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I CITE (VERY) ART

(Re)creativity in Contemporary Art

Abstract

This paper addresses the artistic, cultural and cognitive aspects of (re)creativity. It provides a contextual overview of innovative combinatorics in art and culture, and focuses on the concept of (re)creativity as a specific use of digital technology for transforming the preexisting materials into the new artwork.

Exploring the procedural, formal and expressive potentials of the computer processing of all cultural phenomena that can be digitized, (re)creativity unfolds in a highly diverse artistic production. For this paper I selected art projects in which the resources for (re)creativity come from photography, film, television and the Internet.

The examples are organized in six conceptually, methodologically and poetically interrelated sets: *Interventions* with projects based on digital accumulation and interpolation of the source material, *Statistical Transformations* and *Infographic Studies* with projects that manipulate their source material using statistical principles and tools, *Culture as a Database* and *Society as a Database* in which the high volume cultural production and social dynamics are processed as data sets, and *Collage and Rearrangement* with projects that accentuate the free manipulation and/or arbitrary conversion of the source material.

In conclusion, I comment on the cognitive aspects of (re)creativity and innovative combinatorics, namely on the implications of translating the seemingly intangible mental procedures of creativity into algorithms and program code in combination with (as yet) unpredictable motives and circumstances of analogy making.

Keywords: abstraction, algorithm, analogy, animation, art, code, cognition, creativity, culture, database, digital art, digital culture, film, infographics, innovative combinatorics, Internet, language, photography, procedurality, (re)creativity, software, statistics, television, transcoding, video.