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For Flusser From 3kta

According to Flusser, the computer is an Industrial Machine, it is based on scientific theory and produced by technology. To celebrate Flusser's birthday, I designed an algorithm(s) executed by a 'black box' (computer). About these 'black boxes', I think there's no single human being on earth who is able to design and build one. All the necessary knowledge and skill involved in producing the actual computational experience (a wide range of theoretical and practical expertise, from electricity to electronics, informatics, mechanics, ergonomics, vision, hearing, aesthetics, language, culture, physics, chemistry and many more) can't be united in one single person. This 'black box' results from an industrial process where the 'workers' and especially the users do not have to master the entire process. Programming (computers) is also a heritage from the logic of Industrial production: dividing a task into a series of simpler tasks or operations to be executed sequentially. At the end of the 20th century when I started to program computers, an experienced programmer referred to Napoleon's favorite tactics: 'Divide to conquer', derived from the Latin 'divide et impera'. A complex system, when divided, is much more comprehensible than the whole, and it made sense to me from a functional perspective. I underline 'from a functional perspective' because from the experimental one I feel it as a whole.

Flusser wrote 'All revolutions are technical revolutions', and he also made me ponder whether Art and Technology can be 'the same thing'. At least they have etymologic affinity. Technology per se has nothing to say, humans do! Technology offers a broad spectrum of forms of communication. When we choose among available technologies, we articulate ideas, giving them nuance and variation. The choice of technologies emphasizes the role of the artist as an aesthetic decider. The 'mastery' and/or subversion of those technologies is then the interface cascade between the artist/designer ideas and his audience. Flusser also discussed the object as an obstacle and form as eternal. He didn't 'doubt that forms, whether discovered or invented, whether made by a heavenly or a human designer, are eternal - i.e., free of all time and space'. The conception of space-time of each historical period is especially reflected in art objects. Deleuze, in his book *Fold: Leibniz and the Baroque* (1992), argues that the new object is the objectile. This new statute no longer refers to its

condition of spatial former, in other words, a relationship between shape and material but to its statute of temporal modulation that implies a continuous variation of matter as well as the continued development of the subject. The objectile becomes an event.

90 years after Vilém Flusser's birth, responding to an invitation by Dirk Michael Hennrich to participate in the May 2011 issue of the www.flusserstudies.net magazine with electronic imagery that would approach Flusser's vision of the technical images, I decided to program a computer to calculate and draw objectiles in real time. The set of images I chose for Flusser's birthday are just some 'frozen' moments of these objectiles. This program is a Meta-Artistic tool. I feel to be the author of the algorithm(s) design that instruct the computer to calculate, draw and present these images, but I don't feel so much to be the author of the images themselves. The program is a variation of pieces of code programmed for AutomatD, an older personal project from 2004, when the computational powers of my 'black box' were much more limited than today.

Objectile4Flusser 55 sec. movie: http://vimeo.com/23130385