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(702)
EL MUNDO
SAN JUAN, PUERTO RICO
D. 107,450 S. 114,750

MAY 29 1970

Artista Argentino 'Pinta' El Río Este Nueva York

NUEVA YORK, (UPI) — El artista argentino Nicolas García Uriburu, repitiendo lo que hiciera hace dos años en Venecia, "Pintó" el East River (Río Este) de Nueva York.

Acompañado po el diseñador de yates German Frers embarcó en el muelle de la calle 60 y el East End en un pequeño remolcador en el que cargó seis grandes recipientes conteniendo pintura fluorescente.

Desde de la costa le vieron partir unas 40 personas. Entre ellas estaban el Director del Museo Guggenheim, Thomas Messer; el del Museo de Arte Moderno, M. McShine; el crítico de arte Lawrence Alloway y el propietario y director de la galería Leo Castelli, así como representantes de las revistas de arte más importantes de esta ciudad.

Ya en el medio de la corriente, García Uriburu fue arrojando el contenido de los recipientes río, el que mezclado por el movimiento de las aguas fue tomando tonos verdes fluorescentes. La mancha, agrandándose paulatinamente fue llevada lentamente por la bajante siendo vista en toda su luminosidad desde los grandes vista en toda su luminosidad desde los grandes edificios de la costa y por el personal asombrado de las Naciones Unidas que no atinaba a entender de qué se trataba.

Poco a poco, y empujaba por la lluvia que comenzó a caer, la mancha se fue diluyendo, llevada hacia el mar.

Así comenzó el triángulo que García Uriburu intenta hacer pintando las aguas. Después de Nueva York, el artista argentino tratará de "pintar" el Río Sena, en París, el 15 de junio; nuevamente los canales de Venecia, cuando se celebre la bienal, el 27 de junio, y finalmente el Riachuelo, en Buenos Aires, el 15 de julio.

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Anti-Museum

KYNASTON MCSHINE: CLIPPINGS

ttive nell'arte jugoslava

Gruppo OHO e Walter De Maria, 1970.

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nell'ambiente umano e naturale ». Accanto a questo atteggiamento che adottarono B. Bućan, S. Iveković, D. Martinis ed altri, a Zagabria si sviluppò anche un'altra corrente della quale erano esponenti B. Dimitrijevic e G. Trbuljak, la cui attività aveva un'impronta chiaramente concettualistica, espressa nel proposito di indagine preliminare delle condizioni nelle quali sorge il fenomeno artistico e del ruolo che in questo processo svolgono non soltanto l'azione cosciente dell'artista, ma anche le circostanze casuali ed imprevedibili. A Novi Sad, nel 1970-71, vennero formati i gruppi KOD e (E. Oggi la loro attività si svolge per lo più nel campo del puro concettualismo linguistico ed è influenzata dai presupposti di Joseph Kosuth e del gruppo « Art-Language », mentre il gruppo « Bosch+Bosch », fondato a Subotica nel 1969, ha adottato procedimenti diversi, orientandosi tra il « fluxus » e la poesia visiva, da una parte, la « Land-art » e il « video-tape » dall'altra. A Belgrado

A[3]) il lavoro dei quali, considerato nel suo complesso, può essere compreso nel concetto degli « extended media ». Nel contesto di questi fenomeni bisogna considerare anche gli ultimi cicli concettuali « Proposta per il godimento mentale del colore » e « In onore dell'avanguardia sovietica » di uno dei pittori di rilievo della generazione precedente Radomir Damnjanovic-Damnjan.

La nostra breve illustrazione dell'attività di questi artisti e del ruolo svolto da un certo numero di critici e di organizzatori che appoggiano la loro attività non sarebbe completa se non mettessimo in rilievo anche il loro legame, stretto e tempestivo, con molti protagonisti di fenomeni imparentati dell'America e dell'Europa. Così, ad esempio, i membri del gruppo OHO esposero alla mostra « Information » che Kynaston McSchine allestì nel 1970 al Museo di Arte Moderna di Nuova York ed il loro lavoro è rappresentato nel centro per l'arte povera e concettuale « Information documentation archives » che Germano Celant

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"Ya no se trata de pintar un paisaje", dijo más tarde García Uriburu. "Ya no es cuestión de llevar a la tela un río sino colorear el agua del propio río y que ese color participe del paisaje y llegue a impresionar al espectador no especializado en arte a la manera tradicional".

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Aree di ricerca

Tendenze post-oggettive nell'arte jugoslava

di Jesa Denegri

Gli ultimi cinque anni, in Jugoslavia, come del resto negli altri paesi europei, sono stati caratterizzati dalla comparsa di un nuovo genere di arte, contraddistinta dall'impegno di impostare i suoi « modus comunicandi » non più per mezzo di un oggetto plastico fissato, ma attraverso avvenimenti o situazioni nelle quali la personalità stessa dell'artista, nella sua totalità, è diventata la sede fondamentale della volontà espressiva. Servendoci della terminologia critica in uso potremmo classificare questi fenomeni in categorie note quali sono « Arte povera », « Land art », « Body art », « Conceptual art » ed altre simili, anche anche se è necessario precisare subito che queste tendenze, a causa di circostanze sociali e culturali specifiche, in Jugoslavia hanno subito alcune modificazioni in rapporto ai corrispondenti modelli americani ed europei.

Visti nella loro successione cronologica, i primi sintomi di questo modo espressivo comparvero a Lubiana nel 1966, anno in cui fu costituito il gruppo OHO (M. Pogaćnik, M. Matanovic, D. Nez, A. e T. Salamun), la cui attività iniziò dapprima nell'ambito della poesia visiva e concreta, per passare, all'inizio del 1968 all'arte povera ed inoltrarsi, poi, alla fine dello stesso anno, nel campo di un tipo originale di arte concettuale. Alla metà del 1971, i membri del gruppo OHO abbandonarono ogni attività artistica pubblica, continuando, però, in un primo tempo, la vita comunitaria nella comune di Šempas; in seguito si separarono definitivamente, muovendo ciascuno per la via indicata dalle loro scelte personali. Sebbene essi conoscessero bene anche altri fenomeni simili al loro che avvenivano in altre parti del mondo, i membri del gruppo OHO non identificarono mai il loro lavoro con la prassi artistica in senso stretto e professionale; in questo essi videro, piuttosto, soltanto una possibilità efficace di spiritualizzazione della loro vita di ogni giorno. Cessata l'attività del gruppo OHO, a Lubiana furono Nuša e Srečo Dragan che svilupparono ulteriormente le idee suscitate da quell'esempio. Contemporaneamente, a Zagabria, la situazione appariva sostanzialmente differente da quella di Lubiana. In sostanza, siccome in questa città esisteva una forte tradizione, quella del movimento « Nuove tendenze », i giovani artisti da una parte reagirono contro alcuni presupposti fondamentali di questa estetica, accettandone, però, dall'altra, le tesi sulla democratizzazione dell'arte e, in questo senso, si decisero per azioni che essi definirono « interventi nell'ambiente umano e naturale ». Accanto a questo atteggiamento che adottarono B. Bućan, S. Iveković, D. Martinis ed altri, a Zagabria si sviluppò anche un'altra corrente della quale erano esponenti B. Dimitrijevic e G. Trbuljak, la cui attività aveva un'impronta chiaramente concettualistica, espressa nel proposito di indagine preliminare delle condizioni nelle quali sorge il fenomeno artistico e del ruolo che in questo processo svolgono non soltanto l'azione cosciente dell'artista, ma anche le circostanze casuali ed imprevedibili. A Novi Sad, nel 1970-71, vennero formati i gruppi KOD e (E. Oggi la loro attività si svolge per lo più nel campo del puro concettualismo linguistico ed è influenzata dai presupposti di Joseph Kosuth e del gruppo « Art-Language », mentre il gruppo « Bosch + Bosch », fondato a Subotica nel 1969, ha adottato procedimenti diversi, orientandosi tra il « fluxus » e la poesia visiva, da una parte, la « Land-art » e il « video-tape » dall'altra. A Belgrado i primi sintomi di questo fenomeno apparvero soltanto alla metà del 1971, tuttavia, in questi ultimi tempi si è giunti già ad un'ampia ramificazione grazie all'attività di un buon numero di autori (M. Abramović, Z. Popović, G. Urkom, S. Milivojević, R. Todosijević e l'Equipe A[3]) il lavoro dei quali, considerato nel suo complesso, può essere compreso nel concetto degli « extended media ». Nel contesto di questi fenomeni bisogna considerare anche gli ultimi cicli concettuali « Proposta per il godimento mentale del colore » e « In onore dell'avanguardia sovietica » di uno dei pittori di rilievo della generazione precedente Radomir Damnjanovic-Damnjan.

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Gruppo OHO e Walter De Maria, 1970.

autori come Walter De Maria, Daniel Buren, Jannis Kounellis, Michelangelo Pistoletto, Giuseppe Chiari ed altri, fra gli artisti, Germano Celant, Tommaso Trini, Achille Bonito Oliva, Catherine Millet, Willoughby Sharp, Jorge Glusberg ed altri, fra i critici, i quali, nel periodo 1970-73, sono venuti in Jugoslavia ed hanno partecipato e collaborato a numerose manifestazioni.

La posizione degli autori esponenti di questi fenomeni artistici nell'attuale situazione socio-culturale jugoslava è caratterizzata da alcune circostanze specifiche. Da una parte non c'è dubbio che gli scopi della loro attività siano stati posti come antitesi alla produzione artistica ufficiale, stimolata dal mestiere, anche se non si può dire che, per questo come avviene nei paesi dell'Europa orientale, essi siano stati trattati come veri e propri « underground », in quanto hanno conservato pienamente la possibilità di un'espressione pubblica libera. D'altra parte, però, l'attività di questi autori ha evitato il pericolo di essere inclusa in quei meccanismi di commercializzazione nei quali ogni posizione artistica di avanguardia viene presto assorbita da parte degli strumenti della « consumazione culturale », che è particolarmente sviluppata nei paesi dell'Occidente. E proprio queste come caratteri di una matura concezione del comportamento dell'artista; e questo, sia dal punto di vista ideologico, sia dal punto di vista morale sottintende la necessità di una lotta per la realizzazione di condizioni per gli artisti il più possibile indipendenti nei confronti di quelle strutture sociali che nel mondo attuale cercano di controllare i canali di funzionamento dell'intero divenire della vita culturale.

Aree di ricerca

Pittura come progetto

di Gianni Contessi

« Pittura senza quadri », « pittura come metodo » o « pittura povera » potrebbero essere, nella migliore delle ipotesi (cioè nei casi pertinenti), l'insegna della tendenza di cui intendiamo occuparci. Ma, a questo proposito, sono necessarie delle distinzioni. L'esistenza di una « pittura senza quadri » non è certo un dogma, ma semplicemente un dato desumibile dalla analisi dell'opera di molti pittori: Baer, Ryman, Mangold, Tuttle, Rockburne, Marden, per gli Stati Uniti; oppure Patelli, Battaglia, Griffa, Louis Cane, Palermo, Edda Renouf, Marco Gastini o Ulrich Erben. Questi molti artisti, però, non sono certo tutti i rappresentanti della nuova pittura. Esistono cioè anche altri autori che, pur continuando a fare quadri, non hanno per obiettivo le singole opere ma il loro contesto; non il significato, ma la struttura. A questo secondo filone si potrebbero ascrivere Kelly, Stella, lo stesso Barnett Newman, Verna, Bernard Cohen, Guarneri, Alf Schuler. Esistono anche molti pittori che non rientrano in alcuno di questi due gruppi, e che sono gli eredi diretti di una tradizione storica non remota (gli anni dell'informale, o il concretismo più o meno geometrico dell'immediato dopoguerra, il filone néoimpressionistico discendente da Rothko): Marcia Hafif, Poons, Jochims, Vago, Olivieri, Hoyland, Leverett, oppure Gaul, Denny, Ciussi. Esistono poi autori che per ragioni anagrafiche (Calderara, Scialoja, Nigro, Dorazio) e per l'obiettiva difficoltà di classificazione del loro lavoro (Marco Cordioli, certo Piattella, Rodolfo Aricò) restano « confinati » in un limbo dell'imprecisato. Ognuno di questi, tuttavia, è in qualche misura partecipe delle nuove esperienze, sicché è ormai difficile — poniamo — parlare, a proposito di un Cordioli, di formalismo.

Parlare di pittura come metodo, però, alle volte può diventare un alibi. Intanto perché nulla vieta ad un artista — e lo si può constatare facilmente nell'area italiana — di fare un Quadro-Quadro, ben rifinito, cioè di predicare bene e razzolare male; oppure in quella inglese dove, alla fine, parlare di pittura radicale o di pittura effettivamente nuova appare per lo meno azzardato. Ma la cosa non si esaurisce a questo Quando si parla di metodo, a che cosa ci si riferisce? A regole interne ad un certo fare privatissimo, in sostanza al linguaggio se non addirittura allo idioletto di un singolo artista, o ad una vera e propria Weltanschauung? Oppure, semplicemente alla sola processualità, meramente tecnica, del fare pittura, di cui facciano parte la tela, i colori, il telaio, la pennellata, cioè i dati materiali. Per non dire di quella specie di rituale dell'approccio con gli strumenti di lavoro e con il lavoro stesso rilevabile, per quel che se ne sa, nell'attività di Newman, Stella, Noland — tanto per fare qualche esempio.

È chiaro che non si può mettere sullo stesso piano la processualità della pittura di Claudio Verna e quella, poniamo, di Ryman o Edda Renouf. Esistono in sostanza una metodologia, una processualità intesa come dato teorico, ed una processualità intesa quasi in senso fisico, che serve a dimostrare un certo punto di contatto (si è parlato prima di pittura povera) della pittura (radicale) con quelle tendenze — certamente antioggettuali — che a partire grosso modo dal 1967 hanno tentato di trovare un punto di sutura non mediato fra arte e vita.

D'altra parte credo non si possa negare che se da un lato certa pittura si pone come (pura?) processualità, negando in qualche modo quella che Daniela Palazzoli chiama « fondazione del progetto », in favore di una creazione continua del significato che si esplica nella quotidianità dell'agire, dall'altro è proprio l'agire che, in quanto intenzionalità, diventa una sorta di progetto, per cui si ha appunto una opera-progetto. Ma non solo: esistono anche i casi assai pregnanti e per certi versi paralleli di opere che, proprio sul piano dell'immagine, tendono a fornire (allo spettatore) il progetto e la struttura di sé stesse. Si pensi per esempio ad una delle prime opere (1960) di Giulio Paolini, autore certo lontano dai fenomeni della pittura, ma non della ricerca sull'immagine. Tale opera è costituita semplicemente da una tela, squadrata secondo il procedimento elementare che ogni ragazzo impara nell'ora di disegno in prima media. Oppure si pensi a certi quadri di Verna con il motivo del quadrato, dove l'immagine riprende la medesima struttura del telaio. Anche se poi, nel caso di Verna, non sempre è possibile l'identificazione del quadro con l'immagine geometrica rappresentata; per cui la struttura od il progetto visibili non vanno riferiti al quadro, ma proprio all'immagine geometrica che è oggetto nel quadro stesso. Creando una equazione spazio-immagine e citando Merleau-Ponty si potrebbe dire che chi riflette riafferma lo spazio alla sua fonte, pensa attualmente le relazioni che sono sotto questa parola, e si accorge allora che esse non vivono se non in virtù di un soggetto che le descrive e le sostiene, passa dallo spazio spazializzato, allo spazio spazializzante.

A questo si potrebbe aggiungere che nella nuova pittura si può rilevare un aspetto facilmente riscontrabile in altri settori della cultura, come nella letteratura ed in certo cinema (nouveau roman da un

Waiting for Kynaston: an art chronicle

by Hilton Kramer

Some time in the month of May—barring, of course, yet another postponement—the Museum of Modern Art will reopen its doors and give us a first glimpse of what our "new" MoMA is going to look like for the remaining years of the twentieth century. The museum has been closed to the public since January. For a longer time than that—since the "old" museum on West Fifty third Street was pretty much shut down in 1980—it has survived as little more than a shadow of its former existence. Its great collections have been out on loan to other institutions or else locked up in storage, and its program of exhibitions devoted to contemporary art has been radically curtailed. For the youngest generation of artists, therefore, MoMA has been more a myth than a reality, and a significant segment of the art public, too, has come of age with little first hand knowledge of the museum's collections or of the role they have played in shaping our understanding of modern art.

No one doubts that MoMA is going to regain an important place on the art scene once its operations are restored to a full schedule. Its collections, after all, are unrivaled in both quality and number, and if the advance publicity is to be believed, the new MoMA will have a lot more space in which to keep them on permanent exhibition. Yet it is also true that the art scene had already begun to change and expand, even before the shutdown on West Fifty third Street, in ways that challenged the museum's former ascendancy, and the momentum of these changes has greatly accelerated while MoMA has been mainly occupied with its internal problems and future plans. As far as major exhibitions of modern art are concerned, the time has long since passed when MoMA's were the only shows in town; and as far as definitive exhibitions of new art are concerned, the center of gravity has unquestionably shifted to its rival institutions—not only in New York, but elsewhere both in this country and abroad.

The new MoMA will thus have a lot of catching up to do if it is going to recover anything like its former position of leadership, and not only in the area of painting and sculpture. The recent design show at the Philadelphia Museum of Art[1] has already served notice that MoMA can no longer expect to dominate another field in which it long enjoyed a virtual monopoly. In photography, too, the momentum—not only in mounting major exhibitions of the classic figures and in evaluating new talent and new trends but also in setting (or abandoning) coherent standards—is now clearly elsewhere. As for architecture, much will depend on the quality of the museum's new building. If that should turn out to be a clinker, then it will be difficult, if not impossible, for the museum to regain the voice of authority

1 For a review of this exhibition, "Design Since 1945," see William H. Jordy's article in the January issue of *The New Criterion*.

with which it once issued its pronouncements in this field. Even beyond that consideration, however, the current debate in architecture over the runaway vogue of postmodernism is not one in which MoMA has been heard to speak with clarity or cogency. The same holds true for film. The museum will always be a pleasant place in which to see old movies, but when was the last time anyone looked to MoMA for ideas or standards or revelations in this field? Or, for that matter, in any field of current endeavor?

All of which is very sad, for what many serious people are seeking in the arts today is some sense of intellectual conviction and leadership, the clear articulation of a standard of quality rigorously independent of both commercial and ideological hype, and if it is not the function of an institution like MoMA to provide it, then the very reason for its existence must be regarded as problematic. More space, more blockbuster-scale exhibitions, bigger catalogues and expanded sales rooms, longer lines at the box office, and floods of fancy publicity—all of which can confidently be expected from MoMA in the near future—will not avail if there is no serious critical *thought* at the center of the museum's myriad activities. Yet if any provision has been made to meet that need in the museum's future, it has certainly been kept a secret.

What isn't a secret, however—or not entirely a secret, anyway—is the exhibition which the museum is counting on to recoup its authority in the field of contemporary art. This is the ambitious (at least in scale) "International Survey of Recent Painting and Sculpture," which the curator Kynaston McShine is organizing as one of the major events inaugurating the museum's new building. (Assuming that the new building will open, as planned, around the middle of May, this exhibition is scheduled to remain on view through the month of August.) Few outsiders are in a position to know exactly what Mr. McShine has selected for this mammoth survey. It seems safe to assume that the international brotherhood of Neo-Expressionist painters will not be overlooked, but beyond that there are few certainties. Yet despite this lack of hard information (or—who knows?—because of it) the growing suspense and anxiety prompted by this event—most particularly the question of who is in and who is not, and what role the new generation of dealers and collectors is likely to play in determining the final selection—has for some time now taken on the character of an offstage, Beckett-like drama that might appropriately be dubbed, "Waiting for Kynaston." It is this drama, rather than what has actually been exhibited in the galleries, which can truly be said to be the dominant (albeit offstage) event of the current art season. By now, I suppose, all the decisions are made. About a month ago the phones began ringing in various dealers' offices and artists' studios with the good (or bad) news. The catalogue must now be in production, and the paintings and sculptures slated to arrive for installation. Whether the exhibition itself will succeed in allaying the Beckettian anxieties which have surrounded this event from the outset, or only in adding another layer of absurdity to the situation, remains to be seen. Mr. McShine is a curator who says little and writes nothing. Like Godot's, his intentions can only be inferred on the basis of ambiguous evidence, and are therefore unlikely to be fully known even when the exhibition is finally revealed to us.

Meanwhile, it is a sign of the times that major exhibitions of the kind which it was once the exclusive prerogative of MoMA to initiate have this season been seen elsewhere in New York. As it happens, two of these exhibitions—the Balthus retrospective, which has just opened at the Metropolitan Museum of Art,[2] and the Willem de Kooning retrospective, which has just closed at the Whitney Museum of American Art—are devoted to subjects which MoMA has already given its attention to. But the Balthus show

2 The Balthus retrospective opened at the Metropolitan Museum on February 29, and remains on view through May 13.

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To turn from this momentous chapter in the history of abstraction to the de Kooning retrospective at the Whitney[6]—actually two retrospectives: one devoted to paintings and sculptures, and the other to drawings—is not, frankly, a rewarding task. De Kooning may not be the most overrated painter on the current art scene—the competition, after all, is fierce—but he must certainly be regarded as the most overrated artist of his own generation. This latest retrospective, like all of the artist's recent exhibitions, was largely a shambles, full of empty gestures, vacuous feeling, and dead ideas. Even in the drawing retrospective, which (at least in work from the earlier years) is far stronger than the painting and sculpture exhibition, we were made witness to a steady course of disintegration that was frightful to observe. As a painter, de Kooning had five good years—1946 to 1950—and it was in this period that he produced the only work likely to remain of permanent interest.

It will take a while, I suppose, for the artist's reputation to catch up with the reality of the oeuvre on which it is ostensibly based, but I have the impression that a change in this respect has already occurred. Even the more favorable press notices of the Whitney shows had a certain air of defensiveness and bad faith about them, and the press notices were by no means wholly favorable. For the first time a major showing of de Kooning's art was obliged to make its way in the world unaccompanied by the fanfares and bugle calls which for years had been carefully orchestrated by that Praetorian Guard of critics—Harold Rosenberg, Thomas B. Hess, and Fairfield Porter—for whom de Kooning was not simply a painter but a kind of cultural deity. Even though there was no shortage of volunteers to take up the instruments and blow on them as hard as they could, the result was unconvincing. At the Whitney, the emperor looked pretty naked. I know of several artists who left these retrospectives feeling absolutely shattered at what they found in them. No doubt it will take another generation before such feelings are translated into a revised account of exactly where de Kooning fits into the achievements of the New York School—and of modern painting as a whole—but it will come, and the place accorded him will be a modest one.

It will be interesting, in this connection, to see what place is accorded his work in the reinstallation of MoMA's permanent collection. It may be there, in the space given to de Kooning in relation to his contemporaries, that we may see the first immediate sign of the revisionist history to come.

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Waiting for Kynaston: an art chronicle

by Hilton Kramer

Some time in the month of May—barring, of course, yet another postponement—the Museum of Modern Art will reopen its doors and give us a first glimpse of what our "new" MoMA is going to look like for the remaining years of the twentieth century. The museum has been closed to the public since January. For a longer time than that—since the "old" museum on West Fifty-third Street was pretty much shut down in 1980—it has survived as little more than a shadow of its former existence. Its great collections have been out on loan to other institutions or else locked up in storage, and its program of exhibitions devoted to contemporary art has been radically curtailed. For the youngest generation of artists, therefore, MoMA has been more a myth than a reality, and a significant segment of the art public, too, has come of age with little first-hand knowledge of the museum's collections or of the role they have played in shaping our understanding of modern art.

No one doubts that MoMA is going to regain an important place on the art scene once its operations are restored to a full schedule. Its collections, after all, are unrivaled in both quality and number, and if the advance publicity is to be believed, the new MoMA will have a lot more space in which to keep them on permanent exhibition. Yet it is also true that the art scene had already begun to change and expand, even before the shutdown on West Fifty-third Street, in ways that challenged the museum's former ascendancy, and the momentum of these changes has greatly accelerated while MoMA has been mainly occupied with its internal problems and future plans. As far as major exhibitions of modern art are concerned, the time has long since passed when MoMA's were the only shows in town; and as far as definitive exhibitions of new art are concerned, the center of gravity has unquestionably shifted to its rival institutions—not only in New York, but elsewhere both in this country and abroad.

The new MoMA will thus have a lot of catching up to do if it is going to recover anything like its former position of leadership, and not only in the area of painting and sculpture. The recent design show at the Philadelphia Museum of Art[1] has already served notice that MoMA can no longer expect to dominate another field in which it long enjoyed a virtual monopoly. In photography, too, the momentum—not only in mounting major exhibitions of the classic figures and in evaluating new talent and new trends but also in setting (or abandoning) coherent standards—is now clearly elsewhere. As for architecture, much will depend on the quality of the museum's new building. If that should turn out to be a clinker, then it will be difficult, if not impossible, for the museum to regain the voice of authority

1 For a review of this exhibition, "Design Since 1945," see William H. Jordy's article in the January issue of *The New Criterion*.

with which it once issued its pronouncements in this field. Even beyond that consideration, however, the current debate in architecture over the runaway vogue of postmodernism is not one in which MoMA has been heard to speak with clarity or cogency. The same holds true for film. The museum will always be a pleasant place in which to see old movies, but when was the last time anyone looked to MoMA for ideas or standards or revelations in this field? Or, for that matter, in any field of current endeavor?

All of which is very sad, for what many serious people are seeking in the arts today is some sense of intellectual conviction and leadership, the clear articulation of a standard of quality rigorously independent of both commercial and ideological hype, and if it is not the function of an institution like MoMA to provide it, then the very reason for its existence must be regarded as problematic. More space, more blockbuster-scale exhibitions, bigger catalogues and expanded sales rooms, longer lines at the box office, and floods of fancy publicity—all of which can confidently be expected from MoMA in the near future—will not avail if there is no serious critical *thought* at the center of the museum's myriad activities. Yet if any provision has been made to meet that need in the museum's future, it has certainly been kept a secret.

What isn't a secret, however—or not entirely a secret, anyway—is the exhibition which the museum is counting on to recoup its authority in the field of contemporary art. This is the ambitious (at least in scale) "International Survey of Recent Painting and Sculpture," which the curator Kynaston McShine is organizing as one of the major events inaugurating the museum's new building. (Assuming that the new building will open, as planned, around the middle of May, this exhibition is scheduled to remain on view through the month of August.) Few outsiders are in a position to know exactly what Mr. McShine has selected for this mammoth survey. It seems safe to assume that the international brotherhood of Neo-Expressionist painters will not be overlooked, but beyond that there are few certainties. Yet despite this lack of hard information (or—who knows?—because of it) the growing suspense and anxiety prompted by this event—most particularly the question of who is in and who is not, and what role the new generation of dealers and collectors is likely to play in determining the final selection—has for some time now taken on the character of an offstage, Beckett-like drama that might appropriately be dubbed, "Waiting for Kynaston." It is this drama, rather than what has actually been exhibited in the galleries, which can truly be said to be the dominant (albeit offstage) event of the current art season. By now, I suppose, all the decisions are made. About a month ago the phones began ringing in various dealers' offices and artists' studios with the good (or bad) news. The catalogue must now be in production, and the paintings and sculptures slated to arrive for installation. Whether the exhibition itself will succeed in allaying the Beckettian anxieties which have surrounded this event from the outset, or only in adding another layer of absurdity to the situation, remains to be seen. Mr. McShine is a curator who says little and writes nothing. Like Godot's, his intentions can only be inferred on the basis of ambiguous evidence, and are therefore unlikely to be fully known even when the exhibition is finally revealed to us.

Meanwhile, it is a sign of the times that major exhibitions of the kind which it was once the exclusive prerogative of MoMA to initiate have this season been seen elsewhere in New York. As it happens, two of these exhibitions—the Balthus retrospective, which has just opened at the Metropolitan Museum of Art,[2] and the Willem de Kooning retrospective, which has just closed at the Whitney Museum of American Art—are devoted to subjects which MoMA has already given its attention to. But the Balthus show which the late James Thrall Soby organized at the Modern took place as long ago as 1956, and it was clearly time for another, more comprehensive look at this strangely elusive figure. Not only has Balthus produced a great deal of new work in the interim, but the artistic context in which it will now be seen is very different from what it was in 1956, in the heyday of Abstract Expressionism. Balthus was then an artist unknown in New York, whereas today he is the object of an international cult, and it will be interesting to see how well the work holds up in an artistic environment far more favorable to the kind of representational painting he has always practiced. (The Balthus exhibition will be discussed in a future issue of *The New Criterion*.[3]) MoMA's de Kooning retrospective took place more recently, in 1968, and the reason for mounting yet another retrospective has more to do, in this case, with the quality of the artist's reputation than with the quality of the work he has produced since the late Sixties. De Kooning is, of course, widely regarded as a living master—which, in my view, is a woefully mistaken judgment. Before going into that, however, let us first consider a more important event—the Kandinsky show at the Solomon R. Guggenheim Museum.[4]

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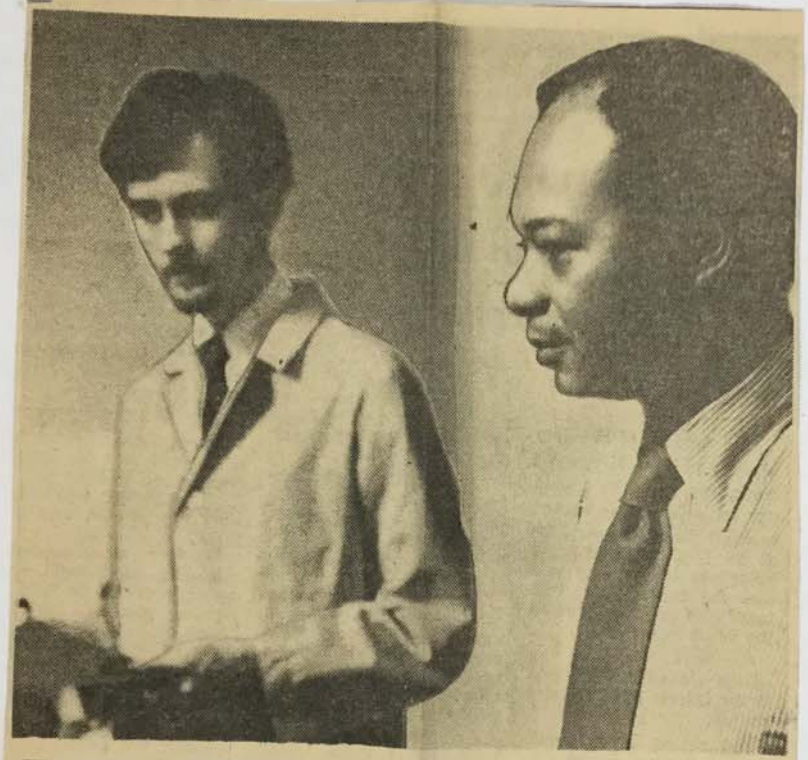
WASHINGTON, D.C.
AFRO-AMERICAN
— S.W. 18,509 —
WASHINGTON, D. C. METROPOLITAN AREA

MAY 5 1970



KYNASTON L. McSHINE, right, associate curator, painting and sculpture, Museum of Modern Art, New York, judged entries in the Maryland Annual Exhibition at the Baltimore Musueum of Art last week. Shown with Mr. McShine is the museum's assistant to the registrar, Brad McCormick. The Maryland Annual Exhibition will be open from May 24 through July 5.

BALTIMORE, MD.
EVENING SUN
D. 211,483 — S. 345,601
BALTIMORE METROPOLITAN AREA

MAY 3 1970

Maryland Exhibition

Ninety works have been selected to be included in the 1970 Maryland Annual Exhibition to begin at the Baltimore Museum of Art May 24.

The selections were made by a panel of four jurors, including James Elliott, director of the Wadsworth Atheneum, Hartford, Conn.; Charles Chetham, director, Smith College Museum of Art, Northampton, Mass.; Richard Tuttle, New York artist, and Kynaston L. McShine, associate curator of painting and sculpture, Museum of Modern Art, New York.

While prize winners in the show have already been selected, the selections will not be announced by the museum until May 23.

The exhibition, open to artists born or now living in Maryland, will continue through July 5.

MINNEAPOLIS, MINN.
TRIBUNE
D. 240,275 — S. 674,302
MINNEAPOLIS METROPOLITAN AREA

MAR 28 1970

Biennial

Kynaston McShine, curator at the Museum of Modern Art in New York City, looked over some of the entries for the 6th Minnesota Biennal art exhibit at the Minneapolis Institute of Arts. McShine will judge the works to be shown from May 7 through June 7.

(258)
OVACIONES
MEXICO, D.F., MEXICO
D. 125,000

MAY 27 1970

Un Artista Argentino "Pintó" un Río en Nueva York, Ayer

NUEVA YORK, mayo 26. (UPI).— El artista argentino Nicolás García Uriburu, repitiendo lo que hiciera hace dos años en Venecia, "pintó" hoy el East River (Río Este) de Nueva York.

Acompañado por el diseñador de yates German Frers, embarcó esta tarde en el muelle de la Calle 60 y el East End en un pequeño remolcador en el que cargó seis grandes recipientes conteniendo pintura fluorescente.

Desde la costa le vieron partir unas 40 personas. Entre ellas estaban el director del Museo Guggenheim, Thomas Messer; el del Museo de Arte Moderno, M. McShine; el crítico de arte Lawrence Alloway y el propietario y director de la galería Leo Castelli, así como representantes de las revistas de arte más importantes de esta ciudad.

Ya en el medio de la corriente, García Uriburu fue arrojando el contenido de los recipientes al río, el que mezclado por el movimiento de las aguas fue tomando tonos verdes fluorescentes. La mancha, agrandándose paulatinamente fue llevada lentamente por la bajante siendo vista en toda su luminosidad desde los grandes edificios de la costa y por el personal asombrado de las Naciones Unidas que no atinaba a entender de qué se trataba.

Poco a poco y empujada por la lluvia que comenzó a caer, la mancha se fue diluyendo, llevada hacia el mar.

Así comenzó hoy el triángulo que García Uriburu intenta hacer pintando las aguas. Después de Nueva York, el artista argentino tratará de "pintar" el río Sena, en París, el 15 de junio, nuevamente los canales de Venecia, cuando se celebre la Bienal, el 27 de junio, y finalmente el riachuelo, en Buenos Aires, el 15 de julio.

"Ya no se trata de pintar un paisaje", dijo más tarde García Uriburu. "Ya no es cuestión de llevar a la tela un río sino colorear el agua del propio río y que ese color participe del paisaje y llegue a impresionar al espectador no especializado en arte a la manera tradicional.

art

Modern Art, modern realities

Some reflections on color-blindness in the visual arts and the effect of the financial crunch on museums

By ELEANOR FREED

Kynaston McShine, associate curator of painting and sculpture at the Museum of Modern Art, made a brief pilgrimage to Houston last week essentially to see the Rothko Chapel and "For Children," the refreshing summer exhibition at Rice University's Institute for the Arts.

A native of Trinidad, a graduate of Dartmouth and a member of the MOMA staff since 1959 (except for a few years as curator of the Jewish Museum during one of its livelier periods), McShine is one of the all-too-few black men with major museum responsibilities. He has also served in exhibition capacities at the American Federation of Arts and as advisor to the Studio Museum in Harlem.

McShine is a relaxed, youthful and charming man. We discussed many things during a visit to the John de Menil home, among them how he views the various exhibits in recent years that are separatist, self-segregated collections of the work of exclusively black artists. He feels there is no valid reason today for a separate color context as artists are being included whenever their work is relevant.

THE CREATIVE arts should have led the way in being color-blind and have done so more in the field of the performing arts than in the visual arts. Separatist shows may earlier have focused attention on new talent or inadequately recognized older talent among painters and sculptors. The situation is totally open ended today in New York and on the West Coast where more and more black artists are being represented by major galleries and in museum shows, not as black artists but as men who are making challenging visual statements. Only a few black artists are represented even at irregular intervals locally. One man has hired a hall to hang his own show (Burford Evans).

Barbara Chase Riboud, a beautiful and gifted black abstract sculptress who lives in Paris, said when in Houston recently that initially she exhibited in black-oriented shows but that separate exhibits are a distinct handicap to mature artists. She was quick to volunteer that recognition had come early to her and that one of her works was bought by a curator of the Museum of Modern Art while she was still in high school.

THE ECONOMIC rat race has exhausted and drained many creative spirits, both black and white. It is only in the last few years that the universities have offered teaching sanctuary to black men and are actually seeking them out, thus affording them time and money to pursue their own thing. The heyday of the first and second generation of the abstract expressionists, the '50s and the '60s, was not conducive to recognition of social realists or artists who told it like it is.

Work motivated by the heat of fury or the tempered observation of one's environment had zero priority with the museum and gallery tastemakers. Today the museum men are offering more of a multiple choice — photographic and other variants of realism have joined the ranks of abstraction, op, pop, concept and environmental art. "The Artist as Adversary," the current exhibition at the Museum of Mdoern Art is taking a new look at men who communicate about life.

NOW TO GET BACK to McShine. He reminded me of the Modern's early purchase of an entire series of work by Jacob Lawrence and according him a one-man show. I could not help observe that the hiatus in one-man shows by black artists had been considerable. Black sculptor Richard Hunt and painter-collagist Romaire Bearden have just been presented in concurrent exhibitions.

This curator's latest exhibit, "Ways of Looking," has just opened and will remain on view at the New York institution until November. The intent of the collection drawn entirely from the museum's incredible storehouse is to give children and their parents an elucidation of modern art as observed through the juxtaposition of work of different artists, each pursuing the same theme.

The window was selected because it has been a favorite device of artists for centuries. Almost everybody has had a go at telescoping the mysteries on the inside or the outside of a pane of glass. Now passersby on 53rd Street look through a vast window to see other windows created by Magritte, Redon, Sheeler, Matisse, O'Keefe, Porter and company in styles representing a succession of isms.

Visitors confront all manner of heads in a sort of pedestaled hall of fame — Brancusi, Modligiani, Smith and Epstein — while such dissimilar painters as Warhol, Botero and Graham are also shown focusing on the head. The exhibition is installed in a maze of alcoves, and many other categories of like and unlike are included. The theme that seemed an especially happy one to the show's instigator is found in a collection of guitars as translated by Picasso, Gris, Braque, Lipchitz and many others. This in itself has turned out to be an effective little lesson in Cubism.

McSHINE'S primary involvement in 1970 was to bring together young artists from 15 countries in an exhibition called "Information." Stressing non-traditional ways of communication and prompting new experiences enabled the viewer "to participate, quite often as in a game; at other times it seems almost therapeutic, making us question ourselves and our responses to unfamiliar stimuli. The constant demand is a more aware reaction to our natural and artificial environments . . ."

The financial crunch on musuems is becomig increasingly acute. "Art in America" devotes its entire summer issue to the complexities of the challenges to museums today. While McShine and I were talking, he told me of a series of avant-garde shows he is staging. "Projects" will be presented in an informal, not-too-establishment way to appeal to a different type of audience, and one of the advantages will be that they can be done without too great a strain on the budget.

McShine foresees a cutting back of programs unless more money is forthcoming. The present situation is that serious. He also mentioned that curatorial salaries were vaguely the equivalent of a high school teacher in the New York system. A union of museum employees has just been formed. The museum has virtually no accessions money and no endowment for acquisitions, and thus it has to depend entirely on gifts. The cost of insurance today is staggering and was the major expense in the recent Stein exhibition.

'Mother and Child' by Jacob Epstein at the Museum of Modern Art (gift of A. Conger Goodyear)

A RECENT letter which I received from Elizabeth Shaw, director of public information, told of the accelerating, escalating problems of the Museum of Modern Art and how they are trying "to figure out ways to serve our public(s) with a drastically limited income. Our deficit is enormous, more than $1 million, and climbing rapidly. Costs are hurting us all over — painting walls, insurance, salaries, phone bills, etc., etc., ect. Obviously new kinds of programs are called for and some new approaches to the role of museums. And we hope not only to obtain more corporate support but also federal and state support and increased annual giving from individuals. It seems unlikely that we can get city support because New York is in such financial trouble. The New York State Council appropriation for the arts (much higher than the federal government) has been a lifesaver for us and hundreds of other cultural institutions in the state."

It is no wonder that the museum has turned out fewer and fewer catalogues and that recent press releases from MOMA have more and more included a salute to industry. For example, the fact that the Sculpture Garden is open free on weekend evenings is made possible through a grant from Mobil Foundation, Inc. The large translucent tent that now floats over the Sculpture Garden as part of an exhibition of German architect Frei Otto (who designed the fabulous German Pavilion at Expo '67) is due to German industrial and government sponsorship. Corporate and added government involvement must become more and more of a wave of the future, otherwise the proliferating museums may die aborning.

NEW YORK, N.Y.
TIMES
D. 840,495 — S. 1,494,704
NEW YORK CITY METROPOLITAN AREA
FEB 27 1969

America Has Black Art on Her Mind

By GRACE GLUECK

"We're a trend, like pop and up," Benny Andrews, a Negro artist, says with a shrug. "We're the latest movement. Of course, like the others, we may be over in a year or two."

If the number of group shows of work by black artists is an indication, Mr. Andrews is right about the trend. Only a few years ago, "segregated" black exhibitions were as scarce on the white art circuit as group shows of work by Hungarians.

But with the rise of black consciousness — and whites' recognition of it — such shows have become de rigeur with museums, galleries and even corporations, all of whom are rushing to mount them.

The Metropolitan Museum of Art, for instance, currently presenting the controversial ethnic-environmental show "Harlem on My Mind," is exploring the possibility of a major survey in 1971 of Negro art in America.

The rash of "black" exhibitions also includes "30 Contemporary Black Artists," a current traveling show organized by the Minneapolis Institute of Arts in collaboration with Ruder & Finn, the Manhattan public relations concern; "Eclipse," a show of paintings and drawings by the Committee for Black Artists ,on view this month at New York University's Loeb Student Center; the recent "1969: 12 Afro-American Artists" at the Lee Nordness Galleries in New York and "Eight Plus Eight," a mixed black and white show mounted last month at the Riverside Museum.

Not Flattering to Some

While some Negro artists participate in the shows quite willingly, many regard them as simply an attempt to get on the bandwagon.

"It's not flattering to be in a black show," says Raymond Saunders, a painter who recently had a one-man exhibition at the Terry Dintenfass Gallery, 18 East 67th Street. "When you get into the bag of calling it Negro art, it's a euphemism for second-class."

But Mr. Andrews takes a different view: "I've been bombarded to exhibit because I'm black," he says. "People call me from, say, the Teaneck Library, and report they're having a black art show. But if that sort of thing helps work get exposed and gives black artists some encouragement, I'm not against it.

"I'm convinced that in two years, people will get tired of it. Then there'll be fallout — the artists who are good."

Responding to the same esthetic currents as whites, many black artists produce work that has no Negro "identity." These include such sculptors and constructionists as Tom Lloyd, Richard Hunt and Dan Johnson and the painters Norman Lewis, Sam Gilliam Jr., Richard Mayhew and Felrath Hines.

Other artists, like Jacob Lawrence, Romare Bearden and Charles White, limn "black" sugjects — the substance of their environment, current or remembered. Still others — Mr. Andrews, Mr. Saunders, Reggie Gammon — turn out social commentary that often has a polemical edge.

Mr. Bearden, a sort of elder statesman in the Harlem cultural community, believes in the "uniqueness" of the black artist's experience, and its translation into art.

'Absent' in Other Artists

And in a recent symposium at the Metropolitan Museum of Art called "The Black Artist in America," Hale Woodruff, a well-known painter and teacher, said:

"I do think there is something found in the works of the black artist that is absent in the art of other people. Langston Hughes [the late poet] used to define this as coming from the folkways, from the special quality that we as black people have."

On the other hand, Dan Johnson, an artist from the West Coast, who deals with the action of light on highly abstract forms, does not buy the idea of "Negro art."

"There are a few of us out here who have stepped beyond Negritude," he says. "Just to put a show of artists together without direction or esthetic, to prove they can make pictures? I don't want to be approached on that level. I prefer the esthetic velvet hammer. No one would attack Charlie Parker, Thelonious Monk of Miles Davis because they don't verbalize their blackness."

Many black artists whose subject matter is abstract, confess to a certain ambivalence. They are often torn between the freedom they exercise as artists and the pressure they feel to convey their racial experience.

Vivian Browne, a young Negro painter who earns her living as an acting supervisor of art for the Board of Education, says:

"To be an artist is very difficult, for a white or a black person. But if you have another thing against you, it's compounded. The social content is part of every black artist, and it has to come out. I do unpleasant, negative paintings of white men. But I also do landscapes — that's part of me, too."

One of the important topics taken up at the Metropolitan Museum symposium, the topic of black "nonvisual tradition" recurred frequently.

"Basically," said William T. Williams, a painter and recent graduate of the Yale School of Fine Arts, "we come from a nonvisual culture or people. There haven't been that many visual arts — painting, sculpture — exposed to the black community itself."

Most participants on the panel thought the reasons were economic. Mr. Gilliam, a well-known and highly regarded Washington painter, noted:

"We've been prevented from being visual-minded because we've had to be so industrial-minded. How are you going to think about things like art when it's all you can do to get any kind of job?"

Mr. Bearden, moderating the symposium, had a different view. "They say that abstract expressionism — action painting — is the first indigenous American art, exported and imitated by artists around the world. No critic that I have read has aligned this spark with jazz music. But that's the feeling you get from it: involvement, personality, improvisation, rhythm, color. Black culture is far more into the whole fabric of American life than we realize."

Negro artists today also complain that when the white art world does notice them, it is only on a "token" basis.

"No one is really interested in what the black artist paints about," says William Majors, a well-known black print-maker who is chairman of the art department at Orange County Community College. "We have something to say. We say it quite beautifully, but no one's interested in our esthetic. They're interested in our blackness."

Though Negroes do find more and more teaching jobs available to them at art schools and universities, there are still complaints about other forms of prejudice: the unwillingness of art schools to present Negro and historical African material; the exclusion of Negroes from professional art societies, the lack of opportunity for them to participate in the big national and international shows, and their scanty representation in the city's major museums.

"There's only one Negr in any curatorial position, one Negro artist commente bitterly. (Kynaston McShine a Dartmouth-trained art his torian, who is associate cu rator of painting and sculp ture at the Museum of Mod ern Art.) "The rest have made it — as museum guards."

(There are two other Ne groes of more than guard status in new city museum jobs. Henri Ghent is director of the Brooklyn Museum's Community Gallery, and Bet ty Blayton, a young painter is executive director of "The Children's Art Carnival in Harlem," soon to be opened by the Museum of Modern Art.)

But Richard Hunt, a well-known Negro sculptor who works in Chicago, said that the Metropolitan symposium:

"The problem of the Negro in terms of the contemporary situation in art," he said at the Metropolitan symposium, "seems to be more or less tied up with the prevailing currents in art itself. For instance, an artist who's working with kinetic, light or minimal things might have a better chance of breaking into the scene than somebody who's painting figuratively. All these things don't really seem that much different from the problems that white artists or any other kinds of artists have."

Many Negro artists feel that their small representation in the major galleries has less to do with discrimination than the fact that they are not active in the proper society scene where important transactions are conducted.

But whether they find buyers for their work or not, what most black artists — like white artists — want is recognition, to be judged esthetically.

"Racial hang-ups are extraneous to art," Raymond Saunders has said. "No artist can afford to let them obscure what runs through all art — the living root and the ever-growing esthetic record of human spiritual and intellectual experience. Can't we get clear of these degrading limitations, and recognize the wider reality of art, where color is the means and not the end?"

The New York Time

Painting from Raymond Saunders's recent one-man sho at an East Side gallery. Mr. Saunders, a Negro, decries th current vogue for group shows of works by black artist

The New York Times Studio

Kynaston McShine

Ra Cantu

Henri Ghent

NEW YORK MAG.
NEW YORK, N.Y.
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OCT 26 1970

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City Art Policy

In "Why I Work For The City" [September 21], Barbara Rose makes several misleading statements and one which is entirely false.

How can Miss Rose be so misinformed as to say the artists whose works were exhibited by the city "had not been selected by the city at all; the city had no policy with regard to the visual arts. The artists who had been given public exhibition space simply... approached Mrs. Freedman. No one of professional standing in the art community had ever been consulted . . ."?

The facts are that [the policy of] the Department of Cultural Affairs required that all artists invited to exhibit sculpture in the city first be reviewed and approved not only by my Special Assistant for Visual Arts, Mrs. Ellie Amel, but also by an Advisory Committee of eminent professionals in the art world. The city's first Sculpture in Environment program was selected by: Lloyd Goodrich, then Director of the Whitney Museum; Ruth Bowman, Curator of the New York University Collection; Mrs. Albert List, collector and art publisher; Kynaston McShine, Curator, Museum of Modern Art; Paul Rudolph, Architect, and Mrs. Burton Tremaine, collector. As the sculpture program continued, we were guided also by: Robert Doty, Curator, Whitney Museum; Campbell Wylly, then at the Museum of Modern Art, and Robert C. Scull, collector. Professional advisers also guided our other visual arts programs.

Miss Rose also seems to be disturbed about the quality of the art exhibited publicly and makes a rather sweeping judgment of a three-year visual arts program which included such artists as Robert Murray, Niki de Saint Phalle, Clement Meadmore, Barnett Newman, George Rickey, Bernard Rosenthal, Jean Tinguely, Tony Smith, Alexander Calder, Chryssa, Charles Ginnever, Tal Streeter and Antoni Milkowski. This is only a partial list, but should be sufficient to indicate that a cross section of established and less-known artists was included and that to dismiss them is unconsidered and misleading.

That Miss Rose feels so strongly the importance of her involvement with the city is understandable, but that she chooses to discredit the Department of Cultural Affairs and discount the time, effort, and commitment of professionals who paved the way is disappointing.

Doris C. Freedman
Former Dir., Dept. of Cultural Affairs

Miss Rose replies: I am sorry if Mrs. Freedman took my criticism of the city's lack of interest in esthetic values as a dismissal of her good work. Indeed it was her openness to the needs and interests of artists which opened what sporadic dialogue does exist between the city and the art community. However, I hold to my point that the city has no *policy* with regard to the visual arts. The existence of the Advisory Committee does not constitute a policy, as the uncontrolled, pointless ugliness of our public places testifies.

The artists involved in the outdoor wall-painting project approached the city—not vice versa. Indeed, the city has been entirely passive in its relationship to the visual arts; and it is this passivity which accounts for what, I feel, is the poor quality of most of the large-scale paintings decorating city walls.

As for Mrs. Freedman's Advisory Committee, it lacks only two elements: anyone who makes or judges art. There is an American section of the Association Internationale des Critiques d'Art, and at the risk of sounding partisan, I think one of its members might have served better than Mr. Scull—a collector whose involvement in art has not proved entirely disinterested.

Moreover, it is probably because of his membership on the committee that Mr. Scull was permitted to erect a turnpike-modern travesty of contemporary minimal sculpture on Park Avenue by an artist he patronizes. This is exactly the kind of thing I'm objecting to.

Additionally, I would like to correct one thing in my article. Barbara Lee Diamonstein, Director of Cultural Affairs under Thomas Hoving, was the originator of the city's outdoor sculptures shows, which started in 1967.

Where it's going: Art

VOICE
JULY 18, 1974

While the art world slumbers in its annual summer doldrums, "Scenes" thought it was a good time to make another of our informal oral surveys. Before the fall season's scramble could begin, we called on various authorities involved in the business and display of fine art and asked them all the same question: what do you think is going to happen next in the world of contemporary art? These were their answers.

HENRY GELDZAHLER (Curator of 20th Century Art, Metropolitan Museum): "I think figurative art is having to learn to draw all over again. The reliance on the camera is looking less and less interesting. The most innovative recent abstraction is moving away from cool to rococo."

SUSAN GINSBURG (Curator, New York Cultural Center): "New realism will probably see more and more people adhering to it; it makes a lot of money for them. Perhaps in the wake of that there will be new realist painters—and that's interesting. Real realism, figurative painting is interesting, but the other stuff is just quite boring. I don't see any great undiscovered underground right now that will lead to the art of the future."

MICKEY RUSKIN (owner of Max's Kansas City, watering hole to the arts): "It's going straight. I've never seen a trend in art. The only trend in art is to make more art."

KYNASTON McSHINE (Curator of Paintings and Sculpture, Museum of Modern Art): "I don't really ever answer that question because I think it's always up to the artist. I have no opinion on the matter. I refuse to answer that question. If that were so, I'd really be in the fortune-telling business. I'm one of those that prefers to keep my mouth shut."

MAURICE TUCHMAN (Curator, Los Angeles County Museum): "The video and performance thing has come to a peak. The photo-realist affair is not a very important artistic phenomenon. The only other tendency is toward a rather tame revival of early 1950s abstract expressionism. But it's a good time for individual character to come through. There will also be much more internationalism than ever before, much more give and take between the Parisians and the Germans. This transatlantic crossing of America and Europe will be a very healthy development."

IVAN KARP (owner of O. K. Harris Gallery): "In painting, I see a broadening and expansion of concerns with the aspects of the American urban culture, treated in a precisionist and dispassionate way, objectivized, cool. Probably closing in on more intimate things than the actual urban landscape itself and its features, and probably revealing a new kind of industrial still life.

"In abstract painting, a broadening of introspective abstraction; very quiet muted tonal painting concerned with textures and monochrome and very minor events over surfaces.

"In sculpture, a growth of what I call the heroic American style of symmetrical and frontal sculpture dealing with very honest materials like cast iron, steel, wood, and so forth. Very straightforward, massive, monumental-sized sculpture."

CHARLES COWLES (publisher of Artforum magazine): "I think it's very fragmented. But I think that's good. It frees a lot of people to do their individual thing. I don't see anything on the horizon or any particular trend. We have several distinct things going on. We have the new realism thing, conceptual art, a lingering color field thing, and a lingering scene from the '60s. But I think the scene of the '70s has not yet emerged."

BARBARA KULICKE (president of Kulicke Frames): "In my experience, art is becoming more international. Original art is becoming more rare. Art is being increasingly duplicated, whether by limited editions, reproductions, or any of the mass production techniques. Consequently people know more about art than ever before. It's like the advent of television. When an artist works in his studio it's almost immediately in the living room of someone in Japan, and vice versa."

ROBERT C. SCULL (art collector): "The gap between art and life is rapidly disappearing. Conceptual, minimal, earthworks, and every other kind of art are only space/time stops to a place where an artist can make every experience of his or her life a masterwork continuum. Artists are always the first to probe the other boundaries of our possibilities. It is happening all around us at this very moment. All we have to do is recognize it—which is what I am trying to do."

BALTIMORE, MD.
MORNING SUN
— D. 177,087 —
BALTIMORE METROPOLITAN AREA

SEP 9 1970

Art Notes

'Maryland Artists Today' Show At Essex Community College

"Maryland Artists Today, IV, Exhibition A," a traveling exhibition of the visual arts in Maryland, is making its initial appearance today at Essex Community College. The exhibit has been assembled by the Maryland Arts Council.

The exhibit, the fourth touring show sponsored by the Maryland Arts Council, has been drawn from the Baltimore Museum of Art's 1970 Regional Exhibition. All the works included are by artists born or now residing in Maryland.

Jurors were James Elliott, chief juror, and director of the Wadsworth Athenaeum, Hartford, Conn.; Charles Chetham, director of the Smith College Museum of Art, Northampton, Mass.; Kynaston McShine, associate curator, the Museum of Modern Art, New York, and Richard Tuttle, New York artist.

Exhibition A includes 17 works and will be on exhibit in the formal lounge of Essex Community College from 8 A.M. to 10 P.M. Monday through Thursday, and from 8 A.M. to 5 P.M. Fridays, through Fridays, September 25. The showing is open to the public and there is no admission fee.

Colored Slides

Preliminary judging for the exhibition was done by means of colored slides with final judging being done from original works. More than 1,100 slides were submitted by 391 artists for preliminary screening. Initial judging took place in New York.

A second judging, to determine the Baltimore museum's annual exhibition, produced 90 works of art by 69 artists. From this exhibition the same panel of jurors selected the "Maryland Artists Today, IV" touring show consisting of 35 works.

From the 35 selected works two exhibitions were assembled: Exhibition A consisting of 17 works, and Exhibition B containing 18 works. Both exhibits will tour Maryland throughout the year. Individual pieces are available for sale and will be claimed by purchasers at the completion of the tour.

A broad spectrum of style, concept and media being used by contemporary Maryland artists is represented in both exhibitions. The second half of "Maryland Artists Today, IV," Exhibition B, will be on view at Essex Community College February 10 to 26.

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EL TIEMPO
BOGOTA, COLOMBIA
D. 186,290 S. 368,600
APR 16 1969

Rechazadas Obras de los Autores "Famosos"

Por Nohra Parra

El jurado internacional de tres miembros, para el X Salón de Artistas Nacionales, rechazó las obras de los artistas más conocidos del país.

Cuarenta artistas, en su mayoría jóvenes, de un total de 310, fueron admitidos con 61 obras para participar en el más importante concurso de la plástica nacional.

Kynaston Mc Shine, asesor artístico del Museo de Arte Moderno de Nueva York; Armando Morales, pintor nicaragüense, y Santiago Cárdenas, pintor colombiano, concluyeron ayer la primera etapa de sus trabajos: seleccionar, entre 511 obras, las 61 que integran la muestra del Salón.

En el término de 48 horas, el mismo jurado decidirá entre las obras seleccionadas a cuáles entregará los dos premios que otorgará Propal: uno de $ 60.000 y otro de $ 20.000. La exposición del XX Salón, con las obras ya premiadas, se inaugurará el 25 en la sala de la Biblioteca Luis Angel Arango

La determinación del jurado fue dada a conocer ayer por sus integrantes y por los organizadores y patrocinadores: el poeta Jorge Rojas, director del Instituto Nacional de Cultura; Mireya Zawadsky de Barney, directora de la sección de Bellas Artes, y Pedro Meléndez y Malcún Greiffenstein, de Aser Publicidad.

Eliminadas "las vacas sagradas"

La mayoría de los artistas que anualmente ocupan los primeros nombres, no solo en el Salón de Artistas Nacionales, sino en las exposiciones de Bogotá y el exterior, fueron eliminados por el jurado de este año.

Algunos de ellos habían obtenido premios de escultura, pintura, grabado o cerámica en los años anteriores.

Felisa Burstyn, quien ha ganado en los últimos tres años, del salón auspiciado por Propal, dos premios con sus esculturas: "Mirando al norte", en 1965, y "Escultura 49", en 1967, fue una de las rechazadas este año. La artista se presentó al XX Salón con una escultura vertical en metal, que sigue la línea de las "Histéricas" que ha mostrado en los últimos años.

Otra rechazada fue Beatriz González, quien también en los últimos tres años ha recibido dos premios, 1965: "Los suicidas del Siesa", y en 1967 otro premio en pintura con su obra "Apuntes para la Historia Extensa, Tomo II".

Armando Villegas, Luis F. Robles, Manuel Estrada, Ana Mercedes Hoyos, Alicia Nieves Tafur, figuran también entre los rechazados. Alicia Tafur ha obtenido premios nacionales en escultura y cerámica.

Estudiantes y egresados

Diez estudiantes de las escuelas de bellas artes de la Universidad Nacional y la Universidad de los Andes, se hallan entre los seleccionados. Ellos son: María Mercedes Andrade, María Carrizosa, Manuel G. Cantor, Jairo Mejía, Mónica Mera, Silvia Mallarino, Yolanda Pineda, Raúl Marroquín y Fabio Rodríguez.

Figuran también alumnos egresados hace poco de la universidad, y nuevos, como Nohemí Aguirre de Greiff, esposa del maestro Otto de Greiff; Amelia de Cajigas, Eugenia Escobar, Cecilia Mejía, Hernando del Villar, Elma Pignalosa, Manolo Vellogin y Maruja Zárate.

Los nombres conocidos que tuvo en cuenta el jurado en esta ocasión, son: Eduardo Ramírez Villamizar, Omar Rayo, Bernardo Salcedo, Norma Zárate, Carlos Granada, Carlos Rojas, Alvaro Herrán, Pedro Alcántara, Manuel Hernández y Marlene Hoffman, quien envió tapices elaborados a mano.

Baja calidad en la escultura

En rueda de prensa realizada ayer en la oficina del poeta Rojas, los tres miembros del jurado emitieron los siguientes conceptos:

McShine: "Vi con sorpresa que la mayoría de las esculturas que fueron enviadas al salón, son de bastante baja calidad. Encontré muy débil la obra".

Cabe anotar que solamente tres escultores fueron aceptados: Ramírez Villamizar, Carlos Rojas y Bernardo Salcedo.

El colaborador del Museo de Arte Moderno de Nueva York, dijo que notaba también la falta de salidas al exterior de los artistas jóvenes, e insinuó estudios por medio de becas para que tengan contacto directo con la plástica universal. Indicó que los artistas tienen influencia, no de una escuela o una ciudad, sino de cualquier parte del mundo, pues es lo mismo lo que se está haciendo en París, o en Londres o en Nueva York. "El arte no tiene fronteras; es universal".

Sin embargo, Armando Morales, quien reside en Nueva York desde hace diez años, y tiene obras en el Museo de Arte Moderno de Nueva York, dijo que observaba una marcada influencia de la obra que se hace en Estados Unidos, cuyos movimientos nacieron allá. "Aquí también hay otras obras que están de moda. Pero esto no quiere decir que haya solamente malas".

Cárdenas, por su parte, refiriéndose al grabado, expresó: "Hay muy poco, pero la razón es muy sencilla: en el país no se consiguen materiales y no dejan importar para los grabadores papel, tintas y maquinaria".

En pintura, los tres miembros del jurado estuvieron de acuerdo en que había buena calidad, pero que, sin embargo, en todas había algo de influencia... Morales agregó: "Si encontramos obras buenas, que justifiquen nuestra presencia aquí".

No tuvieron en cuenta los temas sociales

Como se informó oportunamente, los artistas profesionales, aficionados, estudiantes, etc., que enviaron sus obras al XX Salón Propal, expresaron este año una notoria temática en la problemática social, religiosa y política del país, de Latinoamérica y del mundo.

Temas sobre el control de la natalidad, la guerrilla latinoamericana, la guerra en Vietnam, el Che Guevara, fueron, entre otros, los más tratados.

Al respecto, el jurado fue enfático al afirmar: "El único criterio que tuvimos para hacer la selección fue la calidad. No escogimos por escuelas, técnicas o temática".

Rayo y Salcedo, ¿los favoritos?

Extraoficialmente, porque en esta ocasión el jurado no ha querido emitir ningún concepto sobre los posibles ganadores entre los cuarenta artistas, se supo que entre los que tienen obras de mayor calidad están Omar Rayo y Bernardo Salcedo.

Rayo reside en Nueva York y Salcedo, en Bogotá.

Se dijo, también extraoficialmente, que el jurado, cuando ayer dio a conocer el primer fallo de selección, ya tenía los nombres de los dos ganadores del XX Salón de Artistas Nacionales.

Pero así como pueden ser Salcedo y Rayo, los 38 restantes al ser seleccionados, tienen la misma oportunidad. El resultado final y cierto se sabrá posiblemente antes de tres días, cuando los dos críticos extranjeros dejen a Bogotá. Morales regresará a Nueva York donde le esperan serios compromisos, y McShine seguirá a Machu Pichu.

Participarán en el XX Salón: Arango Diego, Andrade María Mercedes, Aguirre de Greiff Noemí, Alcántara Pedro, Barrios Alvaro, Baquero López Jorge, Bravo Magdalena, Betancur Alberto, Cárdenas Francisco, Carrizosa María, Cantor Manuel, Guillermo, Castro Héctor, De Cajigas Amelia, Del Villar Hernando, Escobar Eugenia, Granada Carlos, Grass Antonio, Hernández Manuel, Hoffman Marlene, Herrán Alvaro, Mejía Jairo, Mejía Roxana, Múnera León, Mansur David, Mejía Cecilia, Neira Mónica, Mallarino Silvia, Marroquín Raúl, Pizano Roberto, Pignalosa Elma, Pineda Yolanda, Rojas Carlos, Rayo Omar, Ramírez Villamizar Eduardo, Rodríguez Fabio, Rodríguez Aguilar Ofelia, Suárez Maruja, Salcedo Bernardo, Vellojin Manolo, Zárate Nirma.

(115)
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Exposiciones

Por Jorge Moreno Clavijo

Un fallo sensacional. - La decisión del jurado designado para seleccionar y calificar las obras que serán expuestas en el vigésimo Salón Anual de Artistas Colombianos, próximo a inaugurarse en la Biblioteca Luis Angel Arango, produjo una verdadera revolución en los círculos artísticos y literarios del país. Y no podía ser para menos porque en concepto de los tres integrantes del mencionado tribunal, las figuras que desde hace varios años tenían la costumbre de repetir sus nombres hasta el cansancio como ganadores de premios, como "vacas sagradas", según el calificativo que se les endilgó en estos días, fueron descabezadas de un tajo. No todas, desde luego, porque hubo algunas que fueron incorporadas a la lista de próximos expositores oficiales. Pero es el caso que Kynaston McShine, asesor artístico del Museo de Arte Moderno de Nueva York, doctor en historia del arte, buen catador de telas, mármoles, bronces y chatarras, como que ha sido su oficio por décadas, con Armando Morales, renombrado pintor nicaragüense afiliado al abstraccionismo, y Santiago Cárdenas, pintor colombiano, figurativo moderno, cuyas obras han dado lugar a varias polémicas, encontraron que de las 310 obras arrumadas en el galpón de la Universidad de los Andes, únicamente 40 merecían ser recibidas para optar a los premios de sesenta y veinte mil pesos que la empresa nacional Propal otorga en esta oportunidad.

Pero, como de costumbre, han surgido los ataques al fallo, de parte, como es obvio, de quienes no fueron tenidos en cuenta. Los elogios han salido de labios de los premiados, quienes dicen que por primera vez se ha nombrado un jurado ecuánime, sereno y, desde luego, idóneo para decir lo que dijo. Morales tiene muy buenas vinculaciones con los empresarios del arte nacional y con algunas de las figuras descollantes de la nómina que maneja los certámenes. El doctor McShine con-

fesó en sus declaraciones de prensa al llegar a Bogotá, que no conocía sino por referencias lejanas algunos nombres de artistas colombianos, lo que permite confiar en su ausencia de prejuicios cuando se acercó a las telas y las chatarras. Santiago Cárdenas podía tener algunas prevenciones al respecto, pero la vista de cuan-

lo encontró amontonado en el hangar, aunado a sus experiencias en el campo de la plástica nacional, debió hacerle formar un concepto en un todo coincidente con el que llevaban en mente Morales y McShine después de la ritual visita al hacinamiento del arte".

Es seguro que los primeros sorprendidos con la noticia debieron ser los organizadores y patrocinadores del famoso certamen, porque no podía esperarse que los intocables fueran repudiados cuando en la prensa se había dicho que cuanto de esas manos saliera debía admitirse sin discusión porque era genial. Pero como por un colador unos quedaron y otros pasaron llegando el jurado a declarar a dos de ellos fuera de concurso. Los repudiados, como protesta, y aprovechando el calor publicitario, se organizaron para exponer en casa aparte, con despliegue que podrá ser mayor que el que deberá conocer el salón oficial. Pretenden demostrar que el jurado no fue tan imparcial, como quiere parecer, porque quien se moleste en visitar las dos exposiciones, podrá comprobar que existen entre los rechazados trabajos de igual o superior calidad artística, dentro de las respectivas tendencias, a los consagrados con cheque, diploma y abrazo.

De paso, se abrió camino a los nuevos, a los apenas egresados de los planteles oficiales y particulares de arte. Gratamente sorprenden nombres como el de Noemí Aguirre de Greiff, esposa del ingeniero, musicólogo y experto en ajedrez, maestro Otto de Greiff. Precisamente de entre las damas que por primera vez entraban en la competencia, salió Yolanda Pineda, ganadora del segundo premio, quien confiesa que hace máquinas, pinta máquinas, pero no pensó ser premiada.

(115)
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EL XX SALON DE ARTISTAS:

Una Burla al País

El XX Salón de Artistas Nacionales ha constituído una farsa que de ninguna manera merece el arte ni el país colombianos. Natural resultado de la actitud esnobista de los patrocinadores y organizadores, quienes quisieron darle categoría al certámen invitando a tres jurados gratuitamente escogidos —extranjeros y extranjerizante respectivamente—. Mc. Shine es asesor artístico del Museo de Arte Moderno de Nueva York y pertenece al sector conservador del mismo. Es decir, le interesa la pintura norteamericana de la década del 20 y la que se le parece, y desconoce la pintura latinoamericana. Juzgó según su gusto y su vacío de conocimientos. Y actuó en general dominado por un sentimiento paternalista dudoso y desagradable.

Morales es un pintor uruguayo que viven en los Estados Unidos y cuya formación intelectual es obviamente tradicionalista. Juzgó de acuerdo a patrones caducos de universalidad a conceptos de post-guerra abandonados por el arte moderno. Buscó algo "torturado", que por fortuna no tiene mayor representación en el arte nacional.

Cárdenas, pintor colombiano, es profesor de pintura en las universidades Nacional y de los Andes. Se educó en los Estados Unidos y se ignora por completo su criterio. Solo se percibió en su actitud una irresponsabilidad total con respecto de los artistas colombianos.

Visto globalmente, este jurado creyó que acudía a salvar de la anarquía a un salón subdesarrollado y a descubrir el verdadero arte nacional. Creyó también ingenuamente, que los artistas colombianos no tenemos una formación plástica sólida porque no podemos adquirir revistas y porque los gobiernos extranjeros no ofrecen suficientes becas. (Valdría la pena aclarar que un artista no depende de la información, y que ningún mediocre ha dejado de serlo en los Estados Unidos). Buscaron obras que les resultaran familiares, que pudieran ser asimiladas a tendencias subjetivistas y universales. En última instancia, obras que solo existen auténticamente en sociedades desarrolladas y no en un país como Colombia, exceptuando las que existen en razón de la moda y que por lo tanto no son aceptadables. Se quejaron de la ignorancia de los artistas colombianos, un comentario capsioso, porque implica que los conocimientos generales, los datos, deben estar en la superficie. Algo así como que debemos usar abiertamente los logros del vecino —preferiblemente norteamericano, porque parece encarnar para los jurados el único criterio de lo verdadero—.

Es notable la tergiversación de los hechos, porque podemos devolver las críticas a los jurados. Ellos padecen de anarquía mental, que no es divertida como la de nuestro salón. Desecharon indiscriminadamente las copias de Renoir, la escultura de Burztyn y costosísimos collages de médicos y señoras. Tienen una formación plástica endeble, como lo demuestran la selección y la premiación que efectuaron. Su información es escasísima y errada y se evidenció en el desconcierto ante las obras de algunos artistas (González, Salcedo, Burztyn, Lucena), obras que rechazaron por ignorancia y no mediante un acto deliberado y consciente. Criticaron igualmente que no sabemos copiar y esta crítica sí es difícil de comentar porque solo produce una gran vergüenza ajena.

Es natural que este jurado tan sui-géneris no haya admitido los cuadros de Beatriz González: san Pedro Claver con los esclavos negros y Jesús en el Huerto de los Olivos. Reconocemos que la formación antiséptica de los tres miembros los obligaba, casi instintivamente, unos cuadros tan pueblerinos, feos y poco sublimes.

Rechazar la escultura de Feliza Burztyn fue mostrarse originales, ignorar con pedantería la treyectoria de una artista cuya seriedad y calidad están ampliamente demostradas.

A Bernardo Salcedo le aceptaron su cuadro magnífico y le rechazaron una escultura impactante que no los impresionó en absoluto. Sería imposible pensar que este artista sea tan polifacético o tan temperamental como para producir, sin ninguna transición, un cuadro excelente y una escultura pésima.

Debo agregar a estos ejemplos de arbitrariedad el rechazo de mis propias obras. Porque puedo verlas objetivamente y creo que deben formar parte de la selección representativa de mi país.

Para terminar, los jurados adjudicaron unos premios tan inconsecuentes y desconcertantes que los aceptados se sienten ofendidos y los ganadores perplejos. Pero un fallo absurdo siempre tiene posibilidades de parecer sagaz. Es innegable que el jurado fue honesto consigo mismo al darle el primer premio a Carlos Rojas: su obra es "universal", muda y anodina.

Los premios a las estudiantes son muy generosos y estimulantes para ellas pero constituyen un irrespeto a los profesionales. Y en cuanto al premio de consolación para el gran dibujante Alvaro Barrios, es una verguenza.

Es una lástima que estos hechos hayan convertido al salón nacional en un acinamiento deplorable donde se premió la producción más inauténtica del país. Será muy difícil recuperar el prestigio perdido del evento. Pero aunque la farsa ha sido lamentable, sabemos que el público no es susceptible de engaño y conservará un juicio claro y exacto acerca del verdadero arte nacional.

Clemencia Lucena

(113)
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PAGE ONE

JURADO CALIFICADOR. El jurado calificador del XX Salón de Artistas Nacionales, integrado por Max Shine, Santiago Cárdenas y Armando Morales, anunció que 61 trabajos de 40 artistas fueron seleccionados por él, durante un acto llevado a cabo ayer. El jurado, previo un detenido estudio de las obras presentadas durante el certamen, anuló un alto porcentaje, superior al de años anteriores. Uno de los miembros del jurado, el señor Shine, consejero del Museo de Artes Moderno de Nueva York, calificó, empero, de aceptables las obras exhibidas. (Foto de Robayo. Ver página 11[8])

(115)
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XX Salón de Artistas se Abre el 25 de Abril

Por Nohra Parra Martínez

El XX Salón de Artistas Nacionales, que se inaugurará el 25 de abril en la Biblioteca Luis Angel Arango, tendrá por primera vez un mismo jurado para selección y calificación, y lo integrarán un colombiano y dos extranjeros, ampliamente conocidos en el panorama de las artes internacionales.

El anuncio fue hecho por Alvaro Alzate Jaramillo, director de Extensión Cultural del Ministerio de Educación, sección que por intermedio de la División de Bellas Artes, se encarga de organizar el más importante certamen de las artes plásticas del país, el cual desde hace tres años patrocina Productora de Papeles S. A., Propal.

El jurado, tanto de admisión como de calificación, está integrado por Kynaston Mc Shine, asesor artístico del Museo de Arte Moderno de Nueva York, Armando Morales, conocido pintor nicaragüense y el joven pintor colombiano Santiago Cárdenas Arroyo, profesor de pintura de las Universidades Nacional y de los Andes.

La empresa patrocinadora del XX Salón de Artistas Nacionales anunció que para este año habrá dos premios: 30 mil pesos y 20 mil pesos, y dos menciones de honor. Para las obras —cualesquiera sean las técnicas— que el jurado considere merecedoras de los premios.

Cambios en la organización

Alvaro Alzate Jaramillo informó que actualmente el Ministerio de Educación y el próximo año, el Instituto Nacional de la Cultura, con la colaboración de la empresa patrocinadora, realizarán cambios en la organización del Salón de Artistas Nacionales, uno de ellos ya en la reciente

Santiago Cárdenas — Armando Morales

"El XX Salón —dijo— dejará de ser un centro de discordia y se convertirá en el máximo exponente de la creatividad plástica colombiana".

Uno de los pintores más jóvenes

Alvaro Alzate y Mireya Zawadzky anunciaron como integrante del jurado que otorgará los premios Propal 1969 al colombiano Santiago Cárdenas Arroyo, uno de los pintores más jóvenes, quien por la consistencia y seriedad de su obra se ha colocado entre las primeras figuras de la plástica en el país.

Cárdenas Arroyo ha participado en exposiciones colectivas dentro y fuera de Colombia. En el Primer Salón Austral y Colombiano del pasado Festival Nacional de Arte de Cali obtuvo una mención de honor. Individualmente ha expuesto en museos y galerías de Bogotá y su última muestra la realizo en la Biblioteca Luis Angel Arango en noviembre pasado. Su pintura —dicen los críticos— está ubicada en mundo figurativo, dentro de las formas del Pop Art.

Armando Morales, el pintor nicaragüense de 42 años de edad, obtuvo en 1959 en la V Bienal de Sao Paulo el premio para el mejor artista latinoamericano. Sus obras se encuentran en el Museo de Arte Moderno de Nueva York, en el de Sao Paulo, en el de Bellas Artes de Caracas, de Houston, entre otros. Morales expuso en Bogotá en 1966 en la Luis Angel Arango.

Kynaston Mc Shine, asesor artístico del Museo de Arte Moderno de Nueva York, y antes del Museo Judío de la misma ciudad, es un afamado crítico de arte. Ha organizado importantes exposiciones como la de "estructuras primarias", "Homenaje al cuadrado" de Albert y las retrospectivas de Klein y Ad. Reinhardt. Prepara: "Nuevos materiales-Nuevos métodos".

Bases del concurso

Al salón podrán mandar obras todos los artistas nacionales y los extranjeros residentes en el país durante los últimos cinco años.

Cada artista, según señala el reglamento del Salón, podrá enviar hasta dos obras, debidamente marcadas y con precio. Este no podrá exceder de 20 mil pesos.

El ministerio de Educación y "Propal" señalaron que "pueden obtener premios en este salón, artistas premiados y mencionados en salones anteriores".

Las obras deberán ser enviadas desde el 15 de marzo y hasta el 7 de abril próximos al Salón de la Universidad de los Andes, carrera 1ª Este Nº 18-A-10, en Bogotá.

El tamaño de las obras no podrá exceder de 3.50 metros cuadrados.

Los gastos que demande el transporte y movilización de las obras serán cubiertos por el artista que las envía.

Los premios —donados por "Propal"— se adjudicarán a las "artes plásticas", según el criterio del Gran Jurado.

Los artistas que deseen obtener un ejemplar del reglamento del salón, deben dirigirse a la División de Extensión Cultural del ministerio de Educación, en la calle 20 número 8-18, piso 6º, en Bogotá.

do al unificar el gran jurado, para que no se presenten situaciones similares a las de años anteriores, en el sentido de que el jurado calificador, al ver las obras rechazadas por el jurado de admisión, declaraba públicamente, que precisamente una de las rechazadas hubiera merecido un premio por parte de ellos.

Por otra parte, se aclaró que el jurado no volverá a visitar a los artistas en sus respectivos talleres, para desde allí aceptar o no las obras con que deseen participar. Un galpón de la Universidad de los Andes ha sido cedido para que los concursantes las envíen allí.

El jurado tampoco podrá dividir los premios "Propal". Sin embargo, el reglamento prevé que el jurado puede declarar desierto el XX Salón y acumular los premios para el XXI. "El Salón lo que busca —manifestó Alvaro Alzate— son nuevos valores, creatividad y calidad, para así enviar una buena representación del país a las distintas bienales, tanto latinoamericanas como europeas que se llevan a cabo".

Exhibición en otras ciudades

El XX Salón de Artistas Nacionales y los próximos, por su importancia dentro del movimiento plástico y por su carácter nacional, no solo se exhibirá en la "Luis Angel Arango", sino en las principales ciudades del país.

En tal sentido, Extensión Cultural de la Nación y Propal están adelantando conversaciones para el traslado de las obras y han realizado contactos con las extensiones culturales departamentales y con las salas de exposiciones de distintas entidades para que las exhibiciones tengan el éxito y la resonancia que exige el Salón.

El Instituto Nacional de la Cultura —informó Alzate Jaramillo— busca estimular a los artistas con apoyo por intermedio de salones, organización de exposiciones colectivas e individuales y participaciones en salones extranjeros.

El director de Extensión Cultural ha sostenido una serie de reuniones y continuará efectuándolas con representantes de las artes plásticas de todas las orientaciones y tendencias, para conocer las necesidades de los mismos y así estudiar formas viables para arreglar situaciones existentes y mejorar esta actividad.

Designan Gerente de Worlington para Colombia

Ha sido designado para tan responsable cargo el Ingeniero Lorenzo Haza Berridy.

El doctor Haza es graduado de Louisiana State University en el año de 1960. Ocupo posteriormente el cargo de Gerente de Ventas en las Worthington y en 1966 dejó la compañía para atender negocios de su familia; al regresar en 1968 a la compañía para atender negocios de Ventas, nuevamente fue ascendido a la Gerencia como Gerente de su familia; al regresar en 1968 a la compañía como Gerente de Ventas, nuevamente fue ascendido a esta posición.

El doctor Haza es muy conocido en el ambiente de Ingenieros y muy apreciado en la Sociedad Bogotana por sus dotes personales y de caballero.

Felicitamos a la Worthington por tan justo nombramiento y deseamos toda clase de éxitos al doctor Haza en su nueva función.

A US$ 0.44 el Café Colombiano en Nueva York

Nueva York, 17. (UPI). - El café para entrega futura cerro hoy entre inalterado y 65 puntos de

la caída de los precios llevará a los ganaderos a invertir en acciones o en bonos y a hacer

Exportaciones

Augusto Espinosa Valderrama indicó que los ganaderos pedirán del gobierno una activa intervención para mejorar los sistemas de transporte, con miras a la exportación. Citó el caso del ferrocarril, que en la actualidad no tiene instalaciones ni personal para manejar ganado. Por ejemplo, de Puerto Wilches a Bucaramanga el transporte de una cabeza de ganado vale $30 en ferrocarril y $150 en camión y nadie utiliza el ferrocarril.

Los impuestos

Señaló el doctor Augusto Espinosa Valderrama que solamente con una amplia argumentación y firme propósito de servicio se podrá presentar a la opinión Nacional un estudio y unas recomendaciones adecuadas en materia de gravámenes fiscales.

Esta batalla debe darse unidos, porque no solo se tienen que defender ante el Senado las razones que asisten a los ganaderos para evitar mayores gravámenes, sino que tienen que estar unidos para defenderse de otros gremios que, como la ANDI, siempre están pidiendo más impuestos para la ganadería.

El crédito

La falta de crédito ha obligado a los ganaderos a recibir ganados en compañía a precios superiores a los del mercado y con ingerencias porcentajes de utilidad; esta situación está a punto de producir daños y puede agravarse si el gobierno no actúa inmediatamente.

(406)
EL TIEMPO
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MAY 28 1970

En el "Lienzo" Móvil del Agua

Artista Argentino "Pinta" El Río Este

El artista argentino Nicolás García Uriburu, repitiendo lo que hiciera hace dos años en Venecia, "pintó" ayer el East River (Río Este) de Nueva York.

Acompañado por el diseñador de yates Germán Frers (h) embarcó en el muelle de la calle 60 y el East End en un pequeño remolcador en el que cargó seis grandes recipientes conteniendo pintura fluorescente.

Desde la costa le vieron partir unas 40 personas. Entre ellas estaban el director del Museo Guggenheim, Thomas Messer; el del Museo de Arte Moderno, M. McShine; el crítico de arte Lawrence Alloway y el propietario y director de la Galería Leo Castelli, así como representantes de las revistas de arte más importantes de esta ciudad.

Ya en el medio de la corriente, García Uriburu fue arrojando el contenido de los recipientes al río, el que mezclado por el movimiento de las aguas fue tomando tonos verdes fluorescentes. La mancha, agrandándose paulatinamente fue llevada lentamente por la bajante siendo vista en toda su luminosidad desde los grandes edificios de la costa y por el personal asombrado de las Naciones Unidas que no atinaban a entender de qué se trataba.

Poco a poco, y empujada por la lluvia que comenzó a caer, la mancha se fue diluyendo, llevada hacia el mar.

Así comenzó el triángulo que García Uriburu intenta hacer pintando las aguas. Después de Nueva York, el artista argentino tratará de "pintar" el Río Sena, en París, el 15 de junio, nuevamente los canales de Venecia, cuando se celebre la bienal, el 27 de junio, y finalmente el riachuelo, en Buenos Aires, el 15 de julio.

"Ya no se trata de pintar un paisaje", dijo más tarde García Uriburu. "Ya no es cuestión de llevar a la tela un río, sino colorear el agua del propio río y que ese color participe del paisaje y llegue a impresionar al espectador no especializado en arte a la manera tradicional."

"Me parece fascinante trabajar con la naturaleza y la geografía en sus mismas escalas", concluyó el artista. "Me parece que es arte fundirse en ellas, que es una idea nueva que debo luchar por documentarla, que es un aporte más para el arte de la década del 70".

(8)
LA NACION
BUENOS AIRES,
ARGENTINA
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JUN 11 1970

Experimento de un pintor en el Sena

PARIS, 10 (AFP). — Mientras la policía fluvial de París analiza el material que el pintor argentino Nicolás García Uriburu utilizó para "pintar" el Sena, al artista, después de estar detenido dos horas, fue dejado en libertad condicional.

El pintor advirtió que técnicos de la policía iban a analizar la pintura que empleó esta tarde, para determinar su grado de toxicidad, y que luego sería citado nuevamente.

Hace dos años, García Uriburu hizo la misma experiencia en Venecia, lo que le valió 24 horas de detención por las autoridades italianas.

Hace veinte días, valiéndose de un helicóptero y un remolcador "pintó" las aguas del Hudson, en Nueva York, donde reside. La policía norteamericana se mostró benevolente, y el Museo de Arte Moderno le brindó su apoyo.

La frustrada operación de "pintar" el Sena, que fue interrumpida esta tarde por la policía cinco minutos después de haber comenzado, forma parte de un programa de "trabajar sobre la naturaleza". El plan comprende, reveló una nueva incursión por el Gran Canal de Venecia y también por el riachuelo de Buenos Aires.

Cuando la policía lo detuvo, García Uriburu había teñido de verde la mitad del recorrido entre las dos orillas del río, cerca del puente de la Concordia.

MINNEAPOLIS, MINN.
STAR
— D. 81,008 —
MILWAUKEE METROPOLITAN AREA

MAY 7 1970

State's 6th 'gongs to goodest' art show 'zingiest, splashiest'

Reviewed by DON MORRISON
Minneapolis Star Staff Writer

The Sixth Minnesota Biennial exhibition, at the Minneapolis Institute of Arts through June 7, has to be the zingiest, splashiest, most upbeat show of regional talents (thus formally assembled) it has been my pleasure to see.

The Biennials (both the institute's and those on alternating years at the Walker Art Center) are meant as showcases of creative activity in the territory and as serious efforts to hand around some gongs to the guys who have done goodest.

Since all shows have to be judged by someone and since those someones have their own tastes, the awards are not absolutes or ultimates. But, the competition gives weight to the pursuit of excellence.

I do not envy this year's jurist in the Institute Biennial, Kynaston McShine, associate curator of the department of painting and sculpture at New York's Museum of Modern Art.

He may not have been confronted with a choice solely among masterworks, but it is plain he found himself in a wealth of sheer exuberance and action and ideas and nifty stuff so attractive that it must have been agonizing to pick and choose.

Allowing for a lot of forlorn hopefuls among the 920 works submitted, the fact remains that 115 were chosen for exhibition — an unusually high number in a show juried by a tough chap from out of town. I would hazard the guess that McShine got turned on by the sparkly qualities of the works and was enjoying himself too much to be stingy and narrow in his acceptances.

To dwell on the cheery feelings I got from the collection is not to derogate serious intentions by the artists or imply that it is a frivolous show.

But, I sense in all the thought and hard work represented here a kind of gutsy freedom and zest that is refreshing when so many artists are confusing solemnity and formalism with deep significance — or else chasing their own tails in lightweight experimentation.

Nine artists submitting received merit awards with cash attached — a total of $5,500.

Top awards ($750) went to Zigmunds Priede and to Bigan Dowlatschi (who also received a State Arts Council purchase award of $500).

Priede has two canvases in acrylic, watercolor, oil, pastel and chalk. "Wall-Out" is a pattern of mortar joints; "Dall-In" is a kind of x-ray look at masonry blocks posing their mass and strength against each other. They are good paintings because they are good paintings — that is, they do and say more than their obvious subject matter suggests.

Dowlatshahi has two untitled works, again fascinating in a way that unillustrated words cannot convey. One happens to have a masonry concept, also. Hand-sewn squares of grey muslin that are hatched with fine ink-strokes make up a pattern like laid brick. The bigger work is dull-mustard muslin with parallel strata of inked lines which, in the lower reaches, include odd fossil shapes.

Michael O'Neill (like the other winners) received a $500 merit award for his "26th St., Harriet South," an unusually grabby perspective exercise that looks out an old-fashioned bay window and across a street. Without photographic realism, it puts you inside a room. A dream room? Ghostly against a wall is a semi-seen nude woman.

Dennis Flynn has two big jobs in hard-edge, dual-pane painting — "A Post-Conceptual Proposition" and "A Definitive Statement," both of which tease the mind as well as being witty and splashy with bright color.

D. Marjorie Johnson has big, strongly colored acrylic canvases that assert masses and intrude upon them with abstract amoeba-ish shapes.

Paul Jasmin got the First National Bank donor award for "Rainbow Messerschmitt," a hyped-up, polychrome silk-screen print like a schematic drawing of the World War II German fighter plane.

Karl Bethke has two very interesting photo intaglio combinations, "The Gotham City Siege" and "Crucifixion — Detail #2," that add commentary to camera image. Other photography winners, Steven Jensen ("Figure Eight") and Thomas Arndt ("Untitled" — the side of a panel truck), didn't make me see what McShine apparently did.

So much for the money-winners. There are almost no losers as far as I'm concerned. There's a whole room of striking, rainbow-hued, hard-edge painting in mostly geometric designs that hardly need any supplemental lighting. Richard Hille and Patricia Ries, each in his separate way, get a gay, childhood bounce in white canvases with scribbled lines that are far from childlike.

Robert Berlind has two big three-panel numbers, "Seminar" and "Triptych" that turn out to be very arresting: nudes and children in sort of decadent rustic settings with cars and auto trailers. Both are painted with deceptively simple flat modeling.

I liked Jonathan Waite's ideas: Grids of severe parallel stripes in muted shades invaded by odd, darting, slashing splats of strong color. Frank Gaard has a great thing called "Glad Rags." It is three free-hanging and overlapping sheets of clear vinyl upon which are cartoon figures of children. Another indescribable, but delightful.

It is a swinging, wide-open, invigorating show.

BALTIMORE, MD.
MORNING SUN
— D. 187,025 —
BALTIMORE METROPOLITAN AREA

MAY 7 1970

Jurors Finish

The four jurors invited by the Baltimore Museum of Art to judge entries in the 1970 Maryland Annual Exhibition completed their work recently.

Mames Elliott, director of the Wadsworth Atheneum, Hartford, Conn., served as the chief juror. Assisting him were Charles Chetham, director, Smith College Museum of Art, Northampton, Mass.; Richard Tuttle, artist, New York city; and Kynaston L. McShine, associate curator, painting and sculpture, Museum of Modern Art, New York.

The jurying process took place at the museum April 21 through 23. Rejection and acceptance slips are now being mailed by the museum to artists. Although prize awarding was decided on by the jurors, announcement of the winners does not take place until Saturday, May 23, the day of the Members Purchase Preview. The exhibition is open to the public Sunday, May 24, through July 5.

Exceeds Amount

According to Charles Parkhurst, director of the Baltimore Museum of Art, a purse of $9,000 in donated prize money and guaranteed purchases exceeds any amount previously available for this open exhibition for artists born or now living in Maryland.

In continuation of a new practice recently established, all entries to the museum annual were submitted in the form of color slides screened by out-of-town jurors in New York a month ago. From this screening, 180 works of art were selected for first hand examination. The jurors accepted 90 works for inclusion in the exhibition.

An illustrated hand list of the exhibition will be available. It will include a complete list of the works of art in the show and will indicate the prize winners as well as the works of art for sale and their prices.

(33)
LA CAPITAL
ROSARIO, ARGENTINA
D. 93.320 S. 112,195

MAY 28 1970

ARTES PLASTICAS

Un pintor argentino sigue "pintando" aguas del mundo

Nueva York (UPI) — El artista argentino Nicolás García Uriburu, repitiendo lo que hiciera hace dos años en Venecia, "pintó el East River (río Este) de Nueva York.

Acompañado por el diseñador de yates Germán Frers (h.), embarcó en el muelle de la calle 60 y el East End en un pequeño remolcador en el que cargó seis grandes recipientes conteniendo pintura fluorescente.

Desde la costa le vieron partir unas 40 personas. Entre ellas, estaban el director del Museo Guggenheim, Thomas Messer; el del Museo de Arte Moderno, M. McShine; el crítico de arte Lawrence Alloway, y el propietario y director de la galería Leo Castelli, así como representantes de las revistas de arte más importantes de esta ciudad.

Ya en el medio de la corriente, García Uriburu fue arrojando el contenido de los recipientes al río, el que, mezclado por el movimiento de las aguas, fue tomando tonos verdes fluorescentes. La mancha, fue llevada lentamente por la bajante, siendo vista en toda su luminosidad dasde los grandes edificios de la costa y por el personal asombrado de las Naciones Unidas, que no atinaba a entender de qué se trataba.

Poco a poco, y empujada por la lluvia que comenzó a caer, la mancha se fue diluyendo, llevada hacia el mar.

Así comenzó el triángulo que García Uriburu intenta hacer pintando las aguas. Después de Nueva York, el artista argentino tratará de 'pintar" el río Sena, en París, el 15 de junio, nuevamente los canales de Venecia, cuando se celebre la Bienal, el 27 de junio, y, finalmente, el Riachuelo, en Buenos Aires, el 15 de julio.

"Ya no se trata de pintar un paisaje", dijo más tarde García Uriburu. "Ya no es cuestión de llevar a la tela un río sino colorear el agua del propio río y que este color participe del paisaje y llegue a impresionar al espectador no especializado en arte a la manera tradicional".

"Me parece fascinante trabajar con la naturaleza y la geografía en sus mismas escalas", concluyó el artista. "Me parece que es arte fundirse en ellas, que es una idea nueva que debo luchar por documentarla, que es un aporte más para el arte de la década del setenta".

(136)
EL VESPERTINO
BOGOTA, COLOMBIA
D. 45.800

MAY 30 1970

Nicolás García Pinta 'Río Este'

NUEVA YORK, mayo 30. (UPI). El artista argentino Nicolás García Uriburu, repitiendo lo que hizo hace dos años en Venecia, "pintó" hoy el East River (Río Este) de Nueva York.

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Tonos al Natural

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Pintando las Aguas

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La Pintura de Hoy

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Art scene

By Mrs. Stephen N. Tager

Krannert Museum exhibits: disappointing and delightful

Of the two exhibits on view at the Krannert Art Museum, I viewed "New Media: New Methods" first, prompted by the same instinct that impelled me as a child to eat first the foods I disliked, saving the best for the last.

"New Media: New Methods" is solemnly described as the work of 41 prominent artists using industrial materials and techniques, innovators whose paint and palette are plexiglas and polyester.

I could not help feeling that the whole thing is a hoax. The fifty pieces were selected by an associate curator, with the unlikely name of Kynaston L. McShine, at the Museum of Modern Art in New York. We deserve better from that prestigious institution. I cannot help feeling that Mr. McShine and his innovators must have had their collective tongues in cheek when they assembled this show.

Art belongs in our daily lives and good design should be a factor in every creation, no matter how lowly its function. But demonstrating how industrial materials and techniques can be harnessed to the service of art is a far cry from the objects assembled here.

Objective evaluation

How does one evaluate objectively some of these things? What criteria to apply to a rectangular foot-length bar of polished stainless steel entitled "High Energy Bar?"

Robert Morris's mass (or mess) of carpet padding—that dull drab material which is unpleasant to the eye and the touch—is whirled around in a low heap according to rather elaborate directions; John Chamberlain offers us a bunch of urethane which looks like nothing so much as a lumpy armchair with its upholstery; Richard Serra has placed two segments of rolled lead sheet, about one foot long, at a 45 degree angle; while lying on the floor are two pipes, hinged at one end, which resemble nothing so much as the upright for a swing set that has not yet been assembled.

The best things in the exhibition are three lithographs evolved from computers, which is certainly a reflection on the live artists involved.

I could not help recalling the story of the Emperor and his clothes. Do you remember when two tailors convinced the Emperor that he was dressed in a magnificent garment of cloth of gold, when in fact he was nude? He paraded before his people all of whom accepted the proclamation he was arrayed gorgeously, until a little child called out, "The Emperor has no clothes on!" With that, everyone realized the true state of affairs.

If this is really "New Media" New Methods," then every town should enshrine its rubbish heap.

Delightful prints

At the same time and in the same building, the print show entitled "Extenstions of the Artist," is a visual delight.

On loan from Lydia Winston Malbin, who with her late husband, Harry Lewis Winston, initiated this collection years ago and has continued with her husband, Dr. Barnett Malbin, this exhibition includes over 400 examples of graphic art.

There are six categories: individual prints; portfolios of prints; illustrations; illustrated books and periodicals; posters and announcements; and greetings.

I was fascinated by the theme which underlines this entire collection. Most of us are collectors of some sort: from buttons, through coins and stamps, to paintings—someone has latched on to almost anything you can mention as the nucleus of a collection. By the same token, most of us to lose interest in our collections since they never can become definitive in this world of proliferating stamps, coins, etc.

But the Winstons defined their terms. By so doing they limited the range of their collection, but allowed for tremendous variety within their self-imposed boundaries. They have collected the prints created by artists whose reputations have been won in other areas—by painters, sculptors, architects. That in itself must have provided a marvelous excitement, which added to the joys of collecting.

Spans a century

The collection spans about a century. Beginning with people like Toulouse-Lautrec and Utrillo, proceeding with Matisse, Derain, the Italian Futurist, Boccioni, and continuing with the brothers Duchamp and Villon, so many famous names are assembled here, that one can only be impressed with quality as well as quantity. And surprise is another reaction, since one does not think of Calder, or Callery or Giacommeti as lithographers.

And recognition is another reaction. The work of an artist like hand-writing — whether one uses a pencil or pen and ink or ball-point one's signature is recognizable. In the same way, the hand of the artist is unmistakable. Alexander Calder's prints are two-dimensional rather than three-dimensional mobiles; Mary Callery's study is a blue-print for one of her horizontal sculptured silhouettes; Giacommetti's lithograph has the same tenuous quality as his stick-like men.

But these are artists whose reputations have been won in the field of sculpture. How much more vivid is recognition in the prints of painters! Kandinsky, Miro, Chagall, Picasso, Appel—one is greeting well - known friends.

In terms of younger contemporary artists, most of them are working in the print media with a great deal of zeal—in fact have helped to foster the great print revival. So we expect to see Robert Indiana, Bridget Riley, Any Warhol and Roy Lichtenstein, to name a few. It is the range of representation among the current generation that adds lustre to this collection.

'Fragment' by Bridget Riley

SUNDAY, APRIL 24, 1966.

Art Notes

Anti-Collector, Anti-Museum

By GRACE GLUECK

BEFORE the Jewish Museum's new sculpture exhibition actually opens (Wednesday) it's being hailed as This Year's Landmark Show (last year's, if you remember, was the Museum of Modern Art's Optacular, "The Responsive Eye").

The museum-ese title, "Primary Structures," describes a group of ambiguous, 3-dimensional pieces (brought together for their first museum show) that further erase the already blurred boundary between painting and sculpture. "The line is becoming increasingly hard to draw," says Kynaston McShine, the Jewish Museum's young curator of painting and sculpture, who put the show together.

Deceptively simple at first glance, the color, scale and spatial positioning of the new work often makes bold claims on the viewer's attention. Is *he* here? Is *it* there? Does the sculpture carve space, or is the space the sculpture?

Such designations as "minimal," "reductive," "cool" and "ABC art" already applied to the new work disturb McShine slightly. "Labels, labels," he said rather testily the other day. "Everyone wants to be titillated. Op and Pop are so much easier to explain. That's why this new work hasn't had the attention it deserves."

Space, Science, Technology

The 42 artists in the show, American and British, are mostly in their 20's and 30's. They work, says McShine, "in response to the new world shaped by space, science and technology." The pieces, unlike the "emotive" metal sculpture of the '50's tend to big scale, bright, assertive colors and smooth industrial finish. Ditching traditional pedestals, they climb the walls, sprawl on the floor, or swoop daringly down from the ceiling.

"It's really anti-collector, anti-museum art," McShine said, smilingly. "In it there's implied social criticism. Most of it is designed for indoor use, but who could house works of this scale? Some of it may in fact provoke hostility in the viewer."

Robert Grosvenor's bridge-like form, "Transoxiana," for example, is spectacularly cantilevered over 10 yards of space (to accommodate it, the museum had to remove a false ceiling). Tina Matkovic's "Projection," an aggressive steel stalactite painted blue and green on three sides, plunges down at the viewer like a giant dagger. Carl Andre's contribution, "Lever," is a 30-foot line of unjoined fire bricks, that rudely encroaches on the spectator's path.

McShine, a Dartmouth-trained art historian born in Trinidad, sees the new young 60's sculptors as "hip, sophisticated, articulate. Most are university-bred. They've read philosophy, have a keen sense of history, and know what they're supposed to be reacting to. Their art doesn't answer questions, it asks them. Mostly, it questions how to go about making sculpture."

HOW, NOW?

"I'll give Washington one more chance," sighs Alice Denney, a petite, well-connected dynamo who yearns to boost the D.C. current. "I'd like to change its image as a place where nothing happens. There's a whole new sensibility in art that Washington isn't even aware of."

No one can say that Mrs. Denney, an ex-painting student and wife of a State Department man, hasn't tried to give the nation's capital a charge. In 1961, she co-founded (and has since left) the Washington Gallery of Modern Art, a small, far-out-post of the contemporary, whose early glow has dimmed to a feeble glimmer. Two years later, she masterminded a Pop Festival of the Arts, but Washington didn't really get that message, either. Her latest shock tactic is a "Now Festival," designed to bring to Washington "some of the most important artists working experimentally in films, dance, theater events (Happenings) and music." Its high-voltage talent includes artists Robert Rauschenberg, Andy Warhol and Robert Whitman; musicians John Cage and David Tudor; and an all-star cast of dancers—Yvonne Rainer, Steve Paxton, Debbie and Alex Hay, and Lucinda Childs—who operate out of New York's swinging Judson Church.

Festival doings begin this Tuesday, with a program of Happenings in a roller-skating rink, and gradually build to a climax: a "Now Ball" next Saturday night, to be held in a former nightclub that is now a research center. In between, a John Cage-David Tudor concert; a dance program, and an evening of underground films are scheduled. After the Ball is over, there'll be a Festival post-mortem — a soul-searching Sunday symposium at Georgetown's Grace Church. ("We'd like to make that our Judson," says Mrs. Denney.)

Also on this week's agenda is a Thursday luncheon confrontation—between Now talent and the Go government legislators who backed the bill establishing the National Foundation on the Arts. The meeting, Mrs. Denney feels, will be mutually beneficial. "The government is at long last beginning to recognize the importance of our artistic community," she says. "But there's danger of its backing only the 'established.' The serious experimental work should get a hearing, too."

Mrs. Denney and Co. (she and friends have organized a Private Arts Foundation which sponsors the Festival) are hopeful that this time Washington won't back away. If the capital puts out a welcome mat, the Foundation hopes to plant a firm avant garde foot on it.

Friedman-Abeles

Kynaston McShine and primary structures

They climb the walls and swoop from the ceiling

AID

Antonio Machado, the Spanish lyric poet and teacher, liked to walk in the countryside at Baeza, Spain, his home from 1912 to 1919. Later he went to Segovia and Madrid, where he became an active supporter of the Republican Government. Forced to flee Spain at the end of the Spanish Civil War, he died in France on Feb. 22, 1939.

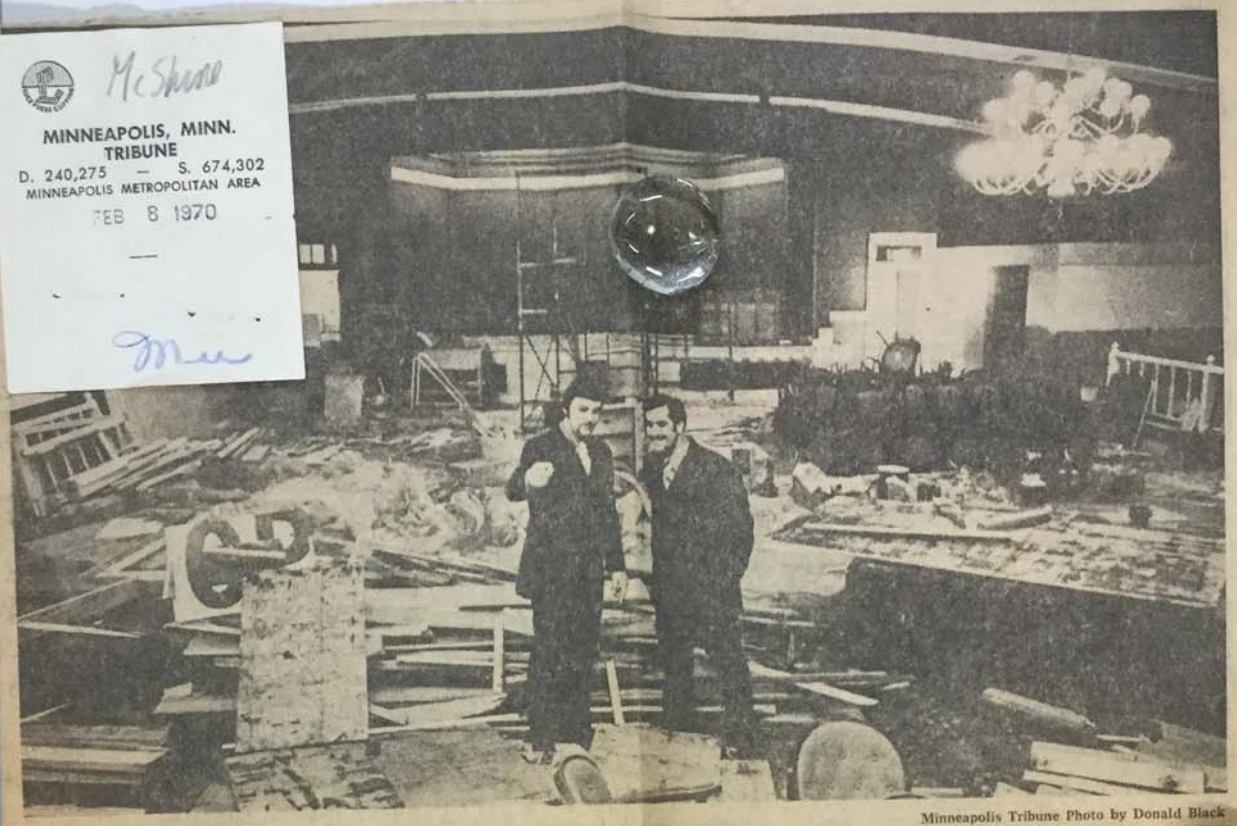
Last February on the 27th anniversary of his death, some 2,000 Spanish intellectuals set out in a motorcade for Baeza to take part in a tribute, called "Walks with Antonio Machado." A highlight of the event was the unveiling of a bronze head of the poet by sculptor Pablo Serrano. But Spanish police broke up the demonstration before it reached the town. Under strict police scrutiny, the tribute was later held at the University of Madrid.

Now a New York tribute to Machado—and to Spanish students and intellectuals who since last year have been protesting lack of academic freedom under the Franco regime—is on view at the Tibor de Nagy Gallery. The show and sale of works by such well-known contemporary Spanish painters as Antonio Saura, Antonio Tapies, Manolo Millare, Fernando Zobel and Eusebio Sempere, will benefit Spanish Refugee Aid, Inc., an organization that helps disabled Spanish Civil War refugees and their families.

COLLAGE

More than 300 artists have contributed $100,000 worth of art to the 5th annual Artists for CORE show and sale, opening April 27 at the Grippi & Waddell Gallery . . . Distinguished Leonardo scholars are flocking to an International Symposium on Leonardo da Vinci, May 2-8 at Los Angeles's U.C.L.A. It will inaugurate the new Bell Library, one of the world's most important research collections on Vinciana, installed in U.C.L.A.'s Dickson Art Center through cooperation of the Norton Simon Foundation.

MINNEAPOLIS, MINN.
TRIBUNE
D. 240,275 — S. 674,302
MINNEAPOLIS METROPOLITAN AREA
FEB 8 1970



Minneapolis Tribune Photo by Donald Black

BILL ROSLANSKY, LEFT, AND STUART SWARTZ LOOKED OVER REMODELING WORK FOR THEIR NEW DINNER THEATER
Food and light plays will be offered in former 4th Av. night club, with satirical shows in the downstairs room

Downtown Will Get Dinner Theater

The former FDR Memorial Hall, which has had more downs than ups since it was bought and changed into a night club four years ago, is now being turned into Minneapolis' first Downtown dinner theater.

It will be known as The Friars and will open March 16 with a Broadway or off-Broadway musical comedy or light play yet to be announced. And opening on or about April 1 in the downstairs room (most recently Lil' Al's featuring pianist Dave Rooney) will be The Deep Friar. This room will feature topical satire produced by Irv Letofsky, television writer for The Minneapolis Tribune, who was formerly associated with Dudley Riggs' Brave New Workshop.

The building, at 724 4th Av. S., was originally a meeting hall for labor unions. In 1966 it became Diamond Lil's, a private club. A year later it became Diamond Lil's, a public night club. Neither of these worked, apparently because the public no longer cares for big dance bands and showgirls. Most recently the place failed as Times Square, which had a rock policy directed by Danny Stevens of Danny's Reasons.

In the meantime Rooney moved out and set up his own place in the basement of the Roaring Twenties Club on Hennepin Av. And there was the premature announcement by Dick Shapiro of Central Booking Alliance and Bill Semans, head of the former Cricket Theatre, that they would be sponsoring theater productions in Diamond Lil's.

Now the hall has been taken over on a long-term lease with an option to buy by Bill Roslansky and Stuart Swartz. Roslansky is president of the Young America Stores. Swartz is an advertising account executive at KMSP-TV.

("We were negotiating with Semans and Shapiro," said Roslansky, "but we had a disagreement about the way the theater should go artistically. They assumed we would get together and made their announcement. Unfortunately we never did.")

The club is being "completely remodeled and redecorated" and will have an "arena-type stage" and seating capacity for 425 people, Roslansky said. Stockton Briggle, who is now doing shows for a dinner theater chain in Texas, will be producer-director for the Friars shows, which will have New York casts and a star performer in each one.

Gary Schulz will be an adviser on stars and show selection while remaining as director of the Edgewater Eight at the Edgewater Inn. Hank Meadows, perhaps the Twin Cities' best-known chef, will prepare the food, which Roslansky says will be "a gourmet buffet type of affair."

Working with Letofsky in the downstairs room under the name of Cabaret Productions Inc. will be Dick Guindon, The Tribune's cartoonist, as artistic director; Bill Sowden as music director and composer Bill Eden. Members of the company, to be called Cheek, will be Tom Sherohman, Pat Proft, Binky Wood and Judy Simpson.

Letofsky says the show will be a mixture of topical music and comedy, and all the material will be original. "Writers from all over the country — including two from 'Laugh-In'—are already submitting material," Letofsky said.

In addition to the 350-seat theater in the basement, there will be a piano bar that will hold about 60 people, Roslansky said.

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"Poor Bitos," the tragicomic political play by Jean Anouilh, will open Thursday for 10 performances at Theater in the Round, 245 Cedar Av., directed by James Wallace. The cast includes Lewis Sopko, Sandra Bucholtz, Maurice Weinblatt, Colman Page, Warren Monteiro and Mike Anthony, all TRP veterans, and Lucy Raudenbush, Dick Jackson and Clyde Thompson. It will be performed at 8 p.m. Friday, Saturday and Feb. 20, 21, 27, 28, March 6, 7 and 8.

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Bloomington Civic Theater will open "The Fantasticks" on Feb. 20 at Oak Grove Junior High School, 1300 W. 106th St. Directing will be Bill Murray, who is doing it for the third time. He will also play El Gallo. Others in the cast are Neil Von Busch, John Brunsberg, Colleen Wold and Robert Buteau. It will play at 8 p.m. Feb. 21, 27 and 28.

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Shakespeare in the Streets will hold auditions again from 5 to 11 p.m. today in Dania Hall on the West Bank. Men and women are needed for this summer's three plays, "Hamlet," "A Comedy of Errors" and "The Country Wife." Actors are asked to prepare something taking from two to three minutes for auditions. The season opens June 5 and runs for nearly 100 performances.

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"The Zoo Story" and "The American Dream" are being held over for a week at the North Suburban Community Theater. They can be seen at 8:30 p.m. Saturday and next Sunday

What's Doing
Continued on Page Seven

WHAT'S DOING: School of Art Renamed

Continued From Page One

at the theater, 705 42nd Av. N.

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The sixth Minnesota Biennial at the Minneapolis Institute of Arts will run from May 7 through June 7 this year. The judged show is open to any artist in Minnesota. All he must do is get an entry form from the institute, then deliver his work to the institute between 9:30 a.m. and 4:30 p.m. from March 19 to 21 and March 23 to 25. This year's single juror will be Kynaston McShine, associate curator of painting and sculpture at New York's Museum of Modern Art.

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The Minneapolis School of Art has been changed to the Minneapolis College of Art and Design. The college has been accredited since 1960 by the North Central Association of Colleges and Secondary schools. Design was added to the name since more than half of the students graduating are receiving degrees in graphic, industrial or fashion design.

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Two early English comedies, "Gammer Gurton's Needle," a medieval school boy's play, and "Wakefield Noah," a mystery play based on the story of Noah's Ark, will be presented by the Punchinello Players in 100 North Hall on the St. Paul campus of the University of Minnesota at 8 p.m. Friday, Saturday, Feb. 20, 21, 22 and 23. Directing is Edward B. Savage, rhetoric professor.

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A program of eight animated films from four countries will be shown by the Walker Art Center at 8 p.m. Wednesday in the Minneapolis Public Library. The films, from the United States, France, Czechoslovakia and Yugoslavia, include a variety of techniques from puppet animation and cartoons to abstract imagery.

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The Walker Art Center will also present a "soul" revue at 8 p.m. next Sunday at the Guthrie Theater featuring Sam and Dave. The group has made many hit singles including the 1967 recording of "Soul Man," which sold more than a million copies.

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The Uptown Print Gallery at 1428 W. 31st St. has a show called "Blow Glass" on display through March 1. It features artists Curtis Hoard, Jerry Chappelle and Richard Huss, all working in glass.

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Delaney and Bonnie along with Eric Clapton and 11 other musicians perform in concert at 8:30 p.m. Thursday in the Minneapolis Auditorium. Also on the program will be John Koerner and Willie Murphy.

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Noted piano teacher Adele Marcus, a faculty member at the Juilliard and Aspen schools of music and teacher of such notables as Byron Janis, will appear in a two-day series of lecture-demonstrations and master classes Saturday and next Sunday at the St. Paul Arts Center, sponsored by the Schubert Club. The two-day event costs $20 and includes two lunches. She will give lectures from 10 a.m. to noon and 1:30 to 3:30 p.m. Saturday and from 4:30 to 6:30 p.m. Sunday and master classes from 1 to 3 p.m. Sunday. The Schubert Club has registration information.

BALTIMORE, MD.
MORNING SUN
— D. 187,025 —
BALTIMORE METROPOLITAN AREA

MAY 22 1970

Art Notes

Museum Exhibit Opening

The 38th Maryland Annual Exhibition opening Sunday at the Baltimore Museum of Art will include 90 works by 69 artists, all born or now residing in Maryland.

Governor Mandel, through a grant approved by the Department of Public Works to the Maryland Arts Council, is the sponsor.

Four jurors were invited by the museum to judge entries in the exhibition. James Elliott, director of the Wadsworth Atheneum, Hartford, Conn., served as chief juror. Assisting him were Charles Chetham, director, Smith College Museum of Art, Northampton, Mass.; Richard Tuttle, artist, New York city, and Kynaston L. McShine, associate curator of painting and sculpture, Museum of Modern Art, New York.

The resulting variety of painting and sculpture will be on sale at the listed price, unless marked not for sale. Persons interested in purchasing works may do so through the Museum Shop. By special arrangements with the artists, museum members receive a 10 per cent discount on all purchases.

A large part of the exhibition will be seen on tour throughout the state in two exhibitions to be circulated in the coming year by the Maryland Arts Council.

Charles Parkhurst, director of the museum, said "what is most noteworthy is the high quality and good craftsmanship which have produced a show that is both stimulating and delightful."

An illustrated hand list of the exhibition will be available. Prizes will be announced tomorrow.

—o—

An outdoor spring festival is planned by St. John's Episcopal Church, Mount Washington, from 11 A.M. to 4 P.M. tomorrow at South road and Kelly avenue.

LITTLE ROCK, ARK.
GAZETTE
D. 108,821 — S. 124,741
LITTLE ROCK METROPOLITAN AREA

MAY 17 1970

New Medi a Art To Be Exhibited

An exhibit of 50 works by 41 young artists in the new media of plastics, electricity, sound, light and computers will open Tuesday at the Arkansas Arts Center.

The 50 works were selected by Kynaston McShine, associate curator of the Museum of Modern Art at New York. They represent recent international trends and use floor space, wall space, and sometimes both. The exhibit will be on display through June 14.

Works by Andy Warhol, Jasper Johns, Robert Morris and Nam June Paik are included in the exhibit.

MINNEAPOLIS, MINN.
TWIN CITY OBSERVER
— W. 8,691 —
MINNEAPOLIS METROPOLITAN AREA

MAY 7 1970

Kynaston McShine, Associate Curator, Department of Painting and Sculpture, Museum of Modern Art, New York, was the sole judge in the 6th Minnesota Biennial, in which nine state artists have won awards totaling $5,500. McShine, 35, born in Trinidad, was graduated from Dartmouth University and the Institute of Fine Arts at New York University. He served as curator of painting and sculpture at the Jewish Museum in New York and as the museum's acting director for a year. He has organized numerous influential exhibitions, particularly in the field of contemporary art. The Minnesota Biennial exhibition opened with 115 works by 79 artists Thursday, May 7, at the Minneapolis Institute of Arts and will continue through June 7.

MERRILL, WIS.
HERALD
D. 4,672

MAY 6 1970

count 1

arts
e area

he structure will be adequate n size for many years.

The dean describes his new eadquarters as the "most xciting building" in the area. 'A salient feature of con- truction is the use of precast oncrete," he said.

The main entrance, over- ooking a mall stretching to the ew seven - story learning re- ources center, opens from the ast and rises over a series of road, curving steps and rossing several expansive errraces. The entire building rises in graduated levels to culminate in the curved roofs of the theater and concert hall.

Minnesota show to open

Nine Minnesota artists have won awards totaling $5,500 for works submitted to the 6th Minnesota Biennial exhibition which opens with a members' and artists' preview at The Minneapolis Institute of Arts today. A total of 115 works by 79 Minnesota artists have been accepted from 920 works submitted to the competition. The exhibition, free and open to the public, continues through June 7.

Merit awards of $750 each were won by Bigan Dowlatshahi and by Zigmunds Priede. Dowlatshahi also received the Minnesota State Arts Council Purchase Award of $500. Merit awards of $500 each were received by Thomas Arndt, Karl Bethke, Dennis Flynn, Steven Jensen and Michael O'Neill.

The First National Bank of Minneapolis Donor Award of $500 was won by Paul Jasmin. D. Marjorie Johnson received the $500 Northern States Power Company Donor Award.

The jurying was done on March 27 and 28 by Kynaston McShine, Associate Curator, Department of Painting and Sculpture, Museum of Modern Art, New York.

The exhibition is best characterized by its diversity of styles and media. Many works disregard the traditional categories demonstrating that, in the visual arts as elsewhere, the only constant value is change. The 1970 Biennial artists have worked in many media. Acrylic lacquer, muslin, formica, nylon, photo - intaglio, plexiglas, mylar and even mosquito netting vie with more familiar media: oils, watercolors, photographs, drawings, etchings and lithographs.

Entries vary from hard - edge paintings with brilliant, blazing color, to paintings freely brushed in pale shades on raw canvas and in scale from huge shaped - canvases to statements of delicate jewel - like ones. Some, with bright moveable panels, invite the involvement of the viewer.

One gallery virtually explodes with color, another contains muted tones of great subtlety. Figurative canvases fill another gallery. Still another brings together drawings, photographs and other graphics whose one common denominator is originality.

The exhibition reflects both the national resurgence of painting and the breakdown of standard art categories: for example, none of the sculpture is of the traditional pedestal type. A three dimensional shaped - canvas by Peter Busa and a formica construction by Joseph Aiken have painted surfaces but are primarily sculptural concepts.

This competitive exhibition gives the state's artists recognition, encouragement and a forum where they may compare ideas and techniques.

1584

Revolutions

by Jamie Goertz

"Folk Fiddling from Sweden" (Nonesuch: H-72033), performed by Ole Hjorth and Bjorn Stabi, is a collection of traditional Swedish folk music played as it has been played in Swedish villages for centuries.

The two young performers, although trained in formal music, learned their folk fiddling in the only authentic manner — by ear from outstanding contemporary fiddlers. Hjorth and Stabi have played together since 1960 and appeared at the 1969 Newport Folk Festival.

The violin, as it is known today, was introduced into the Scandinavian countries in the 1600s, but forerunners of the instrument are known to have been used as far back as the 1100s. The tunes on the album are from several traditions, with some going back hundreds of years.

The village fiddler played a vital role in the lives of the Swedish people for centuries. His music was an important part of all ceremonial, social and recreational events from the opening of the district court to the celebration of seasonal holidays.

Despite the importance of his traditional role, the fiddler fell victim to a variety of forces—the pietistic revival in mid-19th century Sweden which outlawed dancing and celebrations, the industrial revolution and resulting urbanization, and the advent of the mass media. The fiddlers' music lost its popularity and has disappeared from most parts of the country since the turn of the century.

Folk fiddling survived, however, in Sweden's "folklore province" of Dalarna, where the people are noted for their stubborn preservation of old customs and traditions. This is the only province in which the fiddle tunes have been passsed down from ear to ear and have retained their authenticity. All of the tunes on the album are from the Dalarna province.

In the Dalarna tradition two or more fiddlers rarely play in unison. One fiddler plays the traditional melody in a predictable manner while the other fiddler improvises his part. Hence, any given piece varies from fiddler to fiddler and between each fiddler's performances of the tune. The second part becomes fully developed counterpoint and gives the music a distinctly baroque sound.

The album includes wedding music, a variety of folk dances, and herding tunes originally played by herdsmen on primitive instruments made from cow horns. The style of fiddle playing, frequently on unstopped strings, creates a resonant drone effect like that of the bagpipe.

Milwaukee

Exhibits at Art Center to begin

Two widely diverse exhibitions will open concurrently at the Milwaukee Art Center Friday. "'Alberto Giacometti: The Complete Graphics" and "Art of the Decoy."

The Giacometti exhibition marks the first time that the complete lithographs and etchings of this 20th century master have ever been shown. Approximately 250 works, including 14 drawings, are included. With the exception of a few unique impressions borrowed from the Museum of Modern Art and several private collectors, the entire collection of Giacometti graphics has been loaned to the Art Center by Herbert C. Lust Jr., of Mundelein, Ill. Lust has for years been a student and scholar of the artist and has the largest, most complete collection of Giacometti graphics in existance today.

A hard-cover, 240-page book will be published by Tudor Publishing Co. in conjunction with the exhibition and will serve as a catalogue. It will be available in late summer - probably July or August. The book will be fully illustrated and include an introductory essay by John Lloyd Taylor, director of exhibitions, Milwaukee Art Center, and definitive essays by Lust including an essay of conversations with the artist's brother, Diego.

The exhibition will be circulated by the Art Center for two years to major museums throughout the country: Albright-Knox Art Gallery, Buffalo, N.Y.; Joslyn Art Museum, Omaha, Neb.; the Museum of Fine Arts, Houston, Tex.; San Francisco Museum of Art, San Francisco, Calif.; Grunwald Graphic Arts Foundation, University of California, Los Angeles.

The second exhibition, "Art in the Decoy," is made up of 130 of the finest examples of rare and unusual hand-carved decoys. The exhibition is on loan from the Museum of American Folk Art, New York.

Decoy making is one of the earliest indigenous American art forms. In this century a cache of Indian decoys that date to about 100 A.D. were found in a cave in southern Nevada. North American Indians continued to make and use wildfowl lures and taught their craft to the first European settlers in the new world.

The decoys assembled for this exhibition are among the rarest and most beautiful of those that are known today. Most of them are 19th century creations but some are the work of 20th Century carvers.

Among the decoys are both standing shorebirds and floating wildlowl lures made in imitation of ducks, swans and geese.

The exhibition takes its title from a book of the same name by Adele Earnest and also includes eight photomurals of John White's drawings, and of shore birds and decoys in outdoor settings.

Both the Giacometti graphics and Art of Decoy will be on exhibition in the upper galleries through June 7.

is June 7

Wisconsin and upper Midwest artists and craftsmen will assemble Sunday, June 7, at Marshfield for the seventh Marshfield Art Fair. The fair will be held at Marshfield Senior High School Fieldhouse, 1401 E. Becker Rd., Marshfield.

Admission will be free and is open to the public for browsing or buying from 9 a.m. to 6 p.m.

Cash awards will be given again this year, with judging scheduled to begin at 11 a.m. Artists may demonstrate in their medium, if they wish. A

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1/162

Ein amerikanisches Rezept

Gespräch mit Kynaston McShine

Kynaston McShine ist eigentlich nur in Europa, um Ferien zu machen. Da er aber einmal in der Nähe war, und außerdem ein Spezialist ist auf dem Gebiet der modernen amerikanischen Kunst, hat man ihn gebeten, bei der Eröffnung der Ausstellung „Helen Frankenthaler" in Herrenhausen zu sprechen. Auch wenn die Ausstellung nicht sein geistiges Kind ist, so ist er doch mit ihr vertraut: McShine ist einer der Kuratoren des Modern Art Museum von New York in der Abteilung Malerei und Skulptur.

Zehn Jahre, sagt er, arbeitet er schon im Museum in New York, und man beginnt zu rechnen, weil er so jung aussieht. Dabei kann er eine gewichtige Liste von Ausstellungen vorzeigen, die er organisiert hat, zum Beispiel „Amerikanische Collagen" und vor allem das Prunkstück „Primery structures" – die erste Ausstellung der damals – 1966 – noch in jeder Weise namenlosen Minimal Art.

Das amerikanische Museum? Wie er es schildert, gleicht es dem deutschen nur so wie zwei verschiedene Schwestern sich ähnlich sehen. Was besser sei und was schlechter, ist schwer zu sagen für Mister McShine, besonders weil er die deutschen Museen nicht gut genug kennt und nur zu einem kurzen Urlaub hier ist. Auf jeden Fall ist die amerikanische Variante vielseitiger, vereinigt in einem Gebäude die Kunsthalle, die Ausstellungen veranstaltet, und die stetige Kunstsammlung und hält sich auch nicht an den klassischen europäischen Katalog der bildenden Künste; hier vertragen sich unter einem Dach Druckgrafik, Zeichnungen, Architektur und Skulptur ohne Schwierigkeiten mit Filmen und Fotografieren. Auch die Ausstellungen suchen über den Kanon der „Beaux Art" hinaus Randgebiete zu erfassen. Expositionen über Ingenieurarbeiten und „Architektur ohne Architekt" – Bilder von Industrie-Bauten, Brücken usw. stehen auf dem Programm.

Die amerikanischen Museumsleute haben sich eine Menge einfallen lassen, um ihre Museen groß heraus und möglichst viele Leute hineinzubringen. McShine weiß einige Rezepte für ein lebendiges Museum zu nennen, die auch in der Bundesrepublik diskutiert werden: Im Modern Art Museum gibt es einen Garten, ein Restaurant, Vorträge, Jazzkonzerte. Häufig kommen Leute zum Mittagessen, und sie bleiben ein wenig und schauen sich Bilder an, vielleicht kommen sie dann später zurück. Das Museum ist nicht primär eine Bildungsstätte. „Es ist auch ein Platz, an dem man sich wohl fühlen soll und kann." Damit man sich oft dort wohl fühlt und auch New Yorker, die werktags arbeiten, was ja nicht gerade die Ausnahme ist, ihr Museum besuchen können, ist es – das sei deutschen Museumsdirektoren ins Stammbuch geschrieben – an 363 Tagen im Jahr (Weihnachten und Erntedankfest ausgenommen) geöffnet und manchmal sogar am Abend.

Doch auch rosa Zeiten haben ihre Schattenseiten: Die amerikanischen Museen werden zum großen Teil von Privatleuten finanziert, den Rest müssen sie durch Eintrittsgelder aufbringen. Die Konsequenzen sind leicht zu erraten, hohe Eintrittsgelder nur eine davon.

Die Kardinalfrage stellt sich, hört sich ungemein schwer an: „Was ist für Sie die Aufgabe des Museums?" Mister McShine schießt gleich drei Definitionen ab: Erstens sei sie ein Bildungsort, an dem man Kunstgeschichte, Geschichte und Tradition verstehen lernen könne. An zweiter Stelle steht das Museum als sozialer Raum für Spaß, angenehmen Aufenthalt und Unterhaltung. Und die dritte Definition würde man mit „Bewußtmachung" übersetzen – damit die Menschen – durch die Kunstwerke sensibilisiert – ihre Umwelt mit geschärftem Sinn wahrnehmen können.

So gesehen ist eine Menge von Mister Mc Shine zu erfahren, auch wenn er eigentlich nur im Urlaub hier ist.

uha

SAN JOSE, CALIF.
NEWS
— D. 75,531 —
SAN JOSE METROPOLITAN AREA

MAR 18 1970

Begins At 8 Tonight

SJS Art Symposium Draws Top Panelists

A panel of three prominent art critics and curators will moderate a symposium at San Jose State College, at 8 tonight in the Newman Center.

In charge of the panel will be Dr. Peter Selz, director of the new University of California Museum in Berkeley; Pierre Restany, one of Europe's outstanding art critics, and Kynaston McShine, noted black artist and curator of the Museum of Modern Art in New York.

Dr. Selz has been at Berkeley since 1965, during which time he organized an active exhibition program which included the first showing of kinetic work to be held in the United States. He earned his M.A. and doctorate in art history at the University of Chicago and did added studies at Columbia and the University of Paris.

BALTIMORE, MD.
EVENING SUN
D. 209,655 — S. 347,939
BALTIMORE METROPOLITAN AREA

MAY 21 1970

38th Md. Art Exhibition Slated May 24-July 5

The 38th Maryland Annual Exhibition opening May 24 and running through July 5 continues the Baltimore Museum of Art's long series of annual exhibitions of the visual arts in Maryland.

Opened to artists born or now residing in Maryland, the exhibition includes 90 works by 69 artists.

Jurors Named

Four jurors were invited by the Baltimore Museum of Art to judge entries in the exhibition. James Elliott, director of the Wadsworth Atheneum, Hartford, Conn., served as chief juror.

Assisting him were Charles Chetham, director, Smith College Museum of Art, Northhampton, Massachusetts; Richard Tuttle, artist, New York city and Kynaston L. McShine, associate curator of painting and sculpture, Museum of Modern Art, New York.

The resulting variety of painting and sculpture will be on sale at the listed price, unless marked not for sale.

Persons interested in purchasing works may do so through the Museum Shop.

A large part of this exhibition will be seen on tour throughout the state in two exhibitions to be circulated in the coming year by the Maryland Arts Council.

(123)
OCCIDENTE
CALI, COLOMBIA
D. 48,000 S. 57,000

APR 22 1969

A Programa de Nueva York se Incorpora Museo La Tertulia

Sólo pocas horas visitó a la ciudad el señor Kynaston McShine, Consejero Artístico para la Sección de pintura y escultura del Museo de Arte Moderno de Nueva York, quien vino al país en calidad de jurado del XX Salón de Artistas Nacionales.

Invitado especialmente por la señora Maritza Uribe de Urdinola, directora del Museo de Arte La Tertulia, el señor Mc Shine se mostró vivamente interesado en conocer en detalle dicho centro que goza de singular prestigio internacional, no sólo por su regio espacio, sino por sus instalaciones y características especiales.

CON NUEVA YORK

Como resultado de la visita de Mc Shine, quien expresó que indudablemente La Tertulia es el único museo de arte que existe en Colombia, este centro será incorporado al programa de actividades del Museo de Arte de Nueva York, dentro de un regio plan que existe para toda la América Latina. La decisión, como es fácil suponerlo, ha sido de excelente recibo en los medios artísticos y culturales de Cali y de Colombia. Se sabe que de inmediato se procederá a hacer los contactos necesarios para que los dos museos inicien sus intercambios.

SALON ARTISTICO

Informó a este diario doña Maritza Uribe de Urdinola que en el curso de los próximos días habrá una actividad muy importante en el Museo de Arte Moderno La Tertulia, a saber:

En los primeros días de mayo será presentada una exposición de Grabados y Dibujos Venezolanos.

En junio será la exposición de Oleos Dibujos de Enrique Grau. En julio y osto, con motivo de vacaciones estuntiles se registrará en breve receso n septiembre el museo estará listo el Festival Nacional de Arte.

MOUNT VERNON, N.Y.
ARGUS
— D. 18,524 —
NEW YORK CITY METROPOLITAN AREA
Black artists (?)
NOV 5 1970

Building Humane City?

Louisa Kreisberg

A group of perceptual psychologists, neurologists and biochemists have begun to measure the damage of what is called "sensory deprivation."

A significant fact can be derived thus far from their findings that confirms the damaging effects of the urban environment on the human nervous system.

Through laboratory experiments, the scientists have shown that the isolation of the senses — resulting from overcrowding, loss of contact with growing things, and monotony of form — begets anxiety, confusion, and often irrational behavior.

MOST IMPORTANT, their research tells us that "sensory variety" is a biological need as real as food.

A Westchester builder, Robert F. Borg, president of Kreisler Borg, Florman, has begun looking for an antidote to the "sensory monotony."

To achieve the goal of building what he calls "the more humane city" he has established a working partnership with the Museum of Modern Art and the City of New York Housing and Development Administration.

The results of that partnership were made public last Friday when three monumental pieces of outdoor sculpture by black artists were dedicated at Bethune Tower, a new 15-story apartment building at 143rd Street and Lenox Ave. in Harlem.

Although there is nothing new about outdoor sculpture in industrial parks, shopping malls, office buildings, schools and colleges, to the best of my knowledge this is the first time sculpture has been incorporated into the construction of middle-income public housing in the New York region.

As such, it is highly significant, for it indicates that government can venture beyond the "immediate and practical" to provide some relief from the visual pollution of our cities.

THE WORKS at Bethune Tower are by sculptors Daniel Johnson, Todd Williams and Melvin Edwards.

Daniel Johnson's piece, a wedge shaped pylon 15 feet high, stands in front of the building.

Todd Williams' piece, entitled "Ligion" is a free form composition that stands on the corner of 143rd Street and Lenox Ave.

Mel Edwards' work, consisting of four consecutive rings of steel entitled "Double Circles," stands on the Lenox Ave. side of the building.

The three works are basically "abstract" yet they share a common "realistic" purpose: to immerse the spectator actively in and heighten his awareness of an immediate "real" environment.

According to Mr. Borg, the sculptures have not only heightened awareness, but have caused a ripple of controversy.

"Some people say 'I don't dig it'," explains Mr. Borg.

"And others walk by and say "I don't believe it! They actually spent money to make something beautiful in Harlem."

"The important thing is the sculptures are there, kicking and screaming in the middle of the environment rather than out of reach and out of touch in a museum.

"The key to the whole thing," he concludes, "is the kids who grow up in this area will know what a decent piece of art is. They'll have some feeling for art."

ACTUALLY, the history of the sculptures begins with a woman.

Ethel Borg, wife of Robert Borg and artistic consultant for the project, took a look at the sterile mushrooms of concrete in areas set aside for children's play in the city and urged her husband to consider bringing to Harlem some of the satisfaction that has been created elsewhere by the use of sculpture in conjunction with new buildings.

Alex Cooper, director of design of the Housing and Development Administration, approved the concept.

The sponsors (Kreisler, Borg, Florman) then turned to the Museum of Modern Art where Kynaston McShine, as associate curator of painting and sculpture, agreed to help in the search for qualified black artists to compete for commissions.

"The director of the Studio Museum in Harlem was also involved," Mr. Borg explains.

"We got a list of 12 black sculptors, wrote to each of them and asked them to submit models and sketches. Then we narrowed it down to three."

That public housing officials have perceived the importance of aesthetics in terms of apartment surroundings impresses Mr. Borg.

VOGUE, JANUARY, 1975

ART

Kynaston L. McShine

"The world needs and hungers for those unique things art can provide"

An outstanding leader, daringly out front of other art-trenders of the last decade, Kynaston L. McShine was one of the first to place his interest behind avant-garde Conceptual art. Curator of the department of painting and sculpture at The Museum of Modern Art in New York, Trinidadian McShine served in the same post at New York's Jewish Museum, teaches art history at The School of Visual Arts.

There's a great deal to be pessimistic about; and, even if one is involved in art, one would be a fool to ignore the problems of the world at large. However, it is also the time when the world needs and hungers even more for those unique things that art can provide.

One has to hope that a larger public acknowledges the poverty of many artists, museums, and their workers, the increasing problems of collecting and exhibiting. Beyond that one also has to hope that original works of art are constantly made more available to a larger public, that fewer footnotes and art magazines be read, that more art is looked at and more profoundly thought about.

At this crucial point, one has to be optimistic that more eyes will become attuned to the beautiful objects that already exist in the museums, galleries, and studios. One must also hope that the already attuned eyes become even more receptive to what to them is unfamiliar, particularly to the great works of younger or lesser known artists, and more attentive to the lesser known works of the familiar and the great.

One has to insist on optimism that, as the appreciation of art grows, our responsibilities will increase proportionately to insure its internationalism, to insure its care and its availability.

Curiosity and enthusiasm must increase, love of beautiful things must grow, and love of the extraordinary creativity of the past and the present will perhaps strengthen the future.

EDUCATION

Grace and Fred M. Hechinger

"Colleges have sent bouquets along with acceptance letters"

The writing team who tell how school keeps—all over America—Grace and Fred M. Hechinger put parents wise to Teen-Age Tyranny *(William Morrow & Company, Inc.) in 1963, know much and write often about classroom matters. Mr. Hechinger has been the education editor of* The New York Times, *is now a member of the paper's editorial board. The Hechingers' next book:* Growing Up in America *(McGraw-Hill), examining the impact of education on our society.*

Inflation and Dow Jones averages may still dampen American spirits, but news from the education front—for women in particular and people in general—has many silver linings. For a start, if you want to go to college, or have a child who does, you can forget about the College Admissions Blues. Next fall, there will be well over a half million unfilled places —and no dean of admissions in his right mind will discriminate against a female applicant. To woo desirable applicants, some colleges this year have even sent bouquets of flowers along with their acceptance letters.

In 1783, authorities at Yale examined a twelve-year-old girl (college students were younger then) and ruled her fully qualified "except in regard to her sex." She was, of course, rejected. Today, women are more than welcome at Yale—one of the first all-male colleges to surrender.

Princeton University is so firmly convinced that full equality among the sexes brings no risk of giving women "monstrous brains and puny bodies" (the Victorian view) that it has now agreed to admit men and women on a sex-blind basis, without a male-female quota. Most experts see this as the beginning of a trend for the nation's co-ed colleges and universities.

The consequences of recent revolutionary changes are clearly visible in the professional schools. A postage stamp last year commemorated Elizabeth Blackwell, who became the nation's first female physician in 1849, in spite of the calumny heaped on her by both public and profession which dubbed her "either mad or bad." No such stigma attaches to the growing number of women medical students. During the past three years, their number has doubled. This year, more than 20 percent of all first-year-medical students are expected to be women, compared with fewer than 8 percent a decade ago. The proportion of women entering law schools next September will be even higher.

While it is no secret that the job outlook is far from rosy, the lessening of past discrimination makes women's prospects slightly brighter for those in search of what are now called "nontraditional" careers for women. For example, more than thirty-one thousand openings for accountants are expected this year—and every year for the rest of the decade. Still women remain underrepresented in preparatory courses for that career and many others. In civil, electrical, and industrial engineering, as well as the life sciences, the chances are even better. Ditto for a wide variety of fields from computers and architecture to carpentry. Women planning to enter graduate schools of business this year may take advantage of a new special loan fund —$70,000 for the 1975-76 academic year—made available to the National Federation of Business and Professional Women's Clubs by the Sears, Roebuck Foundation.

Finally, if your daughter has been complaining about being shut out of her brother's shop class, 1975 should open the door to that sexist bastion, with some prodding from the latest Department of Health, Education, and Welfare guidelines. And liberation cuts both ways; boys will have to be welcomed into home economics and cooking classes. Not a bad record for progress toward equality in education.

From all quarters

9A

KYNASTON McSHINE of Trinidad who has been Curator of Painting and Sculpture at the Jewish Museum in New York, has been appointed Associate Curator of painting and sculpture at the Museum of Modern Art in New York. Before going to the Jewisn Museum Mr. McShine was a member of the Museum of Modern Art's circulating exhibitions from 1959 to 1965.

THE NEW YORK TIMES, TUESDAY, SEPTEMBER 7, 1965.

Museum Names Curator

Kynaston McShine has been named to the new post of curator of painting and sculpture at the Jewish Museum, 1109 Fifth Avenue at 92d Street.

The new curatorship indicates the growth of the museum's interest in this area. Until now, there has only been one curator, of Judaica. That post is held by Tom L. Freudenheim.

Sam Hunter, director of the museum, said that Mr. McShine would play an important role in the museum's exhibition, education and publications program. In his first year he will direct an exhibition by younger American and European sculptors.

Mr. McShine comes to the Jewish Museum from the Museum of Modern Art, where he was senior assistant in the department of circulating exhibitions.

He was born in Trinidad in 1935, was graduated from Dartmouth College in 1958 and did graduate work in art history at the University of Michigan and at the Institute of Fine Arts of New York University.

The New York Times Studio
Kynaston McShine

Memorandum

To Jeanne Collins

From Anita Peduto

Date 2/1/88

Re

Came across the attached as I was reading IRELAND OF THE WELCOMES magazine - Jan-Feb. 1988 issue

from "Ireland of the Welcomes" Jan.-Feb. 1988.

Keynotes file

RO

er Murray

After … to the … gain plays host …ition.

ROSC (a g… art exhibition that happens every fou… er the aegis of distinguish… es J. Sweeney, curator at MOMA in… hibitions in Ireland, bringing a… d a new awareness of the quality of … orld audience.

ROSC is g… The first, and major part, concentra… rld. This year, as in 1984, this sectic… enormous Victorian warehous… d into an art gallery for the last ROSC … screet triangular steel sculpture … let into the cobbled street, contrastin… hese narrow laneways. The great woc… cho with the footsteps of an estima… of the most exciting and interestin…

Not too far from the Guinness Hop Store is another building which has also been recently restored, and will be housing the second part of this year's ROSC. This is the magnificent 17th century Royal Hospital Kilmainham; a large quadrangle surrounded by a colonnaded three-storey classical building, which served for many years as a home for retired soldiers. Now restored (at a cost of £27m), and soon to be the home of a Museum of Modern Art, the RHK will be in August the home of the George Costakis collection of early Russian avant-garde art. Costakis is one of the most extraordinary art collectors of the 20th century. Born in Russia of Greek parents, he trained as a motor mechanic, and for several years worked as a chauffeur at the Greek Embassy in Moscow. Untrained in art, he recognised in the 1930's that the heritage of art from revolutionary Russia (despised in the Stalinist era) was something that should be preserved and collected. He collected thousands of works; by Malevich, Rodchenko and others; and a selection from this collection will be shown at the RHK (causing the old soldiers of Imperial days to turn in their graves, no doubt!).

And who is responsible for putting this extraordinary exhibition together? The smell of hops, which (not surprisingly) surrounds the Hop Store can also be detected at the nearby headquarters of Irish Malt Exports, whose director, Patrick J. Murphy, has been ROSC chairman since 1981. An avid collector and promoter of Irish art, Murphy has used his frequent travels, including a stint in the Far East, to build up a knowledge of international art that is the envy of many a curator. Working alongside the two other members of the jury, Kynaston McShine (Senior Curator at MOMA in New York) and Olle Granath (Director of Sweden's Museet Moderne), Murphy and ROSC's administrator Siuban Barry have put together an exhibition that reflects their awareness of what constitutes the best of contemporary art.

For Kynaston McShine, who curated the recent Berlin Art Exhibition at MOMA, his recent visits to Dublin — his first — have been especially poignant: McShine has a degree in literature from Harvard . . . and his subject? James Joyce.

*Arís is the gaelic word for 'again'.

Peter Murray is curator of the Crawford Municipal Art Gallery in Cork.

Extract from
"Ireland of the Welcomes"
Jan.-Feb. 1988.
Kynaston McShine file

ROSC Arís*

by Peter Murray

After a gap of four years, Dublin again plays host to the great international art exhibition.

ROSC (a gaelic word meaning 'poetry of vision') is a major art exhibition that happens every four years in Dublin. Since its inception in 1967, under the aegis of distinguished Irish architect Michael Scott and the late James J. Sweeney, curator at MOMA in New York, ROSC has been the flagship of art exhibitions in Ireland, bringing a new international sense to the Irish art scene, and a new awareness of the quality of Irish art, both ancient and contemporary, to a world audience.

ROSC is generally composed of two separate exhibitions. The first, and major part, concentrates exclusively on recent art from around the world. This year, as in 1984, this section will be housed at the Guinness Hop Store, an enormous Victorian warehouse in the centre of old Dublin which was converted into an art gallery for the last ROSC. Visitors to the Hop Store may pause to see a discreet triangular steel sculpture by American artist Richard Serra (from ROSC '84) let into the cobbled street, contrasting with the old tram-tracks which still criss-cross these narrow laneways. The great wooden floors inside the building will, this August, echo with the footsteps of an estimated 100,000 visitors who have come to see some of the most exciting and interesting art of our age.

Not too far from the Guinness Hop Store is another building which has also been recently restored, and will be housing the second part of this year's ROSC. This is the magnificent 17th century Royal Hospital Kilmainham; a large quadrangle surrounded by a colonnaded three-storey classical building, which served for many years as a home for retired soldiers. Now restored (at a cost of £27m), and soon to be the home of a Museum of Modern Art, the RHK will be in August the home of the George Costakis collection of early Russian avant-garde art. Costakis is one of the most extraordinary art collectors of the 20th century. Born in Russia of Greek parents, he trained as a motor mechanic, and for several years worked as a chauffeur at the Greek Embassy in Moscow. Untrained in art, he recognised in the 1930's that the heritage of art from revolutionary Russia (despised in the Stalinist era) was something that should be preserved and collected. He collected thousands of works; by Malevich, Rodchenko and others; and a selection from this collection will be shown at the RHK (causing the old soldiers of Imperial days to turn in their graves, no doubt!).

And who is responsible for putting this extraordinary exhibition together? The smell of hops, which (not surprisingly) surrounds the Hop Store can also be detected at the nearby headquarters of Irish Malt Exports, whose director, Patrick J. Murphy, has been ROSC chairman since 1981. An avid collector and promoter of Irish art, Murphy has used his frequent travels, including a stint in the Far East, to build up a knowledge of international art that is the envy of many a curator. Working alongside the two other members of the jury, Kynaston McShine (Senior Curator at MOMA in New York) and Olle Granath (Director of Sweden's Museet Moderne), Murphy and ROSC's administrator Siuban Barry have put together an exhibition that reflects their awareness of what constitutes the best of contemporary art.

For Kynaston McShine, who curated the recent Berlin Art Exhibition at MOMA, his recent visits to Dublin — his first — have been especially poignant: McShine has a degree in literature from Harvard . . . and his subject? James Joyce.

*Arís is the gaelic word for 'again'.

Peter Murray is curator of the Crawford Municipal Art Gallery in Cork.

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BURRELLE'S

The Jewish Museum Reaches Out

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By GRACE GLUECK

How do you define a Jewish museum in a fast-track city and in a secular age? Joan Rosenbaum, the director of the Jewish Museum, ponders that question a lot. "We're not a religious institution but a cultural one," she said the other day. "Although almost everything we do is about some aspect of Jewish life, we are a museum for all interests. We make a real effort to serve a general audience."

Under Ms. Rosenbaum's leadership, the 85-year-old institution — in the mid-1960's one of the city's prime showcases for avant-garde art — has blossomed again, reasserting a strong contemporary presence and enhancing its visibility not only to Jews but to those of other backgrounds as well. Its recent show, "Golem! Danger, Deliverance and Art," dealt with the legend of the golem — in medieval Jewish lore a servantlike creature fashioned of clay and given life by a charm — with the focus on interpretations by 20th-century artists. Currently, the museum on upper Fifth Avenue is exhibiting the work of Frank Stella in a show about art devoted to Passover.

"I feel strongly that the Jewish Museum, though different from what it was in the 1960's, still has to be part of the present," said the 46-year-old Ms. Rosenbaum. "I don't feel we need to duplicate the Whitney or the Modern, and we're not interested in just showing Jewish artists — they should exhibit everywhere. But I am interested in the context of contemporary art, and so contemporary shows are very much part of our schedule."

Possibility of a Broad View

By context, Ms. Rosenbaum made clear, she means the culture in which art is produced. "Because we're a museum about culture, not just history or art, we have the possibility of taking a very broad view," she said. "We can consider the political, art historical and societal aspects all at once. By looking at everything, you make Jewish culture more interesting to a wide audience."

The direction of the museum, an arm of the Jewish Theological Seminary of America, has not always been so clear. Starting out primarily as a collection of Judaica, it became a hotbed of current art in the 1960's. Under the direction of Alan Solomon, it mounted early shows of work by Jasper Johns and Robert Rauschenberg, and in 1966 its "Primary Structures" show, organized by Kynaston McShine, now senior curator at the Museum of Modern Art, identified Minimalism as a major trend.

After Mr. Solomon's death, the involvement with current art was continued under the directorship of Karl Katz, now a consultant at the Metropolitan Museum. But in 1971, criticized for neglect of its Judaica collection and facing a large deficit, the museum's board decided the institution should devote itself to "a commitment to the Jewish community."

The museum was closed during that year, but was rescued from its doldrums by Joy Ungerleider-Mayerson, a writer with a deep interest in archeology, who served as its director from 1972 to 1980. She shifted the focus from art to Jewish culture, instituting a strong education program and creating popular exhibitions on the subject of Israel and biblical archeology. From there, Ms. Rosenbaum developed history- and issue-oriented exhibitions that have become the museum's strong point.

The New York Times/William E. Sauro

Joan Rosenbaum, the director of the Jewish Museum, sees it as "a museum for all interests."

Exhibit on the Dreyfus Affair

An example is the 1987 exhibition "The Dreyfus Affair: Art, Truth and Justice," which dealt with the response — seen in the art and popular culture of turn-of-the-century France — to charges that a Jewish army officer had betrayed French military secrets. Forthcoming ventures are "Blacks and Jews: A Struggle for Justice," examining the Jewish role in the black civil rights struggle — tentatively scheduled for 1991 — and "Gardens and Ghettos: The Art of Jewish Life in Italy," dealing with more than 2,000 years of Jewish influence on Italians and vice versa. It is to appear in mid-September.

> An institution provokes thought about individual cultural identity.

John Walsh, the director of the Getty Museum in California, credits Ms. Rosenbaum with "not just making the museum interesting for people involved with Jewish life, but reviving the great tradition of the shows we all went to see at the Jewish Museum in the 1960's."

Not only have the exhibitions and educational programs begun by Mrs. Ungerleider-Mayerson been expanded since Ms. Rosenbaum took the job, but attendance has also increased by a third, to 150,000, and the annual budget has quadrupled, to its current $4.2 million. The board has been considerably strengthened as well. And now, with $15 million raised over the last three months toward a $40 million campaign goal, the museum is to undertake a building and renovation project that would more than double its exhibition space.

A Seven-Story Addition

Ms. Rosenbaum — who credits at least part of her success at the museum to her seven years' experience, from 1972 to 1979, as director of the museum program at the New York State Council on the Arts — has taken an active role in this development, from working with the architect, Kevin Roche, to raising funds for the project. Mr. Roche's post-modernist plan calls for a seven-story addition in the same ornate French Gothic chateau style as the Warburg mansion that now houses the museum.

"Everything about the museum will be better," Ms. Rosenbaum said. "We've been a kind of make-do operation for years, in part because we're existing in a house. We've never had complete environmental control, and we've lacked such amenities as meeting rooms, a suitable auditorium and a cafeteria. We also need to expand our facilities for education programs."

"She's made the place come alive," Dorothy Rodgers, the widow of the composer Richard Rodgers and an important patron of the museum, said of Ms. Rosenbaum. Mrs. Rodgers has been the inspiration — and financial donor — for an educational exhibition to be on permanent display in the new quarters. Covering 4,000 years of Jewish life and history, it will make use of the museum's splendid collection — one of the world's greatest — of more than 14,000 objects, ranging from biblical artifacts to documentary videotapes. Mrs. Rodgers has pledged $1 million toward its realization and $200,000 a year for 20 years for operating support.

Making People Think

"In it, we want to deal with the complex subject of Jewish identity; trying to define a peoplehood in religious, cultural and historical terms," Ms. Rosenbaum said. "We'd like to get people thinking about their own cultural identity, whether they're Jewish or not."

In eight years as director of the museum, 1109 Fifth Avenue, at 92d Street, she has learned a lot about her identity, Ms. Rosenbaum said. Born in Hartford to "Jewish parents who were much more interested in the ethnic and cultural aspects of Judaism than the religion," she now attends synagogue and celebrates "some" religious holidays.

"I had to learn more, and I'm still learning," she said. "If you're going to be director of the Jewish Museum, you want to have an understanding of the ideas and values of the institution you're interpreting."

Negotiations are in progress for the museum's programs to continue at another cultural institution when it closes for its two-year renovation in late 1990. But Ms. Rosenbaum and her staff are eager to move into their new quarters. "I want to see it happen," she said. "Then I'll feel I've taken the museum some distance."

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Waiting for Kynaston: an art chronicle

by Hilton Kramer

Some time in the month of May—barring, of course, yet another postponement—the Museum of Modern Art will reopen its doors and give us a first glimpse of what our "new" MoMA is going to look like for the remaining years of the twentieth century. The museum has been closed to the public since January. For a longer time than that—since the "old" museum on West Fifty-third Street was pretty much shut down in 1980—it has survived as little more than a shadow of its former existence. Its great collections have been out on loan to other institutions or else locked up in storage, and its program of exhibitions devoted to contemporary art has been radically curtailed. For the youngest generation of artists, therefore, MoMA has been more a myth than a reality, and a significant segment of the art public, too, has come of age with little first-hand knowledge of the museum's collections or of the role they have played in shaping our understanding of modern art.

No one doubts that MoMA is going to regain an important place on the art scene once its operations are restored to a full schedule. Its collections, after all, are unrivaled in both quality and number, and if the advance publicity is to be believed, the new MoMA will have a lot more space in which to keep them on permanent exhibition. Yet it is also true that the art scene had already begun to change and expand, even before the shutdown on West Fifty-third Street, in ways that challenged the museum's former ascendancy, and the momentum of these changes has greatly accelerated while MoMA has been mainly occupied with its internal problems and future plans. As far as major exhibitions of modern art are concerned, the time has long since passed when MoMA's were the only shows in town; and as far as definitive exhibitions of new art are concerned, the center of gravity has unquestionably shifted to its rival institutions—not only in New York, but elsewhere both in this country and abroad.

The new MoMA will thus have a lot of catching up to do if it is going to recover anything like its former position of leadership, and not only in the area of painting and sculpture. The recent design show at the Philadelphia Museum of Art[1] has already served notice that MoMA can no longer expect to dominate another field in which it long enjoyed a virtual monopoly. In photography, too, the momentum—not only in mounting major exhibitions of the classic figures and in evaluating new talent and new trends but also in setting (or abandoning) coherent standards—is now clearly elsewhere. As for architecture, much will depend on the quality of the museum's new building. If that should turn out to be a clinker, then it will be difficult, if not impossible, for the museum to regain the voice of authority

1 For a review of this exhibition, "Design Since 1945," see William H. Jordy's article in the January issue of *The New Criterion*.

with which it once issued its pronouncements in this field. Even beyond that consideration, however, the current debate in architecture over the runaway vogue of postmodernism is not one in which MoMA has been heard to speak with clarity or cogency. The same holds true for film. The museum will always be a pleasant place in which to see old movies, but when was the last time anyone looked to MoMA for ideas or standards or revelations in this field? Or, for that matter, in any field of current endeavor?

All of which is very sad, for what many serious people are seeking in the arts today is some sense of intellectual conviction and leadership, the clear articulation of a standard of quality rigorously independent of both commercial and ideological hype, and if it is not the function of an institution like MoMA to provide it, then the very reason for its existence must be regarded as problematic. More space, more blockbuster-scale exhibitions, bigger catalogues and expanded sales rooms, longer lines at the box office, and floods of fancy publicity—all of which can confidently be expected from MoMA in the near future—will not avail if there is no serious critical *thought* at the center of the museum's myriad activities. Yet if any provision has been made to meet that need in the museum's future, it has certainly been kept a secret.

What isn't a secret, however—or not entirely a secret, anyway—is the exhibition which the museum is counting on to recoup its authority in the field of contemporary art. This is the ambitious (at least in scale) "International Survey of Recent Painting and Sculpture," which the curator Kynaston McShine is organizing as one of the major events inaugurating the museum's new building. (Assuming that the new building will open, as planned, around the middle of May, this exhibition is scheduled to remain on view through the month of August.) Few outsiders are in a position to know exactly what Mr. McShine has selected for this mammoth survey. It seems safe to assume that the international brotherhood of Neo-Expressionist painters will not be overlooked, but beyond that there are few certainties. Yet despite this lack of hard information (or—who knows?—because of it) the growing suspense and anxiety prompted by this event—most particularly the question of who is in and who is not, and what role the new generation of dealers and collectors is likely to play in determining the final selection—has for some time now taken on the character of an offstage, Beckett-like drama that might appropriately be dubbed, "Waiting for Kynaston." It is this drama, rather than what has actually been exhibited in the galleries, which can truly be said to be the dominant (albeit offstage) event of the current art season. By now, I suppose, all the decisions are made. About a month ago the phones began ringing in various dealers' offices and artists' studios with the good (or bad) news. The catalogue must now be in production, and the paintings and sculptures slated to arrive for installation. Whether the exhibition itself will succeed in allaying the Beckettian anxieties which have surrounded this event from the outset, or only in adding another layer of absurdity to the situation, remains to be seen. Mr. McShine is a curator who says little and writes nothing. Like Godot's, his intentions can only be inferred on the basis of ambiguous evidence, and are therefore unlikely to be fully known even when the exhibition is finally revealed to us.

Meanwhile, it is a sign of the times that major exhibitions of the kind which it was once the exclusive prerogative of MoMA to initiate have this season been seen elsewhere in New York. As it happens, two of these exhibitions—the Balthus retrospective, which has just opened at the Metropolitan Museum of Art,[2] and the Willem de Kooning retrospective, which has just closed at the Whitney Museum of American Art—are devoted to subjects which MoMA has already given its attention to. But the Balthus show

2 The Balthus retrospective opened at the Metropolitan Museum on February 29, and remains on view through May 13.

which the late James Thrall Soby organized at the Modern took place as long ago as 1956, and it was clearly time for another, more comprehensive look at this strangely elusive figure. Not only has Balthus produced a great deal of new work in the interim, but the artistic context in which it will now be seen is very different from what it was in 1956, in the heyday of Abstract Expressionism. Balthus was then an artist unknown in New York, whereas today he is the object of an international cult, and it will be interesting to see how well the work holds up in an artistic environment far more favorable to the kind of representational painting he has always practiced. (The Balthus exhibition will be discussed in a future issue of *The New Criterion.*[3]) MoMA's de Kooning retrospective took place more recently, in 1968, and the reason for mounting yet another retrospective has more to do, in this case, with the quality of the artist's reputation than with the quality of the work he has produced since the late Sixties. De Kooning is, of course, widely regarded as a living master—which, in my view, is a woefully mistaken judgment. Before going into that, however, let us first consider a more important event—the Kandinsky show at the Solomon R. Guggenheim Museum.[4]

This was devoted to Kandinsky's "Russian and Bauhaus Years," the period from 1915 to 1933, and was thus the second in the series of three exhibitions which the Guggenheim has planned as a comprehensive survey of the artist upon whose work (and spirit) the museum itself was founded in the 1930s. (The first exhibition, "Kandinsky in Munich," took place in 1982; the third, covering the artist's Paris period, is scheduled for 1985.) This second installment on the "Russian and Bauhaus Years" was organized by Clark V. Poling, who also wrote the superb, book-length catalogue accompanying the exhibition. It was hardly to be expected that either the exhibition or its catalogue would bring us much in the way of fresh revelations, for Kandinsky's is an oeuvre we feel we know (thanks largely to the Guggenheim's many earlier efforts on the artist's behalf), and both the Russian avant-garde and the Bauhaus—which form part of the subject of this exhibition—have likewise been lavished with much attention in recent years. Yet everything about this exhibition was freshly considered, and one was often made to feel, even with pictures one thought one knew well, that one was studying these objects for the first time—mainly, I think, because so much serious thought (and research) had gone into tracing their individual development and relating it not only to Kandinsky's artistic growth in this period but also to the intense and fructifying intellectual atmosphere in which he worked.

Contextual exhibitions, in which attempts are made to establish vital connections between an artist's work and the social and cultural history of his period, are all too often pretty shoddy affairs, full of question-begging assumptions and unacknowledged ideological agendas that have little or nothing to do with the work in question. The Guggenheim's own "Kandinsky in Munich" exhibition was by no means exempt from this criticism: one of the essays included in the catalogue of that show—a fantasia on the theme of "Munich as Cultural Center: Politics and the Arts"—was a perfect example of the way such attempts can go completely wrong. It was one of the great merits of Dr. Poling's exhibition and catalogue that they redeemed this use of a contextual perspective by keeping if firmly focused on the development of Kandinsky's *art,* and our understanding of this art was greatly enhanced as a result. Much else was brought into consideration, of course—including Kandinsky's personal plight in navigating

3 For a biographical account of Balthus, see James Lord's "Balthus: The Curious Case of the Count de Rola" in the December, 1983, issue of *The New Criterion.*

4 "Kandinsky: Russian and Bauhaus Years" was exhibited at the Guggenheim Museum from December 9, 1983, to February 12. It will be seen at the High Museum of Art, Atlanta, Georgia, from March 15 to April 29.

the treacherous political shoals of the First World War, the Russian Revolution, and the Weimar Republic. Yet neither in the exhibition, which included everything from examples of Russian avant-garde painting to furniture and classroom exercises from the Bauhaus, nor in the catalogue, which scrupulously traces the theoretical, pedagogical, and political developments of this period, did one encounter anything that led one *away* from the artist and his work. Wherever one turned, the animating spirit of the work was directly amplified.

Kandinsky emerges from this survey as a far more interesting and complex figure than he was heretofore thought to be. I must confess that I, at least, had always thought of Kandinsky in this period as a codifier rather than as an initiator of artistic ideas, and this exhibition has done much to change my mind about that. It is true that the great pioneering work he did in creating his first abstract paintings in Germany was already behind him when the onset of the First World War forced him to return to his native Russia. Yet I realize now that I hadn't quite appreciated the degree to which the invention of abstraction marked, for Kandinsky, only the rude beginning of an artistic and spiritual quest that might very well have been abruptly terminated by political events if he had not been so determined to see the matter through. In Russia, in the turmoil of the Revolution and the cultural upheaval it brought in its wake, and at the Bauhaus, where he was at once a committed teacher, an eager participant, and a spiritual exile, Kandinsky was both an insider and an outsider—acutely responsive to the ferment of artistic ideas he found useful to his own aesthetic purposes, yet largely aloof from the social purposes they were intended (by others) to serve. An artist who participates so energetically and even creatively in group endeavors, to the point of becoming intricately involved in their history and owing a good deal to their ideas, and yet keeps his inner spirit so completely free of distraction and entanglement in order to pursue the intellectual purity of his own aesthetic interests, is not an easy figure to write (or think) about with clarity and precision. We are therefore all in Dr. Poling's debt for giving us our first really persuasive and detailed account of Kandinsky in this period. For this and other reasons, his catalogue essay must henceforth be considered an indispensable contribution to, among much else, the history of abstract art.[5]

It was in this period that Kandinsky abandoned Expressionism as the stylistic foundation of abstraction in favor of a more Constructivist idiom—no doubt in response to the work of the Russian modernists he now came into contact with for the first time. The changes which occurred in his painting during his Russian period parallel similar changes taking place at that very moment at the Bauhaus—which was one reason why Gropius accorded him such an enthusiastic welcome to its teaching staff. What is important to note about this historic shift is that it involved something more than a simple shift of "style." Kandinsky's painting was always firmly based on a philosophical attitude; he was scarcely able to apply his brush to the canvas without having his "ideas" clearly formulated in advance. Painting was for him a kind of dialogue between the visible and the invisible, and it was precisely *ideas* which served as an essential bridge linking metaphysical speculation, on the one hand, and the material realization of painting, on the other. And whereas in the initial stages of abstraction, in the years prior to 1915, the ideas in question were mainly derived from the occult—from the doctrines of theosophy—beginning in his Russian period and rapidly developing during the Bauhaus years, this interest in the occult was not so much abandoned as subsumed in theories of a utopian social order. Kandinsky was never much of a social thinker, however. His interest in utopian ideology was fundamentally metaphysical and mystical—and it was for this reason, I think, that he was able to

5 *Kandinsky: Russian and Bauhaus Years*, published by the Solomon R. Guggenheim Museum (paperback, $19.50).

function so well in the Bauhaus program and yet remain a completely independent spirit. When he left Germany for Paris in 1933, he had no need to revise or reconstruct his artistic thought, for he had never abandoned the spiritual basis of his art.

To turn from this momentous chapter in the history of abstraction to the de Kooning retrospective at the Whitney[6]—actually two retrospectives: one devoted to paintings and sculptures, and the other to drawings—is not, frankly, a rewarding task. De Kooning may not be the most overrated painter on the current art scene—the competition, after all, is fierce—but he must certainly be regarded as the most overrated artist of his own generation. This latest retrospective, like all of the artist's recent exhibitions, was largely a shambles, full of empty gestures, vacuous feeling, and dead ideas. Even in the drawing retrospective, which (at least in work from the earlier years) is far stronger than the painting and sculpture exhibition, we were made witness to a steady course of disintegration that was frightful to observe. As a painter, de Kooning had five good years —1946 to 1950—and it was in this period that he produced the only work likely to remain of permanent interest.

It will take a while, I suppose, for the artist's reputation to catch up with the reality of the oeuvre on which it is ostensibly based, but I have the impression that a change in this respect has already occurred. Even the more favorable press notices of the Whitney shows had a certain air of defensiveness and bad faith about them, and the press notices were by no means wholly favorable. For the first time a major showing of de Kooning's art was obliged to make its way in the world unaccompanied by the fanfares and bugle calls which for years had been carefully orchestrated by that Praetorian Guard of critics—Harold Rosenberg, Thomas B. Hess, and Fairfield Porter—for whom de Kooning was not simply a painter but a kind of cultural deity. Even though there was no shortage of volunteers to take up the instruments and blow on them as hard as they could, the result was unconvincing. At the Whitney, the emperor looked pretty naked. I know of several artists who left these retrospectives feeling absolutely shattered at what they found in them. No doubt it will take another generation before such feelings are translated into a revised account of exactly where de Kooning fits into the achievements of the New York School—and of modern painting as a whole —but it will come, and the place accorded him will be a modest one.

It will be interesting, in this connection, to see what place is accorded his work in the reinstallation of MoMA's permanent collection. It may be there, in the space given to de Kooning in relation to his contemporaries, that we may see the first immediate sign of the revisionist history to come.

6 After its showing at the Whitney Museum (December 15-February 26), the de Kooning retrospective travels to the Akademie der Künste, Berlin (March 11-April 29), and the Musée National d'Art Moderne, Centre Georges Pompidou, Paris (June 26-September 24).

Los Angeles Times

MONDAY
MAY 27, 1991

VIEW

RSVP

Weisman Awardees Forgo Formalities

By BETTY GOODWIN
SPECIAL TO THE TIMES

Perhaps next year the presentation of the Frederick R. Weisman Art Awards won't be black-tie.

Consider that three of the five artists who collected "Freddies" Thursday night at the Los Angeles County Museum of Art refused to wear tuxedos as a matter of principle (the other two did not come). Composer John Cage, the Lifetime Achievement in the Arts winner, was in jeans.

"Well, I don't have a tuxedo and I don't think that's as important as being present," offered winner Haim Steinbach, a sculptor and conceptual artist from New York, who was tieless and wearing a black suit.

The awards were established this year by the Frederick R. Weisman Art Foundation to honor achievement in contemporary art. Named for the foundation founder and art collector, the national project provides monetary prizes for five curators and four artists, and one each for lifetime achievement and exceptional service to the arts.

The event was populated by a mix of museum curators, dealers and numerous artists who consider formal socializing a form of punishment. "Free at last," said award winner Kynaston McShine, curator of last year's Andy Warhol retrospective at the Museum of Modern Art, as he made his escape to the bar after the awards presentation.

"It's weird enough being an artist and it's definitely weird being in a situation like this," allowed another winner, L.A. artist Joe Goode.

During cocktails on the Times Mirror Central Court, the award sponsor was in top form.

"Tonight's the night," said an upbeat Weisman as he mingled with his 300 guests. As Henry Hopkins, director of the Weisman Art Foundation, pointed out, everyone there had received "one of the rare invitations without that little card inside that says $300 a seat."

Among those attending were architects Frank Gehry, Elyse Grinstein and Franklin Israel (who is building an annex to Weisman's house in Holmby Hills).

ROBERT DURELL / Los Angeles Times

Tuxedoed honoree Dennis Barrie, left, director of the Contemporary Arts Center in Cincinnati, chats with Frederick R. Weisman.

Artists Ed Ruscha, Charles Arnoldi, DeWain Valentine, Tony Berlant, Terry Allen, Michael McMillen, Guy Dill and Laddie Dill; dealers Manny Silverman, Linda Cathcart, Doug Chrismas, Fred Hoffman, Jim Corcoran, Sidney Felsen, Stanley Grinstein and Kimberly Davis; as well as Getty Museum director John Walsh, L.A. County Museum director Earl Powell III, Caroline Ahmanson, Frances and Morton Bloom (parents of winner Barbara Bloom), collectors Peter and Eileen Norton and Julian and Joann Ganz.

After the ceremony, guests dined on rack of lamb, grilled chicken, asparagus and *cappuccino* torte, with the off-beat sounds of HuGoJoJo providing background music.

As art stars go, Dennis Barrie was the real crowd-pleaser. He picked up the Exceptional Service to the Field award as director of the Contemporary Arts Center in Cincinnati, where he exhibited the controversial Robert Mapplethorpe photography show.

wear tuxedos. Not to worry. The event went off without a stitch—er, hitch. E3

Los Angeles Times

SATURDAY, MAY 25, 1991

HIGHLIGHTS

ART LUMINARIES: Avant-garde composer John Cage and museum director Dennis Barrie won top honors in the first Frederick R. Weisman Art Awards. Eleven in the contemporary art world were presented a total of $240,000 in a ceremony at the L.A. County Museum of Art. F1 . . . For Cage, all sound is music. F9

ROBERT DURELL / Los Angeles Times

Frederick R. Weisman, center, presents award to composer John Cage, left, and Cincinnati museum director Dennis Barrie at LACMA.

John Cage Is Honored at Arts Gala

■ **Awards:** The composer is cited for lifetime achievement at first Weisman ceremony. Artists, curators and a museum chief split $240,000.

By SUZANNE MUCHNIC
TIMES ART WRITER

The Frederick R. Weisman Art Awards got off to a splashy start Thursday night in a gala celebration at the Los Angeles County Museum of Art. Five artists, five curators and one museum director won a total of $240,000 in the first round of the new program, designed to honor outstanding achievements in the field of contemporary art.

Two special awards offered the smallest checks—$5,000 each—but the most prestige. The Lifetime Achievement Award went to avant-garde composer John Cage. "He asked us to consider all things as music" and "caused us to listen to the world in a different way," said singer Joan La and performed "Eight Whiskus," a work he composed for her in 1985.

Dennis Barrie, director of the Contemporary Arts Center in Cincinnati, received the other special prize, the Service to the Field Award. Barrie, who was indicted for exhibiting a controversial show of photographs by the late Robert Mapplethorpe, was acquitted of obscenity charges in October in a highly publicized trial.

In making the award to Barrie, John Walsh, director of the J. Paul Getty Museum, noted the ironic timing of the Cincinnati *cause célèbre*. The uproar came at a moment when Eastern Europe was casting off governmental restraints "in pursuit of dreams of free expression for which America was the model," he said.

Citing Barrie as a "model of strength, conviction and good humor when he became a target of right-wing zealotry, Walsh commented, "Who knows how many of us would have stood up to such community pressure."

"About a year ago I was indicted. Now I get a Lichtenstein," Barrie quipped when he accepted the award, which includes a painted bronze sculpture, "Yellow Brushstroke," by Roy Lichtenstein. Barrie said that he hadn't chosen the battle but that "there is only one right way [to act] when it comes to

He thanked a largely predictable list of supporters: the eight jurors who acquitted him, his staff, his family and board members. But Barrie also thanked "the people of Cincinnati who do believe in freedom, who do believe in museums and the wonderful things they do."

The bulk of the money, four $50,000 awards, went to artists whose works were selected for purchase by museum curators. Joe Goode's 1963 painting, "Small Space (Milk Bottle)," was chosen by curator Lisa Phillips for the Whitney Museum of American Art in New York.

"The Reign of Narcissism," a roomlike installation by Barbara Bloom, was added to the collection of the Los Angeles Museum of Contemporary Art at the behest of curator Ann Goldstein.

Walter Hopps, curator of the Menil Collection in Houston, selected Haim Steinbach's "fresh," a 1960 mixed-media construction.

A six-part metal sculpture made in 1989 by Donald Judd was the choice of Laila Twigg-Smith of the Contemporary Museum in Honolulu.

The curators who selected the purchase prizes served as judges for three curatorial awards of $10,000. Two of these prizes hon-

and Michael Compton won an award for "Marcel Broodthaers," a retrospective of the Belgian artist's work that originated at the Walker Art Center in Minneapolis and appeared in Los Angeles at the Museum of Contemporary Art.

Explaining that the two curators would share the $10,000 award, master of ceremonies Henry T. Hopkins said, "Those of you who know curatorial salaries know that [$5,000] is something."

Curator Kynaston McShine was honored for organizing "Andy Warhol: A Retrospective," the first comprehensive review of the Pop artist's work, at the Museum of Modern Art in New York. In his catalogue essay for the Warhol show, McShine stated that despite the artist's flashy public persona, he was "a monument impossible to ignore" in the art world. "I just accept [the award] for him in terms of being best director," McShine said.

The curatorial award for the best group or theme show of 1990 went to conceptual artist Joseph Kosuth and curator Charlotta Kotik for "The Brooklyn Museum Collection: The Play of the Unmentionable." The exhibition examined the concept of censorship in a show of about 100 works chosen by Kosuth from the museum's collection.

"Recognition from one's professional peers is so gratifying that this is very meaningful to me," Kotik said. She and Kosuth (who did not attend the ceremony) will share the $10,000 award.

The new award program—intended as an annual affair—is administered by the Los Angeles-based Frederick R. Weisman Art Foundation, which was established in 1982 by Weisman, an art collector and former owner of Mid-Atlantic Toyota Distributors Inc.

Hopkins, who recently resigned as foundation director to become chairman of the UCLA art department, explained to the crowd that Weisman had originally planned to build a museum for his vast collection of contemporary art. He considered various possibilities, including refurbishing Greystone Mansion in Beverly Hills. But Weisman eventually abandoned the search for a building and put foundation funds into programs such as exhibitions, workshops and the new awards.

For John Cage, Life's Still a Trip on a River of Sound

By KENNETH HERMAN
SPECIAL TO THE TIMES

To illustrate the difference between music and mere sound, many musicologists resort to hair-splitting definitions. For composer John Cage, all sound *is* music.

"I like ambient sound. I don't object to burglar alarms or hums from refrigerators. I became open to the enjoyment of such random sound through [the influence of] Marcel Duchamp. Instead of hating such sounds, he taught me to think of them as musical sculpture," Cage explained in a recent phone interview from his New York City apartment.

But the 78-year-old guru of the avant-garde—who Thursday was recognized for lifetime achievement at the first Frederick R. Weisman Art Awards—confessed that he wouldn't consider as music the sound of air hammers ripping up the street below his apartment window during a yearlong sewer repair.

"I find annoying the repetitive mechanical sound emanating from the work to repair pipes below Sixth Avenue. Then it is irritating."

For more than half a century, Cage has been defining and redefining music in America. Permanently avant-garde, Cage invented the prepared piano—with bolts and spoons inserted between piano strings—in the 1940s, discovered chance music in the 1950s, fashioned the most elaborate musical happenings of the 1960s, turned astronomical charts into orchestral scores in the 1970s and computerized the "I Ching" to construct his first opera, "Europera," in the 1980s.

"In my works that employ chance, I have an awareness of the whole piece, the various things that might happen, but I am not aware of any of the details. Those things happen in a way that makes me a tourist—someone who sees everything for the first time—in my own composition."

"It is true that Cage's persona is better known than his music. Everybody knows who he is, but nobody knows his actual music," observed UC San Diego professor Janos Negyesy, a violinist who Tuesday performed the premiere of Cage's "One[6]" at UC San Diego.

A further radical idea: Cage denies that composition is a driving force in his life.

"There really isn't any reason to compose music. There is plenty of it without writing any. But I have quite a list of pieces that people have asked me to write, so I don't see a period in which I won't be doing it. For me personally, it's not important."

Cage's long musical journey began in Los Angeles. After graduating from Los Angeles High School in 1928, he spent two years at Pomona College. Following European travels and music studies in New York, Cage returned to Los Angeles in 1934 to take counterpoint from Arnold Schoenberg at UCLA. The fountainhead of serialism did not divine the composer in Cage, but he did proclaim that Cage was a great inventor.

Cage's memory of the Los Angeles area of his childhood evokes a faded tintype from a historical society archive. But the picture is quintessential Cage.

"As a child, I knew the area between Glendale and Eagle Rock, when there were Gypsy encampments. On my way to school and back home again I would run down the hill among the poppies and be with the Gypsies. I don't think that happens now."

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ART

Painters Who Sang America's Praises

By Phyllis Tuchman

THE METROPOLITAN Museum's new exhibition of landscapes from the Hudson River School is conspicuously being referred to as a crowd pleaser. Not a blockbuster. What's the difference? The show is big, the paintings are lush, the subject is popular. What's missing is the masterpieces.

Admittedly, six canvases are worth a trip to the Museum: Thomas Cole's "The Oxbow," Asher Durand's "Kindred Spirits," Frederic E. Church's "Niagara," "Heart of the Andes," and "Cotopaxi," and Albert Bierstadt's "A Storm in the Rocky Mountains — Mount Rosalie."

There are also some wonderful paintings by John F. Kensett, Martin Johnson Heade and George Inness. But most of the others are fillers, primarily of interest to scholars and anyone who's ever wondered what's ordinarily stored in the basements of major museums.

Frederic E. Church's 'Cotopaxi,' painted in 1862, offered a vision of the sublime.

This could have been a fresh look at familiar territory — even an eye-opener — benefiting from two decades of groundbreaking scholarship on the subject. As it is, the exhibition makes the 88 paintings on view through Jan. 3 look like a tired rendition of "America the Beautiful."

Thomas Cole, the style's founder, evoked this appeal in a lecture in 1835, a year before he painted "The Oxbow." Davy Crockett was about to fight his last battle at the Alamo, and Andrew Jackson was still president. Landscape, according to Cole, "is a subject that to every American ought to be of surpassing interest; for whether he beholds the Hudson mingling waters with the Atlantic — explores the central wilds of his vast continent, or stands on the margin of the distant Oregon, he is still in the midst of American scenery — it is his own land; its beauty, its magnificence, its sublimity — all are his; and how undeserving of such a birthright, if he can turn towards it an unobserving eye, an unaffected heart!"

But he had more in mind than patriotic pride: the peculiar attitude towards a vast and unexplored landscape which seemed to reflect a divine presence to 19th-Century Americans.

For almost 25 years, until his death in 1848 at the age of 47, Cole dominated the American art scene as few others ever have. Before he executed several views of the banks of the Hudson River in 1825, his colleagues and predecessors mostly had been making portraits and still-lifes or rendering allegorical scenes, historical events and literary narratives. While sculptors continued to flock to Rome to work among the Neo-Classicists, painters followed Cole's example by becoming landscapists.

"Fall of Kaaterskill," which Cole painted in 1826, sets the tone for this show "American Paradise: The World of the Hudson River School." Although the picture is only 43 inches by 36 inches, the scene feels vast because a tiny Indian perched on a ledge near a waterfall establishes the scale for the whole shebang. This exotic figure heightens the inherent romanticism of his surroundings, which include a dramatic sky, trees cloaked in autumnal splendor, their gnarled trunks and limbs suggesting the fleetingness of life. The majesty of the setting is also enhanced by the worm's eye view the artist provided his viewers.

THE BASIC INGREDIENTS of a Hudson River School painting were staked out by 1826: An artist would choose a theatrical site in nature; render it during a season and time of day and under weather conditions that were equal to it; and perhaps depict a figure or group of people who would be dwarfed by all the other elements.

Cole's "The Oxbow," also known as "View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm," is a mild but enticing variant of the formula. Nestled on a hillside in the foreground you'll find a self-portrait of the painter in front of an easel. On the left a passing storm hovers above a wild array of trees and bushes; on the right, sunlight bathes the cultivated valley and winding river below.

Durand's "Kindred Spirits," executed in 1849, is an elegy to his mentor: Cole is depicted conversing with the poet William Cullen Bryant in a corner of the Catskills rich with rocky ledges, cliffs and a gurgling stream that evoke Cole's earlier canvas, "Expulsion from the Garden of Eden."

CHURCH AND BIERSTADT were adventurers who accompanied teams of explorers charting unknown territories. A "You Were There" quality animates their work — so much so that they were instrumental in convincing Congress to form the National Parks Service. When Bierstadt painted "A Storm in the Rocky Mountains — Mount Rosalie" in 1866 he provided a firsthand account of scenic wonders blended with what life in the West once might have been like — the idyllic activities of the tribe he rendered seem a bit too staged to be entirely believable.

Church's "Heart of the Andes" of 1859 and "Cotopaxi" of 1862 must have struck his contemporaries the way the German director Werner Herzog's films "Aguirre, The Wrath of God" and "Fitzcarraldo" were received a few years ago: with wonder. These were the first American paintings to offer a vision of the sublime — a vision some art historians trace all the way though the art of this country to abstract expressionism.

Had a fresher eye selected the paintings or a stricter critical attitude been imposed on the material, a different show of Hudson River landscapes could have been mounted, one that demonstrates what this all means from the perspective of 1987. In recent years a number of scholars and curators, including Barbara Novak, a professor at Barnard College, Columbia University; John Wilmerding, deputy director of the National Gallery of Art in Washington, D.C., and Kynaston McShine of the Museum of Modern Art in New York, have published books and organized exhibitions that more cogently shed light on the formal excellence as well as the philosophical meanings of these canvases.

Had fewer and different paintings been included in the show at the Metropolitan, we all might be lining up to see a blockbuster. As it is, while the curator of "American Paradise" claims the painters were the Steven Spielbergs and George Lucases of the day, he delivers us art that's as old-fashioned and not much more edifying than a film by Cecil B. De Mille. /II

We all might be lining up to see a blockbuster. As it is the curator delivers us art that's as old-fashioned and not much more edifying than a film by Cecil B. De Mille.

'The Oxbow' was done in 1836 by Thomas Cole, founder of the Hudson River School style of painting.

Time Out 40 YEARS

STARRING THE NEW YORK 40 Welcome, and no, you're not crazy: It's not actually *Time Out New York*'s 40th anniversary (we're only 13). But to recognize our flagship publication's big year—that's right, *London* started in 1968—*Time Out*s around the world are celebrating with special issues devoted to the people they love. Inside, you'll meet New Yorkers who've made a positive impact on the city since *TONY*'s been around. Enjoy. Argue. And drink—this is a party, after all.

Photographs by **Ben Goldstein**

WHO'S WHO? **1 Patti LuPone** (actor) **2 Derek Jeter** (New York Yankee) **3 Jay-Z** (rapper) **4 Mayor Michael Bloomberg** **5 MetroCard** (hidden in Bloomberg's pocket) **6 Tina Fey** (actor-writer) **7 Liev Schreiber** (actor) **8 Anderson Cooper** (newsman) **9 Spider-Man** (superhero) **10 David Cross** (actor-comedian) **11 Pat Kiernan** (newsman) **12 Adam Rapp** (playwright-author) **13 Christine Quinn** (New York City Council Speaker) **14 Christopher Wheeldon** (choreographer) **15 Tim Gunn** (style maven) **16 Danny Meyer** (restaurateur) **17 Philip Seymour Hoffman** (actor) **18 James Murphy** (DJ-musician) **19 Elizabeth LeCompte** (cofounder, the Wooster Group) **20 Nellie McKay** (singer) **21 Stephen Colbert** (blowhard) **22 Tony Kushner** (playwright) **23 Lisa Phillips** (director, New Museum) **24 Peter Gelb** (general manager, Met Opera) **25 David Remnick** (editor, *The New Yorker*) **26 Richard Serra** (artist) **27 Sarah Michelson** (choreographer) **28 Dick Zigun** ("mayor" of Coney Island) **29 Joe Torre** (former Yankees manager) **30 Kenny Mellman** (Herb) and **Justin Bond** (Kiki) of Kiki & Herb **31 Basil Twist** (puppeteer) **32 Gavin Brown** (art dealer) **33 Eliot Spitzer** (former governor) **34 Amy Sedaris** (actor-author) **35 Jonathan Lethem** (author) **36 John Zorn** (musician) **37 Elizabeth Marvel** (actor) **38 Junot Díaz** (author) **39 Kelly Reichardt** (film director) **40 The Upright Citizens Brigade** (Amy Poehler, Ian Roberts, Matt Walsh and Matt Besser, comedy geniuses all)

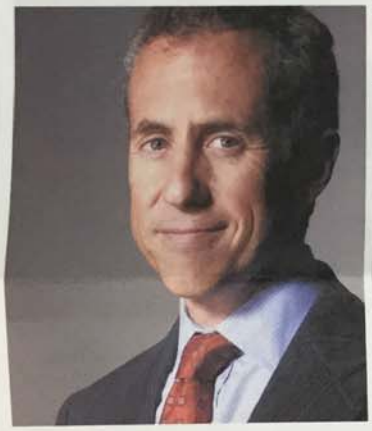
Interviews by Melissa Anderson, Jane Borden, Billie Cohen, David Cote, Beth Greenfield, Adam Feldman, Lisa Freedman, Michael Freidson, Gabriella Gershenson, Howard Halle, Gia Kourlas, Michael Miller, Amy Plitt, Katharine Rust, Helen Shaw, Steve Smith, Bruce Tantum, Drew Toal, Elisabeth Vincentelli and Allison Williams

Cover and inside photographs: Ben Goldstein (Hoffman: Henny Garfunkel); grooming : F. Wayne for Rona Represents and Amy Wilkinson (Sedaris: Hair: F. Wayne; makeup: Ildiko for Utopia Grooming. LuPone: Hair: Stacey Smith; styling: Sylvia Grieser)

MORE ONLINE! FOR COMPLETE INTERVIEWS—AND THERE'S A LOT WE CUT—GO TO TIMEOUTNEWYORK.COM/40TH.

Amy Sedaris First lady of comedy

"The future and fear is that New York is turning into everywhere else and street names will eventually be replaced with corporations' names: Meet me on the corner of Johnson & Johnson, west of Procter & Gamble, take the Costco 1 train, switch at Bell South. I'll be in front of Mega Wal-Mart next to the Pfizer Museum. Bullies always win."



Danny Meyer

Owner of Shake Shack, etc.; hospitality king

What is your favorite New York moment? That's easy. My personal favorite moment was back in 1984. I'd just finished my last day of work at my first restaurant job, which was a seafood restaurant called Pesca on 22nd Street, where Bolo ended up. I'd had a crush on the woman who is now my wife, Audrey Meyer, who back then was Audrey Heffernan, who was an actress and waitress. We didn't have our first date until my last night of work. The whole night was my favorite night, beginning with a drink at the Algonquin and then going to see *Noises Off* on Broadway and then getting drinks at two in the morning at Texarcana on 10th Street. But I think my favorite moment was at the Odeon that night; I completely ripped off a line from a Woody Allen movie I'd seen. It was something like: "I think we both know that eventually we are going to have our first kiss, so it may as well be right now."

Shake Shack opens on the Upper West Side in October.

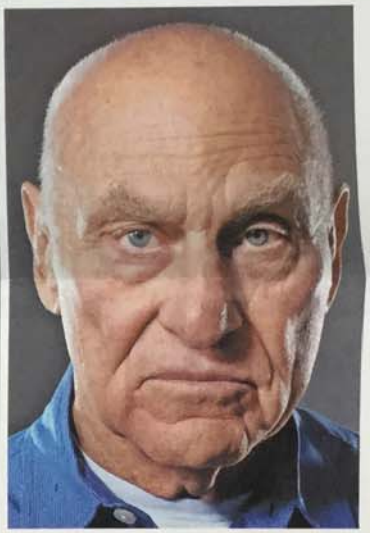
Elizabeth Marvel

Ballsy theater actor, motherfucker

As an artist in New York, did you have lean years in the beginning? I've been a lucky motherfucker. I don't know if it was a little window that I sneaked into the city through, but I came here for college and as an artist, I've been forged on the anvil of Manhattan. I never did a play before I came to New York, so everything is from this environment. I've never had another job, other than actor. It's not like it was handed to me, because I'm not a trust-fund kid and I don't have any relatives who are remotely in the business, but I did have the good fortune of getting in with artists and becoming part of a community.

What's the future of New York? Because of finances, there is this phenomenon of the trust-fund artist—they're the only ones who can afford to be artists. But then there are the ones who come here anyway, because we can cobble it together month to month. If I could wish anything from an acting point of view, I'd wish a rep company on New York City. I'd even summon the challenge to Mayor Bloomberg: Create a company of actors and give them a living wage. Not minimum wage. I'd lay down that gauntlet.

Marvel is in Fifty Words *at the Lucille Lortel Theatre through Oct 25.*



Richard Serra

Superstar sculptor, man of steel

Who are your favorite New Yorkers? Louise Bourgeois, Robert Ryman and [MoMA chief curator-at-large] Kynaston McShine.

Why? Because all of them have been around for 40 years or longer and still manage to contribute to the city's culture. They're survivors.

What was your favorite New York moment? Hanging out at Max's Kansas City, where I got to meet and know people like Andy Warhol and Robert Smithson. It was the kind of place where you could really go and have a dialogue.

Do you think there's any place like that in New York today? I hope so. I think that every generation should find its watering hole.

THE NEW YORK TIMES, WEDNESDAY, JANUARY 21, 2004

At 100, Still Asking 'Why Should It Be Easy?'

The Jewish Museum, A Place for Art and Debate

By JULIE SALAMON

Two elderly women were zipping through "Schoenberg, Kandinsky and the Blue Rider" at the Jewish Museum, a cerebral exhibition that others appeared to be savoring slowly.

"This music is awful," said one of the women, yanking off her audio-tour headphones, through which Schoenberg's vigorously atonal Second String Quartet could be heard.

Apparently agreeing, her companion pulled her headphones off, too. "Let's have lunch," she said.

Not pleasing everyone has become almost obligatory for the Jewish Museum, which is celebrating its 100th birthday. Like many ethnic museums, it is a repository of a particular culture and its artifacts, drawing many patrons looking for inspiration as well as education. But it is also a significant art institution unafraid to

Photographs from the Jewish Museum

"Lotte Lenya," far left, by Lotte Jacobi, whose photographs are to be featured in the museum's centennial celebration. Mae Rockland Tupa's Statue of Liberty menorah and Deborah Kass's "Double Red Yentl, Split (My Elvis)" are in the permanent exhibition.

mount exhibitions with provocative themes that challenge and sometimes anger visitors, like a 2002 show on Nazi imagery in contemporary art.

"The Jewish Museum has taken its history and made itself into a contemporary institution with an enormous embrace of the past," said Kathy Halbreich, director of the Walker Art Center in Minneapolis. "It's a place for debate at a time when, not only in our culture but in many cultures, debate is looked upon as something dangerous. It's an institution which shows how cultural identity can be an enormously elastic and buoyant mission instead of a constraining one." This kind of questioning is reflected in the title of a work-in-progress that Tony Kushner will read tomorrow night at 8 as part of the centennial celebration, "It's an Undoing World,

Continued on Page 5

At 100, Still Asking, 'Why Should It Be Easy?'

Continued From First Arts Page

or Why Should It Be Easy When It Can Be Hard?" (The reading is sold out.)

Other centennial exhibitions include a laser installation by Shimon Attie in collaboration with Norman Ballard (opening today), the photographs of Lotte Jacobi (Feb. 6-April 11), the art of Modigliani (May 21-Sept. 19) and a celebration of Friedl Dicker-Brandeis, a Bauhaus-trained artist who gave art instruction to children in the Terezin concentration camp (Sept. 10-Jan. 9). Admission is free today, tomorrow, Friday and Sunday. (Information on other centennial events is available at www.thejewishmuseum.org.)

In its permanent exhibition, "Culture and Continuity: The Jewish Journey," whose reinstallation was completed last year, the museum, at Fifth Avenue and 92nd Street, offers a wide-ranging dissertation on 4,000 years of Jewish life. Serious and frisky, brainy and sentimental, it covers the basics of Torah study as well as, for example, the importance to Jewish life of schmoozing in cafes. Similarly the artifacts include exquisitely wrought ceremonial objects and also kitschy pieces like a Hanukkah menorah with Statue of Liberty candle branches facing in different directions.

Yet the museum has also attracted attention for upsetting its primary constituency with exhibitions like "Mirroring Evil: Nazi Imagery/Recent Art." That 2002 exhibition infuriated some people, who thought that the Holocaust was trivialized by pieces like "Giftgas Giftset," a 1998 work by the American artist Tom Sachs, which included cardboard gas canisters festooned with Chanel and Tiffany logos.

For Joan Rosenbaum, the museum's director since 1981, challenging the status quo is more important now than ever. As she and her curators look ahead, she said, they find it impossible not to be affected by world events, namely the rise of anti-Semitism throughout the world and the chaos in Israel. "Everyone feels it tremendously," she said. "In some subtle way it must be affecting everything we do here, making intellectually challenging shows that make people think about the assumptions we walk around with, whether it's class or religion or race, about the common humanity we have."

The search for identity, which has become so fashionable, has been part of the Jewish Museum since it was established in 1904 as part of the Jewish Theological Seminary. Assimilated Jews in Europe and the United States were interested in making a break with the ghetto without losing their heritage. The founders wanted to examine Jewish culture "scientifically," by removing the Torah and other religious artifacts from synagogues and putting them in museums. This would also, they thought, help to combat anti-Semitism by demystifying Jewish ritual and history.

But the museum's collecting took on new urgency in the years before World War II, as European anti-Semitism threatened to destroy not only European Jewry but also all vestiges of its existence. It was able to buy important pieces of Judaica, including ceremonial objects from the Jewish community, now extinct, of Danzig, Poland, known as Gdansk since 1945. (Some of these objects are on display in the permanent exhibition.) For some time after the war, as an important repository of objects from a lost civilization, the museum became a kind of Holocaust memorial, long before such institutions began cropping up around the world.

American Jewish life changed after the war and so, too, did the museum. Its assimilation took the form of artistic bravado. During the 1950's and 60's, before the Whitney Museum moved uptown and before SoHo and Chelsea became centers for contemporary art, the Jewish Museum was recognized as the premier New York institution for cutting-edge art. Robert Rauschenberg, Jasper Johns and Kenneth Noland were shown when they were fresh on the scene. Minimalism was identified as a major trend in the museum's "Primary Structures" show, organized by Kynaston McShine, now the chief curator at large at the Museum of Modern Art.

The Jewish Museum had broken out of the ghetto but the trustees were not happy. They wanted to move the focus back to Jewish culture and history and away from artistic discovery, where links to Jewish heritage were often tenuous. By the mid-1970's the museum lost its status as a place to discover new art.

When Ms. Rosenbaum took charge, however, a convergence be-

Sara Krulwich/The New York Times

tween art and the culture of identity was beginning to take hold in the wider world. "We couldn't return to being a contemporary art space, where Jewish content didn't matter," she said. "But I believe in the power of art. So we began to define this institution as an art museum that presents Jewish culture."

And sometimes it is a Jewish museum that presents modern art. On display in the permanent collection is "Being the Light," a menorah by Matthew McCaslin made of industrial cable and naked light bulbs. "The curatorial staff is very open and flexible," said Mr. McCaslin, who is not Jewish and was surprised that the museum allowed him to install his piece in the "Culture and Continuity" area. "There's a very generous spirit there," he said.

Under Ms. Rosenbaum's watch, which coincided with a late 20th-century museum boom in New York City, the Jewish Museum underwent a huge expansion in 1993, increasing its size to 82,000 square feet from 52,300 and adding a kosher cafe. Membership more than doubled in Ms. Rosenbaum's first 10 years, but it has remained steady at around 11,250 for the last 10 years, while the number of visitors has steadily increased to around 200,000 a year. In a 2002 survey the museum determined that about 64 percent of its visitors were Jewish.

With Ms. Rosenbaum the curatorial staff has produced demanding exhibitions like the Kandinsky-Schoenberg show, which looks at how these artists influenced each another and the Expressionist movement, as well as crowd-pleasers like last year's "Entertaining America: Jews, Movies and Broadcasting."

In this way, Ms. Rosenbaum says, she expects the future to resemble the past. "What should we be really?" she asked. "That question underlies everything we do, still. We identify ourselves as an art museum presenting Jewish culture for people of all backgrounds. All three things are challenges: What kind of art museum are we? How do you present Jewish culture while maintaining the integrity of the art itself without simply being illustrations for the story? How can, indeed, people of all backgrounds find some meaning here? We think about these things all the time."

Librado Romero/The New York Times

Rudolf Herz's "Zugzwang," above, was part of the Jewish Museum's controversial "Mirroring Evil: Nazi Imagery/Recent Art" exhibition in 2002. Left, the show "Schoenberg, Kandinsky and the Blue Rider."