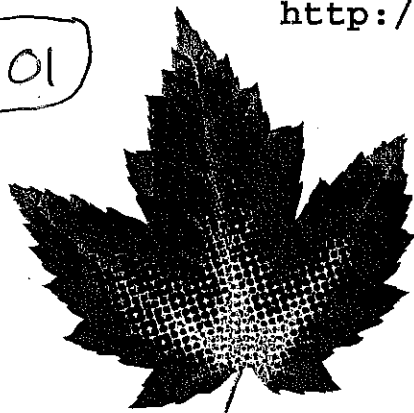


## 1.3.2 THE SEARCH FOR THE LAWS OF AESTHETICS

Algorithmic, computer-generated, plotter-printed art pieces such as those discussed here did not compete directly with traditional methods and processes; they were new ways of conceptualizing and producing imagery. This new approach was influenced by Max Bense, a German philosopher and mathematician, who had proposed a theory of “exact aesthetics” that postulated definable laws of aesthetics for which the computer would be the perfect production tool [Bense, 1965]. The goal of uncovering natural geometric relationships associated with beauty was not new—the Greeks had used the golden rectangle thousands of years earlier—but the computer offered powerful tools for investigating rules of composition and isolating aesthetically pleasing factors. The exact aesthetics, once discovered, could be used by the computer to create any number of aesthetically correct visual pieces, and could also be used to assess all past works and all works created for any purpose in the future. The systematic processes pursued by artists such as Mohr belong, according to Bense, to “that class of processes that begin with equal probabilities, and thus purely stochastically, but in the course of which the probability of certain signs being chosen and appearing becomes progressively greater, while the probability for certain others . . . progressively decreases and finally vanishes” [Bense, 1965, p. 215].

CS1025 01

<http://www.cs.uni.edu/~jacobson/1025/art/>

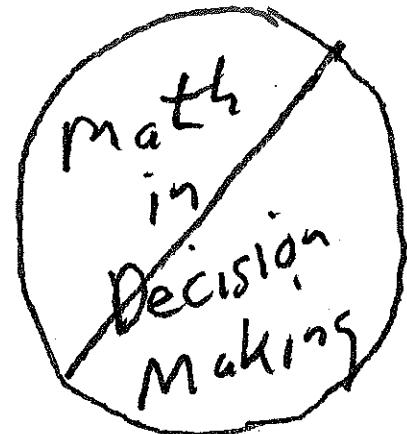
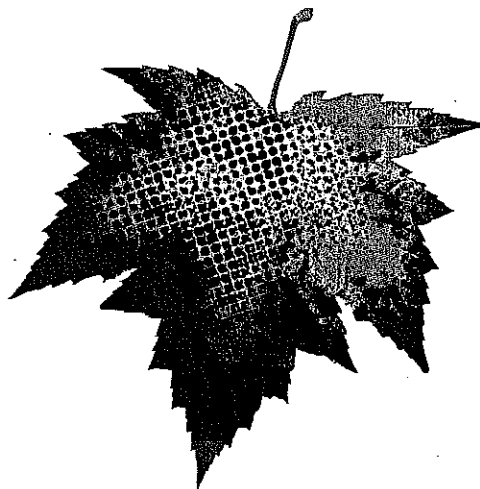


### THE COMPUTER IN THE VISUAL ARTS

*Anne Morgan Spalter*



**GHOSTBUSTERS**



**CHAPTER 4**

*Digital Design and Layout—  
2D Geometric Graphics* 117

- 4.1 Introduction 118
  - 4.1.1 A New Level of Flexibility 120



*THE COMPUTER IN THE VISUAL ARTS*

*Anne Morgan Spalter*

**CHAPTER 7**

*Building 3D Worlds—3D Geometric Graphics I* 211

- 7.1 Introduction 212
- 7.2 Concepts 214
  - 7.2.1 Modeling and Rendering 214
  - 7.2.2 What is a Model? 215
  - 7.2.3 What's 3D About 3D Modelers? 216
  - 7.2.4 Making a 3D Geometric Model 217
- Volume Visualization and 3D Sample-Based Programs* 218

**CHAPTER 8**

*Rendering 3D Worlds—3D Geometric Graphics II* 257

**CHAPTER 10**

*2D and 3D Animation and Video* 323

- 10.1 Introduction 325
- 10.2 Concepts 326
  - 10.2.1 The Illusion of Motion 326
  - 10.2.2 Keyframes 327
  - 10.2.3 Inbetweening 327
- The Wild Wild World of Linear Interpolation* 329
  - 10.2.4 Motion Blur 332
  - 10.2.5 Real-Time Recording 334
  - 10.2.6 Morphing 336
- 10.3 Anatomy of an Animation Program 340



- 10.4 Composition 345
  - 10.4.1 Motion and Space 345
  - 10.4.2 Digital Video 346
  - 10.4.3 Compositing Over Time 347
  - 10.4.4 Points of View 351
- Design Space Versus Display Space* 353
  - 10.4.5 Transitions 354
  - 10.4.6 Object Interaction 356
- 10.5 Concepts in 3D Animation 358
  - 10.5.1 2D Versus 3D Animated Work 358
  - 10.5.2 Using Hierarchy 358
  - 10.5.3 Automated Motion 359
  - 10.5.4 Motion Capture 363

