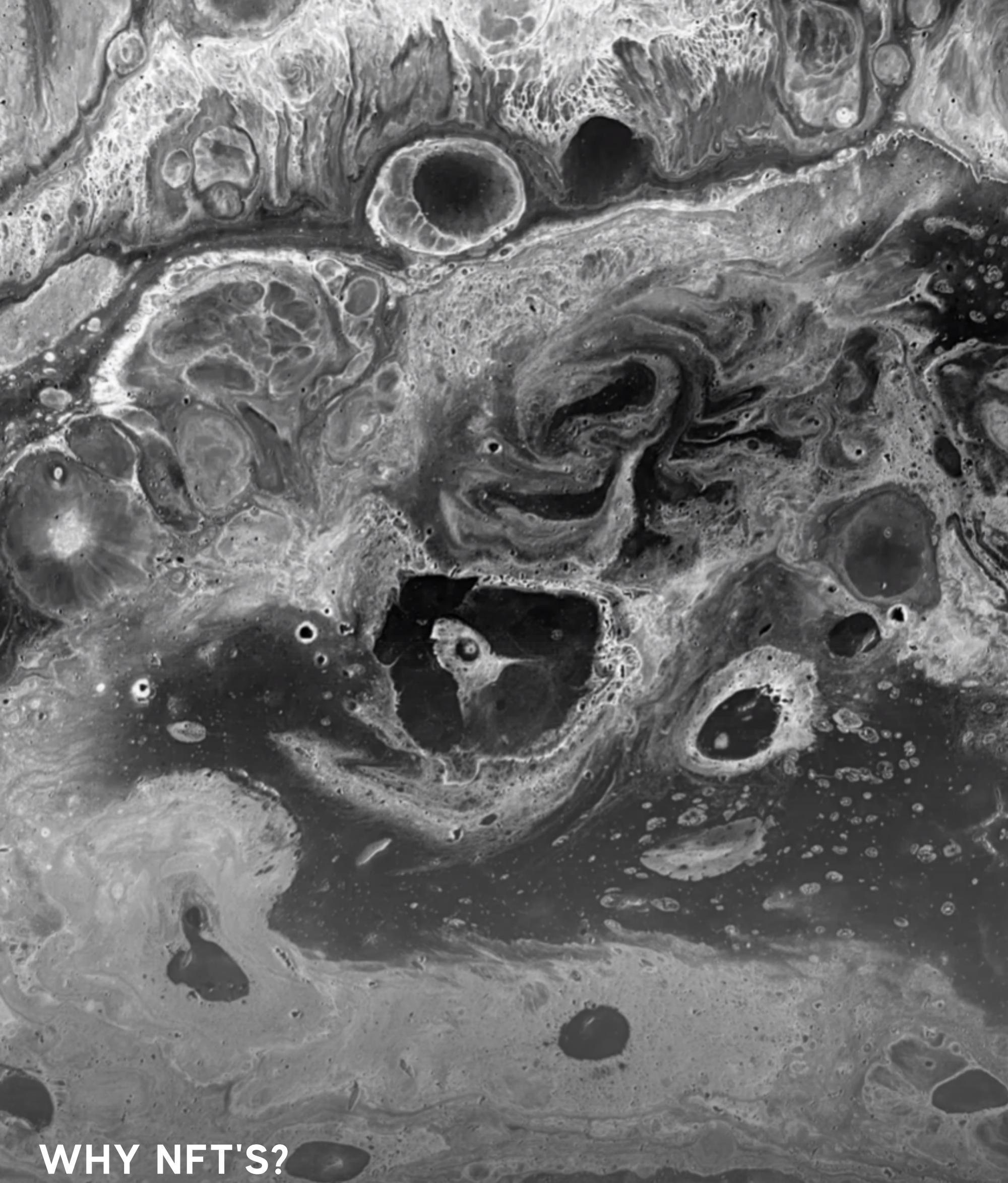
THE WHAT, THE WHY

I have always been very drawn to art, to the blend of mediums and to art history itself. My mom would take me to art summer camp as a kid. But I have never really had any further art education other than my own interests and explorations. When I was a teenager I was very into video production and new media art that I used as a means to creatively express myself.

I studied Multimedia Engineering and Audiovisual Communication, and it gave me a good blend of disciplines. As soon as I had more of a technical background I got interested in the intersection between traditional art and generative art.

When I finished my engineering studies in Barcelona, I moved to London and started working for Dominic Harris, a digital artist. Back then, I was the only creative developer in his studio, Cinimod Studio. So I had to push forward and learn a lot by myself experimenting and bouncing ideas back and forth with Dominic. It was a beautiful creative process that we followed and I learned a lot from it. I also had the chance to go to worldwide art fairs, Art Basel, Pad London, The Salon NY, and I met many interesting people from the art scene from all over the world. It was a very enriching experience for me.





WHY NFT'S?

I had been following artists that started selling art on Superare and Foundation and the idea of trying had been on my mind for a while. But I had a full-time job and a hard time believing that I myself could eventually sell my art. And then Hic was released. And a lot of people that I admire started minting on the platform. There was no gatekeeping, it was on proof of stake and the community that was growing around it was incredible.

So I minted the first artwork on the 29th of March. It was a gif of one of my animated fluid paintings, that later became the genesis of my Orders of Magnitude series. The editions I swapped sold out in hours. I was shocked.





PROCESS

I explore the idea of creating elements using watercolor and oil techniques and using these in my code sketches to blend physical and digital in meaningful ways. I aim to create a playful dialog between my manual textures and strokes that are more tangible and spontaneous, vs more structured geometries and processes that I achieve with the digital medium.

More than trying to achieve an organic look with a purely digital medium, I try to focus on using my manual strokes and blend them with digital elements to discover new relationships between them. I have been working on paper first and playing with the watercolor bits later using javascript. I am also very interested in having interactive elements where the user is part of the creation process so I iterate a lot and play repeatedly with my sketches to ensure that the different outcomes of the algorithms are unique and enticing.

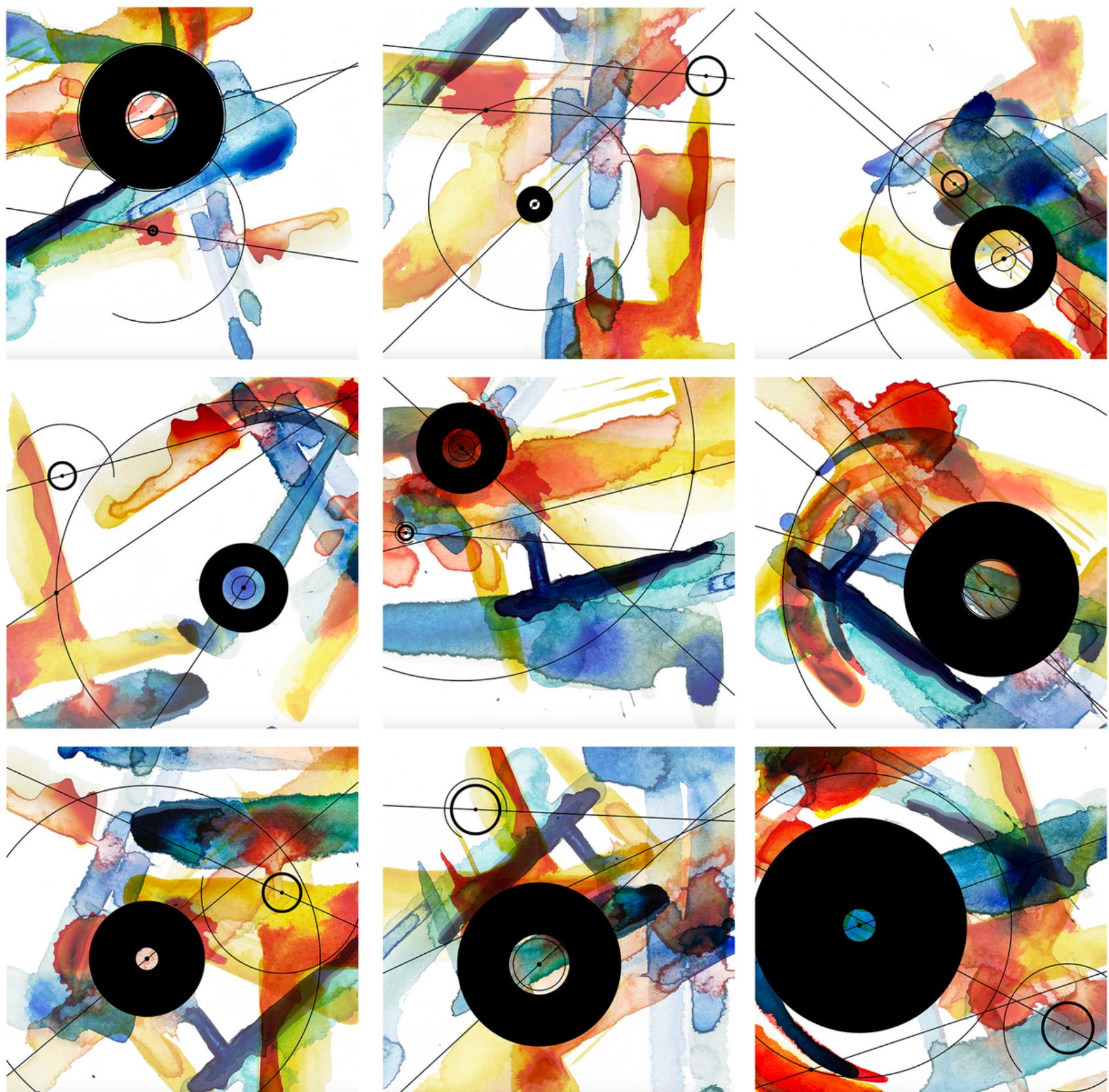
INFLUENCES

Growing up, I was very obsessed with surrealism. My room was filled with Dalí's prints. I later started exploring works that had a greater impact on my art growth such as Leonora Carrington's mysterious surrealist paintings, the abstraction and simplicity in Georgia O'Keeffe's work or the feminism in the paintings of Louise Bourgeois.

I have always enjoyed the abstract expressionism of Joan Miró. I am also very drawn to the latter work of Paula Bonet and the figurative art of Conrad Roset. I like painting portraits of empowering and inspiring women. I use this more as a meditation method. One of the first figures I painted was Vera Mólnar.

Mólnar has been a big inspiration for me as a pioneer of generative art and especially for her algorithmic paintings drawn by hand. I also find the generative works of Manolo Gamboa Naon (@manoloide) very inspiring and visually stunning.

Finally, the work I was part of while working at Cinimod Studio has had a big influence in my art process, especially when focusing on interactive and immersive pieces.





PLANS

I want to keep exploring this blend between handmade strokes and digital algorithmic art. I am enjoying giving as much importance to the manual handwork that I carefully try to produce, as to the combination of mediums that I play with afterwards.

Lately I've been working on my first piece for fxhash. It is a generative art piece that draws a trail of watercolor figures based on a curl noise field parametrized under a set of rules. I often work on ideas that evoke a feeling from childhood, and a blend of dreamy surrealism which is quite present in my Order of Magnitudes series. In this last piece for fxhash I was inspired by this sense of joy and play from local town parties back home. I want to start creating a more structured process for my artistic practice and I am planning on spending some time researching and finding myself a bit. I am excited for what is to come, I have a bunch of ideas in my head that I want to make real both in NFT land and by creating art for myself.



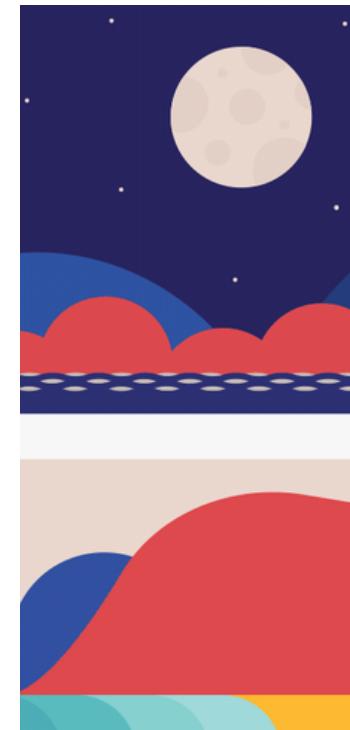
@sashastiles

@NeuralBricolage

@danithew

@berrrrts

@schwittlick_



I love poetry and I admire the innovation brought by Sasha with her poetry on chain and the work she's been doing with @theVERSEverse along with @caballeroanama and @kaleniwamoto

I've always been a big fan of Helena's process based on her own paintings and exploring new forms using machine learning. Her work is tangible and organic it is, reminiscent of the physicality of the elements.

I discovered Daniel not long ago. He creates abstract artworks experimenting with form, line and color, and I particularly like his hand-drawn generative art that he has been selling for quite some time if I am not mistaken.

The peaceful minimalistic landscapes from Berts are like a breeze of fresh air for me. And I get to escape the generative frenzie for a second which, honestly, feels refreshing sometimes.

Love love love Marcel's artworks, especially the way he uses analog tools along with generative algorithms to create beautiful prints.



ICARUS

i'll sing you a lullaby from the depths of the sea
where your body lies next to me
but your feathered wax wings stay afloat on the waves
shrivelling like sun dried tomatoes under the sun's watchful gaze
bleaching my skin like a tattoo kiss
it was never supposed to end like this

the poor boy tried to grow up and out of his little, leather shoes
and take up the mantle, be a man!
for it was all a part of his father's master plan
but how could a little boy be so bold
when he's still afraid of the dark and all it holds?
it was never supposed to end like this

the nightlight by his bed was the only thing warding off his father's dread
of his voice booming across the halls
out through the shattered windows
and lurking in the walls
of his overgrown, evergreen workshop
where the bogeyman lives
it was never supposed to end like this

, i'll sing you a lullaby from the depths of the sea
but while your body lies next to me
everything is changing
the seasons turn
the apples ripen
but what doesn't change is the
sweet, innocent smile you are fighting
between the stardust tears melting into the sand
and your father's hammer gripped in your hand
it was always supposed to end like this

with one last breath
and one last tear to shed
you become weightless instead
and the current carries you away
to the land of the stars
where your story ends, but your soul lives on
through wings made of steel
and the ocean never stops singing
under the sun's watchful gaze
you can rest now. the stars will keep you company

by Joely
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THE TICKLE

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