

GENERATIVNÍ UMĚNÍ,
POČÍTAČOVÉ UMĚNÍ,
ALGORITMICKÉ UMĚNÍ

GENERATIVNÍ ESTETIKA – HLAVNÍ ZNAKY A STRATEGIE

Vytváření děl podle určitých pravidel

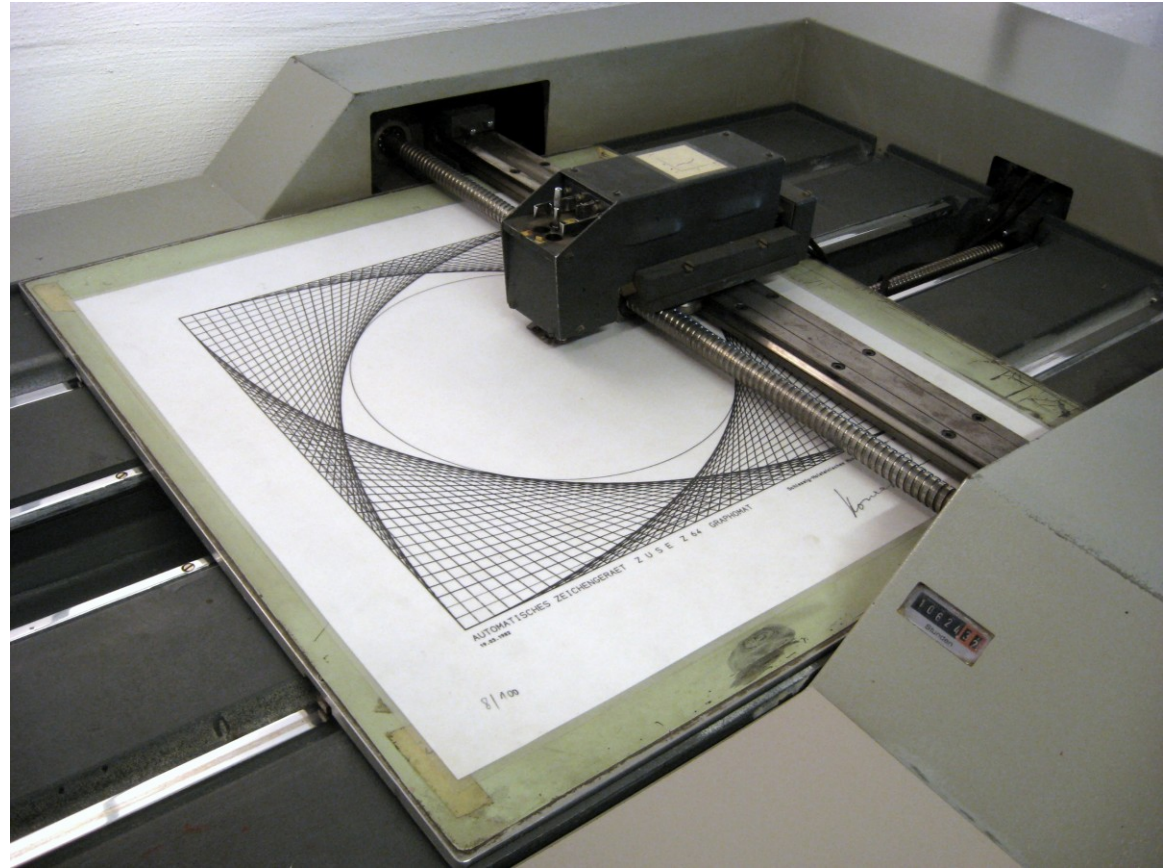
Důraz na procesy opakování, variace a kombinace

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
computer-generated music

and
other
serendipitous
manifestations

Institute of Contemporary Arts
South House, The Mall, London SW1
August 2 - October 20

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

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 Field of Anticipation,
Computer-generated scientific cooperation
and the visual arts.
REFLECTIONS ON THE DIFFERENCES BETWEEN SCIENCE AND ART

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

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

R.D. Thomas
Sub-director at Government School
New machine systems for literary creation
AND HIS RESEARCH

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

Mr. Colin
Musician, poet, dramatist and consultant,
in making a study of the impact of the computer
ON MUSIC
SOUNDING TO SUNDAY EVENING

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 CENTER,
CONCORD ON SEX AND SENSATION

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

Mr. A. S. Miller
Professor in the area of computer
in the Department of Applied Science and
THE COMPUTER AS AN AID TO LITERARY CREATION

John Gossel
Composer and Faculty of the
School of Music, University of Florida
THE COMPUTER IN MUSIC

Professor Robert Rice
of University of California, Berkeley and computer
science with the application of computer
and information theory to literature and music
THE TECHNICAL 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

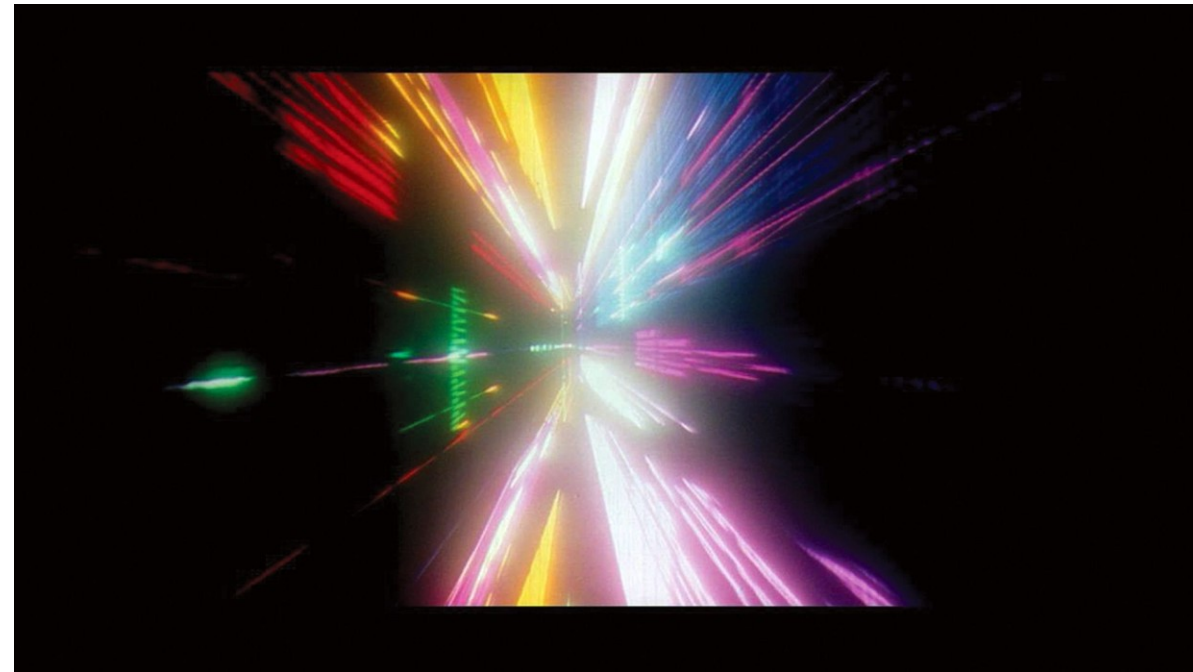
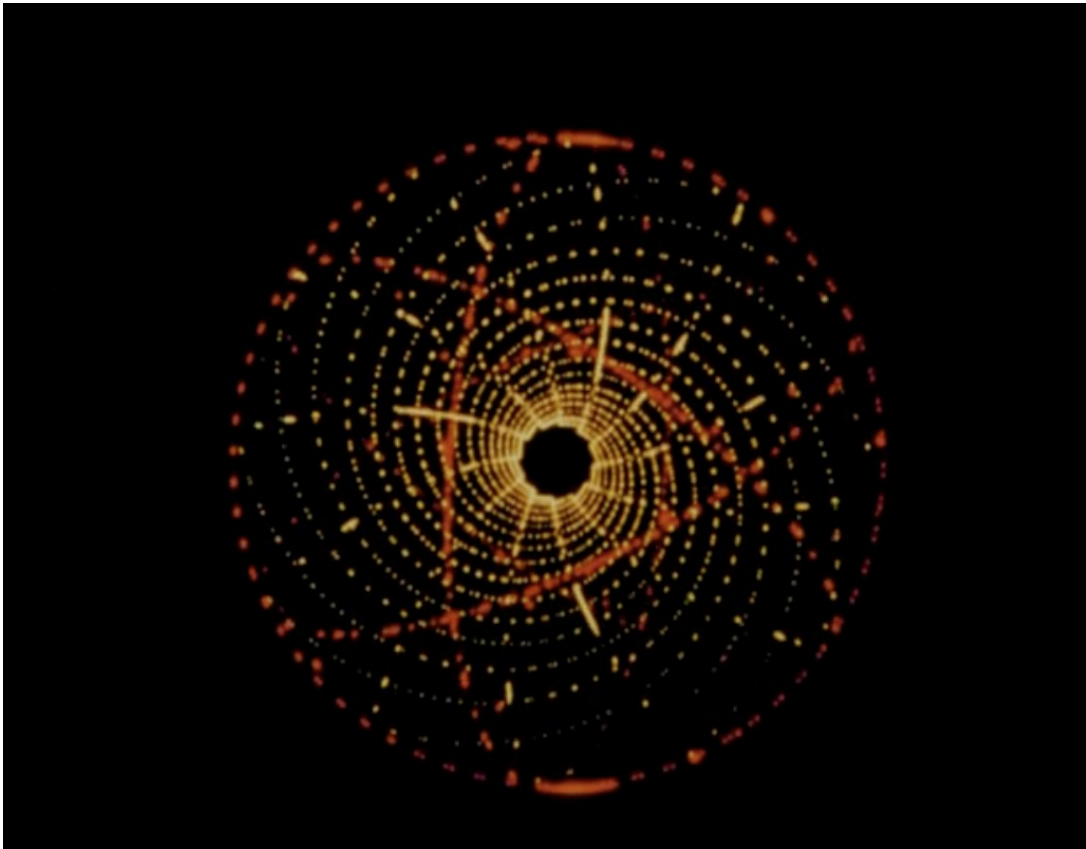
Professor John Owen
of the Department of Psychology, Brunel University
ANALYSIS OF INFORMATION

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

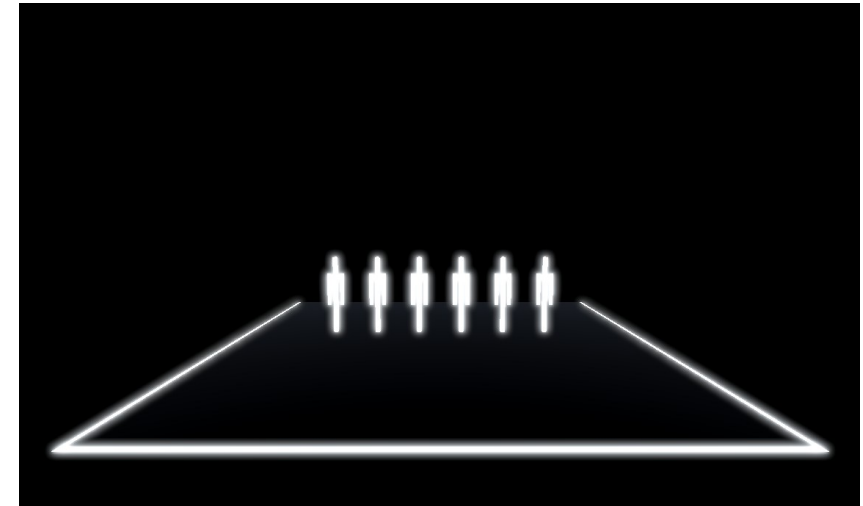
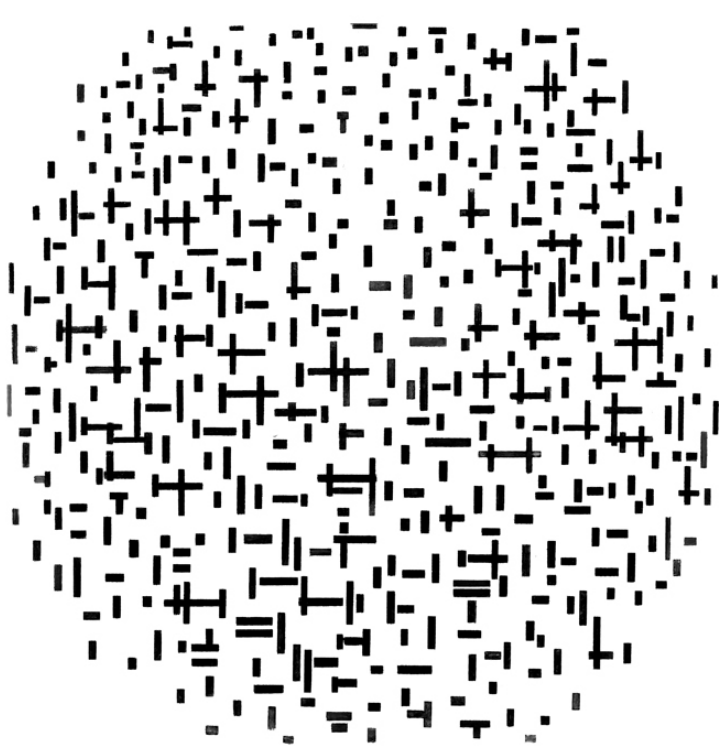
John McEvoy Wood
Computer system designer and electronic investigator
at the Cambridge Language Research Unit
TRAILING TO SUNDAY

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

PŘEDCHŮDCE - JORDAN BELSON – ALLURES (1961)



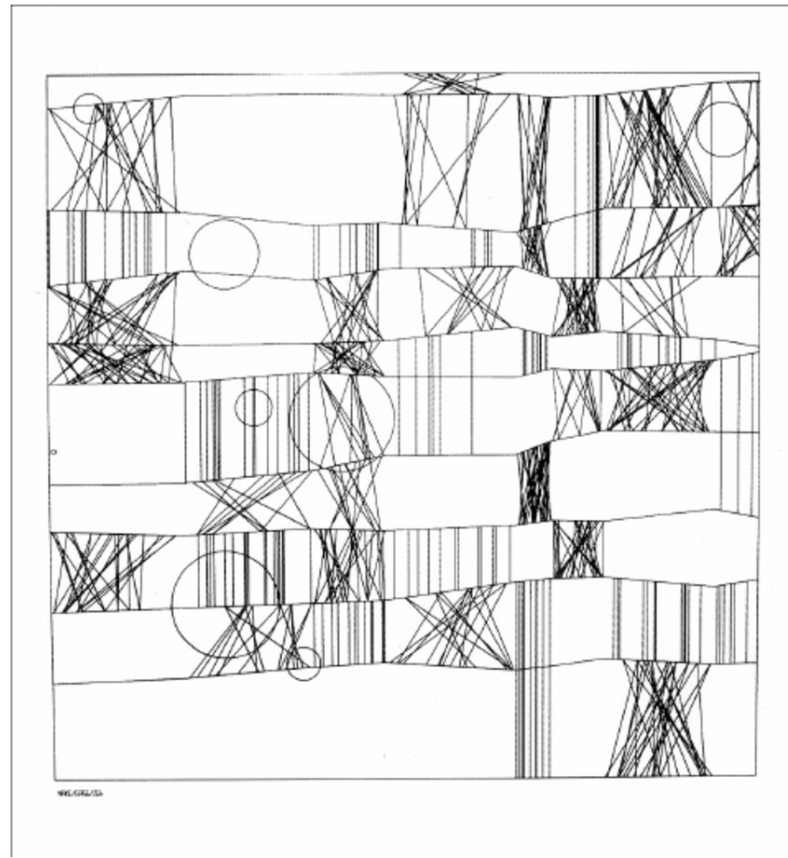
MICHAEL NOLL



Computer Composition with Lines (1964)
Ballet (1965)

Computer Generated

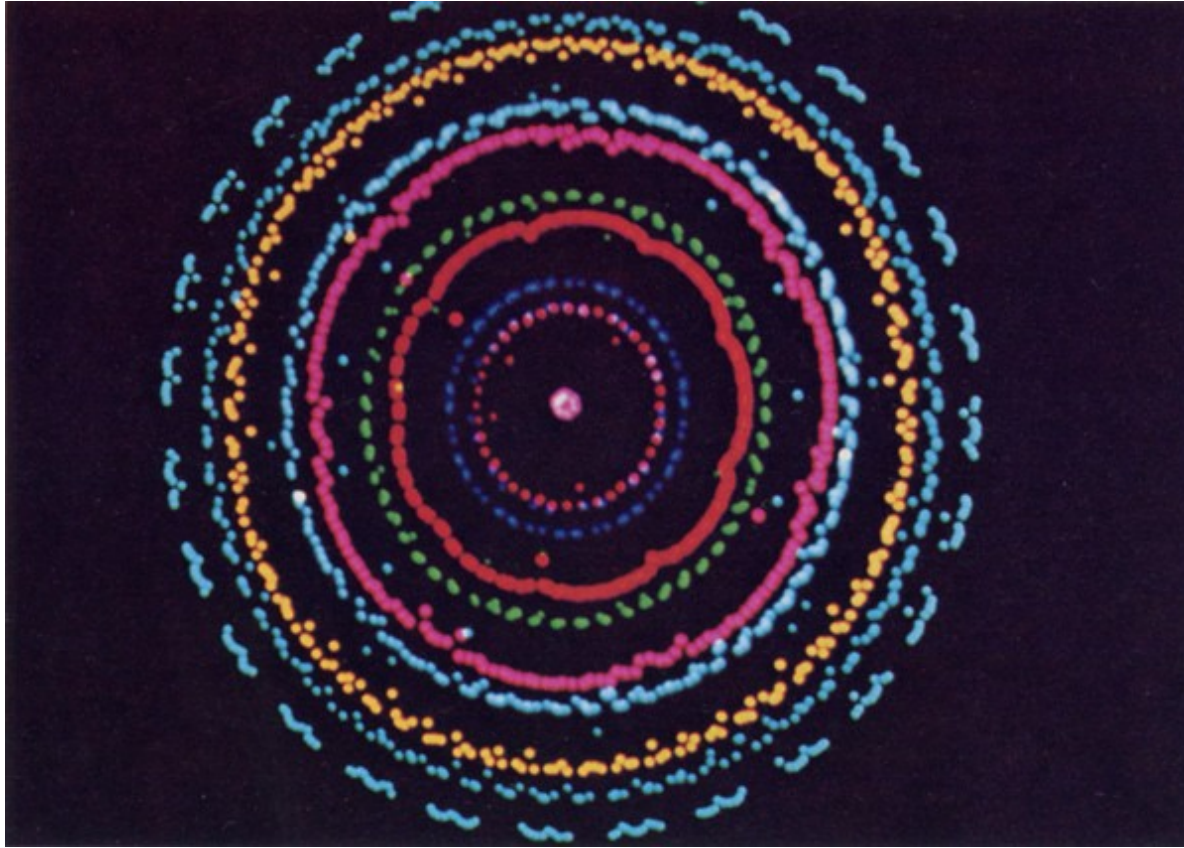
FRIEDER NAKE



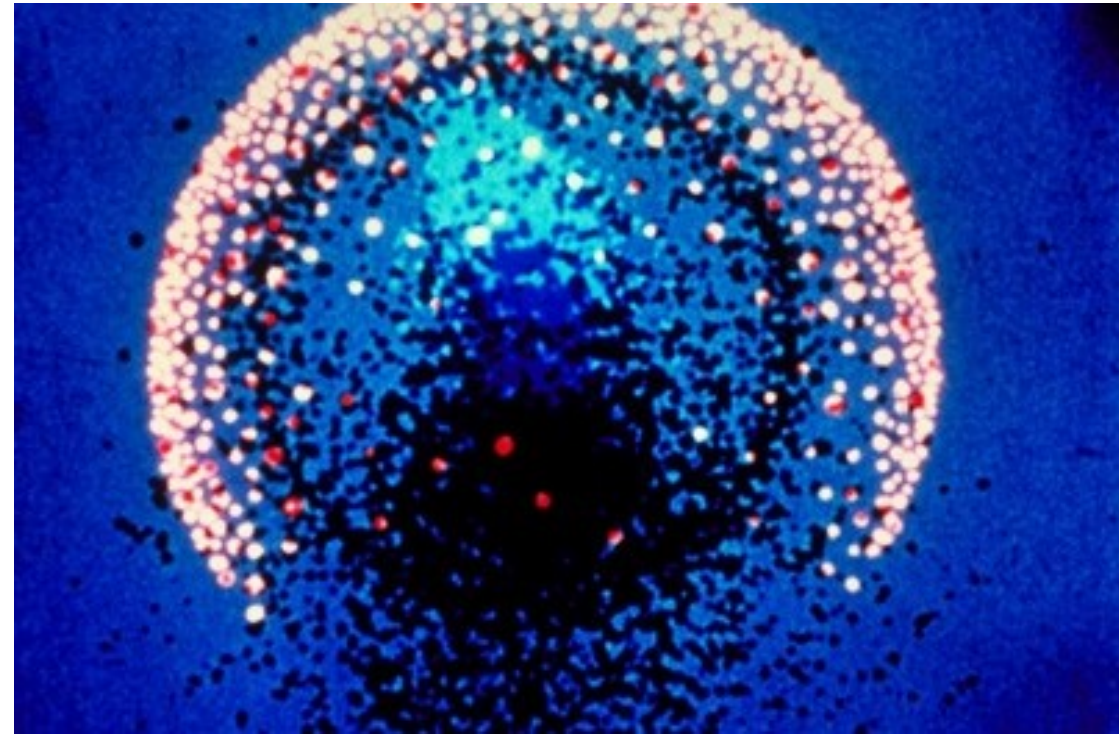
Paul Klee -Highroads and Byroads (1929) Hommage à Paul Klee 13/9/65 Nr.2
(1965)

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)

