

# ART FUS ION

34

*Don't HaHaHa  
Synthetik & Beat*

Ok, you are referring to the Jumbled Color Palette 2 paint preset.

So, you can change the Brush Source from computational to image folder brush if you want. You can use the File : Paint Synthesizer : New Image Folder Brush menu command to do that. Or the movie brush option if you prefer that over an image folder brush.

But, you are going to have to change a few other settings in the paint synthesizer to see the images or movie frames. In Paint Fill Setup, you want the Fill From to be Brush Image rather than Paint Color.

Also, in Region as Brush Mode, i'd use the Alpha Only - BrMod OrientRotate option for the Brush Option control.

And it's a vector paint preset, so you need to change the main Render Option in the Vector Output control panel from Vector (solid color) to Raster, since you want to use a raster image or raster movie Brush Source for the painting.



"The most common error is not erasing the alpha channel in the layer before you start painting into it. The normal erase menus set the alpha full on for the layer, and set the RGB to the erase color. use the Full Erase command (Canvas : Full Erase menu). that also erases the alpha channel."

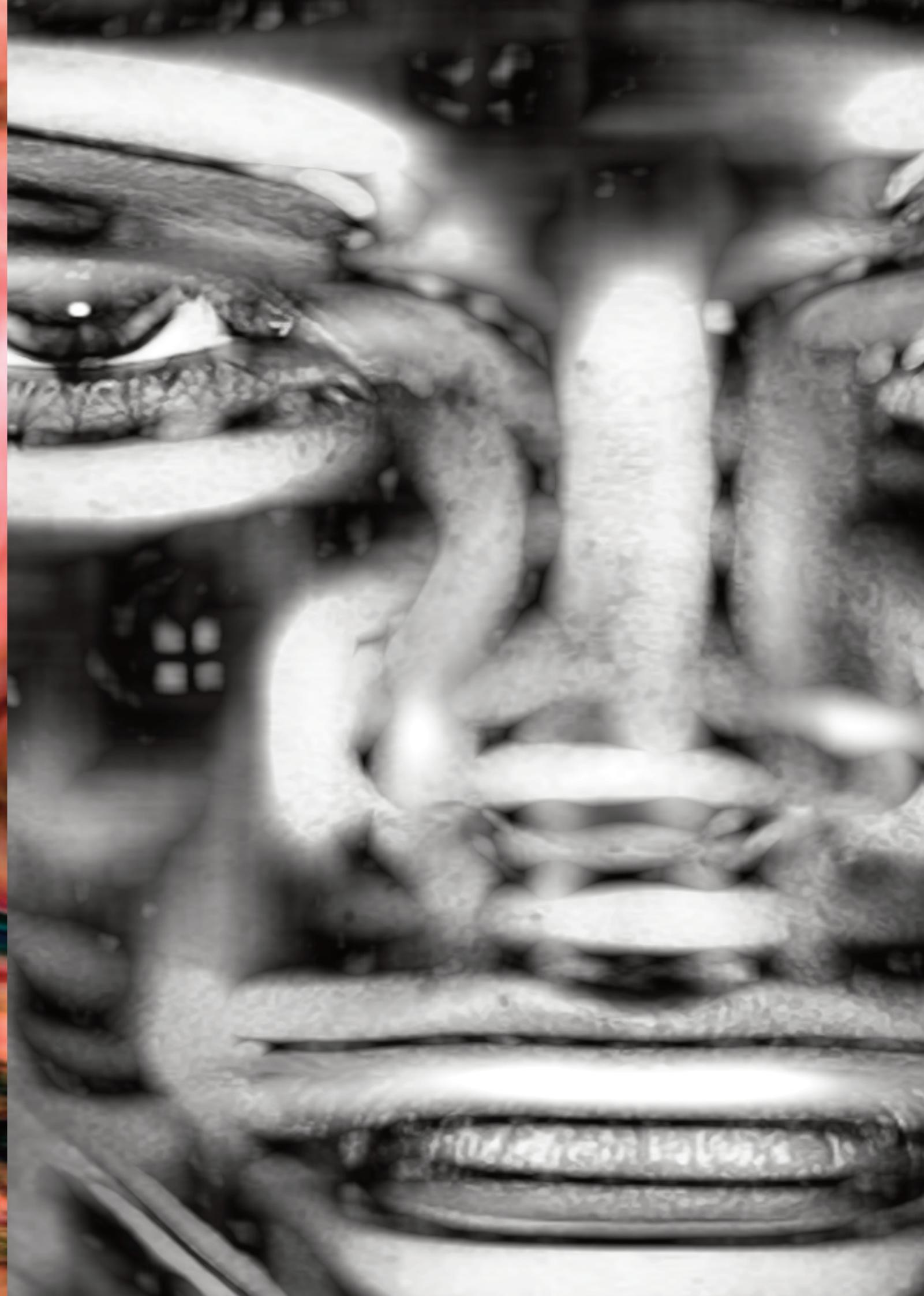


HJK aus den serien: warp, don't hahaha und portrash, 2010-2012

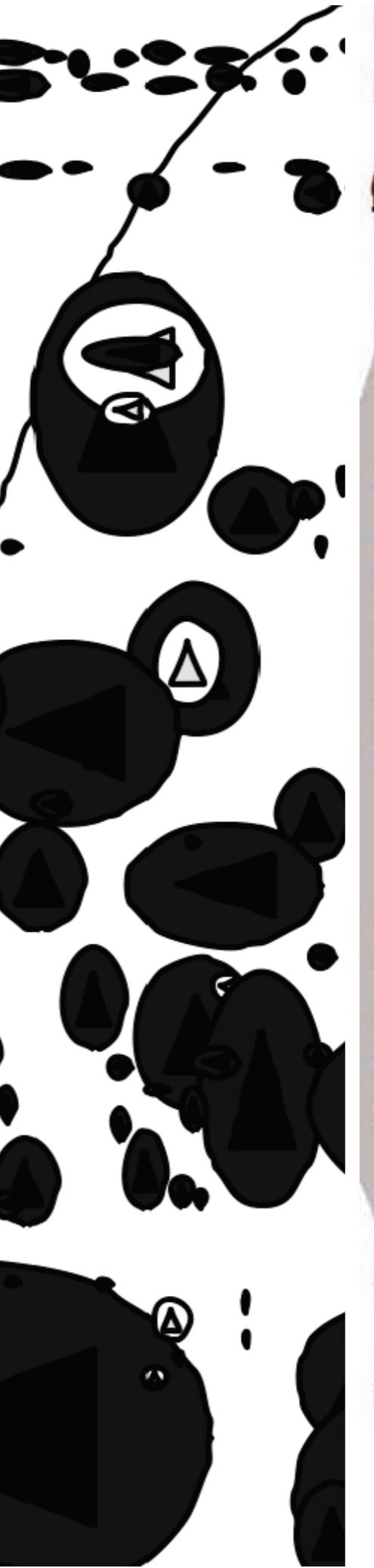
Wulle  
Bulle  
Hanky  
Panky  
Balla  
Balla  
Don't  
Ha Ha



HJK aus den serien: warp, don't hahaha und porTRASH, 2010-2012



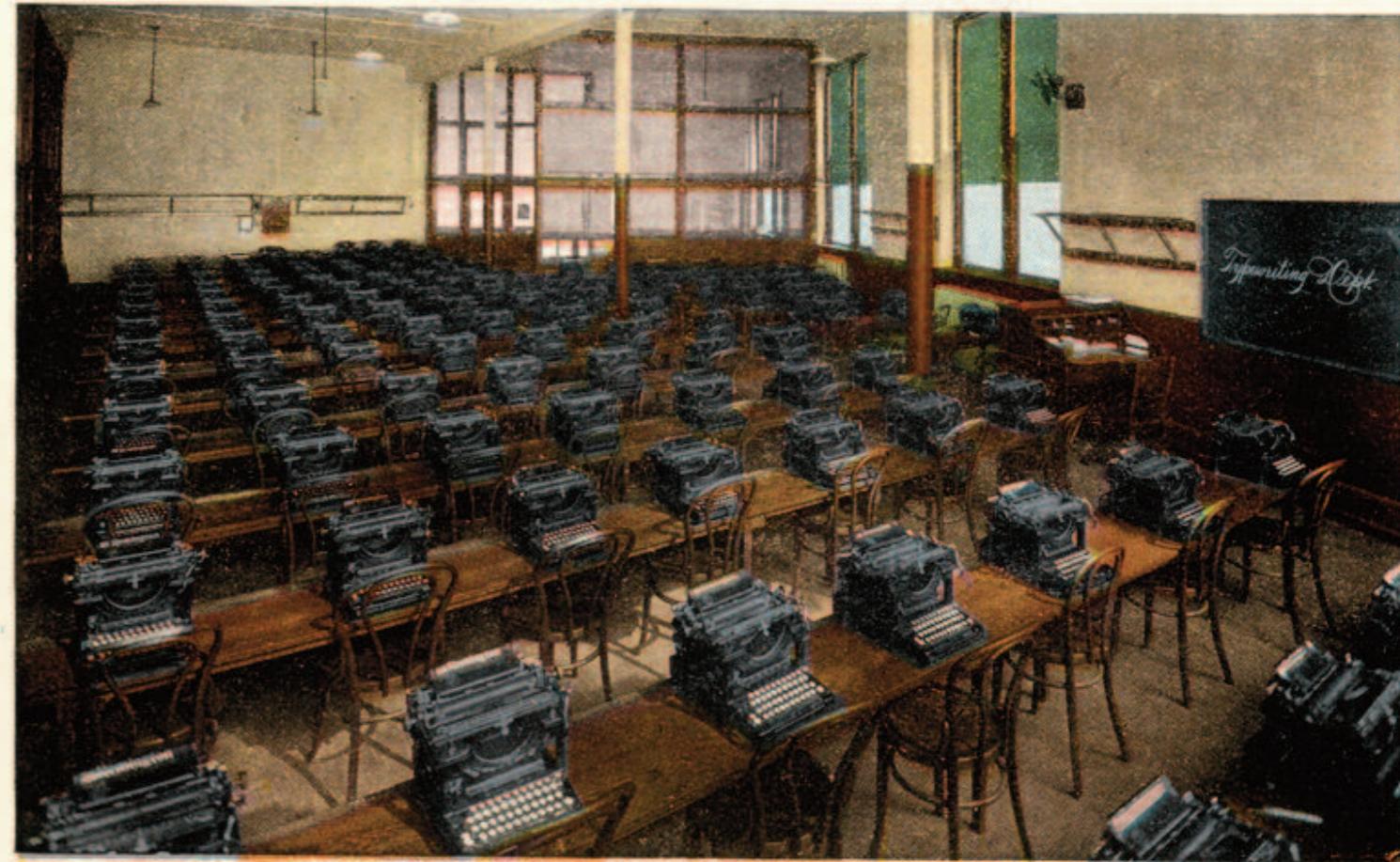




HJK aus «Letters»



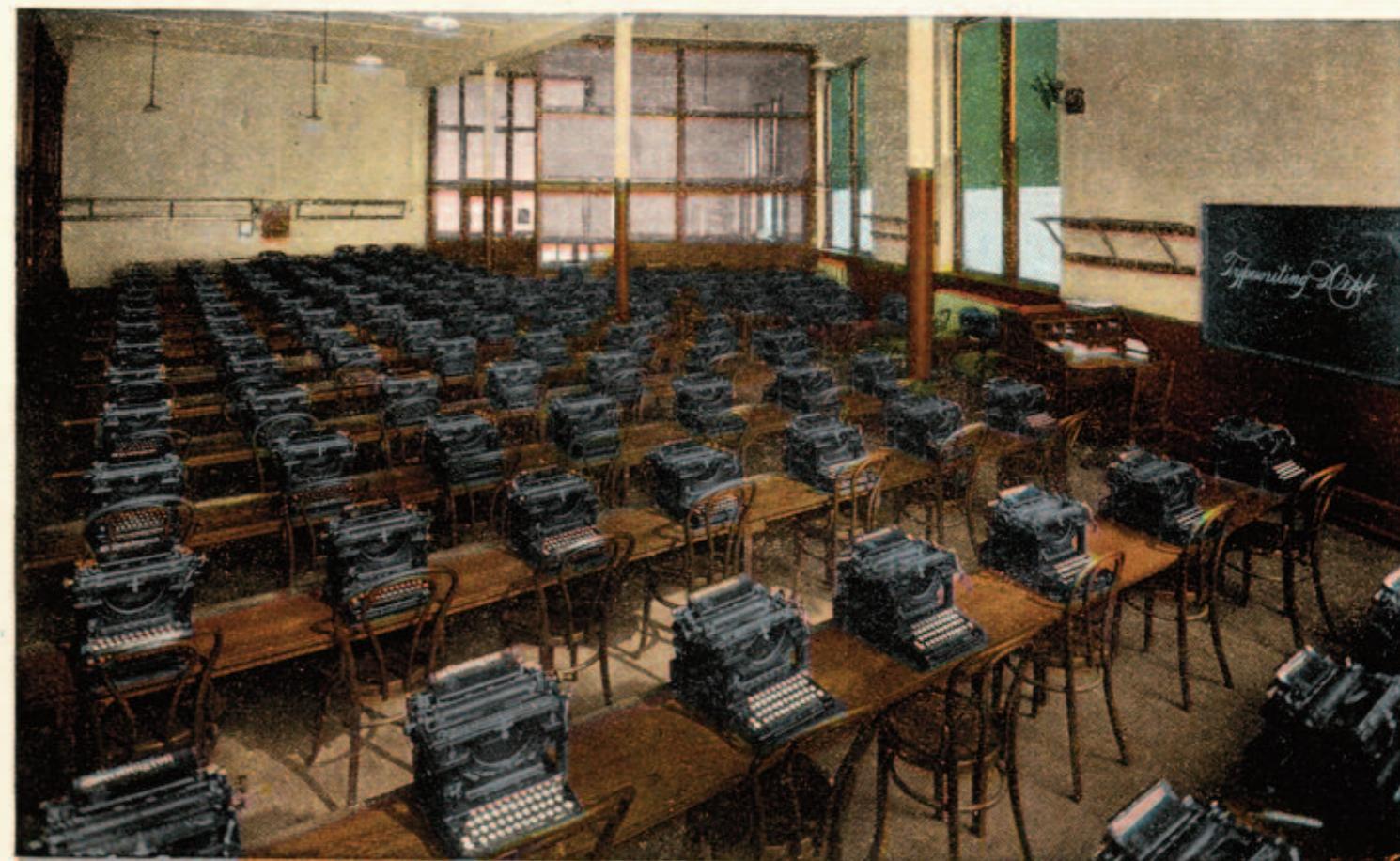
Main Typewriting Department, The Business Institute, Detroit, Michigan.  
Total Institute typewriting equipment includes over 300 machines.



Main Typewriting Department, The Business Institute, Detroit, Michigan.  
Total Institute typewriting equipment includes over 300 machines.



Main Typewriting Department, The Business Institute, Detroit, Michigan.  
Total Institute typewriting equipment includes over 300 machines.



Main Typewriting Department, The Business Institute, Detroit, Michigan.  
Total Institute typewriting equipment includes over 300 machines.

TWINS:



TWINS:





THE INFLUENTIAL AND AHEAD-OF-THEIR-TIME BAND THE MONKS PLAY ON GERMAN TV IN 1965.

Amtliche Webseite:  
<https://www.the-monks.com/>



A zoomed-in picture of the red giant star UY Scuti, picture processed through the Rutherford Observatory's telescope.

Cindy Sherman  
USA, 1954.

In her photography, Cindy Sherman developed characteristic appropriations of characters whom she transformed into her own brand of authorship, creating scenes based on references to popular aesthetics and common-sense notions, in particular, certain stereotypes for women taken from the movies, magazines, advertising and

the arts. Throughout her career, Sherman has used and manipulated images, inventing new types of image repertoires which, in a highly original way, tell stories about women in our societies. Her originality is based essentially on her great skill to create a wide range of characters with the help of makeup and prostheses: Sherman uses her own body as a medium, as raw material, and sets these *dramatis personae* into the photographic medium. Her transformative body – anchored, however in a social reality – is as much painting as sculpture.



space is lost in infinitude, and where time is measured by eternity.

Heaven and Hell are beyond the purview of science ; but the cosmos, or visible Universe, in which is embraced not only our infinitesimal Earth, but also the entire starry heavens—all the orbs, clusters, systems and galaxies of stars visible to the naked eye

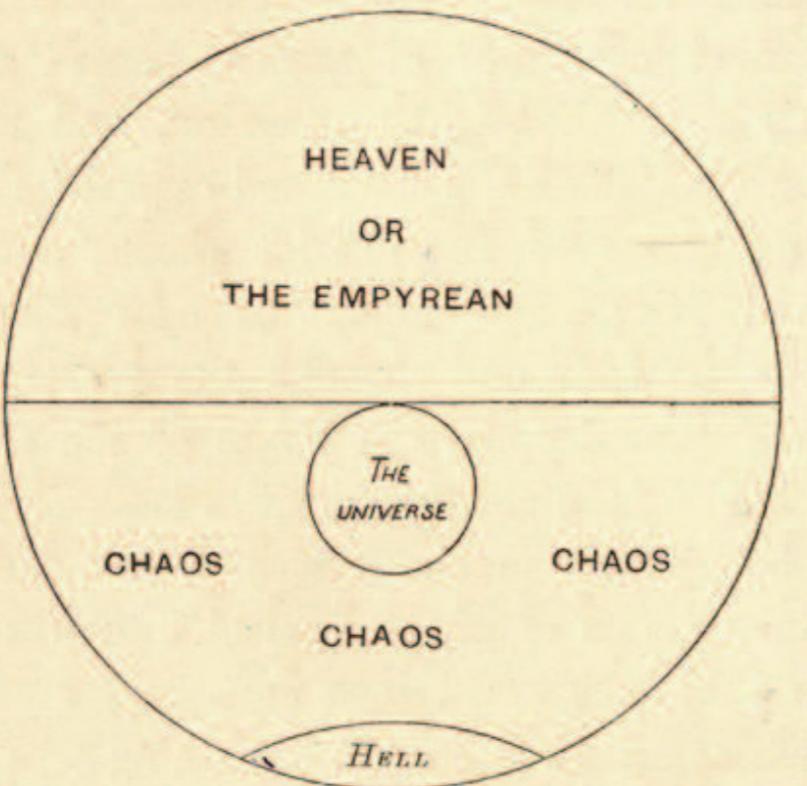


FIG. 1.—Milton's Division of Universal Space—*Masson*.

and revealed by the telescope—Milton hung pendent from the floor of the Empyrean. In order to explain its mechanism and the arrangement of the orbs which enter into its formation, it will be necessary to describe the astronomical system which the poet adopted for his ‘Paradise Lost’—a system entirely different from that which is now regarded as the true theory of the Universe, and which, from the earliest times down to the beginning of the seventeenth

century was almost universally upheld by those who studied the motions of the celestial orbs. This

## Merda d'artista

*Merda d'artista* (deutsch Künstlerscheiße) ist ein bekanntes Projekt des italienischen Konzeptkünstlers Piero Manzoni.

According to the Ptolemaic theory the Earth was regarded as the immovable centre of the Universe. Surrounding it were certain species of zones of transpicuous space arranged in concentric circles, the larger spheres enclosing the smaller, and within them was situated the cosmos or Universe usually described as the Heavens and the Earth. To each of the inner seven spheres was attached a heavenly body that was carried round the Earth by the revolution of the crystalline

Sämtliche Dosen wurden verkauft und befinden sich in verschiedenen Sammlungen weltweit. Sie haben heute einen deutlich höheren Wert

als den von Manzoni angesetzten, eine Dose wurde im Jahr 2008 bei Sotheby's für 97.250 englische Pfund (ca. 132.000 Euro) versteigert.[2]

Ein Durchleuchten der Dose zur Bestimmung des Inhalts ist so gut wie ausgeschlossen, da diese aus Metall besteht; eine Öffnung würde das Werk zerstören und könnte den Inhalt beschädigen.

Bernhard Bazile, einer der Eigentümer, öffnete 1989 dennoch seine Dose. Diese gilt seither wiederum als eigenes Kunstwerk, Boîteouverte de Piero Manzoni.[3]

Weil ein dänisches Museum in Randers eine der Dosen bei zu hohen Temperaturen gelagert und dadurch beschädigt hatte, musste es dem

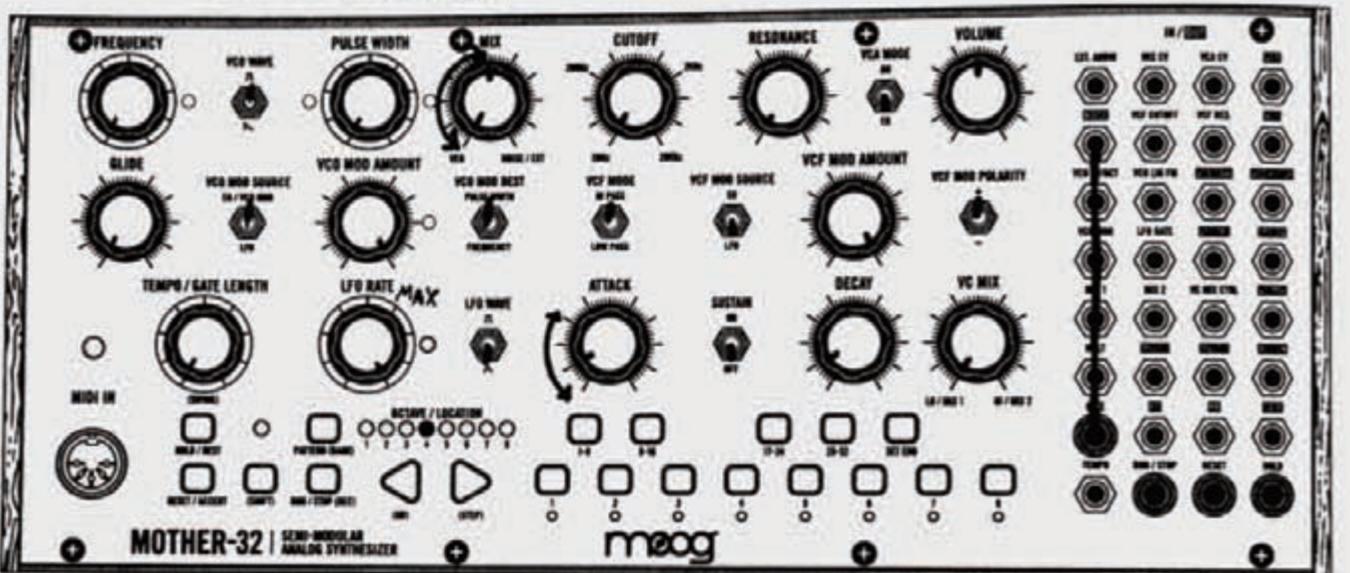
Eigentümer für seine Leihgabe nach einem Rechtsstreit in den 1990er Jahren 250.000 dänische Kronen zahlen.[4]

Manzonis Vater, ein Dosenfabrikant, soll ihn mit den spöttischen Worten: „Deine Arbeit ist Scheiße!“ zu dieser Arbeit inspiriert haben

The eighth sphere was called the Firmament because it was supposed to impart steadiness to the inner spheres. This sphere was also believed to accomplish a diurnal revolution round the Earth carrying in it all the fixed stars, and with it the seven other spheres ; and by its motion bringing about the alternation of day and night. The interior spheres had besides, separate and slower motions



**PRESET NAME: Old Tape / Current**



**NOTES:** Gate into noise. VCO/Noise Mix should not exceed 50% but ideally should only go back and forth between 0% & 45%. Attack sounds best at 10-20%, but should not exceed 40% or the best-of effect will be lost. Pulse Width and Frequency can be changed as desired. This preset creates a sound that resembles high voltage/electricity &/or a muffled old tape depending on the octaves/pattern/notes used (if any).



**Frage: Warum ist der Zufall der beste Gestalter?**

**Antwort:** There is no way to change all of the action steps to use a new font in one action. You need to do the edits manually. We're looking into PASeq meta edit commands for the future, so we can add that one to the list.

**Frage: Warum bedeutet Rot kein Glück?**

**Antwort:** We have thought about it. I don't know that it would be javascript or anything like that.

**Frage: Warum verschwimmt Blau immer?**

**Antwort:** Now some of the path start regionization algorithms break down the canvas into sub-divided areas based on splitting the canvas repeatedly. So you could be smart about sizing the canvas accordingly, and building your image folder brush accordingly, so that the math works out and the aspect ratio is preserved for the sub-divided areas. Takes some planning and forethought, but is achievable. You can configure the paint synthesizer to do single brush nib tiling. brush could be procedural computational, an image, a movie file, a folder of images. You can also configure the paint synthesizer to do what we call 'path start regionization'. What this means is that the paint synthesizer first does a very detailed computational analysis of the source image, and then breaks it up into a series of different regions. These can then be filled (or painted with paint paths) in a single auto-paint action. Path start regionization used with region fill as brush pen mode is not going to respect the original brush image aspect ratio in most cases. This is because the generated regions adapt to the source image characteristics, and region fill as brush pen mode overrides the source brush with a temporary region, and any images used as a fill will auto-size to fill the rectangular boundary area associated with the temporary region being filled.



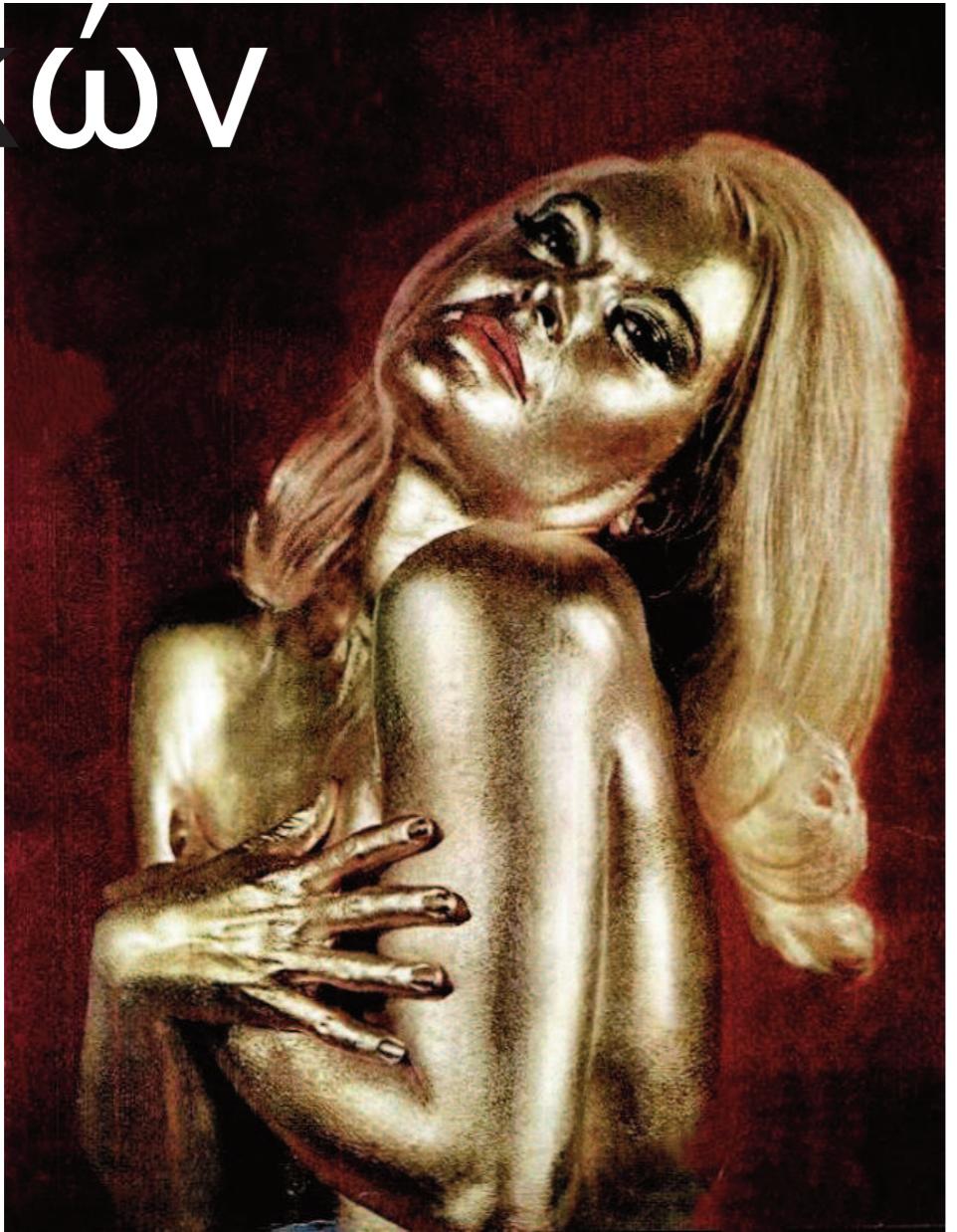
**Frage: Stimmt die Behauptung: »Die Welt ist alles was der Fall ist?«**

**Antwort:** And I certainly think it has relevance to anyone involved in any creative endeavor. Although at that point we've already reached the level of misnomer, defining a concept by referencing itself. Like the notion in artificial intelligence research of the homunculus, which could be thought of as intelligence being defined by a little person inside the brain pulling the strings who has another little person inside its brain, etc. So once you get to the point of defining a phenomena at the level of the homunculus you're completely missing the point, or at least not explaining anything.

**Frage: Warum glänzt das Gold nicht mehr?**

**Antwort:** If you are working with alpha view enabled, then you can turn on the paint synth alpha enable flag (canvas : alpha menu), which will turn on alpha compositing when the paint synth draws. You might also need to make editing adjustments to individual paint presets to get the best result if working with alpha enabled.

# είκων



## Ist das Gold echt oder aufgepinselt?

Es handelt sich um echtes Blattgold, 233/4 Karat. Die einzelnen Goldblätter werden mittels einer Netze und eines Anschießer-Pinsels auf die Bolosgrundierung aufgelegt und anschließend mit einem Achatstein poliert, bis alles glänzt.

Was bedeuten diese Kreise um die Köpfe der Menschen?

Das sind die Heiligscheine. Sie bezeugen, dass die dargestellte Person im Licht Gottes steht.

## Warum ist auf Ikonen soviel Gold?

Gold war damals schon das edelste und kostbarste Material. Gold symbolisiert die Anwesenheit Gottes. Man könnte auch sagen, das Gold ist das alles durchdringende, transzendenten Licht.

## Warum gucken die Heiligen oft so streng?

Das tun sie gar nicht. Es entspricht nur nicht unserer Sehgewohnheit, die ein betont freundliches Gesicht erwartet. Die östliche Malerei möchte bei uns keine flüchtigen Emotionen erwecken, sondern sie zeigt die Vergeistigung der Heiligen - die der materiellen Welt bereits entrückt sind.

## Die Proportionen stimmen ja gar nicht!

Doch, sie tun es nur auf andere Weise: Das Wichtigste wird am größten dargestellt (Bedeutungsperspektive). Die Proportionen variieren auch unter den Jahrhunderten und in Abhängigkeit zum Herkunftsland der Ikone. So haben die Heiligen auf koptischen Ikonen große, eingedellte Köpfe und sehr kleine Körper.

Heißt es nun „Ikonen malen“ oder „Ikonen schreiben“?

Beides ist richtig. Griechisch: Ikonografos. Grafos - auf deutsch: Grafik. Mit Grafik bezeichnen wir sowohl die Schriftsprache als auch die Bildsprache.

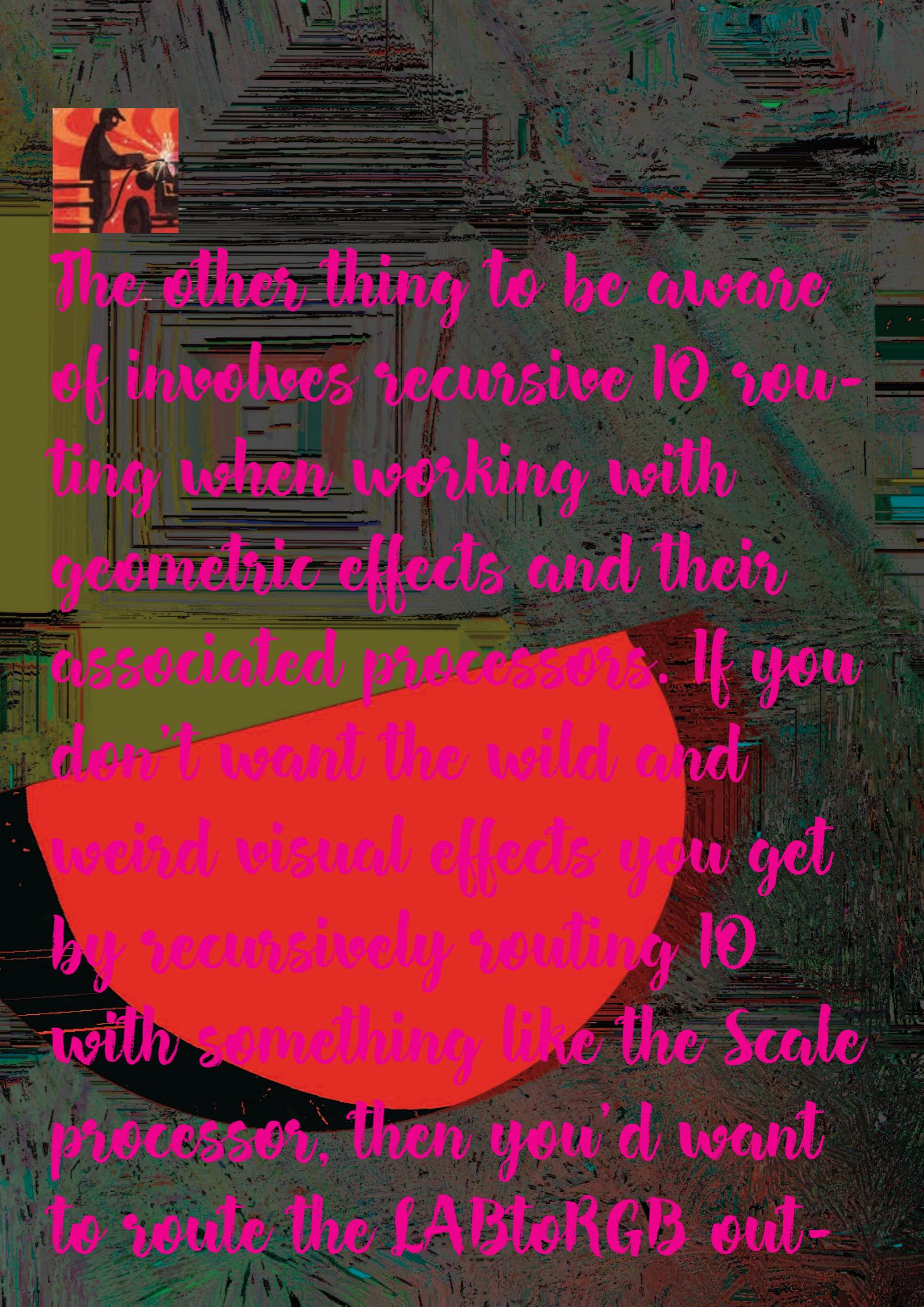




ABC

kleinescinmaleinsgrosses





The other thing to be aware of involves recursive IO routing when working with geometric effects and their associated processors. If you don't want the wild and weird visual effects you get by recursively routing IO with something like the Scale processor, then you'd want to route the LABtoRGB output.



*put to something like tmp  
RImg, tmp GImg, tmp BImg,  
and then use those as the  
inputs for the 30Scale pro-  
cessor, with the correct  
ROut, GOut, BOut for the  
output of that processor.*