

re-prOCeSS.iN_(g)_ene/R^{ate} : [Generative properties of a line in Systems Art & Relational Aesthetics]

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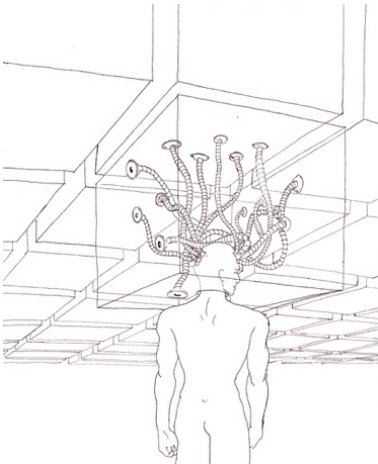
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Abstract

This paper is the second of a series of articles that I intend to publish in the context of my doctoral research, which is not only a direct continuation to my previous year's publication at GA2020 conference, but it is also based on the observations made through a creative project,

called:
re.prOCeSS.iN_(G)_ene/R^{ate} [1] – a series of artwork – that complements and feeds this series of articles, providing

both a theoretical and an artistic perspective of this research work.

In my previous year's paper, I laid the initial groundwork around a speculative hypothesis based on the observation of a repetitive artistic process/procedure (as a system) – by focusing on *Roman Opalka's* monumental lifetime's manual and repetitive process of painting from « 1–∞ ». This observation led me to analyse the nature of an “*algorithmic complexity*”ⁱⁱⁱ that emerges within a digitally *dry-media*ⁱⁱⁱ environment, as a by-product of computation. As opposed to a more transcendental^{iv} form of “*organic complexity*” that might occur across a certain kind of generative process, surely “*to gain a progressive sense of harmony*” [2] but not merely as a mathematical interpretation through advanced genetic coding or quantum computation; but rather, as an effect of connectedness through a field of awareness.

In a similar manner, in this year's paper, I shall be focusing primarily on the observation of a continuous process, by referencing myself primarily on

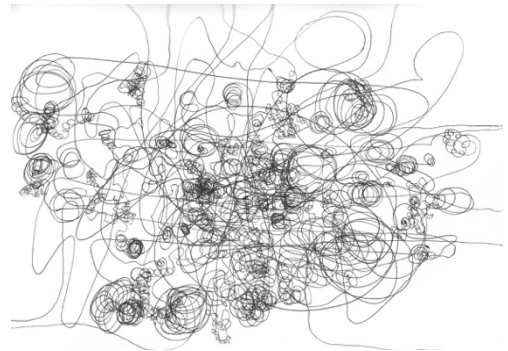
Hundertwasser's performance/drawing –
 "Die Endlose Linie" or "a line without end"



(Img.1. "A line without end" by
 Fridensreich Hundertwasser, 1959 at the
 Academy of Fine Arts in Hamburg)

Parallellly, I will also reveal the second artwork from my series:
re.prOCeSS.iN_(G)_ene/R^{ate}
 :[friedensreich_hundertwasser,
 draw = "a no-ending line"]
 providing the necessary grounds to
 further elaborate on the differences
 between a "process based approach" as
 opposed to a "systemic approach" in the
 context of contemporary art practice. The
 former tends to behave having
 generative properties of a line [3] leaving
 behind a trace or a mark, like "...an active
 line, flowing freely without a goal" [4] – as
 observed in Hundertwasser's
 performance/drawing. For the later, we
 look at Sol Lewit's wall drawings, for
 example, where he refers to art as
 'system' or as 'a set of rules or
 instructions' provided by the artist, based
 on which others may produce or realize
 his art work.

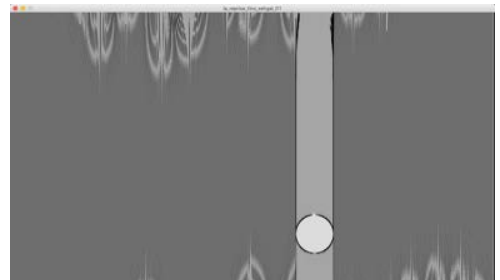
Moving on, I will also focus on other
 notions of art as a system, especially
 where "the system itself acts as the
 medium" [5]; albeit this time, with a
 slightly different reference point to
 contemporary art practice, which is at the
 crossroads of "open systems and
 relational aesthetics," highlighting the key
 differences between 'natural processes'
 from 'artificial procedures' [6]. Here, I will
 be citing Tino Sehgal's performances at
 the Tate Modern in 2012.



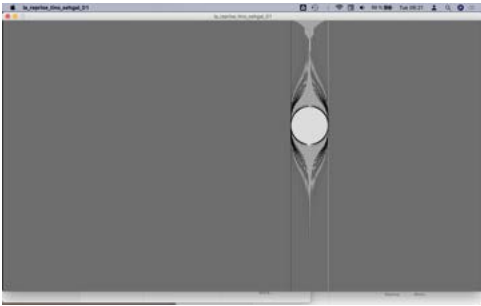
Img. 2. Electric 2012, Tanmay Banerjee, 2012
 pen on paper 20cm (w) x 15cm (h)
 (a drawing based on the performance)

Presenting alongside, the third artwork of
 from my series:

re-prOCeSS.iN_(G)_ene/R^{ate} :
 [tino_sehgal, generate =
 'strange attractor']



Img. 3a



Img. 3b

Through participative performance art, the artist explores physical movement and dialogue that builds a network of connections between people [7] which in the process generates lines – although invisible to the human eye [8] – but etched in the memory of the participants and embedded in the interactive process of the performance. Thus, revealing almost, a haptic nature of the line [9] through interpersonal experience and connections, further evoking *Ascott's* vision of a five-fold path of *connectivity, immersion, interaction, transformation and emergence* [10] as a form of “*organic complexity*,” through a field of consciousness.

Notes

ⁱ A creative project based on a three principles: “*Reprise*”, “*Processing*” and “*Generative*”; when combined together, they create an amalgamation, suggesting a recreation of an artwork by reprocessing and regenerating it in a new or different environment – than the original work – which here, is within a computational system and a digitally dry media or environment.

ⁱⁱ An *algorithmic complexity* would emerge out of a system based on a computational or mathematical process, within a digital environment.

ⁱⁱⁱ The term dry is borrowed from *Roy Ascott*, with reference to the term he has coined together called “moist-media”; which he uses to describe the convergence of dry computational systems and wet biological processes.

^{iv} Not necessarily referring to a spiritual realm, instead to an immaterial state of connectedness and of awareness that permeates or confers to a state of complex manifestation, through the phenomenon of emergence.

References:

- [1] Tanmay Banerjee, *re-prOCeSS.iN(G)ene/R^{ate}*: [From Dry-media towards ‘organic complexity’], proceedings GA 2020, page 306
- [2] Celestino Soddu, *AI Organic Complexity in Generative Art*, proceedings GA 2018, p.74
- [3] Paul Klee, *The pedagogical sketchbook*, the polyglot Press New York, 1925 p. (translated by Sibyl Moholy-Nagy)
- [4] Enrica Colabella, *Generative Line*, proceedings GA 2016.
- [5] E. Driessens and M. Verstappen, “Natural processes and artificial procedures,” in *Design by Evolution: Advances in Evolutionary Design*, P. F.
- [6] Francis Halsall, *Systems Aesthetics and the System as Medium*, Peter Lang 2008
http://systemsart.org/halsall_paper.html
- [7] BHABHA, Homi, K. 1994. « Conversational Art », *Location of Culture*, London Routledge.
- [8] KANDINSKY, W., 1926. « Punkt und Linie zu Fläche (Point and Line to Plane) » Edition Bauhaus 1926.
- [9] Christopher Fry, *Visuality and the haptic qualities of the line in generative Art*, proceedings GA2019

[10] Roy Ascott, Technoetic pathways
towards the spiritual in Art: a
transdisciplinary perspective on issues of
connectedness, coherence and
consciousness.