

- I. **The limited and stylized usage of generative particle simulation systems in computer animation tools for the creation of graphic-centred works can be seen as a creative method** that extends the graphic aesthetics and creative methodology of image graphics to the moving image medium. As an indirect image-making process and with the complex controllability of parameters, the digital generative tool **can also provide the artist with the level of abstraction required to create a work of art.**
- II. By consciously and conceptually selecting external data sources necessary for the creation and control of generated graphic base elements, and by using the simulation's operation as the fundamental organizing force of the artwork—thus going beyond the mere effect function—**particle systems can become autonomous, image-generating components with their own conceptual content.**
- III. **The recurring notion in professional debates—from the birth of computer art to the present day—that the computer could be a creative co-author can be refuted through a precise understanding and deconstruction of its operational mechanisms.** Due to the complexity of programs capable of generating images, they can be effectively used in artistic practice and often enable creative solutions. However, they cannot be defined as co-creators, as they lack conscious artistic intention and responsibility.