

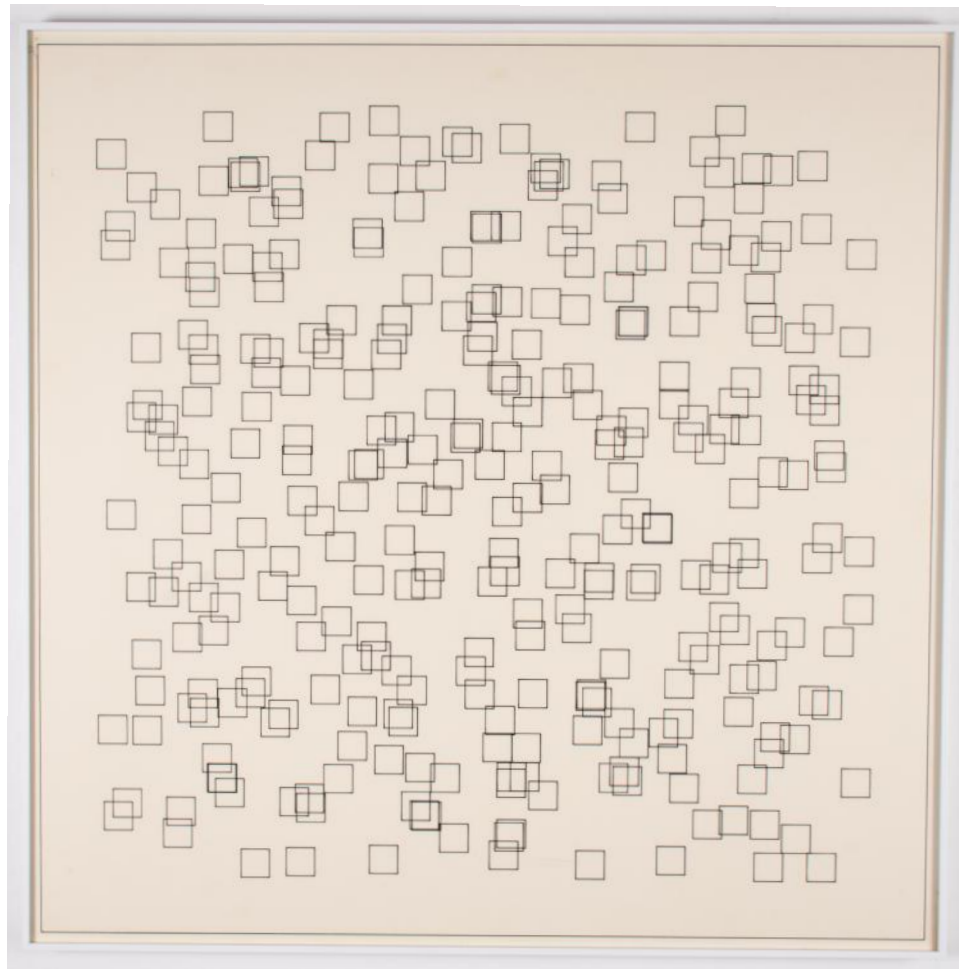
**GERHARD VON GRAEVENITZ
THE COMPUTER DRAWINGS**

RCM GALERIE

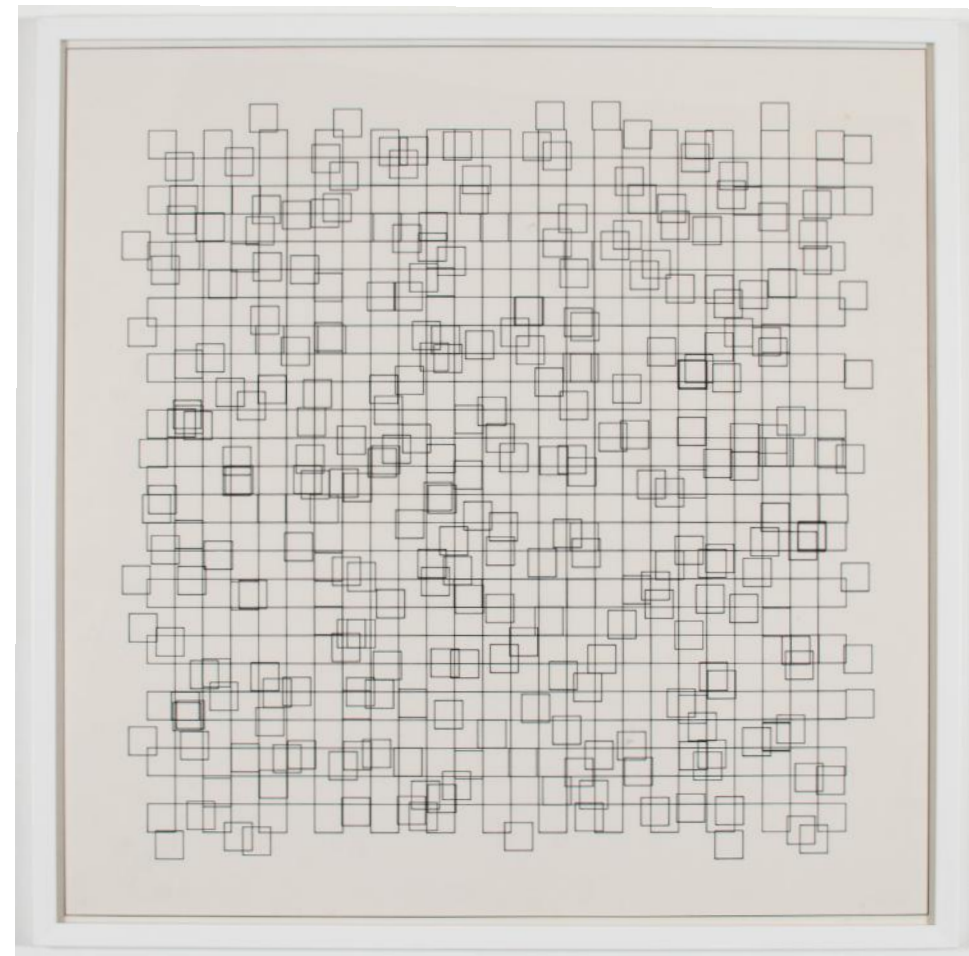


Gerhard Von Graevenitz

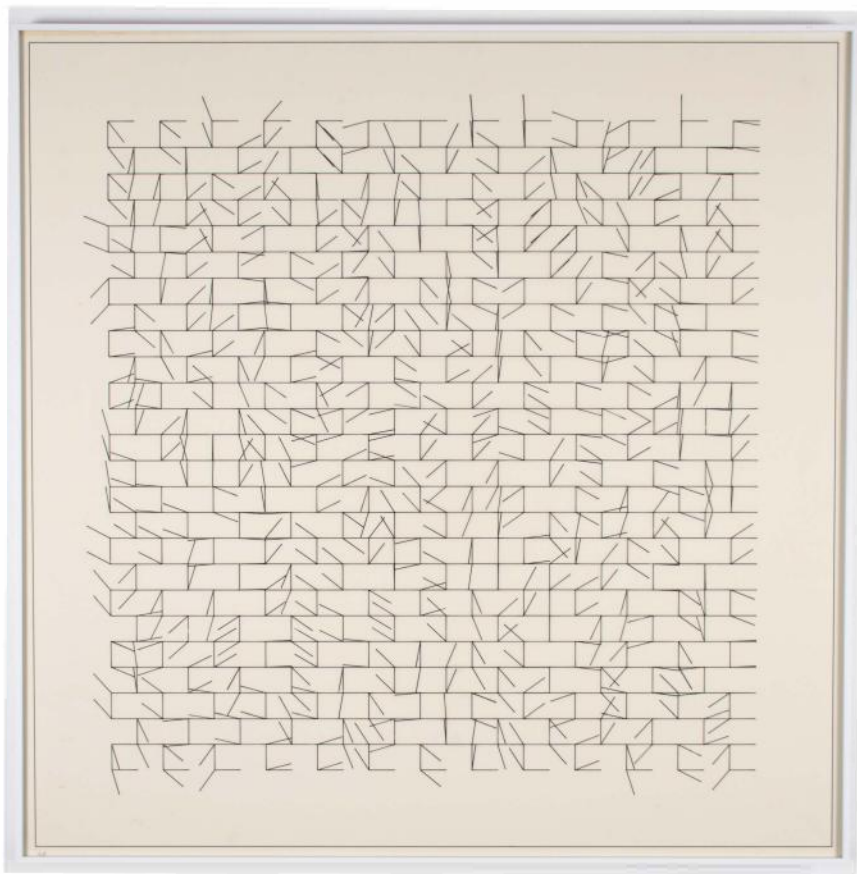
Gerhard Von Graevenitz, born in 1934, studied economics at Universität Frankfurt and fine art at Kunstakademie München, before emerging as one of the most important kinetic and concrete artists in Europe during the early 1960s as a proponent of the New Tendencies and his close association with the avant-garde ZERO group. In 1961, he published a new magazine for poetry and fine arts, *NOTA*, which became a beacon for some of the leading lights 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.. 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,



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



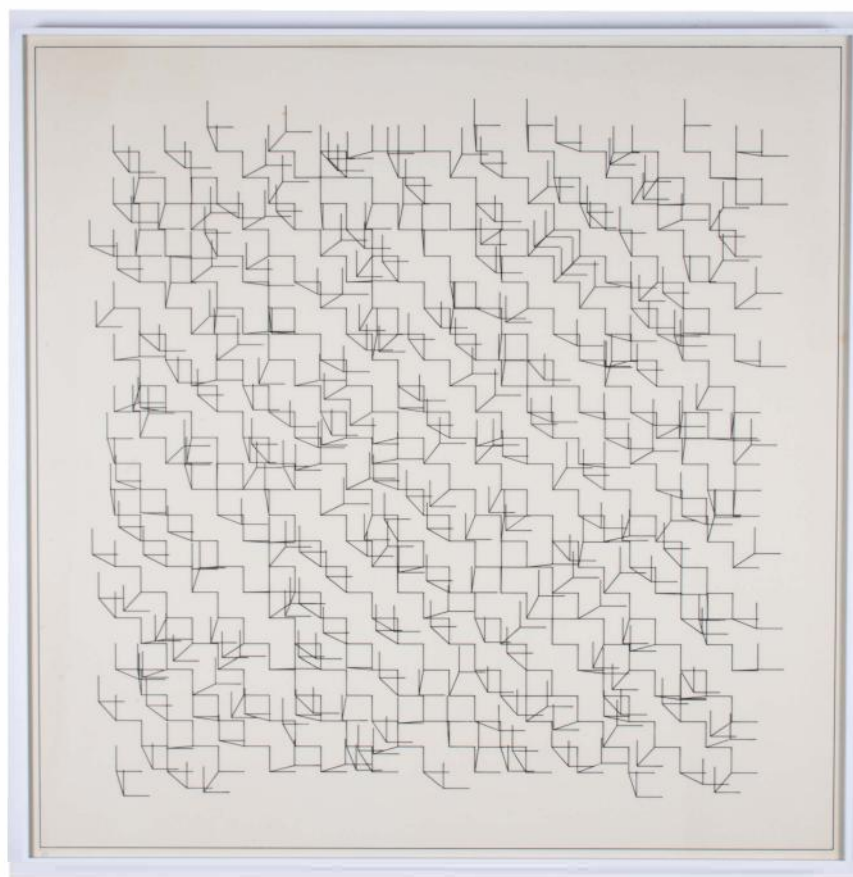
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



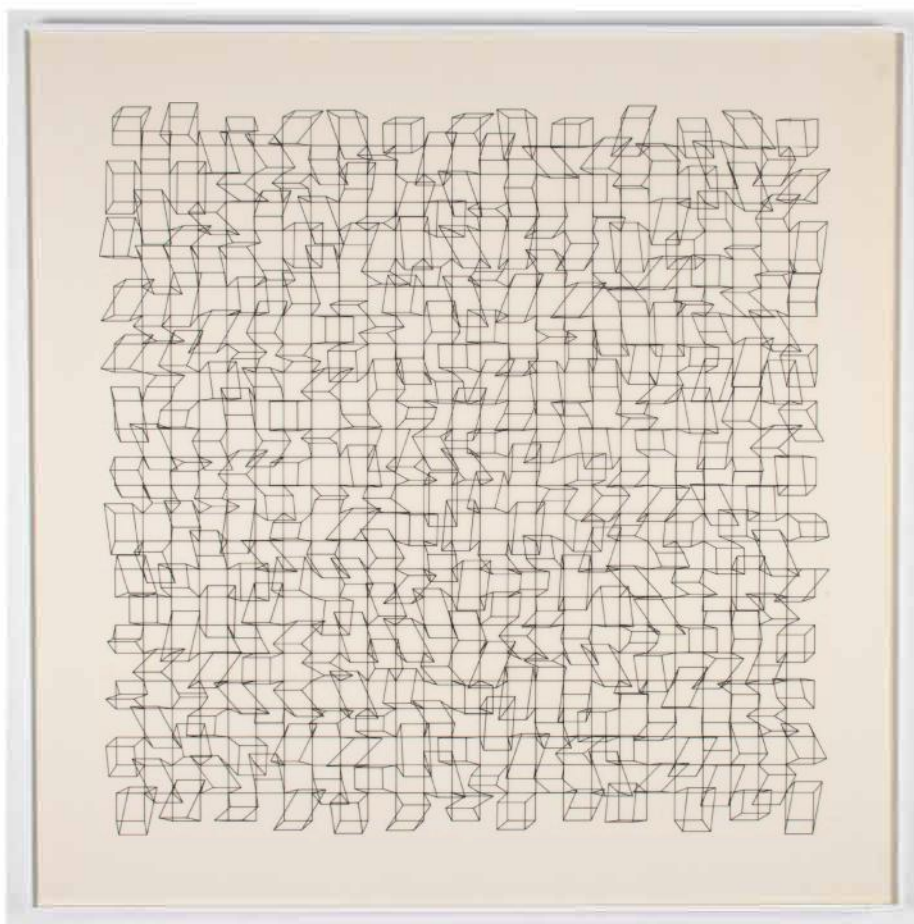
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



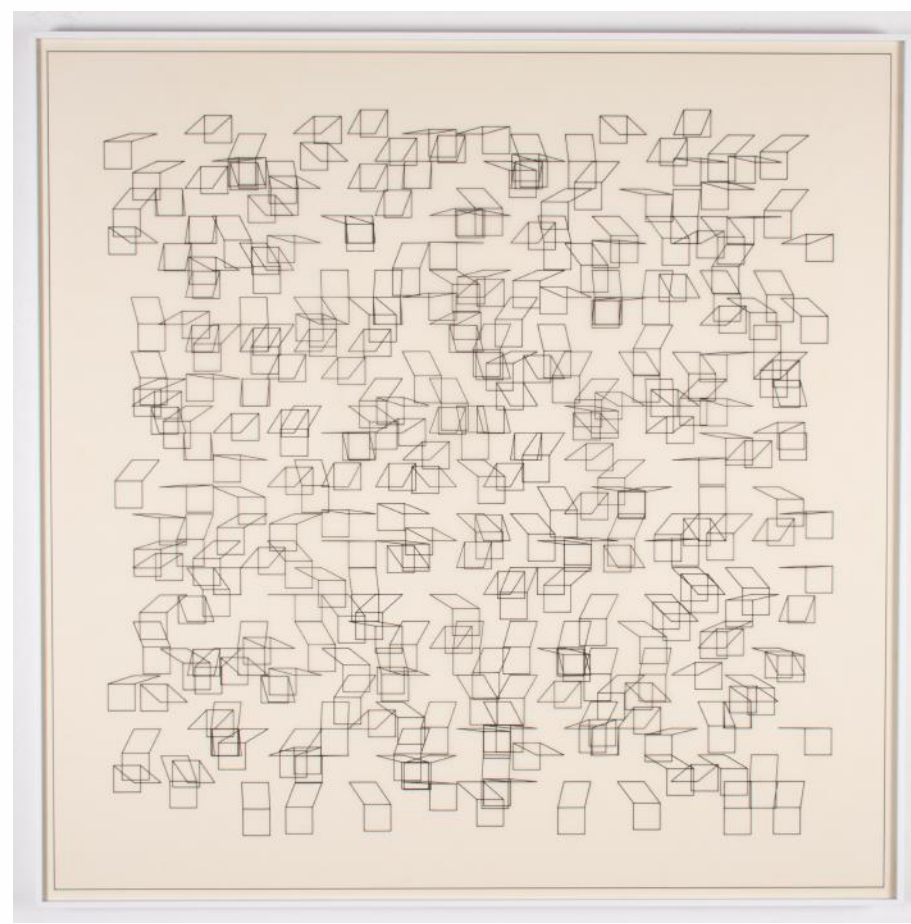
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



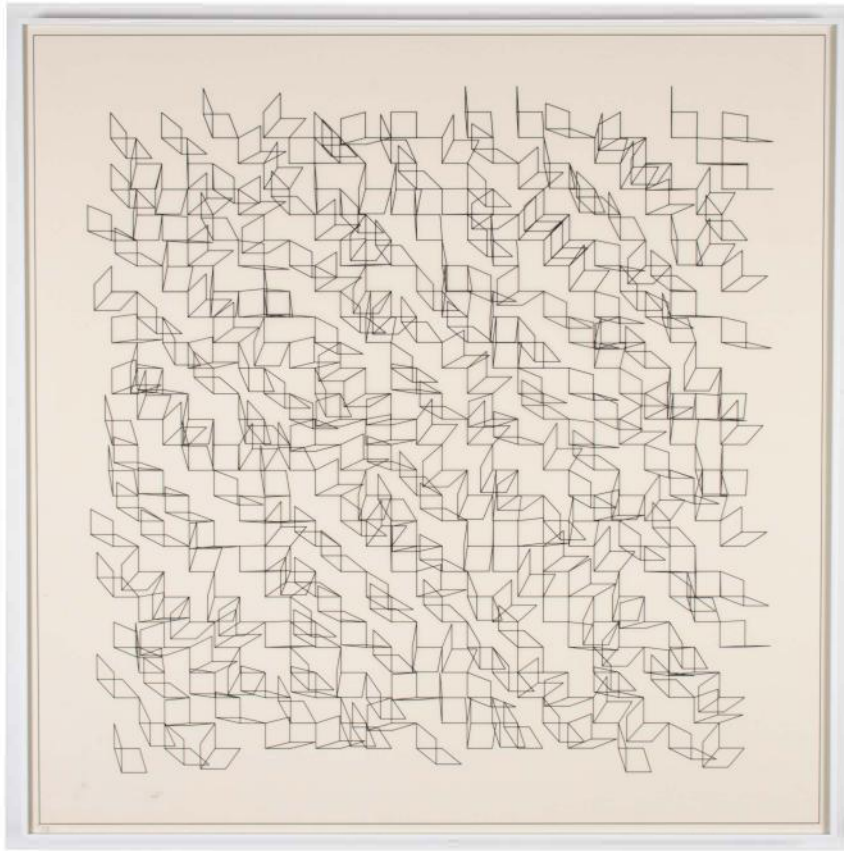
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



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ink on translucent vellum paper
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circa 1969
ink on translucent vellum paper
61 x 61 cm



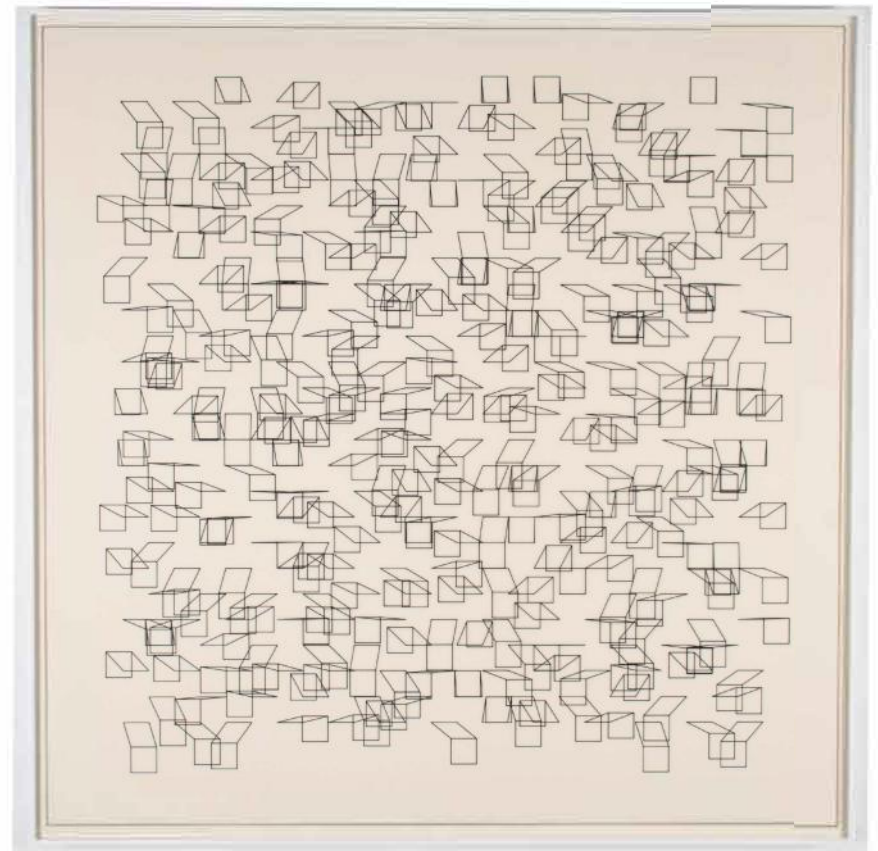
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



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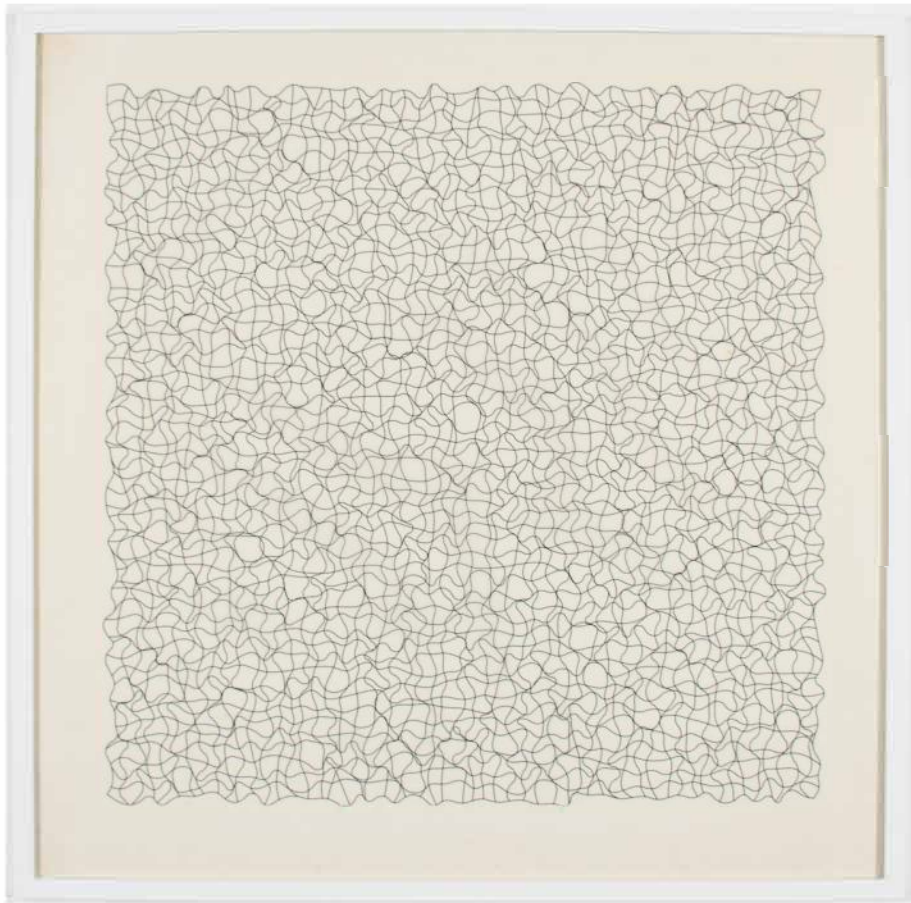
untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
61 x 61 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
71 x 71 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
71 x 71 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
71 x 71 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
71 x 71 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
39 x 39 cm



untitled plotter drawing, unique
circa 1969
ink on translucent vellum paper
45 x 45 cm

GERHARD VON GRAEVENITZ
CV

Born 1934 in Schilde, DE.
Died 1983 in Habkern/Traubachtal, CH.

RETROSPECTIVES

-1995 Von der Heydt Museum, Wuppertal, DE
-1994 Altes Museum, Schwerin, DE
-1986 Kunsthalle Bremen, Quadrat, Josef-Albers-Museum,
Bottrop, DE
-1985 Wilhelm-Hack-Museum, Ludwigshafen, DE
-1984 Rijksmuseum Kröller-Müller Museum, Otterlo, NDL

SOLO EXHIBITIONS

1983
Galerie Schöller, Düsseldorf, DE
Museum Abteiberg, Mönchengladbach, DE 1982
Galerie Reckermann, Köln, DE
1981
Grafik, Cultureel Centrum, Tilburg, NDL
1979
Van Abbemuseum, Eindhoven, NDL
1977
Galerie Klihm, München, DE
Galerie m, Bochum, DE
Stedelijk Museum, Amsterdam, NDL
1976
Galerie Swart, Amsterdam NDL
1975
Kunsthalle Bielefeld, DE
1974
Kunsthalle Kiel, DE
Kunstverein Bremerhaven, DE
Württembergischer Kunstverein, Stuttgart, DE
Karl-Ernst-Osthaus-Museum, Hagen, DE
1973
Lucy Milton Gallery, London, UK
1972
Studio Marconi, Milano, ITA
Galerie Swart, Amsterdam, NDL
1971
Galerie m, Bochum, DE
Galerie Swart, Amsterdam, NDL
1970
Galerie Lichten, Frankfurt, DE
Galerie Klihm, München, DE
1969
Galerie Swart, Amsterdam, NDL
1968
Folkwang-Museum, Essen, DE
Grafik, Galerie Thelen, Essen, DE
Galerie Ernst, Hannover, DE

1967
Galerie Klihm, München, DE
1966
Karl-Ernst-Osthaus-Museum, Hagen, DE
Galerie im Europa-Center, Berlin, DE
Galerie Signals, London, UK
1965
(op) art galerie, Esslingen, DE
Galerie 123, Krefeld, DE
Galerie Klihm, München, DE
1964
Galerie Wendtorf, Oldenburg, DE
1962
Galerie Roepcke, Wiesbaden, DE

GROUP EXHIBITIONS

1982
Bewegung und Veränderung, Galerie Schoeller,
Düsseldorf, DE
1981
Pier and Ocean, Kröller-Müller-Museum, otterlo,
NDL
Konstrukcja w proscie, Lodz, POL
Schwarz, Kunsthalle Düsseldorf, DE
1980
Pier and Ocean, Hayward Gallery, London, UK
1978
Manieren van tekenen, Museum Fodor,
Amsterdam,
NDL
1977
ROSC, Dublin
Licht und Geometrie, 8 deutsche Künstler, Kairo,
EGY
Mc' Crory Collection, Zürich, Eindhoven, Paris,
Düsseldorf
1976
Kunst des 20. Jahrhunderts aus dem Van
Abbemuseum,
Kestnergesellschaft Hannoer, DE
1975
Objekte + Projekte kinetischer Kunst, Kunsthalle
Nürnberg, DE
1974
Basically White, Ica, London, UK

1973
Structuur De Lakenhal, Leiden, NDL
Tre environments, Studio Marconi, Milano, ITA
Kunst in Deutschland 1893 - 1973, Kunsthalle
Hamburg, DE
1972
Kinetic Art, Museum Swansea und Edinburgh,
UK
1971
Zero, Kunstmuseum Düsseldorf, DE
1970
Jetzt, Kunsthalle Köln
Biennial Venice, ITA
Kinetics, Hayward Gallery, London, UK
1969
Kunst und Spiel - Spiel als Kunst, Kunsthalle
Recklinghausen, DE
Elemente und Prinzipien, Kunsthalle Nürnberg,
DE
1968
documenta 4, Kassel, DE
Kinetische Kunst, Haus am Waldsee, Berlin, DE
1967
Farbe - Licht - Bewegung, Kunsthalle
Nürnberg, DE
Zauber des Lichts, Kunsthalle Recklinghausen,
DE
Kinetica, Museum des 20. Jahrhunderts, Wien,
AUT
1966
Directions in kinetic art, Museum Berkeley,
USA
kunst - licht - kunst, Van abbemuseum,
Eindhoven,
NDL
Weiss auf Weiss, Kunsthalle Bern, CH
In Motion, Museum Oxford, UK
1965
Actuell 65, Bern, CH
The Responsive Eye, MOMA, New York, USA
Mouvement, Museum Tel Aviv, ISR
Licht und Bewegung, Kunsthalle Bern,
Brüssel,,
Düsseldorf
Nove tendencije 3, Zagreb, HRV
1964
Nouvelle tendance, Musée des arts décoratifs,
Paris

Mouvement 2 , Galerie Denise René, Paris, FR
1963
Nouvelle tendencije 2, Zagreb, HRV
Biennial, San Marino
Nuova tendenza, Venice, ITA
1962
Konstruktivisten, Städt. Museum Leverkusen, DE
Anti-peinture, Hessenhuis, Antwerpen, BEL
1961
Nove tendencije, Museum für Moderne Kunst,
Zagreb, HRV
Structure, Galerie Denise René, Paris, FR
1960
4 Maler, studio f, Ulm, DE
1959
Die neue Generation, Kunstverein Hannover, DE

PUBLIC COLLECTIONS
Neue Nationalgalerie Berlin
Kunstmuseum Bochum
Kunstmuseum Bonn
Kunsthalle Bremerhaven
Gemeentemuseum Den Haag
Leopold-Hoesch-Museum Düren
Stiftung Museum Kunstpalast Düsseldorf
Van Abbemuseum Eindhoven
Museum Folkwang Essen
Groninger Museum Groningen
Karl-Ernst-Osthaus Museum Hagen
Museum für Kunst und Gewerbe Hamburg
Hamburger Kunsthalle
Sprengelmuseum Hannover
Louisiana Museum Humblebæk
Museum für Konkrete Kunst Ingolstadt
ZKM Karlsruhe
Neue Galerie Kassel
Kunsthalle zu Kiel
Schloss Morsbroich Leverkusen
The Tate Gallery London
Wilhelm-Hack-Museum Ludwigshafen
Pinakothek der Moderne München
Städt. Galerie im Lenbachhaus München
Westfälisches Landesmuseum Münster
Neues Museum Nürnberg
Kröller-Müller Museum Otterlo
Kunstmuseum Recklinghausen
Saarland Musuem Saarbrücken
Staatliches Museum Schwerin
Staatsgalerie Stuttgart
Centraal Museum Utrecht
Museum Wiesbaden
Von-der-Heydt-Museum Wuppertal



White Structure, 1960
Painted plaster and barite relief on fibre board
25.5 x 29.5 cm

The image features a complex, repeating pattern of overlapping, three-dimensional cubes and rectangular prisms. These shapes are rendered in a light beige or tan color against a white background. The cubes are arranged in a way that creates a sense of depth and perspective, with some appearing to be in front of others. The pattern is overlaid on a fine, light gray grid that covers the entire page. The overall effect is a dense, textured, and geometric composition.

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