For Immediate Release
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Art Basel 44
bitforms gallery / Hall 2.0 / Booth G9
June 13-16, 2013

Manfred Mohr
Fifty Years - Réflexions sur une esthétique programmée

bitforms gallery is pleased to announce its participation in Art Basel, taking place June 13-16, in Basel, Switzerland. For the art fair's 44th edition, the gallery will present a survey of Manfred Mohr's drawings and sequenced constructions, spanning the years 1963 to 2013. The display features rare, early works in ink on paper, and a selection of later paintings and projects. It also includes *Cubic Limit*, a recently transferred 16mm film that was created algorithmically in 1973-74, as well as documentation from Mohr's first solo exhibitions in Europe.

Long recognized as an influential figure of the software art genre, Mohr began working computationally in 1969. The origins of his logical systems are rooted in pure language – even chaotic surrealistic use of language – which can be observed in his drawings and paintings from 1963, created at age 25. In this period, Mohr studied in Germany and at the École de Beaux-Arts in Paris. He discovered the theoretical writings of the German philosopher Max Bense in the early 1960s, and later would write in the FORTRAN programming language to create concrete compositions.

In May 1971, the Musée d'Art Moderne de la Ville de Paris opened *Manfred Mohr: Computer Graphics – Une Esthétique Programmée*. The solo exhibition has since become known as the first museum display of artworks that were entirely calculated and drawn by a digital (rather than analog) computer. Revolutionary for its time, Mohr's drawings signaled a new era of image creation, setting in motion a trajectory of modernism and information aesthetics.

Manfred Mohr: Fifty Years - Réflexions sur une Esthétique Programmée reveals, through Mohr's artwork, a critical period of development in media arts. Marked by the 1971 exhibition in Paris, his work is an important bridge between handmade manipulations and machine-calculated structures in art. Mohr's demonstrated interest in process, language, and line is revealed in early abstractions, created prior to his use of the computer as a tool for art.

Concurrent and upcoming events with Manfred Mohr:

May 12 – Sept 1, 2013. Budapest, Hungary: *Sammlung Grauwinkel 1982-2012, Thirty Years of Concrete Art*; group exhibition at the Vasarely Museum. Curated by István Haász (The Open Structure Art Society) and Siegfried Grauwinkel.

June 8 – Sept 8, 2013. Karlsruhe, Germany: *The Algorithm of Manfred Mohr*, *1963-now*; solo exhibition at the Zentrum für Kunst und Meidientechnologie (ZKM). Curated by Margit Rosen.

June 13 – 16, 2013. Basel, Switzerland: Atelier-Editions Fanal at Art Basel 44; group exhibition.

Also in Europe this Summer:

June 23 – Nov 10, 2013. Mönchengladbach, Germany: Beryl Korot "Text and Commentary" (1976-77) featured in *Textiles: Open Letter;* group exhibition at the Museum Abteilberg. Curated by Rike Frank and Grant Watson.

Biography
Manfred Mohr (b. 1938) discovered the theoretical writings of German philosopher Max Bense in the early 1960s and was a co-founder of the "Art et Informatique" seminar at Vincennes University, Paris, in 1968. Encouraged by the musical composer Pierre Barbaud to use computational systems in his art, Mohr programmed his first computer drawings in 1969. Mohr's pieces have been based on the logical structure of cubes and hypercubes, including the lines, planes, and relationships among them, since 1973. The rules of geometry, logic, and mathematics are fundamental to the artist-authored algorithms that generate his artwork.

Mohr's work is collected by the Centre Pompidou, Paris; Joseph Albers Museum, Bottrop; Victoria and Albert Museum, London; Mary and Leigh Block Museum of Art; Victoria & Albert Museum, London; Ludwig Museum, Cologne; Wilhelm-Hack-Museum, Ludwigshafen; Kunstmuseum Stuttgart; Stedelijk Museum, Amsterdam; Museum Kulturspeicher, Würzburg; Kunsthalle Bremen; Musée d'Art Moderne et Contemporain, Strasbourg; Daimler Contemporary, Berlin; Musée d'Art Contemporain, Montreal; McCrory Collection, New York; and Esther Grether Collection, Basel. He is the recipient of a Golden Nica from Ars Electronica; the Camille Graesser-Preis, Zurich; D.velop Digital Art Award and a New York Foundation for the Arts Fellowship.

Past solo exhibitions and retrospectives of his work have taken place at the ARC, Musée d'Art Moderne de la ville de Paris, 1971; Joseph Albers Museum, Bottrop,1998; Wilhelm-Hack-Museum, Ludwigshafen,1987, 2002; Museum for Concrete Art, Ingolstadt, 2001; Kunsthalle Bremen, 2007; Museum im Kulturspeicher, Würzburg, 2005; and Grazyna Kulczyk Foundation, Poznan, 2007. Mohr's work has also been part of group exhibitions at the MoMA - Museum of Modern Art, New York, 1980; Centre Pompidou, Paris, 1978, 1992; ZKM / Center for Art and Media, Karlsruhe, 2005, 2008, 2010; Museum Ritter, Waldenbuch, 2005, 2006, 2008; Museo Nacional Centro de Reina Sofia, Madrid, 1989; MoCA, Los Angeles, 1975; National Museum of Modern Art, Tokyo, 1984; Museum of Modern Art, San Francisco, 1973, 1977, 1980; MoMA-PS1, New York, 2008; Leo Castelli Gallery, New York, 1978; Galerie Paul Facchetti, Paris, 1965, and Zürich, 1970.

About the gallery
Founded in 2001, bitforms gallery pursues a contemporary focus, specializing in the visual discourse of new media culture. Spurring the growth of institutional collection of ephemeral and media-based work, the gallery's program draws upon a diverse range of disciplines and intellectual perspectives while maintaining a clear progressive thread. Supporting mid-career and historic figures as well as launching emerging artists, bitforms gallery works with a roster of artists who participate in leading international exhibitions.

Hours and location
11:00 AM - 7 PM, daily
Messeplatz, Basel, Switzerland
Hall 2.0, Booth G9

For images and more information, please visit:
www.bitforms.com
www.artbasel.com
www.emohr.com

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