CODEMANIPULATOR®

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http://codemanipulator.com

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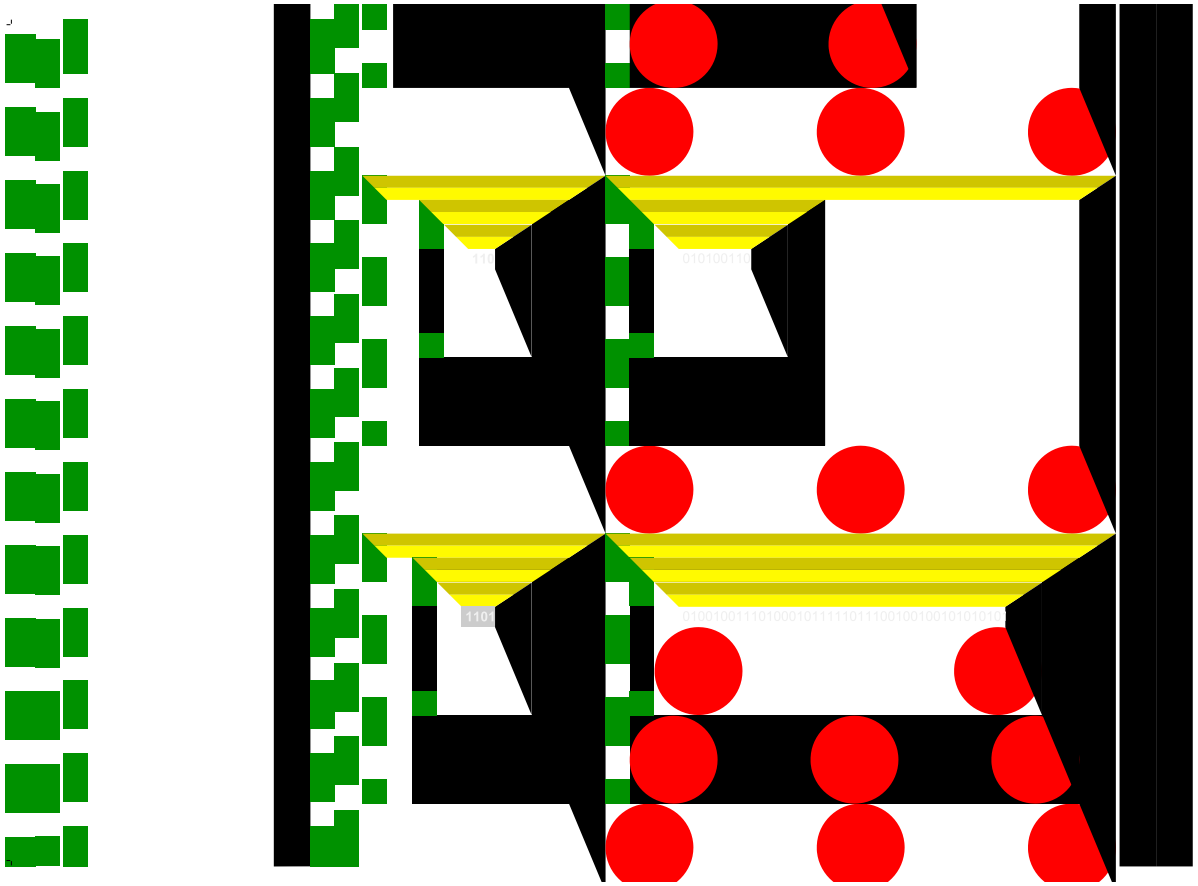
Codemanipulator for his CodeManipulations makes use of self-created or existing pieces of information and programmings to change (manipulate) them into another code with both a visual and a semantic side.

A pioneer in WWW-art – Codemanipulator – presents coded works from the series CodeManipulations, CodePoetry, CodePaintings and CodeMovies.

As soon as it became possible with Internet browsers, Codemanipulator used the underlying code for his artistic research and experiments with HTML later (X)HTML-CSS (Cascading Style Sheets) and Javascript coded images. His latest works deal with transformed or manipulated SVG (Scalable Vector Graphics) and VRML (Virtual Reality Markup Language).

As a main point in his works he defines the use of code to be the artwork. Codemanipulator demonstrates new areas of possibilities which could not exist before the WWW. He provides a dispute about what can be done with code and what can be done to code, by showing borders to the differentiating capabilities of "comprehension" of machines versus human beings.

An important aspect of Codemanipulator's works is the difference behind the visual and the coded side. He makes use of various Interpreters (like Internet browsers, other software, photography or human beings) to show different aspects of the code interpretation. The artwork (CODE) is always the same, the interpretation differs and is dependent on the Interpreter.



Codemanipulator-CodeManipulation-2000-code-2-aA

CODEMANIPULATIONS

The series of 4 works "Codemanipulator-2004-CodePainting-strong@image-2004.a" is based solely on code as the "intellectual-art-material". "Intellectual" because Codemanipulator clearly separates himself from considering Code as a pure visual form of expression – this would be by far not enough.

In three of the works the code for the corresponding image is exactly the same – a mixture of XHTML and CSS. In the forth work we are dealing with a transformation/reinterpretation of this code in another language – Scalable Vector Graphics (SVG) with an additional step of (human-edited) manipulation to this code.

Despite the code being the same to the first three – and an extension in the forth – the works represent radically varying forms of visual presentation. As the code is the underlying artwork – a programmed image – the visual output - is subject to different machine and software interpretations – thus "producing" a work of art with many visuals.

As in life, the process of describing, providing or stating information – often manipulated information – does not lead to a common single outcome or a single interpretation. It depends on many aspects ranging from viewpoints to interest groups or errors, misinterpretations and purposely false statements.

Codemanipulator-2004-CodePainting-strong@image-2004.a
4 Interpreters: IE6, IE 5, Opera 8 and IE 6, SVG, codemanipulated

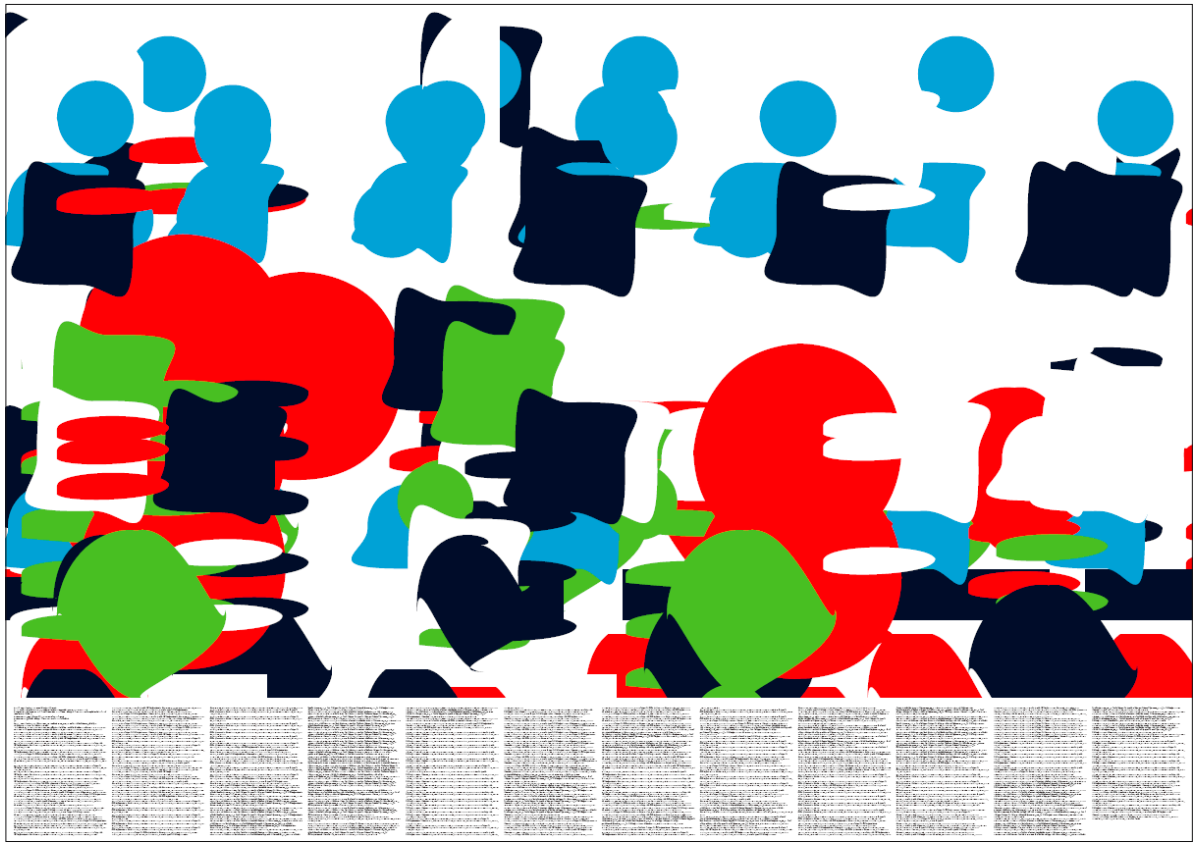
CODEMANIPULATIONS

Depending on the Interpreter – in this case – different Internet Browsers and one extra technology (Internet Explorer 5/PC, Internet Explorer 6/PC, Opera 8, SVG) – the interpretation is subject to which and how – theoretically adopted – standards are understood.

When the Interpreter does not interpret all standards, the outcome will differ from an Interpreter which does (it will be false). When there is no common unified interpretation to a defined standard, the outcome will also differ, but in all cases will be true in an informational sense of it.

Common believe is that a machine's outcome to a given problem is always the same – obviously it is not.
The many technologies, varying interpretations of standards and different methods of rendering code, especially in this fast forward moving world of the Internet, leads to many dissonances, incompleteness, errors and outcomes by-chance, which were not planned at all.

By letting different computer systems and software interpret his work Codemanipulator achieves images of the software's interpretation of his work.



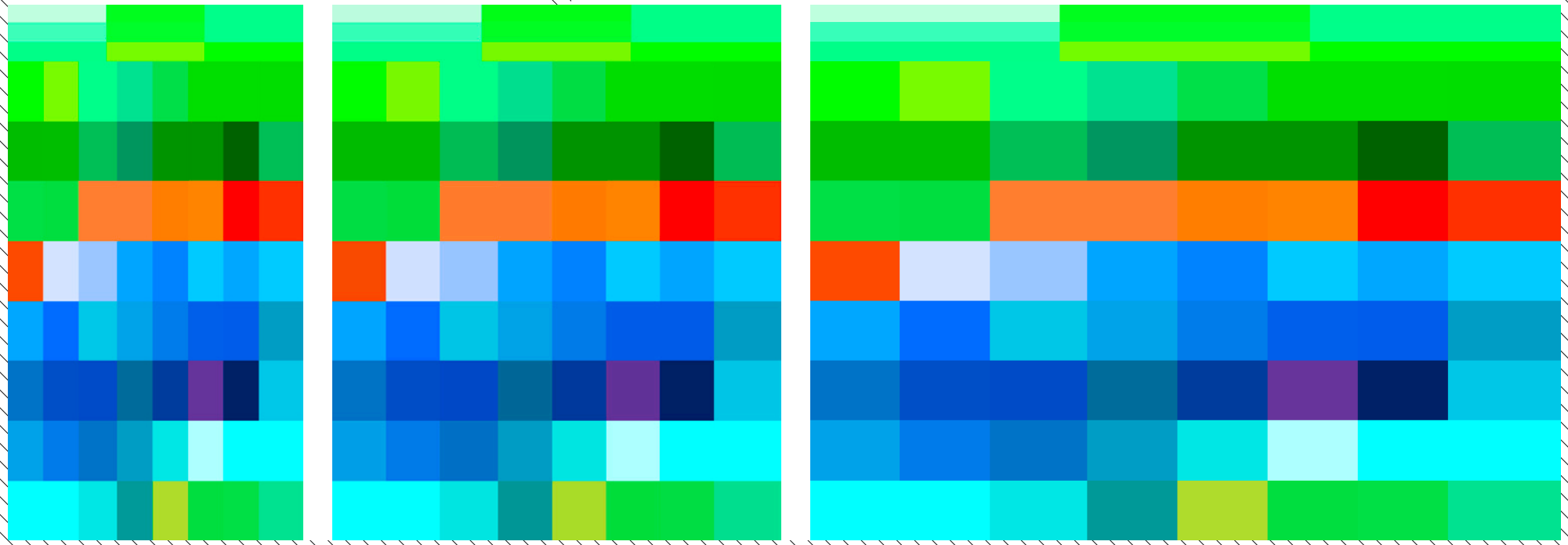
Codemanipulator-2004-CodePainting-strong@image-2004.a
IE 6, SVG, codemanipulated

CODEMANIPULATIONS

Codemanipulator's CodePaintings are programmed images made in human and machine understandable code. Codemanipulator raises the question of capabilities of the human perception, as opposed to a machine + software combination, to be able – or not – to interpret code in a visual form. He declares the code as the work of art.

The Interactivity of the CodePainting-Interactive.Painting.B relies in browsers ability to narrow or widen the window of the browser by the user. By a programmed code that follows the width (and/or height) of the browser window the user decides upon the proportions of the image he or she wants to see. The scale and the size of the Painting are thus being instable by definition.

Codemanipulator ©, CodePainting-Interactive.Painting.B (wide and narrow views), 1996



HTMLMALEVITCH

100 years after the last true revolution in art, Codemanipulator manifests the next true revolution to be in the WWW. And definitely the next revolution relies within codes as does the meaning of the World Wide Web. WWW is an intellectual connection of millions of minds crossing every border that existed before its inception.

Malevich's "Black Square" from 1913 is the synonym of the possibilities of reduction of an artwork.
Having the achievements of code behind him Codemanipulator is able to reduce this image even further. As a concept of proof he reduces the image to code – reducing the image of its "imageness" and even its materiality.

Later on, Codemanipulator still goes further; in a re-interpretation of this work, he reduces the size of his own code to only a few lines of code by coding in newer standards.

This work strongly documents Codemanipulator's theory, that not the visual is the art (in this case); it is the thought and the code which are able to achieve new grounds of intellectual play.

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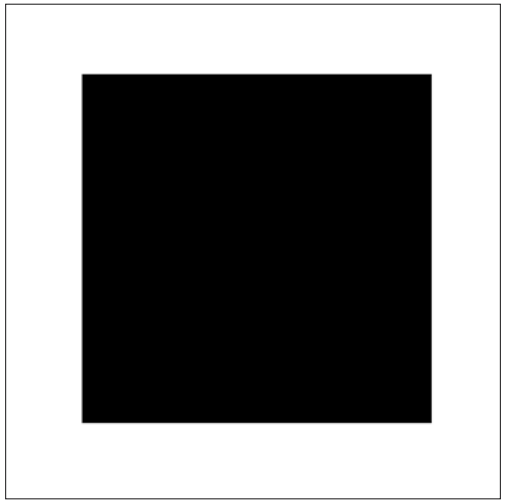


Codemanipulator-1996-html-malevitch

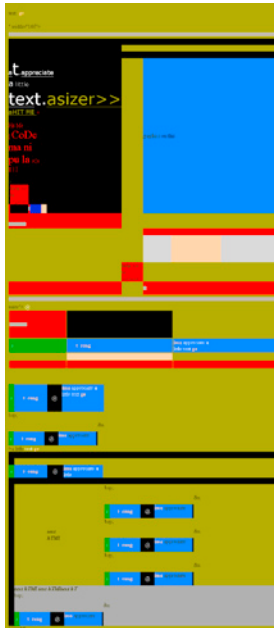
CODEPOETRY

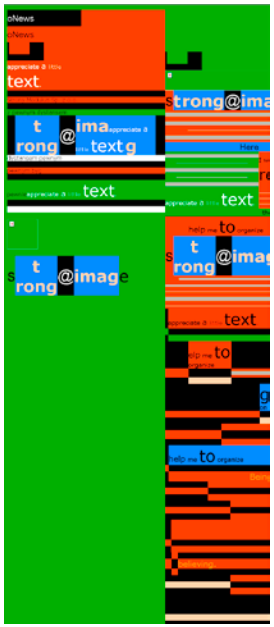
CodeManipulations are extreme forms of code manipulation. Code is being manipulated by chance without control of the outcome. A given CodePoetry is the base for this series of works.

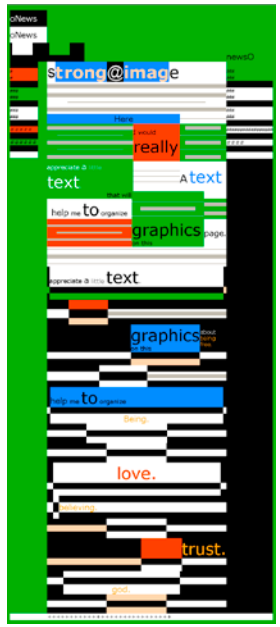
CodePoetry – a mixture of text and code, both written, being manipulated by random "copy and paste" actions on the code itself, lead to new unexpected contexts of text and code. Text fragments are being displaced, code is being multiplied becoming abstract poetry.

Codemanipulator shows the danger of manipulation in a coded computer simulation. Contexts that were supposed to be in place are disrupted, torn away from their original positions creating new contexts which may or may not be understood, or even might be unacceptable [e.g. from a moral point of view].

This time the outcome seems to be "acceptable", but what if the manipulated contexts would expose radical statements? What if an error occurs, what happens when we manipulate that far, that there will be no way back?







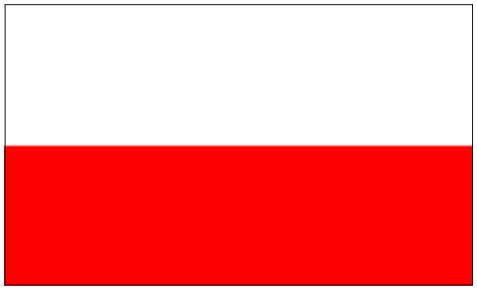
Codemanipulator © - CodeManipulations, CodePoetry phase I, II, II, IV 1997-1998

ME MYSELF **AND** I

Internationality is a fact on the WWW and that is one of the points which are strongly manifested in Codemanipulator's works. He shows the nonsense behind nationalisms and he questions what is to be the true identity to a human being when "living" in a Cyberspace and having differentiated cultural backgrounds.

Codemanipulator codes two flags of countries, which had difficult historical war backgrounds, and then he radically re-codes the two flags to create a new one as a sum of both. The outcome flag demonstrates not only two cultural and historical backgrounds coming together within one human being, but also – still having the code as the main artwork – Codemanipulator defines his cybernetic identity, he defines his digital self.

The purpose of Codemanipulator's works is a research made "in art", dealing with complex structures and dependencies – in code or in society, in information technology and information society, in a world of growing dependency on chips and software, in life as a whole.



Codemanipulator ©, Codemanipulator-html-polska, 1996
Codemanipulator ©, Codemanipulator-html-deutschland, 1996
Codemanipulator ©, Codemanipulator-me-myself-and-i, 1996

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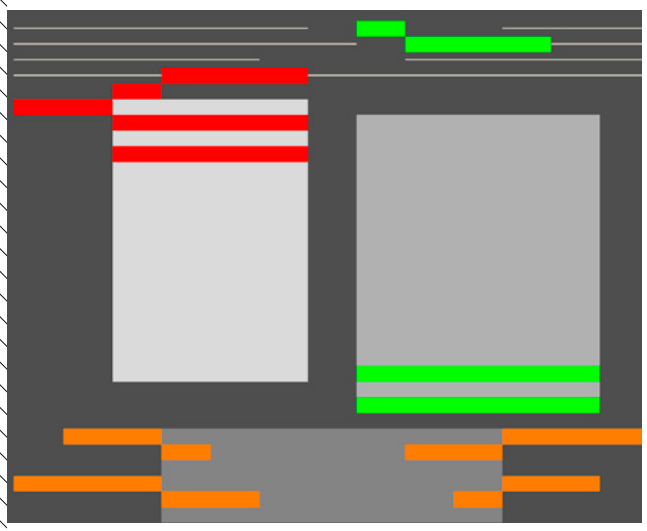
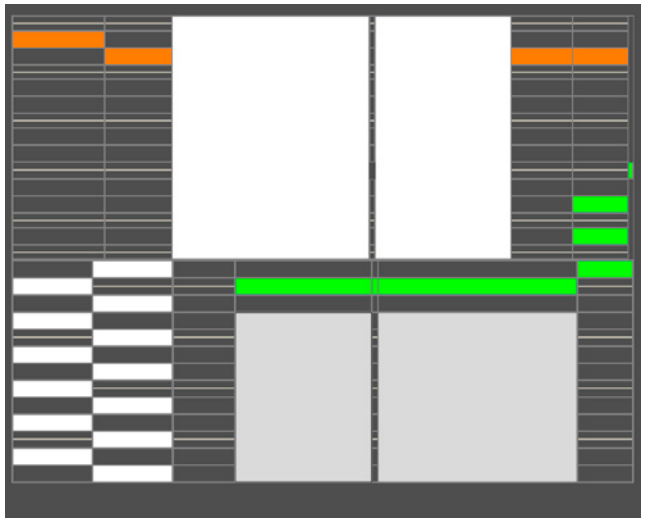
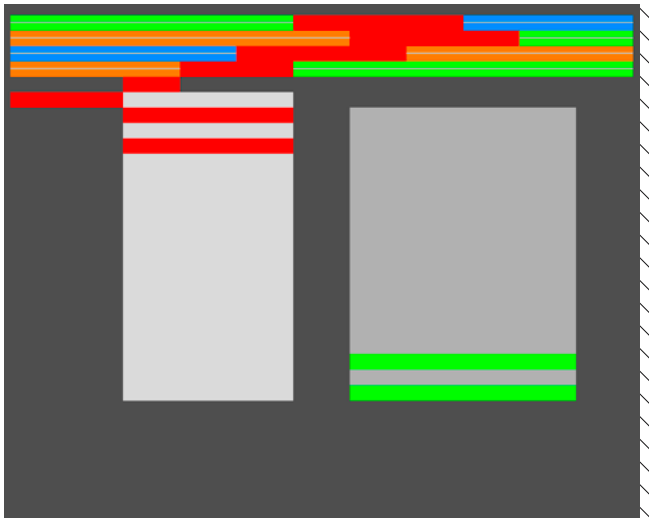
Selection of other Works

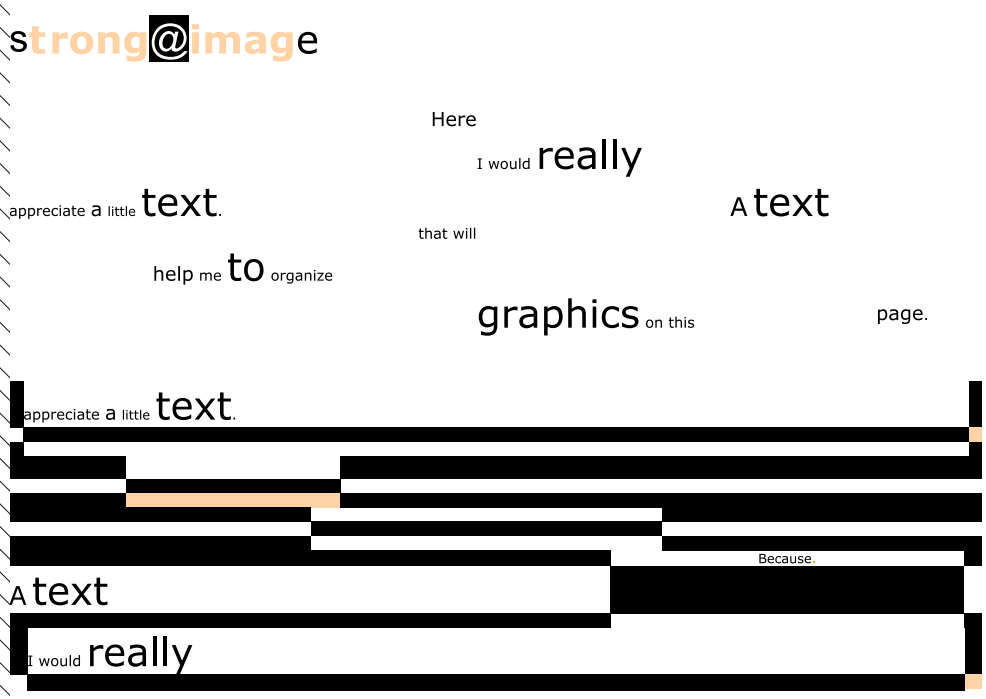
Codemanipulator ©, CodePainting, 1996

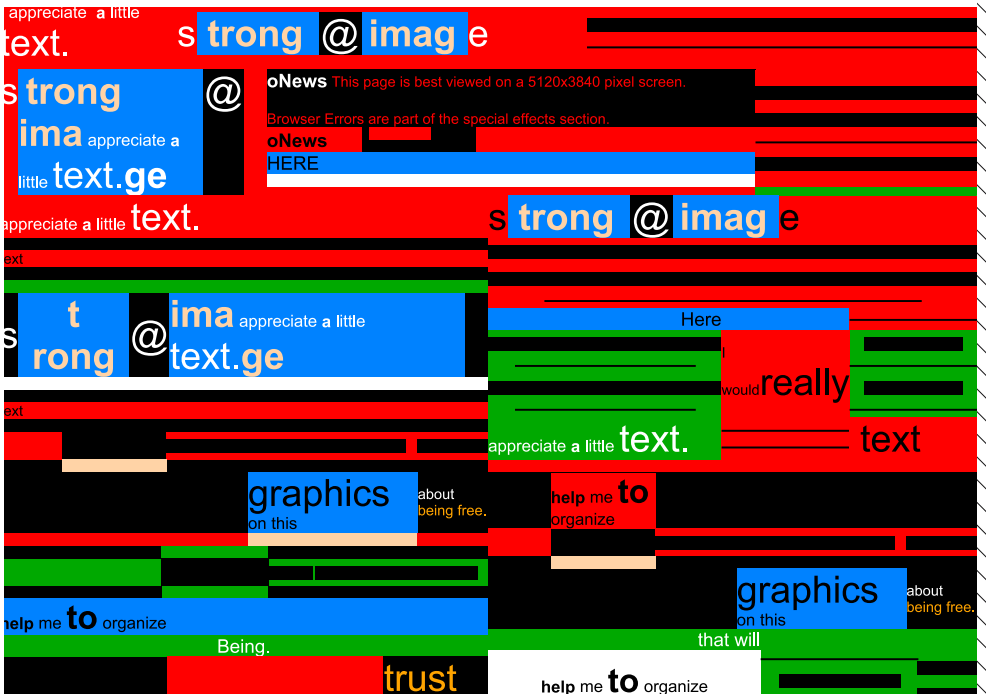




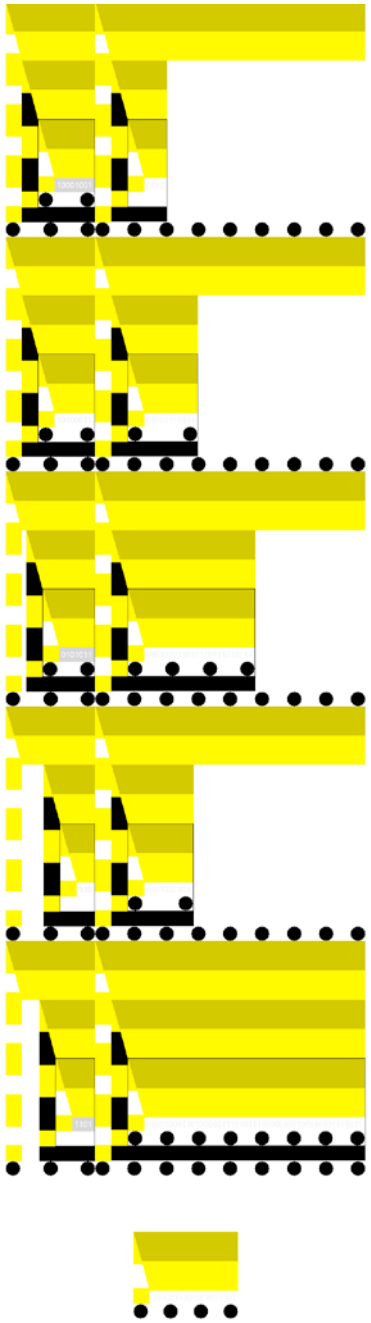


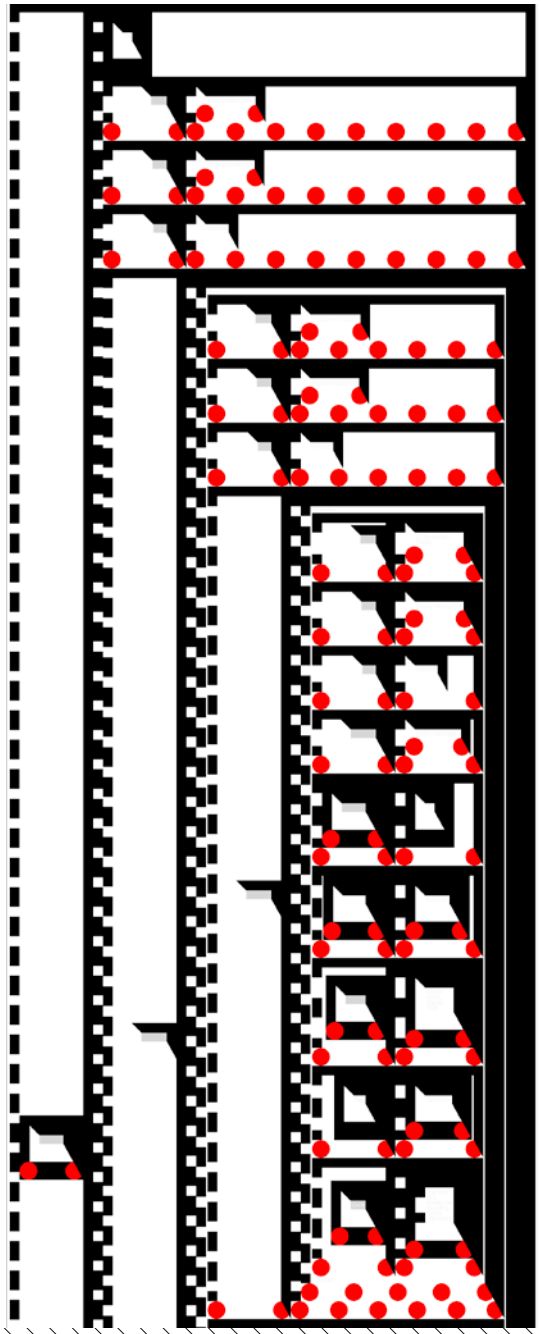
Codemanipulator ©, CodePaintings, 1997



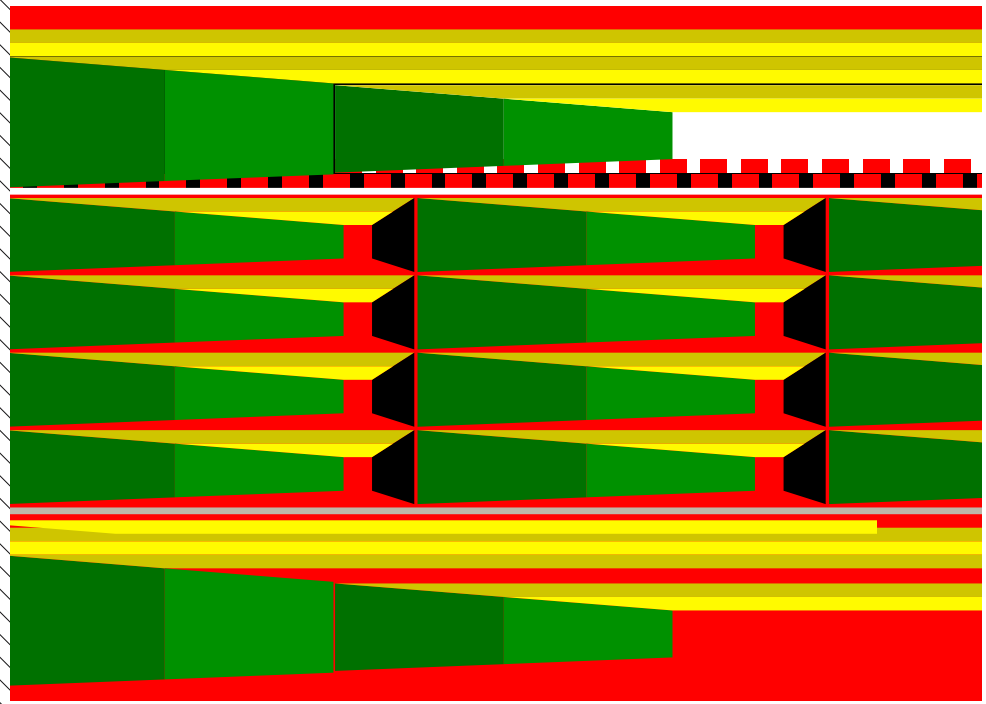


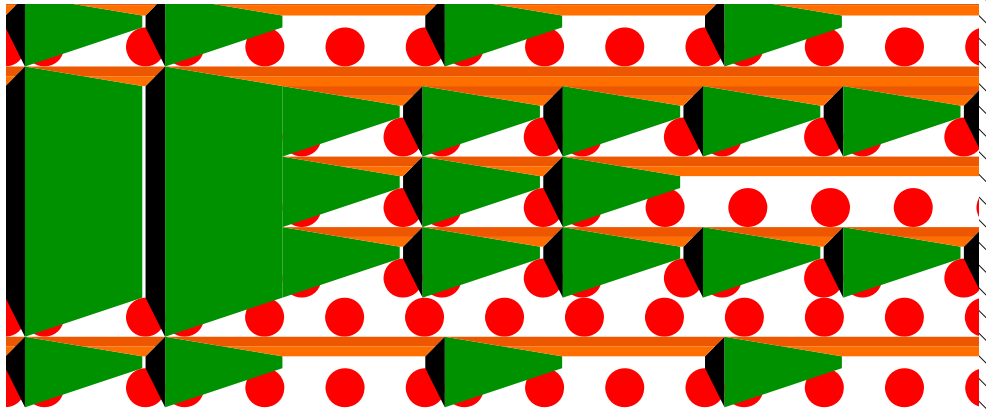
Codemanipulator ©, CodeManipulations, CodePoetry, 1998

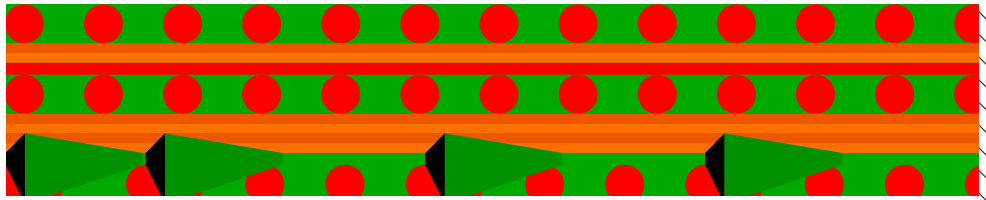




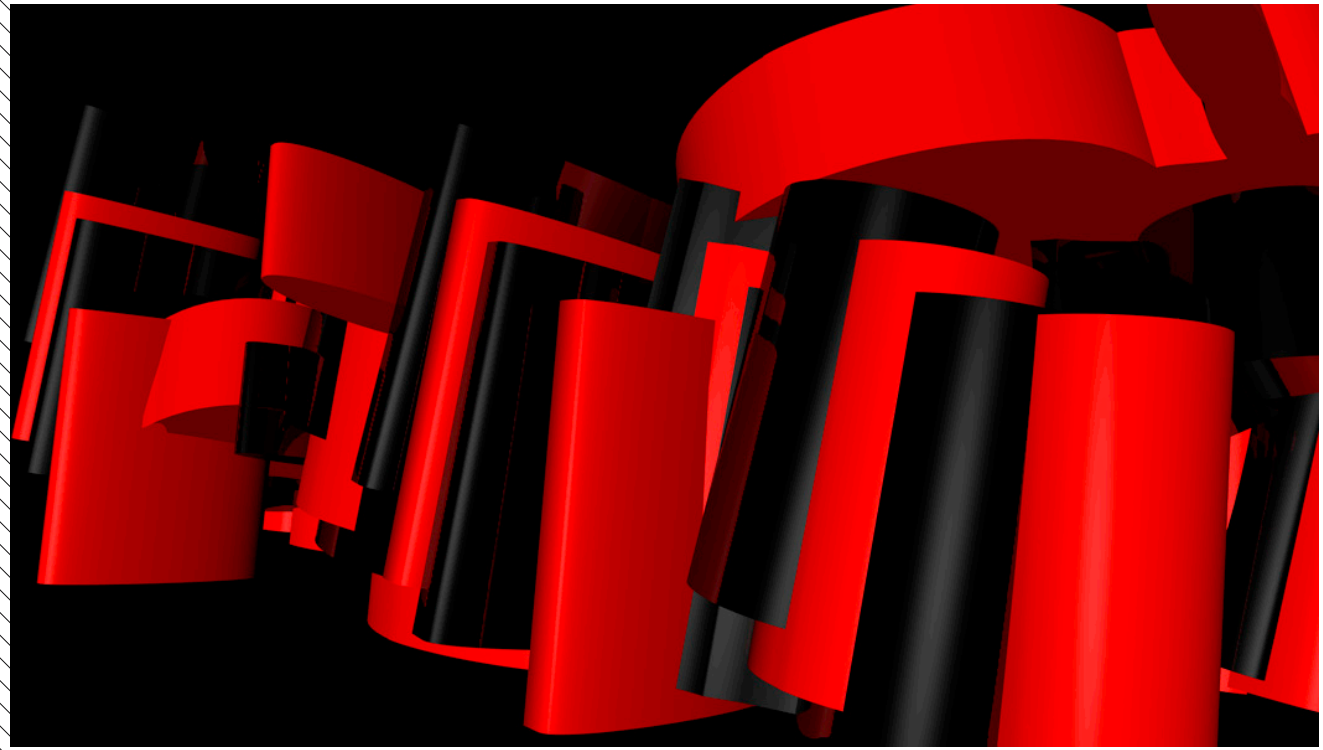
Codemanipulator ©, CodeManipulations, 2000

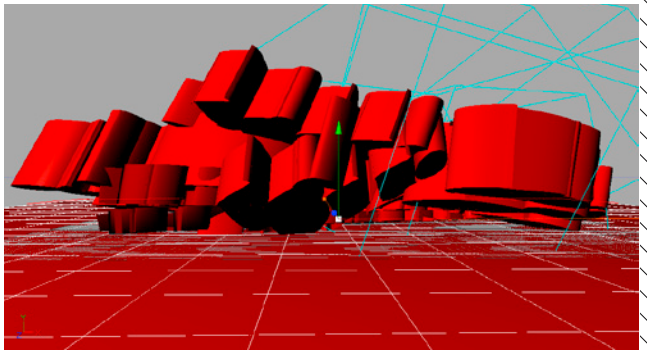


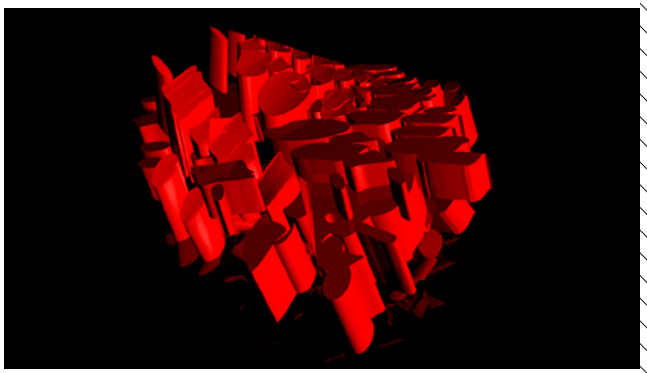




Codemanipulator ©, codemanipulator-code-2-newnow.a, 2002
Codemanipulator ©, codemanipulator-cascading-life-sheets.a, 2002







Codemanipulator ©, "Architectural-CodeSculpture-svg-2-vrml-2004-b", 2004
Codemanipulator ©, "Architectural-CodeSculpture-svg-2-vrml-2004-a", 2004
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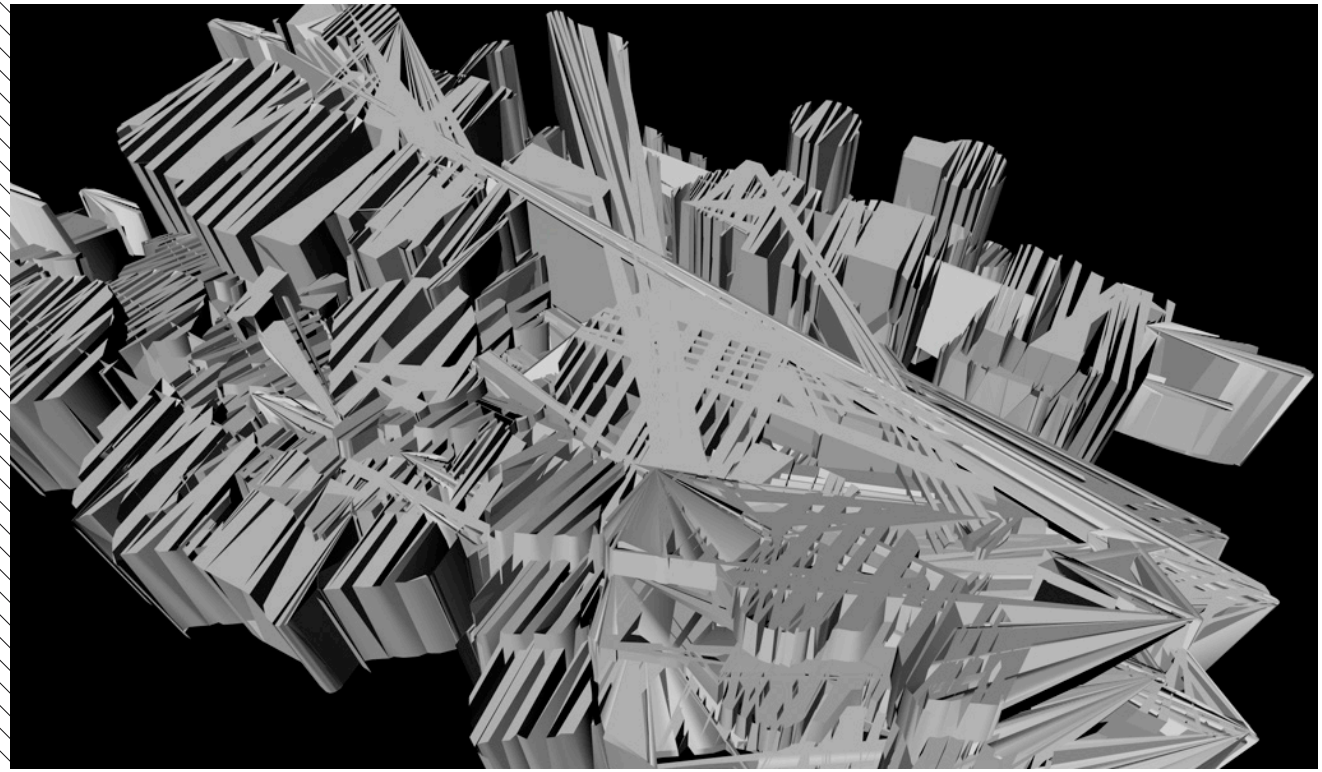

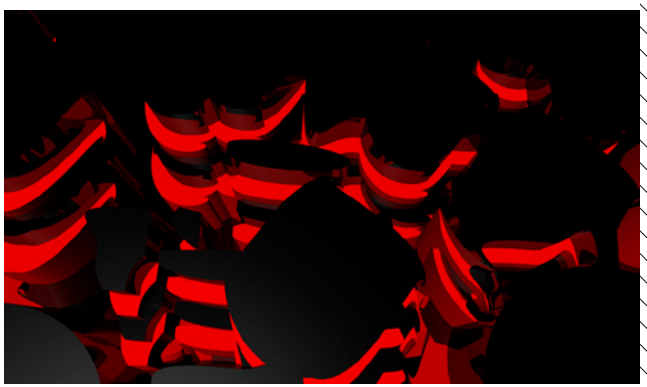

Codemanipulator ©, "Architectural-CodeSculpture-svg-2-vrml-2004-021.a", 2004
Codemanipulator ©, "Architectural-CodeSculpture-svg-2-vrml-2004-d", 2004
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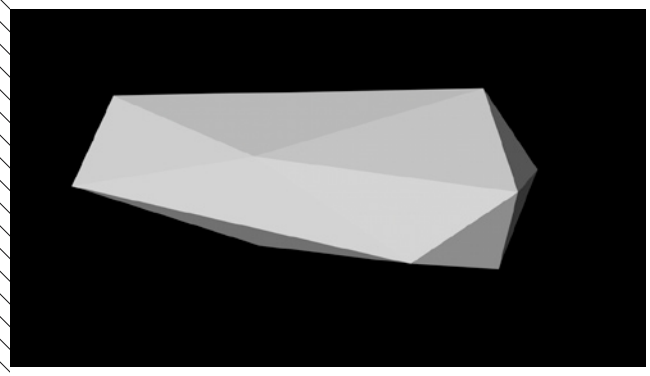
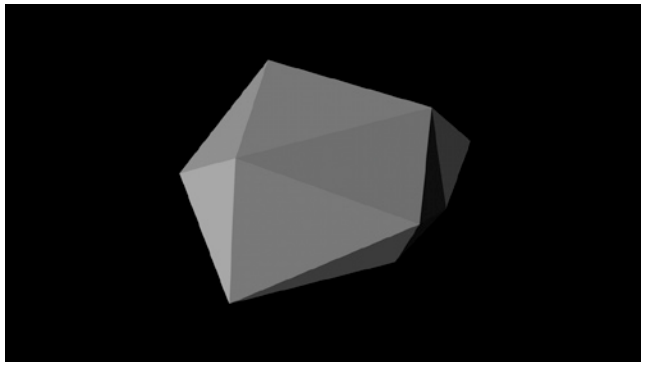
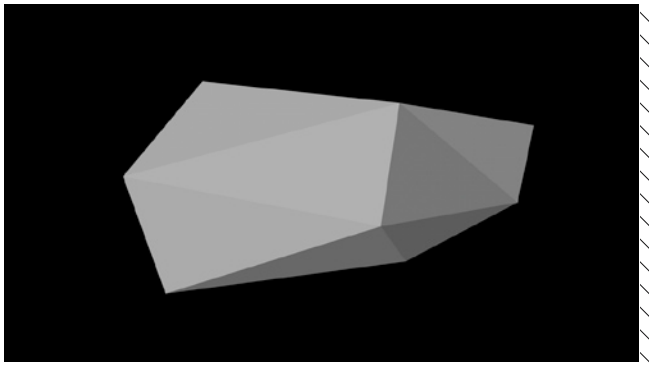
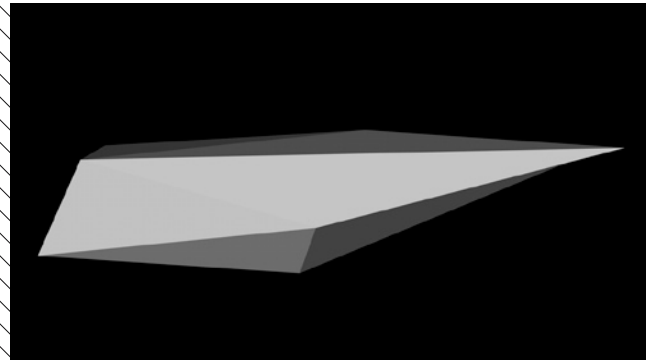
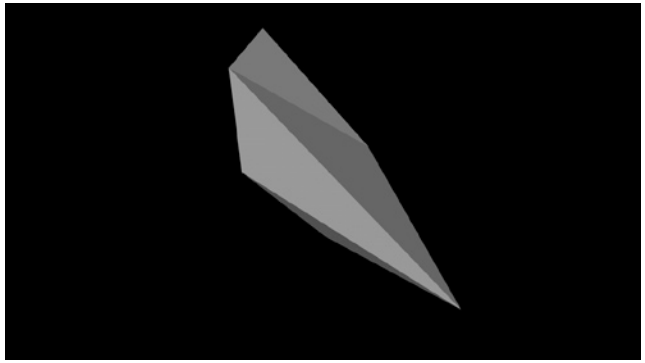
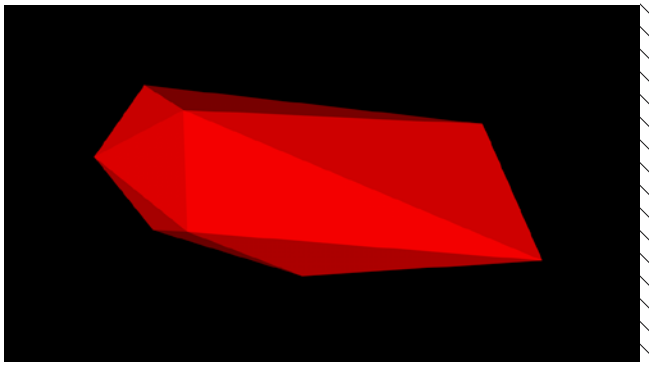

Codemanipulator ©, "CodeSculpture-6-2-7-a-2005", 2005
Codemanipulator ©, "CodeSculpture-6-2-7-b-2005", 2005
Codemanipulator ©, "CodeSculpture-6-2-7-c-2005", 2005

Codemanipulator ©, "CodeSculpture-6-2-7-d-2005", 2005
Codemanipulator ©, "CodeSculpture-6-2-7-e-2005", 2005
Codemanipulator ©, "CodeSculpture-6-2-7-f-2005", 2005

Codemanipulator ©, brot.undspiele Galerie, Berlin, 2005
exhibition view

CODEMANIPULATOR®

Curriculum Vitae

1971 born

Interdisciplinary activity between: architecture, urban design, art, Internet and new media. Exhibitions and publications about architecture, art and new technologies.

In the middle of the 80's Active participation in the "Desktop Revolution"

1987 First intensive examination with the linkage of programming and art

1989 Practical course in GMD National Research Center for Information Technology – St. Augustin/Bonn (GMD)

1992 - 1997 architecture study
With start of the WWW beginning of artistic occupation with programming and design in the World Wide Web

1995 "Bring the net to paper", "I want to see pixels", "I want to see the net"

1996 Works of the series "CodePainting", "CodePoetry" and "CodePainting-Interactive"

1997 "CodeManipulations" – manipulations of code, exhibitions and prizes, publications
"010111010 – The City in the City" receives two recognized Architecture/Urban Design prizes

1998 - 2000 The other point of view – Antipixel – theory against "Meaning"-less digitization leading to a coded "Meaning"-full digitization

2001 - 2002 Active participation and promotion of the "Webstandards" movement

2003 - 2005 "CodeMovies" – continuation and development of code in new ranges and technologies (XML, SVG)

CODEMANIPULATOR
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