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BLURB-M.A.A.I. (BK)

*Modern Artists in America is the first
modern art*

*Definitive
Copy?
n.g.*

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BLURB - M.A.A. I - 32

Modern Artists in America is the first triennial documenting modern art in the United States. Since it is not concerned with all contemporary art but only with what is specifically modern, this anthology is both critical and selective. Illustrations and text are designed to convey, in as compact and objective a manner as possible the sense of modern art as it happened.

The First Series is devoted to the events of the previous two seasons. Vanguard painters and sculptors, youthful and mature, report in their own words in "Artists Sessions at Studio 35". To accompany this intimate conference from New York is a transcript from San Francisco of "The Western Round Table on Modern Art", a dissection of contemporary issues by a representative cross section of our cultural elite.

"Exhibitions of Artists in New York Galleries, 1949-1950" is a detailed register, supplemented by an extensive pictorial selection of the more significant paintings and sculpture, including some work not shown in New York proper. In "New York-Paris, 1951" a French critic, Michel Seuphor, compares the artistic climate of the world's two major art centers, not without discredit to a renaissance America —

Photographs of home setting, by American from magazine which illuminates the position finally, an art publication portion of the 200 pages indexed.

Modern Artists edited by R. The Document Painter and by Bern of Modern and fantastic instructor at

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BLURB - M.A.A. I (BK)

Photographs of the pioneer Arensberg collection in its home setting, a list of Modern Art works acquired by American Museums, a calendar of excerpts from magazines, catalogs, and pamphlets which illuminate the social attitudes affecting the position of the practising artist today, and, finally, an extensive international record of recent art publications complete the documentary portion of this biennial. altogether there are 200 pages and almost 150 illustrations, fully indexed.

Modern Artists in America: First Series is edited by Robert Motherwell, Painter and Editor of "The Documents of Modern Art," by Ad Reinhardt, Painter and Assistant professor of Art, Brooklyn College, and by Bernard Karpel, Librarian, The Museum of Modern Art, New York. Installation photos and frontispiece by Aaron Siskind, Photographer and Instructor at the Institute of Design, Chicago.

Student Edition \$2.80

Cloth Edition \$5.50

by Robert Motherwell,

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biennial documenting modern art in
The United States

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BLRB-M.A.A.I (BK)

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Painter and Editor of "The Documents of Modern Art," by Ad Reinhardt,
 Painter and ~~Assistant~~ ^{Assistant} Professor of Art, Brooklyn College, and by Bernard
 Karpel, Librarian, The Museum of Modern Art, New York. Installation photos
 and frontispiece by Aaron Siskind, Photographer and Instructor at the Insti-
 tute of Design, Chicago.

Student Edition ~~(in cloth)~~ \$ 2.80
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November 28, 1951

Mr. Robert Dohard
R. D. #2
West Brattleboro, Vermont

Dear Bob,

Re: MODERN ARTISTS IN AMERICA

Here is additional copy for immediate typesetting. Send
three proofs please.

1. Seuphor: PARIS NEW YORK 1951
2. Statement
3. Introductory note by Motherwell
4. Introduction to Arensberg
5. Captions

We hope everything is clear, and that you can match the
previously-used type. It would be extremely nice if you
could bring these proofs with you on Saturday, especially
the list of captions.

Cordially,

George Wittenborn

GW:lg
Encl.

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GENERAL

ART PUBLICATIONS: 1949-1950

AMERICAN

MODERN ART Nos. 1-26

Surveys Dictionaries Movements: Fauvism Cubism Futurism

27-33

CARBONS — CAT PREFACES

+ CAT Prefaces that are not to be used.

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included
by Good Kim
5/51

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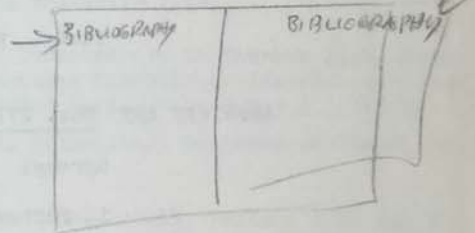
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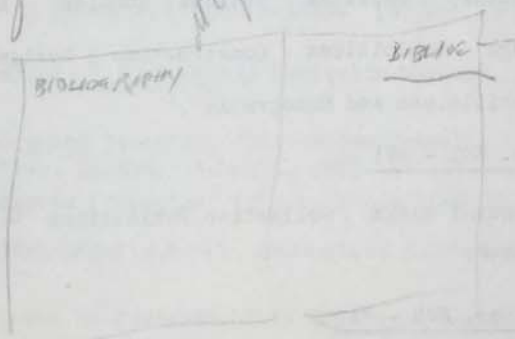
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December 24, 1951

Stone Typesetting Company
Harmony Place
Brattleboro, Vermont

Gentlemen:

Re: MODERN ART ANNUAL job through Dothard Associates

This is a follow-up to our instructions of December 19th
re: folio figures on the contents page. Please insert as
follows:

Index to Bibliography page 193
Index to text page 197

We hope the reproduction proofs have not gone off yet, so that
you can insert these two (2) page folios, otherwise, just pull
some clear proofs which must suffice for our offset printer.

Best wishes for the New Year.

Sincerely yours

GW/ea

GEORGE WITTENBORN

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December 19, 1951

Stone Typesetting Company
Harmony Place
Brattleboro, Vermont

Gentlemen:

Re: MODERN ART ANNUAL job through Dothard Associates

We are returning galley with corrections, mainly on space arrangement, plus two lines of copy. You will notice that the two last folio figures on the contents page are still in doubt, so we would have to ask for these at the last minute, to be pasted in by the Offset printer.

Please supply three reproduction proofs of this galley, including the new copy.

Wishing you and your staff a very pleasant Christmas and a prosperous New Year.

Sincerely yours,

George Wittenborn

GW:lg
Encl.

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ROB

"Rob

truth

reve

to s

nd

gness

Quotations

Delacroix - (relaxed yet?)

Brown

Eugene Delacroix
"The Journal", Jan. 13, 1857
(Covici-Friede, 1937)

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ROBERT MOTHERWELL COLLAGES 1943-49

"Robert Motherwell's color sense has for me a Chinese originality and truthfulness to sensibility. His reverence of procedure, moreover, and reverence, tenacity of purpose, instinctiveness, patience, and willingness to grow, are to me a continual incentive."

-Marianne Moore

from a note, August 1947

(Courtesy of Kootz Gallery)

Robert Motherwell

From an address to the artist at
Kootz Gallery, New York, N.Y.,
12 August 1947

(Courtesy of Kootz Gallery)

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"Philosophers often speak about the so-called "subject-object" relationship; for many of them, including Descartes, Locke and Hume, this relationship is the basic pattern of experience. The subject is the knower, in their terminology, as when someone is perceiving a picture; the object is the thing known, in this example, the picture. One sometimes has the illusion that this relationship works in reverse. "In this state of illusion," as Novalis says, "it is less the subject who perceives the object than conversely, the objects which come to perceive themselves in the subject." So a painter, in working a canvas, sensing it all over, watching it shift and change and slowly emerge from its flat void, mere extension, may have the illusion that the picture is not being painted by him, but rather is painting him, that he who is supposed to be the subject has become the object, that the picture knows him better than he knows it."

-Robert Motherwell

from an address by the artist at
Forum 49, Provincetown, Mass.,
11 August 1949

(Courtesy of Kootz Gallery)

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BLACK OR WHITE

"Are we to mark this day with a white or a black stone?"

(Don Quixote, II, ii, 10)

There is so much to be seen in a work of art, so much to say if one is concrete and accurate, that it is a relief to deal on occasion with a simple relation.

Yet not even it, no more than any other relation in art, is so simple.

The chemistry of the pigments is interesting: ivory black, like bone black, is made from charred bones or horns, carbon black is the result of burnt gas, and the most common whites - apart from cold, slimy zinc oxide and recent bright titanium dioxide - are made from lead, and are extremely poisonous on contact with the body. Being soot, black is light and fluffy, weighing a twelfth of the average pigment; it needs much oil to become a painter's paste, and dries slowly. Sometimes I wonder, laying in a great black stripe on a canvas, what animal's bones (or horns) are making the furrows of my picture. A captain on the Yukon painted the snow black in the path of his ship for 29 miles; the black strip melted three weeks in advance of spring, and he was able to reach clear water. Black does not reflect, but absorbs all light; that is its essential nature; while that of white is to reflect all light: dictionaries define it as snow's color, and one thinks of the black slit glasses used when skiing. For the rest, there is a chapter in Moby Dick that evokes white's qualities as no painter could, except in his medium.

Indeed, it is our medium that rescues us painters. "The black grows deeper and deeper, darker and darker before me. It menaces me like a black

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gullet. I can bear it no longer. It is monstrous. It is unfathomable.

"As the thought comes to me to exorcise and transform this black with a white drawing, it has already become a surface. Now I have lost all fear, and begin to draw on the black surface" (Arp). Only love - for painting, in this instance - is able to cover the fearful void. A fresh white canvas is a void, as is the poet's sheet of blank white paper.

But look for yourselves. I want to get back to my white-washed studio. If the amounts of black or white are right, they will have condensed into quality, into feeling.

-Robert Motherwell

10 February 1950

(Courtesy of Kootz Gallery)

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"To me; painting means Forming with color. The color development produces 'the Form' of the composition. There is a precise psychological meaning in the color, 'an absolute' in the development toward such a meaning by which painting becomes poetry."

- Hans Hofmann, 10.30.49

(courtesy of Kootz Gallery)

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ARSHILE GORKY

Arshile Gorky's death by suicide in 1947 naturally called to mind the names of Flannagan, Maurer, Pascin, Lehmbruck and Van Gogh, all of whom were similarly ill-fated. These artists were all pitted against a society which rejected them, and all were posthumously vindicated. As an avant-garde painter, Gorky was similarly opposed by the hostility of the status quo. It now remains to be seen if his work too will have the wider recognition it deserves. I am inclined to think it will.

I knew Arshile Gorky only slightly, running into him now and then at an exhibition or a party. He seemed to combine a ferocious appearance with a gentle manner, through which flashed a savage wit. During the heyday of social realism, when he was an embattled abstractionist, his comment was, "They want poor^{art} for poor people." This still strikes me as devastating.

It seems to me significant that Gorky was one of the first good abstract painters in America. He was never a non-objective painter, because his work was always about something, and non-objective painting is about nothing. He was also a surrealist toward the end. This I think important, because American abstraction is constantly veering toward the sterility of the non-objective, and Gorky very soundly sought a balance. For him, as for a few others, the vital task was a wedding of abstraction and surrealism. Out of these opposites something new could emerge, and Gorky's work is part of the evidence that this is true.

What he felt, I suppose, was a sense of polarity, not of dichotomy; that opposites could exist simultaneously within a body, within a painting or within an entire art.

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In this first posthumous exhibition of these paintings by Gorky, (which precedes the large retrospective to be given Gorky by the Whitney Museum of American Art), one is faintly aware of a curious emotional undertone of gentleness and brutality that emanates from the canvases. However, the interpenetrating forms which undergo a continual metamorphosis, are handled with such restraint and precision, that one is impressed primarily by the refinement of the style and its elegance. Here is style in the best sense of the word. Here is true alla prima painting; the ultimate in craftsmanship in any period and any style.

Gorky's paintings are happy works. They are also melancholy. They are happy, elegant and ordered. They also have a sense of mystery. This sense of the mysterious and of order, is part of his polarity. These are the opposite poles in his work. Logic and irrationality; violence and gentleness; happiness and sadness; surrealism and abstraction.

Out of these opposite elements I think Gorky evolved his style.

-Adolph Gottlieb

(Courtesy of Kootz Gallery)

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But don't overstep the mark. Just as soon as you fail to be careful you get tired, and though you still want to create, you will slip off either into thoughtless imitation of nature, or into sterile abstractions which will hardly reach the level of decent decorative art.

Enough for today, my dear friend. I think much of you and your work, and from my heart wish you power and strength to find and follow the good way. It is very hard with its pitfalls left and right. I know that. We are all tightrope walkers. With them it is the same as with artists, and so with all mankind. As the Chinese philosopher Lao-tse says, we have "the desire to achieve balance, and to keep it."

-Max Beckmann

from Letters to a Woman Painter

(Courtesy of Buchholz Gallery)

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THE PAINTER IS LORD OF ALL TYPES OF PEOPLE AND OF ALL THINGS

by Leonardo da Vinci

If the painter wish
create them, and if
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down to the sea's h
he wishes to see hi
shore. In fact, wh
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are of such excell
view of the whole
in nature.

SUNDAY

JUNE '50						
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JULY 1950

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APPOINTMENTS

9 a.m. _____

9:30 a.m. _____

10 a.m. _____

10:30 a.m. _____

11 a.m. _____

11:30 a.m. _____

12 noon _____

1 p.m. _____

1:30 p.m. _____

2 p.m. _____

2:30 p.m. _____

3 p.m. _____

3:30 p.m. _____

4 p.m. _____

4:30 p.m. _____

5 p.m. _____

Evening _____

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THE PAINTER IS LORD OF ALL TYPES OF PEOPLE AND OF ALL THINGS

by Leonardo da Vinci

If the painter wishes to see beauties that charm him it lies in his power to create them, and if he wishes to see monstrosities that are frightful, buffoonish, or ridiculous, or pitiable, he can be lord and God (creator) thereof; and if he wish

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Oxford University Press

(Courtesy of Buccholz Gallery)

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from PARACONE, A comparison of the Arts,
Oxford University Press

(Courtesy of Buccholz Gallery)

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Concerning the Drawings of Dudley Huppler

These drawings present a world of form and order. Their subject matter - birds, primarily, but also fruits and flowers, contrasted to the clean outlines of dish-ware - depicts the beauty of these objects; yet, the important thing is not the subject matter itself, but the formality with which it is presented. It is a reactionary formality: classic, rather than what we understand by the term "modern." If one compares these drawings to the work of any other contemporary artist who makes use of the same subjects, Dudley Huppler's classic formality makes its terms clearly evident.

He has limited himself to the most severe technique: black ink on white paper, applied in countless dots. In our day, the patience and control this technique requires seems an anomaly. But the impact of this technique speaks of sureness, direction and clarity of artistic intention. The exercise of these qualities indicates a tendency toward splendor and wit achieved by purity of line - that is, by a legitimately draughtsman's approach, rather than by reliance on any associative literary idea. This purity of line (or outline) is used as significantly as a choreographer does, since with these elements too a choreographer achieves order and formality.

Concretely, two important qualities are achieved within this rigorous technique. One is that white (not the white of paint, but the white of the paper controlled by the density of the black surrounding it) becomes eloquent as it hardly ever has been before. The other quality is that of remarkable nuance and variety. It is a surprising achievement in view of the limitations the artist's

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choice of technique would seem to predicate. In spite of these limitations, the final effect of these drawings is that of a cleanly exuberant atmosphere, like a world of Mozart's music or, in our time, like a ballet by George Balanchine. In the work of these artists we immediately think of definition and control.

Marianne Moore, in a sympathetic appreciation, says of Huppler: "Truly a creator in being able to depict detail yet keep it alive - to differentiate between eyes that see and eyes that doze, planted feet and feet tensed for effort; the density of lilac-bloom and the slot-in-a-sleighbell of the bud."

James Graham-Luján.

(Courtesy of Edwin Hewitt Gallery)

The only extraordinary fact of Huppler's story, then, is that there is absolutely nothing extraordinary about it. Nothing to indicate either the start or the development of his great talent. Nothing to show influences - he takes only early Italian painting of the Boticelli type - nothing to explain the emergence, in so young an artist, of a full-blown, original style.

(Courtesy of Edwin Hewitt Gallery)

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JOSEPH GLASCO

The inner forces which impel Joseph Glasco to spend day after day, year after year, covering paper with magnificent drawings, or to spend hours perfecting the details of his large canvases are too mysterious to permit analysis. One fact, however, stands out: here is a striking new talent, and one which it is a privilege to exhibit publicly for the first time.

Glasco was born in Pauls Valley, Oklahoma, only twenty-five years ago, the second of six children. Both parents were native Oklahomans. At the age of six, he moved to Texas where his father, originally a salesman, is now president of a Dallas oil company. After high school, he attended the University of Texas, but in 1943, when he was eighteen, he was drafted. He had always drawn and painted, and, he says, quite seriously since he was eight years old, so the Air Corps put him to painting murals at Amarillo Air Field, for two years. Early in 1945, he was transferred to the Infantry, sent overseas, and saw the last days of active combat inside Germany. Travels to London, Vienna, Rome, and Paris followed. Back home, he went to Los Angeles, studied with Rico Lebrun for a few months, and stayed on until 1948. That year he spent in Mexico City. He arrived in New York barely a year ago and studied at the Art Students' League for a few months. He now works by himself.

The only extraordinary facet of Glasco's story, then, is that there is absolutely nothing extraordinary about it. Nothing to indicate either the root or the development of his great talent. Nothing to show influences - he likes only early Italian painting of the Giotto type - nothing to explain the emergence, in so young an artist, of a full-blown, original style.

(Courtesy of Perls Galleries)

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REFLECTIONS ON THE SCULPTURE OF MARY CALLERY

Mary Callery belongs to a small group of sculptors that for some years ~~have~~ have come more and more to the fore, always anxious to free art, not to owe their favor to rules that are obsolete, to tricks that have taken in so many people, but yielding to their instinct, imagining their own discoveries.

Today she has no longer to make a novitiate, this is done, even to say "a huis clos." Her personality is one to accept the difficult years of apprenticeship, to take without flinching the heavy program, and after moments of great suffering, find that burden light. She does neither seem overcharged nor broken down by the work of inventing a form of expression, rather on the contrary stimulated and transported into creative work.

In her combat she has armed herself against any form of expression that was aimed to produce an effect, against all the illusions that the majority of superficially modern works present day after day to the transient curiosity that greets and acclaims qualities which do not exist. Because of this she contented herself by following tradition, at the same time endeavoring to go further. Although her first sculptures show a classical trend, they really seek to approach the framework of contemporary art.

The figures that she formed according to her new conceptions were no longer a simple rendering of the model. Making substantial changes, suppressing anything that was not essential, she very soon began to modify the apparent reality of these forms, animated by her impetuous vitality. In Mary Callery's studies of acrobats she chooses those attitudes in which all is calculated precision: where every breach of discipline must be thwarted and adjusted, every liberty at once subjected to the laws of balance. That which is difficult must seem easy, that which is heavy seem light, the unstable and the temporary must appear set and immutable.

This is the extraordinary and strange exploit that both the acrobat and the artist undertake. They seem to go their way at random, happen what may, but they are both exposed to the danger of the slightest false step; and for the artist and acrobat

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alike everything depends on the success of a concept carefully and slowly worked out, governed by a rigorous logic.

In her new figures the solid forms grow dim, almost vanish. In these bodies the fundamental structure alone stands out; what the artist retains serves to represent the relation between the different parts of the body and their general functioning. Mary Callery has achieved the real "tour de force" of giving us, in these wrought iron "ideograms," images in which each effort is underlined, each movement interpreted as it should be.

To get away from these ingenious, difficult, and delicate calculations in equilibrium, Mary Callery simply turns her mind to another problem, the portrait. The head entitled "Puma" strengthens her decision to direct the portrait towards another path. Here the artist is not as she was before, entirely at one extreme. She no longer sees the portrait as an image copied from the model. Experience has taught her how sterile it is to attach too much importance to the irregularities of the model and to be tempted to portray them. She knows now that, on the contrary, the magnificent strength of the sculptor is to allow free play to various impulses, to probe deeply into any architectural problems that may arise; to unmask the resources and the secrets of the model, following the details closely by stating them in their entirety; proving the power of suggestion; assembling all these things, reckoning with them, and composing with them.

The artist who patiently explores everything pertaining to her art, working in silence, slowly developing her talent, proves to us that in this aspect of her work there is a wide route and an open destiny.

- Christian Zervos

excerpts from an article in Cahiers d'Art

February 1950

Translated by Dolly Chareau

(Courtesy of Buchholz Gallery)

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from PARAGONE, A comparison of the Arts,
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FRANCIS PICABIA

Francis Picabia is the Christopher Columbus of art. No one attains his philosophical "indifference," his creative facility, his sangfroid as an artisan. He sails without compass. The "Iles Concretes" where the abstract gentlemen consume one another, were discovered by him. At the extreme end of the world, at the most advanced outpost of our unbridled civilization, at the edge of the great desert of emptiness, where even the irritating weathercock of vanity disappears, he has heard the humming of the brass distaff spinning the flaming thread of sombre and unreal fire; the thread of human existence with an ever growing furia. In this abode of modern "merancolie" he meets with a naked figure, recoiling in fright from his own image that the mirror throws back at him. The naked figure, trembling with disgust, as he confronts the human face that reminds him of a Medusa's head, staggers back into an armchair, tossing about his arms and legs as if they were tentacles. Stubborn, he persists in his movements; the absurdity of existence takes him by the throat, he shakes the tentacles convulsively. Will he cling to emptiness? Will he render his disgust on canvas? The naked figure decides for disgust and painting and Picabia rejoices because he despises tragedy.

I made Picabia's acquaintance when he visited Zurich in 1917. He came as the emissary of the American Dadaists to greet his colleagues at Zurich. Tristan Tzara and I both curious and excited went to his hotel. We found him very busy pulling a clock to pieces. I couldn't help recalling the "Anatomy Lesson" by Rembrandt which is at the Amsterdam Museum. All the same it was a step nearer to abstraction. He attacked his alarm clock ruthlessly till he got to the spring which he pulled out triumphantly. He stopped

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working to greet us, then taking the wheels, the spring, the hands and other secret parts of the clock, he immediately impressed them on paper. He connected these imprints together by lines and added to the drawing sentences full of wit. Remote from the world of mechanical stupidity he created anti-mechanical machines. At this time he had a great predilection for wheels, screws, engines, cylinders, electric conducts; making use of these forms he drew and painted machines that had unconscious secrets. From these gratuitous machines blossomed an entire flora. "La fille née sans mère" a thin book of verse that moved us deeply was written at that time. In that book there is no trace any more of the dried up sponges of rhetoric, not a single sparkling sentence, no more "Trompe l'oeil in a bra."

But Picabia has not only one string to his bow. There are melodies of his that I know that sing of the sensitive whiteness of the swan; and of the movements of the swan. Clouds with a mythical voice, gather, swell, and disappear. Sometimes the siroco becomes the "sirococo" and Picabia approves. How can we enumerate all his finds, his countless inventions? I have seen canvases of his made of straws, of confetti, canvases for harems, canvases for dwarfs. He has painted bouquets of withered wings, bouquets of empty eyes, bouquets of hearts revolving in a void. Couples smothered in forget-me-nots, the rind of kisses. The challenges and wisecracks in his paintings are innumerable.

Whether Picabia is examining metamorphoses or writing a picture in answer to a letter, his documents are "palimpsests" multiplied a hundred times. Picabia is a hopeless case. From his childhood he was affected with "furious painting." Day and night he paints with all the strength of his arms and legs. At night he covers up the canvas he painted during the day; and during the day he covers up the canvas he painted at night. His canvases grow bigger and bigger. His need to paint uninterruptedly explains itself by a fanatical and mad concern that is in complete contradiction with his dadaist irony. This

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concern recognizes neither the mockery nor the "fin de siecle" wit where blasphemy is indispensable. It is the act of creation in which he is lost - body and soul. It is not a beautifully finished off and framed picture that he is seeking. Contrary to all probabilities he grows closer to the first gesture of origin; the absolute; and none of the "Jesus Rastaquouere" go to his rescue.

Jean Arp

Ascona 1949

(Courtesy of Rose Fried Gallery,
the Pinacotheca)

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REFLECTIONS OF OUR TIMES...

World War II

1943-44

Goya painted the war that he saw and he said, "Lo he visto."

I didn't see the horrors of World War II except through the news in the newspapers and communiques and in the movies. I felt the war very deeply. Goya called his creations "DESASTRES de la GUERRA." I call mine "DESASTRES del ALMA." I worked in the solitude of my studio thinking of man converted into a machine to destroy and through camouflage this machine of destruction was more and more identified with nature. The more man looked like nature the better possibilities he had to kill.

Reconstruction

1944-45

Out of this destruction it was evident at war-end that the reconstruction period would follow. The machine became humanized with remarkable precision - palpitating, breathing, moving rhythmically to begin the reconstruction of that which man destroyed. Behind and in front of this machinery in the elegant rooms of chancellories all over the world the planners of the blueprint of the future worked feverishly. What were they planning?

The Animals

1945-46

While man was trying to look like nature and machinery like living creatures to destroy each other, I thought of the eternal fight for survival in the animal kingdom - a fight to survive, a killing to satisfy the categoric imperative of existence. Animals, birds, insects kill each other when they are hungry. Somehow there is a certain nobility in this attitude.

Altitudes

1946-47

From the air, after making several trips by plane, I discovered a new form of landscape. There was such a remarkable variation of fantasies that I had to put it on canvas. Each altitude and each region gave me a definite feeling. From the take-off to the landing, objects, land and water, people and moving things have a definite and mysterious meaning which translated into painting had to be treated somehow topographically.

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Neo-Atomic War

1947-48

While I was painting the earth, scientists were working secretly in the development of formidable powers taken from the mysterious depths of the earth - powers to destroy and make useless this same earth.

I was painting and then THE EXPLOSION! and another, and another, and we entered the Atomic Age and from then the New-Atomic War begins.

I read the description of the power and its results. Explosions fell all over and man kept on fighting and when man discovered that he could fight without flesh, a new army of bone-structured soldiers was born, and the old legends were reenacted by these new armies of this, our remarkable neo-Atomic War.

Julio de Diego

(Courtesy of Associated American Artists)

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"After many a scrap, Rascal, the dog, and Scat, the cat, mutually agreed that it behooved them to discuss peace. Both were born philosophers and like born philosophers knew that battles with their clawing and biting should precede the discussion with its mewling and barking. Then, who are unnatural philosophers - I do not know whether they are against, above, or below nature - come to blows, after having exhausted their tongues, but they should do just the opposite. How much better it would be for us to begin with the flogging, and when our arms were tired by the beating and our bodies bruised by the blows, we should then stop and discuss our differences! This is true, because all discrepancies in opinion and meaning are but pretexts for quarreling with each other. Let's quarrel, then, in the first place, and perhaps we shall discover that we don't care a rap about the pretext."

-Extract from Perplexities and Paradoxes

by Miguel Unamuno

(Courtesy of Associated American Artists)

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Foreword to 5 Italian Painters

In considering the reputations of the younger generation of Italian painters, it will be seen that however they may vary in their personal styles and aspirations, all of them possess an element in common - a zealous ardor for expression. The end of the war had brought liberty, and to these artists liberty meant complete expression.

Freed from the isolation which had been imposed upon them by war and fascism, they were confronted (as was the rest of Italy) with the uncertainties, bewilderments and confusions of a new and difficult situation. The spiritual disorientation in Italy was met by the new group of painters - not with exhaustion and weariness, but with a seething energy and vitality which has attracted the attention of the outside world, as witness, the comments on the Venice Biennial of 1948, the recent exhibition of Twentieth Century Italian Art at the Museum of Modern Art, and the many exhibitions of contemporary Italian painting and sculpture in the various capitols of Europe.

Among the most vigorous and gifted of the younger painters of Italy who have achieved international reputations during the post-war years, are Afro, Cagli and Guttuso of Rome, Morlotti of Milan and Pizzinato of Venice. Though seeking common artistic and cultural aims, each of these artists has succeeded in a lively manner in creating works of art which bear the marks of a strong and distinctive individuality. Each in his own way has sought sincerely to bring about a return to truer and more vital expression.

(Courtesy of Catherine Viviano
Gallery)

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ROBERT MOTHERWELL COLLAGES 1943-49

"Robert Motherwell's color sense has for me a Chinese originality and truthfulness to sensibility. His reverence of procedure, moreover, and reverence, tenacity of purpose, instinctiveness, patience, and willingness to grow, are to me a continual incentive."

-Marianne Moore

from a note, August 1947

(Courtesy of Kootz Gallery)

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Fritz Bultman

Fritz Bultman is a painter of signs. Today, as we are increasingly aware that it is not against individuals but against force which we struggle, and not for victory or defeat but for a balance between opposites, his pictures present the tension which is essential to life. Working always from the actual through the abstract to the symbol, he creates images which bear the weight of reflection on contemporary life. Actaeon, Janus, Phaeton, if we worshiped Greek gods today, would have to be portrayed in such images, stripped of their human personalities, before they could have their full effect upon us; and Christianity, if it is to make man aware of its contemporary application, will have to emphasize not only Christ but the Cross. Fritz Bultman's paintings seem to me to deal with these matters, not merely with forms and colors and lines, and for this reason I do not think they can be called abstract. Rather they are religious, or moral, bereft of realistic pictorial detail for the same reason philosophy is shorn of particular verbal description of the life whose meaning it explores. They are true to their medium and wholly satisfying for their plastic values, but they are also yantras for the contemporary occident. I do not think they would be out of place in the church.

Donald Windham

(Courtesy of Hugo Gallery)

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LYONEL FEININGER

The true language of art...is not addressed to the mere intelligence, at any rate not directly. Its appeal is far deeper. Pictorial design uses a language which speaks to something in our inner nature beyond the reach of words.

Design is founded on the simple elements of straight line and curve....Order and liberty, reason and imagination, control and energy...that contrast and combination is expressed in the fluid, flexible lines of nature contrasted and combined with the straight line and angles of man's ruling. And according as one element or the other predominates, there are produced types of design, types of decoration, which affect us in very different ways.

Straight line and curve, repetition and contrast - these are the foundation. But growing out of these is the whole marvelous structure of pictorial design, in which other elements gradually play their part: the potency of space, reserves and silences; the potency of light and dark, the eloquence of tone; the potency of imagined mass and volume; the glory and vibration of the lyric notes of color...this language, no less than verbal language when used in poetry, communicates a meaning, a significance...Art has no existence apart from the bodily senses. And yet it is a spiritual activity. It is concerned solely with appearances, yet in its own way... it seeks for and discovers something behind appearances....It is something real, something that profoundly satisfies the whole man - not his intellect only, or his emotions only, or his senses only. If one must suggest a name, I can only suggest Life itself. Not life as we know it in our thwarted, care-burdened, precarious existence, but life as we desire it to be, and as we experience it in moments when

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simply to be alive seems something more precious than any possession....Will anyone ever produce a universally accepted definition of art? I hope not....It is all, as William Blake called it, "a means of conversing with Paradise."

from: Laurence Binyon

"The Spirit of Man in Asian Art"

(Courtesy of Buchholz Gallery)

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MID-CENTURY.PERSPECTIVE

In 1900, most of the great artists of Cézanne's generation were still alive and active. And while, to most, their paintings then appeared revolutionary, history has shown that the revolutionary period of that generation antedated the turn of the century by about thirty years. In fact, the first decade of our century brought with it a new revolution which, even in recent years, appeared still more violent than that of the Impressionists. Only now, from our MID-CENTURY PERSPECTIVE, do we begin to perceive how much the "rebels" and "wild beasts" of Picasso's and Matisse's generation owe to the great tradition of European painting, how classical most of their paintings are, at this distance. And if it is true that many of Soutine's paintings still look to a great many the way Van Gogh's paintings looked in 1900, we now have good reason to assume that, as time goes by, even Soutine's "wildest" expressions will become, in turn, classics in the pageant of Great Paintings. For the eyes of genius, over the years, teach us to see the old, familiar world in new ways, enlarging our sphere of potential experience, creating new horizons, and enriching civilization. Today, "modern" art is an historical fact, and to judge from the performance of other centuries, it may yet prove to be the one most valuable creation of our century, the one which more and more will exemplify to generations to come the true spirit of our vital, creative age.

(Courtesy of Perls Galleries)

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The past decade in America has been a period of great creative activity in painting. Only now has there been a concerted effort to abandon the tyranny of the object and the sickness of naturalism and to enter within consciousness.

We have had many fine artists who have been able to arrive at Abstraction through Cubism; Marin, Stuart Davis, Demuth, among others. They have been pioneers in a revolt from the American tradition of Nationalism and of subservience to the object. Theirs has, in the main, been an objective art, as differentiated from the new painters' inwardness.

The Intrsubjective artist invents from personal experience, creates from an internal world rather than an external one. He makes no attempt to chronicle the American scene, exploit momentary political struggles, or stimulate nostalgia through familiar objects; he deals, instead, with inward emotions and experiences. Dramatically personal, each painting contains part of the artist's self, this revelation of himself in paint being a conscious revolt from our puritan heritage. This attitude has also led him to abandon the curious custom in painting within the current knowledge of the spectator, attempting instead, through self-experience, to enlarge the spectator's horizon.

Such painting (in its inception) may never reach epic heights. As the personal anguish of Tomlin's "Death Cry" (so intimate and sensitive) may seem small when compared to the lacerating revulsion to fascism of Picasso's "Guernica". Yet, on these walls, you will note the great urge to creativity, the high level of intellectual elegance, and always the jealous adherence to individual statement.

Intrsubjectivism is a point of view in painting, rather than an identical painting style. Note, in the varied personalities here shown, the lyricism of Pollock, the sensitive calligraphy of Tobey and Graves, the poetry of Baziotes (quiet and understated, as opposed to the optimism and fury of Hofmann), Motherwell's felt images, Gottlieb's inventive recall of ancient and modern myth, de Kooning's

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love of paint; these, and the others included, have a joint passion for ideas and for a subtler, surer way of expressing them.

The artists in this exhibit have been among the first to paint within this new realm of ideas. As their work is seen and understood, we should have more additions to their ranks, until the movement of Intrasubjectivism becomes one of the most important to emerge in America.

— Samuel M. Kootz

(courtesy of Kootz Gallery)

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Frederick Franck

Kyrie Eleison, "Lord Have Merdy," thus the congregation answered the priests' prayers. Here it is the painter who gives this answer to the adversaries of life. Five panels, no provoked nihilism, no Gil Blas who lets the spirit out of the neutral bottle....What remains here are panels scratched by Job himself....They are the bricks out of the fiery furnace with the grimaces of the man-beast, the torn face of our time. Eyes, noses, mouths in cages. As if someone had smashed the old tables of the law, and etched his own hieroglyphs into the pieces. Polar light or comets reveal the nails, which have turned barbed wire....Memories of Matthias Gruenewald and of passion plays are evoked....The gigantic countenance in the middle: like a ship overloaded with sadness, horror and gentleness....A jingling chaos of masks....Do not love and death inhabit the same countenance?

At the exhibition in Pittsburgh and Philadelphia at the beginning of this year, where I served on the jury, one of Franck's paintings already drew the attention of us all. When he showed me his Requiem cycle in his studio I recognized the fulfillment of his former strivings.

These are but a few thoughts elicited by my friend's outstanding creation. The discussion of his great technical abilities, his gift of composition, the incarnation of his visions, space, plastic qualities design, etc., I gladly leave to the professional critics.— In this materialistic, Godless world, I salute the ardor and the passion of this painter.

- George Grosz

Huntington, N. Y., 1949

(Courtesy of Van Diemen-Lilienfeld
Galleries)

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PICASSO - The Figure

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PICASSO STICKS OUT AN INVESTED WORLD

"NUTS" SAYS SPANISH PAINTER IN EFFECT TO FORCES OF EVIL AT CURRENT SHOW
FROM INSIDE LOUIS CARRE GALLERY

by William Carlos Williams

Rutherford, N. J., 12/25/49. Even in this remote hamlet the impact of the tremendous battle centering about Paris in the person of Pablo Picasso is found to have deeply moving implications. When interviewed by our roving reporter Jerome Mellquist, William Carlos Williams, that "green child" of the local environment, says explicitly of the well known Spaniard, "His struggles are taking place in my blood - and not as a Spaniard but a man facing a common world." This is the key to the true situation, so Williams believes.

Seven pictures are being shown in the present exhibition, all representing an attack upon the human figure - limbs, body, and face, an attack showing the struggle that continued throughout the "occupation years" in Paris, unabated.

What is a face? What has it always been even to the remotest savagery? A battleground. Slash it with sharp instruments, rub ashes into the wound to make a keloid; daub it with clays, paint it with berry juices. This thing that terrifies us, this face upon which we lay so much stress is something they have always wanted to deform, by hair, by shaving, by every possible means. Why? TO REMOVE FROM IT THE TERROR OF DEATH BY MAKING OF IT A WORK OF ART.

Unless we do that, we are living still in the age of barbarism. This, Picasso understands better than anyone living in the world today. He is a Hercules holding us back from destruction. He is not the only hero but he is one of the greatest now alive. Do we understand that? The confusion of the past has been that "character", the character of the face, even in a portrait by a Titian or a Michelangelo, was anchored irretrievably in a meat of set

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color and contour. In these seven pictures we see a progress in the attack Picasso has been making upon that face. We may humanly disagree with his tactics but with his strategy we cannot disagree. His success has been phenomenal.

Paris attracts genius because it offers a man its body to do with as he will. For that, an artist seeks to give in return his own very blood. Nothing is held back, either way. Picasso, healthy as a pot, Spanish as the sun itself has been a grateful lover. He is more Catalan than one from that windy north that ran in the veins of El Greco from about Burgos. His figures rest upon the earth, well bottomed. But they are for all that, Spanish in that their spirit transcends the flesh. What is a face? What is a torso (toro)? Something to kill that out of it may rise something greater upon which the whole world hangs breathless. Will it arise? Can it be? Shall we accept the tawdry defamations fed to us as tenet and partly or BELIEVE that we can, in fact upon this earth witness a ghost lift from a body that has been stabbed to the heart?

This is the war that Pablo Picasso wages for us, besieged as we are, in the guise of paint and canvas.

(Courtesy of Louis Carré Gallery)

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Foreword to 5 Italian Painters

17

In considering the reputations of the younger generation of Italian painters, it will be seen that however they may vary in their personal styles and aspirations, all of them possess an element in common - a zealous ardor for expression. The end of the war had brought liberty, and to these artists liberty meant complete expression.

Freed from the isolation which had been imposed upon them by war and fascism, they were confronted (as was the rest of Italy) with the uncertainties, bewilderments and confusions of a new and difficult situation. The spiritual disorientation in Italy was met by the new group of painters - not with exhaustion and weariness, but with a seething energy and vitality which has attracted the attention of the outside world, as witness, the comments on the Venice Biennial of 1948, the recent exhibition of Twentieth Century Italian Art at the Museum of Modern Art, and the many exhibitions of contemporary Italian painting and sculpture in the various capitols of Europe.

Among the most vigorous and gifted of the younger painters of Italy who have achieved international reputations during the post-war years, are Afro, Cagli and Guttuso of Rome, Morlotti of Milan and Pizzinato of Venice. Though seeking common artistic and cultural aims, each of these artists has succeeded in a lively manner in creating works of art which bear the marks of a strong and distinctive individuality. Each in his own way has sought sincerely to bring about a return to truer and more vital expression.

(Courtesy of Catherine Viviano
Gallery)

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Architecture and Technology: **Ludwig Mies van der Rohe**
Director, Department of Architecture
Illinois Institute of Technology

Technology is rooted in the past.
It dominates the present and tends into the future.
It is a real historical movement —
one of the great movements which shape and
represent their epoch.
It can be compared only with the Classic
discovery of man as a person,
the Roman will to power,
and the religious movement of the Middle Ages.
Technology is far more than a method,
it is a world in itself.
As a method it is superior in almost every respect.
But only where it is left to itself as in
the construction of machinery, or as in the
gigantic structures of engineering, there
technology reveals its true nature.

There it is evident that it is not only a useful means,
that it is something, something in itself,
something that has a meaning and a powerful form —
so powerful in fact, that it is not easy to name it.
Is that still technology or is it architecture?
And that may be the reason why some people
are convinced that architecture will be outmoded
and replaced by technology.
Such a conviction is not based on clear thinking.
The opposite happens.
Wherever technology reaches its real fulfillment,
it transcends into architecture.
It is true that architecture depends on facts,
but its real field of activity is in the realm
of the significance.
I hope you will understand that architecture
has nothing to do with the inventions of forms.
It is not a playground for children, young or old.
Architecture is the real battleground of the spirit.
Architecture wrote the history of the epochs
and gave them their names.
Architecture depends on its time.
It is the crystallization of its inner structure,
the slow unfolding of its form.
That is the reason why technology and architecture
are so closely related.
Our real hope is that they grow together,
that someday the one be the expression of
the other.
Only then will we have an architecture worthy
of its name:
Architecture as a true symbol of our time.

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FLORENCE, 26 May 1950

UNESCO GENERAL CONFERENCE
FIFTH SESSION

Item 8.5 of the Agenda

RESOLUTION ON AN INTERNATIONAL
CONGRESS OF THE ARTS

Submitted to the General Conference
by the Delegation of
the United States of America

The following resolution is submitted as a substitution for resolution
4.213

The Director-General is authorized to plan in 1951 an international congress of the arts to be held in 1952, with special reference to the freedom of the artist, the contribution of the artist to the work of Unesco, and the widest international use of what is produced by creative workers in all the fields of art;

To invite and stimulate co-operation by national and international organizations in planning and holding the congress;

To propose to the United Nations that the congress be held in New York in conjunction with the opening of the UN Headquarters, or at a date considered appropriate by the Director-General in consultation with UN, and to invite co-operation of the UN in holding the congress.

(The American delegation consisted of: Miss Bernice Baxter,
Dr. Isadore Rabi, Dr. George D. Stoddard, Dr. George F. Zook,
Chairman Howland H. Sargent.)

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RICHMOND, VIRGINIA TIMES DISPATCH

April 23, 1950

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But deliberate examination of this remarkable prospectus convinced us that there had been no typographical error. The phrase "American Painting" was repeated several times in the text of the essay by the director of this exhibit, MR. JAMES JOHNSON

formerly head of the department of painting and sculpture of New York's

Museum of Modern Art. In the prospectus, Mr. Johnson writes: "The exhibition is a true metaphor, or image, as distinct from a

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MR. SWEENEY personally selected all the paintings in the exhibition. He also, as noted above, wrote the essay telling why he included a travesty-in-oil, which is to art what JAMES JOYCE'S Ulysses is to literature - a tongue-in-cheek pretense of "erudition" which must be seen to be properly deprecated.

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Quite obviously MR. SWEENEY, although he may take APOLLINAIRE'S "famous warning" literally, and refuse to carry "his father's corpse" around with him, feels no fastidious compunction about carrying HYMAN BLOOM'S "Female Corpse" around with him - and foisting it off on public museums, dedicated to "fine art," as part of the cream of "American Painting, 1950."

To carry the humorous imposture to its reductio ad absurdum, MR. SWEENEY quotes none other than an un-American ex-expatriate to justify the inclusion of this revolting monstrosity in an exhibit of American art. Says MR. SWEENEY:

"...the painter as EZRA POUND once said of the poet, must constantly 'prepare for new advances along the lines of true metaphor, or image, as diametrically opposed to untrue, or ornamental, metaphor'."

However, if we assume that the pictorial insanities included in this exhibition conform to the art concept of the demented poet - they become intelligible. Surely no one will accuse MR. HYMAN BLOOM'S "Female Corpse, Back View" of being "ornamental."

But the payoff of the practical joke is in the punch-line of the essay's final paragraph, in which MR. SWEENEY concludes that:

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If, in this bit of pleasantry, MR. SWEENEY were referring to HYMAN BLOOM'S "Female Corpse" and to other paintings included in this exhibit of "fine American art," such as "Diary of a Seducer" by another "cream of the crop" American painter, ARSHILE GORKY (deceased) and DALI'S "Dematerialization Near the Nose of Nero," we shall exercise our prerogative to take MR. SWEENEY seriously for once, and shout a fervent "Amen!"

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April 21, 1940

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For, if APOLLINAIRE and SWEENEY are not joking, why spend all that money to erect temples of art, if such great art as is included at the Virginia shrine is not "immortal" - if it is "dead" - and if those truly great paintings in which taxpayers may feel a proprietary interest are "corpses," and the fine building in which they are preserved is nothing but a mausoleum? or "Mausoleum Painting, 1940."

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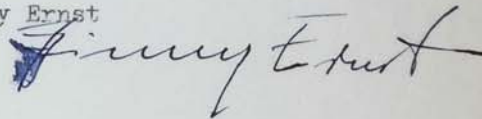
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