REMOTE CONTROL

Group exhibition with Hiromasa Fukaji, JP, David Guerrero, US, Jessica In, UK, Carl Lostritto, US, Manuel Tozzi, AU

9 September - 29 October 2022

"Remote Control" brings together 5 artistic positions from the US, UK, Japan and Austria working in the field of generative art. The practice of these artists - on the one hand digital in conception and on the other hand - in the form of plotter drawings analogue in result - is characterised by a multidisciplinary approach that includes, for example, music, architecture, video and other media. In this dichotomy of digital-analogue / bits and paper that we see in the works presented here - even though there are works on the screens, for example, that exist as NFT and are not plotted out - we have a translation of what in the Renaissance, at the time of the first theoretical reflection on the medium of drawing, meant "disegno interno" - concept and "disegno externo", the executed line on paper. So what are the concepts that move and motivate these artists and translate them into drawings? What role does the technical apparatus that replaces the hand - the plotter - play? What happens when ink is replaced by charcoal? Or what are the different interpretations of natural processes and transmissions of natural forms - in Japan and in the USA? What role do media-historical discourses play, or the influence of music?

Jessica In (UK) is an architect, designer and programmer. For the series "Neural Piranesi", which she developed in collaboration with George Profenza, she had the complete graphic oeuvre of Giovanni Battista Piranesi - and that is about 1000 architectural representations, such as the famous "Carceri d'Invenzione" or the countless vedute of Rome - interpreted by AI analysis software and in this way generated new compositions that take up the fantastic

formal language of the original capriccios and continue it conceptually. We see 38 views from a potentially infinite reservoir of possible forms of reinterpretation of the original Piranesi creations to be generated. In her "Penrose Tile Drawings" - here plotted out on paper - she draws on ideas of the mathematician Sir Roger Penrose (1931), who in the 1970s sought ways to develop patterns that unfold in an infinite manner, never repeating themselves. The Penrose works were created for a collaboration with the British DJ and musician Max Cooper (1980), Yearning for the Infinite, a production commissioned by the Barbican Centre. The other group of works - Voronoi drawings - refers to the so-called Voronoi diagram, named after the Ukrainian mathematician Georgi Feodosyevich Voronoi, which shows a decomposition of space into regions defined by a given set of points in that space.

David Guerrero (US) is an artist. Musician and programmer. He creates plotter drawings that are surprisingly reminiscent of manual-analogue charcoal drawings in their aesthetics. The precision of the digital machine is countered here and the drawing process combines gestural traces with the clarity of a programmed form. We have deliberately dispensed with framing in order to draw attention to this materiality. To the way coal dust interacts atmospherically on the paper. The paper format is also anything but standard and precise. The vocabulary of forms is reduced geometric, abstract.

Carl Lostritto (US) is a professor at the College of Architecture and Design in Knoxville, Tenesse. In his process of finding structures, "natural systems" often play a role. The underlying algorithms of the drawings are based on these processes of growing, branching and clustering without simply illustrating them. Lostritto is fascinated by plotters as machines that are actually outdated in terms of their technology and have certain limitations, but at the same time, he says, they are also relatively easy to hack and control with new kinds of technology. This broadens the playing field on which he operates immensely. We have two sheets : the one on the left follows the strategies of growth processes just described, the one on the right starts with a structure derived from found toys, puzzles or simple physical machines. And as this structure is translated into an algorithmic language, it can change radically in terms of

scope and scale, while what Lostritto calls "the architectural ideas" begin to solidify.

Manuel Tozzi (AU) plays with the simple bitmap aesthetics of 1980s computer programs in his works from the "Dotsieverse" series. The Macpaint program from Macintosh, to be precise! Today, Photoshop is the world we have to navigate when it comes to graphic design options. The map of Macpaint turned out to be somewhat clearer. In this retrospective look at a bygone technological era lies the knowledge that each of these images, in their apparent naivety, also tells of the tremendous changes that took place in their wake. We have here 4 sheets that have something comic-like, an ironic loving impression of children's book aesthetics, but also a play with geometry and cubist heritage,

Hiromasa Fukaji (JP) Born in Osaka in 1990, and graduate of the Design Course of the Kyoto Institute of Technology chooses natural phenomena as the source material for his plotter drawings. The precise observation of these processes anchored in nature seem too complex to be translated into algorithms. Yet Fukaji succeeds in creating surfaces of water, wood or rock that do not repeat nature, but depict something of the elemental fascination of their construction. In the technical image, nature does not lose its aura; on the contrary, the digital form gains it.

Jan-Philipp Fruehsorge , September 2022

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