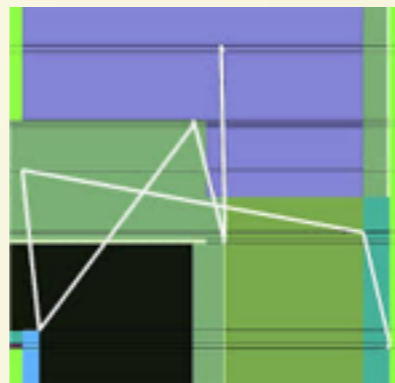


think the image :: generative art

a summer workshop 2020

frieder nake



day 4



GEORG NEES



A. MICHEL NOLL



FRIEDER NAKE



VERA MOLNÁR



MANFRED MOHR

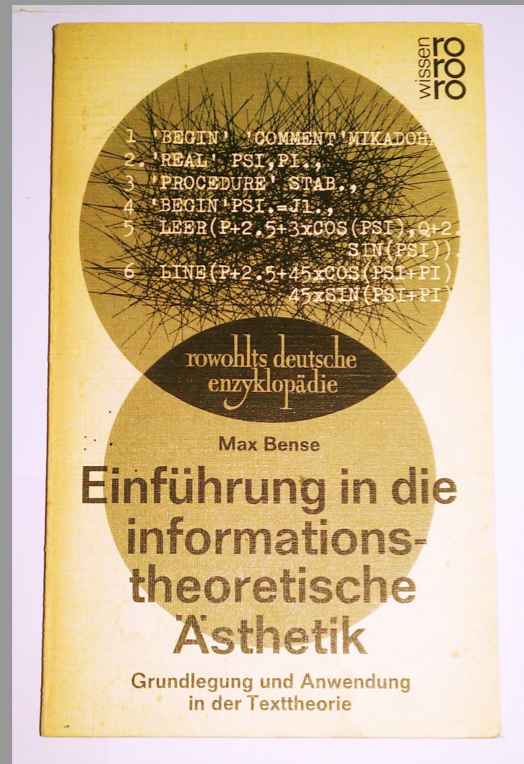


HAROLD COHEN



CASEY REAS

INFORMATION-AESTHETICS



MAX BENSE
1910-1990



ABRAHAM A. MOLES
1920-1992

1969

1973

HELMAR FRANK
1933-2013

RUL GUNZENHÄUSER
1933-2018

SIEGFRIED MASER
1938-2016

HERBERT W. FRANKE
b. 1927



Otl Aicher, Max Bense, Tomás Maldonado, HfG Ulm, 10 V 1955
HGC Collection Inv. No. 0306-2



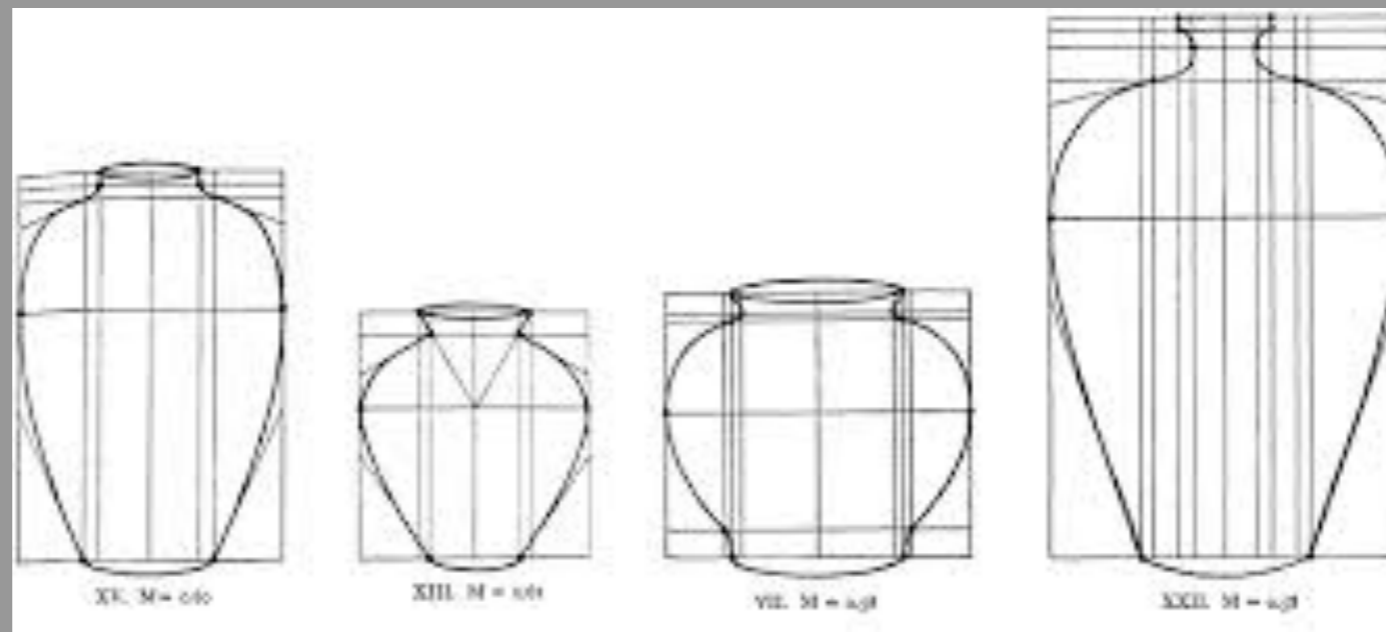
600208435

down with all chatter, up quantity & measure!

rational thinking against emotional feeling



GEORGE DAVID BIRKHOFF 1884-1944



aesthetic measure: order in complexity O / C

instead of "work of art" say "aesthetic object"

look for aesthetic evaluation not in interpretation,
but in measurement

aesthetic value, aesthetic measure

base aesthetic measure on Shannon's concept of "information"

aesthetic measure as "subjective redundancy / statistic information"

the work of art as a sign
"co-reality" as its ontology

Bense/Gunzenhäuser: O / C – Moles: $O * C!$

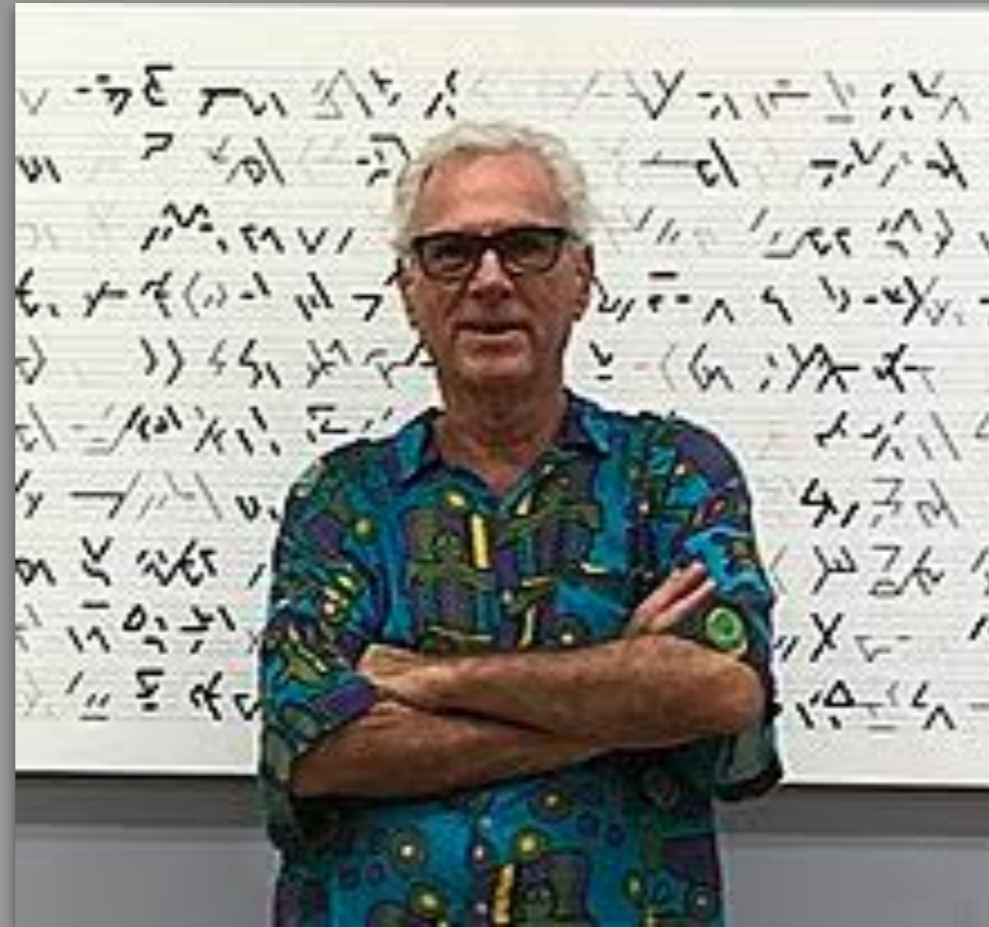
Bense/Gunzenhäuser: O / C – Moles: $O * C$

totally different approaches!
in which sense?

Gunzenhäuser's idea was heroic.
Therefore, it failed!

Information Aesthetics today is dead, nothing but dead

WHY?

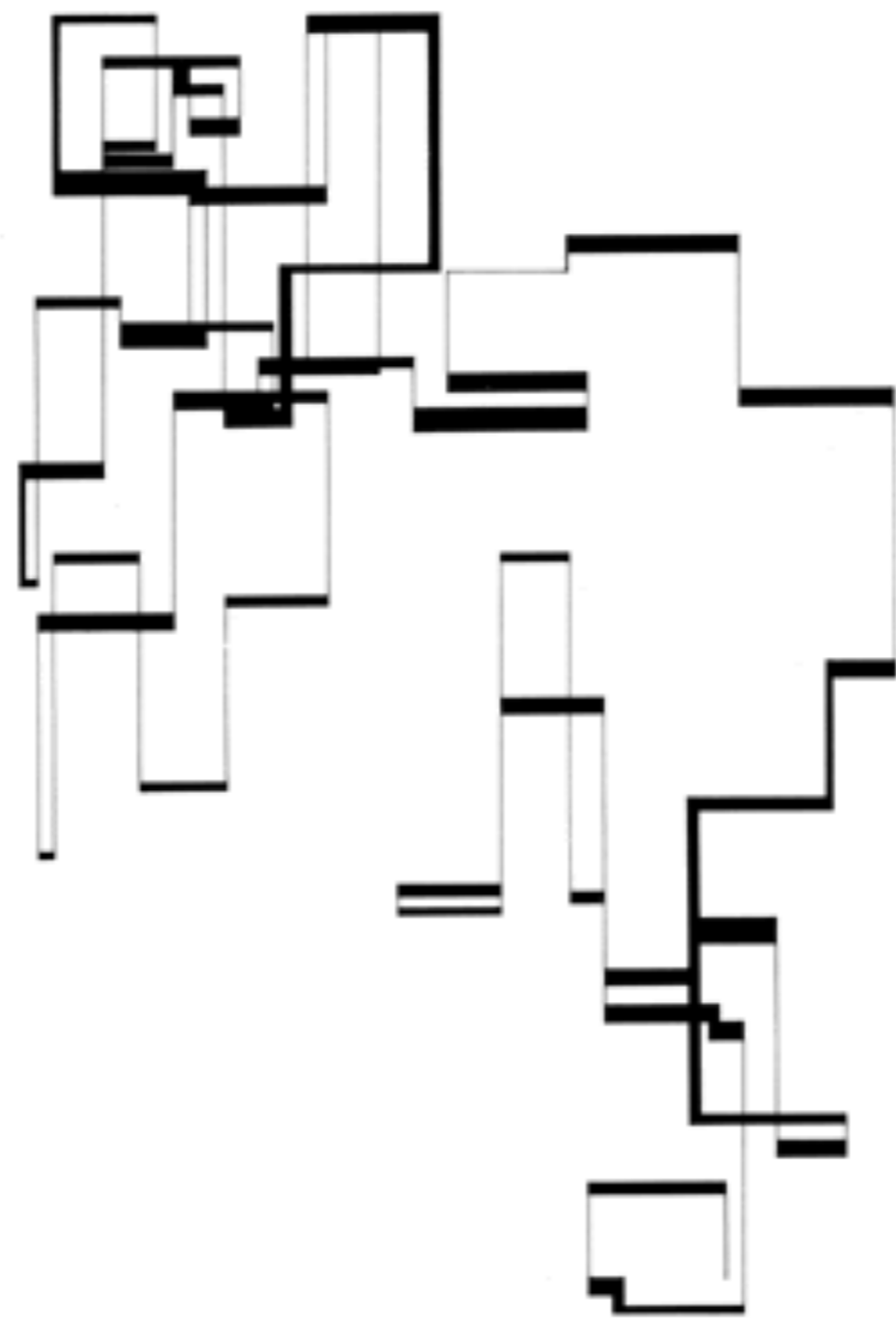


MANFRED MOHR
born 1938

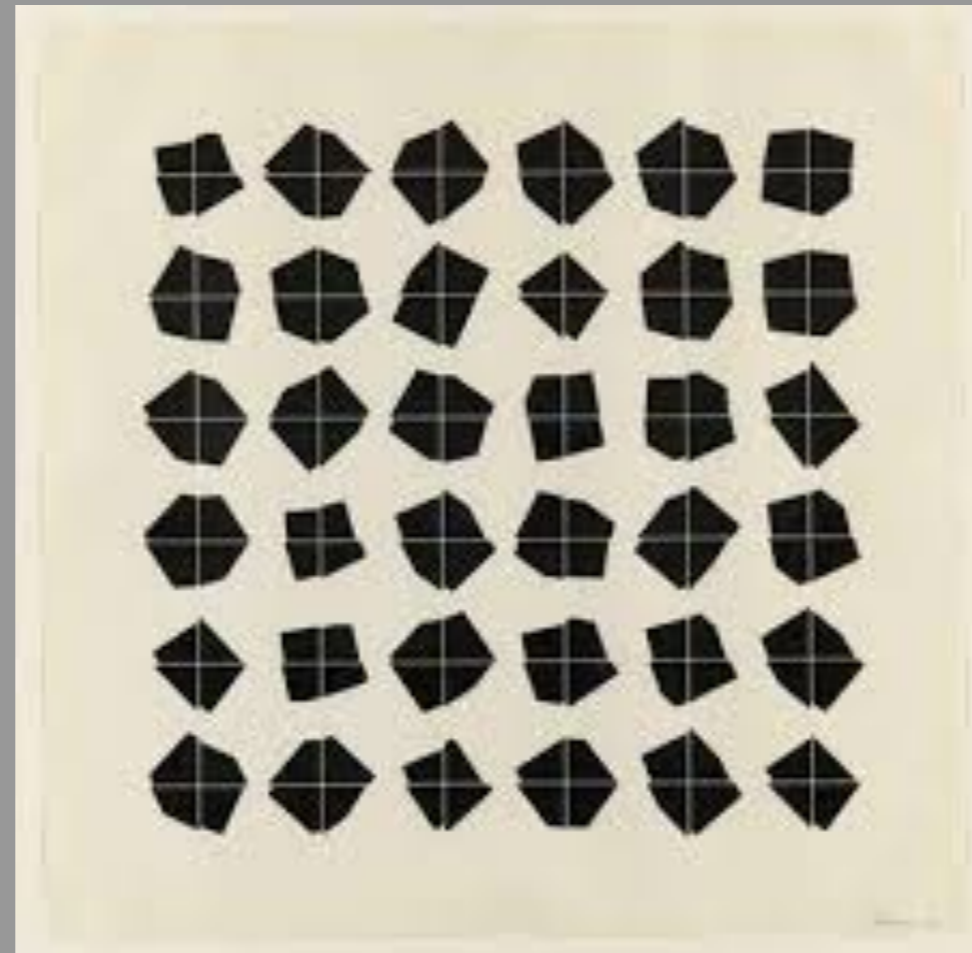


.... and then I came across Max Bense, I heard of him.
and I read the four volumes of AESTHETICA.
and I thought, this is it!
and I believed him, and I read Bense.

.... and as read Bense, in his art, he still continued doing what he wanted to do ...

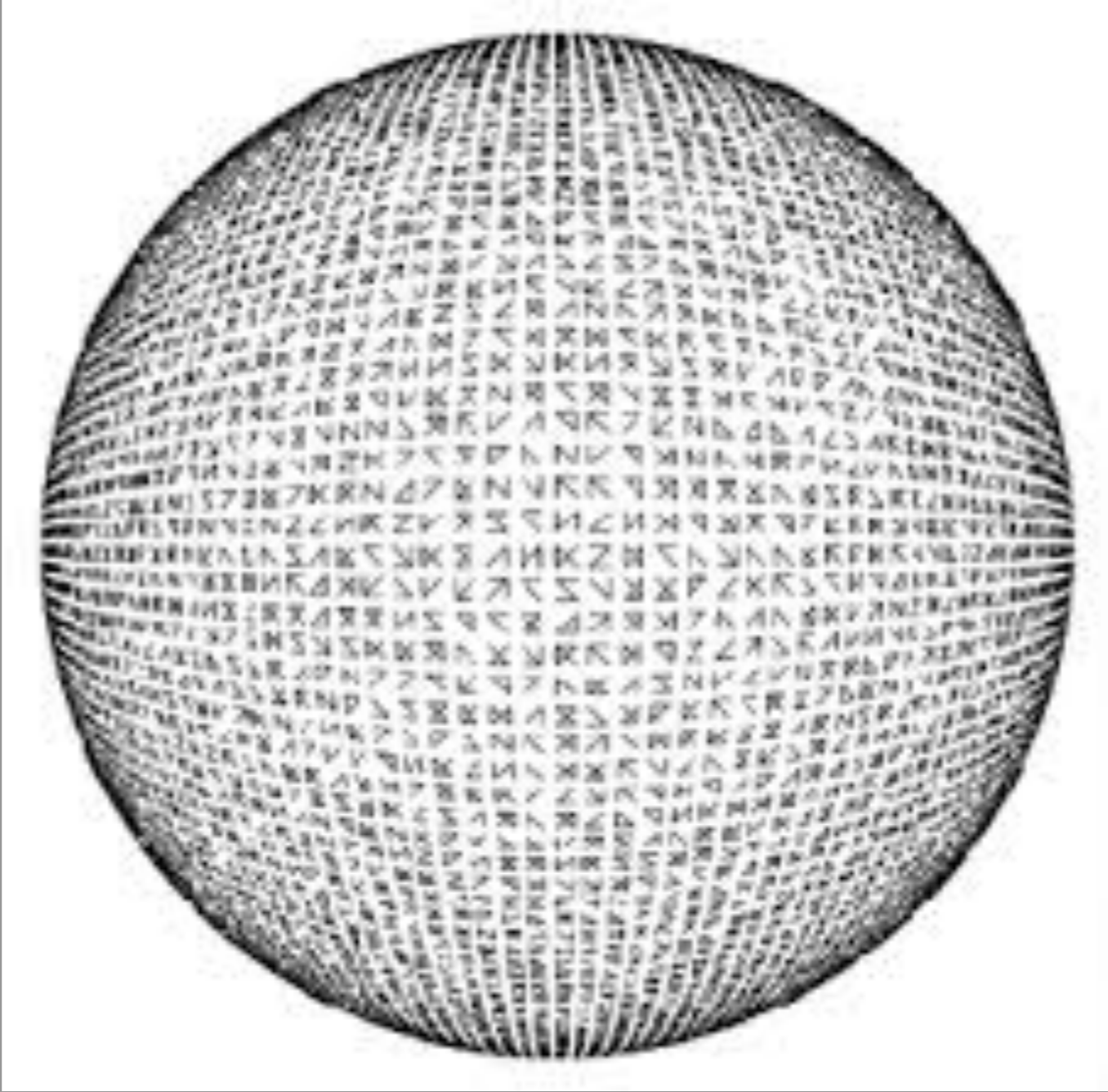


Handwritten text in a cursive script, possibly a form or document, with multiple lines of text and some markings.



breaking the symmetry of the cube.







P333a, Divisibility 1, 1993.01
 4 painting series and volumes, 1 edition.

Steel on 50 mm
 4 cm, depth by square metal wires,
 with metal bars, and fine gold.

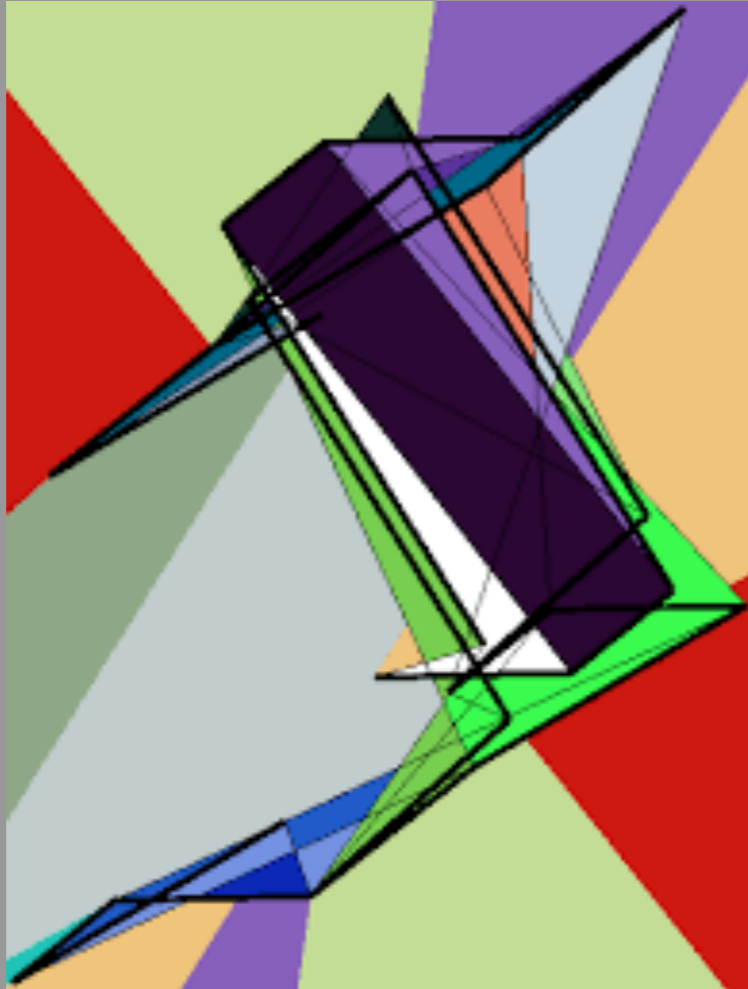
Each subsequent painting is overlaid by
 adding it together a quarter inch with
 color transparency or white gold.

Divisibility 1: <http://www.museo.com>, 1993.01

From algorithm: 1993.01, implemented in
 coding: Divisibility, Section 1971
 Algorithm: www.museo.com, 1993.01

1993.01, series 1993.01, 1993.01, 1993.01
 Section 1971: 1993.01, 1993.01, 1993.01
 1993.01, 1993.01, 1993.01, 1993.01, 1993.01
 1993.01, 1993.01, 1993.01, 1993.01, 1993.01
 1993.01, 1993.01, 1993.01, 1993.01, 1993.01

Section 1971: 1993.01, 1993.01, 1993.01
 Section 1971: 1993.01, 1993.01, 1993.01
 Section 1971: 1993.01, 1993.01, 1993.01
 and subsequently bought by the museum.







VERA MOLNÁR
(b. 1924)





