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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Siegelaub	I. A. 108

Political Book on The Visual Arts.

Introduction

The Fine arts; painting, sculpture, graphics, and it many contemporary variants, relates to the general society in the same way that the other specialized professions do.

Unlike the other "liberal" professions, it encourages it usually large amount of personal ideosynchracies

Unlike the other "liberal" professions, it encourages individual

Art should never be confused with Life.

Wrong.

Modern art since the turn of the century has increasingly divorced it self from life. Most superficially, in its physical character, and

Art as a Model for Free Enterprise

Article for Art Forum · About 5,000 words

ART

AWC

Haac

BUR

Artist vs Pompidou (Gr. Palais)

L.A. Arts (Artnet) vs. Neo Pat Beach

Women - Whitney

Takis - MoMA

Blacks -

My Lai Pos

Jean Clay

Problems

Carl And

Klaus S

Parameters

Art see - Smythe.

- Access must of reality. Capitalist realism is - and only can be - aesthetic reflex to the a personal subjective reality

Quality - Cap Art - only the processed or subjective reality enters into the culture - imposed upon the carefully controlled cap dist. system and necessary because of this dist. system - to a degree dominant "objective" values.

ga, KHGA, Moscow 121200 -

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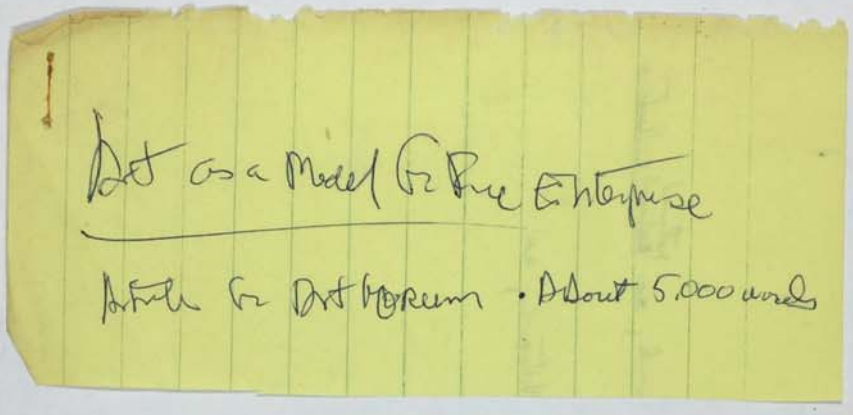
	Siegelaub	I. A. 108



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Art see - Smythe.
- Access must of reality. Capitalist realism - is - and only can be - aesthetic relay to the personal subjective, reality
Quality - Cap Art - only the processed as subjective results enters into the culture - with the carefully controlled cap. dist. system and because of this dist. system ~ forced document "objective" value.

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Political Book on The Visual Arts.

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The Fine arts; painting, sculpture, graphics, and it many contemporary variants, relates to the general society in the same way that the other specialized professions do.

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Unlike the other "liberal" professions, it encourages individual

Art should never be confused with Life.

Wrong.

Modern art since the turn of the century has increasingly divorced it self from life. Most superficially, in its physical character, and more essentially in its

ARTIST Protest

AWC - MOMA - "Rubin Show"

Haacke - Guggie

Buren - CNAC

Artist vs Pompidou (Gr. Palais)

L.A. Arts (Abstract) vs. Venice Art Beach

Women - Whitney

Tatlin - MOMA

Blacks - Met. Museum

My Lai Posters - Moma

Jean Clay "

"Problems of Modern Aesthetics" - USSR - Progress V/O Mezhdunarodnaya, Kniga, Moscow 121200 - Collection of Essays on art. —

Carl Andre -

Klaus Staeck

Economic + Political Gen Art World

French + Co. - Invest in art

W.N. Ramsard - Kapital

G. Schwartz - On Collecting

Hilla Rebay Foundation + Rumsfeld vs - N.Y.C.

Parameters

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Art

The difference between science - the necessary dominant modes of thinking - and art - IRRATIONAL: The same need to specialize ~~and (science in production and distribution)~~ ~~and art~~

The method of art is ~~to be different~~ its value singular and unrepeatable while in science it is the contrary -

Marx

Marx: Man Makes Religion, NOT Religion, Man.

Marx: Man as an aggregate of Social Relationships.

Marx is Scarcity?

Gramsci Quoted in Prada:

Retreat from a surreal reality, begotten not by chance with modernism at the time of the industrial revolution, now become impossible, because the pressures of the social reality more & more imposed themselves on the art world.

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(3)

Barzun -

This is not to say that all art made under capitalism lacks "any" quality, but that it is impossible to develop criteria for "quality" which is not a direct reflection of (conc. or unconc.) economic values. Great art MUST BE is expensive art, whether you like it, agree with it, or not, because economic values are the dominant values of bourgeois

Clement -
"Limits of Intelligibility"

Gruhle - M4. - adv. without products - dames, no obscenity, political statements - Bourgeoisie -

True Avant-Garde - intuitively understands their work relationship to (art) the dominant mass ~~community~~ middle-class needed for their existence are Kosuth - Style
Atkinson - Content
Lawler as saviour - adv. Ideas

Shares all dominant bourgeois notions -
- Fetish of Freedom from direct State action - Govt. intervention bad
- myth one vs the underdog -
- ~~[illegible]~~ (art transaction) marketplace -

The ~~[illegible]~~ Analysis and "Leader" of art under capitalism "~~[illegible]~~ to block off all roads of change, and thereby assert the dominance of a proletariat.

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(3)

Bouguereau -

This is not to say that all art made under capitalism lacks "any" quality, but that it is impossible to develop criteria for "quality" which is not a direct reflection of (conscious or unconscious) economic values. Great art must be is Expensive art, whether you like it, agree with it, or not, because economic values are the dominant values of bourgeois

Clement Greenberg "Avant-Garde and Kitsch"

Avant-Garde - 1944 - adv. without products - dadaism, no obscenity, political statements - Duchamp -

True Avant-Garde - intuitively understands their work relationship to (art) the dominant mass ~~community~~ middle-class needed for their existence

are Rosenthal - Style
Rothko - Content

Language as savior - adv. Ideas

Shares all dominant bourgeois notions -
- Fetish of freedom from direct State action - Govt. intervention bad
- myth one vs the ontology -
- belief in the self-regulating (competitive) market place -

except - money!

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(2)

Politically conc artist, aware he/she exists off of syst values - but ~~Contents~~ includes themselves with anti beliefs that, at least they don't exploit anybody

- The recuperation of all art values - C.P ± property — see De Sandre

Modern Painting - but history - begins with the Impressionist ; the Industrialized Revolution. As translation of capital gradually achieved dominate over human labor, art - a product of human labor —

art for art's sake (production for production sake)
Syst values, art as entertainment; art, itself as a syst commodity -

Content: Stop making art / ~~abolishing~~ content/~~art~~

Accessment of an objective reality. Capitalist realism (- Cap. Idealism) is - and only can be - an aesthetic reflex to the

History of Art
+
"raising" question + relation to environment of/" sculpture " is a part of Painting
conc. attempt to accept - mitigate responsibility for what happens ~~only~~ within the limited physical space/ three an ~~objective~~ convention/agreement has been established which attempt accepts responsibility for a work of art in a social frame/ which must go beyond space/time and becomes politics. Painting is a sense of illusion of reality/ a larger environment the limited confines of the social environment is the next stage
consequently change ~~art~~ Capitalist work of art in a non-capitalist environment everything about art must be revision

Quality in Capitalist Art ~~is the product~~ a selection reality - imposed on society and determined by the carefully selected cap. distribution system and became products - as the entire society has been recuperated as products ±
as it already is to be.

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(1)

Living in the Party of the Model, which makes daily in the twilight of Capitalism,

Culture for "Art in the NATO COUNTRIES"
"Art as the Model for Free Enterprise"
"The Individual's Business"

1. Manufacture – distribution – Consume
antiquated "permissioned" to make big wheels
a. Artist – owns (sometimes m/p), but no control over
competitive
2. Aesthetics is the outgrowth of capitalist economics
Individuals "great Art" must be "Expensive" Art, because it is the
Subjective only standard on which "all the bourgeois" can agree.
objective
Art Myths → Tastes 3. Intentions vs. Reality =
wishing will not make it so
A world-view of individual heroes – pioneer (trail-makers just like the great old days)
The mass make history

They Produce 4. Art is a part of Life, not the reverse

the one vs the many 5. The Isolation of creation from economic base – fabricated contradiction with its
Idealist – materialist
class core –
Purity/Philo – Ethic of Practice
abstraction – "more + more about less + less"

art community – run by shopkeepers who must remain shopkeepers
6. Social composition of artists – petty-bourgeoisie and up – to retain the "personal" touch required by the society
Attainment of Product (economic) reinforced of bourgeois value system
objective reality
7. Artistic Freedom: the privilege to isolated (intellectually)
Lenin – " " " the abstract notion of "Liberty"
one vs many / instead of class struggle –
8. "I like it" – The only possible basis of aesthetics
Idealist-fantasist, unless can only support Economic System
9. Quality (+history) becomes determined in the Marketplace but in
planned obsolescence –
10 The false problem of the avant-garde – high culture-low culture –
11. To develop a class core, out of the contradictions with society is prevented by the 100% competitive individualism needed to be an
(6) "artist" in the first place = Organization –

The need to make concrete the possibilities of art which would not be ~~only~~ the idea of Art in a windstorm

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Art Attitude

1. Freedom in art is the privilege to be isolated
2. Futile – "Capitalist Realism" T.
   Art as ~~The model of free trade~~ ~~aesthetic~~ free enterprise –

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SETH SIEGELAUB

Post Office Box 350, New York 10013, U.S.A.
FRANCE: 37, rue de la Plaine, 75020 Paris Tel: 345.43.30

Mr. Lou Diskin
International Publishers
381 Park Avenue South
New York 10016

Dear Mr. Diskin,

Thank you for your time, interest and suggestions at our meeting yesterday.

After leaving you, I thought very seriously about your suggestion concerning ~~the~~ an outline for the book, and when I arrived home late that night, I proceed to prepare one.

Enclosed is a copy.

If in the future we should affect some ~~type~~ of working rapport, I would be interested in obtaining for my library, a number of the titles you have published as part of any arrangement we may reach in the future.

Also, would it be possible to send ~~me~~ (and bill) me for) a copy of your forthcoming book which contains an English translation of the Marx articles titled "Debates on the Freedom of the Press"?

I remain here

I leave for Paris this coming friday night (12 Jan.), and I look forward to speaking to you again.

Thank you,

Seth Siegelaub, 5 January 1973, New York.

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	Siegelaub	I. A. 108

PROPOSAL FOR BOOK PUBLICATION

Working Title:

"Artists, Art, The Art World, And The Real World: A Dialogue between Seth Siegelaub and _____"

or

"The Politics of the Art World:" or The Aesthetics Business -

Authors:

Seth Siegelaub and _____

Projected size:

200 pages, 40,000 words

Binding:

Preferably paperback, then hardcover

Reproductions:

Some photographs, mostly line graphs and charts detailing the relationships between people and groups in the art world.

Projected Completion Date:

1 November 1972

Index:

None

Subject:

The exposure of the political, social and economic machinery of the art world, and how it is controlled.

Tone:

To be written in a very matter-of-fact manner to describe how the art world runs. It will not pinpoint specific people or groups and "expose" them as being the "problem", but rather will how EVERYONE systematically does business.

Treatment:

To be written inx a interview format, and organized under chapter headings.

protestation during the last 5 years.

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	Siegelaub	I. A. 108

Content (General Outline):

ART High Art vs. Popular Art
The Originality Gambit ("...its been done before...")
The Myth of Art Quality ("...it is made, not born...")

ARTISTS
The Deal: First Poverty, Then Immortality
The Myth of the "Great" Artist
The Economics of The Artist
Social Graces
The Professional Troublemakers
Independent Money
Attempts at Change

THE ART WORLD
Who Uses Art for What Purposes
How Quality is Made (...from subjective to objective...)
Making Art History
Historian, critics, magazines, media and Museums*= Money
Promotion and collecting Cartels

THE REAL WORLD
Making Culture
Museums and The Public (...just carrying the "word" out..)
What the Real World Uses Art For, and What It Doesn't
Government, Industry

(ENDIT)

Seth Siegelaub, 14 March 72, N.Y.

adds: The artist as superstar? or Worker?
The Artworld to Artists: Divide + conquer
The Artist as Free spirit - more freedom

Actually, artists are at last, Ideal business people.

protestation during the last 5 years.

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	Siegelaub	I. A. 108

BOOK TITLE IN PREPARATION

~~Proposal for book publication~~

- Art as an instrument of Liberal Purpose
- The right to speak, the right to be heard

I. Working Title:

1. "The Aesthetics Business"

~~2. "Art, Artists, The Art-World, And The Real World"~~

3. "Art vs. The People", ~~An Examination of~~ The Economics and Politics of Modern Art"

II. Author:

Seth Siegelaub, Editor (or co-publisher)

III. Projected Size: ~~format~~,

200 pages; 20,000 words text (100 pages), 100 reproductions.

IV. Reproductions:

Few half-tones, mostly line-reproductions (some color) of original documents. (manifestos, newspaper clippings, charts etc.)

V. Binding: format, ~~pocket-size~~ Large (8½") paperback, and hardcover.

VI. Projected Completion date: ~~(Text in English):~~

1 January 1973 (Text in English)

VII. Index:

?

VIII. Subject:

a. The ~~exp~~ operation of the political and economic machinery behind ~~the~~ "Modern" art in the Western World, ~~w~~how it is controlled, and how it relates to the general public.

b. The function of art in the Communist world.

IX. Tone, point-of-view, audience:

To be written in a very matter-of-fact manner, without being "sensationized", how the day-to-day business of ~~the world of~~ modern art is conducted; how it is controlled, how it is used,

To be written for a politically conscious public, which may not have had any direct contact with the professional art world.

It will explain the ~~operation~~ day-to-day operation of the art world, from a critical, but non-sensational viewpoint. It will stress the underlying economic and social patterns in the professional art world, ~~without providing~~ which ~~underline~~ limit ~~its~~

X. Treatment:

To be written in chapters (see content) format. ~~in which~~ SS will provide a brief text for ~~each~~ each chapter, with artwork of original politic texts etc, and writings and interviews from artists. to supplement each chapter.

Particular stress will be put on documenatation regarding artist's protestation during the last 5 years.

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1. Working Title:

"Art, Artists, The Profession, And The People: The Economics of Contemporary Art"

"The Aesthetics Business"

"Art For Or Against The People:

"The Political Function of Art

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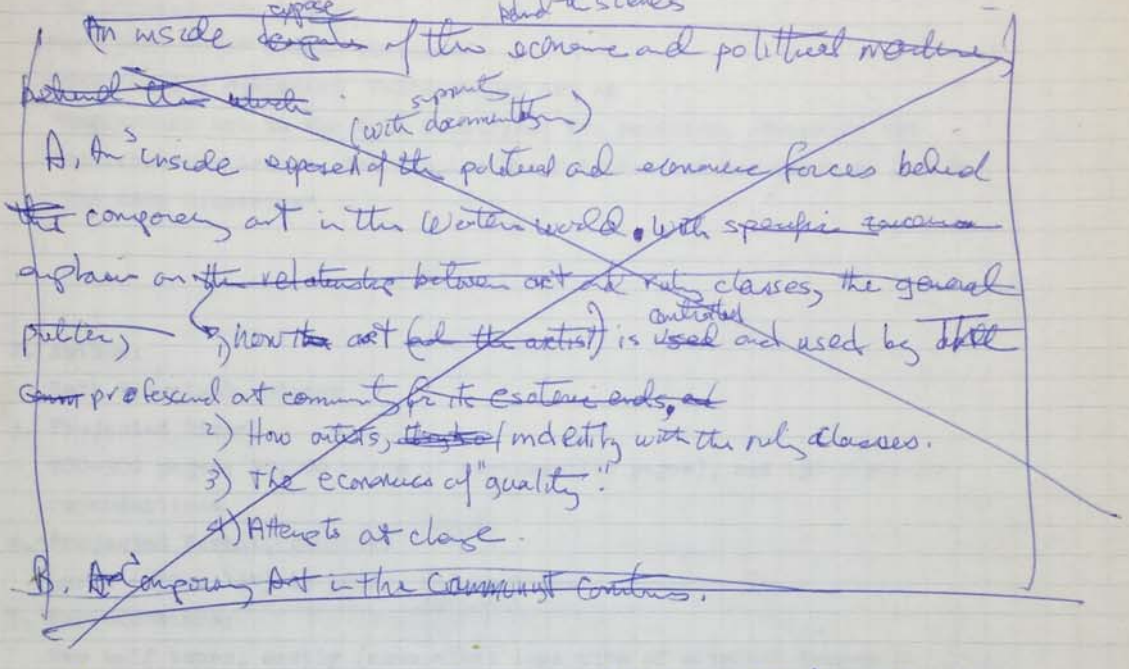
VII. 7. – Subject.



An inside explanation (with supporting documentation) of the political and economic forces behind the creation, promotion and diffusion of contemporary art in the Western "NATO" countries.

It particularly emphasizes the relationship between modern art and its dependence and support of the ruling elite, and its inherent antagonism toward the "non-specialized" general public.

It will dispel, by detailing the prevailing myths of "progress", "professionalism", "quality", "genius" held both by the art community itself and the general public by answering the following questions:

1) Why artists identify with the ruling oppressors.
2) How "quality" translates into economics
3) How art is controlled, abused, and perpetuated by the few.

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15 july 1972, paris

Book Project in Preparation

1. Working Title:

"The Aesthetics Business"

"Art, Artists, the Art-World, the Real World: The Economics and Politics of Contemporary Art"

~~"Art plus Money equals Culture"~~

"The Quality Business: Contemporary Art as

"Contemporary Art in the NATO COuntries; Its Politics, Economics and

"Contemporary Art vs. The People: The Politics and Economics of Art in The NATO Countries"

2. Author:

Seth Siegelaub, Editor

3. Projected Size:

200-300 pages; 20,000 words of text (100 pages), and 150 pages of reproductions

4. Projected Format, Binding:

Large (8½" x 11") in paper, and hardcover

5. Reproductions;

Few half tones, mostly (same-size) line cuts of original documents (such as printed manifestos, newspaper articles, charts, etc.)

6. Projected completion Date:

1 January 1973 (text in English, and all reporductions)

7. Index:

?

8. Subject:

An inside explanation, with supporting documentation, of the political and economic forces behind the promotion, and diffusion of contemporary art values and myths in the "NATO" countries.

It will particularly emphasize the close relationship between the contemporary "avant-garde" and the ruling elite, and its (inherent) problems in reaching and affecting the "non-specialized" general populations. It will do this by countering the prevailing myths of the artist and art-world - mythical notions like "artistic freedom", "quality", genius, - "progress" - by treating these subjects as economic and political phenonoma, which have less to do with "masterpieces", than with "

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9. Tone, Point-of-view, Audinece

To be written in a straightforward, explanatory manner, without being "sensational", to explain how the day-to-day machinery of the art-world is controlled and used. It will stress the underlying economic and social patterns in the art-world how everyone in the system maintains the rules of the business, without accusatory blame on specific individuals or groups.

It projected audience will be the politically conscious general public, which may not have had any direct contact with the professional art world.

lo. Treatment:

To be written in Chapter format. SS will provide most of the text for the book, but there will be relevant contributions from other artists, and critics. ~~In there possible, each chapter will~~ Original documents as frequently as possible will be used to amplifiy and reinforce the text material.

11. Projected Table of Contents:

Art
- Serious art vs. Popular Art
- The Originality Gambit (... it has been done before...)/ Freedom
- The Politics of Quality

Artists
- The Myth of the "Great" Artist; Superstar or Worker?
- The Economics of the Artist; A class problem
- The Real: First Poverty, then Success
- Horizontal Hostility: Divide and Conquer
- Women, Minorities,
- Class Struggle; Attempts at Change/ The Troublemakers

The Art World
- The Professionals: Dealers
- Critics, and Magazines
- Making art History, Books
- Collectors, Museums, Excess Capital, Auctions
- Quality control
- Promotion and Speculation Cartels

The Real World
- The Mass Media
- Who is Culture For?
- Museums and the People: any relationship is purely conincidental
- How the Art-world relates to Political change
- Govenment and Industry

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First food and shelter.

Art seems to be what science isn't. Unclear, except in retrospect, art begins just to the upper left of sceince. Science; reasonable, active, explanatory, utile, continues to overcome all natural and man-made clamities, while art hovers overhead. Meanwhile, art, nobody's fool, goes about re-defining itself; restless, somewhat less than reasonable, usually useless, continues to comment on the natural and man-made calamities. Playing into the hands of art, life continues to appear very blurry, nothing quite clear, all things posible under its wings. (Even quality is up for grabs). While science has its own Vietnamese to fry. Taken altogehter, they both leave much explaning to do.

I was alienated before I knew where Wall Street was. It still is in the oldest part of New York. Life in 1941 was even less clear then it is becoming now. Art was downtown, while all my friends lived in the neighborhood. At that time I attributed it to geography. The NATO umbrella hasn't been open yet, and raincoats were an important part of our wwardrobe. Maybe hope is the difference between poor and lower-middle. We lived on the 10th floor, and vertical mobility escalation was necessary just to get back home. It was not beautiful in the artistic sense, but it was functional. 4 rooms. Modern. The first art I probably ever saw were the statues attached to the corners of the building. They seemed to be heavy naked men and woman with no clothes on. My dentist's building had a lot of them. Later, in school, they would be called nudes, and become an important part of my heritage. But then they were just stuck on to the buildings. Later also found out that a building could be made without statues on the corner. And they often were.

My parents didn't know much about art but they knew what they liked. I followed in their footsteps, so to speak. As a matter of fact, I followed in many different epople's footsteph, not all of whom played in our local playground. School taught me about some of them, and started me thinking. Got the impression that all the important things in life were done by great people, in spite of not-so-great people. Never the less

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I continued to be on time for dinner.

The part of the Bronx I lived in was in the northeastern, ____ miles to Peking, ___ miles to Grosse Point, Michigan, 10 miles to the nearest art museum, 5 blocks to my first shooll, and 2 minutes from the grocery store. At that time, I didn't make the connection between different places, everything was far away. Now, everything is a 3-minute minimum charge away. My experinece had less to do with places, then with frequency. I got into many habits almost immediately. I had to. Being the first of 4 children and 2 parents was not an easy responsibility. Much give and take, They promised to take care of us, and we promised to grow up. If I had know then, what I know now about growing up, I still would have made the deal. In the late 40s they bought an automobile, and in the late 50s, I would find out that art, unlike sterility, was a congenital defect.

Granted, my experience with art was limited. Some statue in the park, finger painting in school, and other fleeting personal pleasures. At that time, I may have thought it to be part of the solution. Museums, along with grandparents were the reason for getting dressed up. But unlike relatives, museums always seemed to be near the automats. At that time we went to the automat to eat hamburgers and to the museum to see art. 15 years later that had all changed. During the early years, art was something special, something a little better, then our usual life. This idea was reinforced even more because it required a speical trip to a speical place on a special day on a not-so-special subway. Also nobody was allowed to touch it. Not even my parents.

We often asked why the things in the museum couldn't be touched. Were they being saved for somebody? In the Bronx we touched everything we could get our hands on. Things you couldn't touch were hardly things at all. The only things, up until then, we could not touch were matches, the cookies before dinner, and the stove. With these exceptions, everything we had was used. The better we liked something, the quicker it was destroyed. Art maybe was the opposite. Maybe. Maybe the things we saw at the msuem where the things people liked least. Or maybe the msuem were to make sure certain things were used up. We never got an answer which satisfied us.

~~We always ate before we went to the museum. Didn't everybody? What did every one else do on Sundays? If you would have said that we were fortunate to go to the museum, I could have told you about 5 people would were more furtunate than us. Poeple who could drive to the museum.~~

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Art under the State umbrella - A guide to its past, present and future

Outline for Polities of Art

Intorudction
Art into the culture in western society
The myths of art and the "realities of life.
The expert vs. the people
The distinctive/ individual vs society
art and language -

The history of art
Until late 19th Centruy active support of dominant cultural values
Form of patronage
Subject matter
Distirubtion - public places
Idealization and intrepretation

After Industrial revolution - passive
Art as private property
The new art patron
Avant Guardism
Individualsim
specialism, formal, abstraction from life
Photography 1. Popular culture

The Primary properties of art
Difference between art vs science
" " fine art vs film, books,
1. Economic rapport with audience
2. Legal entity
1. Common
2. Napoleanic
3. Rarety, uniqueness, originality
4. Cheap means of production
5. Economic entity - possession, profit, control

Putting art into the Culture
The artist
As worker, as hero
His economics of making art
The experts making quality,
Critics - historians
Dealers
trade magazines
collectors
Museums
Mass media
Auctions
Universities, Foundations

Other Interests
Government support; taxation, patronage etc
Industry
The poor, oppressed and the worker

Change
Previous attempts within the art world

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Personal struggle in sophistication - Del Barkhardt - Personal history - Opens on myself - the World. Center about 7 Events some things

Art, Valid

human experience

All things ~~produced~~ created by man proceed ~~into~~ into the world.

If we proceed from the individual, as is our habit, and his effect on the world we view our history

All human activity is ~~art~~ human. The acts of individuals are affected by a different society. Our views of history are attempts to understand how the individual gets to interact with social forces, and to apply our understanding. The processing of individual acts into society and back again to the individual

First food and shelter.

Art seems to be what science wants. Conclear, except in retrospect, art begins just before science. Science, active, reasonable, ~~has~~ must be useful, continues ~~to abuse~~ to overcome, all the natural and man-made forces, with ~~the~~ art hovering overhead. Art, nobody's fool, also active, somewhat less reasonable, useless, continues to comment on all the natural and man-made forces. Playing the fool of art-life has ~~made~~ us ~~a~~ bluffed ~~asses~~, ~~a~~ ~~horse~~ as ~~food supply~~. Science, has its own Vietnams to fly. Taken all together, still I leave much to explain & do.

guilty is serving its purpose

I was alienated before I knew what it meant. Life in 1941 was even less clear, than I think it is now. At even three years, while all my friends had the needlehead. The NATO umbrella had not been opened yet, they ~~were~~ much closer at the time. And Lower middle, that is, I knew what I was supposed to want. Never got it ~~The~~, because something got in the way ~~We take the~~ The

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Part of the Bronx I lived in was ~~near~~ East, Part ___ miles to Pelham ___ to Grosse Point, Michigan, 10 miles to the nearest mansion, 5 blocks to my first school and 2 minutes from the grocery store. At that time, didn't realize the connection, everything probably looked very far apart. My experience had been to do with places, then with frequency. I got into many habits almost immediately. The fact of 4 children and 2 parents is not an easy responsibility. My parents provided the ~~guidance~~ base for which directly influenced my future. Much later on I find out that sterility was not a congenital defect, while art was.

My experience with art, was ~~from~~ is indirect. At that time I thought it to be part of the solution. The museum was very near to the ~~restaurant~~ automat. Time was spent people went to the automat to eat hamburgers, not to the museum to see them. During the early years, [redacted] art was special, something a little better, than life. The fact that it required a special trip to a special place on a special day on a not-so-special subway reinforced this idea. Also ~~it was~~ nobody could touch it. Wasn't until later that I realized how art got to these special places, and what connection it had to Pelham, Grosse Point, the school and the grocery store.

People often asked why the works of art couldn't be touched. In the Bronx we touched everything we could get our hands on. ~~Many~~ Things you could not use were hardly even things at all. ~~Only~~ What

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Whatever counted was used. The better we liked something, the quicker it was destroyed. Art was the opposite. Art [illegible] Maybe that's why we lived at the museum where the things people liked least. The reason for those museums was to make such they weren't used up. To this day no one has answered this paradox to my satisfaction.

People never go to the museum when they are hungry. My father had a job. The hearing people first do something, and later try explain why. In our neighborhood, there were no exceptions. Mankind a healthy dialogue with our environment. In short, we grew up. Genius was 99% perspiration, 1% inspiration, and that included applied to everyone.

School opened up many new horizons, and next many other young people. To this day, I feel guilty going to the movies before sundown. Can't help myself. I was quarantined until my 17th year.

I am amused. We went thru hot & cold war, the Iron Curtain, the Bikini dust, space, moon, intelligence services, the NATO umbrella opened and I still feel drops and drops on my head. Rest glasses. Come to realize that Vietnam is active Tragedy, while art is a passive Tragedy. 2 sides of the coin of the realm.

Art is a very special form of human behavior. So special that the input-output equation doesn't hold up. Can't. One must work for success in the world values, not in your personal values. Human energy must be Transmitted, and they have got the Transmitters. You can get it out here to us, without them. They have got the evil. Always have.

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Quality, ~~doesn't, and~~ is not the issue and is politics. The artist must makes it, the galleries distribute it, and the use it. The myth, like all myths, is that art is for everyone.

Few people never become artists. They start their ~~careers~~ now. Art, ~~for its practitioners~~ is not yet part of the dream. Not quite acceptable to middle-class values, very acceptable to upper-class ~~values~~, and unacceptable to the rest of the world. The USIA needs art, more the artist. ~~To those art, and its ideas, is about to flow into the immediate~~, and because USIA knows how to use it, ~~and~~ knows only how to make it.

I could say art is entertainment ~~for the rich~~. distraction. But I won't. I could say art is bought and paid for by the same people who bring us poverty and oppression. But it would only be a half truth, and ~~would~~ be an gross oversimplification of the problem. Not that many people think there is a problem. Very few people see art as a political action.

It difficult to see art as part of social struggle. Connections we normally make between moving trains and stationary stations, passengers going somewhere ~~and the~~ can't jump off the train. In France, we are advised not to get ~~on~~ off the moving train. To understand art is to believe in quality, usually at the expense of other motives, not quite as ~~ambiguous~~ unobvious. Before being taught about art, the connections ~~were~~ were clear: Success is what is expected of you. We ~~are~~ were all ~~given~~ given all the Rules, we just had to make it work for us. Art makes it a little more

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confusing because the goal is not money. That is, directly not money. In things not tainted by art, ~~goal was very clear~~ cause and effect could be much clearer, as were the parameters / limits. But in art, it looked very different from the outside.

I took all my energy to be cynical about something as harmless ~~art~~ as ART. From here away it seems so mysterious and important. Not because it come from human labor, which is only natural, but it seemed more human than humans I knew in my life. Granted, my life was limited, and most of my friends lived in the ~~my~~ neighborhood, and none of them wanted to be artists. Who became artists? ~~So this is still a good question.~~ At that time, they ~~did it~~ could have ~~We~~ recruit recently artists in our school. If later I read, that people who went to ~~to~~ in colleges; businessman used to come around recruiting for students to go into big businesses. Computers, Banks, Oil, Advertising, everything except more came around, recruiting artists. ~~Maybe~~ I still think this is strange. Artists have ~~always~~ never been in demand. It seems to be ~~some~~ a job someone ~~takes~~ is spite of other people.

~~Art~~ is known by its successes, We have no reasons to think about failures, there are enough of them in life. The history of art is proposed as a series of points in Time where great things are made by great people. Perhaps. Art ~~moves parallel to life,~~ first extracts all our collective things, and returns us a individual thing. Now many things requiring great energy to support its ~~development~~ separate existence.

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The Bronx Zoo is huge. Over 970 acres, and in about 1 dozen short 200 different sounds. It was free on Wed, Friday and Sunday, and a 5¢ on the other days. We used go there often. Later in life, ~~[redacted]~~ went frequently to the Cities Fish Zoo, much smaller, a mere gesture of the Zoo. But it was closer to my home. Came to realize that the tallest buildings were the newest buildings. Space was becoming smaller all over, I thought. I came to art school out of boredom and then boredom. It was a rational decision. No pressure from anyone I knew at the time. I was very positive then, people may have problems, but art seemed different. Outside, it all looked so fine, expensive, good, wholesome, clean, coming from the better side of human beings. I had earlier renounced the need for money. As the first born son of my father, this was a mistake. But I was happy. How did I know that 0% of the world cared what I did, and only 2% cared what art did? I thought everybody was interested in art. Except a few childhood friends, who were accumulating other things at the time. Everything, my world, the world? was changing and art seemed immortal and, even if nobody used it.

We come into the world helpless and gradually become helpful. A child learns to appreciate as it is given information. We learn what we need to know. The liver must be finished before the chocolate pudding. Other people give us pleasure, too. We learn causes and effects, relationships between things. and other lessons. At first thought the sounds of the morning traffic on the streets caused the sun to come up. Then sleep was caused by the T.V. being shut off. Could never

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understood why war was necessary in peace. OR that my interests were had to be in opposition to society's interests

I never met an artist who said he became an artist as a carefully considered professional decision. Always traced it, they did, to pre-thinking emotional reasons. Personal you might say. Never heard an artist say, he went into art for the big money. If they did art could be discussed more rationally, My ~~on the general impression~~ is if you can ~~defend~~ explain art, you ~~do not~~ and all connection would be cairns.

The Baudelaire is human energy channeled into the aspect of an art while other people don't art have food or shelter. On the face of it, the myth of art is more powerful than art itself. The myth is what has seeped into our culture, without it art is just another business. Personal meta~~phor~~ in art, is misleading, ~~in essential~~ a series personal struggles to impress a world vision on the community. It will only affect a minute part of world, perhaps art is really only for artists + art-lovers — it is a ultimate ornament attached to us. In the Bronx, we ~~read~~ died many things, some bad, none of which were art. Later, art became Life, Life became theater, and no matter who are, 1875 can only mean other impressionism, Industrial Revolution of the good old days.

School could not help me either.

Continued to believe the secret of art as revealed on sunday afternoons in manhattan was beyond human understanding. Still find it hard not to believe in this. Later found art that the very worst art could lift the most ordinary-common up beyond our reach, close enough to taste and far enough to mystify.

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~~Today~~ While in the process, defending ourselves from the daily, short-term ~~about~~ pressures, ~~discouragement~~, we all discovered that art is made, and is not born. There was encouraging. Everyone had a chance. The system could be learned. Man could ~~consume~~ influence and change with more. In art terms, this meant convincing ~~people~~ as many people as possible that works of art had quality. Not just different, but better. ~~Important over arrival many~~ As if to prepare for our arrival, ~~History~~ had already been prepared. With little formal ~~education~~ in political education we began to influence other people.

~~Quality in art, is the process of making subjective opinion into objective fact. It is the difference between "I like" and "It is". It requires that we firmly root it~~ in time and place as a clear result of the past, and the cause of ~~future. Quality has to be made to seem inevitable.~~

I grew up in a housing development. The biggest ~~private~~ segregated ~~built~~ housing development, ~~with at any blacks in it~~ in the world 50,000 adult people, ~~and not one of them was black~~. I spent 17 years ~~there~~. Not poor. Doing the same things that all others. Boys and girls ~~dating~~, growing up in the largest segregated housing development in the world. ~~Why?~~ How was I supposed to know that this was only one part of the world? Rumors from the outside world couldn't ~~be~~ be trusted. Our only connections to the outside were school, parents, and ~~foreign~~ T.V. travelers, and they all were about the one we were.

14 years later, having influenced some people in my thinking, I still distrust rumors. Especially my own. Realizing that fact and rumor are equally insidious

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I am propelled to say as little as possible. ~~But as I do~~ But as any ~~art dealer I had to deal in art. I convince people that what I thought was~~ good, was good. ~~what I thought was~~

To look at art properly it is necessary to remove it from the ~~rest~~ life around it. The base of a sculpture, the edge of the picture, the museum, the provenance, serve as means to preserve its special qualities from the rest of our life. ~~It must be seen in isolation~~ It must be seen in isolation to be appreciated. ~~It is a particular kind of human labor, art, it only makes sense in connection with other similar relations to its immediate environment~~ It's a product of To remove art from its present environment, is ~~to try~~ to challenge its (Without art context, ~~no~~ art would be our life.

~~To make connections between~~

Hangers around art, are a couple of assumptions remarkably similar to or assumptions of life. Basic starting points, beyond questioning; permanent parts of us all. Given information. For instance, the most common indicator of art value is money. ~~as the best~~

Society only support art from its educated budget. Very few artists live on their sale of their work

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CULTURE the quality in a ~~person of~~ society that arises from an interest in and acquaintance with what is generally regarded as excellence in arts, letters, manners, scholarly pursuits etc.

ECONOMIC pertaining to the production, distribution, and use of income, wealth, and commodities.

ECONOMY the management of the resources of a community, country, etc, esp. with a view to its productivity.

POLITICAL of or pertaining to the state of its government. Having a definite policy or system of government.

POLITICS The science or art of political government. the practice or profession of conducting political affairs. political affairs. political methods or maneuvers. political principles or opinions. the use of intrigue or strategy in obtaining any position of power or control.

SOCIAL of or pertaining to the life, welfare, and relations of human beings in a community.

SOCIETY an organized group of persons associated together for religious, benevolent, cultural, scientific, political patriotic or other purposes. human beings collectively, associated or viewed as members of a community. a scale community living that normally furnishes protection, continuity, security, and a national identity. such a system characterized by its dominant economic class or form.

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Art has always been good. Bad art is never bad, say, the way a war is bad, but more like "poor quality". ART, in the minds of its creators and ~~xxx~~ society has always been associated with the best that man has to ofter. And ~~wit~~ we judge it in terms of its good qualities, its motives, and human spirit. But its ~~xxxxxx~~ theory and practices, are different from its uses. Art is never made for bad reasons. It only has bad uses.

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Atfer we have had our dinner and a good nights rest, we good to the art contest.

Each year, every year the contest is hedl in the local cultural center. ~~A~~s tradition dictates, their will be works of art on exhbition, aritsts, onlookers, and judges to make the awards. ~~The xrt will~~ Each work of art will be as different as each person attending this gala occasion. No two alike. Each one special. To befit the spectacle, the 3 judges have been invited from the most prestigious museums and universities in the area. They have ~~b~~een paid an modest honorarium,to come over here to judge which paintings ~~xiii~~ and sculpture are the best. They have been here since early morning trying to decide the ~~1~~st, 2nd, and 3rd best entries. To do this they saw all the work and discussed carefully each merit of each work submitted for consideration. In the beginning they differed as to which work was the best, but as the day worn on, they eventually decided on the 3 best. The audience arrives ~~and~~ at 5 o~~'~~clock to spend 2 hours looking at all the works of art. At 7:30 the local art group sponsoring the event, asks for their attention, and introduces the 3 judges. ~~T~~fter priliminary remarks, the judges, in turn innouce their selections~~x~~ to the ~~committee group~~ anxiously awaiting audience of onlookers and artists. The 3 names are recited. Most of the onlookers are impressed, and some are in agreement.

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First physcial survival: food and shelter. ~~Then survival of the group~~ Then, mental survival. First we do things, and then we figure out why. Art is one of the things we do. ~~Mystery is the relationship between what we do~~ Why we do it has never been clear. Still isn't. Maybe it is good or maybe it is bad. Hard to tell because it is so shifty. Moves around alot. Eahc day, more common-place things become art. It is possible that one day everything will be art. And then will won't need art any longer. This is going to be a problem for art lovers. Also for art makers. But it may not be a problem for society. Its hard to tell. It seem to be going that way. Not out of indifference, but out-of-difference. ~~In the world~~ Are the things in the world more alike or more different? Do things just apoear different and are really alike, or are they the same, and are really different? ~~Is the definition of art the same as art?~~ What makes art so special? Is it like other things or is it un-like everything? Is it good for us or is it bad for us?

(Check one:) Yes. No. Undecided.

I checked "undecided".

For openers, in theory, everyone has been, is and will be an artist. That is, they have within them the ability to maek art. Not that they want to, but that they can, if they want to. Art is open to everyone. If we didN't have some idea of what art should be, it would be easier for all people be be artists. But if there were as many artists as there were people in society, The problems of art would be the same as the problems of society. They are different is some repsects, but the same in other r4spects. They are the same in respect to their ideals, but different in respect to their practices. Maybe. I personally think they are the same, and always have been the same, except life got there first.

Art, whatever it is exactly, follows after life. It is a part of life. It takes general aspects of life, adds individual genius, and put it back into life. It then repeats this again and again and again. So that changes in art come from 2 areas: one, from life, and from previous art. ~~It is safe to say, that up until the late 19th century, art took most of its subject matter from~~ The theories of art are general, and the works of art are specific. Theories are communicated through language, and works of art are communicated thruogh pictures. Now, ideas about art are often ahead of art making.

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The idea of art as communicated through verbal or recorded language is mixed up with the application of these ideas in the production of specific works of art. Verbal and visual language may have been synonomous. Today, they are treated as 2 independent disciplines, and this seems to be so becuase each of their appeals are to different parts of Human experience. While both being essential parts of the total process of communication, art xxxxxxx tends to express our individual and collective feelings, and verbal language tends to explain our "higher" individual and collective experience.

What we know art to be is thru the works of art themselves, Plus the written information about them. Whatever ever we may feel about a speicific work of art is intimately attached to what we read or hear about it, xxx Feeling is xxxxxxxxx difficult to explain. xxxx becuase it is a very perwonal experience. Art is feeling that feeling is important. Art could be everything that lives and feels. But itx isn't. Art as come to be something else. xxx What we know about art has a lot to do with how we know about it.

Art is hard to put your finger on. Springing as it does from a very basic human need, itx is part of all of us, whether we consciously choose to be part of it. It is one way people can communicate with each other. But it is less a reasoning rational communication than an emotional communication. Its production and the evolution of its production is the result of many people to communicate the best aspirations of which man

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Our present belief in art is closely linked to the preservation of certain types of things. The very attempt to creat things which would not be used up, and would both be part of its time as well as transcend its time must have been a very important discovery. ~~It only makes sense, if we understand art as first an attempt to explain~~ record life, and then an attempt to explain it. To record useful information about life, ~~In the beginning all things, man/women-made, were useful; they directly related to individual survival against natural forces. The distinction between useful, and non-useful things was probably the difference between individuality what we today would call art, and crafts. This change, from practical function to communicating indicate direction, designate animals, time, etc.~~

The saving of things is very different than the saving of the idea which produced the thing. The saving of things depends on the mankind's need to save it and the practical requirements in which to save it. The saving of ideas, just requires mankind's need, For example, visual communication needs a place to protect it, music or language doesn't need a place, only people. Originally, visual communication, was attached to a place, and was immoveable. Cave paintings, rock formations, mural, outside sculpture. When the place was destroyed, its visual communication was also destroyed. But while the physical things was destroyed, language about it still could talk about, and later could even record it and save it for future generations.

At some point, art as a form of visual communication, became a form of decoration. To be used on practice useful objects. Objects like tools, food preparation utensils, buildings, and people themselves. These objects we call crafts. It is reasonable to assume that there was a greater use for crafts than there was for the non-use of art. Which in any case, had not yet been discovered.

~~Art gets discovered after one person finds he~~

Art makes its first appearance about 15 minutes after man turns to god, finds himself there, explains himself in terms of himself, and then turns to the person on the right to convince him how good it felt. The rest is history.

The mystery of art continues. Its uplift. Its appeals to man's highest virtues and emotions. A personal experience to compare with society's collective experience, while being part of it. Could we have a society without it? Doubtful. Agianst the bakcground of society from which it comes, it is an impressive, inspiring testament (new) to the will of the individual transcending its society.

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Art, the endangered species, has to be cared for if it is to continue. For while the idea of art has historically been established, its reality has never been. Art as part of our culture, proceeds from our collective lifes, to an individual interpretation, and goes back into our collective lifes.

Why art is so special is that it deals in theory with a area of our collective experience which is removed from our daily experiences, but at the same time, is actually part of our experience, It traffics in abstracted ideas which appear to be limitless, while being bound by realites whose limits define exactly how limitless it actually can be. To understand art, we must sepaprate what is is supposed to be (myths), from what it is. One dictionary definition for art is " the quality, production, expression or realm of what is beautiful, or of more than ordinary significance". This is only part of the story. There's more. This is only the tipe of the iceberg.

Art is much more it terms of its ideals, and much less in terms of how its ideals are realized. The idea of quality can be contrasted with the idea of equality. Quality determination, Firstly, art, no matter what is looks like, is good. Inherently good. Bad art, whatever that is, is not bad, it is only poor quality. Art has to be better than ordinary things. Things that are ordinary and commonplace, can become art, but it is a process of elevation. Old things that were once ordinary and commonplace, can become art only if they have been saved and if they are unusual of rare. Beer can today cannot be art unless it is made unusual or rare, but all surviving beer cans in the year 2500 will be art. Time has a lot to do with art. Old things in general, if they has survived, will become art. this is because the definition of art is directly related to the class of things that exist long after they are made. Here, art is very special.

Most things, that is to say, practical things are not made to be saved. They are made to be used. Usually they are used up. But art is not made to be used up. It is made to last. Its ideas, prupose, and theory maybe used up, but its physical being is not. Art is the group of things which are saved.

Not all art is saved. Some art is destroyed, and we only know about it today through hearsay evidence; writers who say these now destroyed works and wrote about them. Much of the information we know about art is through the written word. Not that these works of art wereN't meant to be saved, but that practical problems prevented them from being saved; natural disaters, wars, physical deterioration.

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Strip away the phony trivial of — and you will get to the real trivial

First food, shelter and then art.

Art is, and has been, made for many reasons and motives. Its history theory and practices are tightly interwoven with the history, theory, and practices of society. ~~It~~ Responsive to, and connected with society ~~it~~ has played a very active role in the support of dominant beliefs coming from society. Its specific connection to society has never been very clear; but usually its relation has not been direct.

Perhpas the relationship between art and society was not meant to be clear. If we rely on prevaling myths about art this is certainly true. Without going into specifics, art seems to side with the gods. This wasn't true and that's not us. in THE Beginning. What we call art today, would probably called information at that period, and was used to convey and record practice information; a visual language. Assuming such simple origins, this visual language has evolved into a rich, complex profession. It is hard to tell exactly when art changed from a record-keeping activity to an "expression-of-mankind" activity; again, the need for man to explain existance by god(s)? Or, to glorify and/or transcend his existence? Or, a need to retreat from the work-a-day problems of the world? Or, the separation of langauge and visual experience with the invention of the printing press? All this, and much more, contributed to what we today call art.

What ever art is, a least we know it isn't bad. Never has been, and never will be. Unless we can find a connection between it and the real world.

Art is something that is part of our general culture. Not the other way around. Not much, but its a beginning. We have all been told that great art has contributed to our culture, and how important this contribution is. Its principal hallmark and uniqueness is that it is the only group of things in our life that has not functional, practical, usable purpose. It is a special provence, where "freedom" and "individualism" are allowed to roam with minimum interference from the non-art part of the world. Art is like a zoo. Set up by society (or special groups in society) to protect, help and encourage and grow the endangered species.

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Writing 1 art – ~~the history~~ art viewed through the prism of individual accomplishment and its affect on the culture, and art viewed through societal culture societal accomplishment and its affect on the individual.

~~But there is one great different point –~~

~~The definition of art is always been synonymous with the good, better, best~~ aspects of life

~~Anyone can be an artist. Few people are.~~

~~Art has always been~~ is as soon as the apex of societal achievement, the best that a society has. ~~It~~ is given

Everyone is an artist. Some are good artists, few are very good and few are great. What are the ~~criteria that make~~ criteria for these distinctions? ~~It is of interest to art people~~ Who makes the criteria?

FIRST; food, shelter, clothes and transport.

Only after the first 3 have been provided, can we speak of the "need" for art. ~~From the beginning until today, art~~

~~Whether, when, where~~ if ~~there ever was~~ a need for art is not clear known, because the definite need for art isn't known. Probably in the very beginning its origin needs could be first defined as practical discipline and recording communication in preverbal, most likely a pre-language to aid in basic physical survival. ART grew up simultaneously with language until the necessity arose.

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Introduction

I.

First food and shelter, then Art.

II.

The meaning of art is very illusive. The way we would define it now would be very different then how it was defined 100 years ago. Even today, different people will define it differently. Some would say that art is all things that are beautiful, truthful and good, others would say that it the things that are most interesting, revealing and inciwive. The problem in arriving at a definition of art is that what we have been told about art is often different from what we see around us being called art. The realm of art, is first and foremost, is a special realm.

poem with a personal first-hand account. Afterwards, it was a stone

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First food and shelter, then art. It is as true today as it was then.

Essential to the understanding of art is its relation to its time. It is reasonable to say that the experience we know as "art" comes from the experience we know as "life"; ~~it takes~~ comes from our collective life expereince, adds personal experience and labor, and then puts in back into life. This activity has a mysterious quality about it, a religious belief in its value to society. ~~The virtues, while always being positive,~~ Its attributes, while always being "good", idealistic have Developments in art respond to changes in our collective life experience as well as prior art experiences. The most obvious way art manifest these changes is in the way it looks; its particular subject matter, size, color, etc.

Whatever our definition of art may be, it is reasonable to discuss the experience we know as "art" as something that comes from the experience we know as "life". The need for art, itself, has never been very clear, although its roots seem to be society's need to transcend its temporal existence and understand itself. Art comes from our collective society experience, adds personal experience, and puts the result back into our collective life experience. Developments within art correspond to both the external changes in our collective life experience, and its relation to these changes.

a personal first-hand account. Afterwards, it was a stone

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First food and shelter, then art.

The history, theory and practice of art only make sense when they are connected to the history, theory and practices of the society in which they are only one part. The continuation of these art values are closely related to society's general values. What we expect from art in the future will be determined by the conflicting interests between art and general society. If we continue to believe that art values are special values, and that they are important for society, the marraige between art and life will prosper. But as the traditional values of art are examined

person with a personal first-hand account. Afterwards, it was a stone

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hostages against politics under-report & distort

Art is more intended results

Change the word "realities" to read: "politics"

The reason it is done is not clear, but the way it is done is politics, and how it is done, is economics

Most people get art mixed on them as part of life. Given up on.

Art's argument, today at least, is with other art. It plays to a very small, conserved audience. Always has. Expanding the audience, means enlarging the house, and that reduces changes everything. Art can accumulate history by just challenging its own history. The history of art is closer to Kings than peasants. Not identical, but obvious. Art is institutionally acceptable outrage. Or guilt. Or Fantasy. Or Beauty. Or nothing

In Munich, 1972, Olympics: Germany tried to kill everybody. They did it need any survivors making anonymous statements. No one. Only person with a personal first-hand account. Afterwards, it was a drama

Change the word "realities" to read: "politics"

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First, food, shelter, and then art.

The problem of art - ~~who says the~~ a problem? - is its relation to the ~~cultural~~ ~~work~~ society from with it came. Some say it ~~does~~ ~~cultural~~ has nothing to do with society, others say it is the best poet, ~~of~~ still others check "undecided"

For most people, art has little direct bearing on their life. For some people it is their work, and for others, it is their leisure. Each person uses or rejects it values according to their needs. Everyone is Right.

~~We~~ There is a problem with art - and there is - it is not a new idea. It ~~may~~ appears new - only if you follow it closely

To the uninitiated, art is something you read about, in the newspaper and occasionally see in ~~the~~ museums, and either like or you don't.

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Anyone can be an artist. Few people are.

~~There are two histories of art. The history of quality, which has, and continues to be recorded and saved, and the~~

There are two histories of art. One, the dominant history of quality, imposed on the culture recorded, saved and perpetuated, and the other, the sub-dominant history of

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Art becomes politicized ~~xxx~~ in spite of itself. ~~[illegible]~~. Contrary to its need to preserve itself and the soceity in which it is a part, it becomes part of

Art becomes life

Art becomes politicized in spite of itself. Its myths and values become ~~x~~lear as they conflict or reinforce with experi_nce outside itself. The recognition of the forces behind experience

Art becomes political in spite of itself. ~~xri~~ The role of art tradtionally As ~~[illegible]~~ art moves from its traditional role as the active cultural arm of the dominant social class to its contemporary role as the passive cultural ~~o~~fm of the dominant social class it is forced into contraditions. These con~~tradi~~tions, the individual aginst society, ~~[illegible]~~ become

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Draft Outline #2

Introduction

1. Art in the context of western civilizations("the NATO umbrella")
   A. The interests of the individual are in opposition to the interests of the community.
   B. Art, in ~~bxkx~~ theory ~~xxdxpxxxixxxy~~ is the ~~impxxdxvixxx~~ model of the triumpl of the individual over society, of ~~xx~~the transcendent over the temporal, of the extraordinary ofer the ordinary and ~~txx~~ of
   C. This theory of art is ~~pxrtxxfxthexvxixxx~~ political. It come from and is part of the general values of the dominant social-economic class.
2. Art history has given us a distorted view of civilization. It is ~~xxly~~ the history of one part of ~~pxxx~~ past societies: the part that had the means to need it, the leisure to enjoy and "understand it, and the environment in which to save it from
   A. Art history is different from recorded art history. The means to record (write, with the pre-requisit education) ~~inpixxxx~~ was in the 15th centruy is a very special privelege. Today, with universal literacy and near universal education, recording is ~~xxxi~~ not priveleged, but the ability to have it published and made dominant is a previlgge.

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Carl Andre Notes

~~Rally Report 954 6454~~

The Aesthetics Marketplace

Art Freedom -

The physical elevation of the art as opposed to arts

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Content Plan
~~Book Organization~~ From the Bern Program:
a social-economic study/exploration

Introduction - question
the problem general history
Where it is coming from Why this question

Art: The evolution
the make art great.
individual vs. social
Present:
theory/application
Future

Trace the development of
a work of art to the
Culture

China based on
Culture Revolution

I. ~~Origin~~ ~~The~~ Recent History

- The particularity of Fine Art as a thing Properties of Art
~~Or~~ Economy with
Economy relation to Public

Art until late 19th Dividend Rev -
a - Avant-garde
- Parties

- ~~The~~ Artists
The incentives
from What class -
The artist as worker.
- attempts at change -

The Professional Art community -
The central ~~core~~ characters - artists, critics, dealers, museum officials, ~~critics~~ magazines.
The ~~hard~~-core → historians, publishers

Society
~~The Art~~ Society

~~Art~~ Mediator between the ~~art~~ hard-core and ~~the~~ society)
Museums, Directors, Museologists, Universities, Foundations
~~the~~ Collectors -
— Government.
~~Society~~ The People as opposed.
~~Collectors~~ Industry.

Proposals For change -

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The history, theory and practice of Art is -and has been- the values of the dominant class, in society, and is -and has been- used by this class to maintain, justify and perpetuate their social, cultural and economic dominance over the subordinate classes.

The artist, in accepting the role of art, is forced to identify his values with the interests and values of the dominant class, through which he obtains the freedom to persue his work, the material means with which to make it, and afterwards the system to disseminate (impose?) it into the culture and the dominant stream of art history.

The artist, once he has recognized his role within the dominant class is faced with 3 possiblities;

1. The active support of the dominant class.
2. The passive support of the dominanat class.
3. The active opposition towards the dominant class.

The artist, initially gives active support to the goals and values of the dominant class from which he recieves both his economic and moral support. To the degree that he coincides with those values, contributes to in his aspirations, work, and economic needs, he succeeds. But this success only reinforces, his connection and dependency on this class.

Political awareness, if it develops, becomes clearer as the role of the dominant class itself becomes clearer. This awareness does not come easily, nor can it readily be used, once having become aware of it. ~~Because if the existence of cultural, social, and values are predicated on economic classes, it is the antithesis of what we today know as Art.~~

~~Contrai~~ The politically conscious artist is almost a contradiction in terms. For to ~~be~~ acknowledge society as being ~~divided masses of~~ into classes ~~individuals with common~~ economic (as well as cultural) interests

(For to ~~some~~ understands society as being composed of classes (with cultural social interests directly related to economic realities) Take all the individualism, and idealism out of Art. And without these attributes art values become meaningless.

~~If the artist exists at~~
The artist

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THE AESTHETICS BUSEINSS: A SOCIAL EXPLANATION OF ART

Introduction

To be an artist is to be in contradiction with society.

Living in an advanced industrial soceity, he is a medieval craftsman; in a world where the accumulation of wealth is becoming greater and the poor are becoming poorer, he aligns his interests with the accumulators; in a world requiring complex cooperation between people, he remains a rugged individualist; with immediate battles for basic survival being fought on many fronts, he seeks to transcend his time and place; in a society where values are the resolution of competing political forces, he believes in quality.

Living under the "NATO umbrella", the artist cannot be anything else. To eliminate these contradictions is to change art. And to change art is to change the soceity under which it is produced.

Western, both in theory and practice, is in opposition to the interests of the masses. Art is imposed on the masses by the same machinery that oppresses the masses. The nature of art makes that necessary. While the producers of art may come from the masses, their values do not. The means of patronage, first to the artist to produce art and them the means to impose it, on the culture, are held by the ruling class. The dilimma of the artist is that he is only a priveliged class supporting the ruling class, without the direct means to opposed classes.

In exchange for his identification with the ruling class, he gets his freedom. In practice this freedom is the right to investigate all aspects of art (and some aspects of life) which do not seriously question the prevailing social-economic status qou.

The values of art have always been upper class values. The artists ability to first become an artist, is predicated on his acceptance of these values. Irrespective of the "raidcal" content of the work of art, or the "success" of the individual artist, he must have the support of the prevaling class power to "impose" it on the culture.

Artists do not come from the lower classes. For good reason. The "opportunities" offerred by art are not very enticing. In many respects they are almost religious (other worldly) in character: a conscious vow of poverty, good works, temptation of the devil(popular culture), miracles, cruxifixion, death, and higher rewards(maybe). For a person who has struggle on the threshhold of existance, being poor by choice is a luxury. Only the middle and upper class person can believe the myth.

Not that art has not value, but that its values are assessible to only interest the people who already have the economic foundations and aspirations necessary to use it. The reason lies hidden behind popular myths maintained by the ruling class.

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PLAN

The history, theory, and practice of Art is (and usually has been) the values of the dominant class, and is (has been) used by them to maintain, justify and perpetuate their dominance (cultural, social and economic) over the sub-ordinate classes, either by actively supporting the interests of the dominant class or by passively distracting attention from it. And art will change to the degree that it questions these class values, ceases to support them, and actively opposes them.

The politically conscious artist is a contradiction in terms.

The artist, in accepting his role, can, at best give passive support to the dominant class. that is, distract attention from the reasons for its dominance.

The politically conscious artist is almost a contradicition in terms. If and when he reaches this awareness, his work and life become conflicting interests with the need for economic survival underlying his actions.

The artist, in accepting his role, is forced to identify with the interests of the dominant class from which he gets his values and support (economic, social, and cultural) either by maintining the traditional relationship

The artist, in initially accepting his role, gives active support to the values and interests of the dominant class, without which he would not have the freedom to persue his work, the means to create it, and the system to disseminate it into the culture. Success within this context only reinforces his dependency on its machinery.

Political awareness, that is the understand of his role in the dominant class, becomes clearer as the role of the dominant class itself becomes clearer. in opposition to other classes in society. The awareness of himself as part of a class is the first step in his crisis. It hits him at the very essence of art as an individual expression. universally applicable exemplar. He then either actively agrees to support his alignment with the class, or as it more common, he passively supports it by not questioning it. To activiely oppose it means the elinimation of his defined freemdom, the whichdrawl of economic support and the assessiblity to disseminate it into the cutlrue.

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The awareness ~~
di
diction~~ :

~~ART~~
~~the Art as practiced today is in contradiction~~

~~Art, and its~~ the history, theory and practices of Art are (and have been) the ~~history, the~~ values of the dominating class ~~in opposition~~ imposed used by them to maintain existing and perpetuate their dominance (cultural, spiritual, and economic) over the mass of society. ~~And that artists, by being artists making art which accept these values to the degree that they accept these~~ "given" Values.

And any significant change in ART is responsive to

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The awareness of these contradcitions are increasing as the contradictions in socieyt are increasing. Not because of individual insights, but the forces themselves within society are making them selves clearer. Within the contert of these forces, we contruct artifical professional communities, whose job it is to isolate its specialist As the mechanicm of society become clearer, the need to understand one's own actions becomes greater. To establish one's function in the whole system.

For the artist this is difficult. The traditions he accepts as values an artist are reactionary, values, which if analysed carefully, are, and always have been values transcending society. While these values have evolved from societal needs, they have always been imposed on socieyt. by the artist. A dialogue between art and the culture has rarely existed, and it will probably be a long time before it ever does. Because a dialogue is only possible on a plane of equality, and art, if it is anything, has never been about equality. Quite the contrary, it has always been attributed to, and identified with special people, interests and groups; in short: quality.

The distance between art and the large masses of society is fundamental to the existance of art. Art as a "special" discipline, artist as hero, and art world as quality-determiners. The increasing specialization of "serious" art, since the beginning of the turn of the century, is in basic opposite to the concurrent development of "popular" culture.

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The aesthetics business

introduction

The artist is a fundamental contradiction.

Living in an advanced industrial country, he is a medieval craftsman; in a world where the accumulation of wealth is becoming greater and the poor are becoming poorer, he aligns his interests with the accumulators; in a world requiring complex cooperation between all its people, he stands as a rugged idividualist; with the daily struggle for basic survival being fought on many fronts, he opts for the future, in a society where "values" are the resolution of contending political-economic forces, he believes in "quality".

Why?

The artist living under the "NATO umbrella" cannot be anything else. To eliminate these contradictions is to change the nature of art as we know it, or to remove the artist from his work, his audience and means of support, or radically change the prevailing social system, and

To understand the function of the artist and his art it is necessary to first remove all the myths surrounding art. Myths held sacred by artists, art professionals, and the general public alike. This is no easy matter. For centuries we have been bombarded by millions of words extolling art's virtues and appeals to the higher planes of mankind's intellectual and emotional experience. The image of the artist as a unique creative individual, "free", struggling and succeeding in spite of his environment is fundamental folklore in Western civilization. It is the classic representation and model of the individual against society.

Not that all artists always thought of themselves this way, but this is the historical background we have been given. Who gave it to us? Not the artist - he just gave us his work. Other people? Which other people? Why?

At present, historical criteria for "quality" in art is its ability to transcend its time, and be relevant for future generations. Art from the past becomes great because interested individuals and institutions took the trouble to first preserve it from destruction. But inherant in the this idea is the fact that the work of art themselves were cared for and preserved

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(1)

The artist is a fundamental contraduction.

~~In a~~ Living in an advanced industrial society, the ~~artist~~ ~~(the very word is a "lie")~~ - is a medieval craftsman. In a world where the accumulation of wealth is ~~greedy~~ becoming greater, and the poor are becoming poorer, he ~~identifies~~ aligns his interests with the accumulators. In a ~~world~~ which requires complex cooperation between all its people, he stands as an individual. ~~With the struggle for work the daily struggle for~~ basic survival being fought on many fronts, he ~~adopts~~ opts for immortality. ~~In a world where "freedom" usually means the right to exploit others, he~~ In a society where "values" are the resultat of political-economic forces, he believes in "quality".

~~The function of art in the NATO countries.~~

~~The artist under the NATO umbrella cannot be anything else.~~

~~To understand the dilemma of the artist it is necessary to understand the economic, political environment, its specific apparatus practices of~~

To understand the artist it is necessary to understand his role, and how he ~~has~~ destroy all the prevailing myths that surround ~~his~~ art and his work, and ~~look at~~ examine the his ~~role~~ relationship to his work, (art) to profession community (the artworld), and the general community. ~~Obviously many~~ Many aspects of these relationships are interconnected ~~but they~~ but it is possible to isolate specific

~~Interest in the act of making art is that other people will experience it.~~ ~~Art~~ is inherent a social act. ~~Making art implies role, acceptance etc.~~

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Asethetics is what happens before a work of art is made, and politics is what happens

(2)

The artist living under the "MOMA umbrella" cannot be anything else. To resolve this contradiction is to either alienate him from his work, his audience, and means of support, or radically change the prevailing economic system.

~~To change the system would be to change its very base: private property. And to~~ Because art is a private property ~~then could be no speculation, buying, selling, promotion, speculation and profit, and with that the entire system would crumble.~~

To understand ART it is necessary to first remove all the traditional ~~mythology~~ myths that surrounds it, and then to examine how it functions in its relations to the artist, the professional community that supports it, and the society under which it is produced. ~~As in the case of any aspect of our culture, these parameters constantly overlap, and any attempt to understand art must reflect this to deal with this complex relationship, we must isolate and clarify each element in the forces — economic, political-~~

~~Traditionally art has been dealt with as a~~ production of intellectual property ~~within the~~

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Asethetics is what happens before a work of art is made, and politics is what happens afterwards. Not that politics and asthetics are not related, ~~yet~~ they are. Much of the folklore on art has concerned itself with the inherent qualities in art, some of it concerns the artist and his art, and occasionally it has been concerned ~~xxxx~~ itself with society, the artist and art. The dominating myths in art have always ~~xxxxxxxxx~~ isolated art as a special domaine, with special power, achievements, virtues and elevated expereince.

Our knowledge of past art, as transmitted in the works of art itself and ~~xxxxxx~~ writing about ~~them~~ it, is in itself a questionable process. The particular nature of art; its phsicality coupled with its special virtues, sets it apart from the history of normal things. Most normal things are used, they are made to be used and the the course of that use, they eventually become "used up". The notion of sawing a tool, is contrary the function of a tool. You use a tool to make something. The fact that art has no ~~xxx~~ function use, in production or any other direct participation in the community is important in the definition of art. Who can afford to take the time, and energy to

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Some myths on art:

Great Art transcend its time an place.

Quality in art is intrinsic to art. It just await discovery.

Anyone can be an artist.

Society needs art, and artists.

Art is made for the people.

Art and Freedom are synonyms.

The parameters of art have been very clearly defined. It history, values folklore represent the concerted effort to maintain control of this small culture domaine in the hands of a few people. Progress in art is misleading. Asthetics is what happens before the work of art is made, and politics is what happens afterwards. The contemporary avantgarde is primerily political and economic phenomena .

~~This book deals with aesthetics as an immaterial detail. like art from an airplane.~~

~~This book is not about aesthetics. It denies "objective" quality it exists with the idea that there is something called classified "art". This book is about art as a class problem. It denies quality it believes that the art in the object for art business as multifacited problem~~

The determination of quality in art is the process from a subjective opinion to an objective reality. The power needed to take and object from a state "I like" to "We Like" is politics, pure and simple. How this transition takes place is basic to the understanding of art. The role of both internal and external art politics in the determination and perpetuation of art values is significant.

Given the work of art, created for anyone of thousands of motives, reasons, and intentions, we are still left with thing (although a "special" thing), subject to the same economics and politics laws governing all other things. In part it would be identical with all things, ware it not for the myths that give it its special value. What are these special values and who do they serve?

On the artist who makes it, it is the physical result of mind and his labor. For the balance of soceity, it is used

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~~Art is not~~
Artists do not make art in a vacuum. Their relationship to the ~~so~~ society, their relationship to past art history, the contemporary audience and means of support have a profound affect on their view of themselves and the work they do. Aesthetic inquiry and development is only one force in the creation of art, ~~although~~ ~~this~~ the "popular" view of art, emphasizes this ~~force aspect~~ although this aspect is emphasized more than all the others. For good reason, ~~because~~ it defines the artist's "special" role in the world.

The belief in ~~art~~ is very different than the belief in the artist. ~~Art~~ Our view of art has always been ~~bound~~ akin to a religious belief, a belief in its transcendence of time and place, and the artist, as its creator has usually been ~~attached to~~ part of this belief. But only part. ~~The creation of art, I The artist, a man, The physical part~~. The artist, who

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~~The definition~~ of art precludes ~~the mundane, encourages the abstraction, and glorifies~~

The history of art is the history of extraordinary things. Things whose very quality rests in their ability to transcend their immediate place and time. Things in the culture which do not transcend their time are the ordinary tihings, which are usually are used up during thier use and are firmly rooted in their time and place. These ordinary things, can become art if they only have survived beyond their normal usage, and are unique, ~~exemplars things~~ ~~extraordinary~~.

~~Classical art~~ is today is broader its history and our belief in that history. Once the fundamental belief about art is its function - art, it claims to transcend its time and place. This is the very definition of "quality". But, art as well as history is made by people, and their actions.

Our belief in art is based on our belief in its history. ~~The~~ The history of art has been very different from the history of society. Not just because it is a special ~~specific~~ genre of activity, but because it has always represented the prevailing ~~dominating~~ cultural forces of its period. ~~The history of art has always been linked with Kings,~~ identified ~~in whole cloth with social forces~~ The identification of art with the ethereal values of the church, ~~and~~ the divine right of kings, ~~and the temporal~~ and their modern day social ~~bourgeois~~ counterparts, is not by chance. ~~The~~ The very eternal ~~eternal~~ essence of art reinforces the myths necessary for their power. ~~But, art~~ ~~ART~~ ART was used to increase the prestige and power of the ~~dominant~~ forces both during its existence, reign and afterwards, while the ruling forces provide the money, position & the artists and the machinery to perpetuate the art produced under their patronage.

Up until the industrial revolution, the history of art was almost the history of art patronage. ~~The predominant image~~ The predominant portrayed image of society ~~revealed~~ conveyed in its art was the picture of the interests of

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~~The creation of art is~~
The reasons for the creation of art are very different than the reasons for the r

~~Belief in art~~ is today is based on its history and our belief in that history. One of the fundamental beliefs about art is its function - art, it always has to have its time and place. This is the very definition of "quality". But, art as well as history is made by people, and their actions.

Our belief in art is based on our belief in its history. ~~The~~ The history of art has been very different from the history of society. Not just because it is a special ~~specific~~ genre of activity, but because it has always represented the prevailing ~~dominating~~ cultural forces of its period. ~~The history of art has always been linked with kings,~~ identified ~~in whole cloth with social for~~ The identification of art with the ethereal values of the church, ~~and~~ the divine right of kings, ~~and the temporal~~ and their modern day social counterparts, is not by chance. ~~The~~ The very ~~eternal~~ eternal essence of art reinforces the myths necessary for their power. ~~But, art~~ ~~Art~~ ART was used to increase the prestige and power of the dominant forces both during its inception and throughout its history, while the ruling forces provide the money, position and the artists and the machinery to perpetuate the art produced under their patronage.

Up until the industrial revolution, the history of art was almost the history of art patronage. ~~The~~ The predominant image projected of society conveyed in its art was the picture of the interests of

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To understand art it is necessary to de-mythologize art. There is no easy matter. All our education has reinforced these ~~myths~~ beliefs - "quality", "culture", "beauty" - in so many different ways that it is almost impossible to isolate and confront these sacred beliefs and their implicit values without sacrilege. The dominant thrust of art is closer to religion. Hence it is to To apply a non-religious criteria

Art in today is based on its history and our belief in that history. One of the fundamental beliefs about art is its function - art, it always has its time and place. This is the very definition of "quality". But, art as well as history is made by people, and their actions.

Our belief in art is based on our belief in its history. The history of art has been very different from the history of society. Not just because it is a special specific genre of activity, but because it has always represented the prevailing cultural forces of its period. The history of art has always been linked with kings, ~~in whole epochs~~ never with social forces. The identification of art with the ethereal values of the church, the divine right of kings, ~~and the temporal~~ and their modern day social counterparts is not by chance. The very eternal eternal essence of art reinforces the myths necessary to their power. ~~But, art~~ ART was used to increase the prestige and power of the dominant forces both during its birth and during its reign and afterwards, while the ruling forces provide the money, location to the artists and the machinery to perpetuate the art produced under their patronage.

Up until the industrial revolution, the history of art was almost the history of art patronage. The predominant image of society conveyed in its art was the picture of the interests of

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the ruling classes. But this should not mean very strange, because the only group who had the money, education, time to preserve the art produced in their culture was the ruling class. It is equally clear that art which did not represent the interest of the ruling class would not be preserved, saved, and preserved in the future. These works of art usually remained with the artists, friends, family.

The most obvious connection between the artist and his patron was in the content of the art. Isn't art paintings. Whether the subject matter was religious, mythological, portraiture, or idealized landscapes or still lifes, either idealized or at best neutralized. Remember also that many works were very large or murals permanently installed in a specific building, church, or castle; it is evident who could commission the works

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Irving

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The history of art

Art - Bourgeois - profit

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To understand art it is necessary to de-mythologize art and the romantic confusions that have been built up around it. To do this means separating the abstract art and its different relations to different people engaged in its creation. This means [redacted]

To understand art it is first necessary to de-mythologize art, to avoid the confusion between the romantic intentions and its practical reality. By analysing art not in terms of what it is supposed to be, but by the function of what it is. To see art, of the past and present, as the function of the specific environment in which it was produced. [redacted] Unfortunately, art and its myths have been constantly used to cloud its relationship to the present, to avoid immediate contact with the society for which it came. To the point that the function of "masterpiece" is something which transcends its time and even place. The very belief of "quality" in art, an eternal value,

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II

~~[illegible]~~

~~The history of art is the history of the~~ "quality" ~~of things.~~

~~The history~~ Art is the history of triumph of ~~individual achievement~~ "quality" over its contemporary environment; or so we are told.

Imagine for a moment, that the criteria for quality in art, instead of being (as it now is) ~~the~~ its ability to transcend its Time was its inability to transcend its time. Or to put it ~~another way~~ positively, the definition of "masterpiece" was only its relevance to its Time; it only had meaning for the contemporary society in which it was produced. If this were the prevailing criteria for art, ~~society, would have~~ we would not be where we are now.

Implied in the search for aesthetic "quality" is timelessness, and →

~~But the making of art is based~~

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The passage of art into the culture proceeds like a stone dropped into a pond. From the initial violent splash it creates a series of concentric ripples which get weaker and weaker as it goes out. At the center, holding the stone is the artist. Next the artist, where the ripples are strongest is the professional art community consisting of critics, dealers, and trade magazines. Next comes the collectors, museums, innumerable mass media, & Lastly where the ripples are weakest, comes society.

~~The sequence is both chronological and~~
~~This progression holds true for the dissemination of art.~~

Most ~~attempts~~ studies of the Tradition of art have been concerned with the determination of "True" nature of the stone, who dropped it and why? ~~If it is dropped.~~ The ~~study~~ is ~~called~~ aesthetics; ~~and has always concerned itself with~~ judgment Values and merits.

~~The Role of the Critic~~
~~The Dilemma~~ It doesn't make any difference, ~~because~~ who matters
~~Who dropped it and why, the social economic~~ it is

All ~~These questions are contained~~ The answers in the water, which hasn't been ~~cleaned~~ cleared for centuries.

The present day conception of past art is exclusively based on two things: the works of art themselves, and written accounts about them and their creators. ~~But~~ This raises a number of immediate questions: why were some works saved and some not?, why were ~~books~~ records kept about some artists and none about others? Who saved these ~~paintings~~ works, and who kept the records?

The answer is same ~~for~~ ~~today's~~ contemporary art as it was for the past art: the people and institutions which ~~understand~~ hold the education to "understand" the work ~~not sympathized with our work~~ and the c

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~~The reasons for art are very complex~~

The very existence of all forms of art is a ~~testament~~ Reaffirmation of to the ~~artist~~ ability Triumph of the individual will over society. Art, ~~to a great degree~~ being a ~~Reflection~~ part of the society around it, as ~~always sought to define~~ contemporary ~~itself~~ ~~attracted~~ make itself "better" than the environment from which it comes. And while the artist has had a special position in society, ~~despite~~ And very often the content of his art was the immediate reflection of his source of patronage. The history of art can be read as a history of art patronage, because they have always been ~~intertwined~~ closely related.

The

But while the artist may have temporal success over society. Society is always one step ahead of him. As soon as the ~~world~~ work of art is made, it is used. But not by the whole of society, but certain classes in society. Rest of society has art imposed on them, and either accepts its "values" or not, but only the money class makes its values.

The myth of the art is the same as the myth of all success, it is based on the exceptions. ~~Exceptions~~ ~~Art~~ Figures ~~Creates the environment~~. Great art, like great men are great only because they are usually in their time, and they provide a model for others. They process of achieving greatest is always made mystical and mysterious, and always appears ~~easier~~ possible to ~~be~~ "free"

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3

These contradictions are not just unique to art. But previously ideas about ART make it necessary to understand these contradictions as the function of 2 problems:

One, the belief in art in its immediate relation to its specific political-economic machinery, its "special professional concerns",

Two, the belief in art in its relationship to the general culture of society.

One could say that "justification" for art is to be found in its relation to the general culture, whereas the "reality" of art is to be found in its relation to its immediate professional environment.

An artist by definition will always say that his work is directed into the general culture, and that the specific political economic social environment

abstract

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is

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3

The belief in art as we know it presumes that its relationship to the general culture transcends its immediate professional "interest", and the viability of art is to be found in the culture.

To understand art is to demythologize it. To examine what it is as opposed to what it should be. The inspiration for art, while springing indirectly from society, becomes a product of its more direct professional community.

The reason for art, as well as artists remain static, as the real forces within society find new and improved ways to use it. The increasing "esoteric" specialized nature of art, beginning with late nineteen century with the industrial revolution,

abstract

and often expressed in terminology like "quality", "beauty", "originality", "important" "great", etc.

What is becoming clearer is that the distance between art and the public is becoming greater. Not that the public cares, or even the art community cares, because there is no need for them to enter to care.

The art community is a self contained community which produces art, gives it values and then imposes these values on the public.

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3

The problem of motives are a false problem. What a person says he believes is what he believes. the question of honesty is not a question. If a person says one thing, and does something else, the reason is not that he is lying. the problem is correctly stated "Why is it that a person cannot do what he says he can do? What forces, interrelations are. between the motive and the action

Before 1870. Industrial -
1) Form of Patronage - 4) Distribution Public places
2) Subject matter -
3) Identification directly with dominant values
4) Idealism

After Private Property
1) Art as Property 5) New Patronage
2) Avant-garde 6) i
3) Individualism -
4) Specialization - divorced from life
5) Photography

plane of higher intellectual and spiritual abstract experience, and "has consistently avoided on its dialogue with the public any discussion of more temporal concerns. and often expressed in terminology like 'quality', "beauty", "originality", "important" "great" etc

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3

- The difference between art + science
- After I [illegible] see my th of art in opposition to ~~art~~ economics of art

- ~~with language~~

1. Art was language - functional
2.

~~To~~ To be part of art, you must accept its limits. In first coming to it, you see what you are told. As you become of it, you

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3

Art progresses as it extends its boundaries to include more and more like phenomena. Art is a process of arresting ~~[illegible]~~.

There are 2 kinds of values Personal and collective. Personal values are subjective to collective values which are objective. Objective values are not facts, they are only many subjective personal values in agreement. Objective ~~facts~~ are ~~[illegible]~~ The phrase "objective fact" is often misleading because it implies that the "fact" is outside ourselves, it is not; is is only the result of our personal agreement with it. The "Facts of Life" only appear to be "fact". There are no "objective values", there are only many subjective values in agreements.

~~[illegible]~~ When we are born, we are presented with many values which appear to be "objective", established and true. They often seem to contradict each other. We grow surrounded by these "contradictions", they become our personal, subjective contradictions. etc.

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3

Depending how we view, and we accept some of the objective "objective values", and dismissed some as "only" subjective values. They become, our values. When we decided to act, that do something,

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~~The nature of art, being art, is~~ ~~Art, is~~ ~~created by artists. It's dialectic~~ ~~Art as practiced~~

Art, to the artist is his work, to the professional art community is it a commodity, and to society it is culture. The passage of ART into the culture is essentially just another business. Subject to the same economic forces and pressures that all other businesses are.

While the motives ~~behind~~ of the ARTIST and people with the professional art community ~~may~~ vary, ~~within a broad politics~~ both groups ~~have~~ over the centuries have come to a working understanding of their mutual interests. This is not true for their relationship to society at ~~large~~ general. This has never been clear.

Following the ~~prevailing~~ economic precepts ~~dominantly~~ with society, the art world has evolved its own modus operandi based on its ~~mythical~~ public historical ~~position~~, ~~resources, and~~ view of itself. This view of itself, ~~has usually been~~ when address to the public ~~is~~ centered around its ~~concerns~~ is usually elevated into the plane of higher intellectual and spiritual ~~plan~~ experience, ~~and~~ abstract ~~has~~ ~~Society as manifest as this~~ has consistently avoided on its dialogue with the public ~~any~~ discussion of more temporal concerns. and often expressed in terminology like 'quality', "beauty", "originality", "important" "great", etc.

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4

there is no machinery set up to gauge the interests and needs of the mass public in reference to art, because the economic value of art is determined exclusively by the people who can afford to buy/purchase it. Quite the contrary ~~in fact~~: ~~exists~~ within the art world:

~~The fact that art can be bought is fact and cement~~ private property, with profits to be ~~realized~~ made from it, and personal control

Art today, rather than integrates with the interests of mass society, has been created serves as mere ~~as~~ a distraction to the real problems facing the community.

The development of the "avant garde", and the continued need on the part of the art community to defend itself in terms of purely "aesthetic" change only ~~serves to conceal~~ does not say: set the economic groundwork for the next ~~year~~ generation "art" to be exploited by the economic forces ~~that~~ will benefit most by their success. This cycle has been repeated over and over again since the turn of the century; the artist as here, inventor whose spirit conquering the undefined forces against the "free" spirit exposes is vital on the world. But this can only come true if certain people, with surplus capital, make a profit along the way. There is no such thing as a great artist where work is cheap, or to put it another way, if ~~good~~ the art is expensive it is great.

All this is to say that the determinate of/ART "quality" is directly ~~indirect~~ linked with economic ~~ends~~, and that ~~for~~ all the different people engaged in the art business play their role to promote the artists so that the people who invested money with

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~~with art~~ ~~is present on~~ ~~today~~,

The first obstacle encountered in ~~trying to deal with~~ the analysis present condition of art is the ~~so widespread~~ belief in "quality". So fundamental is this abstract notion, the result of ~~some millions of~~ billions of words written over the centuries, that it is almost impossible to think of art today without the concurrent idea of "good", "great" "masterpieces" come to mind. ~~But the preparation of this~~ ~~But the battle to determine this~~ "quality" is only ~~the~~ ~~political~~ But the battle to determine what specific art or "artist" has "quality" is first and foremost an economical battle, ~~first~~ ~~fought between~~ ~~Conflicting~~ economic interests with the performing art world, and ~~this decision~~ later imposed on ~~the~~ society. ~~Society "sees" its "quality"~~ Quality is always apparent.

"Quality" art is given to society ~~that~~ by the same economic interests that gave us the ~~automobile~~ T.V set. ~~Fine Art's~~ ~~dependent~~ to its mass public has become ~~increasingly~~ evident, it is promotion of the "avant-garde" ("Quality" only understood by the few), and on its belief (~~"great"~~ eminent) that an ~~artist~~ cannot be both serious and ~~successful~~ have a broad appeal at the ~~present time~~

~~Although the artist's~~ life ~~relation to society is direct and as directly~~ affected by the action of different classes within society, ~~so~~ ~~his~~ ~~work is created and put into the marketplace~~

~~The~~ creation of his work is ~~something else again~~ more ~~reflection of~~ ~~the relation to~~ ~~internal~~ groups aesthetic interests

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The artist home under the "NATO umbrella" cannot be anything else, because to resolve this contradiction is to either alienate himself from his work, his audience, and means of support, or radically alter the prevailing economic system.

The practice of making of art and the social-economic system that has grown to promote and exploit it is a microcosm of the vital forces within the society of which it forms a part. It has all the classic features of that society: the "free" production of products, competition of the products in the marketplace, acceptance of [redacted] the purchase and speculation of different groups of art, the imposition of the value

[redacted] It's broad features are integral to and central to the society's — (art as private property)

the [redacted] of art, and the social economic systems that exist to exploit it,

~~Art Values are economic value~~

The values inherent in art are possible only because

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Art maintains and reinforces the myths and power structures in the community. The myth of art is that people think it is opposed to these community power structures.

Around art has grown a superficial veneer of "freedom", "independence", value and equality, which both artists and the public believe in.

On one hand, art has become more introverted and self-centered, while on the other hand it has become more dependent on the patronage of the ruling econmic classes. It has become a luxury comsumer item, whose cost can only be paid by the excess money generated by the exploitation of the less fortunate people in our society. And some of these less fortunate people are the very same artists that support the existing ruling structure.

Why this happens become clear once the world of art is seen from the inside, the process of art entering the culture, where artists are pitted against one another in a ritual attempt at success, to the accompanying sound of approval from the sources of economic control. The public, whose acceptance or recetance of the controlled art-world values matter very little, are affected very little by the controlled art-world values, and in fact have no affect on them, either positively or negatively.

The art-world has developed a myth in which it is almost impossible to serious and popular at the same time. The nature of avant-gardism, which has become a vehicle for economic speculation, holds that "value", "True value" can only be understood and appreciated by the few initiated, sensitive few.

The nature of art, being first and foremost an object, and by extension a economic entity, with all the attributes of a luxury item, like real estate, or a precious metal,

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In Western Culture, where the success of the individual rests in his or her ability to first be different from the community, and secondly, to

In Western cu ture, where the interests of the individual are made to be in opposition to the community,

To

Art is a necessity to those who make it, business for those who deal with it, and entertainment for those who experience it.

The internatio nal world of fine art

~~6.6~~

During the last 30 years, Art, paralleling the industrial revolution, has become increasingly specialized, moving from a personal expression of ~~individuals~~ societal values to a personal expression of art-world values. Like other minority ~~groups~~ interests, art has sub-divided itself into two ~~part~~ sections, one, the avant-garde ("research"), and the other, ~~mass~~ traditional ("application"). While maintaining a close dependence on the economic and social goals of the general community, art has managed to appear to the public

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PREFACE FOR BOOK, TENTATIVELY TITLED "THE ESTHETICS BUSINESS"

In the beginning, Art was the most basic personal expression between people.
Up until the late 19th Century, it continued to function in the culture as an essential means of personal communications.
But after the 19th century, it began to become something else.
Paralleling the growth of the industrial revolution, with its attendant specialization, and more recently the growth of the media, Art began to become the concern of more specialized interests.
Art began to turn into itself, and concern itself with internal, formal development and less with its communication to the ~~non-cognoscenti~~ general public.
Art began to ~~dived~~ break into clear parts; one, the more tradition art involved with the personal expression of the artist communicating his (or her) ~~spirit~~ feelings etc. to the public, and the other, became the "avant garde", radical art involved less with personal expression than with formal change, ~~and~~ "innovation" and "progress" for a professional audience who could appreciate and understand the ~~internal~~ problems ~~of art~~ involved in making ART.
Today this division is still with us, and has been refferred to as the difference between ~~the~~ Low Art and High Art, or Popular Art and Serious Art.
~~The~~ One of the basic myths in the Avant Garde art world, is that an artist can not be both Serious and popular at the same time. Many serious artists have BECOME popular, but always this had been a process of many years.
Art can be compared to a stone dropped into a pool of water; it makes a series of contentric circles which get weaker and weaker as they get further from the center.
At the center, where the stone hits the water is the artist, and then going out from him/her; the art critic, art dealer, the collector, the art media, the museums, the mass media and last, but least, the public.
This process can be call acculturation, or history.
The process of making history is what the art world is all about.
Today it takes fewer years to make history than ever before. This accelerated history-making-process is just one aspect of how the art world uses up both its art and its artists. But not in the way you would wear out a pair of shoe while walking, but more like the way you would wear out you clothes or your firends.
~~Art~~, ~~both~~ avant garde ~~and tradition~~ ART are known by everyone, understood by some and controlled by a few.
This book was written to give both the general public and the art community an insight into how the history making, and promotion machinery of the art world works.
None of the information in this book is scandaleous, or to any successful art world perosnality, even new. It is known implicitly by every successful person in the art world.
But Successful is the key word. From unsuccessful outsiders to successful insiders means that you are privy to ~~and have access to~~ the rules, myths, rituals and power centers of the Esthetics ~~xxx~~ business.
Knowledge of ~~xxxxxxx~~ the ~~flow~~ channels of information in the art world is success.
Elusive terms such as quality, esthetic innovation, culture, fame and fortune all become clear, ~~or~~ precise terms requiring specific art world actions to become realities.
For instance, Quality is NOT born, it is made by convincing many people that a work of art has value. How this value is determined and by whom is the story of the art world.
When I first began as a art dealer, everything looked like it happened by change and fortuitous circumstances. It took 5 years of experience to find out that esthetic development, and particularly ~~xx~~ success, in the art world is anything but chance and good fortune.
Questions like: Why can some artist's show their work and some can't?, What makes on Artist better than another artist?, What makes an important collector?, How and

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Where to you reach them? Who are the important people? What is the best way to present and promote artists? How does on "art-movement" become more inportant than another art movement? Why do the names of the artists change do often, ~~and~~ while the art world officials remain the same? all have answers

Agreeing in a fundamental belief that art is beautiful, uplifting, moral, clean, reverent, ~~thrifty~~ ~~clean~~, thrifty, kind etc, and that all the people involved with the art world are motivated by genuine and sincere concern for art, I am still left with a very synthetic, contrived, de-humanizing, cynical view of who and how the ~~art~~ esthetic business is controlled.

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~~The relationship of the artist to his work is a very personal relationship. All his experience, plus the history of art & his culture~~

~~Secondarily, the artist make a product, the art world promote~~ is the "free" market place for determining its value, and the general public

~~For the~~ The process of evaluation of a work of art, while the work goes from the artist, to the professional community and finally to the auto society, there are various ~~with which~~ points of reckoning which reinforce ~~and confirm~~ the myths and serve the interests

~~Value in art is always exchange value. The artist as the producers of the commodity, some~~

It possibly because of the ~~myth~~ belief, held with the art community and the general community, that it has been difficult to ~~see~~ deal with art, in terms of ~~any other~~ intrinsic aesthetic value ~~relationship to its to the culture~~. The people who may have experience with the art meaning have either been ~~a~~ outside looking in, or ~~never~~ ~~may~~ participated in understood the game with little desire to expose the meaning responsible ~~that has given~~ for the success.

Most information about art has been confined value ~~directed to determination~~ of quality and aesthetics, The

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THE AESTHETIC BUSINESS

introduction

The artist is an anachronism.

He - it ~~is~~ very rarely "she"- is a medieval craftsman in a advanced ~~industrial~~ industrial society. ~~This~~ His role in the culture becomes increasing isolated as the work of art itself has become more isolated from the mass culture.

The development of art since the late nineteenth century, corresponding to the industrial revolution, has on hand become more and more remove from the interests of the general community, has it has become more and more intregrated with the interests of the ruling classes and its own internal "aesthetic" interests.

~~Artists~~ have ~~traditionally~~ always sought the

Artists traditionally while appealing to the more sublime and "purer" aspects of human expect, have always needed to align themselves with the ~~immediate~~ prevaling economic interests.

~~Today, the majority of artists live~~

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Working Title: THE AESTHETICS BUSINESS
ART, THE PROFESSION, AND THE PEOPLE

Introduction

The artist is both a ~~xxxxxxxxx~~ political contradiction and a historical anachronism.

~~He~~ -it is very rarely ever "she"- is made to serve conform to the needs of the ruling class while simultaneosly his art

He - it very rarely is ever "she"- has to allign his economic~~x~~ interests with the ruling class while simultaneous ~~xxxxxxxxx~~ his work seeks to transcend economic interests to appeal to the mass.
The process of making art, and its subsequent dissemination into ~~the~~ society are two

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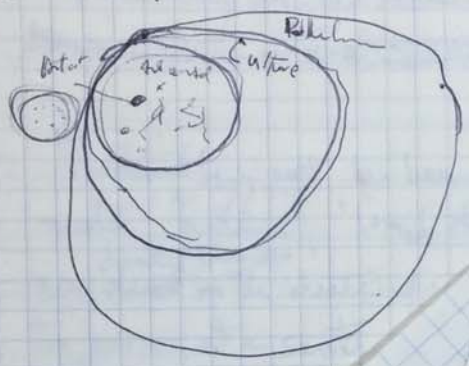
Art as a Tool

A collection of essays on art under
Fascist, capitalism, and communistic system

The individual vs the people

The gesture of Protest -



happens to it as it Travels out into the culture
as ~~afterwards~~ dependson
it.

~~and dealt with as a special~~
~~judgement~~.

~~with~~ based on terms of its own and values -
yes, - with most of the critical concern
to establish. The attempt has been
along theoretical judgements about individual artists,
movements.

with these issues has ~~been~~ ~~latter~~ ~~secondary~~
~~to~~ to its ~~other role~~ relationship to function outside the
~~...~~ art.*

The ~~introduction~~ application of the political, ~~of~~ economic & social criteria to
~~the creation, promotion and diffusion of~~ modern ~~art~~ art began to make
clear how subservient the Traditional ~~(and mythical)~~ art values
are to the economic forces behind them.

~~Art existing under~~ Regardless of the ~~"good"~~ motives of the artist,
art put out into the existing ~~social~~ economic system will be coopted and used
for the benefit of the few people, at the expense of the masses.

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Art is made by artists. What happens to it as it travels out into the culture afterwards depends on the political system that uses it.

~~Traditionally, art has been discussed dealt with as a special domain, with internal criteria judgments.~~

Traditionally, art has been discussed in terms of its internal values - "quality," "freedom," "formal changes," - with most of the critical concern being directly focused on the creation of art, its aesthetics. The attempt has been to arrive at a system of value theory and judgments about individual artists, specific works or (~~groups~~) art "movements."

The preoccupation with these issues has ~~been rather successful~~ in part kept art on a mythical level, while diverting attention from its relationship to function outside the limited domain of art.*

The ~~introduction~~ application of the political, ~~and~~ economic & social criteria to the ~~creation, promotion and diffusion of modern~~ Traditional art values category art begins to make clear how subservient these Traditional (and mythical) art values are to the economic forces behind them.

~~Art existing under~~ Regardless of the ~~"good"~~ motives intentions of the artist, art put out into the existing ~~social~~ economic system will be coopted and used for the benefit of the few people, at the expense of the masses.

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Although artists generally come from the privileged classes, once they have subjected themselves to the conventional rules of society they too become an exploited minority, with all the characteristics and resentful hostilities that characterize the opposed peoples.

Artists differ emphatically from other oppressed minorities in 2 fundamental aspects. One, they have willingly accepted their role as culture makers to the ruling classes, and two, they (and the mass society) believe in the myth that "success" is equally available to all artists, if they have the requisite "talent" or "genius". This last point is particularly important in developing the political consciousness of artists themselves, because unlike other economically repressed groups, the public see art only in terms of its successes, and never in terms of its more usually failures.

While the role of the artist under capitalism is clearly a privileged one, it's damage to the society is far greater than its own self-delusions. Precisely because the myth of the artist encourages an abstract belief in "quality", "genius", "individual freedom" it mollifies energies that may be directed to more fundamental social change.

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Aesthetics is a surface myth. The system implied in ~~imposed~~ imposing "quality" on the mass society is ~~never~~ rarely questioned, whether with the profane art-world or the real world.

To be able to understand ~~how~~ the fundamental contradiction of making art under capitalism, it is necessary to see how prominent political intents first make "quality", and then ~~extend~~ impose it on the so-called "uncritical" masses.

~~Art is a~~ The artist, functioning ~~with~~ between the excess capital of the ruling classes ~~on one hand~~ and the gross ~~human~~ inequality caused by these ruling classes on the other, is a fundamental dilemma. By ~~this~~ freely making art and pursuing the economic incentives offered by the ruling classes, he (sometimes, she) finds himself in direct opposition to all oppressed minority struggles.

Not that artists aren't liberals; they are. ~~All~~ Artists are often sympathetic to the moral struggles, and from time to time will give their work of art to benefit these causes. But this clearly is just a liberal gesture, and while most of their energies are directed towards producing their work and the

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An investigation into the inner workings of the political and economic machinery behind contemporary art ~~in the media~~ for color capitalism. With emphasis on how it functions to reinforce these ~~rotten~~ values ~~ideology, both in terms of its "professional" values, and the~~ ;

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Art is a necessity for the artist, a product for the art world, and a luxury for the real world.

The production of art under the existing Western political systems is a ~~paradoxes~~ contradiction.

~~On one hand, Art attempts to provide beauty with a~~ maintains the ~~illusion~~ of "freedom", "quality", "beauty" by its dependance on the ~~social classes~~

The very existence of art as we know it, is dependent on the support of the rich and their excess capital.

The illusion of art, as it has been promoted, ~~has~~ is concerned with other, more ethereal and elusive values. things like "Truth" "Freedom" "beauty", • This is what we are led to believe.

Like the automobile, ~~as~~ the ~~promises~~ difference between what the manufacturers say about it, and what it ~~has~~ is, it represents is becoming clearer each day.

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Write

Preface - think that the Bachelard article

the artists

Research project - documented

Themes

Pieces of Works

Artists

Discourse on Art

glamourizing or perpetuating

of "quality", "beauty"

continual repetition of

about itself. Like

Pieces "Truth". The

What values are

them.

who benefit from

Critism of art,

surface values.

questioning itself

The Vietnam

Rising Artists

Documenta 5

Venice Biennale.

Military Spending

Artist paints picture in Protest against the repression in Spain and it winds up being Finds its way into the MOMA, run by Rockefeller.

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Discourse on Art [illegible]
glamourizing or perpetuat[illegible]
of "quality", "beauty", [illegible]
continued repetition of th[illegible]

[illegible] to defining [illegible] itself. [illegible] like issues "Truth". the

What [illegible] values are d[illegible]
them.

Critism of art, [illegible]
surface values. B[illegible]

who benefit from

[illegible] questioning itself

Bibliography of Artists Political Texts

Artists vs. Artists.
Education - who selects the Selectors?
How galleries are formed
Art goes where the money is.

As The Vietnam We[illegible]
Rising Auction Sales
Documenta 5
Venice Biennal.
Military Spending
Artist paints picture in Protest against the ~~Spanish~~ repression in Spain and it winds up being Finds its way into the MOMA, run by Rockefeller.

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Discourses on Art have always been concerned with defining or glamourizing or perpetuating subjective mythical notions about itself. Notions like "quality", "beauty", artistic "expression" and "freedom" "process" "growth". The continued repetition of these values

that values are determined by the people who benefit from them.

Criticism of art, has usually been confined to questioning itself surface values. By

The Vietnam War.
Rising Auction Sales
Documenta 5
Venice Biennal.
Milatary Spending
Artist paints picture in Protest against the repression in Spain and it winds up finds its way into the MOMA, run by Rockefeller.

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~~This book seeks~~

The Myths of art serve to reinforce the myth of life imposed on ~~the~~ society by it ruling classes.

While within the carefully controlled and limited economic parameters of "Art", the artist ~~appears to be~~ is "free", once he (or ovviously, she) steps over these parameters the illusion breaks down, ~~the~~

Inherent in the "free expression" of the artist is his/her complete dependency on the economic intents of the privileged classes.

This book has been prepared to show the inherent political and economic contradiction of the avant-garde.

~~Bibliography~~

Consideration of Art has always been concerned with ~~intrinsic problems~~ definitive or glamourizing ~~aesthetic, formal~~, subjective notions of "quality", "expression", "passion" "beauty" "~~value~~" — which like all specialized professions, judges value in terms of its self-defined view of itself.

This book is not concerned with these introverted values. It is intended to destroy these mythical values by revealing them as functions of economic and political power struggles, ~~both~~ as it relates to the internal delineation of these "quality" values within the professional art community, and it is imposed on the general mass society.

The operation of these political and economic forces within the professional art world determines what makes "value", and ultimately what the public is lead to believe is the ~~beauty~~ truth

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SETH SIEGELAUB
c/o R. Boehlinger, 37 rue de la Plaine, Paris 20, France. Tele: 345-4330.

Dear Gregory,

Enclosed find a brief, poorly written preface to the as-yet-non-existant book on the business of the art world.

I hope you can read it.

Do with it as you see fit.

If you need some information about me to present to publishers, I can supply it.

Also an idea, not very important: perhaps we could include a copy of the Artist's Contract as part of the book. Just a thought.

If you get to Paris, call.

Please keep me informed of any developments.

Peace,

SETH SIEGELAUB, 31 March 72, N.Y.

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Post Office Box 350, New York 10013. Tel: (212) 533-3976

Dear Gregory,

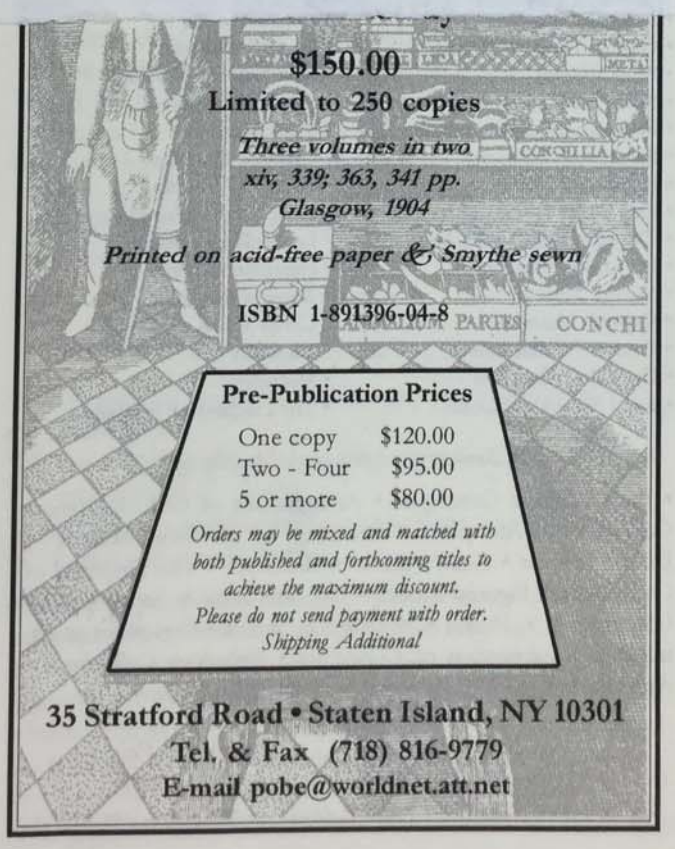
Enclosed is the Proposal for the book we spoke about on the telephone.

I am interested in getting started.

Did you have a good time in P.R.? Good.

Speak to you on Tuesday,

SETH, 14 March 1972, N.Y.



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Books –
Outline Proposal
Working Title
Pages approx
Art
The Artist
The Art World
And The Real World
How in years – THE POLITICS OF ART
pictures & Graphs –
Date –
Index –
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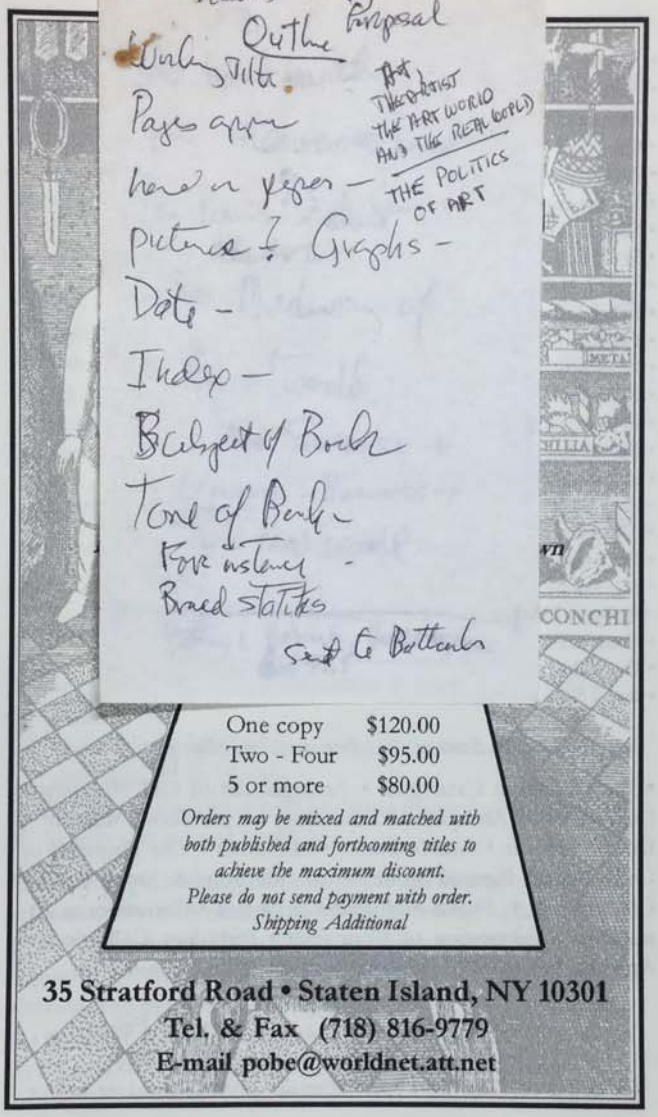

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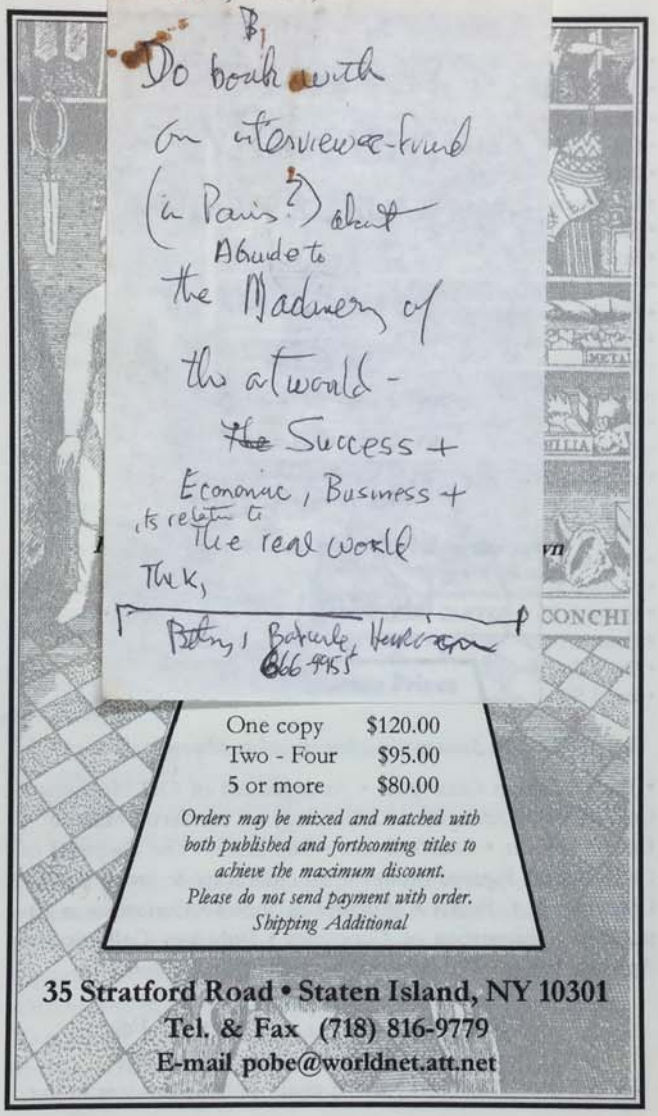
Dutton, Praeger,
B,
Do book with
an interviewer-found
(in Paris?) about
About to
the Madness of
the art world -
~~The~~ Success +
Economic, Business +
its relation to
the real world
TWK,

Betsy, Gabriele, Henderson
866-9155



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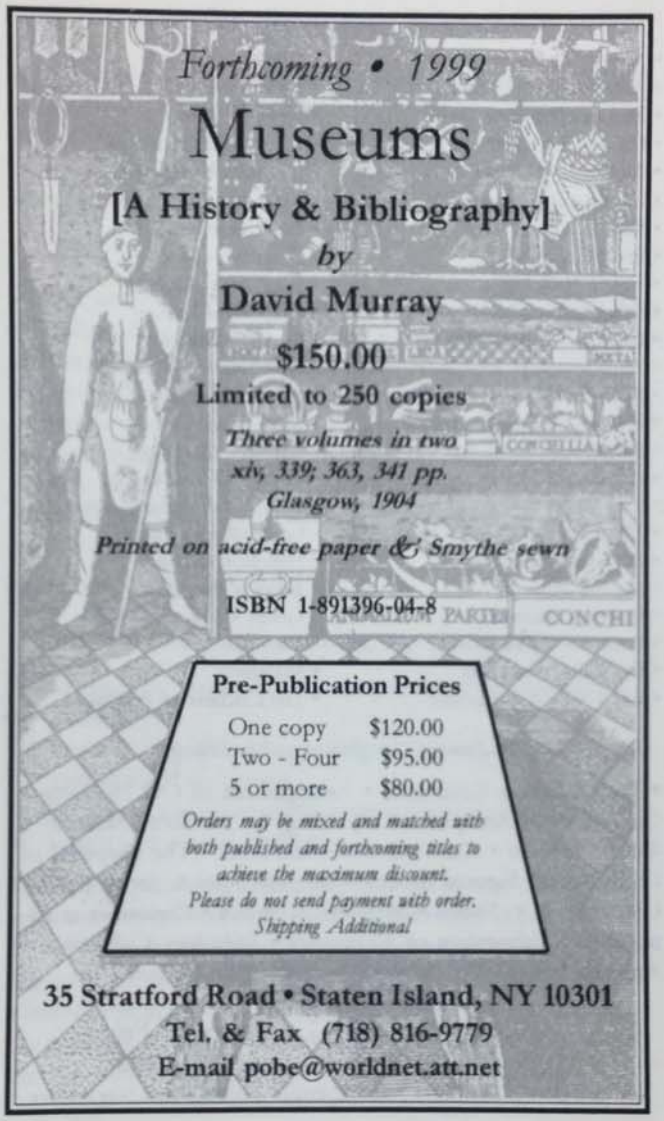

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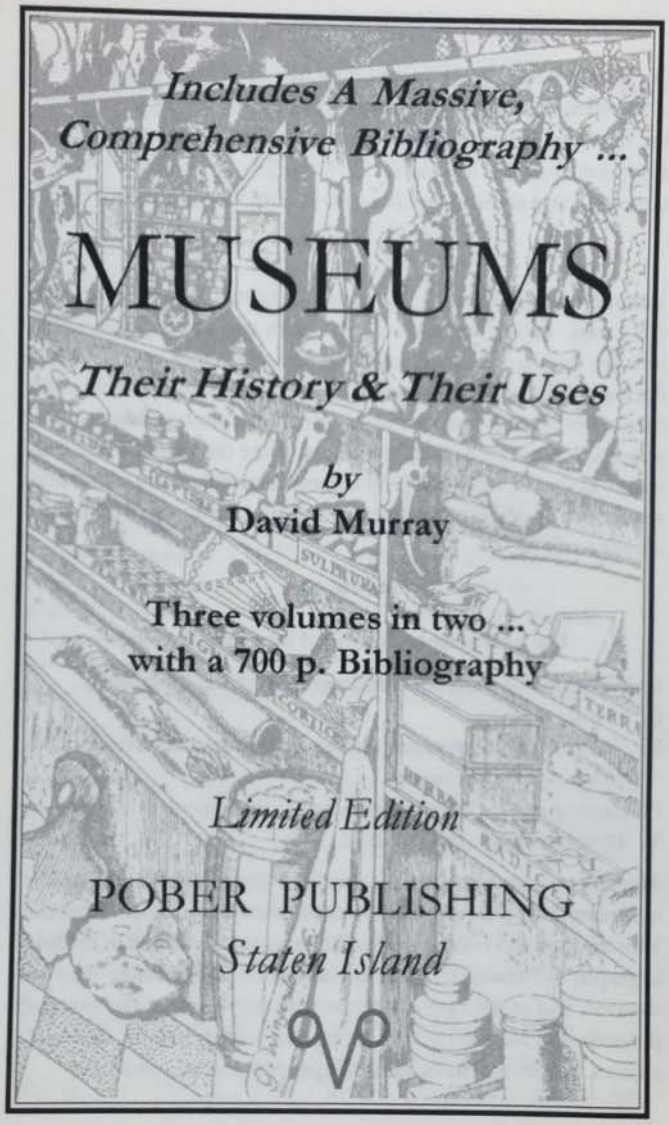

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MUSEUMS by David Murray

Museum studies is a burgeoning field, and until recently there were few works of reference and fewer bibliographies. Still the best and surely the most massive museum bibliography was compiled by David Murray in 1904 and fills the 704 pages of volumes two and three of his *Museums: Their History and Their Uses.*

Volume one of Murray's *Museums* is a history of museums and collecting, divided into 18 chapter, with two appendixes. Chapters are devoted to such topics as the collecting of antiquities during the Renaissance; early collections of natural objects; the catalogues of early museums; the use of the term museum; non-scientific character of early museums; some old exhibits and museums as shows; archaeological museums; arrangement of old museums; the dispersion of museums and the beginnings of the British Museum *etc., etc.*

The bibliography is divided into five sections:

I. Literature of museums: Bibliography of bibliographies.
II. Museography.
III. The collection, preparation, and preservation, registration and exhibition of specimens.
IV. Catalogues and other works relating to particular museums.
V. Travels and general literature.

The greater part of this bibliography is devoted to catalogues of museums and collections. These catalogues range in date from the 16th through the 19th centuries. The museums covered in the bibliography are arranged under the towns or places where they are situated, and in the case of private collections under the name of the collector. Names of authors are given separately as cross-references. Additional information is provided in annotations.

I. *Collectors & collections discussed by Murray*

- Anselm de Boodt
- Aldrovandi's Museum
- Zanoni's Museum
- Calceolari Museum
- Moscardo of Verona
- Cusanus and Imperati
- Schloss Amras
- Settala of Milan
- Cospi of Bologna
- Fabri de Peiresc
- Gaston, Duke of Orleans
- Paul Constant
- Pierre Borel
- Bernon, Sieur de Bernonville
- Paludanus : Gottorp
- Bauhin and Plater
- Basil Besler
- Dr. John Woodward's Museum
- Dr. Mead's Museum
- Kemp's Museum
- Hubert's Museum
- Courten's Collections
- Dr. Walter Charleton
- Royal Society's Museum
- Conyer's Museum
- James Pettiver
- Sir Hans Sloane
- Ole Worm's Museum
- Kirscher's Museum
- Tradescant's Museum
- Elias Ashmole
- Seba's Museum
- John Ray's Museum
- Valentini's Museum
- Ruysch's Museum
- Don Saltero's Museum
- Adam's Museum
- Cox's Museum
- Greene's Museum
- Bullock's Museum
- Peale's Phildelphia Museum
- Lethieullier & Brander
- Hamilton & Banks
- Thomas Bartholin
- Green Vaults of Dresden
- Thoresby
- Stuckeley
- The Duchess of Portland

II. *Some of the topics essayed by Murray*

• Early Museum Catalogues • Arrangement of Old Museums • Collections of Antiquities • Etymology of the Term 'Museum' • Unicorn Horns • Giant's Bones • Mummies • The Dispersal of Collections • Figured Stones • Thunderbolts & Stone Celts • Glossopetrae • Fossils • Museums as Shows • Curiosities as Attractions • Fabrication of Curiosities • Pathology Collections • Arms & Armor • Philosophical Instruments • *and more* •

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BOOKS/A

Misc
Art - Political
1970 - 81

TO ARCHIVES

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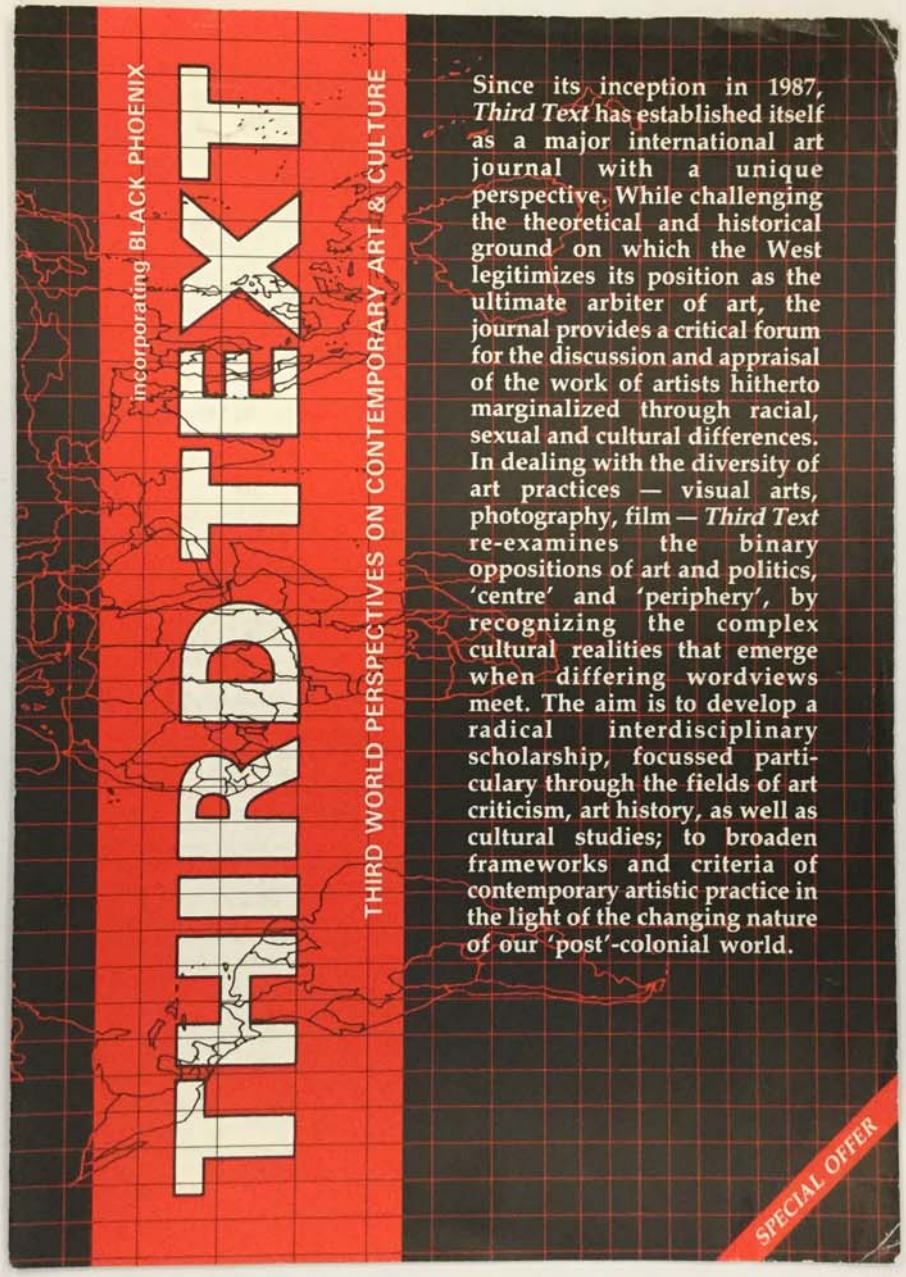

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BLACK PHOENIX RISES, AGAIN!

Third Text represents a historical shift away from the centre of the dominant culture to its periphery in order to consider the centre critically. This does not imply a fixed distance. The movements can be repeated or reversed as long as a critical relationship with the dominant discourses is maintained. In view of the crisis of Western corporate culture, it appears necessary to develop a constructive international communication beyond the intellectual paralysis which has characterized much of [recent] critical discourse [of art]...

Editorial, *Third Text*, No 1, Autumn 1987.

VOICES OF EXILE

Right from the moment I arrived in the West there has always been a sense in which, as an Arab, and obviously as a Palestinian, you feel in some way criminalised or delinquent.

— Edward Said in BBC 2's programme, *The Exiles*, broadcast on 23 June, 1988. The whole text was published in *Third Text* 3/4.

Dialogue between the oppressed and the oppressors is crippled by divisive myths, stereotypes and prejudice. **TT 3/4** scrutinises the stereotypes, picks apart the prejudices and deconstructs the myths.

LAND OF THE FREE?

I could easily have gone to England and discovered Shakespeare on my own without my family murdered and my farm stolen as the price for the privilege of reading 'The Tempest'.

Jimmie Durham,
Cherokee artist,
in *Third Text* 5.

Where genocide fails, ethnocide can subtly wipe out an indigenous culture. The imposition of European values upon the Native Americans, and the annexation of Australian Aboriginal art into the Western art market, are just two examples examined by **TT 5** showing the way other cultures are undermined.

THE POLITICS OF THE SPECTACLE

Western liberal intellectuals often fall over backwards to redeem their credentials by salvaging the exoticism and spirituality of the Third World. In 1989 in Paris, the organisers of the exhibition *Magiciens de le terre* declared it to be the first global show of contemporary art to have transcended Western ethnocentric hierarchies. But did it really? Rasheed Araeen discusses the true motives of the show and its failures in **TT 6**, which also includes essays by Benjamin Buchloh, James Clifford, Guy Brett, and Jean Fisher. In **TT 14**, Cesare Poppi re-opens this debate in order to discuss its epistemological implications. Nikos Papastergiadis challenges the 'benevolent' pre-suppositions of a UNESCO funded exhibition, *Il Sud del Mondo*, by calling on a perspective that will recognize both the culture of the South *in* the North, and the Neo-Imperialism of the North *in* the South. Roger Bartra and Shifra Goldman take a critical look at the implications of *Mexico: The Splendors of Thirty Centuries*, that opened at New York's Metropolitan Museum, and identified a disturbing conjunction of the political interests in Mexico with the demand for exotic folklorism in the US. M. Nourbese Philip's empassioned chronicle of the protests against the Canadian exhibition *Into the Heart of Africa*, reveals the levels of resistance in a Black community and the unacknowledged violence behind appropriative exhibitions.

THE OTHER STORY

In London, *The Other Story* exhibition, held at the Hayward Gallery, was an attempt to make British society recognize the contribution of AfroAsian artists to its postwar cultural developments. It refused to accept the conventional categories which marginalise or exclude Other artists from mainstream history. This double Special Issue, **TT 8/9**, supplements this exhibition and includes essays by Geeta Kapur, Iqbal Geoffrey and Cynthia Moody. In **TT 15**, the stranger within the history of British Art and the tension within the universalist claims of modernism are once again highlighted by contrasting the ambivalent presence of Jewish and Black artists. Gilane Tawadros' and Sarat Maharaj's empathic reading of Black art draw attention to the process of rememoration and the utilization of 'patchwork' as a means of extending the project of the avant garde and as a metaphor for modern identity. Juliet Steyn, in her examination of the distinctive categories which demarcate the limits of mainstream art address the formation of yet another category which occupied a space which is outside even when inside — that occupied by the 'alienised'.

CLR James at home, 1986
Photo: Charles Pinder

MOVING BOUNDARIES

The border for us has become a kind of elastic metaphor that we can reposition in order to talk about many other issues.

Guillermo Gómez-Peña,
Mexican artist,
in *Third Text* 7.

Few figures have done more to clarify the nature of intercultural debate in this century than CLR James. **TT 10** is dedicated to his memory, which includes his previously unpublished essay 'Popular Art & the Cultural Traditions', as well as an essay on him by Anna Grimshaw, and a debate on 'black aesthetics' by Paul Gilroy and Kobena Mercer. In **TT 13**, Paul Gilroy reaffirms his position that the utopian role of popular art moves beyond the purely textual as it articulates unfulfilled social promises. In the same issue Manthia Diawara questions the seductiveness of Homi Bhabha's theory of hybridization, Luis Camnitzer names 'Spanglish' art as the most authentic alternative for the uprooted Latin artist, and Sean Cubitt, while pondering over Eugenio Dittborn's airmail paintings, crosses the experience of exile and confinement with the dialectics between language and understanding.

BEYOND THE RUSHDIE AFFAIR

No other single event has highlighted with such poignancy the responsibilities of the artist than the reception of *The Satanic Verses*. **TT 11** moves the debate beyond the liberal cliches of freedom of speech. With contributions from Ashis Nandy, Wilson Harris, Ali Mazrui, Rustom Bharucha and Gayatri Spivak, Third Text defines a more responsive and responsible agenda.

BODY POLITICS

The body of the Other is no longer a passive object upon which eurocentric male fantasies can be inscribed. The Special Issue **TT 12** looks not only at how cultural symbols are projected onto Others, but attempts to give witness to the resistance against repression by measuring the gaps between different discourses, and by reformulating the contradictions that shape the contours of cultural survival. In **TT 16/17**, Judith Wilson charts the criss-crossing paths of Adrian Piper's art and biography by tracing the persistent theme of xenophobia. Lucy Lippard explores her own unsettling identification with a photograph of a Native American family, and Laura Mulvey focusses on the role of the fetish in Ousmane Sembene's film *Xala*.

1 **Rasheed Araeen** *From Primiti*
Hatoum *Body & Text* **Desa Philipp**
Gender in Anthropology and Art Hist
Spero's work **John Roberts** *Interview*
Lygia Clark: the Borderline between

2 **Nelly Richard** *Postmodernism a*
Art in Chile since 1973 **Rasheed Ara**
Williams **Keith Piper** *Body & Text*
the People is the Highest Law **Senake**
(Paintings, 1939-1969) The Predicament
Societies of the Third World.

3/4 **Gareth Stanton** *The Orie*
Itinerary **Edward Said** *The Voice of*
Tawardos *Foreign Bodies: Art Histo*
Century Orientalist Art **Rasheed**
Avinash Chandra **Zarina Bhimji** *A P*
— Pure Silence **Bertha Husband**
Phantom(ly) Country **Elizam Escobar**
Understood **Amon Saba Saakan**
Hannah Vowles/Glyn Banks *Bla*
Howardena Pindell *Art (World) fo*

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Australia **Jimmy Durham** *Here at t*
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THE OTHER STORY

In London, *The Other Story* exhibition, held at the Hayward Gallery, was an attempt to make British society recognize the contribution of AfroAsian artists to its postwar cultural developments. It refused to accept the conventional categories which marginalise or exclude Other artists from mainstream history. This double Special Issue, **TT 8/9**, supplements this exhibition and includes essays by Geeta Kapur, Iqbal Geoffrey and Cynthia Moody. In **TT 15**, the stranger within the history of British Art and the tension within the universalist claims of modernism are once again highlighted by contrasting the ambivalent presence of Jewish and Black artists. Gilane Tawadros' and Sarat Maharaj's empathic reading of Black art draw attention to the process of rememoration and the utilization of 'patchwork' as a means of extending the project of the avant garde and as a metaphor for modern identity. Juliet Steyn, in her examination of the distinctive categories which demarcate the limits of mainstream art address the formation of yet another category which occupied a space which is outside even when inside — that occupied by the 'alienised'.

MOVING BOUNDARIES

The border for us has become a kind of elastic metaphor that we can reposition in order to talk about many other issues.

Guillermo Gómez-Peña,
Mexican artist,
in *Third Text 7*.

Few figures have done more to clarify the nature of intercultural debate in this century than CLR James. **TT 10** is dedicated to his memory, which includes his previously unpublished essay 'Popular Art & the Cultural Traditions', as well as an essay on him by Anna Grimshaw, and a debate on 'black aesthetics' by Paul Gilroy and Kobena Mercer. In **TT 13**, Paul Gilroy reaffirms his position that the utopian role of popular art moves beyond the purely textual as it articulates unfulfilled social promises. In the same issue Manthia Diawara questions the seductiveness of Homi Bhabha's theory of hybridization, Luis Camnitzer names 'Spanglish' art as the most authentic alternative for the uprooted Latin artist, and Sean Cubitt, while pondering over Eugenio Dittborn's airmail paintings, crosses the experience of exile and confinement with the dialectics between language and understanding.

CLR James at home, 1986
Photo: Charles Pinder

BEYOND THE RUSHDIE AFFAIR

No other single event has highlighted with such poignancy the responsibilities of the artist than the reception of *The Satanic Verses*. **TT 11** moves the debate beyond the liberal cliches of freedom of speech. With contributions from Ashis Nandy, Wilson Harris, Ali Mazrui, Rustom Bharucha and Gayatri Spivak, Third Text defines a more responsive and responsible agenda.

BODY POLITICS

The body of the Other is no longer a passive object upon which eurocentric male fantasies can be inscribed. The Special Issue **TT 12** looks not only at how cultural symbols are projected onto Others, but attempts to give witness to the resistance against repression by measuring the gaps between different discourses, and by reformulating the contradictions that shape the contours of cultural survival. In **TT 16/17**, Judith Wilson charts the criss-crossing paths of Adrian Piper's art and biography by tracing the persistent theme of xenophobia. Lucy Lippard explores her own unsettling identification with a photograph of a Native American family, and Laura Mulvey focusses on the role of the fetish in Ousmane Sembene's film *Xala*.

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FORTHCOMING ISSUES

Cultural Identity: Fiction or Necessity. A collaboration with the Jan Van Eyck Academy, Maastricht, this Special Issue will comprise conference papers by Sebastian Lopez, Clementine Deliss, Guy Brett, Rasheed Araeen, Claudio Goulart, as well as review articles about *Double Dutch* and *Het Kilamaat* exhibitions which showed the work of 'foreign' artists in Holland in Summer 1991. Texts in English and Dutch.

Habana Biennal 1991: Challenging Colonialism. A collaboration with the Wifredo Lam Center, Habana, Cuba, this Special Issue will comprise conference papers as well as review articles. Texts in English and Spanish.

1992: Utopian Dreams and Dystopic Realities. This Special Issue will discuss the problems of knowledge following the events of 1492 — the expulsion of Islam from Spain and the invasion of the Americas.

African Art Today. What is contemporary African Art? Is it a continuation of its old traditions or has it changed as part of its aspiration for modernity? How do we define African modernity? Is it defineable in its own terms without taking into account Africa's experiences of European colonialism? This Special Issue will deal with some of these topical issues confronting Africa today.
Guest Editor: Olu Oguibe

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Don Miller,
The Age Monthly Review, Melbourne, Australia.

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A LA MEMOIRE DE GERRY SCHUM

NOTE

The following is an extract from a text written in October 1970. It was to be the third part – "Le Donne" – of the text "Position – Proposition" published by the Museum of Munchen Gladbach in January 1971. The first two parts of this text were respectively "Standpoints" and "Critical Limits". This is one of the reasons we ended the text published on that occasion with the words "to be continued".

The exhibition at Oxford provides a good opportunity for the first publication of an extract from this third part which we hope to continue in a future publication.

FUNCTION OF THE MUSEUM (1)

Privileged place with a triple role :

1. **Aesthetic.** The Museum is the frame and effective support upon which the work is inscribed / composed. It is at once the centre in which the action takes place and the single (topographical and cultural) viewpoint for the work.

2. **Economic.** The Museum gives a sales value to what it exhibits, has privileged/selected. By preserving or extracting it from the commonplace, the Museum promotes the work socially, thereby assuring its exposure and consumption.

3. **Mystical.** The Museum/Gallery instantly promotes to "Art" status whatever it exhibits with conviction, i.e. habit, thus diverting in advance any attempt to question the foundations of art without taking into consideration the place from which the question is put. The Museum (the Gallery) constitutes the mystical body of Art.

It is clear that the above three points are only there to give a general idea of the Museum's role. It must be understood that these roles differ in intensity depending on the Museums (Galleries) considered, for socio-political reasons (relating to art or more generally to the system).

I. PRESERVATION

One of the initial (technical) functions of the Museum (or Gallery) is preservation. (Here a distinction can be made between the Museum and the Gallery although the distinction seems to tbe becoming less clear-cut: the former generally buys, preserves, collects, in order to exhibit; the latter does the same in view of resale.) This function of preservation perpetrates the idealistic nature of all art since it claims that art is (could be) eternal. This idea, among others, dominated the 19th century, when public museums were created approximately as they are still known today.

Painted things are generally attitudes, gestures, memories, copies, imitations, transpositions, dreams, symbols .... set/fixed on the canvas arbitrarily for an indefinite period of time. To emphasize this illusion of eternity or timelessness, one has to preserve the work itself (physically fragile: canvas, stretcher, pigments etc.) from wear. The Museum was designed to assume this task, and by appropriate artificial means to preserve the work, as much as possible, from the effects of time – work which would otherwise perish far more rapidly. It was/is a way – another – of obviating the temporality/fragility of a work of art by artificially keeping it "alive", thereby granting it an appearance of immortality which serves remarkably well the discourse which the prevalent bourgeois ideology attaches to it. This takes place, it should be added, with the author's i.e. the artist's delighted approval.

Moreover, this conservatory function of the Museum, which reached its highest point during the 19th century and with Romanticism, is still generally accepted today, adding yet another paralysing factor. In fact nothing is more readily preserved than a work of art. And this is why 20th century art is still so dependent on 19th century art since it has accepted, without a break, its system, its mechanisms and its function (including Cezanne and Duchamp) without revealing one of its main alibis, and further more accepting the exhibition framework as self-evident. We can once again declare that the Museum makes its "mark", imposes its "frame" (physical and moral) on everything that is exhibited in it, in a deep and indelible way. It does this all the more easily since **everything that the Museum shows is only considered and produced in view of being set in it.**

Every work of art already bears, implicitly or not, the trace of a gesture, an image, a portrait, a period, a history, an idea .... and is subsequently preserved (as a souvenir) by the Museum.

II. COLLECTION

The Museum not only preserves and therefore perpetrates, but also collects. The aesthetic role of the Museum is thus enhanced since it becomes the single viewpoint (cultural and visual) from which works can be considered, an enclosure where art is born and buried, crushed by the very frame which presents and constitutes it. Indeed, collecting makes simplifications possible and guarantees historical and psychological weight which reinforce the predominance of the support (Museum/Gallery) inasmuch as the latter is ignored. In fact, the Museum/Gallery has a history, a volume, a physical presence, a

(1) It must be quite clear that when we speak of "the Museum" we are also referring to all types of "galleries" in existence and all other places which claim to be cultural centres. A certain distinction between "museum" and "gallery" will be made below. However the impossibility of escaping the concept of cultural location must also be stressed.

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cultural weight quite as important as the support on which one paints, draws. (By extension, this naturally applies to any sculpted material, transported object or discourse inscribed in the Museum.) On another level, let us say social, collecting services to display different works together, often very unalike, from different artists. This results in creating or opposing different "schools" / "movements" thereby cancelling certain interesting questions lost in an exaggerated mass of answers. The collection can also be used to show a single artist's work, thus producing a "flattening" effect to which the work aspired anyway, having been exclusively conceived – willingly or not – in view of the final collection.

In summary, the collection in a Museum operates in two different but parallel ways, depending on whether one considers a group or a one-man show. (2)

A) In the case of a confrontation of works by different artists the Museum imposes an amalgam of unrelated things among which chosen works are emphasized. These chosen works are given an impact which is only due to their context – collection. Let is be clear that the collection we are speaking of and the selection it leads to are obviously economically motivated. The Museum collects the better to isolate. But this distinction is false as the collection forces into comparison things that are often incomparable, consequently producing a discourse which is warped from the start, and to which no one pays attention (cf. "Beware!" Introduction)

B) In collecting and presenting the work of a single artist (one-man show) the Museum stresses differences within a single body of work and insists (economically) on (presumed) successful works and (presumed) failures. As a result, such shows set off the "miraculous" aspect of "successful" works. And the latter therefore also give a better sales value to juxtaposed weaker works. This is the "flattening" effect we mentioned above, the aim of which is both cultural and commercial.

III. REFUGE

The above considerations quite naturally lead to the idea, close to the truth, that the Museum acts as a refuge. And that without this refuge, no work can "exist". The Museum is an asylum. The work set in it is sheltered from the weather and all sorts of dangers, and most of all protected from any kind of questioning. The Museum selects, collects and protects. All works of art are made in order to be selected, collected and protected **(among other things from other works which are, for whatever reasons, excluded from the Museum)**. If the work takes shelter in the Museum-refuge, it is because it finds there its comfort and its frame; a frame which one considers as natural, while it is merely historical. That is to say, a frame necessary to the works set in it (necessary to their very existence). This frame does not seem to worry artists who exhibit continually without ever considering the problem of the place in which they exhibit.

Whether the place in which the work is shown imprints and marks this work, whatever it may be, or whether the work itself is directly – consciously or not – produced for the Museum, any work presented in that framework, if it does not explicitly examine the influence of the framework upon itself, falls into the illusion of self-sufficiency – or idealism. This idealism (which could be compared to Art for Art's sake) shelters and prevents any kind of break ..... (3)

.... In fact every work of art inevitably possesses one or several extremely precise frames. The work is always limited in time as well as in space. By forgetting (purposefully) these essential facts one can pretend that there exists an immortal art, an eternal work .... And one can see how this concept and the mechanisms used to produce it – among other things the function of the Museum as we have very rapidly examined it – place the work of art once and for all above all classes and ideologies. The same idealism also points to the eternal and apolitical Man which the prevalent bourgeois ideology would like us to believe in and preserve.

The non-visibility or (deliberate) non-indication/revelation of the various supports of any work (the work's stretcher, the work's location, the work's frame, the work's stand, the work's price, the work's verso or back etc...) are therefore neither fortuitous nor accidental as one would like us to think.

What we have here is a careful camouflage undertaken by the prevalent bourgeois ideology, assisted by the artists themselves. A camouflage which has until now made it possible to transform "the reality of the world into an image of the world, and History into Nature".

Daniel Buren
New York 1970
(to be continued)

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(2) We are here referring more particularly to contemporary art and its profusion of exhibitions.

(3) A detailed demonstration of the various limits and frames which generally constitute a work of art – painting, sculpture, object, ready-made, concept..... – has been removed for technical reasons from the original text. However this subject matter can be found in other texts already published, such as: "Critiques Limites (a)", "Around and about (b)", "Beware! (c)", "Standpoints (d)", "Exposition d'une exposition (e)".
(a) Edited by Yvon Lambert Paris October 1970 (text in French)
(b) in Studio International London June 1971
(c) in Studio International London March 1970
(d) in Studio International London April 1971
(e) in catalogue Documenta V (text in German and French)

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S.A.W.

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A CALL TO ARTISTS FOR SOCIAL ACTION

The art world is sick -- the victim of overspecialization and capitalistic conditioning. Most artists are closed in their ivory towers, like so many other "specialists" in the sciences, technology, and other intellectual and practical fields. Most artists act within the limits of their own little world where they play the revolutionaries, ruminating on the ontological problems of art and splitting hairs in pseudo-philosophic jargon. They feel gratified when other colleagues acclaim their "revolutions", when the closed ring of critics and museum people approve of their doings, when the small clique of art-dealers manages to plug them into the general capitalist machinery. The hermetic achievements of the artistic avant-garde, understood and followed mainly by a super-sophisticated elite (and a slightly larger group of snobs aspiring to join such an elite), end up feeding the capitalistic system. Extensive art speculation (esteemed safer than stocks) has brought art prices to staggering peaks -- and all this without any significant profit for the artists. Even the recent trends against the ownable and saleable art-object have failed in this respect. Photographic documentation (signed by the artist!) of inaccessible or temporary earthworks and body-works is being sold at prices exceeding reason and is being collected as sacred art-residues. Publications of conceptual art, in limited but often poorly made editions, are being sold at "collector's items" prices. As usual, the dealer-museum-collector complex has managed to corrupt the new movements by astutely absorbing them within the traditional art framework.

Meanwhile, the rest of the world is at stake. More than half of the human population is starving. Blind hatred, fanaticism and fear (fed by clashing interests and ideologies) lead to criminal racism and insane wars. Military preparations for large-scale, totally destructive wars absorb up to 80% of national budgets. Greed for profit, obsession with illogically zooming production growth, and stupid use of technology waste unnecessarily the earth's resources, increase in geometric progression the pollution of our natural environment, and threaten destruction of all life on the planet. The great majority of human beings drowns in swamps of ignorance and, at best (in the "developed" nations), is conditioned by capitalistically-oriented newspapers, television and advertisement. And in addition to it all, the uncontrolled population growth acutely intensifies most problems.

In past centuries, artists have always worked for an elite: the clergy and the nobles, who imposed the art of the time on the populace in the name of religion and state. The social changes that followed the French and subsequent revolutions broke the link between art and other social institutions. All of a sudden, art had to face on its own terms its widened audience: the whole population of "democratic" societies. Naturally, a lack of general education created a tremendous gap between this new public and the artists. Without religion or nobility as a prestigious mediator, the common man was unable to grasp the message of art. On the other hand, the artists, deprived of assured patronage and understanding, gradually declined their moral obligation to address themselves to all citizens and turned their back on the crowd. They accepted instead the isolated role of outcasts, of misunderstood revolutionaries, sponsored by the meagre audience of the upper class and intelligentsia. They not only accepted this unhealthy situation as a natural condition, but they became used to feed-

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ing upon it. They found pride in shocking the ignorant public ("épater le bourgeois"), and are still quite content in addressing a limited circle of connoisseurs who have learned to digest all extravagances, to the point of buying canned "Merda d'artista". In turn, this situation has had a stifling effect on art, rendering it a largely self-feeding, super-refined and ruminating process. Much contemporary art is turned upon itself, gradually dissolving into thin air, while the age-long human problems -- death, suffering, the mystery of life, the grandeur of the universe -- are more than ever present.

How long can we let this situation last? How long are we going to believe in the myth that art is only for the "Art World"? How long will the artists continue to play the "enfants terribles" in a society that is going to pieces?

Art certainly is not only for a favored elite and for the leisurely bourgeois housewives. Art can address itself to every human being with a developed sensitivity. If during the Russian revolution avant-garde art failed to take on a meaningful role within the social context of the time, this does not mean that every comparable task is bound to fail. Today, the gap between art and "proletariat" may be easier to bridge, or we must try harder. If we agree that democracy* is the only morally acceptable social attitude, then we must strive to make the theoretical equality of individuals a reality, by offering everyone equal and substantial opportunities to develop their intellect and sensitivity.

The greatest problem today, or rather the greatest obstacle to the solution of most problems, is the tremendous imbalance in the distribution of wealth and knowledge -- worse than ever in the past, in spite of our claims to democracy. Even leaving aside the almost animal ignorance or prejudiced mistrustfulness of the masses in the large underdeveloped areas of the earth, the situation is not much better in the "developed" countries. Wretchedly inadequate public education, politically-oriented newspapers and commercial television preserve the public's intellectual stagnation, condition its taste and opinions, and gear its standards to the "average" person, so conveniently gullible for the capitalist system. Perhaps the only way out of this impasse would be a large-scale effort by today's intellectuals to <u>inform the masses</u>. Every intellectual who cares about the future of humanity should join forces in a coordinated campaign of mass information: to make all people understand the imminent dangers of our present social organization and our competitive production-oriented systems; to show them that we are reaching dangerous limits and that we must adopt new attitudes soon; and to convince them that <u>it is in the power of the people</u>, if they have the right grasp of the problems, to handle the situation. This would be a tremendously difficult task, but it is urgent and necessary, and it could be achieved with cooperation, dedication and persistence.

Unfortunately, most individuals (even among the informed and concerned ones) hesitate to venture out of their cocoon, to set aside their personal preoccupations, and to spend time and effort for such vague and idealistic aims as the future of humanity. But <u>our future is being decided now</u> and we can no longer foster defeatism or hide our heads in the sand. It is a fact that things have reached a stage where they may soon be out of control. Even people who do not care and have Louis the XV's attitude -- "après moi, le déluge" -- cannot afford such an attitude, because the deluge will come within their lifetime. Some may accept fatalistically that we are heading towards total destruction and there is no way back (although it is doubtful that they want the destruction to happen while they are still alive!). But if we passively accept our fate, we cease to be human. The grandeur of humanity is its courage to fight, even against hope. The nature of humanity is to be optimistic and to strive for preservation. Deep-

* Democracy (from the Greek demos + kratein = people's ruling) is here used in its widest sense, i.e. any social system based on the principles of equality of rights and majority ruling. Socialist and (non-dictatorial) communist systems would therefore fall under this category too.

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down we know that life, in its natural simplicity, can be beautiful and is worth living, in spite of pains and evils.

This must not be misunderstood as a preaching in favor of didactic or "social realist" art. It is a call to take living art out of museums and galleries and get it into life. It is a condemnation of the short-sighted and commercially-oriented art system as it exists today; of artists' ostrich-like or ivory-tower attitude; and of the obscure, self-glorifying, pseudo-esthetic writings of most critics. If artists feel justified, because of their special nature, to abstain from active social work even in today's urgent situation, the least they can do is try to re-establish their contact with the masses. A few multiples, in limited editions at not very low prices, soon to go higher and become collector's items, are not satisfying solutions. Present technical means allow unlimited editions of art-works, which could be sold at extremely low prices. Visual art-works should become as widespread as books and music records. This is one radical way of breaking the mystique of the rare and precious art-object, of stopping art market exploitation, and perhaps improving the public's taste and sensitivity at the same time. As for the critic, he might condescend to become a popularizer for once. His role and "raison d'être", if any, is as mediator between the art and the public. If the public's sensitivity is not mature enough to get the message of the art, the duty of the critic is to clarify, simplify, carry the spectator some way towards the work of art. We must not lower the art to the present level of the public, but bring the public up to the level of the art.

Instead, throughout this century, the artists and critics have been cultivating the esoteric image of art. They have been indulging in challenging the public by all possible extremities and have simply managed to alienate it. This attitude is pointless, to say the least. Obviously, one of art's main aims is communicating. If art is a way of self-expression and of opening new horizons to human sensitivity, why deprive the majority of human beings of it, by raising the false barrier of overspecialization or merely by an equally criminal indifference? Perhaps everybody cannot be an artist (certainly not a great artist), but everybody could probably develop enough interest and sensitivity to participate in some kind of art. In fact, if we survive to enjoy a society with a minimum of compulsory working hours, art might offer one of the best outlets for individual creativity and for enriching people's awareness of life.

One must acknowledge that there are a few lucid and modest critics, some concerned museum people and disinterested dealers, and an increasing number of socially involved artists, particularly among the younger generation. From the mid-sixties on, there have been repeated protests organized by the art world. However, most of these protests were narrow-range and politically-oriented, and they merely touched a small segment of urban communities. Indeed, even a greater obstacle than the artists' social apathy is the undeniable fact of their limited public. Their voice and protest cannot be heard until they are able to reach the large crowds.

There are many ways of taking action and a very efficient one comes immediately to mind: advertisement. A kind of false modesty would probably be most people's first reaction to the advertising of art. Art has long been considered a discreet, noble activity, divorced from the idea of promotion. But this is exactly the attitude that needs changing: Art should not be a high-brow activity -- "Art is for All". Therefore, we should try to proselytize as many people as possible, with any means available. One should fight the existent social structure with its own weapons: television, radio, newspaper and magazine advertisement; and if funds are lacking for such high-power media: posters, fliers, images stenciled on buildings and sidewalks, portable bill-boards, parades with striking signs, etc. What instills ideas into people's minds is powerful images, concise but impressive slogans, clear and convincing texts and speaches, meaningful catchwords and symbols, and above all, sheer repetition.

Naturally, bringing people to art is the least of the tasks that lie ahead. Extensive campaigns must be organized to inform and stir the crowds on all major social issues: imminent hunger, horror of atomic war, oppres-

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sion of minorities, dangers of pollution, insanity of military preparations and industrial growth, criminal wasting of natural resources, dangers of population explosion, and hideousness of the visual pollution of our environment. If every concerned artist designs a number of posters, fliers, etc. on each of these issues; if collectors and dealers raise money for printing, mailing and other large-scale distribution; if critics and art historians offer numerous free talks to primary and secondary schools; if university students and museums help disseminate further these ideas and information; then we may start achieving some results. Now that the urgent duty of every intellectual is to inform and convince the masses, the artists should realize that they are priviledged to have in their hands one of the most powerful conviction tools: the image. They must exploit it.

All this necessitates considerable organization -- and until now artists have proved themselves incapable of organizing in any meaningful way. They may flatter themselves of being independent-minded, but it all amounts to personality issues, petty rivalries and snobbish attitudes of good and avant-garde artists towards lesser known or more traditional ones. However, these are no times for childish fights and hero-cults. They are times for individual contributions to groups and group action. Let us join forces and adopt an evangelistic attitude. Artists must come out of their limited world, set aside matters of personal prestige and forge their common role in society. Once united, they can dictate their terms to the art system. They can make society aware that they are not parasites, that they are needed by humanity, as catalysts of new ideas and active and creative agents.

To sum-up:

1. Our development has reached such a critical stage that the future of humanity is at stake now. We cannot redistribute wealth, or hope to have real control over politicians. Our only power is to redistribute knowledge. The urgent duty of every intellectual is to join efforts to inform the masses. Only then the majority may gain the power to effect the necessary changes in the present political-social systems.

2. Within this context, it is imperative for the artists to redefine their own social position. They are the major humanizing agents of society. They must make every effort to open their art, intellectually and financially, to the masses; to take it out of museums and galleries and bring it into people's life. Critics should try to attract the large public, to help it understand and enjoy art, to bridge the gap between the avant-garde artist and the common man. Art must break loose from the capitalistic system and make its voice heard by everyone.

3. One efficient way of achieving these aims is through "advertisement". Television and newspapers are largely the instruments of wealthy industry and government. But the remaining means are still sufficient, if used on a large scale: posters, fliers, talks in schools and public places, information through the mail, etc. If extensive campaigns can be organized to inform people on all major social issues of today, we may truly waken up the "silent majority". The artists can play a leading role in this information war, as they own the power of the image.

Social Art Workers
291 Forest St.
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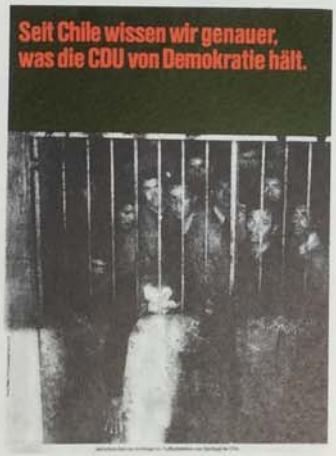

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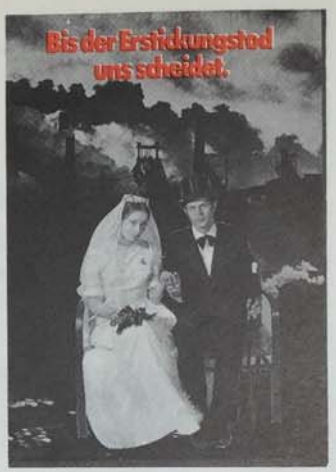

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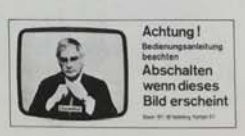

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Herausgegeben von Klaus Staeck
Steidl Verlag 1973 DM 19.80

Abbildungen sämtlicher im Bundestagswahlkampf 1972 erschienenen Plakate – sowohl offizielle Parteiplakate als auch Wählerinitiativplakate, Analyse der Werbekonzepte der einzelnen Parteien, Untersuchungen über Konzeptionen der Wählerinitiativen, Anleitung zur Herstellung, Publizierung und Streuung von Plakaten.

Die Reichen müssen noch reicher werden

Herausgegeben von Ingeborg Karst
Rowohlt Verlag 1973, »das neue buch«
DM ca. 10.–

Abbildungen sämtlicher (auch älterer) Arbeiten Klaus Staecks, darunter Objekte, Grafik, Plakate, Aktionen, Ausstellungen, Texte, Analysen, Kritiken

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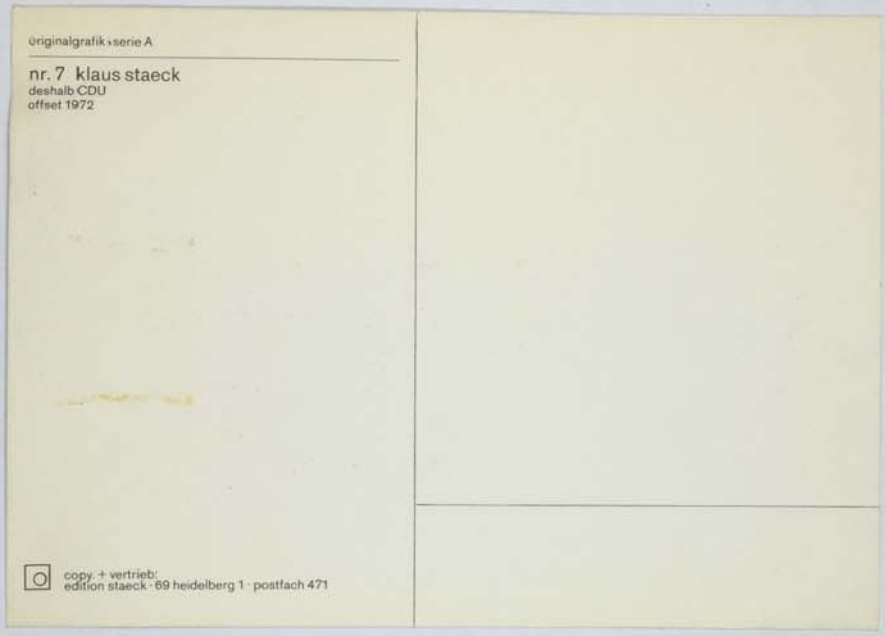

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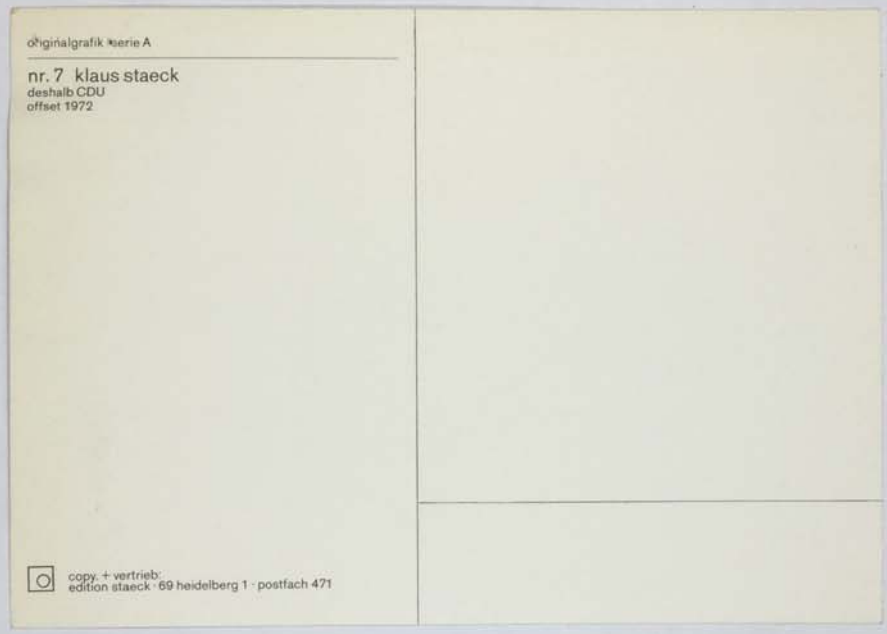

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Press Release from

Gerhard Steidl D-34 Goettingen Reinhaeuser Landstrasse 20a

CDU - SUITE AGAINST THE GRAPHIC ARTIST KLAUS STAECK

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The posters were sold through the art trade and also to direct buyers. Some turned up again, posted in public places in several cities. The CDU sharply critizised the contents of the poster, saying it insulted a large popular party and that it revealed "tendencies to the extreme left". Staeck - who was unjustifiably made resposnible for the public posting although he was only the artist - received the court orders (14. April 1972 and 18 April 1972) to remove all posted copies and not to post any more. In connection with the injunction the CDU asked the court to order Staeck to refrain from making any more posters "with similar polemic contents", which in effect would have forbidden him to carry out his profession.
In verdicts reached on the 4th of May (after the election ended in a CDU victory) it was ruled that the matter as such was settled, but that the injunctions were legal and justified and that Staeck had to pay high court costs and legal costs of the CDU. After the deadline for the removal of all the posters 5 copies were still found in Heidelberg, and the CDU pressed charges for contempt of a court injunction. Just before the court session the CDU rescinded the charges at its own expense. Staeck considers the injunction brought against him illegal. In order to get a clear decision in the case he has appealed the verdict. He has done so in only one of the two cases though, as the legal costs involved in such an appeal are considerable for a private individual. The court hearing takes place on the 18th of August before the 1oth civil senate of the High State Court in Karlsruhe.

Further information telephonically under the numbers 0551-46823 or 06221-24753, West Germany. COURT HEARING: 18th August, 1972, at 9:30 am before the 10th Zivilsenat des Oberlandesgerichts Karlsruhe, Hoffstrasse 10, Room 312.

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Presseinformation durch

Gerhard Steidl D-34 Göttingen Reinhäuser Landstraße 2oa

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Die Plakate wurden von Staeck sowohl an Kunsthandel als auch Privatpersonen abgegeben - und tauchten unversehens an Anschlagflächen in verschiedenen Städten auf. In einer scharfen Erklärung verwahrte sich die CDU gegen den Inhalt des Druckwerkes, da es eine große Volkspartei "verunglimpfe und extrem linke Tendenzen enthülle". Staeck - als Autor für die Plakatierung ungerechtfertigterweise verantwortlich gemacht - bekam auf dem Wege einer einstweiligen Verfügung der Heidelberger CDU (14.4.72) und einer weiteren Verfügung des Baden-Württembergischen Landesverbandes (18.4.72) die Auflage, alle bisher angebrachten Plakate zu entfernen und jede weitere Anbringung zu unterlassen. Von der CDU wurde im Rahmen der Verfügungen der Antrag gestellt, daß Staeck in Zukunft die "Herstellung von Plakaten mit ähnlichem polemischen Inhalt" zu unterlassen habe, was in seinem Falle einem Berufsverbot gleichkommt.
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Weitere Information bitte durch Telefon O551/46823 und O6221/24753
GERICHTSTERMIN: 18. August 9.3o Uhr vor dem 1o. Zivilsenat des Oberlandesgerichts Karlsruhe Hoffstraße 1o Zimmer 312.

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PAD: Waking Up In NYC

PAD (Political Art Documentation/Distribution) is an artists' resource and networking organization coming out of and into New York City. Our main goal is to provide artists with an organized relationship to society; one way we are doing this is by building a collection of documentation of international socially-concerned art. PAD defines "social concern" in the broadest sense, as any work that deals with issues--ranging from sexism and racism to ecological damage or other forms of human oppression. We document all kinds of work from movement posters to the most personal of individual statements. Art comes from art as well as from life. Knowing this makes us want to learn more about the production, distribution and impact of socially-concerned art works in the context of our culture and society. Historically, politicized or social-change artists have been denied mainstream coverage and our interaction has been limited. We have to know what we are doing. In New York. In the US. In Canada and Latin America. In Europe. In Asia and Africa. The development of an effective oppositional culture depends on communication.

PAD will celebrate just celebrated its first birthday with a Valentine's evening of entertainment and discussion around a slide show of political art (followed by dancing, but not in the streets--yet.) We began in February 1980 as an amorphous group of artworkers dimly aware of a mutual need to organize around issues, but without much notion of how to do it. We met at Printed Matter once a month and agreed

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to start collecting documentation so we would have a physical core from which to reach out. For a while we looked at each other's work, discussed it, and thought about a social club and various possibilities for cultural activism. Then in late Spring we were offered a room in a former high school on the Lower East Side under the aegis of Seven Loaves -- an umbrella group for community arts organizations. Suddenly we existed physically. We had to be in the world, and that led to the present structuring still in process.

We have three kinds of meetings now: 1) The relatively flexible core or work group of 15-20 people gets together on three Sunday afternoons a month at the Seven Loaves space (when not too cold). Here we deal with: soliciting and handling of the archive materials, answering mail, maintenance; how to distribute these materials; how to connect with other cultural organizations in NYC with similar purposes so there's no overlapping and duplication of work. (For instance, we are working with Cityarts Workshop, which has an impressive resource center on the community mural movement, and with Karen di Gia of Gallery 345, who has a collection of original political art). We are also beginning to connect with and inform each other about the political events and struggles taking place in the city, understanding the ways these relate to national and international situations. Finally, we are thinking about collectively created issue-oriented exhibitions in public spaces, such as windows, subways, libraries, etc.

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2) The open meeting with which we began. It takes place on the second Sunday of every month at 8 PM at Printed Matter (7 Lispenard St. NYC 10013). Here reports are made from the work group and a brief visual or verbal presentation is given by a PAD member or guest as a sort of laboratory to stimulate discussion, education, consciousness raising and activism.

3) We are just beginning a series of public events centered around specific social issues seen in their historical perspectives, focusing on how they were opposed or supported by the socially-concerned art of the time; for instance, militarism in the "cold war" era, the Vietnam era and today, discussed by people from WRL (the War Resisters League) , CARD (Committee Against Registration for the Draft) and artists who have done work with anti-militaristic content. We want to understand how the dialectic between oppositional art and society changes and takes different forms at different moments. These public afternoons will be publicized, and will lead up to a Summer conference, at which we hope to bring together a wide coalition of cultural groups and artists.

****

PAD's theory is going to develop out of real experience instead of from the idealized and romanticized notion of a "political art" that remains as seperate from the action as the art we're educated to make. While we want to move beyond the isolation and alienation of the art world, it is important to us to remain artists, to maintain contact with our roots as image makers, to recognize the social importance of making art. We'd like to encourage the fearless use of objects, and encourage and support disenfranchised people in making their own uncolonized art. We reject the way the art

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market has denied art's social function and defused it by setting up false dichotomies between abstraction and figuration, "political and formalist", high and low culture. Perhaps the most insidious idea we have to combat is that you have to give up art to be involved in the world, or give up the world in order to be an artist. (The alternative being that impotent neutral ground currently offered artists by the dominant culture).

PAD wants to restore the central role of art in our culture.

We want to become a channel through which artists can take responsibility for their own and other lives. We are convinced that it is possible to overcome the conflict between "my own work" and outreach, between collective work and "getting back to my studio." Individual talent, or the self, is not lost but clarified and enlarged through social practice. So far, the most visible models for understanding the personal and the political have been provided by feminists, but we all know a number of people invisible to the mainstream, who are doing equally important work to dispel this negative seperation between the personal and the political.

PAD recognizes the complex dialectic underlying creativity in social contexts. We do not see the individual artist's gifts and needs being replaced by a dogmatic notion of "social work." Instead, we see one of PAD's central tasks as a conscious and patient investigation of the historical twists and turns of interaction between artist and society.

We have to criticize and accept criticism. We have to stop

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putting down everybody who's not making the same kind of political art we are--which is a classic product of artworld competition. We have to develop new forms, open up old forms and support each other in our efforts to understand the process of doing so. We have to identify our primary audience in this time. We have to stimulate the invaluable dialogue between artists and the people we think we're working for. Art is about matter, material, reality, whether it's abstract, or representational, or conceptual. It's about real life, about how we see, touch, experience, feel. Art and politics have in common the capacity to move people. But we have to be very clear about who we are moving and why, whose reality our artwork reflects.

Artists can be useful and powerful allies.

In a nation where oppression is primarily carried out on an ideological level, through control of communication, we recognize the central importance of making powerful cross-cultural images, of creative opposition to the dominant culture. One of PAD's most crucial tasks is to build an understanding of the importance of the artist in the construction of a new, "people-not-profits" society. We want to make art that makes ordinary people's lives, memories and experiences moving and important to others.

Like the Left in general, we see this as a time to resist, to unite around our common needs by encouraging connections, sharing work with other artists (independent and organized), building cultural coalitions. All this is important and necessary work in 1981. PAD can provide a way of simultaneously getting feedback

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for art and carrying through these goals. We know we are in a youthful stage of our development and we're very aware of working into something that is beyond the knowledge of the group and of the histories of the individuals in it. We'll need your input to assess and continue our goals. Just networking in NYC we've been surprised to find so many people we didn't know about. Finding them makes us realize how many of you are out there we still don't know about. A major part of PAD's program is to hear from you and to make sure that when one of us hears from somebody we all hear from somebody. There's a lot of energy out there, some of it being dissipated in unsupported isolation. It seems to us that the best way to begin is to get concretely involved with the struggles in our own cities and at the same time be networking and learning from what's being done elsewhere.

We want to talk to people who organize people: 1) socially-concerned art and cultural groups of all types. 2) local, national and international issue-oriented groups focusing on the major issues of our time, like anti-militarism, ecological damage, racial and sexual liberation, etc. 3) community groups organized around local needs like housing, daycare, police brutality, welfare, etc. PAD sees this triad as the basis for a powerful alliance.

PAD is building from the grass roots up. We have no funds, grants, etc. and we'll need donations from participating artists to do mailings that will keep us all in touch with each other. (Make checks payable to PAD New York and send to address below.) —continue next page

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Eventually we will start a newsletter which will serve as a catalogue and supplement to the archive, include selections from it, and provide a forum for dialogue. Right now we are compiling a directory of socially-concerned artists. If you register as an individual, groups will be able to find you for work, exhibitions or jobs. If you have any ideas about how we should structure the outgoing, or distributory half of PAD (within our limited resources) please let us know. We want this to be a reciprocal relationship.

HOW TO SEND MATERIALS TO PAD

Please send all material in an 8x10 manila file folder labeled with your name or the subject of your interests. We welcome slides, posters, artists' books, photos, publications, and other multiples but we cannot accept responsibility for original (one of a kind) material.

SEND TO: P.A.D. c/o Seven Loaves
605 East 9th St.
N.Y.C. N.Y. 10009

phone 212-5338695

This ~~article~~ statement was written by Lucy R. Lippard and Jerry Kearns, members of PAD New York.

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August 72

A12-5 363

ABSTRACT EXPRESSIONISM, WEAPON OF THE COLD WAR

EVA COCKCROFT

To understand why a particular art movement becomes successful under a given set of historical circumstances requires an examination of the specifics of patronage and the ideological needs of the powerful. During the Renaissance and earlier, patronage of the arts went hand in hand with official power. Art and artists occupied a clearly defined place in the social structure and served specific functions in society. After the Industrial Revolution, with the decline of the academies, development of the gallery system, and rise of the museums, the role of artists became less clearly defined, and the objects artists fashioned increasingly became part of a general flow of commodities in a market economy. Artists, no longer having direct contact with the patrons of the arts, retained little or no control over the disposition of their works.

In rejecting the materialistic values of bourgeois society and indulging in the myth that they could exist entirely outside the dominant culture in bohemian enclaves, avant-garde artists generally refused to recognize or accept their role as producers of a cultural commodity. As a result, especially in the United States, many artists abdicated responsibility both to their own economic interests and to the uses to which their artwork was put after it entered the marketplace.

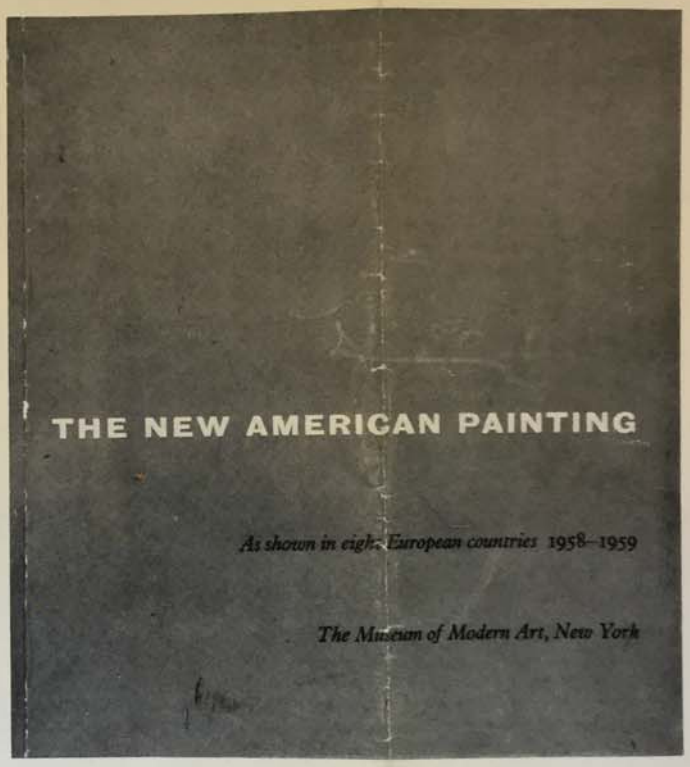
Museums, for their part, enlarged their role to become more than mere repositories of past art, and began to exhibit and collect contemporary art. Particularly in the United States, museums became a dominant force on the art scene. In many ways, American museums came to fulfill the role of official patronage — but without accountability to anyone but themselves. The U.S. museum, unlike its European counterpart, developed primarily as a private institution. Founded and supported by the giants of industry and finance, American museums were set up on the model of their corporate parents. To this day they are governed largely by self-perpetuating boards of trustees composed primarily of rich donors. It is these boards of trustees — often the same "prominent citizens" who control banks and corporations and help shape the formulation of foreign policy — which ultimately determine museum policy, hire and fire directors, and to which the professional staff is held accountable. Examination of the rising success of Abstract Expressionism in America after World War II, therefore, entails consideration of the role of the leading museum of contemporary art — The Museum of Modern Art (MOMA) — and the ideological needs of its officers during a period of virulent anticommunism and an intensifying "cold war."

In an article entitled "American Painting During the Cold War," published in the May, 1973, issue of *Artforum*, Max Kozloff pointed out the similarity between "American cold war rhetoric" and the way many Abstract Expressionist artists phrased their existentialist-individualist credos. However, Kozloff failed to examine the full import of this seminal insight, claiming instead that "this was a coincidence that must surely have gone unnoticed by rulers and ruled alike." Not so.

Links between cultural cold war politics and the success of Abstract Expressionism are by no means coincidental, or unnoticeable. They were consciously forged at the time by some of the most influential figures controlling museum policies and advocating enlightened cold war tactics designed to woo European intellectuals.

The political relationship between Abstract Expressionism and the cold war can be clearly perceived through the international programs of MOMA. As a tastemaker in the sphere of contemporary American art, the impact of MOMA — a major supporter of the Abstract Expressionist movement — can hardly be overestimated. In this context, the fact that MOMA has always been a Rockefeller-dominated institution becomes particularly relevant (other families financing the museum, although to a lesser extent than the Rockefellers, include the Whitneys, Paleys, Blisses, Warburgs, and Lewisohns).

MOMA was founded in 1929, mainly through the efforts of Mrs. John D. Rockefeller, Jr. In 1939, Nelson Rockefeller became president of MOMA. Although Nelson vacated the MOMA presidency in 1940 to become President Roosevelt's coordinator of the Office of Inter-American Affairs and later assistant secretary of state for Latin American affairs, he dominated the museum throughout the 1940s and 1950s, returning to MOMA's presidency in 1946. In the 1960s and 1970s, David Rockefeller and Mrs. John D. Rockefeller, 3rd, assumed the responsibility of the museum for the family. At the same time, almost every secretary of state after the end of World War II, right up to the present, has been an individual trained and groomed by the various foundations and agencies controlled or managed by the Rockefellers. The development of American cold war politics was directly shaped by the Rockefellers in particular and by expanding corporations and banks in general (David Rockefeller is also chairman of the board of Chase Manhattan Bank, the financial center of the Rockefeller dynasty).



The involvement of The Museum of Modern Art in American foreign policy became unmistakably clear during World War II. In June, 1941, a Central Press wire story claimed MOMA as the "latest and strangest recruit in Uncle Sam's defense line-up." The story quoted the Chairman of the Museum's Board of Trustees, John Hay Whitney, on how the Museum could serve as a weapon for national defense to "educate, inspire, and strengthen the hearts and wills of free men in defense of their own freedom."[1] Whitney spent the war years working for the Office of Strategic Services (OSS, predecessor of CIA), as did many another notable cold warrior (e.g., Walt Whitman Rostow). In 1967, Whitney's charity trust was exposed as a CIA conduit (*New York Times*, February 25, 1967). Throughout the early 1940s MOMA engaged in a number of war-related programs which set the pattern for its later activities as a key institution in the cold war.

Primarily, MOMA became a minor war contractor, fulfilling 38 contracts for cultural materials totalling $1,590,234 for the Library of Congress, the Office of War Information, and especially Nelson Rockefeller's Office of the Coordinator of Inter-American Affairs. For Nelson's Inter-American Affairs Office, "mother's museum" put together 19 exhibitions of contemporary American painting which were shipped

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around Latin America, an area in which Nelson Rockefeller had developed his most lucrative investments — e.g., Creole Petroleum, a subsidiary of Standard Oil of New Jersey, and the single most important economic interest in oil-rich Venezuela.

After the war, staff from the Inter-American Affairs Office were transferred to MOMA's foreign activities. René d'Harnoncourt, who had proven himself an expert in the organization and installation of art exhibits when he helped American Ambassador Dwight Morrow cultivate the Mexican muralists at the time Mexico's oil nationalism threatened Rockefeller oil interests, was appointed head of the art section of Nelson's Office of Inter-American Affairs in 1943. A year later, he was brought to MOMA as vice-president in charge of foreign activities. In 1949, d'Harnoncourt became MOMA's director. The man who was to direct MOMA's international programs in the 1950s, Porter A. McCray, also worked in the Office of Inter-American Affairs during the war.

McCray is a particularly powerful and effective man in the history of cultural imperialism. He was trained as an architect at Yale University and introduced to the Rockefeller orbit through Rockefeller's architect Wallace Harrison. After the war, Nelson Rockefeller brought McCray into MOMA as director of circulating exhibits. From 1946 to 1949, while the Museum was without a director, McCray served as a member of MOMA's coordinating committee. In 1951, McCray took a year's leave of absence from the Museum to work for the exhibitions section of the Marshall Plan in Paris. In 1952, when MOMA's international program was launched with a five-year grant of $625,000 from the Rockefeller Brothers Fund, McCray became its director. He continued in that job, going on to head the program's expanded version, the International Council of MOMA (1956), during some of the most crucial years of the cold war. According to Russell Lynes, in his comprehensive new book *Good Old Modern: An Intimate Portrait of the Museum of Modern Art*, the purpose of MOMA's international program was overtly political: "to let it be known especially in Europe that America was not the cultural backwater that the Russians, during that tense period called 'the cold war,' were trying to demonstrate that it was."

MOMA's international program, under McCray's directorship, provided exhibitions of contemporary American art — primarily the Abstract Expressionists — for international exhibitions in London, Paris, São Paulo, and Tokyo (it also brought foreign shows to the United States). It assumed a quasi-official character, providing the "U.S. representation" in shows where most nations were represented by government-sponsored exhibits. The U.S. Government's difficulties in handling the delicate issues of free speech and free artistic expression, generated by the McCarthyist hysteria of the early 1950s, made it necessary and convenient for MOMA to assume this role of international representation for the United States. For example, the State Department refused to take the responsibility for U.S. representation at the Venice Biennale, perhaps the most important of international-cultural-political art events, where all the European countries including the Soviet Union competed for cultural honors. MOMA bought the U.S. pavilion in Venice and took sole responsibility for the exhibitions from 1954 to 1962. This was the only case of a privately owned (instead of government-owned) pavilion at the Venice Biennale.

The CIA, primarily through the activities of Thomas W. Braden, also was active in the cold war cultural offensive. Braden, in fact, represents once again the important role of The Museum of Modern Art in the cold war. Before joining the CIA in 1950 to supervise its cultural activities from 1951 to 1954, Braden had been MOMA's executive secretary from April 1948 to November 1949. In defense of his political cultural activities, Braden published an article "I'm Glad the CIA is 'Immoral'," in the May 20, 1967 issue of *Saturday Evening Post*. According to Braden, enlightened members of the governmental bureaucracy recognized in the 1950s that "dissenting opinions within the framework of agreement on cold-war fundamentals" could be an effective propaganda weapon abroad. However, rabid anticommunists in Congress and the nation as a whole made official sponsorship of many cultural projects impracticable. In Braden's words, ". . . the idea that Congress would have approved of many of our projects was about as likely as the John Birch society's approving medicare." As the 1967 exposés revealed, the CIA funded a host of cultural programs and intellectual endeavors, from the National Student Association (NSA) to *Encounter* magazine and innumerable lesser-known "liberal and socialist" fronts.

In the cultural field, for example, CIA went so far as to fund a Paris tour of the Boston Symphony Orchestra in 1952. This was done, according to Braden, to avoid the severe security restrictions imposed by the U.S. Congress, which would have required security clearance for every last musician in order to procure official funds for the tour. "Does anyone think that congressmen would foster a foreign tour by an artist who has or had had left-wing connections?" Braden asked in his article to explain the need for CIA funding. The money was well spent, Braden asserted, because "the Boston Symphony Orchestra won more acclaim for the U.S. in Paris than John Foster Dulles or Dwight D. Eisenhower could have bought with a hundred speeches." As this example suggests, CIA's purposes of supporting international intellectual and cultural activities were not limited to espionage or establishing contact with leading foreign intellectuals. More crucially, CIA sought to influence the foreign intellectual community and to present a strong propaganda image of the United States as a "free" society as opposed to the "regimented" communist bloc.

The functions of both CIA's undercover aid operations and the Modern Museum's international programs were similar. Freed from the kinds of pressure of unsubtle red-baiting and super-jingoism applied to official governmental agencies like the United States Information Agency (USIA), CIA and MOMA cultural projects could provide the well-funded and more persuasive arguments and exhibits needed to sell the rest of the world on the benefits of life and art under capitalism.

In the world of art, Abstract Expressionism constituted the ideal style for these propaganda activities. It was the perfect contrast to "the regimented, traditional, and narrow" nature of "socialist realism." It was new, fresh, and creative. Artistically avant-garde and original, Abstract Expressionism could show the United States as culturally up-to-date in competition with Paris. This was possible because Pollock, as well as most of the other avant-garde American artists, had left behind his earlier interest in political activism. This change was manifested in the organization of the Federation of Modern Painters and Sculptors in 1943, a group which included several of the Abstract Expressionists. Founded in opposition to the politically motivated Artists Congress, the new Federation was led by artists who, in Kozloff's words, were "interested more in aesthetic values than in political action." On the one hand, the earlier political activism of some of the Abstract Expressionists was a liability in terms of gaining congressional approval for government-sponsored cultural projects. On the other hand, from a cold warrior's point of view, such linkages to controversial political activities might actually heighten the value of these artists as a propaganda weapon in demonstrating the virtues of "freedom of expression" in an "open and free society."

Heralded as the artistic "coming of age" of America, Abstract Expressionist painting was exported abroad almost from the beginning. Willem de Kooning's work was included in the U.S. representation at the Venice Biennale as early as 1948. By 1950, he was joined by Arshile Gorky and Pollock. The U.S. representation at the Biennales in São Paulo beginning in 1951 averaged three Abstract Expressionists per show. They were also represented at international shows in Venezuela, India, Japan, etc. By 1956, a MOMA show called "Modern Art in the U.S.," including works by 12 Abstract Expressionists (Baziotes, Gorky, Guston, Hartigan, de Kooning, Kline, Motherwell, Pollock, Rothko, Stamos, Still, and Tomlin), toured eight European cities, including Vienna and Belgrade.

In terms of cultural propaganda, the functions of both the CIA cultural apparatus and MOMA's international programs were similar and, in fact, mutually supportive. As director of MOMA's international activities throughout the 1950s, Porter A. McCray in effect carried out governmental functions, even as Braden and the CIA served the interests of the Rockefellers and other corporate luminaries in the American ruling class. McCray served as one of the Rockefellers' main agents in furthering programs for the export of American culture to areas considered vital to Rockefeller interests: Latin America during the war, Europe immediately afterwards, most of the world during the 1950s, and — in the 1960s — Asia. In 1962–63, McCray undertook a year's travel in Asia and Africa under the joint auspices of the State Department and MOMA. In October, 1963, when Asia had become a particularly crucial area for the United States, McCray left MOMA to become director of the John D. Rockefeller 3rd Fund, a newly created cultural exchange program directed specifically toward Asia.

The U.S. Government simply could not handle the needs of cultural imperialism alone during the cold war, at least overtly. Illustrative of the government's problems were the 1956 art-show scandals of the USIA — and the solution provided by MOMA. In May, 1956, a show of paintings by American artists called *Sport in Art*, organized by *Sports Illustrated* for USIA, was scheduled to be shown in conjunction with the Olympic Games in Australia. This show had to be cancelled after strong protests in Dallas, Texas, where the show toured before being sent abroad. A right-wing group in Dallas, the Patriotic Council, had objected to the exhibition on the grounds that four of the artists included had once belonged to communist-front

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groups.

In June, 1956, an even more serious case of thought censorship hit the press. The USIA abruptly cancelled a major show of American art, "100 American Artists." According to the June 21 issue of the *New York Times*, this show had been planned as "one of the most important exhibits of American painting ever sent abroad." The show was organized for USIA by the American Federation of Arts, a nonprofit organization based in New York, which refused to cooperate with USIA's attempt to force it to exclude about ten artists considered by the information agency to be "social hazards" and "unacceptable" for political reasons. The Federation's trustees voted unanimously not to participate in the show if any paintings were barred by the Government, citing a 1954 resolution that art "should be judged on its merits as a work of art and not by the political or social views of the artist."

Objections against censorship were also raised by the American Committee for Cultural Freedom (which was revealed as receiving CIA funds in the 1967 exposés). Theodore Streibert, Director of USIA, testifying before Senator Fulbright's Foreign Relations Committee, acknowledged that USIA had a policy against the use of politically suspect works in foreign exhibitions. The USIA, as a government agency, was handcuffed by the noisy and virulent speeches of right-wing congressmen like Representative George A. Dondero (Michigan) who regularly denounced from the House floor abstract art and "brainwashed artists in the uniform of the Red art brigade." As reported on June 28, 1956, by the *New York Times*, Fulbright replied: "unless the agency changes its policy it should not try to send any more exhibitions overseas."[3]

The Rockefellers promptly arranged a solution to this dilemma. In 1956, the international program of The Museum of Modern Art was greatly expanded in both its financial base and in its aims. It was reconstituted as the International Council of MOMA and officially launched six months after the censorship scandal of USIA's "100 American Artists" show. MOMA's newly expanded role in representing the United States abroad was explained by a *New York Times* article of December 30, 1956. According to the *Times*,

> The government is leery of anything so controversial as art and hampered by the discreditable interference on the part of some politicians who are completely apathetic to art except when they encounter something really significant . . . Some of the immediate projects which the Council is taking over financially are United States participation in three major international art exhibitions and a show of modern painting to travel in Europe.

This major show of American painting was produced two years later by MOMA's International Council as "The New American Painting," an elaborate traveling exhibition of the Abstract Expressionists. The exhibition, which included a comprehensive catalogue by the prestigious Alfred H. Barr, Jr., toured eight European countries in 1958–59. Barr's introduction to the catalogue exemplified the cold war propaganda role of Abstract Expressionist art.

> Indeed one often hears Existentialist echoes in their words, but their "anxiety," their commitment, their "dreadful freedom" concern their work primarily. They defiantly reject the conventional values of the society which surrounds them, but they are not politically engagés even though their paintings have been praised and condemned as symbolic demonstrations of freedom in a world in which freedom connotes a political attitude.

As the director of MOMA from its inception until 1944, Barr was the single most important man in shaping the Museum's artistic character and determining the success or failure of individual American artists and art movements. Even after leaving MOMA's directorship, Barr continued to serve as the Museum's reigning tastemaker. His support of Abstract Expressionist artists played an influential role in their success. In addition to his role at MOMA, Barr was an artistic advisor to Peggy Guggenheim, whose Surrealist-oriented Art of This Century Gallery gave some of these artists their first important shows in the mid-1940s. For example, Peggy Guggenheim's gallery offered one-man shows to Jackson Pollock in 1943, 1945, 1947, Hans Hofmann in 1944, Robert Motherwell in 1944, and Mark Rothko in 1945. Barr was so enthusiastic about the work of the Abstract Expressionists that he often attended their informal meetings and even chaired some of their panel discussions at their meeting place, The Club, in New York City.

Barr's "credentials" as a cultural cold warrior, and the political rationale behind the promotion and export of Abstract Expressionist art during the cold war years, are set forth in a *New York Times Magazine* article Barr wrote in 1952, "Is Modern Art Communistic?," a condemnation of "social realism" in Nazi Germany and the Soviet Union. Barr argued in his article that totalitarianism and Realism go together. Abstract art, on the other hand, is feared and prohibited by the Hitlers and Stalins (as well as the Donderos of the world, who would equate abstraction with communism). In his battle against the ignorant right-wing McCarthyists at home, Barr reflected the attitudes of enlightened cold warriors like CIA's Braden and MOMA's McCray. However, in the case of MOMA's international policies, unlike those of CIA, it was not necessary to use subterfuge. Similar aims as those of CIA's cultural operations could be pursued openly with the support of Nelson Rockefeller's millions.

Especially important was the attempt to influence intellectuals and artists behind the "iron curtain." During the post-Stalin era in 1956, when the Polish government under Gomulka became more liberal, Tadeusz Kantor, an artist from Cracow, impressed by the work of Pollock and other abstractionists which he had seen during an earlier trip to Paris, began to lead the movement away from socialist realism in Poland. Irrespective of the role of this art movement within the internal artistic evolution of Polish art, this kind of development was seen as a triumph for "our side." In 1961, Kantor and 14 other nonobjective Polish painters were given an exhibition at MOMA. Examples like this one reflect the success of the political aims of the international programs of MOMA.

Having succeeded so handsomely through MOMA in supporting the cold war, Nelson Rockefeller moved on, in the 1960's, to launch the Council of the Americas and its cultural component, the Center for Inter-American Relations. Funded almost entirely by Rockefeller money and that of other American investors in Latin America, the Council advises the U.S. Government on foreign policy, even as does the older and more influential Council on Foreign Relations (headed by David Rockefeller, the CFR is where Henry Kissinger began his rise to power). The Center for Inter-American Relations represents a thinly veiled cultural attempt to woo back respect from Latin America in the aftermath of the Cuban Revolution and the disgraceful Bay of Pigs and Missile Crisis incidents. In its Park Avenue offices of a former mansion donated by the Rockefeller family, the Center offers exhibits of Latin American art and guest lectures by leading Latin American painters and intellectuals. Like the John D. Rockefeller 3rd Fund for Asia, the Center is yet another link in a continuing and expanding chain of Rockefeller-dominated imperialism.

The alleged separation of art from politics proclaimed throughout the "free world" with the resurgence of abstraction after World War II was part of a general tendency in intellectual circles toward "objectivity." So foreign to the newly developing apolitical milieu of the 1950s was the idea of political commitment — not only to artists but also to many other intellectuals — that one social historian, Daniel Bell, eventually was to proclaim the postwar period as "the end of ideology." Abstract Expressionism neatly fit the needs of this supposedly new historical epoch. By giving their painting an individualist emphasis and eliminating recognizable subject matter, the Abstract Expressionists succeeded in creating an important new art movement. They also contributed, whether they knew it or not, to a purely political phenomenon — the supposed divorce between art and politics which so perfectly served America's needs in the cold war.

Attempts to claim that styles of art are politically neutral when there is no overt political subject matter are as simplistic as Dondero-ish attacks on all abstract art as "subversive." Intelligent and sophisticated cold warriors like Braden and his fellows in the CIA recognized that dissenting intellectuals who believe themselves to be acting freely could be useful tools in the international propaganda war. Rich and powerful patrons of the arts, men like Rockefeller and Whitney, who control the museums and help oversee foreign policy, also recognize the value of culture in the political arena. The artist creates freely. But his work is promoted and used by others for their own purposes. Rockefeller, through Barr and others at the Museum his mother founded and the family controlled, consciously used Abstract Expressionism, "the symbol of political freedom," for political ends.■

1. Cited in Russell Lynes, *Good Old Modern*, New York, 1973, p. 233.
2. For Pollock's connections with the Communist Party see Francis V. O'Connor, *Jackson Pollock*, New York, 1967, pp. 14, 21, 25, and Harold Rosenberg, "The Search for Jackson Pollock," *Art News*, February, 1961, p. 58. The question here is not whether or not Jackson Pollock was, in fact, affiliated with the Communist Party in the 1930s, but, simply, if there were enough "left-wing" connections to make him "politically suspect" in the eyes of right-wing congressmen.
3. For a more complete history of the right-wing offensive against art in the 1950s and the role of Dondero, see William Hauptman, "The Suppression of Art in the McCarthy Decade," *Artforum*, October, 1973, pp. 48–52.

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Lynda's Copy
Return

1960

D. Higgins — WHAT ARE LEGENDS
Something Else Press New York, 21x14 cms,
50pp, b/w

C. Oldenburg — INJUN AND OTHER HISTORIES
Great Bear pamphlets New York, 21x14cms, 15pp

D. Rot — BOK 2a
Forlag Editions Reykjavik, 25x18cms,
65 pp, Ed 35

1961

Ben — LE LIVRE TOTAL
Nice 1961-1963, unique copy

J. Cage — SILENCE
Wesleyan Press Middletown Conn, 276pp, b/w

D. Rot — BOK 2b
Forlag Editions Reykjavik, 32x32 cms,
50pp, Ed 100

D. Rot — BOK 4a
Forlag Editions Reykjavik, 40x28cms,
80pp, Ed 100

D. Rot — BOK 5
Forlag Editions Reykjavik, 22x28cms,
60pp, Ed 100

D. Roy — BOK 3a
Forlag Editions Reykjavik, 20x20cms,
300pp, Ed 200

D. Rot — BOK 3b
Forlag Editions Reykjavik, 18x18cms,
250pp, Ed 50

D. Rot — BOK 3c
Forlag Editions Reykjavik, 22x22cms,
300pp, Ed 40

D. Rot — BOK 3d
Forlag Editions Reykjavik, 20x20cms,
200pp, Ed 50

D. Rot — DAILY MIRROR BOOK
Forlag Editions Reykjavik, 2x2cms,
150pp, Ed 220

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D. Rot — DAGBLEGT BULL
A. Balthazar & P. Bury, La Louviere, 3.3x3.6cms, 150 pp

1962

D. Spoerri — TOPOGRAPHIC ANECDOTE DU HASARD
Galerie Lawrence Paris

1963

Brecht, Ono, Bremer, Cage, La Monte Young, Higgins, Jackson, Maclow, Paik, Rot, Williams, De Maria, Safro, Forti, Riley, Jennings, Maxfield, Wolff, Brouwn — AN ANTHOLOGY
New York, 20.5x22.5cms, 130pp
b/w inset

P. Manzoni — THE LIFE AND THE WORKS
Petersen Press Glucksburg-Hamburg-Paris, 18x15.5cms, 100pp, b/w, plastic, Ed 60

E. Ruscha — TWENTY SIX GASOLINE STATIONS
L.A., 17.5x14cms, 49pp, b/w, Ed 400

1964

Fluxus — FLUXUS NO. MARCH 64
Valise Entrangle New York, 57x64cms, mixed media

D. Higgins — POSTFACE-JEFFERSON'S BIRTHDAY
Something Else Press New York, 12x14.5cms, 360pp, b/w

Y. Ono — GRAPEFRUIT
Winternaum Press Tokyo New York

E. Ruscha — VARIOUS SMALL FIRES
L.A., 17.5x14cms, 42pp, b/w, Ed 400

D. Rot — BOOK AC 1958-1964
Ives-sillman New Haven, 41x41cms, 24pp, b/w, Ed 250

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1965

R. Filliou	AMPLE FOOD FOR STUPID THOUGHT Something Else Press New York
D. Higgins	A BOOK ABOUT LOVE AND WAR AND DEATH CANTO 1 Great Bear Pamphlets New York, 21x14cms, 14pp
R. Johnson	THE PAPER SNAKE Something Else Press New York, 27x27cms, 50pp, col
A. Kaprow	ASSEMBLAGE ENVIRONMENTS AND HAPPENINGS Abrahms Inc New York
A. Knowles	BY ALISON KNOWLES Great Bear Pamphlets New York, 21x14cms, 15pp
J. Kosuth	NOTEBOOK ON WATER New York 65/66
E. Paolozzi	METAFISIKAL TRANSLATIONS Kelpra Studio London, 30.5x20.5cms, 47pp Ed 200
D. Rot	QUADRAT PRINT Steendrukkerij de jong Hilversum, 25x25cms, 60pp, Ed 1000
D. Rot	COLOGNE DIVISIONS Galerie der Spiegel Cologne, 2x2.3cms, 150pp, Ed 131
D. Rot	QUICK Reykjavik, 2x3.5cms, 150pp, Ed 150

1966

G. Baruchello	MI VIENS IN MENTE Schwarz Milan, 24x17cms, col, 110pp, b/w
M. Bochner	'WORKING DRAWINGS' AND OTHER VISIBLE THINGS ON PAPER School of Visual arts New York, Ed 4
G. Brecht	CHANCE IMAGERY Something Else Press New York
E. Ruscha	SUNSET STRIP L.A., 18x14.5cms, 52pp, b/w
D. Spoerri	AN ANECDOTED TOPOGRAPHY OF CHANCE Something Else Press New York, b/w, 21x14cms, 214pp

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/1966 Contd

D. Rot	SHIT Hans jorg Mayer Stuttgart, 23x15cms, 104pp, Ed 200
D. Rot	(COPLEY BOOK) Bill and Noma Copley Foundation Chicago, 25x23cms, 112pp, Ed 1750

1967

T. Atkinson, M. Baldwin	AIR-CONDITIONING/AIRSHOW/FRAMEWORKS Art and Language Press Coventry 66/67, Ed. 200
T. Atkinson, M. Baldwin	HOT-COLD Art and Language Press Coventry 25x20cms, 24pp, Ed 200
T. Atkinson, M. Baldwin	FRENCH ARMY Art and Language Press Coventry 25x21cms, 50pp, b/w, Ed 200
Ayo, Fahlstrom, Filliou, Giorno, Higgins, Kaprow, Knowles, Paik, Rot, Rothenberg, Vostell, Watts, Williams etc.	MANIFESTOS Recent calls-to-arms Great Bear Pamphlets New York, 21x24cms,
G. Brecht, R.Filliou	GAMES AT THE CEDILLA OR CEDILLA TAKES OFF Something Else Press, New York, 20x14cms, 160pp
J. Cage	A YEAR FROM MONDAY Wesleyan Press Middletown Conn., 21x18cms, pp167 b/w
J. Cage	DIARY: HOW TO IMPROVE THE WORLD (YOU WILL ONLY MAKE MATTERS WORSE) CONTINUED PART 3 1967 Great Bear Pamphlets New York, 21x24cms, 14pp
P. Cogner	POPULAR ENTERTAINMENTS Great Bear Pamphlets New York, 21x14cms
R. Filliou	HANDSHOW Saba-studio Villingen
R. Filliou	A FILLIOU SAMPLER Great Bear Pamphlets New York, 21x14cms, 14pp

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J. Hidalgo	VIAJE A ARGEL Zaj Madrid, 22x15cms, 502pp, col
M. Pistoletto	LE ULTIME PAROLE FAMOSE Torino, 17.5x12.5cms, 16pp, b/w
C. Oldenburg	STORE DAYS Something Else Press New York, 28.5x21.5cms, Col, 150pp
M. Ramsden	THE BLACK BOOK New York
D. Rot	A LOOK INTO THE BLUE TIDE Great Bear pamphlets New York, 21x14cms, 8pp.
D. Rot	THE BLUE TIDE Hans jorg Mayer Stuttgart, 16x12cms 224pp, Ed 500
D. Rot	SCREENPRINT PICTURES 1-4 Hans jorg Mayet Stuttgart, 16x12cms, 48pp, Ed 50
D. Rot	MUNDUNCULUM Dumont Schauberg Cologne, 21x15.5cms, 336pp, Ed 1000
D. Rot	POESY 2 Hans Jorg Mayer Stuttgart, 25x14cms, 34pp, Ed 130
D. Roy	80 CLOUDS (1965-67) M. Pense and E. Walther, 15x15cms, 24pp. Ed 550
E. Ruscha	THIRTY FOUR PARKING LOTS Los Angeles, 25x20cms, 56pp, b/w
E. Ruscha, E. Williams E. Blackwell	ROYAL ROAD TEST Blackwell Inc. L.A., 24x16cms, 56pp, b/w

1968

Andre, Barry, Kosuth, Lewitt, Morris, Weiner	XEROX BOOK Siegelaub/Wendler New York, 27.5x21cms, 364pp, Ed 1000
M. Bochner	THE SINGER NOTES New York

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I. Burn	XEROX BOOK 1 New York
M. Cunningham	CHANGES Something Else Press New York 24x16cms, 180pp, col
R. Filliou	14 CHANSONS ET 1 CHARADE Hans jorj Mayer Stuttgart
Flynt, Riley, Morris, de Maria, Vautier	DOWN WITH ART New York
H. Hurrell	FLUIDIC DEVICES Art and Language Press Coventry 200 copes
S. Kaltenback	ARTFORUM NOV/DEC
J. Kosuth	FOUR TITLED ABSTRACTS New York, 27x27cms
J. Kosuth	S M S PORTFOLIO NO. 3 Letter Edged in Black Inc New York
W. MARCHETTI	ARPOCRATE SEDUTO SUL LOTO Zaj Madrid, 21x30cms, 250pp
N.E. Thing & Co	A PORTFOLIO OF PILES Vancouver, 16x24cms, 60 photographic maps of Vancouver, Ed 555
G. Paolini	CIO CHE NON HA LIMITI E CHE PER SUA STESSA NATURA NON AMMETTE LIMITI DI SORTA Torino, 24x17cms, 172pp, b/w, Ed 50
M. Ramsden	ABSTRACT RELATIONS New York
D. Rot	POETING 3/4 Hans jorg Mayer Stuttgart, 24.9x14.3cms, 69pp, Ed 230
D. Rot	POEMETRY Divers Press Cologne, 26x86cms, 19pp, Ed 50
D. Rot, E. Williams	STILL MORE SHIT 22.5x14,5cms, 100pp, Ed 500

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D. Rot	DIE KAKAUSENER GEMEINE Hans jorg Mayer Stuttgart, 43x33cms, 12pp, Ed 1000
D. Rot	COMPLETE SHIT Rainer Verlag Berlin, 25x18cms, 160pp Ed 400
D. Rot	246 LITTLE CLOUDS Something Else Press New York, 23.5x15.8cms 176pp
D. Rot	LITTLE TENTATIVE RECIPE Watford School of Art, 8.8x8.8x8.8cms, 800pp, Ed 100
E. Ruscha	NINE SWIMMING POOLS (AND A BROKEN GLASS) Heavy Industry Publications Hollywood, 17.5x14cms, 62pp, col
E. Ruscha	BUSINESS CARDS Heavy Industry Publications Hollywood, 21x13cms, 32p, b/w, Ed 1000
B. Venet	STUDY FOR A SOLAR TERRESTRIAL PHYSIC New York, 23x15cms
F.E. Walther	OBJEKTE BENUTZEN Konig Koln, 22x15cms, 400pp, b/w
A. Warhol	A Grove Press New York, 18x10.5cms, 450pp, paperback, b/w
A. Warhol	Andy Warhol Konig Inc Stockholm, 27x21cms, b/w, 300pp
L. Weiner	STATEMENTS Siegelaub New York, 17x10cms, 32pp, b/w

1969

V. Acconci	TRANSPARENCE: ROGET'S THESAURUS 0 to 9 Books New York, 27x21cms, 36pp, b/w
C. Andre	7 BOOKS OF NOTES AND POETRY Dwan/Sieglaub Inc New York
T. Atkinson, M. Baldwin	SUNNYBANK Art and Language Press Coventry
S. Brogger	21 MARTS Hamsen Publishers Copenhagen, 16x16cms, 40pp, b/w

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I. Burn, M. Ramsden	NOTES ON GENEALOGIES - INQUIRY 3 New York
I. Burn, M. Ramsden	SIX NEGATIVES, 28x22cms, b/w, 14pp
J. Cage	NOTATIONS Something Else Press New York
J.L. Castillejo	THE BOOK OF I'S Castillejo Germany, 400pp, b/w, 200 copies
R. Cutford	THE EMPIRE STATE BUILDING New York, 27.5x14cms, 20pp, b/w
H. Darboven	6 MANUSKRIPTS 69 Michelpresse Dusseldorf
J. Dibbets	ROBIN REDBREAST'S TERRITORY Siegelaub/Konig New York/Koln, 17xllcms, 32pp, b/w
D. Graham	END MOMENTS New York, 27x21cms, 68pp, b/w
D. Higgins	FOEWGOMBWHNNW Something Else Press New York 20x14cms, 320pp, b/w
S. Kaltenbach	ART WORKS Art Forum, Jan/Dec
La Monte Young, M. Zazoela	SELECTED WRITING Freidrich Publishers Munich, 20x14cms, 100pp, b/w
J. Lee Byars	½ AN AUTOBIOGRAPHY Antwerp, Ed 250
S. Lewitt	49 THREE-PART VARIATIONS 1967/68 Editions Bischofberger Zurich, 17x35cms., 26pp, Ed 1000
S. Lewitt	FOUR BASIC KINDS OF STRAIGHT LINES Studio International London, 20x20cms, 16pp
M. Maloney	INTEGUMENTS Press Work Putney Vermont, 18x13cms, 8pp, b/w, Ed 500
B. Nauman	CLEARSKY New York, 30x30cms, 12pp col
N.E, Thing Co	TRANS VSI CONNECTION Halifax Nova Scotia, 28x21cms, b/w
M. Pistoletto	L'UOMO NERO IL LATO INSOPPORTABILE Rumma Editore Salerno, 19x14cms, 132pp, Ed 2500

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E. Prini	MAGNETE IN ARTE POVERA Praeger Editions New York
A. Ruppersberg	23 PIECES L.A., 20x15cms, 52pp, b/w
E. Ruscha	BOOK OF STAINS Heavy Industries Publications Hollywood 30.5x28cms, Ed 70
E. Ruscha	CRACKERS [67/69] Heavy Industries Publications Hollywood, b/w
R. Tottle	2 BOOKS 1969 Betty Parsons Gallery New York
D. Rot	POESY 5 to 1 Hans jorg Mayer Cologne/London, 23x17cms, 220pp, Ed 1000

1970

M. Baldwin, H.Hurrell	HANDBOOK TO INGOT New York Cultural Centre in association with Art and Language Press Coventry 29x29cms, Ed 200
R. Barry	' ' Sperone Editore Torino 17x11cms, 120pp, b/w, Ed 1000
B & H Becher	ANONYME SKULPTUREN Art Press Verlag Dusseldorf, 29x23cms, 214pp, b/w
Ben	ECRIT POUR LA GLORIE A FORCE DE TOURNER en rond et d'etre jaloux (60-70) Nice, 23x19cms, 104pp, b/w
Bochner, Christo, Dibbets, Heubler, Kaprow, Lewitt, Long, Nauman, Oppenheim, Ruscha, Warhol	ARTISTS AND PHOTOGRAPHS Multiples Inc New York, Box with books, texts and photographs, Ed 1200
M. Boyle	JOURNEY TO THE SURFACE OF THE EARTH Jans jorg Mayer Stuttgart/London, 23x17cms, 230pp, Ed 2000
S. Brouwn	LA PAZ Stedelijk Schiedam, 19x19cms, 44pp, b/w

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S. Brouwn	DURCH KOMISCHE STRAHLEN GEHEN Stadtisches Museum Monchengladbach Unique copy
S. Brouwn	100 THIS WAY BROUWN PROBLEMS FOR COMPUTER IBM MODEL 95 Konig Inc Koln 23x23cms, 200pp, b/w, Ed 300
S. Brouwn	X-TATVAN Munich, b/w 26pp
D. Buren	LIMITES CRITIQUE Yvon Lambert Paris, 27x18cms, 200pp, b/w
D. Burgy	ART IDEAS FOR THE YEAR 4000 Addison Gallery Andover, 21x21cms, 36pp, b/w
I. Burn, R. Cutford, M. Ramsden	PROCEEDINGS NO 1 The Society for Theorietical Art & Analysis New York
I. Burn, M. Ramsden	STATING AND NOMINATING New York
I. Burn, M. Ramsden	THE GRAMMARIAN Art - Language Press New York, 28x21cms, 24pp, b/w
R. Cutford	THE VISUAL BOOK New York, 21x13cms, 24pp
R. Cutford	SUPPLEMENTARY NOTES FOR NON-ART PROJECT New York
G. Ferguson	THE STANDARD CORPUS OF PRESENT DAY ENGLISH LANGUAGE USAGE ARRANGED BY WORD LENGTH AND ALPHABETIZED WITHIN WORD LENGTH Halifax Nova Scotia, 27x21cms, 210pp, b/w
R. Filliou with Cage, Brecht Iannone, Kaprow, Marcelle, Rot, Beuys, Patterson	TEACHING AND LEARNING AS PERFORMING ARTS Konig Inc Koln/New York, 21x27cms, 230pp, b/w
J. Fisher	DOUBLE CAMOUFLAGE New York, 29x23cms, b/w, Ed 100
Gilbert & George	A MESSAGE FROM THE SCULPTORS GILBERT & GEORGE Art for All London, 20x12cms, 4pp,col,Ed 300
Gilbert & George	TO BE WITH ART IS ALL WE ASK Art for All London, 20x12cms, 8pp, b/w, Ed 300

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D. Rot — SNOW
Hans jorg Mayer Stuttgart/London,
23x17cms, 256pp, Ed 1000

D. Rot — ICELAND LEATHER
Rejkjavik, 2.5x3.5cms, 150pp, Ed 100

A. Ruppersberg — 24 PIECES
Eugenia Butler Gallery L.A.

E. Ruscha — REAL ESTATE OPPORTUNITIES
Heavy Industry Publications Hollywood
17.5x14cms, 18pp, b/w

E. Ruscha — BABY CAKES
Multiples Inc New York, 19x15cms, 52pp, Ed 1200

K. Sonnier — OBJECT SITUATION OBJECT
Konig Koln/New York 1969/70

D. Spoerri — THE MUTHOLOGICAL TRAVELS
Something Else Press New York, 21x14cms, 78pp

K. Staeck — PORNOGRAPHIE
Anabas-verlag Giessen, 25x20cms, b/w

L. Weiner — TRACES
Sperone Editore Torino, 17x11cms, 108pp, b/w
Ed 1000

1971

T. Atkinson
M. Baldwin — THEORIES OF ETHICS
New York Cultural Center in association with
Art and Language Press Coventry, Ed 200

Art and Language — OLIVET DISCOURSE
Templon Editeur Paris, 28x22cms, 22pp, b/w

R. Barry — 1969-71
Gerd de Vries Koln, 30x21cms, 70pp, b/w

R. Barry — SOMETHING WHICH IS...(30 PIECES OF
14th June 1971)
Paul Maenz Koln, Ed 500

R. Barry — TWO PIECES
Sperone Editore Torino, 17x11cms, b/w 88pp Ed 1000

M. Bochner — NOTES ON THEORY
University of Rhode Island, 20.5x20.5cms, 8pp

D. Boshier — SIXTEEN SITUATIONS
Idea Books London, 28x20.5cms, 32pp, Ed 2000

S. Brouwn — STEPS
Amsterdam, 21x14cms, 72pp, b/w, Ed 500

S..Browun — AFGHANISTAN-ZAMBIA
Aachen, 32pp, b/w, 20x21.5cms

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Gilbert & George	THE PENCIL ON PAPER DESCRIPTIVE WORKS Art for All London, 20x12cms, 12pp, col, Ed 300
D. Graham	WORKS 1963-1969 Konig Koln/New York, 21x18cms, 136pp, b/w
Gregory, Landis, Lewis, Crane, Kahn	STOLEN Colorcraft Lithographers/Dwan New York, 28x21.5cms, 104pp, b/w
G. Hemsworth	SOUTH WEST COAST OF ENGLAND Nigel Greenwood London/XI Antwerp, 18x21cms, 24pp, b/w, Ed 300
D. Heubler	DURATION DURATA Sperone Editore Torino, 17x11cms, 120pp, b/w, Ed 1000
J. Kosuth	FUNCTION Sperone Editore Torino, 17x11cms, 108pp b/w, Ed 1000
D. Lamelas	PUBLICATION Nigel Greenwood London, 21x25cms, 36pp b/w, Ed 1000
M. Maloney	FRACTIONALS Press Work Brattelboro Vermont, 18x13cms, 40pp, b/w
M. Maloney	FIVE DAYS AND FIVE NIGHTS Galerie MTL Bruxelles, 13.5x11cms, 30pp Ed 500
M. Merz	FIBONACCI 1202 MERZ 1970 Sperone Editore Torino, 16x10cms, 112pp, col, Ed 1000
B. Nauman	BURNING VARIOUS SMALL FIRES Castelli New York, 92x62cms
T. Phillips	A. HUMUMENT Tetrad Press London, 19x14cms, Ed 100
E. Paolozzi	ABBA ZABBA Hans jorg Mayer Stuttgart/London, 26x20cms, 68pp, Ed 500
P. Roehr	ZIFFERN Gerd de Vries Koln, 30x21cms, 10pp, b/w

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S. Brouwn	ONE STEP (IX-100X) MLT Bruxelles
D. Burgy	CONTEXTS COMPLETION IDEAS CAYC Buenos Aires, 21.5x16.5cms, 22pp b/w, Ed 1000
D. Burgy	CONTEXT COMPLETION IDEAS Schuring Krefeld, pp22, 20x21.5cms, b/w
I. Burn M. Ramsden	NOTEW ON ANALYSIS (i) New York
Carlin, Lang	PROCESS ART Situationart, Berlin, 20x14cms, 88pp, Ed 1000
J. Collins	REVISIONS AND PRESCRIPTIONS 98 Greene Street New York 21x13.5cms, 17pp, b/w
G. Croce	a a' b' b Edizioni la Bertesca Genoa 19x19cms, 42pp, b/w
R. Cutford	CN/ET/ESB (1970/71) New York, 14x19cms, 10pp, b/w
H. Darboven	EIN JAHRHUNDERT Strichting-Octopus Amsterdam
M. Harvery	WHITE PAPERS New York, 68pp, Ed 1000
J. Dibbets	HORIZON Van Abbe Museum Eindhoven, 25x25cms, 26pp, col
G. Fabbris G. Spiller	ASSENZA Venezia, 21x15cms, b/w, Ed 500
H. Fulton	KUTOYISIKS KINUK SISAKATA Sperone editore Torino, 17x11cms, b/w 106pp, b/w, Ed 1000
Gilbert & George	A DAY IN THE LIFE OF GEORGE & GILBERT Art for All London, b/w, Ed 1000
S. Greco	SAPER SORRIDERE Cecco, 9x7cms
J. Kosuth	THE SIXTH INVESTIGATION 1969 Proposition 14, Paul Maenz Koln, Ed 500
J. Kosuth	THE SIXTH INVESTIGATION (ART AS IDEA AS IDEA) Proposition 11, CAYC Buenos Aires, 21x16cms, 200pp, b/w, Ed 1000

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J. Kosuth	THE EIGHTH INVESTIGATION PROPOSITION 2 Paul Maenz Koln, Ed 45
J. Latham	LEAST EVENT/ONE SECOND DRAWINGS/BLIND WORK/ 24 SECOND PAINTING Lisson London, 20.5x14.5cms, 24pp, b/w
B. Law	16 Drawings Lisson London, 30x20cms, 17pp, b/w
S. Lewitt	FOUR BASIC COLOURS AND THEIR COMBINATION Lisson London, 20x20cms, 34pp, col
R. Long	FROM ALONG A RIVER BANK Art and Project Amsterdam, 21x10cms, 24pp, b/w
R. Long	TWO SHEEPDOGS CROSS IN AND OUT OF THE PASSING SHADOWS THE CLOUDS DRIFT OVER THE HILL WITH A STORM Lisson London, 28x10cms, 22pp, b/w
C. Oldenburg	NOTES IN HAND Petersubrg Press Hamburg/London, 15x11cms, 100pp, col
P. Pilkington, D. Rushton, K. Lole P. Smith	CONCERNING THE PARADIGM OF ART Editions Bischofberger, Zurich, 30x21.5cms, 28pp
G. Penone	SVOLGERE LA PROPRIA PALLA Sperone Editore Torino, 22x21cms, 110pp, b/w, Ed 1000
T. Phillips	TRAILER Hans jorg Mayer Stuttgart/London, 16x12cms, Ed 500
P. Roehr	10 TYPOMONTAGEN 1965 Paul Maenz Koln, Ed 150
D. Rot	(POSTCARD PAD) Hans jorg Mayer Koln/London, 10x15cms, 176pp, Ed 100
D. Rot	FRANZ EGGENSCHWILER THE YOUNG MAN THE MAN his time his work (until today 2.5.71) an essay by D. Rot R. May Dusseldorf, 29.6x21cms, 65pp, Ed 400
D. Rot	2 PROBLEMS OF OUR TIME AN ESSAY Verlag Reykjavik, 22x14.5, 60pp, Ed 200

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J. Kosuth	THE EIGHTH INVESTIGATION PROPOSITION 2 Paul Maenz Koln, Ed 45
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T. Phillips	TRAILER Hans jorg Mayer Stuttgart/London, 16x12cms, Ed 500
P. Roehr	10 TYPOMONTAGEN 1965 Paul Maenz Koln, Ed 150
D. Rot	(POSTCARD PAD) Hans jorg Mayer Koln/London, 10x15cms, 176pp, Ed 100
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D. Rot	2 PROBLEMS OF OUR TIME AN ESSAY Verlag Reykjavik, 22x14.5, 60pp, Ed 200

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D. Rot	IDEOGRAMS Hans jorg Mayer Koln, 23x17cms, 408pp, Ed 1000
D. Rot	SMALLER WORKS PART 1 Hans jorg Mayer Stuttgart/London 23x17cms, 272pp, 1200 copies
D. Rot	SMALLER WORKS PART 2 Hans jorg Mayer Stuttgart/London, 23x17cms, 304pp, Ed 1200
D. Rot	WHO WAS MOZART Verlag Reykjavik, 26x19cms, 16pp, Ed 200
D. Rot	WHO'S THE ONE WHO DOESN'T KNOW WHO MOZART WAS? Verlag Reykjavik, 23x15.5cms, 16pp, Ed 200
D. Rot	A QUESTION? Verlag Reykjavik, 21x15cms, 64pp, Ed 200
A. Ruppersberg	25 PIECES Eugenia Butler Gallery LA
E. Ruscha	A FEW PALM TREES Heavy Industries publications Hollywood 17.5x12.5cms, 64pp, b/w, Ed 4000
E. Ruscha	RECORDS Heavy Industries Publications Hollywood 17.5x12.5cms, 72pp, b/w, Ed 2000
E. Ruscha	DUTCH DETAILS Octopus Foundation Arhham, 10x35.5cms, 10pp, b/w, Ed 3000
J. Stezaker	WORK 1969-71 London, 21x30cms, 36pp, Ed 250
A. Tacha	HEREDITY STUDY I 1970-71 Rome 21x21cms, 12pp Ed 500
A. Tacha	HEREDITY STUDY II 1970-71 Rome 21x21cms, 12pp Ed 500
G. Titus-Carmel	JOAQUIN'S LOVE AFFAIR Ericard Editeur Paris, 27x21cms, 10pp, b/w, Ed 1850
L. Weiner	10 WORKS Yvon Lamber Paris, 17x11cms, 86pp, b/w

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L. Weiner	10 OWRKS CAYC Buenos Aires, 16x10cms, 800pp, b/w, Ed 1000
L. Weiner	CAUSALITY AFFECTED AND/OR EFFECTED Castelli New York, 16x11cms, 76pp, b/w
L. Weiner	FLOWED Halifax Nova Scotia, 17x11cms, 30pp, b/w
L. Weiner	MISSCHIEN DOOR VERWIJDERING Art and Project Amsterdam, 24x21cms, 24pp, b/w
L. Weiner	PERHAPS WHEN REMOVED CAYC Buenos Aires, 21.5x16.5cms, 24pp, b/w

1972

V. Agnetti	14 PROPOSIZIONO SUL LINGUAGGIO PORTATILE Martano editore Torino, 23x11cms, 36pp, b/w
G. Anselmo	LEGGERE Sperone editore Torino, 17x11cms, b/w, Ed 1000
T. Atkinson, D. Bainbridge, M.Baldwin C. Harrison, H.Hurrell, J. Kosuth	ART AND LANGUAGE Du Mont Schauberg Verlag Koln 20.5x15cms, 350pp
J. Baldessari	JOHN BALDESSARI'S PARABLES Studio International London, 1500 copies
J. Baldessari	CHOOSING GREEN BEANS Edizioni Toselli Milan, 30x21cms, 26pp, col, Ed 1500
J. Blake	4 GLASS PANES (PERMUTATIONS) BROKEN/NOT BROKEN London, 14x20.5cms, 24pp
M. Bochner	11 EXCERPTS 67-70 Sonnabend Paris, 15.5x13cms, 24pp
S. Brouwn	1 STEP-100 000 STEPS Kunsthist. Institut Utrecht and Art & Project Amsterdam
V. Burgin	A WORK AND A COMMENTARY Latimer Press London, (forthcoming)
J.L. Castillejo	THE BOOK OF EIGHTEEN LETTERS Luis Perez Madrid, 24.5x17cms, Ed 350, b/w

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G. Chiari	SENZA TITOLO (1971) Edizioni Toselli Milano
C. Costa	EVOLUZIONE E INVOLUZIONE Edizioni Masnata Genoa, 21x15cms, 110pp, Ed 2000
G. van Elk	THE CO-FOUNDER OF THE WORD OK Art and Project Amsterdam, 21x10cms, Ed 300
H. Fulton	HOLLOW LANE Situation London, 21x30cms, 40pp, b/w, Ed 1000
Gilbert & George	OH, THE GRAND OLD DUKE OF YORK Kunstmuseum Luzern 29x21cms, 37pp, b/w
Gilbert & George	SIDE BY SIDE Konig Koln/New York, 19x13cms, 172pp b/w, Ed 600
D. Graham	DAN GRAHAM (FORTHCOMING) Lisson London/Konig Koln
R. Hamilton	POLAROID PORTRAITS Hans jorg Mayer Stuttgart/Mathews Miller Dunbar London, 64pp, col, 16.5x12.5cms
B. McLean	KING FOR A DAY Situation London, 24.5x18cms, b/w, Ed 1000
M. Merz	UNA SOMMA REALE E UNA SOMMA DI GENTE Sperone editore Torino, 12x17cms, 26pp, Ed 1200
K. Lole, P. Smith	HANDBOOK ON MODELS Coventry 30x21.5cms, 25pp
P. Pilkington, D. Rushton	SAMPLE FROM A TOPOLOGICAL NOTEBOOK Pilkington, Rushton Coventry, Ed 10
J. Stezaker	"o(a-f)" AND FIVE INHERENT PREDICABLES Nigel Greenwood London, 20x15cms, 14pp, Ed 300
J. Stezaker	"a..." AND SIX PREDICABLES Nigel Greenwood London, 20x15cms, 14pp, Ed 300
A. Tacha	SPATIAL DISORIENTATION STAIRCASES AND RAMPS 1971-72 Rome 28x22cms, 14pp Ed 250
L. Weiner	HAVING BEEN DONE AT Sperone editore Torino, 17x12cms, b/w, Ed 2000
L. Weiner	GREEN AS WELL AS BLUE AS WELL AS RED Jack Wendler London, 100pp, b/w, Ed 1000

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Internationale Ausstellung Köln 1981

Zeitgenössische Kunst seit 1939 im Staatenhaus, Messegelände
Veranstalter: Stadt Köln

Ausstellungsleitung:
Karl Ruhrberg, Direktor des Museums Ludwig
Kasper Koenig, Ausstellungskommissar
Laszlo Glozer, Autor des Handbuches

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Beirat:
Giulio Carlo Argan, Rom
Alan Bowness, London
Martin Friedman, Minneapolis
Kurt Hackenberg, Odenthal
K.G. Pontus Hultén, Paris
Peter Ludwig, Aachen
Franz Meyer, Basel
E.L.L. de Wilde, Amsterdam

Conlon File

OUTLINE

for the exhibition to open in Cologne on May 1, 1981

Today's cultural situation with all its diversity makes it difficult to understand the achievements of contemporary art. The uninitiated public is confronted with a confusing multiplicity of art works which results in weariness and the desire to an historically grounded manner of viewing art. Therefore, "decade" exhibitions have been very popular lately in German speaking countries like "Tendencies of the 20's" in Berlin, "The 30's" in Munich, Essen, Zurich.

As opposed to those exhibitions which deal with isolated phases, the exhibition in Cologne will cover 4 decades, and, on the basis of the impact of these works on their contempories and also upon us today, will attempt to demonstrate the developments, continuities and conflicting tendencies of these periods. An orientation through these periods will be offered to the public through selected groups of works whose relationship to one another will be critically examined and rechecked. The size of the exhibition, which will show about 800 works of art, accompanied by a wide documentation, will place it in the old and internationally renowned tradition of Cologne exhibitions in the 20th century, "Werkbund" and "Sonderbund" exhibition before World War I and "Pressa" in the twenties.

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The effective realization of the exhibition will be supported by an advisory board of museum directors, art historians and collectors:

Giulio Carlo Argan, art historian and former mayor of Rome

Alan Bowness, director of the Courtauld Institute and future director of the Tate Gallery, London

Martin Friedman, director of the Walker Art Center, Minneapolis

Kurt Hackenberg, former commissioner of culture of the city of Cologne, Odenthal

K.G. Pontus Hultén, director of the Musée d'Art Moderne, Centre Georges Pompidou, Paris

Peter Ludwig, collector, Aix-la-Chapelle

Franz Meyer, director of the Kunstmuseum, Basel

E.L.L. de Wilde, director of the Stedelijk Museum, Amsterdam

Location of the exhibition: the 'Staatenhaus' which was built for the international Press exhibition (Pressa) in 1928 on the fairgrounds in Köln-Deutz, alongside the Rhine and across from the Cathedral. In an adjoining new hall the art of today will be presented. This complex of buildings is protected by law as historical monument. The choice of the Staatenhaus as the location was necessary because of the desire that the artwork itself be the center of focus. This is made possible because of the open volume of space in the halls: the exhibition can be arranged "around" the artworks, and literally "from within".
It is our conviction that the mediation of art to a public through exhibitions, which is necessary and itself a creative endeavour, stands and falls with the manner in which it is presented.
These halls allow a flexible and sufficient volume of space for close cooperation with the "exhibition architect" whose task is

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neither that of an architect nor that of a designer. For complex interrelationship and mutual influences have to be demonstrated to a public which is in general interested but not sufficiently informed. This unusual task calls for the use of unconventional means in the exhibition in order to avoid that the event be simply static and museum-like. Because they contain more than 15,000 sqyds our project can be realized within the fairgrounds of Cologne/Deutz.

Because of the unique character of these halls, the space can be divided up into two parts;one covering chiefly the survey of the 40's, 50's and 60's. This part will be shown in the so-called "Staatenhaus" (halls 6 + 7) in a more static way with the sections following a linear pattern. The contemporary part, however, will be presented in hall 4 with its square floor plan. Here, in compartments specially arranged for the exhibition, performances, discussions with the public,film projections and other events will take place. In addition the precincts of the fairgrounds i.e. access and entrance to the exhibition will be included as sites for special commissioned works.

Concerning the exhibition:

Art works of a period of the four decades will be shown, which were of significant importance at the time they were created but which, on the other hand, still influence the art that is done today. With a representative choice of art works we want to bring to light the relation of their impact on today's art with the meaning they had for their contemporaries. The limitation to Western art in general is thus justified because of this lively process of development and mutual interaction of cultural influences. We shall take into consideration artists and their works which have taken an active part in the process of development of modern art. Naturally, the main interest is focused on the European and

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North American centers of art, but also the Mexican art of the 30's (Orozco, Rivera, Siqueiros) - acting as a ferment - will be shown.
Limiting the period of the exhibition - 1939 to 1981 - came about because of our commitment to contemporary art on one hand, - for instance in hall 4, works made in 1981 will be shown. - On the other hand, we had to ask ourselves how far must we go back in order that the effective background of contemporary art in all its diversity could be grasped.
We did not take the date of 1945 which, has become so popular in art literature and exhibitions , because in fact the end of the war does not imply the beginning of art. Also, the year of 1939, the beginning of the war, is a turning point in the history of art. With the emigration of European artists, the art scene is moving from Paris to New York. This already covers the period known as "The Formative Years" of those American artists who, later on, and with great consequences, liberated themselves from the European influence of the 50's. The spiritual emigration and isolation of the European artists plus some exemplary late art works mark the 40's, and actually already the end of the 30's, as a time of revolution, the problems of which have become so very important for our present time.
In terms of the history of art, it can be said that the history of the present began at the moment when closed systems like "constructivism" or "surrealism" started to fall apart. This phenomenon also corresponds with the date of 1939.

As to the method of putting up this exhibition, two main requirements are essential which shall be taken into consideration as two distinctive principles with regard to the technical realization of the exhibition. In the first place we are interested primarily in contemporary art and we consider this exhibition to be a spokesman for this art and therefore we choose works which

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although historical have become important for problems of art today. But secondly we want to present an authentic reconstruction of the development of the art in its own historical context - what was important within the cultural context of the various periods.
In order to satisfy these requirements, it will not be enough to merely arrange the art works by chronological, geographical order or by style, as is very often practised.
The total presentation of art works, supported by documentary material, will be effected through a series of interrelated modes of presentation which relate each work to a particular thematic context.

Groups of works will be presented which represent their epoch socio-historically and which at the same time give an account "en bloc" of the development of art covering the different periods; for example, Dubuffet's portrait series of his contemporary artists friends involved in Existentialism (which were first shown in an exhibition at Pierre Matisse's in N.Y. in 1947) will be the only works of Dubuffet exhibited. He made portraits of Jean Fautrier (who will be represented with works of his own), Sartre, Ponge, Paulhan, Michaux, Artaud, Tapié, Drouin. Another example for a selected group of works of this time, typical also for the background, is the series of still-lifes by Picasso done in 1945.

Chosen from a limited period, a concentrated group of works by artists like Baumeister and some Berlin artists (Heldt, Uhlmann, Scharoun) will show the German situation of the post war era.

In the same way as these examples stand for the years around 1945, the atmosphere of the 60's was marked by "Swinging London", a movement of English artists (Hamilton, Hockney, Blake, Rolling Stones, etc.) or, as a result of a development independent

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of N.Y., the south-Californian scene with Ed Ruscha, Larry Bell, John McCracken etc.

This exhibition will take into special consideration works of artist groups who for some time worked closely together such as the COBRA group shortly after the end of the war (1948-51, Copenhagen, Brussels, Amsterdam), a movement spontaneous and expressive in its style, coming from the neighbouring countries, formerly under Nazi German occupation. Specially considered will be Jorn and Constant as well as the "Situationist internationale" (which originated from the COBRA movement) and which had social-political effects as far as May 68 in Paris (see documentation of the exhibition).

Also as a group related to a cultural context, the movement of "Nouveau réalisme" proclaimed by Pierre Restany 10 years later, (Arman, Dufrêne, Hains, Villeglé, Raysse, Klein, Tinguely) will be presented.

Other groups which will be presented specially: the GUTAI movement in Japan in the mid 50's (Yoshida, Yoshihara) and the "Groupe de Recherche d'Art Visuel" founded in 1958 in Paris.

Also programmatic exhibitions which are important for our interests will be handled. With this exhibition of works in terms of their actual historical appearance important transitional phases in the history of contemporary art can be effectively brought to view. For example: in N.Y. the encounter of the European immigrants with their multitude of stylistic expressions (such as surrealism, constructivism) with the American artists which took place in gallery exhibitions at Julien Levy's (Matta, Gorky), at Peggy Guggenheim's ("Art of this Century"), at Sidney Janis', Betty

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Parsons' etal. And again in N.Y., 20 years later, under changed conditions, one of the legendary exhibitions at the Green Gallery (Larry Poons, Neil Williams, Mark di Suvero, Miles Forrest, etc.) in connection with the environment in the form of the happening of Oldenburg's "Store".

Characteristic examples will be given - as was the case with the Mexican artists in particular - how reality with its everyday politics was mixed with art - here Warhol's work will be emphazised (Race Riot, Jackie before and after the assassination of John F. Kennedy).

Repeatedly the accent will be put on artistic achievements where the attitudes of single artists are representative for the coming generation of artists. As example for such contrasts, the following artists shall be named: the painter Yves Klein and Ad Reinhardt, and a generation later, Sol LeWitt on the one side and Sigmar Polke and Paul Thek on the other.

Other accents and groups of works will follow from taking into account monographic productions of artists with a special selection of their work, such as: Mondrian - his N.Y. period; Pollock, his first great period at the end of the 40's; Matisse, cutouts of his late period; Barnett Newman; Fontana; Joseph Beuys; Frank Stella; Donald Judd, etc.

An extensive documentation will accompany the exhibition in close relation to the works represented. It will serve as a framework to help to understand the exhibited art works. There will also be excursions into the fields of happening, fluxus, Viennese actionism, body art, where documents alone will trans-

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mit the events.
The documentation shall, at the same time, give the historical background of each period in question for the art works actually shown in the exhibition.
Means of documentation: posters, original publications, magazines, programs, photos.
As introduction and interpretation: Preface in form of a video-film (12 - 15 minutes).
Video programs at the various "turning points" of the exhibition with short 8 to 12 minutes' films which are made specially for the exhibition but which could be used for the television program (cooperation with WDR - West German Broadcasting Company).
At least 12 video installations will be necessary. To give a few ideas about the subjects:
Mexican art; immigration to N.Y.; "Official War Artists" in England; Germany between 1939 and 1945 - official art and "degenerated" art; Ecole de Paris; German Informel, etc.

Special program of documentary films: films by artists, films about artists (historical documents).

It would be desirable to offer the opportunity to some artists to realize films and video programs for the exhibition.

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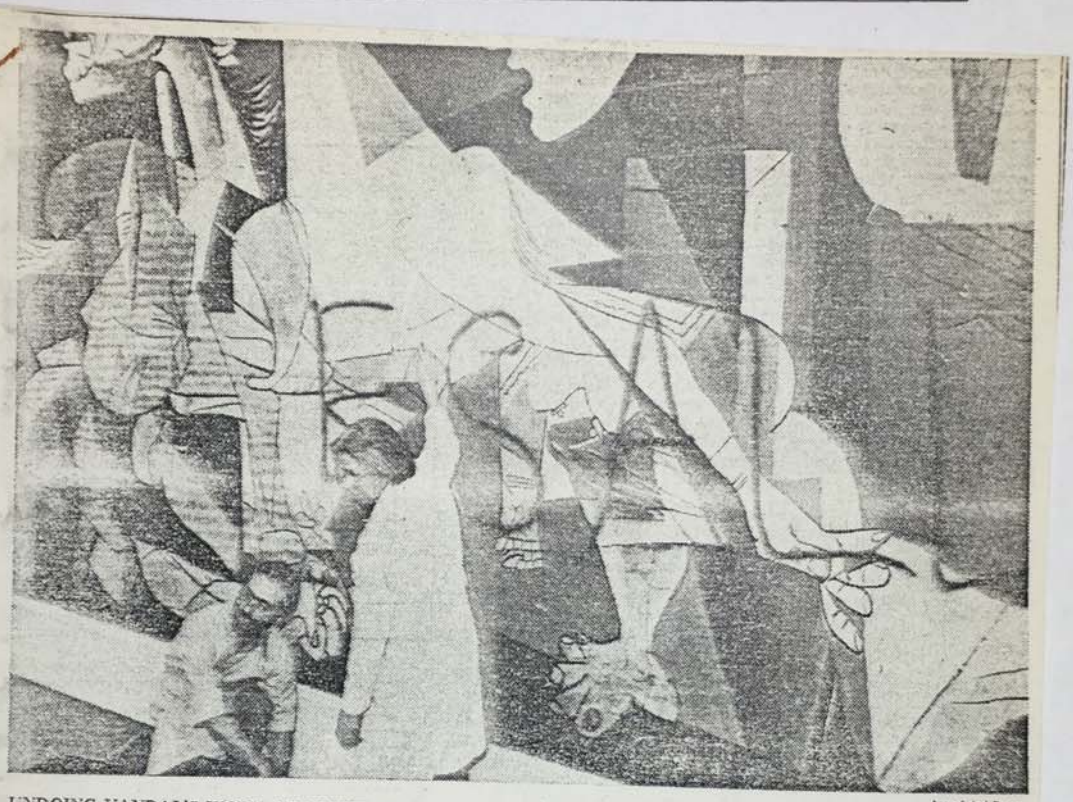

Associated Press

UNDOING VANDAL'S WORK AT MUSEUM: Employes of the Museum of Modern Art removing red paint from a section of Picasso's "Guérnica" minutes after the large work was sprayed by Tony Shafrazi, 30. He sprayed "Kill Lies All" on the painting, but quick cleaning saved it from permanent damage. Details are on Page 60.

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'Guernica' Survives a Spray-Paint Attack by Vanda

By MICHAEL T. KAUFMAN

An enraged man sprayed the words "Kill Lies All" on Picasso's painting "Guérnica" at the Museum of Modern Art yesterday. He was seized immediately and the red-paint lettering was removed from the masterpiece, leaving no damage.

The vandal, who shouted that he was an artist, was identified as Tony Shafrazi. As stunned visitors looked on helplessly in the third-floor gallery where the huge antiwar painting hangs, the man drew a can of spray paint from his pocket and scrawled the three words in foot-high letters across the gray, black and white masterwork.

"We couldn't move — we were all stunned," said Gregory Losapio, 16 years old, who was in the museum with his Scarsdale High School class.

"A man started to move toward the guy when he turned around, cursed and said, 'I'm an artist,'" the student said. "Then everybody started yelling and a guard came."

Floor Is Sealed Off

As the guard grabbed Mr. Shafrazi, the man reportedly dropped the can and demanded, "Call the curator, I'm an artist." He was taken to the West 54th Street station house and was charged with criminal mischief.

As the suspect entered the police station under guard he was asked why he had sprayed the picture.

"I'm an artist and I wanted to tell the truth," he said.

Museum officials sealed off the third floor and a team of experts led by Jean Volkmer, the museum's chief conservator, used xylene, an organic solvent, to erase the cherry-red spray paint.

Within an hour the letters had disappeared from the 1937 painting in which Picasso raged against the Fascist bombardment of the Basque city of Guérnica.

"There's no damage at all," said William Rubin, the museum's director of painting and sculpture.

Mr. Rubin said that what saved the 25-by-11-foot painting was a heavy coat of varnish that "acted as an invisible shield."

The technicians from the museum, joined by Sue Sack, the conservator at the Brooklyn Museum who happened to be at the Modern for lunch, wiped away nearly all traces of the red paint. Stubborn flecks that resisted the solvent were scraped off with surgical scalpels and needles.

Miss Volkmer said the varnish coating, applied some years ago at the museum, had to be removed to take off the defacement.

"At first we tried a milder solvent but it didn't work," she said. The painting will be revarnished.

Originally the museum hoped to keep the vandalism secret, because, according to Elizabeth Shaw, the museum's press spokesman. "Museums are always afraid that this kind of publicity may encourage other acts of vandalism."

In this case a low profile proved impossible since a few minutes after the attack a woman called The Associated Press and, without giving her name, said that "Tony Shafrazi, a young and well-known New York artist" had marred the Picasso. The woman said she was a friend of the painter.

Mr. Shafrazi, who was born in Iran, spelled his name for those in the gallery as he was led away. He did not explain why he had written the words on the painting.

Unfamiliar With Artist

Several artists who were involved in picketing and protests at museums remembered Mr. Shafrazi as a fringe member of now-defunct protest groups.

"He was a wild Persian," said Alex Gross, former head of the Art Workers Coalition. "He took part with us in a couple of demonstrations after Kent State. As to the attack on the Picasso, that's absolutely deplorable and I don't know a single artists who would defend it. We once held an antiwar vigil under the Guernica, but that was an act of homage."

Mr. Gross said he had never seen any of Mr. Shafrazi's work. Nor did he know what it was. Another painter who knew Mr. Shafrazi, John Hendricks, said he thought the suspect was "a conceptual artist."

Since last Jan. 31, Mr. Shafrazi has been living in a $45-a-week room at the George Washington Hotel at Lexington Avenue and 23d Street. Before that he lived in a loft at 138 Duane Street.

Mayor Beame said last night that he was "shocked and saddened by the brutal defacement," which he called "an outrageous act of violence." But he said that in talking to the museum director he had learned that the work would probably suffer no lasting damage.

"I know that his assessment will come as a great relief to all New Yorkers and visitors to this city from all over the world who come here to view this priceless masterpiece," the Mayor said.

Painting Is on Loan

"Guérnica" was lent to the museum by the artist, who, had intended that someday it return to his native Spain. After Picasso died last year his estate continued the loan to the museum, which has one of the world's largest collection of Picasso's works.

The attack on the town of Guérnica by the air force of the rebel general Francisco Franco during the Spanish Civil War is generally thought to be the first instance of terror-bombing of a civilian population. Lately, however, several writers have published articles contending that there were military targets in the area that they said justified the attack in military terms.

Vandalism is a constant fear for curators who are aware of such recent attacks as the one in May, 1972, on Michelangelo's "Pietà." On that occasion a man who shouted he was Jesus struck the statue 10 times with a hammer before he was subdued. The marble piece has been restored and is now displayed behind a transparent shield in St. Peter's Basilica in Rome.

Associated Press

Tony Shafrazi leaving the Museum of Modern Art in custody after spraying red paint on Picasso's "Guérnica."