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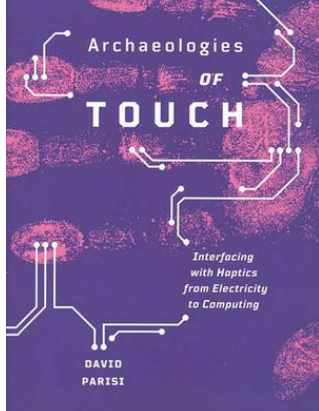
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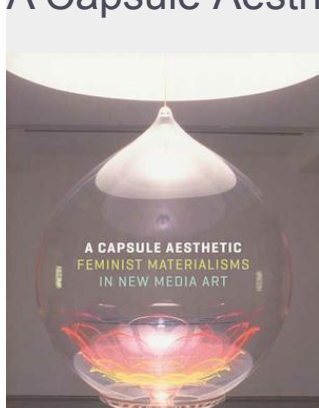
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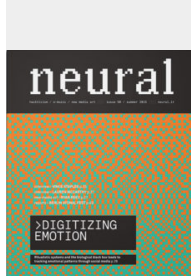
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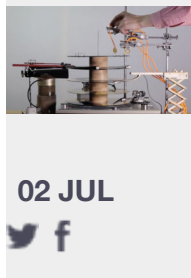


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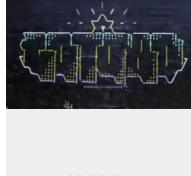
MICROPOSTS



Sometimes the online world reveals unsuspected parallel dimensions. This is an unknown restyle of Neural independently (and secretly as we never knew about it) made by NY-based Motion and Graphic Designer, Clarke Blackham. Very nicely made, perhaps only a bit glossier for the magazine's line, it testifies once more how even your most familiar outcomes can have another life somewhere else.



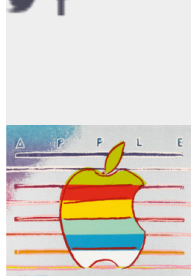
The value of craft after software sounds rampant sometimes, expressing the freedom of escaping repetitive taps and clicks to accomplish some assumed tasks. Mixing media, electricity, electronics, mechanics and inert objects Graham Dunning has realised a structured track/performance/open script in his "Mechanical Techno: Ghost in the Machine Music." More than a proof of concept a machine music declination.



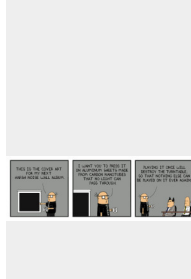
Isn't ASCII Art a perfect form of "graffiti" in 2010s? The 8-bit aesthetics is among the strongest visual references connecting the analogue recent past with the omnidigital present, so why not adopt it to finally have some public art embedded in the present? In Varberg, Sweden, 2016, the GOTO80 crew (feat: Karin Andersson) did it, choosing (not by accident) the Mo Soul Amiga-font.



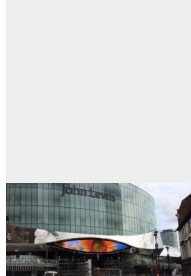
YesNo by Timo Kahlen feels like "traditional" net art, a well crafted stuck webpage for the user's aural and clickable enjoyment.



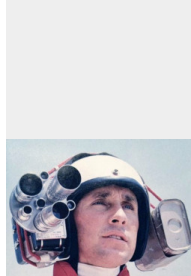
The relationship between Andy Warhol and personal computers (becoming quite popular during his last years) has been only partially investigated beyond his Amiga works. In November 2015, Sotheby's sold his "Apple (from Ads)" (acrylic and silkscreen ink on canvas) for 910.000 USD, and in catalogue's notes Warhol tells about his meeting with Steve Jobs insisting to give him one and showing him how to draw (even if still in black and white): "we went into Sean [John Lennon's son]'s bedroom—and there was a kid there setting up the Apple computer that Sean had gotten as a present, the Macintosh model. I said that once some man had been calling me a lot wanting to give me one, but that I'd never called him back or something, and then the kid looked up and said, 'Yeah, that was me. I'm Steve Jobs.' And he looked so young, like a college guy. And he told me that he would still send me one now. And then he gave me a lesson on drawing with it. It only comes in black and white now, but they'll make it soon in color...I felt so old and out of it with this young whiz guy right there who helped invent it."



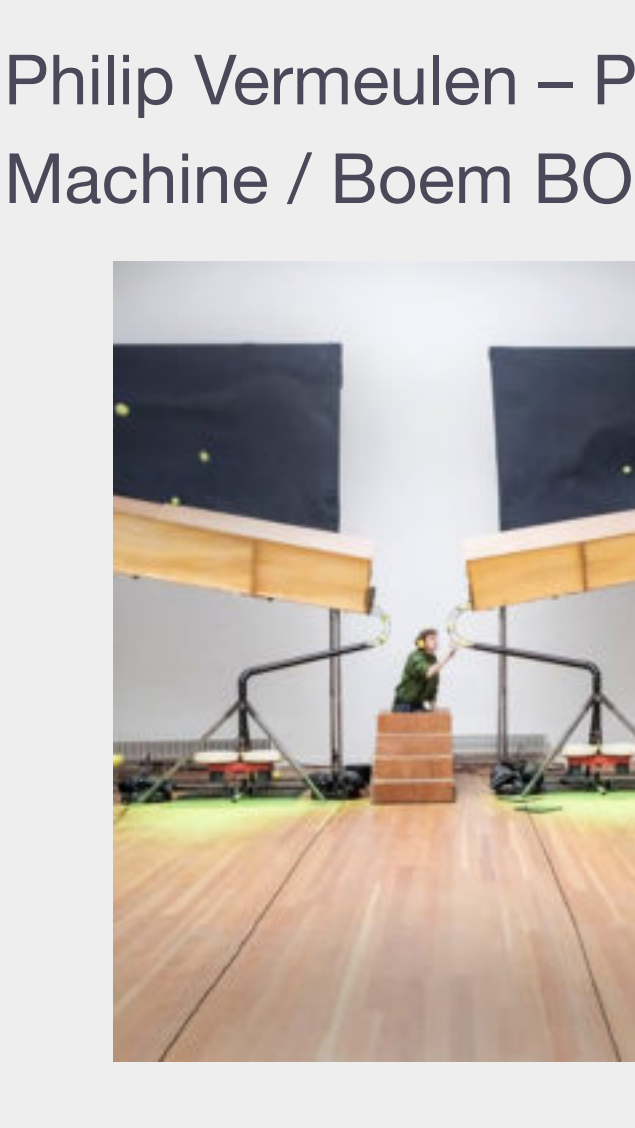
Harsh Noise Wally, is a sophisticated mashup strips of Wally, the lazy and cynic colleague of Dilbert with some epic noise music extreme attitudes. Well conceived and assembled.



Minority Report comes closer... Three huge screens at Birmingham New Street railway station are scanning passers-by and play advertisements accordingly. <http://www.birminghammail.co.uk/news/midlands-news/new-street-station-advertising-screens-9920400>

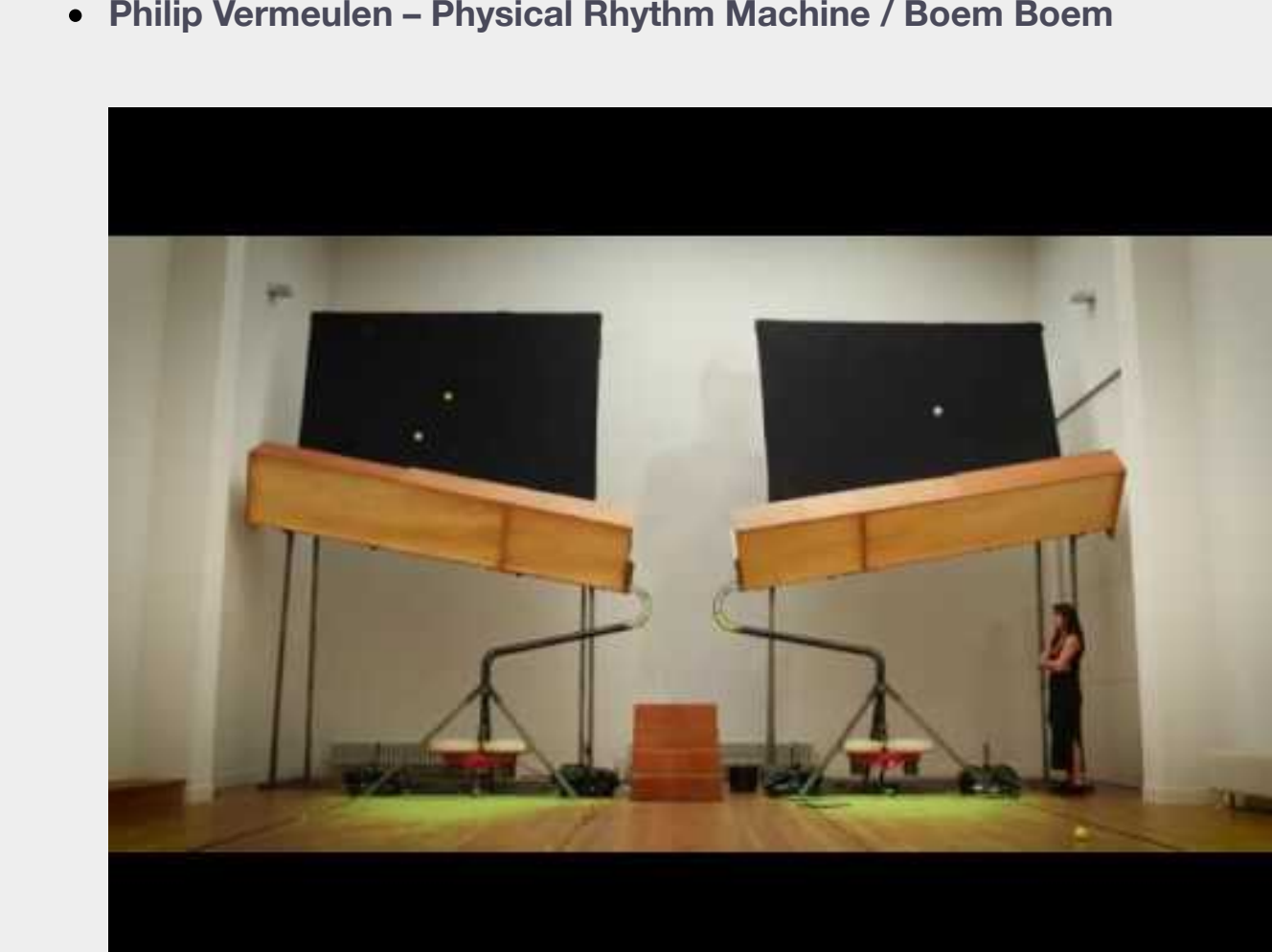


GoPro ancestors in the 1960s and 1970s, mainly sport and movie persons like F1 driver Jackie Stewart, Bob Sinclair and Steve McQueen.

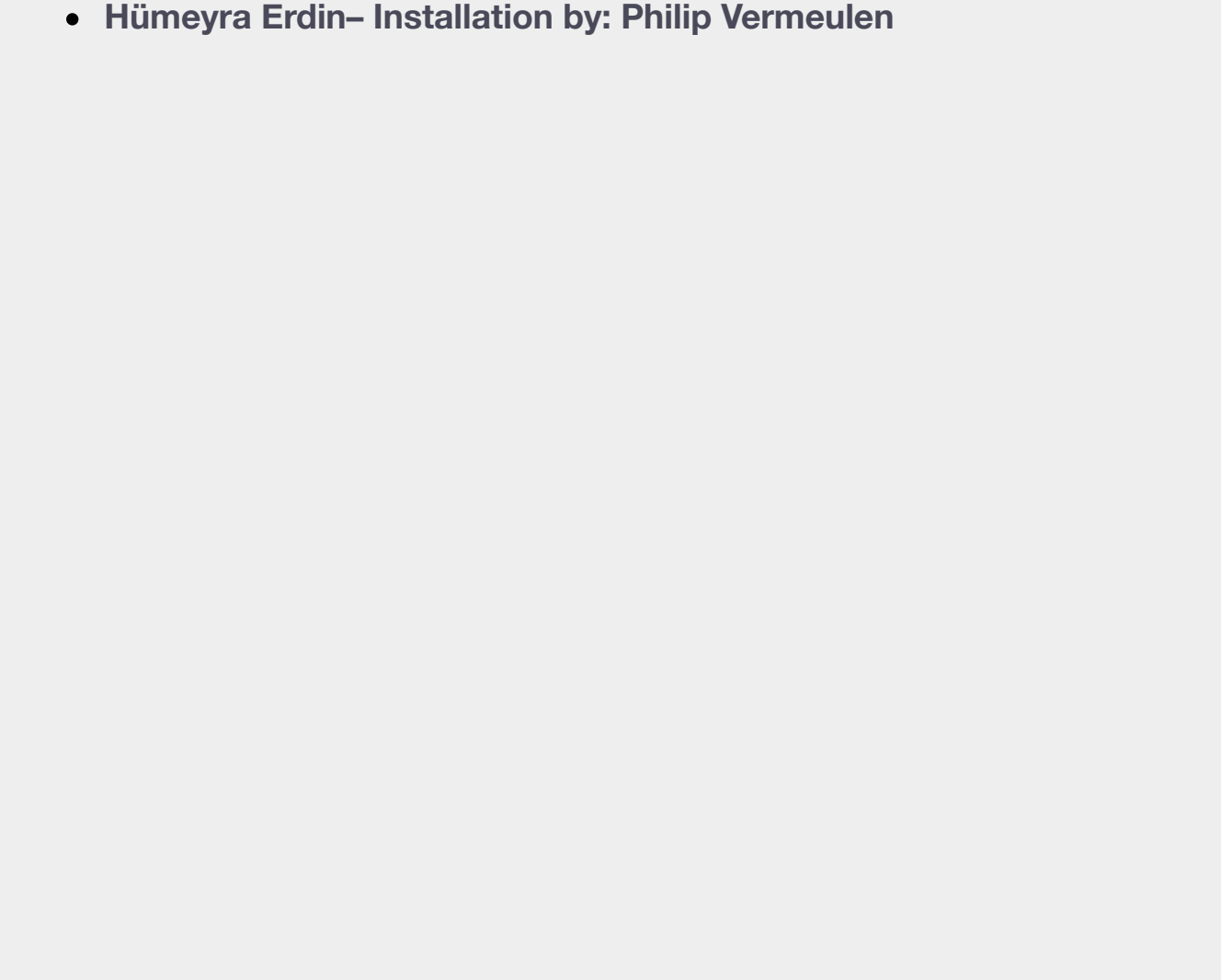


Ingredients of play and calculation with our instinct for self-preservation. The work is centered around a pair of repurposed baseball pitching machines, originally designed for training baseball batters. In their new application, the two machines shoot a steady stream of tennis balls across the presentation space at 150 km/h, colliding with thundering effect against a pair of giant sound boxes. The wooden acoustic resonators are inclined at carefully oriented angles, causing incoming balls to bounce back across the room and fall into a pair of catchers. These in turn feed the shooting machines, thereby forming a closed loop. The shooting machines are controlled by a midi sequencer, which plays rhythmical compositions that push the system to its limits. The audience is placed in the line of fire of this space that is both machinic and tribal. The result can be described as an automated percussion instrument of architectural proportions that with its inhuman strength humbles the body and terrifies the senses, with some of the effects usually associated with the vertiginous contraptions found in amusement parks. Here the alertness of listeners is tested by an unsimulated threat. Unable to compete with the machine in both musical and sporting prowess, the body is forced into a strategy of avoidance while the senses surrender to its inebriating effect, captured by the aerial dance of the balls and entrained by the throb of their quaking impact.

Philip Vermeulen – Physical Rhythm Machine / Boem Boem



Hümeyra Erdin– Installation by: Philip Vermeulen



AURELIO CIANCIOTTA 23 NOV 2018

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 (1995)

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