NEW PAINTINGS BY

ALFRED LESLIE

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Tenth Anniversary Festival

Samuel M. Kootz Gallery

HOFMANN

new paintings

opening monday november 15

thru december 11, 1954

SAMUEL M. KOOTZ GALLERY

600 MADISON AVENUE AT 57, NEW YORK

I. THE RESURRECTION OF THE PLASTIC ARTS

The resurrection of the plastic arts is identical with the rediscovery of the life-endowed picture surface as a plastic means. It's concealed plastic secrets were lost in the Renaissance with the discovery of perspective. Only our aesthetically conscious present has re-discovered its inherent plastic laws. This places before us the question: What is Plasticity?

Plasticity means to bring the picture surface to "automatic" plastic response. The picture surface answers every plastic animation "automatically" with an aesthetic equivalent *in the opposite direction of the received impulse. Push* answers with the corresponding equivalent of *Pull,* and *Pull* correspondingly with *Push. A plastic animation "into the depth" is answered with a radar-like "echo" out of the depth and vice-versa.* Impulse and echo establish two-dimensionality with an added dynamic enlivenment of created breathing depth. The depth problem is one of the most controversial problems in pictorial creation. It is hard for the layman to understand that a pure two dimensional projection on a flat surface should result in a three dimensional realization without destroying the two-dimensionality of the picture. The Renaissance perspective is the exact opposite of it — it makes the picture surface into an immense hole and the picture consequently makes an imaginary hole in the architectural wall. The Renaissance perspective has only one direction into the depth. Depth does not answer back pictorially. This produces a sterile space which is the exact opposite of "pictorial" space. The mirror also (like bad painting) produces only the illusion of "naturalistic" space. *But pictorial space is an aesthetically created space and is as such as real as nature.* It's reality is based on the Reality of the hidden inherent laws of the picture surface. The entire depth problem in the visual arts culminates in this way in an emotionally controlled aesthetic projection into the hidden laws of the picture surface. What we experience in nature "conceptionally" as depth transforms on the picture surface in an act of shifting. The physical carriers in the act of shifting are the pictorial means employed vigorously in the act of creation. (Points, lines, planes with diversity of color, light and shadow or tonal gradation as their attribute or color in an independent function as in pure painting.) But depth is not an inert thing. Depth means not emptiness. Depth has volume as the object has and this volume is created by pictorial placement combined with color saturation. Depth as we experience it in nature is for our conceptional experience as concrete as objects are. Depth and object make the entity of space. Space is alive, dynamic, fluctuating, and ambiguously dominated by forces and counter-forces, by movement and counter-movement, all of which summarize into rhythm and counter-rhythm as the quintessence of life-experience. The inherent laws of the picture surface permit the handling of the pictorial development in complete accordance with the experience of nature when we know how to activate pictorial means to reciprocal plastic and psychological response. For this reason it is important to be aware that every plastic activation of the picture surface creates not only "real" two dimensional motion on this surface but at the same time three-dimensional "suggested" motion in the sense of Push and Pull — that is, in the sense of "in and out" of Depth. The interplay of this dual motion produces a combined two and three dimensional rhythm with an ambiguous interpretation of its plastic fixations. This then is pictorial space. It is an activated fluctuating space balanced within the periphery of the inherent laws of the picture surface in relation to which all employed pictorial means must function plastically. To understand the foregoing completely we must further consider the magic of creative relations — in our special case, the mystery of plastic depth-relation which produces "Expansion and Contraction" and with it "Monumentality and Universality." Merely flat design (when not plastically considered) produces only decoration which is ornamentation.

II. THE MYSTERY OF CREATIVE RELATIONS

Relations "in a creative sense" are of supersensory nature. Creation depends entirely on the inner vision of the artist. It engages his sensibility and the ability to control it rationally. Any isolated thing never can surpass its own meaning. Its meaning can only be extended through relation with other things in a process of metamorphosis. This is then creation. Creation is not an affair of taste. Taste controls only the superficial aspect of things into merely arrangement. This is not composition and, therefore, it is not art. Creation cannot be accomplished through additional accumulation of isolated things or through accumulation of isolated thought-fragments. Creation demands correlated and potential sensorial extension and intensification for supersensory gain in the establishment of carefully "sensed" relation. In a relation, two physical carriers always produce a non-physical higher Third as the aesthetic affirmation of the relation. Relations operate on leveled differentiations (experienced as tensions, or contrasts and opposites) within the inherent laws of any given medium of expression. Thereby, a new Reality is produced in the aesthetic form of intervals on which plasticity and any other form of creation is based. Intervals are the expression of emotional differentiations in regard to intensity, to force and timing, to emphasis and suppression and so forth. As such intervals represent psychological peculiarities in the expression of which they must not function in a set plasticity, but ambiguously within the pictorial whole, it follows that the equivalent of one relation can be related again with the equivalent of another relation. We deal then with "relations under relations" as the highest form of aesthetic extension. The outcome of each and every relation is constantly modified. It is a metamorphosis from one state of the development into the other and leads progressively to potential increase in sensorial intensity until the qualitative content of the work has reached its highest point of perfection where the message of the work and the work itself must be considered physically and spiritually realized as a work of art.

— HANS HOFMANN

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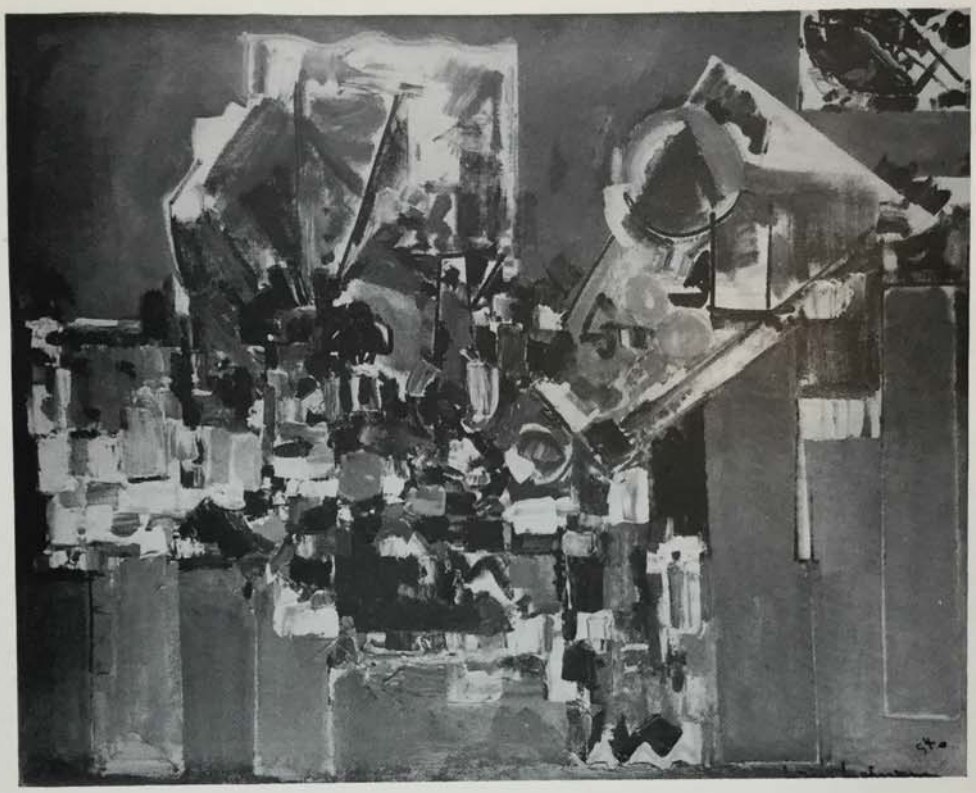


14

TITLES

1 WHITE FLASH, 25x20
2 VARIATIONS ON A THEME II, 24x30
3 JUBILANT EQUILIBRIUM, 24x30
4 BLUE ECHO, 24x30
5 VARIATIONS ON A THEME I, 25x30
6 COLLIGATION II, 25x30
7 THE RAVINE, 24x36
Loaned by Mr. and Mrs. Fred Clark
8 AUTUMN FLURRY, 24x49
9 COLLIGATION I, 30x38
10 OPULENCE, 40x50
11 YELLOW HYMN, 50x40
12 BLUE IN BLUE, 50x40
13 ORCHESTRAL DOMINANCE I, 48x60
Loaned by Mr. and Mrs. David M. Solinger
14 ORCHESTRAL DOMINANCE II, 48x60
15 LIEBESBAUM, 60x48
16 ELSTER, 60x48
17 FANTASIA, 60x52
18 SCINTILLATING SPACE, 84x48
19 STUDIO #2 IN BLUE, 48x84

Silk Screened by CHIRON PRESS

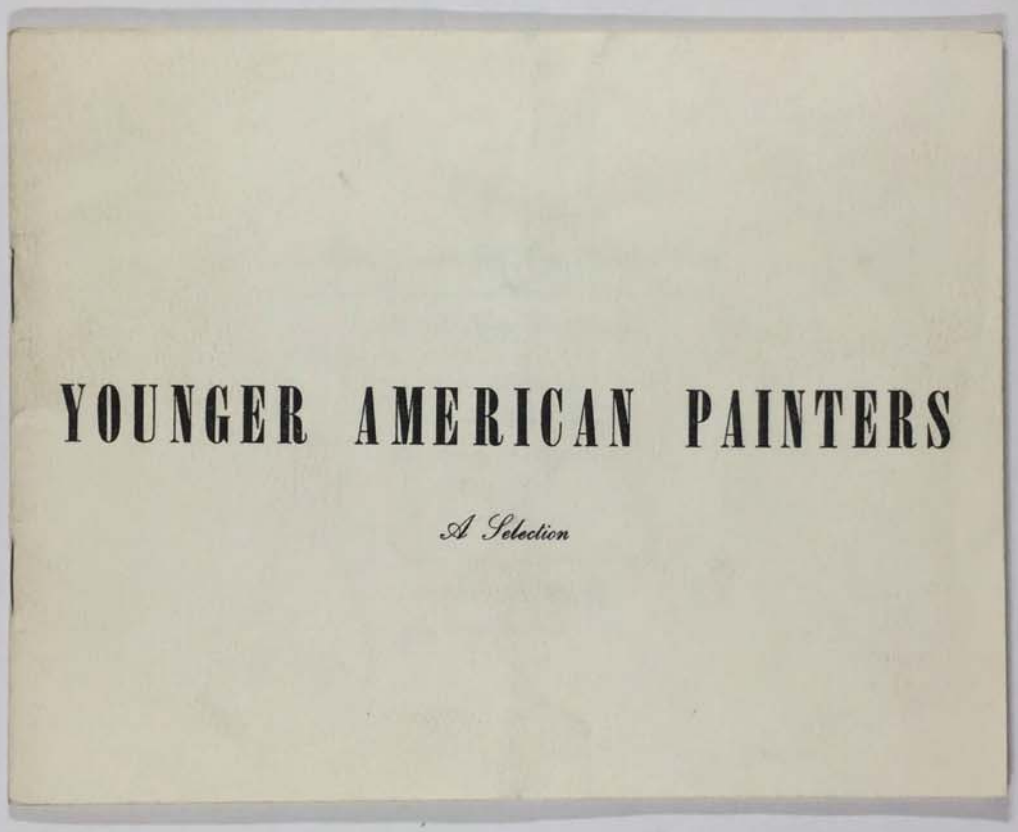
LARRY ZOX JANUARY 27 THROUGH FEBRUARY 22 1968

KORNBLEE GALLERY 58 EAST 79 STREET N Y C

The Solomon R. Guggenheim Museum 1071 Fifth Ave. New York 28

Summer 1954 • Gallery Talks on YOUNGER AMERICAN PAINTERS

Tuesdays, 2:30 p.m.	***June***	***1***	***Georgine Oeri***
	June	***8***	***Georgine Oeri***
	June	***15***	***Louise Averill Svendsen***
	June	***22***	***Louise Averill Svendsen***
	June	***29***	***Louise Averill Svendsen***
	July	***6***	***Louise Averill Svendsen***
	July	***13***	***Louise Averill Svendsen***
	July	***20***	***Georgine Oeri***
Admission Free	***July***	***27***	***Georgine Oeri***



***YOUNGER AMERICAN PAINTERS** is a companion exhibition to the selection **YOUNGER EUROPEAN PAINTERS** recently shown in the Museum. Actually the two exhibitions were conceived as a single exhibition without any national distinctions. Lack of space in the present museum galleries made it necessary to divide the show into these two sections.*

The term "younger" as in the case of the previous exhibition refers to the youth of the artists' reputations rather than to the age of the artists. The artists included were relatively unknown on a national basis, at any rate in

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their present style of work, previous to the outbreak of World War II.

Like its companion showing, YOUNGER AMERICAN PAINTERS is essentially a selection and a personal one. It does not pretend to comprehensiveness. Its aim has been to introduce to the New York public work of quality and pioneering interest by lesser known artists from all quarters of the country, side by side with selected examples of leading younger artists of the Eastern seaboard.

James Johnson Sweeney, Director

ROBERT D'ARISTA, New York
THE CHAIR. 1953. Oil on canvas. 56 x 48⅞".
Lent by The Alan Gallery, New York.

WILLIAM BAZIOTES, New York
FLAME. 1954. Oil on canvas. 42 x 36⅛".
Lent by Samuel M. Kootz Gallery, New York.

TOM BENRIMO, Taos
BIAXIAL. January 1954. Oil on pressed wood. 33 x 23".
Lent by Betty McLean Gallery, Dallas.

HYMAN BLOOM, Boston
CONQUEST. 1952. Oil on canvas. 43¼ x 64¼".
Lent by Durlacher Brothers, New York.

JAMES W. BOYNTON, Fort Worth
COVE. February 1954. Oil on canvas. 39 x 20".
Lent by the artist.

JAMES BROOKS, New York
M-1953. Oil and crayon on canvas. 48⅛ x 66".
Lent by Grace Borgenicht Gallery, New York.

KENNETH CALLAHAN, Seattle
DEAD GRASSHOPPER. 1953. Ink on paper. 24½ x 38⅛".
Lent by the artist.

RICHARD DIEBENKORN, Berkeley
BERKELEY #2. September 1953. Oil on canvas. 57½ x 48⅞".
Lent by the artist.

ENRICO DONATI, New York
BLACK & 3 WHITES. 1953. Mixed media on canvas. 70 x 70".
Lent by Betty Parsons Gallery, New York.

RALPH S. DU CASSE, San Francisco
STRAHMUTCHI. 1954. Oil on canvas. 55 x 60⅛".
Lent by the artist.

LEONARD EDMONDSON, Pasadena
FASHION AND PURPORT. 1953. Oil on pressed wood. 23⅞ x 35⅞".
Lent by Landau Gallery, Los Angeles.

JOHN ERICKSON, Fort Worth
THE WALL. 1953. Oil on canvas. 30 x 48".
Lent by the artist.

JIMMY ERNST, Rowayton, Connecticut
ALONE. 1954. Oil on canvas. 51⅞ x 48".
Lent by Grace Borgenicht Gallery, New York.

JEAN FOLLETT, New York
Untitled. 1950. Oil on canvas. 30⅛ x 40".
Lent by Hansa Gallery, New York.

MILES FORST, Neu
CELL. 1954.

SONIA GECHTOFF,
Untitled. Dec

FRITZ GLARNER,
RELATIONA

JOSEPH GLASCO,
FIGURES IN

LEON GOLUB, Chic
BURNT MA

ADOLPH GOTTLIE
W. 1954. Oil

MORRIS GRAVES,
YOUNG GA
pressed wood

MILES FORST, New York
CELL. 1954. Oil on canvasboard. 20 x 16".
Lent by Hansa Gallery, New York.

SONIA GECHTOFF, San Francisco
Untitled. December 1953. Oil on canvas. 50¼ x 52".
Lent by the artist.

FRITZ GLARNER, New York
RELATIONAL PAINTING #67. 1953. Oil on canvas. 44 x 43".
Lent by Rose Fried Gallery, New York.

JOSEPH GLASCO, El Prado, New Mexico
FIGURES IN LANDSCAPE. 1954. Oil on canvas. 48⅛ x 84¼".
Lent by Catherine Viviano Gallery, New York.

LEON GOLUB, Chicago
BURNT MAN. 1953-54. Oil on canvas. 46⅛ x 32".
Lent by Artists' Gallery, New York.

ADOLPH GOTTLIEB, New York
W. 1954. Oil with sand on canvas. 72 x 36".
Lent by Samuel M. Kootz Gallery, New York.

MORRIS GRAVES, Seattle
YOUNG GANDER READY FOR FLIGHT. 1952. Oil on canvas mounted on pressed wood. 48⅛ x 33⅛".
Lent by The Phillips Collection, Washington, D. C.

JOSE GUERRERO, New York
THREE BLUES. 1953. Ethyl silicate on cement. 26⅝ x 49¾".
Lent by the artist.

PHILIP GUSTON, New York
PAINTING #1, 1954. Oil on canvas. 46 x 48⅛".
Lent by Egan Gallery of Modern Art, New York.

FANNIE HILLSMITH, New York
SIGNS OF THE CITY. 1954. Oil on canvas. 50 x 36".
Lent by Egan Gallery of Modern Art, New York.

DEMETRIOS JAMESON, Corvallis, Oregon
BOY WITH KITE. 1953. Oil on canvas. 44 x 28⅛".
Lent by The Kharouba Gallery, Portland, Oregon.

KARIM KHOSROVI, Berkeley
HEAD WITH YELLOW GROUND. June 1953. Oil on canvas. 26⅛ x 30".
Lent by the artist.

FRANZ KLINE, New York
PAINTING #7, 1952. Oil on canvas. 57½ x 81⅝".
Lent by Egan Gallery of Modern Art, New York.

WILLEM de KOONING, New York
WOMAN IV. 1952-53. Oil and charcoal on canvas. 59 x 46".
Lent by Sidney Janis Gallery, New York.

ALEXANDER
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Lent by the artist.

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... canvas. 26⅛ x 30".
Lent by the artist.

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... 46".
... Gallery, New York.

ALEXANDER LIBERMAN, New York
TWO CIRCLES. 1950. Oil and enamel on pressed wood. 40 x 40".
Lent by the artist.

ALICE TRUMBULL MASON, New York
STAFF, DISTAFF AND ROD. 1952. Oil on canvas. 34⅜ x 42".
Lent by the artist.

MATTA (ROBERTO MATTA ECHAURREN), New York
SYLLABLES OF SPRING. 1954. Oil on canvas. 45 x 57".
Lent by Sidney Janis Gallery, New York.

FRED MITCHELL, New York
WHITE, BLACK AND RED. 1953. Oil on pressed wood. 48 x 60⅛".
Lent by the artist.

WILLIAM P. MOREHOUSE, San Francisco
VERTICAL 53-4. October 15, 1953. Oil on canvas. 82 x 32¾".
Lent by the artist.

CARL MORRIS, Portland, Oregon
BROWN PAINTING. 1954. Oil on canvas. 40⅛ x 48".
Lent by the artist.

GEORGE L. K. MORRIS, New York
PERCUSSION. 1953-54. Oil on canvas. 42 x 51".
Lent by The Alan Gallery, New York.

KYLE R. MORRIS, Berkeley
BLUE AND BLACK. Fall 1953. Oil on canvas. 54½ x 80½".
Lent by the artist.

ROBERT MOTHERWELL, New York
WALL PAINTING, IV. 1954. Oil on canvas. 54 x 72".
Lent by Samuel M. Kootz Gallery, New York.

GEORGE MUELLER, Newark, New Jersey
STAGE FRAGMENT, FAUST. Winter 1953. Casein and oil on fiberboard. 65⅝ x 47".
Lent by Artists' Gallery, New York.

KENNETH NACK, San Francisco
THE EXPULSION OF POSSESSIONS IN A DANGER OF BEING GAINED. 1954. Oil on pressed wood. 32⅜ x 48⅛".
Lent by Landau Gallery, Los Angeles.

KENZO OKADA, New York
SOLSTICE. March 1954. Oil on canvas. 57⅛ x 70⅜".
Lent by the artist.

JACKSON POLLOCK, East Hampton, New York
OCEAN GREYNESS. 1953. Oil on canvas. 57¾ x 90⅛".
Lent by Sidney Janis Gallery, New York.

ORREL P. REED, Los Angeles
Untitled. February 1954. Oil on pressed wood. 19 x 24".
Lent by Landau Gallery, Los Angeles.

JACK ROTH,
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Lent by the artist.

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r Gallery, New York.

ING GAINED. 1954.
Gallery, Los Angeles.

Lent by the artist.

s Gallery, New York.

Gallery, Los Angeles.

JACK ROTH, New York
Untitled. January-February 1954. Oil on canvas. 30 x 28¼".
Lent by the artist.

RICHARDS RUBEN, Los Angeles
DECIDUOUS CIRCUMSTANCE. 1954. Oil on pressed wood. 48 x 20".
Lent by Landau Gallery, Los Angeles.

ATTILIO SALEMME, New York
MAHATMAS OF THE LUNAR SHORE. 1953. Oil on canvas. 30 x 40".
Lent by the artist.

TADASHI SATO, New York
COMPOSITION 1953-54. Oil on canvas. 20 x 36".
Lent by the artist.

LOUIS SCHANKER, New York
CIRCLE IMAGE. February-March 1954. Oil on incised wood. 30⅛ x 30⅛".
Lent by Grace Borgenicht Gallery, New York.

HOWARD B. SCHLEETER, Albuquerque
FULL MOON. August 24, 1951. Oil on pressed wood. 24 x 32".
Lent by the artist.

MERTON D. SIMPSON, New York
POEM-2. 1954. Mixed media on board. 21¼ x 27¾".
Lent by the artist.

JOHN C. SKINAS, Brooklyn
COMPOSITION I. 1953. Oil on canvas. 30 x 12⅛".
Lent by the artist.

McKIE TROTTER, Fort Worth
TWO CITIES. 1953. Casein on pressed wood. 45 x 19".
Lent by Mr. and Mrs. Ted Weiner, Forth Worth.

STANLEY TWARDOWICZ, Plainfield, New Jersey
WHITE ON BLUE. 1953. Oil on canvas. 42¼ x 50¼".
Lent by the artist.

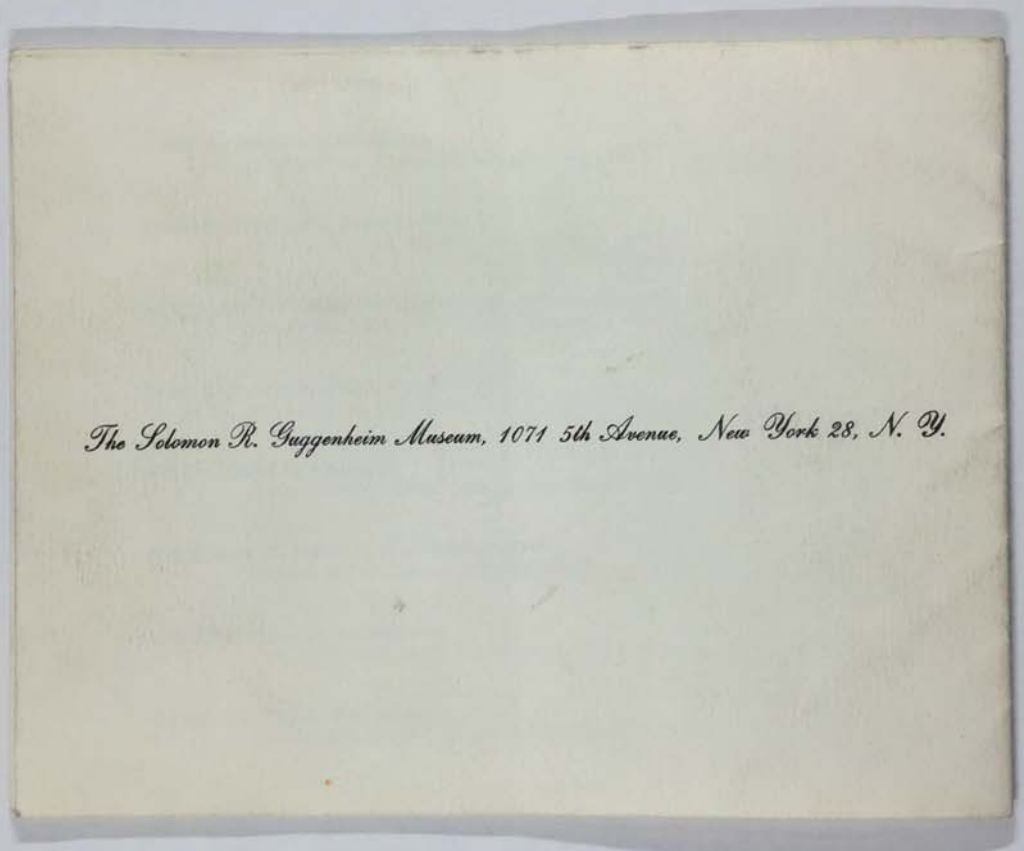
HOWARD WARSHAW, Beverly Hills
BLUE HANDS. 1952. Mixed media on paper. 36½ x 47⅞".
Lent by Frank Perls Gallery, Beverly Hills.

HUGO WEBER, Chicago
DARK STRETCH. 1953-54. Oil on pressed wood. 12⅞ x 96".
Lent by the artist.

RICHARD A. WHITE, San Francisco
Untitled, 2-27-50. February 27, 1950. Oil on canvas. 38 x 47⅞".
Lent by the artist.

ULFERT WILKE, Louisville
THE FOURTEENTH OF JULY. 1952-54. Lacquer on pressed wood. 48 x 72".
Lent by the artist.

PAUL WONNER, Berkeley
LANDSCAPE II. 1953? Oil and charcoal on canvas. 36 x 44".
Lent by the artist.



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jane wilson

john gruen
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anita coleman
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drawings water colors pastels

january 5 january 16

opening january 5th 4 to 8 p.m.

hansa gallery 70 e. 12th st., n. y. c.

tuesday - saturday 1 to 6 p.m. thursday until 9

PAUL BEATTIE
JACQUES BECKWITH
LAWRENCE CAMPBELL
ROBERT DE NIRO
WILLIAM E. DYNNER
JEAN FOLLETT
BARBARA FORST
MILES FORST
JANE FREILICHER
CLEMENT GREENBERG
JOHN GRILLO
JOHN HULTBERG
LESTER JOHNSON
ROGER JOSPE
WOLF KAHN
ALLAN KAPROW
LYN KEPMAN
ALBERT KRESCH
AARON KRITZER
JAN MULLER
FELIX PASILIS
VITA PETERSEN
FAIRFIELD PORTER
LARRY RIVERS
DAVID SAWIN
ARNOLD SINGER
PETER STANDER
RICHARD STANKIEWICZ
JANE WILSON

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ARNOLD SINGER
PETER STANDER
RICHARD STANKIEWICZ
JANE WILSON

MILES FORST

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2 – 14
1953

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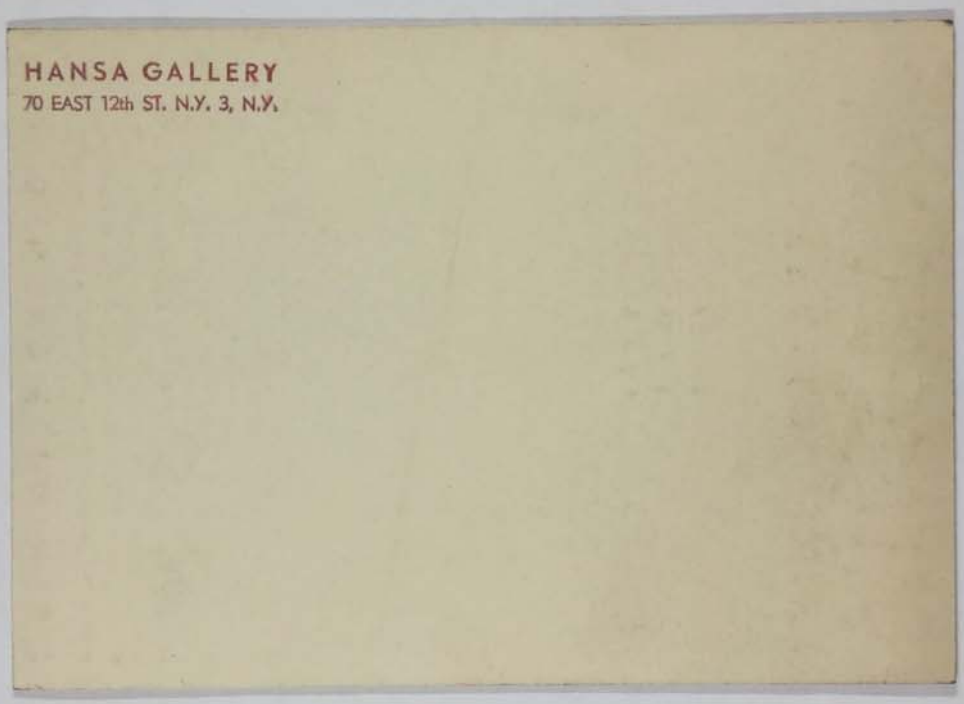
miles forst • wolf kahn • allan kaprow • jan muller • felix pasilis
leatrice rose • arnold singer • richard stankiewicz • jane wilson
john gruen program director • anita coleman business director

OPENING MARCH 2 6x8



15

hans hofmann

recent paintings

october 28

thru november 22, 1952

SAMUEL M. KOOTZ GALLERY

600 madison avenue, new york 22

12

TITLES

1 INTERPENETRATION, 24x20
2 COMPOSITION #1, 30x24
3 COMPOSITION #2, 30x24
4 COMPOSITION #3, 30x24
5 COMPOSITION #4, 30x24
6 COMPOSITION #5, 30x24
7 TEA KETTLE, 30x24
8 THE LANTERN, 30x24
9 LYRIC MOOD, 36x48
10 SERPENTINE, 36x48
11 DAS LIEDE DER LIEBE, 36x48
12 COMPOSITION, 48x36
13 JUBILANT, 60x48
14 BURST INTO LIFE, 60x48
15 TREE OF LIFE, 60x48
Loaned by Mr. & Mrs. Everett Brown
16 NOCTURNE, 60x48
17 PURE SPACE, 48x60
18 ASCENSION, 60x48
19 ST. FRANCIS, 60x48

14

13

In addition to previous sales to American Museums, the following Museums have recently acquired important paintings by Hofmann: University of Illinois; Whitney Museum of American Art; Museum of Modern Art; Metropolitan Museum of Art; Walker Art Center; University of Nebraska; Blanden Memorial; Art Institute of Chicago.

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A STATEMENT BY

HANS HOFMANN

x

I develop two styles in painting. Neither, however, differs conceptionally from the other; they differ in approach and technicalities.

An artist's concept is basically given in his whole outlook to the world and in the consciousness of his professional responsibilities. The subject has only an initiating function to be restless, absorbed by the personality of the artist — as such it will determine the whole creative process.

I have devoted my whole life to the search of the Real in painting. I never believed in an academic training—I had none. My instinct told me that I must find everything within myself when it is intended to become significant for the whole spread of my own development. I was privileged to be brought up in a highly artistic environment. I love beautiful things not for want's sake—but they inspire me to create them myself. To me they have the capacity of emanating a mystery power that is able to hold the mind under the spell of ecstasy.

Art is to me the glorification of the human spirit and as such it is the cultural documentation of the time in which it is produced. The deeper sense of all art is obviously to hold the human spirit in a state of eternal rejuvenescence in answer to an ever-changing world. Art is an agent destined to counterbalance the burdensomeness of everyday life—it should provide constant esthetic enjoyment.

I still make the difference between Fine and Applied Art and between art in general. The difference is revealed in the creation of quality through which the created image becomes self-evident. Quality results in every instance from a creative act. I make further the distinction between easel and mural painting. Easel painting is to me a symphonic art; the mural is predominantly a decorative art and asks for simplification (but it must not deteriorate into a poster-art).

There is a difference between "decorative ." and "decoration." Decoration is based on design. Design in the usual sense results from taste only. *Taste is not a creative faculty.* The function of design is ornamentation. As such it is either art or it is not. When it is art it offers quality; when it is not art—it does not. To be truly decorative presumes the *faculty of plastic and esthetic creativeness.* A decorative work is basically always a plastic work of art. It is *de facto* two-dimensional but in "suggestion" three-dimensional; in other words it is *eo-ipso*—three-dimensional in concept and *de facto* two dimensional in execution. Design that does not result from plastic and esthetic experience will only produce empty flatness—especially when it is further devoid of some other spirited revelation. This is then bad design. There is good and there is bad design. Good design has a life of its own. Bad design is lifeless and monotonous. By strictly limiting the meaning of the word design to its *de facto* meaning we are further induced to make a strict and sharp differentiation between design and plastic creation.

Mural and easel painting must be, further, differently approached as far as color is concerned. In a mural, color is to be simplified to its decorative purpose. A too rich overcast in tonal transition would destroy the attempted decorative effect. It would destroy the contrast faculties of the color. In a mural, color should be handled flat over huge expanded areas in a simultaneous way by which the picture surface will be kept in a constant pictorial balance. This will occur when colors answer each other in the combine of their plastic and psychological rapport capacity which they offer. This emanating capacity of the color depends a great deal on the formal placement of the colors within the composition, and from the creation of varied intervals that makes the color a plastic means of first order. The easel painting asks for greater intimacy. It is in character more lyrical and it asks therefore for a richer orchestration. Basically it must be flat like the mural. But the flatness must become the expression of volume—it must be the end-product of an immense accumulation of intrinsic values which have conditioned each other esthetically in a step-by-step development to summarize finally in the creation of this all-dominating singular luminous and translucent volume that is to make the spatial totality and monumentality of the picture. Only this I consider "cultivated" painting.

I have said that I develop two styles—a decorative one and a highly symphonic one. Besides these, I work as I please, by heart or from Nature. My sense of independence does not permit me to commit myself to any retarded or advanced method. There is in reality no such thing as modern art. Art is carried on up and down in immense cycles through centuries and civilizations. No choice is given us. Goethe says *"the wave that lifts us will finally swallow us."* It is our destination and the destination of every culture.

Hofmann photograph by Arnold Newman

an exhibition of paintings and sculpture by

H E D I F U C H S

her very
personal
images of
p e o p l e
religion
childhood memory
and fantasy

you are invited to
attend the preview
opening on monday
evening from 5 to 8

daily hours are
from 1 to 6 o'clock
excepting sundays

the hansa gallery

exhibits the works of

jacques beckwith
jean follett
barbara forst
miles forst
hedi fuchs
paul georges
wolf kahn
john loftus
andrew martin
jan muller
beatrice rose
arnold singer
richard stankiewicz
jane wilson

THE HANSA GALLERY

will open its
third season
next monday,
oct. 18th, 1954
at a new address
210
central park
south

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NEW PAINTINGS CREATED IN 1953

hans hofmann

OPENING MONDAY, NOVEMBER 16
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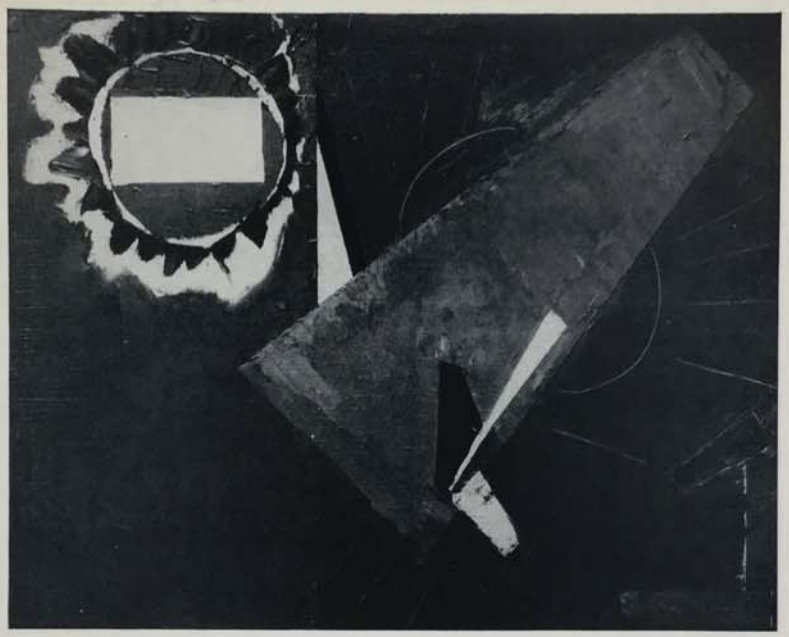
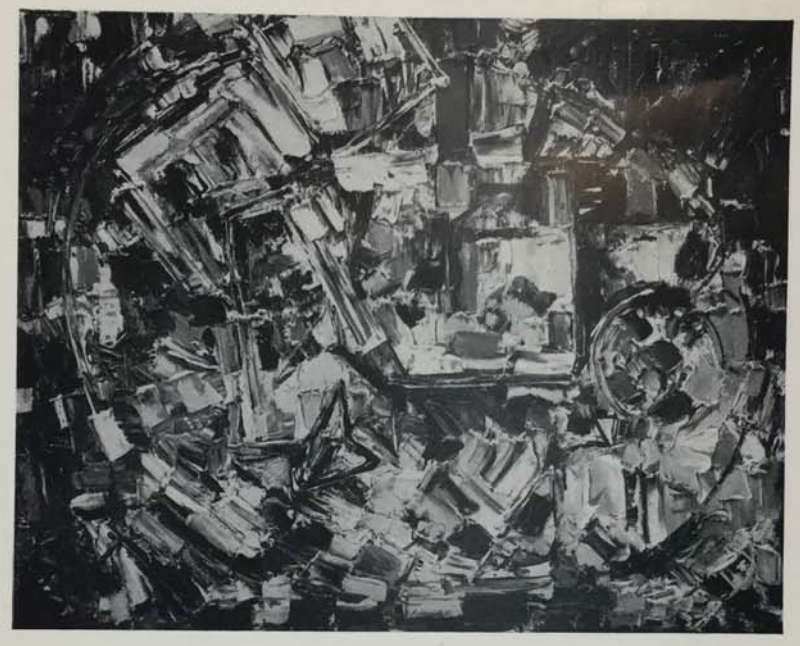


11

"Art is the spearhead of every cultural advance, because it is the opening of the 'inner eye', the record of life from deep unconscious drive to the highest intensity of emotion and awareness. The artistic tradition of a people expresses its envisagement of all values and all pathos. Every great historic age takes its rise from some new feeling, some new sense of reality; and that feeling finds its formulation and embodiment in art while its effects constitute a new culture."



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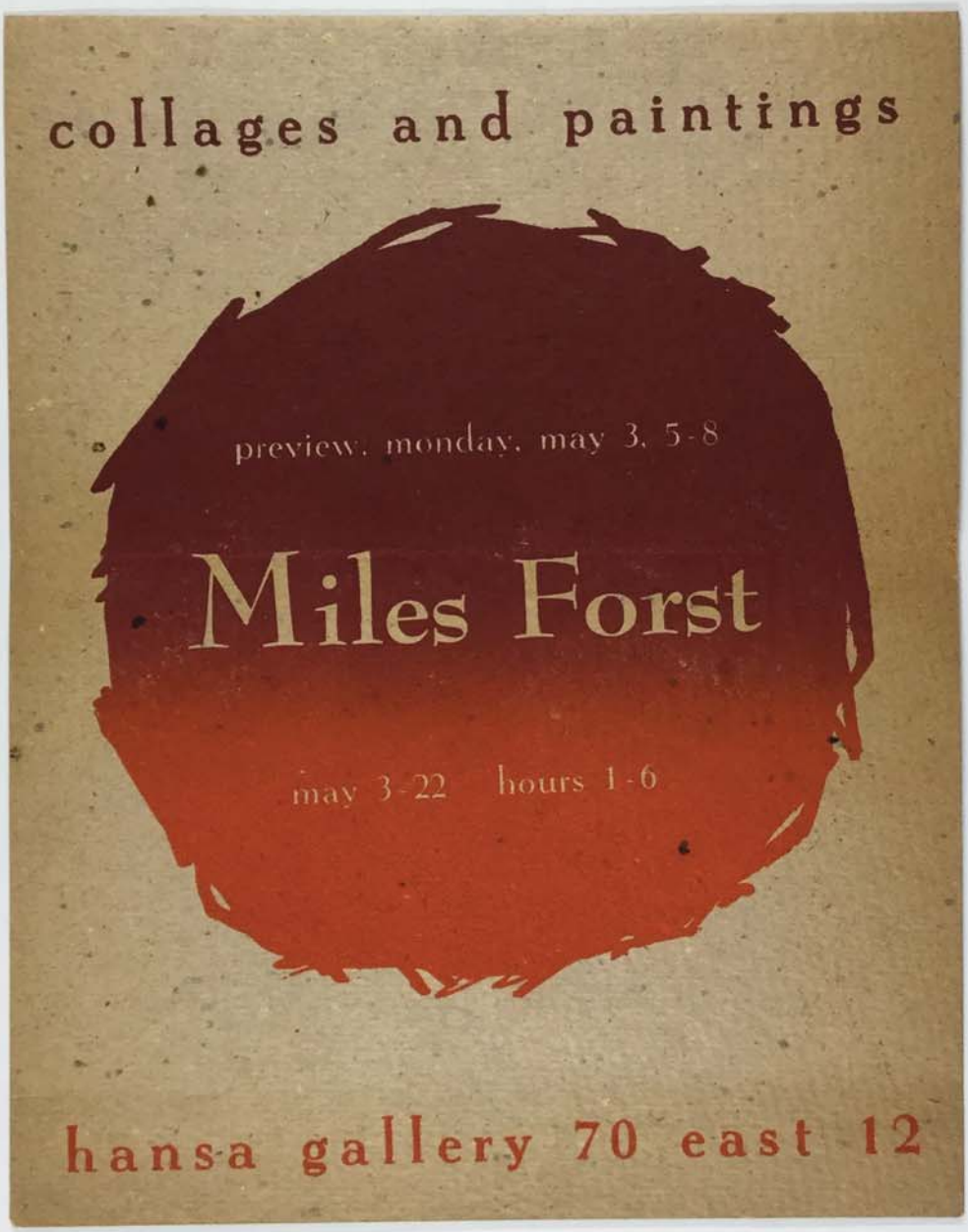
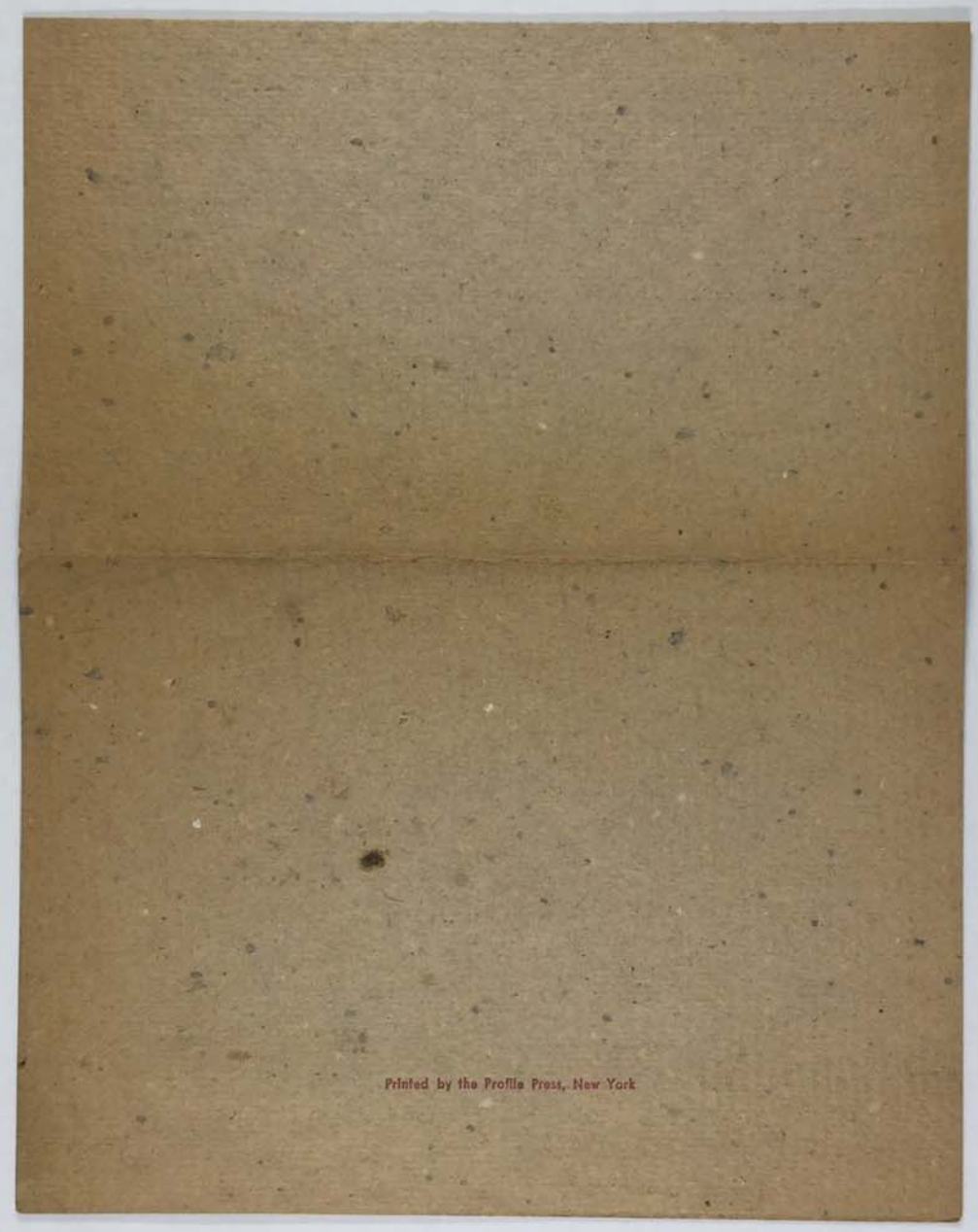
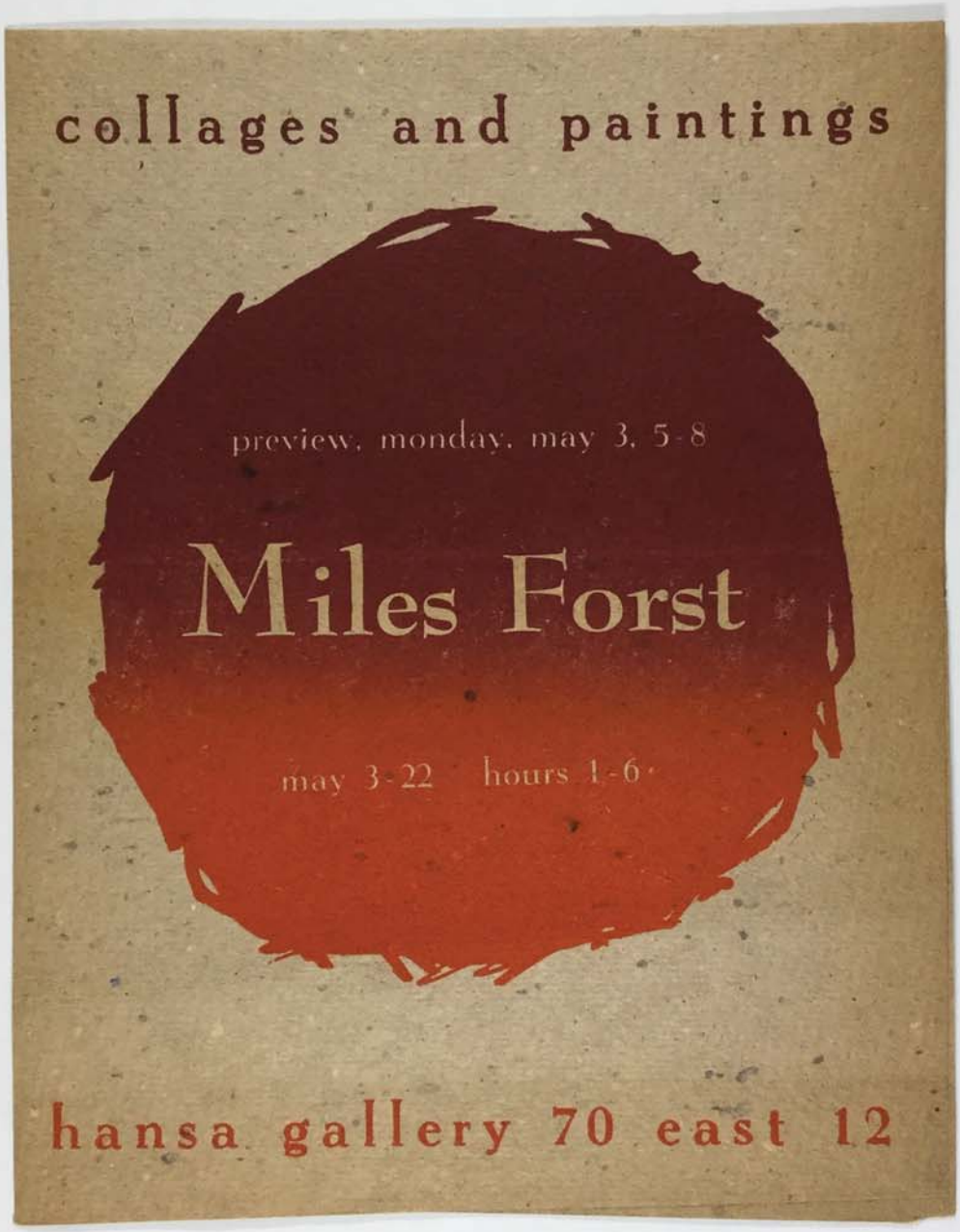
The **KOOTZ GALLERY** *is exclusive representative for the work of William Baziotes, Adolph Gottlieb, David Hare, Hans Hofmann, Ibram Lassaw and Robert Motherwell The gallery is also the agent for these artists for murals and special commissions.*

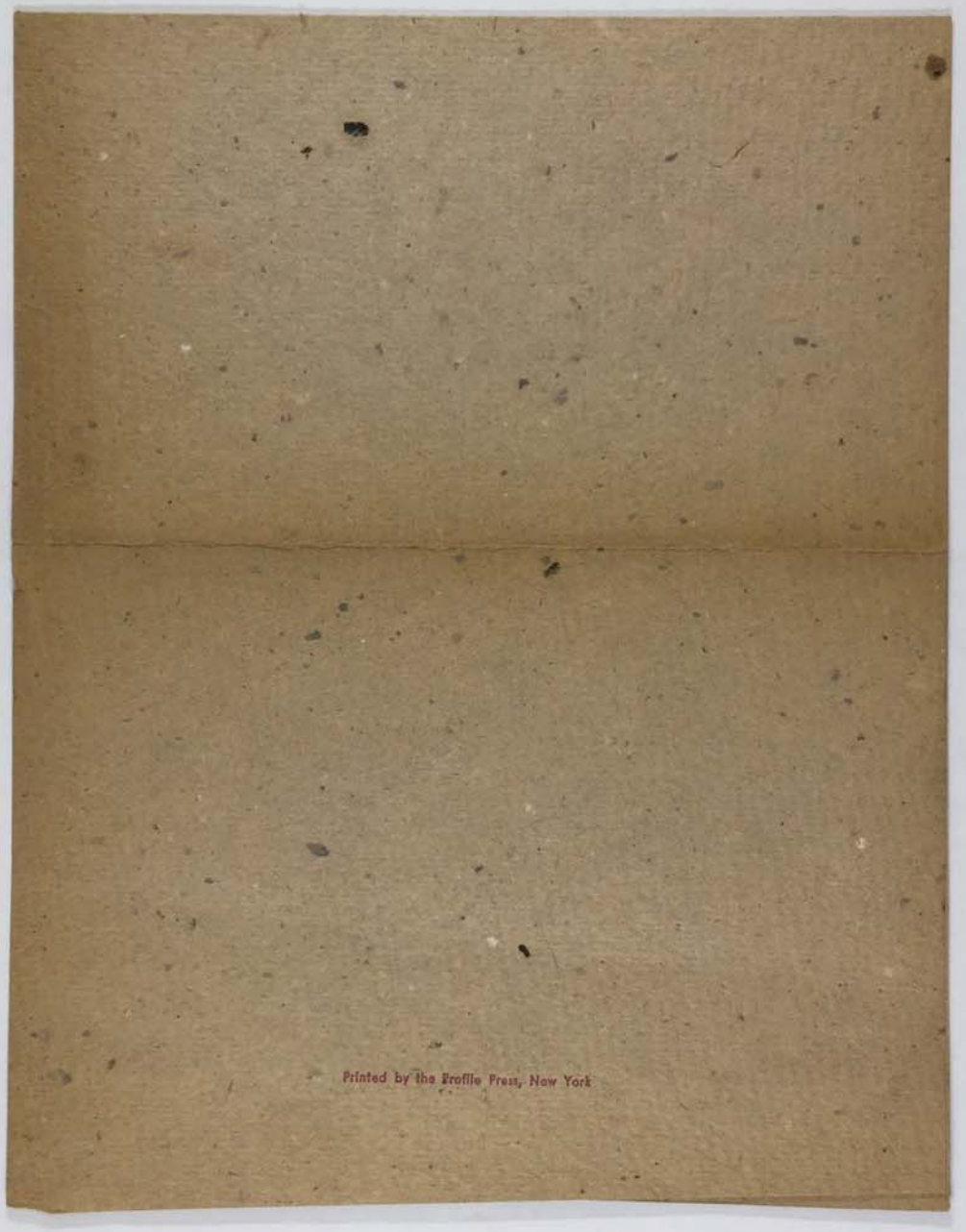
TITLES

1 THE WINDOW, 9x11½"
2 THE HEDGE, 23x17"
3 LIGHT ON BLUE, 21¼x21½"
4 COMPOSITION I, 1953, 84x48"
5 COMPOSITION II, 1953, 48x74"
6 COMPOSITION III, 1953, 36x48"
7 COMPOSITION IV, 1953, 36x48"
8 COMPOSITION V, 1953, 36x48"
9 COMPOSITION VI, 1953, 60x48"
10 COMPOSITION VII, 1953, 30x38"
11 COMPOSITION VIII, 1953, 30x38"
12 COMPOSITION IX, 1953, 38x30"
13 COMPOSITION X, 1953, 38x30"
14 COMPOSITION XI, 1953, 38x30"
15 COMPOSITION XII, 1953, 30x38"
16 COMPOSITION XIII, 1953, 30x38"
17 COMPOSITION XIV, 1953, 38x30"
18 COMPOSITION XV, 1953, 30x38"
19 COMPOSITION XVI, 1953, 38x30"
20 THE RED CAP, 60x48"









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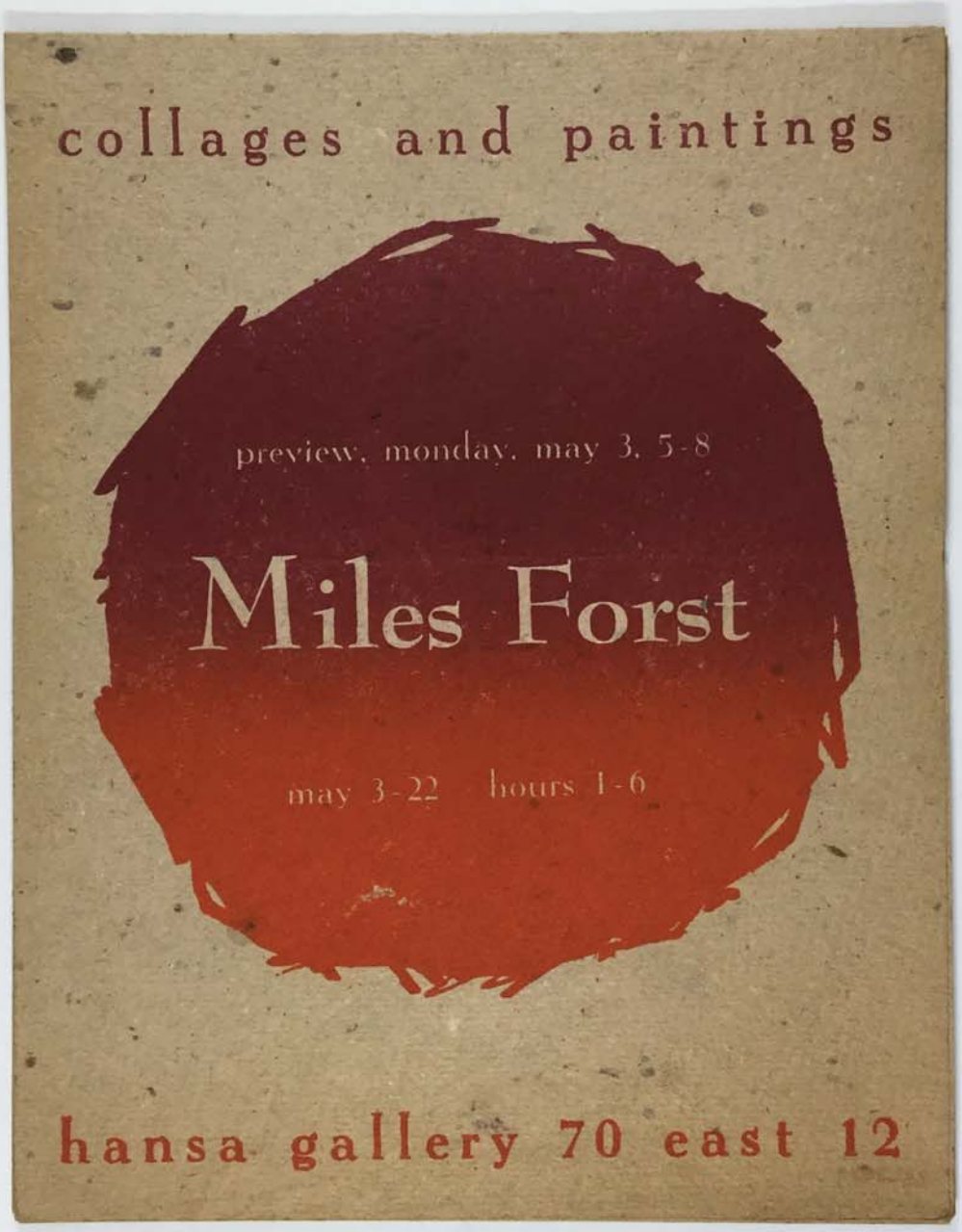

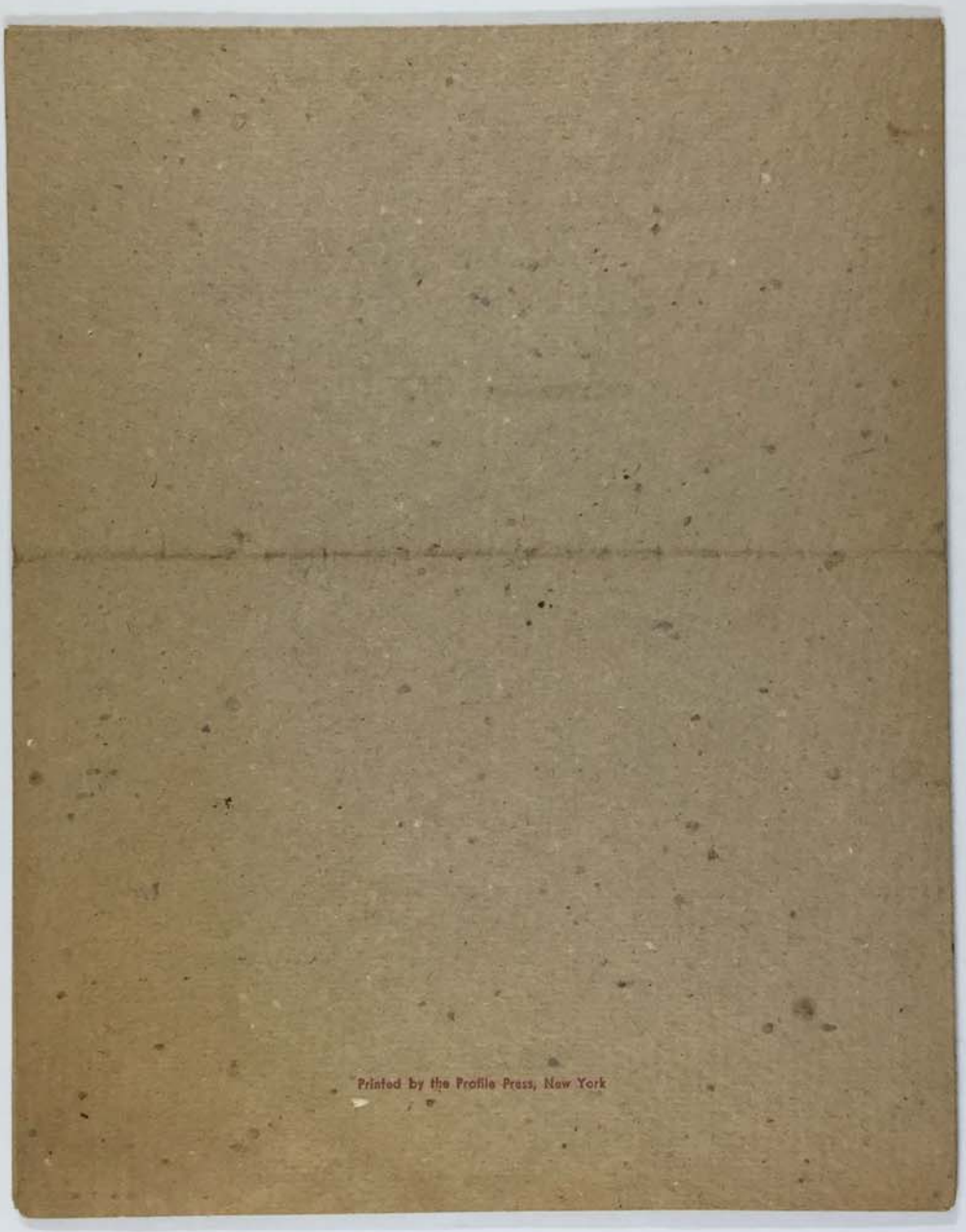

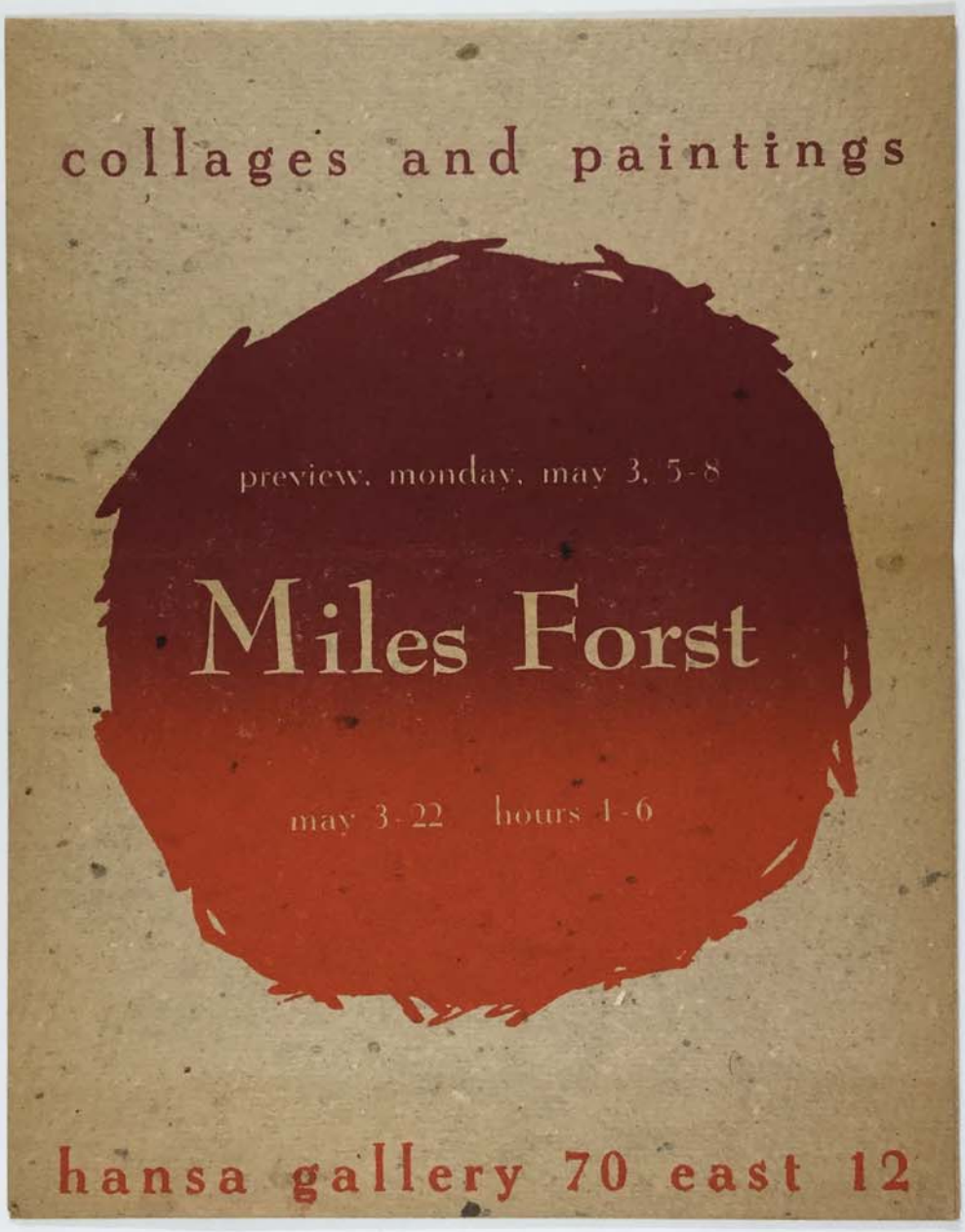

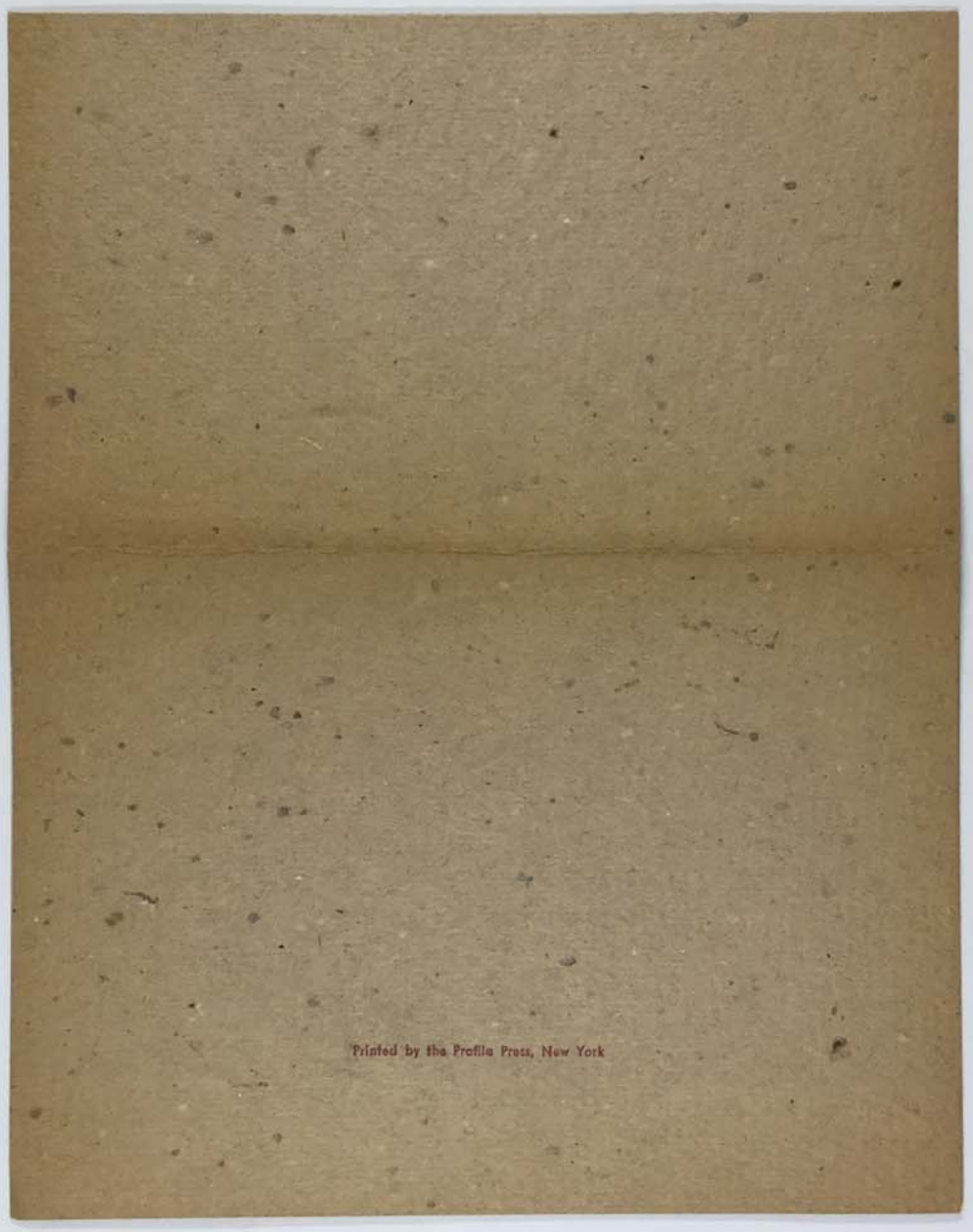

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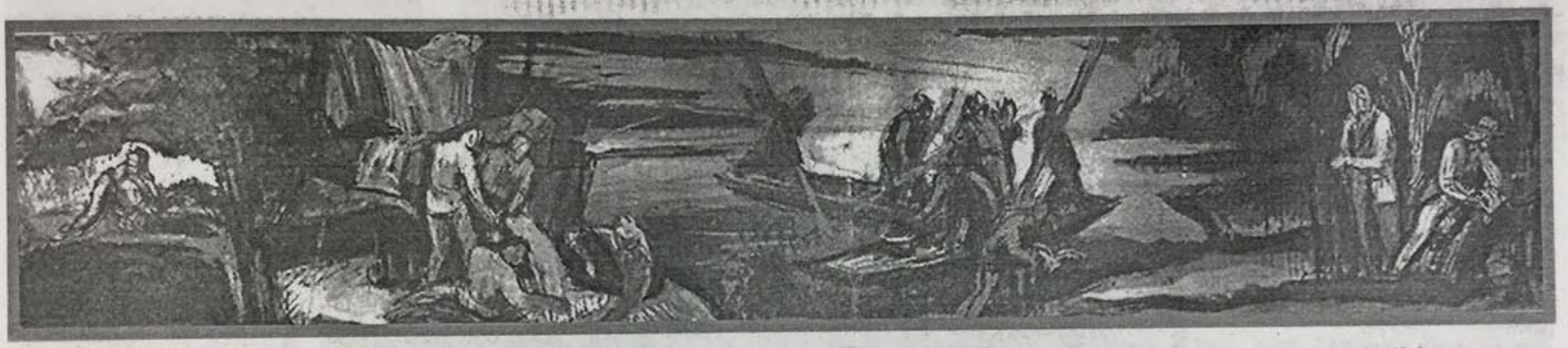


● *A sketch for a fresco mural titled "Conservation of Wildlife," 1939, by Henry Varnum Poor, a longtime Truro summer resident. The finished work, which is 9 by 40 feet, is installed in the Department of the Interior, Washington, D.C. The figures include depictions of Henry Thoreau, John James Audubon and Daniel Boone.*

Courtesy of the Poor Family

The WPA Program: When Art Went Public

● *(Below) Untitled woodcut by Truro artist Bernard Schardt*

Courtesy of Nene Vibber Schardt
Staff Photos by Joyce Johnson

By Joyce Johnson

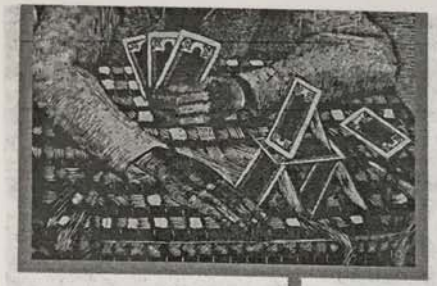
From the stock market crash of 1929 rose one of the most significant periods in American art, ironically fostered by a government never before, or since, associated with

ry. The intent of the WPA was to give wages in exchange for labor to thousands of unemployed citizens.

Many local artists were accepted in the government program most often referred to as simply the WPA. Many lived and worked on the Outer Cape, including William Freed, Karl Knaths, Blanche Lazell, James Lechay, Bruce McKain, Ross Moffett, Lillian Orlowsky, Jack Tworkov, and George

who at one time had spent significant time on the Outer Cape and had been in the WPA program. The resulting exhibition, curated by Provincetown photographer Midge Battelle and Truro sculptor Joyce Johnson, is on exhibition in the Hawthorne Room of the art association, also through June 16.

The Federal Arts Project was unique in that it understood the cre-



before, or since, associated with such sympathy for the arts.

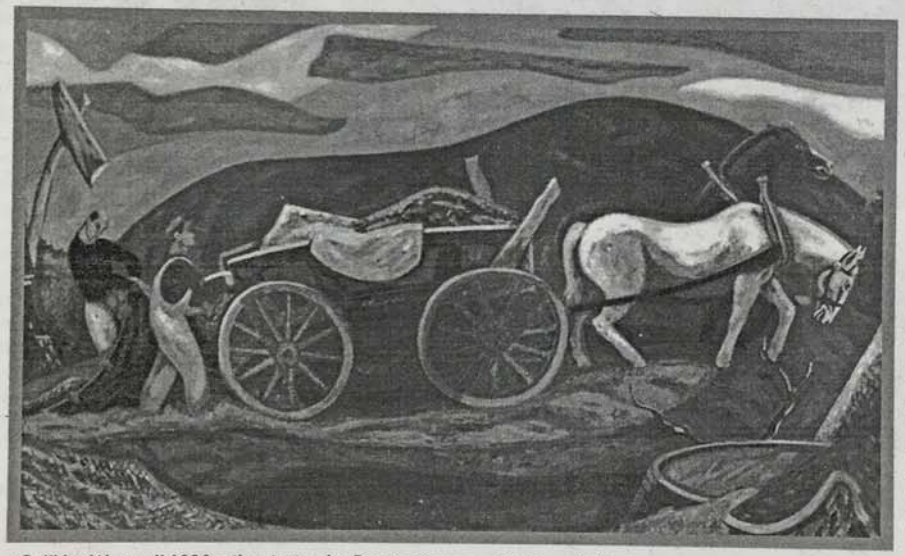
Various federal programs started in the early 1930s were formalized in 1934 within the structure of the Federal Emergency Relief Administration. The Works Progress Administration was created in 1935 under FERA and included the Federal Arts Project as the cultural arm of the administration. Its divisions included music, plastic arts, theater and history.

Many local artists were accepted in the government program most often referred to as simply the WPA.

Many lived and worked on the Outer Cape, including William Freed, Karl Knaths, Blanche Lazell, James Lechay, Bruce McKain, Ross Moffett, Lillian Orlowsky, Jack Tworkov, and George Yater

Yater.

Vernon Smith, an Orleans artist who at one time had lived in Provincetown, became the supervisor of the Massachusetts division of the WPA for the southeast region which included Cape Cod. A retrospective of Mr. Smith's work at the Provincetown Art Association and Museum, on view from May 23 to June 16, prompted the notion for a complimentary exhibition of works by artists whom he had supervised during the 1930s. It was decided to also include artists



● *"Net Wagon," 1930, oil painting by Provincetown artist Ross Moffett*
Courtesy of Helen and Napi Van Dereck

ative as well as physical needs of participants. It allowed artists to paint freely under limited guidelines. It promoted the development of murals for public places, and through an "Index of American Design" began discovering and cataloguing folk art from collections and museums, documenting it through data and illustrations.

Artists and musicians were able to apply for jobs just as carpenters, plumbers and other laborers were under similar federal programs.

"It meant (artists) were seen by both government officials and the public at large as normal, hardworking, talented people and not self-indulgent Bohemians, the traditional way most Americans then viewed artists," said Emily Genauer in her introduction to the 1977 WPA art exhibition in New York City. "For some it may have been the only time in their lives they earned a living through their art."

Citizens also were able to see the artists at work as they painted murals in local libraries, post offices, and schools and taught children and adults in settlement houses, community halls and classrooms.

"During the '30s, art was not limited to museums and galleries, but spread to places where people worked and spent time in schools, hospitals, libraries, courtrooms and

Continued on page 8

WPA Art,

continued from page 3

even jails," Greta Berman said in her essay on New York WPA exhibition participants. "The art of the '30s had no elite. The 'unattainable,' unapproachable aura of art faded and ordinary people could experience and live with art, often watching artists at work."

"The major significance of the Art Project was that for the first time the artist was recognized as a useful member of society," said Audrey McMahon, a director of the New York City WPA project in an overview of the era. The average pay was about $17 a week, enough in those lean days to sustain an artist or craftsman and his or her family.

Figures differ because records have been lost or misplaced, as have many of the works of art, but up to 5,000 artists and craftspeople may have benefited from the programs, some becoming world-renowned, including Ben Shahn, Franz Kline, Will Barnet and Walker Evans.

● *" Fishermen," 1940, an oil painting by Provincetown artist Bruce McKain*

Courtesy of Helen and Napi Van Dereck

Thousands of works of art were produced during the WPA period from 1934 to 1943, many of which have been destroyed through neglect or have disappeared, perhaps to surface as people become more aware of the significance of the era.

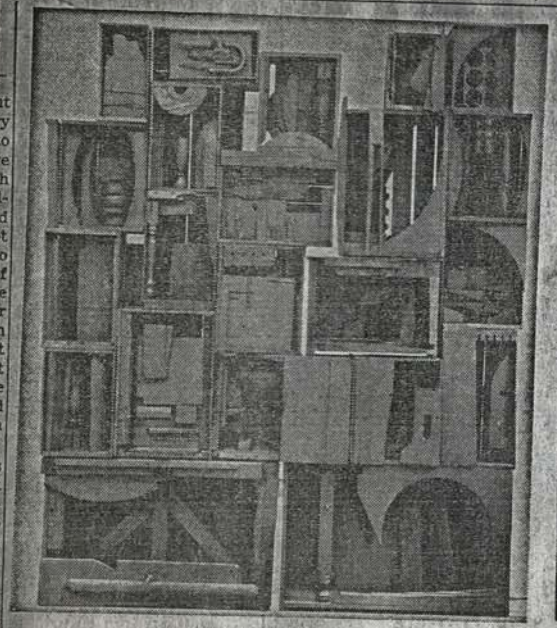
Perhaps as important as the works themselves were innovations in techniques that were developed by artists, including the serigraphic printmaking process, carborundum etching and the perfection of color lithography. Provincetown's own Boris Margo developed the unusual cellocut technique for which he became internationally famous.

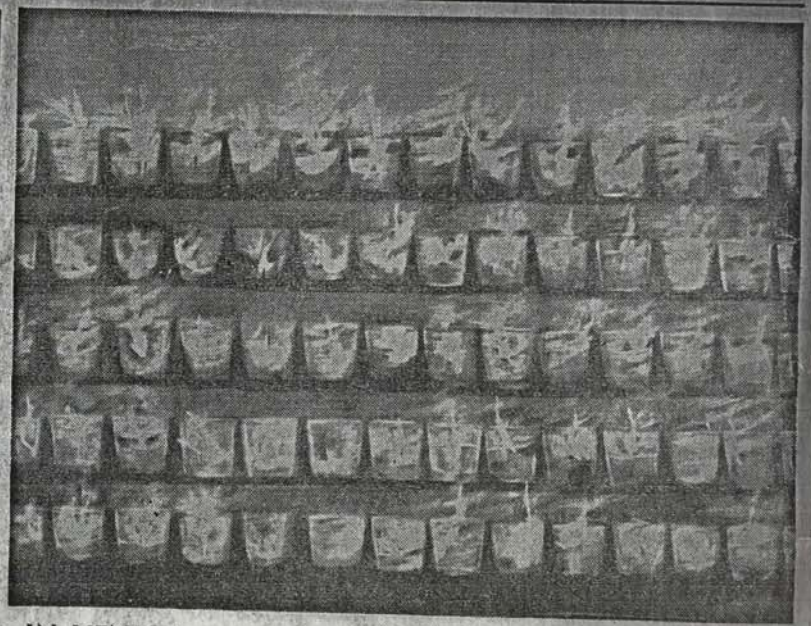
Optimism and opportunity were perhaps the most important byproduct of the federal arts program.

"In total it has been calculated that 108,099 easel works, 2,566 murals and 17,744 pieces of sculpture were produced," said Edith A. Tonelli in her essay for the 1977 catalogue for the DeCordova Museum WPA exhibition in Lincoln, documenting New England artists who took part in the federal programs. "The American public had begun to realize that an "artist" could be living next door," she said. "And the artist, for the first time, had been considered a part of 'the People' as any other worker in society."

"WPA Artists" continues at the Provincetown Art Association and Museum, Commercial Street, Provincetown, through June 16. ■

Miles from 1938-42 - Bill + I lived in 31 St Hays





AMERICANS, AND OTHERS, IN VENICE

THE United States was represented at Venice's Thirty-first Biennale, which got under way last week, by two painters and two sculptors whose shows included the typical works illustrated here: just above, Louise Nevelson's "Night Cathedral," from the Martha Jackson Gallery; above right, Loren MacIver's "Green Votive Lights," collection Mr. and Mrs. Robert D. Straus, Houston, Tex.; just below, the late Jan Muller's "Walpurgisnacht," Museum of Modern Art, and right, Dimitri Hadzi's "Helmet V," Stephen Radich Gallery. The United States selections were made by the International Council of the Museum of Modern Art, which also announced that henceforth it relinquishes this biennial duty to whatever other sponsor is willin this year's combination of esthetics, politics and salesmanship that determines the nature and the results of the big international art extravaganzas, but no one felt like quarreling with the choice of the Swiss Alberto Giacometti for first sculpture prize. The corresponding painting prize went to Alfred Manessier of France.

Other international awards went to the sculptors Humbert Dalwood of Great Britain, Gio Pomodoro and Marcello Mascherini of Italy, and to the painters Jean Paul Riopelle of Canada, Bruno Saetti of Italy, Janez Bernik of Yugoslavia and Kumi Sugai of Japan. James Guitet, France, won the international graphics prize for his lithographs. The City of Venice

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The Americans were left out of the prize list in this year's combination of esthetics, politics and salesmanship that determines the nature and the results of the big international art extravaganzas, but no one felt like quarreling with the choice of the Swiss Alberto Giacometti for first sculpture prize. The corresponding painting prize went to Alfred Manessier of France.

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THE MINT MUSEUM OF ART
CHARLOTTE, NORTH CAROLINA

THE

Horace Richter

COLLECTION

CONTEMPORARY AMERICAN PAINTING AND SCULPTURE

The Richter Collection of recent American painting and sculpture is the first of a series of exhibitions and loan collections to come to the Mint Museum of Art from Mr. Horace Richter's extensive collections.

A patron of great vision and creative insight, Mr. Richter has developed a universal collection and catholic taste which embraces Renaissance bronzes and Stankiewicz iron and steel sculptures.

The present collection, which will be available to other exhibiting institutions, will certainly prove to be a milestone in the history of the Mint Museum of Art.

ROBERT W. SCHLAGETER
Director

FOREWORD

Among our earlier childhood pleasures is making pictures. These pictures are a language. They speak for us. They express our needs and the images of our young world. Later, when we become adults and parents, these pictures give us pleasure because of their fantasy, and because they are the voice of children. But, as the children begin to grow we forget our childhood and we say "Where have you seen a man with hands twice as big as his head — and a moon with flowers inside". This kills the child's pure imagination. For nothing is more important than to be like Mother and Father. But, then, once in a great while there is a miracle. The child answers his Mommy and Daddy. "I am bored with your old fashioned ideas. It is time for something new, and I'm the one to do it."

To arrive at this point takes enormous courage and more. But there are those with courage and some of them are artists. Not every man, for God cannot have too many favorite children. "Many are called, but few are chosen". As in His Heavenly Kingdom where Angel Gabriel blows the Horn and Saint Peter opens the door, so it is on earth. Michaelangelo and Leonardo da Vinci were favorite children 400 years ago, 200 years after Giotto. Then, so as not to make his Italians too smug, God smiled on a young man in Holland by the name of Rembrandt. 250 years later he decided to give France her chance to show off so Cezanne was chosen to wear the crown which God called *Suffering Privilege*.

Now the United States is really a brand new part of the world where the good people passed laws that no one need apologize for being born. God is so pleased He has decided to take a holiday which He always celebrates by making artists. But where? New York, of course. There He can sleep with one eye open and still watch all who have the extra strength to wear His special crown. The crown is terribly heavy and the artist is completely sure—and never sure—at the same time, that it fits. It is horrible and glorious, this *Suffering Privilege*.

Uppermost in his mind are the questions, "Can he wear the crown one hundred years from now? Can he pay the butcher and baker? Will the critics send him scotch and soda? Is his neighbor's crown bigger than his? This last question is one of the most frightening of all because today, this very moment, millions of eyes are looking in the same direction as God's open eye. A new Cezanne is being born. Who is he? Where is he? All we know is that he could be somewhere in these United States —possibly right here in my collection. But how marvelous that the question remains, and even the most brilliant spokesmen among us do not all agree.

So each of us who loves painting and sculpture—chooses what gives him the greatest pleasure, "To lose ourselves in the hearts of children," and reach out for the hand of God.

Horace Richter

The liberating quality of avant-garde art

The vital role that painting and sculpture play in modern culture

By Meyer Schapiro

Meyer Schapiro is the rare example among scholars and certainly among medievalists who takes a passionate interest in Contemporary Art.

He has the distinction of being one of the few living art historians who enjoys the respect and affection of creative artists.

Most of Professor Schapiro's writings have appeared in periodical literature. Among his books are "Cezanne and Van Gogh."

He is professor in the Department of Fine Arts and Archaeology at Columbia University, New York City.

In discussing the place of painting and sculpture in the culture of our time, I shall refer only to those kinds which, whether abstract or not, have a fresh inventive character, that art which is called "modern" not simply because it is of our century, but because it is the work of artists who take seriously the challenge of new possibilities and wish to introduce into their work perceptions, ideas and experiences which have come about only within our time.

In doing so I risk perhaps being unjust to important works or to aspects of art which are generally not comprised within the so-called modern movement.

There is a sense in which all the arts today have a common character shared by painting; it may therefore seem arbitrary to single out painting as more particularly modern than the others. In comparing the arts of our time with those of a hundred years ago, we observe that the arts have become more deeply personal, more intimate, more concerned with experiences of a subtle kind. We note, too, that in poetry, music and architecture, as well as in painting, the attitude to the medium has become much freer, so that artists are willing to search further and to risk experiments or inventions which in the past would have been inconceivable because of fixed ideas of the laws and boundaries of the arts. I shall try to show however that painting and sculpture contribute qualities and values less evident in poetry, music and architecture.

It is obvious that each art has possibilities given in its own medium which are not found in other arts, at least not in the same degree. Of course, we do not know how far-reaching these possibilities are; the limits of an art cannot be set in advance. Only in the course of work and especially in the work of venturesome personalities do we discover the range of an art, and even then in a very incomplete way.

In the last fifty years, within the common tendency towards the more personal, intimate and free, painting has had a special role because of a unique revolutionary change in its character. In the first decades of our century painters and sculptors broke with the long-established tradition that their arts are arts of representation, creating images bound by certain requirements of accord with the forms of nature.

That great tradition includes works of astounding power upon which artists have been nourished for centuries. Its principle of representation had seemed too self-evident to be doubted, yet that tradition was shattered early in this century. The change in painting and sculpture may be compared to the most striking revolutions in science, technology and social thought. It has affected the whole attitude of painters and sculptors to their work. To define the change in its positive aspect, however, is not easy because of the great diversity of styles today even among advanced artists.

One of the charges brought most frequently against art in our time is that because of the loss of the old standards, it has become chaotic, having no rule or direction. Precisely this criticism was often made between 1830 and 1850, especially in France, where one observed side by side works of Neo-Classic, Romantic and Realistic art—all of them committed to representation. The lack of a single necessary style of art reminded many people of the lack of clear purpose or of common ideals in social life. What seemed to be the anarchic character of art was regarded as a symptom of a more pervasive anarchy or crisis within society as a whole.

But for the artists themselves—for Ingres, Delacroix and Courbet—each of these styles was justified by ideal ends that they served, whether of order, liberty or truth; and when we look back now to the nineteenth century, the astonishing variety of its styles, the many conflicting movements and reactions, and the great number of distinct personalities, appear to us less as signs of weakness in the culture than as examples of freedom, individuality and sincerity of expression. These qualities corresponded to important emerging values of the social and political life of that period, and even helped to sustain them.

In the course of the last fifty years the painters who freed themselves from the necessity of representation discovered whole new fields of form-construction and expression (including new possibilities of imaginative representation) which entailed a new attitude to art itself. The artist came to believe that what was essential in art—given the diversity of themes or motifs—were two universal requirements: that every work of art has an individual order or coherence, a quality of unity and necessity in its structure regardless of the kind of forms used; and, second, that the forms and colors chosen have a decided expressive physiognomy, that they speak to us as a feeling-charged whole, through the intrinsic power of colors and lines, rather than through the imaging of facial expressions, gestures and bodily movements, although these are not necessarily excluded—for they are also forms.

That view made possible the appreciation of many kinds of old art and of the arts of distant peoples—primitive, historic, colonial, Asiatic and African, as well as European—arts which had not been accessible in spirit before because it was thought that true art had to show a degree of conformity to nature and of mastery of representation which had developed for the most part in the West. The change in art dethroned not only representation as a necessary requirement but also a particular standard of decorum or restraint in expression which had excluded certain domains and intensities of feeling. The notion of the humanity of art was immensely widened. Many kinds of drawing, painting, sculpture and architecture, formerly ignored or judged inartistic, were seen as existing on the same plane of human creativeness and expression as "civilized" Western art. That would not have happened, I believe, without the revolution in modern painting.

The idea of art was shifted, therefore, from the aspect of imagery to its expressive, constructive, inventive aspect. That does not mean, as some suppose, that the old art was inferior or incomplete, that it had been constrained by the requirements of representation, but rather that a new liberty had been introduced which had, as one of its consequences, a greater range in the appreciation and experience of forms.

The change may be compared, perhaps, with the discovery by mathematicians that they did not have to hold to the axi-

oms and postulates of Euclidian geometry, which were useful in describing the everyday physical world, but could conceive quite other axioms and postulates and build up different imaginary geometries. All the new geometries, like the old, accepted one, were submitted to the rules of logic; in each geometry the new theorems had to be consistent with each other and with the axioms and postulates. In painting as in mathematics, the role of structure or coherence became more evident and the range of its applications was extended to new elements.

The change I have described in the consciousness of form is more pronounced in painting and sculpture than it is in any other art. It is true that music and architecture are also unconcerned with representation—the imaging of the world —but they have always been that. The architect, the musician and the poet did not feel that their arts had undergone so profound a change, requiring as great a shift in the attitude of the beholder, as painting and sculpture in the beginning of our century. Within the totality of arts, painting and sculpture, more than the others, gave to artists in all mediums a new sense of freedom and possibility. It was the ground of a more general emancipation.

Even poets, who had always been concerned with images and with language as a medium which designates, poets, too, now tried to create a poetry of sounds without sense. But that movement did not last very long, at least among English-speaking poets, although it was strong at one time in Russia and exists today in Holland and Belgium.

This sentiment of freedom and possibility, accompanied by a new faith in the self-sufficiency of forms and colors, became deeply rooted within our culture in the last fifty years. And since the basic change had come about through the rejection of the image function of painting and sculpture, the attitudes and feelings which are bound up with the acceptance or rejection of the environment entered into the attitude of the painter to the so-called abstract or near-abstract styles, affecting also the character of the new forms. His view of the external world, his affirmation of the self or certain parts of the self, against devalued social norms—these contributed to his confidence in the necessity of the new art.

Abstraction implies then a criticism of the accepted contents of the preceding representations as ideal values or life interests. This does not mean that painters, in giving up landscape, no longer enjoy nature; but they do not believe, as did the poets, the philosophers and painters of the nineteenth century, that nature can serve as a model of harmony for man, nor do they feel that the experience of nature's moods is an exalting value on which to found an adequate philosophy of life. New problems, situations and experiences of greater import have emerged: the challenge of social conflict and development, the exploration of the self, the discovery of its hidden motivations and processes, the advance of human creativeness in science and technology.

All these factors should be taken into account in judging the significance of the change in painting and sculpture. It was not a simple studio experiment or an intellectual play with ideas and with paint; it was related to a broader and deeper reaction to basic elements of common experience and the concept of humanity, as it developed under new conditions.

In a numbr of respects, painting and sculpture today may seem to be opposed to the general trend of life. Yet, in such opposition, these arts declare their humanity and importance.

Paintings and sculptures, let us observe, are the last handmade, personal objects without our culture. Almost everything else is produced industrially, in mass, and through a high division of labor. Few people are fortunate enough to make something that represents themselves, that issues entirely from their hands and mind, and to which they can affix their names.

Most work, even much scientific work, requires a division of labor, a separation between the individual and the final result; the personality is hardly present even in the operations of industrial planning or in management and trade. Standardized objects produced impersonally and in quantity establish no bond between maker and user. They are mechanical products with only a passing and instrumental value.

What is most important is that the practical activity by which we live is not satisfying: we cannot give it full loyalty, and its rewards do not compensate enough for the frustrations and emptiness that arise from the lack of spontaneity and personal identifications in work: the individual is deformed by it, only rarely does it permit him to grow.

The object of art is, therefore, more passionately than ever before, the occasion of spontaneity or intense feeling. The painting symbolizes an individual who realizes freedom and deep engagement of the self within his work. It is addressed to others who will cherish it, if it gives them joy, and who will recognize in it an irreplaceable quality and will be attentive to every mark of the maker's imagination and feeling.

The consciousness of the personal and spontaneous in the painting and sculpture stimulates the artist to invent devices of handling, processing, surfacing, which confer to the utmost degree the aspect of the freely made. Hence the great importance of the mark, the stroke, the brush, the drip, the quality of the substance of the paint itself, and the surface of the canvas as a texture and field of operation—all signs of the artist's active presence. The work of art is an ordered world of its own kind in which we are aware, at every point, of its becoming.

All these qualities of painting may be regarded as a means of affirming the individual in opposition to the contrary qualities of the ordinary experience of working and doing.

I need not speak in detail about this new manner, which appears in figurative as well as abstract art; but I think it is worth observing that in many ways it is a break with the kind of painting that was most important in the 1920's. After the first World War, in works like those of Léger, abstraction in art was affected by the taste for industry, technology and science, and assumed the qualities of the machine-made, the impersonal and reproducible, with an air of coolness and mechanical control, intellectualized to some degree.

(Continued on page 14)

CATALOGUE

FOREST BESS

Born: 1911. *Place of Birth:* Bay City, Texas. *Residence:* Bay City, Texas. *Studied:* University of Texas, Texas A & M University. *Traveled:* Mexico. *Major Exhibitions:* White Memorial Museum, Houston Museum of Fine Arts, Corcoran Biennial, Dallas Museum of Fine Arts. *Collections:* Houston Museum of Fine Arts, White Memorial Museum, Brandeis University.

1. GREEN SPOT. Oil on Wood. 5 x 6. 1950.
2. MASS PRODUCTION. Oil on Canvas. 9 x 16. 1950.
3. SUNRISE. Oil on Canvas. 8 x 14. 1957.
4. RED SPUTNIK. Oil on Canvas. 15 x 21. 1958.
5. MOONFLOWER. Oil on Canvas. 16 x 22. 1958.
6. YELLOW FIRE. Oil on Canvas. 16 x 24. 1959.

LEE BONTECOU

Born: 1931. *Place of Birth:* Providence, R. I. *Residence:* New York City. *Traveled:* Europe. *Studied:* William Zorach, Guggenheim Foundation, Tiffany Prize, Pennsylvania Academy Award. *Major Exhibitions:* Detroit Institute of Arts, Leo Costelli Gallery. *Collections:* White Art Museum, Museum of Modern Art, Smith College Museum.

7. WHITHER. Construction in Canvas and Lead. 30 x26. 1958.

GANDY BRODIE

Born: 1925. *Place of Birth:* New York City. *Residence:* New York City. *Studied:* New School for Social Research, Columbia University. *Traveled:* Mexico, France, Italy. *Major Exhibitions:* Museum of Modern Art, Whitney Museum of American Art, Jewish Museum, Durlacher Bros. *Collections:* Philips Memorial Gallery, Whitney Museum, Museum of Modern Art, Longview Foundation, Gloria Vanderbilt, Walter P. Chrysler.

8. CHRIST WITH STONES. Wood Panel with Stones. 29 x 22. 1952.
9. STUDY FOR STARS BLOOD OVER GRACE CHURCH. Crayon and Water Color. 17 x 22. 1953.
10. PURPLE LIGHT AND YELLOW PEAR. Oil on Canvas. 32 x 24. 1955.
11. DRAWN TOWARD THE STARS. Oil on Canvas. 59 x 99. 1955.
12. TOY HORSE IN A MIRROR. Oil on Masonite. 39 x 47. 1955.
13. ROMANO. Oil on Canvas. 34 x 30. 1956.
14. TEN PAST ELEVEN. Oil on Canvas. 24 x 37. 1956.
15. STILL LIFE WITH PAINT BRUSHES. Oil on Masonite. 35 x 45. 1956.
16. BOAT IN THE BAY. Oil on Canvas. 58 x 42. 1957.
17. ITALIAN LANDSCAPE. Casein. 15 x 19. 1957.
18. THE CYPRESS GROWS TALL. Casein. 15 x 19. 1957.
19. PURPLE GLADIOLI. Oil on Canvas. 24 x 20. 1958.
20. TALLITH (PRAYER SHAWL) AND BLACK RADISHES Oil on Canvas. 21 x 34. 1958.
21. GULL LAST SUMMER. Oil on Canvas. 50 x 40. 1958.
22. SELF PORTRAIT. Oil on Canvas. 48 x 40. 1959.

ROBERT de NIRO

Born: 1924. *Place of Birth:* Syracuse, New York. *Studied:* Hans Hofmann, Joseph Albers. *Major Exhibitions:* Whitney Museum of American Art, University of Nebraska, Jewish Museum. *Collections:* Longview Foundation.

23. CRUCIFIX NO. 4. Oil on Paper. 23 x 33. 1955.
24. STILL LIFE WITH GREEK HEAD. Oil on Canvas. 30 x 22. 1955.
25. GRETA GARBO. Charcoal. 25 x 19. 1956.
26. STILL LIFE WITH ANEMONES. Oil on Canvas. 48 x 48. 1957.
27. VERLAINE SKETCH. Ink Drawing. 14 x 11. 1958.
28. GREEN STILL LIFE. Oil on Paper. 26 x 40. 1958.
29. STILL LIFE WITH TWO PITCHERS. Oil on Paper. 26 x 40. 1958.

RICHARD DIEBENKORN

Born: 1922. *Place of Birth:* Portland, Oregon. *Residence:* Berkeley, California. *Traveled:* Mexico. *Studied:* Stanford University, Cal. School of Fine Arts, University of New Mexico. *Major Exhibitions:* Whitney Museum of American Art, Museum of Modern Art, Solomon R. Guggenheim Museum, Walker Art Center, Sao Pablo Bicentennial, Brussels World's Fair, Virginia Museum of Fine Arts, Dallas Museum of Fine Arts, Corcoran Gallery. *Collections:* Phillips Gallery, Albright Art Gallery, San Francisco Museum of Fine Arts, Palace of the Legion of Honor, Oakland Museum, Los Angeles County Museum, Carnegie Institute.

30. SAN SIMEON. Oil on Canvas. 17 x 20. 1956.

JEAN FOLLETT

Born: 1917. *Place of Birth:* St. Paul, Minn. *Residence:* New York City. *Traveled:* Paris 1950-51. *Studied:* University of Minnesota, Hans Hofmann, Academie de la Grande Chaumiere, Paris. *Major Exhibitions:* San Francisco Museum of The Legion of Honor, Solomon R. Guggenheim Museum, Houston Contemporary Arts Museum, Provincetown Arts Festival, Museum of Modern Art, Carnegie Institute, Cornell University, Smith College, Stable Gallery, Leo Costelli Gallery.

31. PLAYGROUND. Oil on Canvas. 30 x 40.

MILES FORST

Born: 1923. *Place of Birth:* Brooklyn. *Residence:* New York City. *Studied:* Mexico City, Art Student's League, Hans Hofmann. *Major Exhibitions:* 813 Broadway Exhibition, Hansa Gallery, Solomon R. Guggenheim Museum, Stable Annual, Camino Gallery, Denver Museum.

32. THE CAPTIVE. Oil on Canvas. 59 x 56.

MICHAEL GOLDBERG

Born: 1924. *Place of Birth:* New York City. *Studied:* Art Students League, Hans Hofmann School. *Major Exhibitions:* Tibor de Nagy Gallery, Museum of Modern Art, Whitney Museum of American Art, Martha Jackson Gallery.

33. THE KEEP. Oil on Canvas. 58 x 48. 1958.

RED GROOMS

Born: 1937. *Place of Birth:* Nashville, Tennessee. *Residence:* New York City. *Studied:* Hans Hofmann, Art Institute of Chicago. *Collections:* Walter P. Chrysler, Jr.

34. FIRECHIEF. Oil on Canvas. 50 x 50. 1958.

HANS HOFMANN

Born: 1880. *Place of Birth:* Weissenberg, Germany. *Residence:* New York and Provincetown. *Major Exhibitions:* Venice Biennale, Whitney Museum Retrospective, Kootz Gallery, Maeght Gallery, Paris, Baltimore Museum, Arts Club of Chicago, San Francisco Museum. *Collections:* Museum of Modern Art, Whitney Museum of American Art, Metropolitan Museum, Walker Art Center, University of Illinois, Grenoble Museum, France, Art Institute of Chicago, William H. Lane Foundation, University of Nebraska, Contemporary Art Society, Chicago.

35. THE SUN. Oil on Canvas. 60 x 48. 1952.

BUDD HOPKINS

Born: 1931. *Place of Birth:* Wheeling, West Va. *Residence:* New York City. *Traveled:* Europe. *Major Exhibitions:* Poindexter Gallery, Tirca Karlis Gallery, Provincetown, Zabriskie Gallery, Allen Art Museum, Oberlin, Ohio, Staten Island Museum, Spoleto, Italy, Whitney Museum of American Art. *Collections:* Walter P. Chrysler, Jr.

36. IMPERIAL. Watercolor. 14 x 21. 1956.
37. GENESIS NO. 1. Oil on Canvas. 30 x 25. 1957.
38. STUDY FOR BRANDENBURG. Oil on Canvas. 28 x 23. 1958.
39. BRANDENBURG NO. 1. Oil on Canvas. 9 x 8. 1958.
40. BRANDENBURG No. 2. Oil on Canvas. 89 x 80. 1958.
41. STUDY FOR AUGUST. Oil on Canvas. 11 x 14. 1958.

LESTER JOHNSON

Born: 1919. *Place of Birth:* Minneapolis, Minn. *Residence:* New York City. *Studied:* Art Institute of Chicago, Minneapolis Institute of Art. *Major Exhibitions:* Boston Institute of Contemporary Art, Whitney Museum of American Art, Baltimore Museum of Art, Jewish Museum, Hansa Gallery, Camino Gallery, Zabriskie Gallery.

42. BOY AMIDST TREES. Oil on Canvas. 43 x 50. 1956.

WOLF KAHN

Born: 1927. *Place of Birth:* Stuttgart, Germany. *Residence:* New York City. *Studied:* Hans Hofmann School, University of Chicago. *Traveled:* Italy. *Major Exhibitions:* Whitney Museum of American Art, Virginia Museum, Sarah Lawrence College, Des Moines Art Center, Jewish Museum. *Collections:* Museum of Modern Art, Whitney Museum of American Art, University of Illinois, University of Nebraska, Houston Museum of Fine Arts, Alfred Frankfurter, Meyer Shapiro, William Zeckendorf, Thomas Hess.

43. SAND DUNE HOUSE AT PROVINCETOWN. Pastel. 8 x 10. Before 1954.
44. PROVINCETOWN BEACH HOUSE. Pastel. 10 x 14. Before 1954.
45. QUIET NEW YORK. Pastel. 10 x 14. Before 1954.
46. PANSIES. Pastel. 9 x 8. Before 1954.
47. NIGHT WAITS. Pastel. 9 x 12. Before 1954.
48. THE NAKED TREE. Pastel. 10 x 13. Before 1954.
49. WILDFLOWERS. Pastel. 9 x 9. Before 1954.
50. GREEN STILL LIFE. Oil on Canvas. 24 x 36. 1954.
51. FISH HEADS. Oil on Canvas. 24 x 28. 1954.
52. ORANGE STILL LIFE. Oil on Canvas. 30 x 36. 1954.
53. MADAME ORR. Oil on Canvas. 28 x 24. 1955.
54. SARAH. Oil on Canvas. 51 x 60. 1955.
55. STILL LIFE WITH ONIONS. Oil on Canvas. 22 x 27. 1955.
56. SELF PORTRAIT. Oil on Canvas. 52 x 50. 1955.
57. VENICE BY THE MOON. Pastel. 13 x 17. 1957.

ALLAN KAPROW

Born: 1927. *Place of Birth:* Atlantic City, N. J. *Residence:* New Brunswick, N. J. *Studied:* New York University, Columbia University, Hans Hofmann, Meyer Schapiro, John Cage. *Major Exhibitions:* Hansa Gallery, Urban Gallery, Bernard Ganymede Gallery, Rutgers University, Jewish Museum, Fourteen Performances called "Happenings."

58. RED TREE. Oil on Canvas. 30 x 35. 1956.

FRANZ KLINE

Born: 1910. *Place of Birth:* Pennsylvania. *Residence:* New York City. *Studied:* Girard College, Boston University, Heatherly's School, England. *Major Exhibitions:* Egan Gallery, Institute of Design, Sidney Janis Gallery, Fogg Art Museum, Galerie de France, Paris, Whitney Museum of American Art, Pittsburgh International, Wildenstein Gallery, Stable Gallery. *Collections:* Museum of Modern Art, Whitney Museum of American Art, Solomon R. Guggenheim Museum, Metropolitan Museum.

59. SKETCH FOR ANDES. Ink and Oil on Paper. 13½ x 11. 1954.

ALFRED LESLIE

Born: 1927. *Place of Birth:* New York City. *Residence:* New York City. *Studied:* Self taught. *Major Exhibitions:* Kootz Gallery, Hansa Gallery, Tibor de Nagy Gallery, Museum of Modern Art, Whitney Museum of American Art.

60. UNTITLED. Oil on Masonite. 25 x 19.

MORRIS LOUIS

Born: 1912. *Place of Birth:* Baltimore. *Studied:* Maryland Institute. *Major Exhibitions:* Baltimore Museum of Art, Peale Museum, Corcoran Gallery, Kootz Gallery, Leo Castelli Gallery, Martha Jackson Gallery, French and Company.

61. UNTITLED. Ink on Canvas. 79 x 105. 1959.

ROBERT MOTHERWELL

Born: 1915. *Place of Birth:* Aberdeen, Washington. *Residence:* New York City. *Traveled:* Europe, Mexico. *Major Exhibitions:* Museum of Modern Art, Houston Contemporary Arts Association, Arts Club of Chicago, San Francisco, Oberlin College, Sidney Janis Gallery, Belgian World's Fair 1958.

62. GIRL WITH STRIPES. Casein Collage. 26 x 22. 1947.

JAN MULLER

Born: 1924. *Place of Birth:* Hamburg, Germany. *Died:* New York 1958. *Studied:* Hans Hofmann. *Major Exhibitions:* Hansa Gallery, House of Duveen, Rampano Gallery, 813 Broadway, Stable Group, Camino Gallery, Whitney Museum of American Art, Museum of Modern Art.

63. ADAM. Oil on Canvas. 48 x 36. 1951.
64. NUDES AT PROVENCE. Oil on Canvas. 48 x 36. 1953.
65. SEATED FIGURES. Oil on Canvas. 54 x 60. 1953.
66. BACHANNALE. Oil on Canvas. 78 x 73. 1953.
67. TRIUMPH IN THE SUN. Oil on Canvas. 38 x 48. 1953.
68. LEAPFROG. Oil on Canvas. 38 x 42. Early 1955.
69. CIRCLE ABSTRACTION. Oil on Canvas. 7 x 6. 1955.
70. SINGLE PATH No. 1. Oil on Canvas. 42 x 38. Summer 1955.
71. TRIPTYCH OF PROVENCE THEMES. Oil on Wood. 13 x 36. 1956.
72. PROVINCETOWN HOUSES No. 1. Oil on Canvas. 21 x 24. 1956.
73. PROVINCETOWN MONUMENT NO. 1. Oil on Canvas. 9 x 10. Spring 1956.
74. PHANTOM RIDERS. Oil on Board. 9 x 12. Summer 1957.
75. THE WHITE HORSE. Oil on Board. 8 x 10. Summer 1957.
76. LES GIRLS. Oil on Canvas. 8 x 10. Fall 1957.
77. MOSAIC CIRCLE ABSTRACTION (Composition No. 2). Oil on Canvas. 23½ x 23½.

DOLORES MULLER

Born: 1927. *Place of Birth:* Dallas. *Residence:* New York City. *Studied:* University of Texas, New York University, Seymour Fogel, William Baziotes. *Traveled:* Mexico. *Major Exhibitions:* Dallas Museum of Fine Arts, Fort Worth Museum of Fine Arts.

78. LADY OF THE NIGHT. Oil on Wood. 3½ x 5. Spring 1958.
79. PORTRAIT OF MADELAINE. Oil on Canvas. 21 x 22. Spring 1958.
80. CRUCIFIXION No. 2. Oil on Wood. 17 x 15. Summer 1958.
81. LADIES OF THE NIGHT. Oil on Wood. 3½ x 8. 1958.

KENNETH NOLAND

Born: 1925. *Place of Birth:* Asheville, N. C. *Studied:* Black Mountain College, Ossip Zadkine. *Traveled:* Europe. *Major Exhibitions:* Corcoran Gallery, Kootz Gallery, Museum of Modern Art, Tibor de Nagy Gallery, French and Company.

82. BURST. Ink on Canvas. 70 x 70. 1959.
83. TARGET. Ink on Canvas. 70 x 70. 1959.

FELIX PASILIS

Born: 1922. *Place of Birth:* Batavia, Ill. *Studied:* American University, Hans Hofmann. *Major Exhibitions:* American University, Carnegie Institute, University of Nebraska, University of Colorado, Staten Island Museum of Fine Arts, Jewish Museum. *Public Collections:* Women's College of North Carolina.

84. STILL LIFE WITH ORANGES. Oil on Canvas. 36 x 41. 1950.
85. STILL LIFE. Oil on Canvas. 28 x 40. 1954.
86. STILL LIFE WITH COFFEE GRINDER. Oil on Canvas. 51 x 41. 1954.
87. BENCH WITH FLOWERS. Oil on Canvas. 32 x 36. 1955.
88. PITCHER WITH WILDFLOWERS. Oil on Canvas. 36 x 32. 1955.
89. STILL LIFE WITH MEXICAN PLATTER. Oil on Canvas. 50 x 41. 1955.
90. SELF PORTRAIT. Oil on Canvas. 51 x 41. 1955.
91. SLEEPING DOG. Oil on Canvas. 24 x 32.
92. BLACK COFFEE POT. Oil on Canvas. 6 x 6.

MILTON RESNICK

Born: 1917. *Place of Birth:* Bratslov, Russia. *Residence:* New York City (1922). *Studied:* Pratt Institute, American Artists School, Hans Hofmann. *Traveled:* Paris 1946-48. *Taught:* University of California 1955. *Major Exhibitions:* Museum of Modern Art, Whitney Museum of American Art, Walker Art Center, Carnegie Institute, Howard Wise Gallery. *Collections:* Museum of Modern Art, Longview Foundation, Etc.

93. WITNESS. Oil on Canvas. 48 x 39. 1956.

LARRY RIVERS

Born: 1923. *Place of Birth:* New York City. *Studied:* Hans Hofmann. *Travel:* Europe, 1950. *Major Exhibitions:* Corcoran Gallery, Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, Art Institute of Chicago, Rhode Island School of Design, Sao Paolo Biennale, Carnegie Institute of Art. *Public Collections:* Museum of Modern Art, Whitney Museum of American Art, Brooklyn Museum, Art Institute of Chicago, Corcoran Gallery, Carnegie Institute.

94. SEATED FIGURE. Terra Cotta. 11 x 13. 1957.

GEORGE SEGAL

Born: 1925. *Place of Birth:* New York City. *Residence:* New Brunswick, N. J. *Studied:* Cooper Union, Pratt Institute, New York University. *Major Exhibitions:* Hansa Gallery, Camino Gallery, Jewish Museum, Boston Arts Festival, Whitney Museum Annual, Rutgers University, Sarah Lawrence College.

95. KIM NOVAK COMES TO TOWN. Oil on Canvas. 38 x 48. 1958.
96. ROOM SIX. Oil on Canvas. 67 x 95. 1959.
97. IN THE GARDEN. Oil on Canvas. 68 x 105. 1960.

HYDE SOLOMON

Born: 1911. *Place of Birth:* New York City. *Residence:* New York City. *Studied:* Pratt Institute, Chaim Gross, Meyer Schapiro, Ossip Zadkine, Mac Dowell Colony, Yaddo Fellowship. *Major Exhibitions:* Whitney Museum of American Art, Colombus Museum of Fine Arts, Walker Art Center, Princeton Museum, Jewish Museum, Kootz Gallery, Vendome Gallery, Peridot Gallery, Poindexter Gallery. *Collections:* Whitney Museum of American Art, Tel Aviv Museum.

98. TIDAL LANDSCAPE. Oil on Canvas. 48 x 58. 1958.

RICHARD STANKIEWICZ

Born: 1922. *Place of Birth:* Philadelphia. *Residence:* New York City. *Studied:* Ferdinand Leger, Ossip Zadkine, Hans Hofmann School. *Traveled:* France. *Major Exhibitions:* Venice Biennale, Museum of Modern Art, Whitney Museum of American Art, Stable Gallery. *Collections:* Smith College Museum, Art Institute of Chicago, Buffalo Fine Arts Academy, Museum of Modern Art, Whitney Museum of American Art.

99. FAMILY GROUP. Iron, Steel and Copper. 37 x 20. 1954.
100. SORT OF A MAN. Iron and Steel. 16 x 9.
101. GRASS PEOPLE. Iron and Steel. 31 x 13.
102. THE GENERAL. Iron and Steel. 34 x 19.
103. ABSTRACT FIGURES. Steel Nails. 18 x 18.
104. UNTITLED. Iron and Steel. 8 x 5.
105. UNTITLED. Iron and Steel. 37 x 18.

ROBERT THOMPSON

Born: 1937. *Place of Birth:* Louisville, Ky. *Residence:* New York City. *Studied:* University of Louisville. *Traveled:* Canada.

106. ON THE BEACH. Oil on Canvas. 45 x 70. 1957.
107. TWO AND THE SAME. Oil on Canvas. 62 x 71. 1960.

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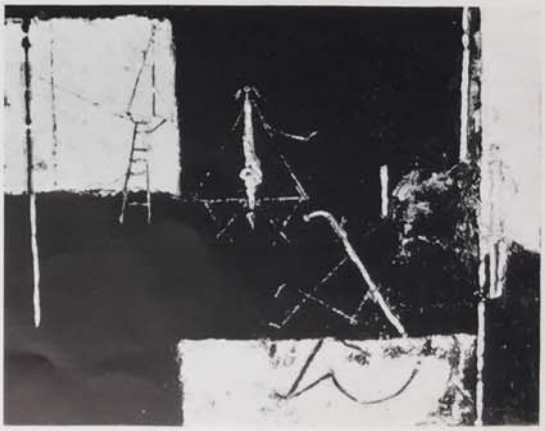

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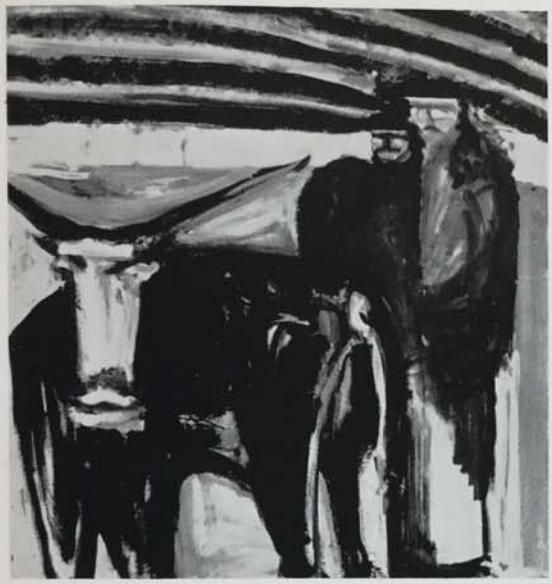

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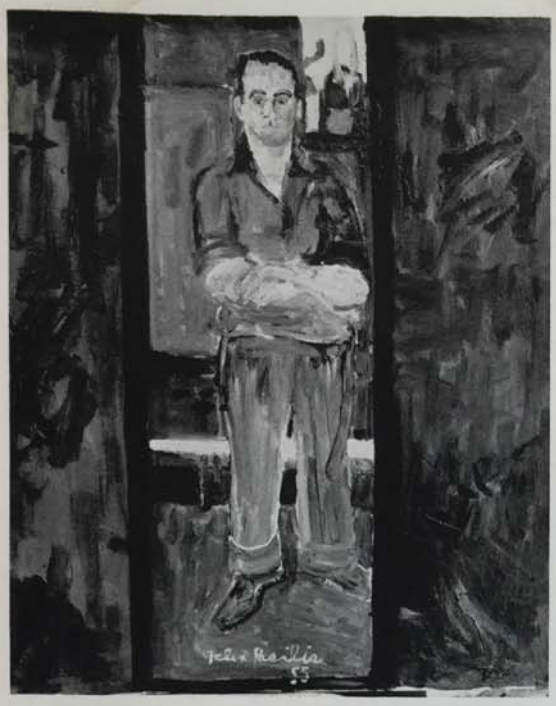

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(Continued from page 4)

The artist's power of creation seems analogous here to the designer's and engineer's. That art, in turn, avowed its sympathy with mechanism and industry in an optimistic mood as progressive elements in everyday life, and as examples of strength and precision in production which painters admired as a model for art itself. But the experiences of the last twenty-five years have made such confidence in the values of technology less interesting and even distasteful.

In abstraction we may distinguish those forms, like the square and circle, which have object character and those which do not. The first are closed shapes, distinct within their field and set off against a definite ground. They build up a space which has often elements of gravity, with a clear difference between above and below, the ground and the background, the near and far. But the art of the last fifteen years tends more often to work with forms which are open, fluid or mobile; they are directed strokes or they are endless tangles and irregular curves, self-involved lines which impress us as possessing the qualities not so much of things as of impulses, of excited movements emerging and changing before our eyes.

The impulse, which is most often not readily visible in its pattern, becomes tangible and definite on the surface of a canvas through the painted mark. We see, as it were, the track of emotion, its obstruction, persistence or extinction. But all these elements of impulse which seem at first so aimless on the canvas are built up into a whole characterized by firmness, often by elegance and beauty of shapes and colors. A whole emerges with a compelling, sometimes insistent quality of form, with a resonance of the main idea throughout the work. And possessing an extraordinary tangibility and force, often being so large that it covers the space of a wall and therefore competing boldly with the environment, the canvas can command our attention fully like monumental painting in the past.

It is also worth remarking that as the details of form become complicated and free and therefore hard to follow in their relation to one another, the painting tends to be more centered and compact—different in this respect from the type of abstraction in which the painting seems to be a balanced segment of a larger whole. The artist places himself in the focus of your space.

These characteristics of painting, opposed to the characteristics of industrial production, may be found also in the different sense of the words "automatic" and "accidental" as applied in painting, technology and the everyday world.

The presence of chance as a factor in painting, which introduces qualities that the artist could never have achieved by calculation, is an old story. Montaigne in the sixteenth century already observed that a painter will discover in his canvas strokes which he had not intended and which are better than anything he might have designed. That is a common fact in artistic creation.

Conscious control is only one source of order and novelty: the unconscious, the spontaneous and unpredictable are no less present in the good work of art. But that is something art shares with other activities and indeed with the most obviously human function: speech. When we speak, we produce automatically a series of words which have an order and a meaning for us, and yet are not fully designed. The first word could not be uttered unless certain words were to follow, but we cannot discover, through introspection, that we had already thought of the words that were to follow. That is a mystery of our thought as well.

Painting, poetry and music have this element of unconscious, improvised serial production of parts and relationships in an order, with a latent unity and purposefulness. The peculiarity of modern painting does not lie simply in its aspect of chance and improvisation but elsewhere. Its distinctiveness may be made clear by comparing the character of the formal elements of old and modern art.

Painters often say that in all art, whether old or modern, the artist works essentially with colors and shapes rather than with natural objects. But the lines of a Renaissance master are complex forms which depend on already ordered shapes in nature. The painting of a cup in a still-life picture resembles an actual cup, which is itself a well-ordered thing. A painting of a landscape depends on observation of elements which are complete, highly ordered shapes in themselves—like trees or mountains.

Modern painting is the first complex style in history which proceeds from elements that are not pre-ordered as closed articulated shapes. The artist today creates an order out of unordered variable elements to a greater degree than the artist of the past.

In ancient art an image of two animals facing each other orders symmetrically bodies which in nature are already closed symmetrical forms. The modern artist, on the contrary, is attracted to those possibilities of form which include a considerable randomness, variability and disorder, whether he finds them in the world or while improvising with his brush, or in looking at spots and marks, or in playing freely with shapes—inverting, adjusting, cutting, varying, reshaping, regrouping, so as to maximize the appearance of randomness. His goal is often an order which retains a decided quality of randomness as far as this is compatible with an ultimate unity of the whole. That randomness corresponds in turn to a feeling of freedom, an unconstrained activity at every point.

Ignoring natural shapes, he is alert to qualities of movement, interplay, change and becoming in nature. And he provokes within himself, in his spontaneous motions and play, an automatic production of chance.

While in industry accident is that event which destroys an order, interrupts a regular process and must be eliminated, in painting the random or accidental is the beginning or an order. It is that which the artist wishes to build up into an order, but a kind of order that in the end retains the aspect of the original disorder as a manifestation of freedom. The order is created before your eyes and its law is nowhere explicit. Here the function of ordering has, as a necessary counterpart, the element of randomness and accident.

Automatism in art means the painter's confidence in the power of the organism to produce interesting unforeseen effects and in such a way that the chance results constitute a family of forms; all the random marks made by one individual will differ from those made by another, and will appear to belong together, whether they are highly ordered or not, and will show a characteristic grouping. (This is another way of saying that there is a definite style in the seemingly chaotic forms of recent art, a general style common to many artists and unique individual styles.) This power of the artist's hand to deliver constantly elements of so-called chance or accident, which nevertheless belong to a well defined, personal class of forms and groupings, is submitted to critical control by the artist who is alert to the rightness or wrongness of the elements delivered spontaneously, and accepts or rejects them.

No other art today exhibits to that degree in the final result the presence of the individual, his spontaneity and the concreteness of his procedure.

This art is deeply rooted, I believe, in the self and its relation to the surrounding world. And the pathos of the reduction or fragility of the self within a culture that becomes increasingly organized through industry, economy and the state intensifies the desire of the artist to create forms that will manifest his liberty in this striking way—a liberty that, in the best works, is associated with a sentiment of harmony, and the opposite stability, and even impersonality through the power of painting to universalize itself in the perfection of its form and to reach out into common life. It becomes then a possession of everyone and is related to everyday experience.

Another aspect of modern painting and sculpture which is opposed to our actual world and yet is related to it—and appeals particularly because of this relationship—is the difference between painting and sculpture on the one hand and what are called the "arts of communication." This term has become for many artists one of the most unpleasant in our language.

In the mediums of communication which include the newspaper, the magazine, the radio and TV, we are struck at once by certain requirements that are increasingly satisfied through modern technical means and the ingenuity of scientific specialists. Communication, in this sense, aims at a maximum efficiency through methods that ensure the attention of the listener or viewer by setting up the appropriate reproducible stimuli which will work for everyone and promote the acceptance of the message. Distinction is made between message and that which interferes with message, i.e. noise—that which is irrelevant. And devices are introduced to insure that certain elements will have an appropriate weight in the reception.

The theory and practice of communication today help to build up and to characterize a world of social relationships which is impersonal, calculated and controlled in its elements, aiming always at efficiency.

The methods of study applied in the theory of communication have been extended to literature, music and painting as arts which communicate. Yet it must be said that what makes painting and sculpture so interesting in our times is their high degree of non-communication. You cannot extract a message from painting by ordinary means; the usual rules of communication do not hold here, there is no clear code or fixed vocabulary, no certainty of effect in a given time of transmission or exposure. Painting, by becoming abstract and giving up its representational function, has achieved a state in which communication seems to be deliberately prevented. And in many works where natural forms are still preserved, the objects and the mode of representation resist an easy decipherment and the effects of these works are unpredictable.

The artist does not wish to create a work in which he transmits an already prepared and complete message to a relatively indifferent and impersonal receiver. The painter aims rather at such a quality of the whole that, unless you achieve the proper set of mind and feeling towards it, you will not experience anything of it at all.

Only a mind opened to the qualities of things, with a habit of discrimination, sensitized by experience and responsive to new forms and ideas, will be prepared for the enjoyment of this art. The experience of the work of art, like the creation of the work of art itself, is a process ultimately opposed to communication as it is understood now. What has appeared as noise in the first encounter becomes in the end message or necessity, though never message in a perfectly reproducible sense. You cannot translate it into words or make a copy of it which will be quite the same thing.

But if painting and sculpture do not communicate they induce an attitude of communion and contemplation. They offer to many an equivalent of what is regarded as part of religious life: a sincere and humble submission to a spiritual object, an experience which is not given automatically, but requires preparation and purity of spirit. It is primarily in modern painting and sculpture that such contemplativeness and communion with the work of another human being, the sensing of another's perfected feeling and imagination, becomes possible.

If painting and sculpture provide the most tangible works of art and bring us closer to the activity of the artist, their concreteness exposes them, more than the other arts, to dangerous corruption. The successful work of painting or sculpture is a unique commodity of market value. Paintings are perhaps the most costly man-made objects in the world. The enormous importance given to a work of art as a precious object which is advertised and known in connection with its price is bound to affect the consciousness of our culture. It stamps the painting as an object of speculation, confusing the values of art. The fact that the work of art has such a status means that the approach to it is rarely innocent enough; one is too much concerned with the future of the work, its value as an investment, its capacity to survive in the market and to symbolize the social quality of the owner. At the same time no profession is as poor as the painter's, unless perhaps the profession of the poet. The painter cannot live by his art.

Painting is the domain of culture in which the contradic-

tion between the professed ideals and the actuality is most obvious and often becomes tragic.

About twenty-five years ago a French poet said that if all artists stopped painting, nothing would be changed in the world. There is much truth in that statement, although I would not try to say how much. (It would be less true if he had included all the arts.) But the same poet tried later to persuade painters to make pictures with political messages which would serve his own party. He recognized then that painting could make a difference, not only for artists but for others; he was not convinced, however, that it would make a difference if it were abstract painting, representing nothing.

It is only in terms of an older experience of the arts as the carriers of messages, as well as objects of contemplation, that is, arts with a definite religious or political content, sustained by institutions—the Church, the schools, the State—that the poet conceived the function of painting. It is that aspect of the old art which the poet hoped could be revived today, but with the kind of message that he found congenial.

Nevertheless in rejecting this goal, many feel that if the artist works more from within—with forms of his own invention rather than with natural forms—giving the utmost importance to spontaneity, the individual is diminished. For how can a complete personality leave out of his life work so much of his interests and experience, his thoughts and feelings? Can these be adequately translated into the substance of paint and the modern forms with the qualities I have described?

These doubts, which arise repeatedly, are latent within modern art itself: the revolution in painting that I have described, by making all the art of the world available, has made it possible for artists to look at the paintings of other times with a fresh eye, and suggests to them alternatives to their own art. And the artist's freedom of choice in both subject and form opens the way to endless reactions against existing styles.

But granting the importance of all those perceptions and values which find no place in painting today, the artist does not feel obliged to cope with them in his art. He can justify himself by pointing to the division of labor within our culture, if not in all cultures. The architect does not have to tell stories with his forms; he must build well and build nobly. The musician need not convey a statement about particular events and experiences or articulate a moral or philosophical commitment. Representation is possible today through other means than painting and with greater power than in the past.

In the criticism of modern painting as excluding large sectors of life, it is usually assumed that past art was thoroughly comprehensive. But this view rests on an imperfect knowledge of older styles. Even the art of the cathedrals, which has been called encyclopedic, represents relatively little of contemporary actuality, though it projects with immense power an established world-view through the figures and episodes of the Bible. Whether a culture succeeds in expressing in artistic form its ideas and outlook and experiences is to be determined by examining not simply the subject-matter of one art, like painting, but the totality of its arts, and including the forms as well as the themes.

Within that totality today painting has its special tasks and possibilities discovered by the artists in the course of their work. In general, painting tends to reinforce those critical attitudes which are well represented in our literature: the constant searching of the individual, his motives and feelings, the currents of social life, the gap between actuality and ideals.

If the painter cannot celebrate many current values, it may be that these values are not worth celebrating. In the absence of ideal values stimulating to his imagination, the artist must cultivate his own garden as the only secure field in the violence and uncertainties of our time. By maintaining his loyalty to the value of art—to responsible creative work, the search for perfection, the sensitiveness to quality—the artist is one of the most moral and idealistic of beings, although his influence on practical affairs may seem very small.

Painting by its impressive example of inner freedom and inventiveness and by its fidelity to artistic goals, which include the mastery of the formless and accidental, helps to maintain the critical spirit and the ideals of creativeness, sincerity and self-reliance, which are indispensable to the life of our culture.

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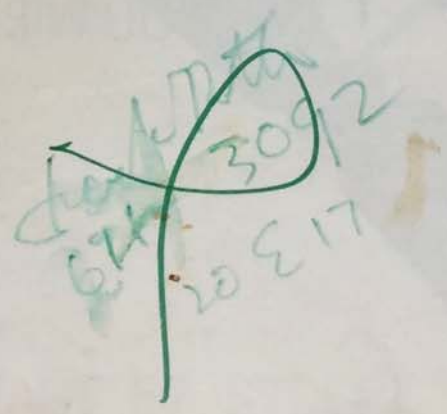

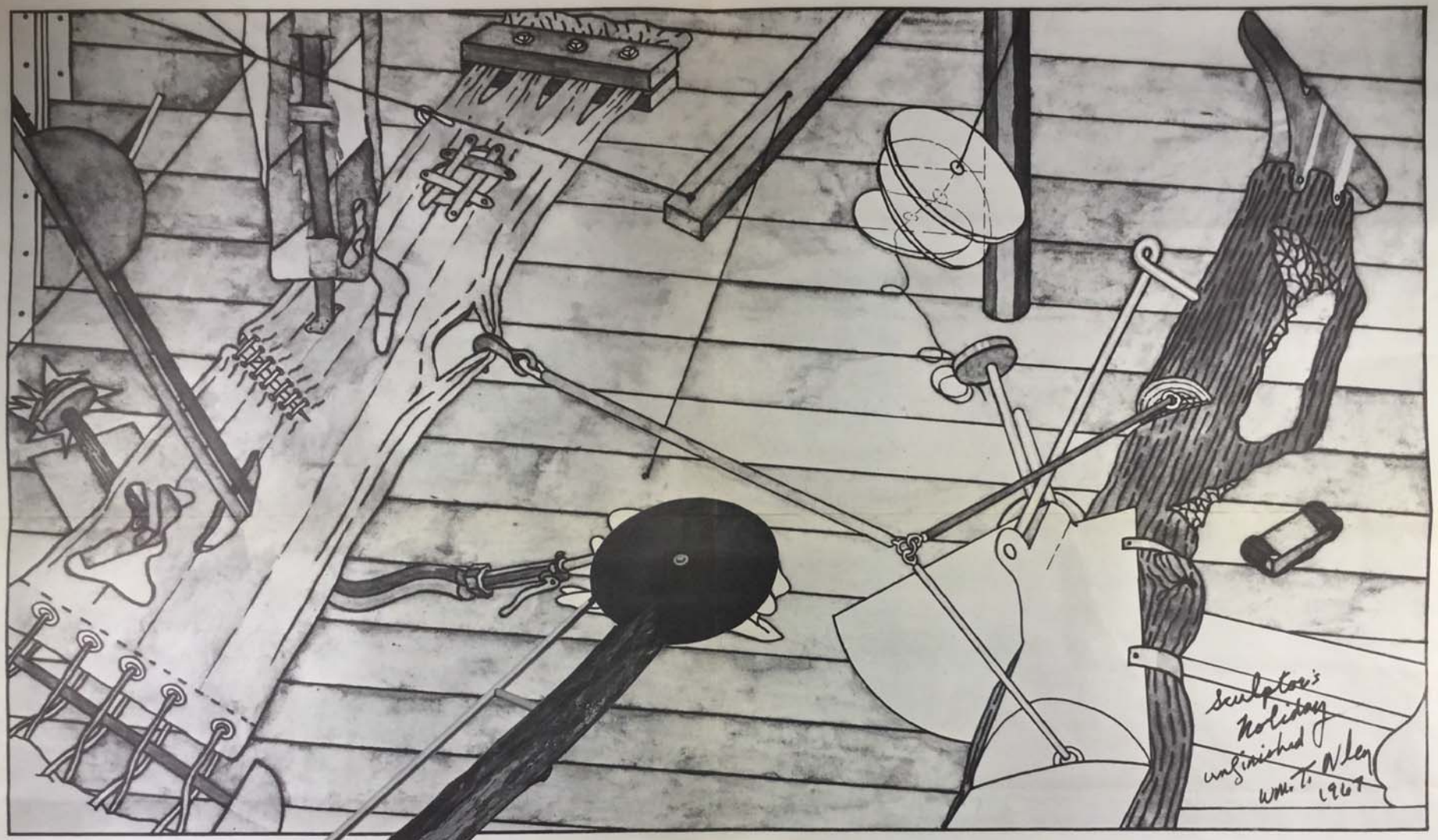

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