

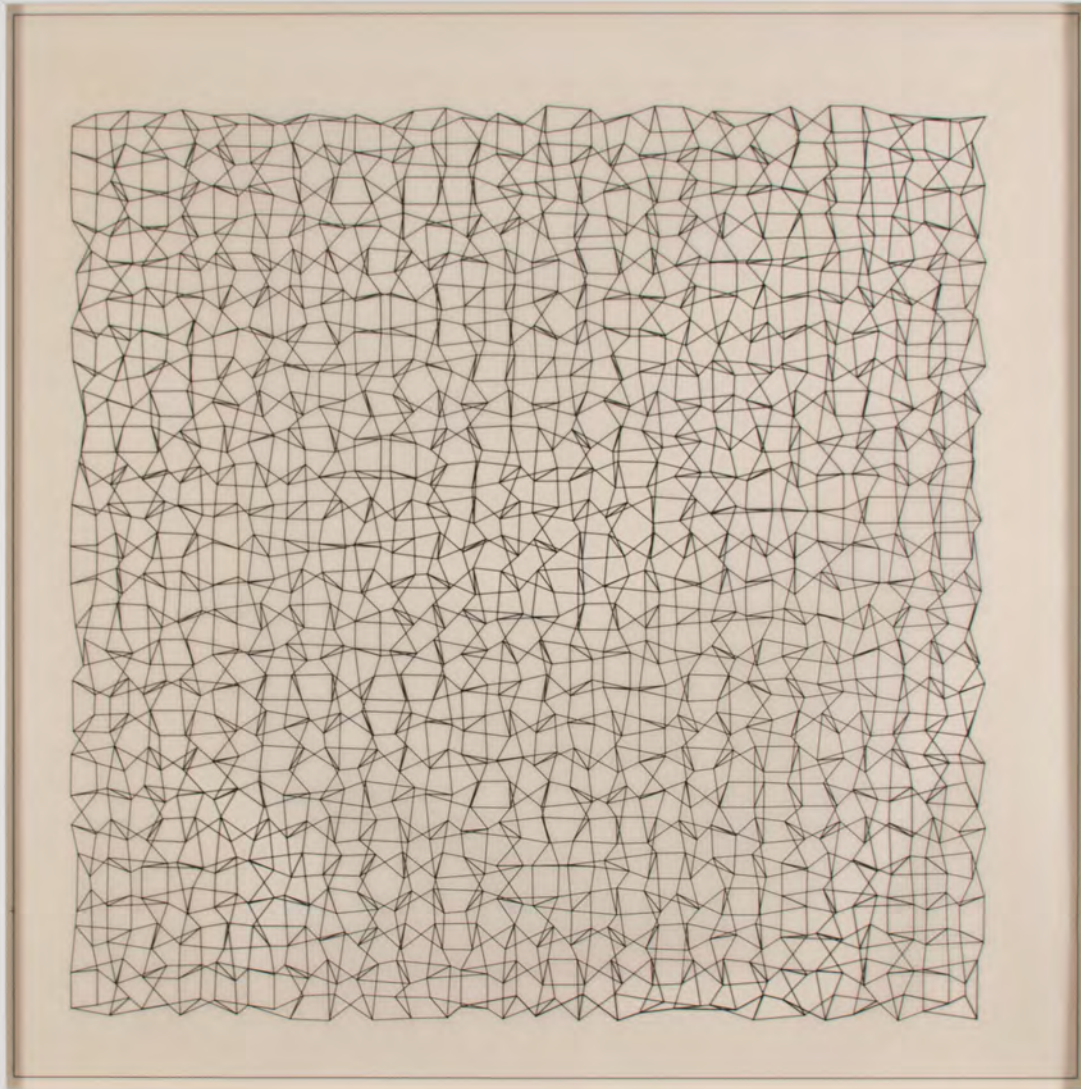
RCM GALERIE
SUMMER WORKS ON PAPER 2022



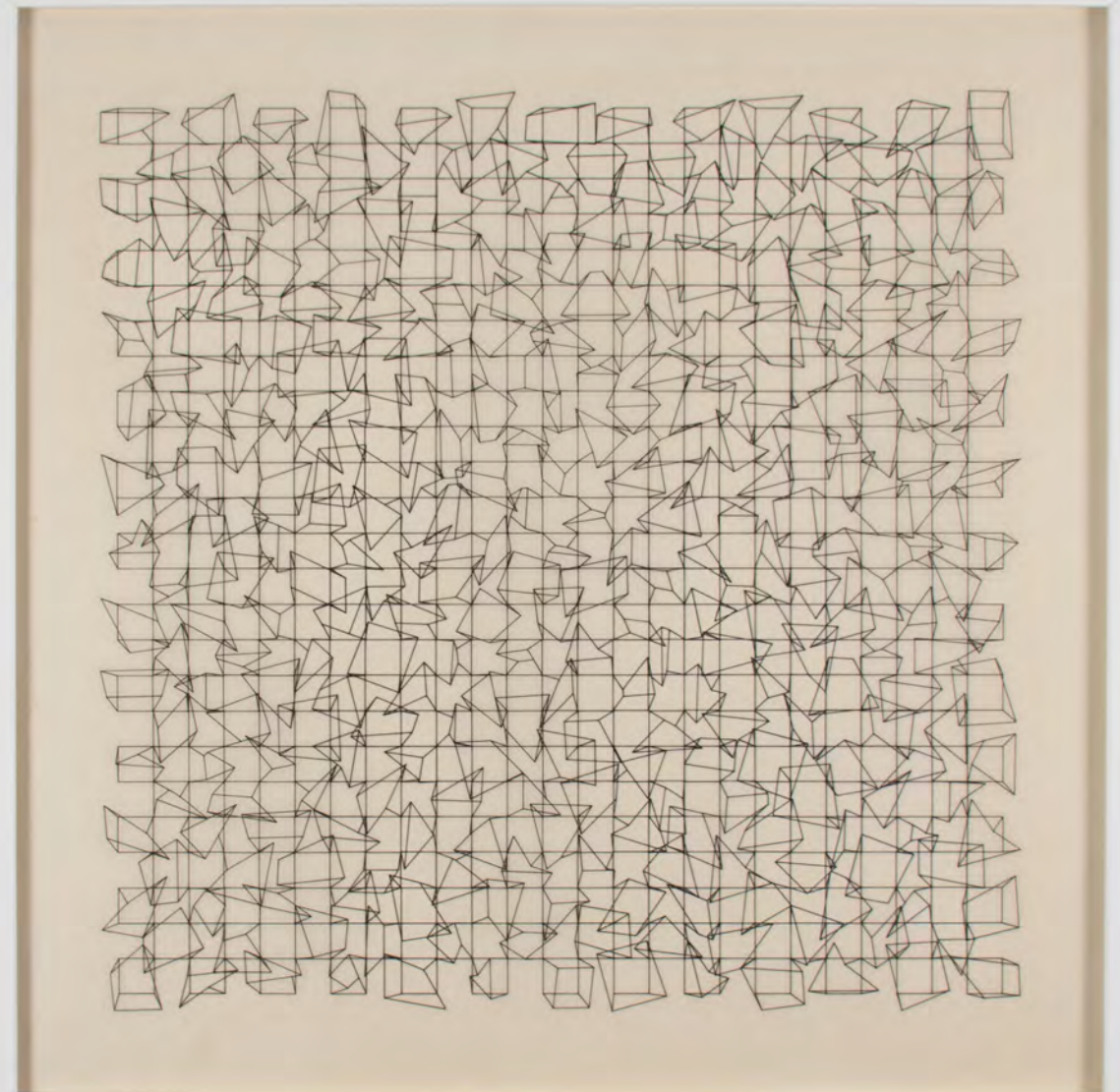
Gerhard Von Graevenitz

Gerhard Von Graevenitz, born in 1934, studied economics at Universität Frankfurt and fine art at Kunstakademie München, before emerging as one of the most important kinetic and concrete artists in Europe during the early 1960s as a proponent of the New Tendencies and his close association with the avant-garde ZERO group. In 1961, he published a new magazine for poetry and fine arts, *NOTA*, which became a beacon for some of the leading proponents of concrete art and poetry, publishing work by the likes of Emmett Williams, John Cage, Heinz Mack, Pol Bury and Marcel Duchamp. In reaction to propaganda of WWII and the way in which art had been appropriated for political gain, Von Graevenitz became interested in the influence of chance in artistic creation. Phenomenon such as fire, corrosion and erosion were some of the random processes he explored before starting to link together geometrical elements using algorithms. One of the ways he achieved this was by casting dice to determine the position and size of elements in a drawing on a grid structure. Each grid square represented a probability field within the limits of which a point is randomly determined. For instance, a set of rectangles or triangles were set in rotation independently of each one thanks to the options specified by the algorithm on one hand and the chance that determined each respective combination.

Carried out manually, this was a time consuming process and showed the artist working already like a machine in many ways. As early as 1962, he became aware of the possibilities of computer graphics in this line of investigation when he saw a mechanical plotter at the University of Stuttgart. The computer, he knew, would offer a wider range of possibilities. What could be done laboriously by the artist -- the investigation of the vocabulary of chance -- could be carried out with efficiency by the machine. Von Graevenitz's rational aesthetic was tailored to the viewer. "An arrangement that is not recognizable as accidental is arbitrary," he said. "Strictly speaking, this includes all so-called compositional art. In the past, people did not speak of arbitrariness but of intuition. The use of chance is an essential element in demystifying the creative process." As one of the co-founders to the New Tendencies exhibitions in Zagreb, Von Graevenitz's influence on what would later emerge as the first wave of digital art, has yet to be studied with any complexity. The influence of artists working like machines on artists who later worked with machines is another investigation that begs completion. Von Graevenitz died in a plane crash in 1983. His work is kept in many major institutions, including Tate Modern, Neue Nationalgalerie Berlin, and ZKM Karlsruhe,



Gerhard Von Graevenitz
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
64 x 64 cm



Gerhard Von Graevenitz
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
64 x 64 cm



"The imagery of computer graphics can essentially be put into one of two categories with the possibility of having various ratios of these present in the final visual statement," wrote William (Bill) Kolomyjec in Ruth Leavitt's book *Artist and Computer*, published in 1976.

"The first category is the 'digitized image' where an image, be it representational or non-representational, is provided as data to the computer external to a computer program. The second method of supplying computer imagery is by means of algorithms, or internally as part of the computer program. The random number generator falls within this category. In my visual statements I employ both types of imagery."

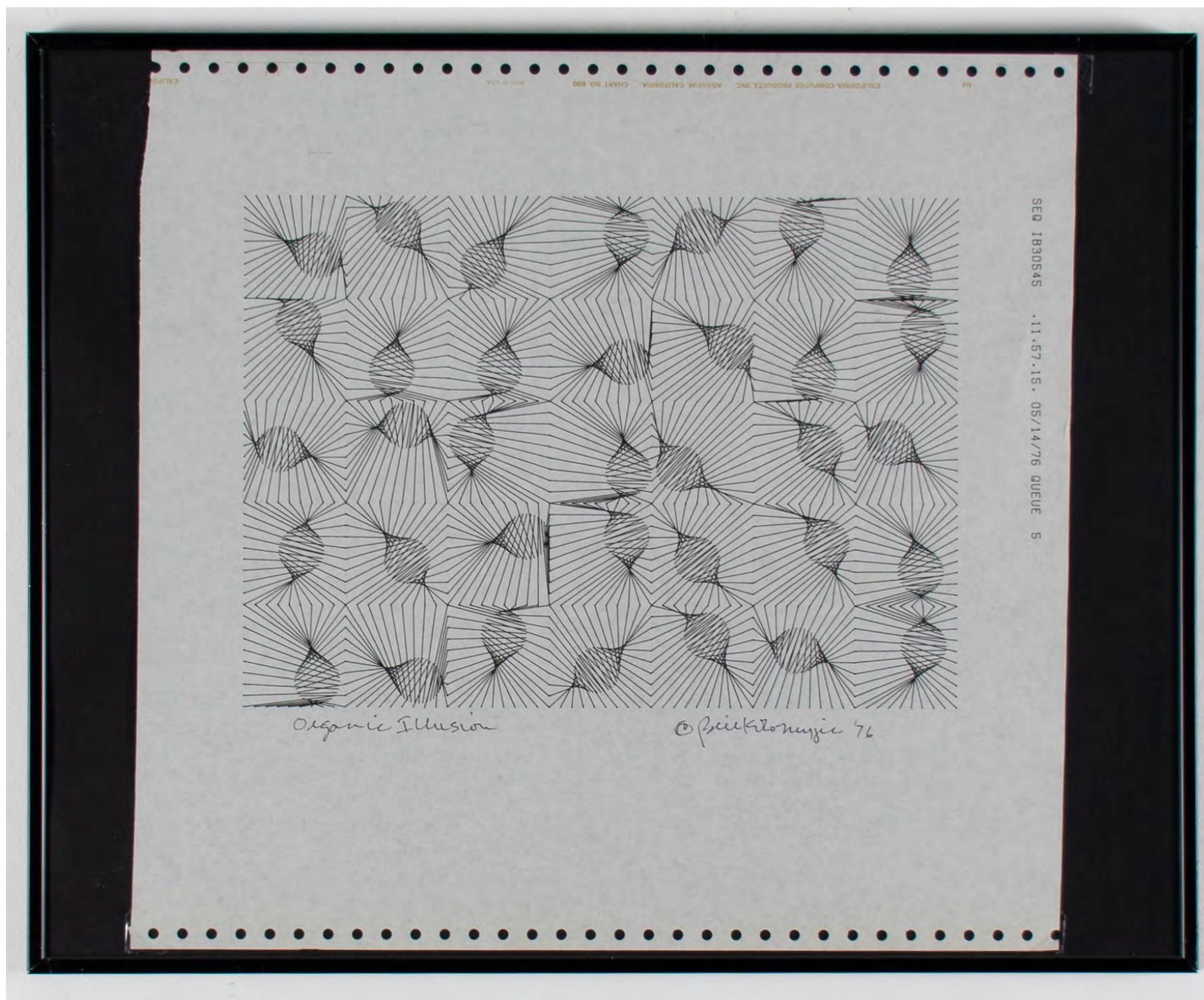
Kolomyjec, born in Detroit in 1947, graduated from Michigan State University with an art degree and earned a Master of Fine Arts in computer art and then a PhD. He was involved in the SCAN group (Small Computers in the Arts Network). Some of his early work is a direct relation with Op-Art, in line with Bridget Riley and Victor Vasarely. MC Escher's optical illusions also inspired Kolomyjec who made drawings with the computer that represented the logical development of Escher's concepts.

Kolomyjec found the computer the ultimate creative tool in that it allowed an exchange of ideas between the artist and the natural scientist. While the artist struggles with rationalizing problem solving, the engineer and scientist needs visual sensibility. The computer allows both a means to augment their creative potential.

Kolomyjec started the program of Electronic Media at Northern Illinois University before working at Pixar and then at Anderson Consulting.

Kolomyjec believes computer art can shape society by bridging the chasm between art and culture and science and technology.

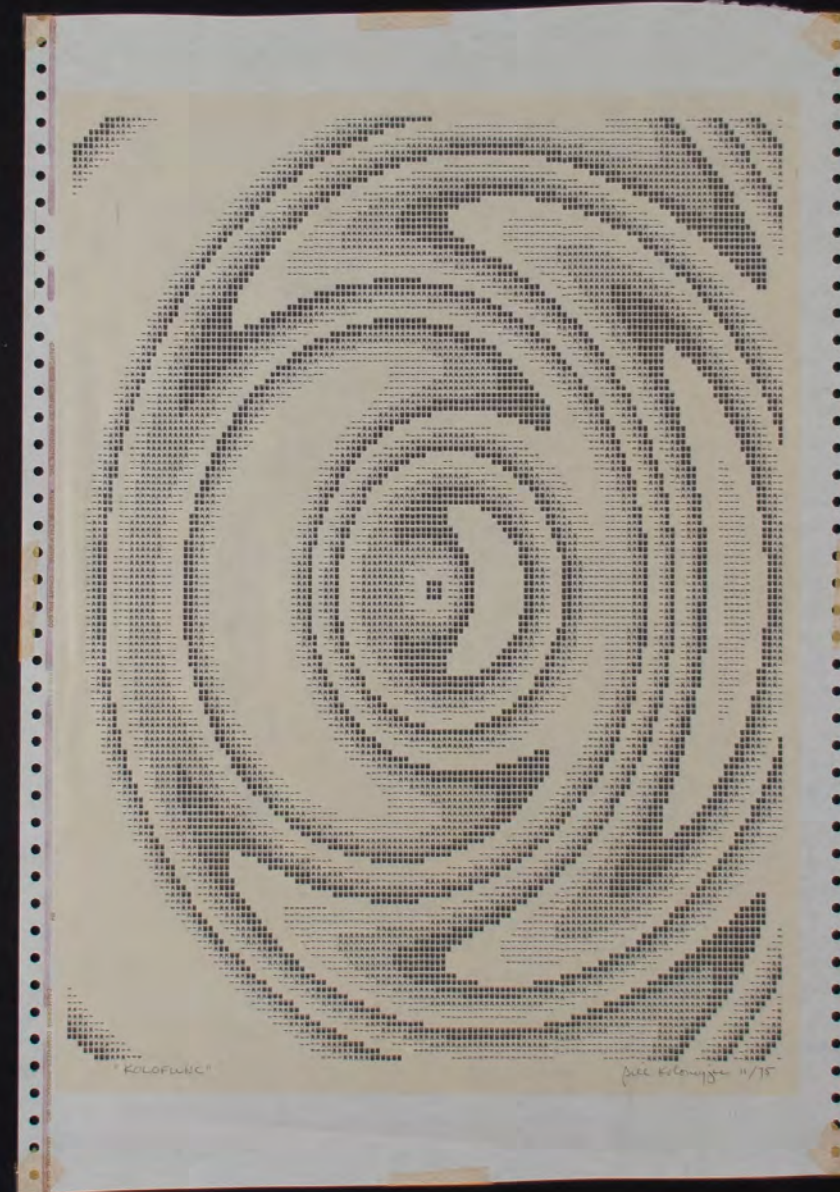
Kolomyjec's work has been exhibited widely and is the collections of institutions such as Kunshalle Bremen (Sammlugen Franke) and the San Francisco Museum of Contemporary Art.



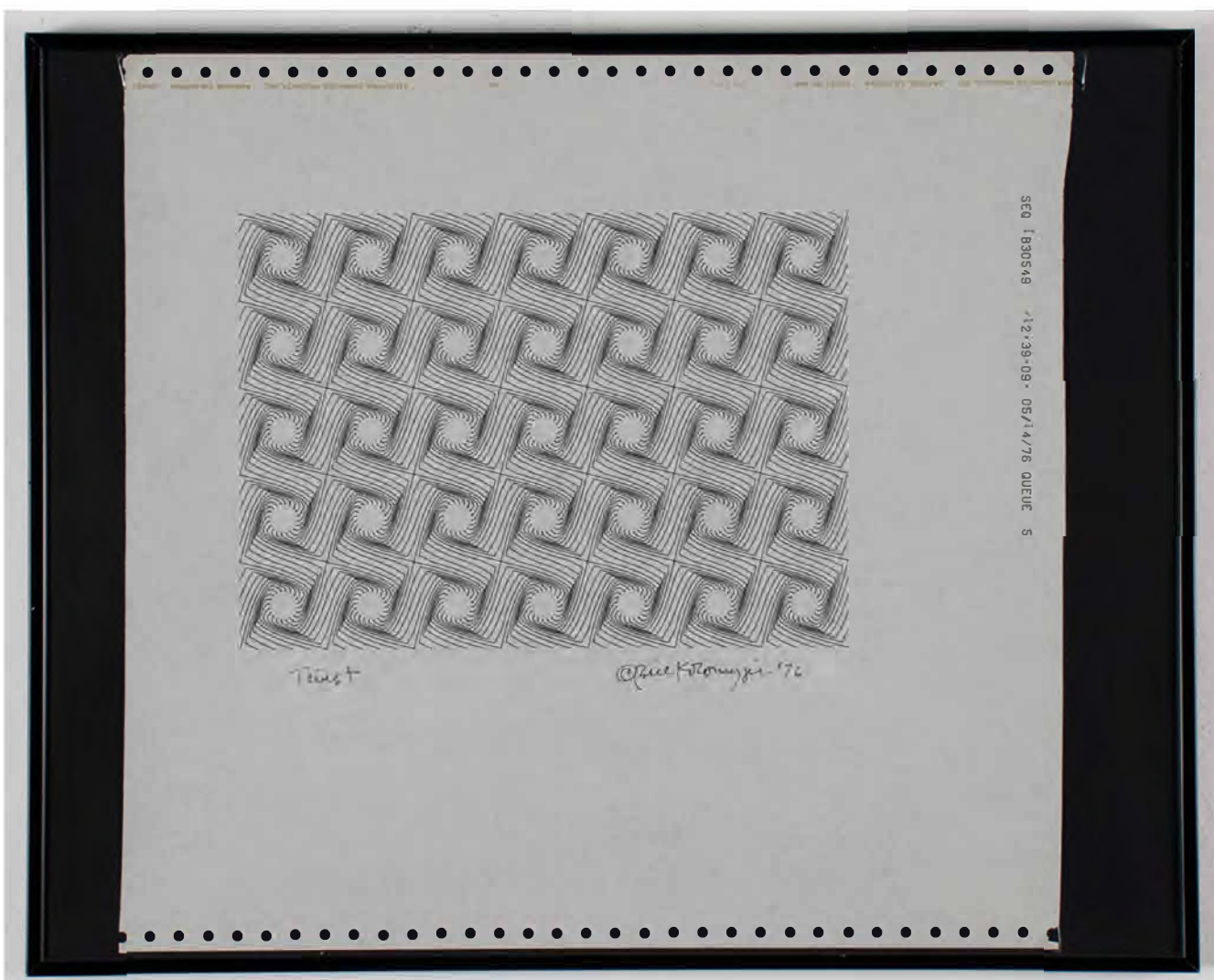
William Kolomyjec
Organic Illusion, 1976
plotter drawing in ink on paper
39 x 41 cm



William Kolomyjec
Kolofuncz, Nov. 1975
plotter drawing in ink on paper
53 x 40 cm



William Kolomyjec
Kolofunc, Nov 1975
plotter drawing in ink on paper
55 x 40 cm



William Kolomyjec
Twist, 1976
plotter drawing in ink on
paper 39 x 42 cm



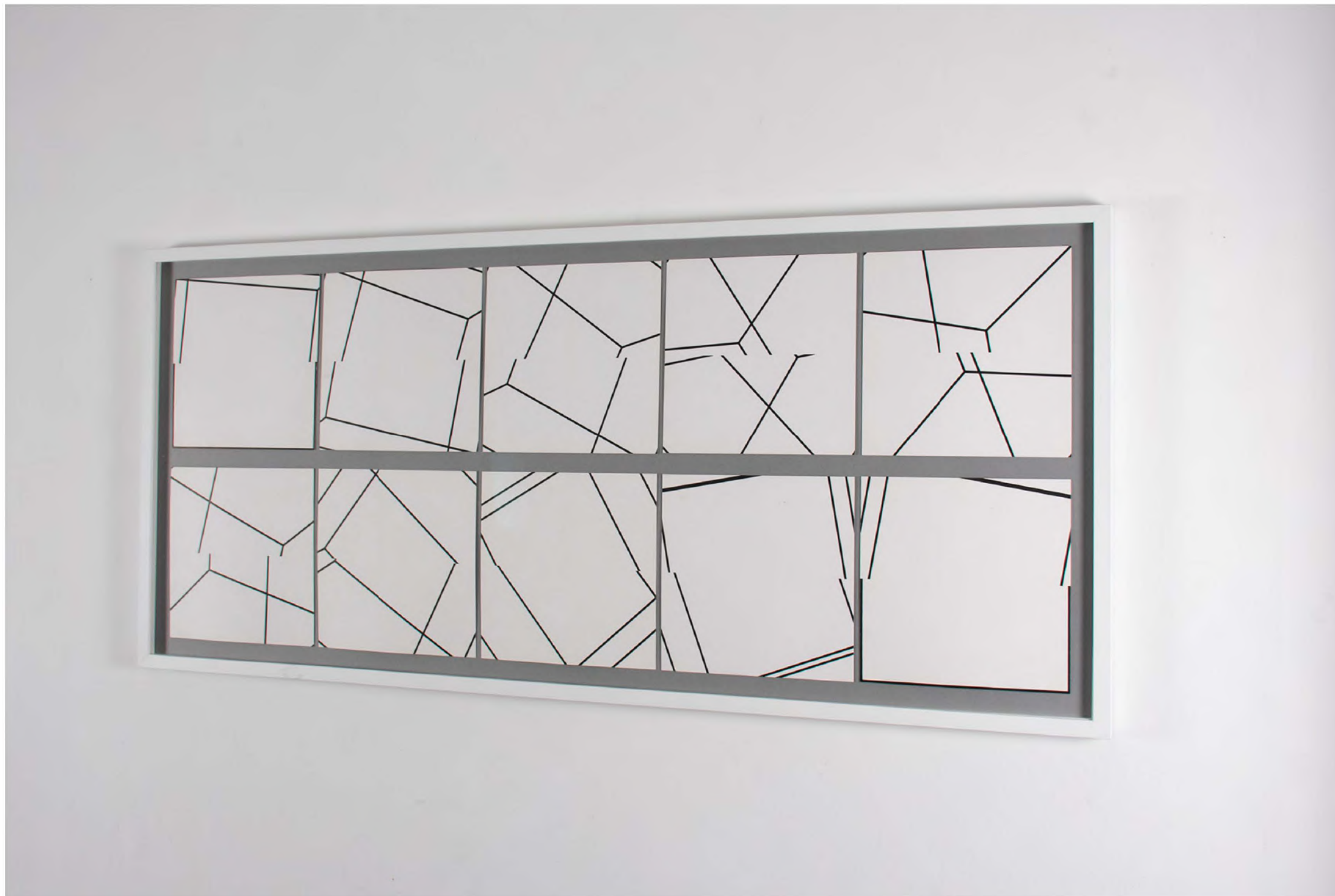
William Kolomyjec
Struggle Between Good & Evil,
1980
39 x 46 cm



Manfred Mohr, b. 1938, is one of the most important pioneers of computer art. During the 1960s, Mohr's practice evolved from abstract expressionism towards a more hard-edged geometric painting. By 1968, in pursuit of a real rational art he had begun to develop a programmed expressionism in which algorithms were used to generate art that formalised his vision in a new, logical way.

In 1969, Mohr gained access to a plotters at the Paris Institute of Meteorology, used at that time by scientists to draw weather patterns. With this plotter, Mohr developed a series of computer program that provided a controlled system through which new visual forms could be explored. Random elements were often incorporated to enable new forms to be generated within the framework of the algorithm. Mohr's exhibition at the Musée d'Art Moderne de la Ville de Paris in 1971 was the first solo presentation in a museum of computer art. Since then he has had major solo exhibitions in the US and Europe.

His work is in major national institutional collections including the Victoria and Albert Museum, London and Centre Pompidou, Paris.



Manfred Mohr
P-200-B, 1977
10 plotter drawings on paper
25 x 25 cm each
Frame 62 x 137 cm



Manfred Mohr
P-071, 1970
plotter drawing on paper
37 x 45 cm

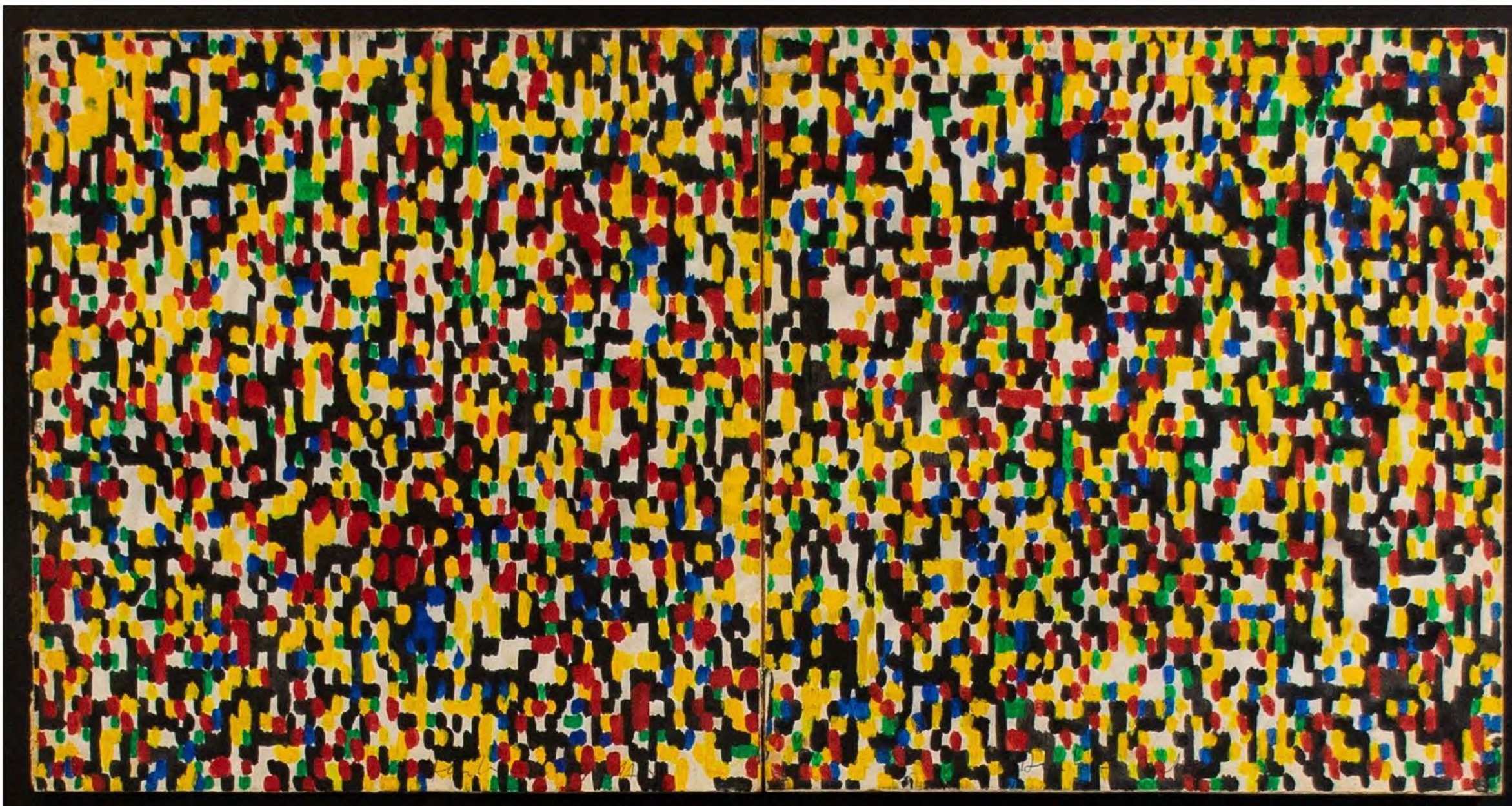
Monique Nahas (b. 1940) and Hervé Huitric (b. 1945) co-founded the Groupe Art et Informatique de Vincennes and were among the preeminent artists working with computers in France in the late 1960s and 1970s. Their work explores how computer algorithms can be transformed into colored images. They first worked with a CAE 510 and then an IBM 1130 writing programs in Algol and then Fortran that created random variations in constructivist color schemes.

Instead of working on a palette with rules of transition, the duo considered color as a continuous variable, while treating color as a set of percentages of its basic components. Although interested in how the computer changed the rules of art, their works in the early seventies are highly influenced by pontilism, especially Georges Seurat.

The duo's first work used a coded sequence of letters then printed on a plotter. R for Red, B for Blue etc. Each square was then hand painted. The couple then developed a stencil method, using the punch cards and screenprinting artwork using a plotter. The couple exhibited widely in the 1970s, including the New Tendency 5 exhibition in Zagreb.

Their work has been exhibited widely and is held in collections such as ZKM in Karlsruhe, Germany and the Centre Pompidou, in Paris, which has just opened a room dedicated to the Groupe Art et Informatique de Vincennes.





Monique Nahas, Hervé Huitric
computer print hand painted
with gouache
21 x 40 cm
1971



Monique Nahas , Hervé Huitric
computer punch cards laid on
wood, painted with gouache.
1973
50 x 40 cm



Monique Nahas, Hervé Huitric
computer print hand painted
with gouache
21 x 40 cm
1971



Harold Cohen 1928-2016

Untitled

1970

screenprint on wove paper

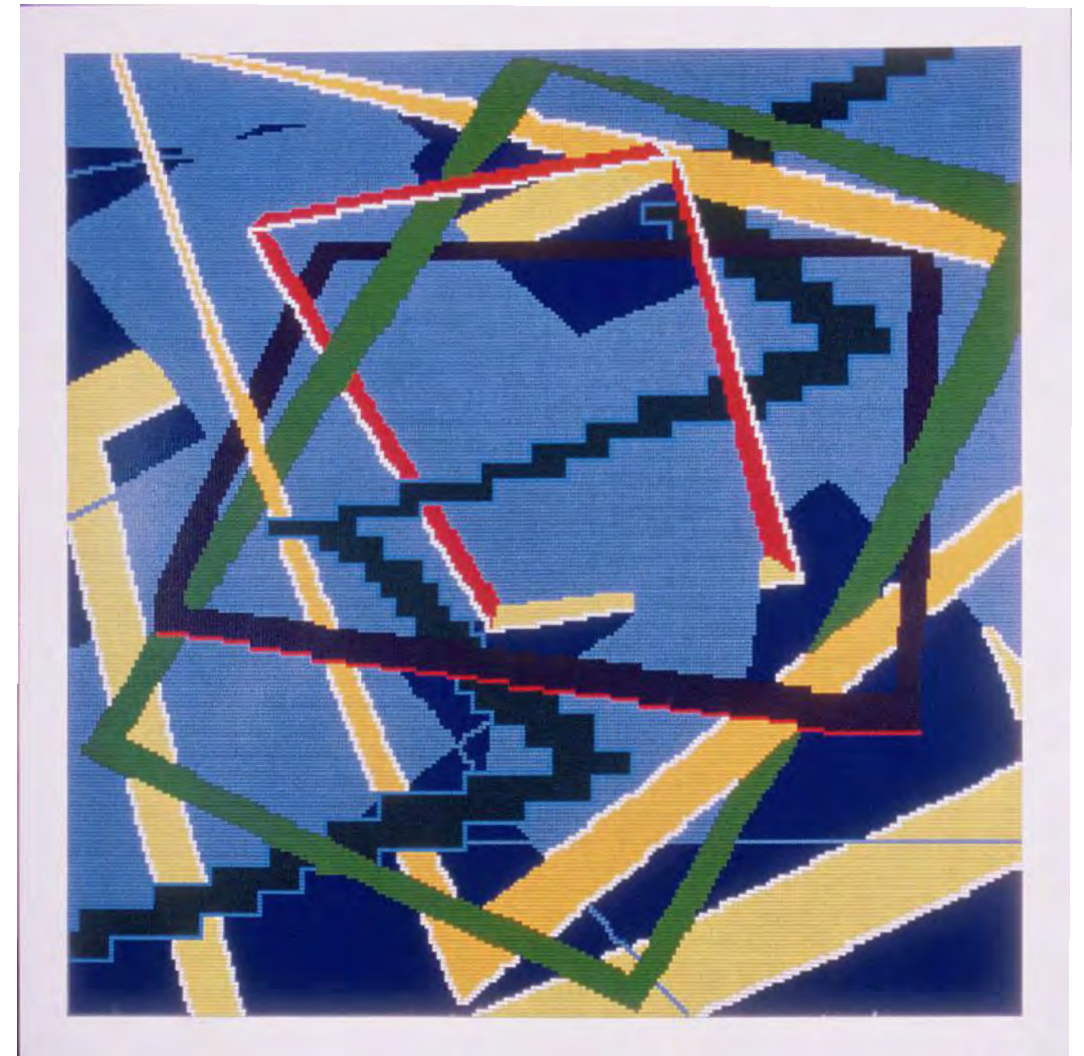
69 x 69 cm

signed and numbered #2 proof

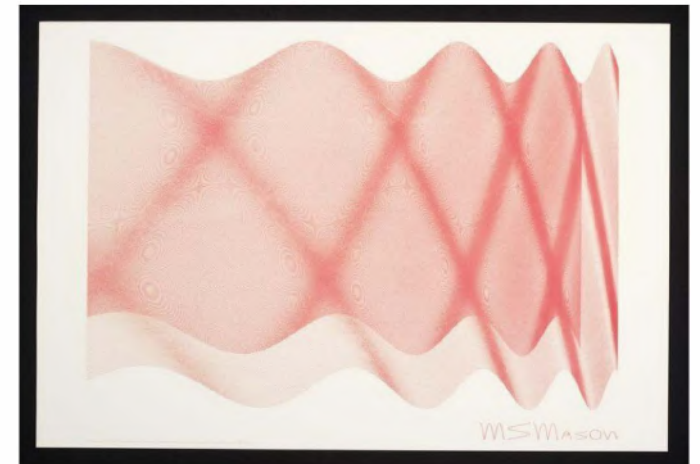
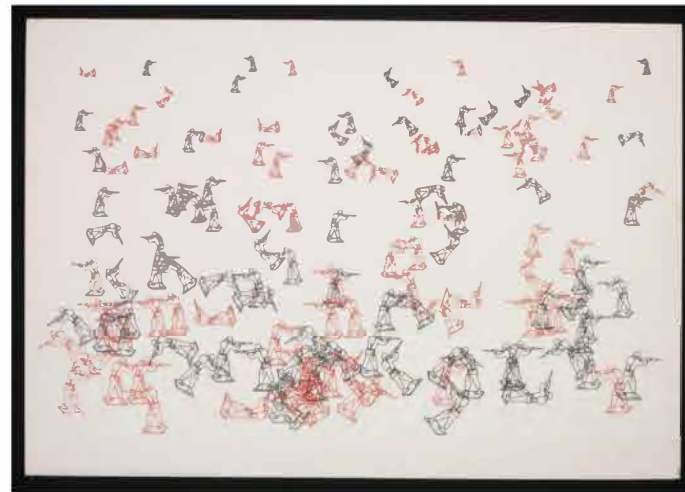
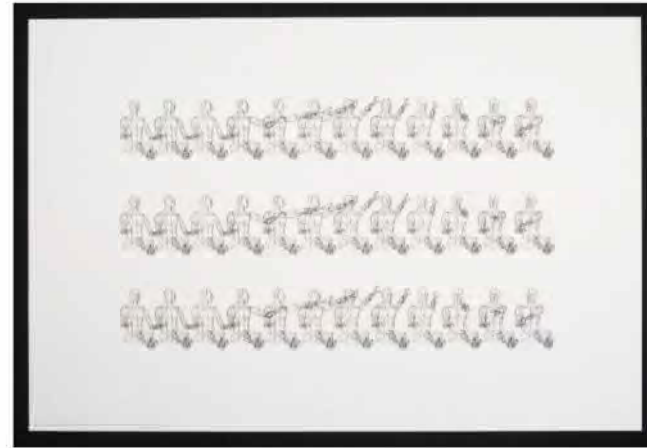
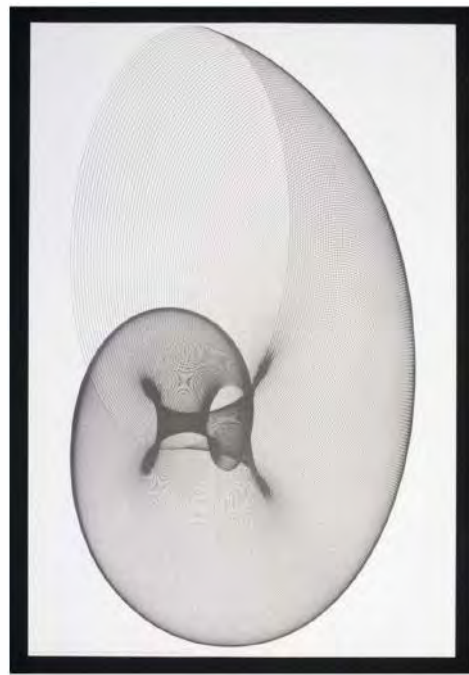
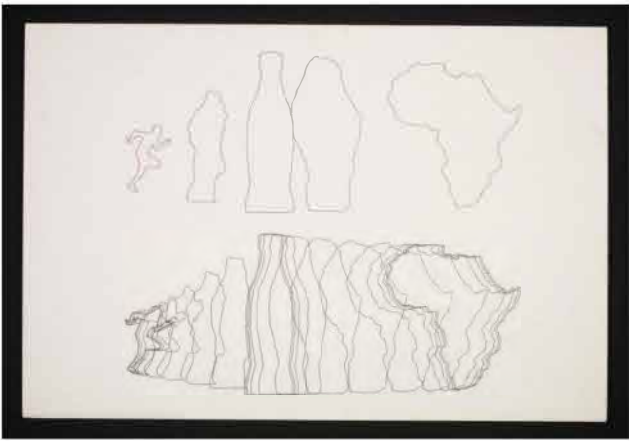
This print shows Cohen's interest in color distribution as each number on the print is assigned a different color value. This print is dedicated to Chris Prater, the master British printer, who donated the other copy of this proof to Tate Britain.

DARCY GERBARG

Digital tools allow me to explore color in space in fundamentally new ways. My approach is formalist. I focus on the tools and work intuitively without a predetermined image in mind.

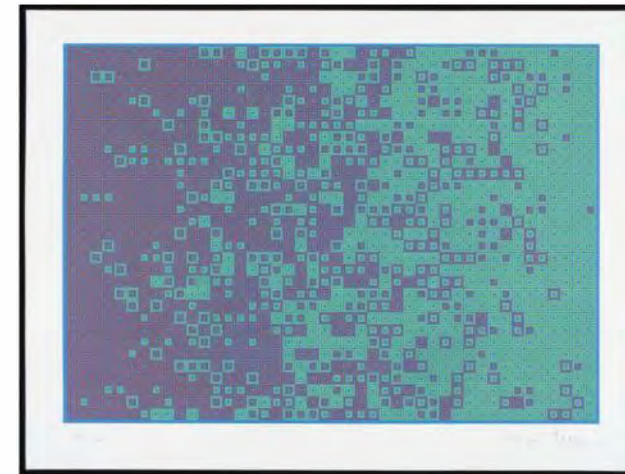
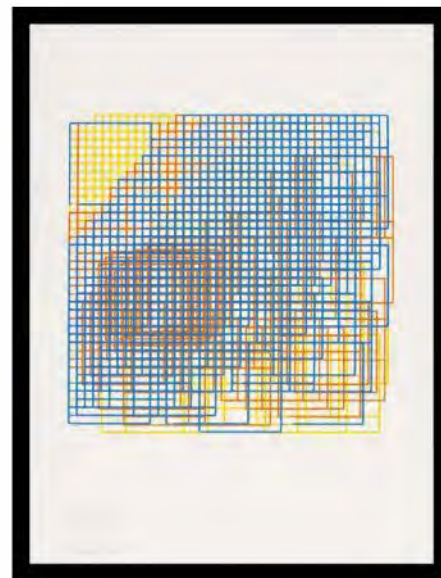


Computer-generated print on paper, 1982
75 x 80 cm
ed. 90
Exhibited, Electra, Musée d'art moderne, Paris,
1983 (catalogue)



Cybernetic Serendipity

set of seven lithographs by different artists for Cybernetic Serendipity, a major exhibition held at London's Institute of Contemporary Arts in 1968. The portfolio includes two works by the Computer Technique Group, plus single works by Charles Csuri and James Shaffer, William Fetter, Maughan S. Mason, Donald K. Robbins, and Kerry Strand



'ARS EX MACHINA',
from the portfolio 'ART EX MACHINA'
six computer art screenprints by Barbadillo, Kawano, Knowlton, Mohr, Nees, with a statement by each artist and a text by Abraham A. Moles,
edition published by Gilles Gheerbrant, Montréal, 1972

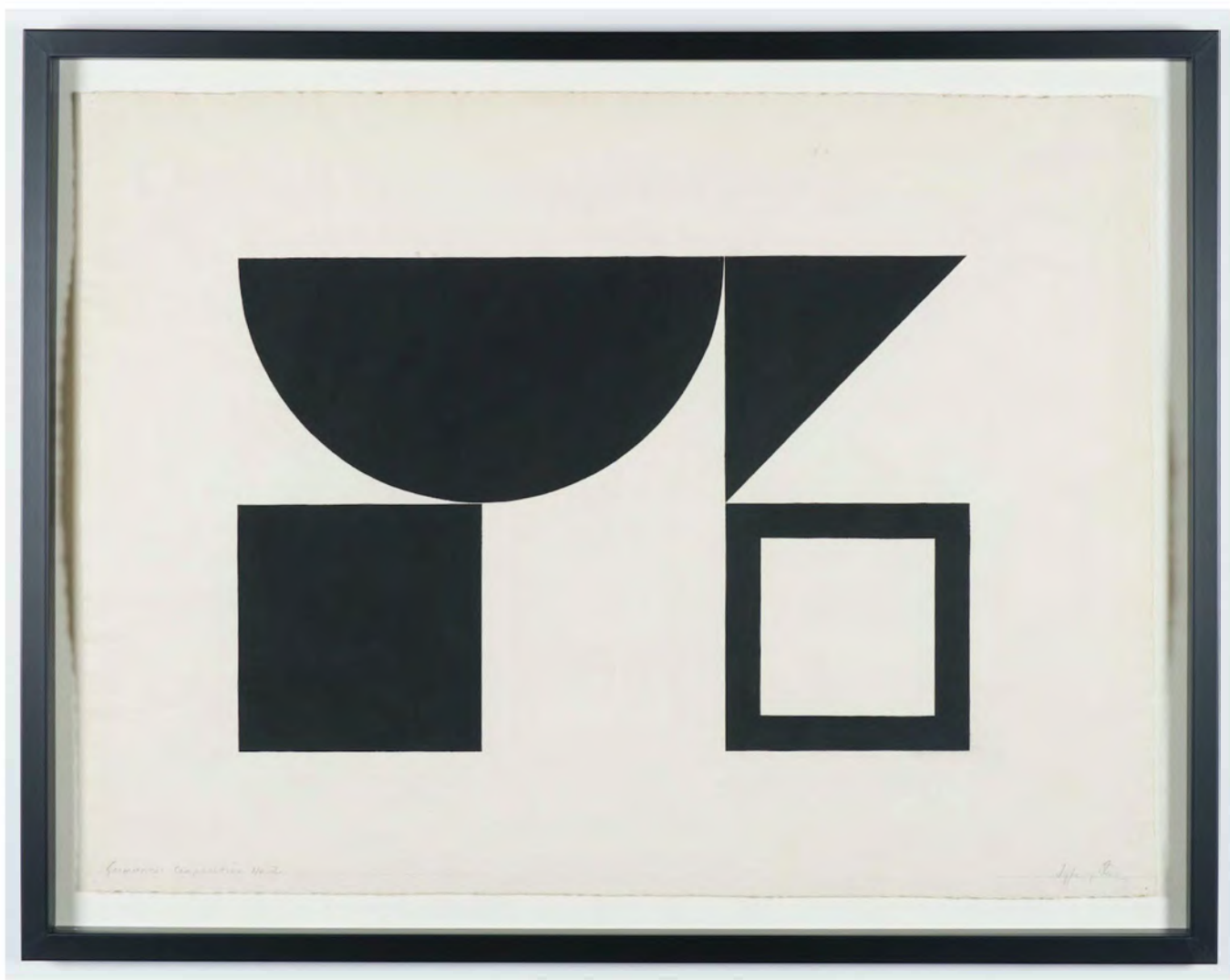
JEFFREY STEELE (1931-2021) was a British abstract painter. He grew up in Cardiff, Wales. During the 1950s he experimented with representational styles. In Paris in 1959 he encountered the work of geometric abstractionists such as Victor Vasarely and Max Bill, and adopted a lifelong abstract approach. For eight years he worked purely in black and white and was identified with the Op-art movement. He has participated in more than 100 group exhibitions in Europe and the Americas and had 17 one-man shows and been featured in many groundbreaking shows, including the Responsive Eye, at MoMA and Dynamo, at the Grand Palais in Paris.

He lectured in fine art in Portsmouth, Hampshire, from 1968 to 1989. His work is kept in many major museums including: Tate Britain, London; Victoria and Albert Museum, London; Museum of Contemporary Art, Buenos Aires; Walker Art Centre; National Museum of Wales, Cardiff; British Museum, London, etc.

In addition, he published highly considered writings on the practice and aesthetics of art, both his own and that of others. Important figures in the latter group include Cézanne, Mondrian, Richard Paul Lohse, Robert Smithson and Kenneth Martin. Steele has himself been the subject of important critical writing by Herbert Read, George Rickey and Cyril Barrett, and more recently Steve Edwards and Alan Fowler. His work has been shown recently in The Netherlands, Scandinavia, Germany, Poland, Switzerland, the UK and USA.

About his own art Steele said :‘In 1960 I made a radical departure from my previous work and decided to paint solely on the basis of controlled and logical experimentation ... A work of the kind I am advocating, while inviting surrender to the sensations it creates, rewards analysis of its visual syntax and semantics ... My paintings since 1960 have been based on constants which can be notated, stored, retrieved, translated in different ways. A work’s structure is a coherent stage in an ordered sequence of operations, each of which engenders a configuration of locational relationships that can be flexibly expressed within determinant rules.’ (statements from 2007, 1969, 1972)





Jeffrey Steele
 Geometric composition 3, 1960
 dry powder pigment and gum arabic on paper
 57.5 x 78 cm
 signed, titled and dated



Jeffrey Steele
 Systematic partitions of a rectangle, 1960
 ink, dry powder pigment on paper
 35.5 x 25.5 cm,
 Signed, titled and dated



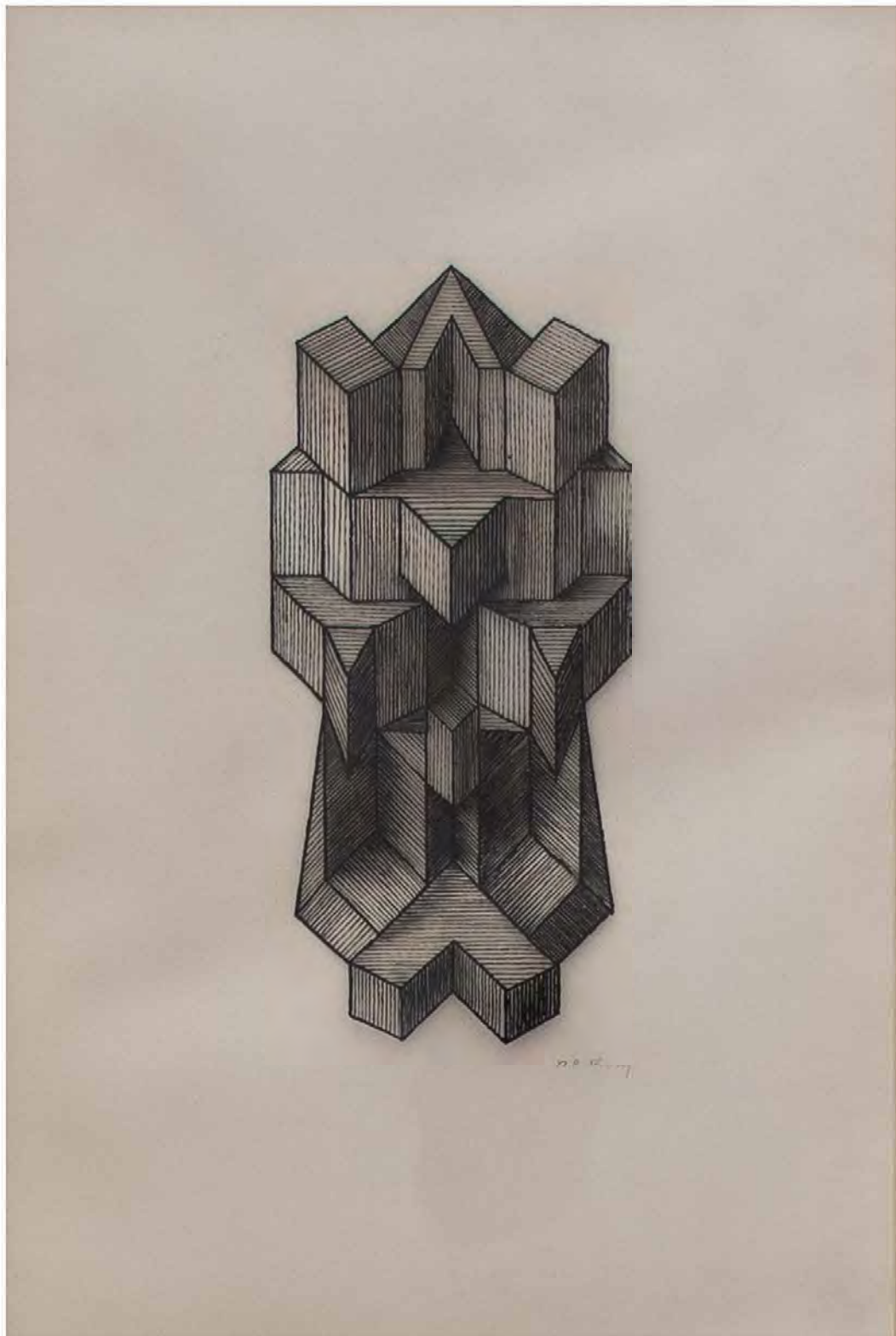
Peter Sedgley, born in 1930, is an important British abstract artist, particularly known for his works exploring color, light, movement and form. He began to paint in 1963, and in 1967 he began to incorporate lights in his work, for example in his "video-rotors"—painted rotating discs on which a variety of electronically programmed light patterns were played. In 1968 he set up with Bridget Riley S.P.A.C.E. (Space Provision, Artistic, Cultural and Educational), a scheme for providing studio space for young artists. Sedgley's work has been identified with the constructivist and Op-Art movement, but he does not like to categorize his art and prefers to say he is more inspired by the color theories of Goethe and the creative process of Paul Klee. "It is perhaps Klee's influence that gives my work a restlessness as I move from one media to another in a context of revelation," he says. From about 1970 he has experimented with combining sound with color. He often works on a large scale, creating environments in which spectator movement triggers photoelectric cells, causing colors to change. Since the early 1970s Sedgley has lived mainly in Germany and he has an international reputation as one of the most inventive artists in his field. His work is in many museums, including Tate Modern.



Peter Sedgley
Disc Mono, 1984
Watercolour and acrylic on card
56 x 56 cm
signed, titled and dated



Peter Sedgley
Yellow Study, 1968
Acrylic on paper
50 x 38 cm
signed, titled and dated



Pol Bury
Untitled drawing, c. 1963
Pen and ink on transparent paper
30 × 22 cm (11 4/5 × 8 7/10 in)
Signed

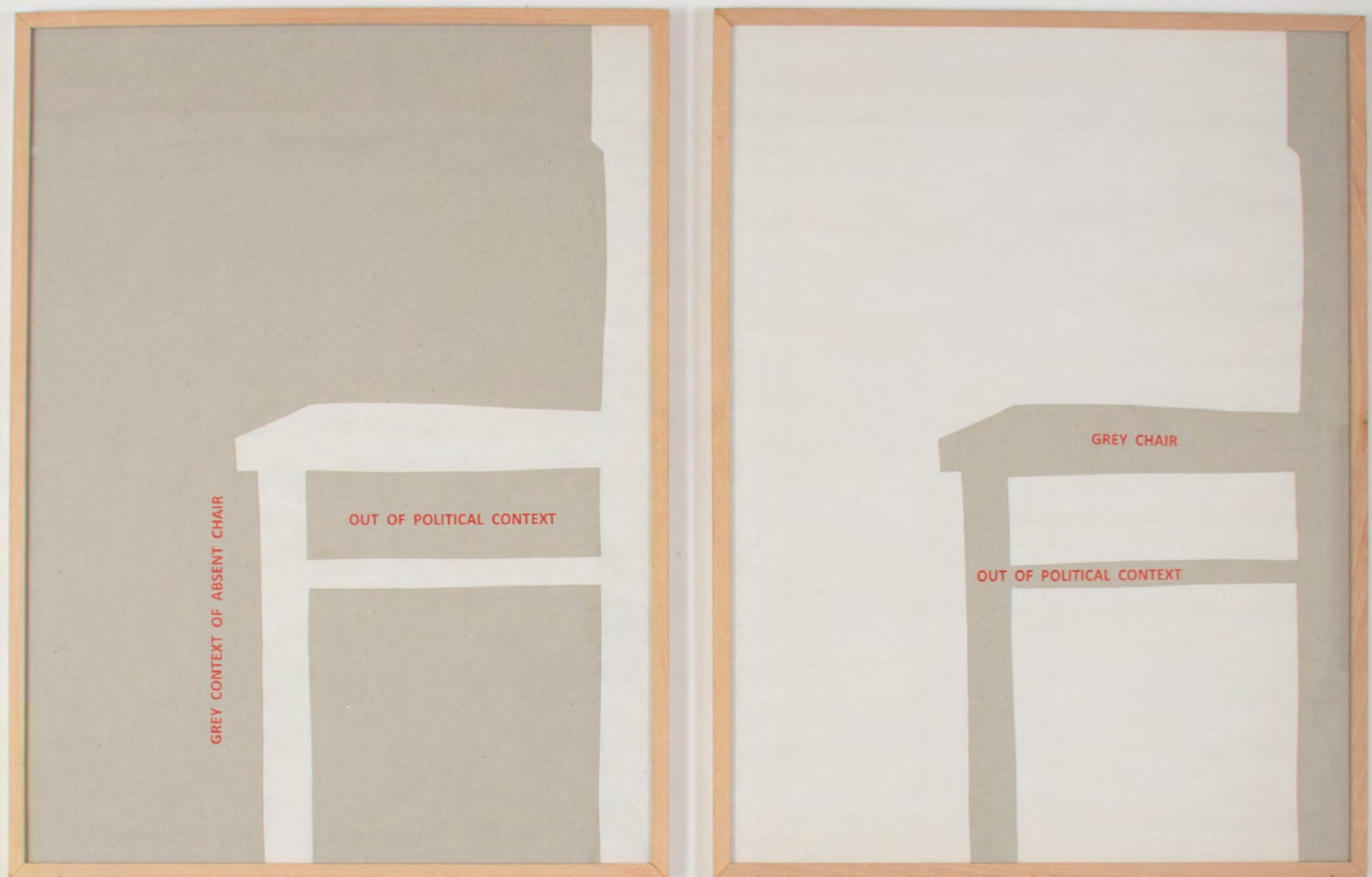
Pol Bury
Untitled collage of Richard Nixon,
1970
Cut paper collage
38 x 30 cm
Signed, dated and situated Berkley



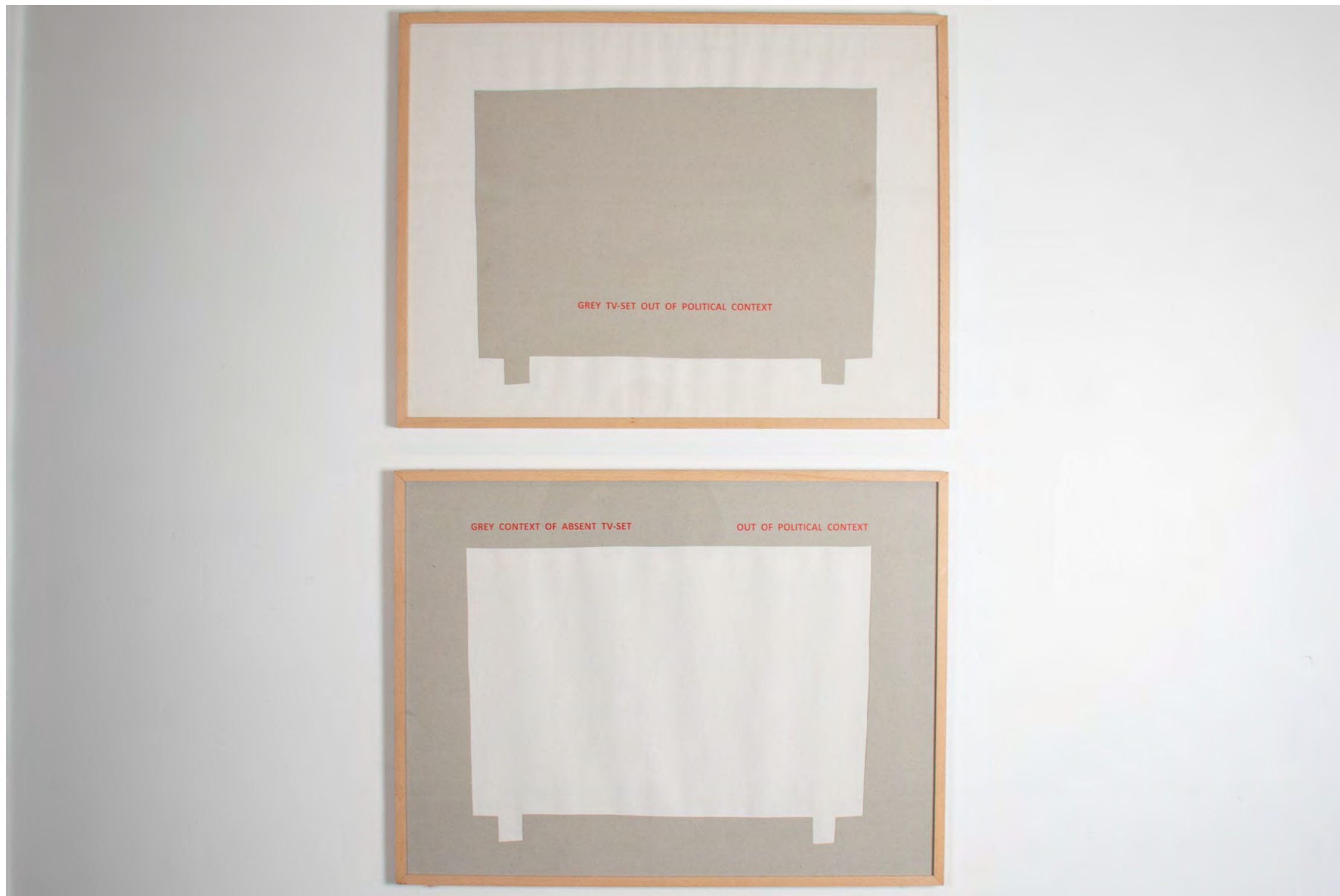


Jaroslaw KOZLOWSKI (b. 1945)

Jaroslaw Kozlowski is one of Poland's leading conceptual artists. His work is often a critical analysis of language and logical structures. He has taught painting and drawing at the State Graduate School of Visual Arts, Poznan since 1967. In 1971, he initiated the NET program – an international artistic exchange. In 1972, he founded Akumulatory 2 Gallery in Poznan, which presented the work of Polish and international avant-garde artists until 1990 as an on-going project in opposition to the Communist regime under which he lived. At one point, the Communist government revoked his passport for what they considered his incendiary positions. Kozlowski is interested in the mechanisms of perception, self-reflection and the building of correlations between the grammar of the artistic language and the sphere of meaning. His work is in many international museums. The artist lives and works in Poznan, Poland.



Jaroslaw Kozlowski, b. 1945
Grey Chair Out of Political Context, 1982-1992
Diptych, each 82 x 62 cm
Cut cardboard, paper and ink
Signed, dated and titled on verso



Jaroslaw Kozlowski, b. 1945
Grey TV-Set Out of Political Context, 1982-1992
Diptych, each 62 x 82 cm
Cut cardboard, paper and ink
Signed, dated and titled on verso



