01 02 03

THE INFLUENCE OF CONFLUENCE

04 05 06

N=12

07 08 09

EXHIBITION CATALOG

Featuring artists Anna Lucia, Nadieh Bremer, Daniel Catt, Reva Fan, Elsif, Lia Coleman, Piter Pasma, RalenArc, Bart Simons, Nicole Vella, ippsketch, and Melissa Wiederrecht. Curated by Aaron Penne.

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CONTENTS

CURATOR'S NOTE

N=12 is an experiment in building intentional community, with 12 artists collaborating across seven time zones. Contemporary computer-based artists create their work while connected to an effectively infinite network of information. This affords artists the capacity for infinite input and collaboration, leaving them to distill these disparate connections and experiences into their artwork. Distinctly, the computer artist's principal tool for creation is also a means for connection. This exhibition leans into the inherent proximity of computer users by explicitly asking 12 artists to create work while in constant dialogue with one another. In doing so, the show makes audible the "wonderfully silent conversations" between artists that Frieder Nake referred to in his foreword to Casey Reas' **"CENTURY" catalog** of 2012.

For **N=12**, the artists had direct and active conversations with each other. **Anna Lucia**, **Nadieh Bremer**, **Daniel Catt**, **Reva Fan**, **Elsif**, **Lia Coleman**, **Piter Pasma**, **RalenArc**, **Bart Simons**, **Nicole Vella**, **ippsketch**, and **Melissa Wiederrecht** convened and collaborated online over several months, sharing their code and artistic processes while fostering a co-creative microcosm enriched by weekly meetings, aesthetic critiques, code reviews, and vibrant discussion. In doing so, they generated work with a dozen distinct fingerprints.

The participants in this exhibition were selected through a democratic process from **The Generative Artists Club (genartclub)**, a behind-the-scenes group of over 500 generative artists founded in 2018. This group has become a nexus for artists working with systems to discuss works in progress, debug code, share mental health journeys, and connect with other creators from around the world that share their passion for generative art. This group is just one example of artists aggregating their collective efforts; many well-known groups throughout history such as the Batignolles Group (1870s), the Dadaists (1910s), and Fluxus (1960s) have seen artists collaborate to push their respective mediums forward. Unique to digital art, the mediums through which these artists interact are the same mediums through which artworks are created, completed, and distributed. By creating an environment for this sort of organic exchange of ideas, **N=12** can serve as the basis for future groups to experiment.

Collaborative creation — from a place of trust and vulnerability — spurs new aesthetic directions, strengthening both the work and the relationships. For example, Elsif initially pursued a composition of mountains in pointillist style. During group discussion around black and white outputs she drifted towards a more visceral aesthetic and shifted the entire work to monochrome, then in reaction to that starkness reintroduced color and found a new impressionistic sense of subject and texture. The idea of collaboration itself influenced multiple artists: Reva Fan's intersecting collisions, ippsketch's 12 interconnected shapes, Anna Lucia's woven textures, Piter Pasma's groupings, Nadieh Bremer's overlapping lines, Nicole Vella's clinging forms.

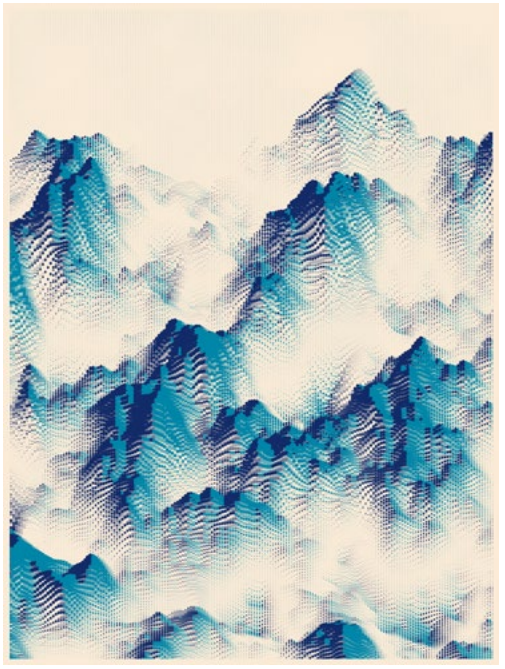
As Lia Coleman, who created the work "Emergence" for the show, put it: "You put in fragments of an idea... something unexpected always comes out of the machine, and you try to piece it all together."

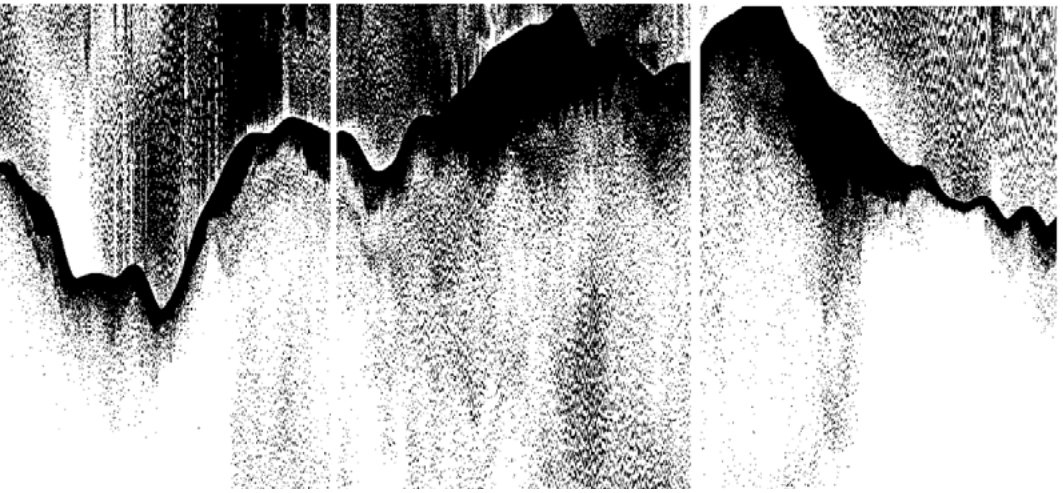
This cross-pollination of ideas pushed each of the artists towards new technical and aesthetic innovations. Each of their works is created with code written by the artists themselves. This has required artists to be equally comfortable *ideating* with infinite imagination and instructing a machine to translate these ideas into reality. The **Experiments in Art and Technology (E.A.T.)** of the 1960s normalized the collaboration of artists and engineers. In contrast, the artists of this show — indeed, much of this generation — are themselves all hybrid artist-engineers. Not only do they critique each other's aesthetics, they also debug each other's code. In such a context, variables, functions, and logic are as open to influence as color palette. These artists are not just sharing outputs with each other, they are sharing their innermost processes.

When viewing the resulting artworks, only the final output of the story is revealed, obfuscating the alchemical process of each of the artists. **N=12** is a testament to the power of collaboration throughout a networked world that enables individuals to create something more than they could conceive individually.

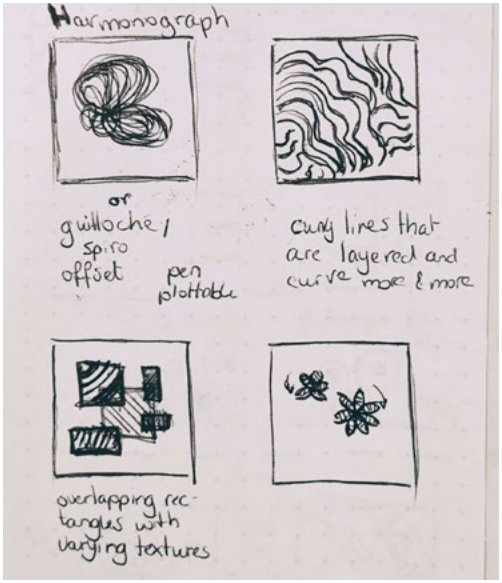
Reva Fan
“Many generative artists feel they create their own work independently but actually we are creating in a space of collective intelligence on the internet.”

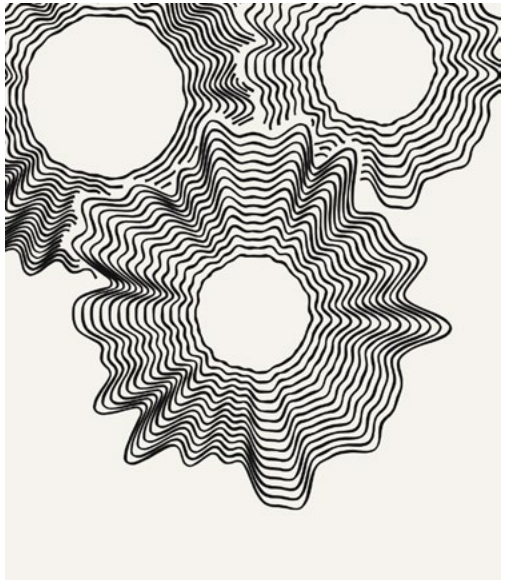
Elsif
Process work for *Superbloom*

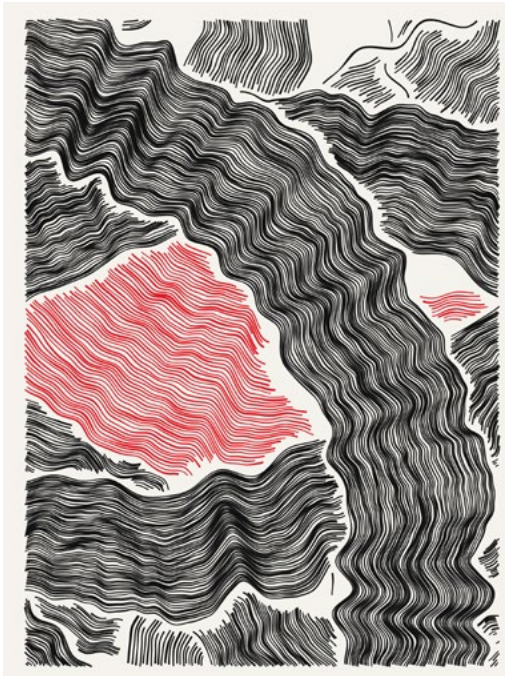




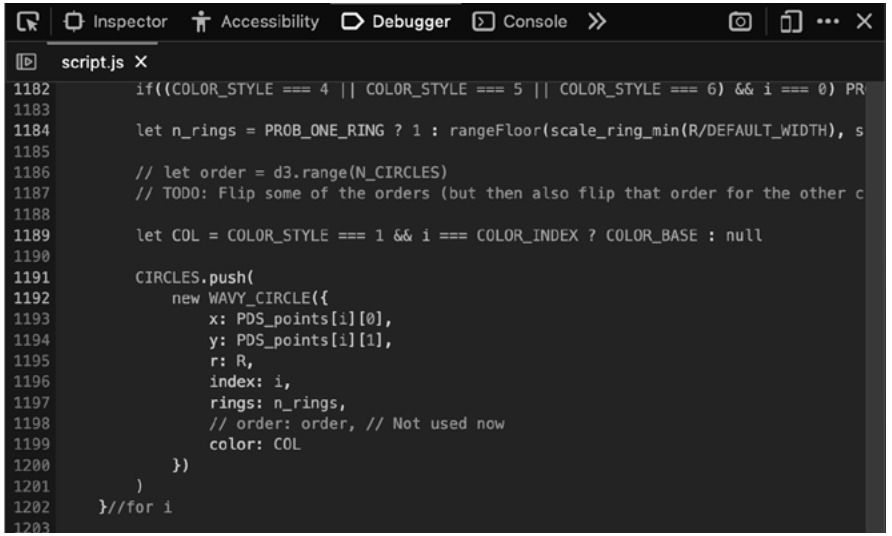
Nadieh Bremer
Process work for *waves*







Bart Simons
"My project is mine, but because it's been influenced by 11 others I feel that it's a little bit partly everyone's project as well"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Accessibility
Debugger
Console
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1182 if((COLOR_STYLE === 4 || COLOR_STYLE === 5 || COLOR_STYLE === 6) && i === 0) PR
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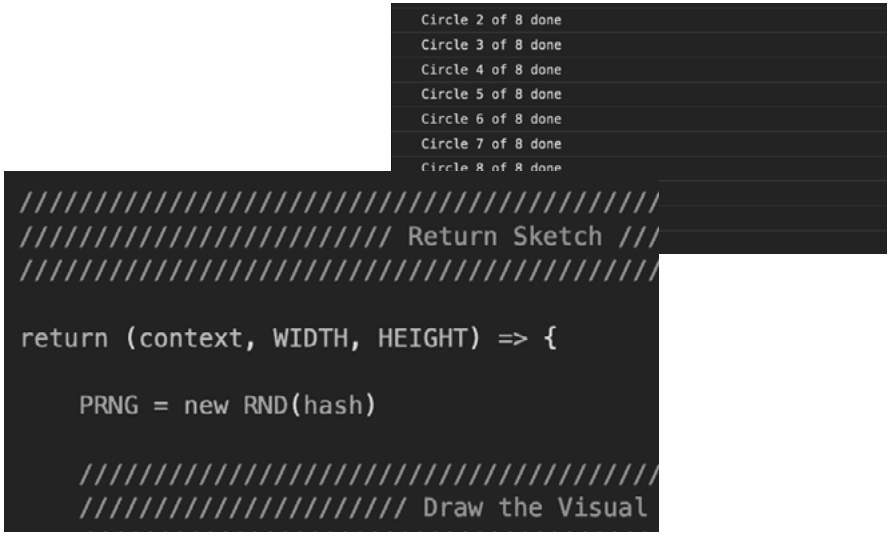
1185
1186 // let order = d3.range(N_CIRCLES)
1187 // TODO: Flip some of the orders (but then also flip that order for the other c
1188
1189 let COL = COLOR_STYLE === 1 && i === COLOR_INDEX ? COLOR_BASE : null
1190
1191 CIRCLES.push(
1192 new WAVY_CIRCLE({
1193 x: PDS_points[i][0],
1194 y: PDS_points[i][1],
1195 r: R,
1196 index: i,
1197 rings: n_rings,
1198 // order: order, // Not used now
1199 color: COL
1200 })
1201)
1202 }//for i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return (context, WIDTH, HEIGHT) => {
PRNG = new RND(hash)
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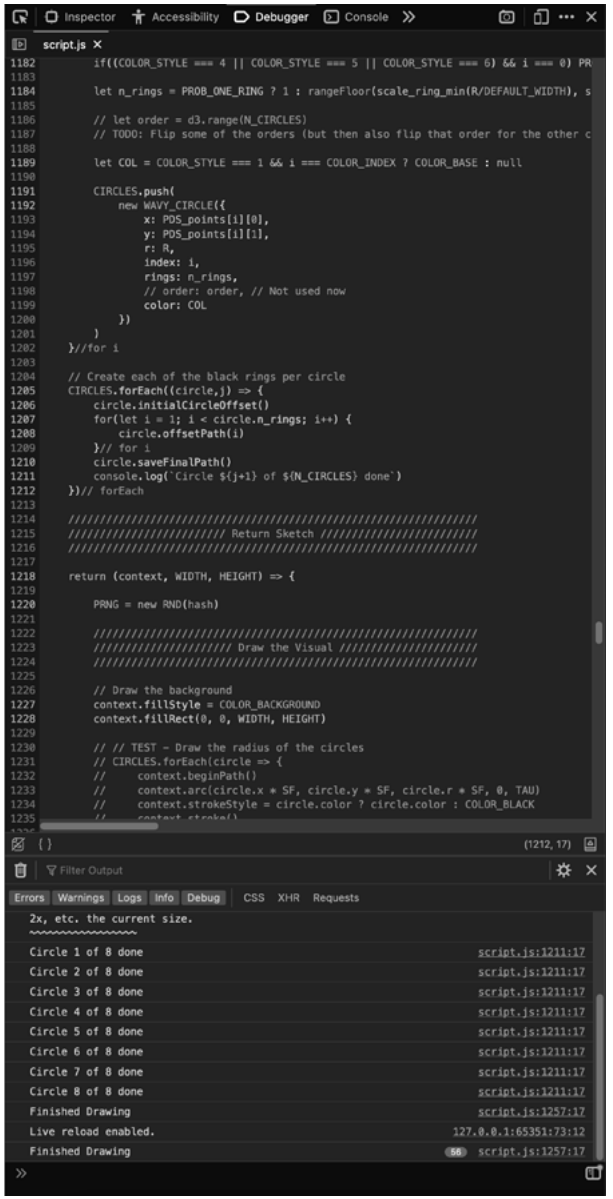
////////////////////// Draw the Visual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1189 let COL = COLOR_STYLE === 1 && i === COLOR_INDEX ? COLOR_BASE : null
1191 CIRCLES.push(
1192 new WAVY_CIRCLE({
1193 x: PDS_points[i][0],
1194 y: PDS_points[i][1],
1195 r: R,
1196 index: i,
1197 rings: n_rings,
1198 // order: order, // Not used now
1199 color: COL
1200 })
1201)
1202 }//for i
1204 // Create each of the black rings per circle
1205 CIRCLES.forEach((circle,j) => {
1206 circle.initialCircleOffset()
1207 for(let i = 1; i < circle.n_rings; i++) {
1208 circle.offsetPath(i)
1209 }// for i
1210 circle.saveFinalPath()
1211 console.log(`Circle ${j+1} of ${N_CIRCLES} done`)
1212 })// forEach
1214 //
1215 ////////////////////// Return Sketch //////////////////////
1216 //
1218 return (context, WIDTH, HEIGHT) => {
1220 PRNG = new RND(hash)
1222 //
1223 ////////////////////// Draw the Visual //////////////////////
1224 //
1226 // Draw the background
1227 context.fillStyle = COLOR_BACKGROUND
1228 context.fillRect(0, 0, WIDTH, HEIGHT)
1230 // // TEST - Draw the radius of the circles
1231 // CIRCLES.forEach(circle => {
1232 // context.beginPath()
1233 // context.arc(circle.x * SF, circle.y * SF, circle.r * SF, 0, TAU)
1234 // context.strokeStyle = circle.color ? circle.color : COLOR_BLACK
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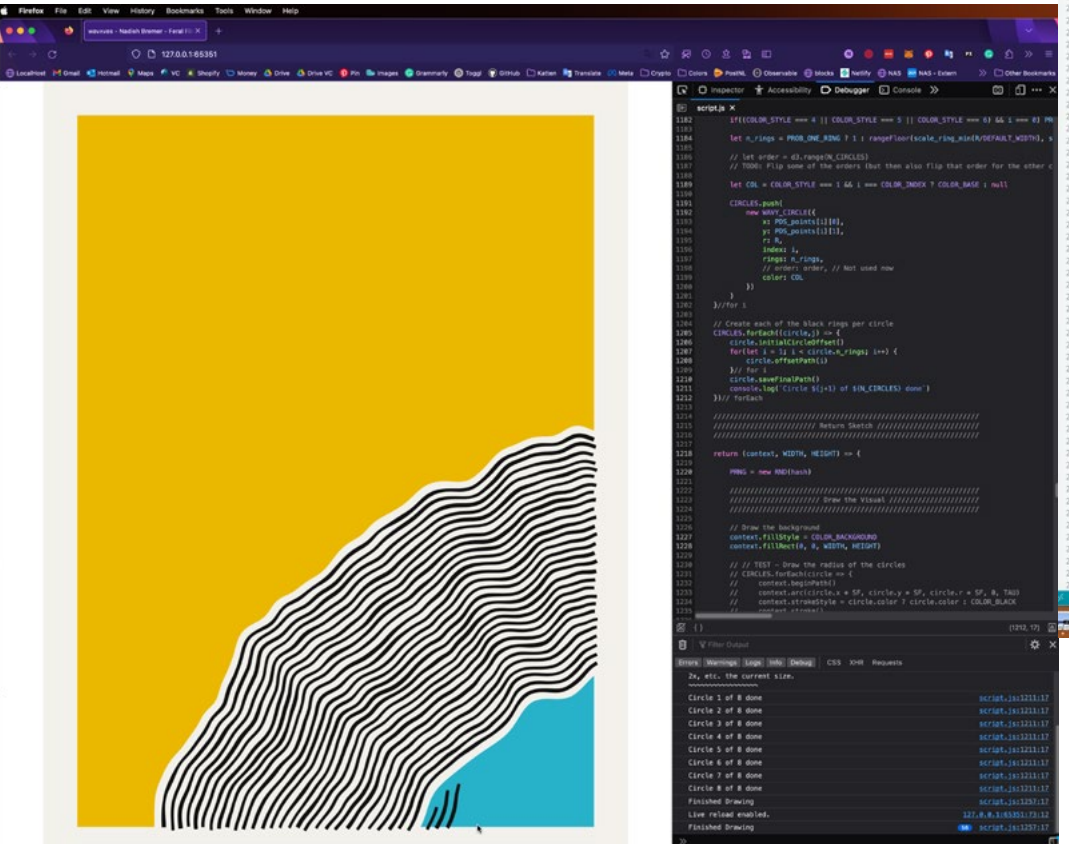
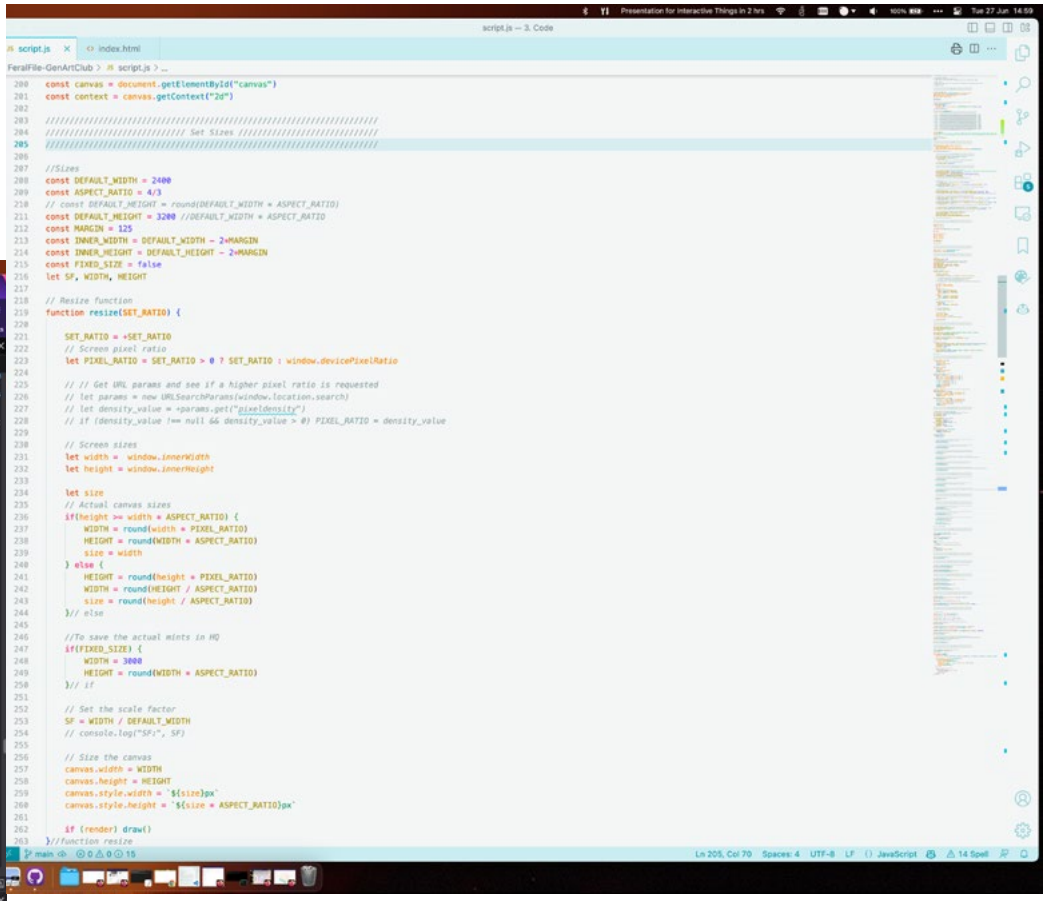
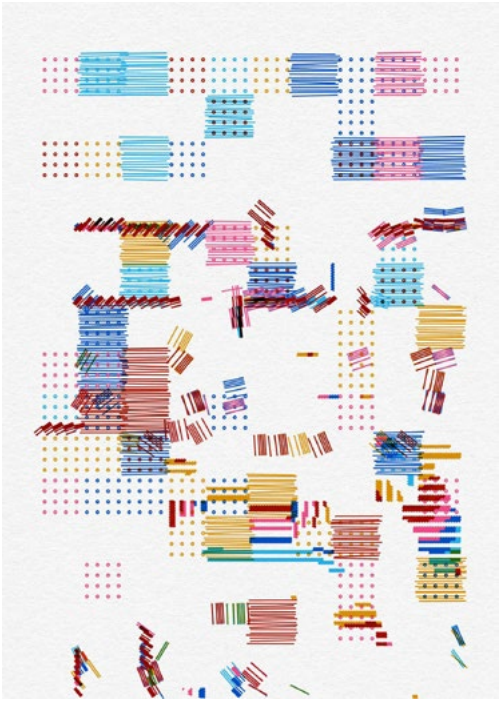
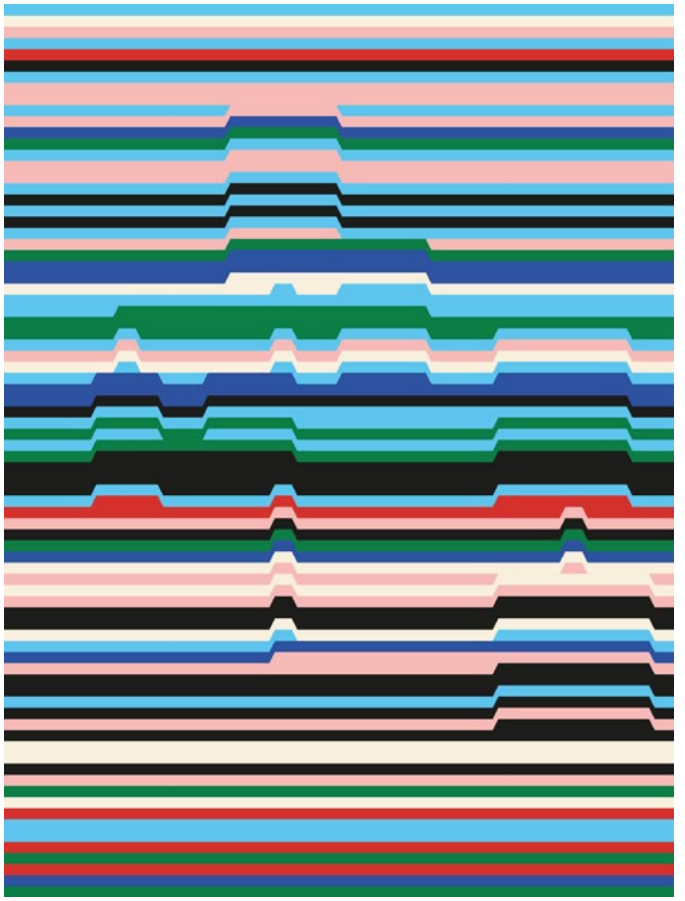
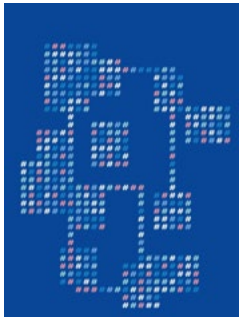


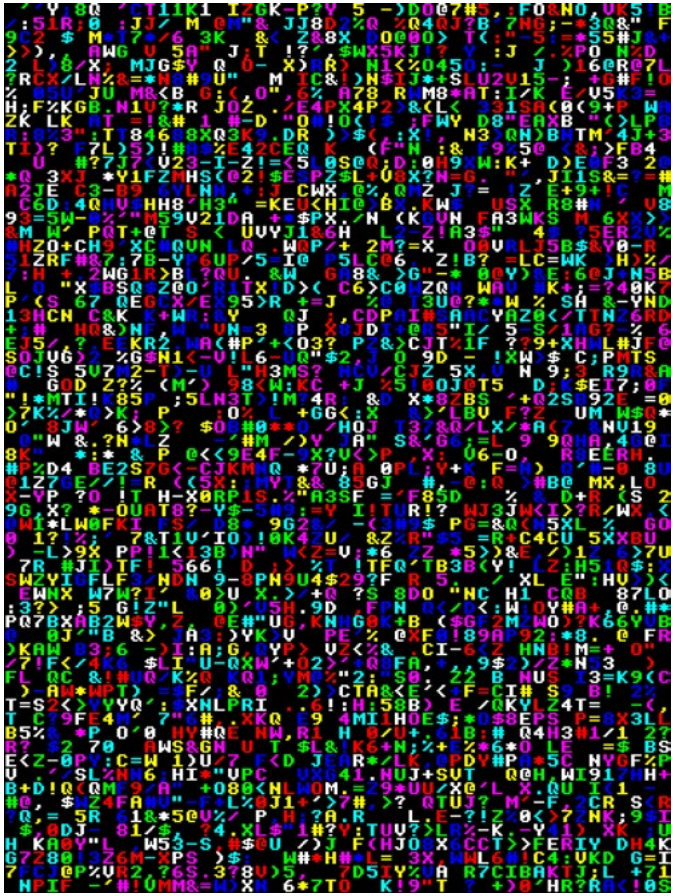


Bart Simons
"I see certain influences in my artwork that I can relate back to conversations I've had with people in this group, things I wouldn't have tried without them."

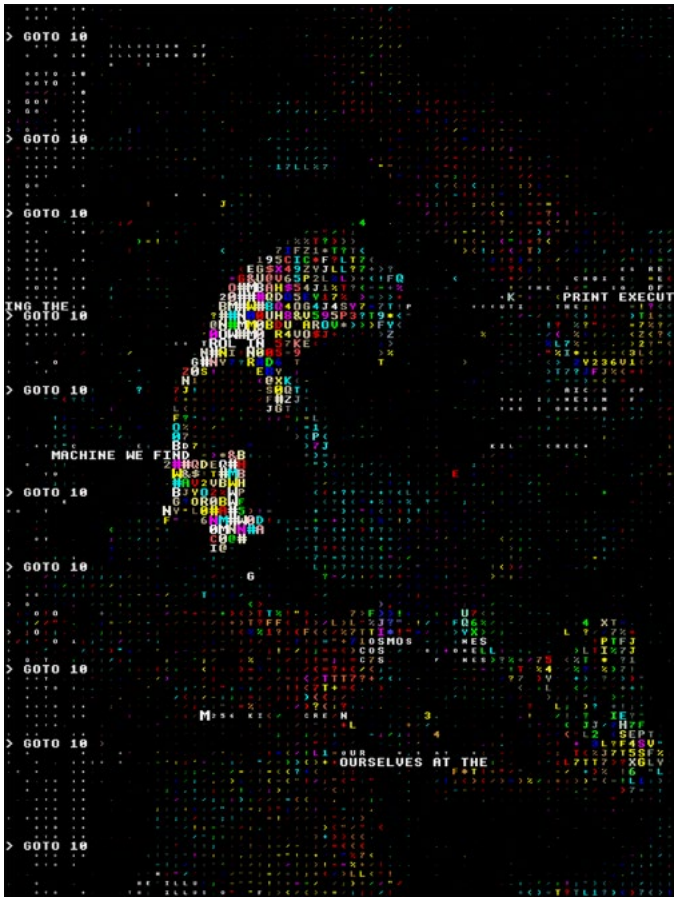


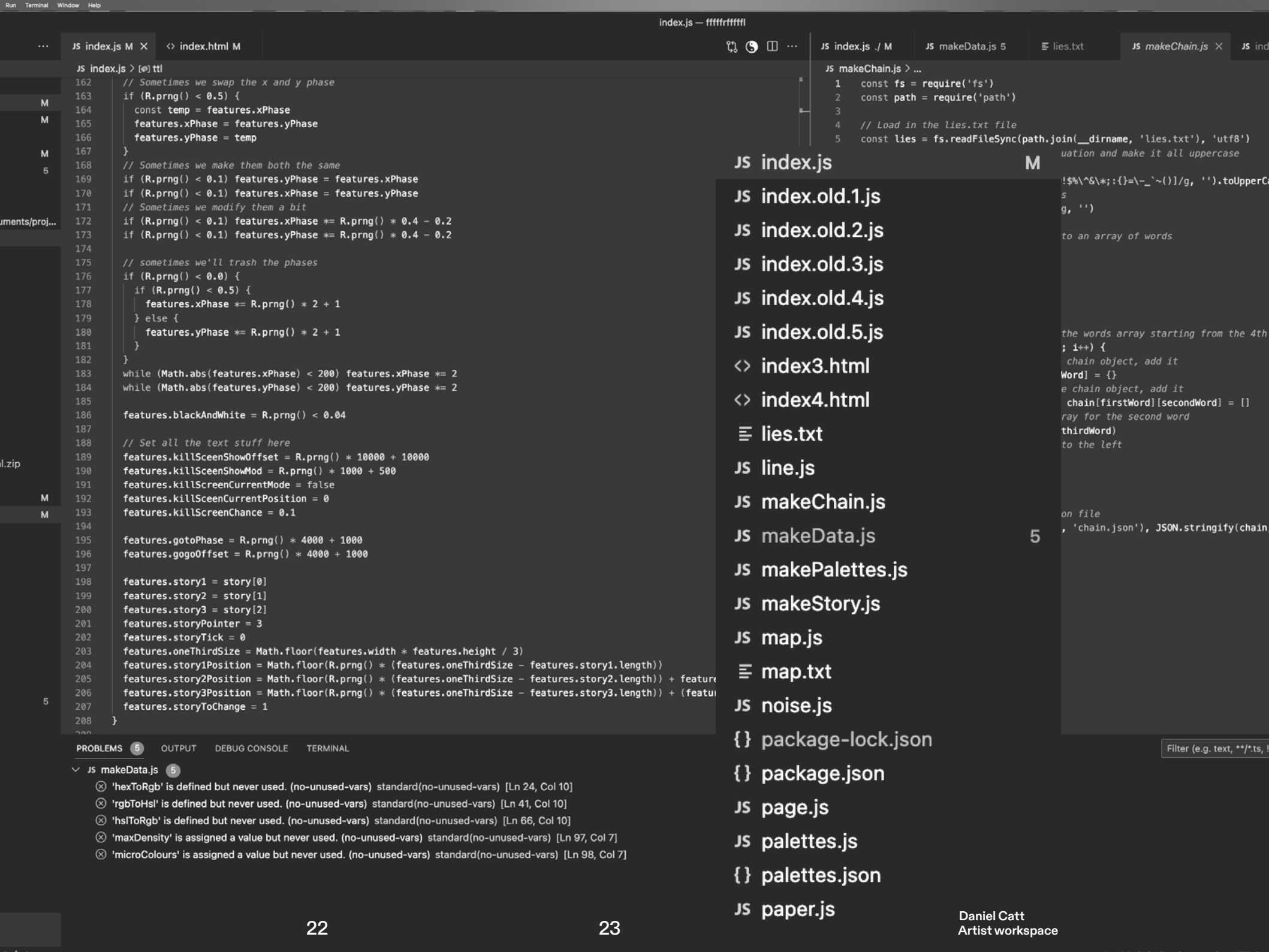




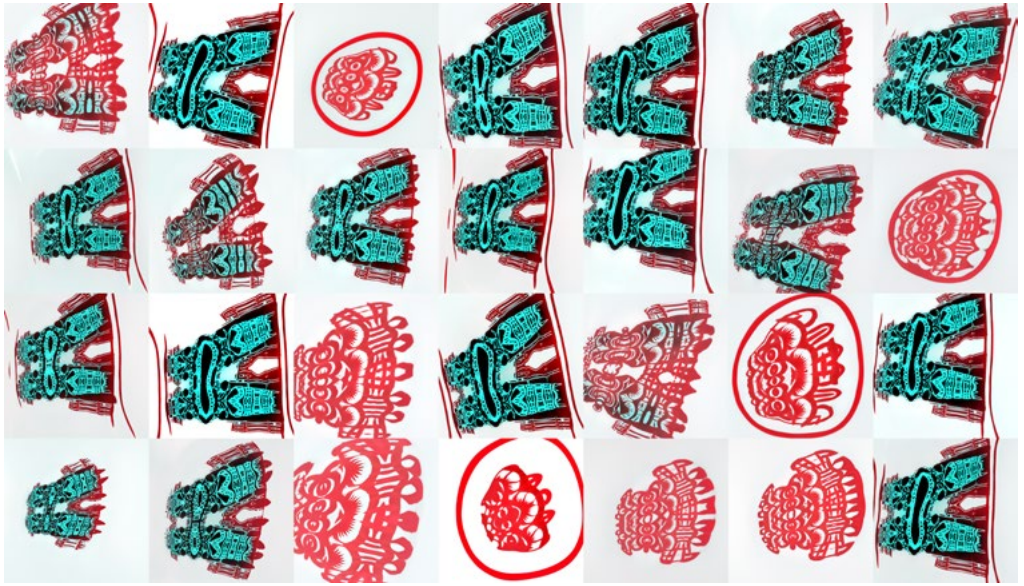


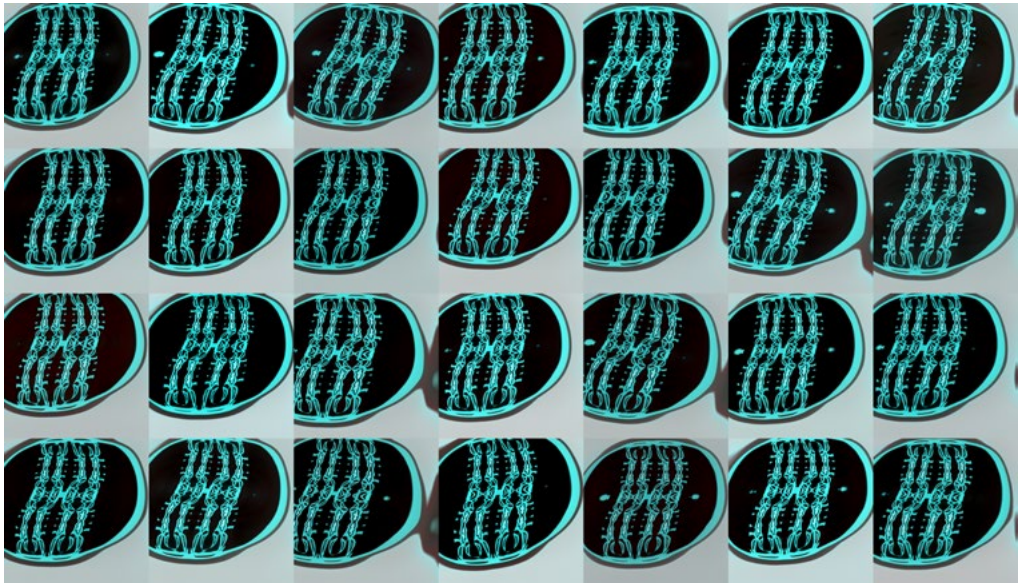
Nadieh Bremer
"You're not in your usual 'alone bubble,' now there's 11 other people in your bubble that really make the work much better than if it was just you alone"

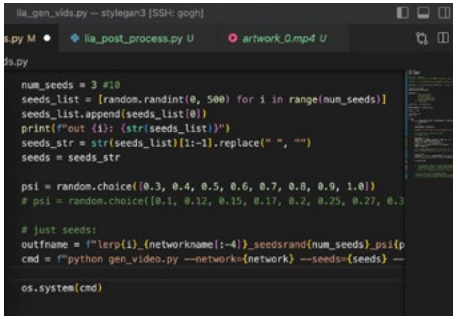




Daniel Catt
Artist workspace

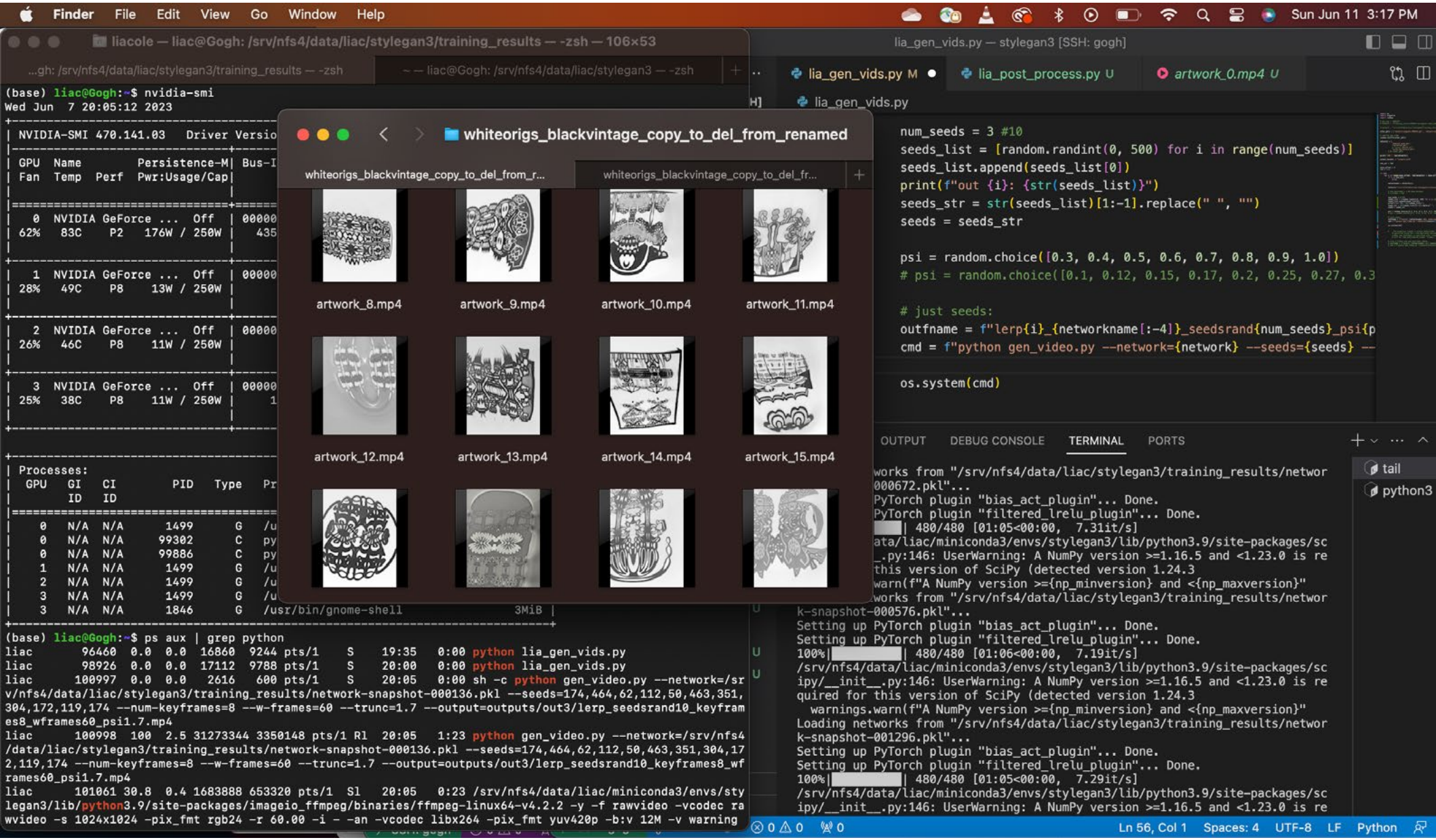






Daniel Catt

"Because we are all together, you kind of have the protection of not being the center of attention, and that's when I came to the realization that I could try something different. I could try to push in a different direction that isn't my typical style but is something I have lived with for a long time and really love. I've come up with something that is probably not what people normally associate with me. It's an animated piece, it's not solid slabs of color for print, it's certainly not for pen plotters. That's the bit that I really enjoyed about working within the group."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lia_gen_vids.py — stylegan3 [SSH: gogh]
lia_gen_vids.py M
lia_post_process.py U
artwork_0.mp4 U
num_seeds = 3 #10
seeds_list = [random.randint(0, 500) for i in range(num_seeds)]
seeds_list.append(seeds_list[0])
print(f"out {i}: {str(seeds_list)}")
seeds_str = str(seeds_list)[1:-1].replace(" ", "")
seeds = seeds_str
psi = random.choice([0.3, 0.4, 0.5, 0.6, 0.7, 0.8, 0.9, 1.0])
# psi = random.choice([0.1, 0.12, 0.15, 0.17, 0.2, 0.25, 0.27, 0.3
# just seeds:
outfname = f"lerp{i}_{networkname[:-4]}_seedsrand{num_seeds}_psi{p
cmd = f"python gen_video.py --network={network} --seeds={seeds} --
os.system(cmd)
OUTPUT DEBUG CONSOLE TERMINAL PORTS
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python3
(base) liac@Gogh:~$ ps aux | grep python
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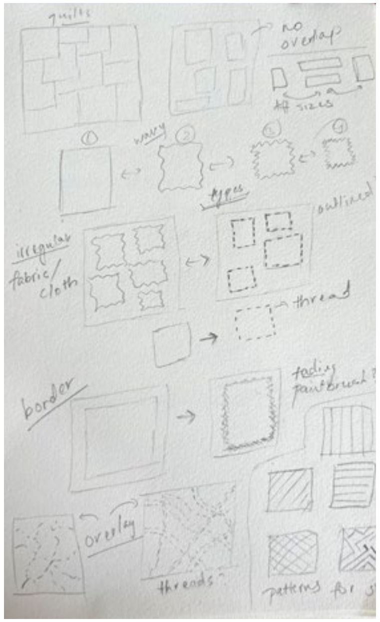
quilts
no overlap
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types
outlined
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fabric/cloth
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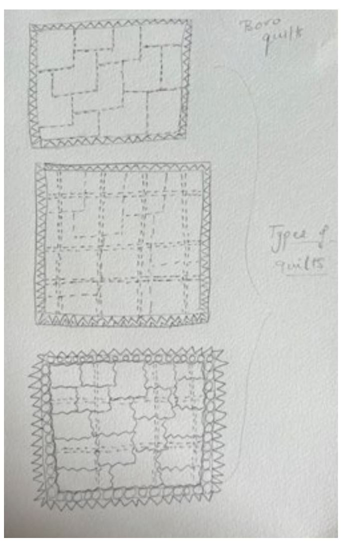
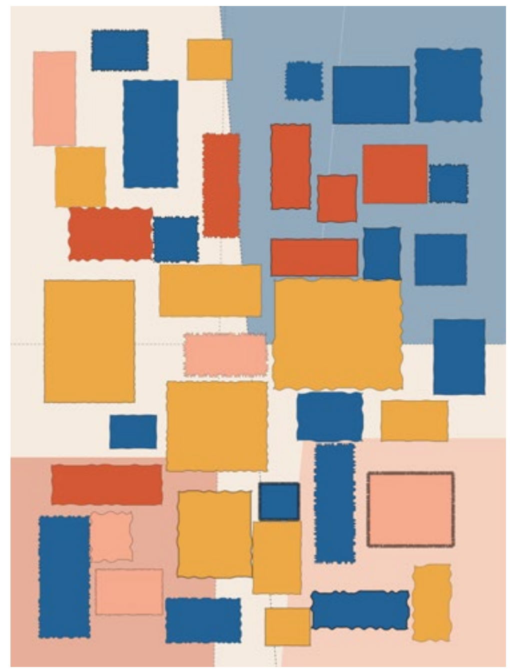
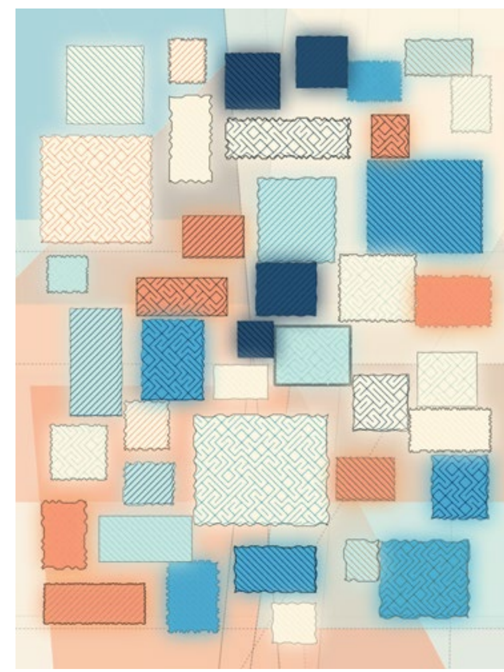

Boro quilt
Types of quilts





```
277         0 + R.r_n(qOffMax, qOffRightMin),
278         rectangles[j].w - R.r_n(qOffMax, qOffRightMin),
279         0 + R.r_n(qOffMax, qOffRightMin),
280         rectangles[j].w - R.r_n(qOffMax, qOffRightMin),
281         rectangles[j].h - R.r_n(qOffMax, qOffRightMin),
282         0 + R.r_n(qOffMax, qOffRightMin),
283         rectangles[j].h - R.r_n(qOffMax, qOffRightMin)
284       );
285       rctG.drawingContext.clip();
286       drawDiagonalLines(
287         0,
288         0,
289         rectangles[j].w,
290         rectangles[j].h,
291         10 * mult,
292         rctG
293       );
294       rctG.pop();
295     } else {
296       qOffRightMin = 0;
297       qOffMax = 0;
298       makeWobblyRect(
299         rectangles[j].w / 2,
300         rectangles[j].h / 2,
301         rectangles[j].w,
302         rectangles[j].h,
303         rctG
304       );
305       drawDiagonalLines(
306         0,
307         0,
308         rectangles[j].w,
309         rectangles[j].h,
310         10 * mult,
311         rctG
312       );
313     }
314     rctG.push();
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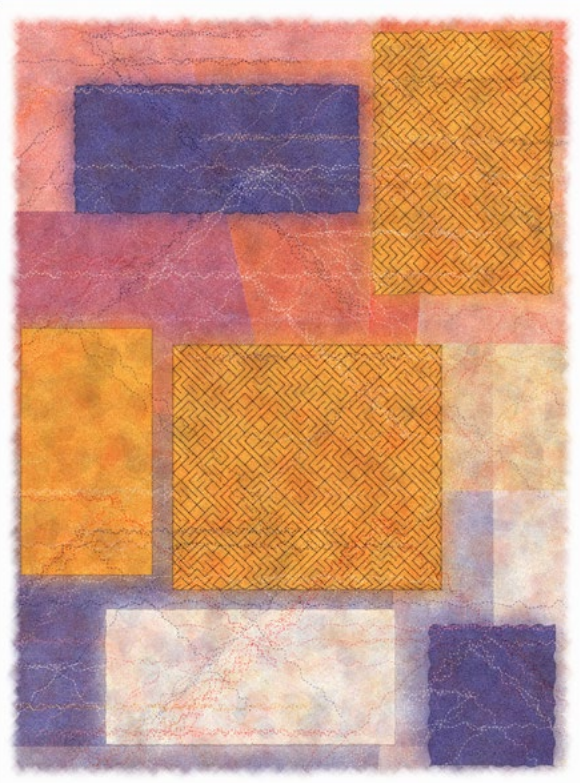
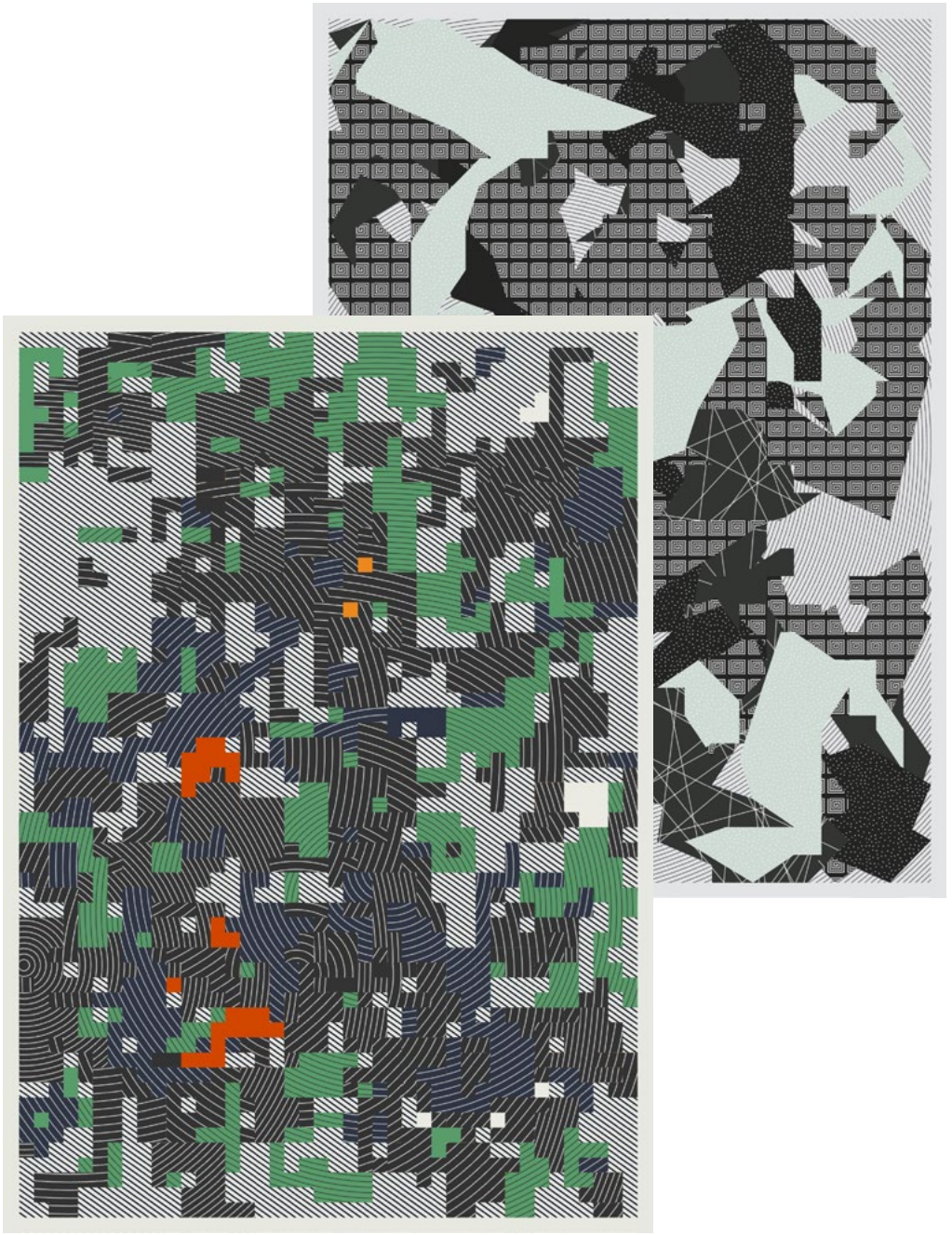
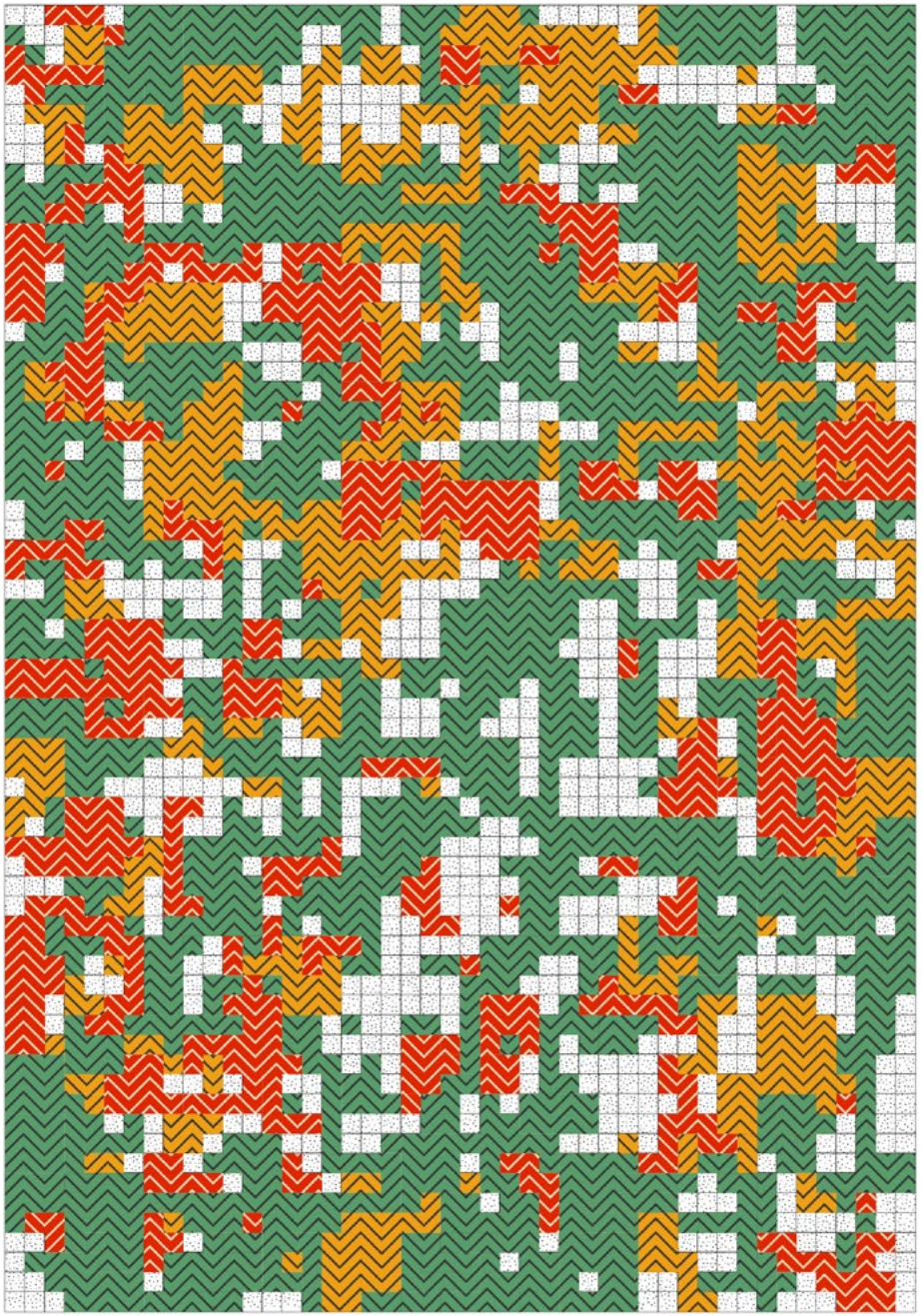


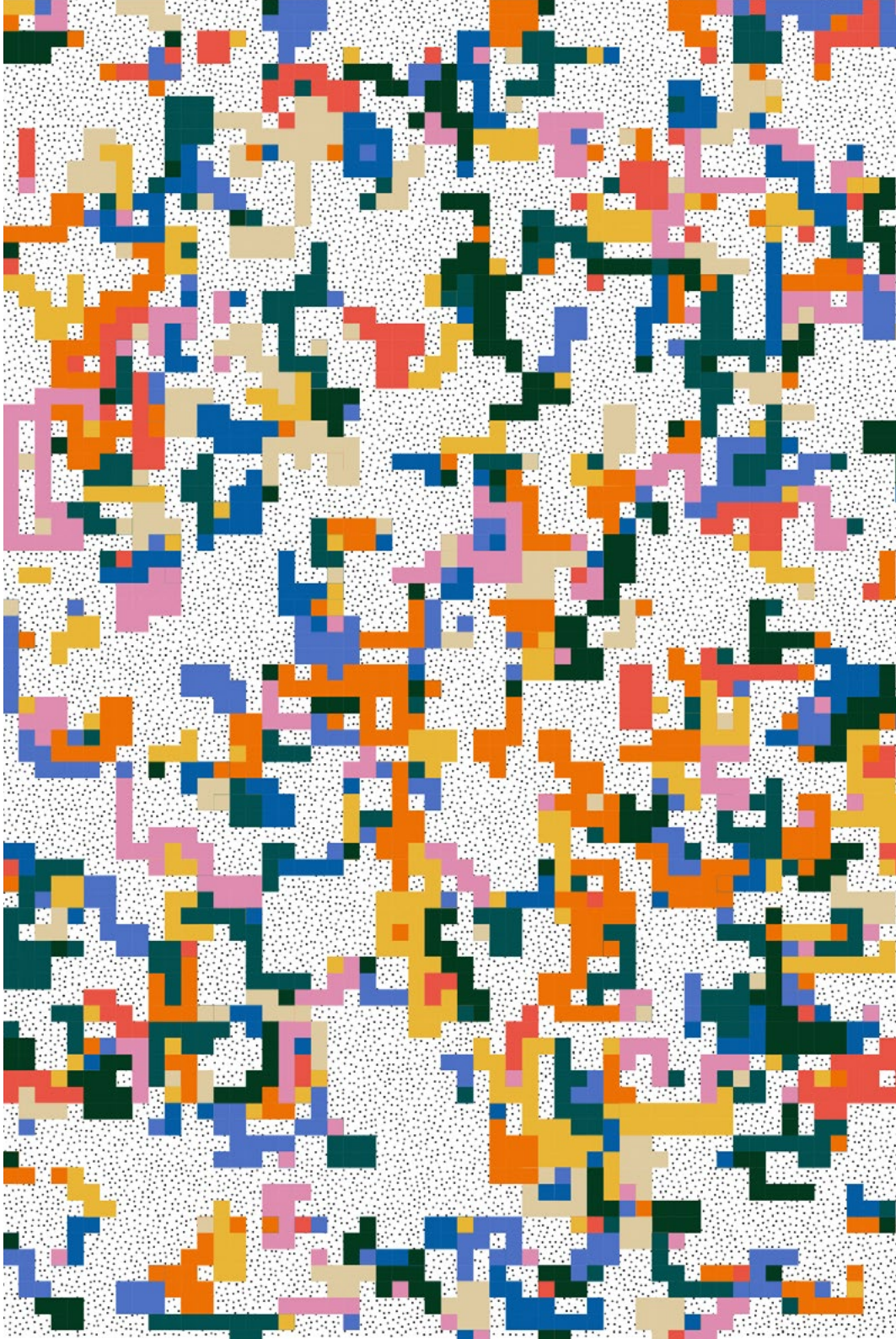
Nadieh Bremer
"This happened during one of our weekly meetings. You can have these blinders on, like this is what I'm going for, and then somebody else tells you 'actually you should investigate this more' and it's like yeah, you're right, I should investigate this more."

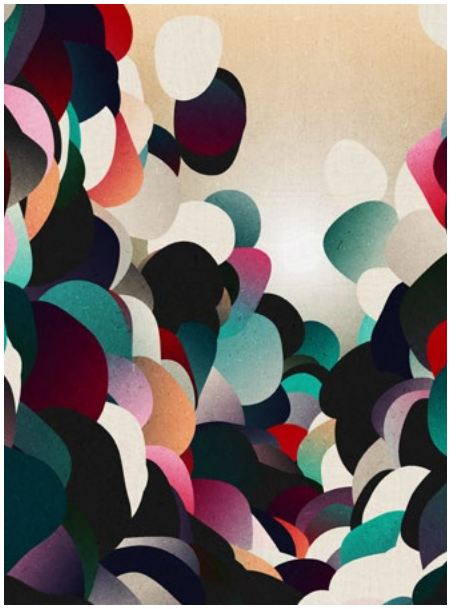




Bart Simons
Process work for *Beeldelementen*

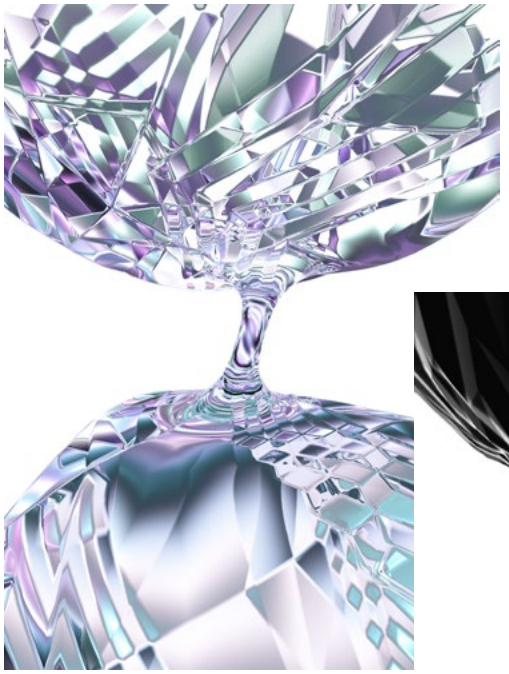
Bart Simons
“It was Nadieh who said I should try adding shadows with a certain method, I was trying to add a little bit more depth and diversity to my outputs. I messed up trying to do what she suggested and I posted those screenshots saying ‘I don’t know if this works,’ it had gotten very messy, then Melissa replied almost immediately ‘No, this one is awesome you should go down this route,’ so I was encouraged to dive into that bug and now it’s a big part of my project and I love it.”

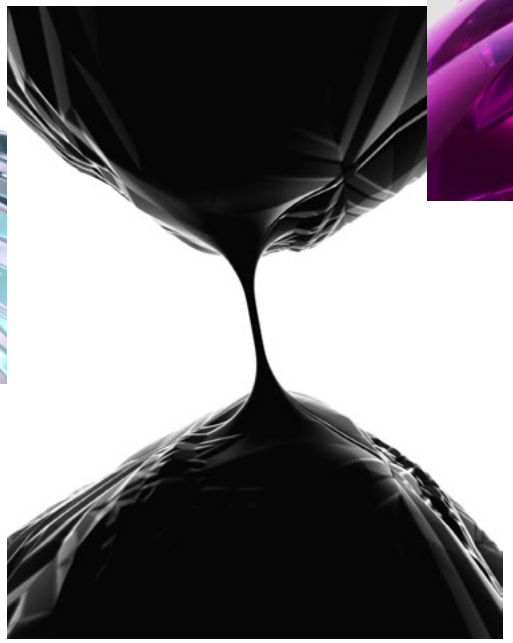




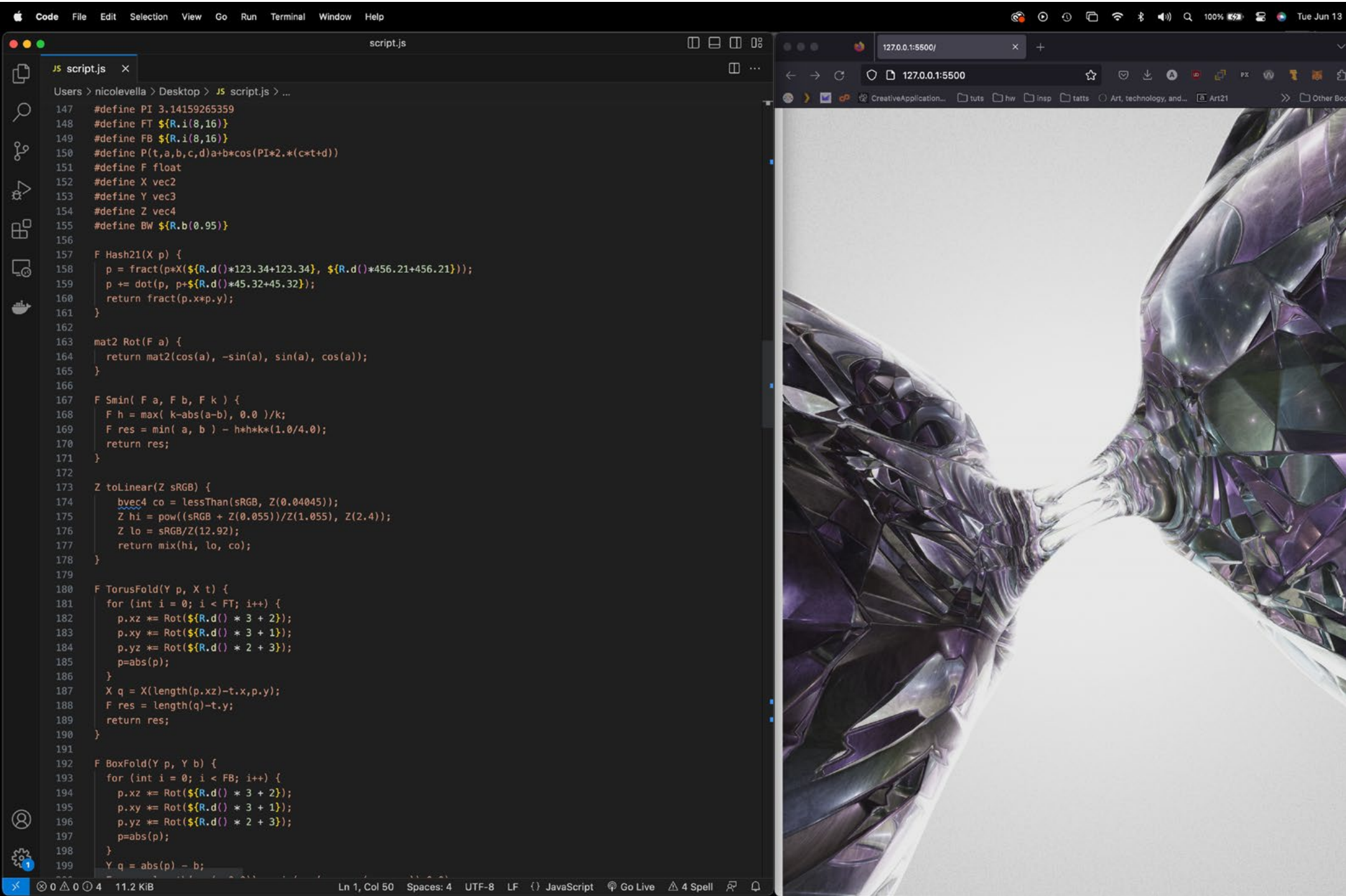
Melissa Wiederrecht
Process work for *Beautiful Silence*

Reva Fan
"When I first got to know the theme of the show [the influence of 12 artists working together] I first thought of the phenomenon of wave interference. I wanted to make circles that have interaction with each other, I wanted to make a study about intersection."



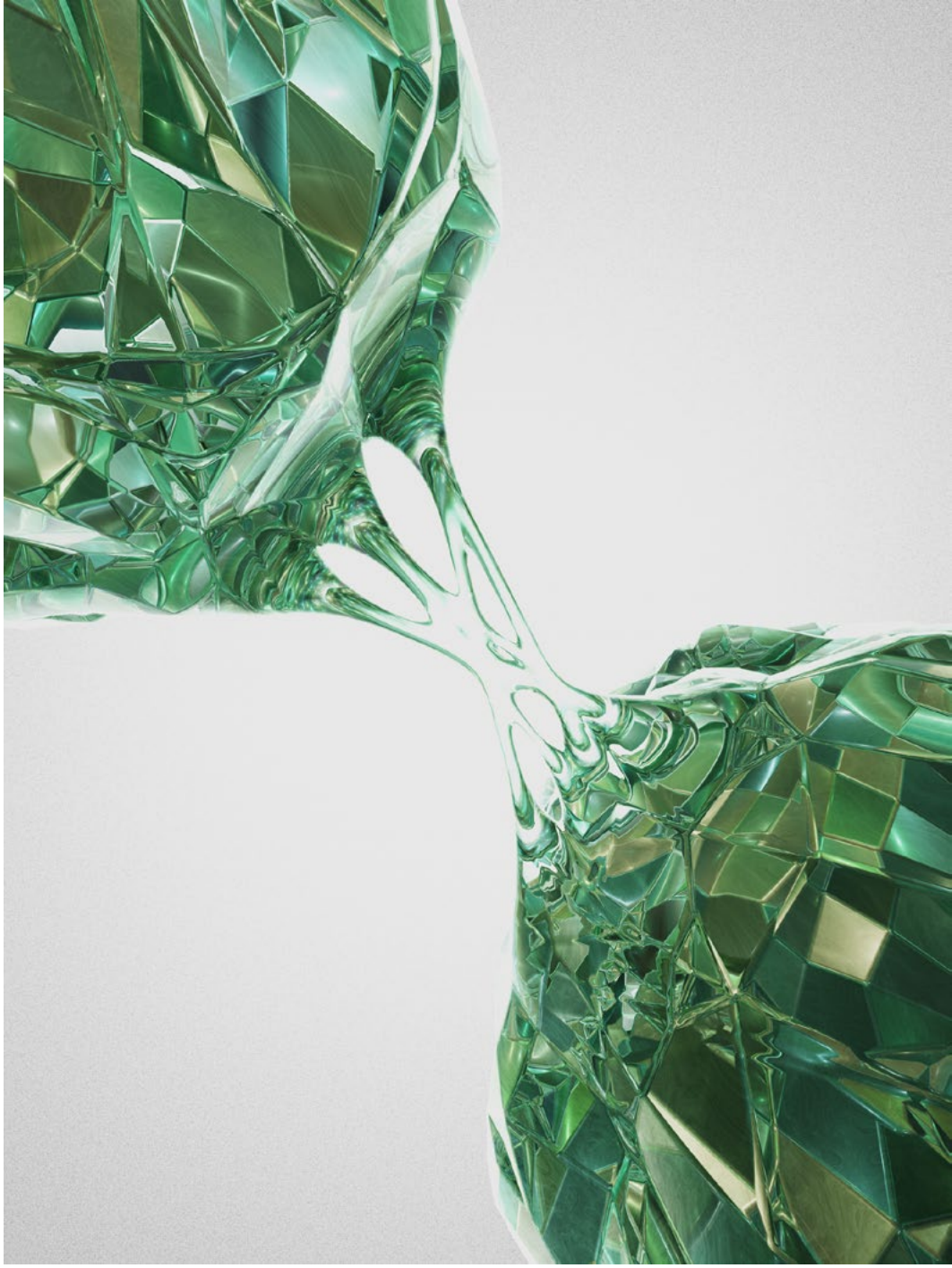


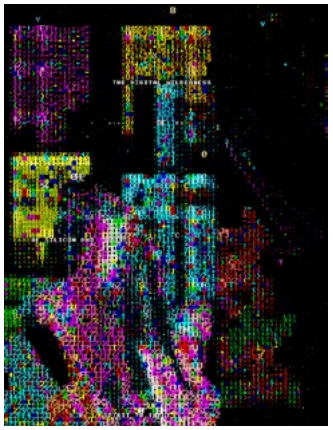
Nicole Vella
Artist workspace

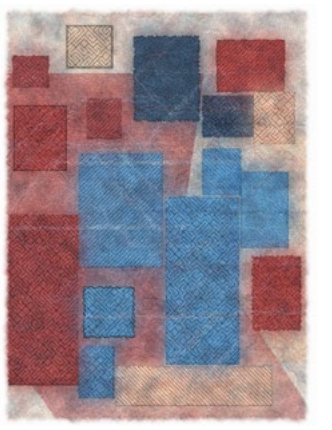
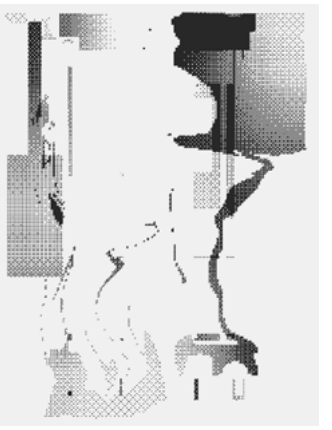


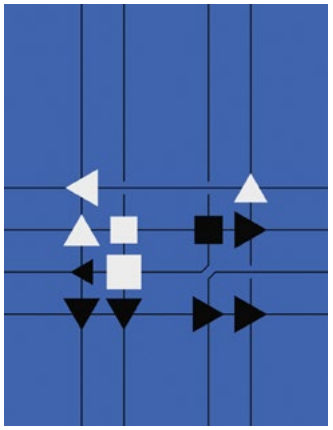
Nicole Vella
Process work for *Text Me When You Get Home*

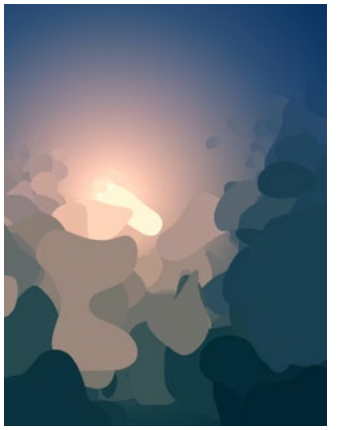
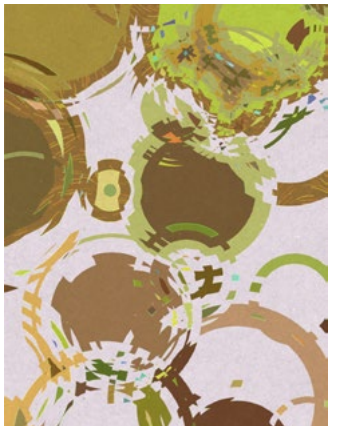
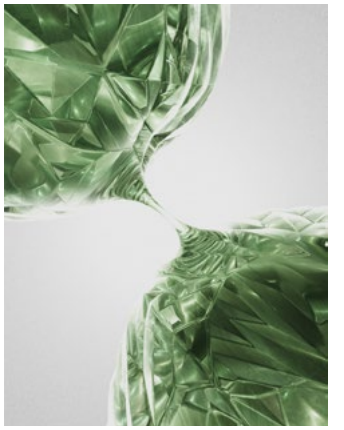
Nicole Vella
"The piece I decided on started as a work-in-progress from a long time ago that I wasn't super excited about and I didn't think could go anywhere because I was tunnel-visioned on it looking a specific way, but then showing it to people during one of our show-and-tells Piter said 'this is cool, this is the one you should go with' and everyone kind of agreed with that. Then I started getting other ideas and new directions that I could push it which I didn't even think of before. If I didn't have 11 other voices on my shoulders coaching me on then it wouldn't have happened."



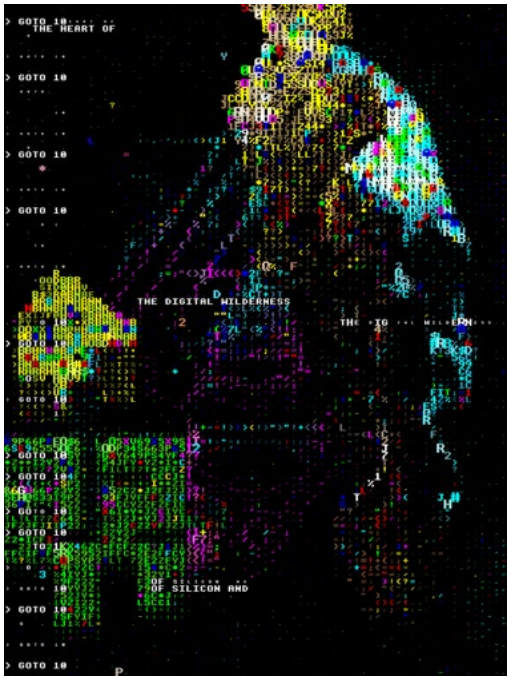





N=12 is Feral File's first exhibition in its new 2.0 program. As part of this leap, the works in this exhibition (and all following) are exhibited and sold in Sets, centered around a single, ambitious theme. Sets include one artwork from each artist in the exhibition, creating micro–viewing and –collecting experiences within the show. Presented on this spread is Set #1 from **N=12**.

Daniel Catt
Stills from *256 Kill–Screen* #1



Elsif
***Superbloom* #1 to #4**

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12