



Roman Verostko Projects Algorist & Pre-Algorist 1953 to 2008

Photo credit: d.dodds, 2009

These selected projects, spanning 59 years, include pre-algorist work. Artistic concepts underlying Verostko's pre-algorist work influenced the coded procedures he introduced in his early algorist work.

- 2011 ... The Three Story Drawing Machine**
- 2007-08 WIM: Upsidedown Mural & Upsidedown Book**
- 2005-06 Flowers of Learning, Spalding University**
- 1995-98 Illuminated Universal Turing Machines**
- 1996-97 Epigenesis: Growth of Form, U. St Thomas**
- 1989-90 Limited Edition, George Boole's "Derivation . . ."**
- 1982 ... Decision Machine Suite: Homage, Norbert Wiener**
- 1966-68 Brother, St Vincent Monastery**
- 1953-56 Angel Choirs, Monastery Courtyard**

2011 . . . THREE STORY DRAWING MACHINE, a “projection-performance” originally created as a White Night event sponsored by Northern Spark and presented at the Minneapolis College of Art & Design, June 4-5, 2011. An 8 hour video displays the real time “line by line” drawing procedure for completing the drawing. The machine's "drawing arm" appears to draw on the three story wall.

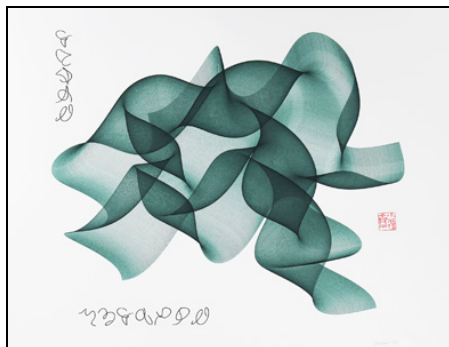


The drawing arm as it traced the first few lines at dusk.



At dawn the completed drawing covered the NW Wall..

As each stroke traced its path the disciplined logic of the algorithm and the poetry of form merged. This process marries mind and machine with cyberforms celebrating algorithmic form.



Green Cloud, 2011. This algorithmic pen and ink drawing is the documented drawing for this project.

October 24 - 30, 2011, The "Three Story Drawing Machine" (center facade) and selected algorithmic drawings were presented daily on the screen façade of Zagreb's Museum of Contemporary Art. This show was part of the Official Parallel Program of the 12th Istanbul Biennial. The Museums façade projection areas span 100 yards.



Museum of Contemporary Art, Zagreb, "*Geometries of the Sublime*", Croatia, October 2011.

2007-2008 WIM: THE UPSIDEDOWN MURAL, eleven 4 ft by 8 ft panels with highly imaginative drawings rise two stories inside the main entrance of the Fred Rogers Center for Early Childhood Media, St. Vincent College, Latrobe, PA., USA.



This mural along with the publication of **WIM: the Upsidedown Book** marked the dedication of the new Fred Rogers center building in 2008. For this project Verostko resurrected drawings for an upsidedown children's book that he created in the 1970's. With computer technologies and alorist skills acquired since the 1970's, he transformed & scaled his 1970's drawings into a dazzling array of digital images. Custom printed with carbon based inks and permanently sealed with UV acrylic these drawings are a permanent installation.

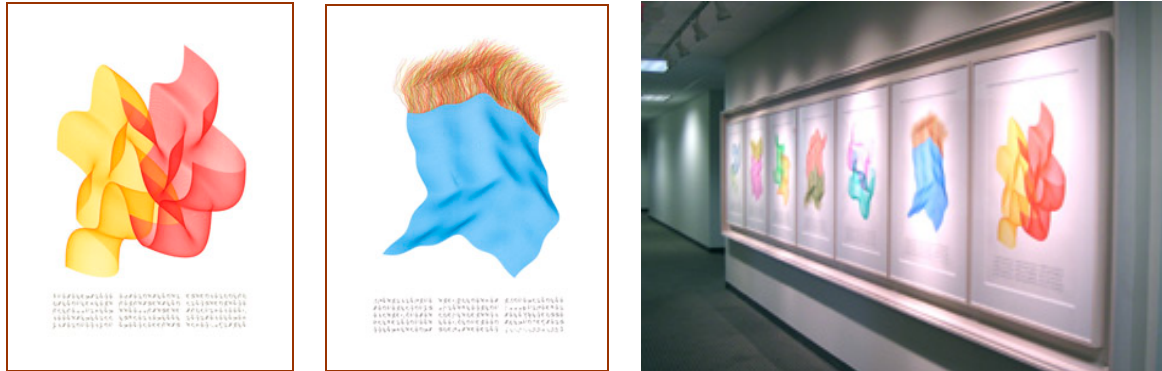
WIM: THE UPSIDEDOWN BOOK



Above: pages 24 & 25 in *WIM: the Upsidedownbook* www.upsidedownbook.com

The mural wall features drawings contained in the *Upsidedownbook* so the mural panels may also be turned upsidedown on occasion. Each panel will always be right side up since the *downside* is also the *upside* and vice versa. The *Upsidedownbook* achieves perfect ambiguity whereby neither the artist, nor the reader can ever discern an “up” side from a “down” side.

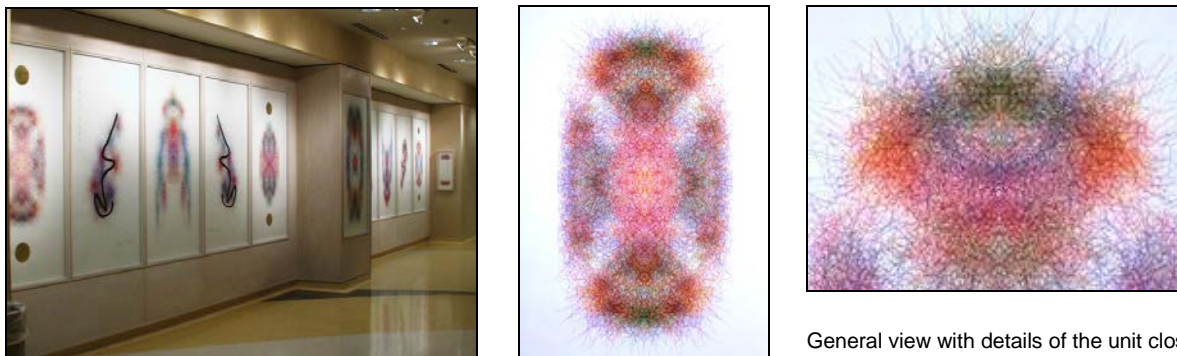
2004-2006. FLOWERS OF LEARNING, Spalding University, Academic Learning Center, 845 South Third Street, Louisville, KY, USA. 2006. Permanent installation of seven algorithmic pen & ink drawings presented as a cyberflower garden.



Left: Cyberflowers “Darwin” & “Hildegarde”, 30” by 40” ; **Right:** General view of the installation.

Enclosed within one large 25 foot wooden frame the seven cyberflowers symbolize traditions associated with the “enclosed garden”. Each cyberflower includes a quotation translated into glyphic characters generated with the Verostko’s code. The texts celebrate “learning” from varied times & cultures: Madame Curie, Lao Tsu, Charles Darwin, Homer, Black Elk, Hildegarde and Shakespeare.

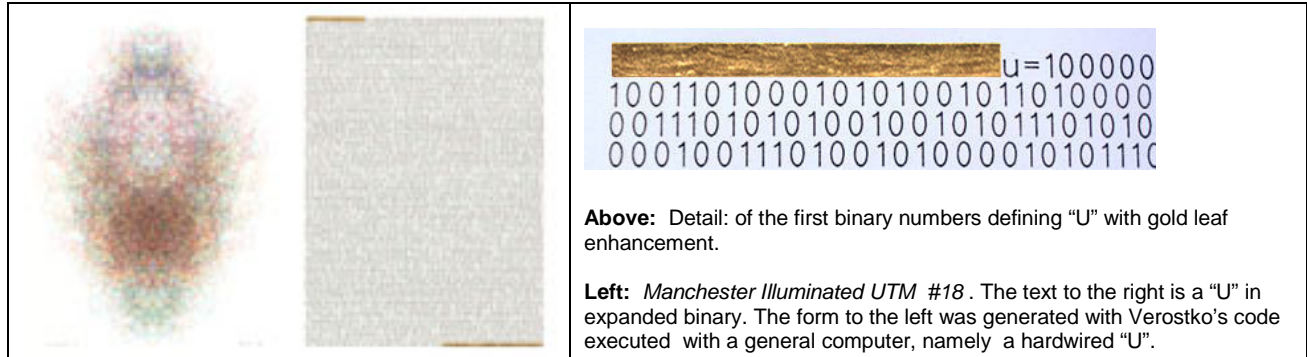
1996-1997. EPIGENESIS:GROWTH OF FORM consists of eleven 3 ft by 6 ft units, spanning 40 feet in the Frei Science and Engineering Center, U of St. Thomas, St. Paul, MN. Art works bridging the arts & sciences were considered especially appropriate for this Center.



General view with details of the unit closest to the viewer. Each unit measures 3’ by 6’.

Algorithmic drawings demonstrate that a single set of Cartesian coordinates, as a theme, can be “scored” (coded) to generate a series of visual “improvisations”. The title, “Epigenesis”, refers to the biological analogy for generating form . The model for this project was shown at SIGGRAPH in 1997 and traveled for several years in their world traveling exhibition.

1998. ILLUMINATED UNIVERSAL TURING MACHINES. Verostko first presented a Universal Turing Machine “u” on his web site in 1994 as a “self portrait” of the user’s computer (www.verostko.com/u.html). His first hard copy of “u” was shown in the 1995 SIGGRAPH show. The Manchester series was begun in 1997 as a project for the 1998 ISEA.



This series adapted a medieval manuscript format with gold leaf enhancement and a family of code generated visual forms. Sixteen illuminations were exhibited at the University of Manchester (UK) in December 1998 to celebrate the 50th anniversary of the “Baby” computer, built at the University of Manchester in 1948. Its 1949 successor, the “Mark I”, is arguably the world’s first commercially available general computer. Every general computer, including the “Baby”, has its circuit logic descended from the concept underlying a Universal Turing Machine. By illuminating a version in expanded binary code Verostko presents “U” as an authoritative text of our age worthy of illumination like the illuminated manuscripts of the middle ages.

1990 LIMITED EDITION George Boole’s “Derivation of the Laws . . .” An edition of 125 with original algorithmic drawings by Roman Verostko, 1990. St Sebastian Press, Minneapolis (no longer active). This edition pays tribute to the 19th Century mathematician George Boole (1815-1864) who is considered to be the father of symbolic logic.



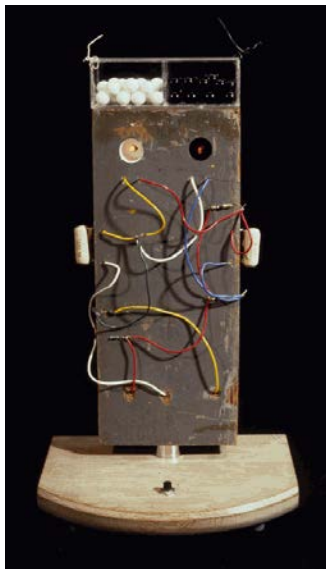
Above: 1 of 125 frontispieces. Algorithmic pen & brush drawing, 6” X 10”, sewn into leather bound, hand pulled letter press edition. **Rt:** 4 of 125 in a “family of forms” .

Each book has a unique front and end-piece algorithmic drawing. The same “parent code” generated this family of forms exemplifying the power of *generative art*. This edition (1990) may be the first instance where an algorithmic improvisational series of original drawings was created for a bound limited edition.

1982 – *on going project.* **DECISION MACHINE SUITE** as Homage to Norbert Wiener



Above: The Vatican: Right or Wrong (1995); Wall Street: Buy or Sell (1995); Shakespeare: To Be or Not to Be (1995); the last two are generic deciders for other undecidables (1983, 1982). [Click on a machine for detail](#)



The Decision Machine Suite, electronic sculptures begun in 1982, pay "homage" to Norbert Wiener (1894-1964), the scientist and humanist considered the father of cybernetics. The visible circuits on each machine are wired so that only one lamp remains lit when the user presses the button located on the base. Begun in 1982, this series led Verostko to undertake projects honoring George Boole and Alan Turing.

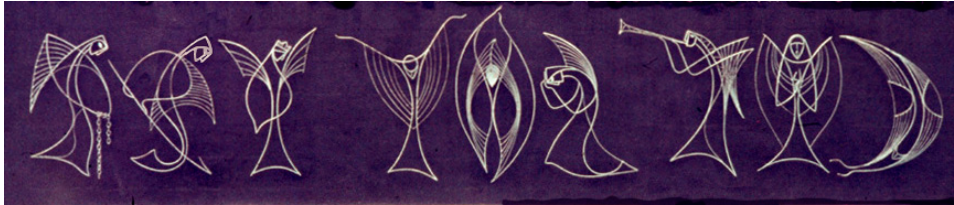
Norbert Wiener's interest in the human-machine interface and the physical problems of "piloting" the machine led Verostko to ponder the one bit decision at great length. In these works the choice and arrangement of materials fuses a physical "on/off" circuit with serious human decision-making and aesthetic play.

LEFT: The White House, Yeah or Neah? Ca. 1996

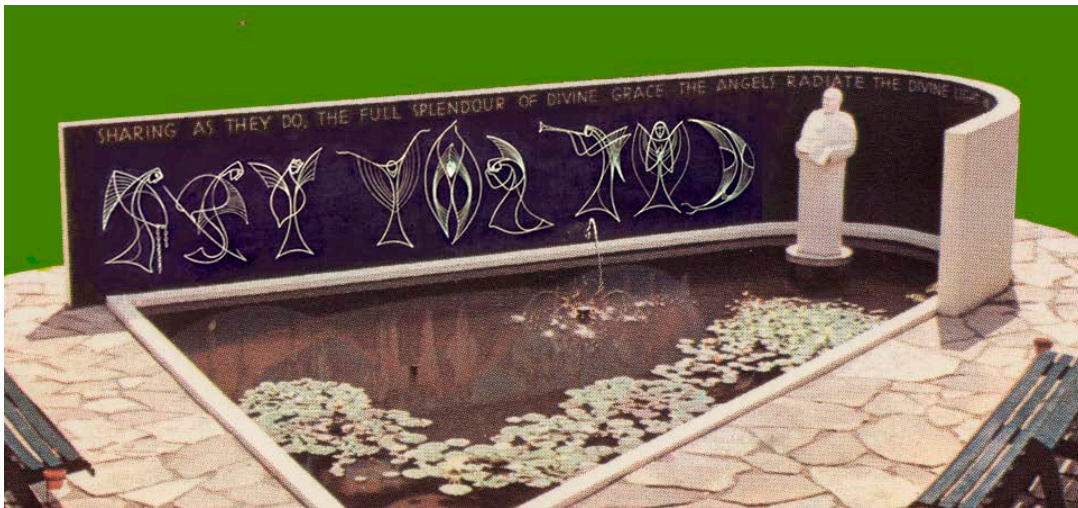
1967. BROTHER, 8 ft by 8 ft, permanent reinforced concrete, a load-bearing wall imbedded in the wall of a six storey masonry building, Archabbot's conference room, St Vincent Archabbey, Latrobe, PA, USA. Tasso Katselas, Architect. 1966-1967. This project included about 30 smaller castings imbedded in the brick interior walls of the monastery. www.verostko.com/history/sv/studio63-68



1957. **THE NINE CHOIRS OF ANGELS**, Brazed copper, ca. 5 feet by 30 feet. St. Vincent Monastery courtyard. The courtyard wall painted red in 1958 was later removed and the brazed copper units are now in storage. www.verostko.com/history/sv/svc50-59/copper-w.html



The brazed copper figures, about 5 feet tall, span a wall that was also the backdrop for a statue of Thomas Aquinas, the “Angelic” Doctor. Verostko adapted an arrangement and symbolism derived from his study of the angel treatise written by Dionysius the Areopagite.



Above: view of the Thomas Aquinas Statue with fountain & lily pond, 1955. Two earlier versions in fresco and alternate media did not winter well. The model for the fresco version is shown below. Some years later, the courtyard was restored to nature sanctuary with shrubs, flowers and trees. The copper angel units were dismantled and placed in storage.

1953 ANGEL CHOIRS. Model for the first version in fresco. St. Vincent Monastery courtyard.



Model: ca. 24 inches long, tempera on paper. The full scale mural was executed in fresco on a masonry wall, 1953.