

CMPM 202 W2018

Computational Media Research

Readings – 1/27

Read the assigned articles:

- Sentences on Conceptual Art, Sol LeWitt (pages 4 and 5)
- Liquid Architectures in Cyberspace, Marcos Novak
- From Wetware to Tilt Brush, Cécile B. Evans, Jenna Sutela, Jonathan Yeo, Tiffany Funk, Luba Elliott, and Anna Ridler
- Aesthetics of Neural Network Art, Aaron Hertzmann
- Generative Art Theory, Philip Galanter
- Ten Questions Concerning Generative Art, Jon McCormack, Oliver Bown, Alan Dorin, Jonathan McCabe, Gordon Monro, and Mitchell Whitelaw
- What is Generative Art?, Margaret A. Boden and Ernest A. Edmonds
- A Generative Framework of Generativity, Kate Compton and Michael Mateas

Also, find out more information about at least one of the artists mentions in any of the articles and be prepared to share images and descriptions about that artist to your classmates.

Add your response to the Google Team Drive “CMPM 202 W2020 - Reading Responses” by creating a Google Doc titled “W4_[your name]” before Monday at 9pm.

Respond to the ideas raised in each of the texts. (I’ve listed some questions below to guide your response.) Also, make sure to identify any terms or concepts that you aren’t familiar with so that we can discuss them in class. Review your classmates’ responses before Tuesday’s class and be prepared to discuss the articles. This means: a) have at least one point prepared if called on in class, b) find one or more points in one your classmates’ responses that you disagree with or don’t understand, and c) write down any terms or concepts that you find to be interesting or confusing.

Questions:

- What is your definition of art? What are your aesthetic preferences? Why do you like the things you like? What does this reveal about your interests, your personality, your identity?

- In sentence #21 of his series of aphorisms about conceptual art, Sol LeWitt writes: “Perception of ideas leads to new ideas.” What exactly are artistic ideas and artistic perceptions? Why do we need art to describe or transmit certain ideas? What are the differences between some of the terms LeWitt uses throughout these sentences, such as “concept”, “idea”, and “craft”? What is the relationship between “process” and “piece”, and how does this relate to what a “concept” is? Why do we need new art?

- Marcos Novak describes virtual reality and cyberspace as a “habitat for the imagination” that utilizes the “technology of magic” that will “restore poetry to science”. What are the “operations” of poetry, and how might they inform virtual experiences? What does Novak mean by “minimal restriction” and “maximal binding”? Novak asks “What would it be like to be inside a cubist universe?” How do you interpret how space is conceptualized in Liquid Architecture?

- The artists interviewed in *From Wetware to Tilt Brush* describe some contemporary trends related to technology and art. What new ideas emerge from these engagements with technology? Which technologies are emphasized? Which are ignored?

- Aaron Hertzmann proposes an aesthetics of artworks created using neural networks based on what he terms “juxtaposition” and “interestingness”. Does this confusion of visual clues explain the visual appeal of machine learning? Should artists always be looking to invent “new visual languages”? Why is it that some forms of imagery lack “staying power”?

- The four articles (by Philip Galanter, Jon McCormack et al., Margaret A. Boden & Ernest A. Edmonds, and Compton & Mateas) each investigate definitions of generative art. How do each of them answer McCormack’s question “In what sense is generative art representational, and what is it representing?” How do each of them explain the cultural impact or value of generative art? Boden & Edmonds introduces a taxonomy of generative art with 11 different categories, claiming that “CG-art” raises “the most interesting philosophical issues.” Is this list comprehensive? Which types of generative art are the most interesting to you or the most relevant to your research interests?