THE ORIGINS OF “GENERATIVE ART” IN THE EUROPEAN AVANT-GARDE ART OF THE EARLY 20th CENTURY

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The article deals with the origins of contemporary generative art that exists at the junction of the artist’s creative will and autonomous systems, which are beyond the control of the artist. Experiments of this kind were typical for the generation of Russian avant-garde representatives in 1910–1920s, as well as surrealists and dadaists. The paper gives a comprehensive overview of artistic techniques and methods based on the principle of randomness (collage, frottage, transfer printing, buletism, automatic writing, cut-up method, etc.) and widely used in creative activity of major Russian and foreign artists, including A. Kruchenykh, S. Sharshun, T. Tzara, S. Dali, M. Ernst, R. Varo and others. The author draws a parallel between the ideological and philosophical component of avant-garde art and the «generative art» and also pays attention to the value and semantic aspect of the «game of chance» as a creative method aimed at overcoming the traditional figurative art-system. Refs 12.
Keywords: generative art, random factor, artistic experiment, Russian avant-garde, surrealism, dadaism.

Контактная информация

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