

by Roger Coqart
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The space age revolutionized every aspect of our way of living. The fabulous adventure of the exploration of outer space stimulates the creative genius of man in every field of human activity.

New materials are constantly evolving, and technological progress rushes ahead. New knowledge is gained in every domain, and to the layman it would seem that technology moves faster than the human intellect.

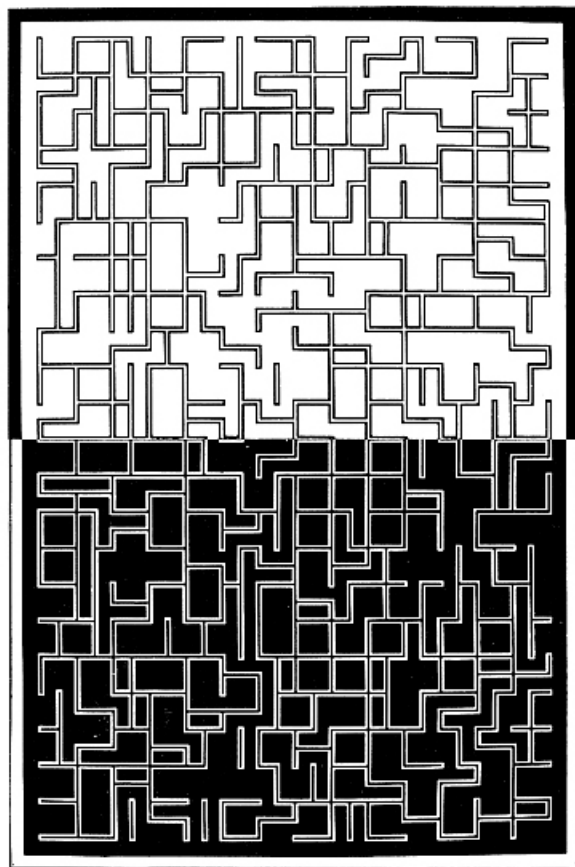
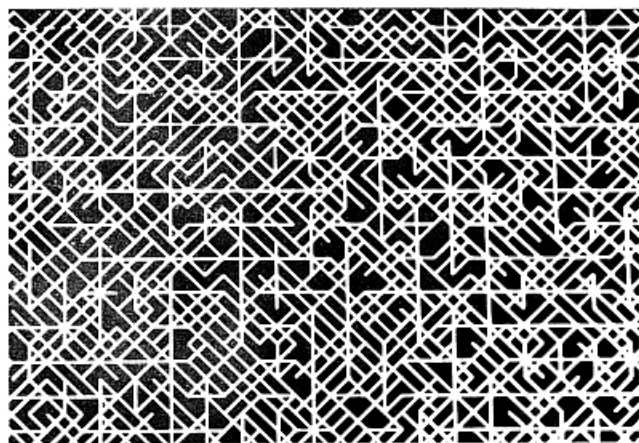
Man has to adapt himself to this spiraling movement, in order not to become enslaved and annihilated spiritually and physically by misusing the new riches of technology. On the other hand, man needs to take advantage of each new invention and each new idea, to liberate himself in every possible way.

As art is an image of its era, we can observe in the different tendencies (or directions) of art (or anti-art) how mankind adjusts to its own epoch.

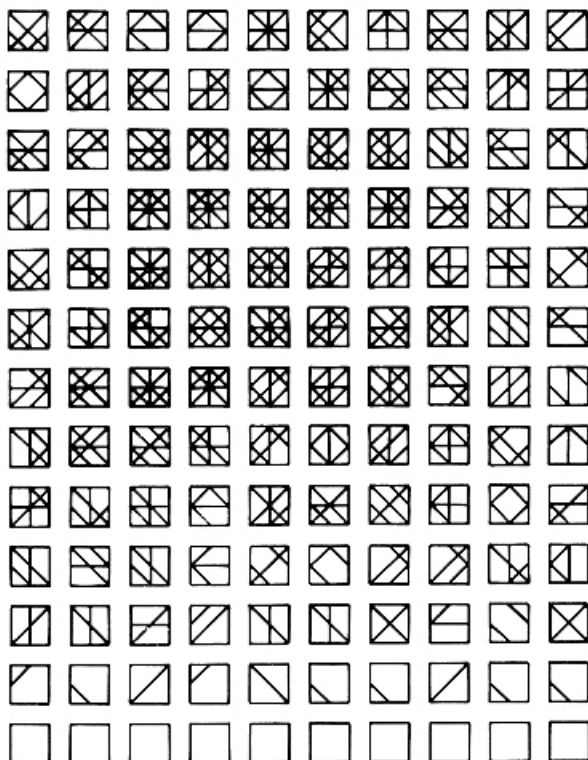
Throughout the history of art, new technological resources and devices have been applied in the varied art media of their time. One of the most significant instruments of our time is the computer, which has been used in diverse ways in the creative stages of artworks during the past dozen years.

In my case, the computer is used as a means to create geometric constructions in which a few elements are arranged in a statistically valid manner, in order to obtain a great variety of objective examples of growth structures. These can be used in paintings, mosaics, sculptures, and so on. It is my belief that, in using the computer to create art, I gain a better insight into the work of Nature, the base of our existence.

BELOW: Detail of a plexiglas painting, white on black "From the Square Series" by Roger Coqart. (See the November, 1977 covers of CG&A.) AT RIGHT: Detail from the Structured Square Series by Coqart.

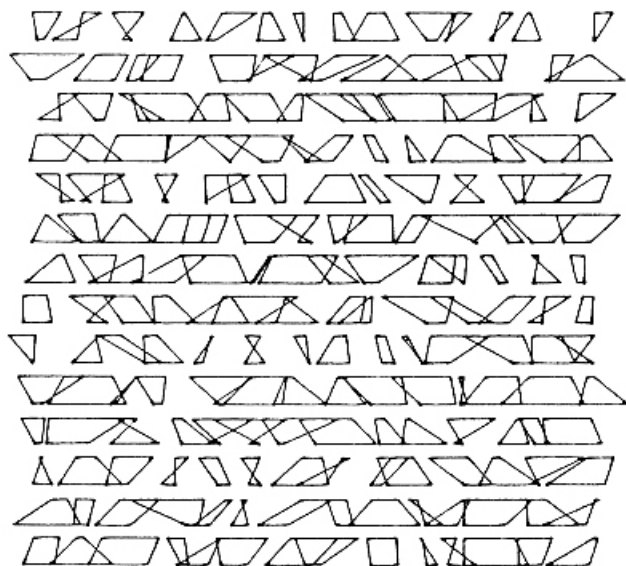


ABOVE: "Positive-Negative Grid with Perpendicular Elements" by Roger Coqart. MEDIUM: Painting on Plexiglas, 80 x 120 cm.

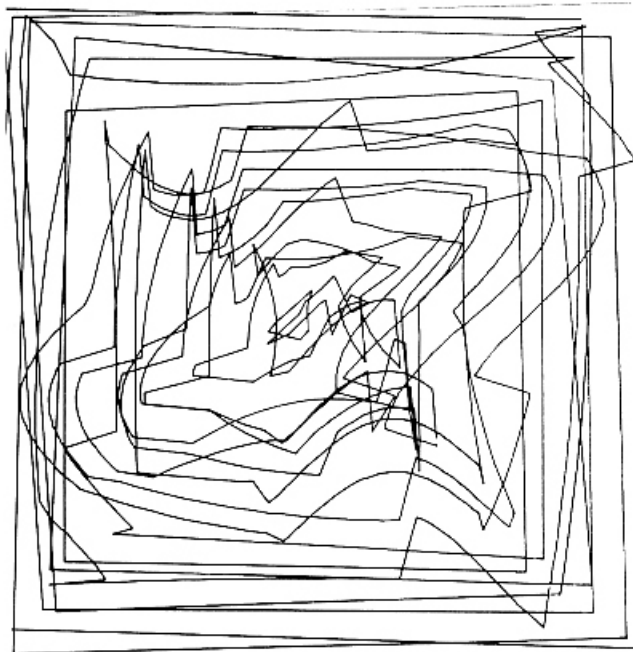


UNIMAGINABLE IMAGES

by Vera Molnar
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ABOVE: From the "196 Trapeziums Series" by Vera Molnar, variation 75.137/12.19.38. MEDIUM: Ink on paper.



ABOVE: "Hypertransformations" by Vera Molnar.
System: IBM 360, CRT Screen 2250, Benson Plotter.

The task of a painter is to create forms, combinations of forms which correspond to certain combinations according to criteria called "plastic" by estheticians.

Let us stress that nobody knows exactly what this epithet "plastic" means. For my purpose, just as for Matisse and some other classics, plastic means a "feast for the eyes". A feast, which must have sensorial bases -- painting which is not done for the eyes is not a painting.

We maintain, we have to maintain, that all these "feasts" are not as rich as they could be. We maintain, we have to maintain, a relative poverty of the repertory of forms and their combinations if we compare them to the infinite number of possible forms. Imagination is set in motion only by elements seen in nature, or as far as a painter is concerned, in museums (as it has been shown by Malraux). The imaginary museum is full of real and not of imaginary works.

The computer is the only instrument up to the present which permits us to go beyond the bounds of learning, cultural heritage, environment -- in short, of the social thing which we must consider to be our second nature.

Because of its huge capacity of combinations, the computer permits systematic investigation of the field of possibles of the visual world permits clearing the brain of the painter of mental "ready-mades" of culture and allows the artist to produce combinations of forms never seen before either in nature or in museums -- images one would never imagine, that is to say, unimaginable images, an art of the SPACE ERA.

BELOW: A second variation from the "196 Trapeziums Series" from the ART OF THE SPACE ERA EXHIBITION. MEDIUM: Ink on paper.

