



GENERATIVE ART



GENERATIVITY IN THE ARTS

INTRICATE LOGIC OF A GENERATIVE ARTWORK

EXAMPLES IN THE 20 CENTURY

GENERATIVE ART IS

A CATEGORY OF VARIOUS

CREATIVE METHODOLOGIES

WHICH

INTENTIONALLY INTERFACE

PREDEFINED SYSTEMS

WITH DIFFERENT FACTORS OF UNPREDICTABILITY

IN DEVELOPING, PRODUCING AND PRESENTING

THE ARTWORK

**BROAD DEFINITION OF GA IMPLICATES THAT ALL ART
AND ALL CREATIVE ACTIVITIES
ARE GENERATIVE**

**HOWEVER,
ACCENTUATING UNCONTROLLABILITY
IS OFTEN NOT PRIMARY GOAL OF THE ARTISTS
THEY USUALLY TRY TO AVOID OR CONCEAL IT**

WHAT DISTINGUISHES GA IS
THE ARTIST'S CONSCIOUS APPROACH TO AND USE OF
UNCONTROLLABILITY, SURPRISE AND SOMETIMES VIRTUOSITY
BY SYSTEMATICALLY INTERFACING THE PREDEFINED SYSTEMS
WITH THE UNPREDICTABLE ELEMENTS,
AND SHARING THIS INTERPLAY WITH THE AUDIENCE

FOR THIS INTERFACING TO BE CONVINCING

**PREDEFINED SYSTEM(S) NEED TO BE
CLEARLY DEFINED, CONTROLLABLE AND REASONABLY PREDICTABLE
THEIR CHARACTER OR LOGIC NEEDS TO BE
MEANINGFUL, CARRY A NARRATIVE, OR A MESSAGE**

ELEMENT(S) OR SOURCE(S) OF UNPREDICTABILITY

NEED TO BE WELL CHOSEN

THEIR CHARACTER NEEDS TO BE MEANINGFUL,

CARRY A NARRATIVE OR A MESSAGE

(“PURE” RANDOMNESS USUALLY DOES NOT WORK WELL)

INTERACTION

BETWEEN PREDEF AND UNCONTROLLED ELEMENTS

NEEDS TO BE INTERESTING, ENGAGING, INSPIRE THINKING

MOTIVATION FOR INTERFACING

NEEDS TO BE MEANINGFUL

**ALL THESE FACTORS
NOT NECESSARILY ACHIEVED IN EVERY GA
BUT IN VARIOUS PROPORTIONS
CAN PRODUCE IMPRESSIVE WORKS**

WE WILL EXPAND ON THIS IN THE FOLLOWING LECTURE

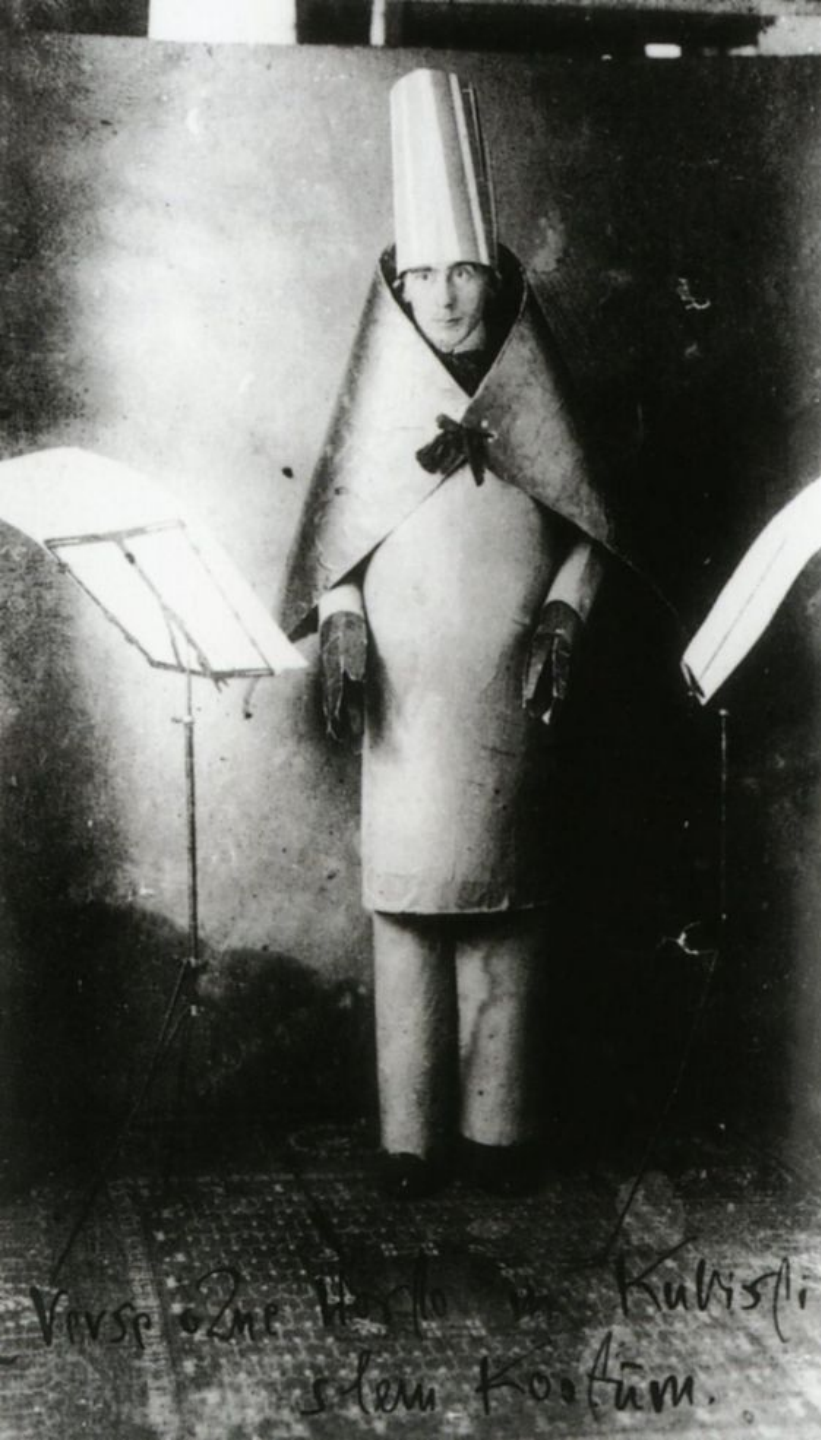
COGNITIVE ASPECTS OF GA:

ALGORITHMIC THINKING AND PROCEDURAL LITERACY

EXAMPLES OF GA IN THE 20 CENTURY ARTS

POETRY, MUSIC, SOUND ART,

CONCEPTUAL ART, DRAWING, PERFORMANCE



DADA (1915-1920s)

**UNCONTROLLABILITY, ERROR,
IMPERFECTION AND ABSURD**

**AS A REVOLT AGAINST BOURGEOIS
MENTALITY, SOCIAL EXPECTATIONS AND
ART CONVENTIONS (CONFORMISM)**

TRISTAN TZARA - 1920 - DADA MANIFESTO ON FEEBLE LOVE AND BITTER LOVE

TO MAKE A DADAIST POEM:

TAKE A NEWSPAPER.

TAKE SOME SCISSORS.

CHOOSE FROM THIS PAPER AN ARTICLE OF THE LENGTH YOU WANT TO MAKE YOUR POEM.

CUT OUT THE ARTICLE.

CAREFULLY CUT OUT EACH OF THE WORDS THAT MAKE UP THIS ARTICLE AND PUT THEM ALL IN A BAG.

SHAKE GENTLY.

TAKE OUT EACH CUTTING ONE AFTER THE OTHER.

ASSEMBLE THEM IN THE ORDER IN WHICH THEY COME OUT OF THE BAG.

A POETIC ALGORITHM

SURREALISM (1930s)

AUTOMATIC WRITING

**INTENTIONALLY WRITING WITHOUT THINKING, LOGICAL REASONING
OR CONSCIOUS MANIPULATING THE CONTENT**

**DEVELOPED BY ANDRÉ BRETON AND PHILIPPE SOUPAULT
TO CAPTURE THE UNCONTROLLED AND RANDOM THOUGHTS, AS IN:**

THE GREAT CURTAINS OF THE SKY DRAW OPEN.

A BUZZING PROTESTS THIS HASTY DEPARTURE.

WHO CAN RUN SO SOFTLY? THE NAMES LOSE THEIR FACES.

THE STREET BECOMES A DESERTED TRACK.

TODOROVIĆ, VLADIMIR, AND DEJAN GRBA. 2019.
“WANDERING MACHINES: NARRATIVITY IN GENERATIVE ART.”
CITAR JOURNAL OF SCIENCE AND TECHNOLOGY OF THE ARTS,
SPECIAL XCOAX ISSUE, PORTO: 50-58.

John Cage - 1952 - 4:33

Highly influential (generative) approach to media, creativity and culture.



Dallas Taylor (TED) - 2020 - What Silence Can Teach You About Sound

CLEAR ALGORITHM: MUSICAL SCORE

OPEN UNCONTROLLABILITY FOCUSES ON ONE MEDIUM: SOUND/MUSIC

CLEAR CONTEXT:

LISTENING, ACOUSTIC CULTURE,

THE RANGE BETWEEN NOISE, SOUND AND MUSIC

UTILIZES AND CRITIQUES THE INSTITUTIONAL FRAMEWORK:

CONCERT OR MUSICAL EVENT

CONVENTIONAL ROLES AND FORMS OF MUSIC

RELATED

ALEATORY MUSIC

JOHANN PHILIPP KIRNBERGER - 1757 - MUSIKALISCHES WÜRFELSPIEL

(MUSICAL DICE GAME)

THROW DICE TO SELECT FROM

A NUMBERED POOL OF PRE-COMPOSED MUSICAL SEQUENCES

PLAYFULNESS

DEMONSTRATES VIRTUOSITY FOR WRITING SEQUENCES DIFFERENT ENOUGH

BUT CAN BE MATCHED RANDOMLY



Nam June Paik - 1963 - Random Access

Influenced by Cage

Playing with material/visual form

Allowing direct creative experience



William Anastasi - 1960's - Subway Drawings

Clearly defined algorithm, (arguably) intuitive from final results

Unreliability/imperfection of a human "machinery"

Journey as open-ended experience

12-11-06

Amy Sandbach Michael Straus 12-15-06 Wynn Krauswey

W. Anastasi



Stefan Tiefengraber - 2013-2014 - Delivery Graphic
More formalized. A life of an object and its surroundings.



Tehching (Sam) Hsieh - 1970/1980s - One Year Performances

CLEAR ALGORITHM

OPEN UNCONTROLLABILITY

**HIGH EMPATHIC IMPACT THROUGH IMAGINATION
OF THE CHANGES OF THE ESSENTIAL LIFE PROCESSES**

**PUSHING THE ENVELOPE OF THE RULE-BASED,
ENDURANCE PERFORMATIVE ART PRACTICES**

LOOK UP THE RELATED

LINKS AT THE OSS

- MARCEL DUCHAMP'S AESTHETICS OF INDIFFERENCE (EARLY 1920S):

MCEVILLE, THOMAS. "EMPYRRHICAL THINKING (AND WHY KANT CAN'T)."

ARTFORUM, OCTOBER, VOL. 27, NO. 3, (1988) (BAD COPY BUT READABLE).

- CUT-UP TECHNIQUE (DÉCOUPAGE)

INITIATED BY BRION GYSIN IN 1959, ADOPTED BY WILLIAM BURROUGHS

- JOHN CAGE - 1951 - IMAGINARY LANDSCAPE NO. 4

A 4 MINUTE COMPOSITION FOR 24 PERFORMERS ON 12 RADIOS AND CONDUCTOR.

- HANS HAACKE - 1963 - CONDENSATION CUBE

PROCESSUAL ART

- THE EXQUISITE CORPSE TECHNIQUE IN FILM

APICHATPONG WEERASETHAKUL - 2000 - MYSTERIOUS OBJECT AT NOON

A grayscale image of a fingerprint pattern, showing the characteristic ridges and valleys. The pattern is centered and fills the entire frame.

THANK YOU!