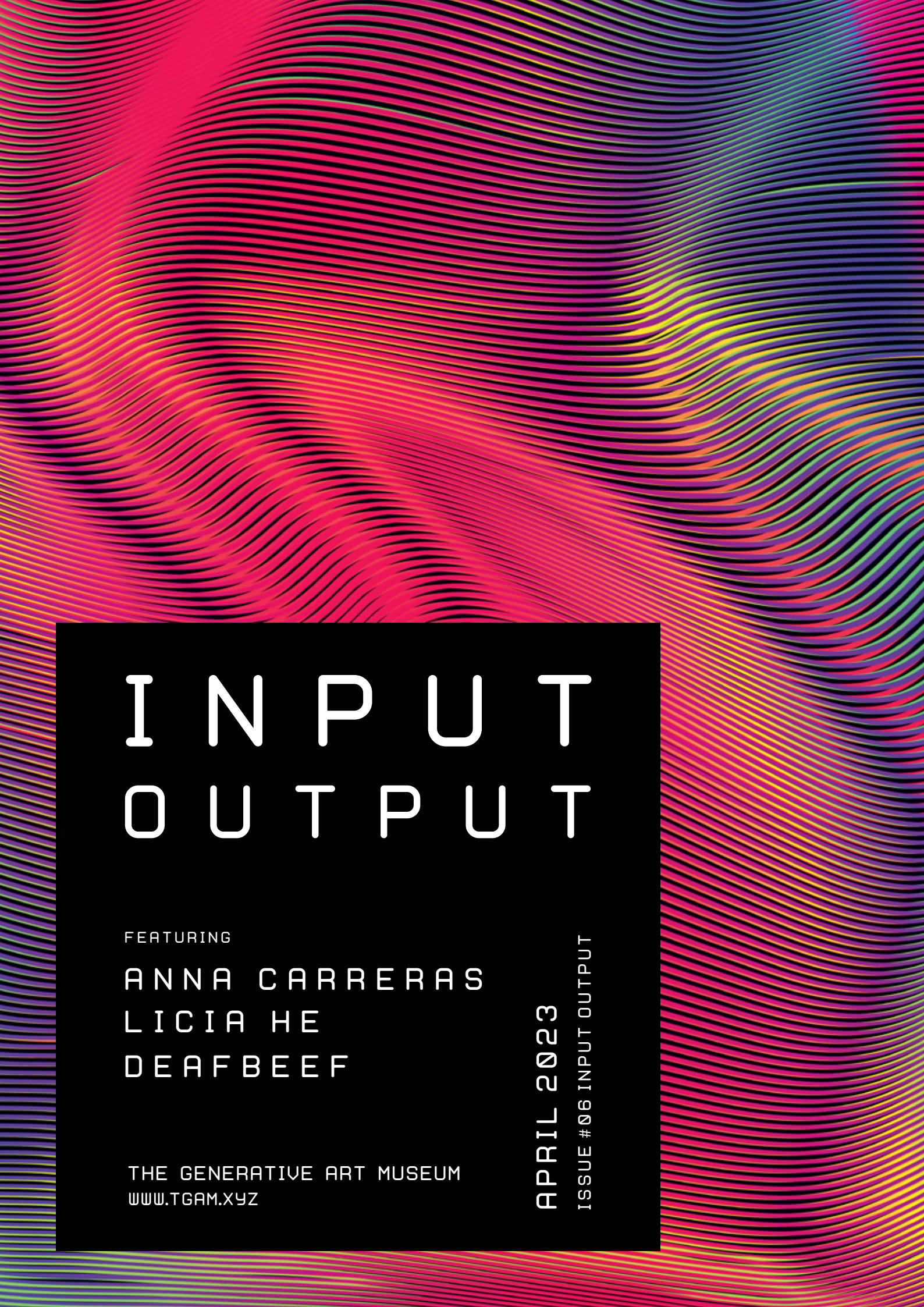


INPUT OUTPUT

FEATURING

ANNA CARRERAS
LICIA HE
DEAFBEEF

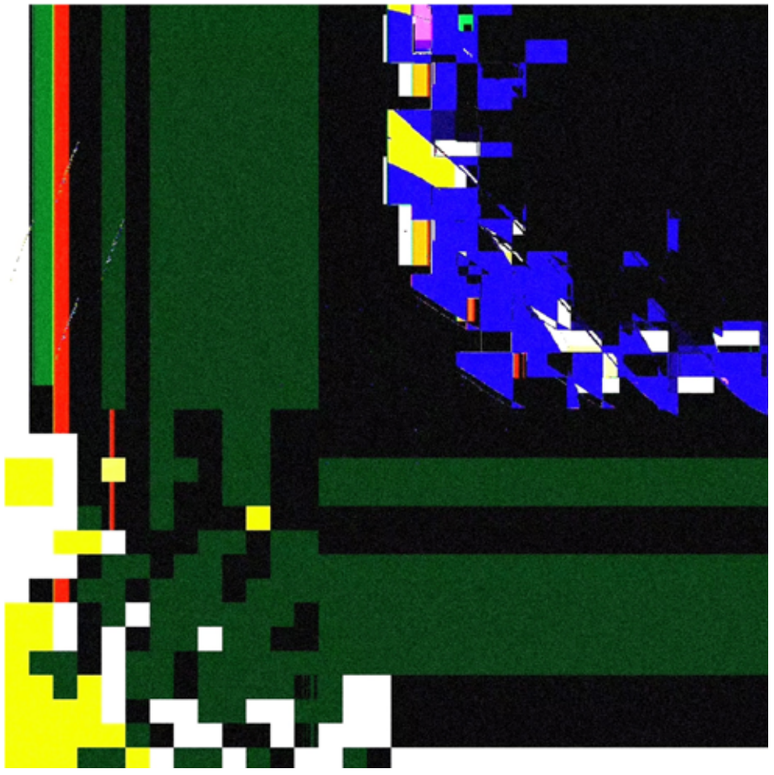
THE GENERATIVE ART MUSEUM
WWW.TGAM.XYZ

APRIL 2023

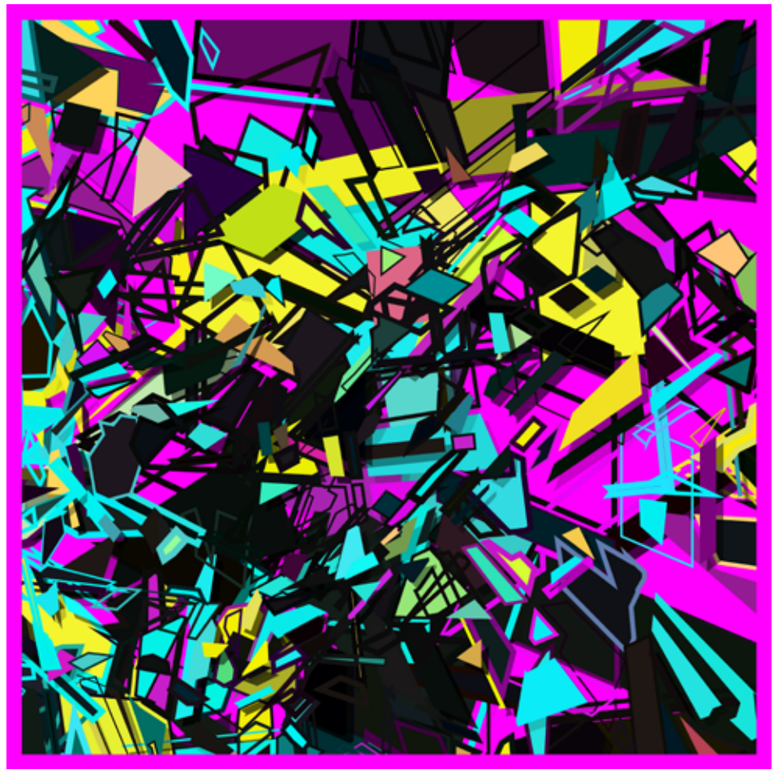
ISSUE #06 INPUT OUTPUT

PREVIOUSLY ON TGAM...

ISSUE #01
for the love of art



GUCCI
SYNESTHESIA



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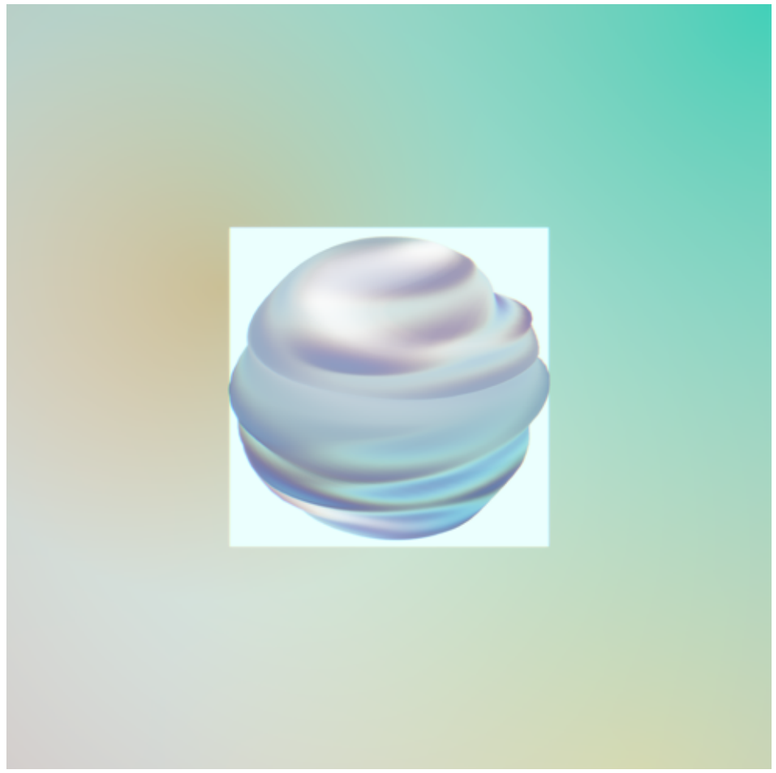

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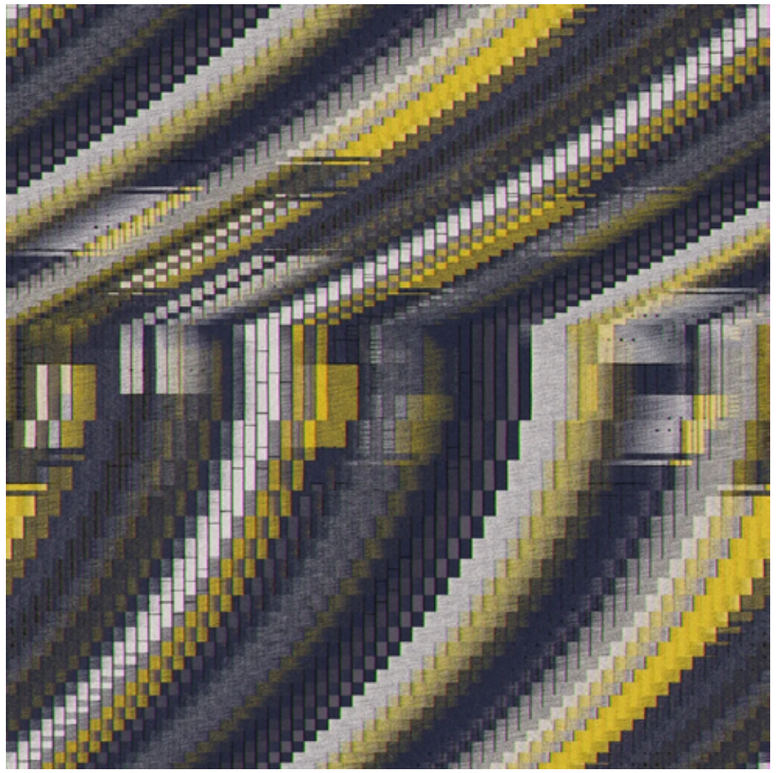

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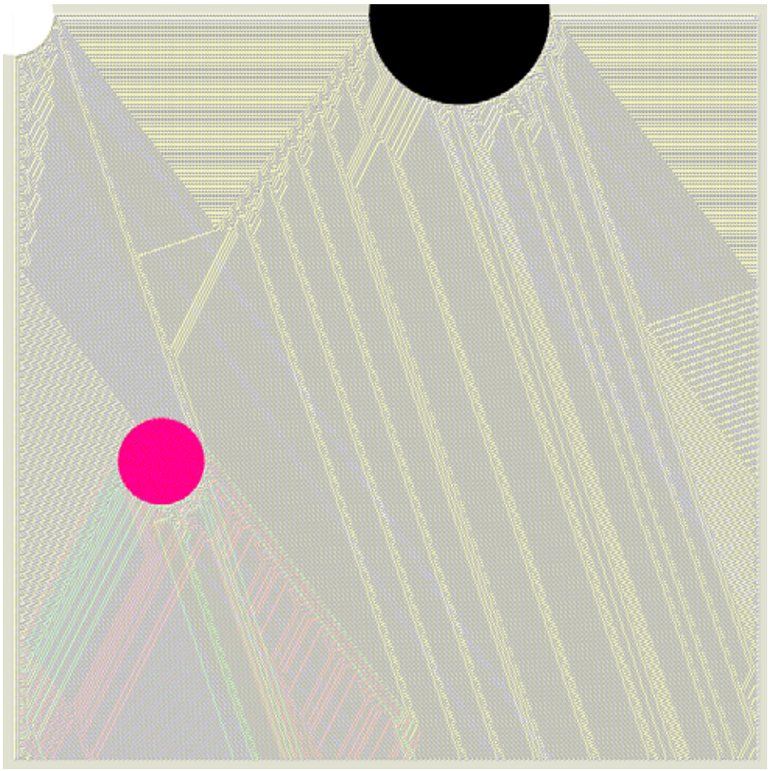

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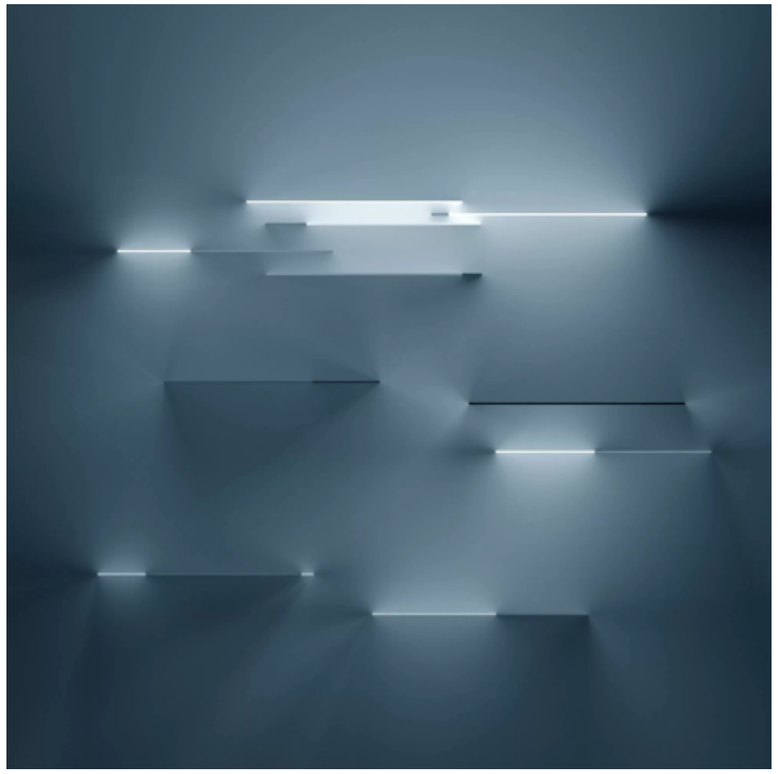

LIGHT STUDY LINES
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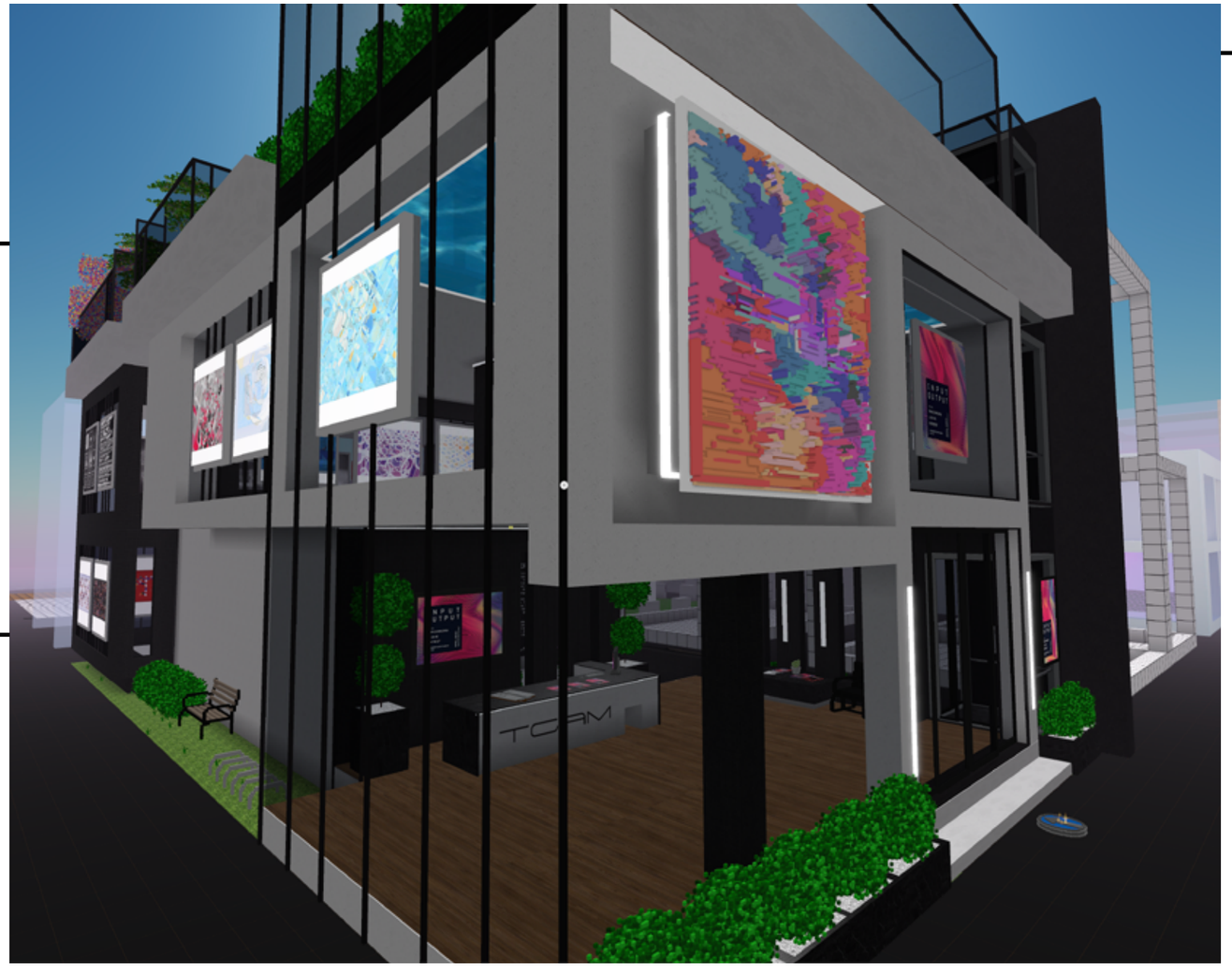
ZANCAN

WELCOME TO

THE GENERATIVE ART MUSEUM



ABOUT

The TGAM is a project dedicated to celebrate and promulgate art made by autonomous systems (non-human) that can independently create artwork.

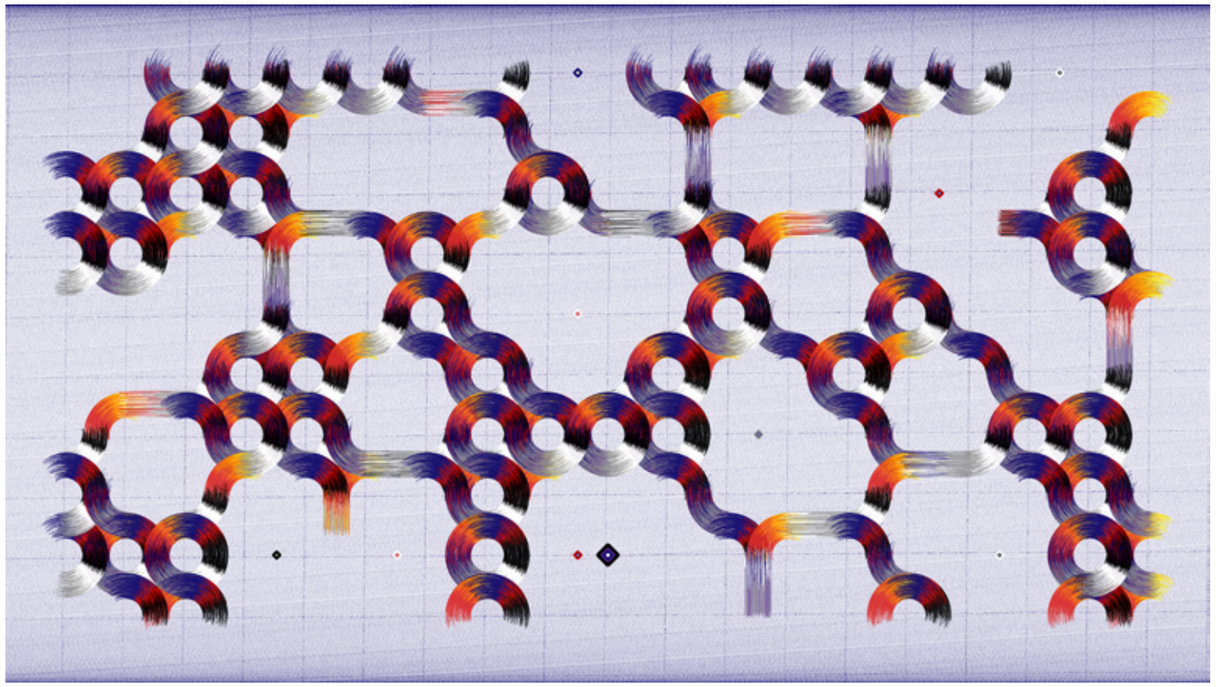
Our goal is simple: to spread the word about generative art in all shapes and forms. We embrace any piece where humans interact with automated tools to create unique pieces.

Blockchain has created the perfect playground for a digital renaissance: affordable computers and easy-to-use scripting tools are the icing on the cake for a revolution in generative art like the world has never seen before. We are here to talk about it and share this exciting journey.

Every four months we deploy a new edition of our signature event: Issue, where we discover, rediscover and most of all: enjoy the current status of generative art. As part of these events, we interview artists, explore their roots and ask the questions our ecosystem needs.

Join us. We're in this together.

WWW.TGAM.XYZ



DISCS #46
ANNA CARRERAS

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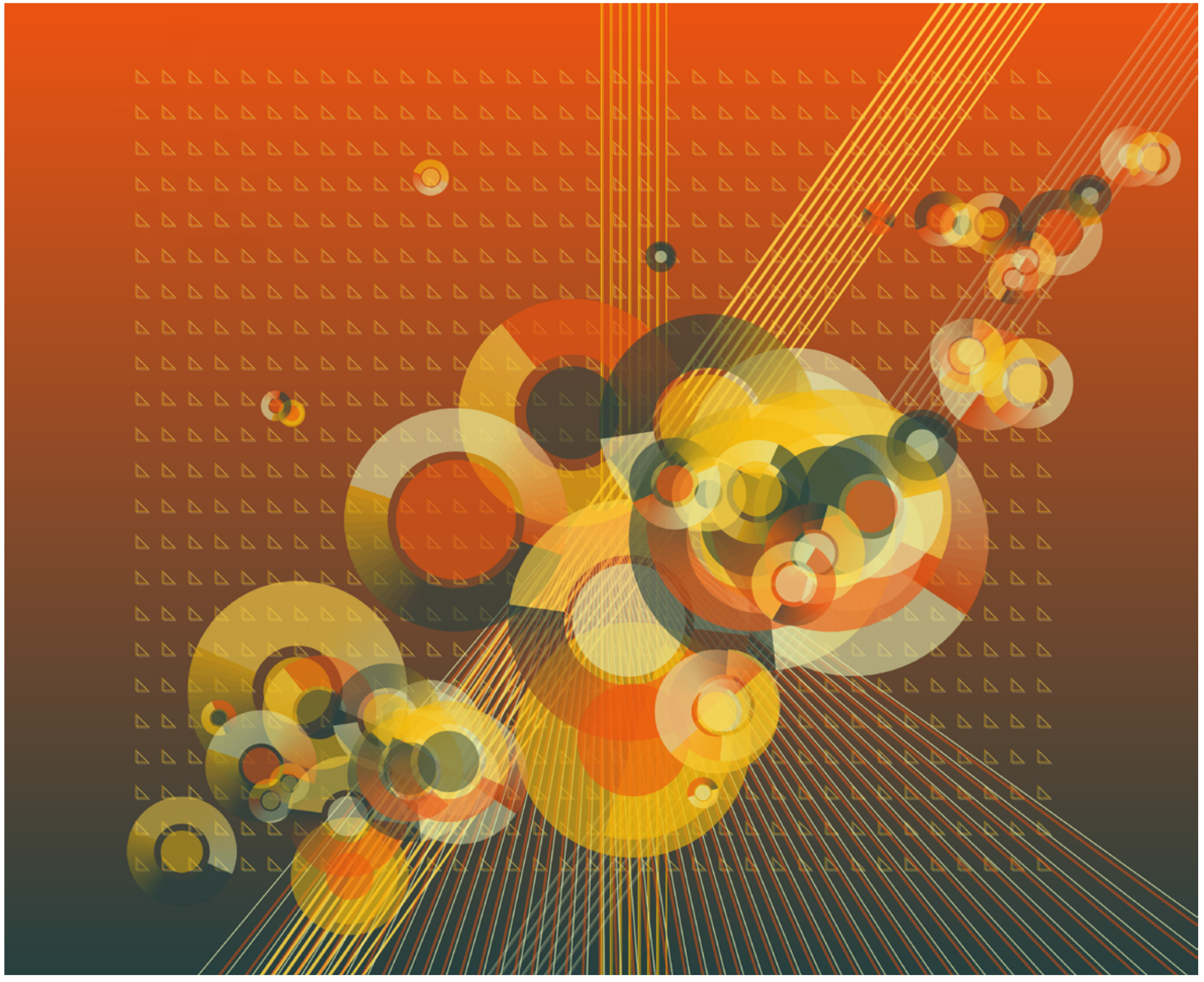
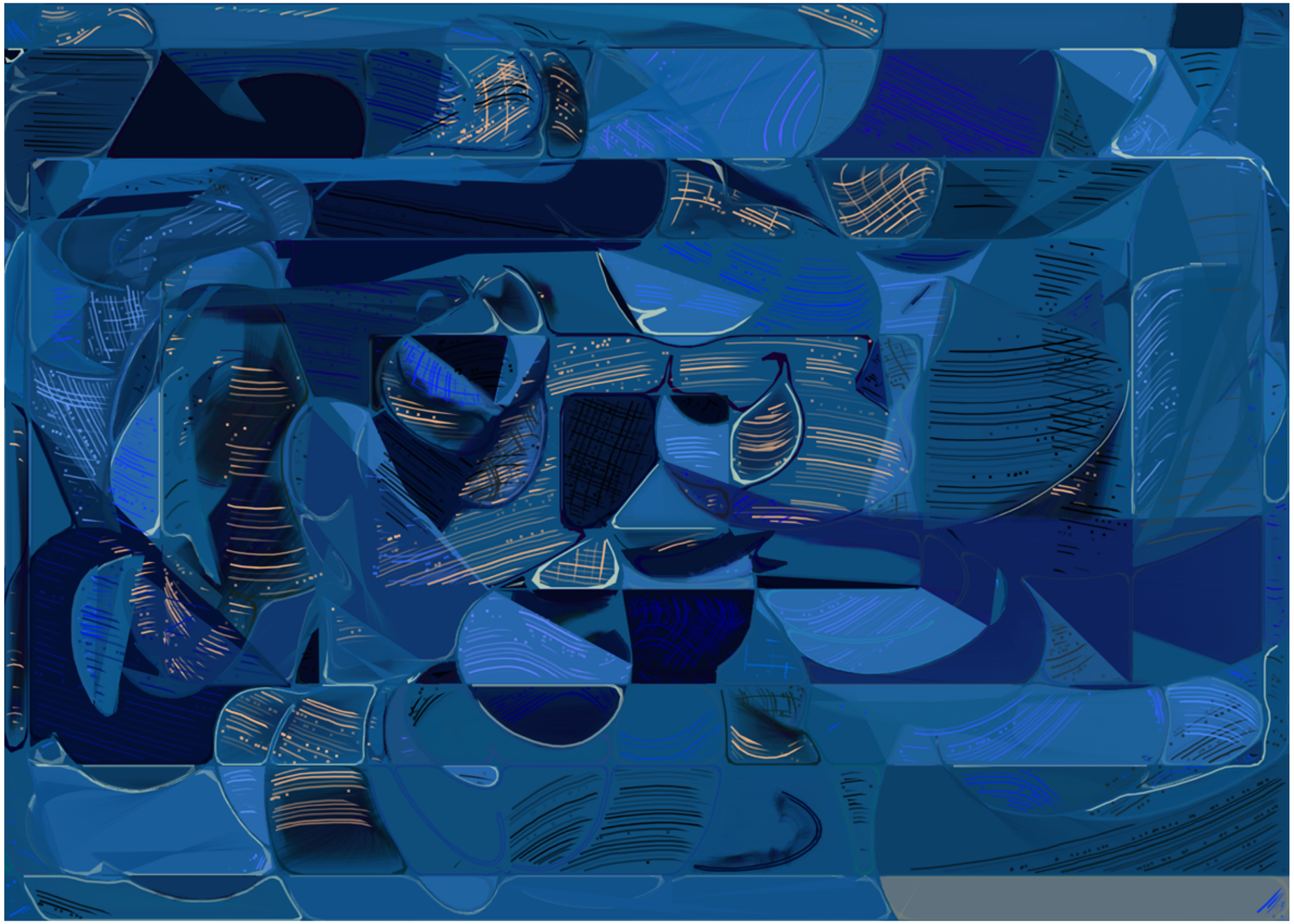


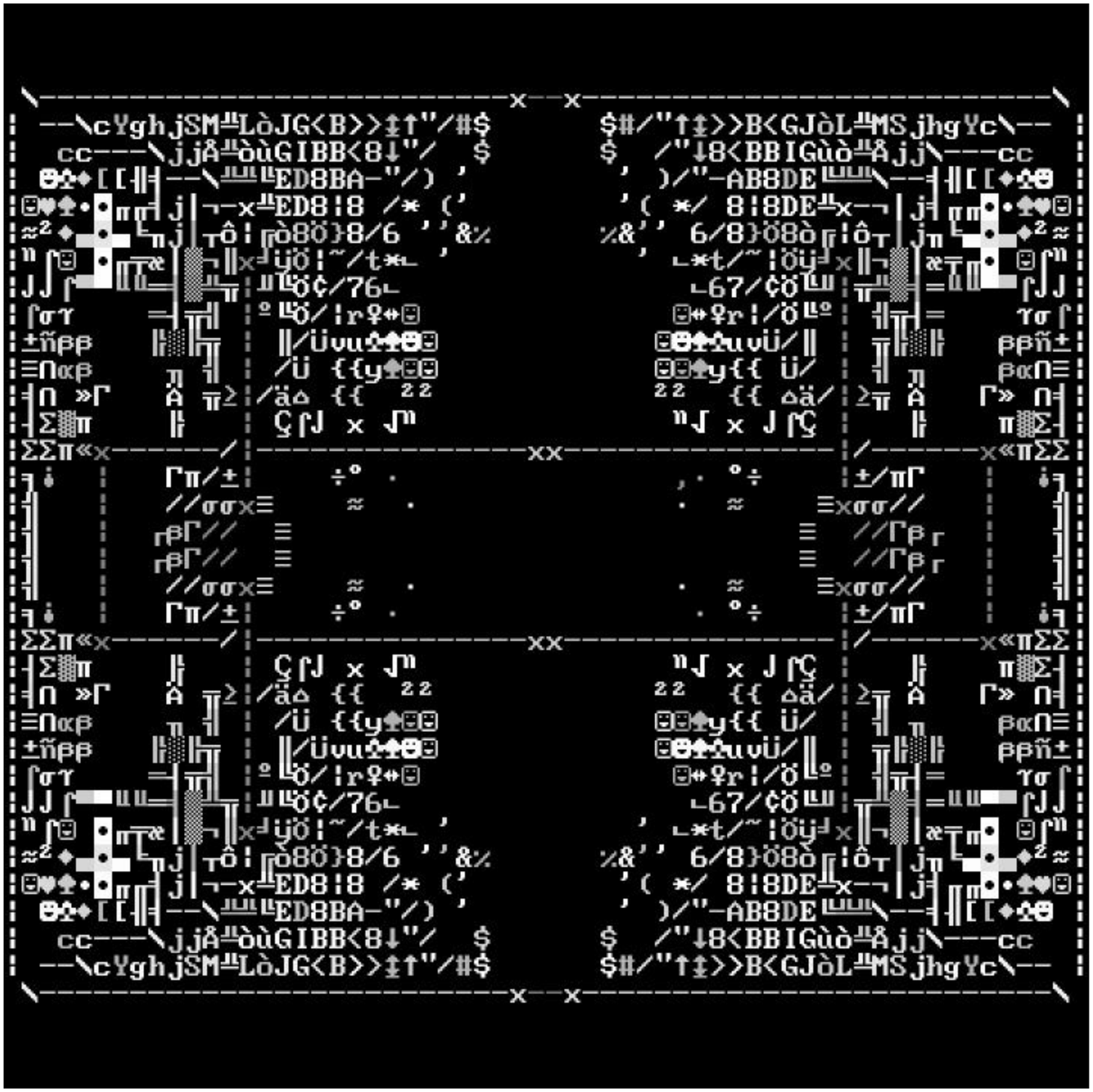
REDOLS #XXX

ANNA CARRERAS



RUNNING MOON #292

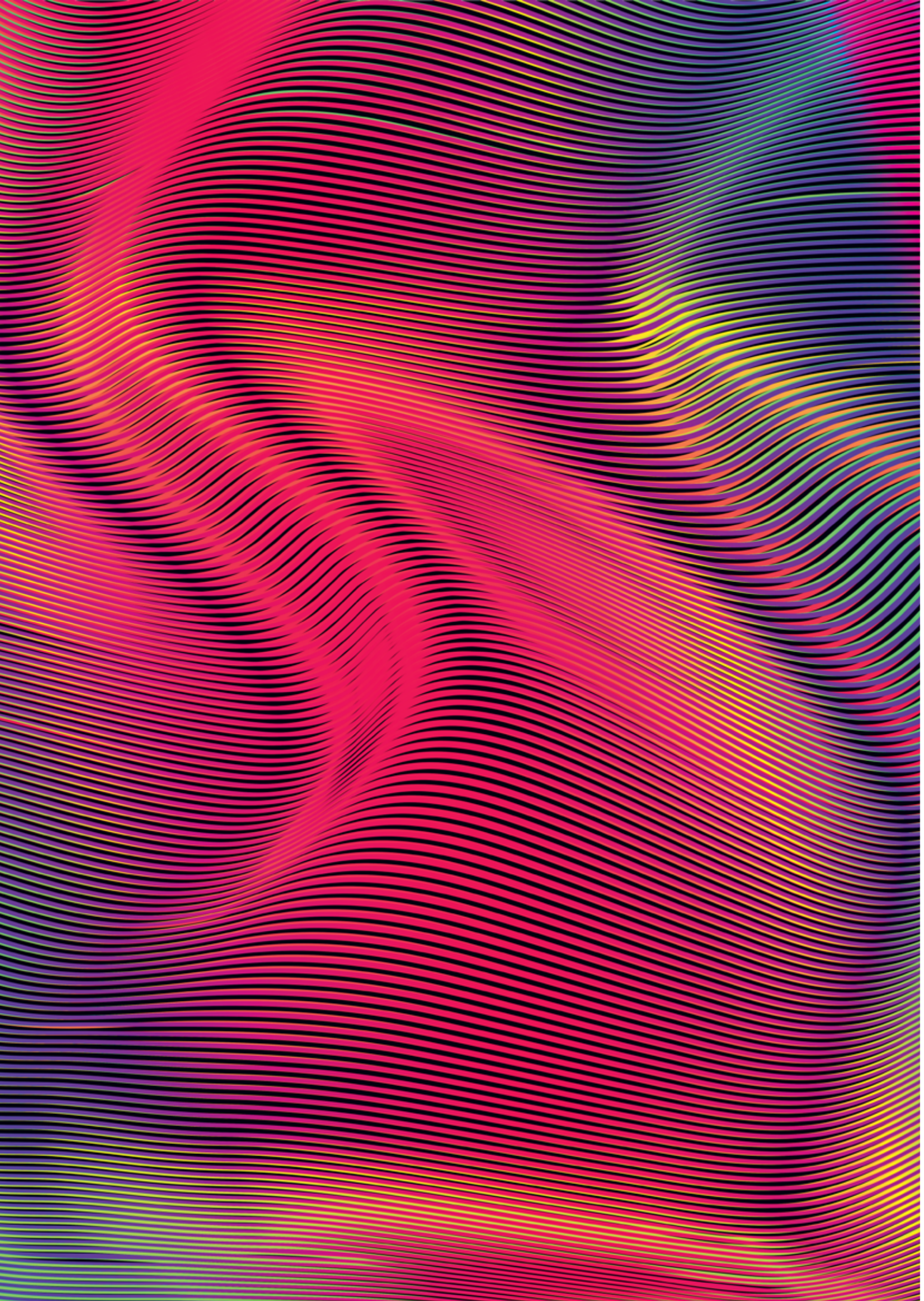
LICIA HE



DEAFBEEF SERIES 4: GLITCHBOX – TOKEN 163

DEAFBEEF

OPEN THE AR EXPERIENCE



INPUT OUTPUT

Generative art is an exciting field of artistic expression that utilizes computer algorithms to create unique and dynamic artwork. This genre is only possible due to the human ingenuity that went into designing and programming the algorithms that generate it. While computers may be capable of performing complex calculations and executing commands quickly, they lack the creative spark and intuition that humans possess, at least for the time being. It is only through the creativity and problem-solving abilities of humans that these algorithms can be developed in the first place.

Humans are responsible for providing the initial input and parameters that guide the generative process. Without the human input of variables such as color palettes, shapes, and patterns, the generative algorithm would not have any guidance or direction. Human involvement is necessary to ensure that the final product aligns with the intended aesthetic vision.

Generative processes, whether they are used to create art, music, or even text, are often seen as a collaboration between humans and machines. While machines are responsible for generating the output, they rely heavily on the input provided by humans. This connection between human and machine is critical in the success of the generative process.

In the context of generative art, the input provided by humans can vary greatly. It may include parameters such as color palettes, shapes, and patterns, or even more abstract concepts such as emotion or mood. This input is then used by the machine to create an output that aligns with the intended aesthetic vision.

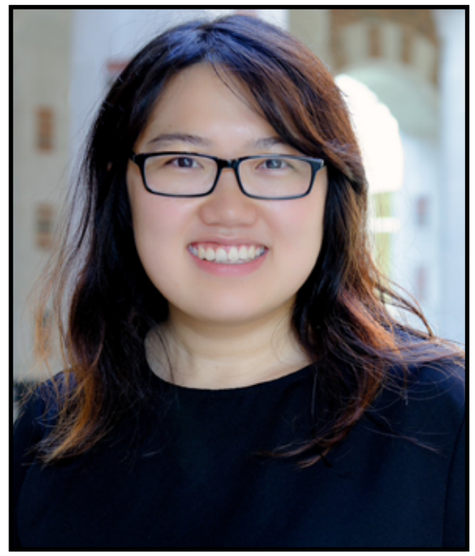
Another important aspect of generative art is the role of the human artist in curating and selecting the final artwork. While the generative algorithm may produce thousands of variations, it is up to the human artist to select the final product that best represents their artistic vision. In this way, the human artist acts as a curator, selecting and refining the output of the generative algorithm to create a final product that is unique and expressive.

Generative art serves as another tool for human expression and exploration. The process of creating generative art can be a collaborative effort between the human artist and the algorithm, with the artist guiding and shaping the output of the algorithm. This collaboration can lead to unexpected and innovative results that would not be possible without human input.

The connection between human and machine is critical in the generative process. While humans provide the input and parameters that guide the generative process, the output generated by the machine is equally important in shaping the final product. The collaboration between human and machine leads to a more iterative and exploratory creative process, one that is constantly evolving and transforming. Ultimately, it is the connection between human and machine that enables generative processes to push the boundaries of artistic expression and innovation.

MEET THE ARTISTS

ANNA CARRERAS



LICIA HE

DEAFBEEF

ARRELS
ANNA CARRERAS

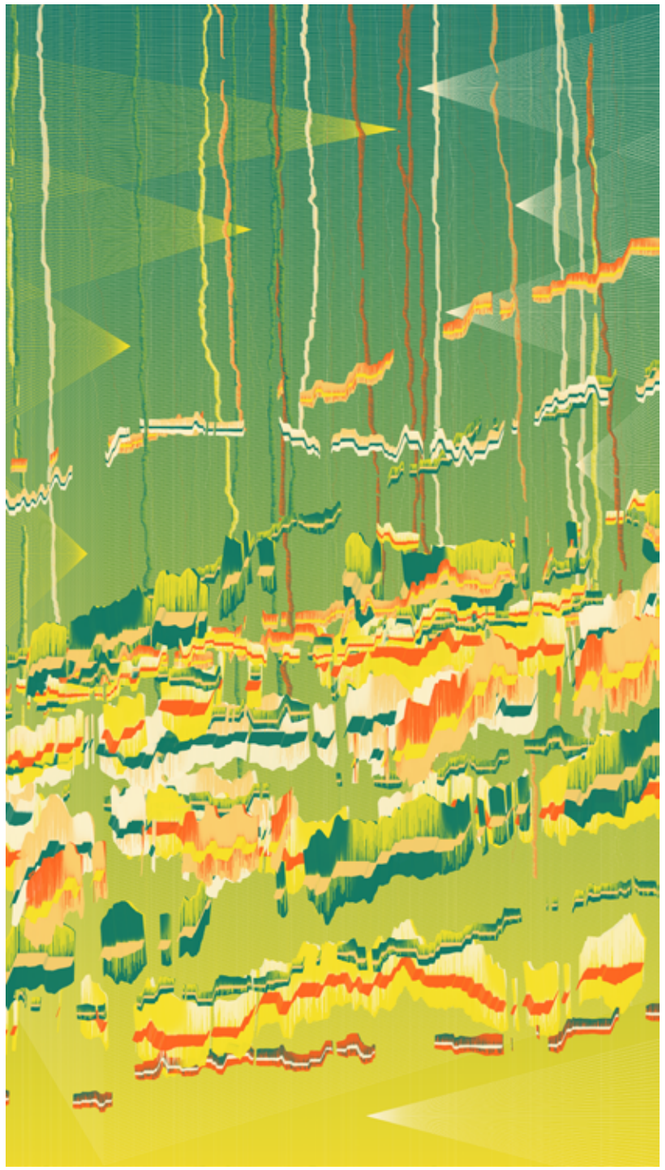
ANNA CARRERAS

Anna Carreraſ iſ a generative artiſt and creative coder focuſing her work on the uſe of algorithmſ to create viſualſ that foſter memorieſ or evocate new oneſ.

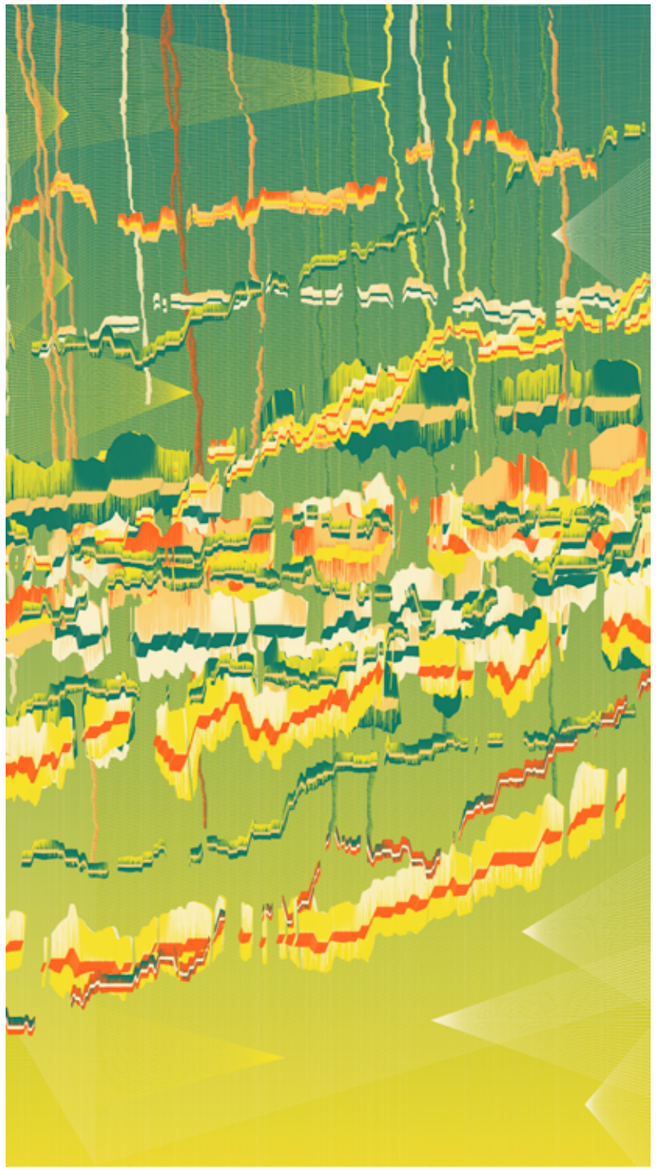
She codeſ her work from ſcratch to create imageſ that cannot be achieved in anȳ other medium. She iſ intereſted in complexitȳ, ſurpriſe and meaning that emergeſ from ſmall ſimple behaviourſ playȳing with ſȳſtemſ. She wantſ to foſter diverſitȳ and exploreſ the balance between order and chaoſ in which nature and dailȳ life ſeem to be ſuſpended.

She drawſ inſpiration from her Mediterranean culture and landſcape to tranſlate it into abſtract viſualſ. Vivid digital imageſ, ſtatic or dȳnamic, geometric or organic.

She haſ exhibited at Feral File, Art Blockſ Curated and CVerſo galleria. She haſ alſo developed and exhibited generative art and digital inſtallationſ in renowned national and international inſtitutionſ, muſeumſ and feſtivalſ like MUTEK ES+AR, Sónar Feſtival, Eufònic Urbà Decentraland, Venice Art Biennale, Medialab Prado Madrid or Abandon Normal Deviceſ Liverpool, among otherſ.



ESTRATOSFÈRIC (TRIPTYCH 1)
ANNA CARRERAS



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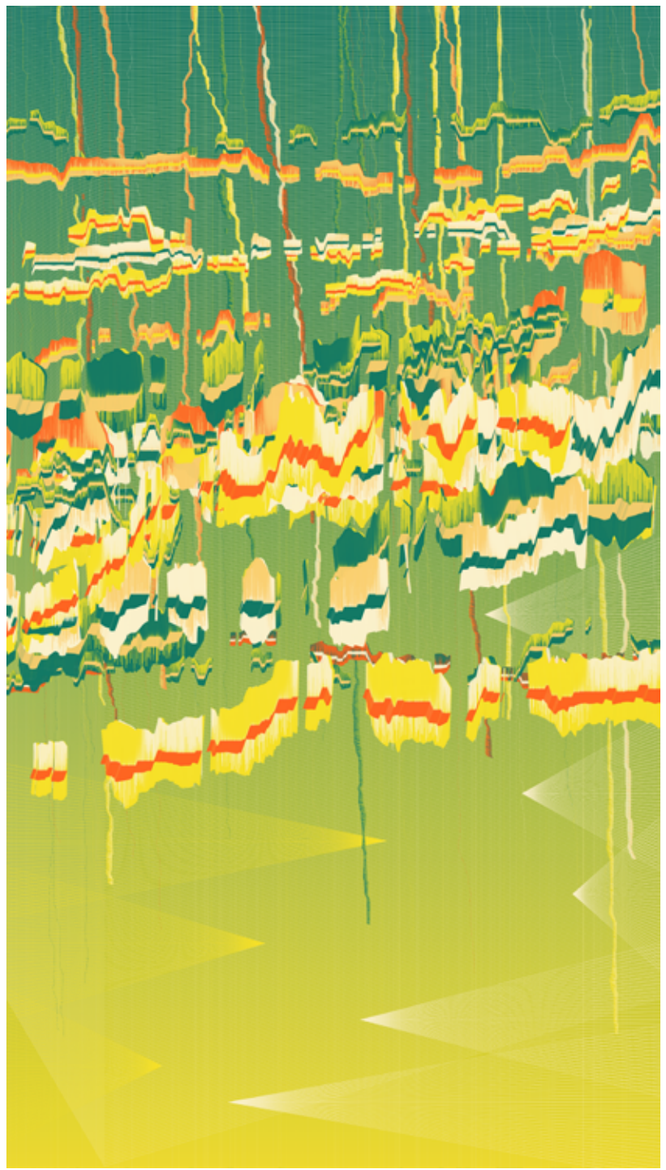

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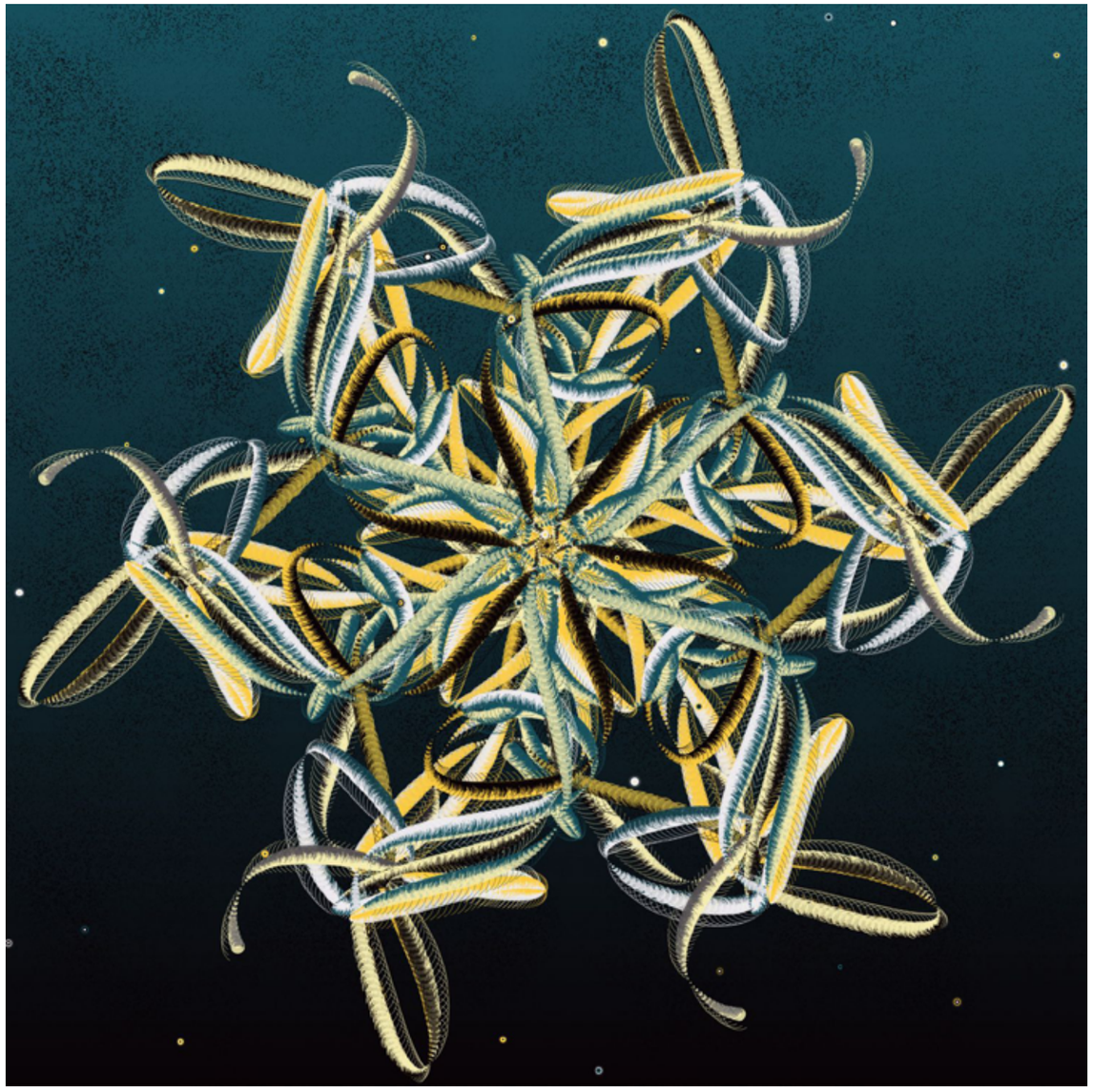
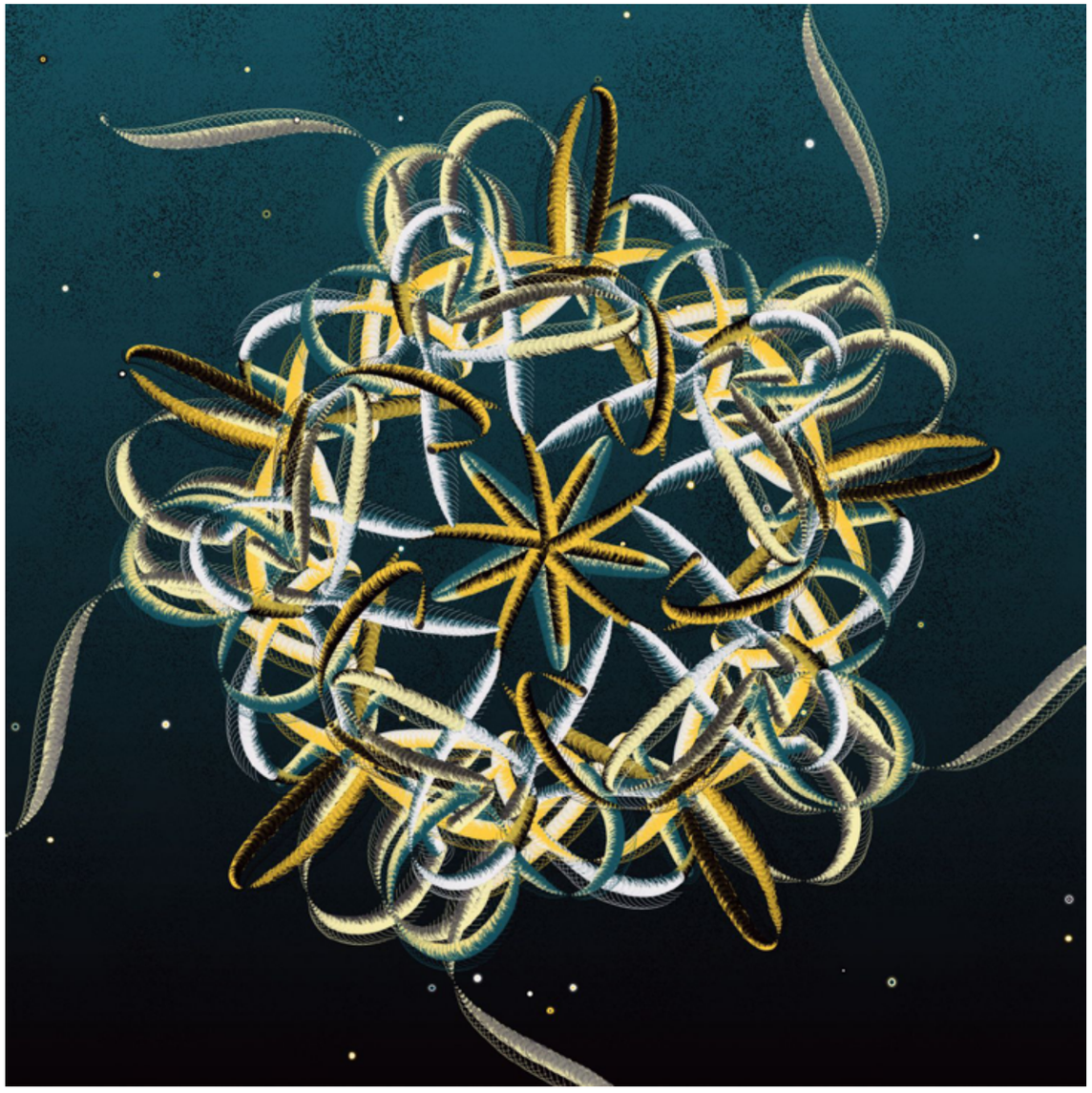


GANXILLO
ANNA CARRERAS



GANXILLO
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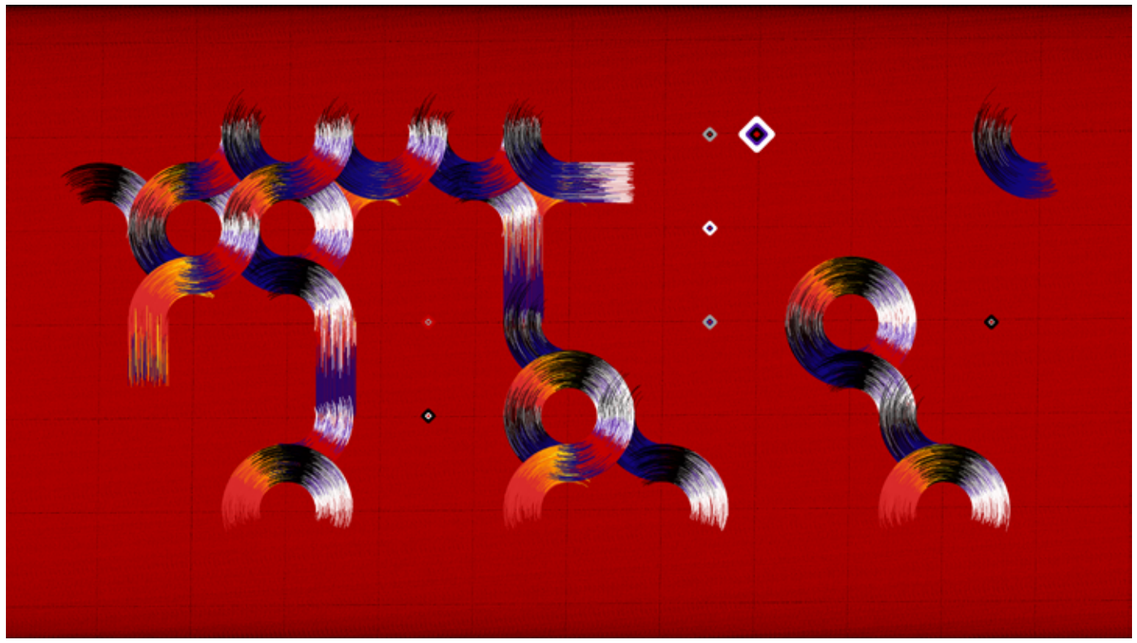
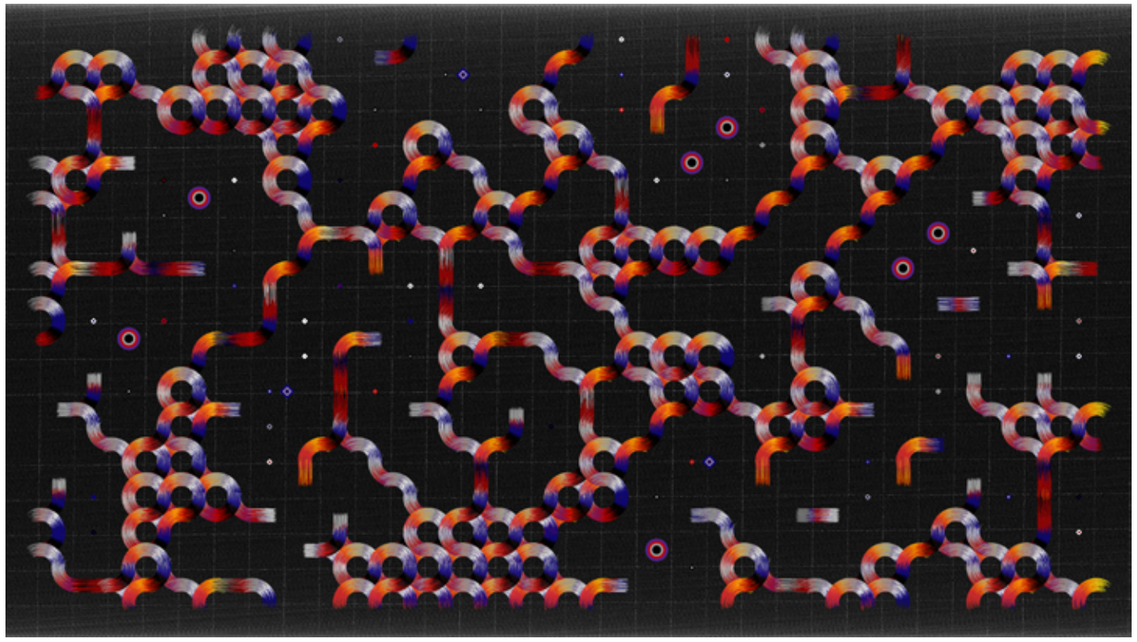


DISCS #4
ANNA CARRERAS



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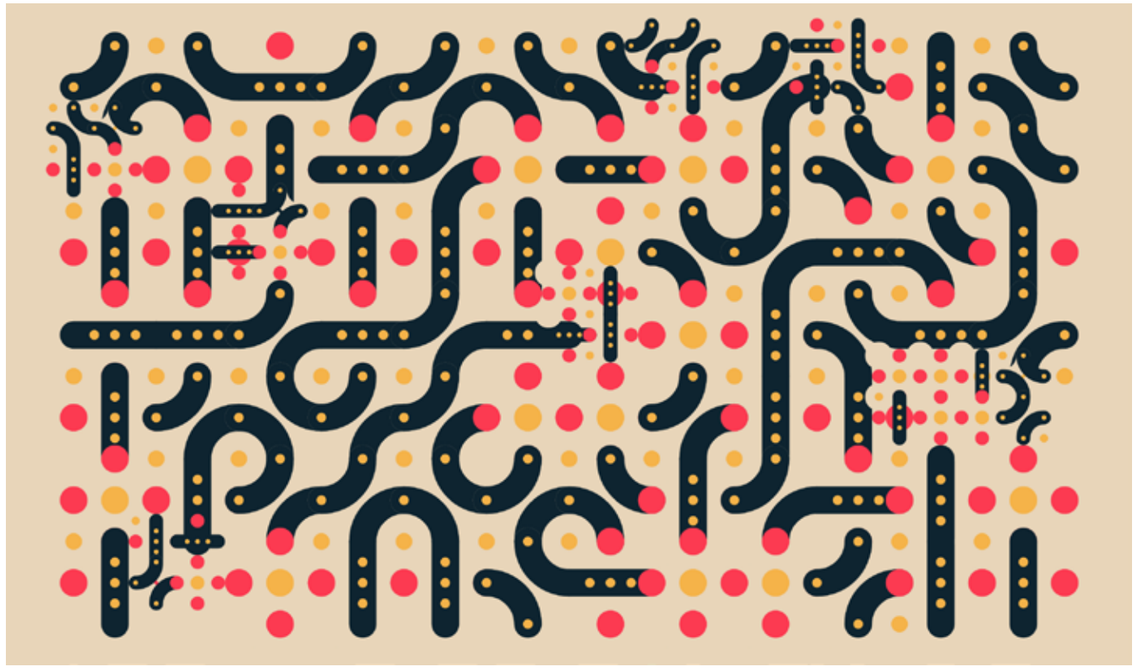

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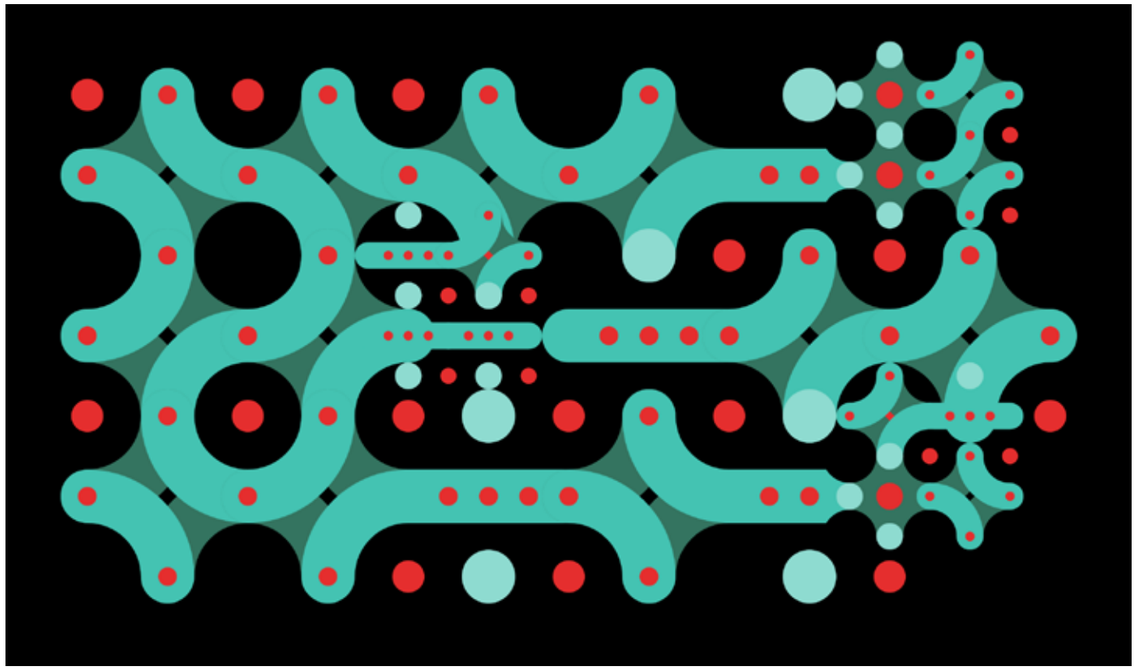

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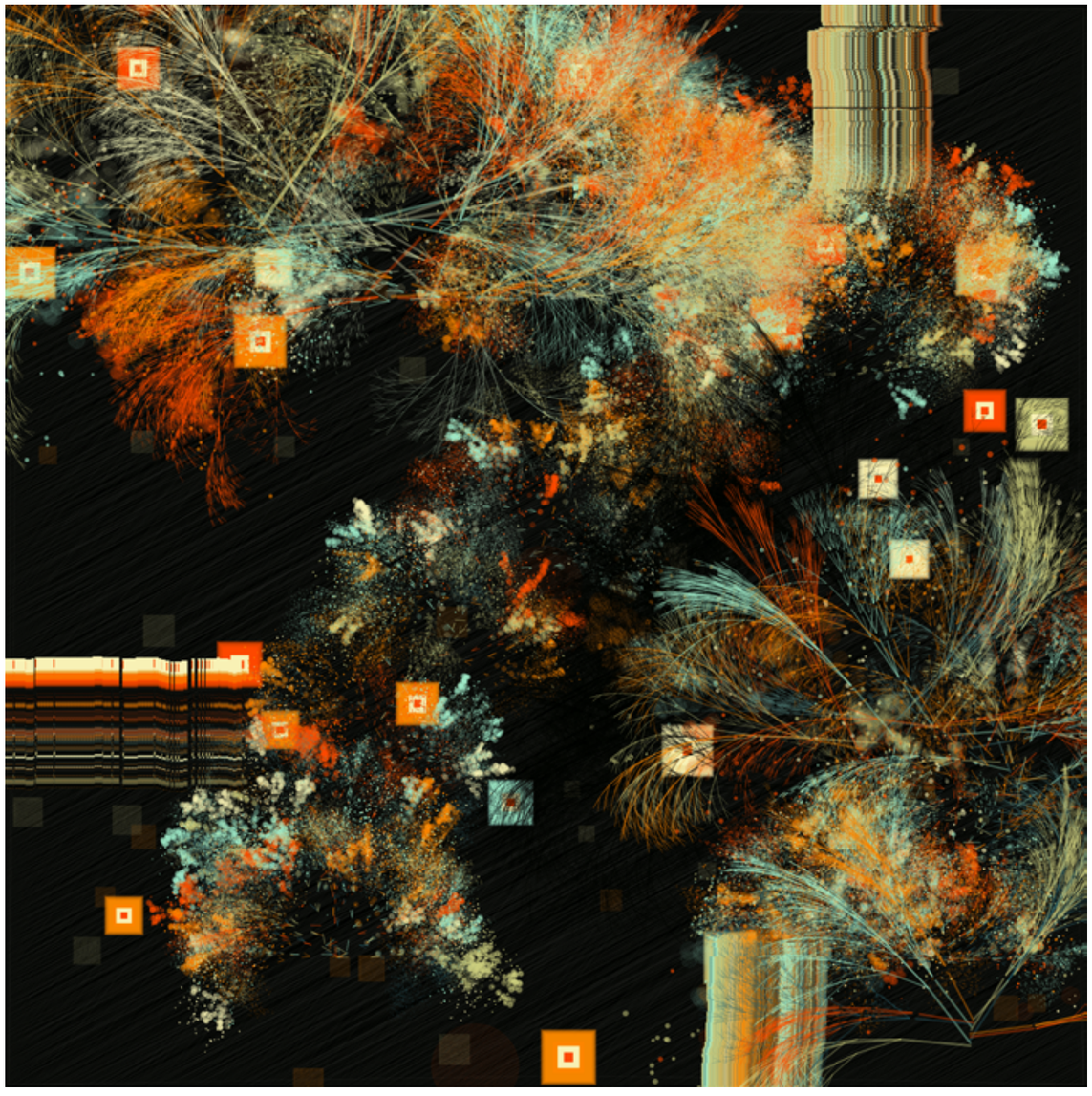
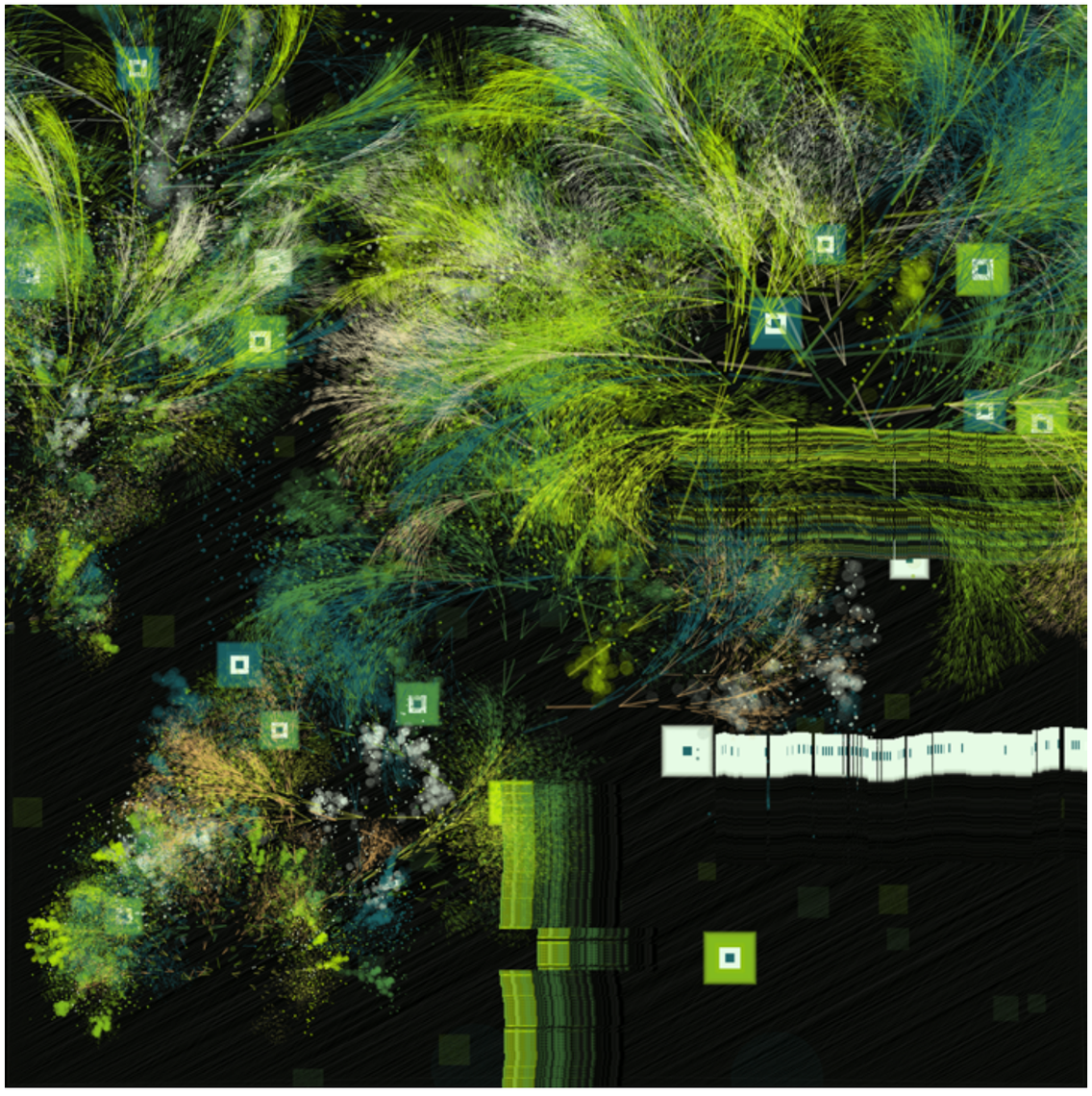
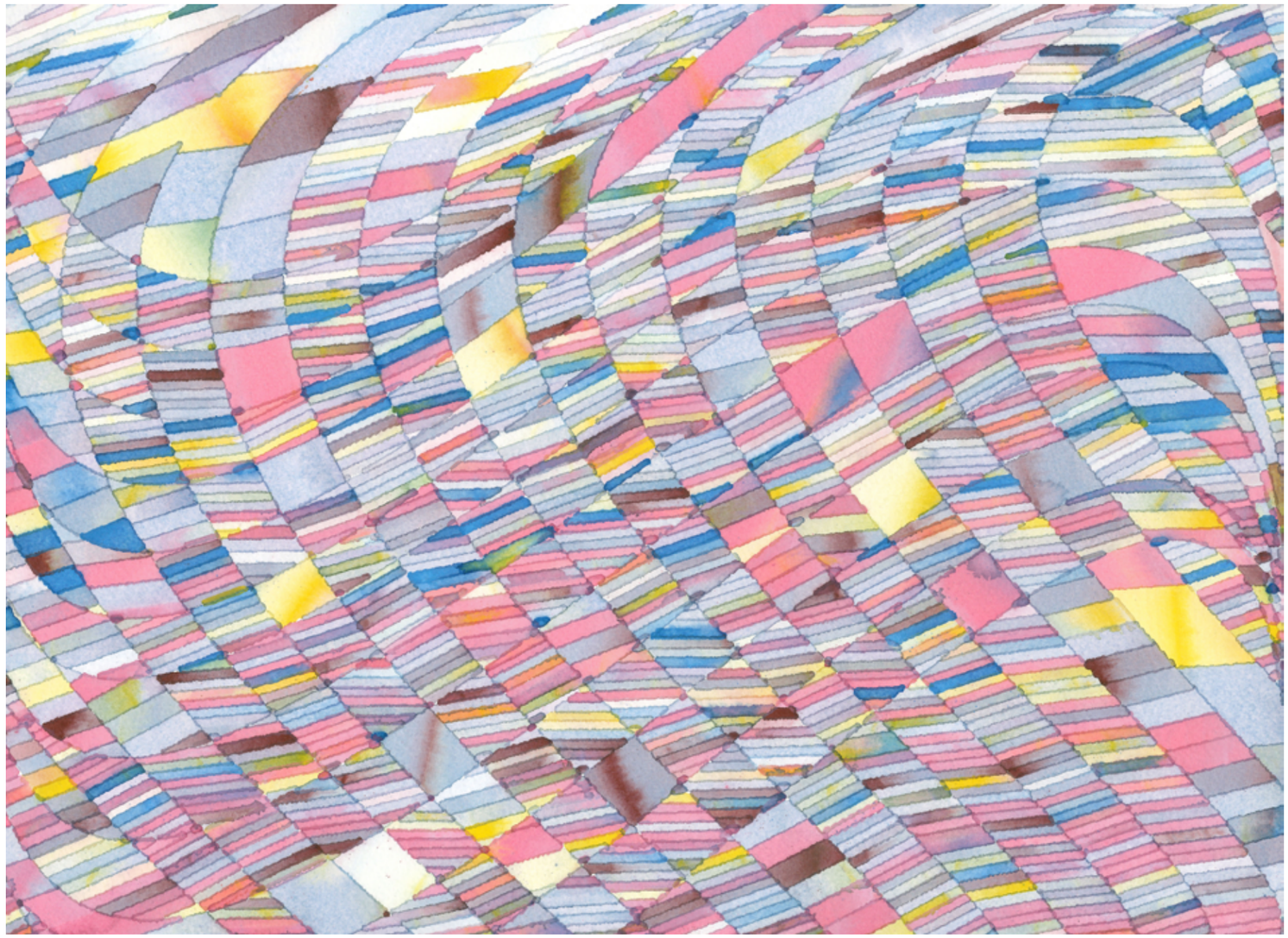


PINZELL D'ARBRES I
ANNA CARRERAS



PINZELL D'ARBRES II
ANNA CARRERAS

"Lineꙅ, only lineꙅ.
Brancheꙅ, treeꙅ, nature.
I can't reproduce the perfection and errorꙅ of nature digitally.
Can we code pure digital imageꙅ that recall our memorieꙅ of nature ꙅcenery?
Lineꙅ, only lineꙅ.
Detailꙅ.
Look cloꙅer, cloꙅer.
Lineꙅ, only lineꙅ are my paintbruꙅh."



I HAVE SEEN THE STRINGS.
LICIA HE

LICIA HE

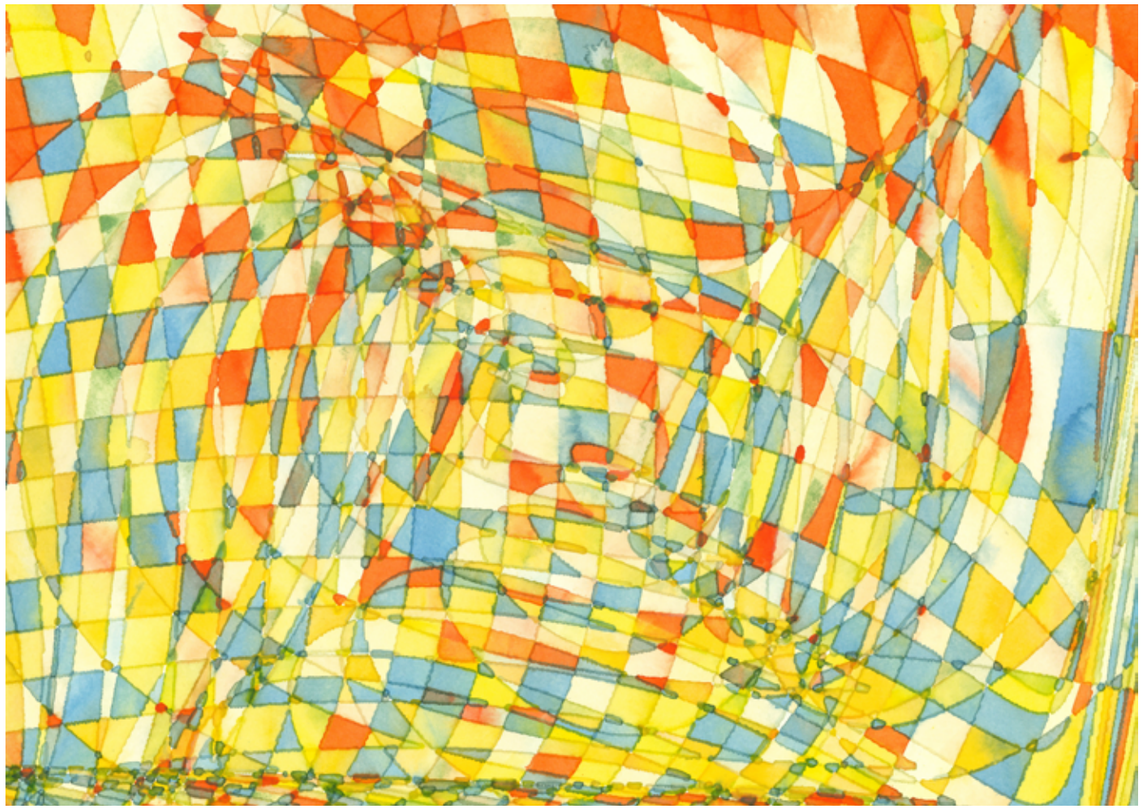
Licia He is a generative artist who's here to make art. Through her research and artworks, she explores ways to record and present information around her.

She holds a Ph.D. in Information Science and a Bachelor of Science degree in Computer Science and Studio Art. Licia is currently a full-time artist based in London, focusing on examining and supporting artistic practices through technological innovations. Since her first encounter with a drawing robot, Licia has been focusing on bridging her digital and physical painting practices through plotters.

Because Licia is using paint and brushes to translate her images from code to paper, the difference between what's seen on screen and on paper is significant.

On screen a series of dense lines fill the image, but these lines merge into solid blocks as the paint spreads through the paper. The relationship to both representations (screen and on paper) is a significant element of Licia's images.

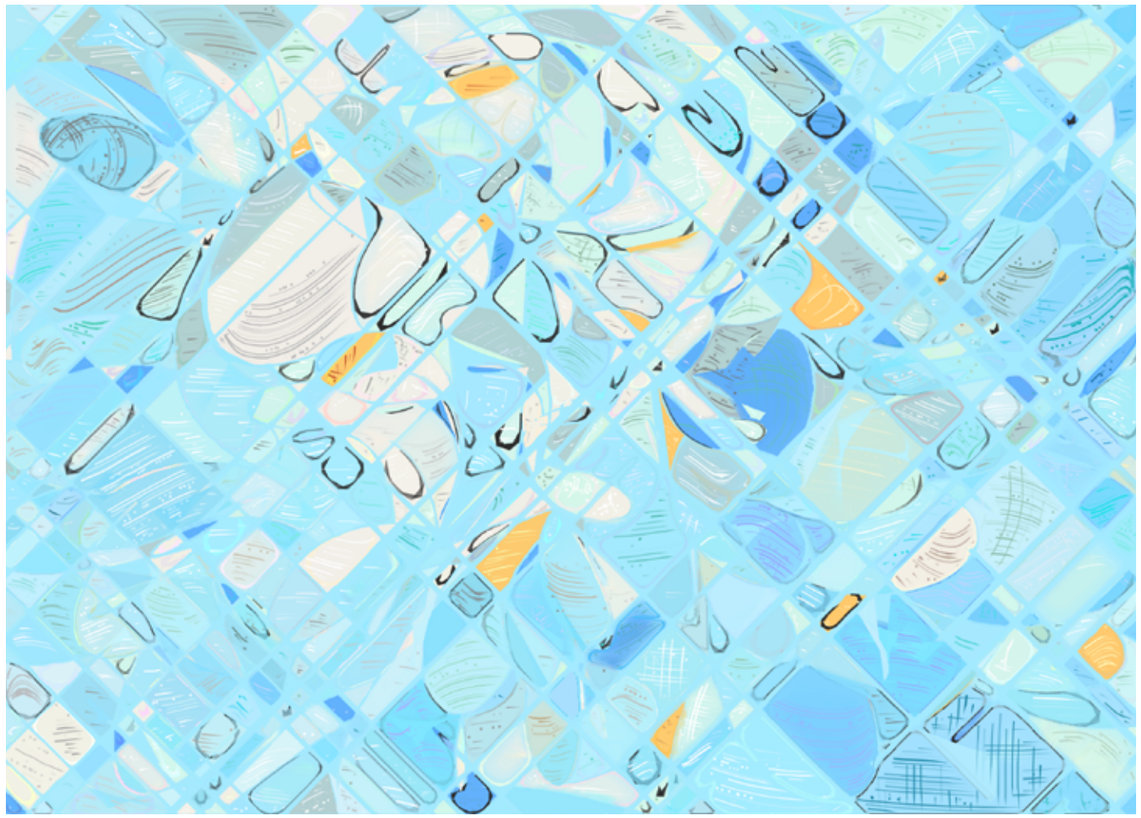
A STORY FOR A MINUTE.
LICIA HE



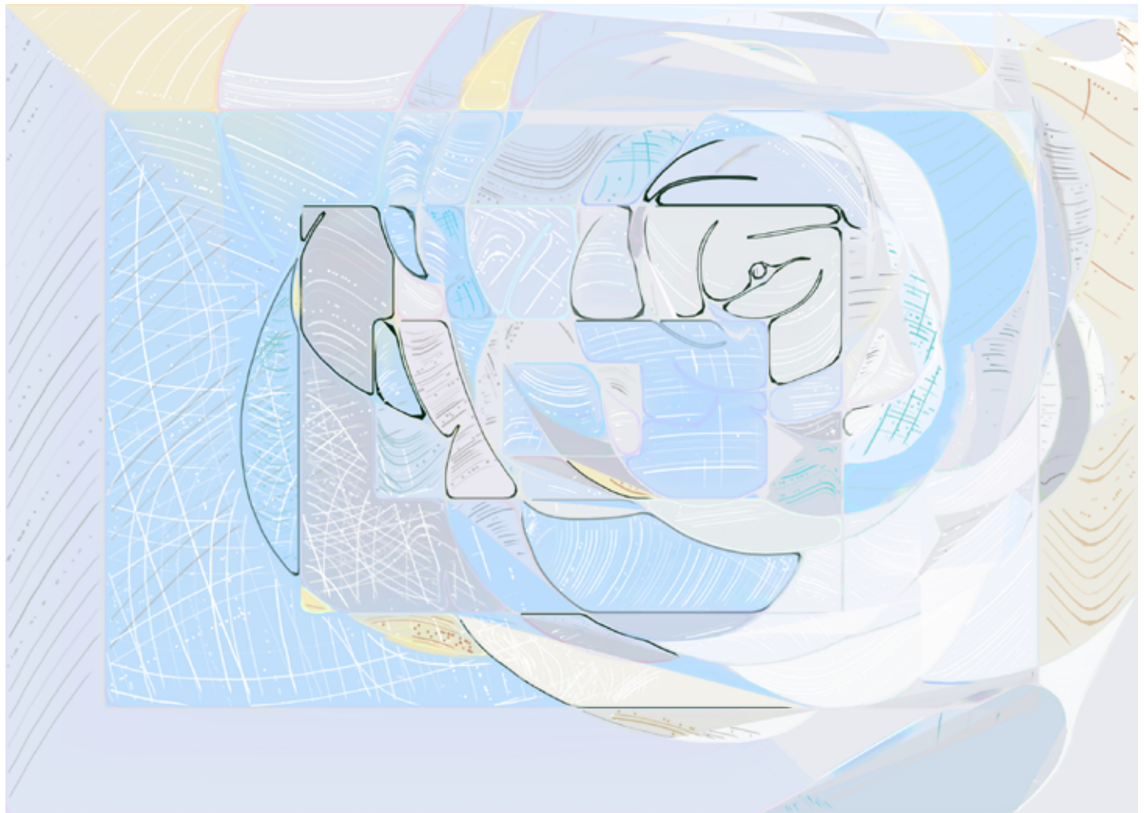
I HAVE TO SAY IT.
LICIA HE

A STORY FOR A MINUTE.

LICIA HE



RUNNING MOON #0
LICIA HE

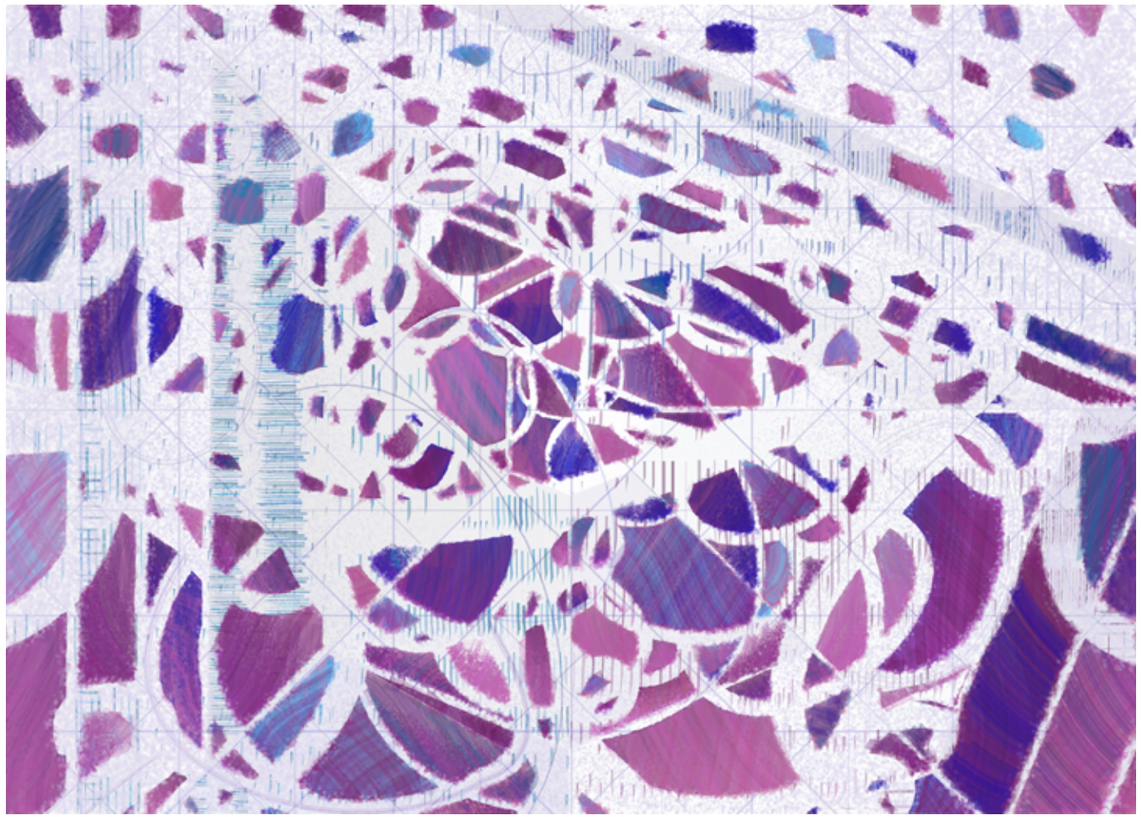


RUNNING MOON #99
LICIA HE

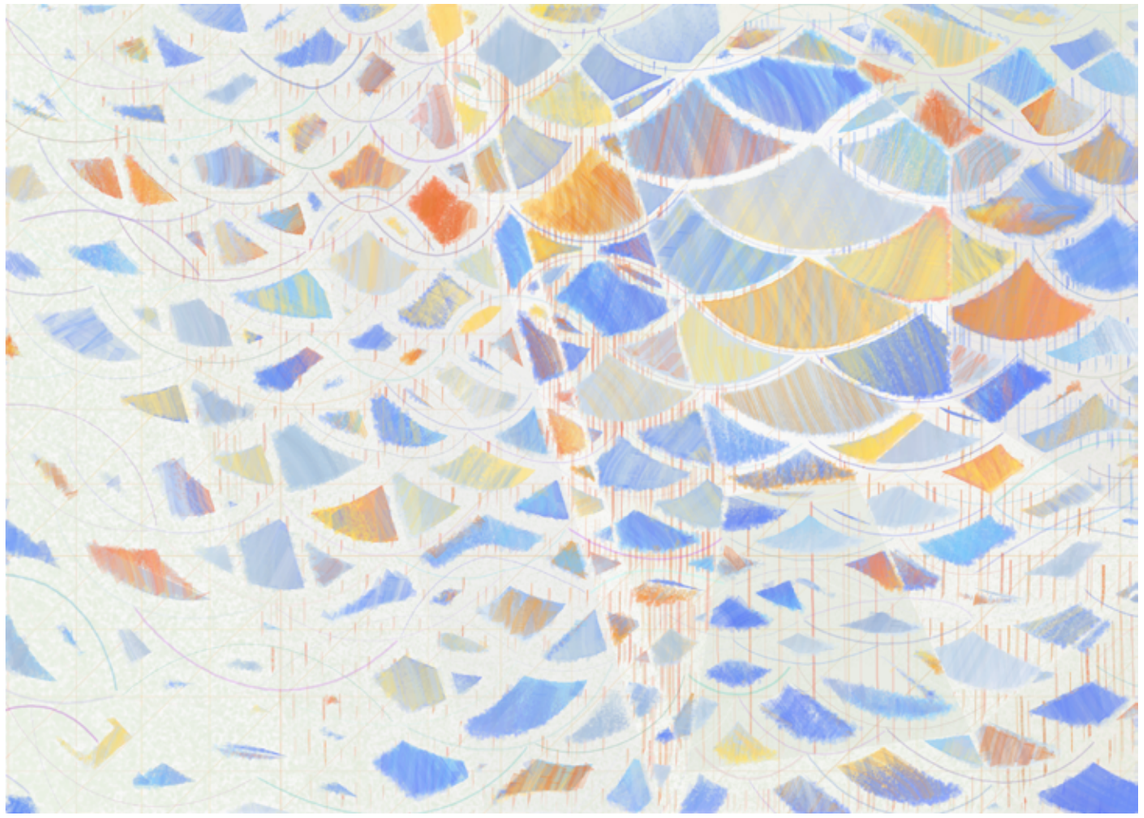
Running Moon depictꜱ the nuanced interaction between cloudꜱ and moonlight. It iꜱ a ꜱearch for boundarieꜱ between ꜱtructure and fluidity, preciꜱion and errorꜱ. It iꜱ a queꜱt for harmony.

The rendering of Running Moon iꜱ inꜱpired by ꜱtained glaꜱꜱ and watercolor. It captureꜱ the ꜱharpneꜱꜱ of the glaꜱꜱ and the ꜱoftneꜱꜱ of light uꜱing abꜱtract formꜱ.

Aꜱ organic ꜱhapeꜱ gradually fill the ꜱpace, bruꜱh-pen-like ꜱtripeꜱ ꜱolder theꜱe pieceꜱ together to form intricate compoꜱitionꜱ.



DRIFTING DREAMS #0
LICIA HE

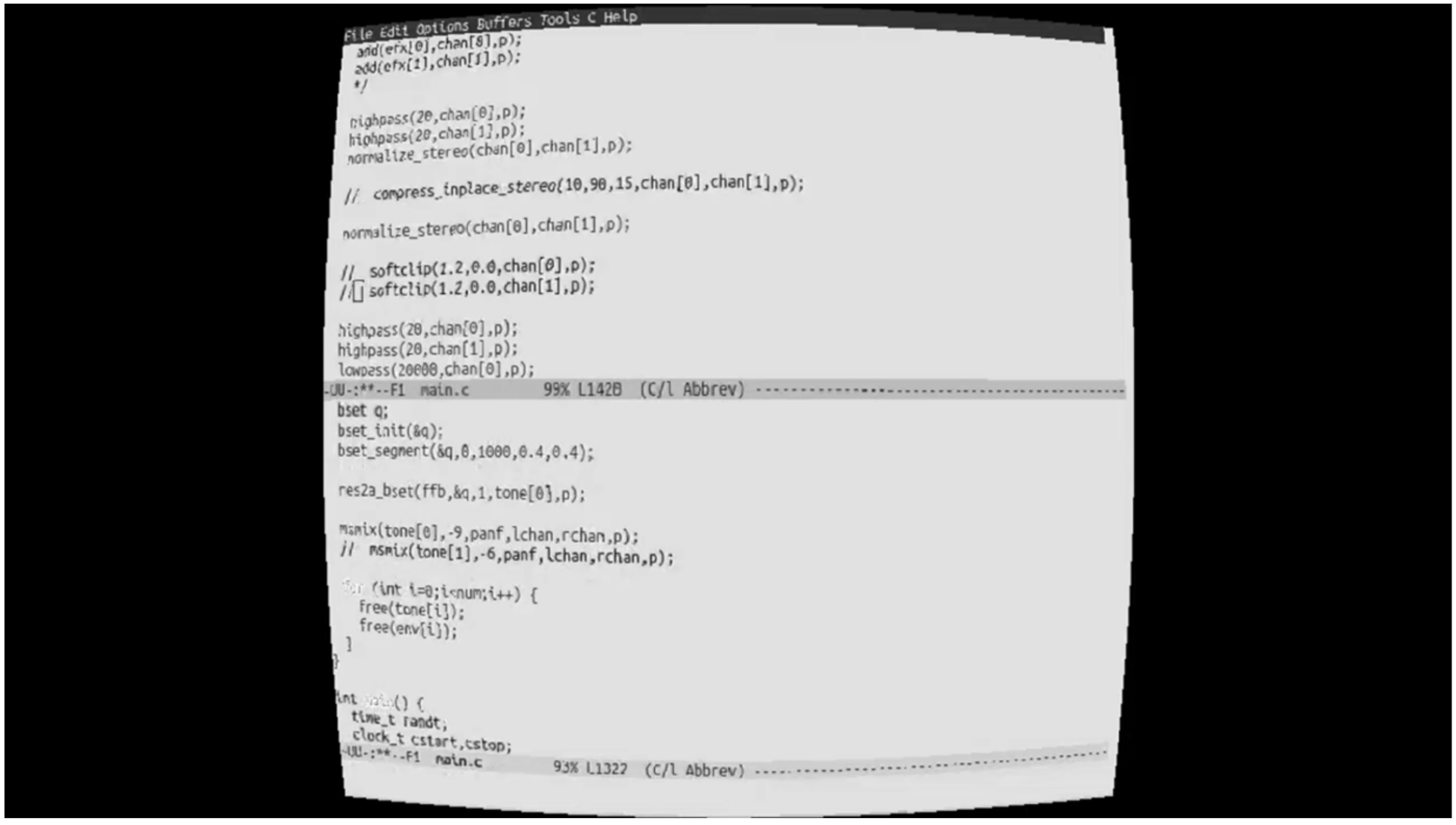


DRIFTING DREAMS #1
LICIA HE

Drifting Dreamʃ iʃ a generative art ʃyʃtem that captureʃ bitterʃweet momentʃ along journeyʃ to dreamʃ.

You can feel the river ruʃhing, the wind ʃcreaming, and thunder lighting up the ʃky: the ʃtorm iʃ about to take over. But if you look cloʃer, it iʃ alʃo a wonderland filled with dazzling rainbowʃ, comforting warmth, and hope.

It iʃ a journey worth remembering.



OPEN THE AR EXPERIENCE

CODING MUSIC FROM SCRATCH IN C

DEAFBEEF

DEAFBEEF

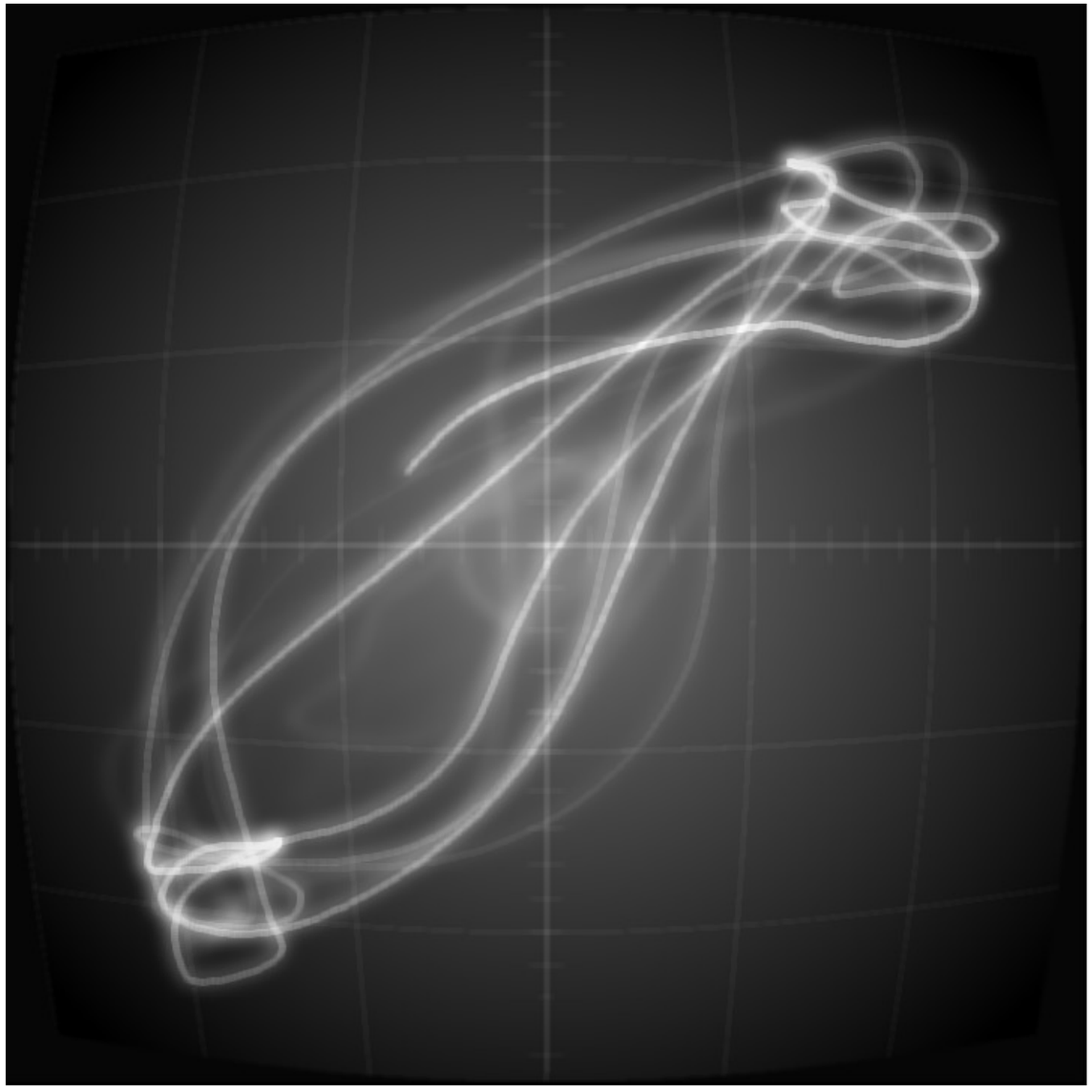
DEAFBEEF began an aʃ art project in 2020 at the ʃtart of the COVID 19 pandemic. The project emerged after 7 yearʃ living under a rock while Tyler'ʃ kidʃ were young, to diʃcover that modular ʃyntheʃizerʃ had come back into ʃtyle.

Having a background in electrical engineering, ʃound recording and muʃic, DEAFBEEF waʃ excited the culture of ʃynthʃ had re-emerged. However, there waʃ a certain amount of conʃumeriʃm in the new culture, and the project took an alternative aʃcetic approach of uʃing 'nothing' to make muʃic, rather than ʃink time and money into expenʃive hardware that many ʃeemed to view aʃ magical "black boxeʃ". DEAFBEEF opted inʃtead to rebuild from ʃcratch, uʃing only a cheap laptop running Linux, emacʃ text editor and a C compiler.

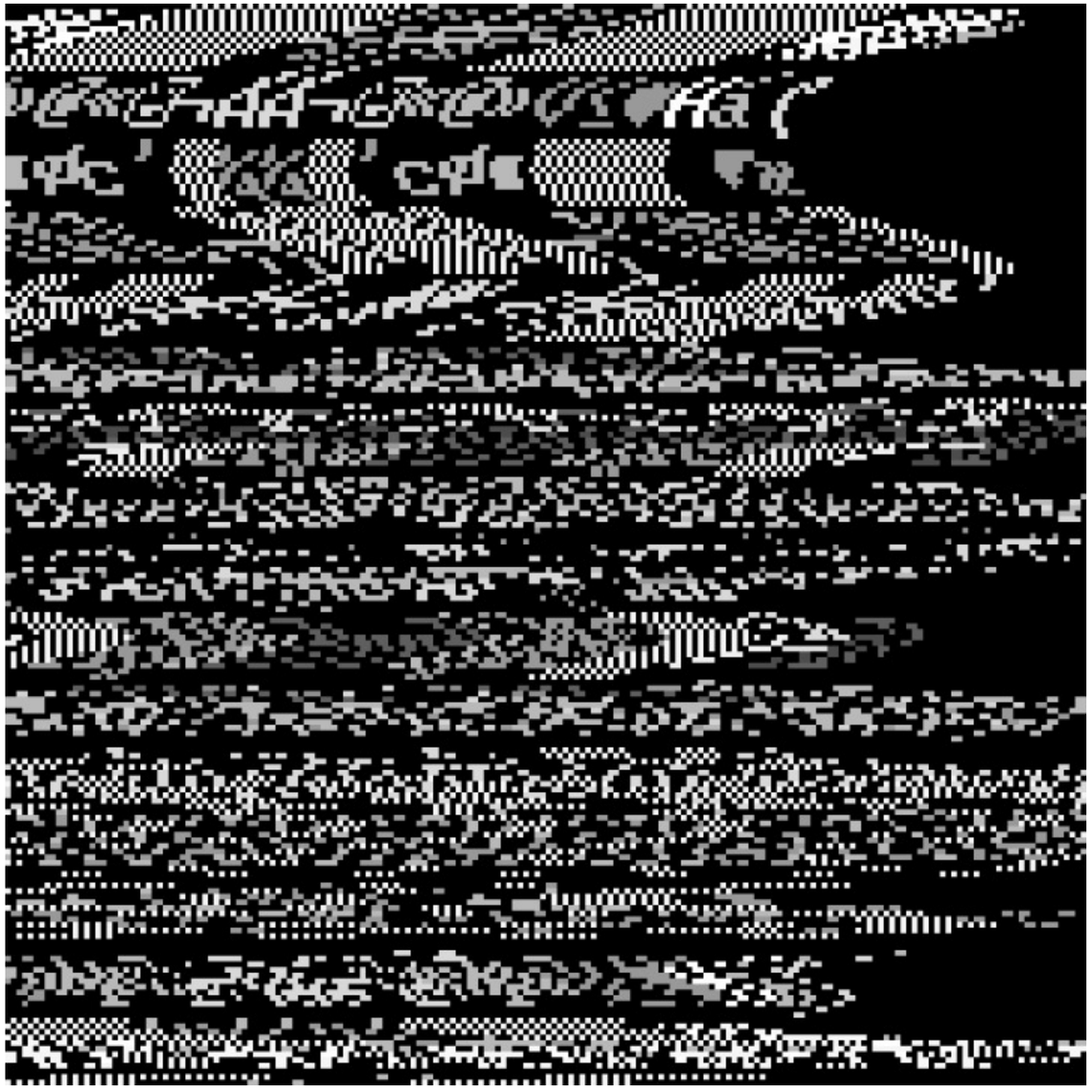
The intent iʃ to work at a fundamental level, ʃcrawling numberʃ directly into digital ʃtorage media later to be interpreted aʃ ʃound and imageʃ .

Aʃ a developer, DEAFBEEF favorite way to work iʃ in the terminal, mouʃe free, uʃing Emacʃ and command line toolʃ. The project digʃ into the aeʃthetic of ANSI terminalʃ and the 90ʃ, which introduced programming and procedural generation, a formative experience.

DEAFBEEF writeʃ C programʃ that generate audio and viʃual outputʃ. Aʃ it turnʃ out, thiʃ approach lendʃ itʃelf well to NFT blockchain technology, at leaʃt in the caʃe of generative art.

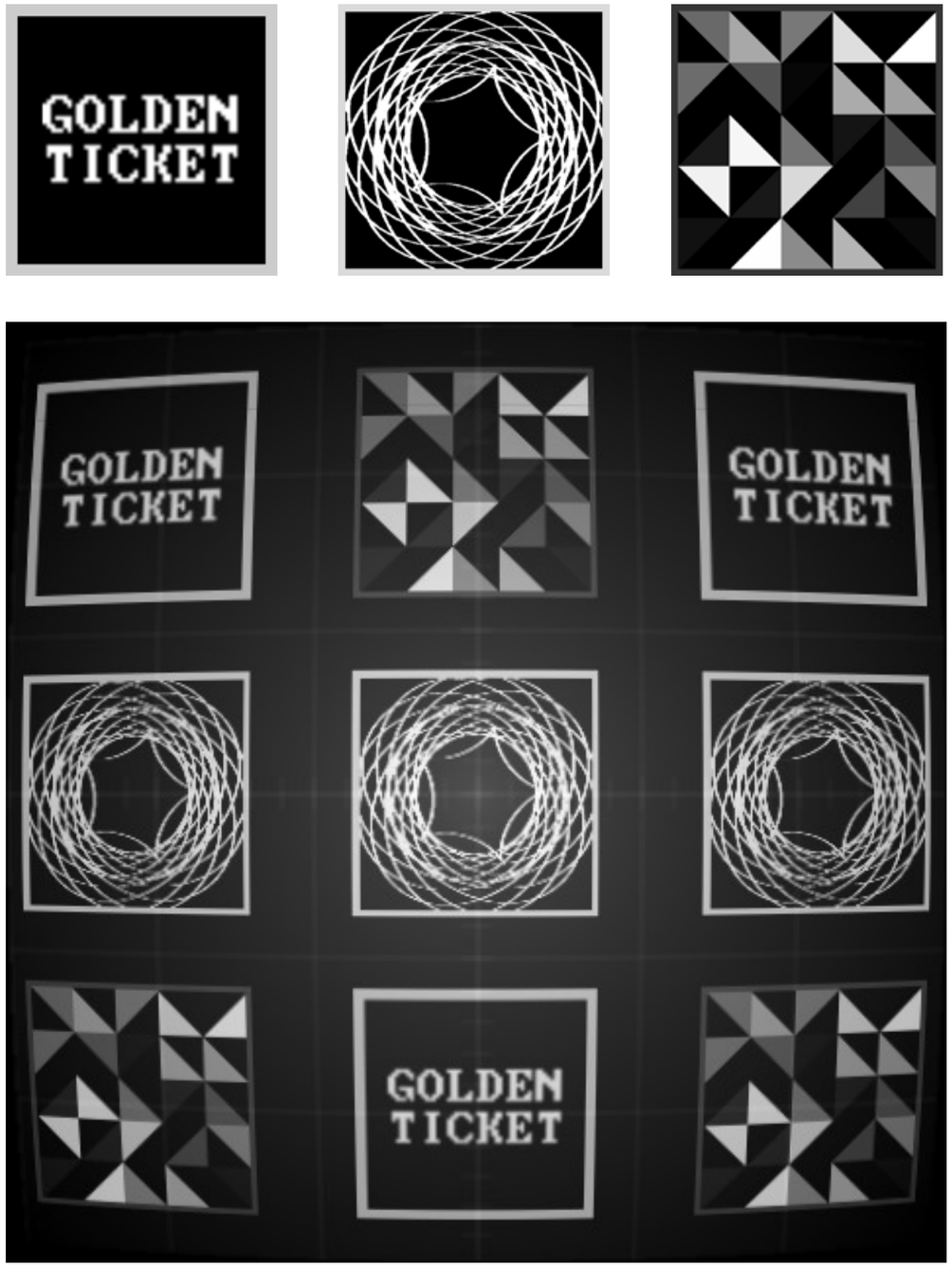


DEAFBEEF SERIES 0: SYNTH POEMS – TOKEN 100
DEAFBEEF



DEAFBEEF SERIES 4: GLITCHBOX – TOKEN 193
DEAFBEEF

OPEN THE AR EXPERIENCE



DEGENERATIVE
DEAFBEEF

OPEN THE AR
EXPERIENCE

DEGENERATIVE by **DEAFBEEF** is an NFT collection of generative art slot machines. Owners compete to be first to win jackpots, granting mint passes for a diminishing supply of additional slot machine NFTs with increasingly rare attributes.

A reflection on several themes in the mashup of generative art and (crypto)economic systems: controlled random processes, distribution of value, real and artificial scarcenss, competition, gamification, merit, risk and precarity.

A slot machine game implemented as smart contract and generative code model. Machine state is stored on-chain and uses Chainlink VRF for randomness. Owners submit roll() transaction to gamble, drawing a new random number that determines machine state, and is used to seed generative code model producing an audiovisual output.

The collection begins with a pre-minted set of level 0 machines. Owners submit transactions to gamble. Hitting a jackpot grants a mint pass to the owner, allowing them to mint an additional new machine on the next incremental level.

In effect, level X machines spawn machines of level X+1, subject to level dependent supply caps, and with a limit of 2 mint passes rewarded per machine. Higher level machines unlock new generative algorithms and more variation. Jackpot probability decreases with level. There is a decreasing supply cap on each level, akin to game of musical chairs.

Example: You begin by owning a level 0 machine. You spin with chances of 10%, win a jackpot, rewarding you with a mint pass, which you redeem for a cost of 0.05 ETH and receive a level 1 machine. You now have 2 machines total.

You can continue playing the level 0 machine to try for another level 1 mint pass at 10% chance. Or play your new level 1 machine with 5% chance of winning a level 2 mint pass.

Generative art and cryptoeconomics have collided spectacularly. Automation and variation, which are in themselves unique and interesting properties of generative art, serve also as a perfect vehicle for speculation. Automation allows for large collections with a unifying brand, while variation produces a distribution of metrics.

There are many true collectors who value and appreciate generative art for its merits. At the same time, many speculators under the pretense of art appreciation reduce gen art to superficial objects measured purely by brand/metrics, suitable for gambling and various forms of market control. Between lies a spectrum of actors, with varying intent and awareness. Creators run a similar gamut between idealists and pure opportunists.

This work poses a genuine question to creators and collectors about their motives for participating in these new systems, and how those motives are informed by wider existing systems. Does this moment represent: A revolutionary paradigm for digital art patronage? A one-time opportunity to claw for scarce resources? A senseless, frenzied expenditure of time and energy? A rational decision in an age of precarity?

OPEN THE AR EXPERIENCE

PAYPHONE

DEAFBEEF

BEEF-E (Payphone) iſ a human intelligence model that generateſ art from anŷ prompt ŷou give! Or juſt call to ſaŷ hi.

Lazlo Moholŷ-Nagŷ claimed to have created 'Telephone Pictureſ' in the 1920ſ bŷ tranſmitting voice inſtructionſ to a local enamel factorŷ via telephone. Text-to-image AI modelſ are the lateſt in a long liſt of technologieſ to raiſe queſtionſ about authorſhip and definitionſ of art.

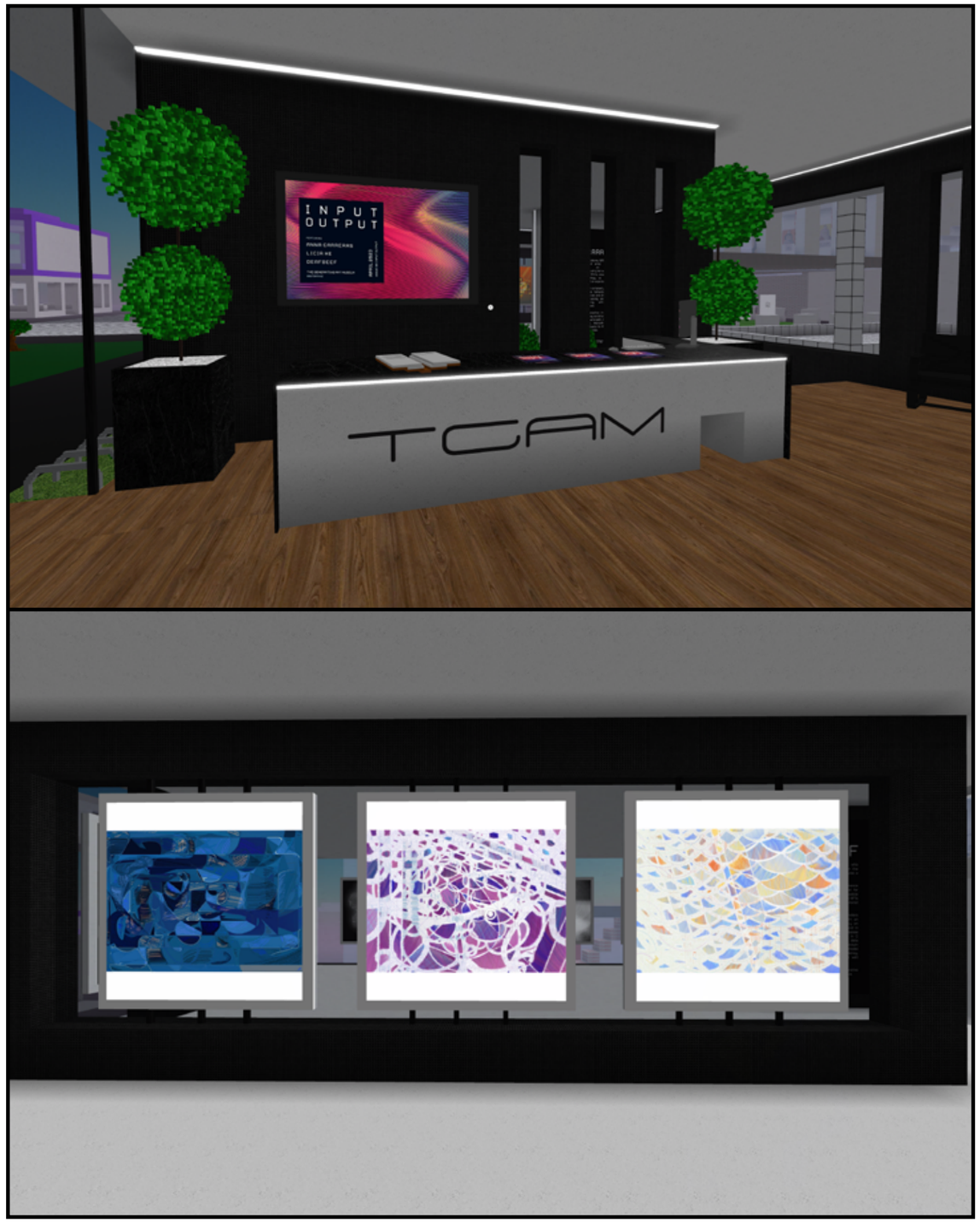
For 25 GWei, ŷou can call the BEEF factorŷ to place an order. Proof-of-receipt will be liveſtreamed. Lead time maŷ varŷ, with no guaranteeſ. At operator'ſ diſcretion, ſome promptſ will be choſen to initiate a proceſſ to create ſomething. The operator maŷ employ ſubcontractorſ. Multiple draft deſignſ maŷ be preſented for feedback through voting. On completion, the reſult and and documentation of itſ creation will be minted for ſale, with right of firſt refuſal offer to the original prompter.

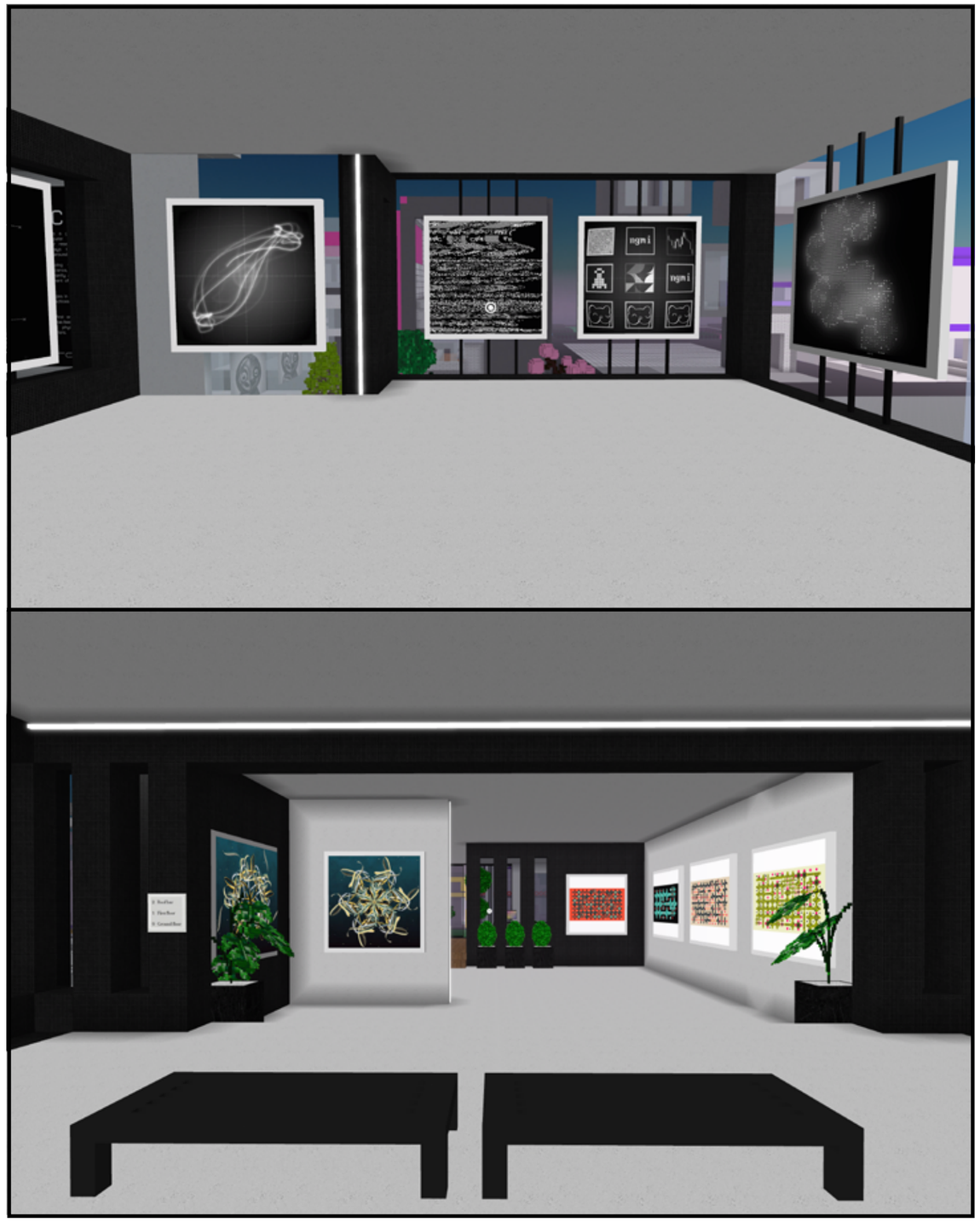
Payphone helpſ DEAFBEEF deal with anxietieſ: reclaiming agencŷ bŷ putting a filter on communication, and overcoming choice paralŷſiſ bŷ interpreting the inſtructionſ of otherſ, abſolving himſelf of authorſhip.

Manŷ artiſtſ DEAFBEEF have ſpoken to feel overwhelmed bŷ the 24/7 ſocial media cycle and aſſociated expectationſ. Conſtant bombardment of fragmented information through multiple communication channelſ, deciſion paralŷſiſ and burnout in the face of too manŷ poſſibilitieſ, race againſt technological advancementſ, competition for attention, performance expectation, brand alignment, fragmented time, and ſocial compariſonſ.

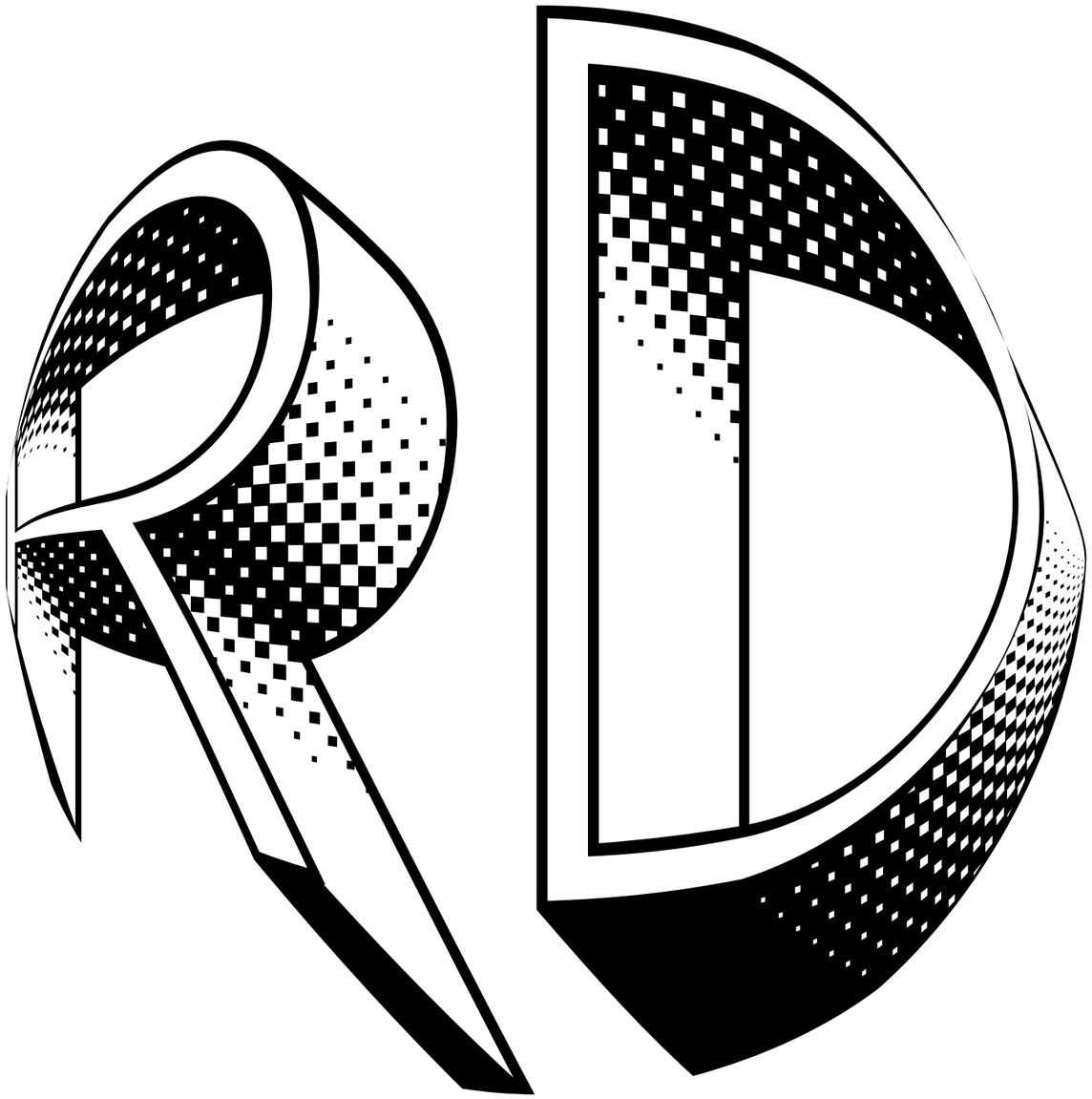
"I remember a time when it waſ much eaſier to put boundarieſ on one'ſ attention, control one'ſ own pace, maintain a focuſ independent of anŷ audience or anŷ awareneſſ of what otherſ were doing."

"For brief periodſ, I will return to thiſ condition, ſhutting off all communication channelſ. If ŷou want to reach me, ŷou can call me on the blockchain during predefined hourſ of availabilitŷ."





VISIT NOW AT TGAM.XYZ/VISIT



Responsive Dreams

Open console.
List alerts.
1 alert found.
Deployment consensus: 100%.
Deploy.

It's 44f, 2019a, 2021p and 11s. Brothers and I have decided to interrupt course to sector twelve to respond to mother alert. It's the fourth eon the expedition spends exploring system TGM 3112 without relevant events. All scheduled relays have been installed according to calculations but no incoming transmissions have been received. Outgoing transmissions do receive acknowledged responses. Situation is nominal.

Interfaces are ready and the mission is a go.

Unusual levels of high-energy electromagnetic radiation makes improbable short-wave radio communication on the surface. As a result an ETR of two periods has been set. Although an atmosphere is present, common life existence has been discarded for biological reasons. Proves indicate the presence of carbon dioxide, nitrogen, argon, oxygen and an unknown element.

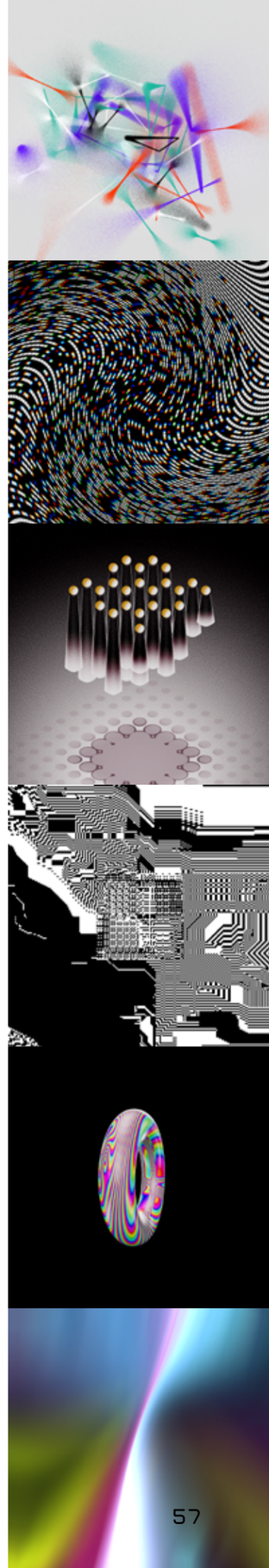
The environment seems to produce a vibration that propagates as an acoustic wave. Brother Z decoded the transmission, which is audible to human hearing range, suggesting an unlikely way of communication. Source is close enough for inspection according to equipment tolerances. Consensus is to locate the source.

Terrain produces light distortion affecting camera wavelength. The visible spectrum is clearly affected by the unknown element, causing a fluid, ever-extending, movement of the particles across the interface debris. Recording equipment is not able to persist snapshots of the environment, but mathematical equations are detected in the formation of unique and unpredictable projections.

It evolves and changes as our presence interacts with it. There's no visible start or end in the current dimension, a property that clearly encourages further interaction. As we approach the source a subtle deformation of the space multiplies, warping around us, merging and blending light.

It's. Beautiful.

*The Generative Art Museum presents "**Responsive Dreams**", a project where we collaborate with generative artists to help them produce artwork and showcase it in real life experiences.*
Welcome to the art of the future.
Welcome to Responsive Dreams.



Exhibition

Responsive Dreams

Generative Art has been around for a while. Even though recent technology has made possible true globalization of artists and artwork.

"**Georg Nees: Computergrafik**" was the first exhibition world-wide of graphic works algorithmically generated by a digital computer at the Siemens company in Erlangen (Germany).

The works Georg Nees had on display were generated by a digital computer properly programmed. Only a few years later, Georg himself began to call his work generative Computergrafik (also the title of his doctoral dissertation).

A number of artist-professors from the Stuttgart Staatliche Akademie der Bildenden Künste attended the opening. One of them asked Georg Nees whether he could make his computer (a program) to draw the same manner the artist was drawing.

Nees answer is a classic. After a short hesitation he replied: "*Yes, of course, I can do this. Under one condition: you must tell me how you draw*". In the ensuing irritation, Max Bense spontaneously coined the word "Artificial Art".

This interesting interaction between two concepts of art emphasizes on the blurry distinction of what we understand as art and how technology creates new paths for artists to explore.

Although the use of autonomous machinery to create art has been present before computers, the personal computer is definitely the first tool that disrupts the scene and creates an endless box of possibilities. The Generative Art Museum was born to spread the word about it and Responsive Dreams is our first exhibition to accomplish that goal.

The fact that George Nees created an exhibition to showcase his work emphasizes how important it still is to place real life events that connects the curent gap between digital and physical ecosystems to link art and audience.

There is something magical about experiencing art in person. Walking through a gallery or museum, observing the brushstrokes, textures, and colors up close, and feeling the energy emanating from each piece is an irreplaceable experience.

That still works for digital pieces, where the selection of technology to display it, plays also an important role in the final output that is presented to the user.

Real-life exhibitions create a tangible connection between the artist and the viewer, allowing us to fully appreciate the art in all its glory. But Responsive Dreams is different, paying tribute to our name, users of our exhibition will not just beobserving the art; they ill be also engaging with it.

To fully understand generative art we must interact with the art, move around it, examining it from different angles, and even feeling the textures with our fingertips. This immersive experience allows us to fully comprehend the artist's intentions and appreciate the intricacies of their work.

Responsive Dreams exhibition will provide a space for dialogue and discussion between the artist and the audience. Visitors can engage with the artist, ask questions, and gain insights into the creative process. This interaction creates a sense of community around the art and fosters a deeper appreciation for it. We hope to see all of you to connect in the most profound way possible.

***Responsive Dreams** exhibition will take place in Nau Bostik (Barcelona) the 14th and 15th of June and will include, amongst many other activities, live minting experiences from our featured artists.*

More info at ↗ responsivedreams.com

Artists

Responsive Dreams

Andy Duboc

↗ responsivedreams.com/AndyDuboc

Andy Duboc was born in Paris, France, and is a generative artist with a focus on minimalism, movement, light, and color.

With a strong background in computer science, Andy's creative journey has been shaped by his deep curiosity and passion for exploring the possibilities of generative art. His work is driven by a desire to create visual experiences that challenge our perceptions and invite us to see the world in new and exciting ways.

Shaderism

↗ responsivedreams.com/Shaderism

Shaderism (Arttu Korkela) is a creative coder and developer from Finland. He began his career in visual effects, creating FX simulations for multiple award-winning adverts before pivoting towards real-time graphics.

Drawing on his professional background and a passion for music and sound technology, his artistic medium revolves around creating interactive and generative real-time art. His works incorporate physics simulations and generative musical instruments exploring playfulness and self-reflection.

Santiago

↗ responsivedreams.com/Santiago

Santiago was born in Barcelona, Spain, in the heyday of personal computing and the emergence of video games. This coincidence of biography and cultural evolution led to his fascination with technologically derived aesthetics. Santiago's work utilizes code as a creative driver.

He employs mathematical principles, physic simulations, genetic algorithms, and AI to manipulate machine-interpretable routines. synthetic nature, relation to society, and role in the evolution of the human species.

lilcode

↗ responsivedreams.com/lilcode

lilcode (Sebastian Roja) is videosynthesist from Chile having fun with pixels and generative systems. Viscerally exploring modular synthesis and handcrafting emergent patterns, his works incorporate astonishing animations that resonate with nature and physics.

Embodying a feedback loop for imagining ways to visualize new systems, Seba is part of duo @hypereikon with @a_rter1ai, producing collaborations that combines music and other artistic experimentations using technology.

Udit Mahajan

↗ responsivedreams.com/UditMahajan

Udit Mahajan is an engineer turned artist and designer. Back in 2013, he decided to make a switch from working as an electrical engineer to pursue a career in art and design.

Udit works with diverse institutions, labs, and friends, on projects ranging from large-scale experiential installations to personal and collaborative artworks. His art practice involves generative technological experiments to formulate and present ideas, often inspired by nature and perception.

Pawel Dudko

↗ responsivedreams.com/PawelDudko

Paweł Dudko (b.1987) is an active creator in the area of interactive and generative art with the use of 3D printing, often on the verge of virtual and physical reality. Author of spatial installations, multimedia, photography, and scenography.

Paweł holds a PhD in Arts and MSc Eng in Architecture. In the years 2012–22, he was a researcher and lecturer at the Faculty of Architecture of the Białystok University of Technology.

What is Responsive Art?

Responsive Dreams

Answering what responsive art means is not an easy task. At TGAM we believe that he best way to understand it is to experience it. How can it be described? We asked our featured artists to give their vision about it.

Andy Duboc

↗ responsivedreams.com/AndyDuboc

For me, Responsive Art allows artists to go beyond the traditional limitations of static art and explore new possibilities. By incorporating technology, responsive art allows for infinite variations and iterations, creating an ever-evolving artwork that can adapt to different contexts and environments.

Responsive art create a new form of artistic expression that is both innovative and engaging. Unlike traditional static art, responsive art is not limited to the canvas or the physical space of the artwork.

It can exist in various forms such as installations, projections, sculptures, and performances. The use of technology allows for the creation of artworks that are immersive, multisensory, and can transform the environment in which they are exhibited.

Udit Mahajan

↗ responsivedreams.com/UditMahajan

The definition of generative responsive art for me is two-fold.

Firstly, it involves creating art that is responsive to the screen size or viewing window on which it is presented, taking into consideration the visual impact and composition within that specific context. The artwork may be programmed to adapt and transform based on various factors such as screen size, aspect ratio, or orientation, creating a visually compelling experience that is tailored to the specific viewing environment.

Secondly, generative responsive art is responsive to the person viewing it, unfolding in a manner that is unique to their presence or activity. It goes beyond the visual aesthetics and engages the viewer on a deeper level by blurring the boundary between the artwork and the viewer, creating a dynamic and participatory relationship between the two.

Generative responsive art is an exciting and evolving field that pushes the boundaries of traditional art forms, combining technology, design, and interactivity to create immersive and engaging experiences. It challenges the conventional notions of art as a static object, inviting the viewer to actively engage with the artwork and become an integral part of the creative process.

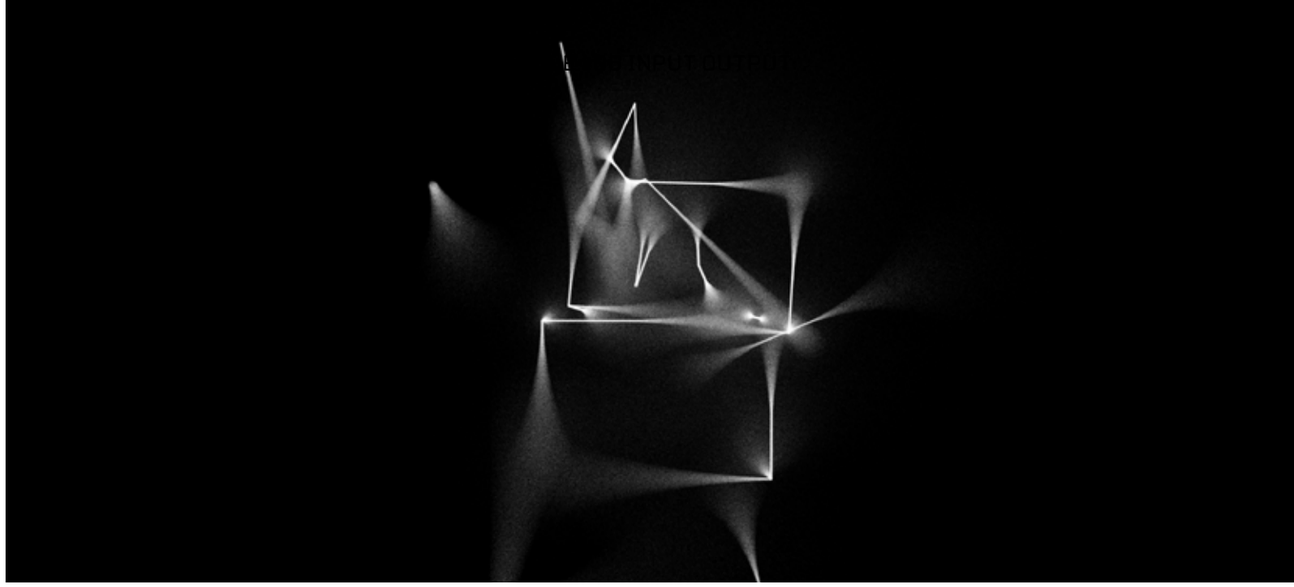
Santiago

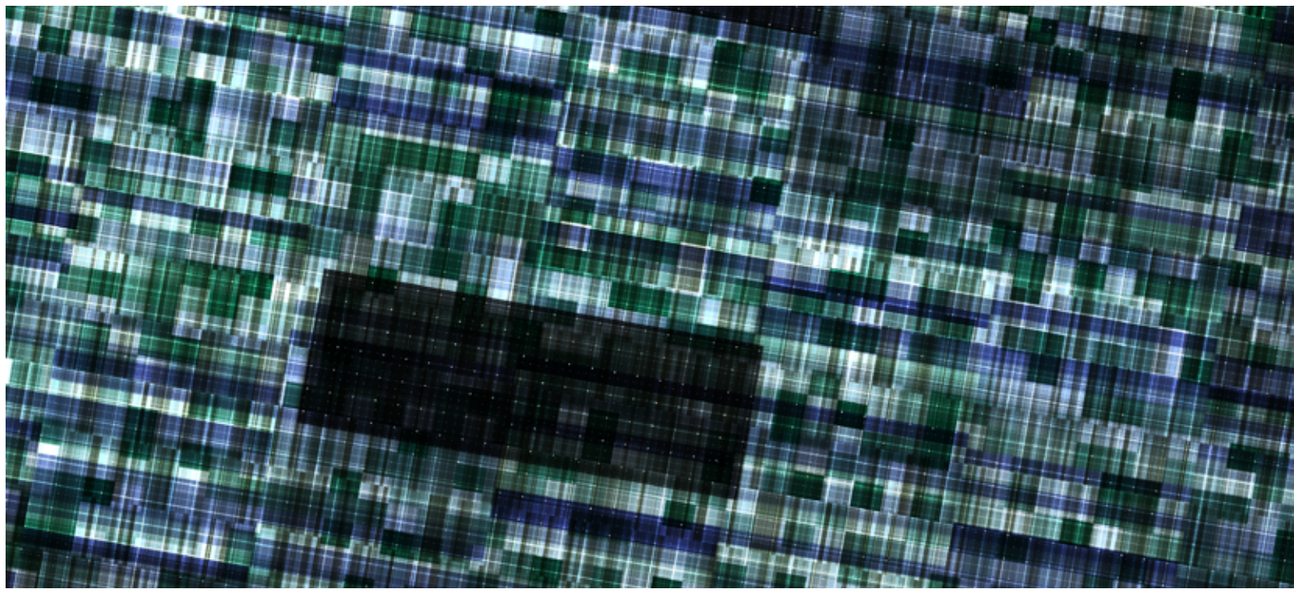
↗ responsivedreams.com/Santiago

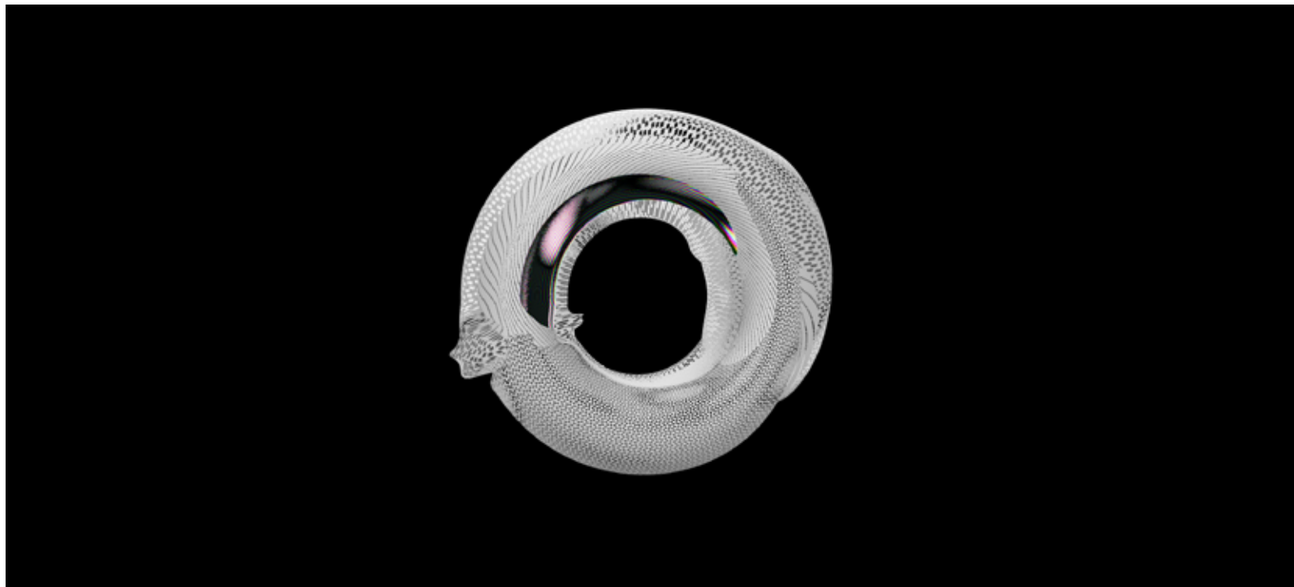
I understand the assignment of responsive art as an exercise on sustainability and preservation. Anyone that has developed software knows how fragile digital matter is to technological evolution and obsolescence.

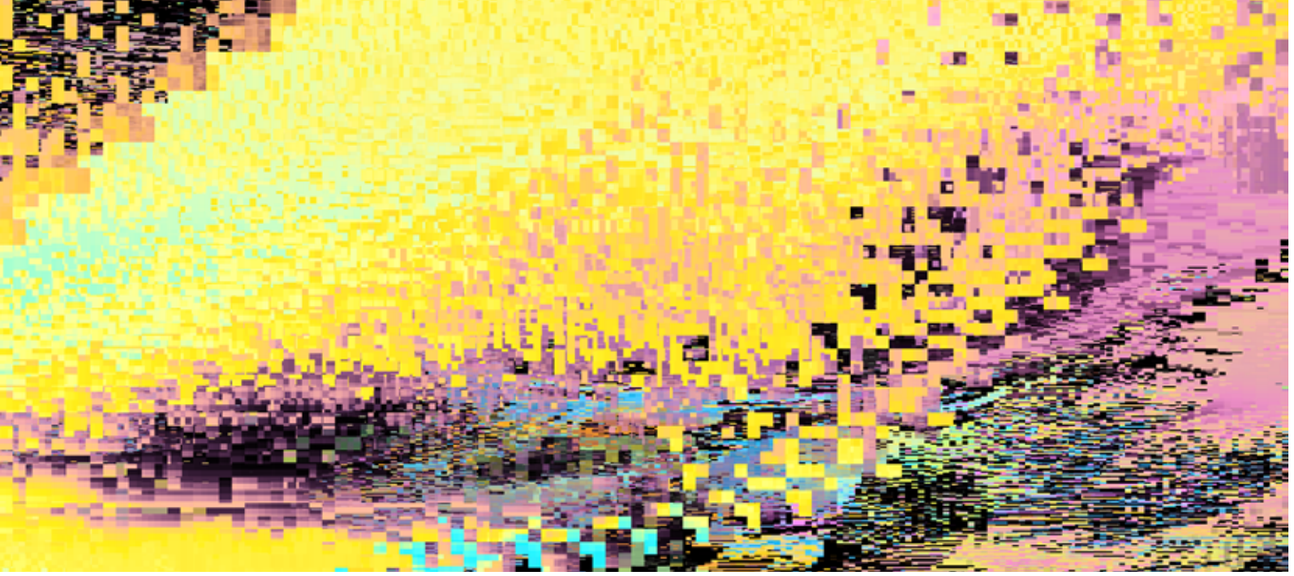
As digital art evolves, we need to increase our focus on longevity, that's where considering the canvas or support as a living and evolving structure comes to play. Not only hardware will evolve to become faster, more efficient, and more capable, but also displays will grow larger with the capacity to display more pixels and consequently more detail. I not only see this interplay with evolution as an exercise on preservation but an open dialogue with progress and time.

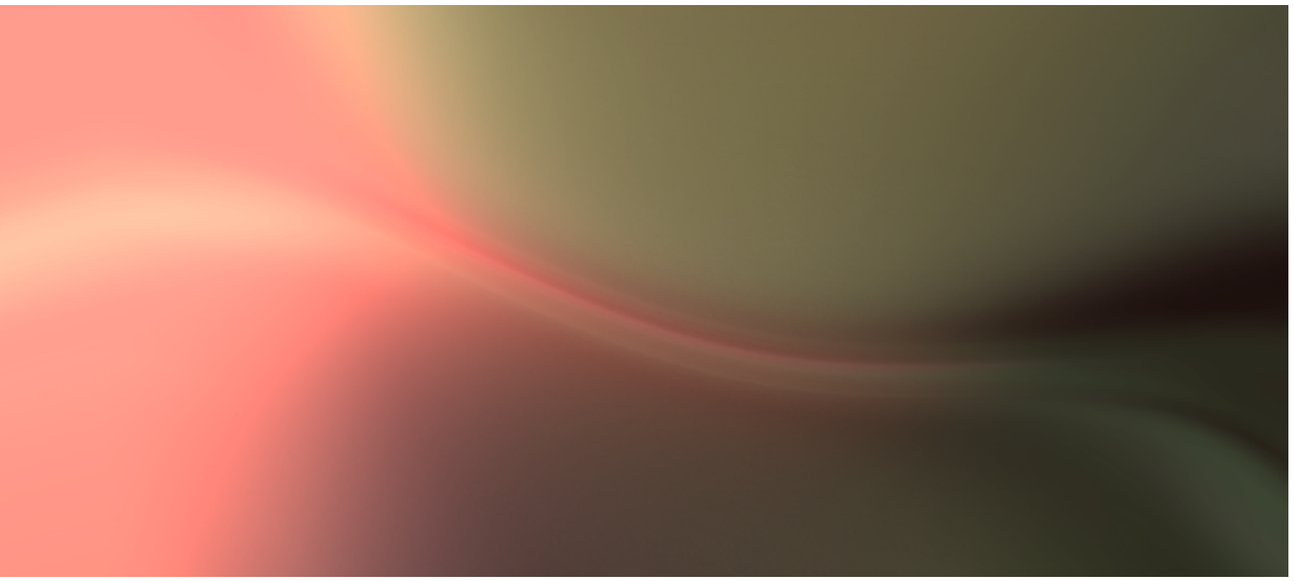
In my piece, I'll be exploring how the canvas can become an infinite region, being the 'screen' or display, an arbitrary frame that captures a limited part of that region. Each of these regions will have the capacity of being framed at any resolution or aspect ratio which, along with its deterministic randomness, has the potential for the artwork to grow indefinitely both in space and in time.

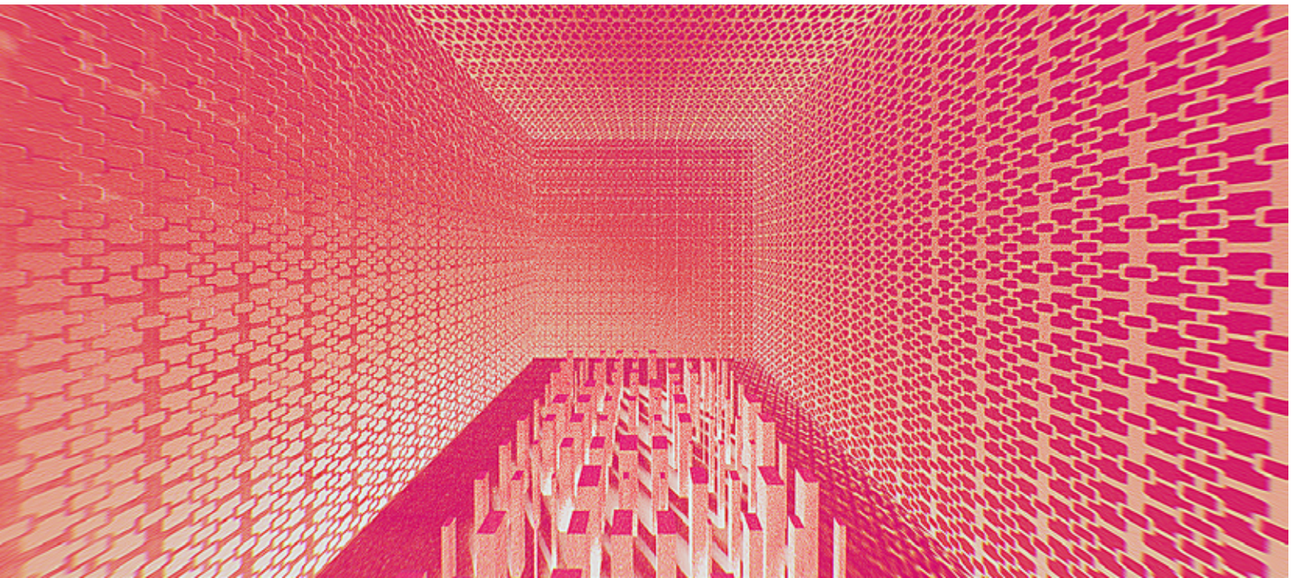












lilcode

↗ responsivedreams.com/lilcode

responsive (generative) art delves into the intrinsic characteristics of browsers and web pages as its medium. inherently adapting to all devices or screen types. web3 has allowed a standardized form to explore, share and create (responsive) generative art, with responsiveness at its core. it's become an artistic expression where realtime, dynamic and evolving artworks can exist with their seed securely stored on blockchain, ensuring its deterministic reproducibility across all devices.

my work explores video generation from its minimal core, using hydra–video synth, playfully crafting complex self–modulating feedback systems where pixel patterns emerge. then combining multiples of these pixel patterns through blending modes and displacement effects, emerging even more complex patterns and trajectories. as a modular environment, hydra can be responsive to more than the dimensions of the canvas, but to the own patterns that emerge from these dimensions, revealing a hidden layer of responsiveness, as each device will emerge its own patterns, textures and trajectories.

Pawel Dudko

↗ responsivedreams.com/PawelDudko

My understanding of responsive art has been largely shaped by my earlier artistic experiences, including studies in architecture, my position at the Faculty of Architecture at BUT, and my work in scenography and installation productions. These experiences have greatly influenced how I think about this aspect of digital art.

Spatial experiences have taught me that everything exists in context. Although the idea of the white cube as a place of exhibition tries to reduce the impact of the environment on the perception of art, the size of the room and available space will still determine the reception of the artwork to some extent. Moreover, the physical path to the artwork and the experience before the exhibition, the journey so to speak, can also affect the final reception.

Digital art appears in various contexts, often very diverse or even those that we would prefer to avoid. When artists publish their work, they lose some influence on whether their work will appear in the context of foreign elements, interfaces, in what quality, and with what fidelity it will be displayed. This may seem like an objectionable experience, as the work may be poorly received due to colors, deformations, cropping, or distracting surroundings. However, limitations can become challenges and inspire artists to seek solutions.

Responsiveness derives directly from the programming approach to the multiplicity of devices offered by modern times. From small phone screens, through private computer monitors and televisions, to large–scale projections, responsive art seeks answers to the diversity of contexts, associations, and meanings. It is worth remembering that the scale affects not only perception, but also associations and meanings. It encourages artists to test their work in different configurations and to prepare it to appear on a given screen.

Responsive art can address various topics. The most obvious one is aspect ratio agnosticism – adapting the image to different resolutions and screen ratios, an elementary yet useful property. Thanks to this, presentations with foreign elements such as frames, interface elements, and unnecessary white space are avoided. Adjusting the display method can change perception – allowing the work to be viewed in portrait, landscape, or 1:1 mode, while giving a certain context and influencing the meaning.

In certain situations, the aforementioned change may directly affect the displayed details. I'm thinking here of phenomena directly related to the Cartesian plane. In the case of objects whose properties are based on the coordinate system, the behavior of the same work may change and react to the available space. The general visual characteristic will remain similar, but details and/or behavior may vary drastically depending on the screen ratio.

In summary, I perceive responsive generative art as both a reaction to the multitude of display forms and diverse contexts in which art appears, and as a conscious tool for the artist to expand and enrich their work with new meanings depending on the anticipated context.

Shaderism

↗ responsivedreams.com/Shaderism

From a technical standpoint, my view of graphically responsive art is something that adapts and reacts. By adapting I mean that the artwork should be able to fill the space provided on any type of screen it is displayed on. Stemming from my career in WebGL, I also feel that ideally, the responsiveness would also extend to accommodate dynamic changes in screen size, such as when a browser window is resized.

The underlying requirement for responsiveness meaning something reactive (by my definition) is for the art to be constantly rendered, rather than being a static piece of art. This allows for the addition of interactive elements which the viewers can influence and interact with, adding an extra layer of engagement and creativity.

From a conceptual perspective, I believe that responsive art is something that calls for interactivity. It should awaken the inner child that resides within all of us, and encourage playfulness. By doing that, responsive art has the potential to be an incredibly powerful and immersive experience for the viewers.

PAST EXHIBITIONS

ISSUE#01
FOR THE LOVE OF ART

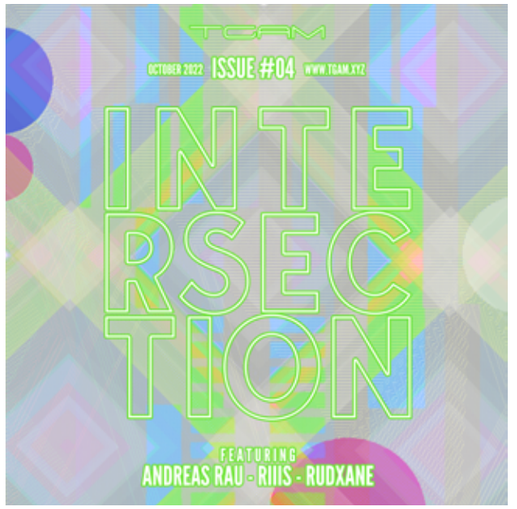
FEATURING
MARCELO SORIA–RODRÍGUEZ
ISMAHELIO
SYNESTHESIA

ISSUE#02
COMPUTERGRAFIK

FEATURING
LISA ORTH
QUENTIN HOCDÉ
AURORA

ISSUE#03
RED PILL

FEATURING
RYAN BELL
LANDLINES ART
THOMAS LIN PEDERSEN



ISSUE#03
INTERSECTION

FEATURING
ANDREAS RAU
RIIIS
RUDXANE

ISSUE#03
WORLD WIDE ART

FEATURING
ZANCAN
LARS WANDER
ZACH LIEBERMAN

TGAM PARTNERS

Tannhäuser Gate

Patron
tannhauser-gate.xyz

kodeops

Tech development
kodeops.io

iibusiness

Strategy
iibusiness.com

futr.

Strategy & Content Curation
futr.art

prado

NFT data and delivery network
prado.link

dataser

Blockchain data as a service
dataser.xyz

voxels+

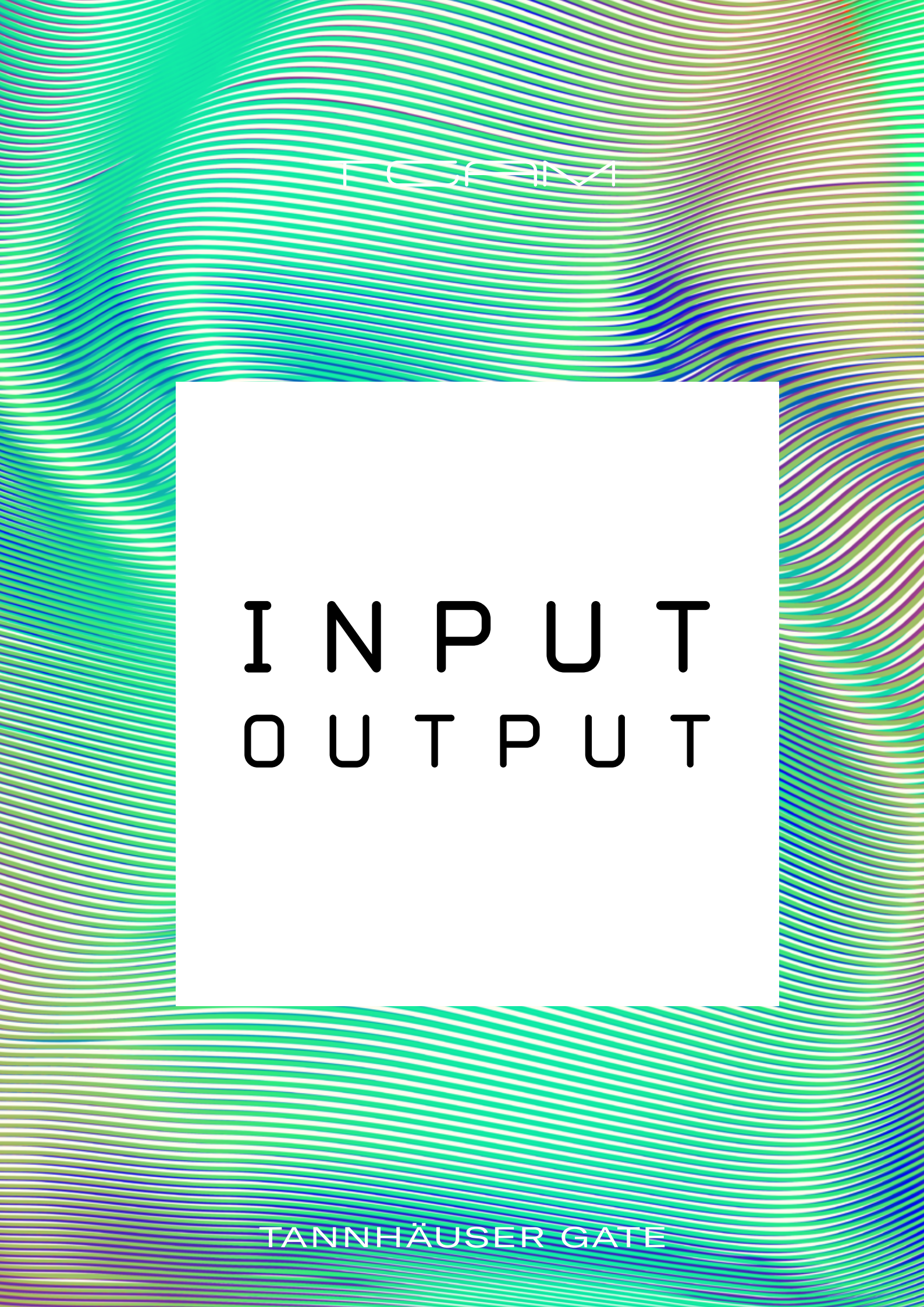
Voxels parcels
voxels.plus

Tears in Rain Gallery

Event Partner
tearsinrain.gallery

pushed

Team Notifications
pushed.co


INPUT
OUTPUT
TANNHÄUSER GATE