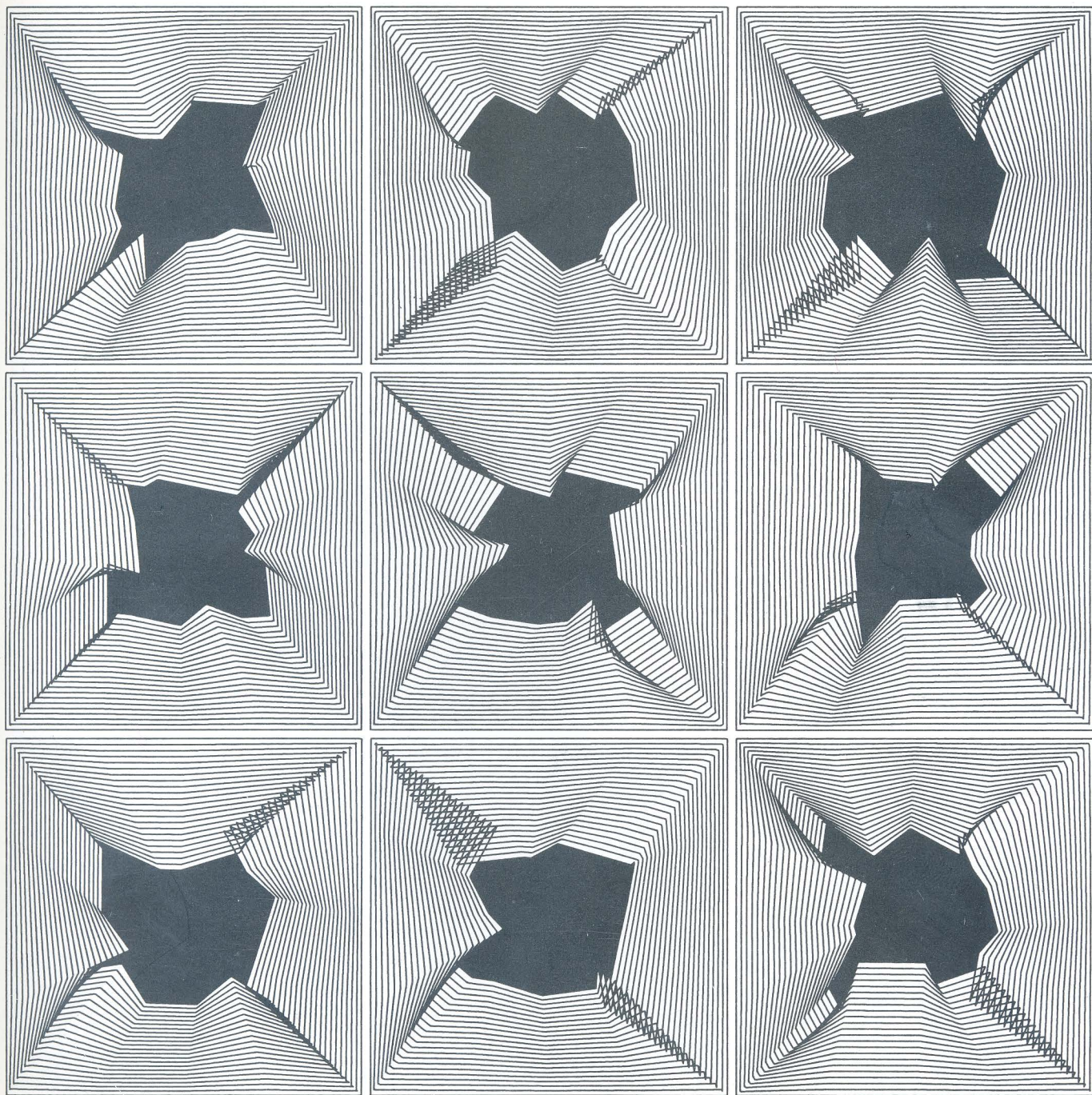


MANFRED MOHR



DRAWINGS DESSINS ZEICHNUNGEN DIBUJOS

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ZEICHNUNGEN DIBUJOS

13 mars - 13 avril 1974

Galerie Weiller

5 Rue Git-Le-Cœur

Paris - 6

Tel: 326 47 68

24 avril - 22 mai 1974

Galerie Gilles Gheerbrant

2130 Crescent

Montréal - 107

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The fundamental view that machines should not be considered as a challenge to humanity but, like McLuhan predicted, as an extension of ourselves is the basic philosophy when becoming involved with technology.

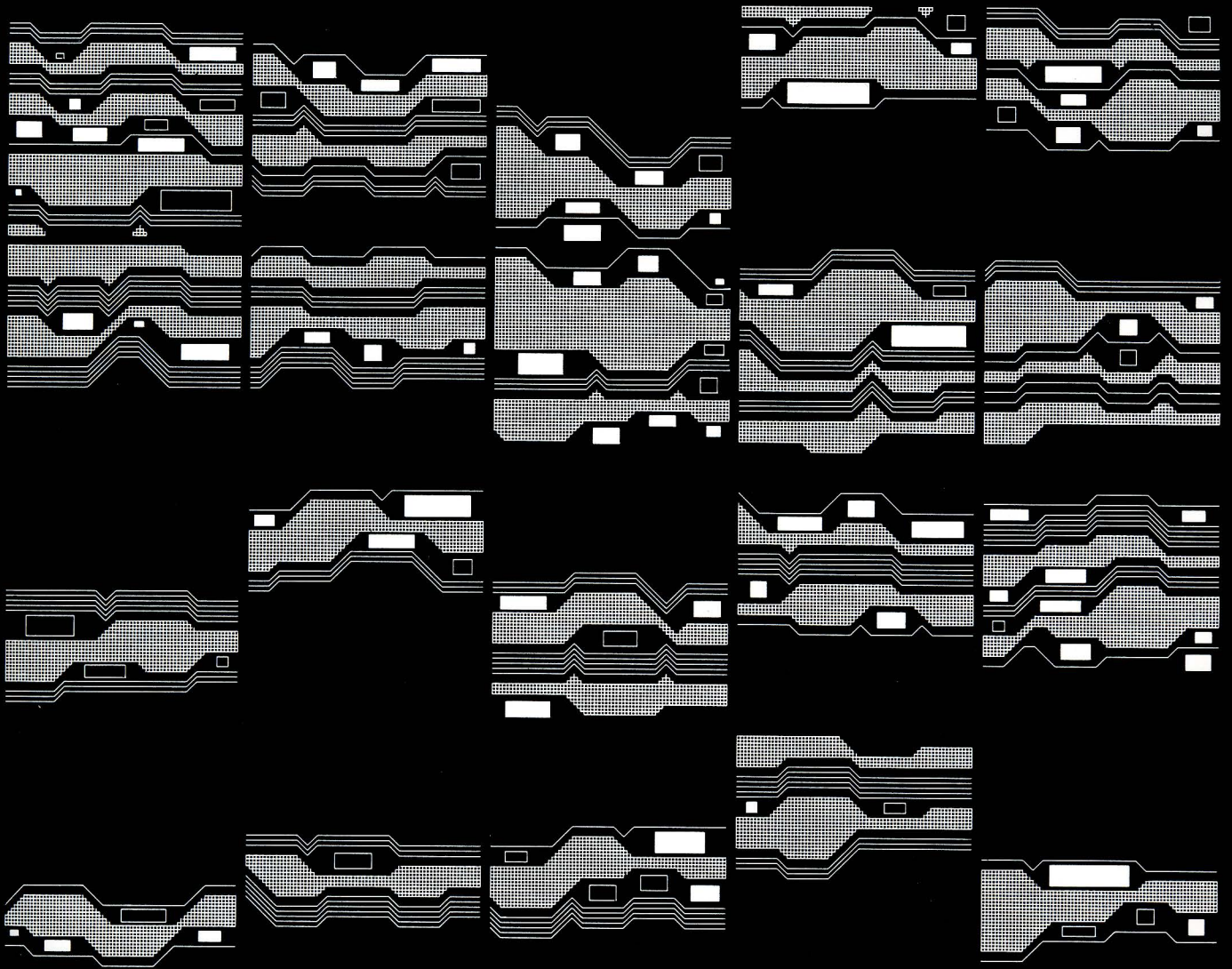
A technology which 'functions' has to be integrated in our lives like a physical extension - a necessity of our body and our mind. We are living now in an era of enormous technological transitions, where so many misunderstandings in human machine relationships are created by lack of knowledge and the categorical refusal to learn by most individuals. A quasi mystical fear of an incomprehensible technology is still omnipresent.

Breakthroughs in human development are always accompanied by radical changes of attitude towards the so-called human values. It is, for example, from a practical (and philosophical) point of view evident that one should simply be ready to leave the most possible part of a work to a machine when it becomes clear that in this way the desired solution may be better and more reliably achieved. It is also true that human thought can be 'amplified' by machines, raising our consciousness to a higher level of comprehension.

To apply methods of this kind in science is obvious, and generally considered as basic. To use similar methods in aesthetical research is, in my opinion, a possible and nevertheless historical consequence. Aesthetical research runs, for this point at least, parallel to scientific research and together they make our human developments more comprehensible.

In this context I consider the computer as a legitimate amplifier for our intellectual and visual experiences.

Through detailed programming analysis, one is able to visualize logical and abstract models of human thinking, which lead deep into the understanding of creative processing. Creative processes are mental processes having a priori an associative character, where associations are defined as interactions and/or transversal connections (Querverbindungen) of thoughts in a Time-Space neighbourhood realition-



ship. Unifying those divergent or intersecting data from memory in order to form new meanings is called imagination or the facility of creating free associations. Most adults have been taught to think in a way which does not allow them to play with free associations. This 'cliché' thinking of so many people is radically opposed to imaginative thinking. To create new and perhaps important aesthetical information, it is necessary to operate with free associations. This does not necessarily involve a talent, but a training which has to be practised.

A computer, however, is (at least until today) not able to process in an associative way, even though it is a self-supervising machine. The computer is not conscious of what it is doing and can only execute orders from outside: from us! That means: a computer itself cannot create or invent anything.

We do not have to ask: what can the computer do?, but reverse the question by asking ourselves: what do we want to do? and then consider whether the help of a machine could be useful for our purpose. If the answer is positive, we have to find ways of asking the machine the right questions in order to get reasonable results, amplifying our thoughts and intentions. Proceeding in this way is an important step towards a systematic approach of aesthetical problems. Abraham Moles once said: "La machine ne pense pas, elle nous fait penser."

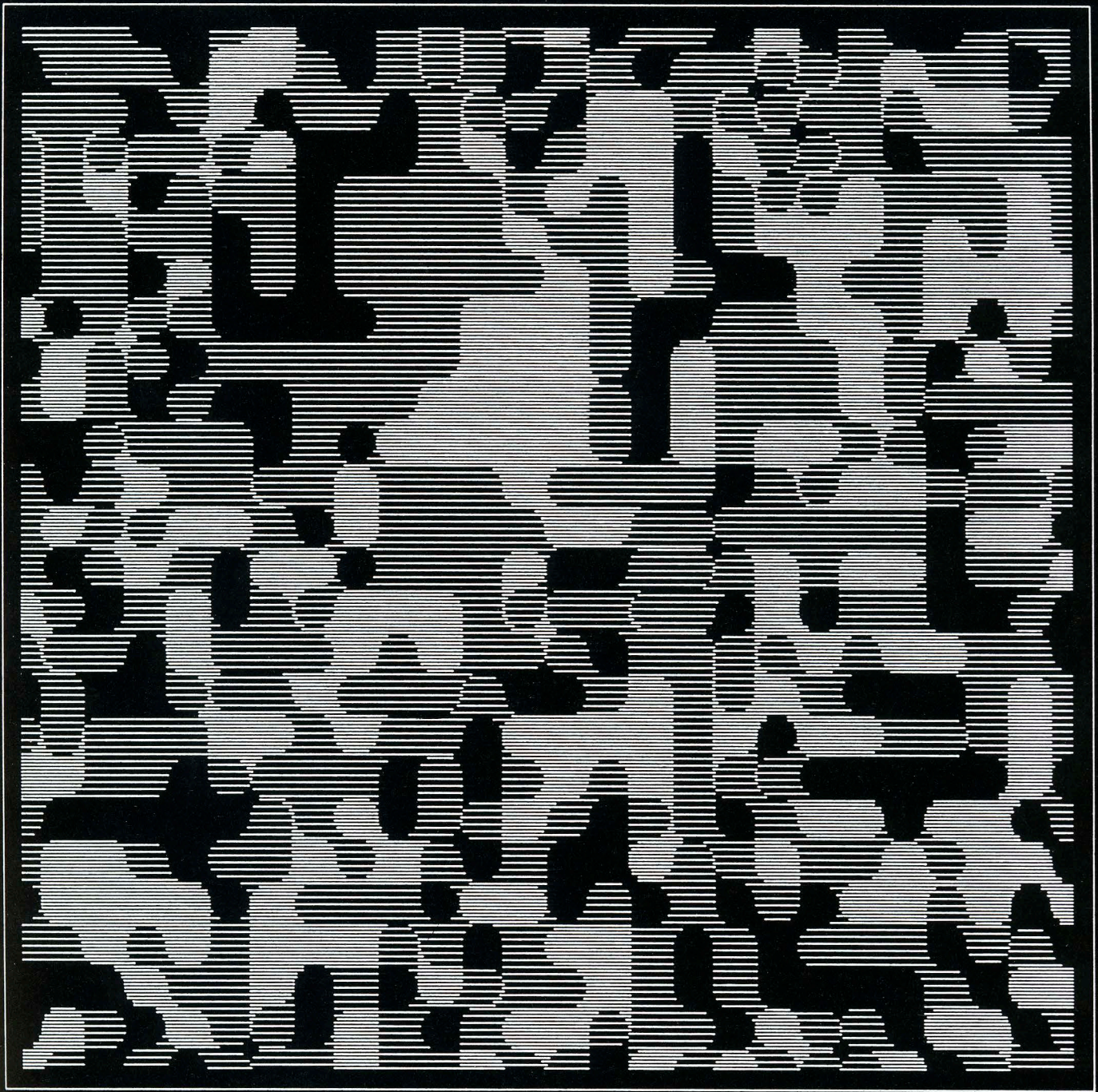
There are several ways of approaching the computer for this purpose:

1 A visual-concrete procedure.

An existing visual image is dissected into its basic elements. Each element can represent an algorithm. One can operate in various ways with these elements. The experience is: visual image → process → visual image.

2 A statistical-flexible procedure.

An existing or invented abstract logic is the basic algorithm and no visual image, or only a vague one, can be predicted. The importance of this approach lies in the applied rules, which are, at least in their conception, a new way of approaching a visual experience. The experience is: abstract logic → visual image.



P 97 Theoretical Space Projection 57 x 57 cm

Statistical-flexible procedures deviate into two distinct directions:

a) The visualisation of mathematical formulas.

Without doubt very interesting results can appear which have never been seen before. For long-term artistic interest however, the resulting aesthetical information of a mathematical formula is in itself limited and therefore a closed system.

b) The research to find or invent individual rules as a means of artistic expression.

The individual impact of human behaviour, filtered and reformed through the inherent peculiarities of a computer, will lead directly to an interesting and overall coherent open system. Of course mathematics are used, but in this case only as a technical help, and not as the sole purpose.

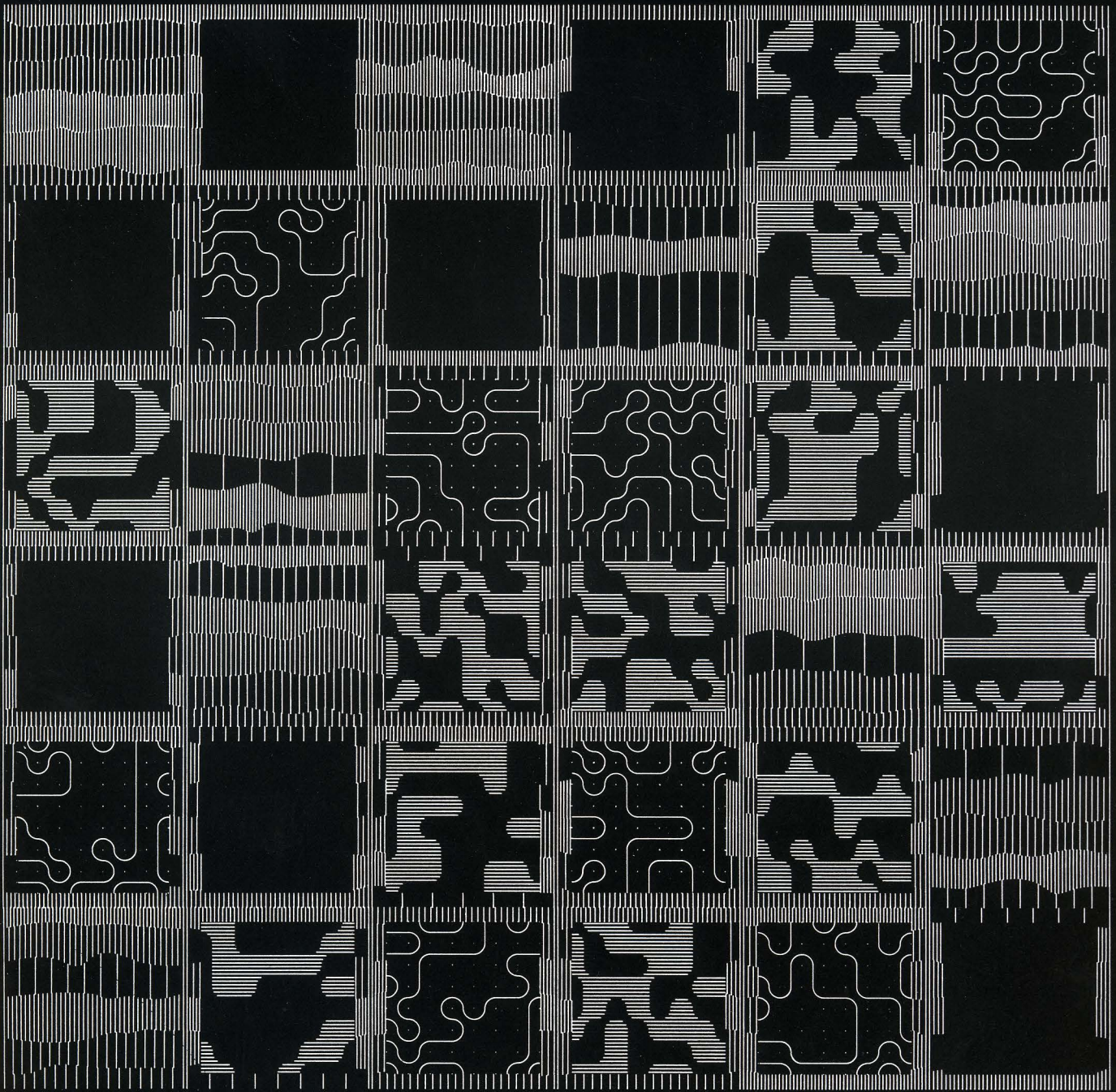
The logical construction of a programming language forces us, on the one hand, to concentrate with an almost maniacal precision of formulation (the instructions), but opens, on the other hand, new dimensions for a wider and statistical thinking.

New operation models appear:

- Precision as part of aesthetical expression.
- High speed of execution and therefore multiplicity and comparativity of the works.
- The fact that hundreds of imposed orders and statistical considerations can be easily carried out by a computer instead of by the human mind, which is incapable of retaining them over a period of time, for example during plotting time (calculation time).
- The continuous feedback during a man-machine dialogue involves a learning process on the side of the human being, resulting in a clearer image of the creator's thinking and intentions.

Properties of this kind form a conceptual basis that shows a rigorous attitude in dealing with aesthetical problems.

The dialogue with the computer implies also that results (graphics, etc.) and their visual expression have to be judged under completely new aspects. It is evident that one should not create single forms and judge them by a traditional and subjective aesthetic, but build sets of form where the basic parameters are relationships between forms with no



P 100 Combinatorial Framework of the Ordinal 15 50 x 50 cm

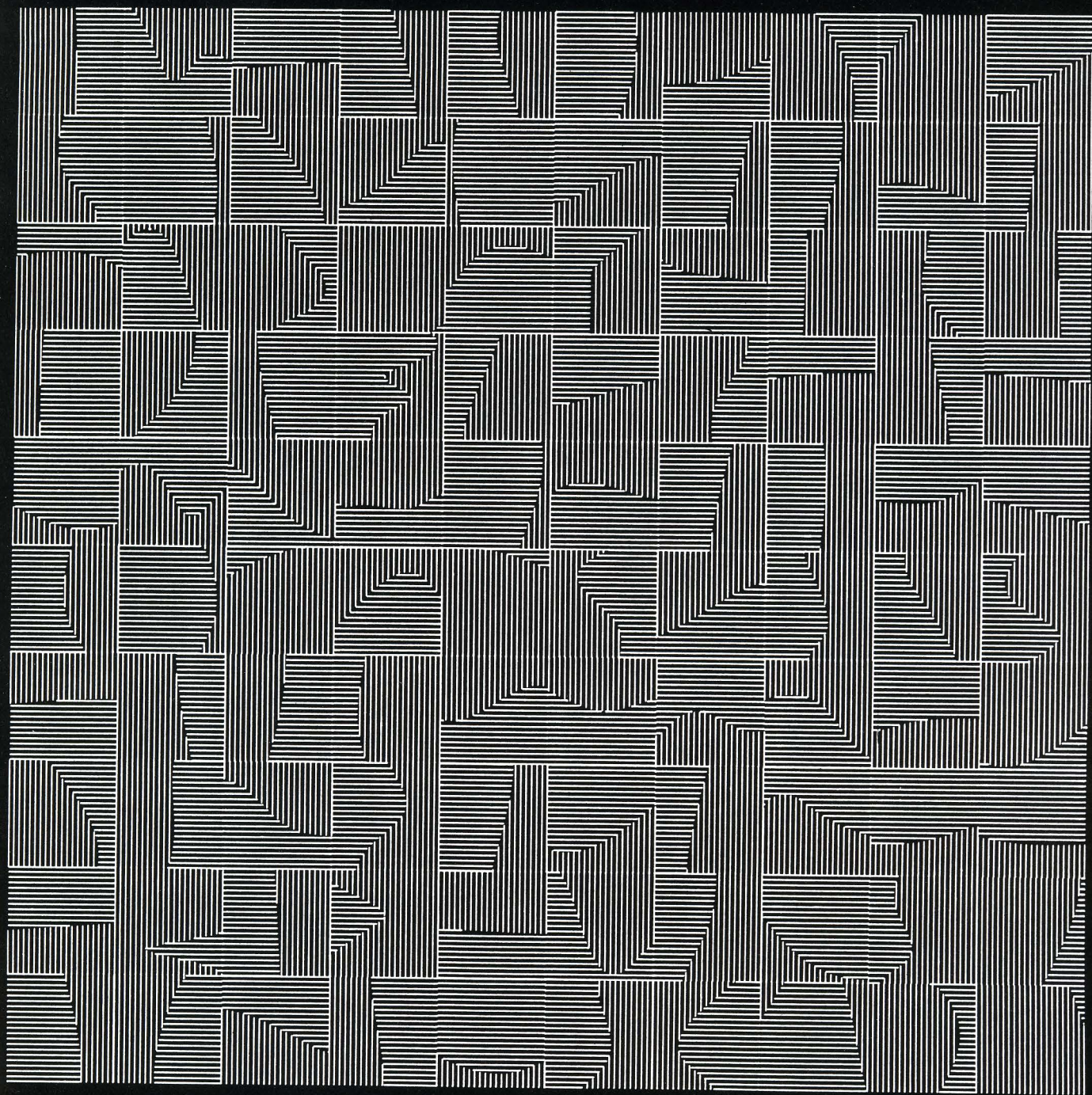
aesthetical value associated to any particular form in the set. It is possible within this context to ignore the former 'good' and 'bad', now allowing aesthetical decisions to be based on statistical and 'wertfreie' procedures, where the totality represents a quality of a quantity.

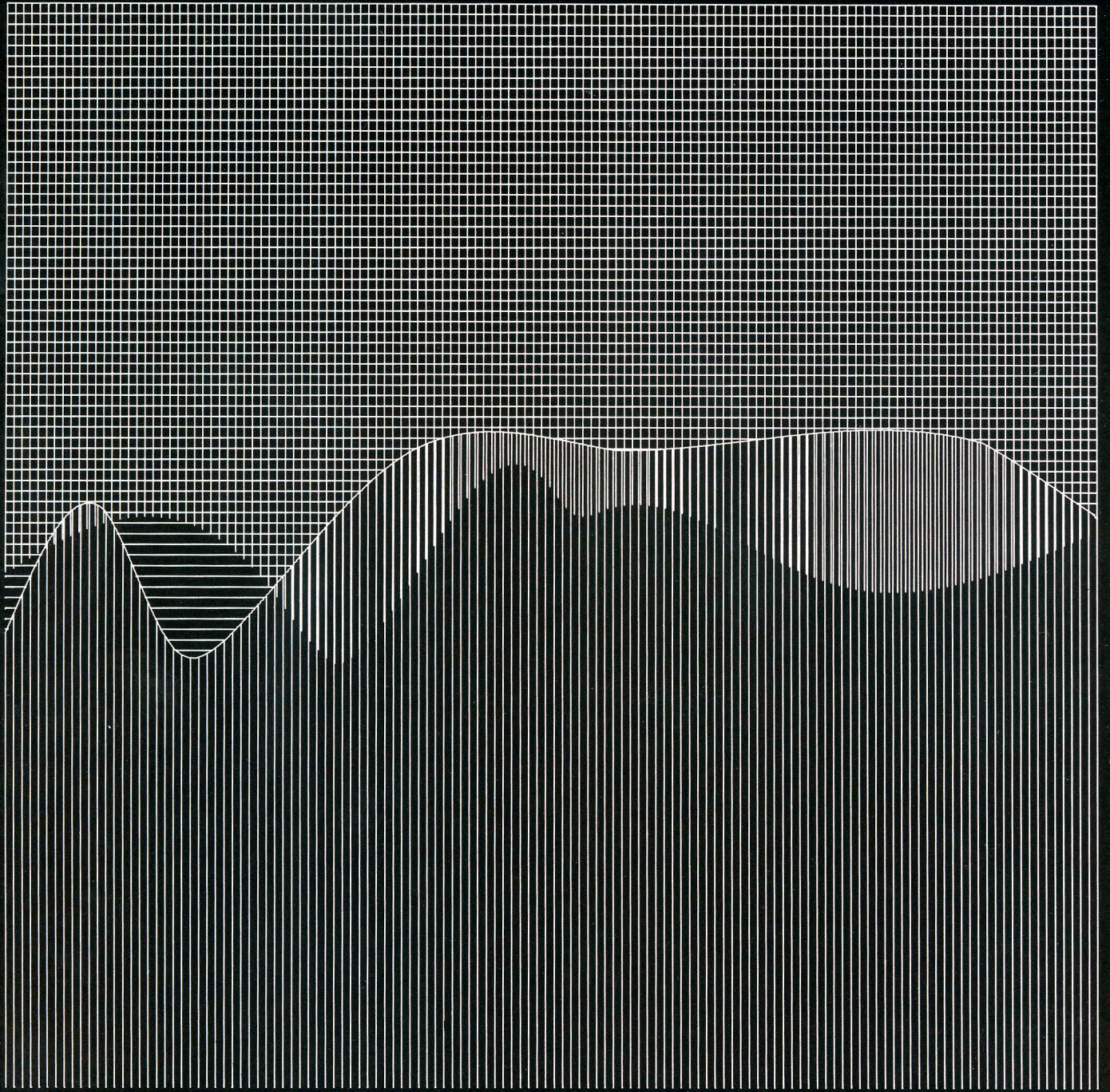
This procedure may lead to different and perhaps more interesting answers, lying of course outside one's normal behaviour but not outside the imposed logic. The above postulated conception becomes part of a conditioned aesthetical information.

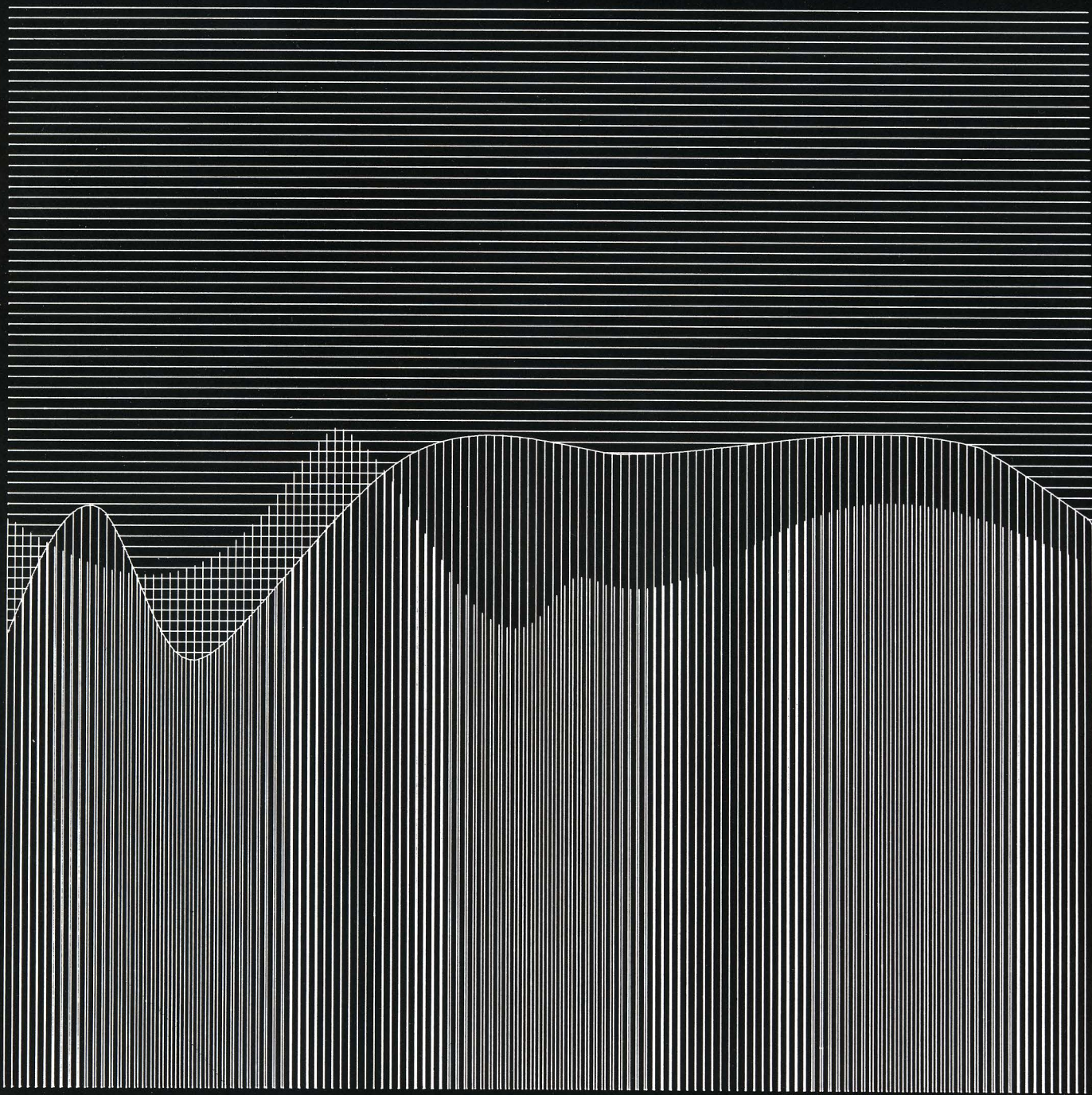
Computer-aided art is too young a phenomenon for one to foresee all its influence on the arts. It is most probable that the importance of an art thus created might lie essentially in its subtle and rational way of proceeding, which means that not only the 'what' but also the 'how' of the change will have fundamental consequences for the future.

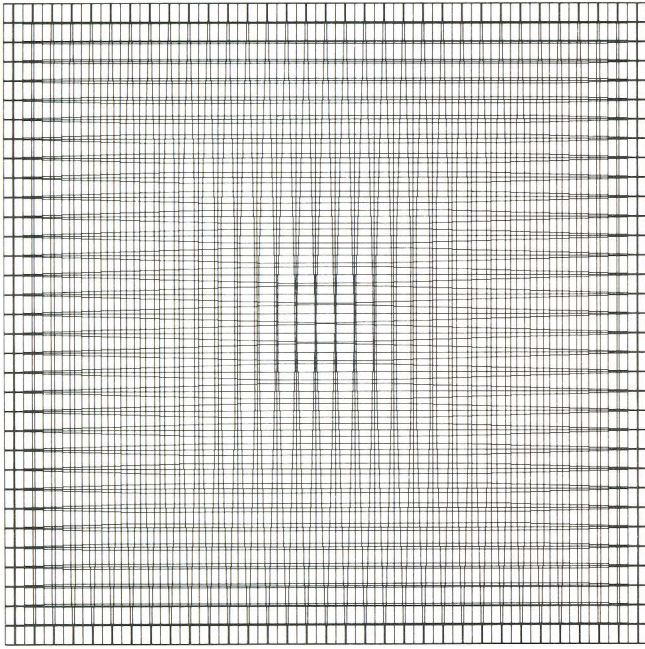
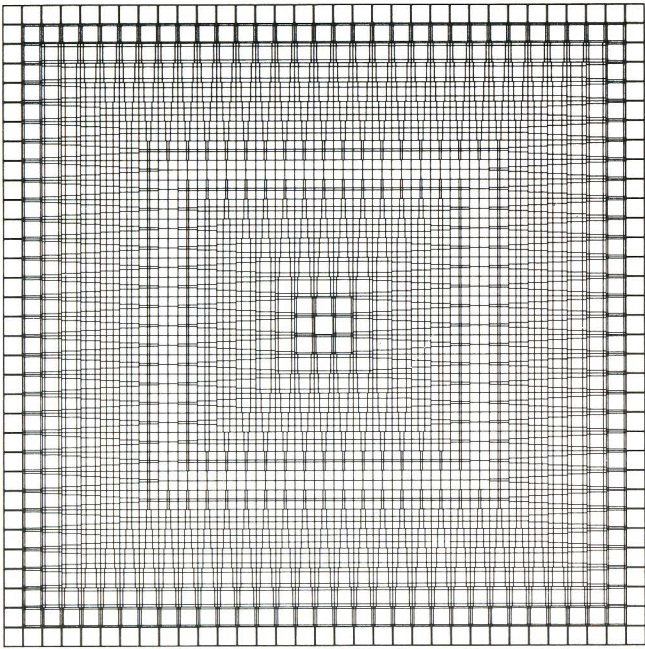
The world will not be changed from the outside but from the inside and aesthetical decisions will be more and more based on knowledge rather than on irrelevance. The shift from uncontrollable metaphysics to a systematic and logical constructivism may well be the sign of tomorrow.

Manfred Mohr

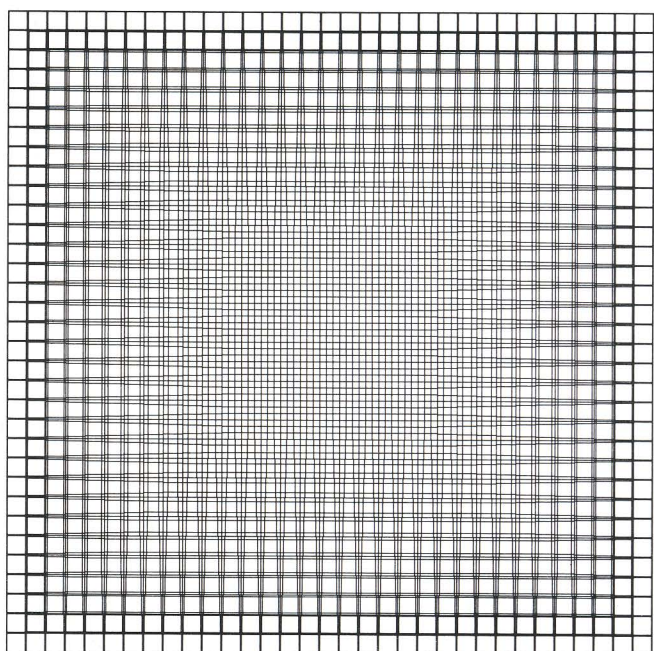
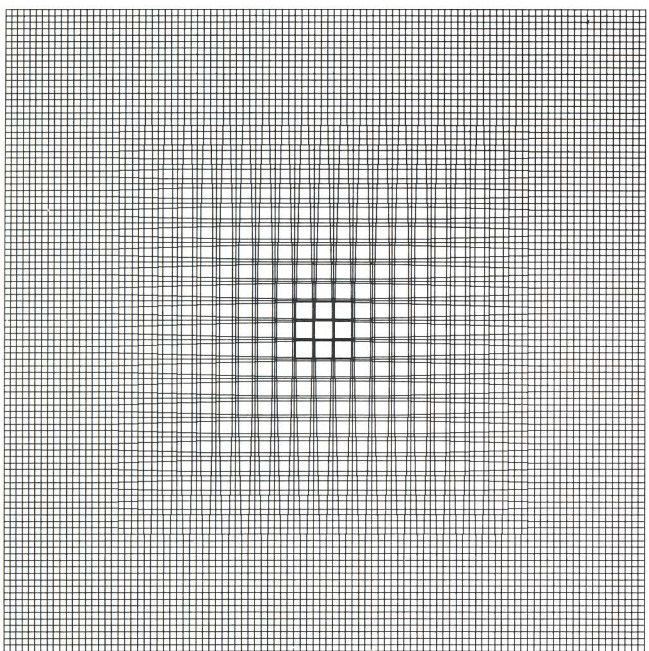
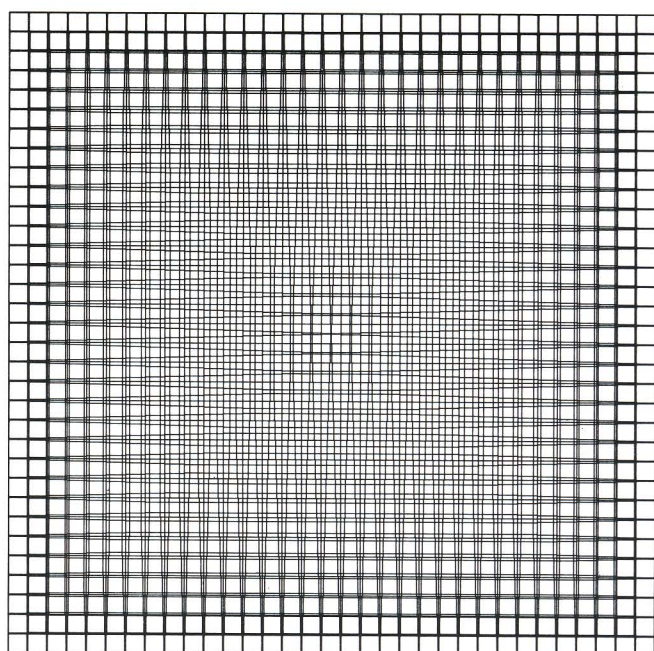
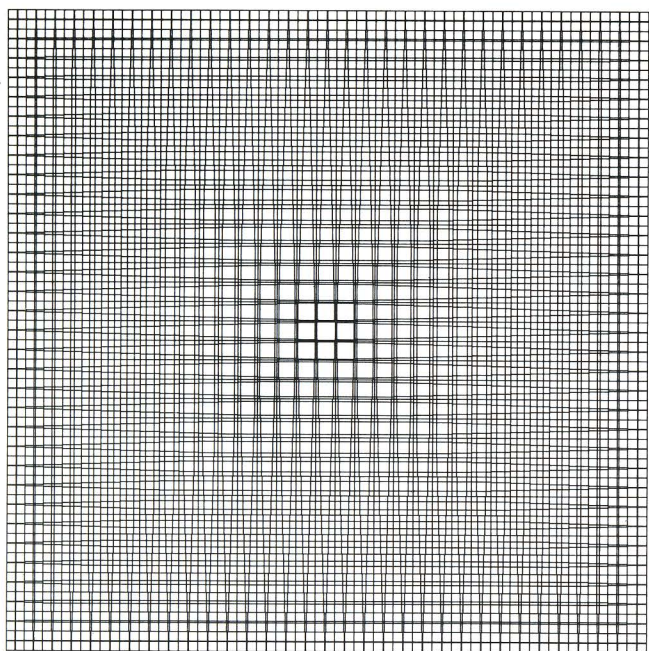


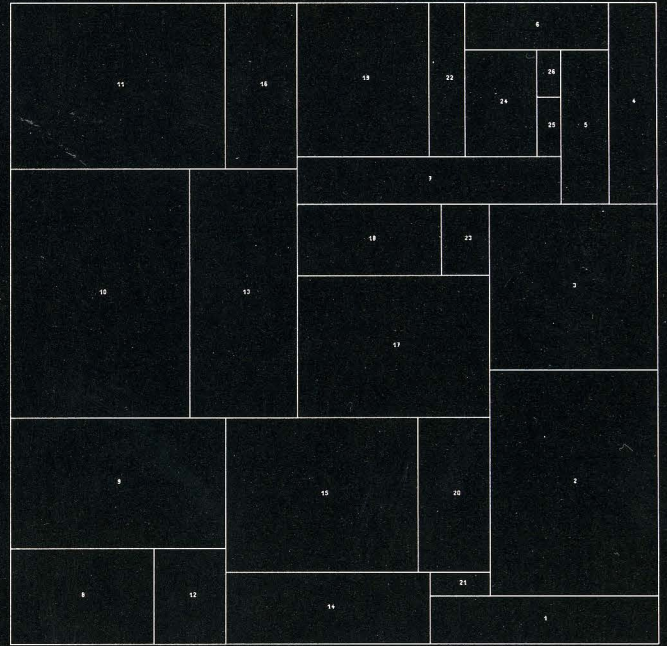
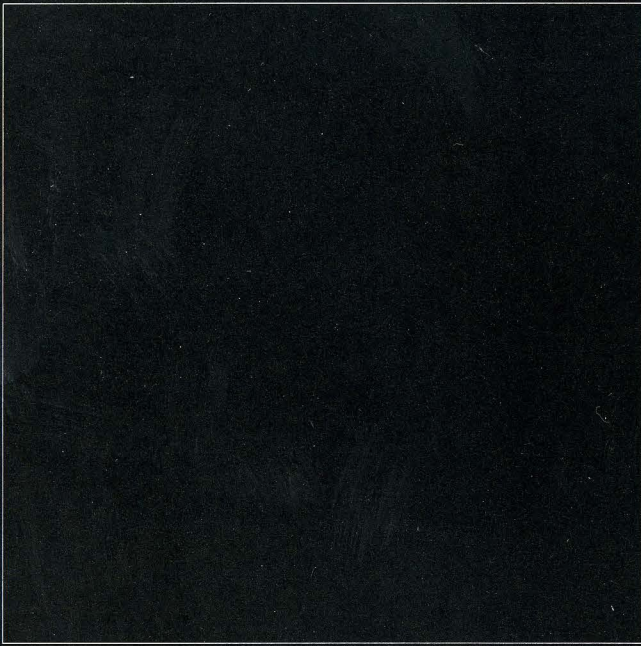


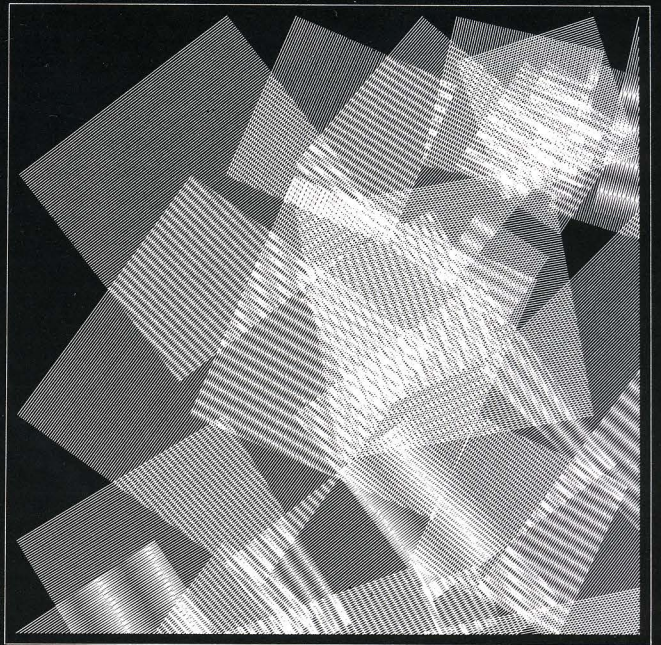


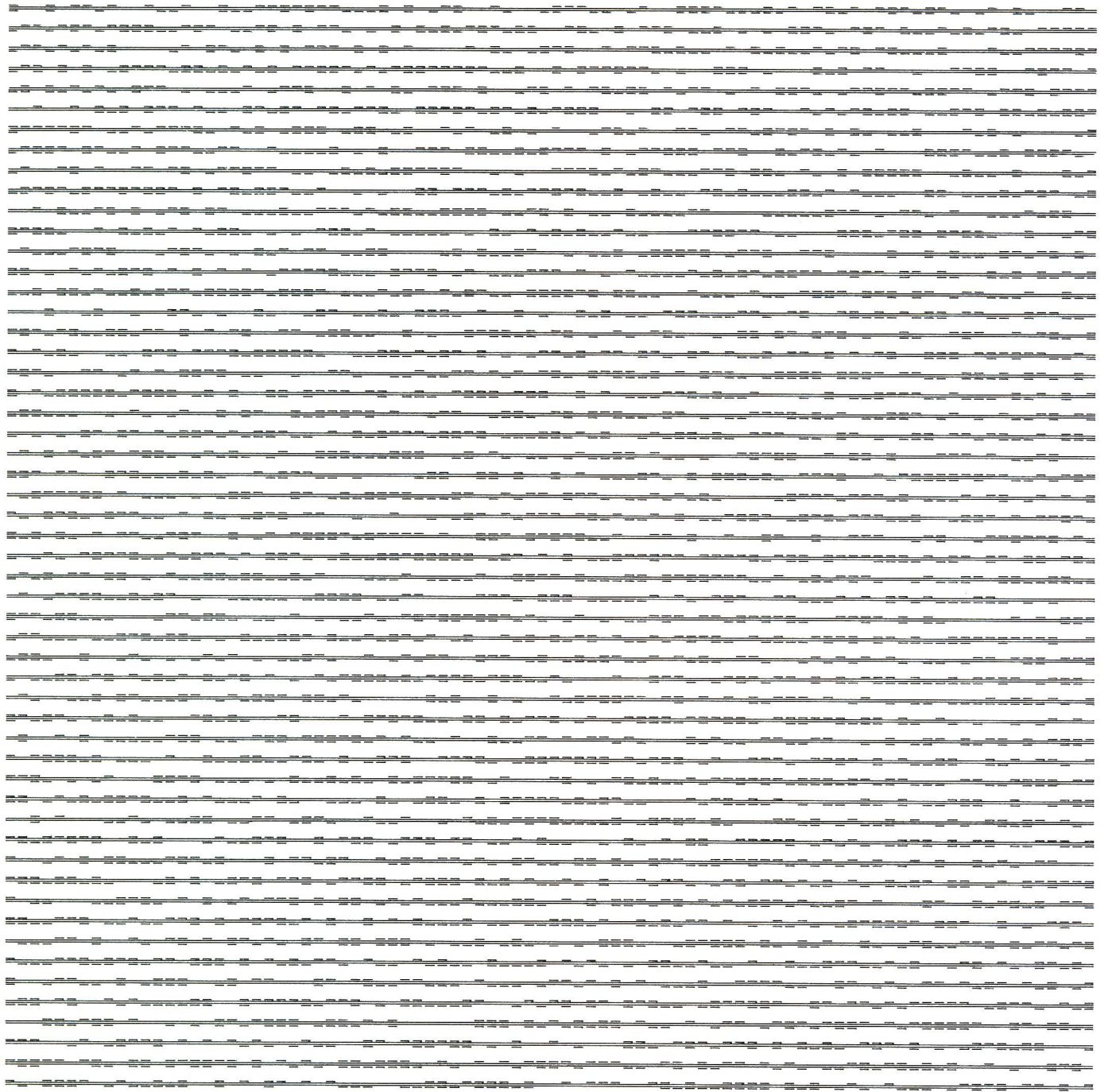


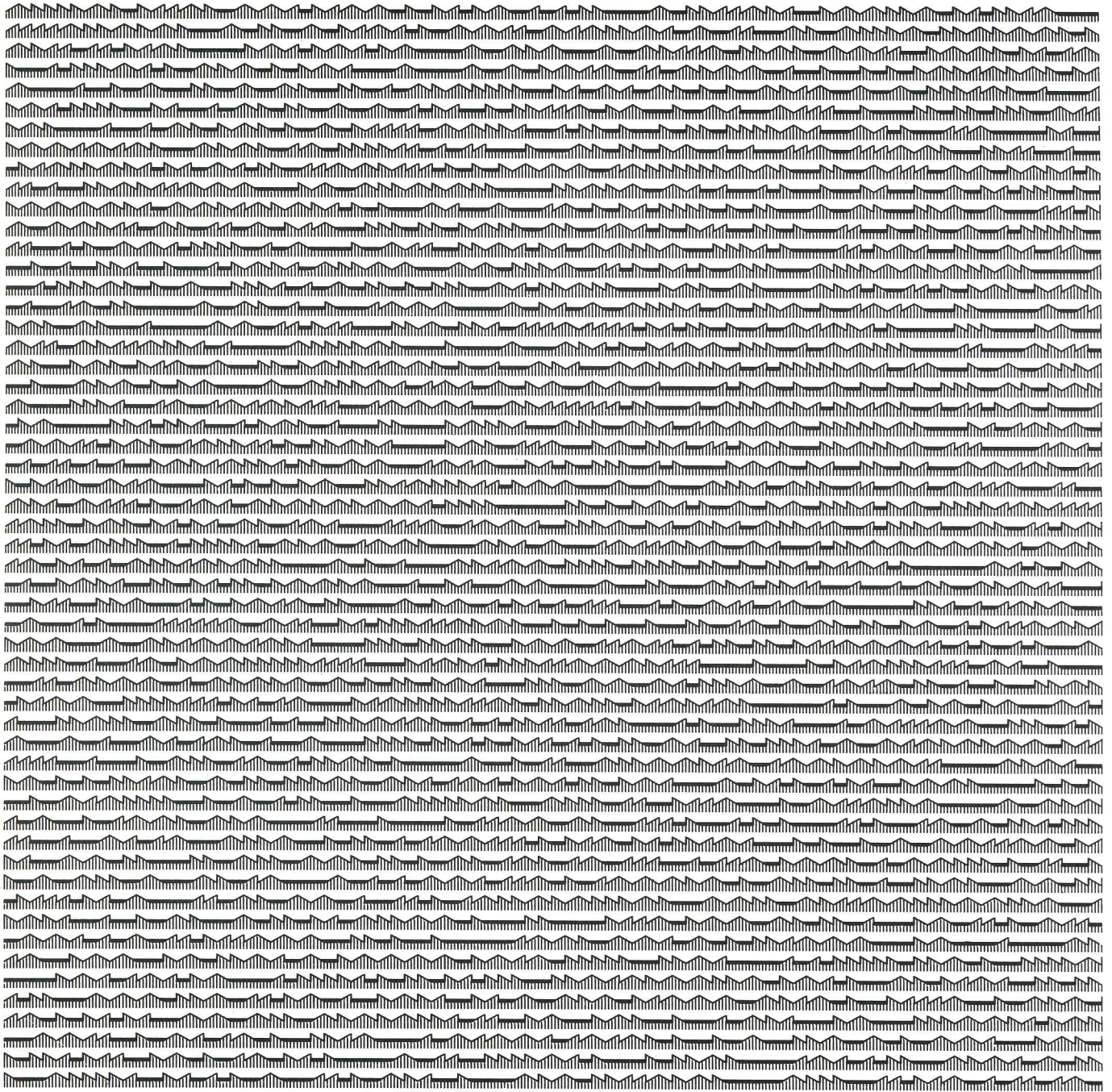
P 137 Graph Pattern 55 x 55 cm

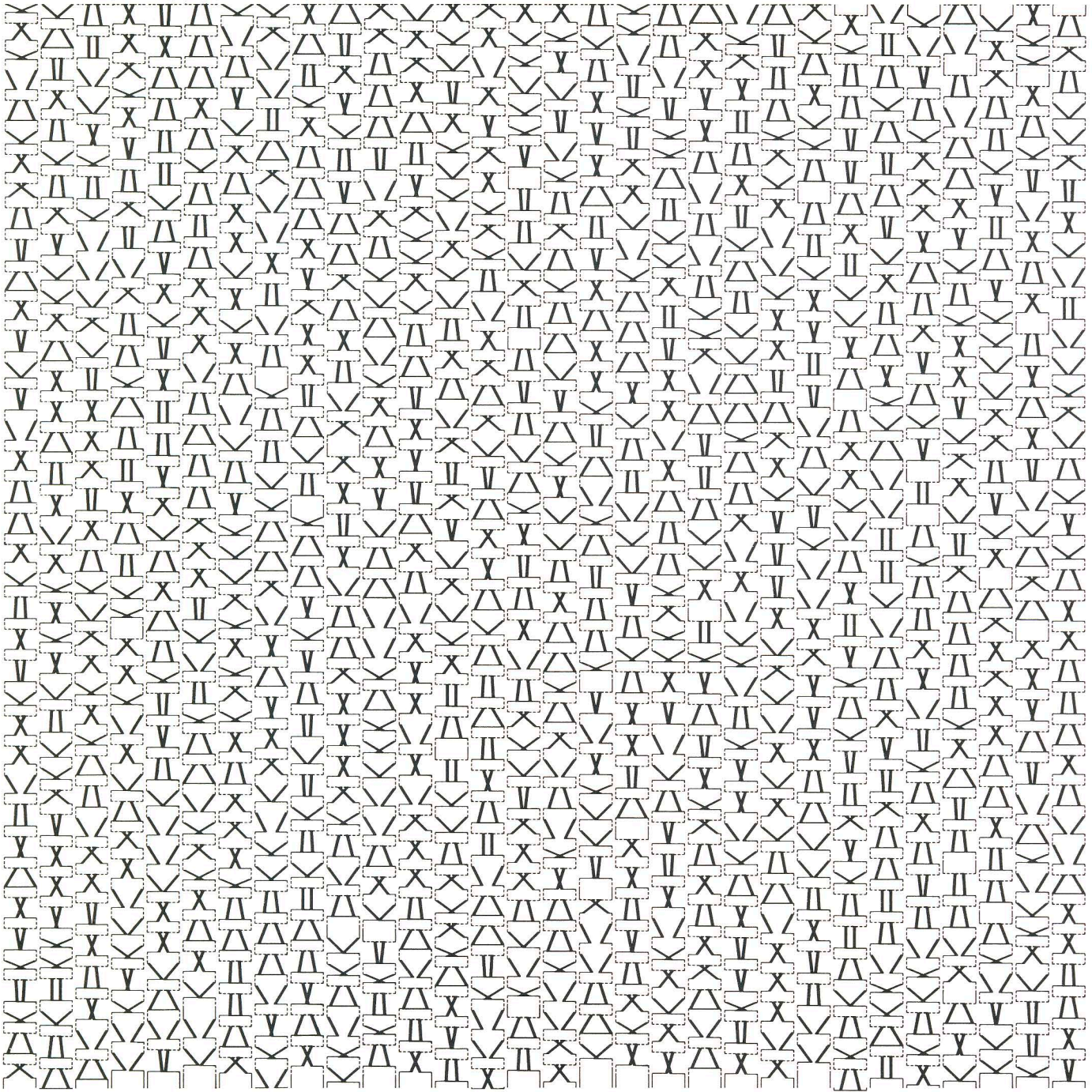


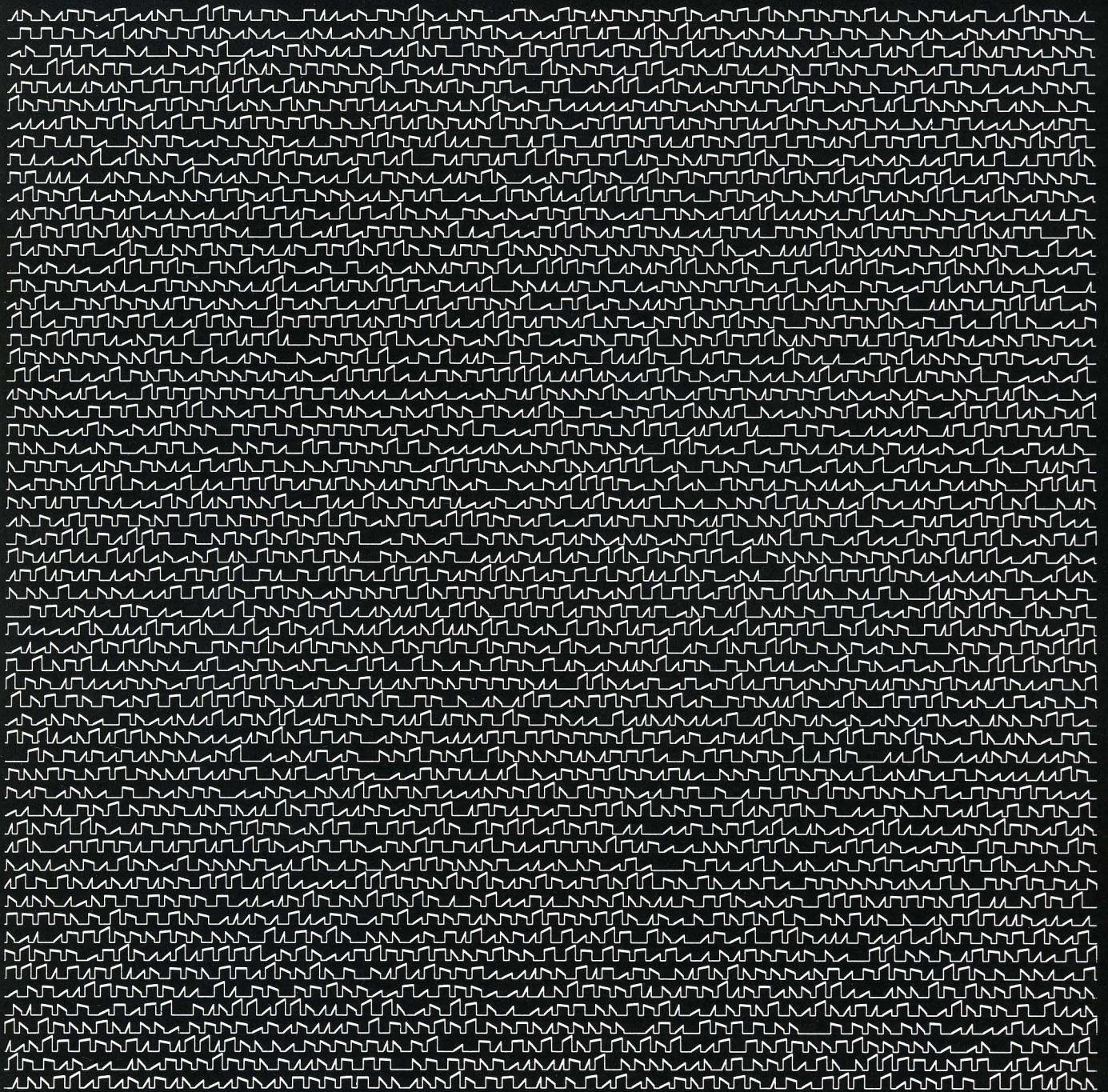


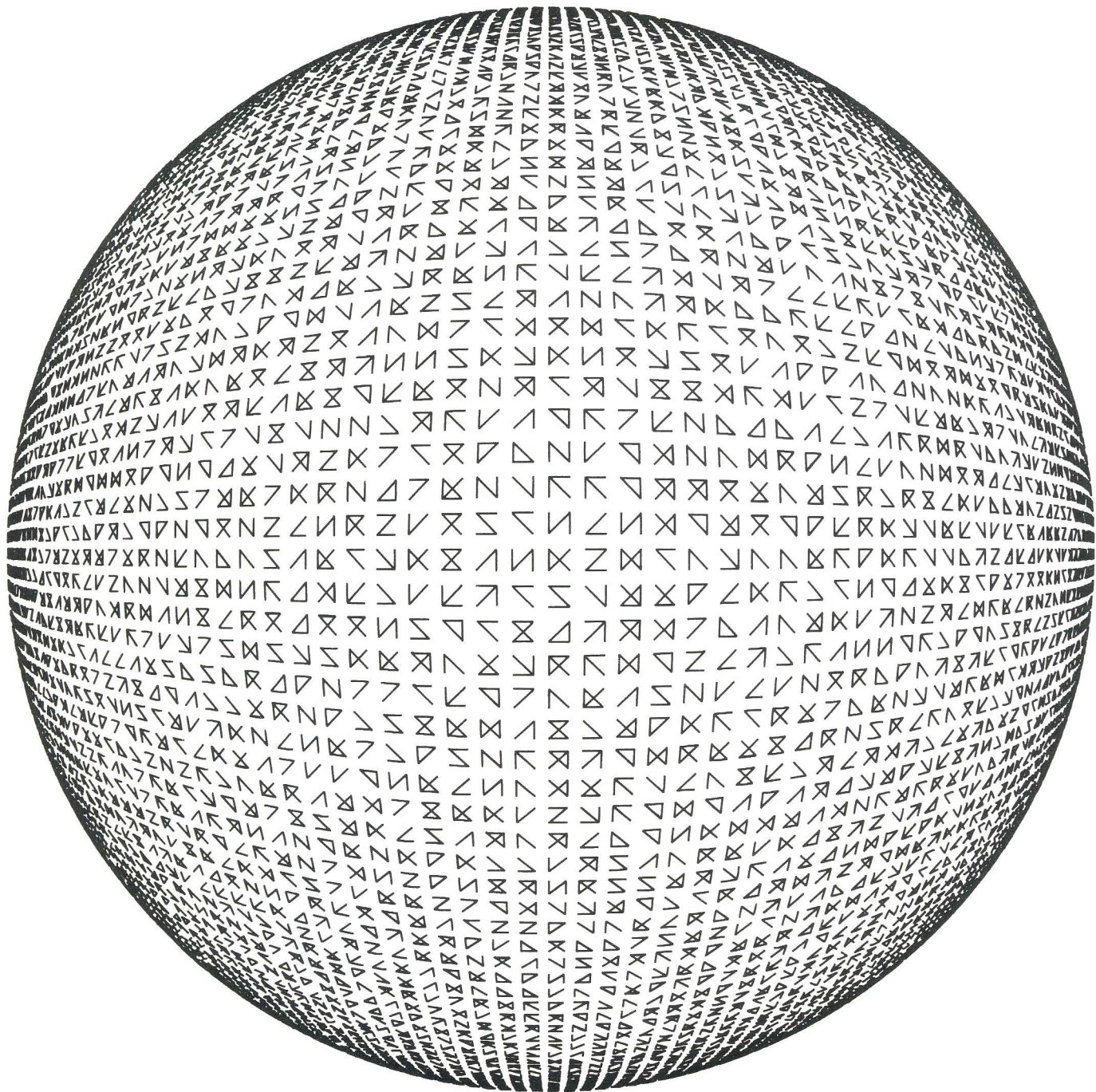


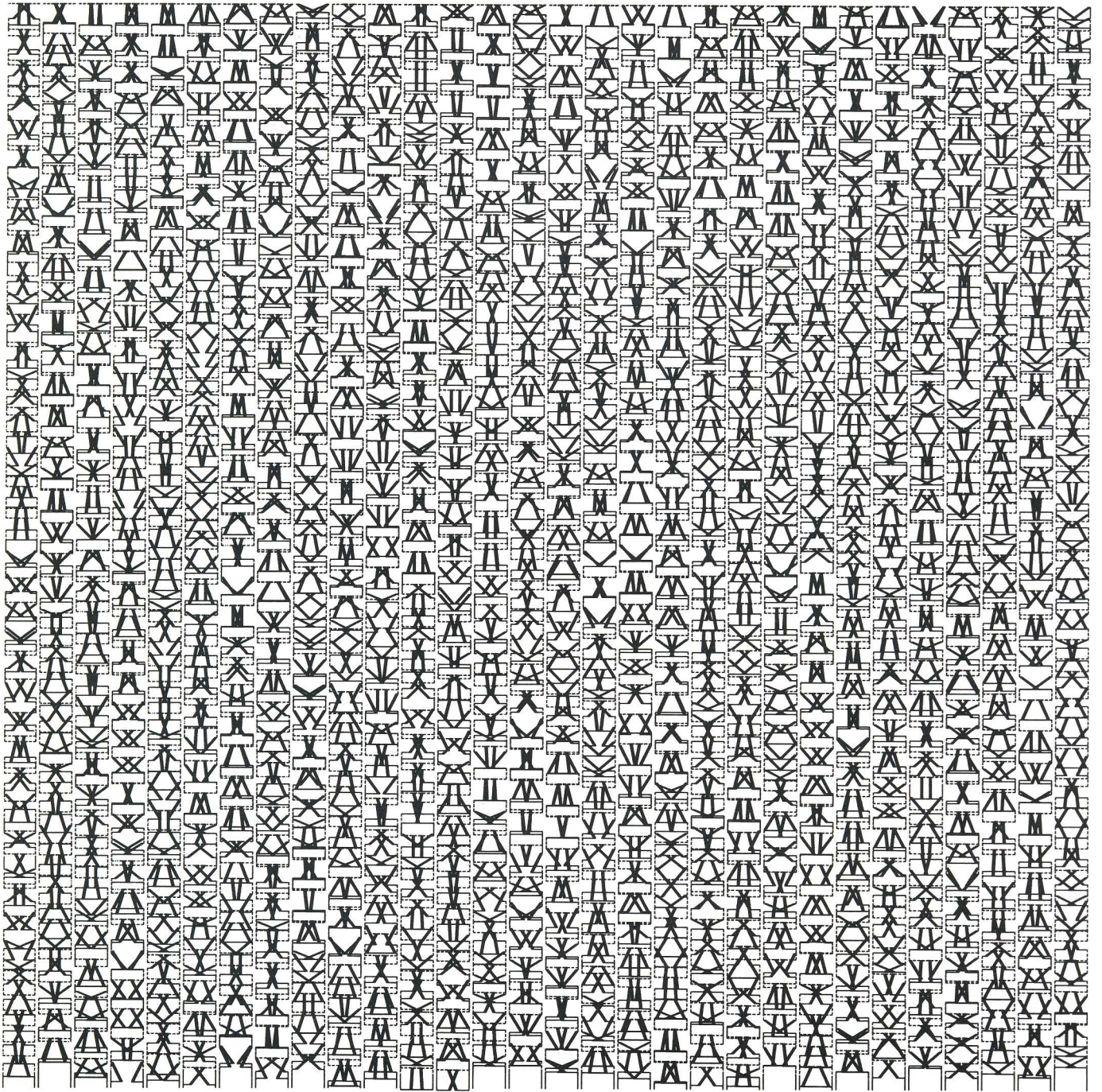












Manfred Mohr

Né le 8 juin 1938 à Pforzheim/Allemagne
Etudes à la Kunst- und Werkschule Pforzheim
Etudes de musique (sax. tenor, hautbois)
Etudes en mathématiques et informatique

Lauréat de la 10ème Biennale, Ljubljana 1973 et
World Print Competition 73, San Francisco

Expositions personnelles:

1968
Galerie Daniel Templon, Paris

1969
Galerie Anne-Marie Verna, Zürich

1971
ARC, Musée d'Art Moderne, Paris
Sicob, Paris
Galerie Mangelgang, Groningen

1972
Galerie Swart, Amsterdam

1973
Galerie Wahlandt, Schwäbisch Gmünd

1974
Galerie Weiller, Paris
Galerie Gilles Gheerbrant, Montréal

Expositions de groupe:

1965
Blanc et Noir, Galerie Paul Faccetti, Paris

1966
Divergenzen, Galerie Margarete Lauter, Mannheim

1967
Concordancia de Arte, Galerie Juana Mordo, Madrid

1968
1ère Biennale de l'Estampe,
Musée d'Art Moderne, Paris
Galerie Martin Krebs, Bern
Kunstverein Pforzheim, Pforzheim
Galerie Daniel Templon, Paris
Galerie Sincron, Brescia

1969
Sérigraphies, Galerie La Hune, Paris
Salon Réalités Nouvelles,
Musée d'Art Moderne, Paris
Intermedia, Heidelberg
Salon de Mai, Musée d'Art Moderne, Paris

1970
Computer Graphics, Bührmann Papier, Amsterdam
Computer Graphics 70, London
Generacion Automatica de Formas Plasticas, Madrid
Computer Grafiek 1, Galerie Mangelgang, Groningen
Galerie Paul Facchetti, Zürich

1971
Galerie Weiller, Paris
Arte y Cybernetica, Buenos Aires
Kunstzone, München
Arteonica, São Paulo
2ème Biennale, Nürnberg

1972
Impulsos, Instituto Aleman, Madrid, Barcelona, Bilbao
Kunstverein Pforzheim, Pforzheim
L'Art et les Technologies Industrielles, Vitry-sur-Seine
Computerkunst und Musikalische Texturen,
Staatsgalerie Stuttgart
International Computer Art Exhibition, Montréal
Wege zur Computerkunst,
3ème Kunstmarkt, Göttingen
Cracap, Art et Technologie, Le Creusot
Galerie Weiller, Paris
Musik/Film/Dia/Licht Festival,
Olympische Spiele, München

1973
Programm-Zufall-System, Museum Mönchengladbach
10ème Biennale de la Gravure, Ljubljana
Grenzgebiete der Kunst,
Städt. Museum Schwäbisch Gmünd
Tendencije-5, Zagreb
Circuit, Michigan University
Interact, Edinburgh Festival, Edinburgh
World Print Competition 73, San Francisco
Ordinateur et Creation Artistique,
SESA, Espace Cardin, Paris
Contact II, SIGMA, Bordeaux
Computer Art Exhibition, Toronto
Computer Grafik, Kunstverein Laupheim
Cybernetic Artrip, Tokyo

1974
Instituto Alemão, Lisboa
Miedzynarodowe Biennale Grafiki, Kraków
Fourth British Intern. Print Biennale, Bradford



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