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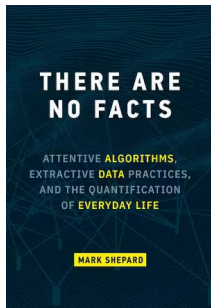| CURRENT ISSUE	BACK ISSUES
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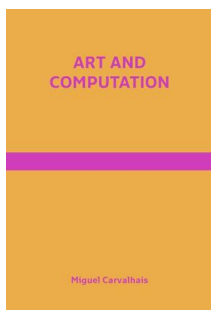
There Are No Facts, Attentive Al...

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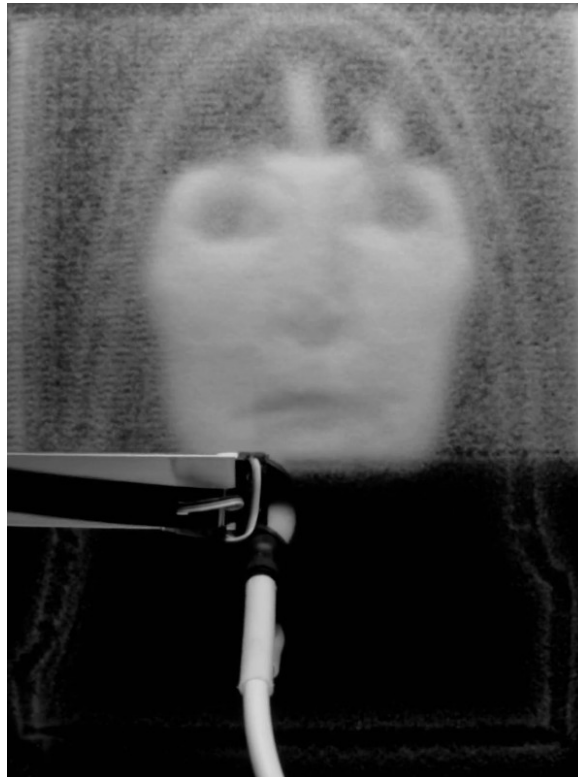

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Miguel Carvalhais
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The Netherlands

MICROPOSTS

NEW MEDIA ART

A Crack in the Hourglass, collective mourning in the sands of time

How many lives have been lost to the pandemic? For most of us, it's just a big number (global, national, local) that increases daily. The perception of this huge loss changes when we see the faces of the dead, and yet, because there are so many and the pictures portray them in good health, it remains unfathomable. Friends and relatives are not even allowed to attend funerals, which makes it even more absurd. Rafael Lozano-Hemmer has addressed this social black hole in grief in his "A Crack in the Hourglass." He invites participation by sending a text and a picture of the deceased, which is then assembled by a robotic device, and, once finished, is tilted and slides away. The unnatural isolation is alleviated with this process documented in videos that are both collective and transitory, yet present and visually close.

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.

02 JUL

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.

30 JUN

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 omni-digital 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.

29 JUN

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

29 FEB

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."

10 JAN

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

29 AUG

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

08 JUL

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

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