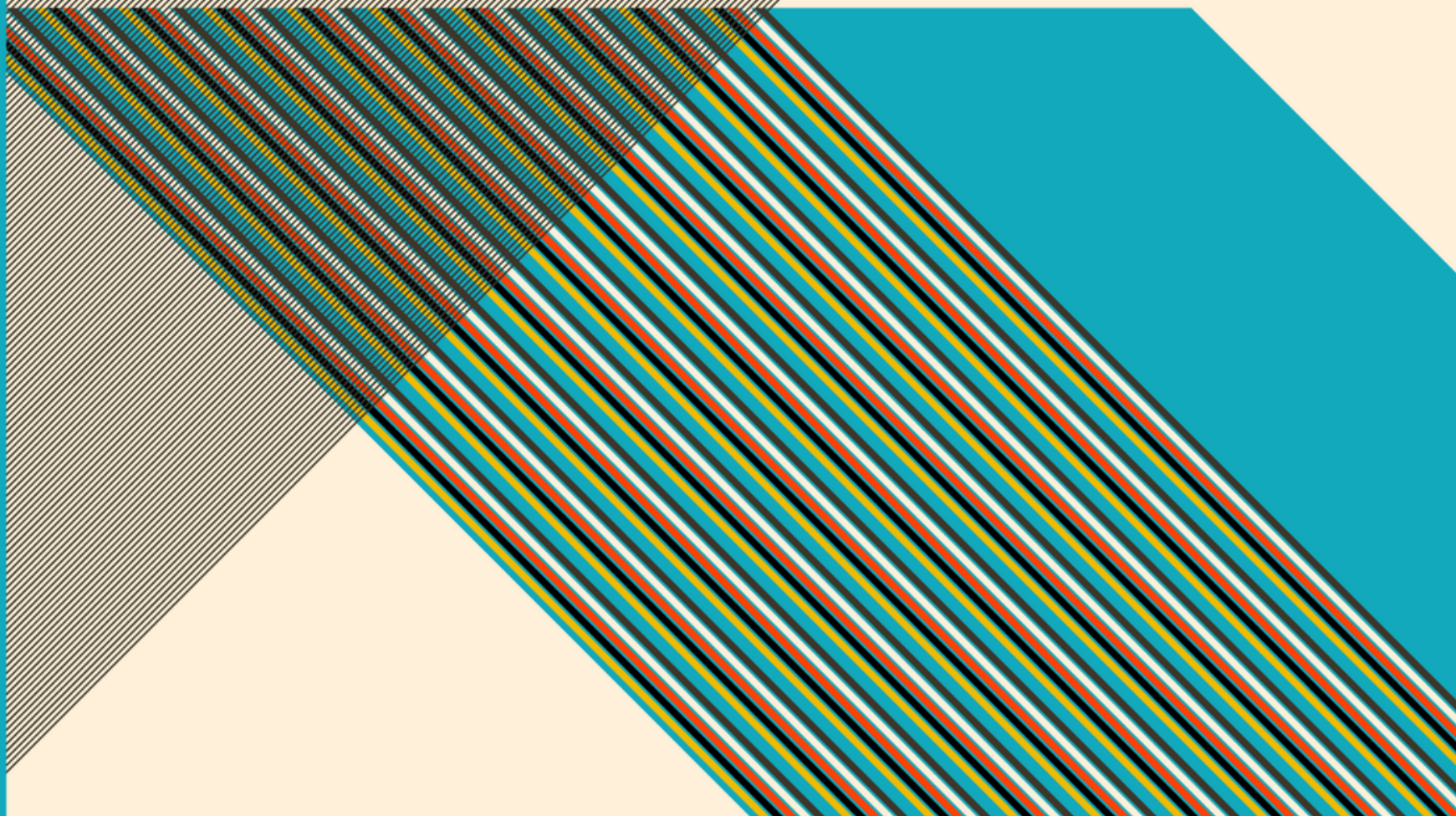


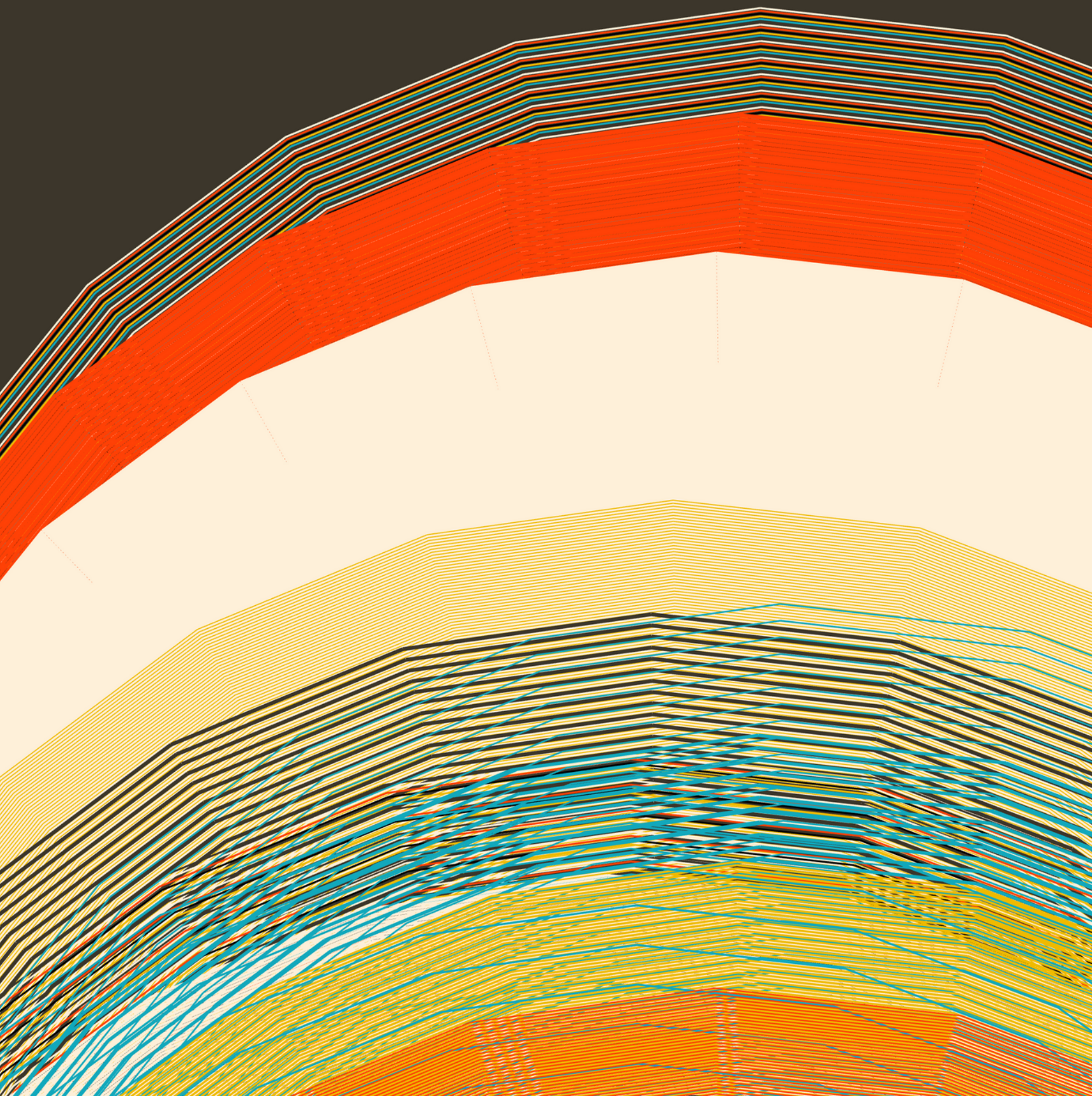
WORLD

#38



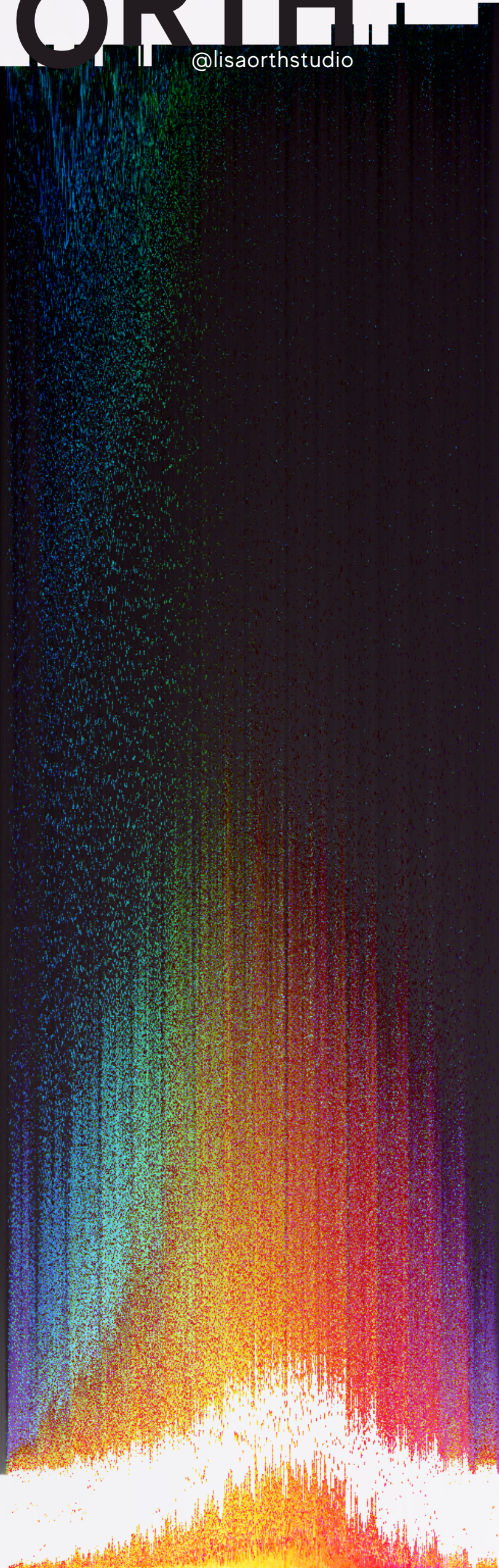
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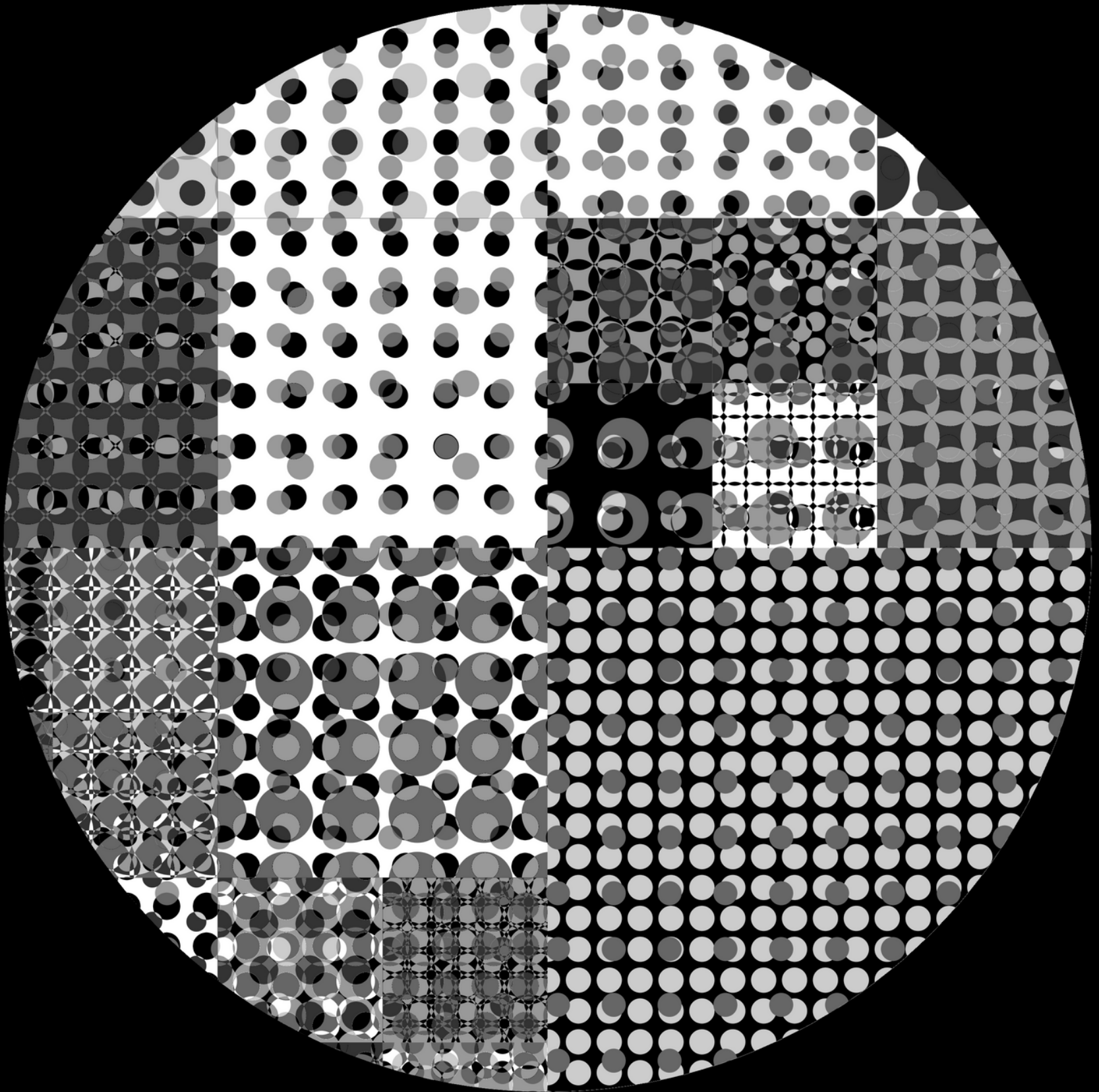
LISA ORTH
PIXELFOOL
ENCAPSULED
RARE FORCE 1



LISA ORTH

@lisaorthstudio





LISA ORTH

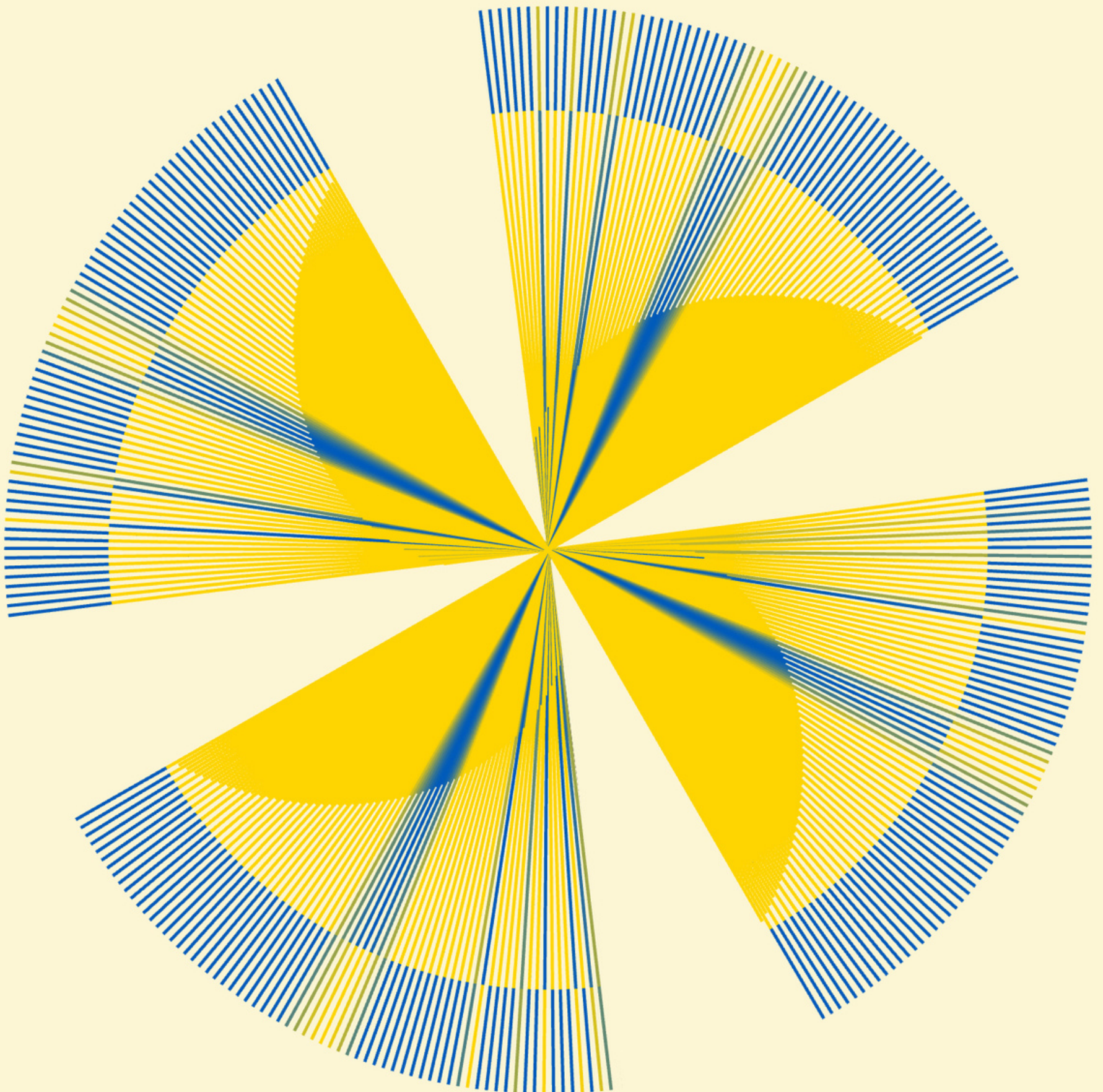
Where to start? Lisa Orth is a living legend of generative art. She is also a renowned tattoo artist, and the graphic designer famous for developing Nirvana's iconic logo. In other words she's a polymath, incandescent with creative energy.

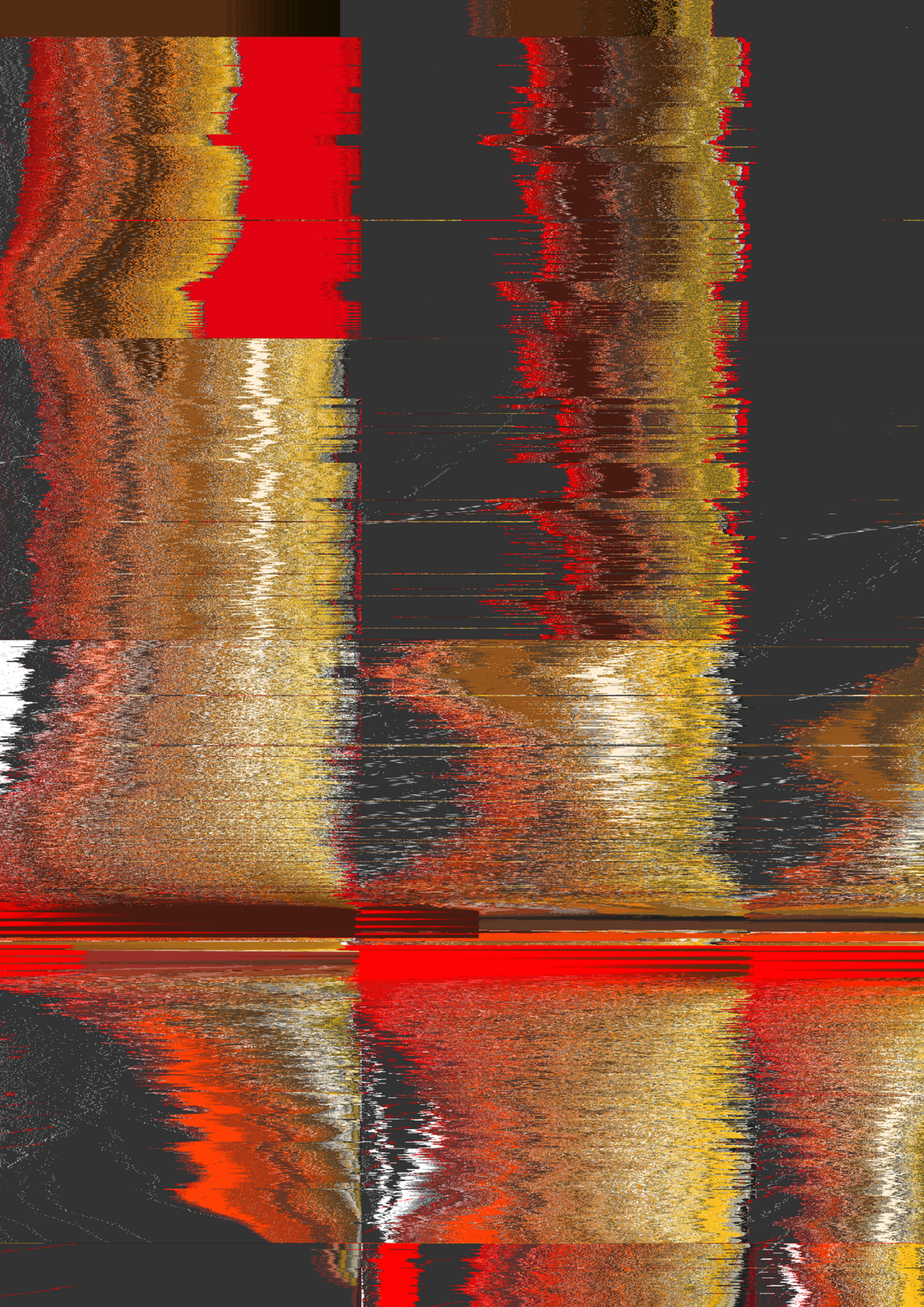
Lisa memorably describes art as "collaborating with the universe". Full of colour and subtle energy, her generative pieces evoke the warp and weft of threads on a loom, the creases in folded origami, and the grooves of vinyl records. It is as if she seeks to capture the creative process itself, to express the experience of bringing art into being.

These are images that invite us to follow a sound wave or a thread into a visual labyrinth. Their vivid intricacy gestures at universal mysteries, which Lisa seeks not to solve but to celebrate.

THE WHAT, THE WHY

As a child I was compelled to try my hand at everything possible in every artistic realm. I drew, painted, learned calligraphy, painted murals in neighbors' houses, silkscreened, covered the fence outside our house in graffiti... really anything I could experiment with artistically, I did. I was fortunate to have some really great art teachers in high school who encouraged me to take my art seriously, and pursue it as a profession. At first I wanted to focus on fine art, I was really into painting with oils and acrylics. But I knew it was going to be difficult to support myself with just painting alone, so I decided to go to school for graphic design. I got a degree, and focused on getting design work in the fields of art and music. I ended up designing for local Seattle music magazine the Rocket, and through the contacts I made there, I started doing poster and album design for local bands. I eventually ended up at Sub Pop records as their first official art director. It was there that I designed the first records and now famous logo/typeface for Nirvana. After that I started a design agency with a friend, and it was there I got my first introduction to coding. I did the creative direction for our company, and in my spare time made art and played in bands and DJ'd and put on queer dance parties... just basically had fun doing a bunch of really different creative things. In 2007 I got the chance to learn how to tattoo. I dove headfirst into it, and that became my primary artistic focus until Covid hit.

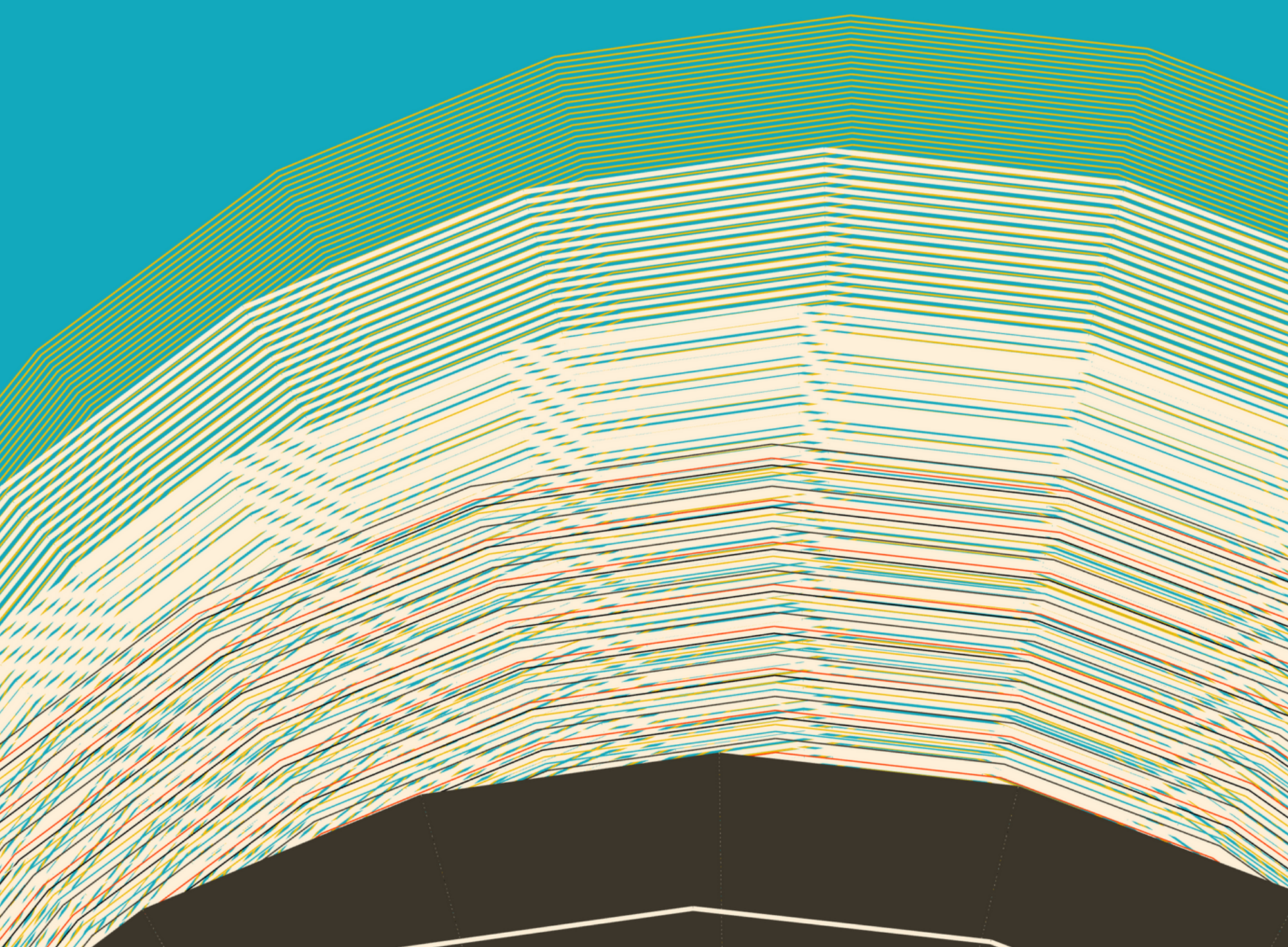


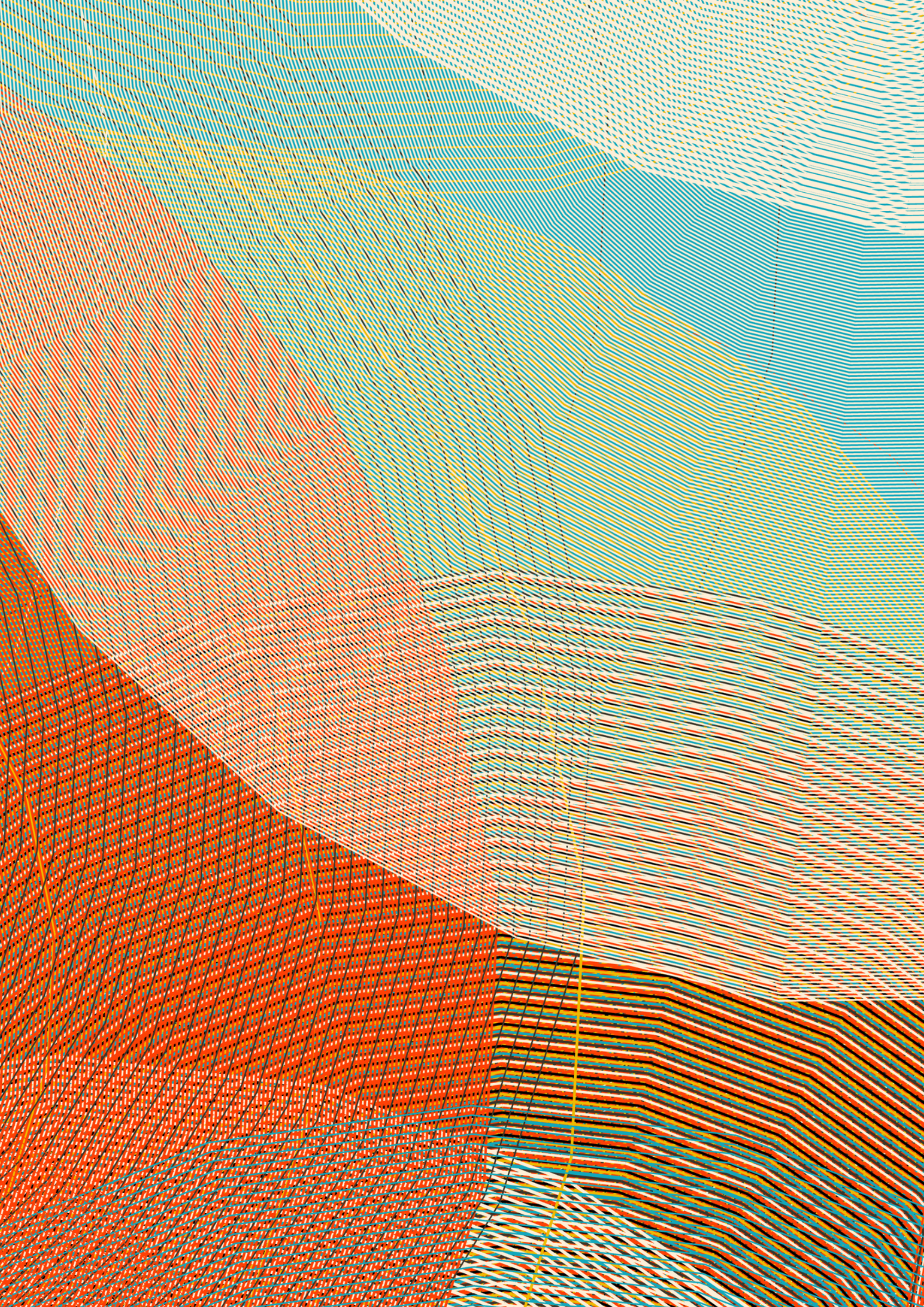


WHY NFT'S?

During Covid I had to stop tattooing because of the shutdowns, so I had all this free time to explore different creative avenues that I'd put on the back burner. As soon as I heard about NFTs and the idea of proof of ownership and royalties for digital artwork, I got so excited. I remember reading a NY Times article about NFTs featuring Joanie Lemercier, and that's how I discovered Hic et Nunc. Right away I knew something really cool was happening within the tezos community. The quality of the artwork on the platform was so impressive, and it was refreshing to see so much experimentation... I just knew I had to be a part of it.

My early NFTs were digital drawings with Procreate. A little later I discovered GANs, and started making AI assisted art . I got some friends excited about the AI art, and together we formed a collective and released a series of NFTs under the name Plastic Dreams. We used Google collab and Python, and that's what initially got me interested in the idea of creating art with just code. I have this super curious mind, where if I'm interested in something I tend to dive in headfirst and immerse myself in it. That's how I got into generative art. I discovered processing and p5.js, which is a JavaScript library (created by Ben Fry and Casey Reas) that makes coding accessible for artists and designers, and I haven't looked back since.





INFLUENCES

Inspiring artists for me would include Picabia, Duchamp, Anni Albers, Sonia Delaunay, Yayoi Kusama, Ella Bergmann-Michel, Sophie Taeuber-Arp and Gego (Gertrud Goldschmidt). Also, generative pioneers Vera Molnar, Jean-Claude Marquette, Frieder Nake and Manfred Mohr. I have a deep appreciation for futurism, constructivism, suprematism, surrealism, and the raw energy of the dadaists.

I'm not sure if any of these influences come across in my own work, but I guess that's really not the point of inspiration is it? I think I'd much rather be inspired by the energy of someone's art and have mine look nothing like the inspiration. I feel like having a unique viewpoint is more desirable than carrying on the energetic string of an existing style.



In addition to visual art, I find inspiration in the energy of music. Listening to music can bring up visual ideas for me. Not quite like synesthesia, but more like I get images or feelings of images or textures from different music, and I feel very driven to bring that energy to life visually. I listen to a broad range of genres for inspiration, from beat-era jazz to electronic drone to 80's post punk or Japanese noise bands... it's all so great as far as manifesting ideas into creative energy.

The background features a complex geometric design. The top-left corner is filled with a dense pattern of diagonal lines in various colors (blue, orange, yellow, black, white). The top-right corner is a solid light blue. The bottom-left corner is a solid dark grey. The bottom-right corner is a solid orange. At the bottom, there are horizontal lines in orange and white, some of which are partially obscured by the diagonal line pattern from the bottom-left.

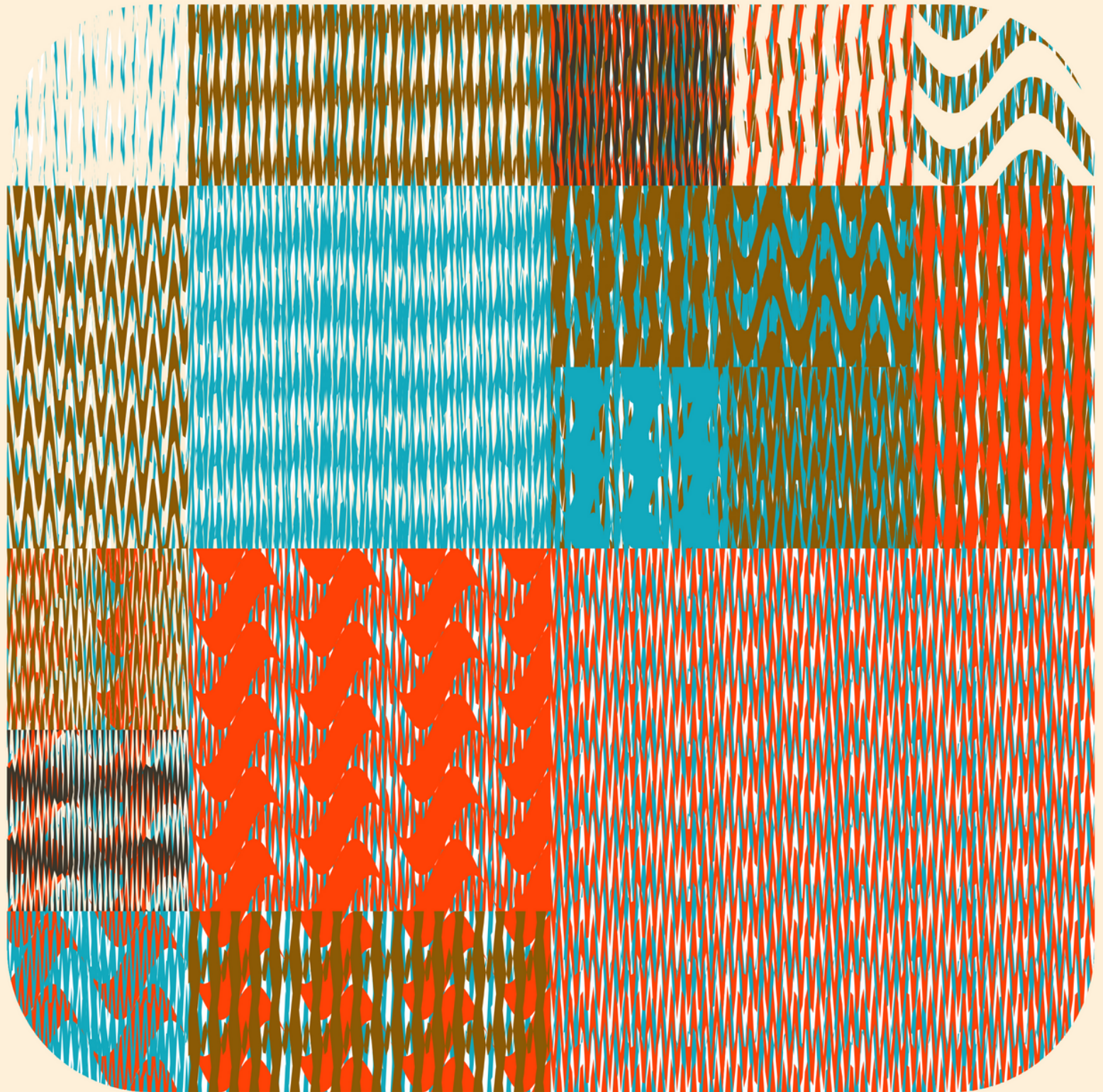
PROCESS / METHOD

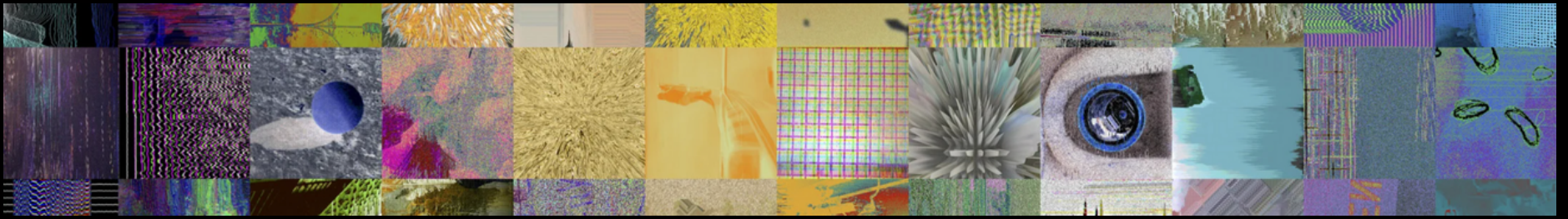
Honestly I just mess around with stuff and have fun. I rarely have a pre-set idea of where to take things, and when I do the end result is almost never what I intended. I also love to get distracted and let random thoughts take me in new directions. Sometimes I sketch out rough ideas, more often I have lists of inspirations that I use for starting points. I'll wake up in the middle of the night and send myself an email with some cryptic phrase or words to interpret the next day! I love setting a task for myself to learn something new as far as possible with code, then I'll take the p5 sketch and really mess with it. I'll change all the parameters to really extreme things, copy a line of code but reverse the order of things, just to see what happens. Sometimes I get stuff that just doesn't work at all, and other times it's pure magic. I like to learn how to do things the "right" way, and then ignore the rules. When my brain is fuzzy from working on the computer I'll paint with watercolors or acrylics, or do ink drawings, or make electronic music. I have some vintage and modular synths, effects pedals and guitars, those help to clear my mind. I have a private tattooing studio and an art studio in the same building here in Seattle, and that's a 10 minute walk from my house. I have a little home office as well. I'll do computer stuff at home a lot of the time, and anything messy I'll do at my studio.

PLANS

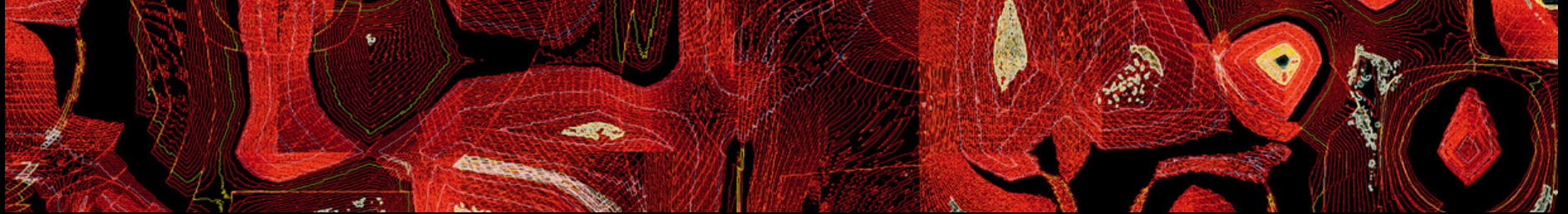
I have a multitude of projects going on all at once right now, which is pretty typical for my workflow. I have several algorithms I'm exploring and taking in different directions. Depending on how consistent the outputs are, they might be released on fxHash, or could end up as curated releases. I have some exciting collaborations in the works as well, but I'm keeping those under wraps for the time being.

There's a self-published art book project that I am also working on, and I'm experimenting with releasing prints. I would love to start doing work with plotters as well, so that's on my list for this year for sure. I really want my creative coding skills to keep evolving, so I always set aside some time during the day for learning. I feel like I haven't even scratched the surface of how much there is to know.





@neymrqz > I adore his wild creativity and free mind



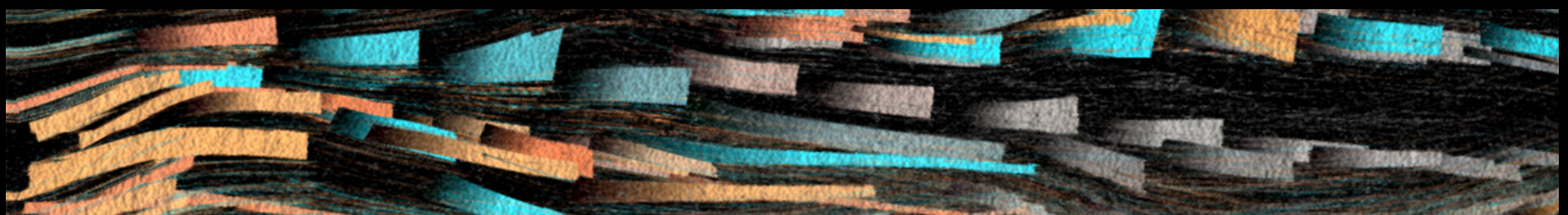
@qubibien : I have been entranced by his "Mimizu" earthworms series since the first moment I laid eyes on them



@jaimederringer : The way the colors and movement in her pieces evoke emotions is incredible



@A_Mashiro_nft: Their delicate compositional balance and subtle color play just makes me so happy



@williamapan : My mind is consistently blown by what he does with pure code, so beautiful

STREET LIGHTS

by encapsuled_

That moment
when the street lights
turn on
but the sun is still up,
refusing to go to sleep,
"there's more for today"
it says,
but the street lights don't lie
and so it sets,
The only thing left
is a shadow of pink and yellow,
the night's call.



ENCAPSULED

@encapsuled_

Encapsuled is a poet who seeks out the meaning of ephemeral moments. He captures uniquely personal feelings and impressions, and sets them against the impersonal cycles of our lives - the nightly lighting of a street lamp, or that hazy Sunday feeling. A coder as well as a writer, he is well placed to explore the opportunities that Web3 affords. His crypto-poetry invites readers to engage with it on their own terms, offering varied ways to experience a single poem.



The self or the other?
My head at times splits
Feels like I have a brother
but then, it hits:

I am he
and he is me
what I call self
is in reality we.

PROCESS

I like routines. They help me stay organized and boost my productivity, so I write every day. It doesn't matter what, as long as I'm putting down words on the page. I keep a Moleskine with me at all times, ready to seize the moment.

I like to edit my texts multiple times before calling them done. I often feel like they're never really done, but over time I learned to let go. My editing is normally done with pen and paper, and read aloud. Vocalizing the text helps me reach the desired rhythm and melody, and handwriting creates a stronger connection with the words.

PLANS

Keep writing and exploring.

WHY NFT'S?

I've been writing for many years, published a few books, but found it hard to connect with an audience and fellow creators. When I saw an artist friend minting their first NFT in April 2021, I knew I had to do it. I'd found the perfect intersection of my two passions: art and technology.

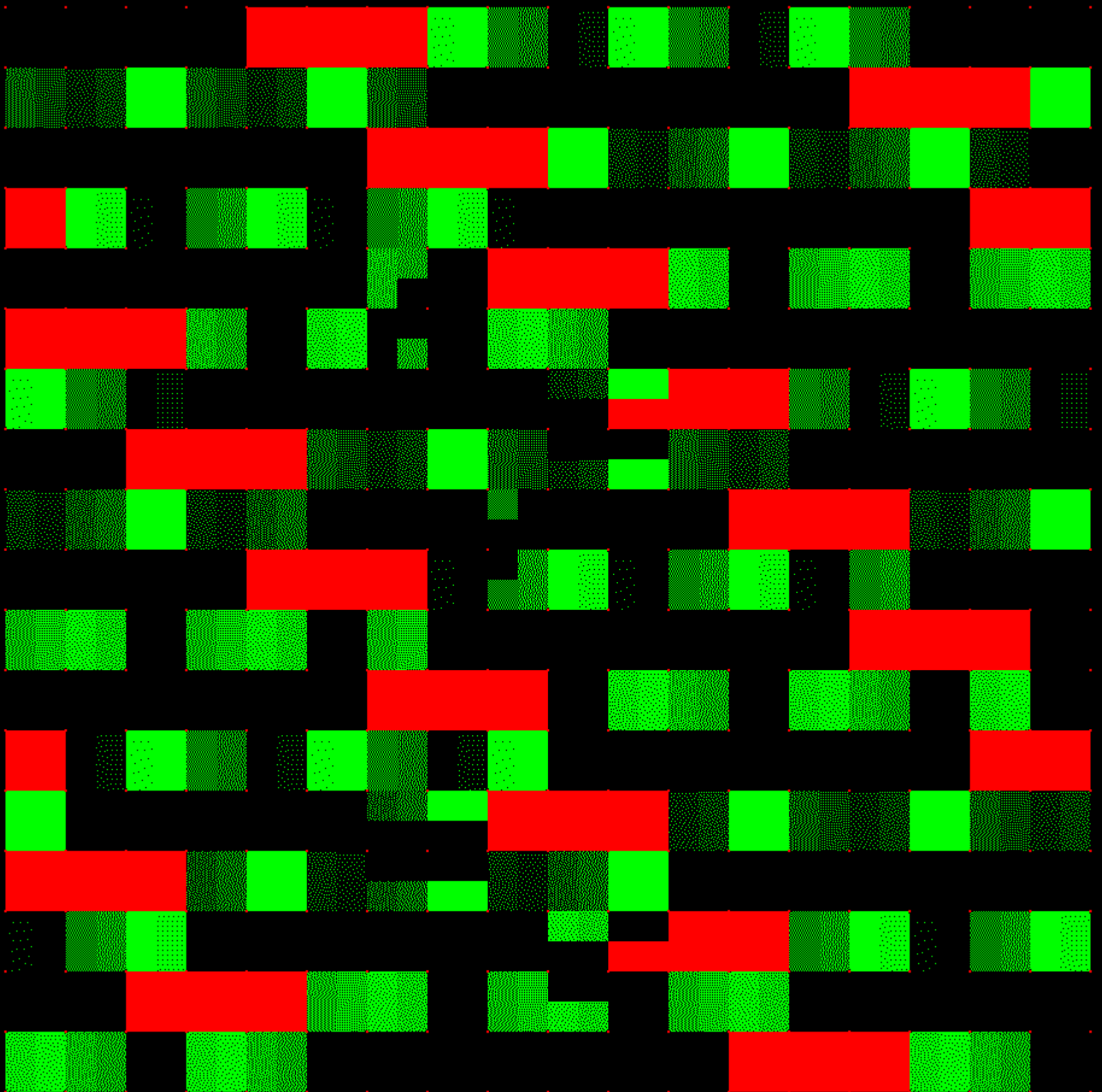
With NFTs I'm able to create a closer connection with people around me and find new paths to explore. For example, my latest experimentation is a collection of on-chain poetry where the collector can choose from a set of options how they want the poem to be experienced, as visual poetry, pure text, or spoken word.

This medium can create a unique experience for the individual collecting the poem, which is otherwise impossible.

Is this
the future
you want?
Going in from a dark room
sitting on a chair
with a screen on your eyes?
I don't want to go in.
I want it
to come out.



@p1xelfool



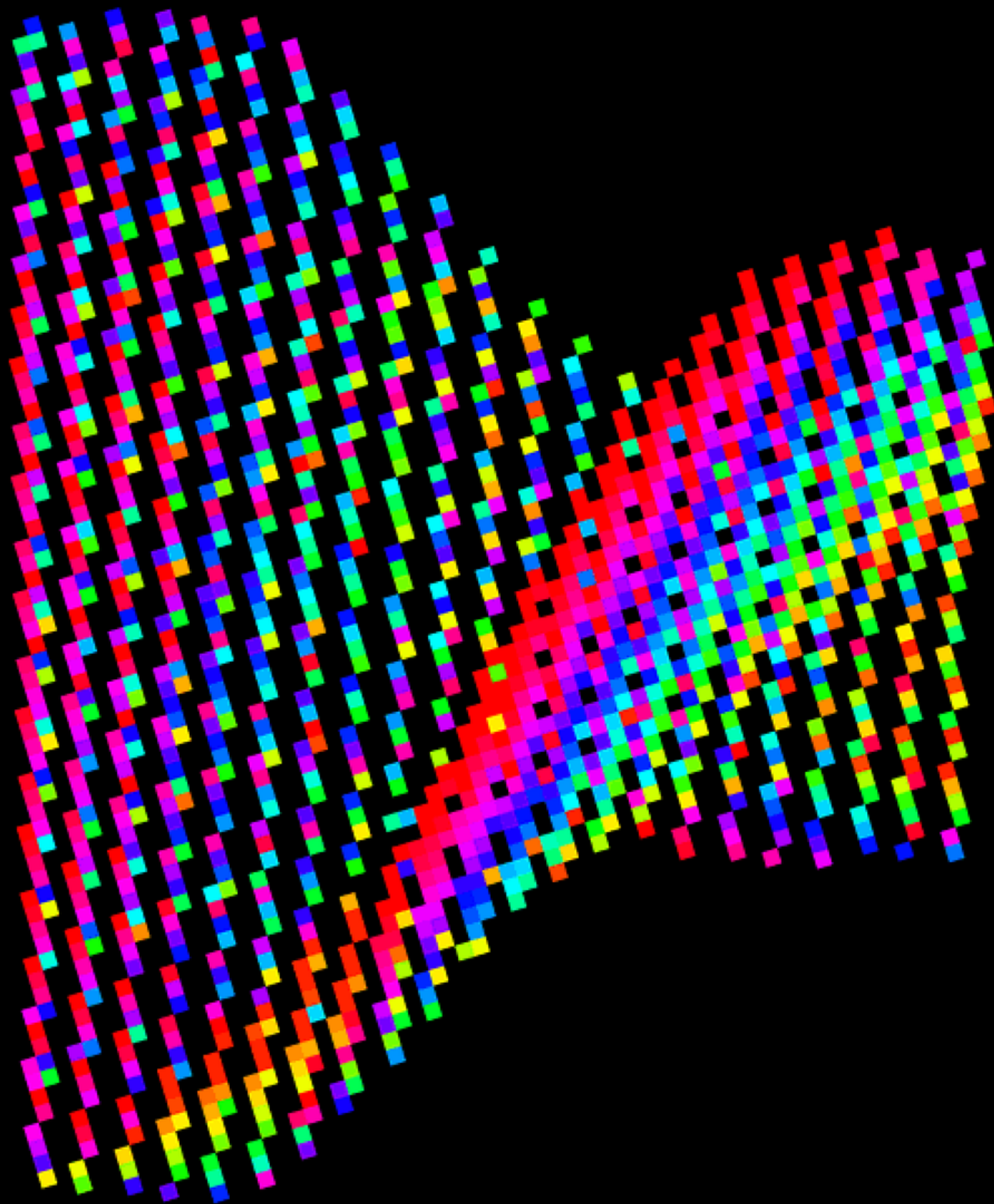
PIXELFOOL

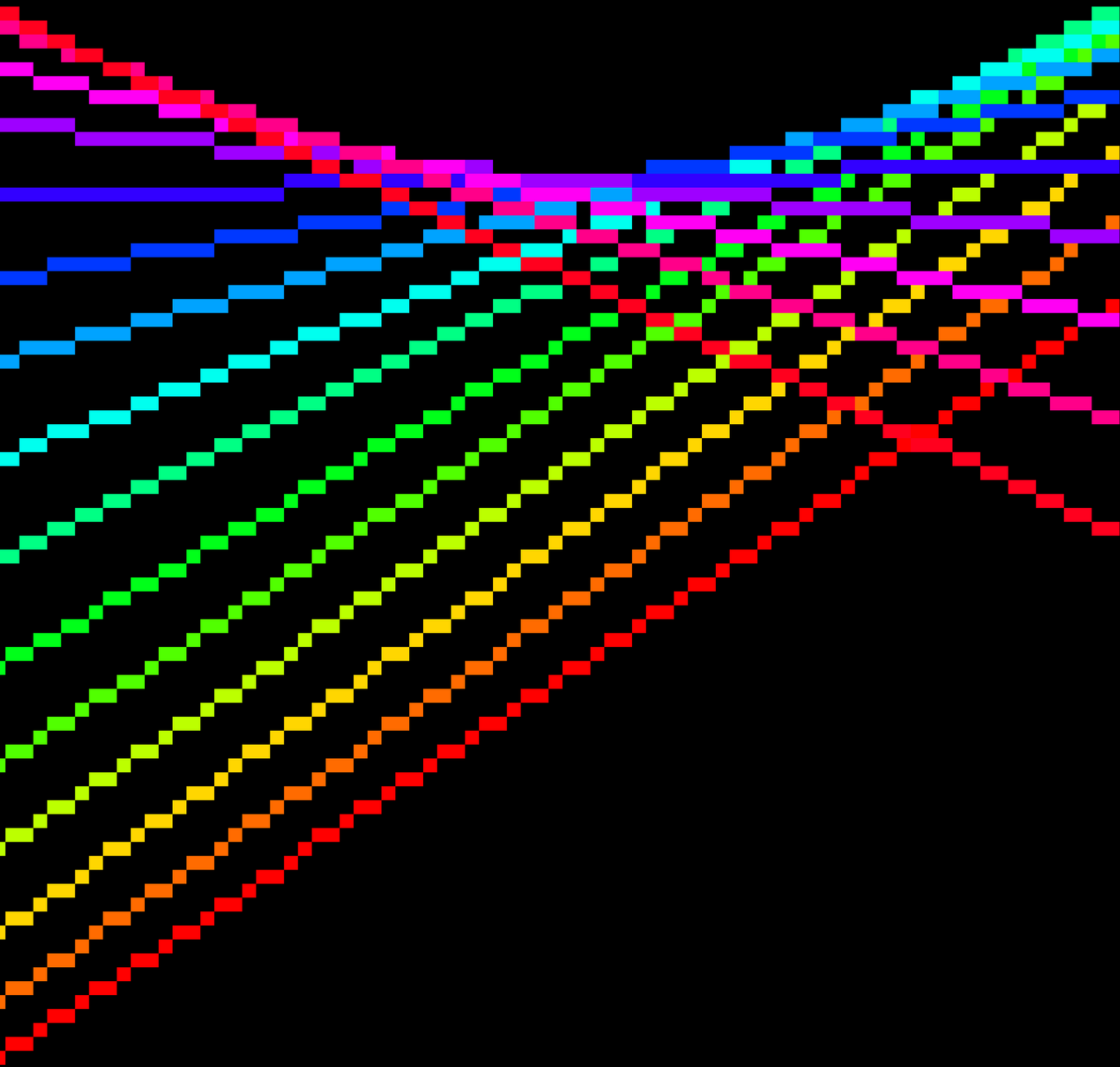
Is this the most successful side-project in the NFT world? Perhaps.
Is it the most beautiful? Perhaps.

The pixelated universe of Pixelfool is both a mesmerising glimpse and an enveloping whole. Pieces of stars and mysterious oscillating data points seem to come from the depths of the LHC, spun into life with tiny pieces to paint a very big picture indeed.

This is a cypher made of pixels, telling a tale we can't quite parse - in all the colours we can see, and most likely all the colours we can't. It is both gritty science and dazzling story.

Open your eyes and dream.



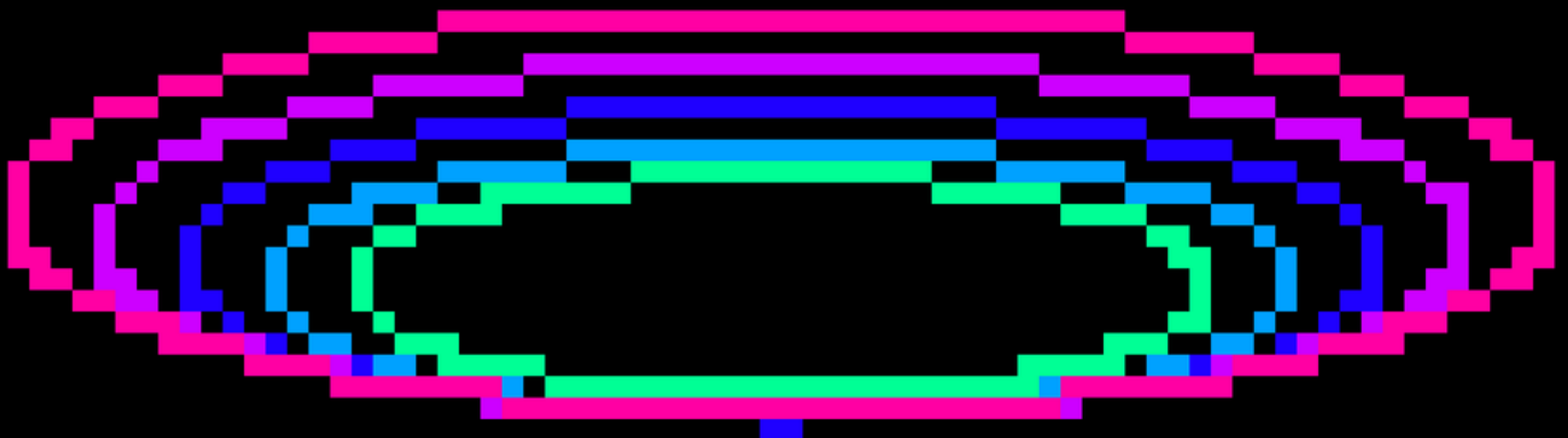
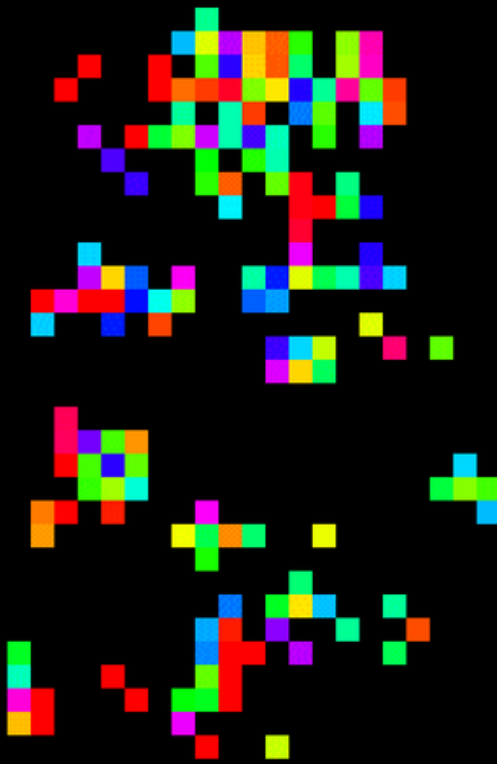


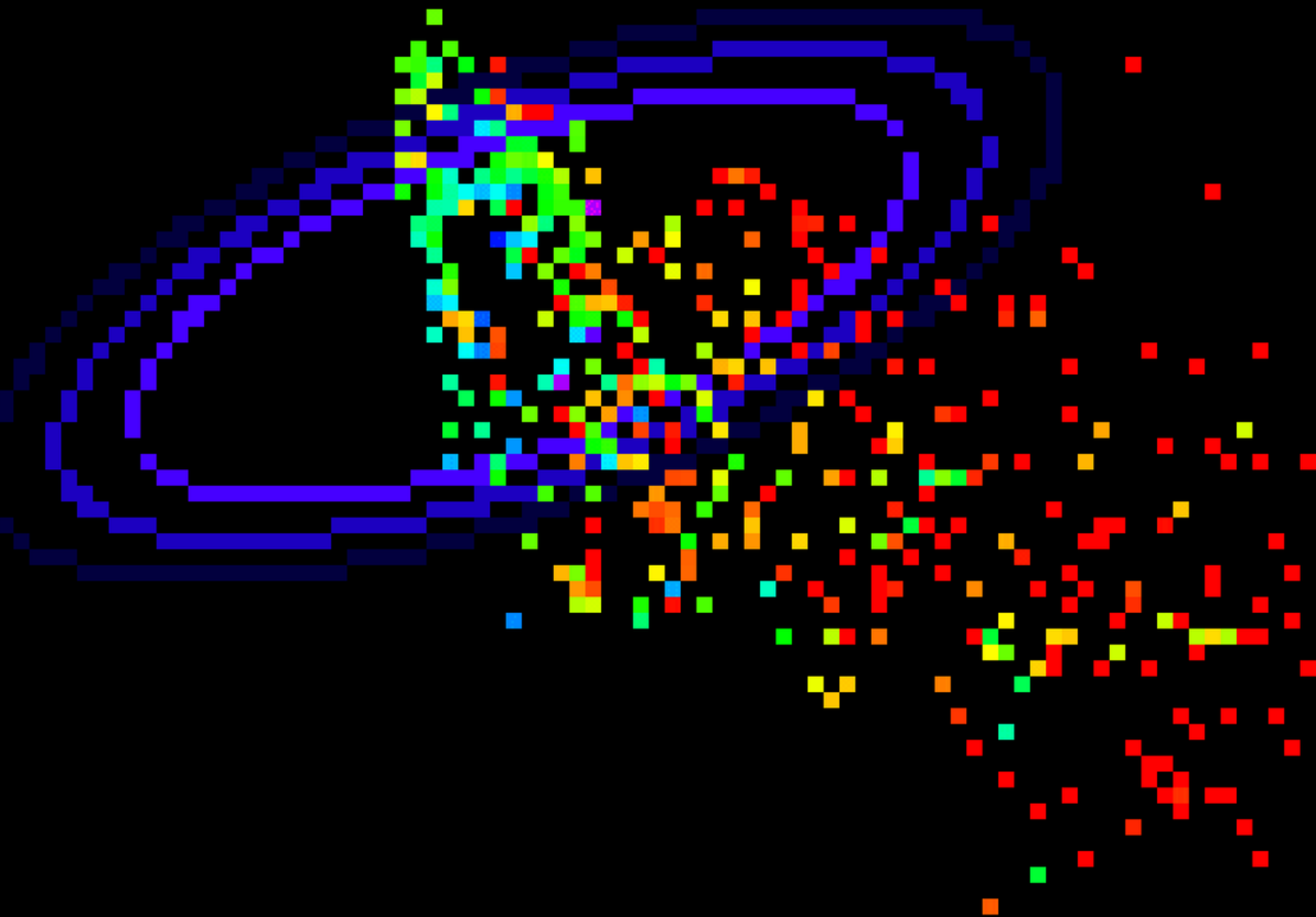
THE WHAT, THE WHY

I have this uncle, super tech-savvy guy, that taught me how the internet worked and that I could publish anything that I wanted. Somehow that blew my mind. I was around 11 by then, in 1999. That made me extremely curious (looking for all kinds of references and inspiration) and I started to experiment with softwares to produce visual things. Later I started to do some freelance web projects and by the age of 16 I was joining art school to do a professional art/design course.

WHY NFT'S?

I've been dealing with crypto since 2016, so I had some familiarity with the subject, but never heard of NFTs until the end of 2020, when I first applied to a few platforms and minted something (under another name), but without understanding much about the market I had no sales. When I heard about Hic et Nunc in March of last year, I decided to take another shot and then I started to have some sales.





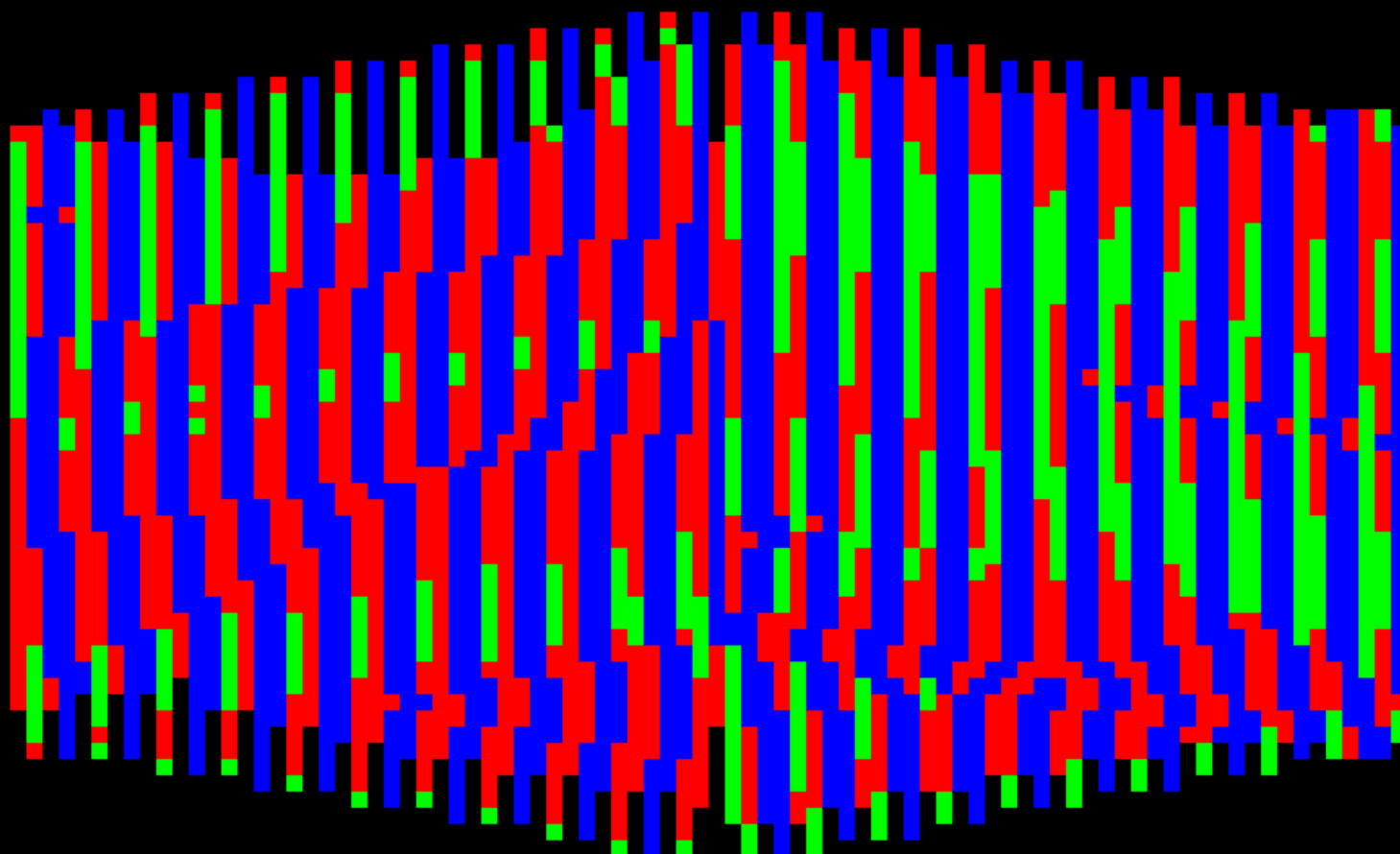
INFLUENCES

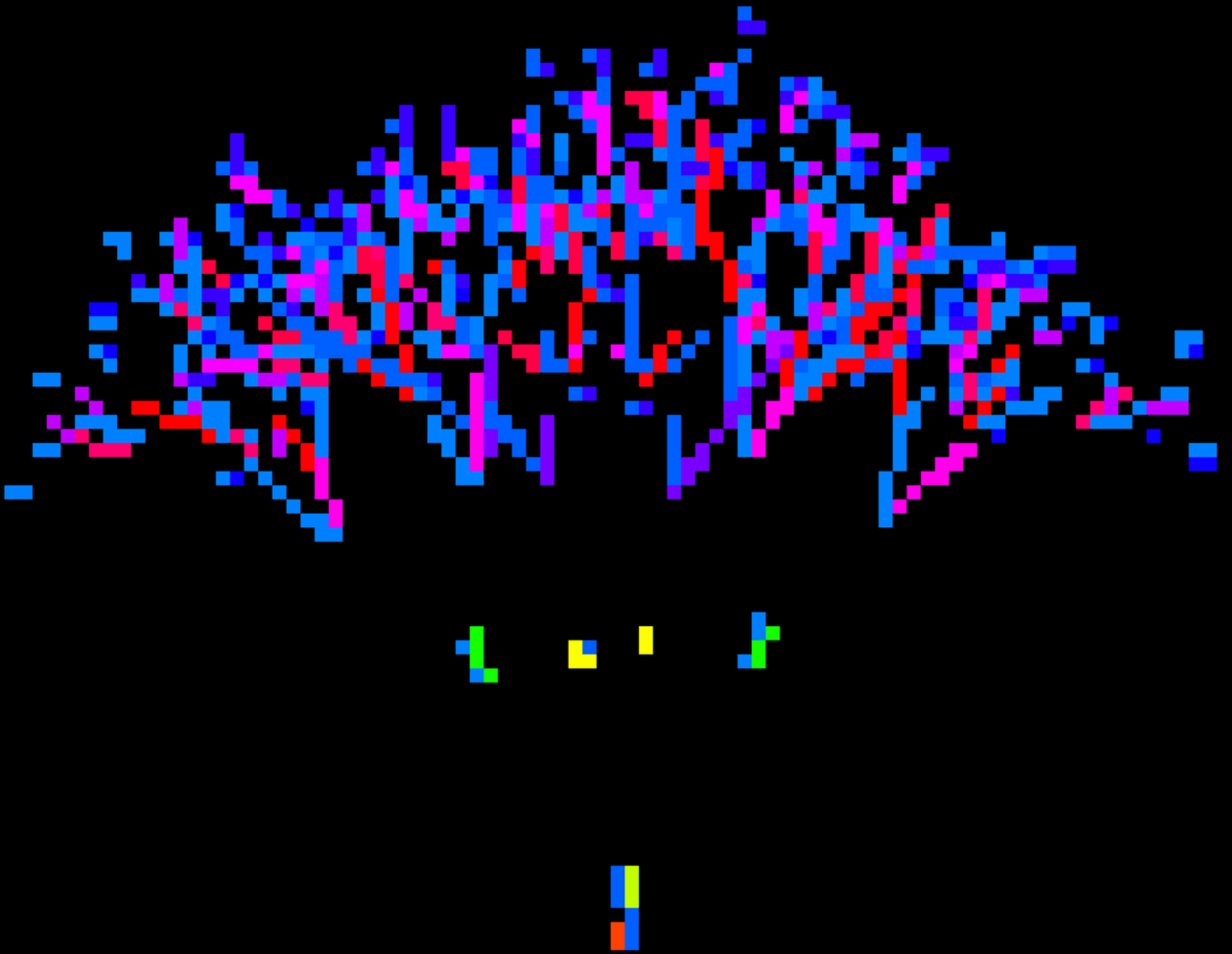
It's difficult to talk about this because there are a lot of them. I've always been highly influenced by artists dealing with light like James Turrell, WHITEvoid, Pierre Huyghe, Olafur Eliasson and Dan Flavin. Artists creating internet related art, generative art, computational art like Nicolas Sasson, Ryoji Ikeda, Casey REAS. Artists close to music and sound in general like Nicole L'Huillier, nonotak and Robert Henke. All of those have a deep influence in my work.

PROCESS/METHOD

I'm very driven by ideas, so for some periods of time in my life, I've spent months just reading, researching, thinking. Lately I've been working at the opposite path, producing a lot. So ideally I'll be flowing between those two spectrums. If I'm thinking about ideas I'll try to think of ways to translate it to form and how I could achieve that. And when I'm working at any tool experimenting with form, I make sure to check that I'm addressing the concepts that are important to me.

100% of the works that I've been selling as NFTs are done in Processing, so I spend a lot of time coding. But I also have things like sound in my process. I'm always playing with synthesis.





PLANS

Currently I've been working on bigger projects that should be released as collections and I'm planning some individual and collective exhibitions. For the future I'd love to reactivate some projects of installations that are on paper since ever and to work more with live visual + music performances.



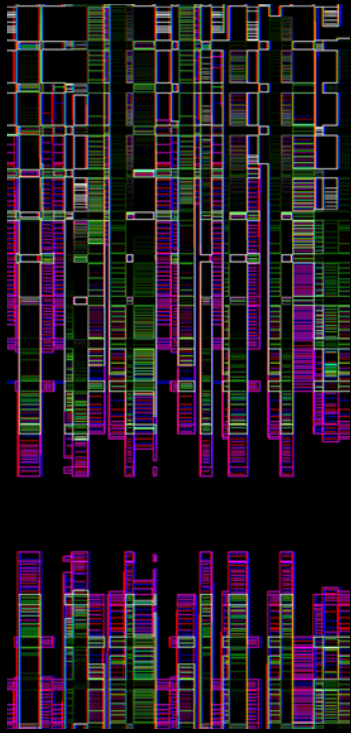
@katecursed

@rustysniper1

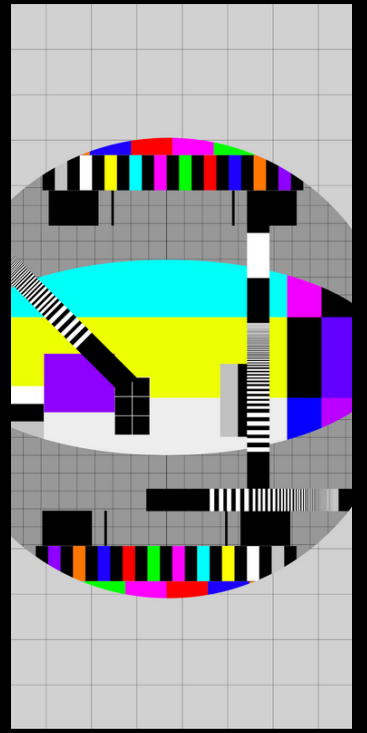
@PasanenJenni

@sashastiles

@LindaDouniaR



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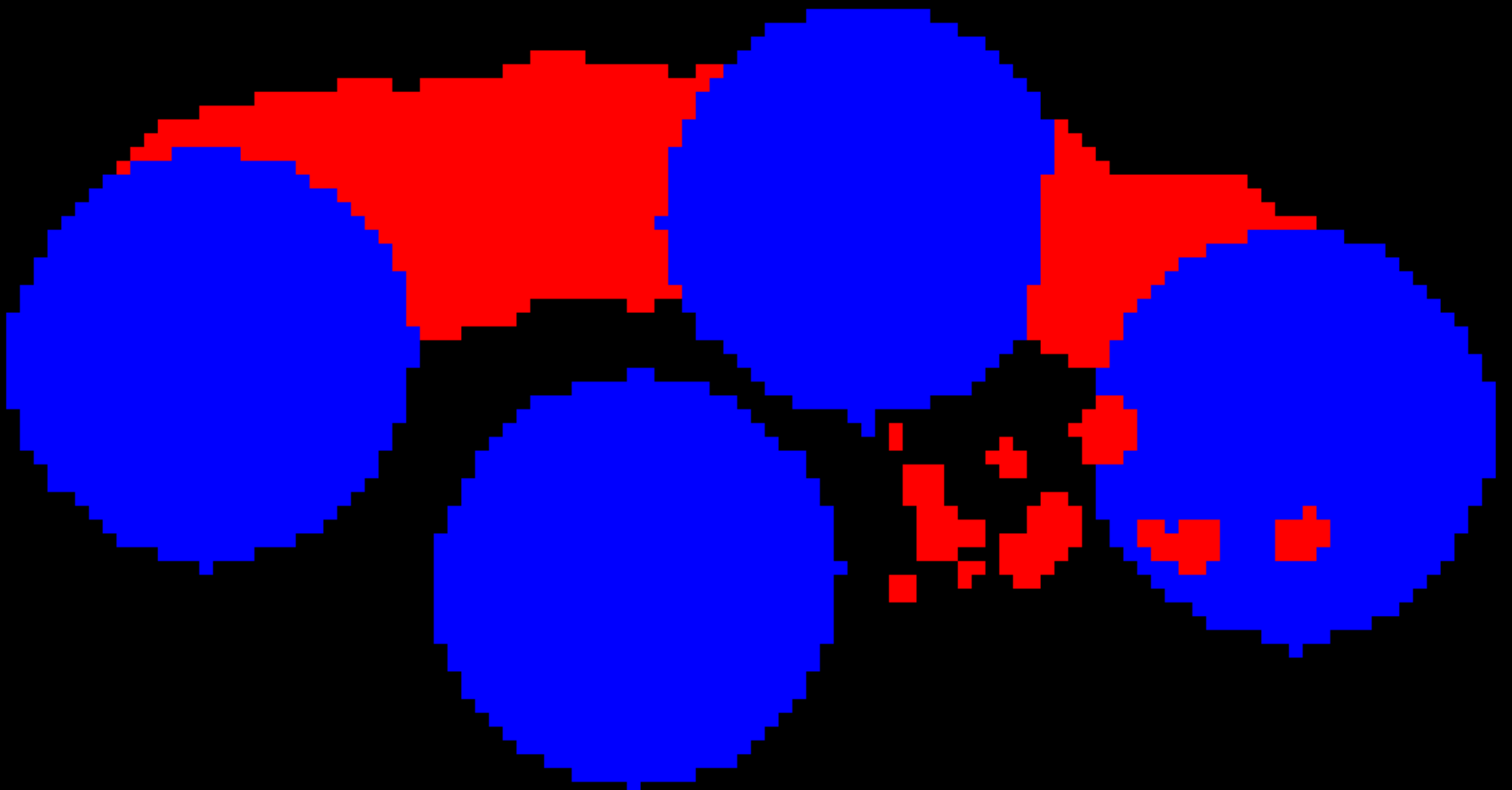
I love the use of obsolete technologies as artistic expression and Kate has been doing amazing art with oscilloscopes and old tech.

Their series of works with glitching is one of my all time favorite projects on Tezos

I've been completely obsessed by the work of Jenni. It makes my heart pump harder.

I've never been deeply involved with poetry, but my contact with Sasha changed it. Her work is extremely inspiring and listening to her talking about her practice is always fulfilling.

Not only an extremely talented artist but a powerful voice in the space, always leading important initiatives.



objkt.com presents

CURATOR'S CORNER

@wiseape4 & @cablineI recommend @agoriamusic

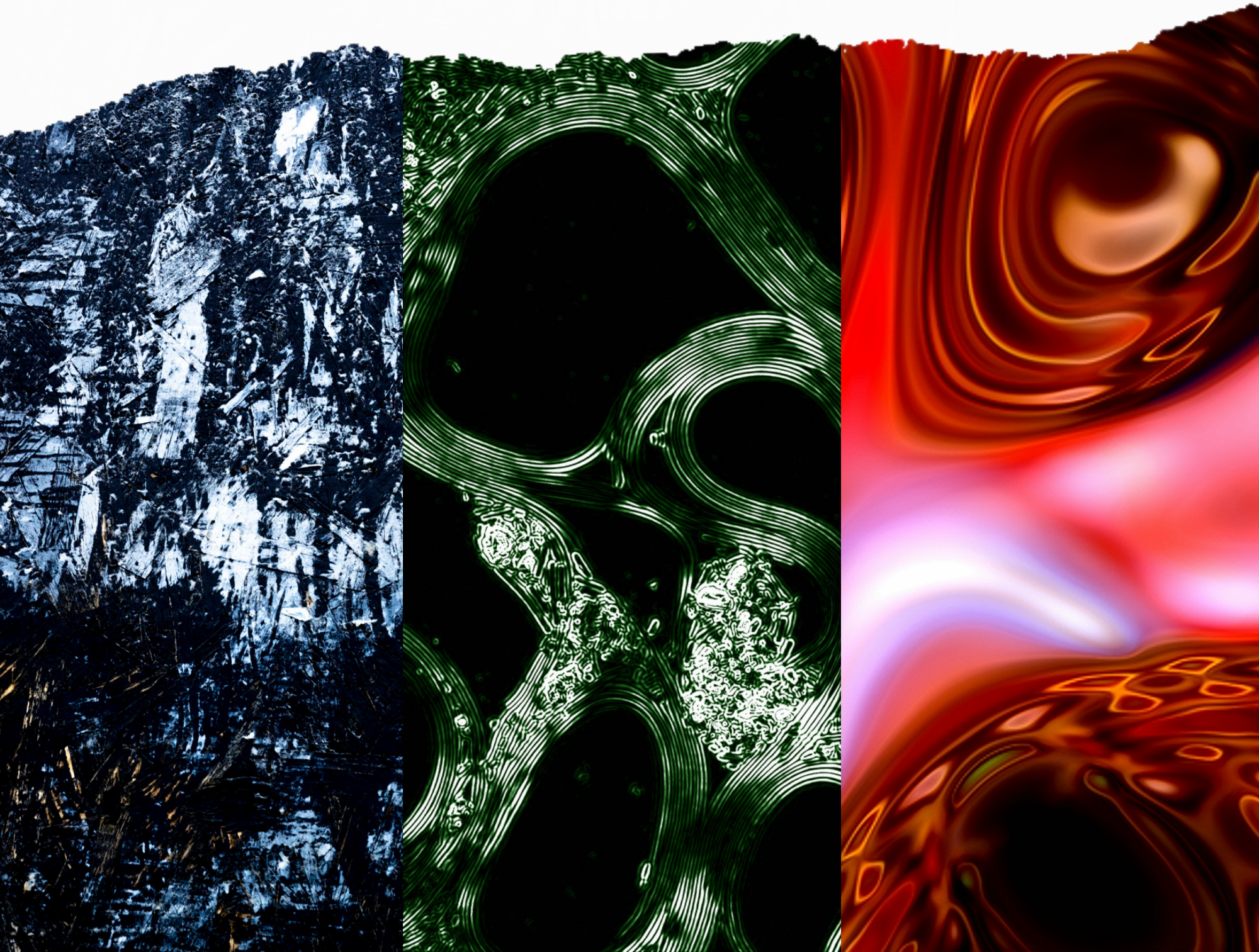
Well known for his music, Agoria is also an amazing artist creating "biological generative art", unique pieces that are visionary and even perhaps poetic. His genesis collection on OBJKT.com appears initially to be a collection of abstract paintings, but on further inspection turns out to be a multi-layered 'natural collage' of torn street posters, applied, removed and re-applied ad nauseum.

In his own words: "Thousands of successive human actions are recorded on each piece. They reveal the remnants of thousands of messages that have been replaced one after the other over time, over the years. What remains of the dominant culture? What remains of the culture we are sold?"

Each piece appears at turns gestural, reminiscent of sublime landscapes, or scratchier, more everyday accumulations of human waste and folly.

The subsequent collection "Compend-AI" tackles nature in a different way, focusing on revealing to human eyes, via AI, the intricacies of hidden worlds. The sense of scale is entirely absent here, we could be viewing galactic structures, or the quantum realm.

In this sense, the collection "At the roots of plants" has a clearer sense of scale and a fascinating methodology - Agoria describes this project, a collaboration with Nicolas Desprat, physicist and researcher at Paris University, as a commentary on "our main collaborator, nature", explaining how "plants communicate with their surroundings through an intricate, almost indecipherable network of signs. Our human language, in comparison, is simple." Agoria makes complex, beautiful art as societal architecture, as remnant of civilisation, as mysterious invisibility and we love it all.





@rare_force1

RARE

RARE

Rare by name and rare by nature, our next artist is an OG of the NFT scene who brings to GAN art a unique history, a distinctive methodology, and an instantly recognisable aesthetic.

When Rare speaks of his engagement with AI, it is instantly clear that a rich creative tension is at play. Fascinatingly, he links his careful control of his digital process to his work as a tattoo artist, where a tight focus is crucial. Perhaps this is how he resists the impersonal smoothness that can plague GAN art, retaining in his work some of the vigorous tactility of oil painting.

Classical poses take on a challenging new energy, backgrounds and foregrounds jostle, and skin echoes the colour and composition of flower petals. Rare's art is GAN at its most inventive and gestural. The brush strokes are all but visible.





HOW DID YOU GET STARTED?

I learned early on, showing some sort of talent or value, and made friends in the school yard by drawing silly things no one else took the time to learn or try to. I was into comic books, cartoons, and anime as a child and would often try to copy it on whatever spare scraps of paper were around.

I had a brief stint traveling the world as a pirate after high school and then decided to make my mother even more disappointed and went to art school while moonlighting as a scab vendor learning how to tattoo. I've always been around art. It's been a fun life.





WHY NFT'S?

The degen in me enjoyed the idea of a native online currency. That took me to bitcoin but at \$400 a bitcoin I thought I missed the boat. Then everyone got wrecked in 2017 including me. I used to watch a lot of bitcoin/crypto videos on Youtube and its algorithm in late 2020 decided to show me a video about NFTs. It was fascinating.

I was never a good trader but I believe in my artistic intuition for having supremely great taste and slightly above average talent in making people believe I was better at art than I was. I tried making some silly things that included sneakers and pop culture references of today reflecting what was going on with Dutch and Flemish artists during the 1600's. It mostly sucked, unless you bought whatever it was, then that was cool.

INFLUENCES

Daimen Hirst and Jeff Koons for their humbleness and ability to communicate things subtly and with restraint.

But people should look up Robert Irwin and James Turrell, I am a huge fan of California Light and Space art of the 70's. When you forget you're looking at art and having a damn religious experience in a massive room surrounded by strangers, that does something to you.

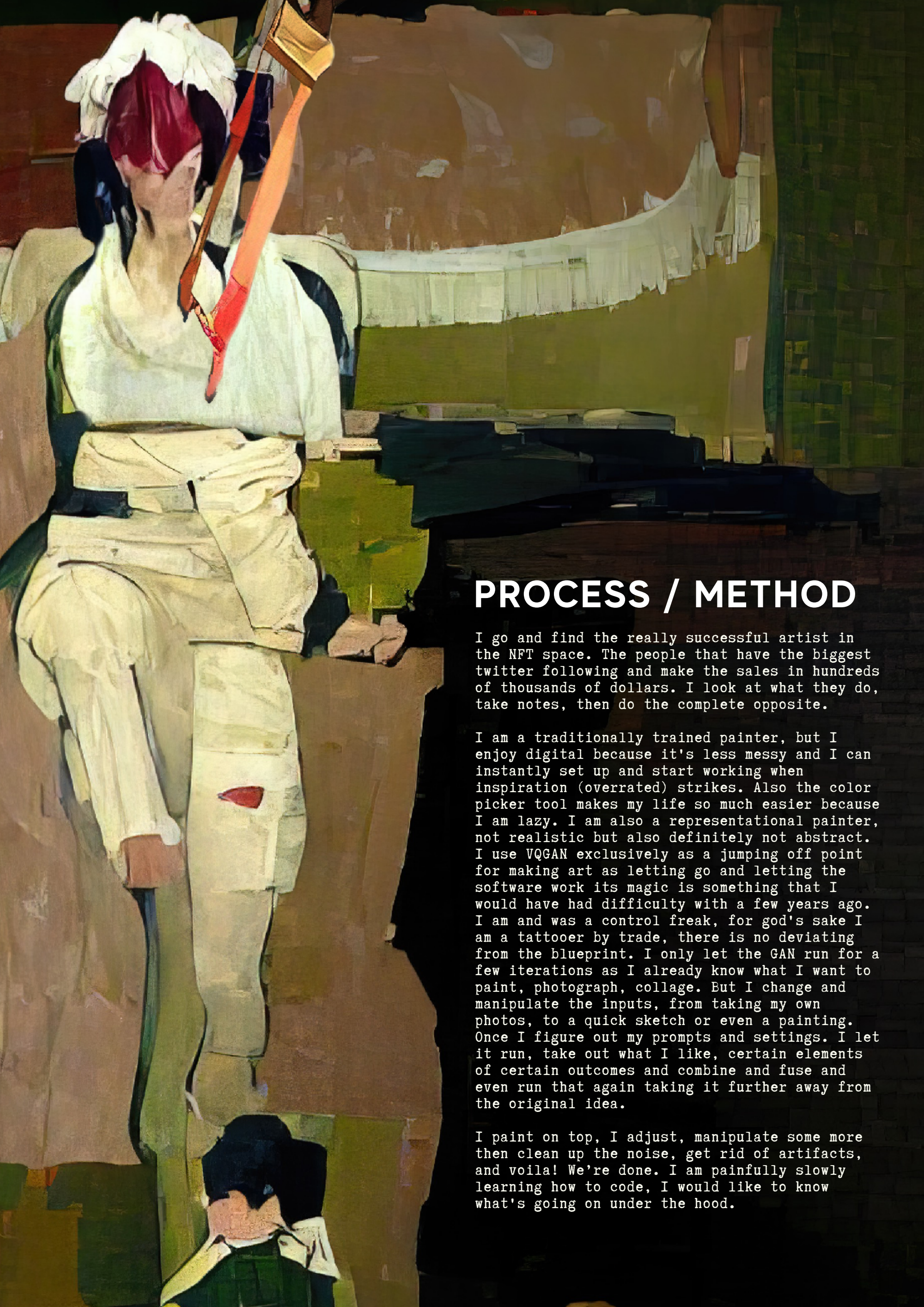
I once had dinner with a hero of mine because I was at the right place at the wrong time, Alex Kanevsky, you will see the heavy influences in some of my figurative work with Alex's paintings.

Euan Uglow is possibly my favorite painter of all time. If anyone ever finds any books of his work please let me know. He was a contemporary of Lucian Freud and often overshadowed by Freud's work. Also Wayne Thiebaud: he did with cakes what I have wanted to do in every still life ever. He unapologetically painted cakes while the American abstract expressionists were doing their thing in New York.

There are too many. Can you tell I've read too many wikipedia pages of famous artists to make myself sound smarter?







PROCESS / METHOD

I go and find the really successful artist in the NFT space. The people that have the biggest twitter following and make the sales in hundreds of thousands of dollars. I look at what they do, take notes, then do the complete opposite.

I am a traditionally trained painter, but I enjoy digital because it's less messy and I can instantly set up and start working when inspiration (overrated) strikes. Also the color picker tool makes my life so much easier because I am lazy. I am also a representational painter, not realistic but also definitely not abstract. I use VQGAN exclusively as a jumping off point for making art as letting go and letting the software work its magic is something that I would have had difficulty with a few years ago. I am and was a control freak, for god's sake I am a tattooer by trade, there is no deviating from the blueprint. I only let the GAN run for a few iterations as I already know what I want to paint, photograph, collage. But I change and manipulate the inputs, from taking my own photos, to a quick sketch or even a painting. Once I figure out my prompts and settings. I let it run, take out what I like, certain elements of certain outcomes and combine and fuse and even run that again taking it further away from the original idea.

I paint on top, I adjust, manipulate some more then clean up the noise, get rid of artifacts, and voila! We're done. I am painfully slowly learning how to code, I would like to know what's going on under the hood.

PLANS

I work in cycles where I loathe in self pity for a few weeks or months then come back with a vengeance and neglect the real world while one day hoping to be a crypto bro chad on a yacht.

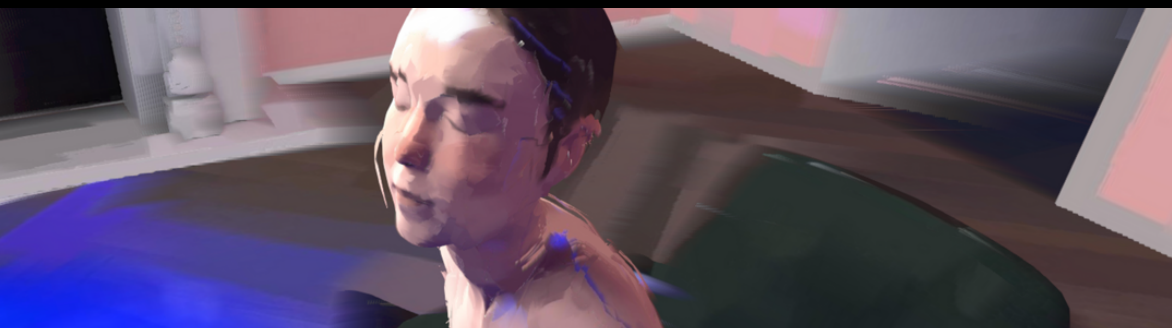
Honestly, my goals are to make work. Learn, and make more. It's only been a year or so and though I've learned so much, this is the start. I just need to fail a few more thousand times and maybe I'll figure something out.





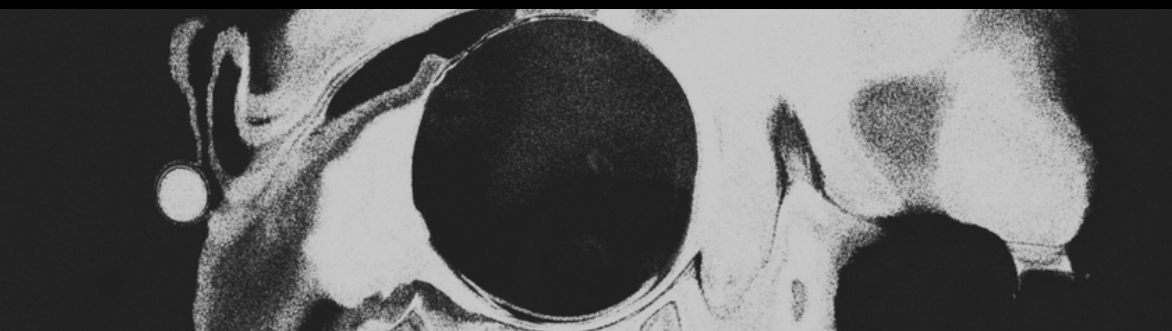
@i_shkipin Ilya took the time to show me the ropes of what he was exploring. I love his work, I love the expression and energy. There is soul and life to it. It's dark and gritty, but also has a harmony to it. Put simply, it's pleasing to my eye.

@ganbrood Prolific, unique artist. Complex but cohesive. Like looking into another world. Post photography at its best. He also proves that you do not need to be on SuperRare or OS to make a living as an NFT artist.



@al_oner_one Aloner One straddles the line between interactive and GAN art, making some of the best work I've ever seen. Critics of digital art can just fuck off and then look at Aloner One's work. One of my biggest inspirations in the entire space.

@HeliodoroSantos So fucking prolific and beautiful. Helio's output is unmatched, carving and dominating a niche of a niche. And the physical pieces are insane. Compared to what I do, Helio's work and impact on art as a whole is on another level.



@solyaev Ivan's work is so uniquely his and dark, so much depth and emotion in monochromatic, digital form. I was a fan of their work before I knew what an NFT was. Go somewhere quiet, turn off the lights, and look at what this man has created.



WEIRD SUNDAY

by encapsuled_

Weird Sunday:
the rhythm is off.
The sun is shining,
cold air coming through.
The mind is
hazy,
dark ideas,
hopes not found.
The flow is clogged,
breathing fogged.
Just a moment,
like many others.

eg

TRON

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