

A review done by Nasya Goh on “The Methodology of Generative Art.” by Tjark Ihmels and Julia Riedel on the [Medien Kunst Net website](#).

'The aim of generative aesthetics is the artificial production of probabilities of innovation or deviation from the norm.' - Max Bense

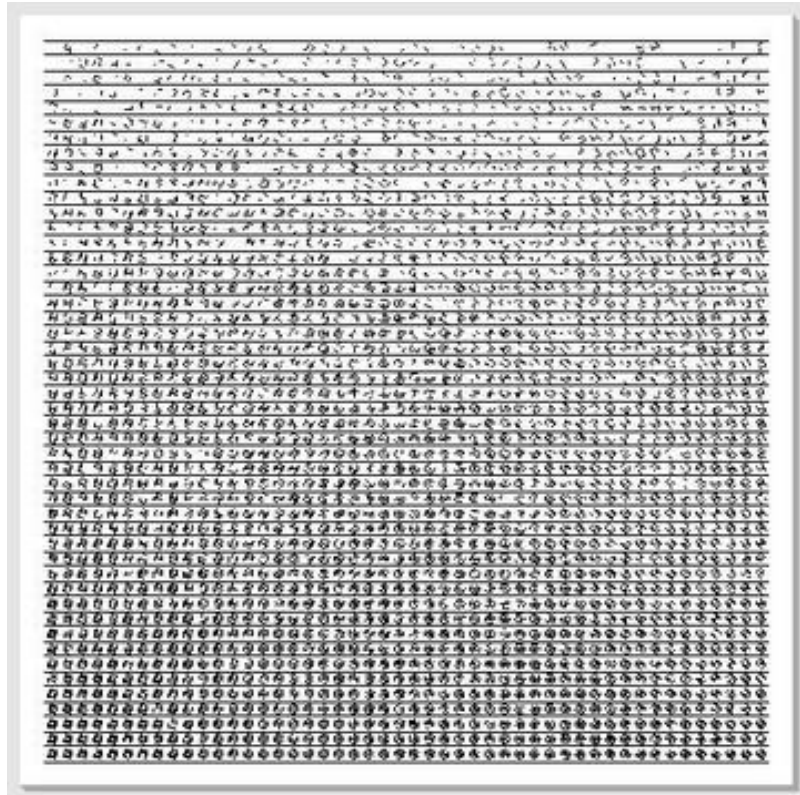
This article that I have chosen starts off with the history of the methodology of Generative Art and includes an analysis on some interesting examples from musical artists such as Mozart and John Cage.

It states early on that when one thinks of “generative”, there is no standard artistic position connected with it. Also this way of working does not only appear in a certain genre such as music, it has in fact established itself in almost every area of artistic practice (the fine arts, literature etc)

The fundamental thought structures for artistic work with generative elements apply to artists in all fields, not just in music. Since late 1960s, the individual pioneers of computer art set out to establish rules for creating generated artistic works.

Max Bense had introduced the concept of 'generative aesthetics' before 1965 and defined it as "[...] the combination of all operations, rules and theorems [...], that can be applied to a number of material elements functioning as symbols and through which aesthetic conditions (distributions or arrangements) can be produced deliberately and methodically." (Riedel & Ihmels, 2007)

Under the theoretical influence of Bense, Manfred Mohr, responded to the calls for creating rational art (also known as artificial art), through logical and unemotional concepts where all aesthetic decisions were taken over by the computer.



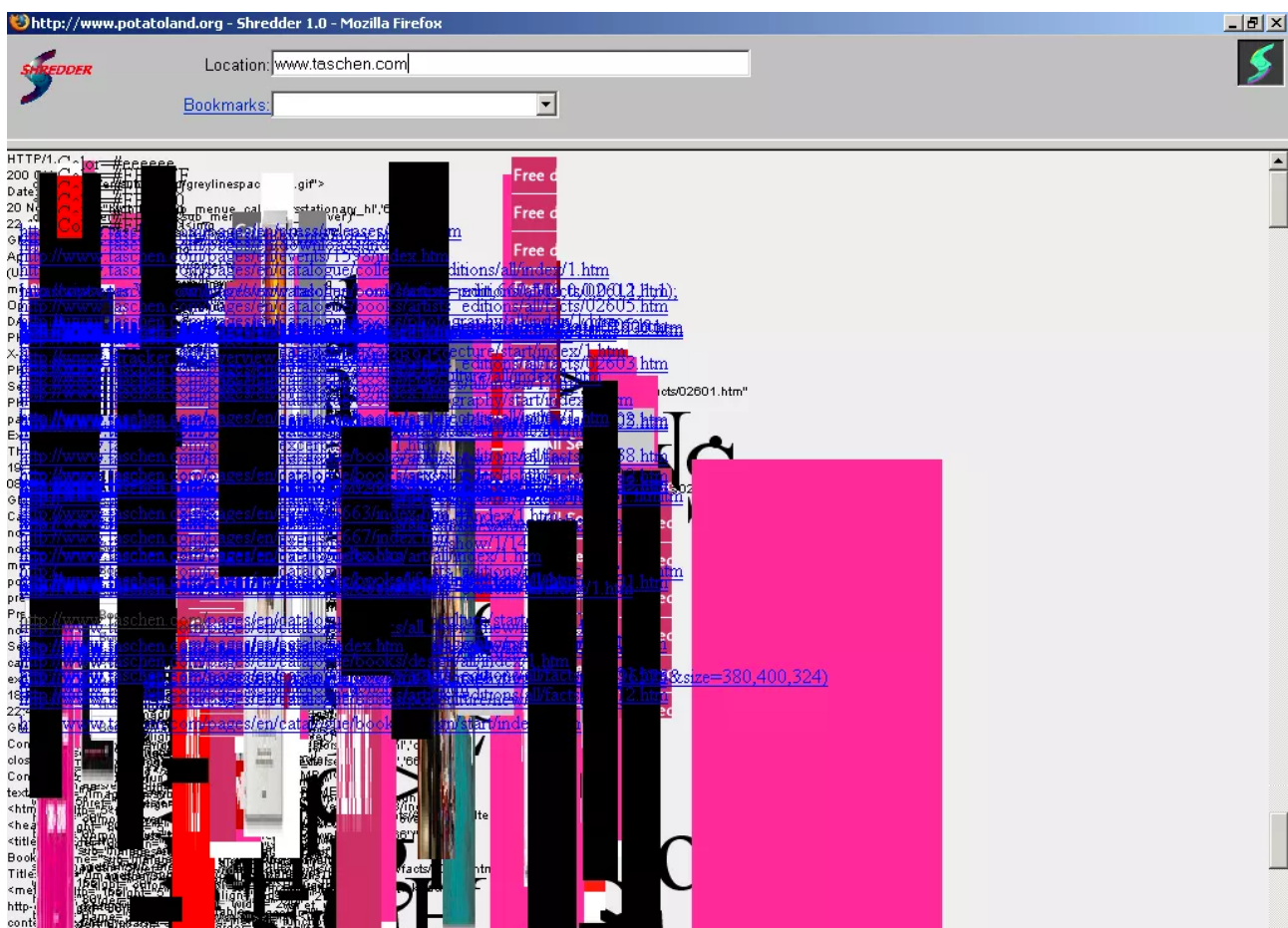
Mohr, Manfred. (1972-1977). *Cubic Limit*.

Retrieved from <http://www.medienkunstnetz.de/works/cubic-limit/>.

A normal 12-edged cube is dismantled methodically in order to produce the pictures. Through systemic applications of operations like rotation, addition and subtraction for example, an infinite number of aesthetic signs was generated and this became the material of Mohr's artistic work.

In generative art, the technology used plays a central role. It is able to determine "the possibilities and extent of the systematic application of rules". The Internet offers the perfect setting for the germination of art because it provides an interface where many

people are able to work on a single project at once. Also, it expands upon many new forms and subject matter for collective access. Interestingly, even though this medium has seen a rapid spread since the 1990s, no fundamentally new artistic positions with regards to generative methods have been developed. The Internet is special because it is not restricted to one type of usage, it spans across genres and finds its applications in almost every single area of artistic activity. It connects even the most specific artistic fields and disciplines.



Napier, Mark. (1998). *taschen.com shredded*.

Retrieved from <http://www.marknapier.com/portfolio/shredder/>.

Shredder by Mark Napier demonstrates the versatility and range of applications for generative methodology in this Internet age we are in. Shredder is a form of automated

collage creation that searches for images through either search engines or direct input of the URL. It creates independent artistic works by assembling the images in line with the given parameters.

In summary, generative methodology was taken and adapted across various genres over a large amount of time. Since mid of last century, we have seen the development of artistic approaches where this methodology became a very important part of artists' work. Due to the advent of the Internet, it gave computer artists a new way of generating forms. It was then adapted across various fields of artistic activity and gave rise to new representations, distributions and interdisciplinary co-operation. It is through this that many new applications of generative method was discovered. Generative art as a principle justifies from within itself the necessity of it being generative.

References:

1. Riedel, J., & Ihmels, T. (2007, February 15). The Methodology of Generative Art.
Retrieved from <http://www.medienkunstnetz.de/themes/generative-tools/generative-art/1/>
2. Klütsch, C. (2016, May 18). The Concepts of Information and Aesthetic in Early Computer Art (1964-71). Retrieved from http://www.computerkunst.org/Kluetsch_Art_Metaphysics_2006.pdf

(553 words)