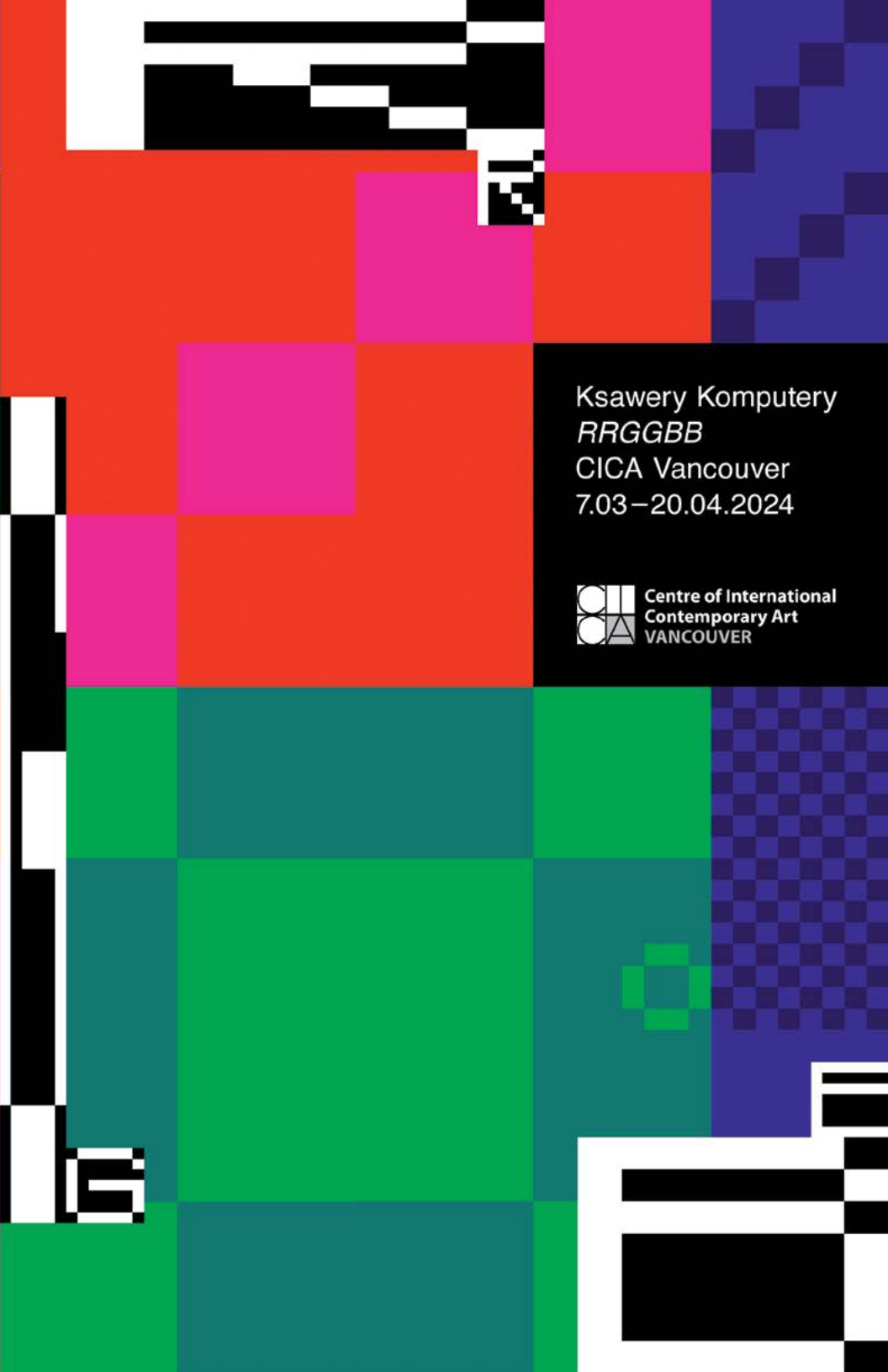




Ksawery Komputery
RRGGBB
CICA Vancouver
7.03–20.04.2024



Centre of International
Contemporary Art
VANCOUVER

RRGGBB ■ In our modern lives, we're continually enveloped by the vivid spectrum of Red, Green, and Blue, transmitted seamlessly through the pixels that saturate our screens. With each passing day, our connection to these pixels grows stronger as technology advances, blurring the boundaries between the digital and physical worlds. ■■ Here, those boundaries dissolve, offering an unparalleled, boundary-defying experience. Now, we're not passive spectators but active participants in a realm where the digital landscape mirrors our essence in sublime complexity. Through interactive installations, we're invited to delve into the convergence of sound, light, and pixels, challenging our perceptions and expanding our grasp of the digital universe.

■■■ This show beckons us to lose ourselves in the interplay of digital and physical realms. Will we ever truly exist in only one?

ABOUT

Ksawery Kirklewski, the pioneering force behind the studio Ksawery Komputery, is a Polish-born artist and creative coder born in 1988. His artistic journey began with a fascination for 'big pixels' and computer science, prompting him to pursue studies in related fields at the Academy of Fine Arts in Gdańsk, Poland. However, a pivotal moment redirected his focus towards fine art, coding, and graphic design.

In 2015, Ksawery graduated from the graphic department of the Academy of Fine Arts in Gdańsk, Poland, with a diploma in "Exhibition of Banners" (2015), earning the Minister of Culture's prize for the "Best Diplomas of Polish Art Academies."

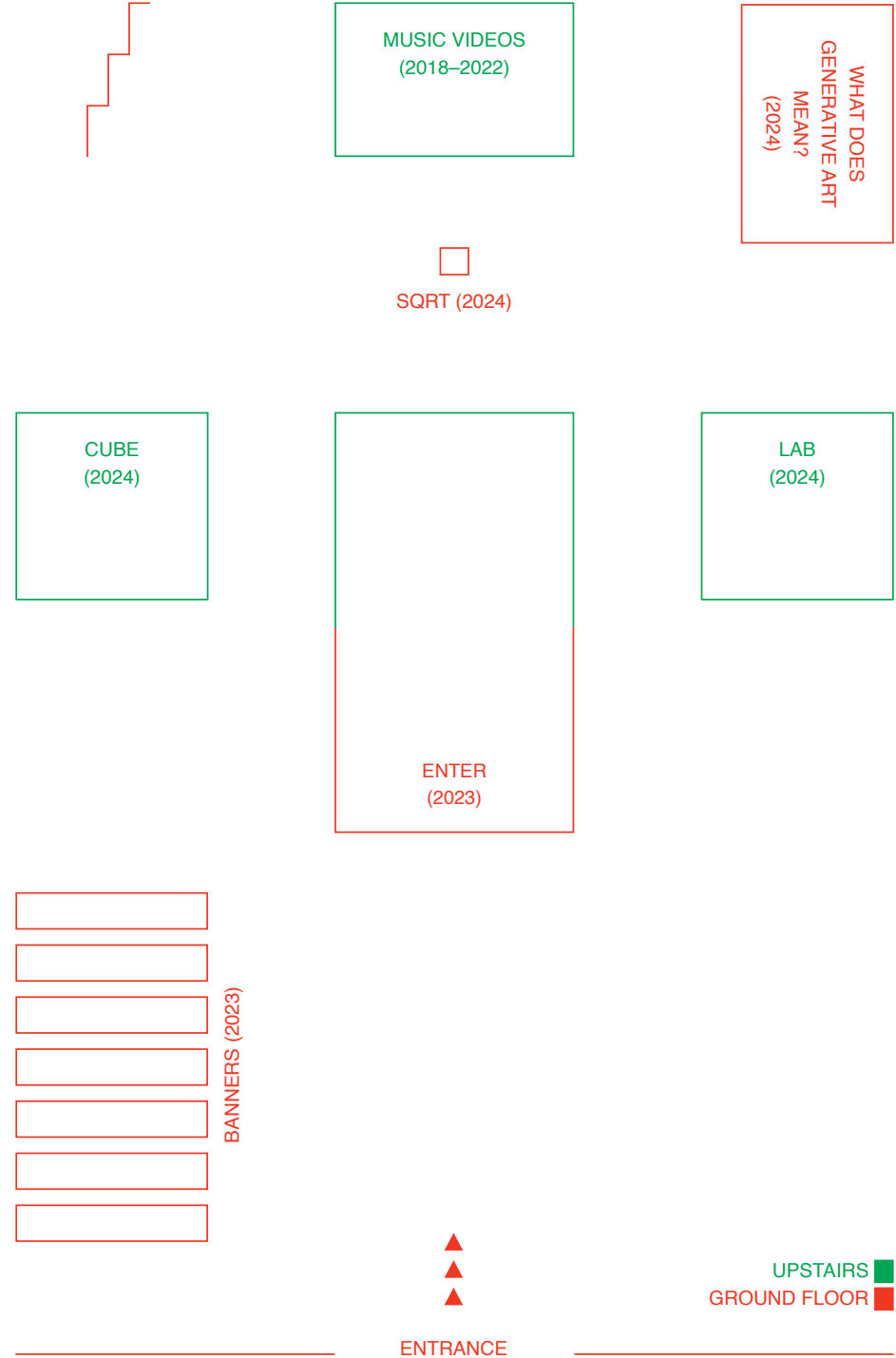
Fusing retro influences with contemporary technology, he has since established a thriving career as a creative coder and artist. Ksawery's artistic practice spans fine art, coding, and graphic design, with a particular emphasis on digital and generative art. His diverse portfolio includes interactive light installations, music videos, generative animations, phygital sculptures, and public space realizations, often leveraging new technologies, programming, and advertising media to craft immersive experiences.



Having collaborated with prestigious institutions like Nxt Museum Amsterdam and Khroma Berlin, Ksawery is esteemed for his prowess in coding and crafting interactive installations,

generative animations, and phygital sculptures. Notably, he veers away from commercial ventures, prioritizing projects aligned with his artistic vision.

Ksawery’s impact on the art world reverberates through a series of groundbreaking projects. Notable among these is **Flux**, an interactive light installation showcased during Miami Art Week, and **Enter**, commissioned by Nxt Museum in Amsterdam. His collaborative spirit shines through in endeavors like **Symphony in Acid**, a generative music website created with UK-based artist Max Cooper, and his partnership with **Lotus** to craft a distinctive experience for their showroom during Paris Fashion Week. Further solidifying his innovative approach, his series of phygital sculptures titled **Ctrl_dat** at Kate Vass Gallery in Zurich, Switzerland, seamlessly merge the physical and digital realms.



INSTALLATIONS ■ Central to

Ksawery's work is his exploration of phigital, a fusion of physical and digital, which underscores the seamless integration of online and offline experiences, emphasizing the convergence of analog and digital worlds. Ksawery Kirklewski remains at the forefront of pushing the boundaries of art and technology, leaving an enduring mark in the realms of generative and net art.

WHAT DOES GENERATIVE ART MEAN?, 2024

This interactive artwork embodies the essence of generative art, both in its content and its form. It replicates the camera feed by utilizing text shapes split into individual words, serving as pixels. The visual system is coded in HTML/JavaScript and operates within a web browser.

Website running in a browser,
generative code (HTML5,
JavaScript), Mac Mini, web camera

Generative ART a fascinating intersection between creativity and computational logic represents a profound shift in the way art is conceived created and experienced This art form which leverages algorithms and code TO PRODUCE works that can evolve or present endless variations extends THE artistic PROCESS beyond the artist's direct manipulation incorporating elements of autonomy and unpredictability inherent to the systems IT employs The lineage of generative art can be traced back to the avant-garde movements of the early 20th century where artists like the Dadaists and Surrealists sought to undermine the conventional understanding OF artistic creation through techniques SUCH as automatic writing and collage These early experiments SET the stage for a more systematic exploration of CHANCE and process IN art which would LATER be radically EXPANDED with THE ADVENT of digital technologies The THEORETICAL foundation of generative art is deeply interdisciplinary drawing from mathematics computer science and NATURAL sciences to EXPLORE concepts of complexity emergence and systems theory THESE ideas inspire artists TO mimic processes observed in nature such as growth patterns or to simulate artificial life and ecosystems The generative APPROACH challenges the traditional notion of the artist as the sole creator instead positioning them as a designer of systems and sets of rules from which unexpected and often complex outcomes emerge This shift not only reflects a change in the tools and techniques of art production but also represents a broader philosophical inquiry into the nature of creativity and the ROLE of the artist in the age of digital reproduction With the technological advancements of THE late 20th and EARLY 21ST centuries generative art has experienced unprecedented growth and diversification The development and widespread adoption of personal computers along with the creation of programming LANGUAGES and environments specifically designed for artists HAVE MADE it POSSIBLE to create complex generative systems accessible to A wider AUDIENCE Software such as Processing designed for the visual arts and platforms that support interactive and web-based art have democratized the creation AND distribution of digital art These tools allow ARTISTS to create works that not only GENERATE visual or auditory outputs but also engage with the AUDIENCE in interactive and immersive experiences often in real-time The advent of the internet and the rise of new media art have further expanded the possibilities for generative art introducing a global AUDIENCE to works THAT are INHERENTLY dynamic participatory and CONSTANTLY evolving Internet art in particular uses the vast interconnected network of the web as a platform for creating generative works that can change based on user interaction data feeds OR the SHIFTING contexts of the online world This has led to INNOVATIVE forms of art that challenge TRADITIONAL exhibition models existing instead in a state of PERPETUAL becoming ACCESSIBLE to anyone with an internet connection Generative art's influence extends beyond the confines OF the art world impacting design ARCHITECTURE and even music In DESIGN algorithmic processes are used to create complex patterns and structures offering new aesthetic possibilities AND solutions that respond to functional requirements with unprecedented flexibility In architecture generative design allows for the exploration of novel forms and optimization strategies inspired by natural processes and aimed at achieving efficiency and sustainability In THE REALM OF music ALGORITHMS generate compositions that can vary with each PERFORMANCE reflecting the environmental conditions or interactions with the audience thereby redefining THE experience of musical creation and CONSUMPTION The cultural significance of generative art is profound provoking discussions about THE essence of creativity the role of the artist AND the impact of TECHNOLOGY ON the creative process In an era where artificial intelligence and machine learning ARE beginning to play a ROLE in artistic creation generative art prompts us to reconsider the boundaries between HUMAN and machine creativity It raises questions ABOUT authorship AND ORIGINALITY in A world where artworks can be created by algorithms designed by artists As we look to the future the potential of generative ART continues TO expand WITH technological innovations promising new ways to explore the creative possibilities of algorithms and code THE evolving relationship between artists their tools and the audience suggests a future where art is not only about the OBJECT created but also about the participatory and experiential PROCESSES it engenders Generative art with its BLEND of precision and UNPREDICTABILITY offers a unique lens through which to explore the complexities of our increasingly digital world challenging us to reimagine the possibilities of what art can be in the digital AGE

“Every day, we input our personal information into clouds of data. Simultaneously, we witness the emergence of human-like artificial intelligence. Envision your avatar as a self-minded clone of yourself, trained to assist you in your daily tasks. Perhaps the era of keyboards is drawing to a close. Maybe soon, all we will do is speak to screens?” (Kirklewski)

At the center of this exhibition is Ksawery’s famous interactive piece, **Enter**. Through this work, the artist encourages viewers to engage with the artwork using their body movements, hand gestures, and voice.

In the current hyper-technological era, **Enter** prompts a nostalgic sentiment for an earlier time characterized by lower resolutions, where digital imagery was more abstract, requiring viewers to engage their imaginations to fill in the details.

Enter serves as a reflection of humans’ ongoing daily interactions with digital data, offering a gateway into a virtual realm where viewers become components of a cybernetic organism. This piece interprets viewers’ movements utilizing integrated extrasensory tools such as infrared sensors, which calculate dimensions and project an enlarged image of the observer. This encounter provokes a fascinating exploration of identity as viewers interact with their digital doppelgangers, engaging in a dialogue between their physical and virtual selves.

Interactive light installation, using 800 meters of double-sided led strips, a high frame rate infrared camera, a sound system with four speakers and a microphone, custom software (JavaScript) and hardware

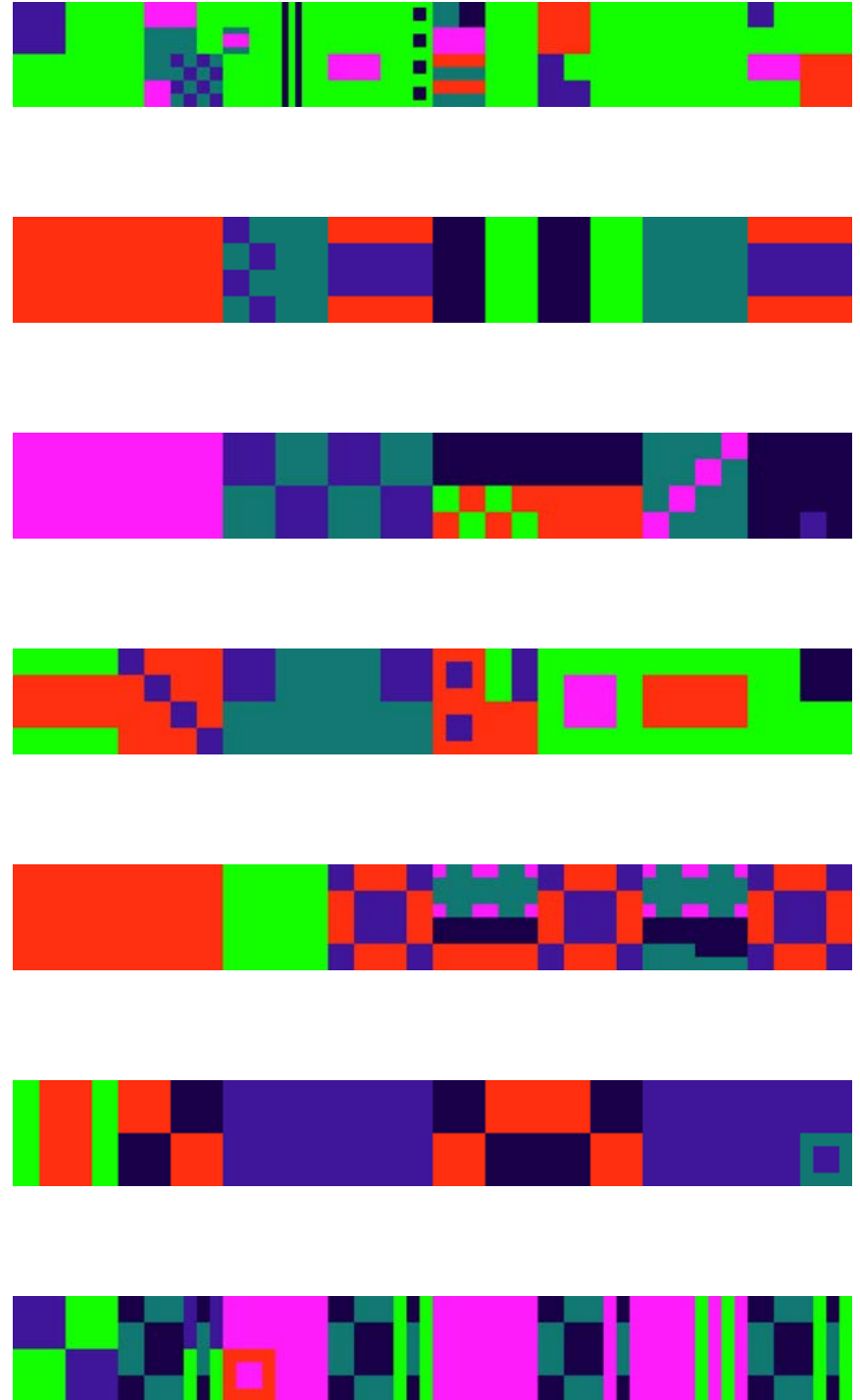
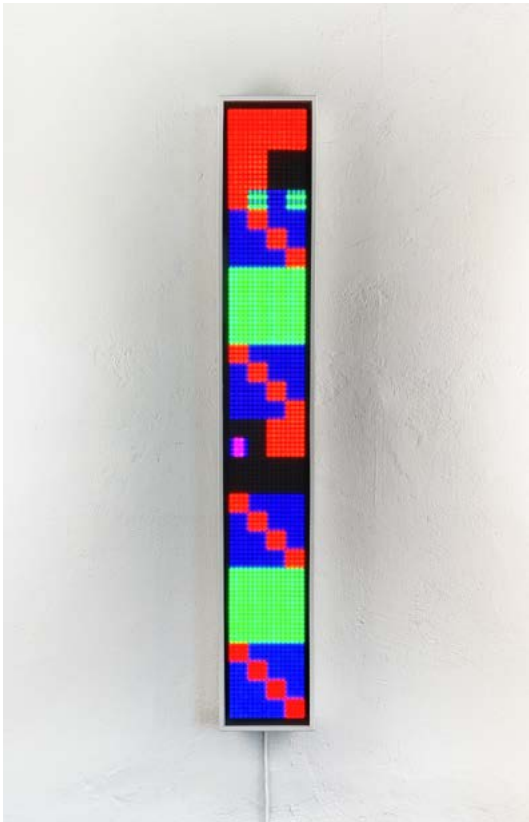
Accompanied by a soundscape created by Arkadiusz Krupiński, **Enter** interacts with the viewer, causing malfunctions and modulations in the composition, functioning as an instrument.

The sound space constitutes various layers, with some being continuously generated and others adhering to a fixed rhythm, straying through auditory landscapes. Each layer varies in length, articulation, and character, resulting in a polyrhythmic effect. These layers respond to one another and are triggered by visual elements, including cameras. The audiovisual system is intricately connected, maintaining a cohesive overall atmosphere and forming an instrument. Every viewer in front of the camera will have a unique experience based on their individual interaction with the artwork.

Concerning the sound design, Krupiński explains, “My goal was to create complementary sound for the light installation, where a flat screen plays the role of an entrance to the metaverse and also a tool for its exploration. The size of the installation, the volume of the space, and the flow of the animation from bottom to top convinced me to use a vertical quadrophony (4 speakers). To create a sense of discovering new places in sound, I decided to use a virtual modular system (VCV Rack), which allows great plasticity during the construction process.”



Crafted from generative light, **Banners** produce dynamic, individual, and never-repeating algorithmic compositions using four distinct coded algorithms. Each algorithm forms its own graphical realm while maintaining a cohesive visual language. This method ensures a varied yet harmonious aesthetic encounter, with each algorithm contributing to the overarching narrative through its creation of distinct patterns.



“On a path of bringing digital art into the physical world, at some point it seems natural to consider pixels appearing on multiple layers, in three dimensions. Volumetric displays are becoming more popular, and this piece is an attempt to do it our way, with a concept of interaction in depth.” (Kirklewski)

With **CUBE** Ksawery aims to create a three-dimensional intermediary space, bridging the realms of analog and digital. Responsive to its environment, this interactive installation translates tangible reality into electric signals.

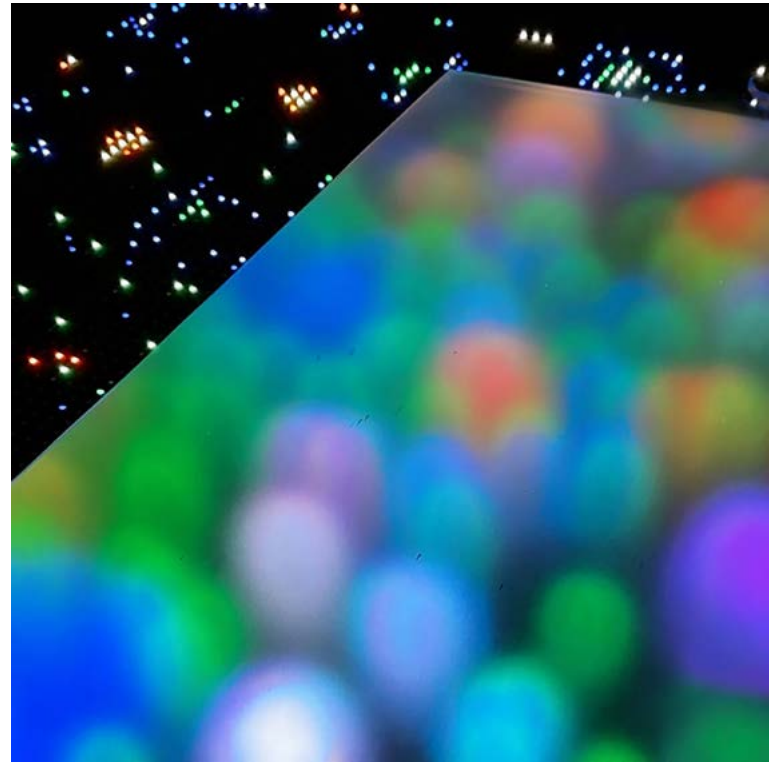


Interactive installation, generative code (JavaScript), volumetric display made of double-sided led strips, 100x100x120 pixels, microcontrollers, Mac Mini, aluminum case, 98x98x200 cm

Concept, design, code: Ksawery Kirklewski
Production: Jakub Kirklewski, Support: Filip Klonowski

“I was always fascinated by physics and fundamental rules that run in nature.” (Kirklewski)

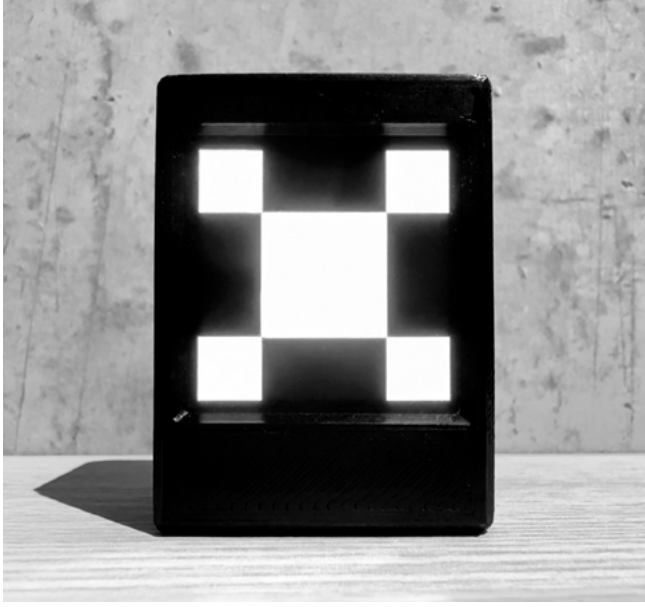
With **LAB**, the artist attempts to replicate an artificial environment through a basic concept of attraction and repulsion. Each group of elements adheres to varying degrees of interaction with others. These parameters undergo modification every 10 seconds.



Phygital sculpture, generative code (JavaScript), led screen of 96x96 pixels, frosted glass, microcontrollers, Mac Mini, aluminum case, 98x98x120 cm

Concept, design, code: Ksawery Kirklewski
Production: Jakub Kirklewski, Support: Filip Klonowski

This miniature generative art piece operates on a square root function, iterating through a doubling grid to generate new algorithmic compositions. Additionally, it features an integrated sensor that can be activated by shaking.



Phygital sculpture, generative code (C++), 128x128 pixels led screen, microcontroller, accelerometer, battery, 3D printed case, 50x35x25 mm

Concept, design, code: Ksawery Kirklewski

Production: Jakub Kirklewski, Support: Filip Klonowski

MUSIC VIDEOS ■ Ksawery's music videos are meticulously crafted through algorithmic processes, utilizing coding languages like JavaScript, JAVA, HTML5, or C++, as well as self-discovered procedural rules. His creative process typically begins with developing tools to establish the visual and dynamic foundation. He pays close attention to synchronizing visuals with the music, a painstaking task that involves capturing each sound and linking it to movement. Inspired by light and technology, his works often draw from low-resolution screens, large pixels, and vector graphics, resulting in a glitchy aesthetic.

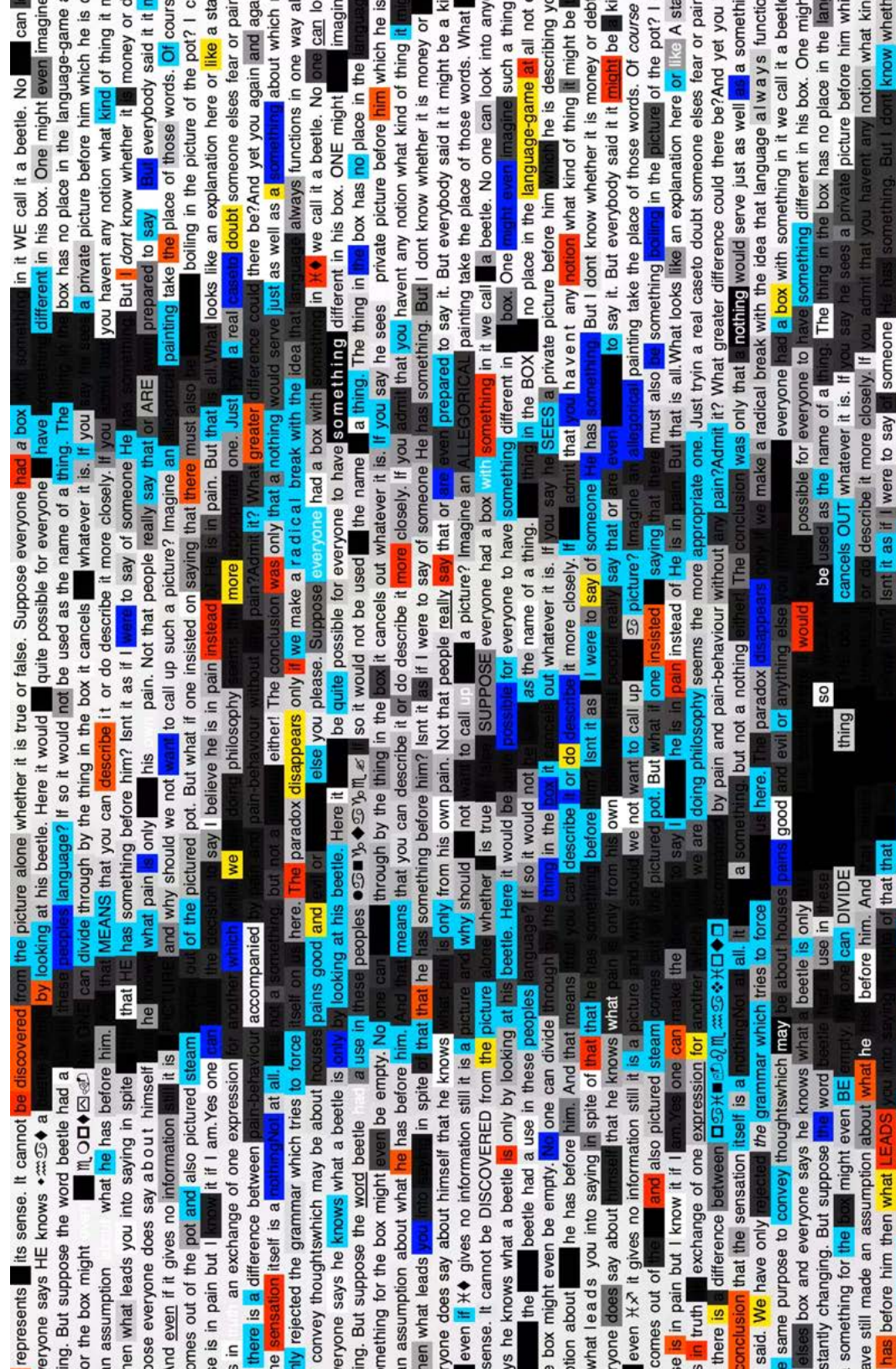
SYMPHONY IN ACID, 2022

One of Ksawery's most impactful works is the collaborative masterpiece *Symphony in Acid*, created alongside Max Cooper. This interactive music video, entirely browser-based, was developed using HTML, CSS, and Javascript with p5.js, synchronizing Max Cooper's vibrant music and typographic visuals derived from philosopher Ludwig Wittgenstein's text.

The Austrian philosopher Ludwig Wittgenstein delves into the limitations of language in his book *Tractatus Logico-Philosophicus*, a source of inspiration for Max Cooper's album *Unspoken Words*. Consequently, Cooper suggested using the exact text for their collaborative video piece. Reflecting on Wittgenstein's exploration stating *The limits of my language mean the limits of my world*. Ksawery endeavored to challenge this notion in the realm of visual art through *Symphony in Acid*.

Ksawery incorporated the complete text of *Tractatus Logico-Philosophicus*, randomly revealing its different parts throughout the video. Like his other artworks, *Symphony in Acid* is designed to be eternal and engaging. The goal of perpetual engagement is embedded in the project, where each visit results in a distinct plot and a different acidic taste.

Ksawery's quest for a unique typography approach led him to use a modern browser engine. Reflecting on this choice, he notes, "The Internet was built for texts, so the browsers are very well optimized for rendering it, with lots of features for typography. As soon as I found a way to capture uncompressed frames for animation through a website, it felt most at home for me."



The contrast between hypertext and a century-old paper served as a significant influence for Ksawery. *Symphony in Acid*, considered a low-tech project, is a deliberate choice, reminding him of the constraints faced in web development's early days in 2004. Avoiding complex technology aligns with Ksawery's desire to sidestep the rules prevalent in commercial projects. Reflecting on his initial attempt, he recalls, "I remember that at the very beginning, my first attempt was to "hack" the Wikipedia page and play with the CSS styles for text about the Tractatus; you can still feel the vibe of Wikipedia in the *Symphony in Acid*."

In planning *Symphony in Acid*'s scenes, Ksawery dynamically changed typography style settings using JavaScript, leading to the development of a new tool for automating sequences. Designing tools during significant projects is a common occurrence for Ksawery, who notes, "This is probably the nature of big projects, when you have to simplify your workflow. Otherwise, it would be too difficult and maybe out-of-sight to plan a big code structure."

In sequencing the music, Ksawery assigned roles to different notes, with the "kick" influencing color palettes and the "snare" adjusting character settings. A silent track controls the number of scenes played. Max Cooper's soundtrack profoundly influenced Ksawery's coding, evoking a sensory experience where atoms interact, forming objects and entire sceneries. As Ksawery reflects, "Such a wide perspective fuels the imagination and matches the logical-philosophical soul within Wittgenstein's papers."

Music: Max Cooper
Length: 5:35

REPETITION, 2021

21

Repetition offers a profound exploration into the overarching theme of the album "Skills," curated by the German composer Sven Helbig. Helbig underscores the rooted significance of repetition in the pursuit of mastering any skill.

In his video, Ksawery ventures on a visual journey to encapsulate this profound concept through the gradual evolution of a line over time, ultimately blossoming into the portrayal of a rose. This transformative process, marked by inevitable challenges, serves as a reminder of the captivating beauty and complexity that emerges from the repetition of mundane actions – a testament to the transformative power of dedicated practice.

Furthermore, the search for an ideal drawing outlines parallels to the machine learning process – a contemporary programming technique trained to analyze data to resolve tasks or predict forthcoming events. The pleasant fusion of technical lines with the delicate contours of a rose captures the artist's passionate response to Helbig's classical composition, infused with a contemporary electronic essence.

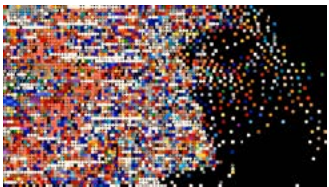


Music: Sven Helbig
Length: 4:57

“Hanging D puts me in a deeply nostalgic mood. The dense ticking calls to mind the passing time while the strong piano chords point to the different stages of life. The track reminds me of my phone’s gallery filled with tons of memories growing every day. It’s a completely new situation in history, since our great-grandfathers left us with just a few blurry photographs. The data we generate will remain as a substantial historical archive for future generations. It will grant posterity the chance to travel in time, browsing fast backwards through our lives. Inspired by the track, I focused on this idea of ‘data excavation’ and attempted to visualize the feeling of this process.” (Kirklewski)

Utilizing coding as his primary medium, in *Hanging D*, Ksawery delves into the construction of scenes consisting of rows of timelines, each populated by simple shapes – reminiscent of “pixels” – symbolizing life events. The artist has utilized a personal archive of images and films to create this video, including Krzysztof Kieślowski’s “Talking Heads” (1980).

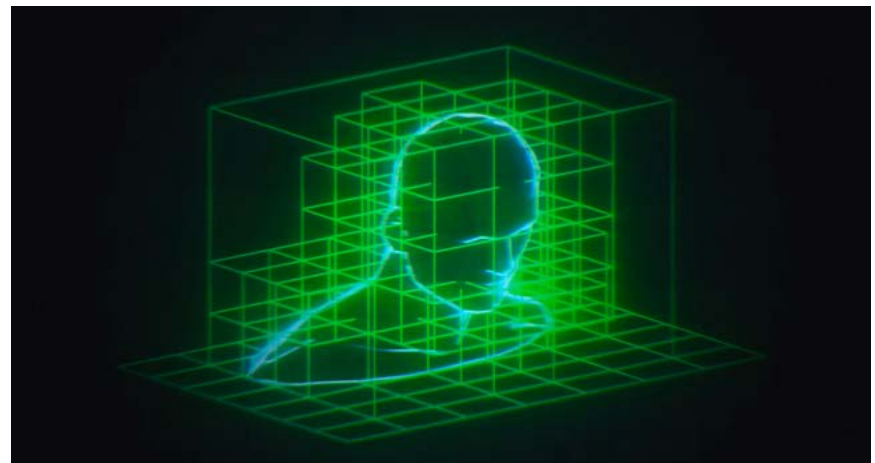
Embracing a retro aesthetic, Ksawery crafts color palettes inspired by the hues of vintage computer games, seamlessly blending nostalgia with contemporary digital artistry. The algorithmic transitions between scenes serve as a homage to the evolution of image and video processing techniques such as dithering, interlacing, caching, buffering, compression, and noise reduction.



Music: Max Cooper, Joep Beving
Length: 5:17

This video clip was crafted and programmed to accompany the single *bamb00* by the esteemed Polish drummer Jacek Prościński, also known as wh0wh0. An interactive website, bamb00.net, complements this innovative piece.

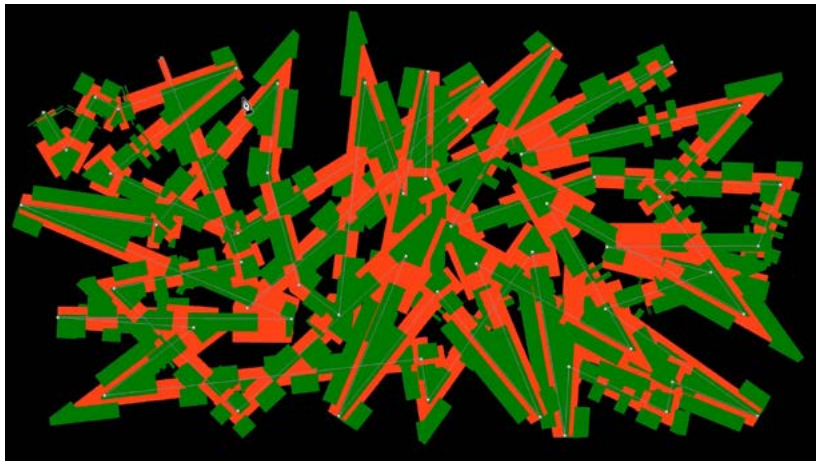
The video presents a seamless live recording, bare of cuts or edits, showcasing a web program coded in JavaScript. This program dynamically responds to the drum signals, generating unique outcomes with each playback. Infused with random elements, varied perspectives, and dynamic movements, the video follows programmed rules while offering an ever-changing visual experience.



Music: Jacek “wh0wh0” Prościński
Length: 2:34

“You don’t necessarily need to know complex applications to create a music video.” (Kirklewski)

This piece was created using Adobe Illustrator, for the debut track of the latest album, “Puszcza,” by Kciuk & The Fingers. This video was nominated at the “Freedom of Form” competition during the Interference Festival in 2018.



Music: Kciuk & The Fingers
Length: 2:26

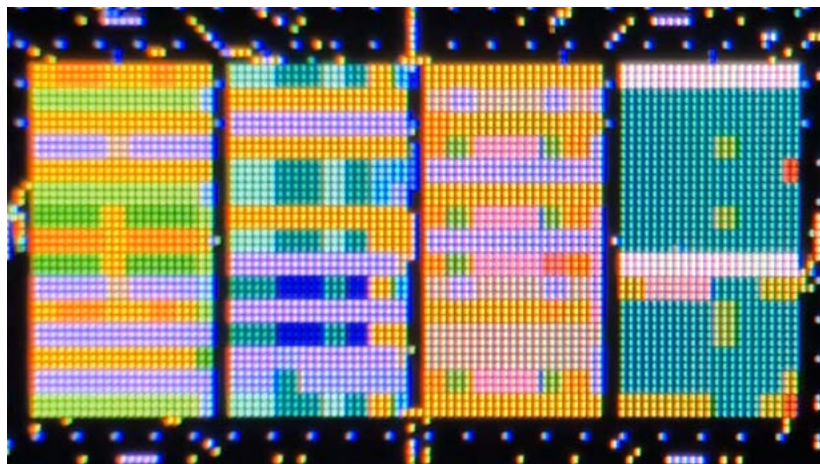
Ya Tatu is a track from the album “Modern Uganda” by the Polish band delay_ok. Inspired by the vibrant and geometric shapes popular in Africa, Ksawery blended real-life footage with abstract compositions. To achieve this fusion, he created a tool called “Pixelator,” designed to replicate images or videos using a predefined set of tiles. The entire animation was coded using Processing.



Music: delay_ok
Length: 4:55

KJZAA#, 2020

KJZAA# music video is a contemplation on the tiniest particle of a screen – a pixel. The video itself was recorded with the phone camera from just a couple of inches from the screen. With the power of generative code and following the visual identity of the “SAI GA” album, Ksawery brings us closer to the macro world of a display.



Music: Sai Ga (Przemysław „Sainer” Blejzyk, Rafał „Galus” Gałaszewski)
Length: 2:20

CICA VANCOUVER is a BIPOC-led charitable art organization founded in 2021.

We aim to cultivate the creation, development, and engagement of the next generation's art.

The objective of the organization is to enhance the public's engagement in the arts through exhibitions, panel talks, workshops, and special events. It aims to showcase artists' works that represent contemporary culture and aesthetics and bring diversity into the local art scene.

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Jun 30, 2022 – Aug 28, 2022

The Dream and the Voyage: Tania Marmolejo Solo Exhibition
September 1, 2022 – October 1, 2022

Javier Calleja – Mr. Günter, The Cat Show
Oct 6, 2022 – Nov 20, 2022

Andrea Joyce Heimer: Neither Here Nor There
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Space Travelers: Hajime Sorayama
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Ángeles Agrela: The Paradoxes of the Aura
September 29, 2023 – November 4, 2023

James Turrell – Light, Space and the Art of Perception
December 7, 2023 – February 17, 2024

RRGGBB, THE EXHIBITION

Curated by Viahsta Yuan
and Saghi Ehteshamzadeh

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Written by Ksawery Kirklewski
and Saghi Ehteshamzadeh

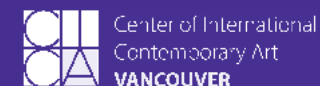
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