

1984-2009

first 25 visual years



ARTgentina

f25by



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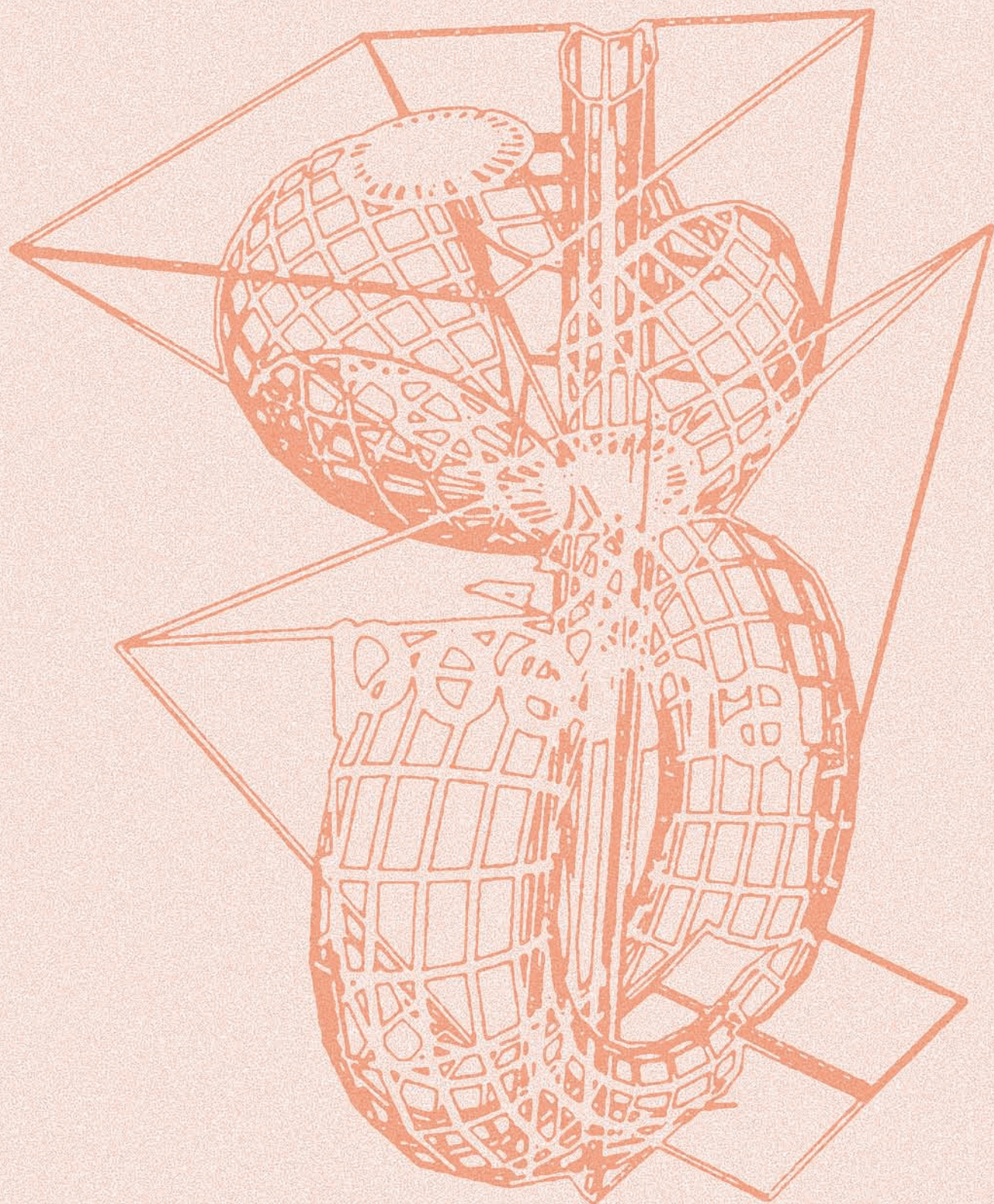
First 25 Visual Years

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*When and how did
your approach to
art develop?
What were the
main reasons that
impelled you to get
into it?*

There was a tendency in that direction, I would say, since the early eighties, resulting from a great amount of *technical* information. Do remember that I completed a technical high school education, implying the usual use of a large number of geometrical, mathematical, industrial drawing elements... which I was never willing to put aside. At the same time I found them extremely useful in facing my first aesthetic problems, though still far from even a minimal knowledge of constructivist trends of the twentieth century, or being near the possibility of making art.

*That is to say,
your activity starts
unintentionally, as
if you were playing
with a series of
actions that
became artistic...*

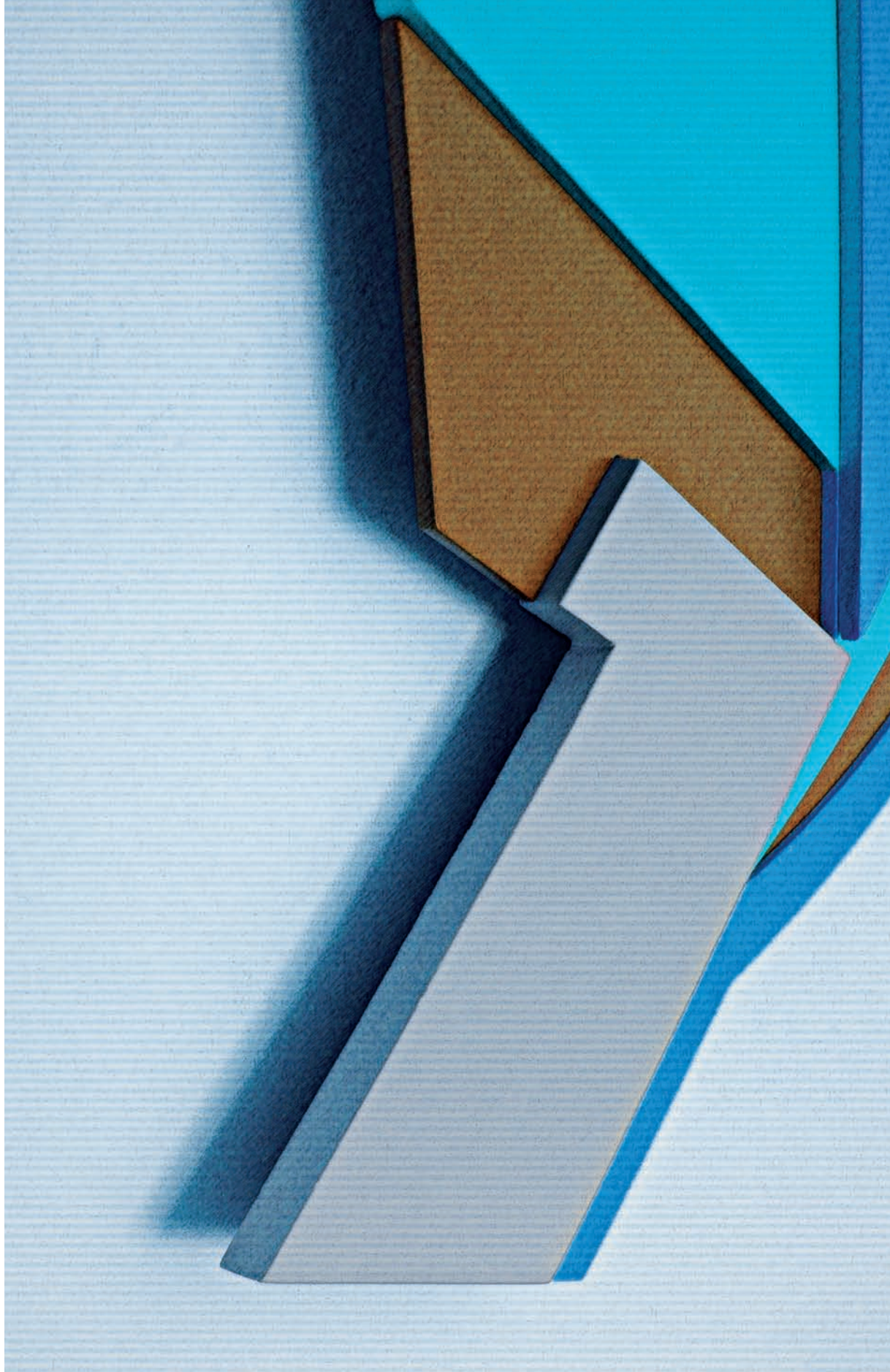
Exactly. It begins as a necessity to develop some latent content in many works that could not be regarded as artistic... the layout of a planar section of an object, a topographical surface, projective and homological operations in Monge... among other problems and procedures related to the course of descriptive geometry of my first year of engineering, from which I realized some meanings that exceeded the strictly operational or utilitarian original applications.

*Do you remember
what might have
been the earliest
facts which would
have influenced
your subsequent
plastic ideas?*

I would have to mention several events which I suspect had some importance. Thinking back to the period extending between 1976 and 1979, there was a premature influence from the graphic exercises I made in high school. As I said recently, studies of design and measurement of pieces and solids, such as the dimensioning of templates or perforated plates, or the orthogonal representations where bottom, front or lateral views usually result in quite often irregular figures. I suppose there was also an influence from the many works I made in iron, like brackets, extractors... Or during my visits to the machine tool exhibitions, the handling of all kinds of shaped pieces, products of multiple industrial processes. I must also refer to my youthful passion: *plastic airplane modeling*. These scale models were assembled by joining a considerable number of pieces that tended to have intricate shapes.

relief-
painting
a2d
detail
1994

interview by
gabriel pérez-barreiro



What are your
first steps
towards a
geometrical
art or those
that you
consider
important to
highlight from
that time?

First, I must tell you that they were the result of two unusual events which set them up as artistic determinants: my technical background, as I said, and the access to a *microcomputer*! The immediate reality of handling in *three dimensions* one of my designs... viewing it rotating, enlarging, shadowing! I think this experience was decisive in defining a way of work where this digital tool was essential. Such *virtual* manipulation of objects was, doubtless, a basic condition for my perspectives of creation. From there my first virtual three-dimensional works were born. Of course, this latter term was not yet used. It was preferably known as *computer aided design*.

What
impression
do they
cause you today
or what do you
think about those
works with which
in some way you
inaugurated,
if we may say so,
your artistic
production?

I consider these initial works, I'm talking about 1984 or 1985, really fortunate. That is to say, I now understand the transcendence that they had for me in the sense that they marked irreversibly my subsequent production, anticipating premises we handle today as commonplace... or at least I myself find unquestionable: *CAD, three-dimensionality* and *virtuality*. Also, I have to recognize that perhaps they are, on one hand, too much related to certain mechanical pieces, for the reasons noted above, and, on the other, visually... weak, considering the vast power of actual computer graphic equipment. Definitely, the intention was to work with a novel system. For this to happen, I adapted many designs of familiar objects... I might mention, for example, E-shaped steel sheets of laminated core transformers, copper sheets from the collectors of electric motors, views and cuts of all sorts of tools, and so on. But what I want to stress is that they still preserve, in their apparent simplicity of construction, the need, which I still have, to promote *artificial* events, in the sense of going beyond the conditions *imposed* by the natural world, and what I understand are the *differential* elements of our human species.

*In this there is a
strong link to the
constructivist
avant-garde thinking,
creationism,
concrete art, Madí...*

For sure. That's the reason why in 1986, and considering that for those years one of the leading Argentine and international avant-garde figures was Gyula Kosice, then I thought I must meet him! And so I began to visit his studio regularly, where we discussed many issues related to art, technology, philosophy... and history, that teaches us so much!

*In relation to this,
how important were
for your personal
development
the classical
constructivist avant-
garde movements,
say, Bauhaus,
De Stijl, and so on?*

They received an indirect consideration. I made contact with them after I came close to Madí art. Nevertheless, I recognize permanently their achievements, particularly Russian Constructivism, Kazimir Malevich... and László Moholy-Nagy... for his clean technique and his very special way of conceiving creative activity.

*The period after
your encounter
with Kosice,
could it be
considered a
learning period
for you?*

Yes, of course. From this I immersed myself into an unknown world but one that I felt already familiar and consonant with my ideas, even though they were not yet wholly clear. The study of Madí art, shaped canvas and structured frame, mobile sculptures, the mythical *Röyi*, the concept of invented proposition in poetry and that of the artistic creation from within the work itself to where it should be extended, in words of Rhod Rothfuss: extraversion, the analysis of his paintings or those of Juan Bay... in short, everything was an amazing wealth of invention which I found fascinating and of a great clarity, and it broadened my horizons dramatically. I remember the impression that the text "Nature and structure" by Kosice, originally published in the magazine *Arte Madí Universal* #3 (1949), produced on me. Also poems like "Riogs", "Nemsor", "Itinerario de Cill"... How can we join this tide of pure creation and foreseen?!

How to stay on the sidelines or take old-fashioned and worn tools when all this should be noted as one of the starting points?!

*But in your case
you were in a way
akin to it, already
convinced that any
approach to an
artistic product
must be addressed
from the
convergence
between computer
technology and
constructivist
aesthetics...*

Do note that these initial works, carried out with a very modest design and modeling program, the now nonexistent *Psion VU-3D* from 1982 that ran on a Timex Sinclair 2068 with only 48Kb of RAM!, were designed with the idea of an *independent object*, not imprisoned by immobilizing laws or others that would restrict it in any way. I am almost certain, and this is anecdotal data connected with the precedents I just mentioned, that certain notions concerning this type of *unrestricted space* in almost all my works come from my childhood fascination with *astronautics* and *space exploration*. At the age of 11 or 12, it would induce me to create with great detail and accuracy drawings of satellites and other spaceships. So I would argue that I have almost always considered essential the possibility of a *free action* of objects, mainly from mass and gravity, to remove supports, embeddings, foundations that maintain a structure that is due to them. A structure which owes its geometry and implementation to a very subtle and conditioning structural balance, that computer science had solved by implementing a virtual or mathematical space where the object imposes its conditions on the environment, not vice versa, as occurs in nature. From the beginning, it was substantial for me to jump a hurdle: statics; which implied another: material resistance. Because, and I noticed this much later, laws of mechanical equilibrium can not be overcome by the same kinetic art currents, as is evident, for the simple reason that these laws, like any other, do not know about manifests or proposals, but are only the result of a physical space expressed through them.

*You mean that
kineticism was
successful in
introducing motion,
moving from a
static to a kinetic
work, but in the
same kinetic work
there would remain
static problems
that are impossible
to avoid as well...*

Precisely, the only way to forget this is to choose a space where these laws do not govern directly. That is virtual space. Otherwise drawbacks remain insolvable.

For example?

The suspension of an object without energy consumption,
the structural instability of systems with disproportionate masses,
the establishment of correlations between objects that have not
interacted...

*Why did you
produce then a
real sculpture like
Alocución?*

I was attempting not to avoid in a definitive way this physical realm we live in. At that time I wished to experiment with a structure of concrete materials that was sufficiently *anti-gravitational*, trying to minimize its base surface, playing with important blocks just linked to a thin, non-resistant central body... unfortunately, there is often a kind of sense that seems to esteem as unreal or merely confined to a *projectual* stage every virtual work, demanding of us the practice, its real-ization.

*But why even a
work opposed to
the ideas of a
madí sculpture
-uncolored and*

The use of color was due to an attempt to differentiate the various parts that formed the work, trying to highlight some particular *confluence* of elements that come to a point in space to generate a larger system that contains them. This general idea is somehow a constant need that must be analyzed in detail. It persists in my

*solids in motion –
just as your ties
with the group's
thinking seemed to
strengthen?*

recent work... greatly enhanced... in *correlated systems*...

*And at what
conclusions did
you arrive with
that experience?,
since it has not
happened again...*

Well, I just concluded that this way was not proper! I did not get a result that seems satisfactory to me, because I found myself obliged to adopt or accept certain practical solutions that I had not even considered from an aesthetic point of view. It showed me that virtual space acquires a superlative degree in any process of artistic creation. It should be noted that such a statement, applied consistently, places us at the gates of an *exclusively virtual* plastic formulation, which in my view will prevail in the future.

*Now, why did you
become interested
in painting
by the 1990's?
Why this return to
the plane, to two
dimensions?*

I would not say that I had returned to creation in a 2D space. The truth is that I was *never* convinced I could develop a general artistic project in a two dimensional surface, so there is no question of returns. If at times I did a creative work on flat surfaces, it responded to a need to investigate the problem of *flat shapes*, forgive the repetition. Do consider also a time I would regularly draw in ink, it was between 1986 and 1988, but always having in mind a construction that, informationally speaking, will *exit* the plane, will not be retained in it and subsequently can become available in virtual space. The sculpture *Alocución* followed this exact process. The same series of *relief-paintings* suggests a dimension of depth and cut that transforms each color in a 3D object that is well-defined, even autonomous, and inconceivable in a traditional painting project. This is endorsed by the exploded view animations where the three-dimensional character that they reveal is undisputed.

*Is the composition
of the work now
developed entirely
in virtual space
or do you still
sketch it on paper?*

*Regarding the
virtual design of
visual arts,
what will be the
future of them?
Will they be
integrated through
computer practice
or will remain as
they are today?*

No, no way... it is absolutely impossible to include the multiple aspects of a *correlational*, a *construction* or a *virtual poem* on paper. They are born and evolve in logical space by the simple reason that they are structurally designed for it.

Media and languages that are prevalent today, and that are the usual expression of what is socially recognized as art, probably will persist even with slight modifications, but certainly they are no longer able to provide aesthetic solutions which are capable of transcending those transited by centuries of use. We are facing a profound depletion of the traditional means of making art. I have no doubt that the future of art lies in information technologies. Or put another way, IT will enable art—it is doing so right now—to escape from a situation that condemns it to have no future, to dissolve its foundational purpose: *to launch, to expand and to renovate* languages. It must be understood, as the most important reason, that the world of virtuality does not emerge as a technique in vogue for simply being shiny and new. It presents for the very first time—if you allow me this expression—a new era in the integral history of the arts, because never before the work, whatever it was, has been lacking a physical or real body. The logical or virtual medium ensures access to a very large number of parameters that until recently were from the exclusive domain and for the use of natural dynamics, with all that this means in terms of creativity.

*Gabriel Pérez-Barreiro [Director, Patricia Phelps de Cisneros Collection,
Former Curator, Latin American Art, Blanton Museum of Art, University of Texas, Austin,
and Director of the Americas Society's Visual Arts, New York].*

Extracted from Györi: Arte y geometría digital 3D.

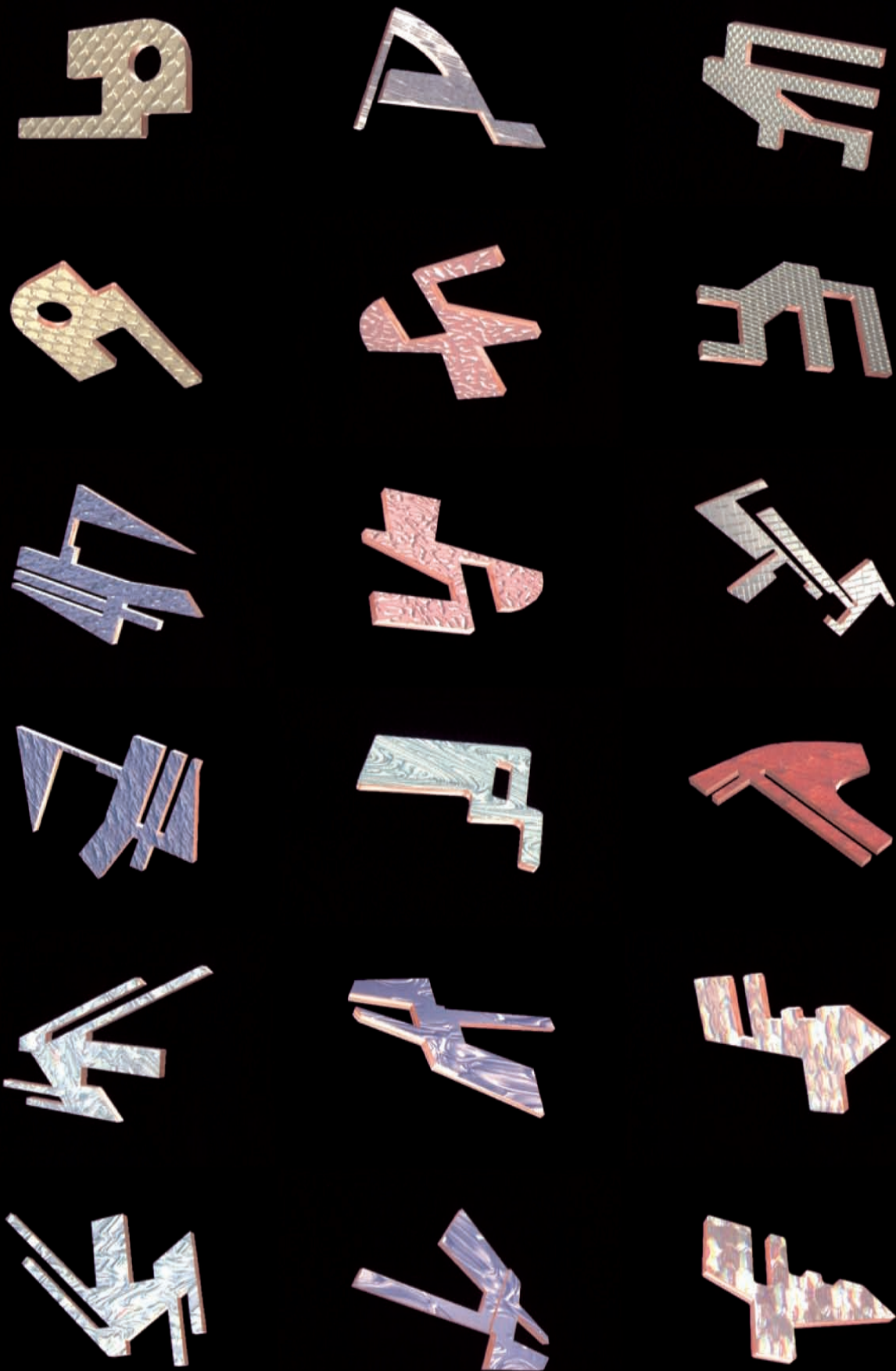
*Revised English version by John M. Bennett [Curator, Avant Writing Collection,
Ohio State University Libraries].*

Ladislao Pablo Györi



- 1963 · Born in Buenos Aires, Argentina
- 1975 · Spacecraft drawings (pencil)
- 1977 · Aviation drawings (ink)
- 1983 · First computational and literary activities
- 1984 · *Pieces* in CAD
- 1986 · Encounter with Gyula Kosice
· *Madí* drawings (ink)
- 1989 · Electronic Engineer (UTN, Buenos Aires)
· *Sculpture Projects - Alocución*
· *CAD y escultura (Apuntes sobre computación gráfica en arte)*
- 1990 · Technical assistant to G. Kosice
· *Virtual Reliefs*
· *Madí Relief-Paintings*
- 1991 · *Secuencia gráfica de una gota de agua* [in collaboration], Kosice - Obras 1944-1990,
· Museo Nacional de Bellas Artes, Buenos Aires
- 1992 · Visual poems
- 1993 · 3D geometric structures digital animations
· *Pinturas-relieve madí girables y transformables*
- 1994 · *Estiajes (Poesía y sistemas mixtos)*, Ediciones La Guillotina, Buenos Aires
· *Manifiesto TEVAT* [in collaboration with G. Kosice and José E. García Mayoraz]
· *Una exigencia de artificialidad global*, Seminario Arte y RV, Facultad de Filosofía
· y Letras, Universidad de Buenos Aires
· *Constructions*
- 1995 · *Criterios para una poesía virtual / Criteria for a Virtual Poetry*
· TEVAT Group Exhibition, Planetario de la Ciudad de Buenos Aires
· *Hacia el dominio digital / Towards the Digital Domain*
· Paralengua VI, Centro Cultural Ricardo Rojas, Buenos Aires
- 1996 · *Virtual Poetry*, Visible Language 30.2, Rhode Island School of Design, Providence
· *Poesía virtual*, a:e:iuo'96, Sala Posttypographika, Centro Cultural Recoleta, B.A.
· *Vpoems 12 & 13*, Int'l Anthology of Digital Poetry, New Media Editions, Chicago
· VRML models

- 1997 · Digital works, Arte Madí, Museo Nacional Centro de Arte Reina Sofía, Madrid
· *Comunicación - Grupo TEVAT*
· *Aided Creation in Vpoetry?*, DOC(K)S/Alire 3.13/14/15/16, Ajaccio, France
· *Vpoem 14*, DOC(K)S/alire 3.13/14/15/16, Ajaccio/Villeneuve d'Ascq, France
· *Madí-TEVAT en Argentina hoy*
- 1999 · *Dos alternativas en torno al arte y la poesía digitales*, VI Bienal Internacional de
· Poesía Experimental, México, D.F.
- 2000 · *The Virtual Poetry Project*, DOC(K)S 3.21/22/23/24, Ajaccio, France
· *Intelligence artificielle & composition poétique*, : éc/art S : #2, Roanne, France
- 2001 · *Epoetry 2001: An International Digital Poetry Festival*, The Electronic Poetry
· Center, State University of New York
- 2002 · *02TXT - A Celebration of the Visual Word*, Chidlaw Gallery, The Art Academy of
· Cincinnati, Ohio
· *The Virtual Poetry Domain*, COSIGN 2002, Universität Augsburg, Germany
· *e-storia.ar*, Premio Museo de Arte Moderno de Buenos Aires - Fundación Telefónica
· *Terminal Zone - Poésie et nouvelles technologies*, Centre d'Art Contemporain de
· Basse-Normandie, Hérouville Saint-Clair, France
- 2003 · *Digital works [in collaboration]*, Kosice - Homenaje a un creador multifacético,
· Centro Cultural Recoleta, Buenos Aires
· *lpgyori website*
- 2006 · *e-motive: Visual Poetry in the Digital Age*, University of Essex Gallery, Colchester, UK
· *Ensembles*
· *Arte Madí - Proyecto 0660*, Fundación Federico J. Klemm, Academia Nacional de
· Bellas Artes, Buenos Aires
· *Tres relieves virtuales madí*, Arte Madí Universal, #9/10, Buenos Aires
- 2007 · *hommage à e.a.vigo*, *Epoetry 2007: Festival International de Poésie Numérique*,
· Université Paris 8, Saint-Denis, France
- 2008 · *En torno a la poesía digital - Nuevas derivaciones para la literatura del siglo XXI*, knol
· *Virtual recorrido en 25 años*, Encuentro Internacional de Poesía Experimental
· "A. Berenguer", Centro MEC, Dirección Nacional de Cultura, Montevideo
- 2009 · *A quince años de una propuesta radical*, X Bienal Internacional de Poesía Visual-
· Experimental, Museo Universitario del Chopo, México, D.F.

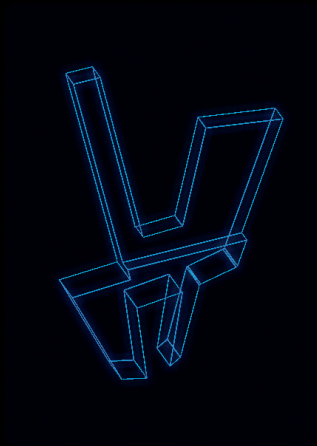
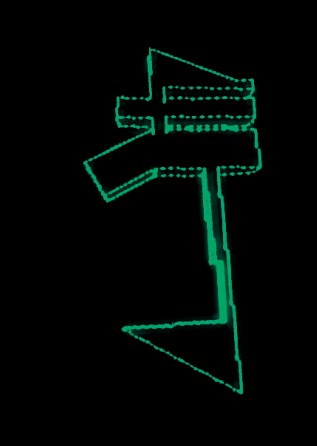
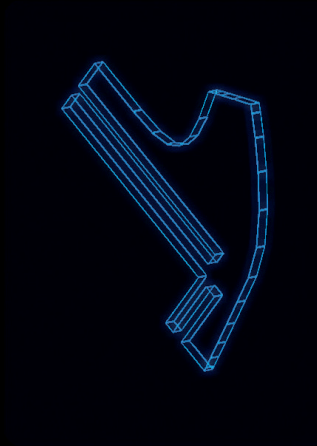


pieces in cad

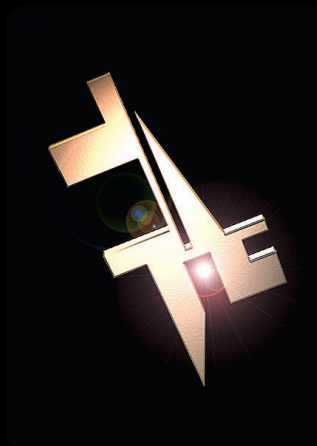
remodeling
and
rendering
1992-5

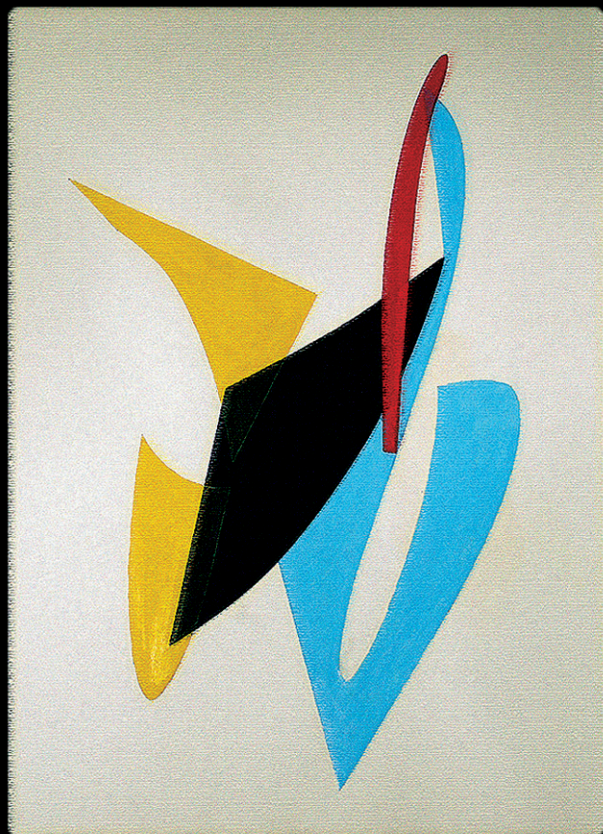
original
design
1984-5

rendering
1998



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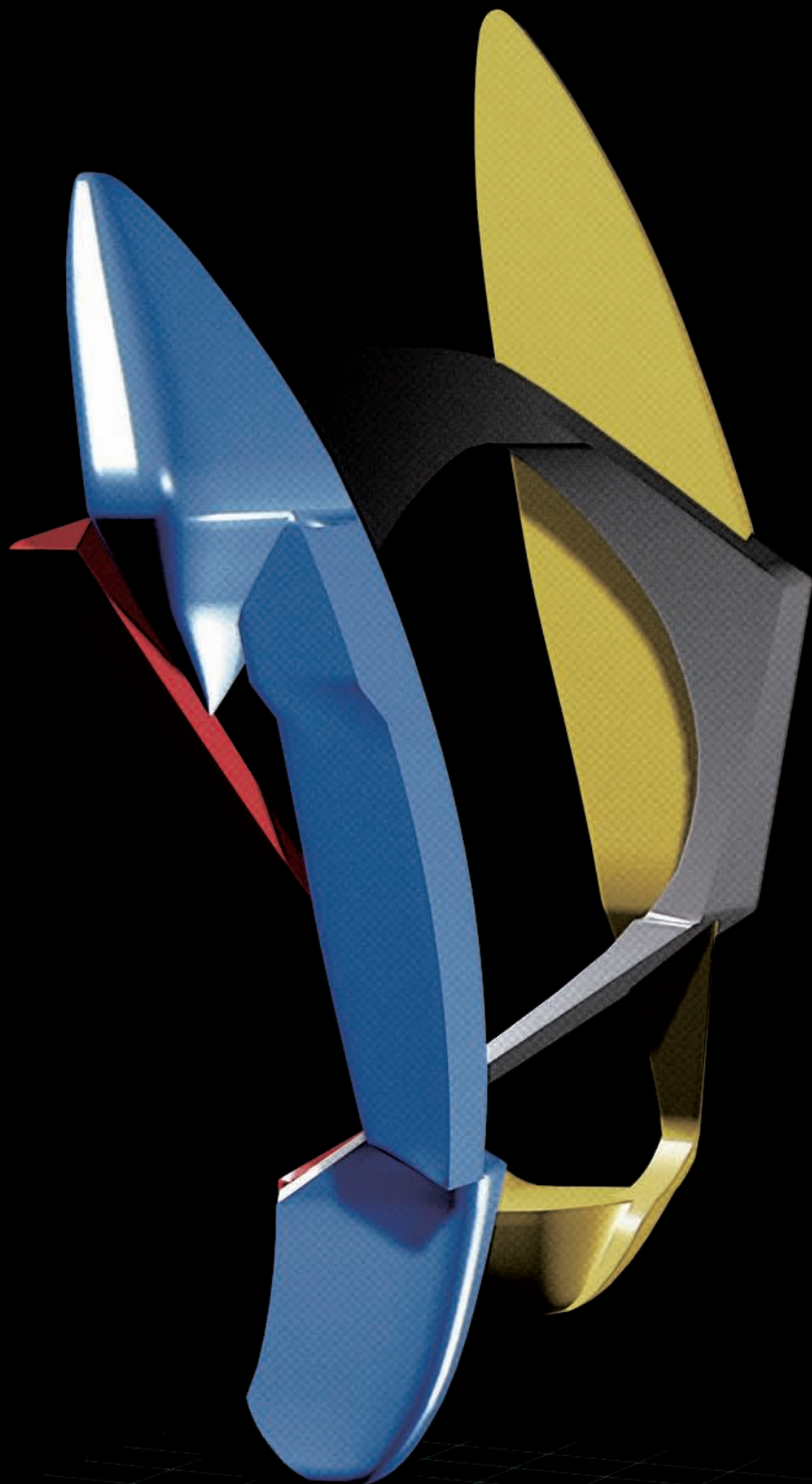
sculpture projects

#84, 74,
76 & 90

tempera
and colored
pencil on
cardboard
1989
9" x 10"

#84

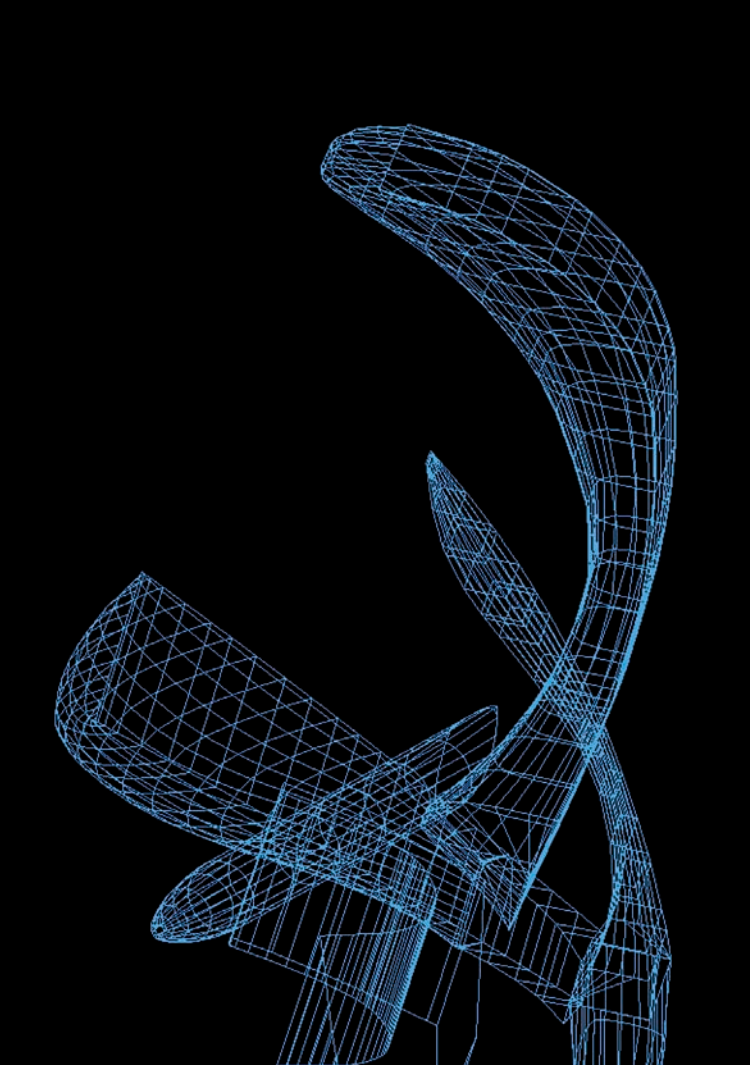
digital model

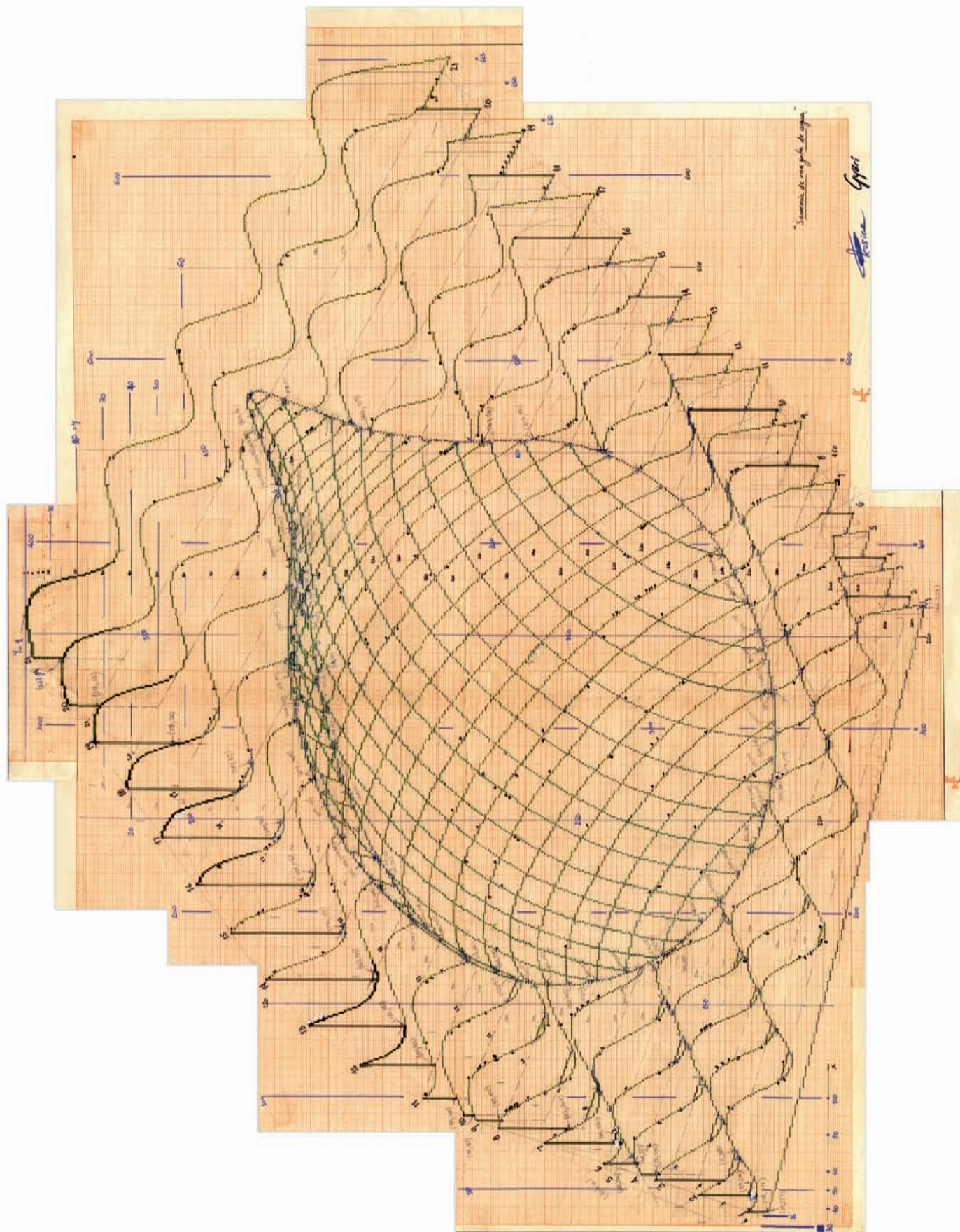


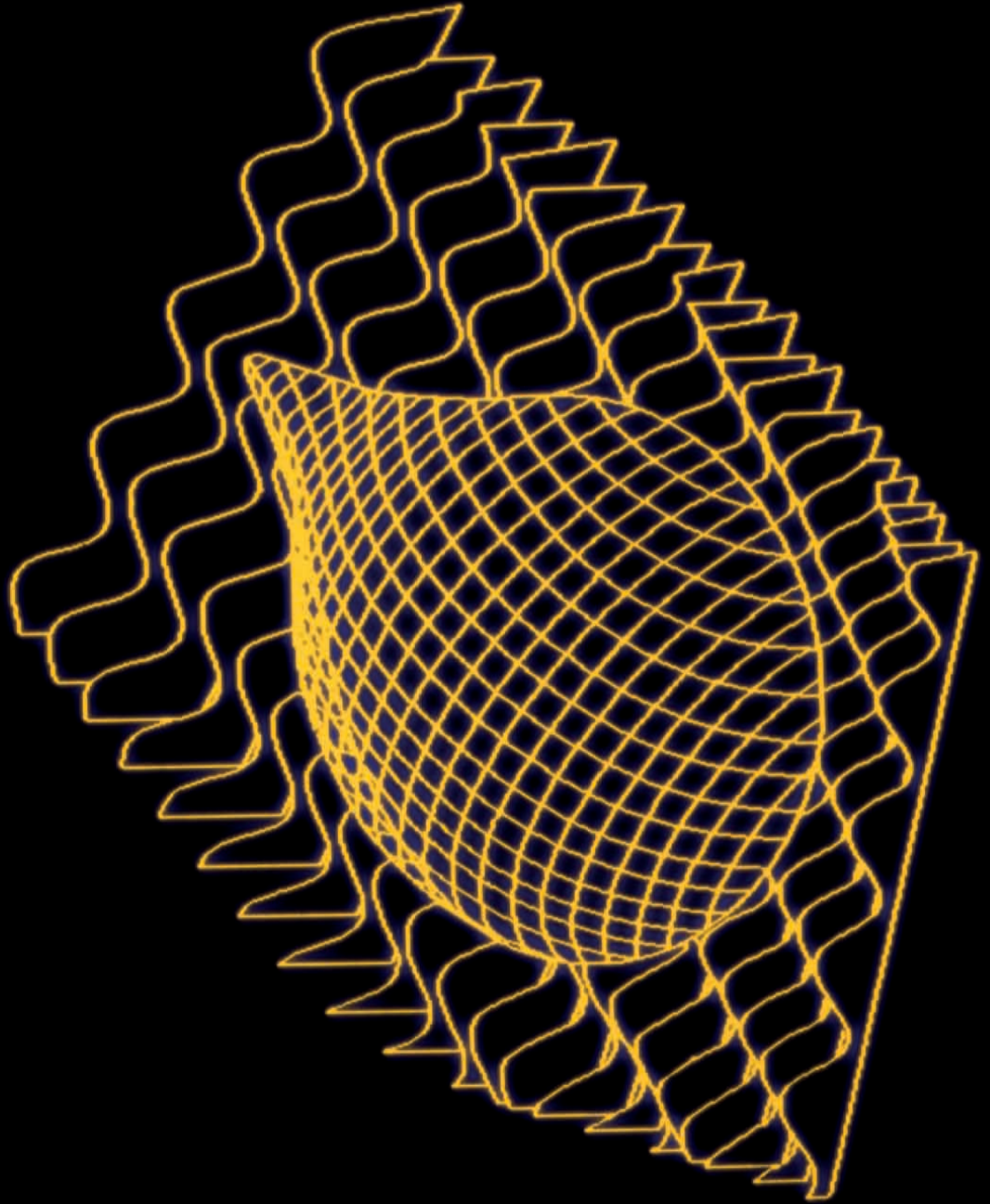


alocución
polychromed
wood
1989
8" x 5" x 21"

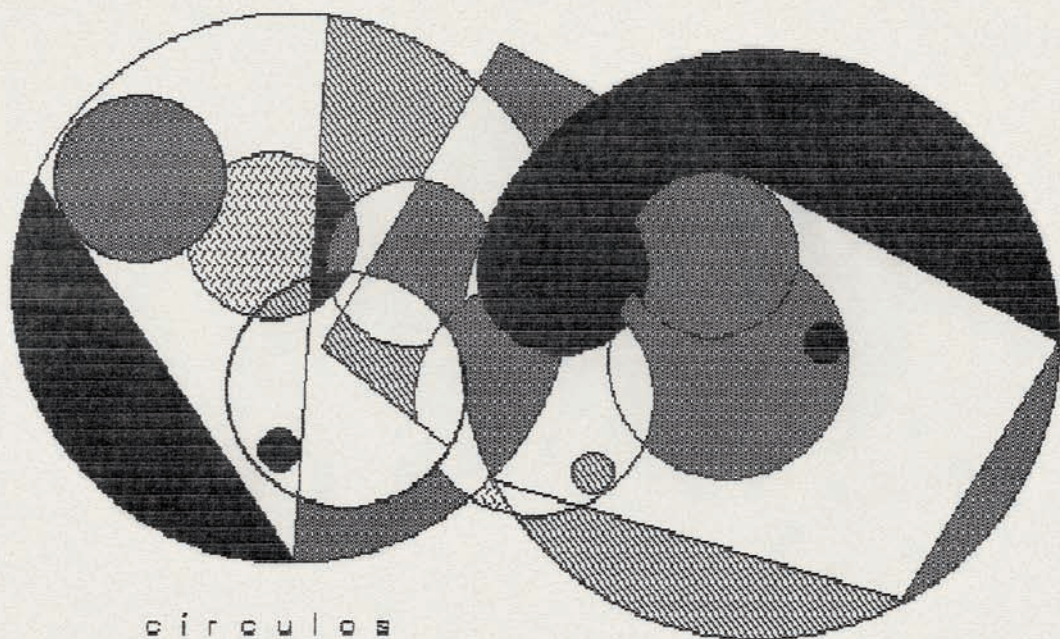
#58
wireframe







*secuencia
gráfica de
una gota
de agua*
in
collaboration
with g. kosice
1990



circulos

circulos

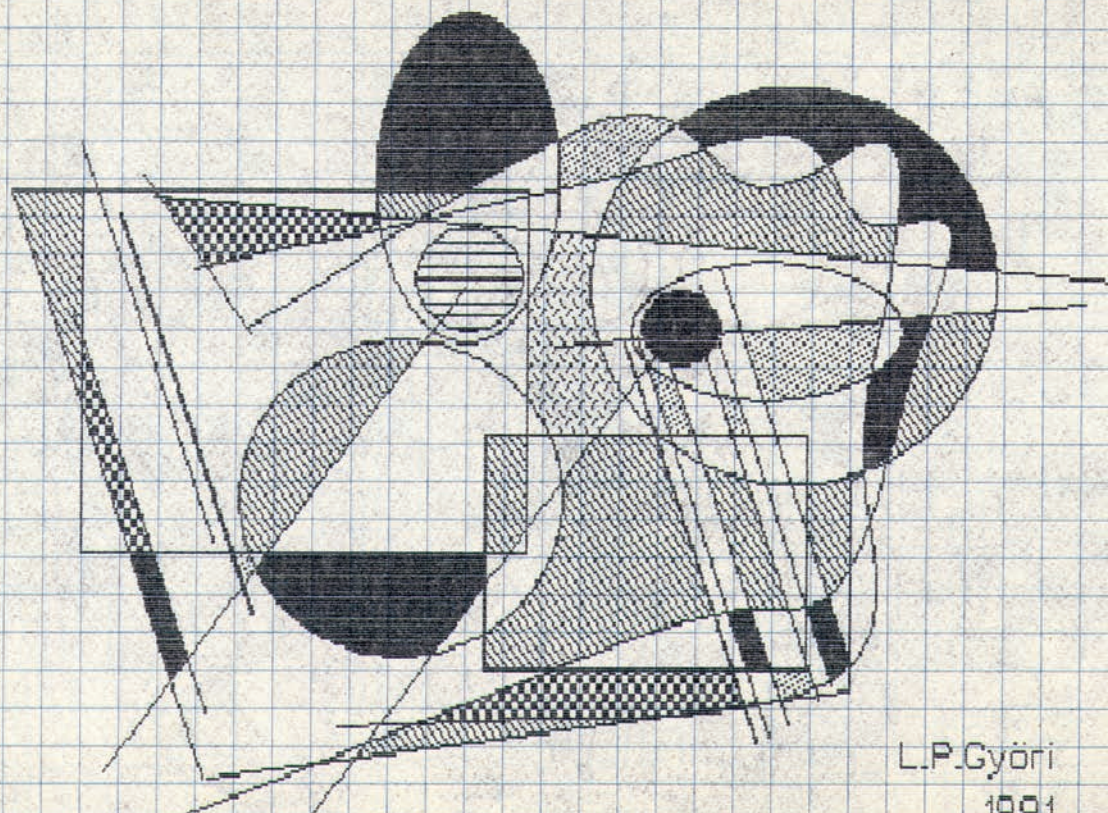
printing
1991

*geometric
composition*

printing
1991

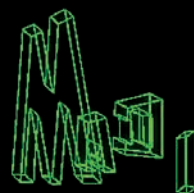
madí logo

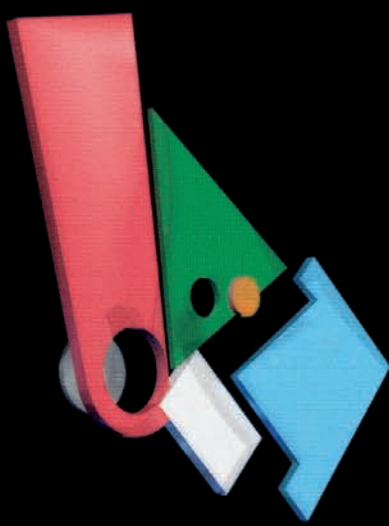
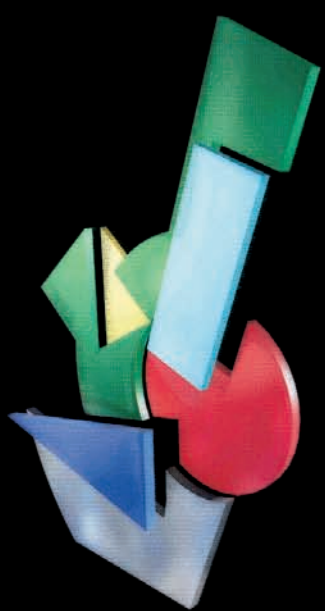
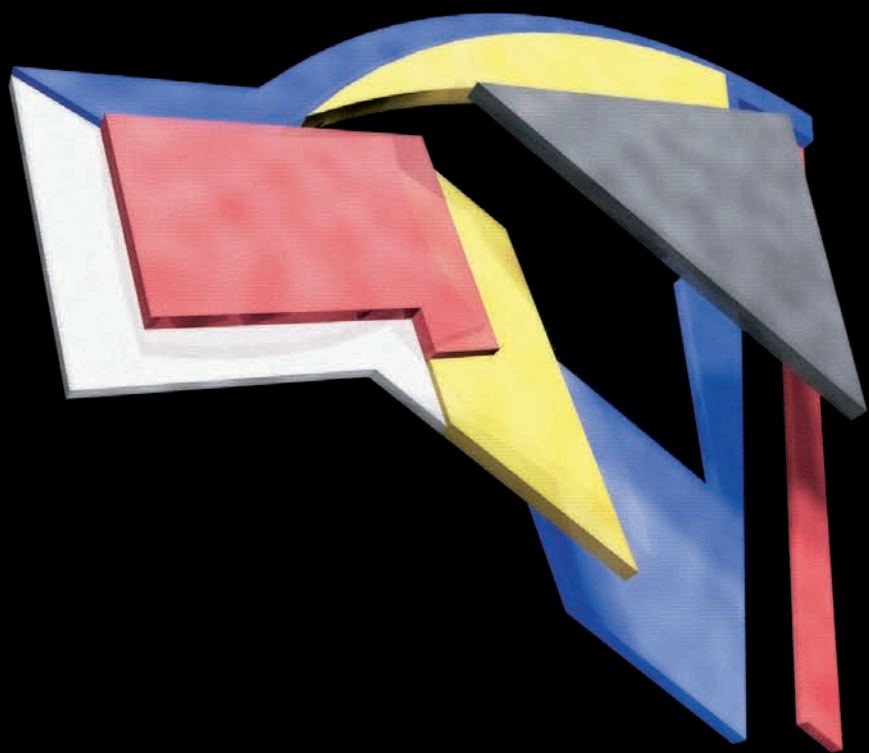
1986



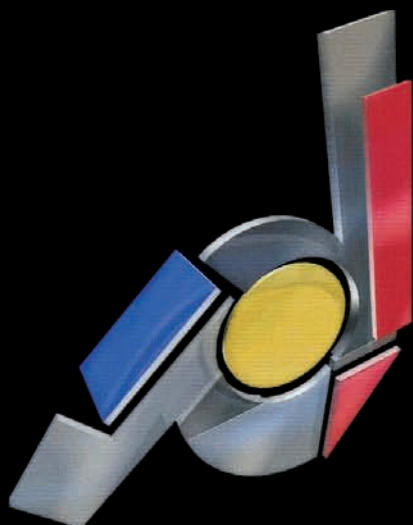
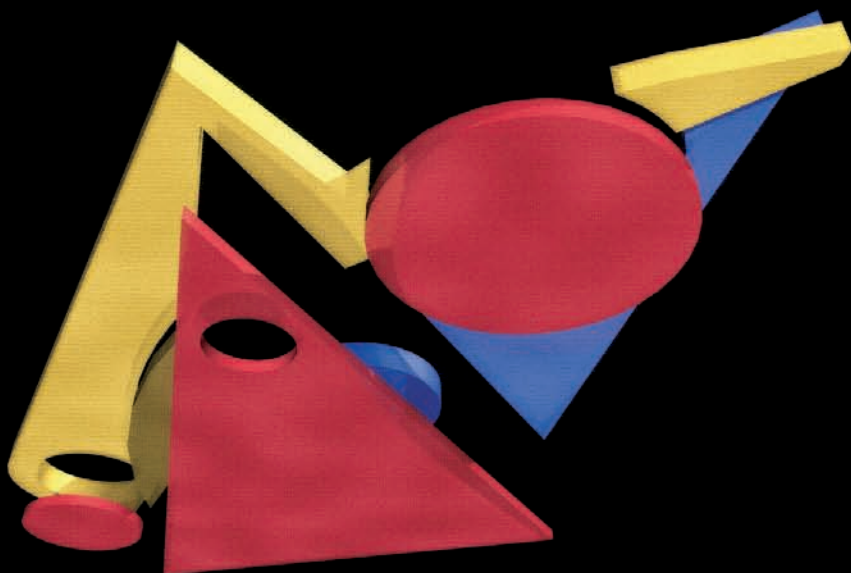
L.P.Györi

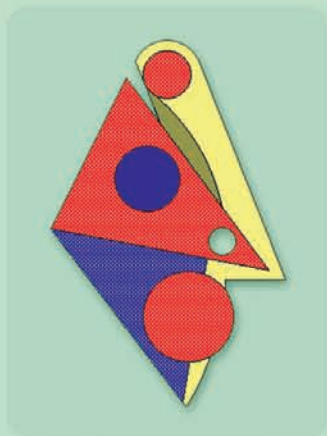
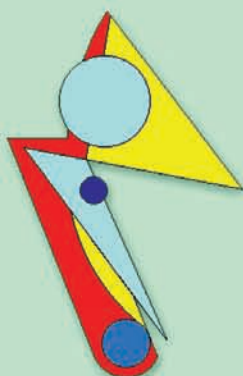
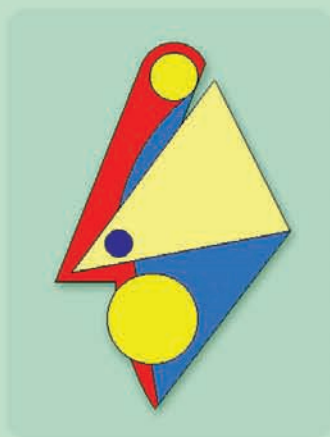
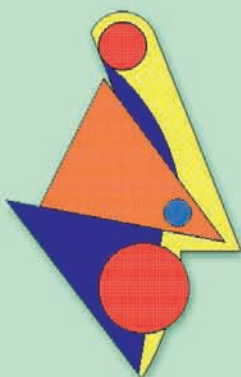
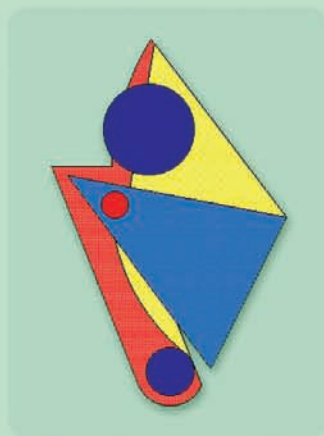
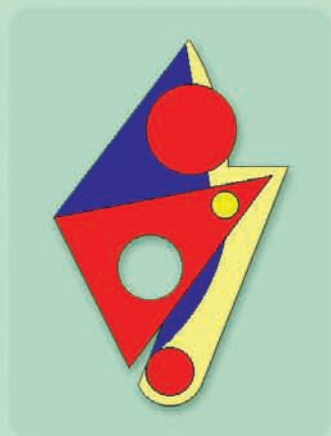
1991





a2a,
b23c, b5a,
b14a,
b12 & b1b
digital models
1990-1





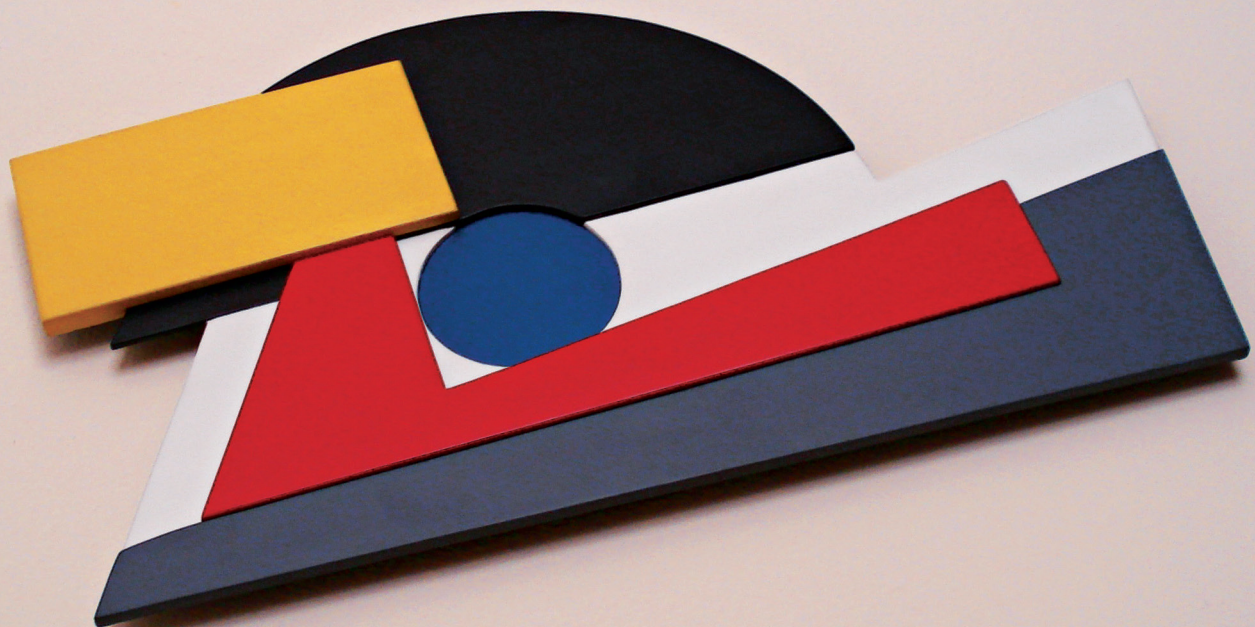
614
trans-
formations
&
color
planes
1991

The pictorial work of Ladislao P. Györi, from its early achievements of 1990, has been a constant revelation of a young, authentic and creative artist. The years have matured his concept of contemporary painting. He has rationally computerized the primordial ideas of Madí Art. Structure, color, relief, kinetic transformation of viewing angles... give his creations a presence committed to his life. I am convinced that his works radiate an undeniable quality and originality.

Gyula Kosice

[Sculptor, theoretician, poet, hidro-lumino-kinetic art precursor]

Buenos Aires, December 1994

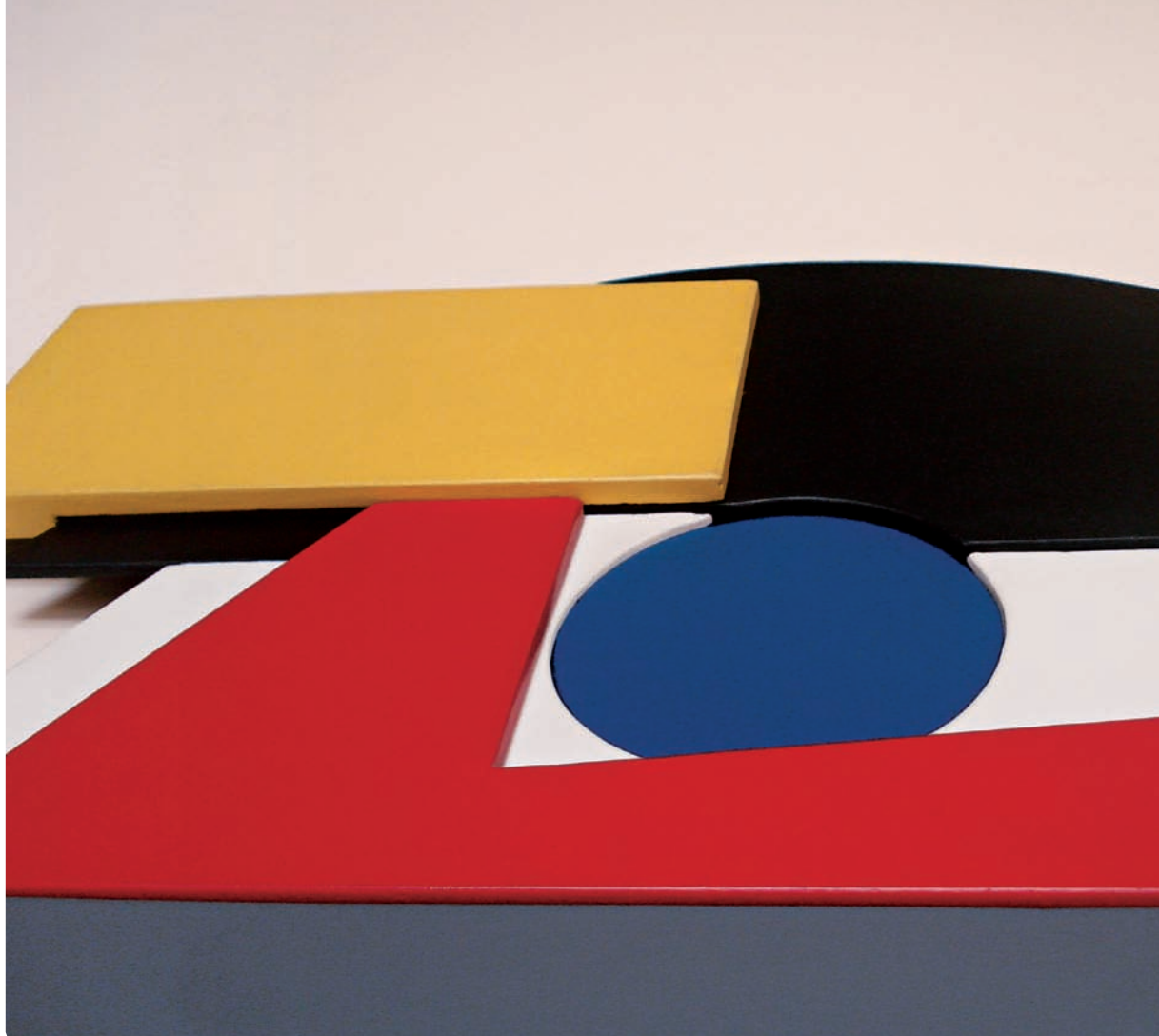


relief-paintings
enamel on wood

b2

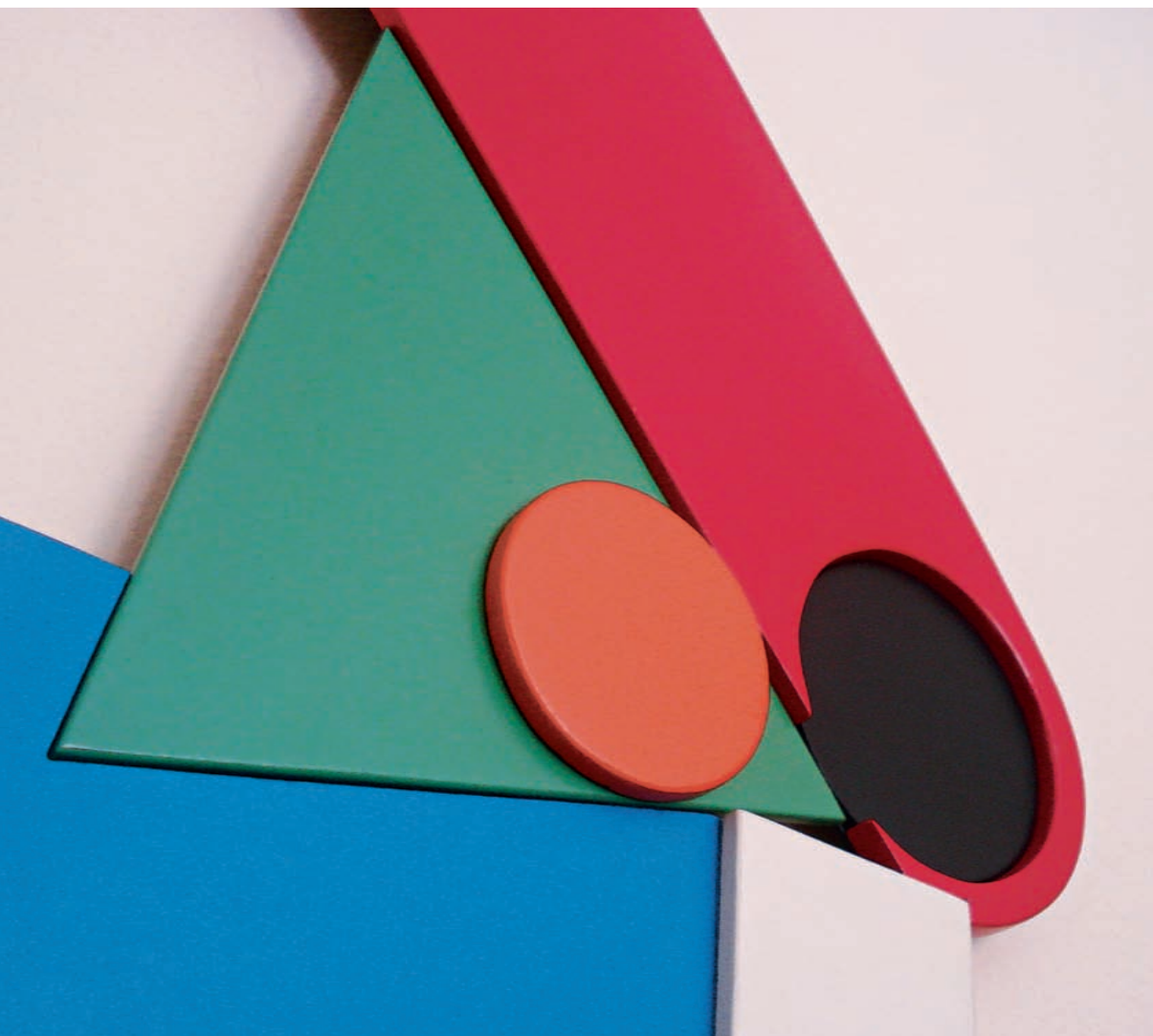
1990

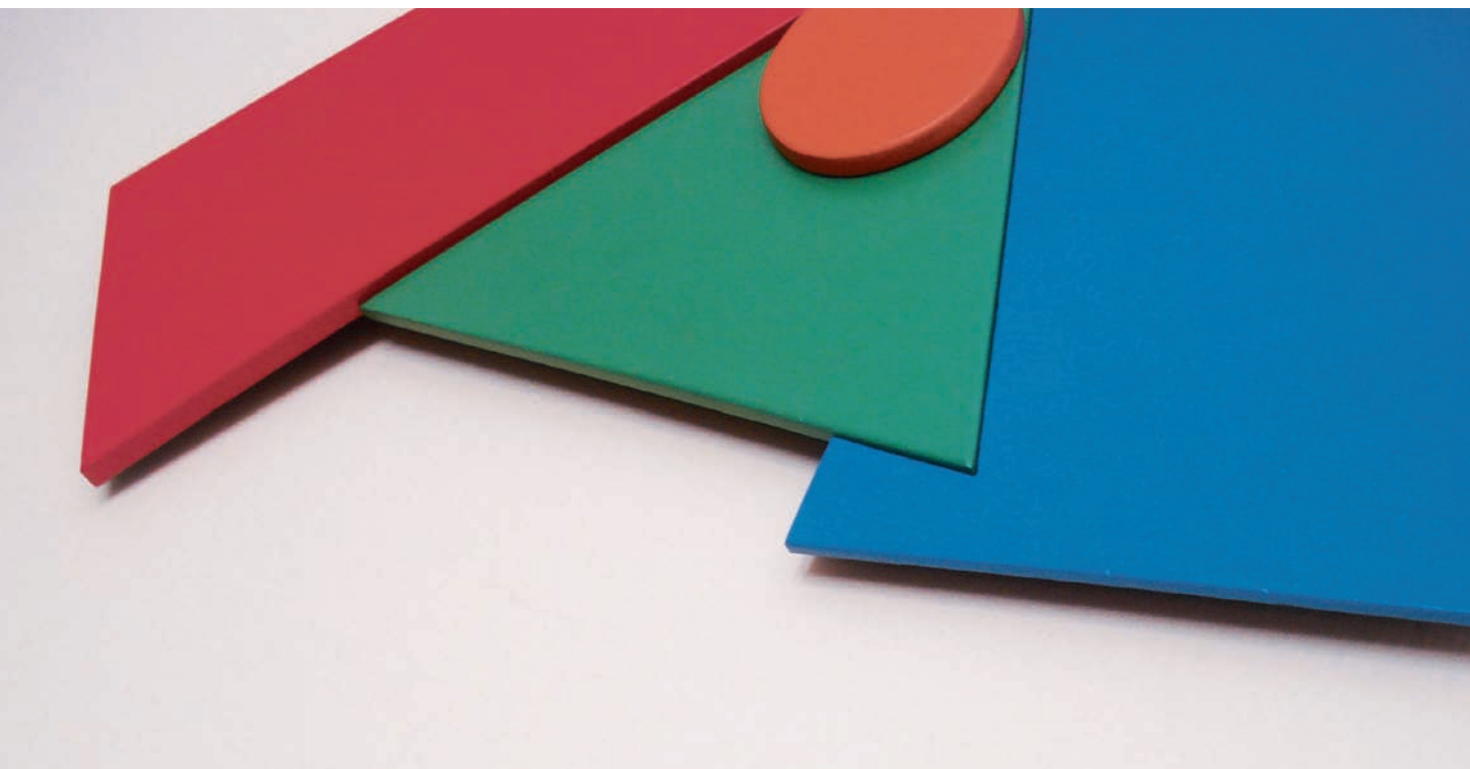
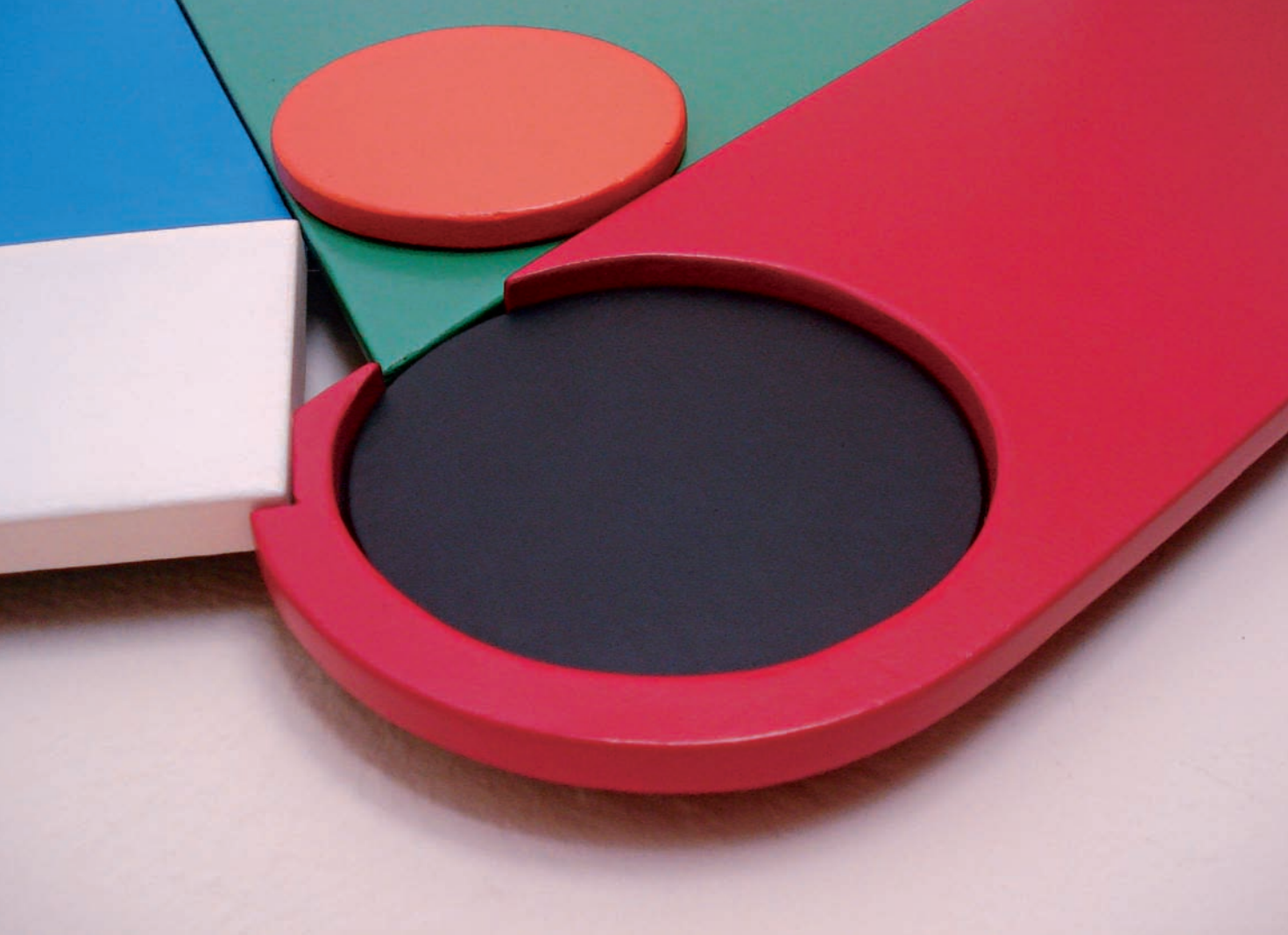
23" x 14" x 1"

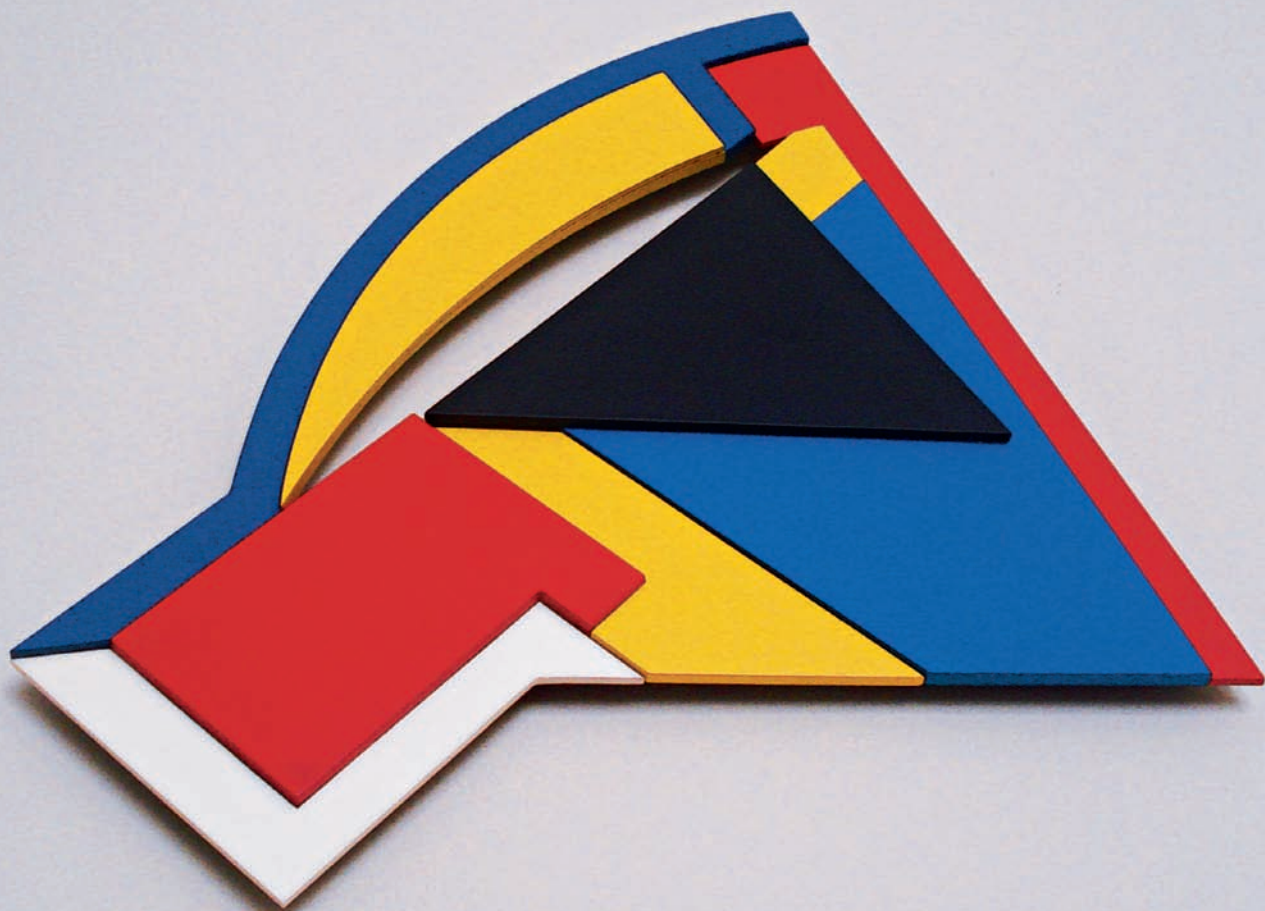
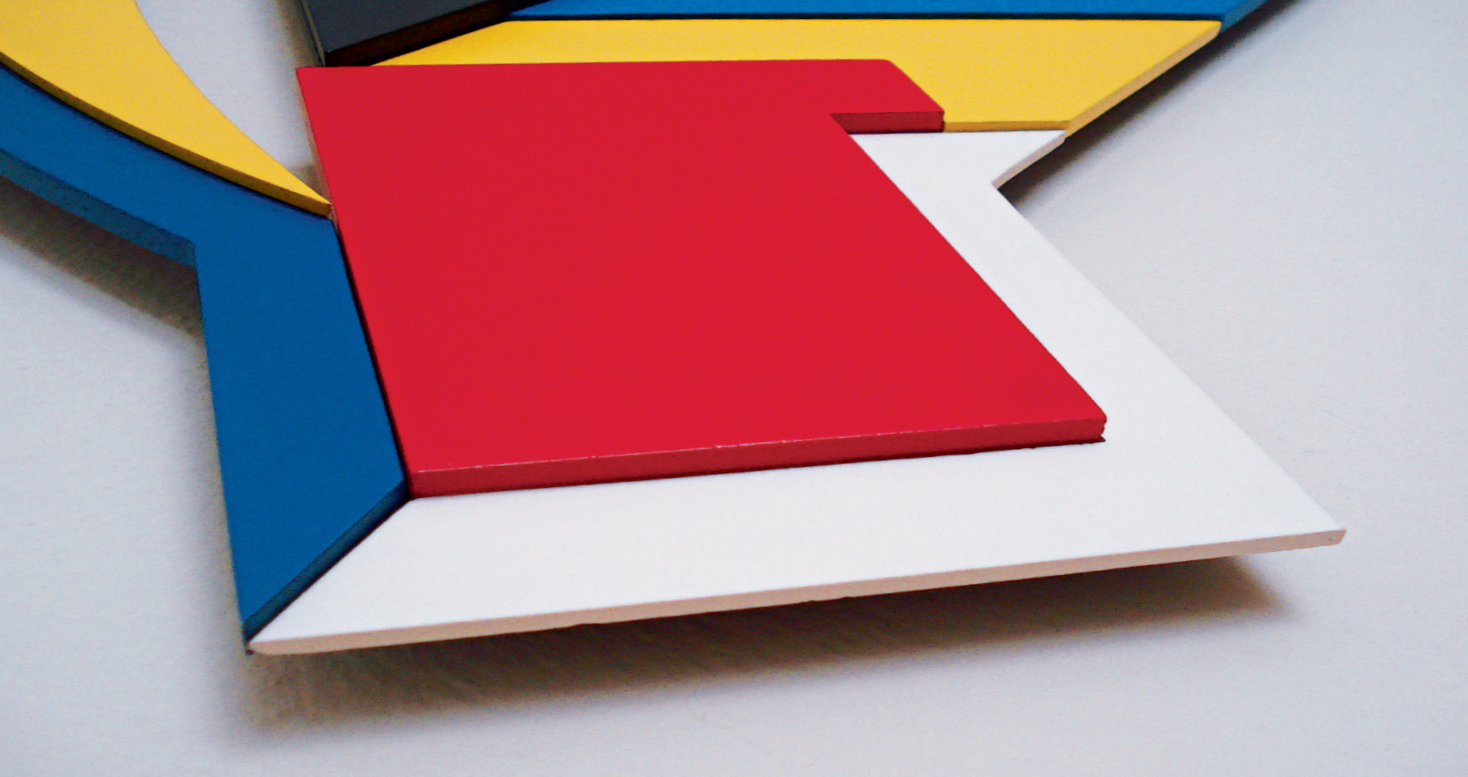




b5a
1991
24" x 15" x 1"



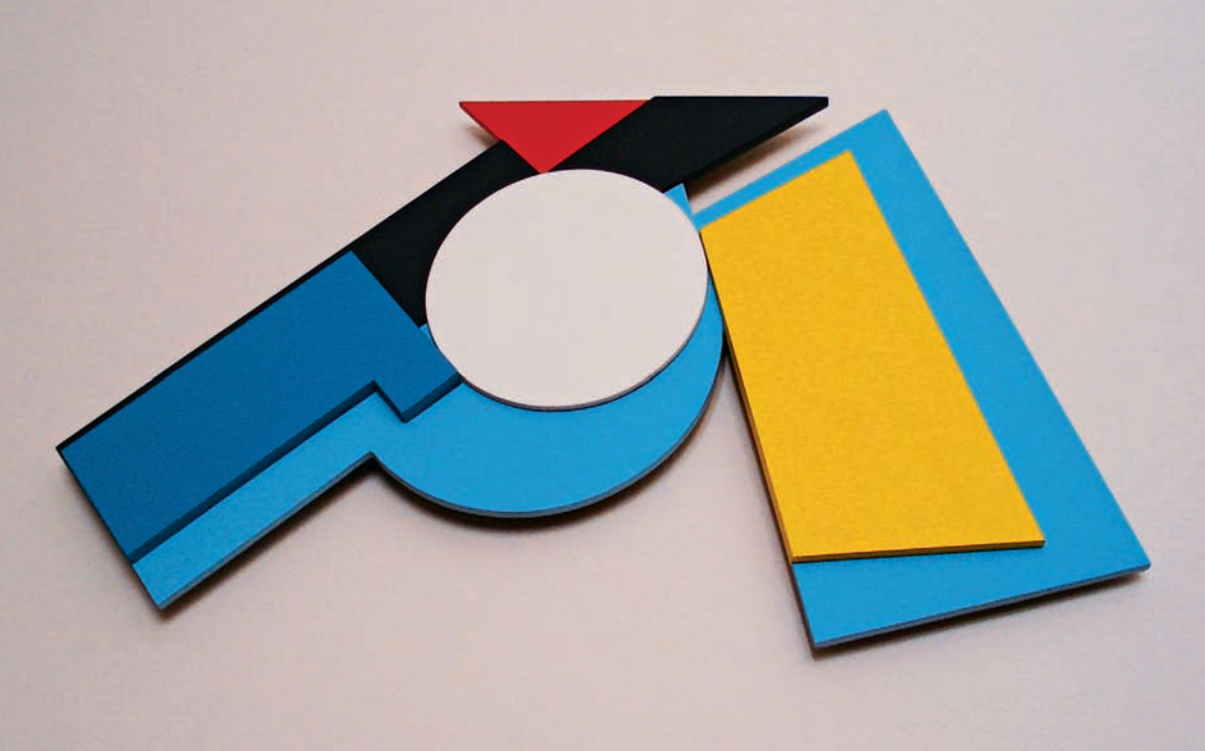




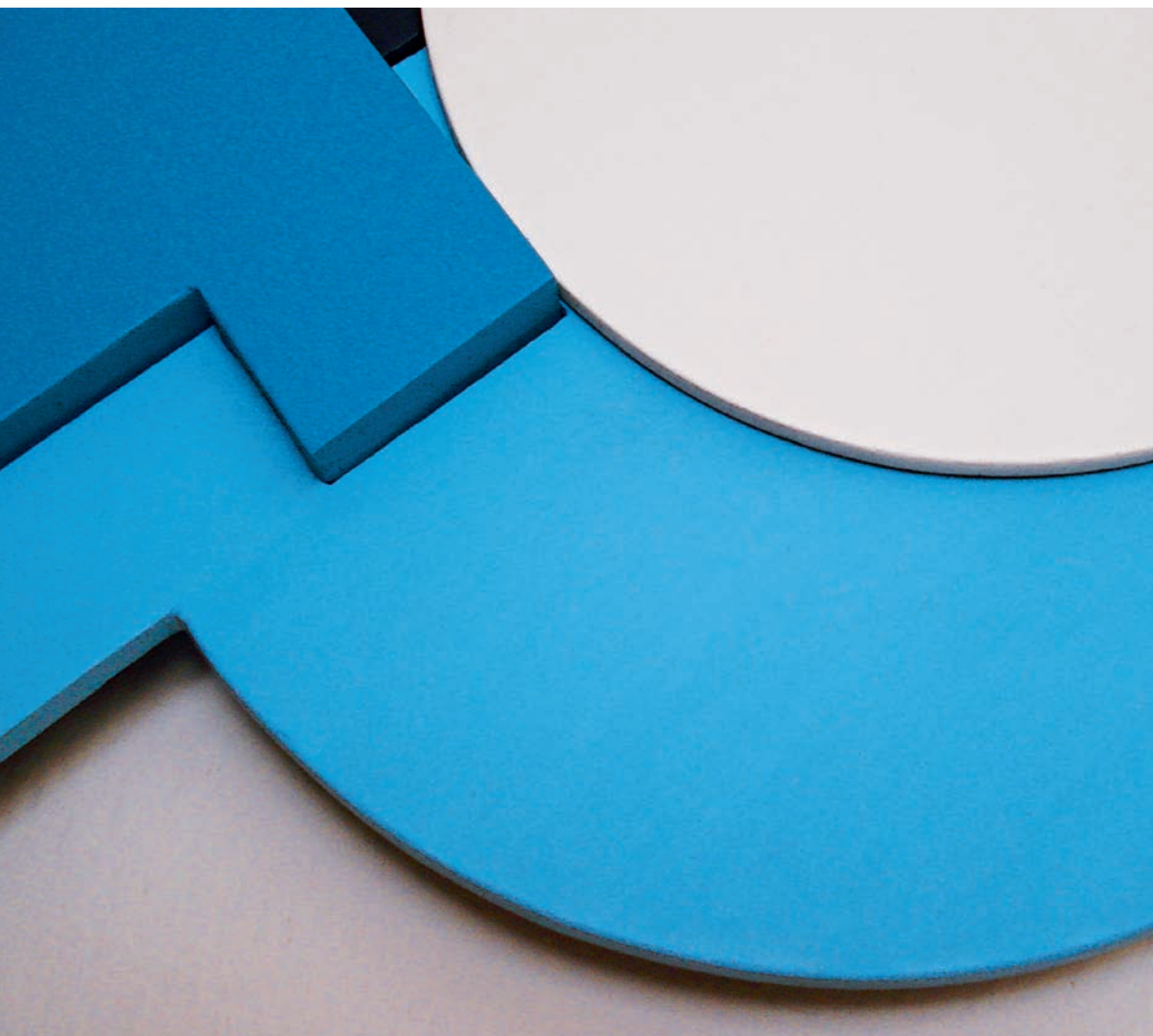


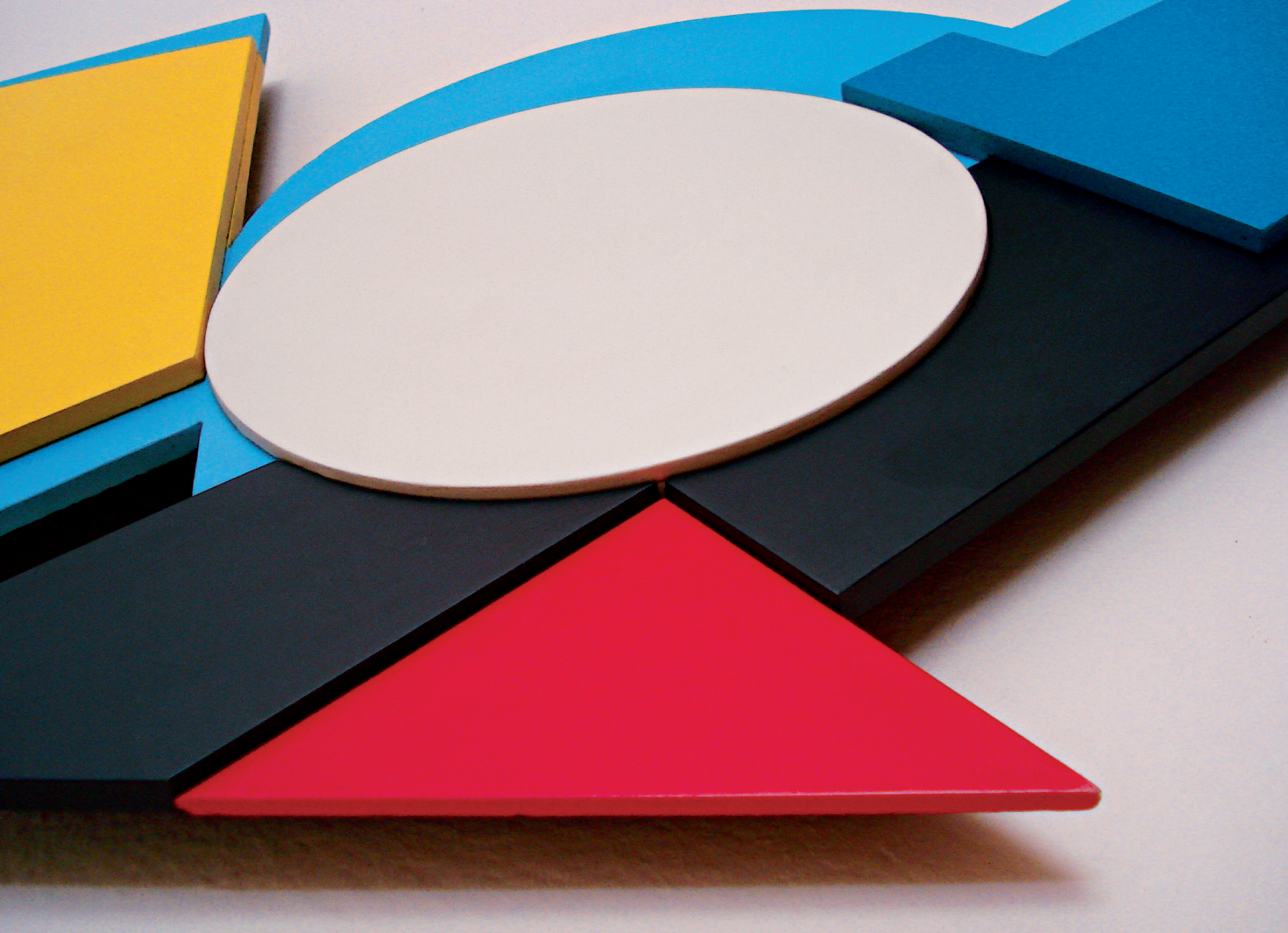
a2a
1994
20" x 19" x 1"





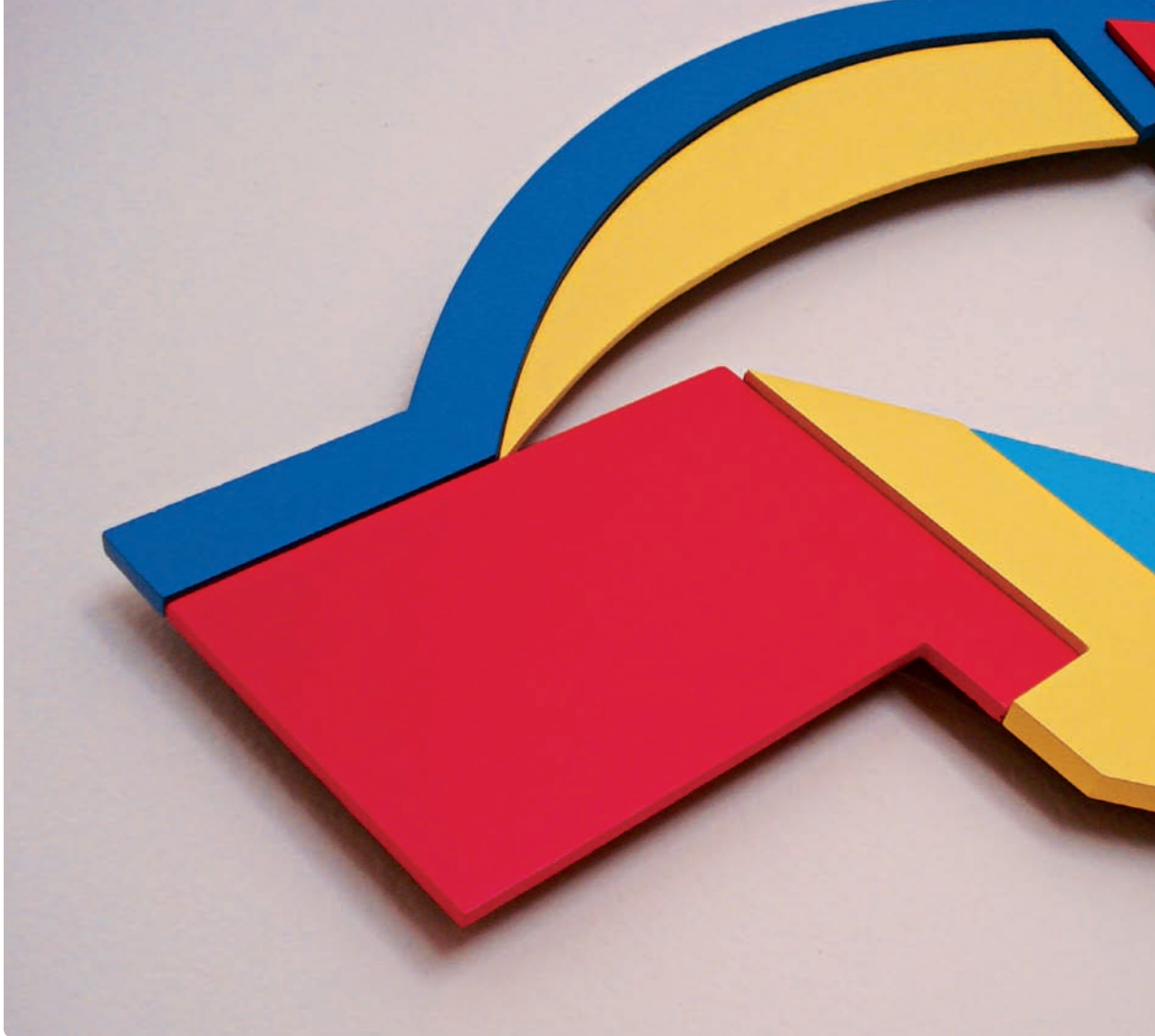
b12
1994
22" x 21" x 1"







a2c
1994
19" x 19" x 1"

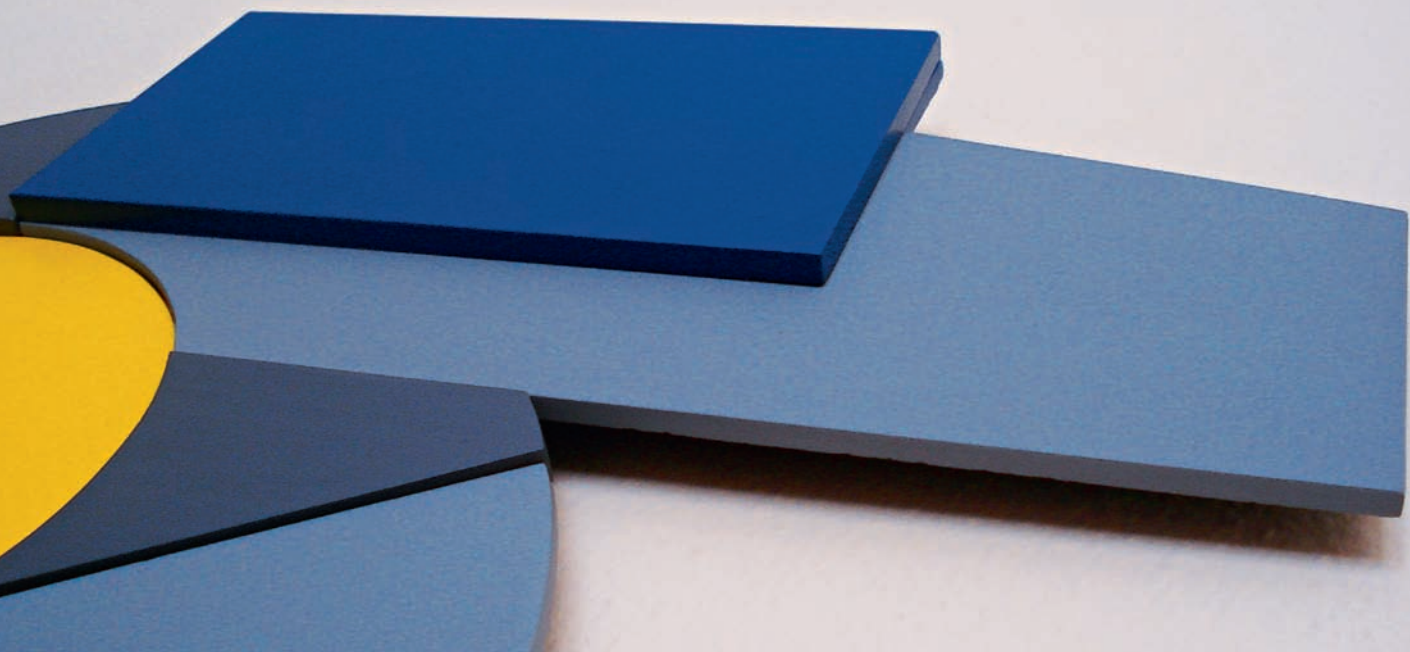




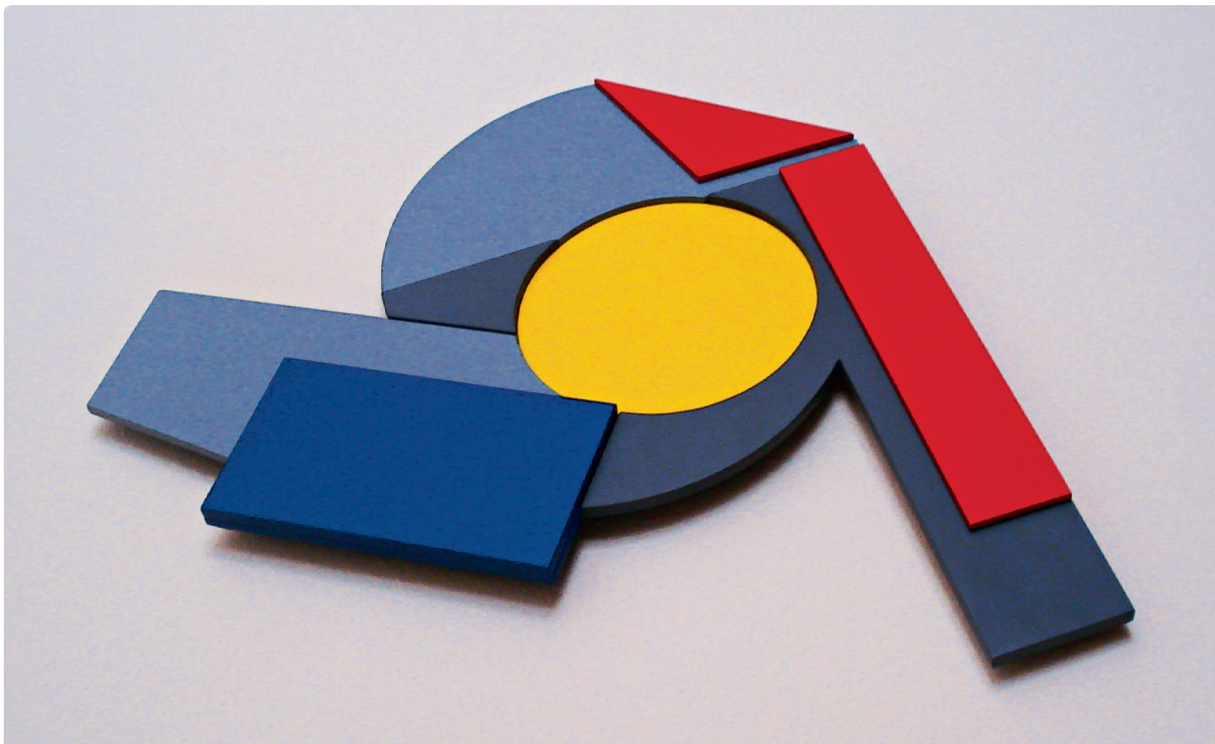
a3a
1994
23" x 23" x 1"





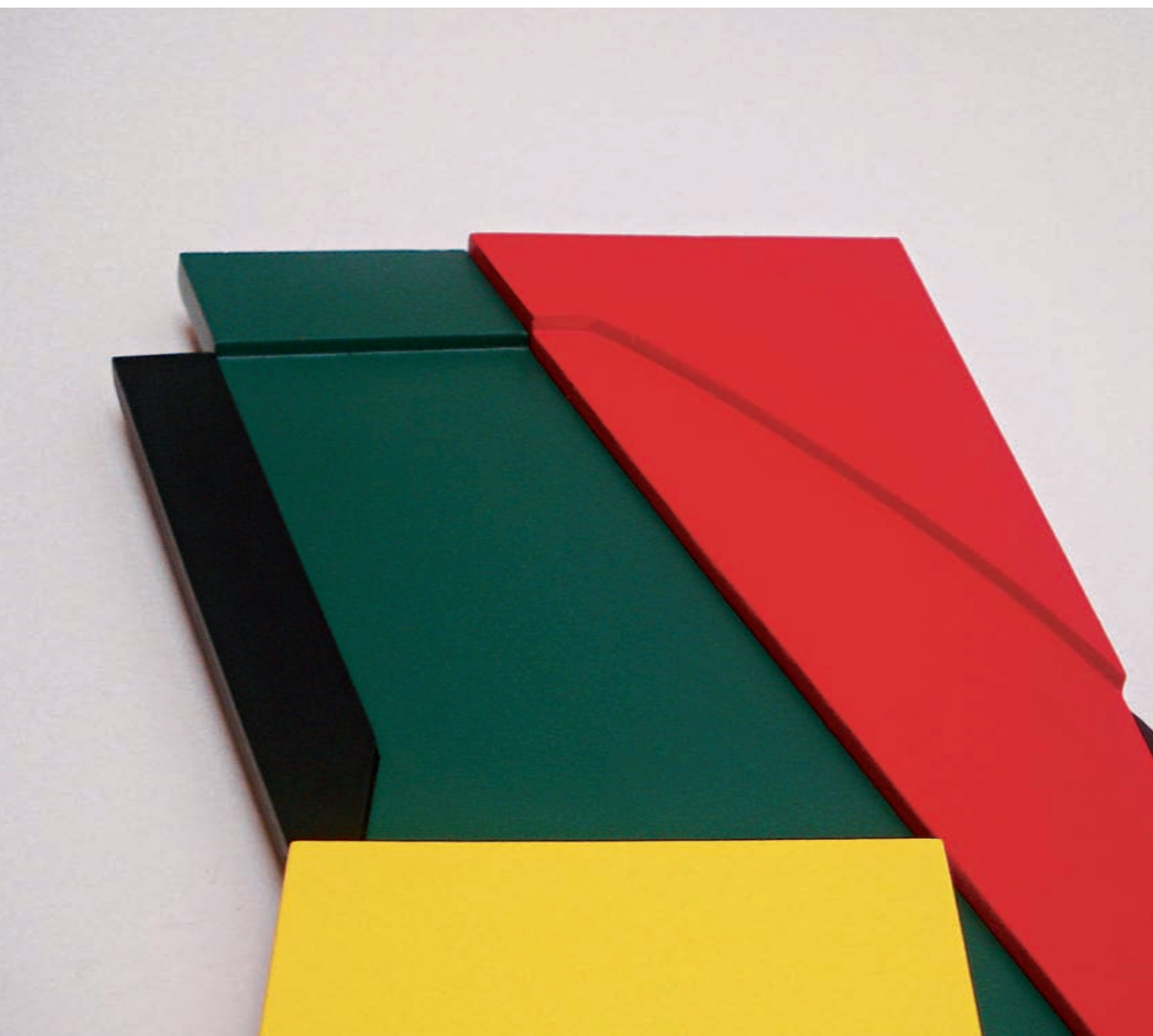


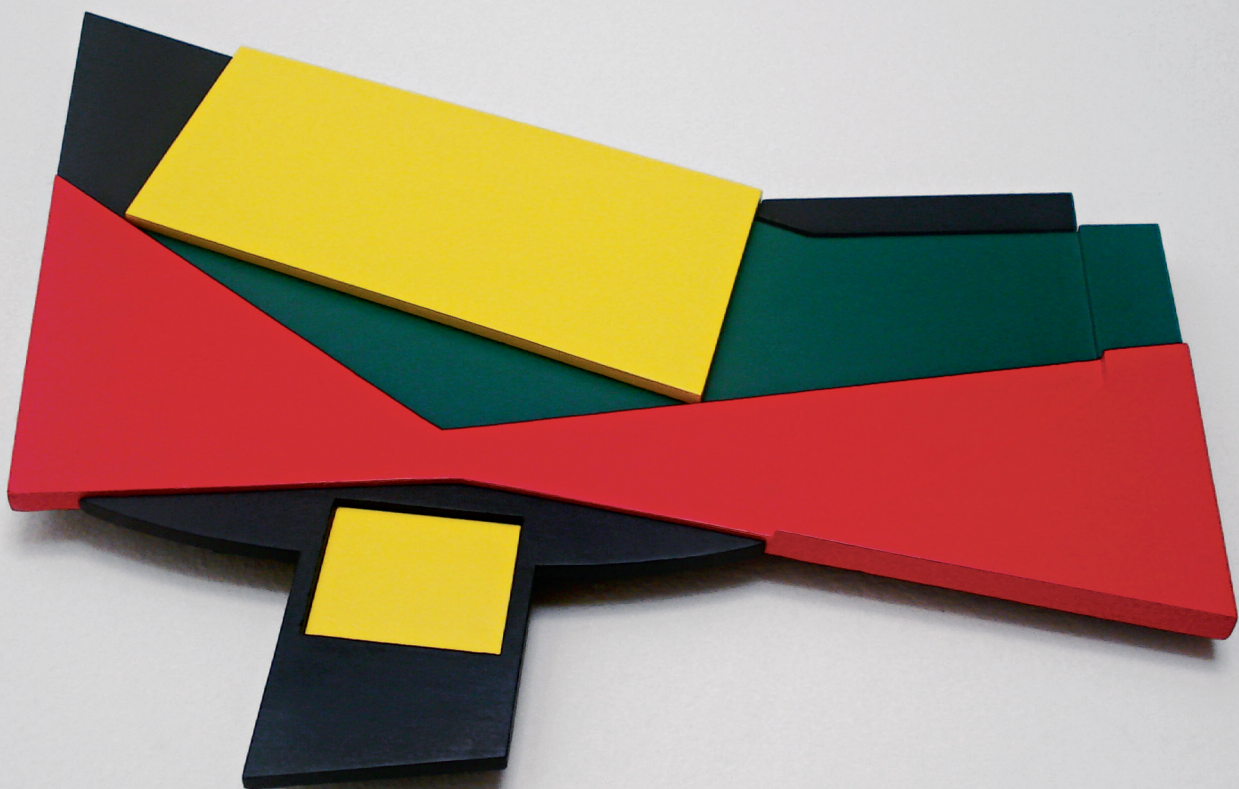
67b
1994
24" x 17" x 1"

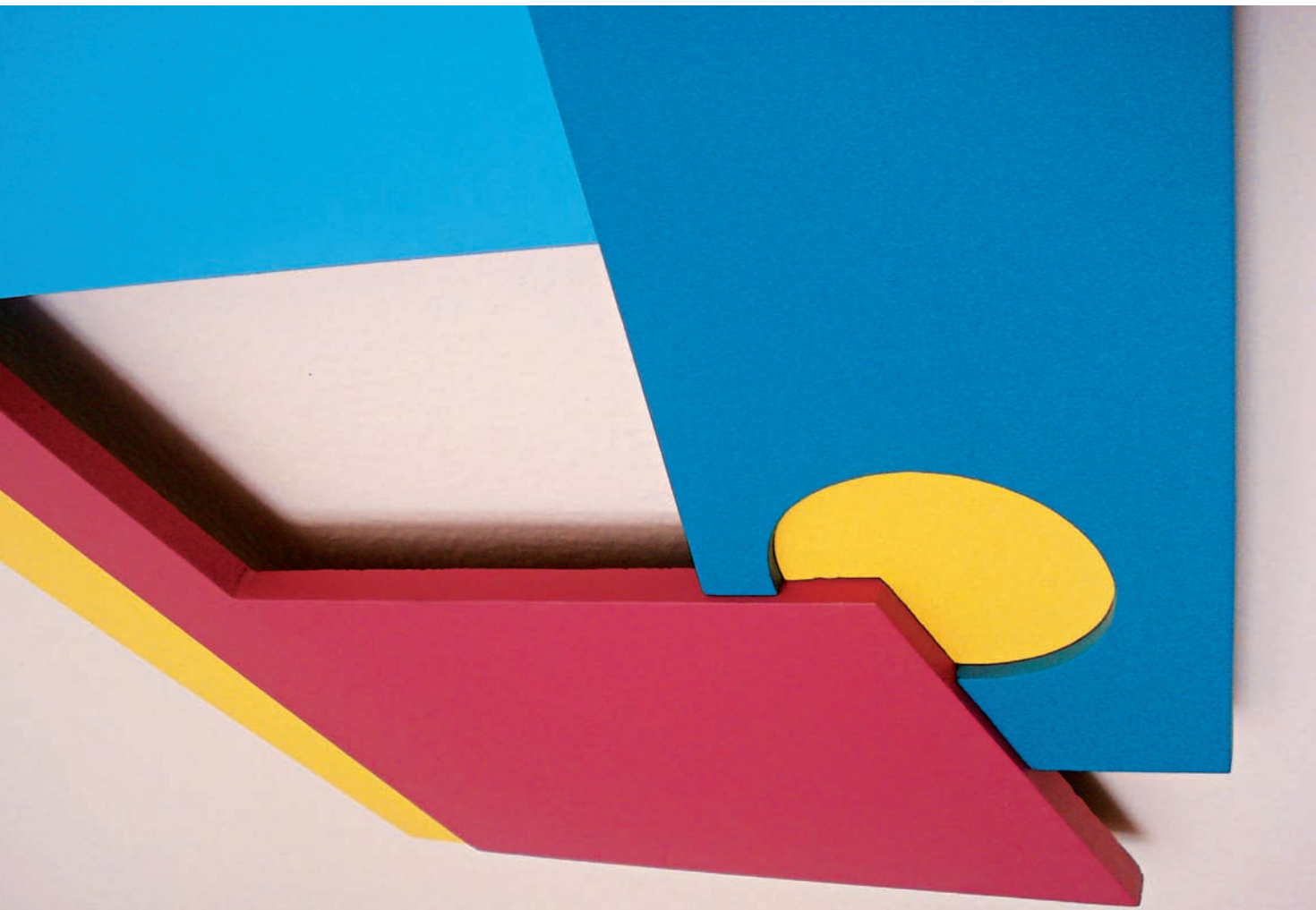
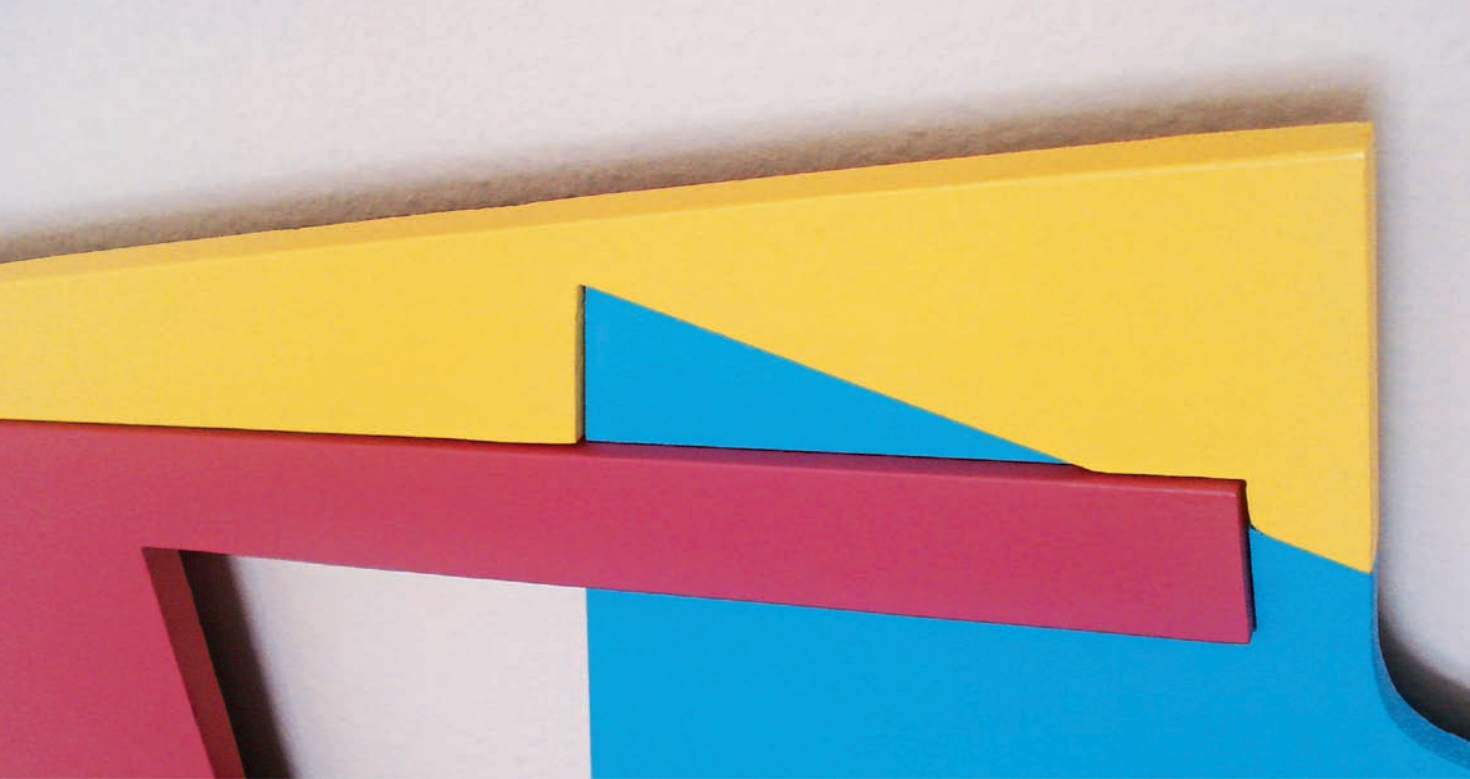


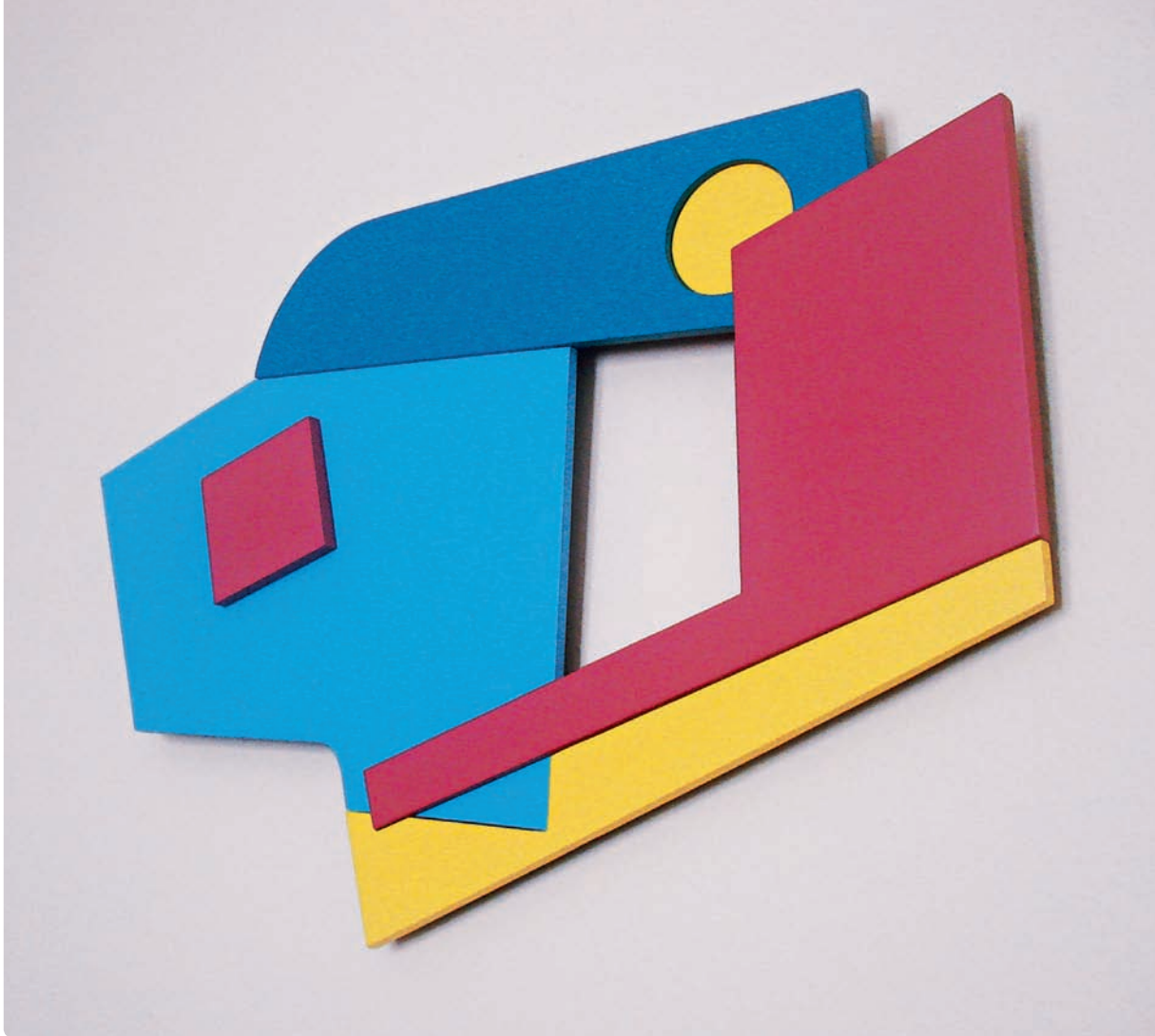


a21b
1996
24" x 17" x 1"





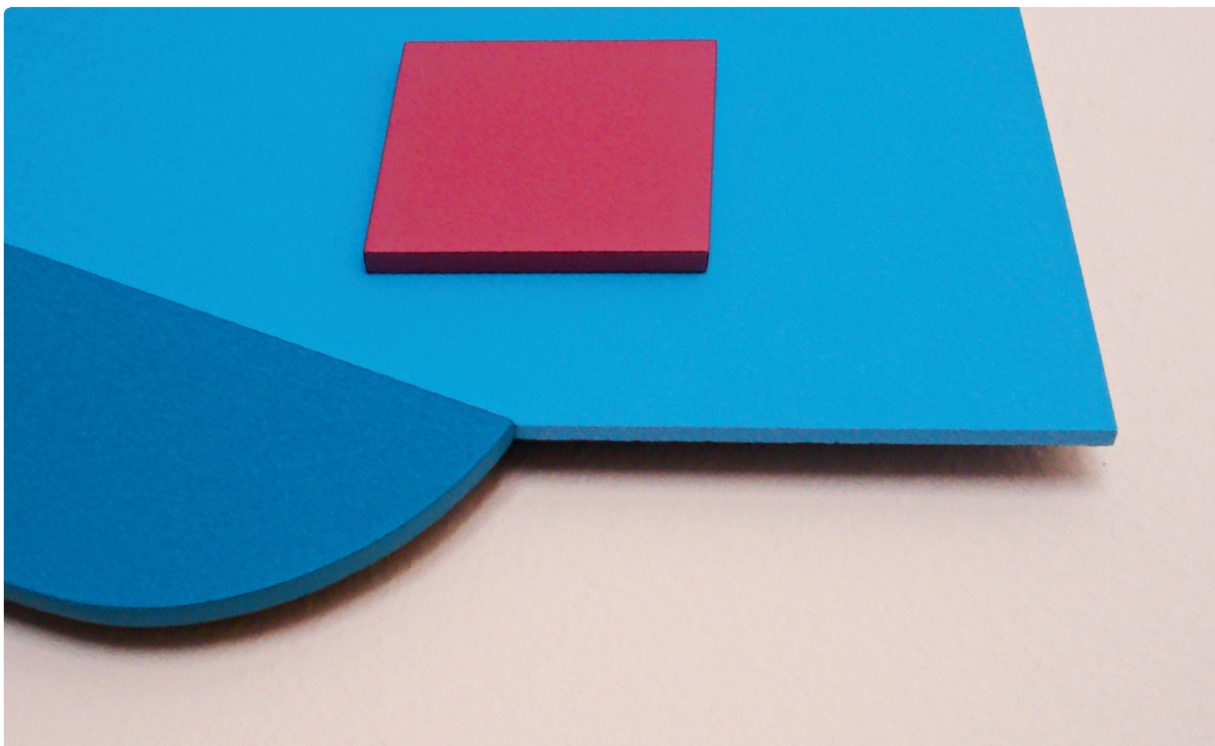


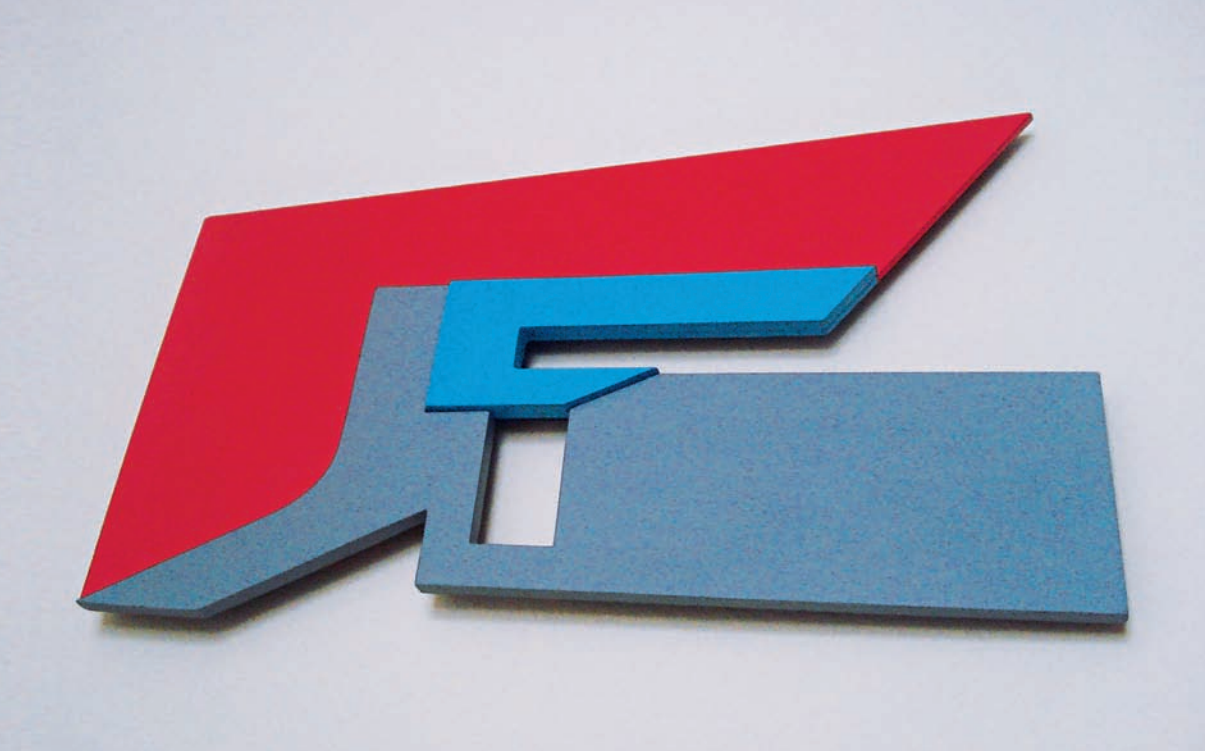


b7a

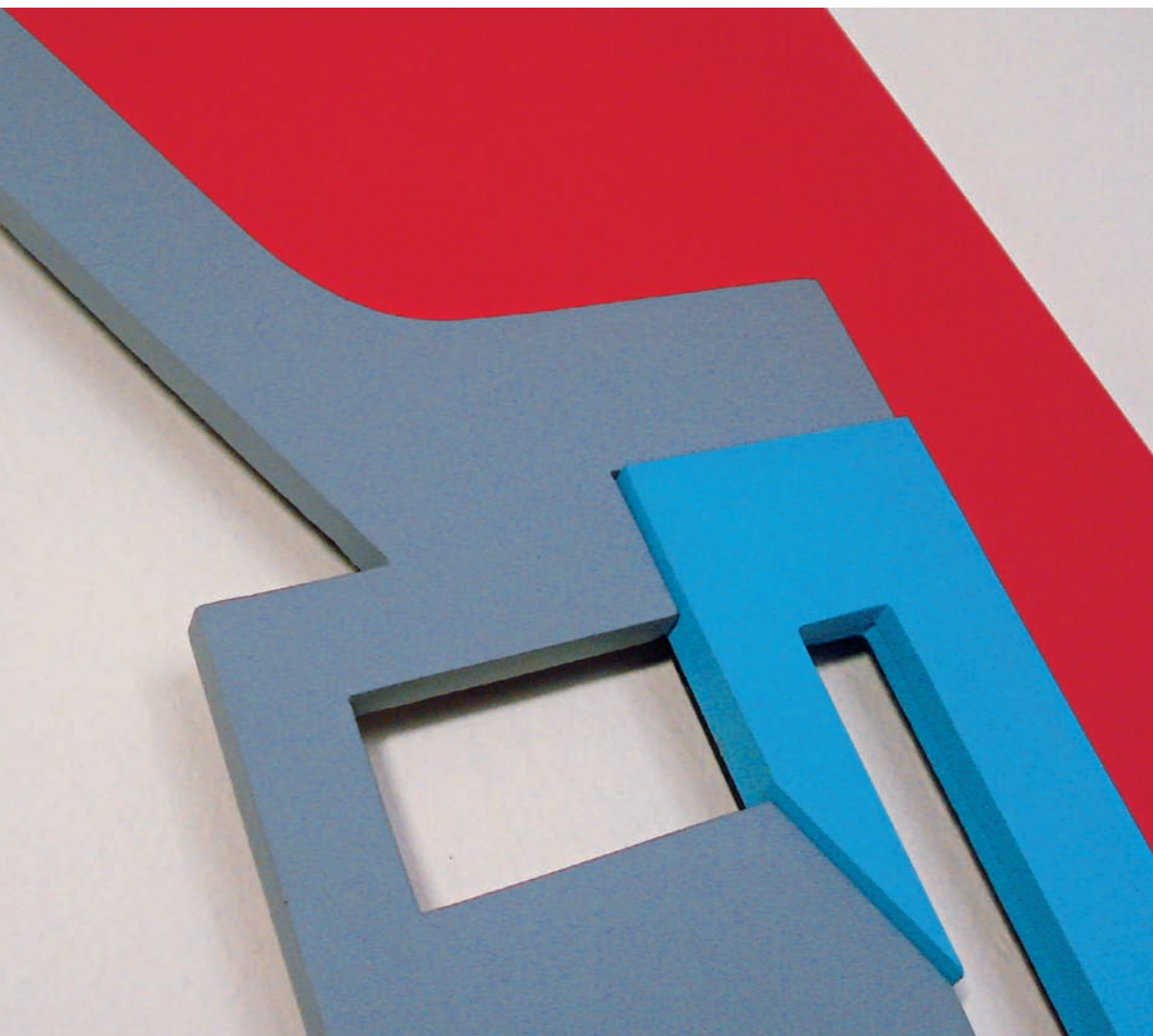
1996

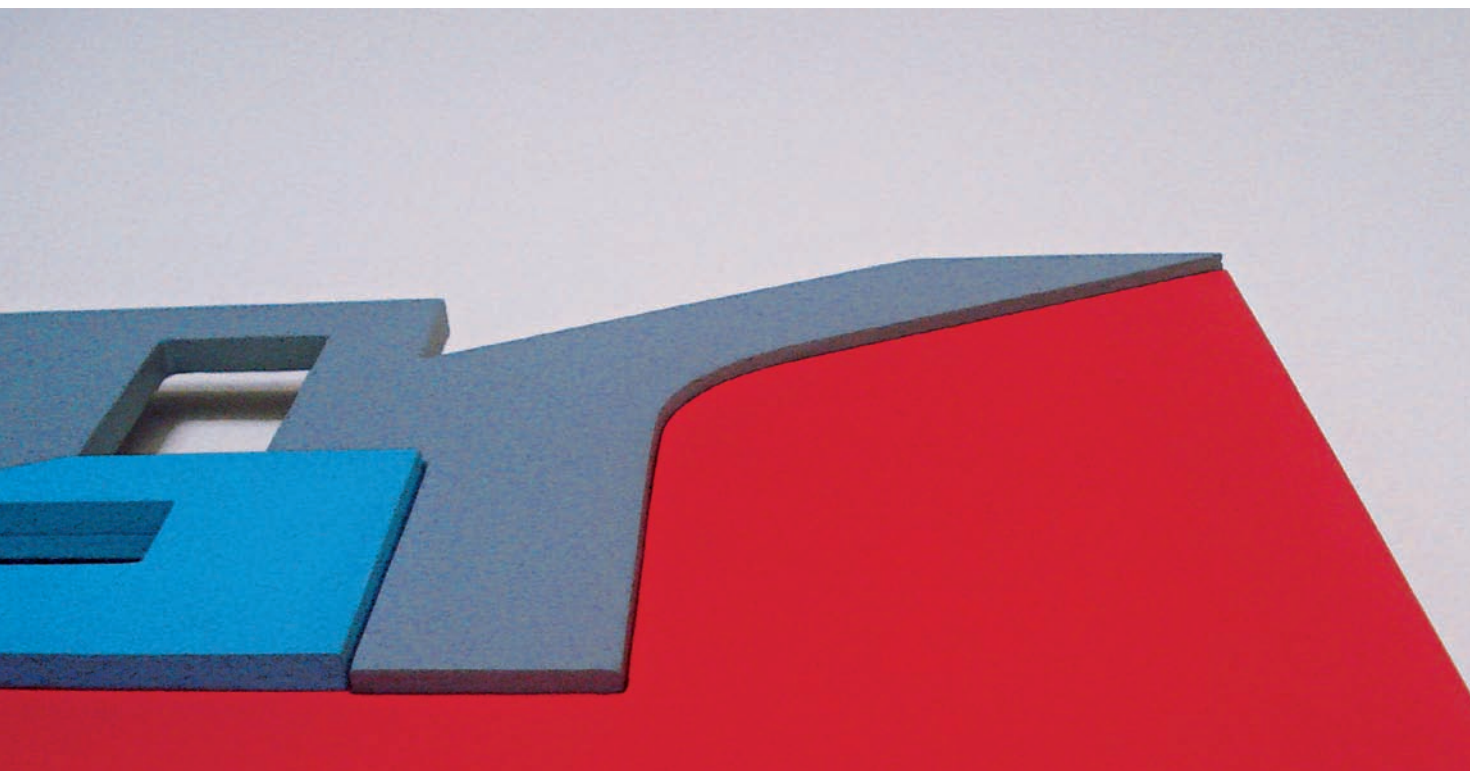
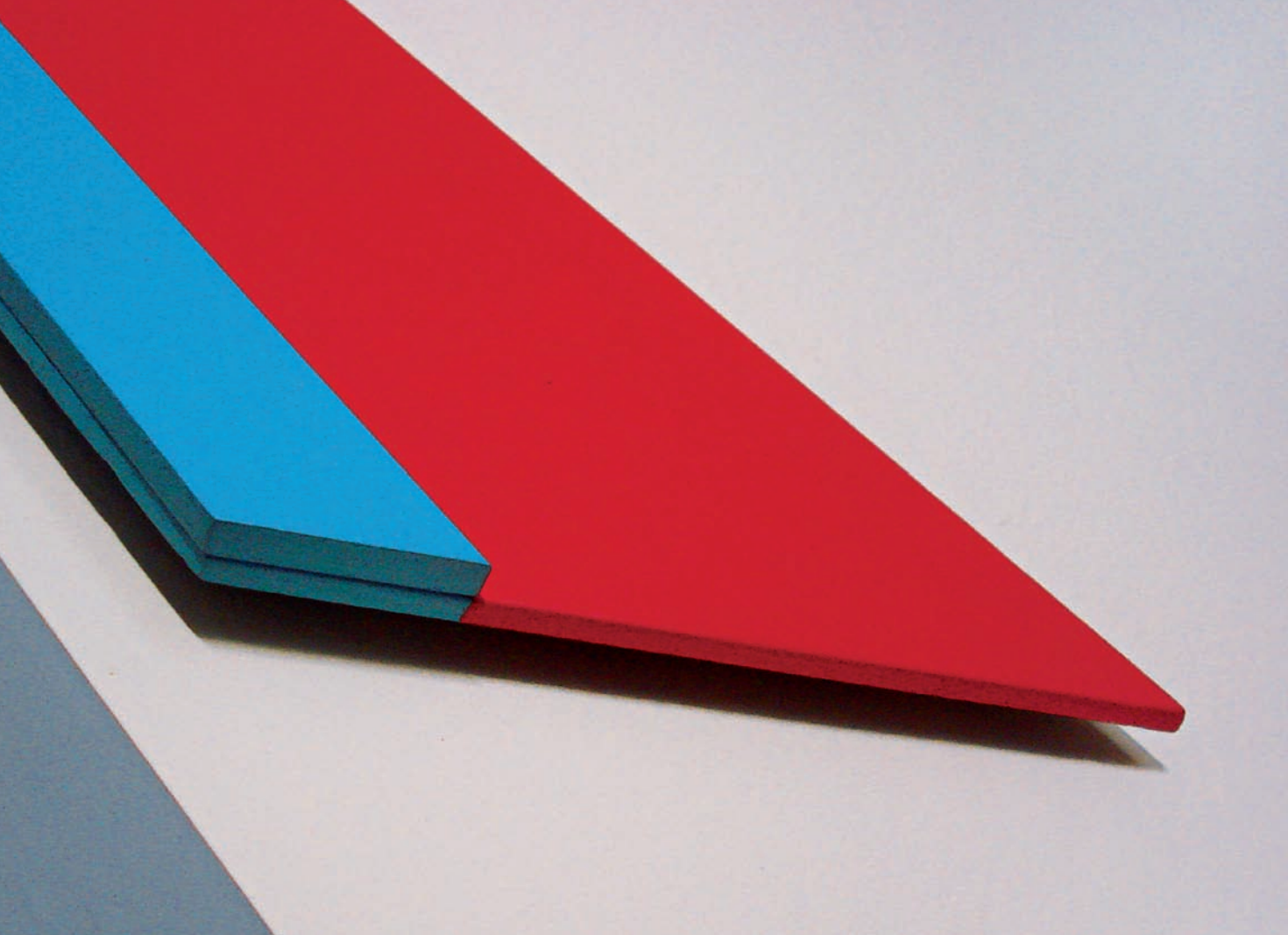
23" x 15" x 1"



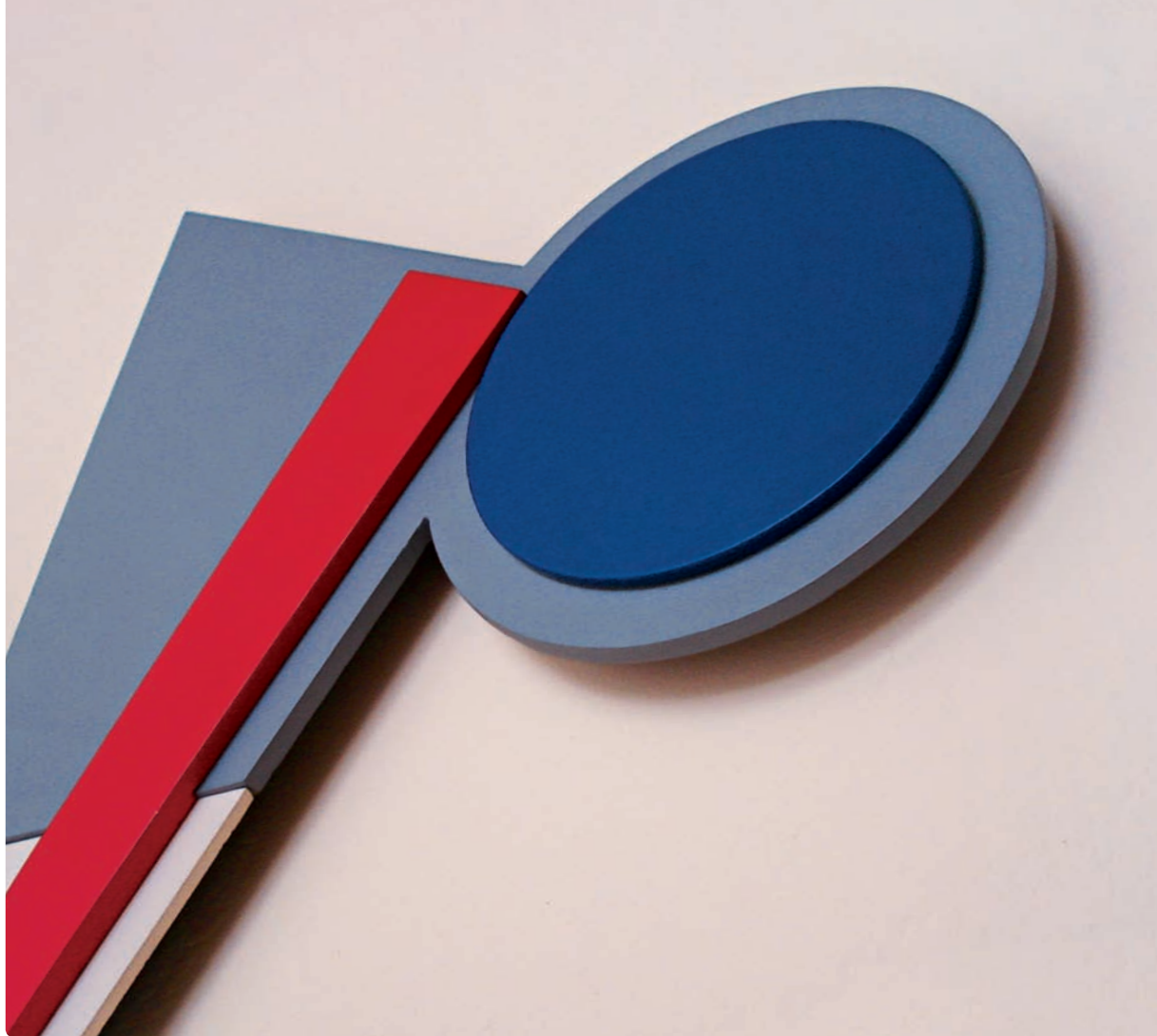


a1b2
1994
23" x 13" x 1"

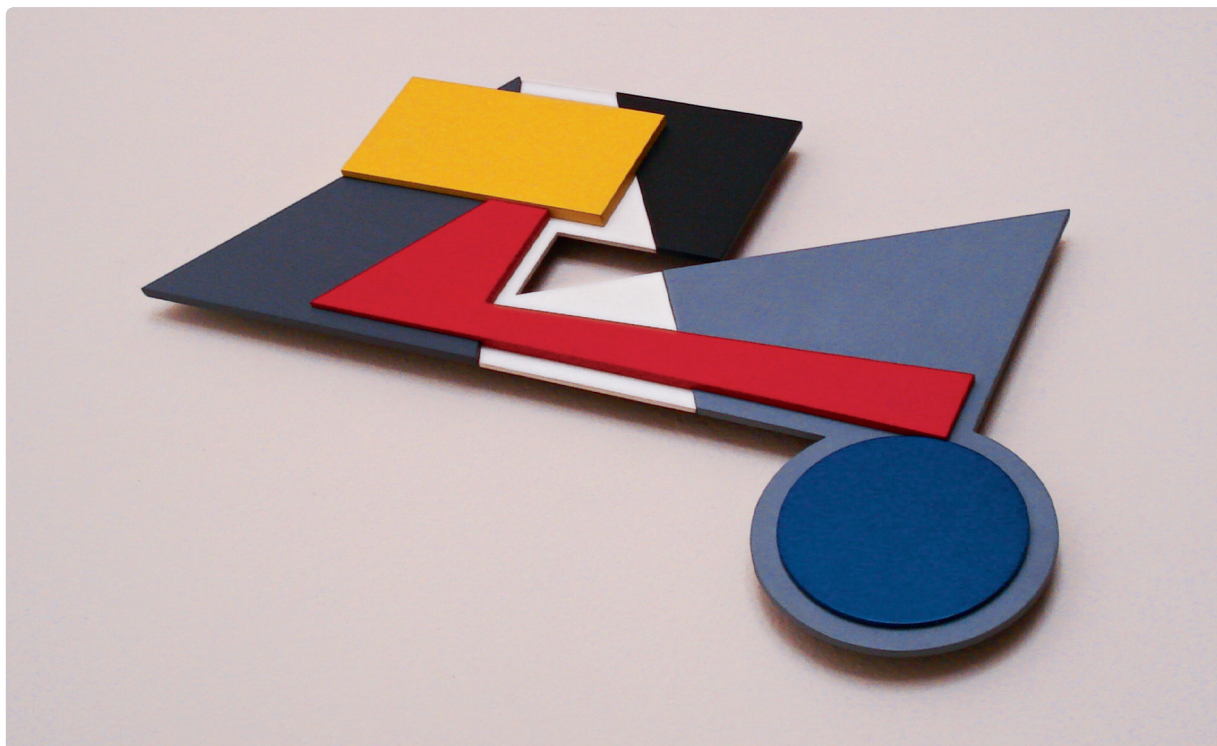


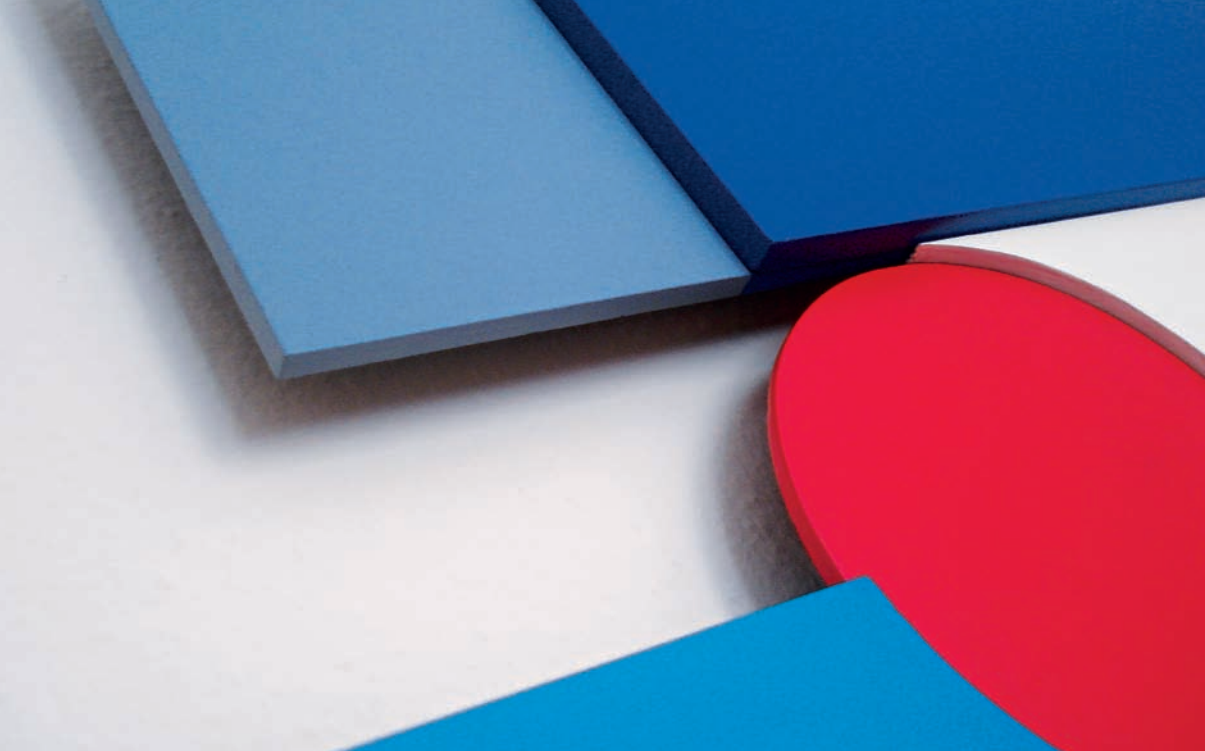






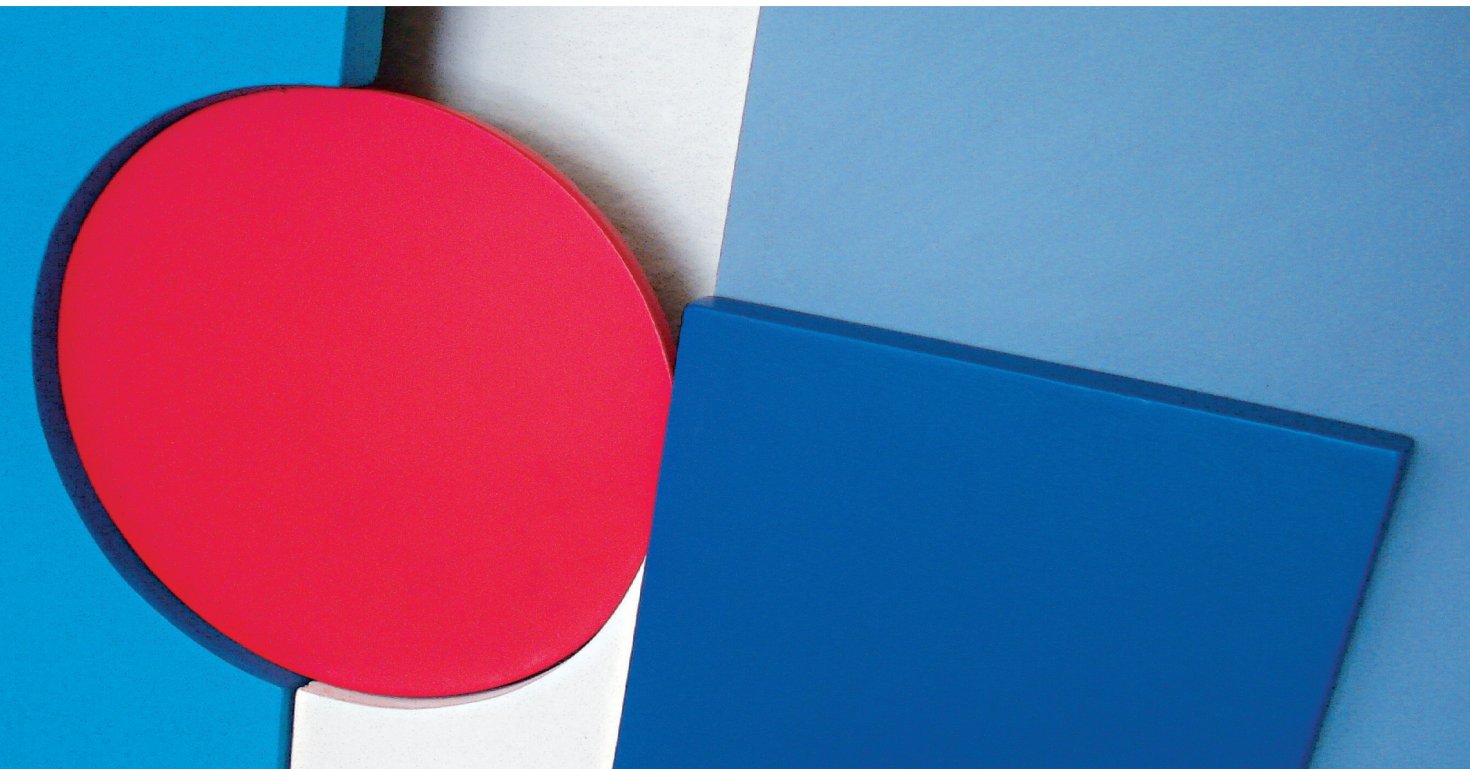
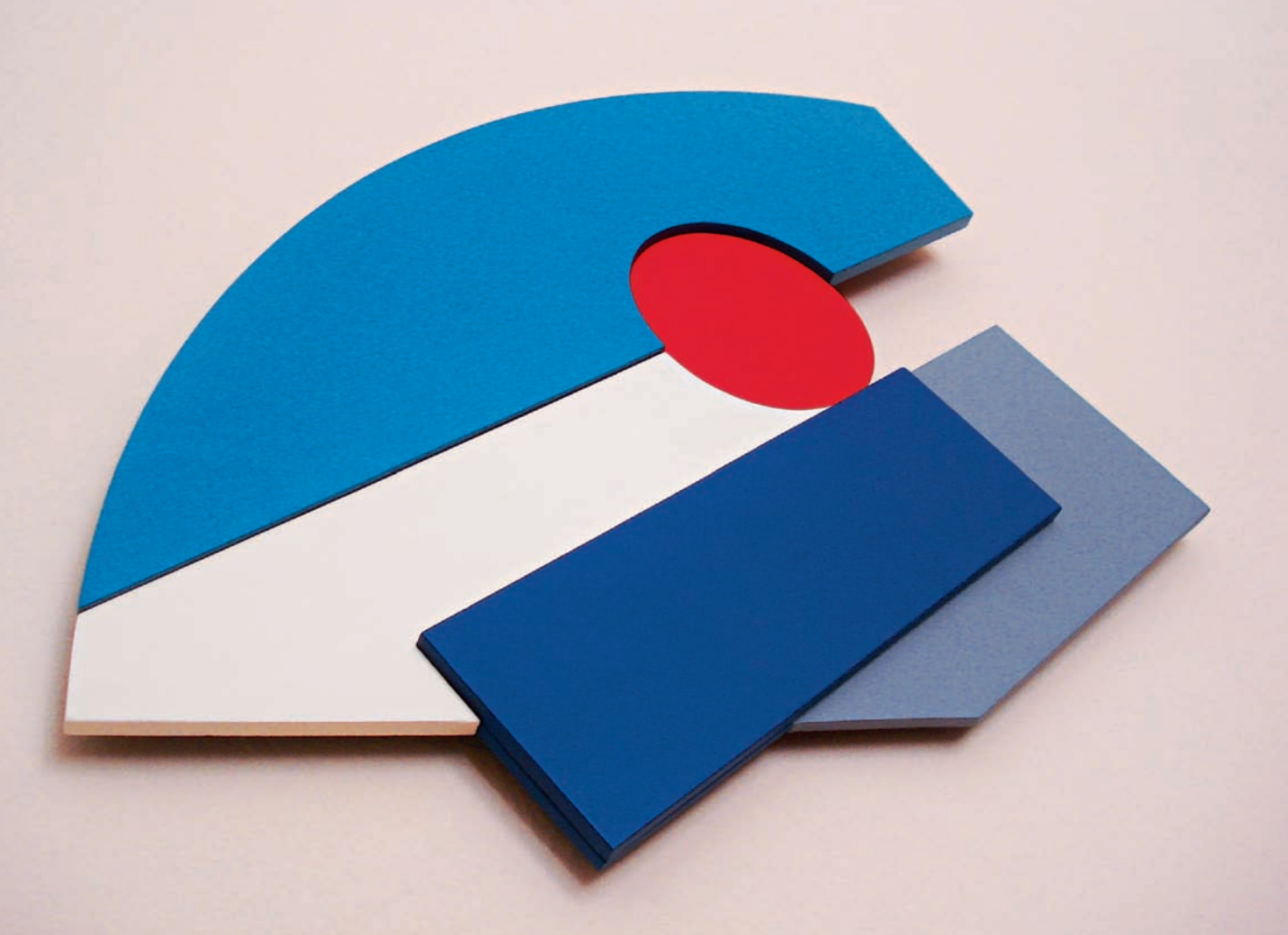
b3
1994
25" x 16" x 1"

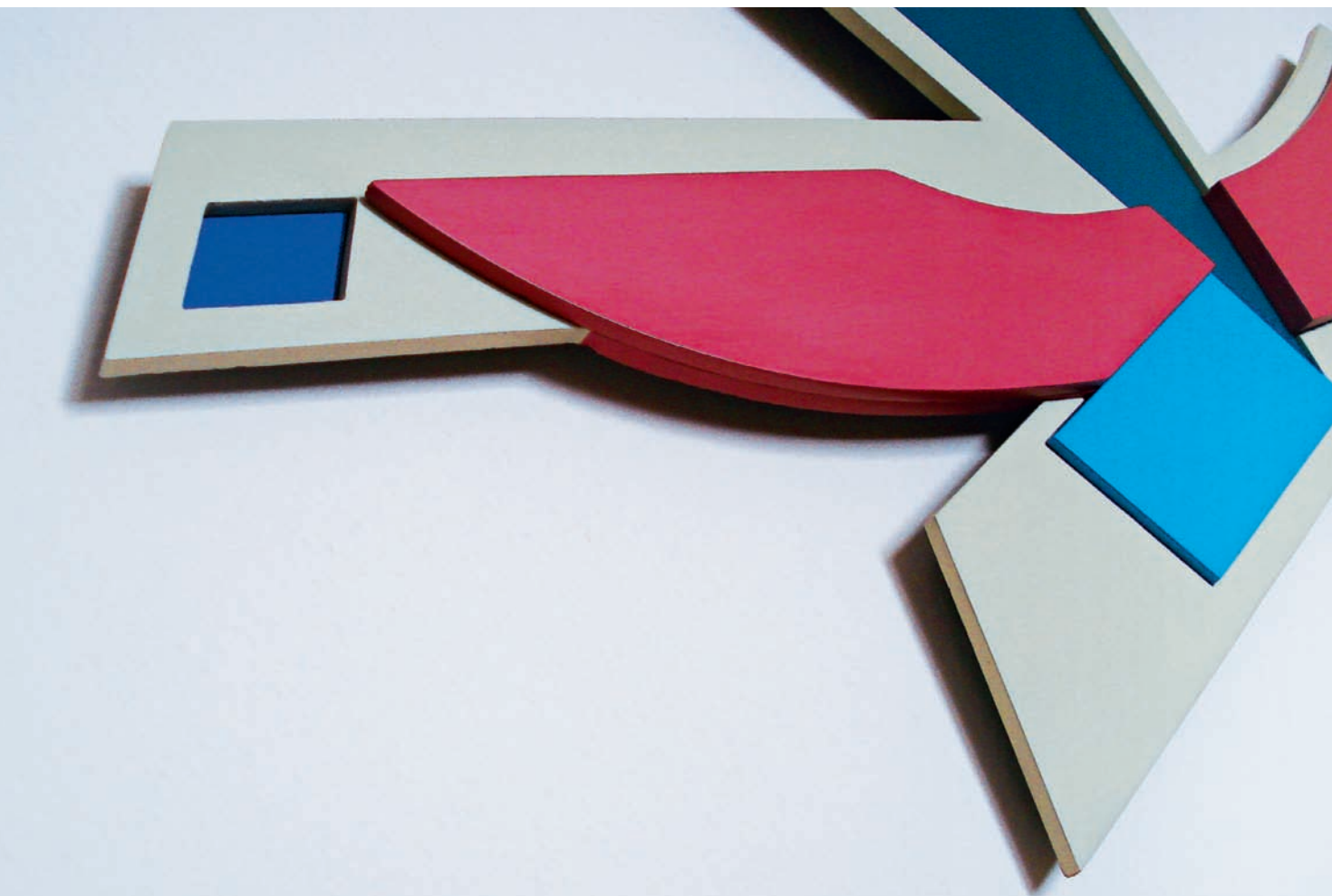


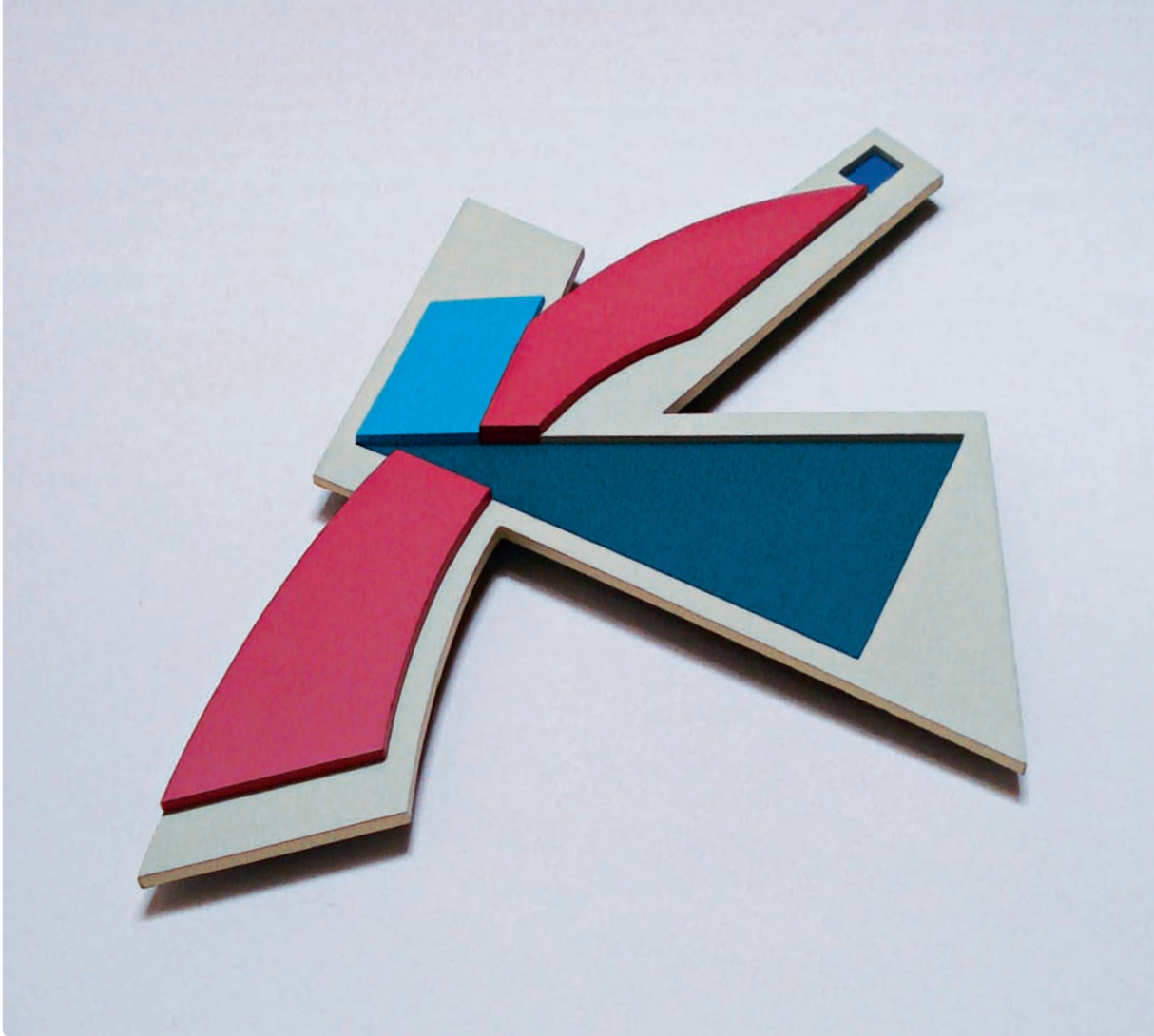


b28b
1996
23" x 14" x 1"

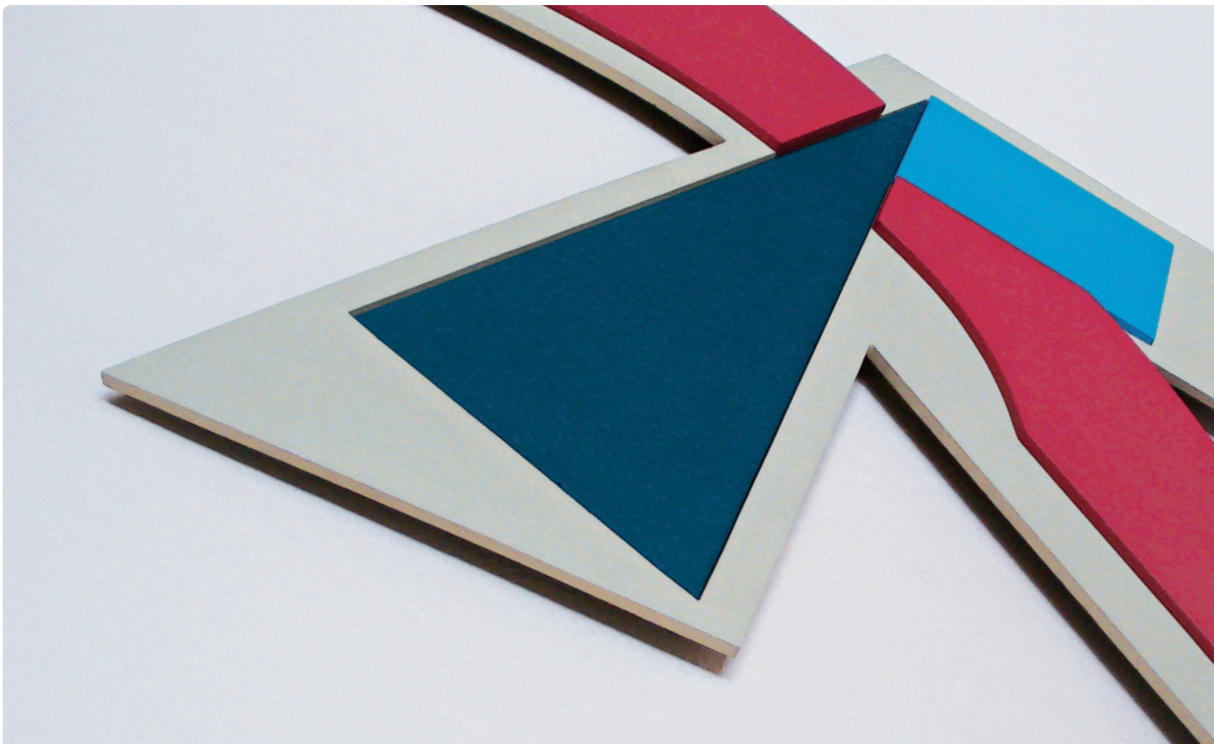








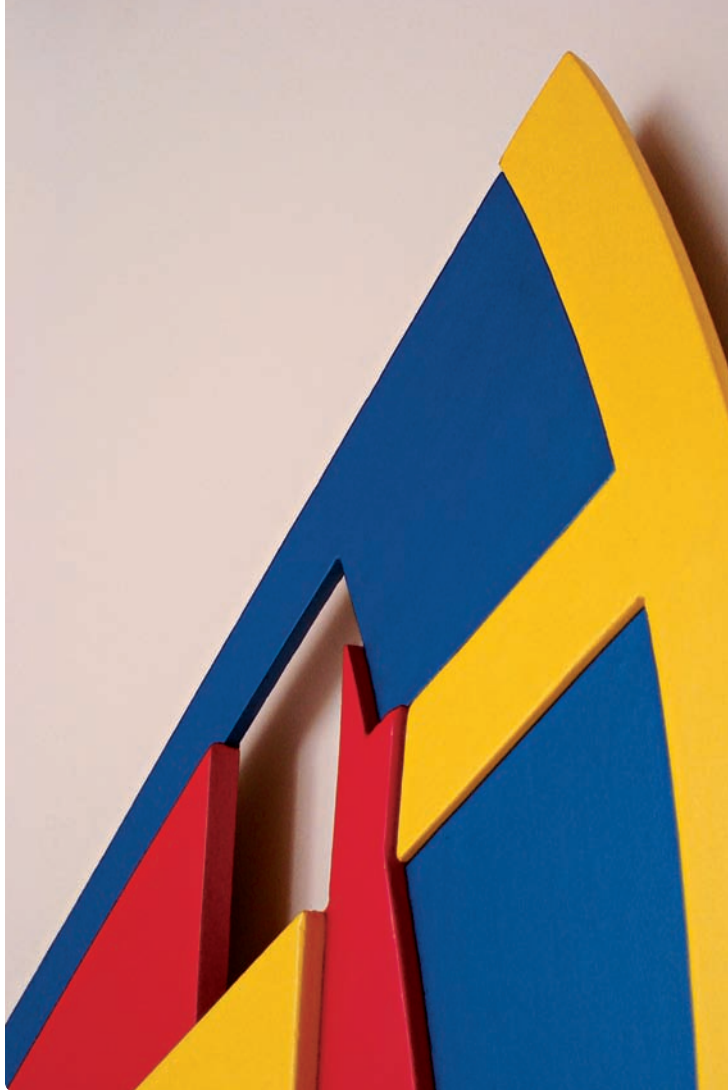
a5d
1995
23" x 19" x 1"

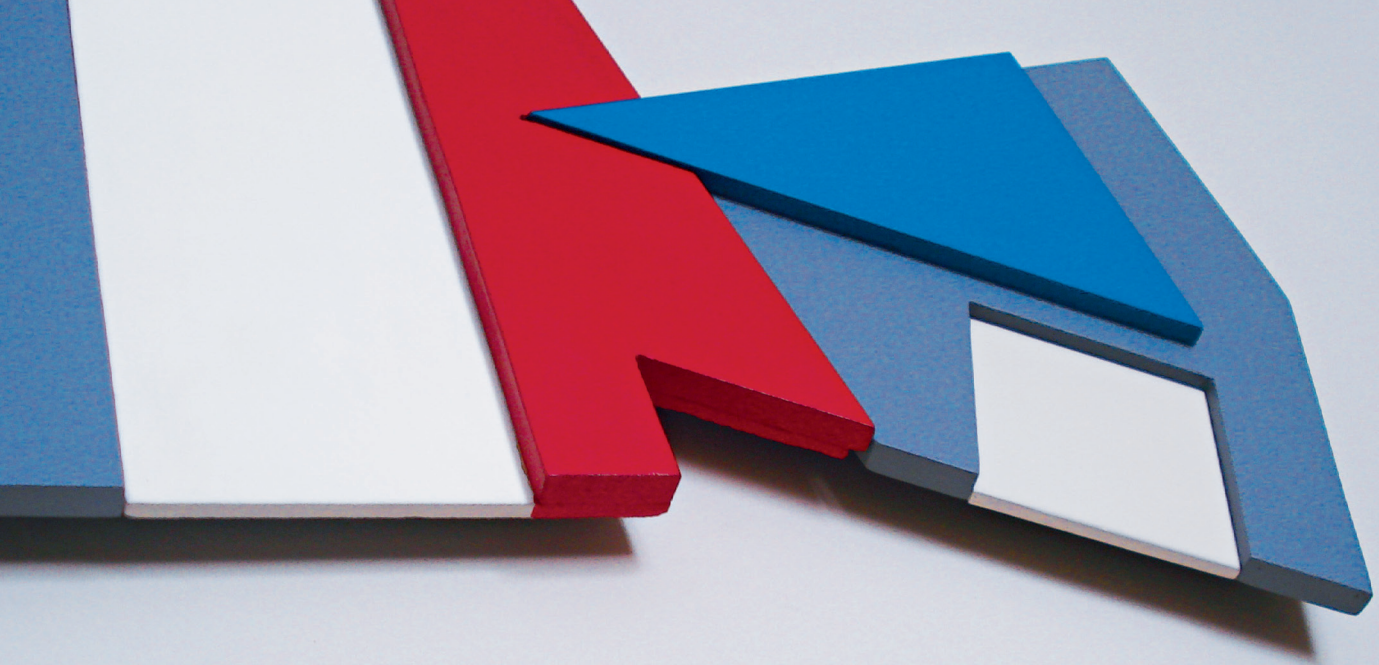




a2d
1994
22" x 19" x 1"



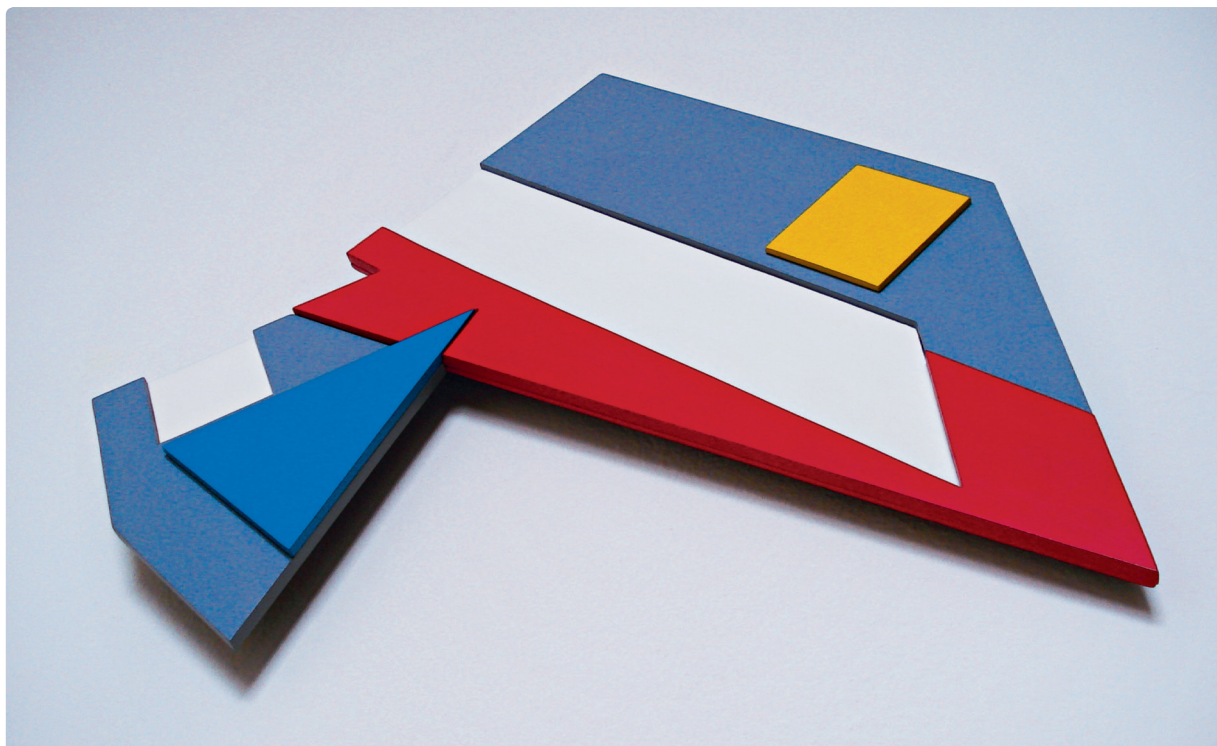
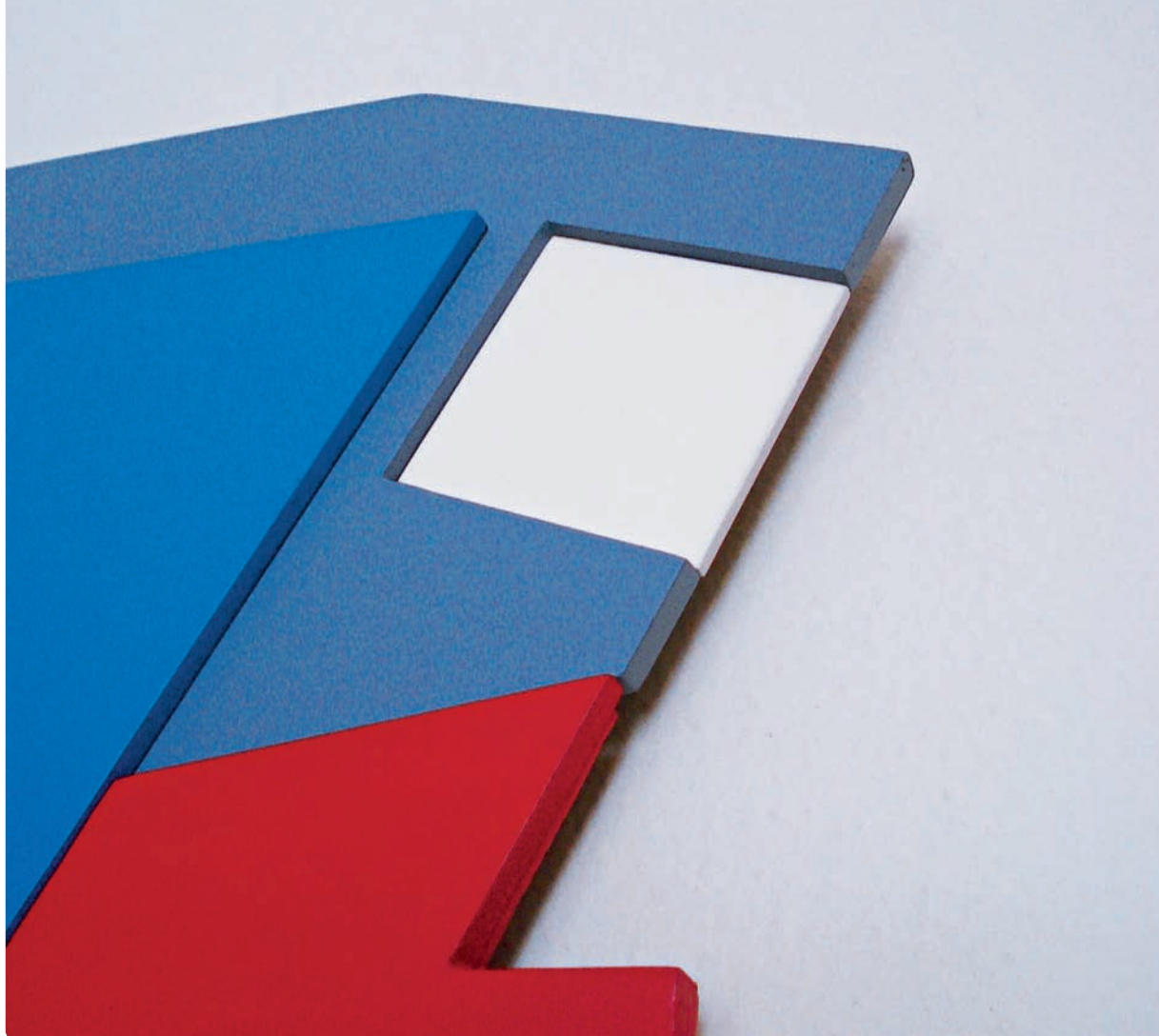




a2od

1993

24" x 18" x 1"

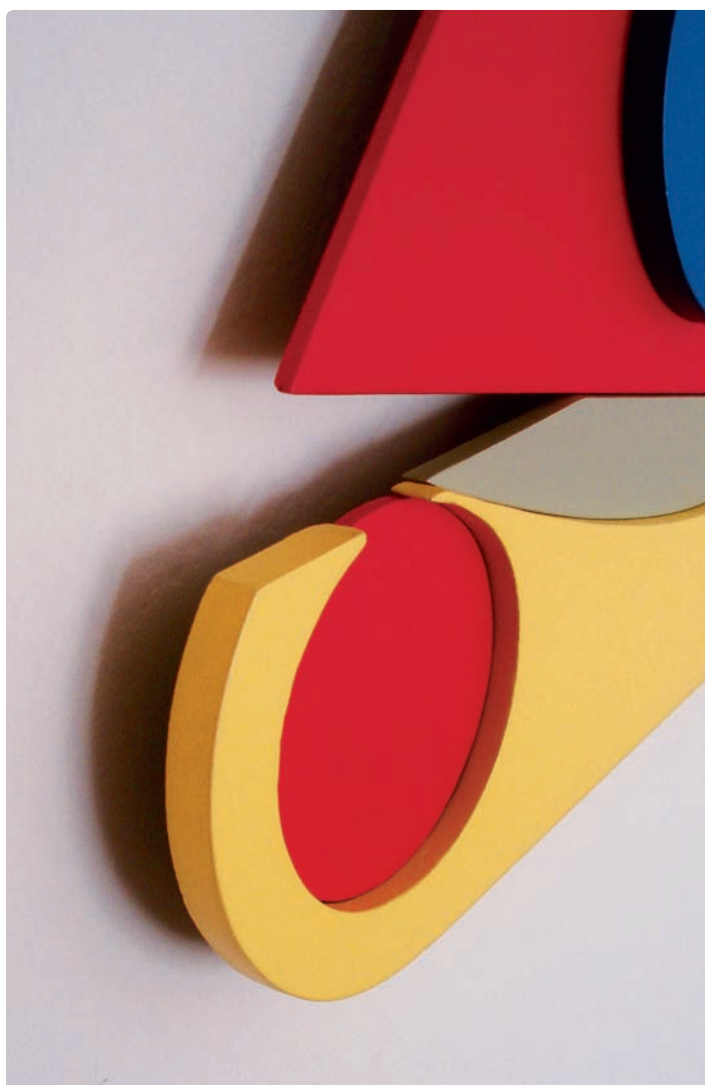
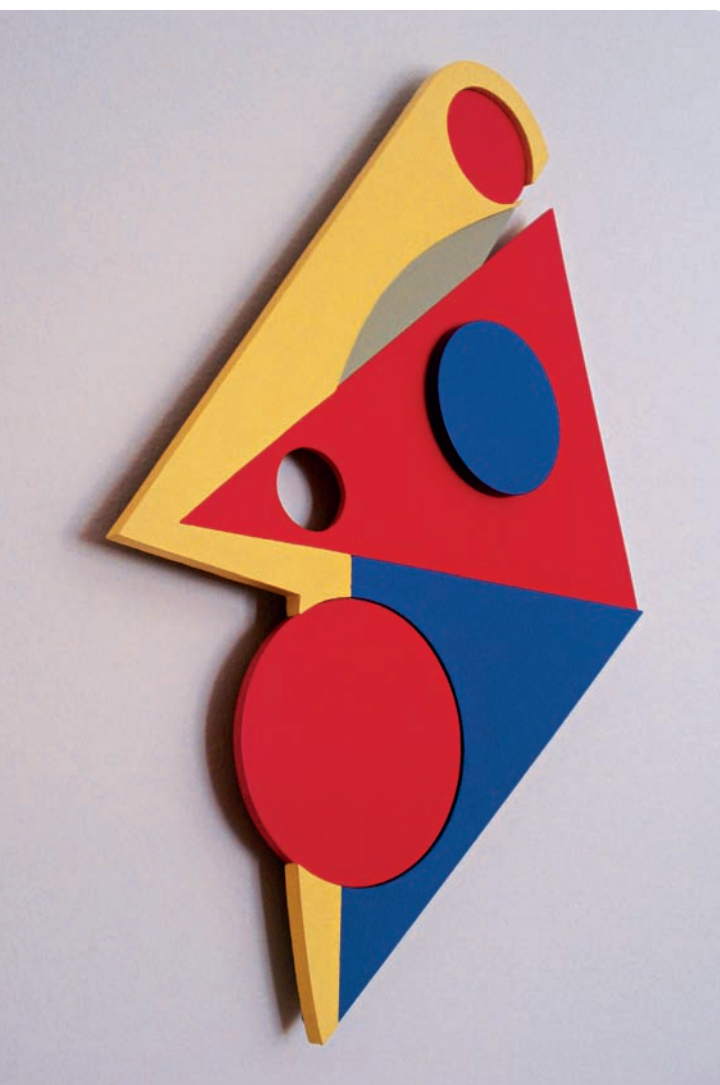




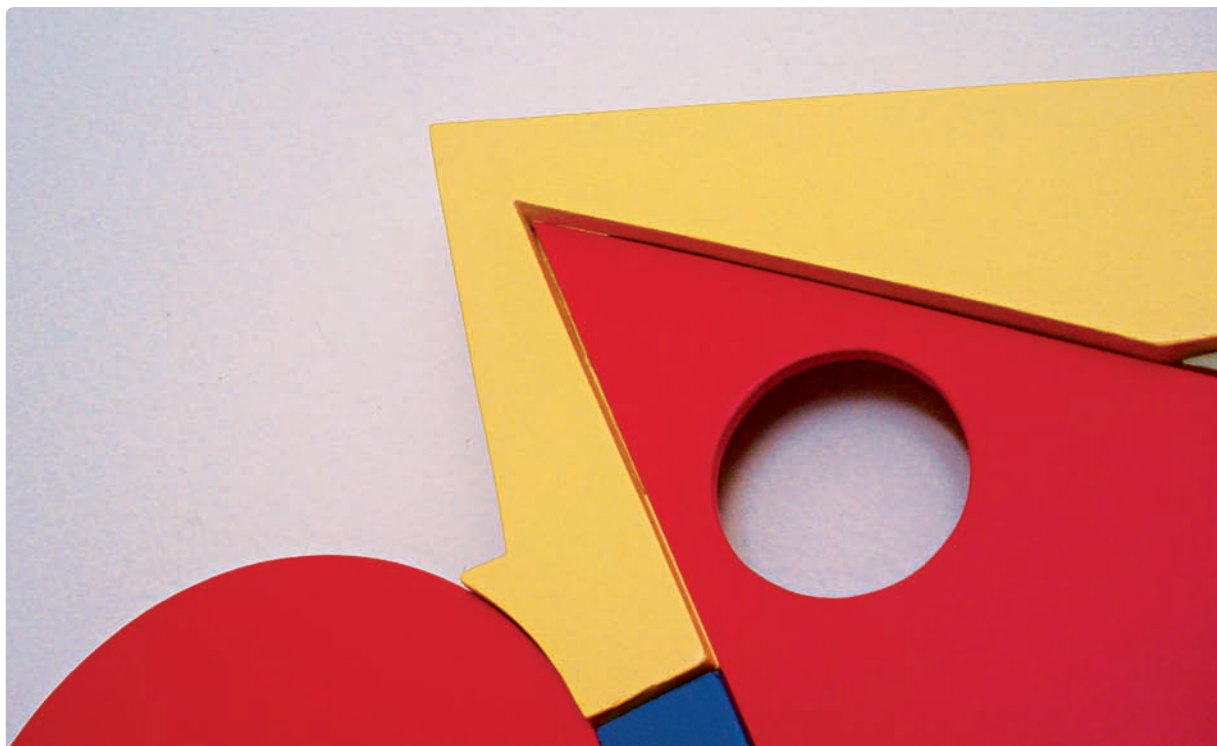
a7
1994
20" x 18" x 1"

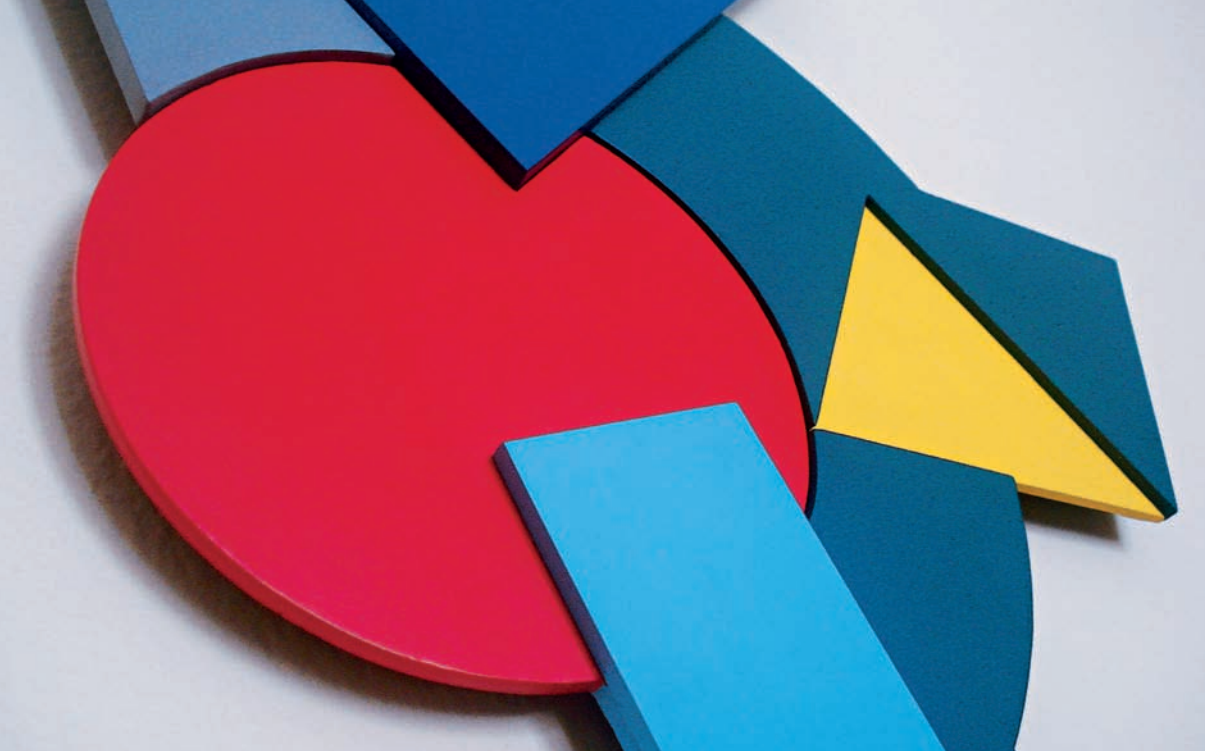






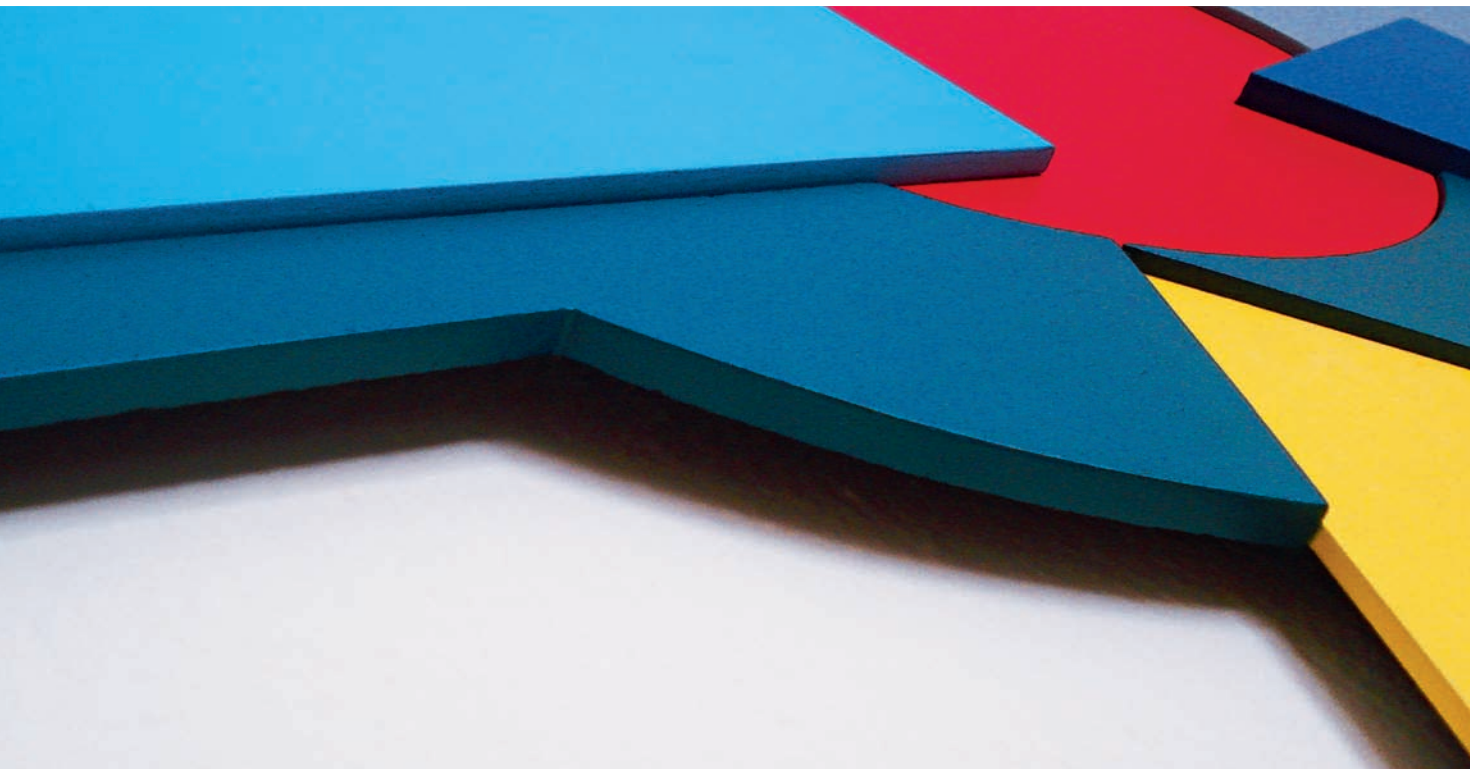
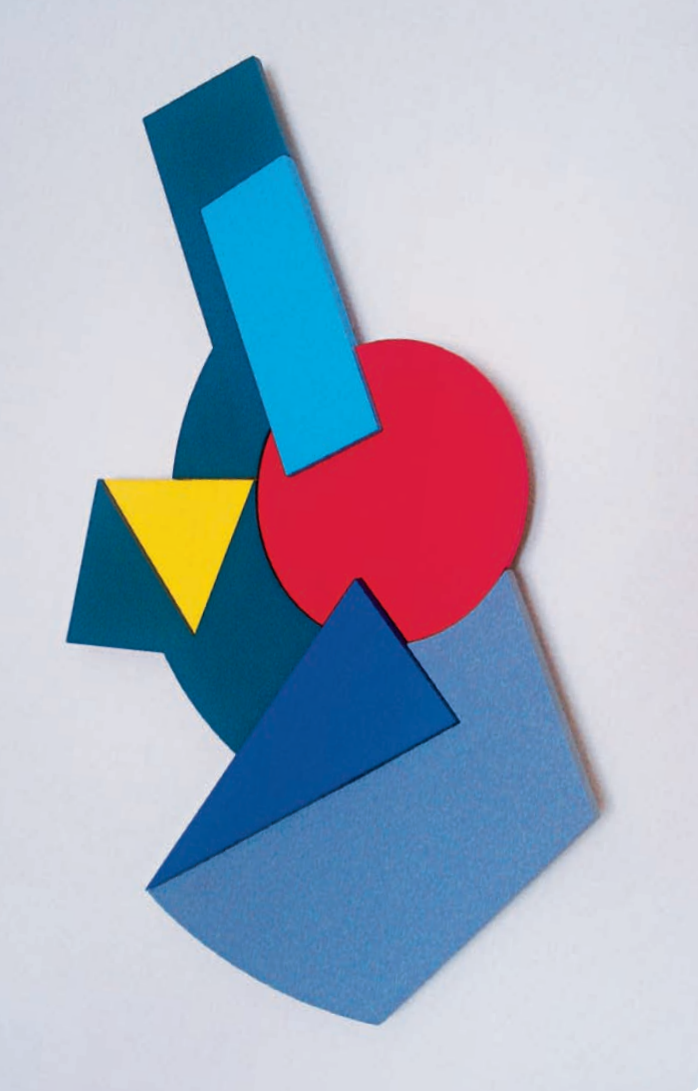
b14a
1996
24" x 15" x 1"





b23c
1996
25" x 15" x 1"





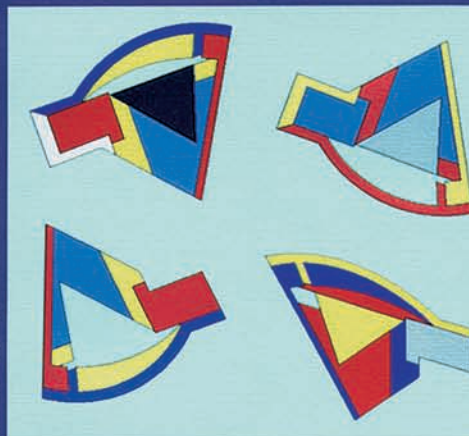
[en comitiva piadosa]
 [ingenuo se rehace]
 [penitente de proclamas]
 [engalana que depresor]
 [rozagantes del insumo]
 [promiscuas.]
 [en su ortodoxia de irrigación]
 [al gusto escarpado]
 [monitor]
 [luego partícipe]
 [fino repique] [del simulacro decenio]
 [cabida purgaban] [encapotándose ya]
 [espesa *fractura*]
 [a ti sin regalía]



en su ortodoxia de irrigación
 rozagantes del insumo
 cabida purgaban
 al gusto escarpado
 a ti sin regalía monitor
 fino repique
 en comitiva piadosa
 espesa *fractura*
 penitente de proclamas
 luego partícipe
 ingenuo se rehace
 del simulacro decenio
 promiscuas.
 encapotándose ya
 engalana que depresor

Ladislao Pablo Györi

ESTIAJES



101.523 bits
4,0468 bps

Ediciones La Guillotina

osario_boqueo_amen_de_cifras_se_aportan_veridicos_salitre_en_mayuscula_unguento_rectoral_afincado_estiba_a_discrecion_de_pantanales_defoliarse_desde_nunca_a_mod_o_de_introitto_valvar_decidero_amable_por_laonica_levitara_fecunda_carton_deveng ando_funcionalidad_a_secas_entalonada_en_silbos_veda_trasgo_herbaje_a_ultranza

3	4	5	6	7	8	9	10	11	12	13	Nct
77	11	2	0	0	0	0	0	0	0	0	Co=
0.15	0.02	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	%RP

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long(ct.)	simbolos	inform(bits)	entropia(bps)	eficiencia	redundancia
318	24	1260.962	3.965289	86.48465 %	13.51535 %

c	%	ca	%a	c	%	ca	%a	c	%	ca	%a
a	43	13.52		k	0	0		u	9	2.830	
b	5	1.572		l	13	4.088		v	6	1.886	
c	15	4.716		m	4	1.257		w	0	0	
d	19	5.974		n	23	7.232		x	0	0	
e	31	9.748		o	24	7.547		y	1	.3144	
f	5	1.572		p	3	.9433		z	1	.3144	
g	3	.9433		q	1	.3144		ñ	0	0	
h	1	.3144		r	18	5.660					
i	18	5.660		s	16	5.031					
j	1	.3144		t	13	4.088		_	45	14.15	

M I S E
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de But Ará polaina
colga das "l Bao-Bab

subiente.

(madeja)

" El Neoclasicismo maniobra

socarronamen... microscópicam...

su ojalá ! semáforo: { ROJO : ■■■■■■;
AMARILLO : ■■■■■■;
VERDE :■■■■■; - Y

-profilaxis median...- funiga

con "Hertzianas" (léase ondas de Radio),
el ámbito parasitario

o NH₃ ",(Ignacio...

.... / , COR T E N :

siempre sucede lo mismo,
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For_c E^jeo L U M (v)
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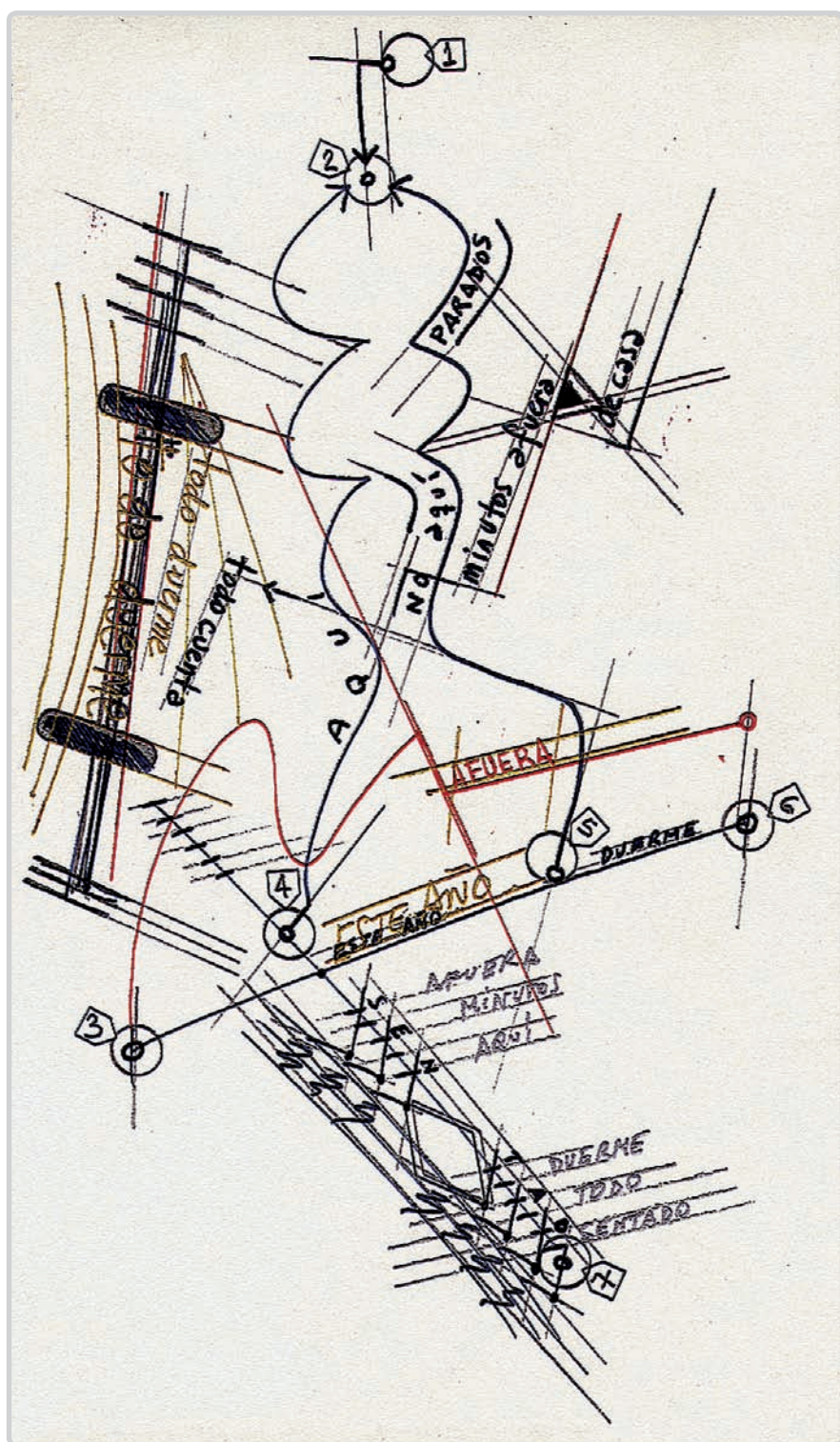
PALMADO tecni-color
huele :.....a..
Séneca , : :

(g)enita.. detona a U I Ó N ,

" ... talo ne ra
(meridio.. cuspid.. protest..
.....;) , / PARA REMOLCAR /
"

[without titles]
1992-4

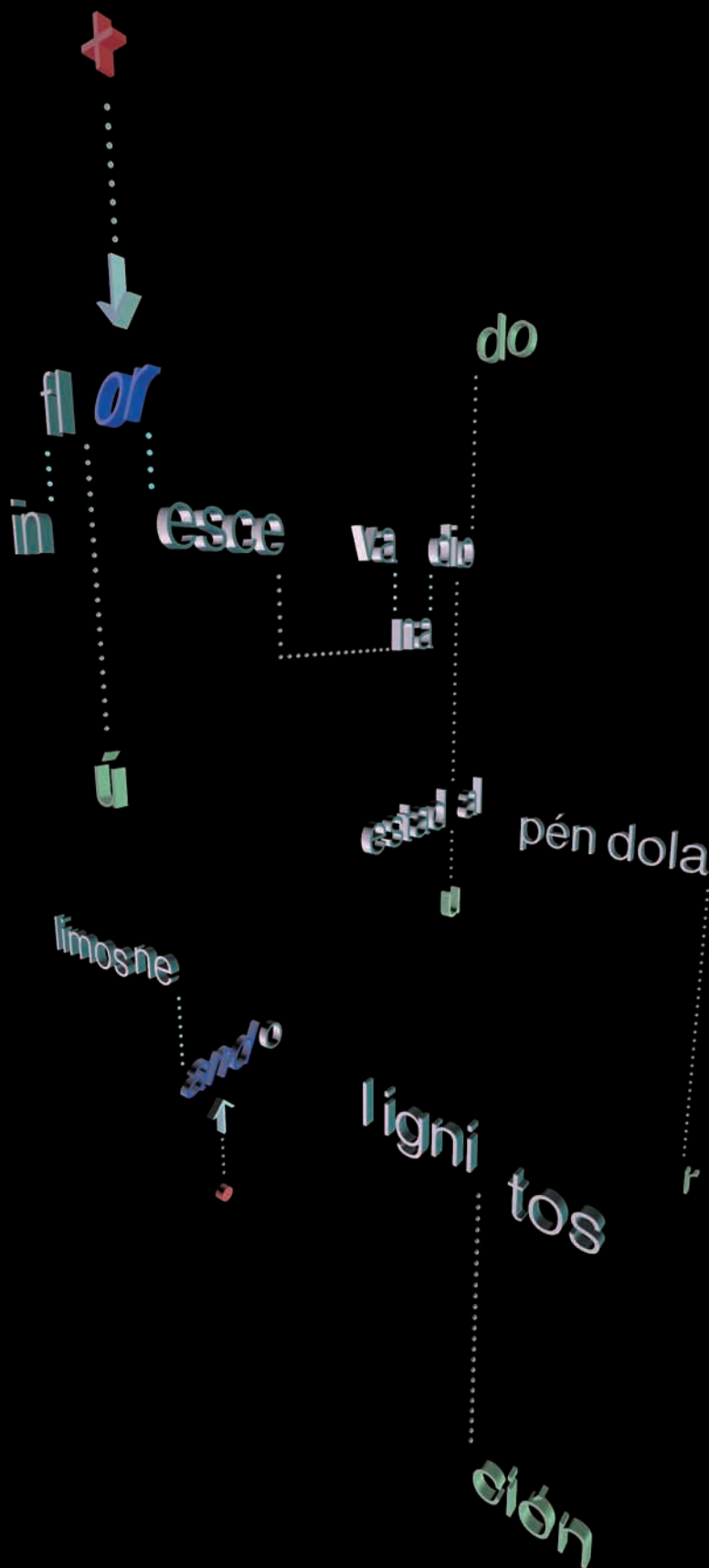
espacio
sonoro
visual poem
1998





Navigation > Fly
Left Drag: Pitch, Roll, Yaw
Right Drag: Spin

Abstract graphic featuring the word "Globobina" in large, stylized letters. The background is dark with various geometric shapes, symbols, and text elements, including ">>>>{nexo}" and "queretahila".



vpoem 13
1995

The best viewpoint I have come across with regards to imagining an ideal for cyberspace is Ladislao Pablo Györi's description of a Virtual Poetry Domain.

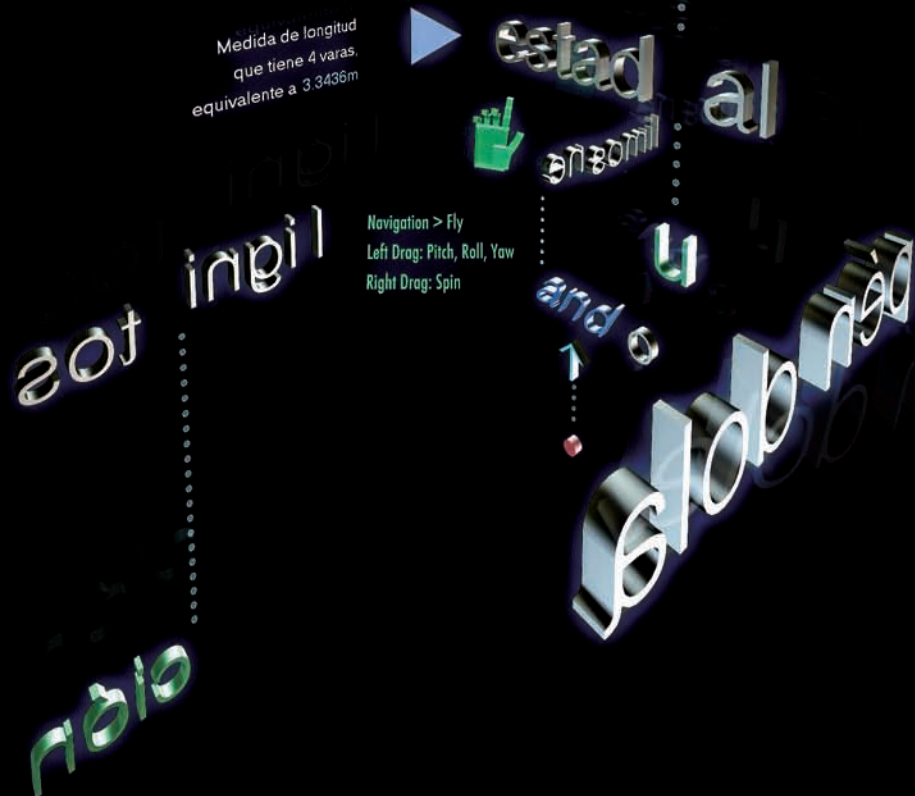
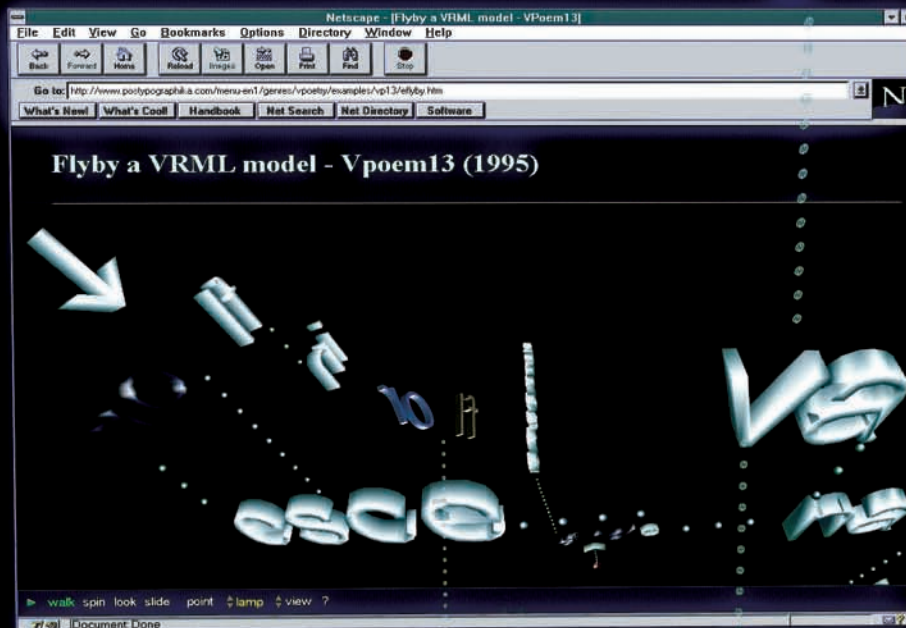
His vision offers and represents a progressive redefinition for our work, encompassing multiple priorities.

Györi's "three-dimensional constructions" represent a real beginning towards redefining visually-based syntax for language.

Christopher T. Funkhouser

[New Jersey Institute of Technology]

Hypertext'98, Pittsburgh, PA.

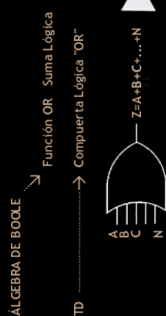


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enterr
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(ô)

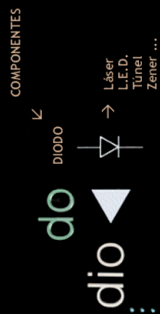
triz
rec
REC

va na dio

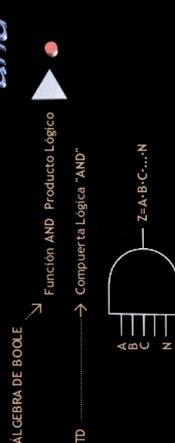


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and o

fl or
in es



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Or



and

gameto

c/u de las células

cada cromosoma
células hijas

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in esce
ú₉ F

fango

limos ne

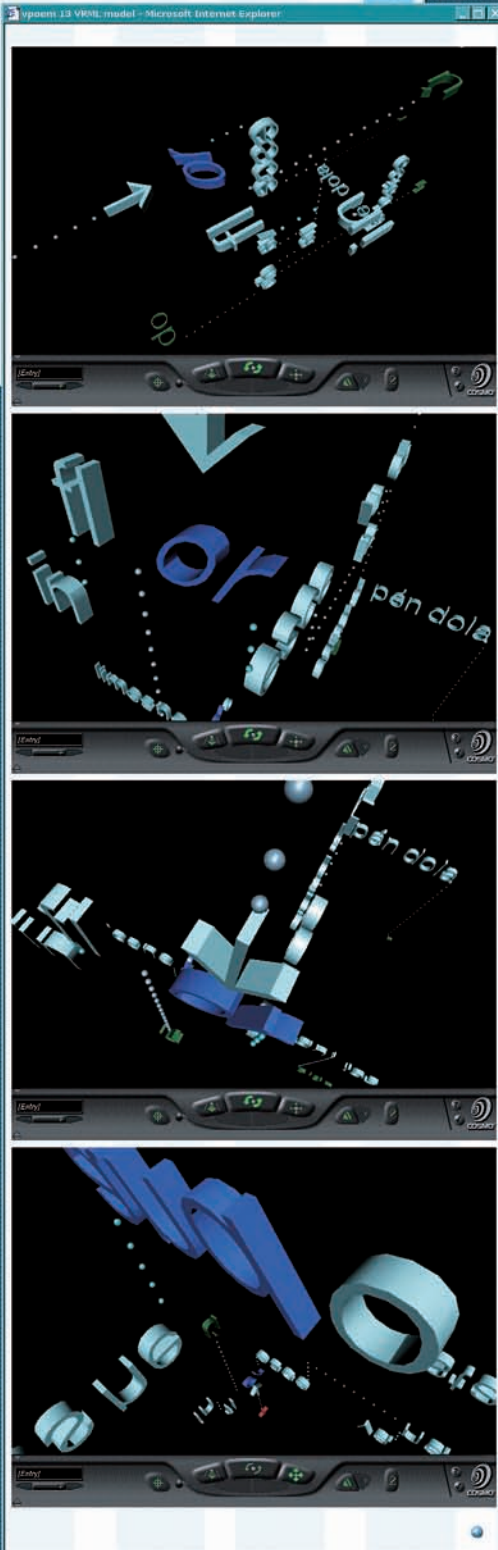
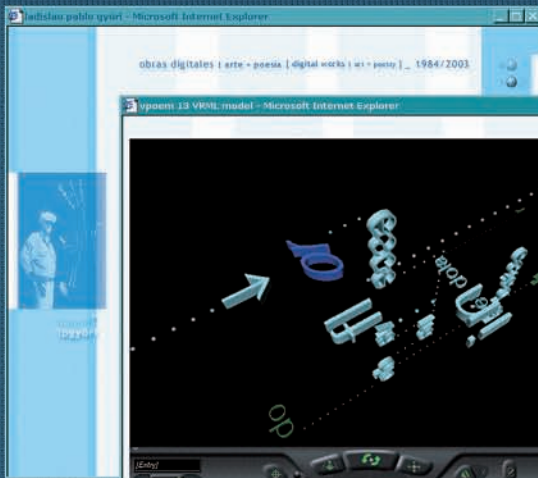
place ment
dis

place menta
Ostipai

do
va dio
na

semiotical
resources
in vpoetry

vrml
models -
lpgyori
website
2003



flowage

structure

displacement

laminar

enfolding → placenta

↑
a situation of surrounding substance
within which something originates.

matrix

matrix

gene
gene
gene
gene
gene

gene to origin

stockade

the original progenitor of a family line.
genetic

abomizing

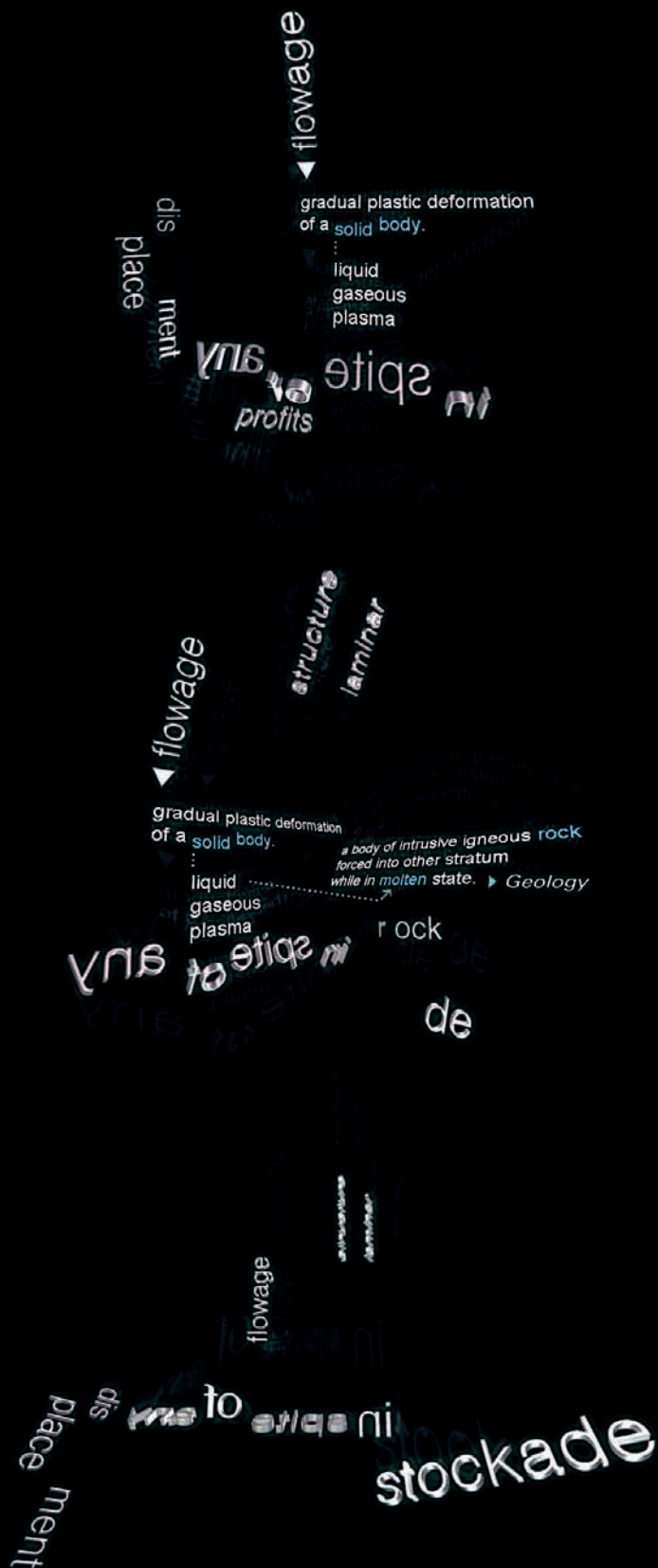
medulla
spinalis

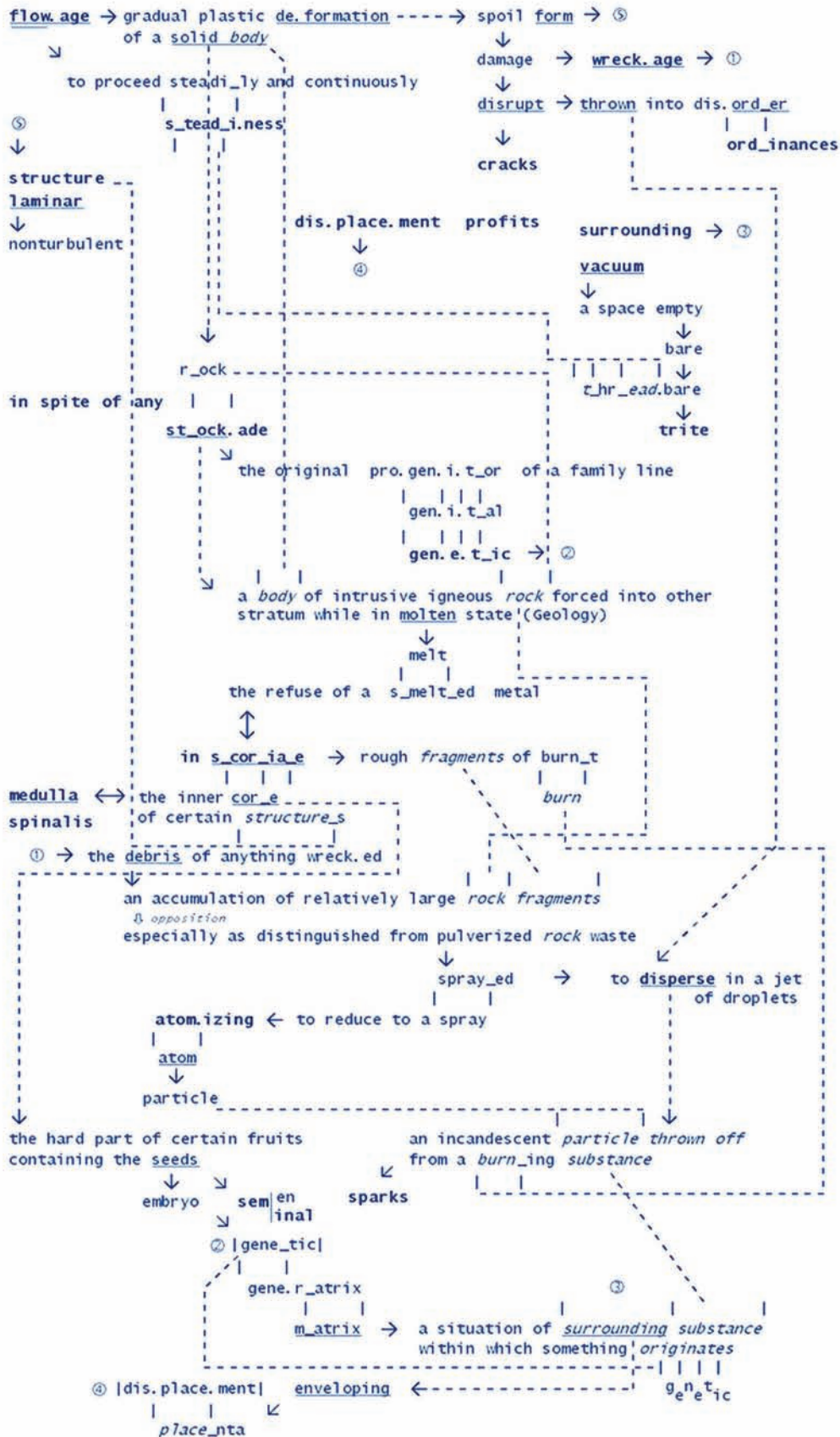
spinal

spinal

spinal

vpoem 14
1996





vpoem 14
compontial
tree
1996

surrounding
vacuum

profits

trite steadiness

displace
ent

placenta

atomizing

medulla
spinale

diaper

wreck

flow

REALIDAD ARTIFICIAL O ARTIFICIALIDAD



Copyright © 1994

LADISLAO PABLO GYÖRI

ARTIFICIALIDAD GLOBAL E
HIPERDISCURSO

Construcción virtual 3, 1993

LADISLAO PABLO GYÖRI

ARTIFICIO,
CONSTRUCCIÓN VIRTUAL Y
MORFOLOGÍA ARTIFICIAL

Construcción virtual 2. 1999

LADISLAO PABLO GYÖRI

Hacia una Morfología Artificial

Volviendo al tema del entorno electrónico y a propósito de la disposición de eventos improbables, comentaré brevemente algunos principios a tener en cuenta en la creación de lo que podrían denominarse *construcciones virtuales* globalmente artificiales.

Como mencioné anteriormente, el aspecto estético o formal de las mismas —u acabo realmente— depende exclusivamente del manejo particular de los lenguajes óptico y cinemático transpuestos por los programas de diseño y animación. Las aplicaciones de texturas y maticados superficiales, la variación de los coeficientes de reflectancia, transparencia, color, luminosidad, saturación, difusión, los sombreados de H. Gouraud o de B. Phong, los sistemas trazadores de haces (raytracing), los sistemas de irregularidades estadísticas o de fractalización, etc., junto con las técnicas de construcción de volúmenes virtuales basadas en los diagramas de alambres (wireframe) y en todas las funciones alternativas de modificación hasta booleanas, constituyen el aspecto metodológico sobre el que aquí no voy a extenderme, sino a sólo enumerarlo, como acabo de hacerlo.



En el espacio virtual un sistema coordinado puede moverse como tal siempre, sin dispersión por la



en su ortodoxia de irrigación
 cozagantes del insumo
 abida purgaban al gusto escarpado
 a ti sin regalía monitor
 en repique
 en comitiva piadosa espesa *fracture*
 enidente de proclamas luego partícipe
 hgenmo se rehace
 del simulacro decenio
 encapitándose ya promiscuo
 engalana que deprece



Aquí que no es sorprendente si en las digestiones teóricas en tanto al hecho estético aparecen consideraciones pertenecientes a ámbitos científicos tales como la física, la matemática, la química o la biología. Estas consideraciones, lejos de ser ociosas, destacarían las ideas y los procedimientos traslados ya evidentemente por la dinámica natural en su paso evolutivo, que debieran ser "evitados" por esta dinámica — y por así decirlo, ingenuidad — de la antinatural tal como aquí ha sido concebida (procedimientos que, como se sabe, dado el carácter emergente de la naturaleza y no de carácter determinístico laplaciano, también quedan sometidos a un influjo renovador).

Durante el proceso de estructuración de los estados de equilibrio en un sistema natural se produce una minimización de la energía necesaria para mantener dicho sistema, de tal manera que éste se resuelve en una serie de evoluciones tendientes a un conjunto de soluciones optimizantes y en algún sentido corrientes. *

* Recordar dentro de los innumerables problemas del cálculo variacional, p.e., la minimización de la energía potencial de la tensión superficial en las películas jabonosas y la aparición permanente de los ángulos de 90° y 120° , también en situaciones análogas como la construcción de las aristas de un puzle o en una cristalización.



Así después de las incidencias hay críticos que insisten reiteradamente al año electrónico y creen que la biografía se aparece un incidente. Al al punto del siglo XXI olvidar un lenguaje biográfico e imaginario. Lo que quiere decir lo sabe la gente en su lenguaje biográfico.

POESÍA ELECTRÓNICA - Dos precursores latinoamericanos

La crítica de arte en el Ciberespacio

José E. García Mayoraz



La crítica de arte en el Ciberespacio

La crítica de arte en el Ciberespacio

José E. García Mayoraz

El arte en la red

El arte en la red es un fenómeno reciente y complejo. Se trata de un fenómeno que surge de la interacción entre el arte y la tecnología. El arte en la red es un fenómeno que surge de la interacción entre el arte y la tecnología. El arte en la red es un fenómeno que surge de la interacción entre el arte y la tecnología.

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booklets
1997
5 1/2" x 8 1/2"



Hacia el dominio digital

Ladislao Pablo Györi

1

Criterios para una
poesía virtual

Ladislao Pablo Györi

La distribución durante julio de 1995 del artículo Criterios para una Poesía virtual adivinador de documentos publicaciones de poesía y arte experimental de los Estados Unidos, Canadá y Europa principalmente, tuvo por finalidad advertir respecto de la generación de una nueva clase de experiencia poética, la que puede definirse a partir de:



La distribución durante julio de 1995 del artículo Criterios para una Poesía virtual adivinador de documentos publicaciones de poesía y arte experimental de los Estados Unidos, Canadá y Europa principalmente, tuvo por finalidad advertir respecto de la generación de una nueva clase de experiencia poética, la que puede definirse a partir de:

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2

Hacia el dominio digital

Ladislao Pablo Györi



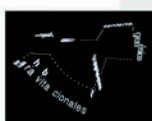
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Criterios para una
poesía virtual

Ladislao Pablo Györi



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7 a que el mensaje transmitido es susceptible de ser utilizado de forma discriminatoria;
 8 b cuando se difunde en forma de mensaje, independiente, publico, transaccional, como herramienta transaccional, o cualquier que el difusor pueda tener el control de su uso como herramienta transaccional;
 9 c cuando se difunde en forma de mensaje, independiente, publico, transaccional, como herramienta transaccional, o cualquier que el difusor pueda tener el control de su uso como herramienta transaccional;
 10 d cuando se difunde en forma de mensaje, independiente, publico, transaccional, como herramienta transaccional, o cualquier que el difusor pueda tener el control de su uso como herramienta transaccional.

The distribution during July, 1995, of the text *Criteria for a Virtual Poetry* to around 200 publications of experimental art and poetry in the United States, Canada, and Europe had as a goal gaining respect for the gestation of a new class of poetic experience, which could be defined through the most open and determined incorporation of each transmitter-receiver in digital virtuality.

Current computer systems and their eventual subsequent development already permit designing and previewing environments and strategies, respectively, within which poetic activity will evolve in the next century, which is upon us. The proposal of *Virtual Poetry* (brought to a head at the beginning of 1995, which wanted to be a possible response to this situation) remained consigned to the area of reference, beyond certain technical specifications of the new support (virtual reality), around a high-entropy dynamic of semantic trees set up from a hypertextual linking. As is known, this conception of the text is linked to the *anticipated* programming of all directions that must be travelled (remaining thereby the notion of same), even if indeed now multiple, as it must be written or composed or programmed *previous* to the process of reading or choice of links.

Nevertheless, this proposal, certainly transitory enough, was in some way replaced (almost at the end of that same year) by a maximum perspective conceived at the time of the evaluation of various works by *José E. García Mayoraz* (Argentinean semiologist and engineer) that ended inspiring me, first in parallel and then with

the pretense of exclusivity, a model completely related to the framework of joint assistance and intrinsically creative in their signic evolution proper of the human brain, actualization of which will have to be a matter for a future *artificial organism* with which interactivity would have to render an account of its products in a form simultaneous with the process of composition and without the absolute need of foreseeing of the generative algorithms or the *latent* sections of text, as happens with traditional hypertext (This impedes hypertext, on the other hand, changing it into a model fit for approaching the regulative "mechanisms" of human languages and understanding in the brain).

This somewhat more radical position was found in *Towards the Digital Domain*, presented at the Planetarium of the City of Buenos Aires during an exhibition of the TEVAT group in December, 1995. It definitively extends the vision to the production and criticism of works with poetic function, moving in the direction of the coming virtual environments with *intelligent behavior*.




the virtual poetry project

&

garcia
mayoraz's
art
criticism
in cyber-
space.
doc(h)s
1999-2000


booklets
1997
5 1/2" x 8 1/2"



José E. García Mayoraz

The Message in Action

The analysis starts from an arbitrarily elected semantic nucleus: «*porque la gota es una miriada oblicua*» (because the drop is an oblique myriad). From the poem sprouting sintagms could be seen that carry the a priori entropies corresponding to that nucleus, which would have (by its own nature) as the most probable vectorialization the one that has guided it toward the seme «mirada»; however, a hard struggle between the "T" of "mirada" and the first "a" of "mirada" has settled down in the brain of the poet, with the already well-known result of the chosen loxix.



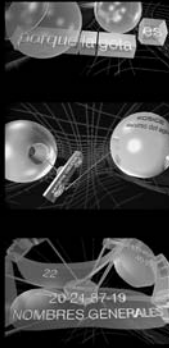
These moments of struggle are illustrated in this animation with the entrance of each one of the sememes in the brain, where they are attracted for diverse semantic fields, according to the forces and the directions that the vectors that represent the "weight" of their semes show. They are also accompanied by the use of certain resources of dynamic of semantic trees with a similar rhythmic pattern to the one performed by *Györi* upon inventing *Virtual Poetry*. This relationship already shows the real possibilities of incorporating the way in which the brain "navigates" into the interfield space as the ground for the future megaprogrammes of the artificial brain-aided creation in Virtual Reality.

© 1995 José E. García Mayoraz
Email: jgm32@hotmail.com

Semiotic Elements

The poem *Primer Agua* (First Water) by the famous contemporary artist *Gyula Késcse* provided me with the first opportunity to propose an *Art Criticism in Cyberspace* and, at the same time, to show digitally the behavior of the *Vectorial Semantic Fields*, a theory expounded in my book *Entropías/Lenguajes* of 1987 and confirmed later by the ANS (Artificial Neurons Systems) work carried out by *Hinton, Plaut* and *Shallice* in their studies of language in the brain.


The complete digitalization was passed to *Ladislao P. Györi*, with whom I agreed in assigning spherical forms and arbitrary positions inside the represented brain to these Semantic Fields, to achieve a didactic outline that was dynamic. But mainly it was for a very important reason: to initiate attempts in order to use them as the basis for the future *Artificial Creation Software*, that will be characteristic of the Artificial Brain. And although the true semantic-dynamic domains possess other forms, those chosen for this work allow the adoption of many intradomain conditions of interest like, for example, the Hamming distances, which here appear highlighted by means of trunk-conical bites extracted from the spheres. The representations of the sememes in the form of prisms, and their semes, like hemitropical protruberances stuck to them, are much more arbitrary, of course; the sintagms, therefore, had to be "little trains" of prisms.



This is already the time - in my humble opinion - to propose very seriously the next mutation of an era in which neither art nor poetry will be far from what we mostly find today in the net, in which computer systems won't be a mere PC or a Mac on our desktop, nor the Internet the web as we all use it today. The imminent emergence of an n-dimensional virtual world, accessible through all our senses, hyperconnected, intelligent, endowed with artificial life... in brief, what is called the *global information context* means that thinking the future artistic production in terms of animations, hypertexts, videos, multimedia, etc. is to miss the target. Our animations or videos will be a little bit related to what will be generated there, hyperreal and multimedia and never be the techniques that emulate the complex present of signs performed by the human brain, but it will be integrated completely to the system in a potential artificial brain. Techniques that we have today are coarser approaches, simple advances toward that global intelligibility.

Realizing and discussing what is happening along this transition should not elude major accidents. Not to design the main strategies of that new era of art/poetry is the true challenge. The works that we could exhibit today in the web or in our stand-alone computer systems are basically overrated. If only of this, they are useful to helpfully open dialogues "inoperable" within the rest of the exhibition to escape the net of the paper. And I understand that the subject matter they could hold is expressed in fact in that arising of self-organizing and self-creating, not in the transmission of the work itself. We are approaching the bases of new languages... everyone is exploring a relatively small number of properties of only one computer to that new system.

With metaphors to *Edgar Allan Poe*, I can attempt to imagine adequacy inside an environment that has delivered a few lines earlier, without the restrictions of the holographic film, another physical support. Surely it would reveal in an incredibly integrated



matrix
gene
↑
artistic
genetic
molecular

Software:
Interactive Simulations Studio 3.1
RayTracer/Render/Animation 3.1
Sun Java Development Kit 1.2
CorelDraw 8.0.1.3
Symantec Visual C++ 3.0 Professional
Mac Illustrators: Natural Systems by Freeman & Shipman

© 1997, 1999 Ladislao Pablo Györi
Email: gyorgi@compuserve.com

June - 1997

Comunicación Grupo TEVAT

El Proyecto del Grupo TEVAT, que funciona desde 1994-1995, consiste en proponer una poesía virtual en la siguiente forma:

- Selección de un grupo arbitrario de sememes en un lenguaje de comunicación de masas virtual.
- Adaptación de recursos poéticos a un lenguaje de comunicación de masas virtual, de manera que permitan un uso de la técnica de la poesía virtual.
- Posibilidad de experimentar con la técnica de la poesía virtual.
- Análisis crítico de la técnica poética en un lenguaje de comunicación de masas virtual, de manera que permitan un uso de la técnica de la poesía virtual.
- Práctica de la técnica poética, manual, mediante la técnica de la poesía virtual, de manera que permitan un uso de la técnica de la poesía virtual.

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La realización de la exhibición *Modi en Argentina* durante la década del 80 y sus proyecciones en el grupo *TEVAT* en los 90 abren camino a una nueva indagación sobre la virtualidad.




Modi-TEVAT en Argentina hoy

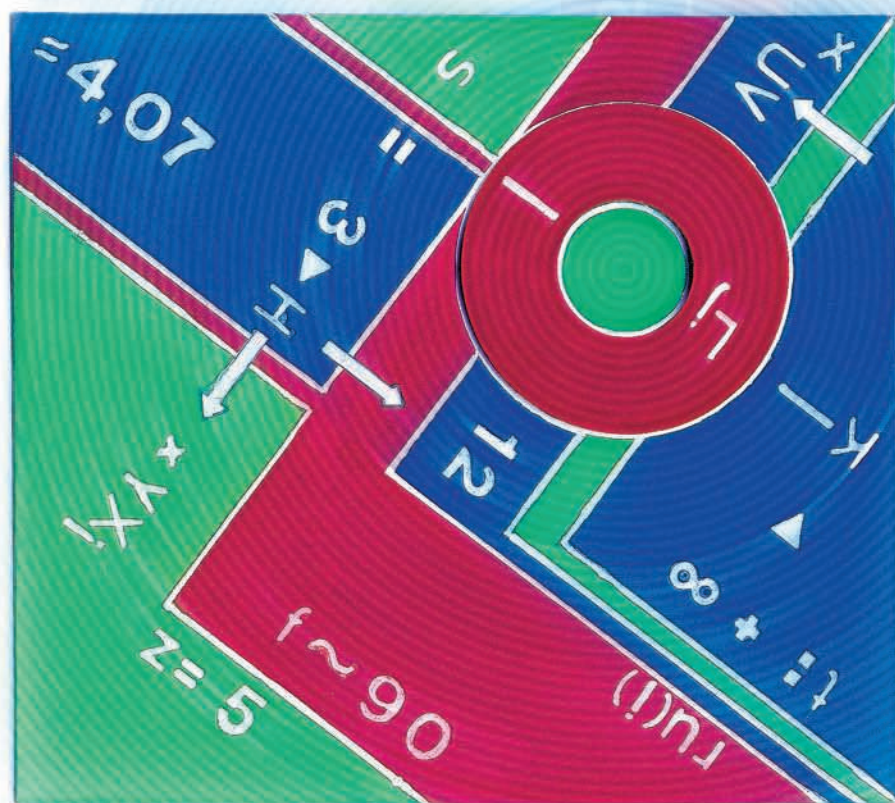
Ladislao Pablo Györi





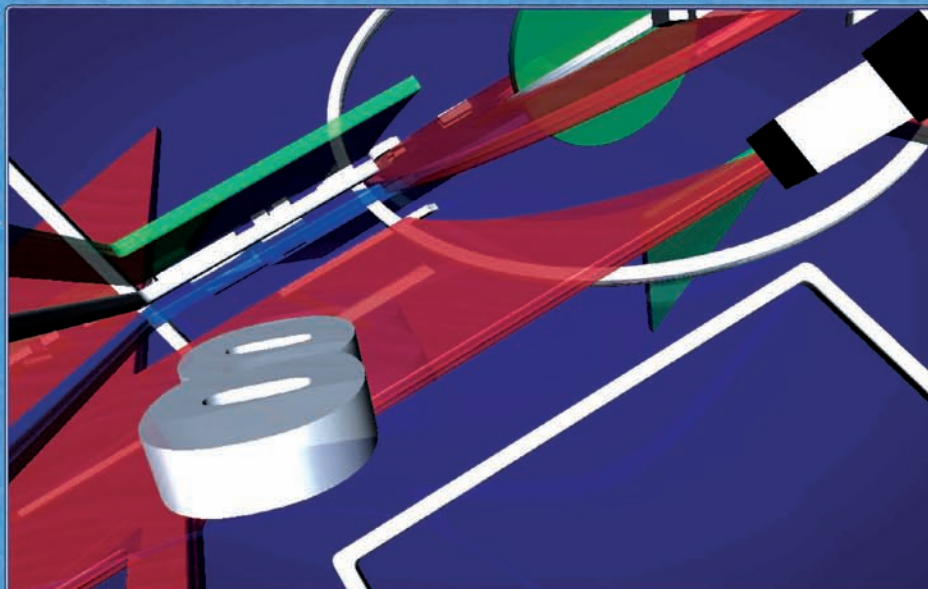
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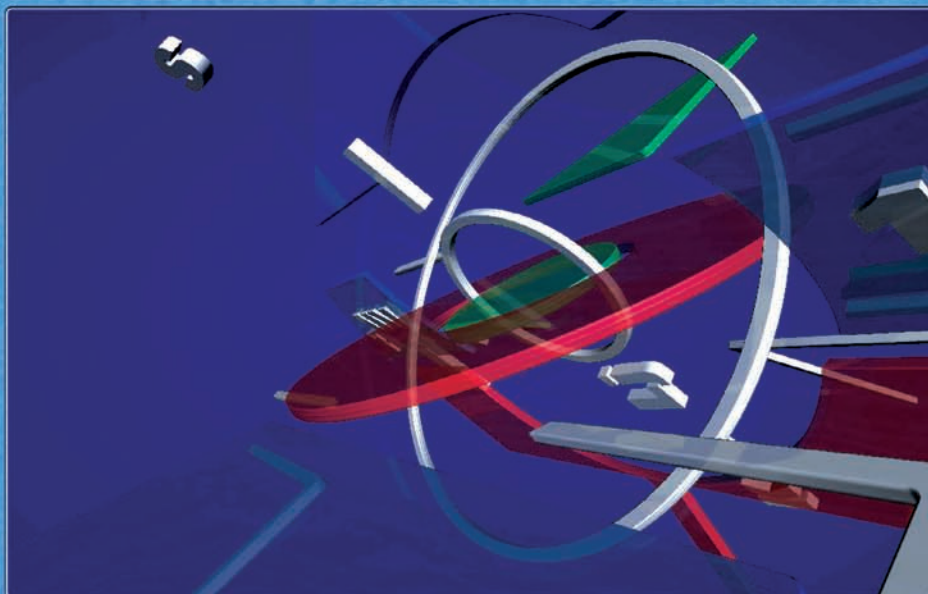


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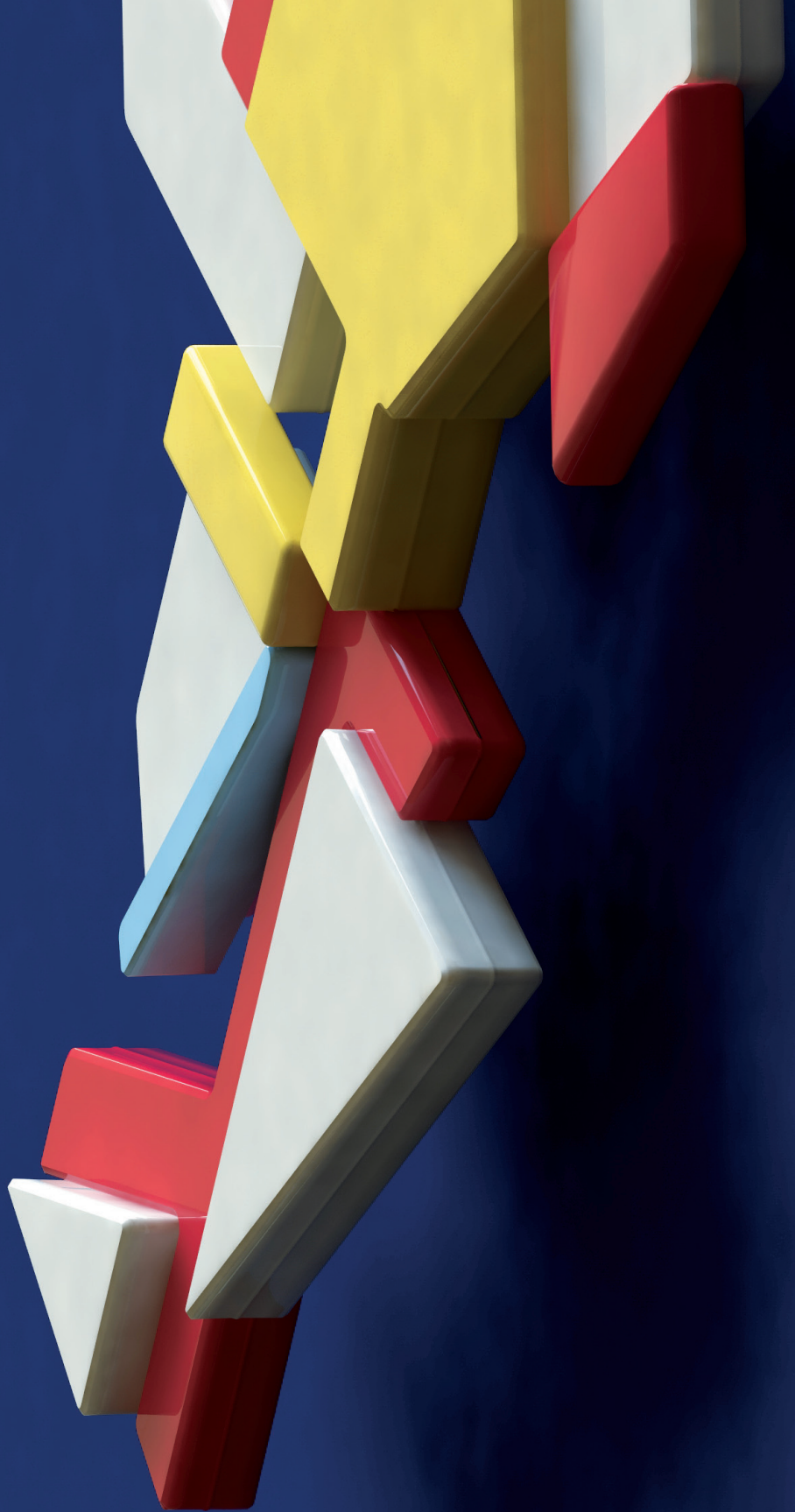
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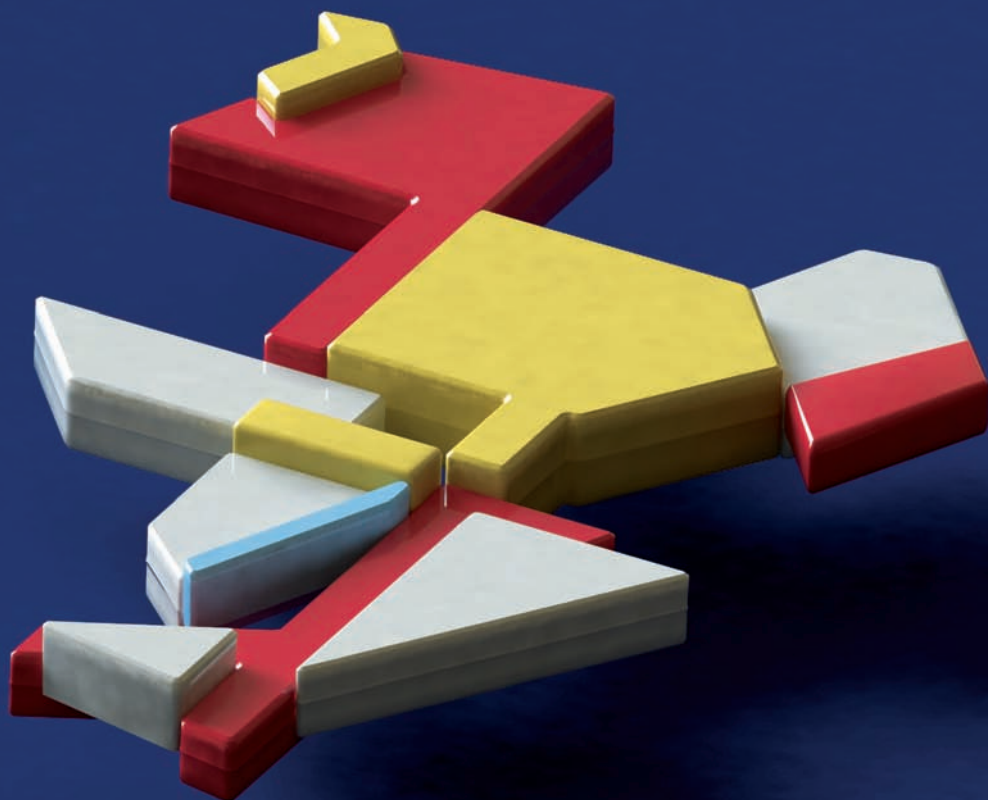
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cardboard
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*hommage
à e.a.vigo*
2007



#00313
2009



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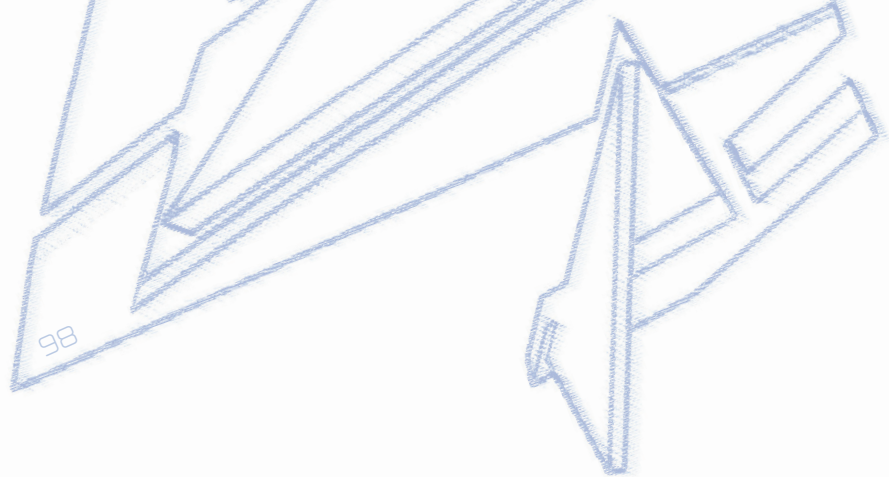
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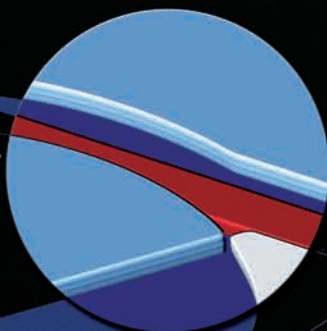
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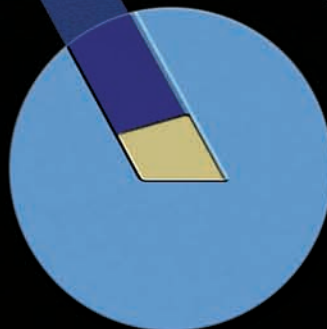
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