Dear Colleagues,

*There are at least four manners to comment on an exhibition : the common one, a second one according to the comments on the works by Roger de Piles (***Cours de Peinture par principes***, Paris, 1708), a third one according to the same comments by Tristram Shandy[1], and the last one.*

If you want to make a comment, first do not forget to find the answers to the following questions in the hypothesis that you intend to organize the exhibit :

Can you find and rent a convenient place to show the works, where they can best be shown to their advantage ? How much time would it take to get in touch with those in charge of the place where you expect to show the exhibit, and then to get their agreement ?

Have you money enough to import the works from the authors, then to frame, to protect and to carry them ? Can you pay for the surveillance of the exhibition ? Can you afford posters and flyers ? Can you afford invitations and a vernissage ? Can you afford publicity in journals and other media ? Can you prepare captions, the content of the catalogues, then pay for their printing ? Can you pay the various people doing these different jobs, if indeed there are any available ?

Critics of the exhibition should keep in mind the answers to all these points. Of course, curators do their best with the financial and technical means they can have.

The work of critics is to give appreciations on the true content of the exhibition. Critics are rather rare when the theme of the exhibition is mathematics and art, since they should be competent enough in both fields. Indeed, until now, no true report has yet appeared in any newspaper concerning our exhibitions.

The mathematical content of the works we show is extremely varied. Most works concern mathematical objects whose conception and realisation imply several mathemati-

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1. Laurence Sterne **The Life and the Opinions of Tristram Shandy, Gentleman**. First published in 1759 the book is a classic of British litterature. It shows excellent views on mathematics and mostly on mathematicians !

cal theories, as for instance : algebraic geometry-topology, Fourier analysis-number theory, geometry-analysis, geometry-dynamical systems, geometry-group theory, geometry-partial differential equation, group theory-dynamical systems-probability theory, topology-dynamical systems, topology-Fourier analysis, topology-optimization.

The use of previous catalogues might help critics. They can now be read from the website. Their content addresses the general public. The e-catalogue, IHP 2010, is directed toward a public more interested in the mathematical content of the works. But it cannot go into the mathematical theories and their «details», some of which contain proofs.

We received funds from CapMaths to produce a new catalogue, but as the funds are limited, only a short introductive catalogue will be able to be printed. This could refer to our website where more information could be given.

The standard modern critic meets another difficulty in the analysis and the evaluation of a math-art work, since the mastering of producing colors is quite new. While traditional artists use pencils and brushes, water or oil colors, the math-art artist uses the computer, through ready-made or home-made, original and non-trivial software. Comparisons between the rendering of lighting effects obtained by ancient and new masters may help to support the appreciation. In his **Essai sur la peinture** (1764), Comte Algarotti pointed out what has brought the discovery and the use of the camera obscurata to painting. We expect from the modern critic a similar analysis on the contribution of computers to painting and to art in general.

To be truthful, we expect from the critic more «esprit de finesse» than «esprit de géométrie»[2] . Any work of art has exceptional features. The criticism that will be the result of the union of these two forms of «esprit» will surely also constitute a work of art.

Best wishes.
Claude

P.S. A query inspired by the «esprit de géométrie» : Do you think that the works by those who have not paid their dues (30 €), but have already been exhibited many times anyway, should be exhibited again ? Please pay your 2011 or/and 2012 dues by going to our website, then to the link Adhesion, then to the link IBAN (Bank Account). Thanks in advance.

> Claude Bruter, Publisher. Contributors : Sharon Breit-Giraud,
> Richard Denner, Jos Leys. Website : *http://www.math-art.eu*

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2. The famous distinction between «esprit de finesse», he sometimes says «esprit de justesse», and «esprit de géométrie» was introduced and analyzed by Pascal in his posthumus book titled «Pensées», a book which is always worth to be read.