

GENERATIVNÍ UMĚNÍ,  
POČÍTAČOVÉ UMĚNÍ,  
ALGORITMICKÉ UMĚNÍ

# GENERATIVNÍ ESTETIKA – HLAVNÍ ZNAKY A STRATEGIE

Vytváření děl podle určitých pravidel

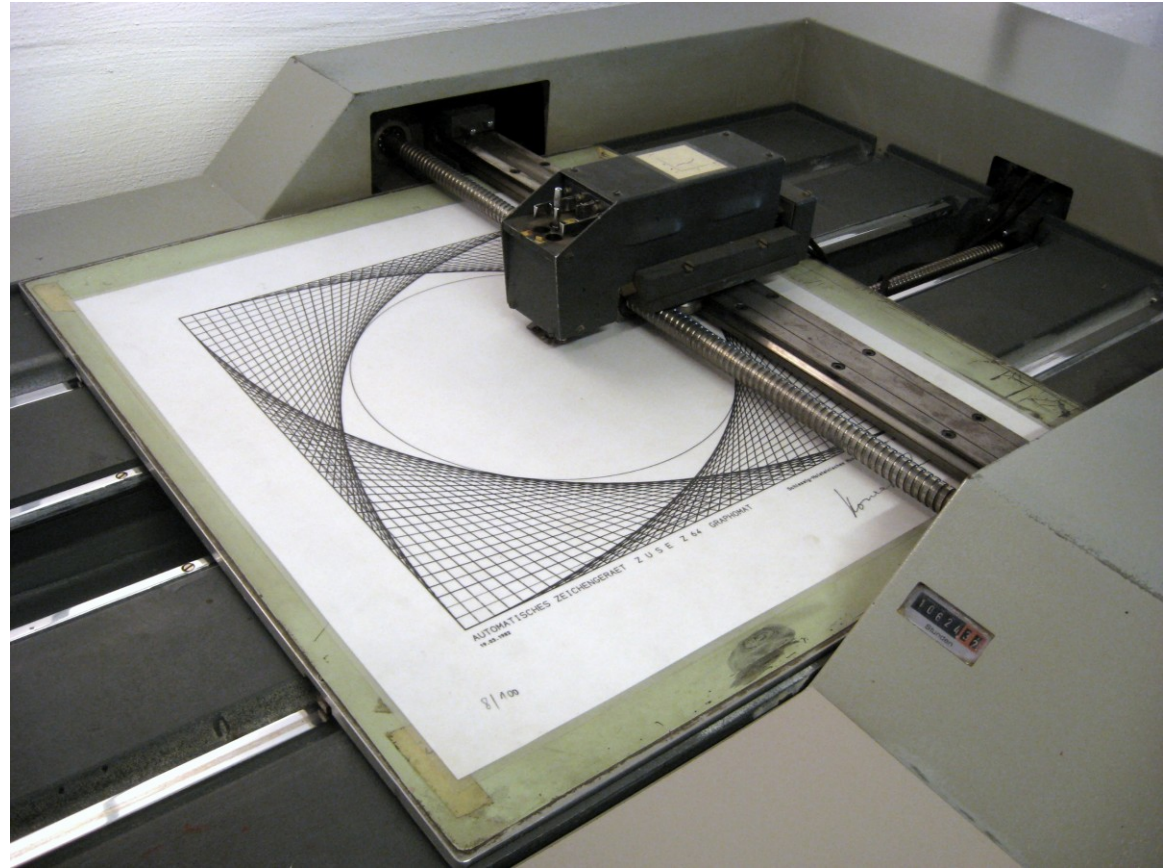
Důraz na procesy opakování, variace a kombinace

Tvorba estetických situací

Práce s koncepty redundance a komplexity

Do popředí se dostává komunikativní dimenze umění

Spojení vědeckých otázek a tvorby umění – realizace experimentů





# VÝSTAVA CYBERNETIC SERENDIPIDITY (1968)



Peter Zinovieff  
Ihnatowicz



Gordon Pask - The Colloquy of Mobiles



Edward

# PŘÍKLAD VLIVU KYBERNETIKY NA UMĚNÍ – VÝSTAVA CYBERNETIC SERENDIPITY

**Serendipity**  
Serendipity

the faculty of making  
happy chance discoveries  
by means of control and communication machines  
both human and electronic

An exhibition  
in addition demonstrating how man can use the computer and how technology has extended the scope of his creativity and inventiveness  
which can be seen in the form of a computer which can be programmed to do anything which is possible within its limits  
computer-generated graphics  
computer-generated film  
computer-generated musical compositions  
computer-generated text  
computer-generated images  
computer-generated sounds  
and other serendipitous manifestations

Institute of Contemporary Arts  
South House, The Mall, London WC1R 4EJ  
August 2 - October 20

August 2 - October 20, 1968  
During the course of the Electronic Serendipity exhibition at South House, The Mall, London W.C.1, a series of lectures will be held:  
admission - free  
204 members - 5/6  
all by invitation - season ticket - £3

Thursday August 8  
Tuesday August 13  
Thursday August 15  
Tuesday August 20  
Tuesday August 27  
Tuesday September 3  
Thursday September 5  
Tuesday September 10  
Thursday September 12  
Thursday September 19  
Tuesday September 24  
Thursday September 26  
Tuesday October 1  
Tuesday October 8  
Thursday October 10  
Thursday October 17

Class 3. Miller  
Music in the fields of anthropology, computer, international scientific cooperation and the visual arts.  
REFLECTIONS ON THE DIFFERENCES BETWEEN SCIENCE AND ART

Professor Herbert East  
Composer and musicologist at School of Music of the University of Illinois.  
COMPOSITIONS: EARLY INSTRUMENTAL MUSIC

Charles Ellis  
Director of the Computer Music Centre in New York  
MUSIC: WITHOUT LABELS

R.D. Thomas  
Sub-director at Cambridge School  
New musical systems for electronic music  
MUSIC: WITHOUT LABELS

Dr. Christopher East  
Electronic research Fellow  
in the Division of Computer Science  
at the National Physical Laboratory  
SLEEPING AND AWAKENING

Mr. Colin  
Musician, poet, dramatist and consultant.  
In making a study of the impact of the computer on society  
SOUNDING IN SILENCE

Professor R.D. King  
of the Department of Aeronautical Engineering  
Queen Mary College, London  
QUESTIONS IN THE SERVICE OF MAN

Dr. Gordon East  
Experimental psychologist and automation  
DIRECTOR OF RESEARCH IN ARTS RESEARCH CENTRE,  
CAMBRIDGE ON SEX AND SENSATION

Janis Rowland  
Composer, 1968 artist winner of the BBC Congress  
computer-composed music competition 1968  
UNUSUAL COMPOSITIONS IN MUSIC AND ITS FORMULATION

Mr. A. S. Miller  
Professor in the area of computer  
in the Department of Applied Mathematics in general  
THE COMPUTER AS AN AID TO LITERARY CRITICISM

John Small  
Composer and Fellow of the  
School of Music, University of Florence  
THE COMPUTER IN MUSIC

Professor Robert Rice  
of University of Cambridge, sociologist and computerist  
concerned with the application of computer  
and information theory to literature and music  
THE SOCIAL IMPLICATIONS OF ART WITH COMPUTER

Professor J.A. Robinson  
of the Institute of Computer Science in London  
THE CONTRIBUTION OF COMPUTATION TO THE ART OF CREATION

Professor John Owen  
of the Department of Psychology, Brunel University  
ANALYSIS OF INFORMATION

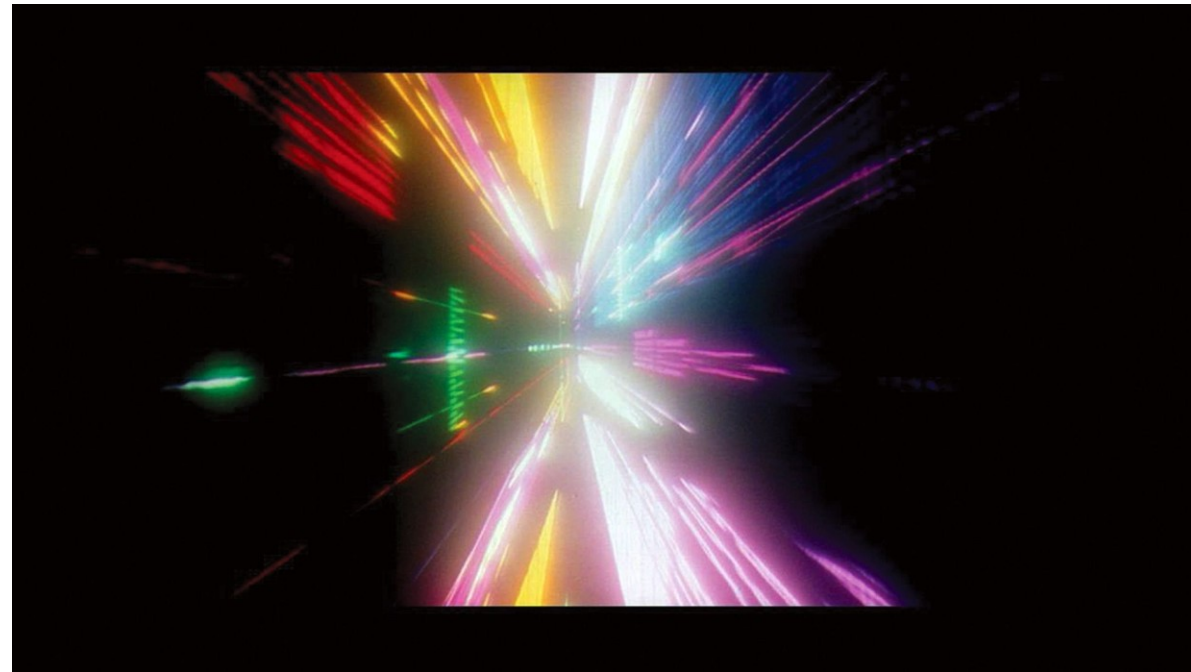
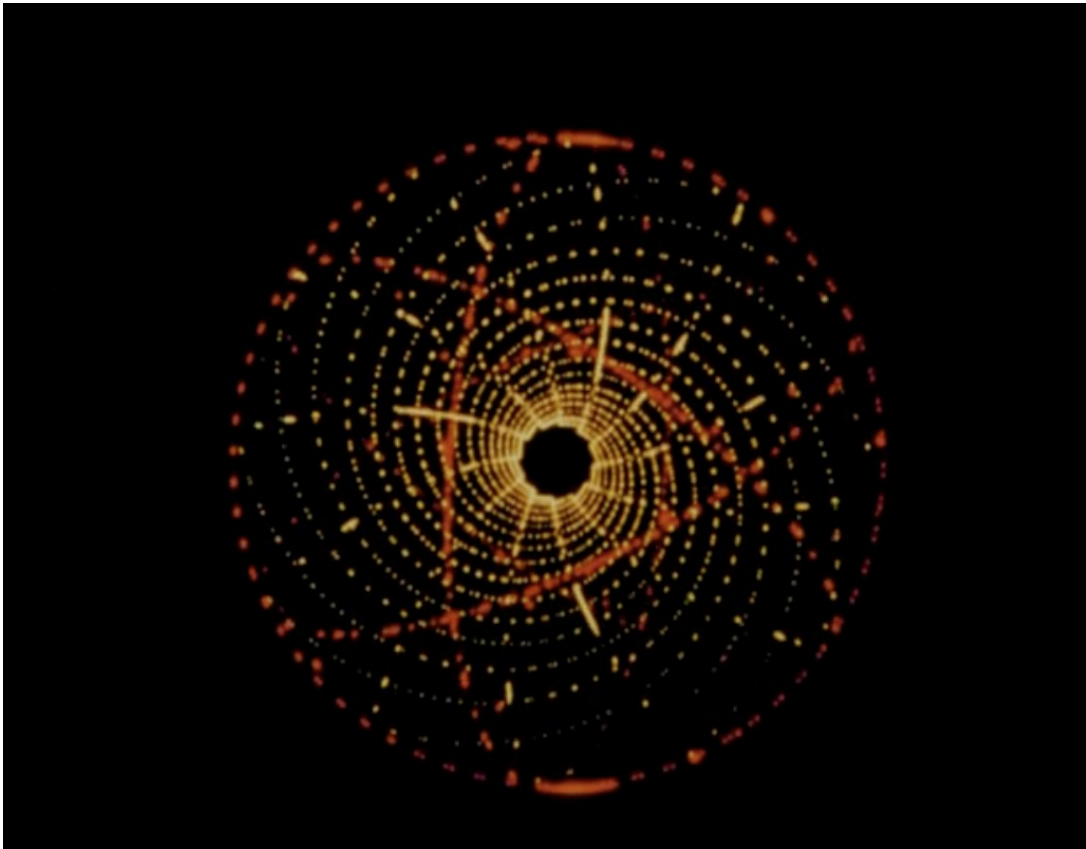
Professor Lionel Pearson  
American Professor of Human Genetics  
at London University  
AUTOMATIC MECHANICAL SELF-REPLICATION

Robin Murray Wood  
Computer system designer and electronic investigator  
at the Cambridge Language Research Unit  
TRAILING TO SUNDAY

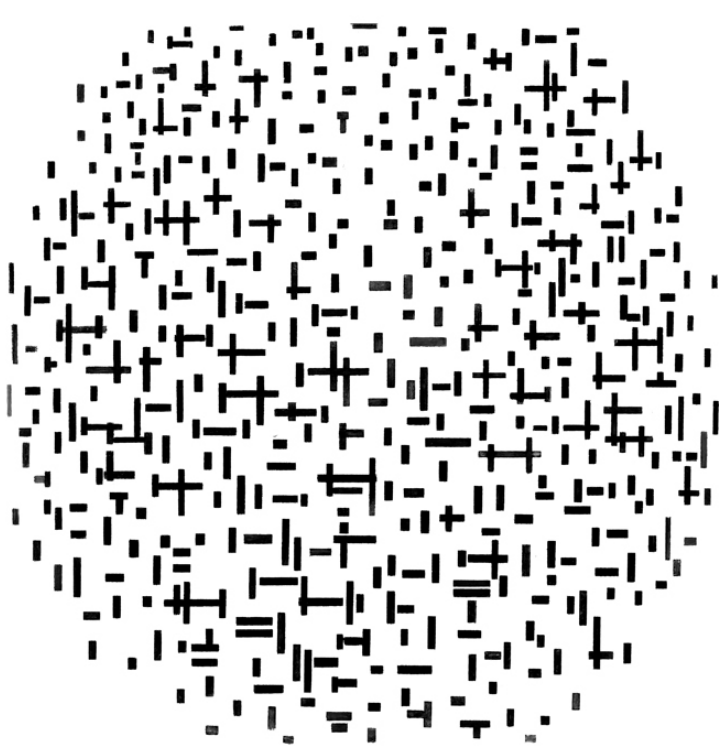
<http://www.medienkunstnetz.de/exhibitions/serendipity/>



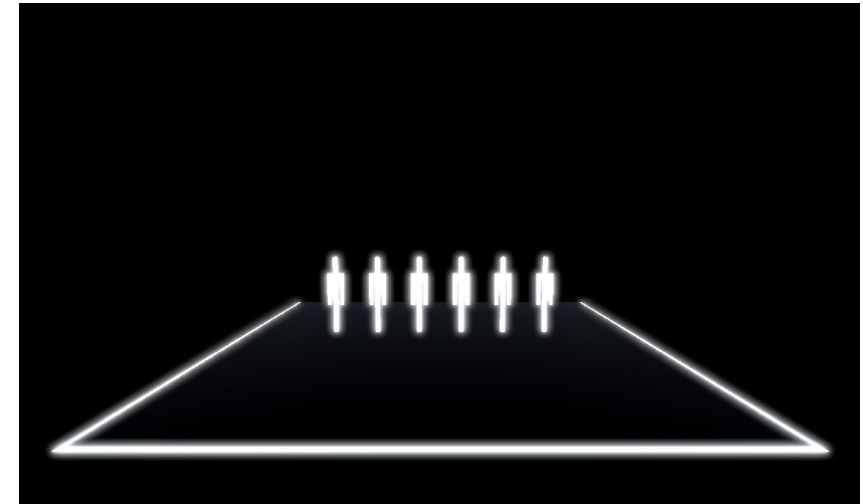
# PŘEDCHŮDCE - JORDAN BELSON – ALLURES (1961)



# MICHAEL NOLL

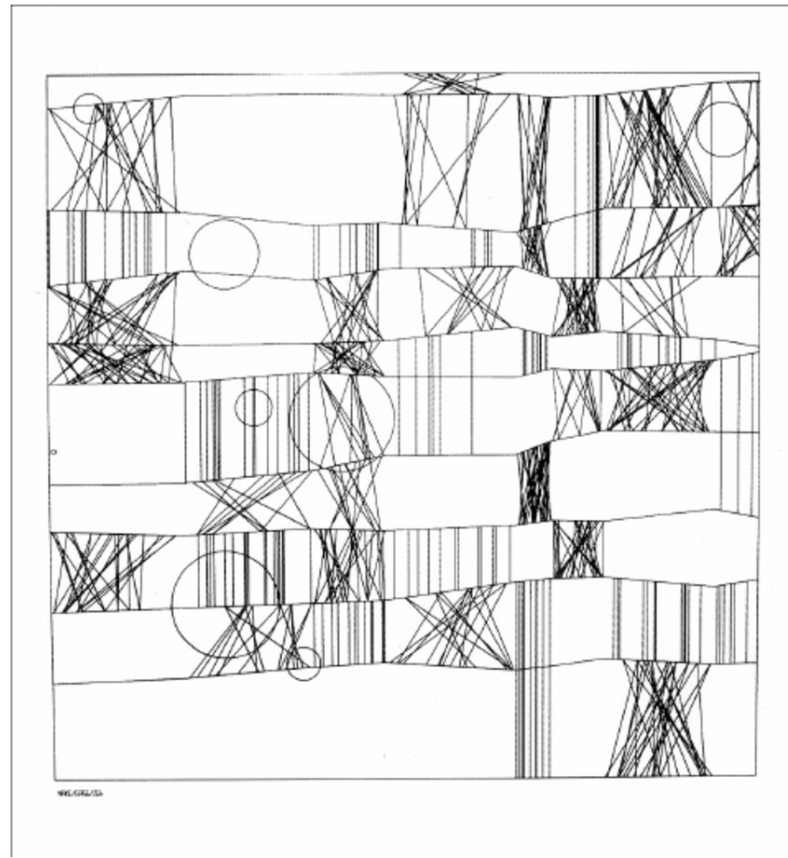


Computer Composition with Lines (1964)  
Ballet (1965)



Computer Generated

# FRIEDER NAKE

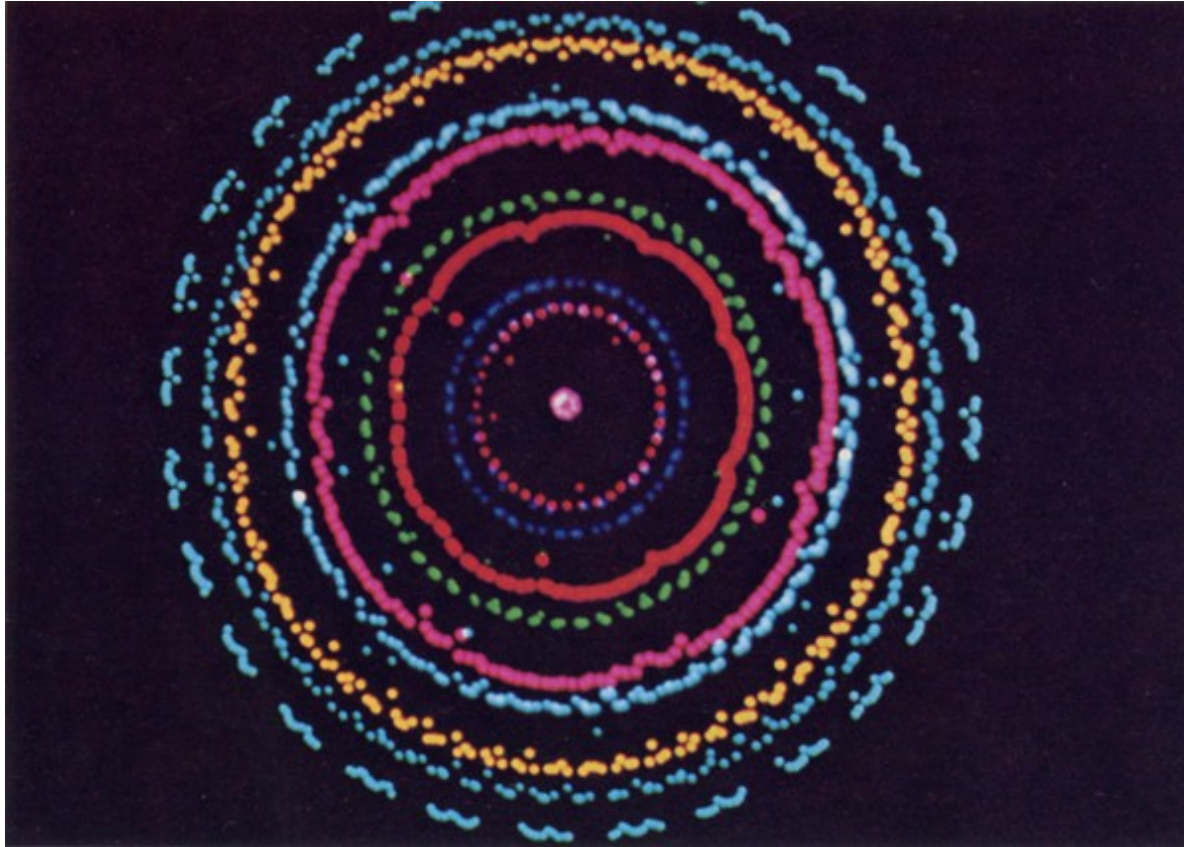


Paul Klee -Highroads and Byroads (1929) Hommage à Paul Klee 13/9/65 Nr.2  
(1965)

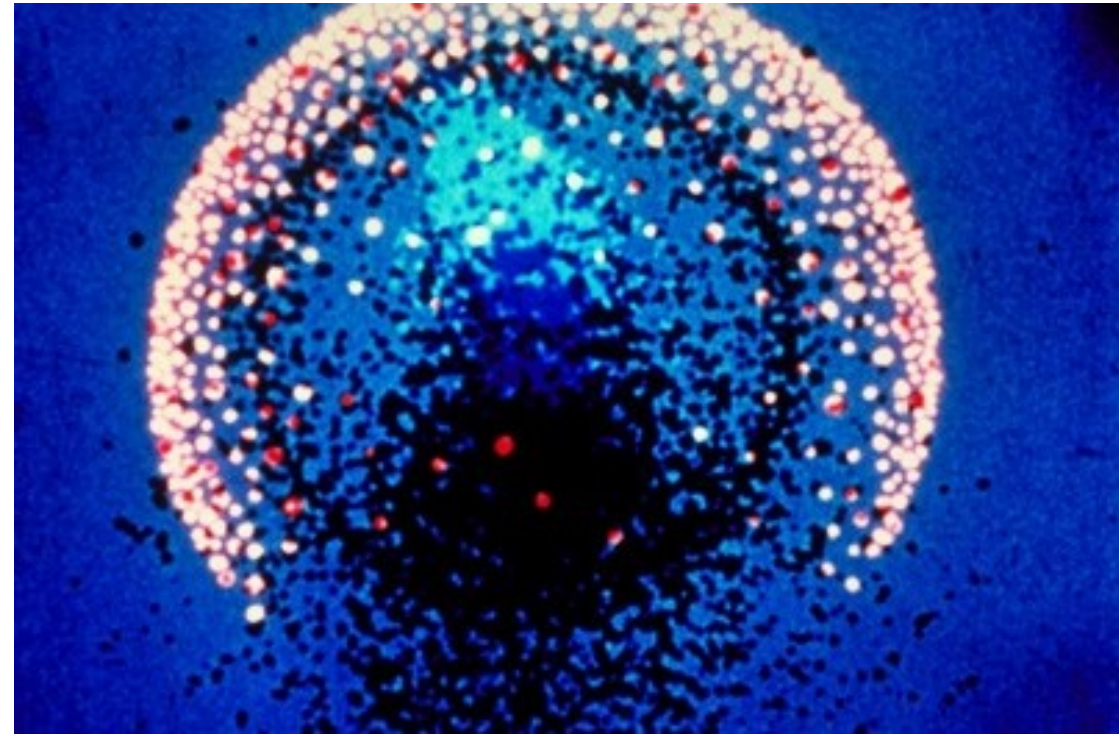
Random Polygons



# JOHN A JAMES WHITNEY



Permutations (1968)



Yantra (1957)

# CHARLES CSURI: HUMMINGBIRD 1967





# HAROLD COHEN - AARON (1973)



<http://www.aaronshome.com/aaron/index.html>



# ERWIN DRIESSENS A MARIA VERSTAPPEN: E-VOLVER (2006)

