1. the history of computer art - only about 20 years - and only in the last few years have larger numbers of artists obtained access to the necessary equipment.

2. tendency of any radical new form to MIMIC THE PAST - like photography first mimicked painting, and film first mimicked theatre - only gradually does a new language evolve - via creative breakthroughs like Lartigue's in photography and Eisenstein's in film

3. Computer graphics IS a new language - but so far without a grammar - but such a grammar is tentatively appearing certains artist's work - in the films of John Whitney, Ed Emshwiller, Larry Cuba, in the Peter Struycken's work, and hopefully in my own.

4. Its apparent most present and popular grammar - that of science fiction-like allusions, is I believe a short term mismanagement of the medium - just a kitch mimicry of Kubrick's radical artistry in 20001, and now proliferated by the pathology of military and commercial interests, who we should not forget are the almost exlusive patrons of computer graphics till now.

5. A harbringer of the potential power of computer graphic simulation to engender new contructs of reality can perhaps be seen in the unfortunately pathological developement Kubrick's vision, to Star Wars kitch simulation, to Reagan's Star Wars reality.

6. We should also recognize the important role of patrons in relation to a medium that is both expensive and esoteric. The great gothic cathedrals were also the consequence of the sudden developement of an expensive and esoteric engineering ability - sponsored by the church to glorify its ideaology. Now we have in computer science and computer graphics a radically new ability - but till now sponsored to amplify the ideologies of the military and commercial interests.

7. I believe computer graphics is a truly new language:
- in its interactivty with artist and spectator
- in the identity of quatitative and qualitative description (numeric and iconic description
- the latter is unprecedented in the visual arts - only music has indicated such a unity in its relationship to m-thematics
- in the immateriality and versatility of digital information - the computer can look like anything - photography, film, painting, sculpture, - and allows an unprecedented MERGING of all that has gone before - and the creation of what has never been seen before - like the manifacture of artifacts in space outside gravitaty - the computer graphic realities can be outside the laws of physics, gravity, space and time.

8. From the compter - new models of mathematical or logical representation - fractals, graftals, quadric surfaces, image processing, pixilation, etc. These could be considered comparable to the radical models of representation concieved in art - Rennaisssance perpective, Baroque space, cubism, impressionism etc. The metaphysical significance of the new computer graphic models has yet to be shown in art - but I'm sure they will be soon and will create structures as monumental, tangible and transcendental as the gothic cathedrals.