

Listen, Scoundrels!

Calls to Action from Early CAS

A 20 Print Exhibition by
Sean Carroll

www.computer-arts-society.com

The Computer Arts Society: Radical Past, Radical Future?

Sean Clark

The Computer Arts Society (CAS) was founded in 1969. At the time, the idea of using computers to make art was a radical one— and potentially a conflicted one. After all, the computer was a product of the “military-industrial complex,” and it was by no means certain that the increasing computerisation of society at large would be a positive thing.

Against this backdrop, artists Gustav Metzger and Frieder Nake, along with other CAS members, engaged in a discourse about the future of art and the role of the artist in the rapid development of new technology. This discourse was captured in CAS’s newsletter PAGE, edited by Metzger, and became a significant part of CAS’s focus in the late 1960s and 1970s.

In this exhibition, artist-curator Sean Carroll presents material from CAS’s radical past and distills it into five key “calls to action.” His curatorial process involved the use of contemporary AI tools to help uncover some of the deeper themes and narratives.

What emerges is an extraordinary insight into the thinking of artists who understood that computers would be an integral part of humanity’s future but refused to allow their development to proceed blindly, without critique.

What is also immediately apparent is that the arguments made then are as relevant now as ever. Fifty years later, I wonder— have we as artists really learned that much when it comes to the critical adoption of new technologies?

Innovations such as Virtual and Augmented Reality, cryptocurrency/NFTs, Artificial Intelligence, and robotics

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interactdigitalarts.uk/publications

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are often enthusiastically embraced by artists as “the next big thing.” However, the development of these technologies is largely funded by the same “military-industrial complex” described by Metzger and Nake in the 1960s and 1970s—albeit now with the addition of tech billionaires and other like-minded self-interests.

That’s not to say that artists should avoid these technologies—quite the opposite. Artists need to explore them in order to fully understand how they work and to convey their benefits, uncover their creative potential, and present risks to others.

I have come to realise that we urgently need to demonstrate the same level of critical thinking now regarding our use of new technologies as the early CAS members, whose ideas are so clearly presented in this exhibition.

It is my hope that the members of the Computer Arts Society take on this challenge and that we continue to provide a home for thought-provoking radicalism, just as we have in the past. I hope this exhibition inspires you as it has me and encourage you to get in touch with CAS if you would like to contribute to the Computer Arts Society’s radical future.

I would like to thank Sean Carroll for producing this excellent and thought-provoking 20 Print Exhibition. Please visit the CAS website for information about our other exhibitions and regular talks.

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10th March 2025

5 Calls to Action from Early CAS

1. Reject institutional Apathy
2. Weaponise art against technocracy
3. Reclaim the artist’s power over technology
4. Break free from the art market system
5. Create art that intervenes in the world

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Listen, Scoundrels! is part of my PhD research into the application of AI in curatorial practice, specifically its potential for exploring archival materials. This project focuses on PAGE magazine, the newsletter of the Computer Arts Society, which has shaped discourse on art and technology since its founding in 1969.

For this exploration, I began by generating a number of reports and deep dives into the archive, each time the AI guided by the purpose thematic analysis, allowing it to independently identify recurring themes and important overarching narratives.

What emerged was a portrait of radical conversations, pioneering figures, and a deeply engaged and committed artistic community. The exhibition hopes to capture this critical spirit, encouraging viewers to draw connections between past artistic experimentation and contemporary challenges.

CURATORIAL PROCESS

AI-Generated Audio Summaries (Deep Dives)

- The AI generates multiple audio summaries based on initial data or thematic prompts.
- These summaries serve as the foundation for deeper analysis.
- The curator listens to these summaries to:
 - Identify and map recurring themes.
 - Take note of any outliers, such as unusual insights or unexpected data points.

Curatorial Decision Making

- After identifying key themes and anomalies, the curator documents essential questions or insights derived from the audio summaries.
- These questions help refine the focus of the next AI processing steps.

AI Text Analysis via RAG (Retrieval-Augmented Generation)

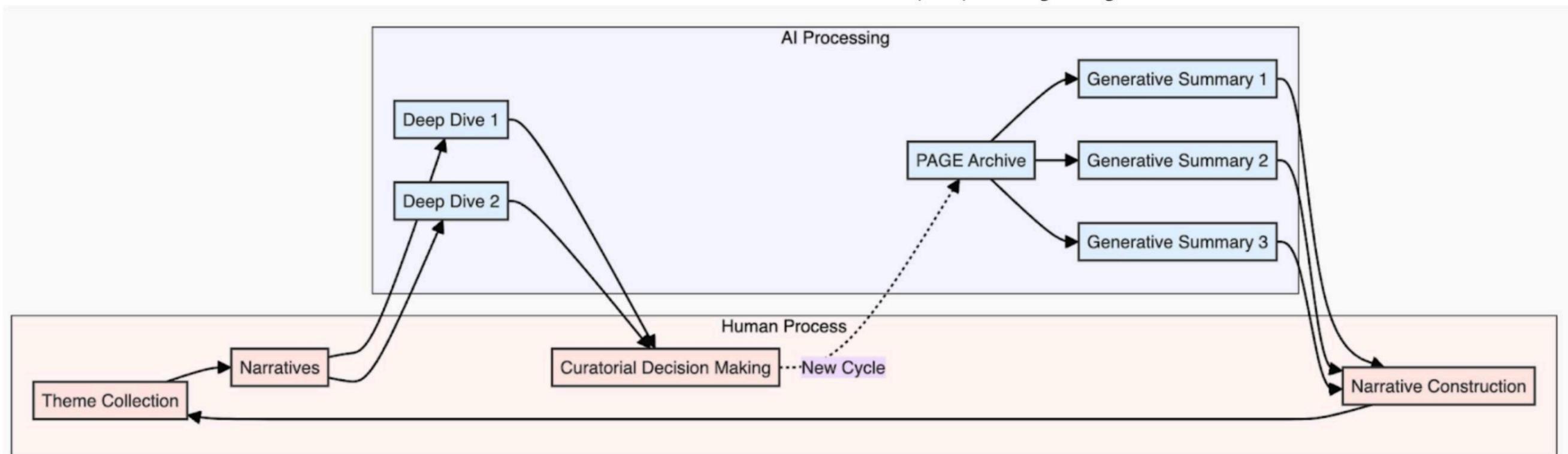
- The PAGE Archive—which contains AI-generated outputs like summaries—is analyzed using Retrieval-Augmented Generation (RAG) within a Google Notebook Large Language Model (LLM).
- The AI extracts relevant text and queries it based on the curator's predefined questions.

Generative Summaries Creation

- Using the extracted text, the AI produces generative summaries that directly address the curator's inquiries.
- These summaries help in refining the conceptual and thematic framework of the project.

Narrative Construction

- The curator integrates insights from the generative summaries into a structured narrative.
- This stage involves the development of a curatorial direction, ensuring that the themes, data, and insights align with the broader artistic or research vision.



LISTEN, SCOUNDRELS ■ Pinned by these lines, ■ Stay
silent ■ Listen to these wolf howls ■ That barely
resemble A poem! ■ Give here ■ The biggest ■ The
baldest, ■ Grab them by the collar and shove them ■
Into the mud and the accounts ■ Of the Committees for
Aid to the Starving! ■ Look, ■ Do you see ■ Behind
these bare figures... ■ A gust of wind ■ Strong and
soft ■ Wraps in snow ■ Thousands ■ Of millions of
roofs, ■ The snow ■ Coffin of the villages of the
Volga. ■ The chimneys, ■ The candles. ■ Even the
crows ■ Disappear, ■ They sense ■ That, steaming,
■ Comes ■ Sweet and nauseating, ■ The scent ■ Of
the son, ■ The father, ■ The mother, ■ The
daughter ■ That they roast. ■ Whose turn is it? ■
There will be no help, ■ Separated by the snow, ■ No
help, ■ The air is empty! ■ No help! ■ Underfoot,
■ Even the mortar ■ They devour it! ■ Even the
weeds! ■ No, ■ No help, ■ Surrender, ■ For ten
provinces ■ Measure the graves. ■ Twenty million ■
Twenty, ■ Lie down, ■ Die! ■ But alone, ■ With a
hoarse voice, ■ With wild curses, ■ The snowy hair
of the roads ■ Pulled by the wind, ■ The earth sobs.

1. Reject Institutional Apathy

"Listen, scoundrels! Your fat
bellies are full, while the
world starves. Your
indifference is a crime, your
silence an act of violence."

— Vladimir Mayakovsky, *Écoutez,
Canailles!* [translated] PAGE 10

Mayakovsky's 1922 poem
"Écoutez, Canailles!"
("Listen, Scoundrels!")
rings with an urgent
command - its very title
demands attention. By
positioning this
confrontational work on
Page 10, followed
immediately by his essay
on military-industrial
computing on Page 11,
Metzger creates a powerful
dialogue across editions.

The poem's fierce critique of power
and institutional indifference takes
on new meaning in a context where many
artists of the period received
funding that could be traced back
to military, commercial and corporate
sources

Like these subtle
financial connections
that could be easily
overlooked, the poem's
untranslated French text
requires effort to
uncover.

Through this careful
sequencing, Metzger seems
to ask his readers: How
many other consequences
of institutional power do
we fail to see simply
because we don't take the
time to look?

1. 3.4.1955; 4,17	65. 16.11.1967 10-12	128. 8.4.1965 248	195. 11.7.1968 465-69
2. 3.5.1954; 11	66. 17.3.1968 7,46,47	129. 8.6.1965 409-10	196. 11.7.1968 524
3. 3.5.1954; 22	67. 17.4.1968 43-47	130. 8.7.1965 420-21	197. 11.7.1968 527-28
4. 3.7.1954; 17	68. 17.7.1968 14	131. 8.8.1965 532	198. 11.7.1968 529
5. 4.3.1955; 28-9	69. 17.8.1968 6,46	132. 8.9.1965 583-84	199. 11.8.1968 583
6. 4.4.1955; 4	70. 17.8.1968 28	133. 8.11.1965 651-55	200. 11.8.1968 584
7. 4.5.1955; 14-20	71. 17.9.1968 11	134. 8.11.1965 656	201. 11.9.1968 593
8. 4.7.1955; 4	72. 17.12.1968 25-28	135. 9.1.1966 53	202. 11.9.1968 645-6
9. 4.8.1955; 6,9,16	73. 18.4.1969 8,41	136. 9.2.1966 125	203. 11.9.1968 647
10. 4.11.1955; 5	74. 18.4.1969 11-14	137. 9.4.1966 310	204. 11.9.1968 653-55
11. 5.8.1956; 4	75. 18.5.1969 24-26	138. 9.5.1966 390-91	205. 11.9.1968 654
12. 5.11.1956; 12-17	76. 18.6.1969 12-13	139. 9.6.1966 465	206. 11.10.1968 659
13. 5.12.1956; 16-19	77. 18.8.1969 10-12	140. 9.7.2966 473	207. 11.10.1968 711
14. 6.1.1957; 52-4	78. 18.8.1969 13-14	141. 9.7.1966 474	208. 11.10.1968 718
15. 6.2.1957; 14-19,43	79. 18.9.1969 9	142. 9.7.1966 539	209. 11.11.1968 731,736
16. 6.7.1957; 3	80. 18.10.1969 12-13	143. 9.8.1966 545-56	210. 11.11.1968 792
17. 6.7.1957; 6	81. 18.10.1969 8	144. 9.10.1966 714	211. 11.12.1968 803-04
18. 6.8.1957; 3,9	82. 18.11.1969 12-13,14	145. 9.10.1966 719-20	212. 11.12.1968 860
19. 6.11.1957; 6-8,14	83. 19.2.1970 9-13	146. 9.10.1966 772	213. 11.12.1968 863
20. 7.1.1958; 5-6	84. 19.5.1970 6-13	147. 9.10.1966 782	214. 11.12.1968 864-65
21. 7.2.1958; 3	85. 19.5.1970 30-60	148. 9.11.1966 824-26	215. 11.12.1968 868
22. 7.3.1958; 13-14	86. 19.6.1970 41-47	149. 9.12.1966 838-39	216. 11.12.1968 871
23. 7.4.1958; 6-9	87. 19.6.1970 8-15	150. 9.12.1966 879-80	217. 12.2.1969 84
24. 7.5.1958; 6,31	88. 19.7.1970 29-36	151. 10.1.1967 1,61	218. 12.2.1969 121
25. 7.5.1958; 22-29		152. 10.1.1967 68	219. 12.2.1969 122-25
26. 7.7.1958; 6		153. 10.1.1967 128-29	220. 12.3.1969 190
27. 7.8.1958 24		154. 10.3.1967 139-40	221. 12.4.1969 243
28. 7.9.1958 6,26,28		155. 10.3.1967 141-44	222. 12.5.1969 248
29. 7.10.1958 9-10		156. 10.3.1967 144	223. 12.5.1969 297
30. 7.10.1958 24-25		157. 10.3.1967 145-47	224. 12.5.1969 298
31. 7.10.1958 25		158. 10.4.1967 248	225. 12.6.1969 303
32. 7.12.1958 21-26		159. 10.4.1967 254	226. 12.8.1969 421
33. 7.12.1958 26-28		160. 10.5.1967 259	227. 12.8.1969 481
34. 8.1.1959 6-8		161. 10.5.1967 314-23	228. 12.9.1969 532-33
35. 8.2.1959 6-8		162. 10.5.1967 325	229. 12.10.1969 539
36. 8.2.1959 20-22		163. 10.5.1967 327-8	230. 12.10.1969 587
37. 8.3.1959 6,30-31		164. 10.6.1967 379-80	231. 12.11.1969 594
38. 8.4.1959 9,20		165. 10.6.1967 386	232. 12.11.1969 641
39. 8.4.1959 25-28		166. 10.6.1967 389	233. 12.12.1969 706-07
40. 8.5.1959 6,30		167. 10.7.1967 393,395	234. 12.12.1969 709
41. 8.5.1959 20-21		168. 10.7.1967 457	235. 13.2.1970 126-7
42. 8.9.1959 6,34-36		169. 10.8.1967 524	236. 13.2.1970 128
43. 8.10.1959 6,30		170. 10.8.1967 525	237. 13.3.1970 140
44. 8.10.1959 31		171. 10.3.1967 145-47	238. 13.3.1970 195
45. 8.12.1959 6		172. 10.9.1967 533-37	239. 13.4.1970 203
46. 9.4.1960 8-9		173. 10.10.1967 667-68	240. 13.4.1970 205
47. 10.5.1961 6-8,22		174. 10.10.1967 672	241. 13.4.1970 209-10
48. 10.7.1961 6,22		175. 11.1.1968 2	242. 13.4.1970 269
49. 10.8.1961 8,25,26		176. 11.1.1968 54	243. 13.4.1970 270
11. 5.8.1956; 4		178. 11.1.1968 61	244. 3.4.1970 271
12. 5.11.1956; 12-17		179. 11.1.1968 65	245. 13.5.1970 277
13. 5.12.1956; 16-19		140. 9.7.2966 473	207. 11.10.1968 711
14. 6.1.1957; 52-4		141. 9.7.1966 474	208. 11.10.1968 718
15. 6.2.1957; 14-19,43		142. 9.7.1966 539	209. 11.11.1968 731,736
16. 6.7.1957; 3		143. 9.8.1966 545-56	210. 11.11.1968 792
17. 6.7.1957; 6		144. 9.10.1966 714	211. 11.12.1968 803-04
18. 6.8.1957; 3,9		145. 9.10.1966 719-20	212. 11.12.1968 860
19. 6.11.1957; 6-8,14		146. 9.10.1966 772	213. 11.12.1968 863
20. 7.1.1958; 5-6		147. 9.10.1966 782	214. 11.12.1968 864-65
21. 7.2.1958; 3		148. 9.11.1966 824-26	215. 11.12.1968 868
22. 7.3.1958; 13-14		149. 9.12.1966 838-39	216. 11.12.1968 871
		150. 9.12.1966 879-80	217. 12.2.1969 84
		151. 10.1.1967 1,61	218. 12.2.1969 121

COMMUNICATIONS OF THE ACM

89. 1.2.1958 1	107. 6.1.1963 46	173. 10.10.1967 667-68	240. 13.4.1970 205
90. 2.7.1959 2	108. 6.7.1963 352	174. 10.10.1967 672	241. 13.4.1970 209-10
91. 3.7.1960 386,395	109. 6.7.1963 360	175. 11.1.1968 2	242. 13.4.1970 269
92. 3.7.1960 437	110. 6.10.1963 591	176. 11.1.1968 54	243. 13.4.1970 270
93. 4.5.1961 205	111. 7.1.1964 46	178. 11.1.1968 61	244. 3.4.1970 271
94. 4.5.1961 206	112. 7.1.1964 49	179. 11.1.1968 65	245. 13.5.1970 277
95. 4.6.1961 255	77. 18.8.1969 10-12	140. 9.7.2966 473	207. 11.10.1968 711
96. 4.10.1961 467-68	78. 18.8.1969 13-14	141. 9.7.1966 474	208. 11.10.1968 718
97. 4.10.1961 473	79. 18.9.1969 9	142. 9.7.1966 539	209. 11.11.1968 731,736
98. 4.12.1961 581	80. 18.10.1969 12-13	143. 9.8.1966 545-56	210. 11.11.1968 792
99. 5.1.1962 3	81. 18.10.1969 8	144. 9.10.1966 714	211. 11.12.1968 803-04
100. 5.1.1962 66	82. 18.11.1969 12-13,14	145. 9.10.1966 719-20	212. 11.12.1968 860
101. 5.6.1962 300-7	83. 19.2.1970 9-13	146. 9.10.1966 772	213. 11.12.1968 863
102. 5.6.1962 358	84. 19.5.1970 6-13	147. 9.10.1966 782	214. 11.12.1968 864-65
103. 5.7.1962 369	85. 19.5.1970 30-60	148. 9.11.1966 824-26	215. 11.12.1968 868
104. 5.7.1962 372	86. 19.6.1970 41-47	149. 9.12.1966 838-39	216. 11.12.1968 871
105. 5.10.1962 535-37	87. 19.6.1970 8-15	150. 9.12.1966 879-80	217. 12.2.1969 84
106. 6.1.1963 34	88. 19.7.1970 29-36	151. 10.1.1967 1,61	218. 12.2.1969 121
107. 6.1.1963 46			
108. 6.7.1963 352			
109. 6.7.1963 360			
110. 6.10.1963 591			
111. 7.1.1964 46			
112. 7.1.1964 49			
77. 18.8.1969 10-12			
78. 18.8.1969 13-14			
79. 18.9.1969 9			
80. 18.10.1969 12-13			
81. 18.10.1969 8			
82. 18.11.1969 12-13,14			
83. 19.2.1970 9-13			
84. 19.5.1970 6-13			
85. 19.5.1970 30-60			
86. 19.6.1970 41-47			
87. 19.6.1970 8-15			
88. 19.7.1970 29-36			

In PAGE 11, Metzger opens with a list of publications dating back to 1955 that highlight the expanding involvement with computers and the increasing support from both commercial and military sectors.

ALL ARTISTS WILLING TO PROSTITUTE THEIR FUNCTIONS IN THIS WAY—
 ALL ARTISTS WHO USE THE TITLE OF AVANT-GARDE TO HELP CONSERVE THE OLD ELITE—
 ALL ARTISTS WHO REFUSE TO JOIN IN ATTACKING THE PRESENT SYSTEM—
 ARE SHIT.

PAGE 11 - International Colaition for the Liquidation of Art

44. 8.10.1959 31	107. 6.1.1963 46	173. 10.10.1967 667-68	240. 13.4.1970 205
45. 8.12.1959 6	108. 6.7.1963 352	174. 10.10.1967 672	241. 13.4.1970 209-10
46. 9.4.1960 8-9	109. 6.7.1963 360	175. 11.1.1968 2	242. 13.4.1970 269
47. 10.5.1961 6-8,22	110. 6.10.1963 591	176. 11.1.1968 54	243. 13.4.1970 270
48. 10.7.1961 6,22	111. 7.1.1964 46	178. 11.1.1968 61	244. 3.4.1970 271
49. 10.8.1961 8,25,26	112. 7.1.1964 49	179. 11.1.1968 65	245. 13.5.1970 277
27. 7.8.1958 24	90. 2.7.1959 2	140. 9.7.2966 473	207. 11.10.1968 711
28. 7.9.1958 6,26,28	91. 3.7.1960 386,395	141. 9.7.1966 474	208. 11.10.1968 718
29. 7.10.1958 9-10	92. 3.7.1960 437	142. 9.7.1966 539	209. 11.11.1968 731,736
30. 7.10.1958 24-25	93. 4.5.1961 205	143. 9.8.1966 545-56	210. 11.11.1968 792
31. 7.10.1958 25	94. 4.5.1961 206	144. 9.10.1966 714	211. 11.12.1968 803-04
32. 7.12.1958 21-26	95. 4.6.1961 255	145. 9.10.1966 719-20	212. 11.12.1968 860
33. 7.12.1958 26-28	96. 4.10.1961 467-68	146. 9.10.1966 772	213. 11.12.1968 863
34. 8.1.1959 6-8	97. 4.10.1961 473	147. 9.10.1966 782	214. 11.12.1968 864-65
35. 8.2.1959 6-8	98. 4.12.1961 581	148. 9.11.1966 824-26	215. 11.12.1968 868
36. 8.2.1959 20-22	99. 5.1.1962 3	149. 9.12.1966 838-39	216. 11.12.1968 871
37. 8.3.1959 6,30-31	100. 5.1.1962 66	150. 9.12.1966 879-80	217. 12.2.1969 84
38. 8.4.1959 9,20	101. 5.6.1962 300-7	151. 10.1.1967 1,61	218. 12.2.1969 121
39. 8.4.1959 25-28	102. 5.6.1962 358		
40. 8.5.1959 6,30	103. 5.7.1962 369		
41. 8.5.1959 20-21	104. 5.7.1962 372		
42. 8.9.1959 6,34-36	105. 5.10.1962 535-37		
43. 8.10.1959 6,30	106. 6.1.1963 34		
	107. 6.1.1963 46		
	108. 6.7.1963 352		
	109. 6.7.1963 360		
	110. 6.10.1963 591		
	111. 7.1.1964 46		
	112. 7.1.1964 49		
	77. 18.8.1969 10-12		
	78. 18.8.1969 13-14		
	79. 18.9.1969 9		
	80. 18.10.1969 12-13		
	81. 18.10.1969 8		
	82. 18.11.1969 12-13,14		
	83. 19.2.1970 9-13		
	84. 19.5.1970 6-13		
	85. 19.5.1970 30-60		
	86. 19.6.1970 41-47		
	87. 19.6.1970 8-15		
	88. 19.7.1970 29-36		

2. Weaponise Art Against Technocracy

Nake's critique of capitalist control over aesthetics

Questions like “is a computer creative” or “is a computer an artist” or the like should not be considered serious questions, period. In the light of the problems we are facing at the end of the 20th century, those are irrelevant questions.”

— Frieder Nake, PAGE 18

Nake's assertion in PAGE 18, “there should be no computer art,” is not a rejection of using computers in art production. Rather, it's a critique of creating a separate category of art based solely on the tool

The discussions by Frieder Nake, John Lansdown, and others was a deeper concern: Who controls the means of digital production? Does computer art liberate artists, or does it simply reinforce existing power structures? The early optimism around computers as a new artistic tool was met with sharp critiques, raising questions about access, commodification, and the role of artists in maintaining or dismantling systemic inequalities.

Another concern was the speed with which computer art was absorbed into the existing structures of commodification. Nake saw the danger in computer art becoming just another style to be collectible. Instead of challenging the bourgeois structures of the art world, digital works were at risk of becoming another product to be bought and sold.

This mirrored broader critiques of the art world's ability to neutralize radical movements. If computer art was to be a genuine force of disruption, it had to resist this process. But as history shows, resistance is difficult when money enters the equation.

For Nake, the answer wasn't to reject computers outright but to push them toward real critique. He suggested using computational tools to reveal systems of power, such as producing a film on wealth distribution. The challenge wasn't just to make art with computers but to use them against the structures that made their access so exclusive in the first place.

Even more critically, was the suggestion that computer programs were inherently designed for capitalist economies. The implication was that alternative systems were at a disadvantage because they had to adapt. If true, this wasn't just a critique of art, it was a critique of the deep ideological biases embedded in technological development.

Underlying these critiques was an unease about the role of technology itself. Was the computer an empowering tool, or was it a mechanism of control? Nake warned against what he called "sad technocratic Dadaism"—a superficial engagement with the machine that mistook novelty for revolution.

The discussions in PAGE were more than academic debates; they were warnings. Without critical engagement, computer art would become just another product of the establishment, a technological gloss on old hierarchies. The machine itself was neutral—but the way it was used, and who was allowed to use it, was anything but.

"The art market has reduced art to a series of fleeting fashions, driven by profit rather than genuine artistic merit. Art dealers determine what is valuable, and artists conform to their demands."

— PAGE 30

A letter in the Communications of the ACM Vol. 12 No. 5, May 1969 p. 248, protests against the dissolution of the ACM Special Interest Committee on Social Implications of Computing. The signators of the letter are organising a petition to reactivate the Committee. Offers of support should be addressed to Robert Bigelow 39 Grove Street Winchester Massachusetts 01800 USA Telephone 617-742-8300.

PAGE welcomes information about the fight by computer professionals against 1984.

Editorial - PAGE 3

1. The debate over technology's role in art, has long revolved around a core dichotomy: either creativity is an exclusively human trait, or "artificial creativity" is something we can build and develop to make art for us.

2. Nash challenges this binary, suggesting instead that artists need to lean into opportunities of technology and assert their artistic identity with it.

"Twenty years of a computerised society make it apparent that twenty years hence no artist can ignore the computer. He will have to adjust to it, cope with it, or use it. He cannot reject it."

— Katherine Nash - PAGE 07



PROCEDURE

Binary Space of Eight Dimensions

Generate a sequence of eight bits using a (pseudo) random process and obey the following procedure appropriately.

- | | | |
|-------------------------------|-----------------------------|---|
| GOTO (Bond St x
Oxford St) | OR (Main St x
First Ave) | 1 |
| AT (Midnight) | OR (Midday) | 2 |
| ON (31 December) | OR (1 January) | 3 |
| WITH (A child) | OR (An animal) | 4 |
| WEARING (White) | OR (Black) | 5 |
| HOLDING (An umbrella) | OR (A balloon) | 6 |
| STAY (For an hour) | OR (For a minute) | 7 |
| AND (Sing a song) | OR (Speak to everyone) | 8 |

One day I'll write a book called
PROCEDURAL ART: BEHAVIOURAL ART
and be famous
but I'm too busy just now
Alan Sutfelife

In Page 47 Vera Molnar opens her essay with two quotes presented in french. She begins:

"One of the best definitions of painting was given by the French Nabis painter Maurice Denis, who said:"

"Remember that a painting—before being a warhorse, a nude woman, or any kind of anecdote—is essentially a flat surface covered with colors assembled in a certain order." [translated]

"Some 600 years before him, Giovanni Boccaccio said almost the same thing in astonishingly modern terms: "

"...the painter strives for the depicted figure to emerge by itself, which is nothing other than a bit of color, skillfully applied to a panel..."
[translated]"

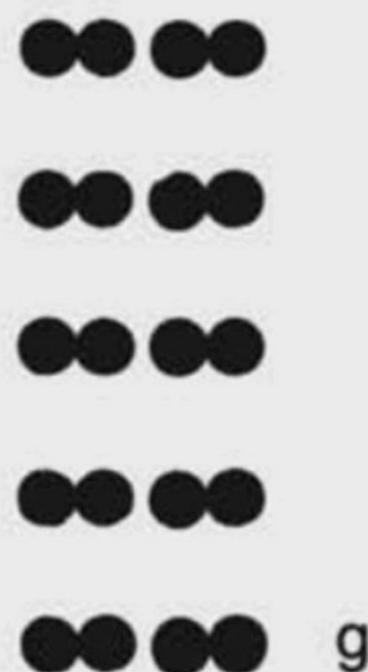
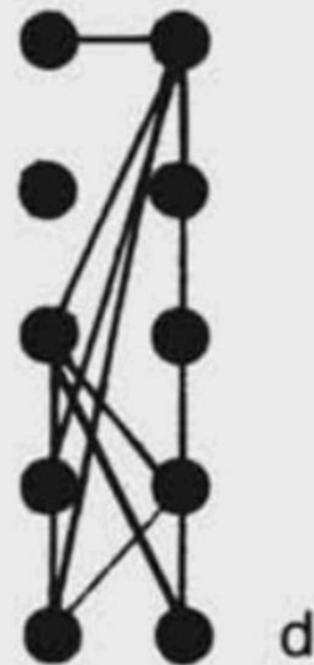
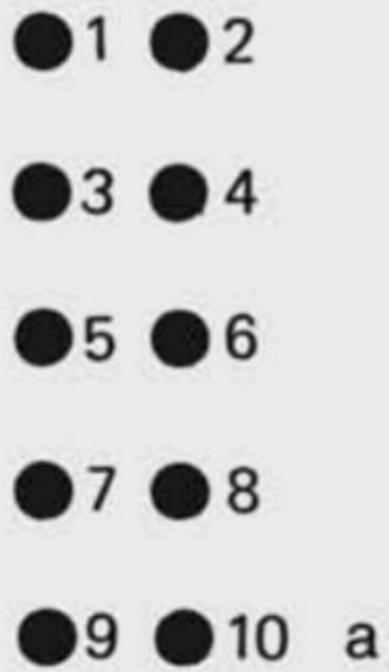
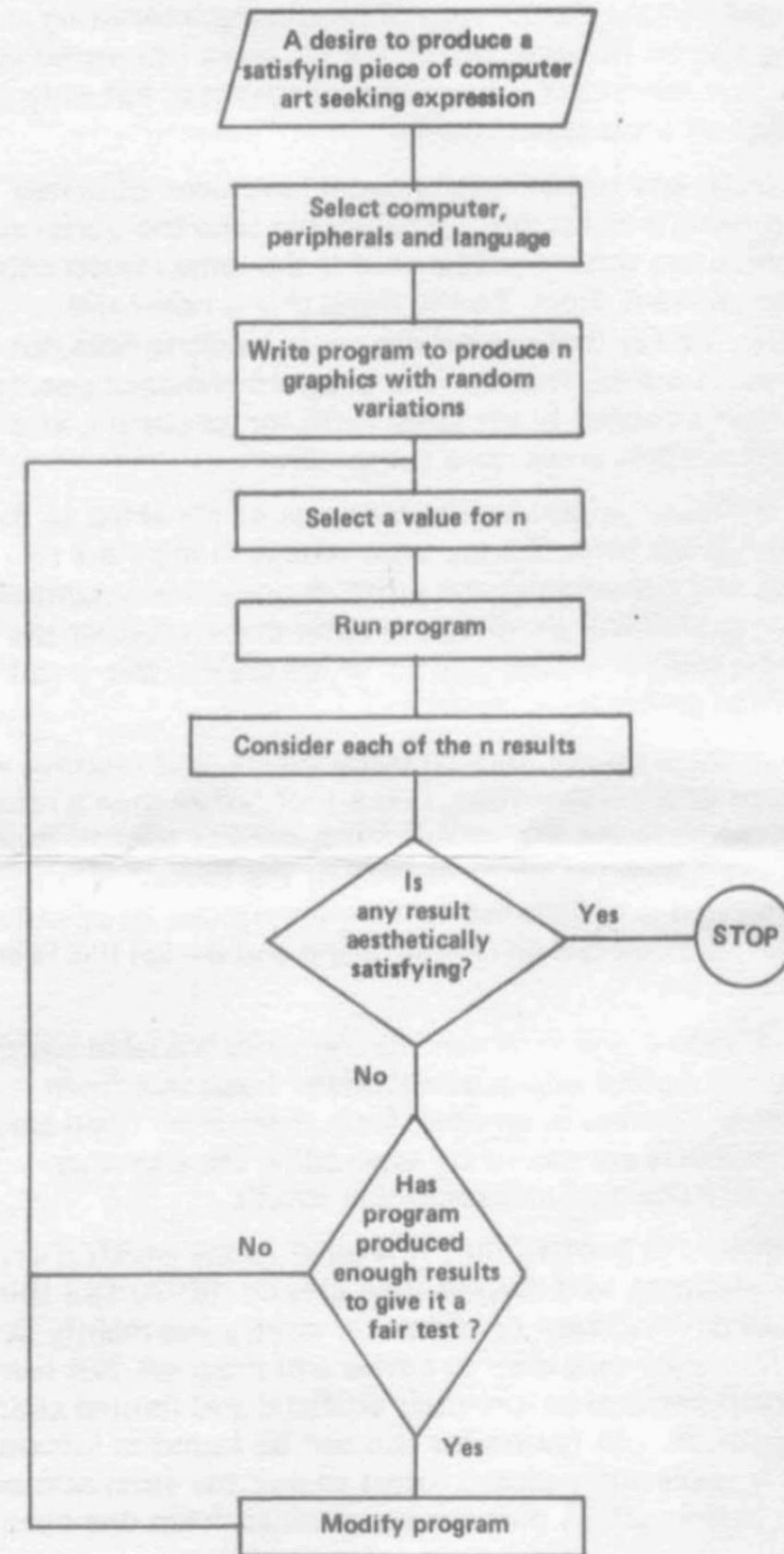


Figure 1

Molnar's essay presents a provocative rethinking of artistic creation, one that marries the traditional painter's challenge with the novel capabilities of computer-generated randomness. She begins by acknowledging that the painter's initial attempts to fill a surface often yield unsatisfactory results—a problem she addresses through systematic investigation. In her view, the computer becomes an ideal tool for exploring the vast realm of possible images, even though the sheer number of options makes it impossible for a human to examine every outcome.

Molnar's approach reflects a deliberate balance between order and chance. She does not embrace randomness for its own sake but integrates it as a research tool, using computational techniques to generate images within a controlled framework. This allows her to systematically explore visual possibilities while still making artistic decisions at every stage. By curating which randomly generated compositions to keep and which to discard, she remains the ultimate creative authority, reinforcing her belief that the artist is not replaced by technology but rather augmented by it.



FLOW CHART 2

4. BREAK FREE FROM THE ART MARKET SYSTEM

Artist Placement Group (APG):
APG injected artists into industry not for patronage but as agents of change. The core idea was to disrupt the traditional financial structures that controlled art forms by embedding artists within industrial settings. This approach aimed to create something interesting regardless of immediate financial payoff, challenging the purely monetary economy. APG sought to redefine the aims of society by linking artists and organizations, fearing the alienation of creative forces.

APG artists work in their firms as artists. Their presence is an affront to - if not an attack on - the normal product and profit premises of most companies. I am delighted to see them there. Like APG, the society has been concerned with establishing links between artists and organisations, fearing the further alienation of the creative forces from those that drive society.

In the end perhaps we shall all be adapted and adopted by the political-military-academic-industrial-aesthetic complex.

Who will be the artists then?

Best wishes
+ Love to Barbara Alan

Art today is a **Monopoly** among many others

Art today is a **Monopoly** of creativity

Art today is a **Monopoly** of knowledge

Art Museums are the **Banks** of the art world

Art Auction Houses are the **Stock Exchange** of Art

Art Magazines are the **Ticker Tape**

Art Galleries are its **Show Rooms**

Art works are **Commodities**

Artists are creators of **Commodities**

While the **INTERNATIONAL COALITION FOR THE LIQUIDATION OF ART** make a bold provocation to remind artists what art is not, John Whitney reminds us in **PAGE 24** that neither the art market, nor technical advancement is really the goal.

"Who is the genius who will use the computer for real great ART?

Not a trained artist—not a programmer—but someone (anyone) with extraordinary imagination and a very human sensitivity."

— John Whitney, **PAGE 24**

I find it very strange that, in this situation, outsiders from technology should begin to move into the world of art and try to save it with new methods of creation, old results, and by surrendering to the given "laws of the market" in a naive and ignorant manner. The fact that they use new methods makes them blind to notice that they actually perpetuate a situation which has become unbearable for many artists.

NAKE PAGE 18

"What should the radicalized computer person do? Leave the business? Convert the firm? Sabotage? Work for a hospital? Get stoned?".

Write to 36 St. Georges Avenue London N7 for details.

Gustav Metzger and Frieder Nake both articulate strong critiques of the commercialisation of art, though they approach the issue from different perspectives. Metzger's focus is on the art world's complicity in capitalist structures, while Nake is particularly concerned with how computer art risks becoming a commodity that reinforces existing power hierarchies. Both argue that art should resist rather than uphold these dominant systems.

For Metzger, the art world was deeply embedded in capitalist and corporate interests, shaping cultural values in ways that serve financial and political elites. His Executive Profile Exhibition (PAGE 26) examines how newspapers like The Times and Financial Times construct and reinforce an image of society dictated by the establishment, highlighting the role of media in upholding capitalist norms. His vision of a Negative Growth Society (PAGE 19) challenges not just the economic system but the very notion of art's role within it, advocating for an approach that resists market-driven imperatives rather than conforming to them.

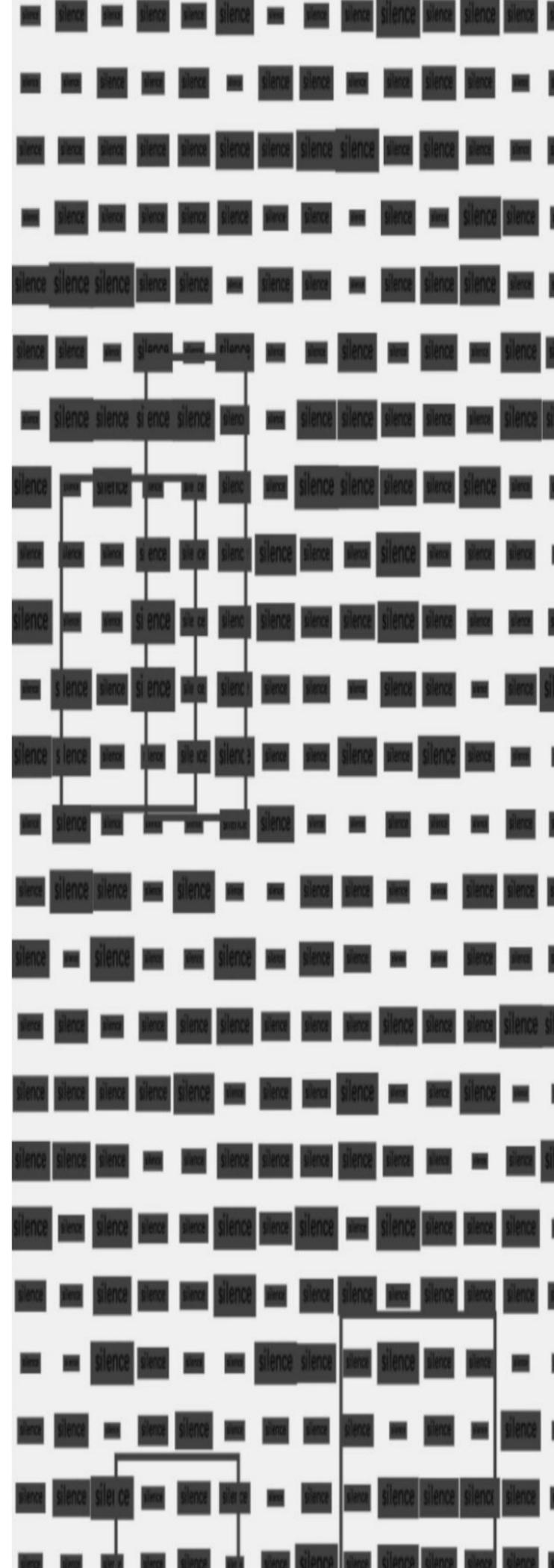
Despite their differing emphases, Metzger and Nake are united in their belief that art should be a means of critique, not submission. They reject the notion that art can remain politically neutral and instead insist that it must actively engage with and challenge the systems that shape it. Whether condemning corporate influence over the media or the commodification of digital art, both figures warn against the assimilation of art into structures of power.

5 Create Art That Intervenes in the World

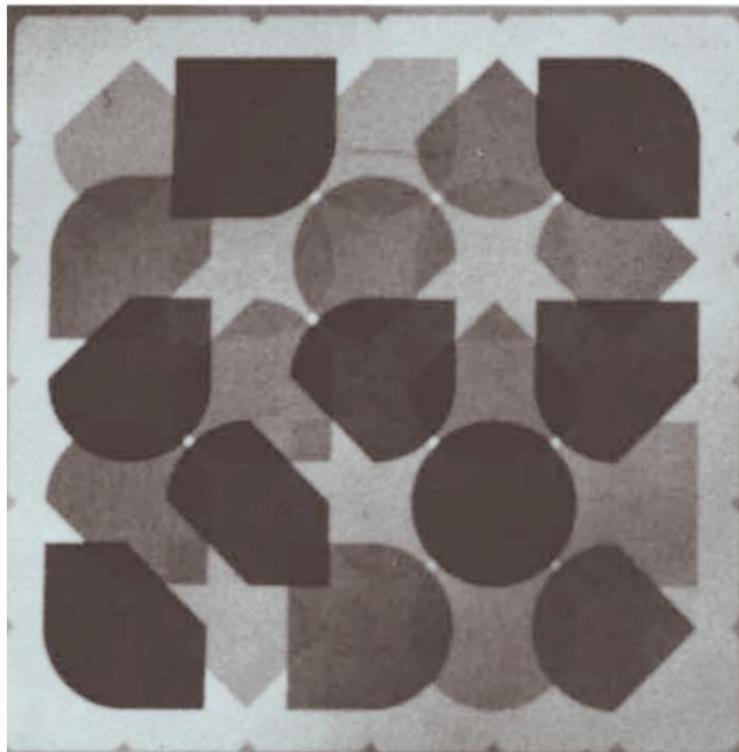
Paul Brown's critique of "socio-political art" as elite performance

*I am also concerned that many members of the arts establishment (in Britain at least) still find it hard - if even possible - to accept the computer as a tool or a medium for artists. They are not going to be convinced by **silence**.*

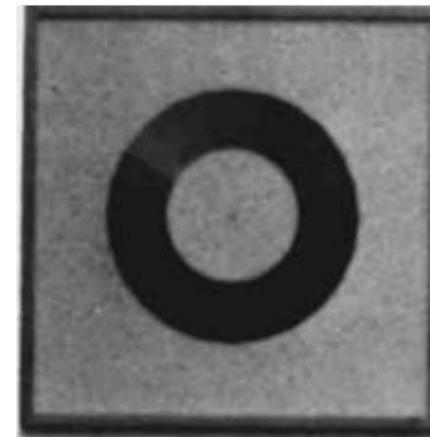
Paul Brown - Page 40



In PAGE 40 Paul Brown critiques the producing of work that caters only to an intellectual elite while at the same time cautioning of diluted efforts which risk prioritising engagement over artistic depth.



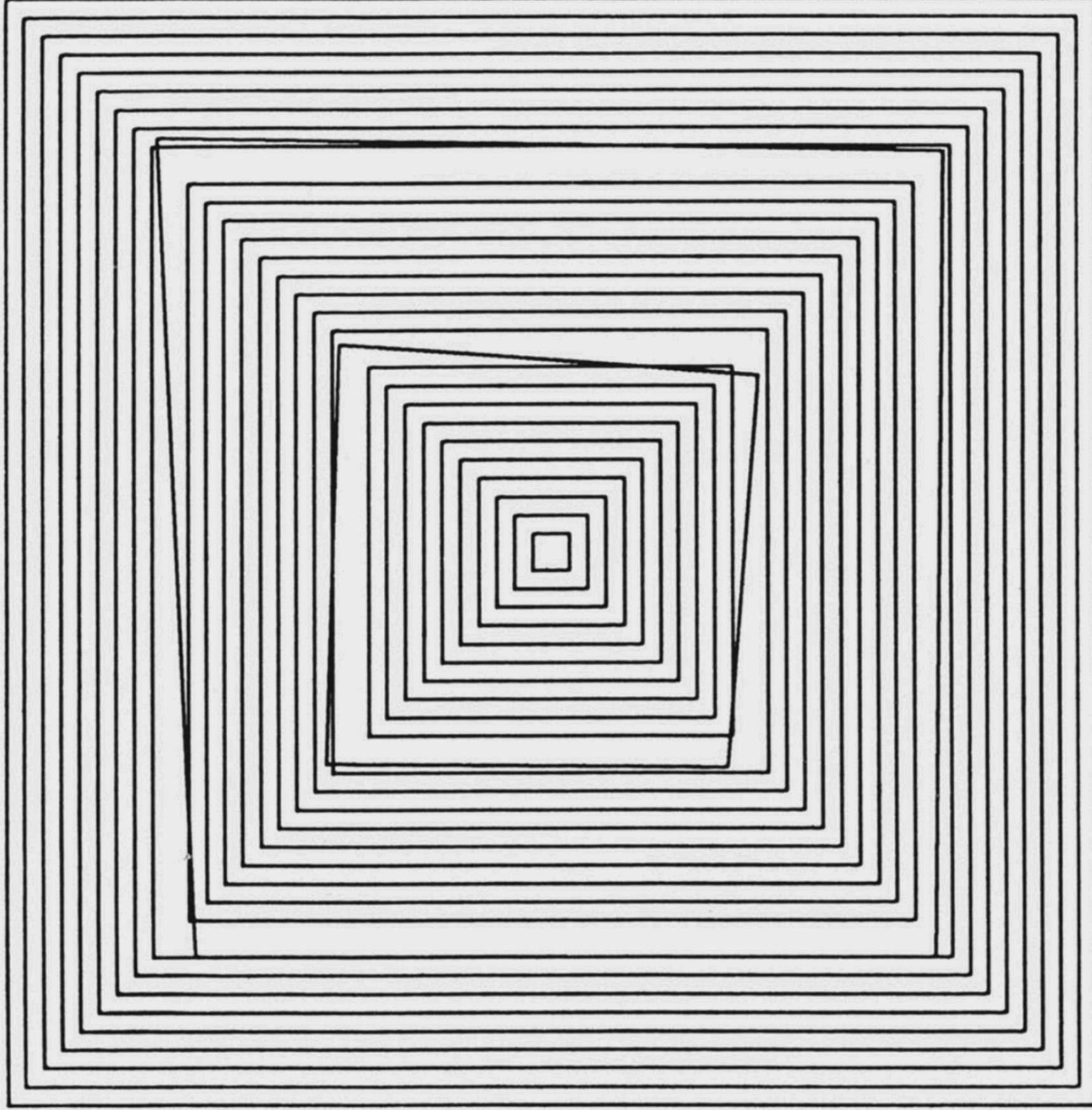
Paul Brown,
MODULUS (8) Series, 1978-79



Art that intervenes does not dictate meaning; it stimulates it. The refusal to engage critically with new technology in art is not just an aesthetic choice but a missed opportunity to participate in broader cultural narratives. To create art that intervenes in the world, then, is to engage with the moment, to actively shape that encounter. This means neither retreating into the purity of artistic isolation nor surrendering to populist simplicity.

VERA MOLNAR

“KUNST IST EIN FEHLER IM SYSTEM” (Art is a mistake in the system) said Paul Klee.



Guided by the AI's analysis, I was presented with a vast corpus of text. After refining this selection manually, I reintroduced it into another generative model, this time asking it to distil the material into distinct calls to action, extracting the essence of the discussions and debates that had shaped these dialogues.

Listen, Scoundrels! is/was a call to action, urging artists to critically engage with technology rather than become complicit in the systems of power and inertia that Mayakovsky and Metzger condemned. The phrase itself is drawn from Mayakovsky's 1922 poem *Écoutez, Canailles!* (Listen, Scoundrels!), a fierce denunciation of institutional apathy and a demand for artistic and political urgency.

SOURCES IN ORDER

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A complete set of PAGE newsletters in PDF format can be found on the [Computer Arts Society website](#).



www.computer-arts-society.com

et les comptes ■ Des Comptes de Paris ■
■ Fort et doux ■ Enveloppe dans la neige ■ Des
Volga. ■ Les cheminées, ■ Les cierges. ■ Même les co
uce et nauséabonde, ■ L'odeur ■ Du fils, ■ Du père, ■
■ Il n'y aura pas de secours, ■ Séparés par la neige, ■
Même le mortier ■ On le dévore! Même les mauvaises
ovinces ■ Mesurez les tombes. ■ Vingt millions ■ Vingt
Avec de folles malédictions, ■ Les cheveux neigeux de
peu de pain. ■ Encore du pain! ■ Elle même, voyant la
ville tend sa main ouvrière, ■ Une poignée de miette de
■ Hurlent à toutes les frontières ■ Et comme répon
x. ■ „Londres, ■ Banquet, ■ Présence du roi et de la
out en or!" ■ Soyez maudits! ■ Que ■ Pour votre tête
ges, ■ Que ■ Brûle sur le royaume ■ L'incendie des
Que des princes héritiers, ■ Des princesses, ■ Le mang
du Parlement, ■ Rapport sur la famine ■ Par Fridjof Nar
on écoutait ■ Un ténor ■ Dans une romance à la mod
■ La voix humaine! ■ Prolétariat français ■ Hé! ■ Pr
ashington, ■ Les fermiers ayant bouffé, ■ Ayant bu, ■
■ Dans la mer ■ Ils jettent le superflu ■ De la fi
udits! ■ Que ■ Vos rues ■ Soient pleines de révoltes,
sur le Sud ■ De l'Amérique, ■ On joue de vos panses!
■ Leurs bandes sont satisfaites, ■ Avec les affamés ■
Le patriote russe. ■ Soyez maudits! ■ Dehors! ■ Eterne
par le son ■ De l'or français, ■ Soyez errants ■ Pour
ands arbres, ■ Que leur image ■ Toujours pendue, ■ S
e se plaint: ■ A l'Empire ■ On fait des grimaces, ■ On y
udits! ■ Que cela soi
n ciseaux ■ Et vous
■ Malédiction aujourd
e n'est pas ■ Pour la panse remplie ■ Ni pour le trône
Les touchent ■ Les lances des révolutions! ■ A vous ■

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