Systems in art & design

Paul Rand

Paul-Rand.jpg	Eye-Bee-M-Poster.jpg

> ❝ Another kind of definition is that **design is a system** of relationships between all of the aspects of the problem, which means the relationship between you and the piece of canvas, you and the eraser, you and the pen. The relationship between the elements proportions, which mean the relationship of sizes. I can go on all day. *Paul Rand*

Bauhaus

Obj.Id_74621_web_hoch.jpg	Bauhaus-Anni+Albers,+Tapestry,+1926-1964.jpg
josef-albers-never-before-f.jpg Joseph Albers	joseph-albers-homage-to-square-2.jpg Joseph Albers

Swiss Style

Swiss 1	Swiss 2

Linear Perspective

15th century experiments in Linear Perspective.

linear-perspective-header_0328p_d	Entrega_de_las_llaves_a_San_Pedro_	vase-in-perspective.jpg

Sol Lewitt - Instructions for making art

> ❝ In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art. *Sol LeWitt*

Variations of Incomplete Open Cubes	sol-lewitt-instructions-1972.jpg

John Cage - Music of Changes and Chance

Music-of-changes-4-1.gif	34e9e9a994e5cda59d9940d6d0ce0d6c.png

Kerry Strand - California Computer Products Inc

nt6-cd7b343bfb9b34d15d9352474098e622_large.jpg	stand01.jpg

John Albers - The Responsive Eye (1965) & Michael Noll

re2-c916bff9ad2a52de3c87bba89eee02eb_large.jpg	Noll_Fig72.jpg

> an intellectual and active creative partner that, when fully exploited, could be used to produce wholly new forms and possible new aesthetic experiences

Cybernetic Serendipity - Institute of Contemporary Art (1968)

cybernetic-serendipity-poster-web.jpg

bild.jpg   Gordon Pasque - Colloquy of Mobiles

1. **Catalogue**
2. **Critique**

> Exemplary for the appeal of the great promises made early in the computer age, Cybernetic Serendipity epitomizes the dilemma much of media art faces today: its complicated relationship with the socio-economic environment, the difficulty of engaging with its own historicity and transcending mere techno-fetishism, and the all-too-familiar sense of a naïve, unbridled optimism with its inevitable pitfalls and false dawns. **link**

> The utilization of scientific know-how, however, did not simply lead to a re-valorization of the art object and the materials that could be made of it. On the contrary, the integration of technology engendered a growing interest that went beyond a strictly object-oriented approach toward practices that focus on process, ideas and (inter-) actions. Concomitant with experiments in participation and interaction, with happenings, performances, land art and conceptual art, media art is often regarded as a conclusion of the de-materialization of the art object. **link**

Digital Culture by Charlie Gere

Section on Art and Cybernetics from 1950s in Europe and the US.

Project Cybersyn

141013_r25584_rd.jpg

The Planning Machine

Jack Burnham - System Esthetics

Software-s.jpg

> " Art that is transactional in that they deal with underlying structures of communication and energy exchange

1. http://www.tate.org.uk/research/publications/tate-papers/05/all-systems-go-recovering-jack-burnhams-systems-aesthetics
2. https://monoskop.org/images/0/03/Burnham_Jack_1968_Systems_Esthetics_Artforum.pdf
3. http://www.tate.org.uk/whats-on/tate-modern/exhibition/open-systems

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