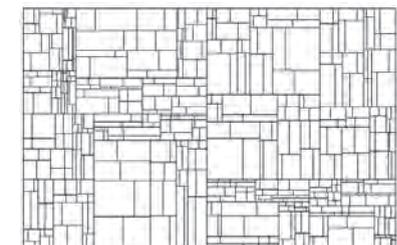
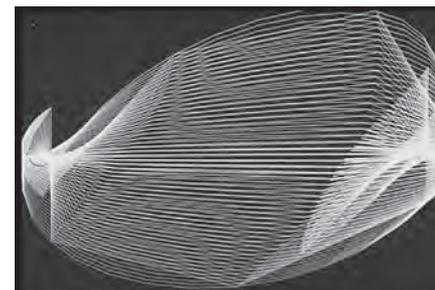


**Wolfgang
Schneider** (de)
Museum of the City Gladbeck
Director

In Favour of Computer Art

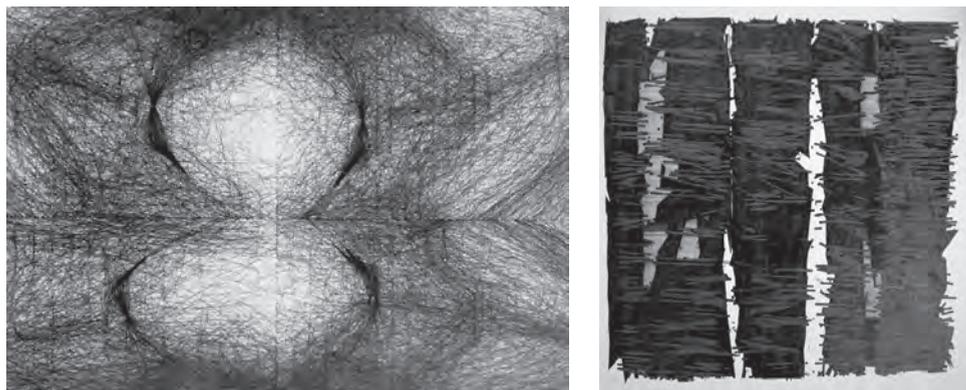
On the occasion of this year's ISEA Symposium in Germany the Gesellschaft für Elektronische Kunst Gladbeck/Cologne (Electronic Art Society) took the opportunity to set a time mark. It means a kind of halt and reflection on the passed developments of activities around electronic art, especially computer graphic art.



Why now? And how did it happen?

A quarter of a century ago we could intensify the exhibition programme in Gladbeck by starting a separate art gallery beside the existing town museum. Facing a broad cultural and artistic background in the Ruhr and Rhine region with institutions focusing on their mutual specific topics in exhibition and collecting policies in the arts Gladbeck's challenge was to find its special niche in surroundings like these. By chance a contact to an additional exhibit of works in computer graphics along with the C 84 Cologne Fair initiated the idea of transferring the activity to the Gladbeck Gallery and developing it to an open competition worldwide.

Emphasis was laid on the early medial possibilities of creating art by means of a computer. And this caused the start of awarding the best entries



in the competition and exhibition of “Computerkunst/Computer Art” with the “Gladbeck Golden Plotter” – a reminder of the first peripheral output gear of the computer for artistic purposes (historical background given in catalogue “Computerkunst/Computer Art” 2006, Gladbeck, 2006, p. 98 -101).

So in the long row of the awardees we consequently find many artists who created graphic art works which were plotted on paper. I mention Mark Wilson from the United States (1987), Quido Sen from Switzerland (1986), Hans Dehlinger from Germany (1999) and the algorist Roman Verostko from the United States (1996).

As James F. Walker states in his book (“Painting the digital river”, Prentice Hall, 2006, p. 250) we “kept loyal to the concept of the computer generated image” to a certain degree. But we had “to move with time” and only a small proportion of the exhibition is “plotted”.

So it included works of art and prize winners of very different branches of electronic art expressions like sound machines (Christof Schläger, 1996), visualized literature (Group Art et Ordinateur, 1992), animation (Shahin Charmi, 1990) and video installation (Mioon, 2006).

Looking back upon this lasting period of care and support in computer art I invited some of the pioneers of artistic computer graphics and remarkable tributers to our series of exhibitions (Catalogues of Computerkunst/ComputerArt-Exhibitions 1986 -2008) to produce the portfolio we are able to present for Computerkunst/Computer Art 2.010 and the ISEA2010 RUHR event to the public. We are happy and obliged to the artists to bring together works of Yoshiyuki Abe, Jürgen Claus, Hans Dehlinger, Herbert W. Franke, Georg Mühleck, Frieder Nake, Georg Nees, Quido Sen, James F. Walker, Mark Wilson. All of them having been in close connection to our activities in electronic arts in one way or the other – and being a part of the history of computer art here and on a large scale worldwide and worthwhile.