

## Binary code and number relations

### to divine Peter Nowotny's "narcissistic ornamentation"

If it is true, that is "changed the subject to system and from subject-object relations in the loop man-world" the world of new media, such as Norbert Bolz says, and if the world is a construct of the "beautiful relationship between dot shapes and figures forms" (Norbert Bolz\*), then find the contemporary in art an echo. And of course there are many approaches to develop new media as tools of artistic expression. There is no lack of attempts, the traditional blackboard with the tools of new media to interview. Such tests shall also make Peter Nowotny.

In recent years, Peter Nowotny usually painted pictures on several parts which, on a golden background, consistent with a broad stroke, gray-defined groups of figures are seen. The tightly arranged in the horizontal pieces are covered by a wider pattern of colored lines economical. The colored lines delineate, apparently more or less arbitrarily selected - certain body shapes. After Peter Nowotny, the character has taken out of their photographic space, he does a second step: it digitizes the resulting image on the screen. In the computer he first clears the remaining uniqueness of the linear enveloped groups of figures. It is only to repeat the color pattern. But it's never simple repetition, but variation, mirroring, rotation, twist. It turns out that it is as a kind of alphabet, - can produce words and texts. In this computer "written" text, he now wears a second and third screen.

Nowotny used motives of the media and fashion world as a template. However, although the pattern of the broad lines seen this ad aesthetic presentation certainly makes you feel at the formal rigor of early medieval paintings recalls. These correspondences and correlations are not accidental. Nowotny cited aware of this tradition: the horizontal ranking of people, their disembodied presence in the area of the golden ground, the color of the medieval heavens were determining elements of medieval painting. In binary code form Nowotny and divine number ratios a curious, playful unit.

The early medieval art was not interested in the individual and particular, but showed a anindividualize man. They illustrated the position, rank and position of people in a firmly established social and religious cosmos. The microcosm and replica is part of the universe. From the elements of the universe is made in this presentation together, the human body. Beauty, order, harmony, harmony and dignity can be represented as numbers and geometric figures. The all-dominant harmony is a divine ratio. Up and down, left and right to describe good and evil, grace and damnation, the sacred past and the future of the Last Judgment. This coordinate system extends completely about the per double imaginary reality, which represent the substantial and accidental Visible Invisible. So it was not necessary to simulate space in the painting or the visible world realistically. You did so to no truth. Thus, the early medieval painting a painting of icons, the allegories and parables, which referred to a divine truth. And since the medieval painter could use a universal language, he disappeared behind the universal and as individual artists was hardly recognizable.

Peter Nowotny is here. Also, do not interest him, the body, the individual notes, but structures, textures, characters. He is interested, however, neither the "statements" that connects everything ideology or the divine order of things. His effort is the attempt to create a painterly language of gestures, postures and gestures to develop the individual as far away from the gesture, posture or gesture, as the character for "house" of the real house, the sign signified by each different . That was also the use of an important flow of modernity.

The starting material he uses, as I said, photographic templates. Photographs suggest a high

degree a reality. And since the invention of photography, painting largely done without nature thereby making them more competitive, that they "naturally" and "after life" paints the picture Peter Nowotny transformed from its spatial illusion in the area, destroying the "documentary" in the photo. Him, that does outlines and structures by repeated distillation to obtain in high purity.

In recent years, Peter Nowotny especially interested in fashion photography. Because they de-individualized, emphasizes the shape, developed a sign language of social stratification. There is no matter who wears the fashionable products. Clothing no longer signaled today the state of the wearer, but the rank on the income scale, open at the top. Under the guise of a lifestyle disappears precisely the individuality. The design replaces the being. This production replaces a life lived without sight draft. Nowotny's images comment on this condition, but rather try the font of the mere posture, gesture and gesture to decipher and to write. It will not produce meanings and no meaning, but characters that match a certain sound of the spoken language. In linguistics, one would say that phonemes are perceived. The semantic and pragmatic level of language is missing. But the sound gains importance. And so it is with forms and colors. They trigger chains of association and ambiguous reference to the known.

What it remarkable to think Peter Nowotny's approach is twofold: Peter Nowotny dissolves the myth of artistic uniqueness and spontaneity, such as that lives in the gestural painting. Instead asked the pre-images on tries to rethink and finds always more reduced forms and languages. The second key element of the painting, Peter Nowotny is the task of illusionism. He transferred back to the (simulated only) three-dimensional photographic styles in the plane. The digitization of the painted image and varying the structures discovered in the computer creating a strange tension between rigor and play.

The real irritation that comes from these pictures become visible but the idea that the contemporary "divine ratio" of the binary code that the world could be a mere construct, and the result of a large simulation.

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