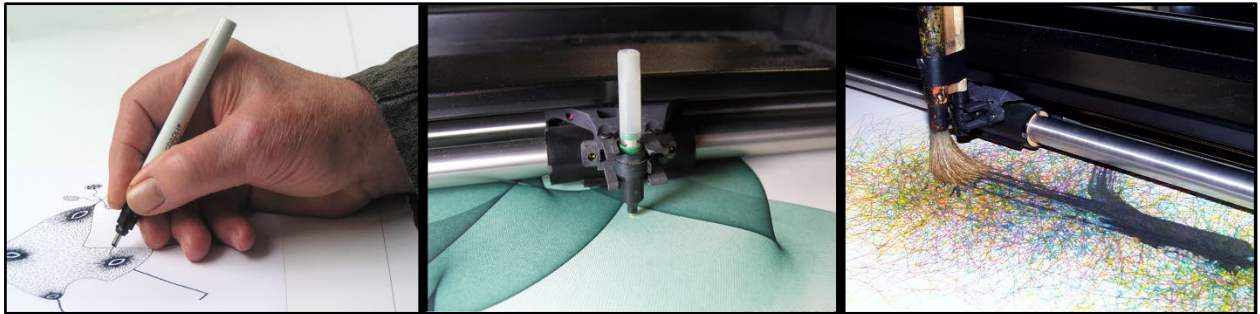


Roman Verostko, Studio for Creative Inquiry, School of Art
Carnegie Mellon University, Pittsburgh, PA., April 24, 10:00 AM.

ALGORITHMIC TRANSFORMATIONS, 1947-2017 *from ideas in mind to ideas in code*

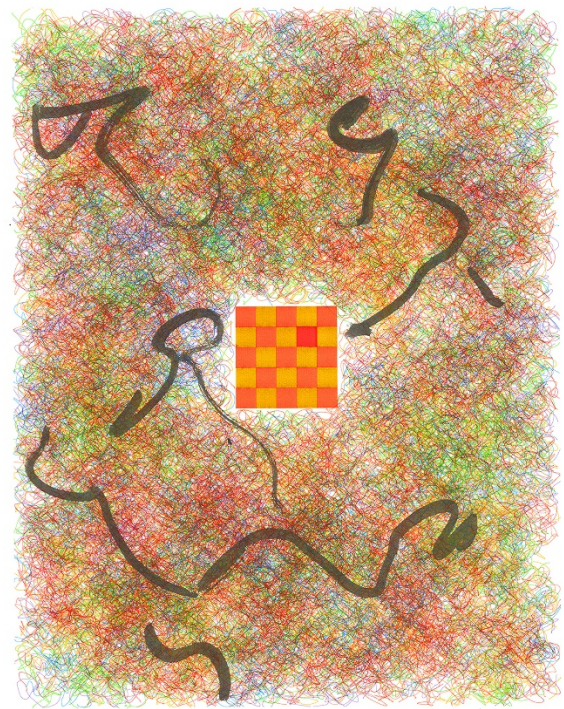


Verostko's presentation identifies art-form sources & ideas that dominated his work in the late 1950's and 1960's. He illustrates how those underlying art concepts shaped his approach when he began writing computer code for "art-form" generators. He illustrates the transition from "art ideas in mind" to "art ideas in code". In doing so he identifies the seductive leverage of algorithmic form-generators and the recursive charm of the forms they yield. He concludes with projects celebrating three pioneers of the Algorithmic Revolution: George Boole for "Boolean Algebra"; Alan Turing for the "Turing Machine" and Norbert Wiener as the father of Cybernetics.



MONASTIC PERIOD.

The New City Grows", 1965, 3 ft by 3 ft.
Acrylic & crayon on wood with white gesso.



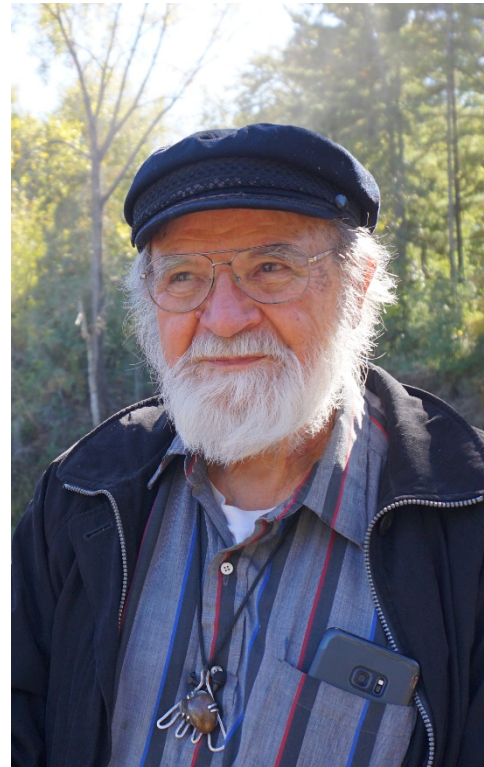
ALGORIST, Code generated.

Pathway series, 1988, pen, ink, and
brush plotter drawing, 42 x 30 in.

ROMAN VEROSTKO

Verostko, who pioneered robotic brushwork, is also known for his richly colored algorithmic pen & ink drawings. With a major in illustration he graduated from the Art Institute of Pittsburgh in 1949. He entered monastic life at St Vincent Archabbey, Latrobe, PA, where he created his "New City" Series and his first electronically synchronized audio-visual programs. He departed monastic life in 1968 and joined the faculty at the Minneapolis College of Art & Design.

In 1970, as a Bush Fellow at MIT, he set out to "humanize our experience of emerging technologies", studied programming at the Control Data Institute and exhibited his first algorist work, "The Magic Hand of Chance", in 1982. Written in BASIC, it grew into his master drawing program, *HODOS*, generating art with both ink pens and brushes mounted on drawing machines. The front and end pieces for his 1990 limited edition of George Boole's "Derivation of the Laws..." demonstrated the emerging power of generative art. Twenty years later, his "Algorithmic Poetry" exhibition celebrated "generative art" as visual poetry (DAM, Berlin, 2010). He currently works with "Mergings" of hand & machine.



Portrait by Mehram Karimi, 2018

Distinctions

2018, Inaugural Member, SIGGRAPH Academy, 2009 SIGGRAPH Distinguished Artist Award for Lifetime Achievement; *Artec '95*, Recommendatory Prize, Nagoya, Japan; Golden Plotter Award, Gladbeck, Germany, 1994; Professor Emeritus, MCAD, 1994; *Prix Ars Electronica*, Honorable Mention, 1993; Director, ISEA 1993; Outstanding Educators of America, 1971, 1974.



Epigenesis: The Growth of Form (model), 1996, pen and ink plotter drawings with hand applied gold leaf, 18 x 76 in. The finished 9 x 40 ft. mural was installed in 1997 in the [Frey Science and Engineering Center](#), U. St. Thomas, St. Paul.

All works shown, including this model, are in the St Vincent Archabbey & College Legacy Collection, Latrobe, PA.