"We are inundated with electronic imagery," notes Milton Komisar, "why doesn't our art have something to do with this?" Komisar himself has worked out a breakthrough technique to bridge between our technologically influenced culture and our art, which continues forms and media largely exhausted in the early part of this century. A sculptor and painter by training, Komisar is the first practitioner of "programmed light sculpture," a concept rooted in a new aesthetic understanding of light, and implemented through modern technology such as the microcomputer.

Komisar is concerned with the "redevelopment of light as an abstract medium." Light has always served art in the visual landscape — something interpretive (as in film) rather than as a subjugate itself. Now that technology is available to interpret the cultural importance of light, and implemented through modern technology such as the microcomputer, Komisar wishes to investigate the patterns and changes that technology such as the microcomputer. To do this, Komisar himself has worked out a "programmed light sculpture," a concept rooted in a new aesthetic understanding of light, and implemented through modern technology such as the microcomputer.

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