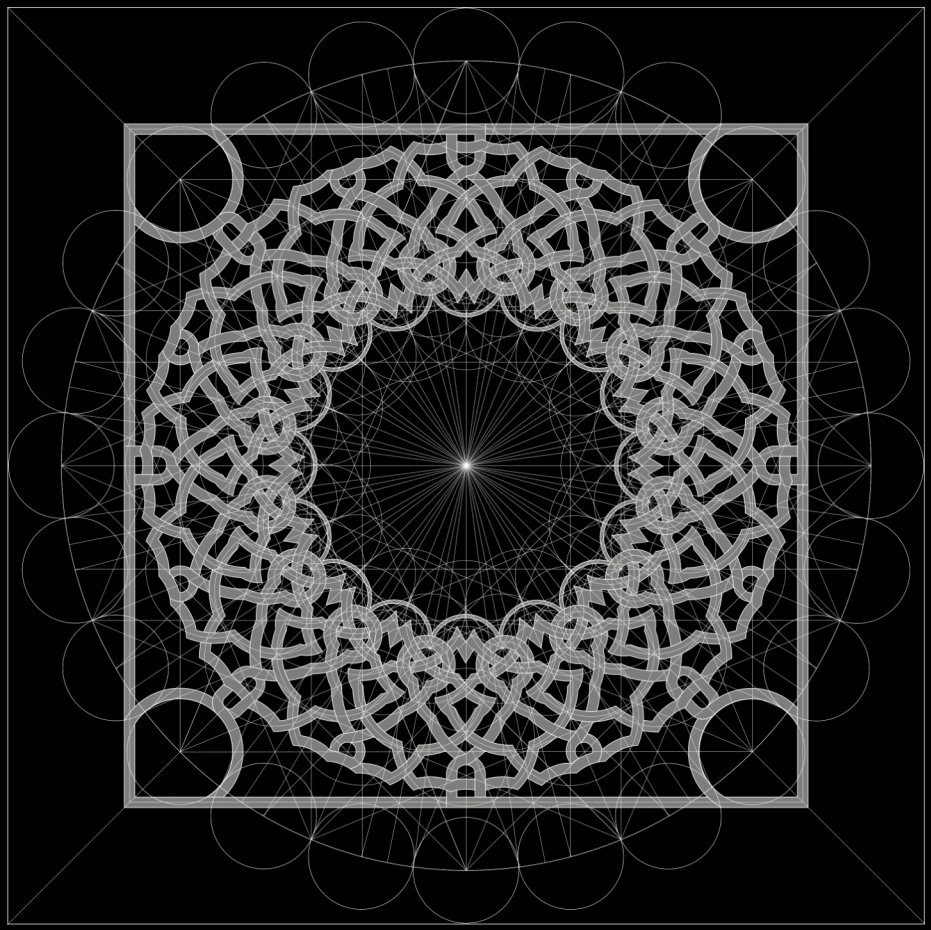
Computer Arts Society Members' Exhibition



July 2023
BCS Moorgate, London

Cover Image: **Sara Choudhrey** *Santiponce Black (2019)*

Computer Arts Society Members' Exhibition

July 2023
BCS Moorgate, London

www.computer-arts-society.com

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interactdigitalarts.uk/publications

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Introduction

The **Computer Arts Society** (CAS) was founded in 1968 to promote the understanding of the role of digital and electronic media in the arts. As it has developed over time, a key aim has become to ensure that the long history of the computer arts is recognised by contemporary artists, technologists, audiences and collectors.

The society currently organises talks, events, exhibitions and performances, and uses social media to highlight the ways that digital and electronic technologies can be of value to the creative sector.

After celebrating its 50th anniversary in 2018, CAS renewed its commitment to promoting the use of digital media in contemporary practice and to providing a forum for diverse audiences of all ages and backgrounds to meet and exchange ideas. The Computer Arts Society is a specialist group of the **BCS Chartered Institute for IT** and works closely The Computer Arts Archive Community Interest Company.

The artwork featured in this catalogue was exhibited at BCS Moorgate in London between July and December 2023. The work includes pieces selected from an open call to members of CAS, together with invited works from other members and associates.

The exhibition included a large number of printed artworks, plus video works and an installation artwork. It featured contributions by over 40 artists and showcased a wide variety of artistic styles and techniques. For many of the artists, it is the first time their work has been included in a Computer Arts Society exhibition.

We hope that the "Computer Arts Society Members' Show" will become an annual event and that it not only helps promote the artists involved, but also demonstrate to visitors the range of work that comes under the label of "computer art".

If you are interested in knowing more about the Computer Arts Society, the other exhibitions we run, our archive and the talks we host, please visit our website. The site also contains a PDF copy of this catalogue, as well as a growing selection of other catalogues and publications.

We expect to release an invitation to submit work for the 2024 show in March 2024. Again, keep an eye on the website for details, as well as our social media channels on Facebook, X and Instagram.

Sean Clark
Computer Arts Society Chair
www.computer-arts-society.com

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Jim Andrews
Metaphysical Book (2023)

Metaphysical Book (3023) was created by Jim Andrews using his software *Aleph Null*, which is a graphic synthesizer.

vispo.com

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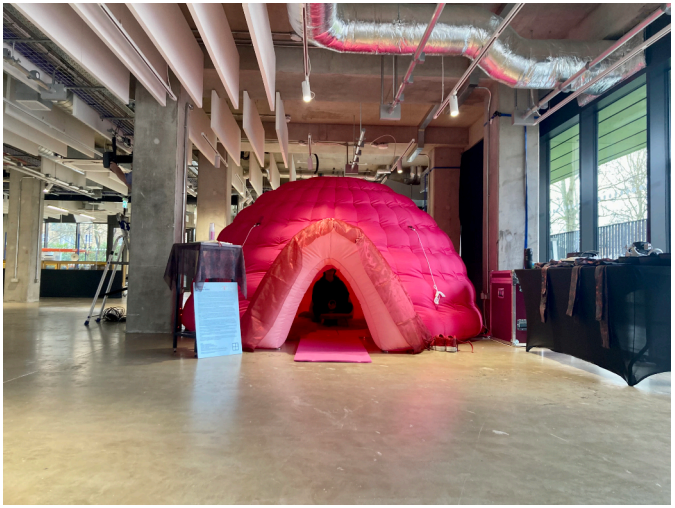
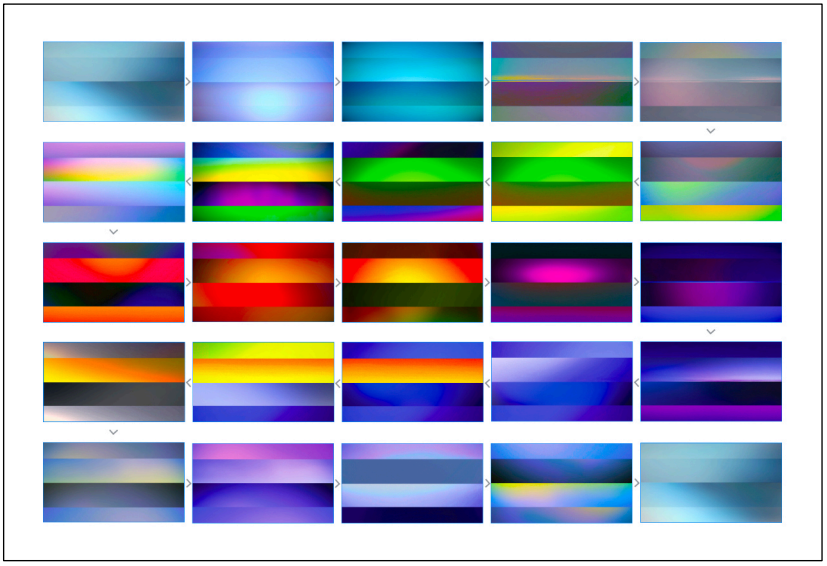
Camille Baker
INTER/her (2021)

*INTER/her (2021) is a*n immersive installation and Virtual Reality artwork focussed on reproductive diseases and pain that women experience.

inter-her.art





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Graham Bate
Eight Hours (2023)

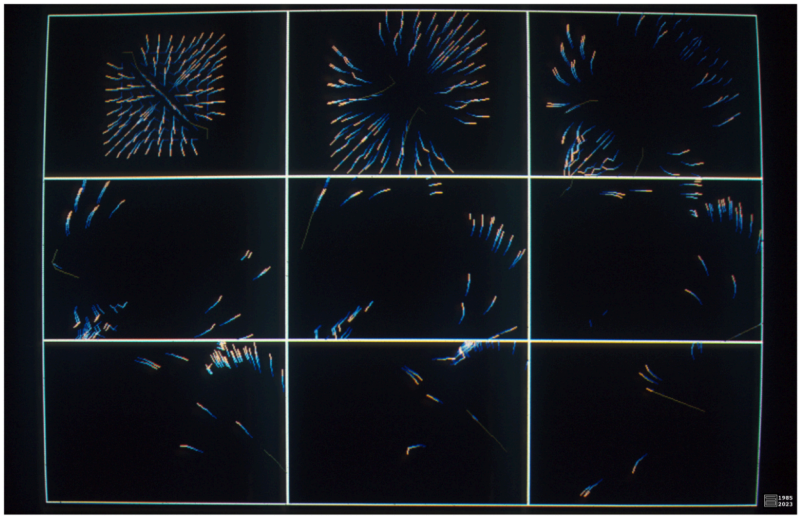
Eight Hours (2023) shows a progression of still images drawn from an eight hour silent movie entitled *Moving Painting Four*.

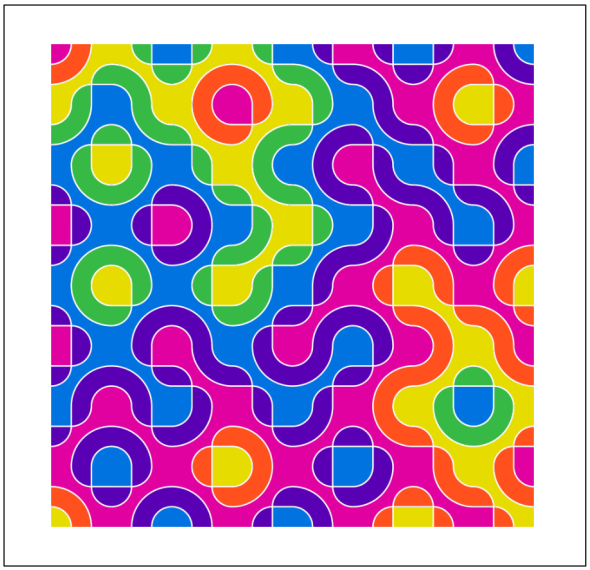
→

Stephen Bell
2 Predators 98 Prey (1985)

Image generated by *Smallworld* C program running on VAX 11/750, photographed from Sigmex screen. Coded by the artist when Artist in Residence in the Computing Laboratory of the University of Kent at Canterbury, sponsored by The Arts Council and South East Arts.

stephenbell.org.uk





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Paul Brown
Wrapping Paper (2017)

Wrapping Paper (2017) is a chance outcome of one of Paul Brown's current works in progress. He was looking for a complete set of tiles that would enable a complex overlaid image to be coloured consistently.

www.paul-brown.com

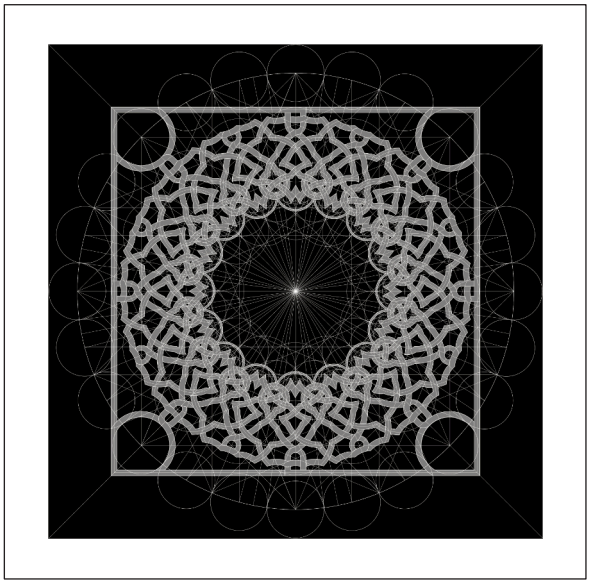
→

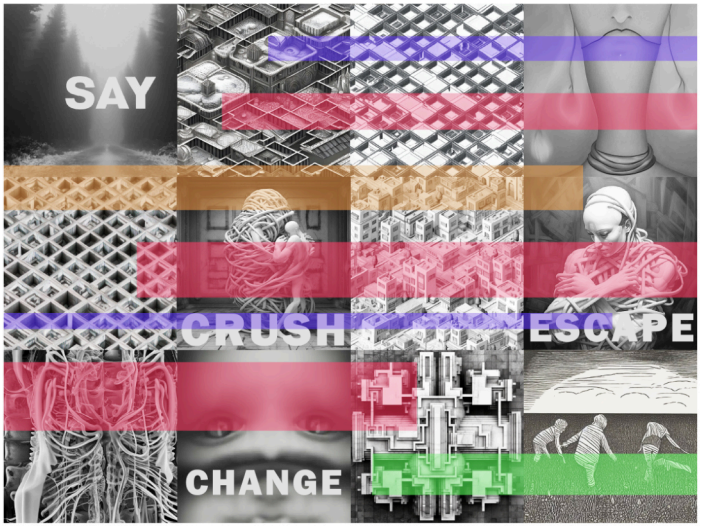
Sara Choudhrey
Santiponce Black (2019)

Santiponce Black (2019) was produced as an outcome for the design and development of an interactive installation (*Santiponce, 2018*).

The composition demonstrates the underlying 16-fold geometry as a documentation of process and continuity in traditional Islamic pattern-making.

www.sarachoudhrey.com





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Geoff Davis
Pattern City (2023)

Generative artwork with images and text. It has print options to create foldable shapes to build into a model city. It explores historical utopian city planning and the unintended effects on residents. Mix of 2D display and 3D output.

geoffdavis.org

→

Anna Dumitriu
Physic AI Garden (2023)

This image was extracted from Physic AI Garden, an interactive dynamic digital garden, where beautiful virtual plants and fungi grow and interact with each other and with audiences. The artwork is a collaboration between artists Anna Dumitriu and Alex May.

annadumitriu.co.uk

←

Patrick Lichty
Studio Visit: Studio of Audra Pancake (2022/2023)

Studio Visits: In the Posthuman Studio (2023) is a speculative exhibition of 50 AI artists visited by a human curator. Created in the form of a catalog created before the exhibition, the project recalls Duchamp's *Boite en Valise as* a self-contained synthetic exhibition.

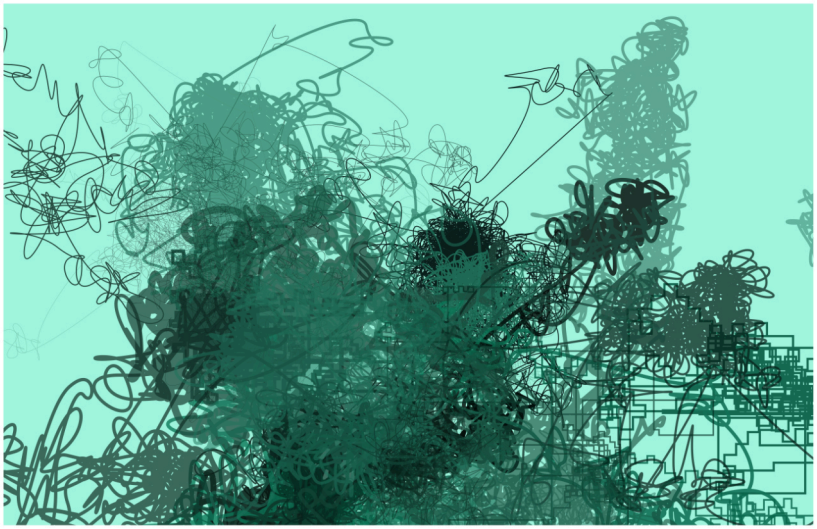
@ntheposthumanstudio

→

Luciana Haill
Pioneer (2021)

The image shows the artwork appearing on the screen of a smartphone using the *Pioneer AR* augmented reality app. It triggers the unique Victorian seagoing electric train on stilts invented by Magnus Volk called *Pioneer.*

volkspioneer.wordpress.com



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John Hovig
Endymion (2023)

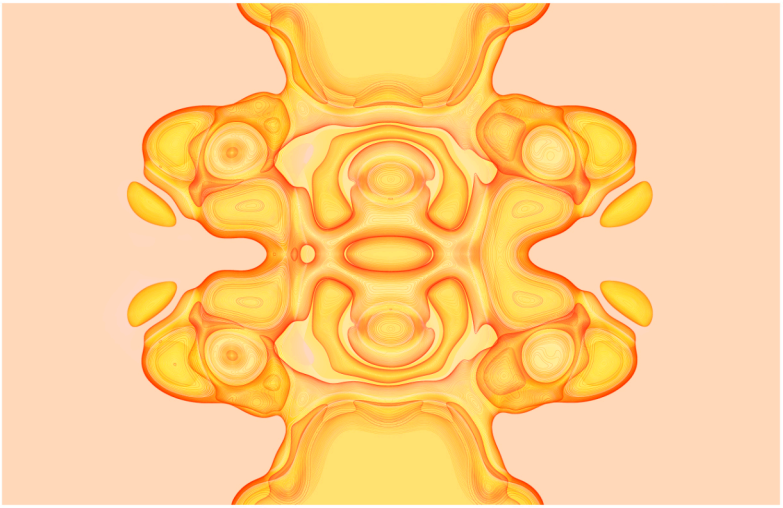
Endymion (2023) represents the pursuit of visual ecstasy through aesthetic form, a spirited example of Hovig's exploration of human mark-making.

www.johnhovig.com

→
Dlela Lombard
Tree of Life (2023)

The foundation for this piece or discovery is formless photo pixel content, A nothingness of blurred green outdoors. It was manipulated in an intuitive flow after 'breaking up' with photography and continued in *Photoshop*.

www.dlelalombard.art



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Alex May

A Kolkata: The Forest of Stories (2021)

A Kolkata is a video artwork made in remote collaboration with four Kolkata based photographers that reflects on the experience of having physically travelled to a place compared to exploring it through books, historical record, images, film, and digital means.

alexmayarts.co.uk

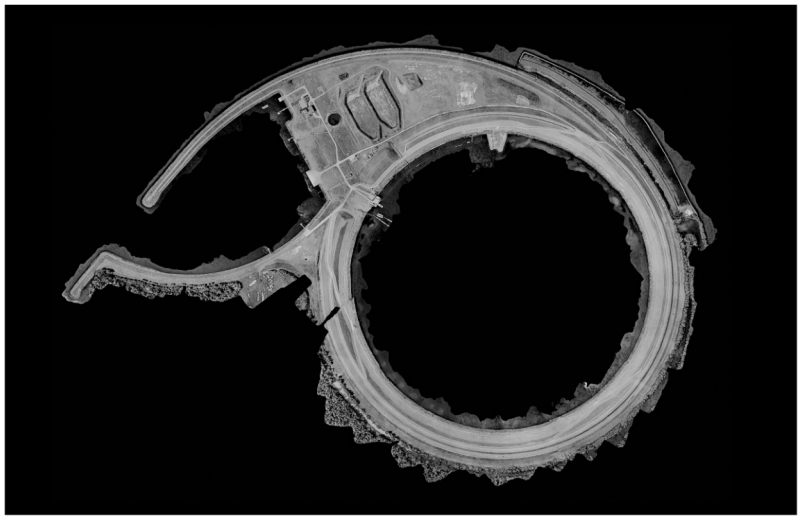
→

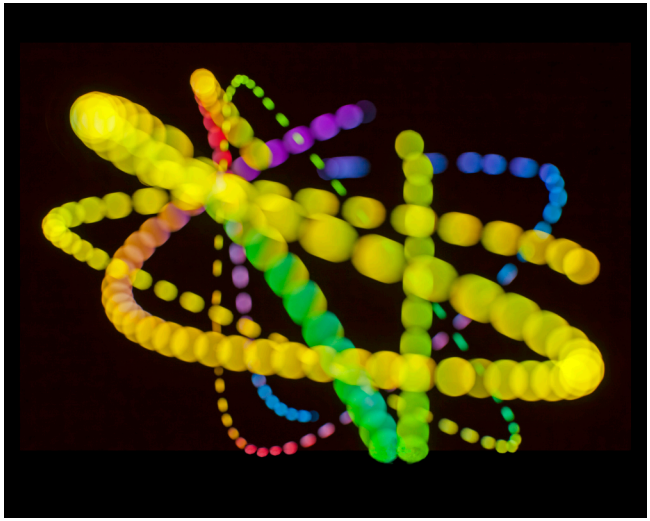
Tivon Rice

Circular Conversations (2020)

Het Ijsseloog, or The Eye of the Ijssel, is a manufactured island, a container for toxic sediment unearthed during the creation of Flevoland province in the Netherlands. This photogrammetric scan was rendered from over 300 photos captured on multiple drone flights.

www.tivonrice.com





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Jack Tait
Light Beads (2019)

NSEW drawing machine using a variable colour and image size light pen recorded onto a Canon EOS MK II camera.

taitographs.co.uk

→
Ian Truelove
Human Centred (2023)

The human face at the centre of this artwork was painted by a human hand, but the eight images surrounding it were painted by *Adobe Photoshop*'s AI-powered Generative Fill tool.

iantruelove.com

←
Anna Ursyn
Two Skies (2023)

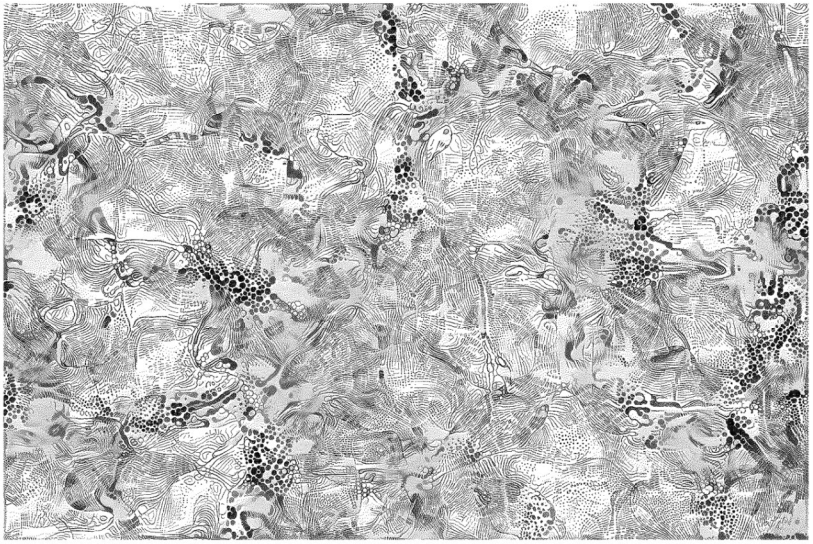
The significant characteristic of the Western range is its legend of severe nature and austere cowboy life contrasted with the beauty of red rocks and changing sky. The way we communicate changes and expands, thus allowing us for new strategies, solutions, and systems.

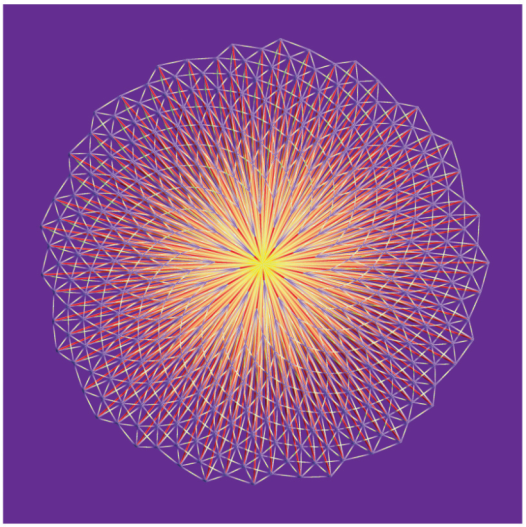
ursyn.com

→
Mark Webster
Neural Paths (2022)

This image is one of many test images that were part of the development for *Neural Drawings* which is a series of hand printed artworks that began in late 2021.

mwebster.online





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Marcus West
Radiating Light Generates a Fibonacci Structure (2023)

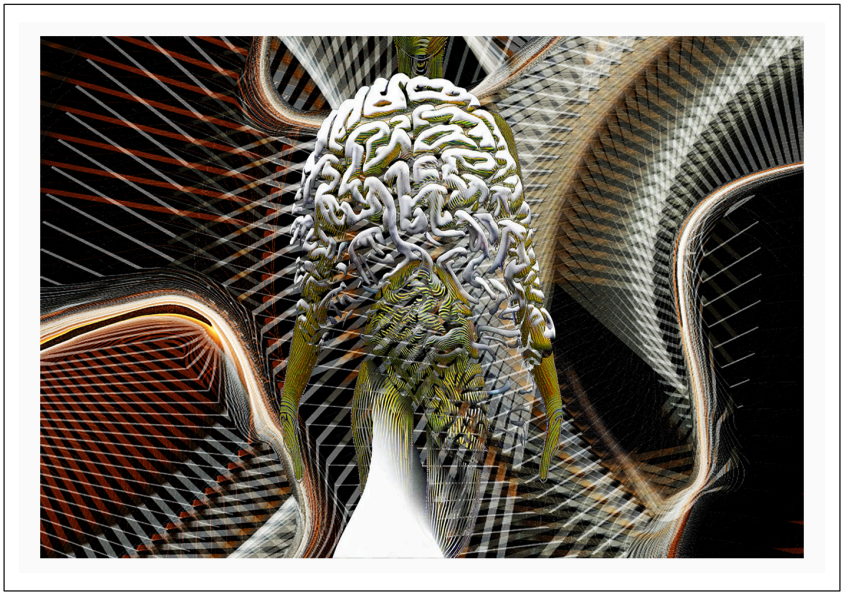
The image represents a kind of mystical realm emanating light, in the form of the red and yellow “rays” which radiate from the image’s centre.

→

Corinne Whitaker
Watching Tomorrow Grow (2023)

A unique multi-media digital painting in eco-friendly LED lighted aluminium box. **Whitaker** has been a pioneering digital image-maker and sculptor for 49 years, winner of 2 Golden Web awards and an Academic Excellence Award.

www.giraffe.com



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Studio Rokoko / Fion Gunn / Jack Copeland, Peter Fitzpatrick &Vicki Hyde

Andy Lomas / Stephen Scrivener / Karoline Winzer

Ernest Edmonds
Colour Energy (2010)

Ernest joined CAS just after it was first formed and has participated ever since. In 2017 he received the ACM SIGGRAPH Distinguished Artist Award for Lifetime Achievement in Digital Art.

Colour Energy was commissioned for the 2010 Vivid Festival in Sydney, Australia. It was shown on Grid Gallery, a 16x1 metre screen in the street, at eye level. *Colour Energy* was a late example from the *Video Construct* series of computer-generated movies first made in the 1980s. It was also influenced by the *Shaping Form* interactive works that had been shown from 2007.

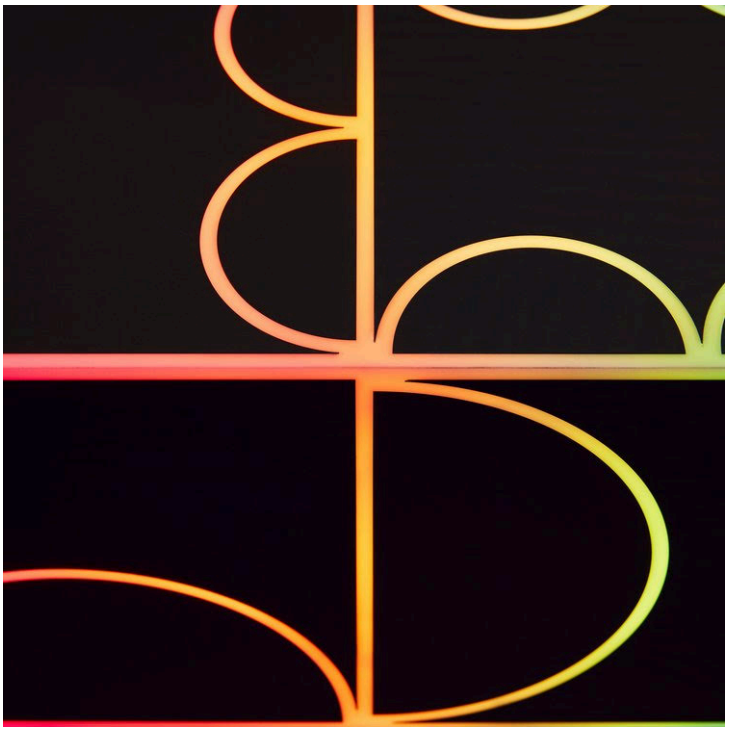
The work was adapted for the BCS large screen.

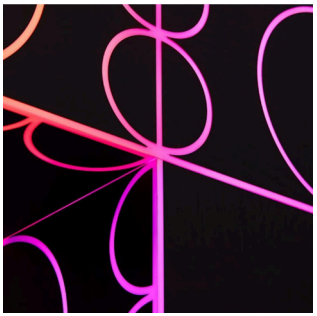
ernestedmonds.com

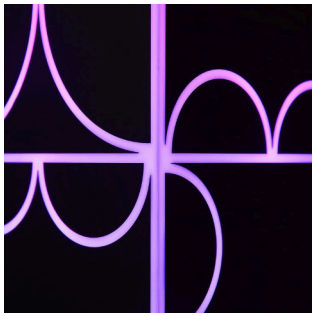
Aphra Shemza
shemza.digital #10 / shemza.digital #11 / shemza.digital #12 (2022)

Enjoy the abstract shapes and neon colours of *shemza.digital* with this brand new set of limited edition prints. The prints are photographs of the original interactive light art sculpture *shemza.digital #6*. The shemza.digital project is based on the work of the world renowned British/Pakistani painter Anwar Jalal Shemza alongside the contemporary practice of **Aphra Shemza**, the artist's granddaughter. The *shemza.digital* project, launched in collaboration with Stuart Batchelor in 2020, extends **Shemza's** legacy for current and future generations by creating accessible art with and for the public.

www.aphrashemza.com



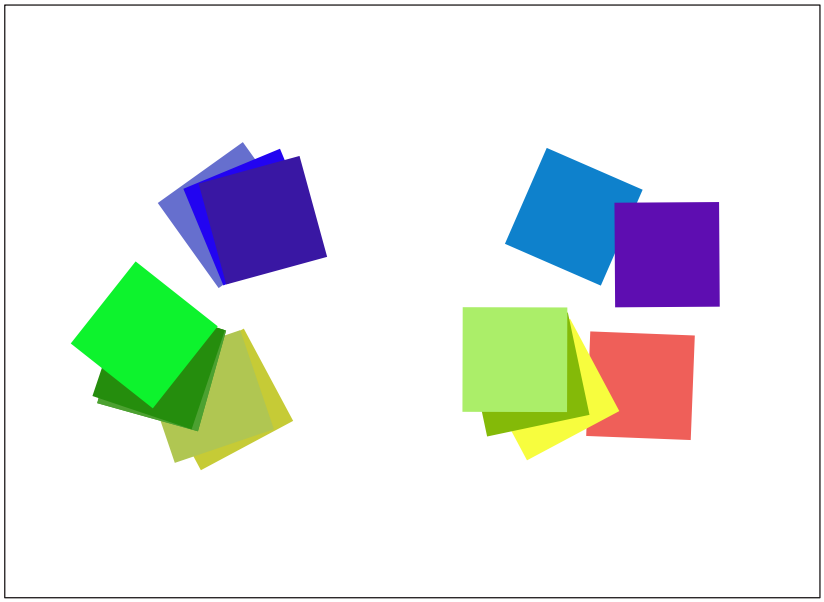


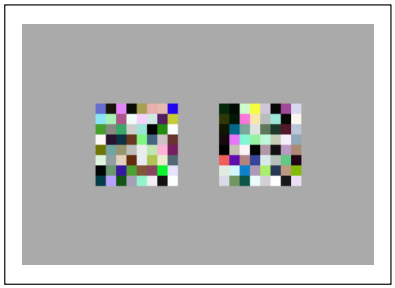


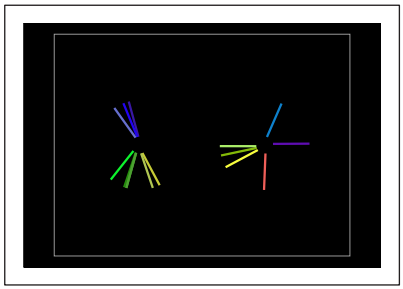
Sean Clark
Computational Constructs 0623.1 / 0623.2 / 0623.3 (2023)

Sean Clark is an independent artist, curator, and researcher based in Leicestershire, UK. His artwork explores interaction and connectedness through the construction of audiovisual systems presented on screen, as installations, and as prints. He is the director of Interact Digital Arts and the curator of the Computer Arts Archive. He has a PhD in Computational Art from De Montfort University and in 2016 was co-winner of the Lumen Prize for 3D/Sculpture and the Art.CHI Digital Art Prize.

www.seanclark.org





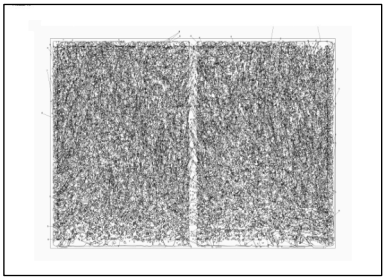


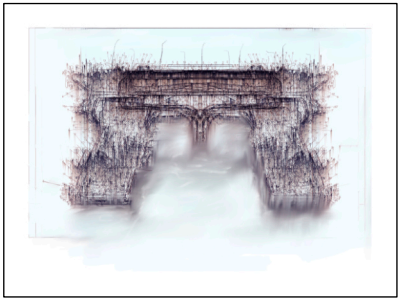
Brian Reffin Smith

You too can paint "An AI generated sculpture of Marlene Dietrich having breakfast with Damien Hirst in the style of Jeff Koons" (2023) / Paint your own computer art #14 (Painting by numbers) (2023) / Pistol Bridge (2022)

My painting by number (PBN) computer-based works offer an invitation, to colour in the numbered zones; and a refusal, or several. They could not have been made without the computer's prompting. The complexity of the numbers and arrows preclude any colouring-in. There are no brushes or paints provided. That there is a coloured version of the breakfast scene, and that the data of *Pistol Bridge (2022)* have been sort-of hand coloured but not coloured-in, isolates the codes from any art-like 'reality' even more. This reinforces the idea that the PBN codes become the artwork itself.

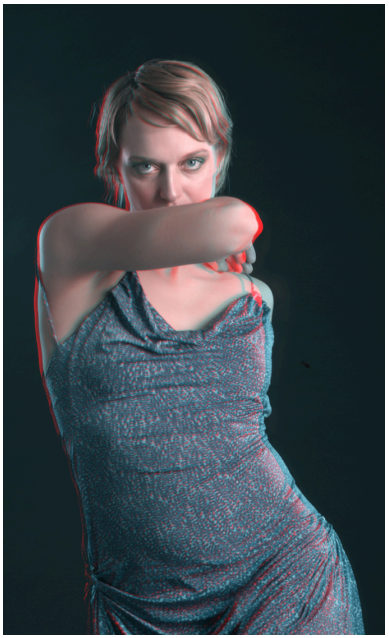
www.brian-reffin-smith.com





Graham Diprose
Escape From Flatland (2007)

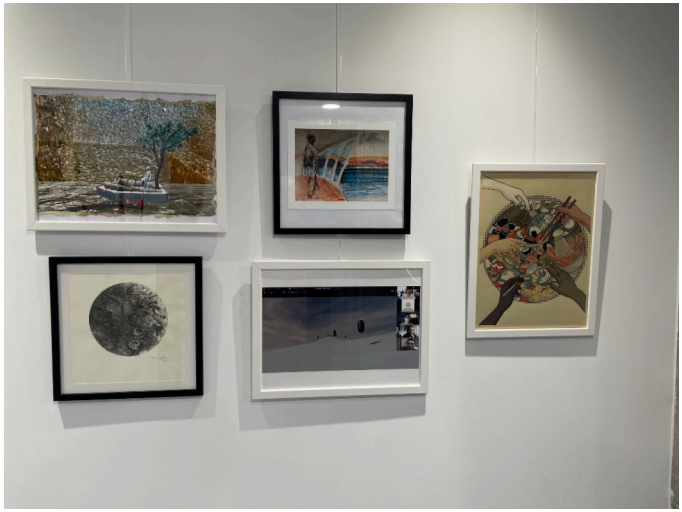
3D Anaglyph photography of a subject, by shooting simultaneously from two slightly different angles through red and cyan filters, dates back to the 1890s. It was particularly popular in some 1920-1940s movie productions. In 2007, I was 'beta testing' two new Leaf digital backs for Hasselblad cameras and decided to set up this experiment. Martina wore a turquoise dress to keep all the colours as natural as possible. Using some of the highest resolution digital equipment of the day, and assembling the pair of images in Photoshop, this research was published by EVA London in 2007.



A-Maze Artists' Collective
Fion Gunn / Maureen Kendal / Shoran Jiang / Audrey Mullins / Freddie Sanders / Ardern Hulme-Beaman / Alan Hudson / Chen Mei-Tsen / Nazia Parvez

A-Maze Artists' Collective is woman-led and includes practitioners of all ages & diverse cultural backgrounds with a wide range of artistic and technical skills. The collaboration grew out of a particular historical moment, the COVID-19 pandemic. The crisis showed us how interconnected we all are and how, if we can just change one thing in our lives, it has an impact on everything else. *Fion Gunn* initiated the collective in March 2020 and she and *Maureen Kendal* are co-leads in the group.

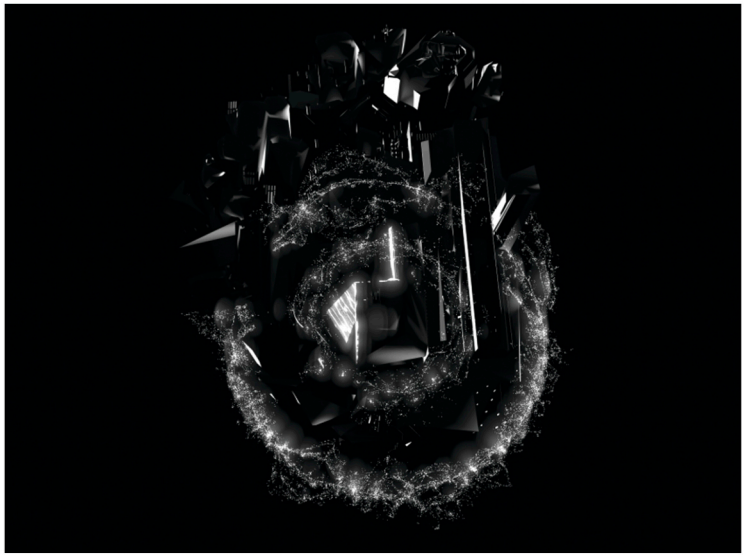
www.worldsinflux.com

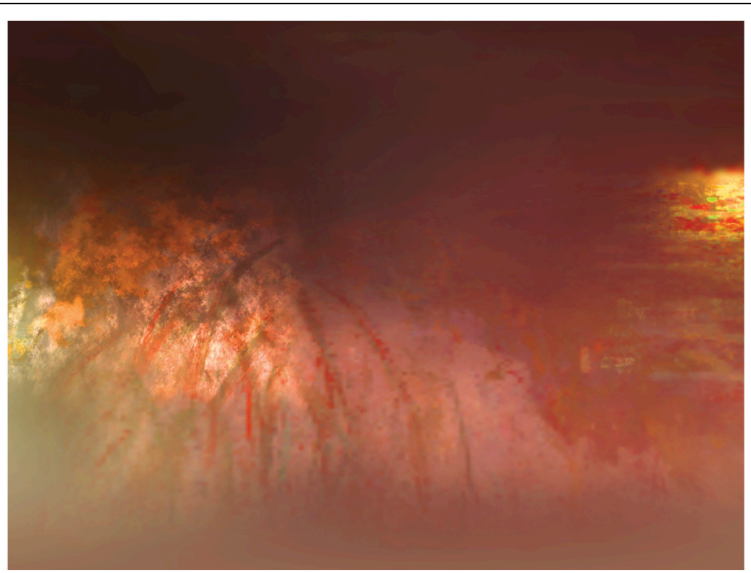


Analema Group
KIMA: Noise Maxilla (2019) /
KIMA: Colour - Monet 002 (2020)

The Analema Group explores the intersection of sound and matter through participatory art. Their signature project *KIMA* explores visual representations of sound. *KIMA: Noise* explores the effect of urban noise on health and well-being, displaying noise pollution around the Tate Modern where the noise levels exceed 80 decibels during daytime, with severe health impact on local residents. *KIMA: Colour*, commissioned by the National Gallery X, sonifies colours in Monet's 'Water Lillies, Setting Sun' while providing an immersive audio-visual experience through 360 sound and video. Both *KIMA Colour* and *KIMA: Noise* form part of the AHRC-funded p_ART_icipate research project on the effect of participatory art on wellbeing.

analemagroup.com





Studio Rokoko
Gainsborough (2023) / Little VersailleX (2023)

A collaborative creative entity sometimes referred to as Drucilla Burrell and Magdalene Celeste. Together they have more than 20 years in the fields of fashion, costume design, styling, creative direction, art and photography. Their work focuses on the whimsical Queering of historical narratives and codifiers using contemporary technology and self portraiture.

atelierrococo.com

Fion Gunn
The Dreams of City Dwellers (2012)

I made this artwork in response to working in Beijing. It is such a hardcore polluted urban environment and yet at the heart of Chinese culture is a profound feeling for the natural world, one which is layered with fantasy nowadays. I used photos that I took at Jiangguomen, painted on them, added collage and a miniature bridge from which hang tiny scrolls of traditional Chinese landscapes. The piece is made inside a frame which was used to export a brick of Chinese tea more than 50 years ago. It is a miniaturised 3D window into Beijing life as I have felt it.

www.fiongunn.org

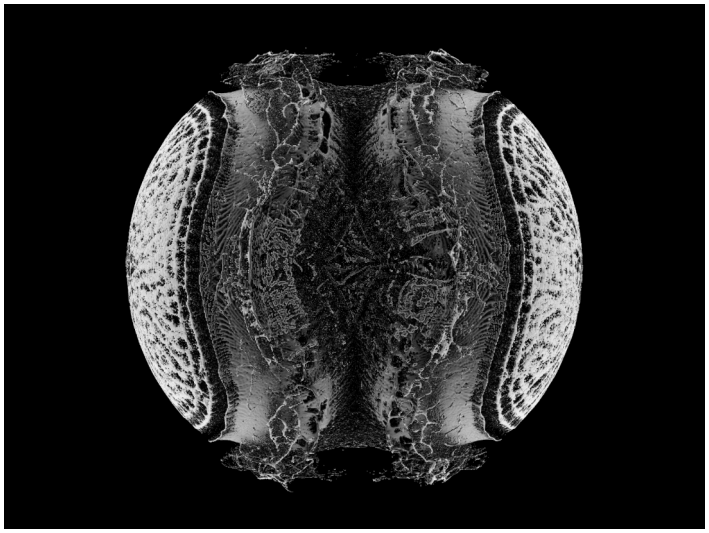
Jack Copeland, Peter Fitzpatrick & Vicki Hyde
Turing Diptych (2016)

This artwork came about after a mock-up digital artwork by Jonathan Bowen in the style of Andy Warhol for the cover of a book about Alan Turing, "The Turing Guide" (Oxford University Press, 2017), by Jack Copeland, Jonathan Bowen, Robin Wilson, Mark Sprevak, et al. Jack Copeland then organised a more professional artwork, as shown here, which became the basis for the eventual book cover.

Andy Lomas
Chemotaxis3D9 0002 0694 0950 (2023)

Explorations of digital simulation of chemotaxis, the process by which cells migrate following spatial cues. Inspired by the social amoeba Dictyostelium discoideum, propagating periodic waves of chemicals influence the movement of cells as well as being amplified by the cells to express a wide range of rich dynamic behaviour. This image is from a simulation of 26,843,546 cells that starts with completely random positions but through chemical signals organise themselves into complex structured forms.

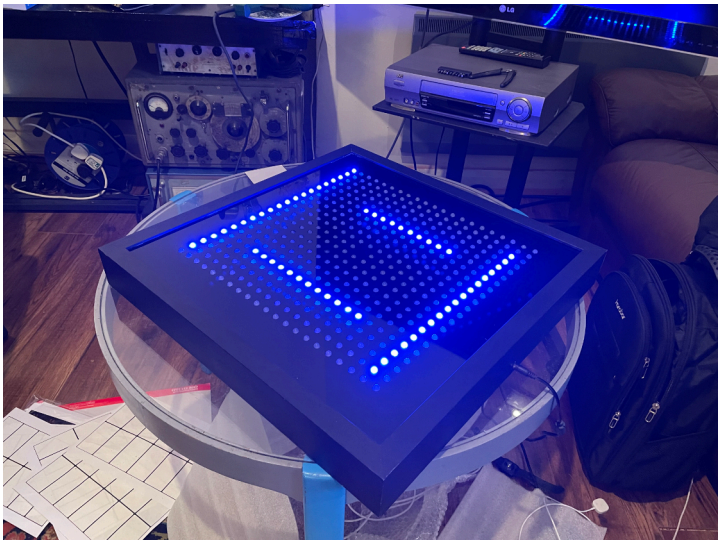
andylomas.com



Stephen Scrivener
Homeostasis (2022)

Working in collaboration with fellow artist Sean Clark, Stephen Scrivener has created Homeostasis, an augmented reconstruction of his 1970s artwork *The Machine*. The underlying system is unchanged, and the physical display is a near reproduction using modern LEDs embedded in an acrylic panel. The artwork is able to run in a self-contained or interactive mode.

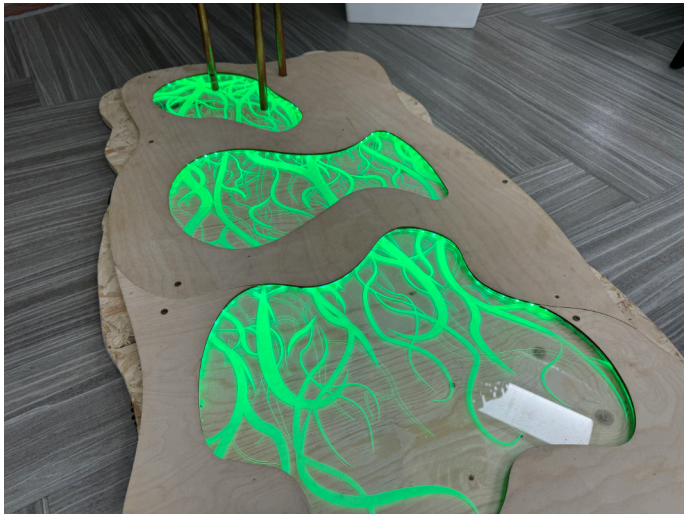
www.stephenscrivener.com

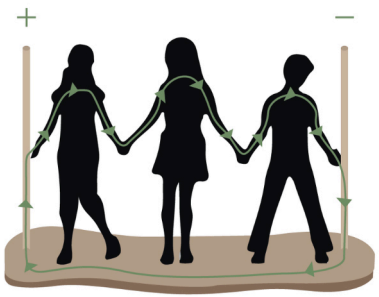


Karoline Winzer
Mycelium (2021)

Merging touch, sound, bioelectricity, and physical computing, Mycelium is an interactive experience designed to tangibly visualise the power of connection. The installation is conceptually parallel to networks of underground fungi called mycelium, which collaborate to connect forest ecosystems. Just like the mycelial system, this installation only works when each member plays their part - and when they do, incredible things happen.

www.karolinewinzer.com





Video Showreel

A showreel of artist videos was displayed during the exhibition in the BCS Moorgate common area. The video is now available on the **Computer Arts Society YouTube Channel**. The video can be viewed on your mobile device by scanning the QR Code below.

Showreel Artists

Alex May – A Kolkata(0:0)

Anna Dumitriu & Alex May – PhysicAI Garden (1:10)

A-Maze Artists (3:16)

Andy Lomas – Chemotaxis Transformations (9:16)

Paul Brown – 4^16 (14:46)

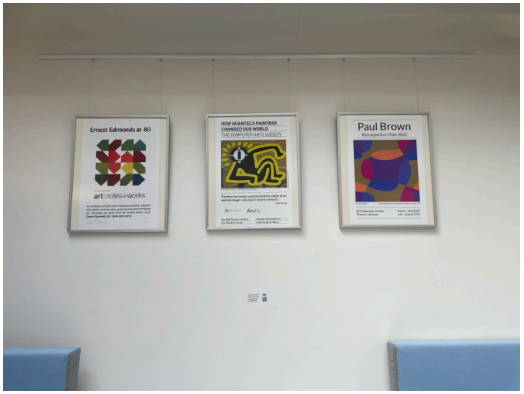
John Weinel – Cyberdream (16:14)

Olive Gingrich – Dress to Kill (21:38)

Incognito Mare – Daniela De Paulis (21:52)

Graham Bate – Moving Painting Four (25:13)

Photographs



Credits

This exhibition was made possible through the work of the **Computer Arts Society** committee, its members and associated artists. In particular we would like to thank the curators Sean Clark and Graham Diprose, It was supported by the **BCS Chartered Institute for IT** and the **Computer Arts Archive CIC** in Leicester.

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