

## Why Generative Art?

Why Generative Art? And why, after 16 years of Generative Art conferences do we continue to follow this approach and do we continue to use this term for identifying our work?

More, why did Generative Art increase in these last years its importance and is it, at now, one of the new creative approaches used by artists, designers, musicians and architects? And why, in the universities all over the world, can we find the “new” teaching courses of Generative Art?

Generative Art, the term with the meaning that is today used, was completely unused before of the beginning of this conference in 1998.

Generative Art has the age of our GA conferences.

The main answer is owing to the character of the Generative Approach, that moves the creative acts from static events to dynamic transformations. This dynamic process could be easily represented and managed with a set of algorithms. Each algorithm represents a rule as a fragment of the our own vision, of “how” we think to transform the past in the future.

There are four main reasons why we approach Art using the generative way.

1.The first one is that, using this approach, we can increase, in subsequent moments, the already reached quality. We can do that, also if we are developing a completely different theme. This normally happens in all artist artworks, in architecture, in design, in visual art and in music. But instead of re-designing each time the same logical sequences for progressively increasing the complexity and quality of our artwork, we can use the previously-designed transformation rules. The peculiarity of algorithms is to represent a transformation. By using these our own tools, we can easily, and in a reduced time, arrive to a comparable quality by re-using in different contexts the rules that we have already performed. But we must clarify that we can also use other tools different from algorithms because, following a different field like mechanical or chemical fields, we can create logical dynamic sequences with the same structure of the algorithms.

2.The second reason is that, with a generative approach, we can manage easily the complexity of the creative process. Because we can go ahead step by step in creating and controlling our artwork. We don't need to strain our creativity in representing a whole complex system only with a single creative act. We know that we cannot represent a whole complex system in only one step. If we try to do that, (sometimes happens that we are forced to simplify our work) we reduce deeply the quality of our results.

Complexity is necessary because only artworks with a large range of possible different interpretations can be really accepted by the large public. Not complication but complexity as power to offer a wide range of possible answers to the unpredictable subjective requests of the public.

3.The third reason belongs to the possibility to identify and recognize each possible result as belonging to the artist vision. We can recognize artworks, musical pieces,

architectures, objects as belonging to the creative act of an identifiable artist, as normally happens for the great artists. With the generative approach each artist can construct, step by step, his / her clear recognizable style, by writing in progress the rules that each subsequent artwork will follow as a possible increasing complexity.

4.The fourth reason is the most important one. Generative approach helps the human creativity. It gives to each artist the possibility to represent their idea in an open way. When an artist performs an idea, normally he tries to represent it with some artworks, but each result is not a full representation of his idea. It's only one of the possible partial performing artwork. When the artist creates a generative dynamic artwork able to generate variations, he is able too to create in progress, algorithm by algorithm, a representation of his own idea able to communicate his vision of life. That's art. Or better that's Generative Art.

After the debacle in art of the last century with the declaration of the author death, GA had rediscovered the main character of the human beings: the creativity. This is able to follow the transformation of the "reality" into a possible world closed to an harmonic vision. In line with the philosophy of Renaissance where the center of the art process is configured in the man/universe duality as a dynamic process toward infinite. As Piero della Francesca docet.

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