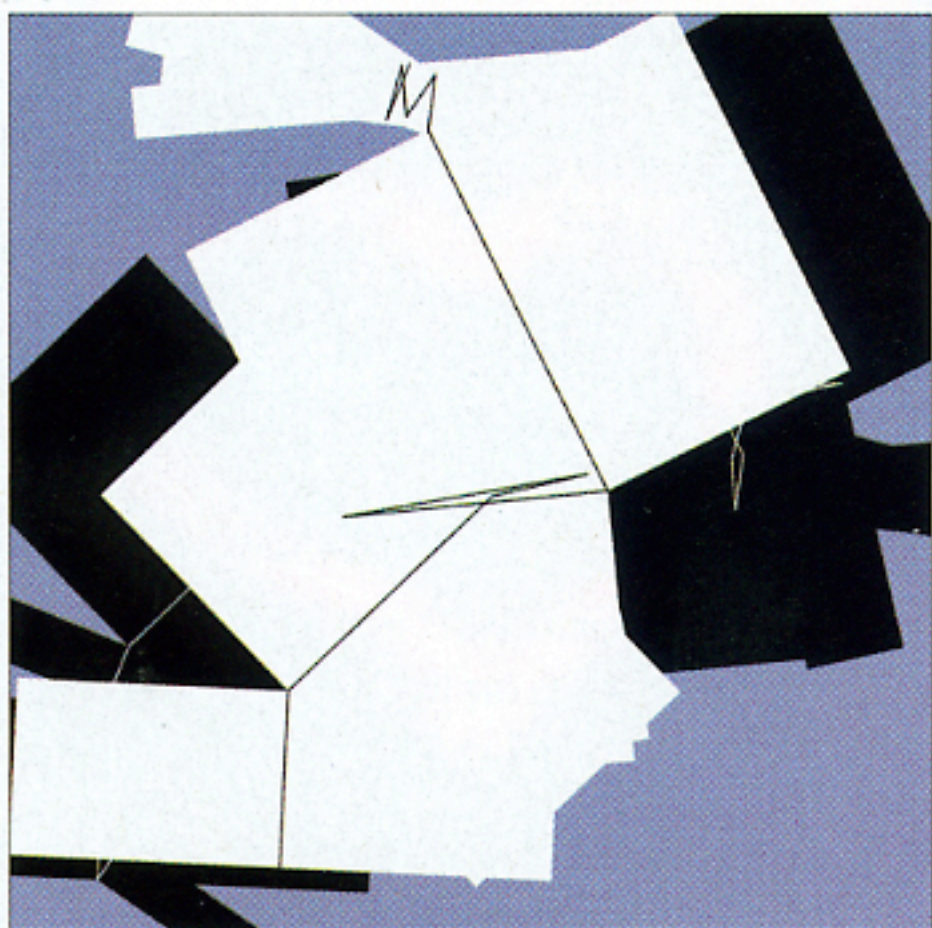


Manfred Mohr

[DAM] Berlin

Berlin

On first glance, this cerebral exhibition seemed straightforward enough. Two LCD screens displaying constantly evolving cubic forms shared the gallery space with five square works on canvas depicting related forms. But the abstract work in the show—which was aptly titled “parallel-



Manfred Mohr, *P-1414_381*, 2010, pigmented ink on canvas, 31½" x 31½". [DAM] Berlin.

Resonance” — had a complex logic that was not immediately evident. A pioneer of computer art, Manfred Mohr has been working with algorithms based on the mathematical structure of cubes since 1973. His watershed 1971 exhibition at the Musée d'Art Moderne de la Ville de Paris is widely recognized as one of the first solo museum shows of artworks “drawn” entirely by a computer, and these recent works are the result of more than 40 years of experimentation. Here Mohr depicted eleven-dimensional hypercubes. The movements of these forms, as seen on the two screens, have been precisely planned in an infinite sequence of combinations determined by algorithms that the artist himself wrote. The works on canvas portray related black and white forms. Mohr has carefully selected a single color background for each—industrial green, gray, blue, purple, or a mildly vibrant orange—that offsets the interacting lines and planes. (The artist did not begin using color in his work until 1999.)

This work has almost nothing to do with beauty. There is no trace of the human hand—no painterly brushstrokes or signature—visible. What is fascinating about Mohr’s work is that he instigates a process that the computer then carries forward.

—Alicia Reuter



Jean-Marc Bustamante