dure which may lead to different and perhaps more interesting answers, lying of course outside of normal behavior but not outside of the imposed logic.

At this point a new problem appears: how to choose what is to be kept and what is to be rejected?

My aesthetic criteria were determined by a decision not to create **single** forms but sets of forms. The basic parameters are the relationships between the forms and no aesthetical value is associated to particular forms. Within this context it is possible to ignore the former "good" and "bad", and aesthetical decisions can be based on WERTFREIE ** procedures, where the totality represents a "quality of a quantity". The fundamental consequence of this attitude is, that after a period of tests, modifica-

tions of the logic, and parameter exchanges, all possible results of a program have to be rigorously accepted as final answers.

Computer graphics is a young and new way of aesthetical communication; it integrates human thinking, mechanical handling, logic, new possibilities of drawing, and incorruptible precision of drawing — a new DUKTUS! ***

The concentration which is necessary to establish a logic (writing a program — that means to give a definition of all instructions that have to be done in the machine) will reflect itself in the result as a clear construction which could be understood by everybody and there will be less and less mystical barriers behind which the artist can hide himself.

Manfred Mohr

* MATERIALGERECHT, German for: working or using a material only in the way which is basic to the material.
** WERTFREI, German for: decisions, where the knowledge is neither based nor conditioned by any values.
*** DUKTUS, Lat., German for: "handwriting". Individual peculiarity of the drawing material.

Signed, limited edition three-color silkscreens of the work of Manfred Mohr and other computer artists are available from: Gilles Gheerbrant, 3355 Queen Mary, Montreal 247, Quebec, Canada.