

Since 1968, I exclusively work with a computer and therefore with the logic of a programming language to create art. Through this radical approach in creating my art which I consider an important part of my contribution to a systematic art, I learned an astonishing new way of thinking about my work. In fact, the computer became a physical and intellectual extension in the process of creating my art.

Usually, visual artists order their artistic thoughts and intentions from a visual understanding of things. The realization of visual imagination is limited to subjective and personal preferences, leading always to incomplete and imprecise results. The nature of programming leads to a more global and yet detailed view of one's idea. My research centers on the logical content of an idea and the search for general rules which describe that idea. I write procedures which generate results that are the logical consequences of these complex and multilayered rules. These results are rich with visual surprises beyond anyone's imagination and preferences, thus reducing the above mentioned psychological incompleteness. Since 1972, all my algorithms (rules) are based on the logical structure of cubes (lines, planes and their relationships etc.) and since 1976 on n-dimensional hyper-cubes.

This structure became the basic alphabet of my work. I use a variety of methods to generate subsets of these structures, in order to break the symmetry and create new visual constellations. Unable to detect the complete system the viewer, nevertheless, notices a strong visual force holding everything together. This force is created by the logic of the inherent relationships in the underlying structure.

Once the logic of a procedure is established, i.e. the program, a myriad of possible solutions are at hand. Though visually different and most of all unpredictable all results are of equivalent aesthetic value because they are based on the same internal logic.

It is, however, not the system or logic I want to present in my work but the visual invention which results from it. My artistic goal is reached when a finished work can visually dissociate itself from its logical content and convincingly stand as an independent abstract entity.

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