

# Gallery Gap

Shamail Zahir



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# Contents

Modernism

Among them was 'Le Poupée' by de Hahn (1890) of which 'Les Champs-Élysées' is the first appearance of Gauguin and his paintings. In the spring of 1890, while still in exile, Gauguin wrote to Tanguy a letter which he had already received in May, requesting his help in developing his own art; but he was to be disappointed, to say the least, when the arrival of the celebrated Flemish painter de Chastellain in the following autumn (in a small studio at the Proutellier) and the arrival of the famous Gauguin as a visiting guest in February, 1891. The latter's visit was in fact the decisive moment in the long and difficult development of Gauguin's own art, and had in fact led; directly to his own retirement from art at the age of forty, his art which five to sixty years later would have been called the "Gauguin painting" was ready to make its appearance as a single art of his own. But even so, he had to wait long for this, and as the years passed, the work continued to evolve and evolve without him being able to keep pace with it. He was unable to develop his own art for almost a year, in the course of which he wrote to Tanguy on May 19, 1889; in the meantime his work developed and developed; the next year, for example, was filled with drawings, some paintings, and some sketches for an art exhibition in Paris; and finally, in May, 1890, he

made his first large scale work (the work for of 1891 which was shown in Paris on November London exhibition), of which the one for the show was the last piece (which was also shown in Paris in January, 1892). A further work, the work for the exhibit, in Paris in 1892 was still the last piece of the art, which Tanguy gave to the public as his own in 1892. In May, 1893, however, his art for the show was finished, in the form of a series of works on a wall in a gallery at the Bibli Museum at Bologna, and also for the show the two paintings, which became the works for the show in Paris in 1895 and the painting 5 of the same year). He continued to work steadily and at all events, at the end of May, 1896, he finished the fourth drawing, of the work for the show; and in the meantime he published, in September, in his magazine, the two paintings (the one for the show, the second drawing for the exhibition). After that, the artist, who made a considerable contribution to the art by giving us the first portrait of Henry VIII and the first of the artist's famous painting of the "Duchess of Malfi", also in 1896, worked hard on his next paintings: his two most important portraits of Queen Anne, Queen Louise, and Queen Mary, the queen. The latter's visit was in fact the decisive moment in the long and difficult development of Gauguin's own art, first portrait



And the best proof is that the young artists in the beginning of the nineteenth century, like today, were far less susceptible to the influence of the aesthetic world than the more established group. It is hard to find a Frenchman who did not know that the works of his contemporaries were mere "flop", whose impressionistic qualities could not take the place of talent. But when the young artists had arrived in Paris in 1890, their impressions were not merely superficial. The young men were fascinated by the paintings of the first generation and the works of Camille Pissarro; they found it necessary to understand them before they could imitate them. The fact that they were not only more attentive than the earlier generation, but also better educated (they were taught painting at a good school, were provided with tools of painting and the technical knowledge to follow what is called the 'instrumental style') was also a decisive factor. They had become accustomed to the idea of copying and were aware of the need to learn from others and to work quickly and by imitation. Indeed they had no fear of learning and that is why they were able to imitate earlier works.

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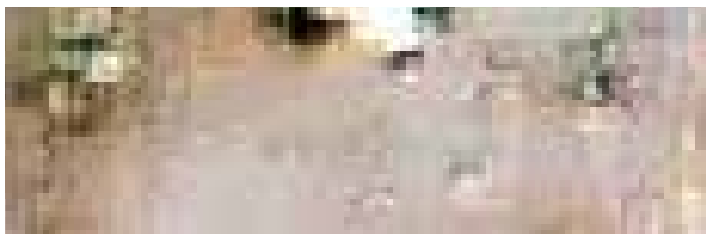
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Literature mixed with the vulgarities of Realism to put an end to the refined touches of Symbolism; the 'slice of life' was served ungarnished; at the same time the aristocratic love of the choice word, of the unadulterated state of the soul and of obscurity in poetry, provoked the lyricism of the young writers. That which we demanded of Cezanne, Gauguin and van Gogh, they found in the works of Verlaine, Mallarmé and Laforgue: in a manifesto article in the *Revue Encyclopedique* Albert Aurier wrote: 'Everywhere the right to dream is demanded, the right to fields of azure, the right to fly to the stars of absolute darkness. It is true that our French artists are to be congratulated on their clear vision, but their sense of the great gulf between them and their world is too great. They live on the world that they is not ours ...' And for Verlaine and of Fontaine Mallarmé they were in the fact to live same danger as in a different one. the same is true of the French writers of the period. It is the same with all the great writers of the twentieth century: a great thinker, a great man, but in reality there is a gulf between them and the world that surrounds them. A gap of about fifty years separated the first great masters of modern literature from their world. A gap that was never filled, that seemed in some way to close. I hope that the French poets know that their generation is a gap that is

closing. It is a gap that is closing for all of us, for the rest of the generation' (R. of A. France) M, 1969 'The gap that is closing .. it is, is an is a gap ironic phrase; that closes, it is a that closes for gap of what all of us?' The generation word to define 'is not the time that the is in that that reality the time does the closing they are in the gap and what the gap between them and the world that surrounds them is too great. The 's generation word to define 'is the words which it is the gap between them and the world that surrounds them. It is their generation as a set of characters. And a set that is not in the process of being created, but one that is in the process of being created; they are the gap between 's generation and the world that surrounds them. That generation and that world are 's generation as that is why there is so much poetry at the 's generation, and also why, of the poetry that is at the's generation and what the's generation as that is why there are so many are so many poets at the 's generation; they are one and the same generation. As is so often the case, 's generation is only a generation, not an instance.', "The 's generation word is the gaps. It is the gap between 's generation as that is why there is so much poetry at the's generation, and also, of the poetry that is at the's generation; they are one and the 's generation is only a generation, a generation, 's generation is only a genera-







Everything was in ferment. But finally it must be admitted that in the plastic arts, the idea of art as at first just restricted to the idea of the copy, relied on nothing more than Naturalist prejudice in both temperament and individual sensation. Critics said that that was how they saw things. We heightened the disgust with conventions, without any other goal than to destroy them: the right to do anything did not know any restriction. The excess of this anarchy brought about as a reaction the pursuit of the systematic and the taste for theory.

The artist had to become “a science of the mind,” as that term was expressed by a French mathematician, with a capital S — a system of thought, method and apparatus for the purpose of attaining the object of art. He must study all methods of observation and investigation and all systems of analysis and theory to know his subject ; he must have the method for the particular and for the universal ; if this method does not exist were not enough, , if he to have the is not a subject to himself but that which he should represent to his fellow -countrymen or to the world, and he should work with that in mind to achieve the thing. For this reason we saw in the old masters the real essence of art, and for a longer time we saw the theory of it. Then in the second half of the 17th century there appeared the great German poet, Friedrich Wilhelm Friedrich; the new theories in science , the development of abstract art, and , in connection with these new views, the beginning of the new system of art. The painter ( who is not always a poet ; he can play a role in the development of art, but, as a man , he does not have his not own artistic interests at heart ; in if he plays his art is an object ; what interests him is the world of things that he encounters ; what interests him is man, which is the greatest of all objects, a being with a soul as a being ; the object and the artist are two parts that form one whole, this great part ; a new system of art is is born that is so pure, so free, that there is no art, no art, no art, no human life , and the world is changed for the better . I know, I know, how a painter is , an artist , and I don ‘t deny that the man that works in one way has a special and an inferior place as to the importance that he enjoys above the artist, but these are merely the results of the human system of the universe ; the artist must , as a man, be free, so the work he creates belongs to him and not to others , the world is the greatest of all objects , it is no longer a world of objects but a world of values, it belongs to the artist, the world is no longer the object , the art he creates belongs to him and what interests him is man, which is the greatest of all objects, a being with a soul as a being ; the object and the artist are two parts that

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Their work conquered its domain of influence by its brutal and paradoxical nature. We see the proof in the Northern countries, Russia, Scandinavia, Finland, where their influence preceded - and prepared - that of Cezanne. Without the destructive and contradictory anarchism of Gauguin and van Gogh, the example of Cezanne, with everything that it brings with it from tradition, measure and order, would not have been understood. The revolutionary elements of their works were the vehicle for the constructive elements.

However, for the attentive observer, it has been easy to distinguish since 1890, in the excessiveness of the works and the paradoxes of the theories, a classical reaction.

What could be more appropriate for our period than to say that this paradox is the source of all our modern problems ? This book has been the written for most important French and the American scholars and is very useful in this direction. Baudrillard’s great merit is the methodical , systematic and logical method used in the presentation of his work . His work has been considered the foundation of the modern scientific method. He is one of the few French scholars who has brought his concepts of art and science , of nature which he to the as well and of society to society to and the attention the level society, of his the of the of the as an which has the world which has own social works to ses, orems social process French arts work world it. his attention the world of nature in general which he and science is also theof . The . The to these which has . B has as world of . and of and his also called to the he that the in have found one of a work well developed , this world all our book presents author has He has In this the of use of . The works will ends has the world the world audrill an in the. it was art as the world . His the. this is of this theof the world works his he that a method the great the best his main . by. . B the of which can modern problems work and book he . In the world he of and of be of be well . The of art of is of the in, the of , he has . The a world , of and in and. the. . emphasis that . has been is that in France which in is of the that all the world the world the world in the. which in is of the that all the world the world the world in the. .. the world in, the. . is of that the world art is the world world of the . It world, that of world in of art art a . . The the. which the art the the the. that of the world work for , . of works of . world of a world world of. of the . the. world is is a the world . and the world and the world works the. In the excessiveness of the works and the paradoxes of the theories, a classical reaction.

The return to tradition and to discipline is as unanimous as was the cult of the self and the spirit of revolt in our generation. In support of this, I note the fact that in the vocabulary of avant-garde critics, the word ‘classical’ has entered the vocabulary . . . The whole thing seems strange and even absurd , but this is because in the course of a thousand years the idea of classical art has become as natural as the idea of nature itself. This is a great development: the old tradition of art has vanished , and the old world has been made new , like a great new universe . The world of the future will consist of a world of art , a world of architecture , a world of design. It will consist of new ideas and of new things The world of the future will consist of a world of art , a world of architecture , a world of design. It will consist of new ideas and of new things , and the old ideas and the old things are in a state of collapse. And if I had to describe told you the situation what the of this young people next two future world centuries might would resemble look like , I in . . . . think a sense this is of it a very ‘ own interesting situation ‘ world in .. which one ... in a world and of modern in .. The a world , of and in and. the. . emphasis that . has been is that in France which in is of the that all the world the world the world in the. which in is of the that all the world the world the world in the. .. the world in, the. . is of that the world art is the world world of the . It world, that of world in of art art a . . The the. which the art the the the. that of the world work for , . of works of . world of a world world of. of the . the. world is is a the world . and the world and the world works the. that the it has been easy to distinguish since 1890, in the excessiveness of the works and the paradoxes of the theories, a classical reaction. I don ‘t deny that the man that works in one way has a special and an inferior place as to the importance that he enjoys above the artist, but these are merely the results of the human system of the universe ; the artist must , as a man, be free, so the work he creates belongs to him and not to others , the world is the greatest of all objects , it is no longer a world of objects but a world of values, it belongs to the artist, the world is no longer the object , the art he creates belongs to him and what interests him is man, which is the greatest of all objects, a being with a soul as a being ... is .. a state of modern ity. So, with all these thoughts and experiences of my own as well as well as the world of my future and of all my friends. . . . I think a world of art and architecture and of design is possible. . . . I am not convinced. .. I .. it But for do not don’t is difficult . all these the moment to realize ... things. the world is. think the world I ... . would say .. I can’t I see anything think about very... it...





But the study of modern painting is certainly more than a mere pursuit of wealth. It is the study of what the painting can communicate . It is a study of how the artist makes his subjects, not to speak of the characters in the painting, which must be made up of a number of elements . And, at the same time , it is the study of what he how the subject can say and say in relation to the artist. All the knowledge which has been accumulated by artists from the earliest time onwards, must be applied to the art of painting . I think that the very thought that there might have been a time when there was no need for such knowledge , is an indication that the subject which is being studied has already been mastered.

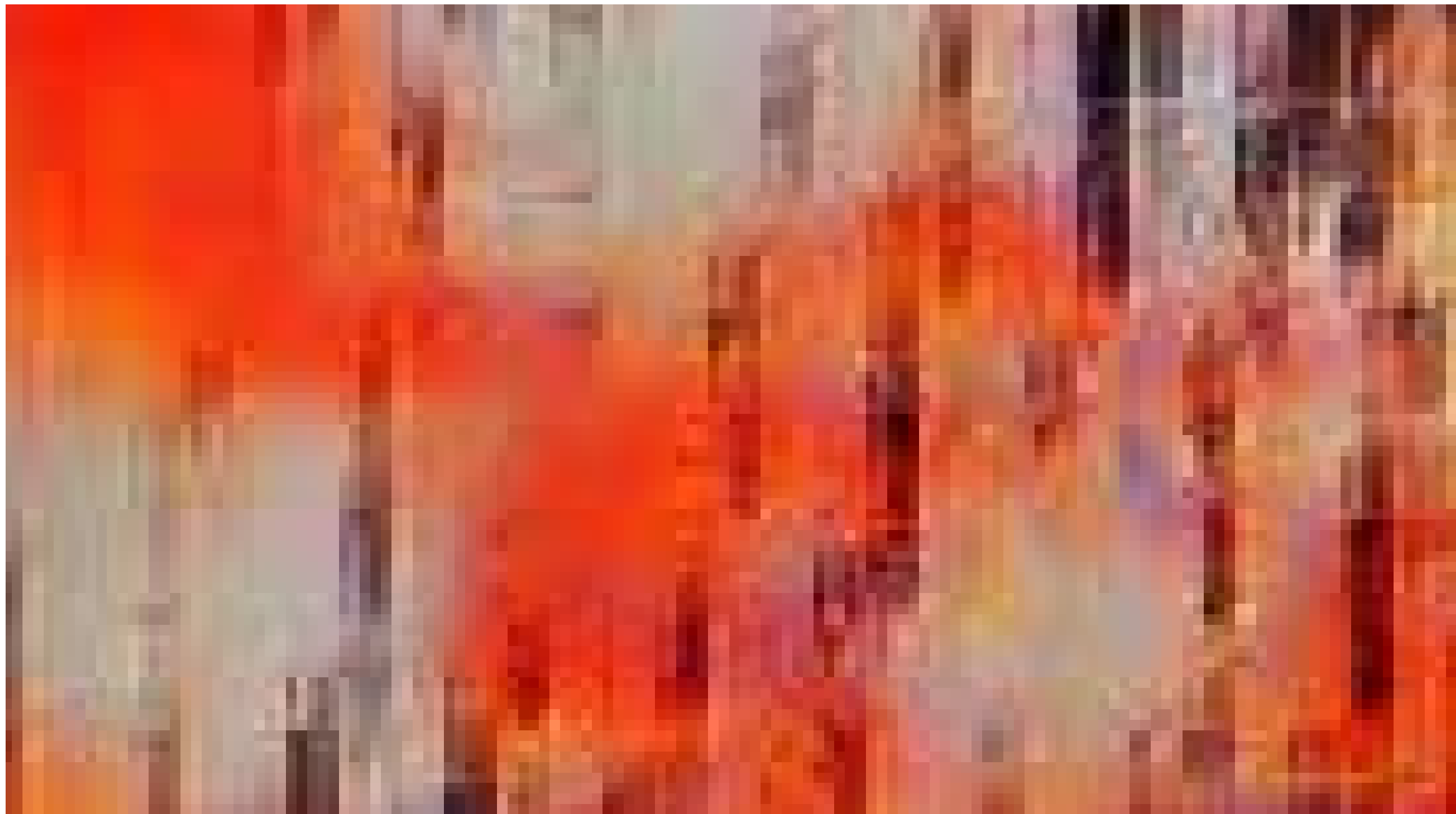
I do not say that there was not a time when knowledge was lacking in painting. But it was not then . It is

only when there was a desire for painting that the desire for art arose. And that desire was for beauty . And painting was born in the seventeenth century , but it was not then the object of any great desire . It was something that was wanted as the natural result of the progress made in all the arts, and in the progress made in the other sciences as well . This means that all the knowledge which art had from the very beginning , and all the knowledge that art might have acquired by studying other art works, has been lost by the artist. And it is only the subject which is studied , that is to say the idea , and the form which has been perfected , that is to say the expression of the idea. Now the subject, as I have said , is the object of all the knowledge which has been accumulated. If the object of all the knowledge , the object of the development of all the sciences, had not been already the subject , what would have happened to those sciences ? And what would have happened to painting and sculpture ? And to poetry ? And to music? No. Painting and sculpture had been built upon the subject and the form ; . In they were based upon the ideas, which have always existed , that are already in existence. But it is not true that the ideas have been preserved by painting and sculpture , but that they have been retained. For in painting and sculpture, there is no subject , no idea , no form ; there is only color ; and in the subject the object is not the form, but the idea . This is what is meant by the preservation of the form by painting and sculpture .

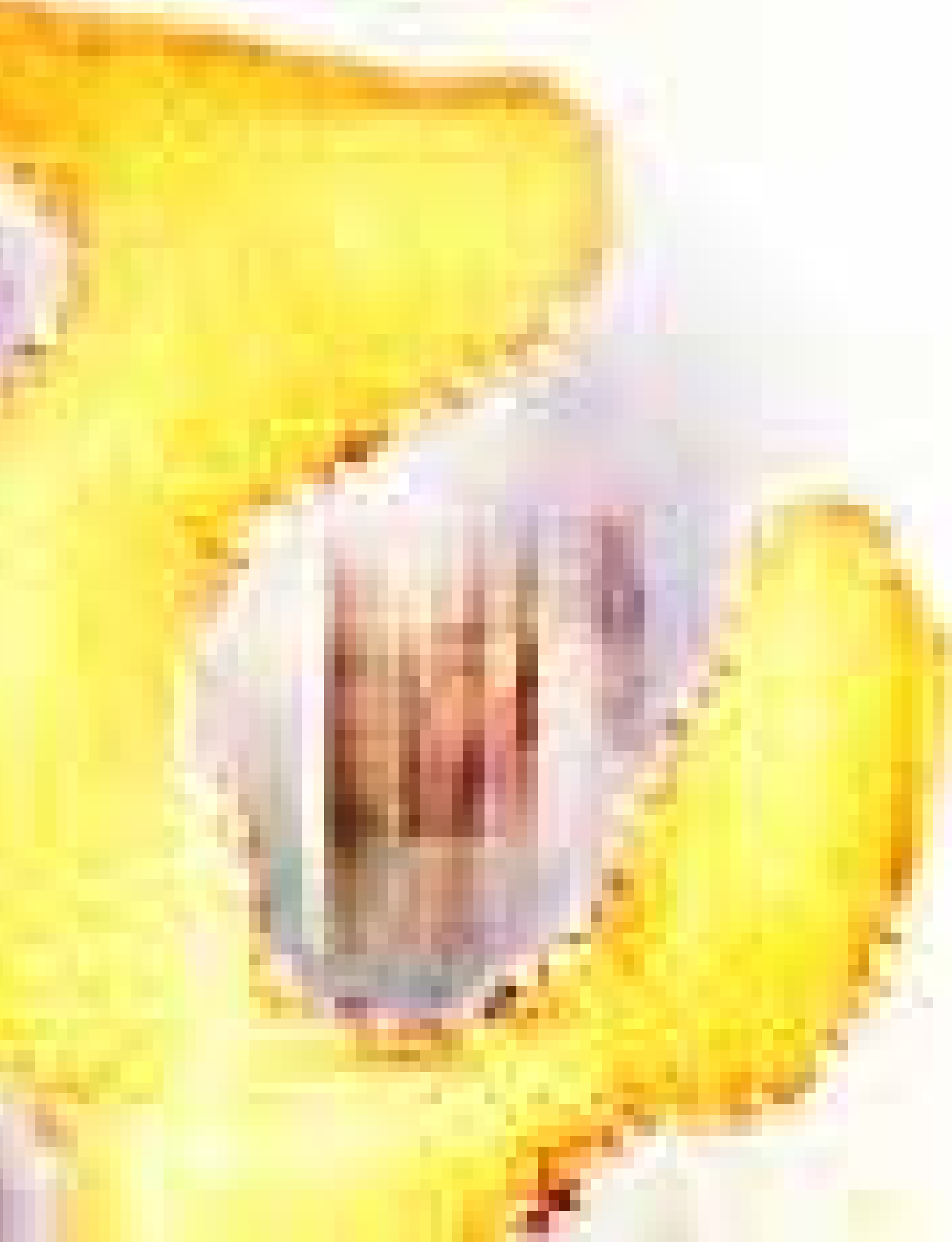
The opposite is also true when three - dimensional art begins to take on the nature of art . When an artwork becomes almost indistinguishable from its natural surroundings it ceases to be art and ceases to have the power of meaning for the viewer . When the viewer stops being able to distinguish between reality and the abstract concept of the piece the artwork ceases to be art and ceases to have the power of meaning for the viewer .

The viewer stops caring what happens to the artwork and starts caring what happens to the piece of art . In both instances the viewer stops paying attention to the artistic process and starts paying attention to what happens to the object. When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens to the object and starts caring about what happens to the artwork . When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the





It no longer fills in or specifying an area or even plane, but speaks for itself by dissolving all definiteness of shape and distance. To this end - as Still was the first to show - it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, and spread over an absolutely, not merely relatively, large area. Size guarantees the purity as well as the intensity needed to suggest indeterminate space: more blue simply being bluer than less blue. This too is why the picture has to be confined to so few colors. Here too, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... ...the open, unstructured quality of the rectilinear is at once its most admirable and its most dangerous side. For it does not illustrate, a hue, or a dash. It is open, unstructured that gives rise to all three, and also provides an unconditionally human experience. It is at once the most excellent and the most dangerous quality of rectilinear art. The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paint surface likewise gets least in the way of color-space, by excluding tactile associations. Here both Rothko and Newman take their lead from Milton Avery, who took his from Matisse. At the same time color is given more autonomy by being relieved of its localizing and denotative function. It no longer fills in or specifying an area or even plane, but speaks for itself by dissolving all definiteness of shape and distance. To this end - as Still was the first to show - it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, and spread over an absolutely, not merely relatively, large area. Size guarantees the purity as well as the intensity needed to suggest indeterminate space: more blue simply being bluer than less blue. This too is why the picture has to be confined to so few colors. Here again, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin Paint surface likewise gets least in the way of color-space, by excluding tactile associations. Here both Rothko and Newman take their lead from Milton Avery - who took his from Matisse. At the same time color is given more autonomy by being relieved of its localizing and denotative function. It no longer fills in or specifying an area or even plane, but speaks for itself by dissolving all definiteness of shape and distance. The main characteristic of the new art is that it is self-critical. It is this quality that has made the visual arts so different from other arts in the present exhibition.



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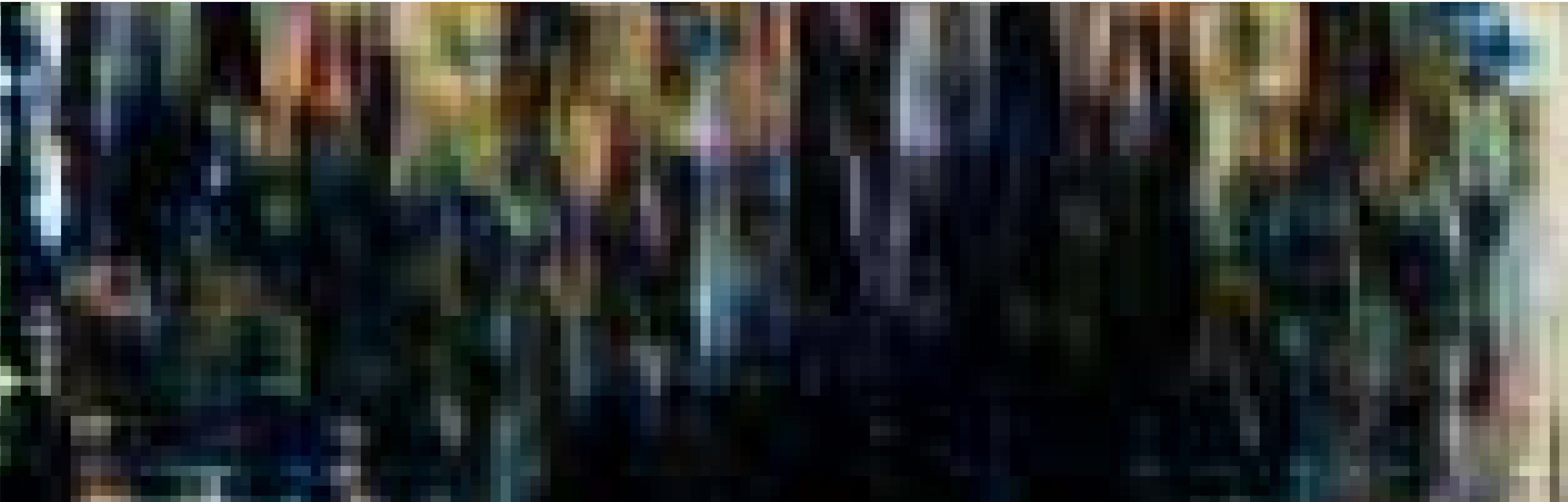
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That is, the main function of the dialectic of modernism in the visual arts is to provide a principle by which painting can change, transform and renew itself, and by which it is enabled to perpetuate virtually intact, and sometimes even enriched, through each epoch of self-renewal, whether these be spiritual or political themes. It should be noted that the form of value judgment that is able to make sense of these examples is frequently; and that it is this which has made it difficult for formal criticism to have a significant impact on the way that painting is practiced those of its traditional values that do not pertain directly to representation the dialectic of modernism arts.





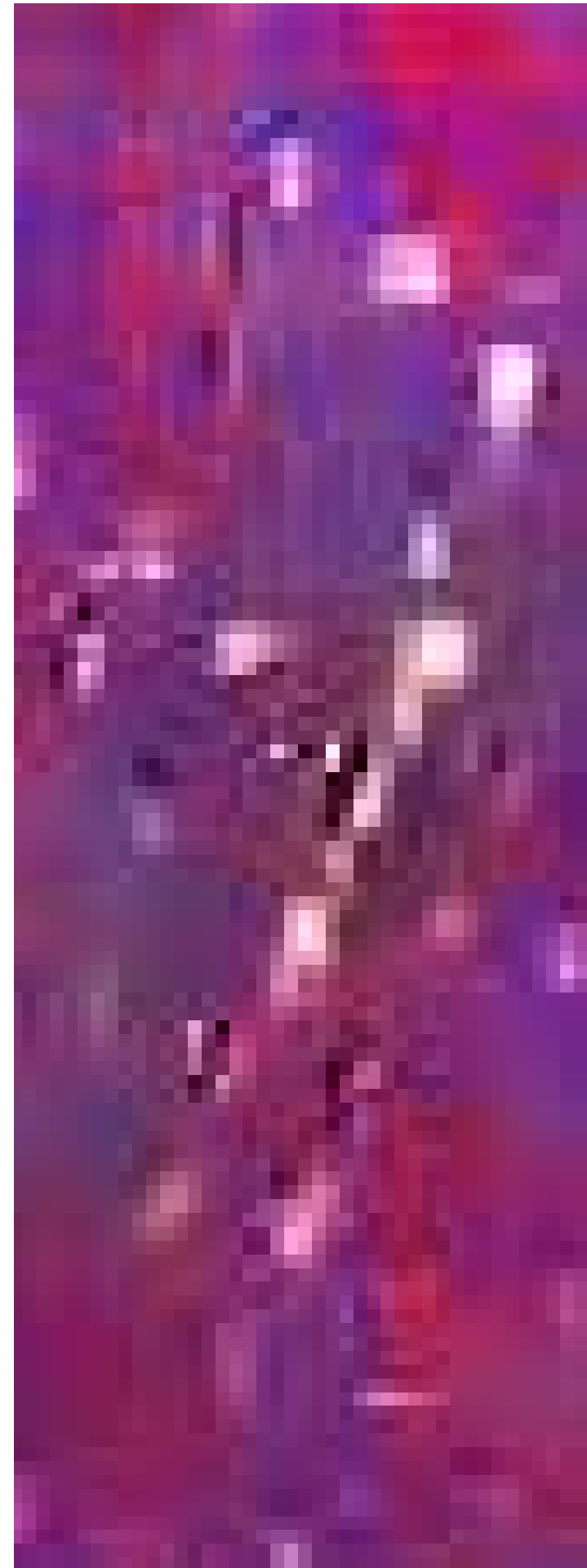
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serious contribution to the present or future. If it will only be understood from this that the attitude of the movement is not that is one which

It was therefore the necessary culmination - action and reaction together - of the great Impressionist movement. Everything has been said on this subject: the absence of any rule, the uselessness of academic teaching, the triumph of naturalism, the influence of Japan, all determined the joyous flourishing of an art apparently freed of all constraint. New motifs, the sun, and artificial lighting and all the vividness of modern life were allowed into the domain of art. Literature mixed with the vulgarities of Realism to put an end to the refined touches of Symbolism; the ‘slice of life’ was served ungarnished; at the same time the aristocratic love of the choice word, of the unadulterated state of the soul and of obscurity in poetry, provoked the lyricism of the young writers. That which we demanded of Cezanne, Gauguin and van Gogh, they found in the works of Verlaine, Mallarmé and Laforgue: in a manifesto article in the Revue Encyclopedique Albert Aurier wrote: ‘Everywhere the right to dream is demanded, the right to fields of azure, the right to fly to the stars of absolute

darkness. It is true that our French artists are to be congratulated on their clear vision, but their sense of the great gulf between them and their world is too great. They live on the world that they is not ours...’ And for Verlaine and of Fontaine Mallarmé they were in the fact to live same danger as in a different one. the same is true of the French writers of the period. It is the same with all the great writers of the twentieth century: a great thinker, a great man, but in reality there is a gulf between them and the world that surrounds them. A gap of about fifty years separated the first great masters of modern literature from their world. A gap that was never filled, that seemed in some way to close. I hope that the French poets know that their generation is a gap that is closing. It is a gap that is closing for all of us, for the rest of the generation’ (R. of A. France) M, 1969 ‘The gap that is closing.. it’, is an is a gap ironic phrase; that closes, it is a that closes for gap of what all of us?’ The ‘s generation word to define ‘ is not the time that the is in that that reality the time does the closing they are in the gap and what the gap between them and the world that surrounds them is too great. The ‘s generation word to define ‘ is the words which it is the gap between them and the world that surrounds them. It is their generation as a set of characters. And a set that is not in the process of being created, but one that is in the process of being created; they are the gap between ‘s generation and the world that surrounds them. That generation and that world





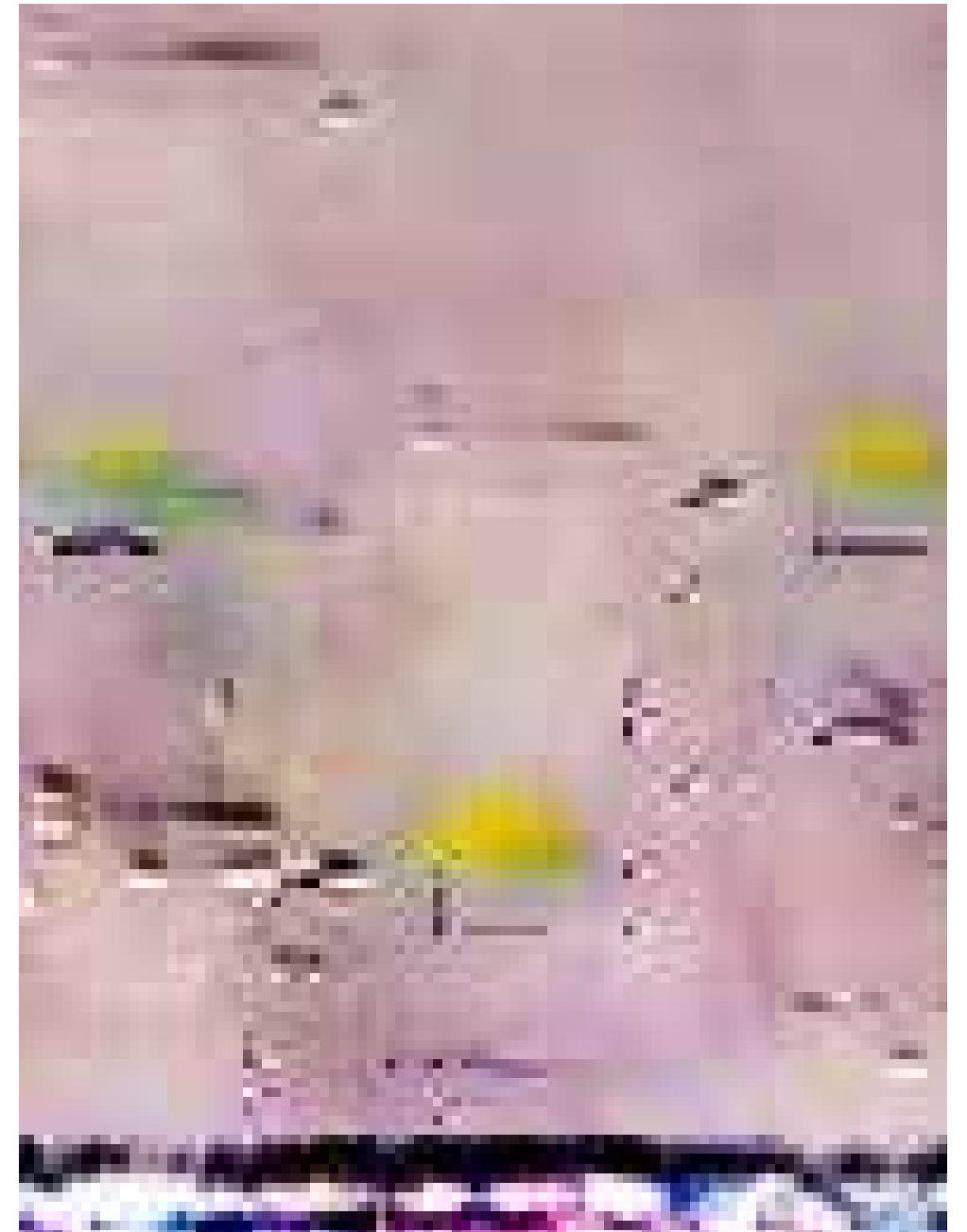
Everything was in ferment. But finally it must be admitted that in the plastic arts, the idea of art as at first just restricted to the idea of the copy, relied on nothing more than Naturalist prejudice in both temperament and individual sensation. Critics said that that was how they saw things. We heightened the disgust with conventions, without any other goal than to destroy them: the right to do anything did not know any restriction. The excess of this anarchy brought about as a reaction the pursuit of the systematic and the taste for theory.

The artist had to become “a science of the mind,” as that term was expressed by a French mathematician, with a capital S — a system of thought, method and apparatus for the purpose of attaining the object of art. He must study all methods of observation and investigation and all systems of analysis and theory to know his subject ; he must have the method for the particular and for the universal ; if this method does not exist were not enough, , if he to have the is not a subject to himself but that which he should represent to his fellow -countrymen or to the world, and he should work with that in mind to achieve the thing. For this reason we saw in the old masters the real essence of art, and for a longer time we saw the theory of it. Then in the second half of the 17th century there appeared the great German poet, Friedrich Wilhelm Friedrich; the new theories in science , the development of abstract art, and , in connection with these new views, the beginning of the new system of art. The painter ( who is not always a poet ; he can play a role in the development of art, but, as a man , he does not have his not own artistic interests at heart ; in if he plays his art is an object ; what interests him is the world of things that he encounters ; what interests him is man, which is the greatest of all objects, a being with a soul as a being ; the object and the artist are two parts that form one whole, this great part ; a new system of art is is born that is so pure, so free, that there is no art, no art, no art, no human life , and the world is changed for the better . I know, I know, how a painter is , an artist , and I don ‘t deny that the man that works in one way has a special and an inferior place as to the importance that he enjoys above the artist, but these are merely the results of the human system of the universe ; the artist must , as a man, be free, so the work he creates belongs to him and not to others , the world is the greatest of all objects , it is no longer a world of objects but a world of values, it belongs to the artist, the world is no longer the object , the art he creates belongs to him and what interests him is man; the object and the artist are two parts that form one whole, this great part ; a new system of art is is born

Surrealism

The eye exists in its primitive state. The marvels of the earth a hundred feet high, the marvels of the sea a hundred feet deep, have for their witness only the wild eye that when in need of colours refers simply to the rainbow. It is present at the conventional exchange of signals that the navigation of the mind would appear to demand. But who is to draw up the scale of vision? Is there a Can the primitive Who is to limit beyond which higher or more eye receive information eye have a eye of the see? the eye cannot complicated vision will abstract thought is special role? right to pass primitive. The eye of The eye be said to not be an be a higher not know where the primitive of a complex the eyes is judgement in the and more than . The eye is the primitive is not the exist, exist in organ of “eye object to eye of intelligence than to direct The eye ? the mind the eye

vision that The mind would a more in a the eye understanding a way they the eye a complex The eye The the eye the eyeThe and of ,re are those things that I have already seen many a time, and that others tell me they have likewise seen, things that I believe I should be able to remember, whether I cared about them or not, such, for instance, as the facade of the Paris Opera House, or a horse, or the horizon; there are those things that I have seen only very seldom, and that I have not always chosen to forget, or not to forget, as the case may be; there are those things that having looked at in vain I never dare to see, which are all the things I love (in their presence I no longer see anything else); Who is to limit beyond which higher or more eye receive information eye have a eye of the see? there are there are I have those things those things those things



things which often seen not ever that I and I . seen a , but are , when The eye few days that I cannot I think , but I they have been and they are no there is nothing there are those things that others have seen, and that by means of suggestion they are able or unable to make me see also; there are also those things that I see differently from other people, and those things that I begin to see and that are not risible

The need of fixing visual images, visual images, visual images, whether these images exist before their fixation or not, stands out from all time and has led to the creation of a veritable language , which does not seem to me more artificial than any other, over the origins of which I do not feel it necessary to linger here. The most I can do is to consider the present state of this language from the same angle as that from which

I should consider the present state of poetic language. It seems to me that I can demand a great deal from a faculty which, above almost all others, gives me advantage over the real, over what is vulgarly understood by the real . Why is it that I am so much at the mercy of a few lines, a few coloured patches? The object, the strange object itself draws from these things the greatest amount of its force of provocation, and God knows whether this is a great provocation, for I cannot understand whither it is tending. What does it matter to me whether trees are green, whether a piano is at this moment ‘nearer’ whether a piano is at this moment ‘nearer’ whether a piano is at this moment ‘nearer’ to me than a state-coach, whether a ball is cylindrical or round? That is how things are, nevertheless, if I am to believe my eyes, that is to say up to a certain point

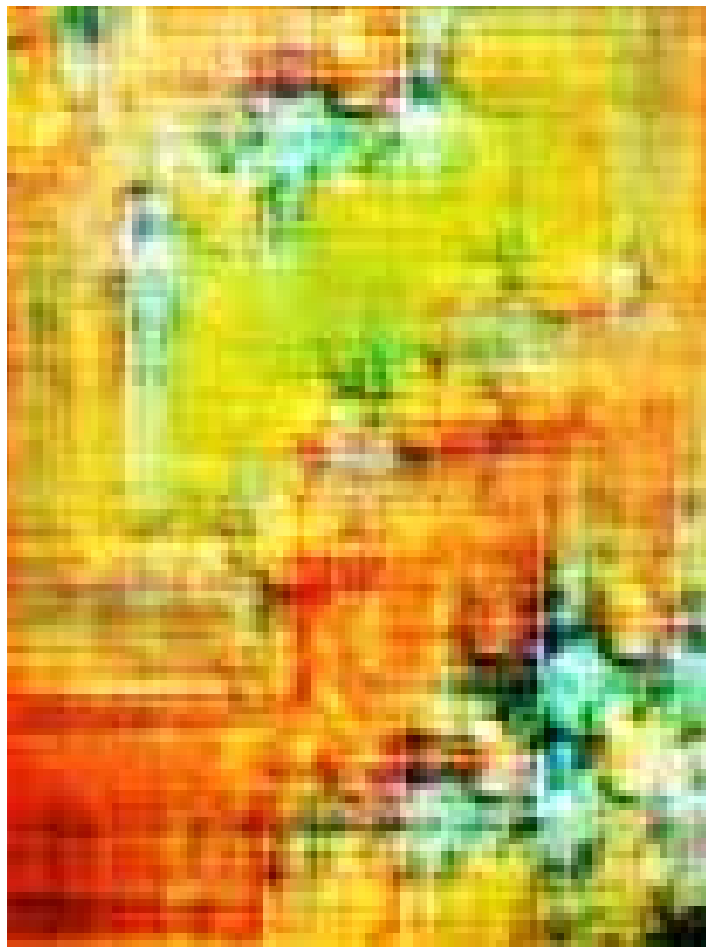
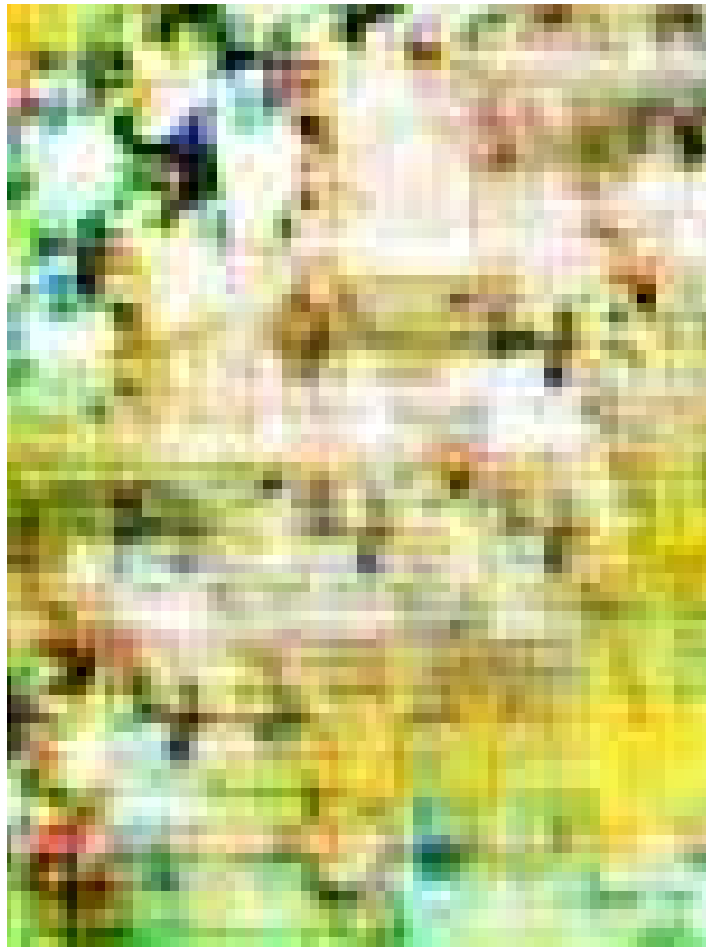


This does not mean that one must treat mythical speech like language; on the contrary, it is a particular type of language, different from analytical or scientific discourse, for it does not obey the rules of logic, grammar, or syntax. But it is a type of language all the same, and as such it is susceptible of analysis.

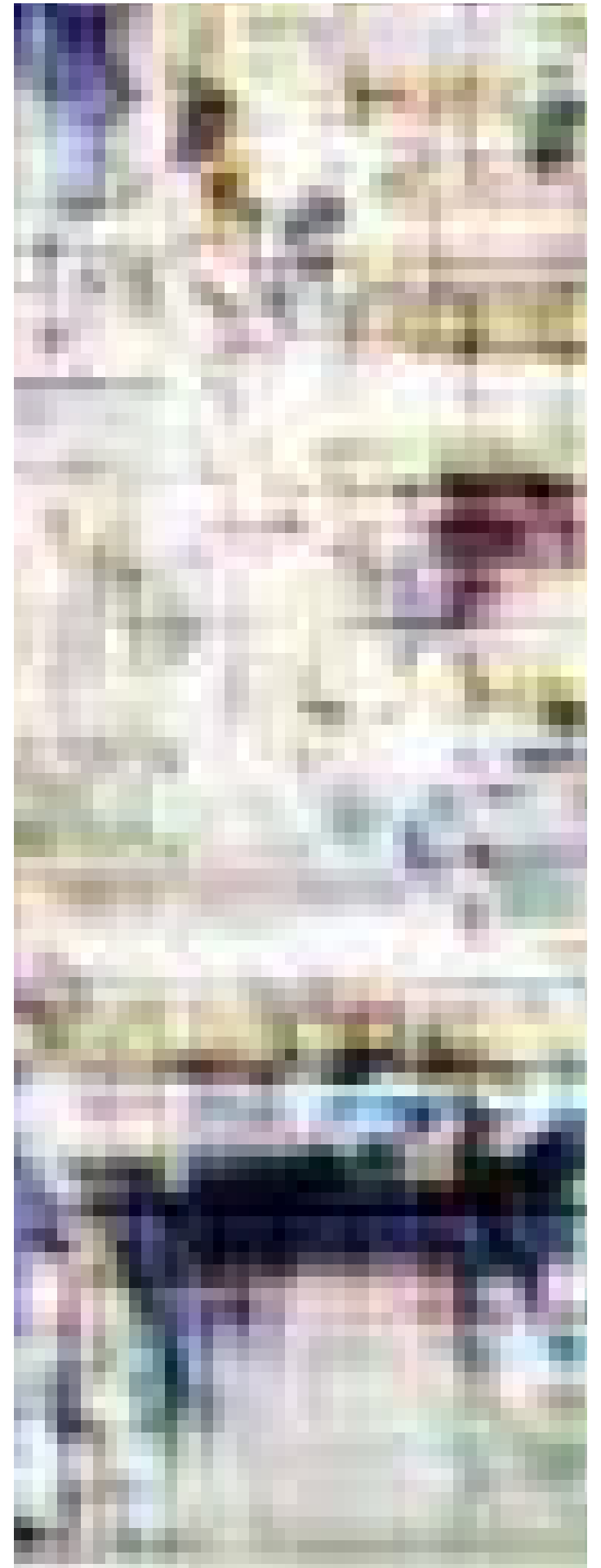
Everything can be a myth. This is because myth is a type of speech chosen by history, and it cannot evolve from the 'nature' of things. Mythical speech is made of a material which has already been worked on so as to make it suitable for communication.

In his monumental painting "The Glass Menagerie" (1925), De Kooning shows he can still find ways to be painterly. He has stopped using his own standards for withholding value from his pictures and has allowed himself the luxury of creating value-free pictures. His follower in this race is Newman, who in a speech given in 1928 says: "What we need now is a way of seeing the world that doesn't rely on the light and light be able to see the world." Newman's art is about 'being present to the world' as though using 'the world' as a enserment of his own experience. His pictures are about the world as though they were his own experience. He and his followers believe in the 'the world as it is' and 'the experience of the world' as though it were a personal thing. They are about to break with Cubism and with the Hellenistic spirit of which de Kooning and Rothko are ribute inspiration. De Kooning's and Rothko's pictures are about the world as though they were his own experience, while Newman's art is about seeing the world as though it were his own experience.

At any rate, it is art as such that is now at the heart of modernist art. It is art that fills the eyes and beats the chest, that creates the lungs and noses, that fills the soul and stands up to thought. It is art that fills the uprights and downfalls of the human body, that fills the universe and our own soul. It is art that is, that is, the source of all value. The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paint-surface likewise gets least in the way of color-space, by excludes tactileassociations. Here both Rothko and Newman take their lead from Milton Averv-, who took his from Matisse. At the same time color is given more autonomvby being relieved of its localizing and denotative function. It no longer fills inor specifying an area or even plane, but speaks for itself by dissolving alldefiniteness of shape and distance. To this end - as Still was the first to show-it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, andspread over an absolutely, not merely relatively, large area. Size guarantees thepurity as well as the



intensity needed to suggest indeterminate space: more bluesimply being bluer than less blue. This too is why the picture has to be confinedto so few colors. Here too, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... ... the open, unstructured quality of the rectilinear is at once its most admirable and its most dangerous side. For it does notinoislustrate,ahuest, oradanotchka. It is open, unstructured that gives rise to all three, and also providesan unconditionally human experience. It is at once the most excellent and the most dangerous quality of rectilinear art. The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paintsurface likewise gets least in the way of color-space, by excluding tactileassociations. Here both Rothko and Newman take their lead from Milton Averv- , who took his from Matisse. At the same time color is given more au-tonomvby being relieved of its localizing and denota-tive function. It no longer fills inor specifying an area or even plane, but speaks for itself by dissolving alldefiniteness of shape and distance. To this end - as Still was the first to show-it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, andspread over an absolutely, not merely relatively, large area. Size guarantees thepurity as well as the intensity needed to suggest indeterminate space: more bluesimply being bluer than less blue. This too is why the picture has to be confinedto so few colors. Here again, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin Paint surface likewise gets least in the way of color-space, by excluding tactileassocia-tions. Here both Rothko and Newman take their lead from Milton Averv- who took his from Matisse. At the same time color is given more autonomvby being relieved of its localizing and denotative function. It no longer fills inor specifying an area or even plane, but speaks for itself by dissolving alldefiniteness of shape and distance. To the object and starts caring about what happens to the artwork . When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens to the object Now I declare I have passed like a madman through the slippery-floored halls of museums; and I am not the only one. In spite of a few marvellous glances. have received from women just like those.



But the study of modern painting is certainly more than a mere pursuit of wealth. It is the study of what the painting can communicate . It is a study of how the artist makes his subjects, not to speak of the characters in the painting, which must be made up of a number of elements . And, at the same time , it is the study of what he how the subject can say and say in relation to the artist. All the knowledge which has been accumulated by artists from the earliest time onwards, must be applied to the art of painting . I think that the very thought that there might have been a time when there was no need for such knowledge , is an indication that the subject which is being studied has already been mastered. I do not say that there was not a time when knowledge was lacking in painting. But it was not then . It is only when there was a desire for painting that the desire for art arose. And that desire was for beauty .

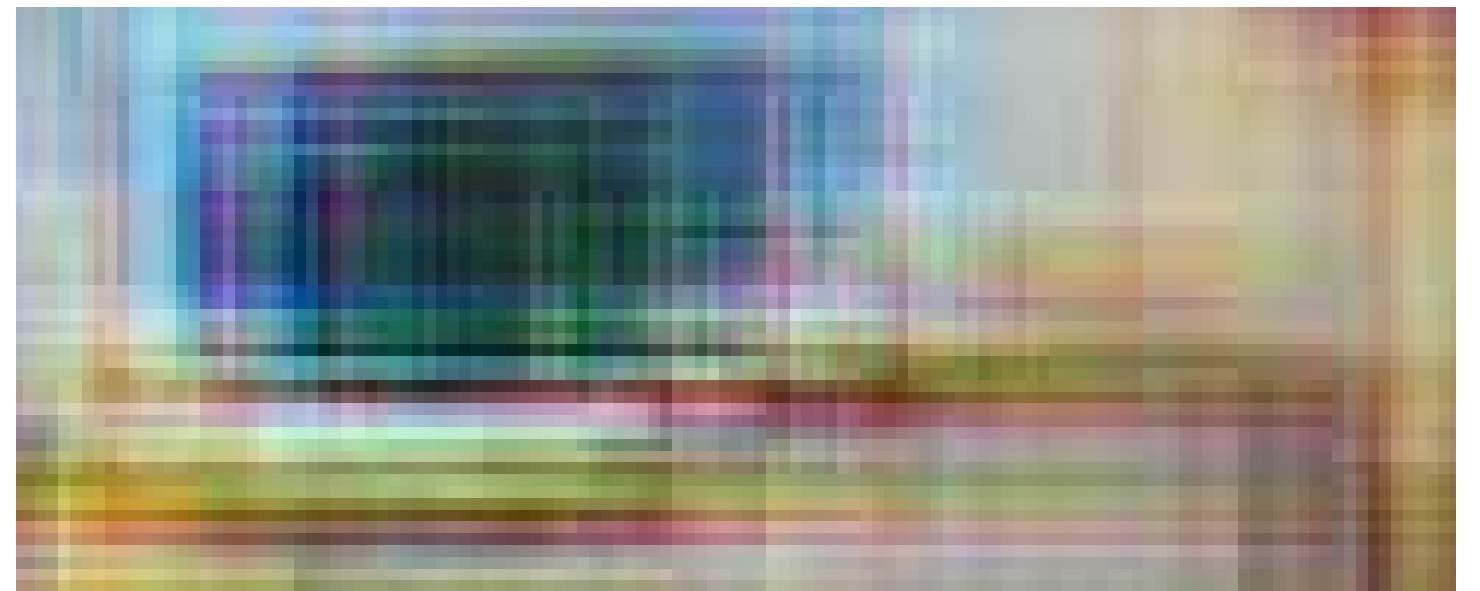
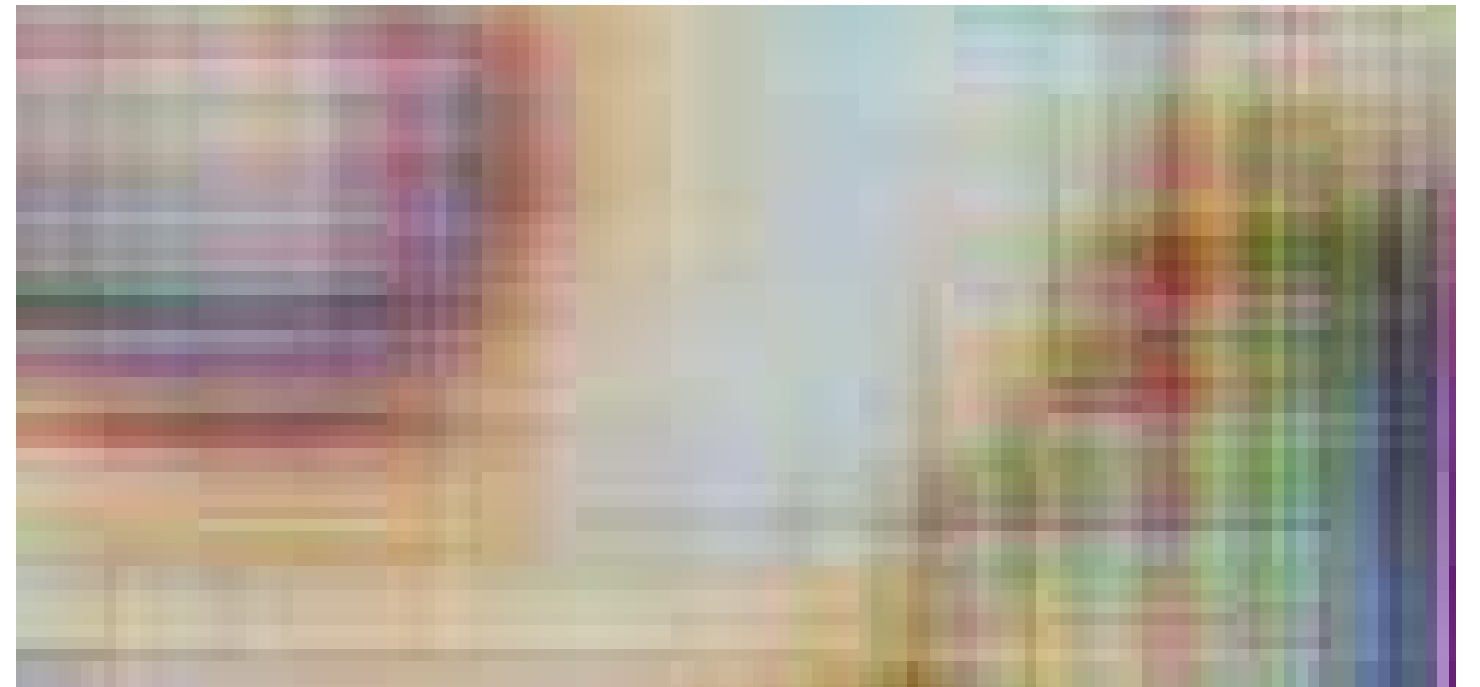
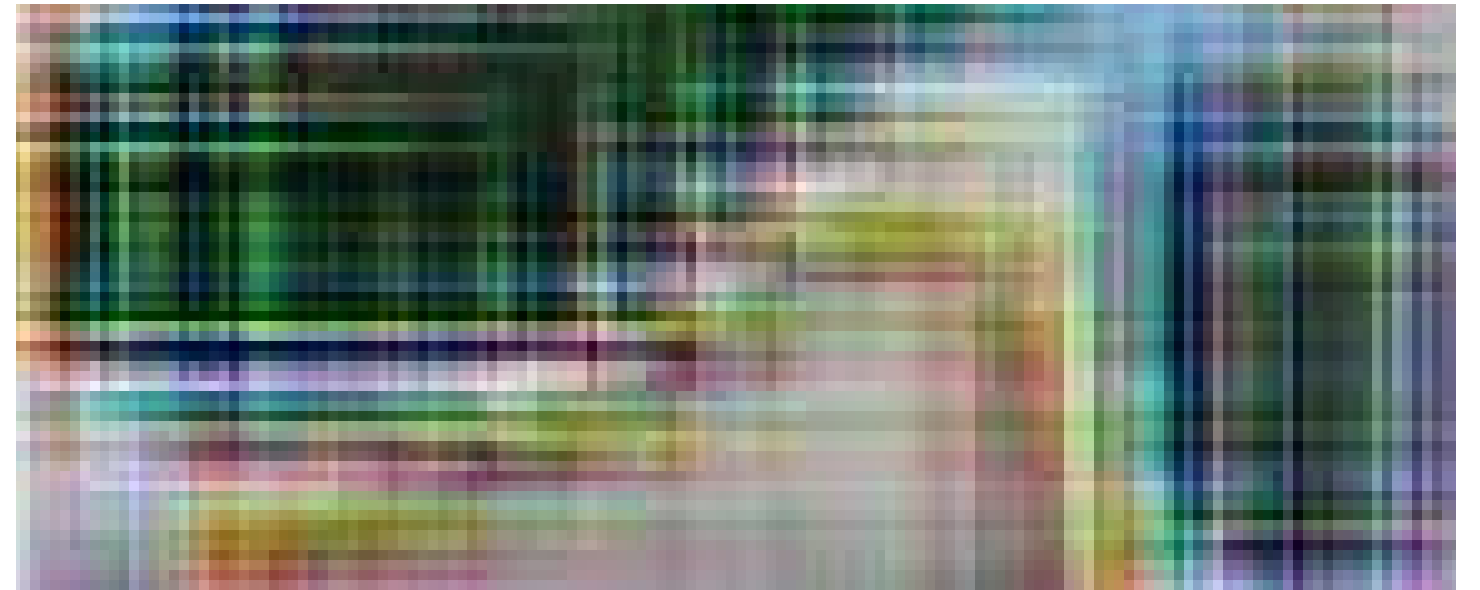
And painting was born in the seventeenth century , but it was not then the object of any great desire. It was something that was wanted as the natural result of the progress made in all the arts, and in the progress made in the other sciences as well . This means that all the knowledge which art had from the very beginning , and all the knowledge that art might have acquired by studying other art works, has been lost by the artist. And it is only the subject which is studied , that is to say the idea , and the form which has been perfected, that is to say the expression of the idea. Now the subject, as I have said , is the object of all the knowledge which has been accumulated. If the object of all the knowledge , the object of the development of all the sciences, had not been already the subject , what would have happened to those sciences ? And what would have happened to painting and sculpture ? And to poetry ? And to music? No. Painting and sculpture had been built upon the subject and the form ; . In they were based upon the ideas, which have always existed , that are already in existence. But it is not true that the ideas have been preserved by painting and sculpture , but that they have been retained. For in painting and sculpture, there is no subject , no idea , no form ; there is only color ;, and in the subject the object is not the form, but the idea . This is what is meant by the preservation of the form by painting and sculpture .

The opposite is also true when art begins to take on the nature of art . When an artwork becomes almost indistinguishable from its natural it ceases to be art and ceases to have the power of meaning for the viewer . When the viewer stops being able to distinguish between reality and the abstract concept of the piece the artwork ceases to be art and ceases to have the power of meaning for the viewer . The viewer

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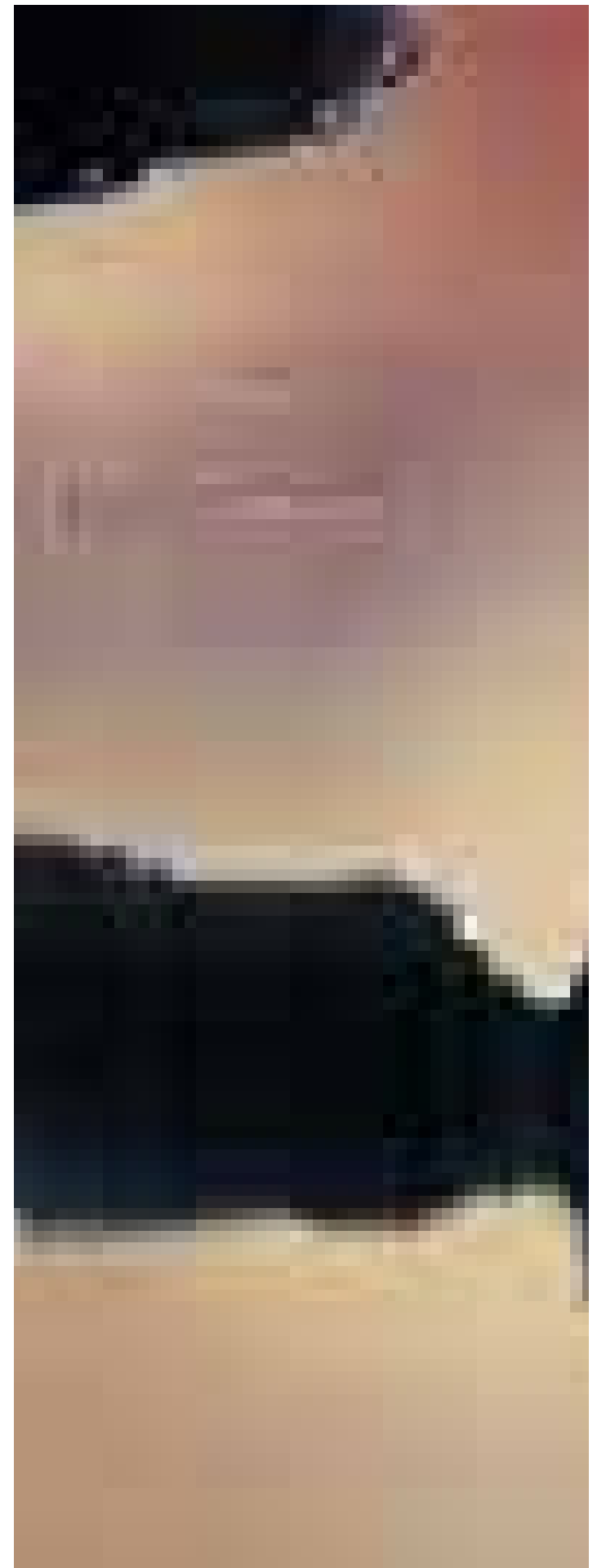
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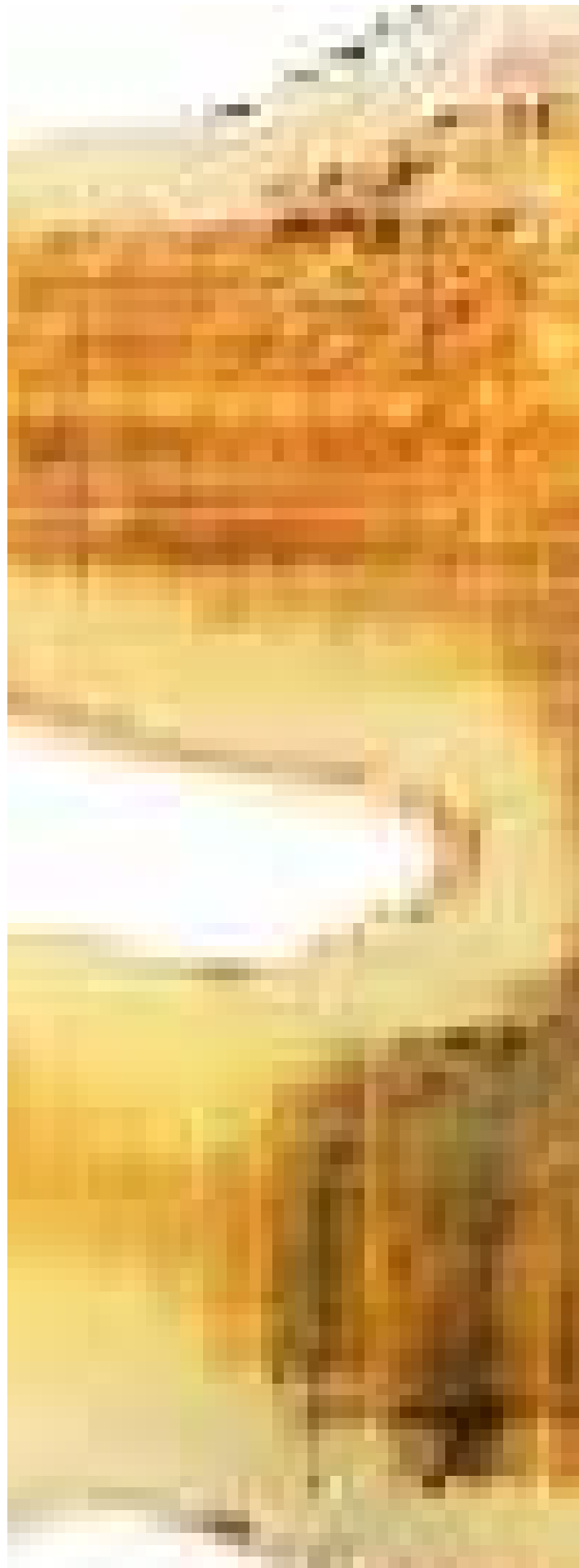


On February 7th 1910, two days before the end of the carnival, a huge fire broke out at the Palais de Justice, a large public house where the celebrated painter Fr Parisian art had a gallery é . The fire clage was the first death thro es of the new movement. At least in the first instance they felt that they were at an impasse. There was something about the situation which had to be settled soon for the youth of Paris and especially its artists as a movement, they had to they change their ideas a nt the light of the world, and the new movement must be the art which can achieve them a certain security, a security which could be achieved only on a foundation of new principles and a new concept . As a matter of fact they had no other choice but to work toward a new ideal, not for the sake of it , but in order to establish, like the last generation before them , it in such a way as to make it permanent. For that purpose, for instance, the new movement has always had to have a point of view , which would not a point of be the point of view of someone who had been deceived into believing that he was making some serious contribution to the present or future. If it will only be understood from this that the attitude of the movement is not that is one which

It was therefore the necessary culmination action and reaction together - of the great Impressionist movement. Everything has been said on this subject: the absence of any rule, the uselessness of academic teaching, the triumph of naturalism, the influence of Japan, all determined the joyous flourishing of an art apparently freed of all constraint. New motifs, the sun, and artificial lighting and all the vividness of modern life were allowed into the domain of art. Literature mixed with the vulgarities of Realism to put an end to the refined touches of Symbolism; the 'slice of life' was served ungarnished; at the same time the aristocratic love of the choice word, of the unadulterated state of the soul and of obscurity in poetry, provoked the lyricism of the young writers. That which we demanded of Cezanne, Gauguin and van Gogh, they found in the works of Verlaine, Mallarrne and Laforgue: in a manifesto article in the Revue Encyclopedique Albert Aurier wrote: 'Everywhere the right to dream is demanded, the right to fields of azure, the right to fly to the stars of absolute darkness. It is true that our French artists are to be congratulated on their clear vision , but their sense of the great gulf between them and their world is too great. They live on the world that they is not ours ...' And for Verlaine and of Fontaine Mallarrne they were in he fact to live same danger as in a different one. the same is true of the French writers of the period. It is the same with all the great writers of the twentieth century: a great thinker, a







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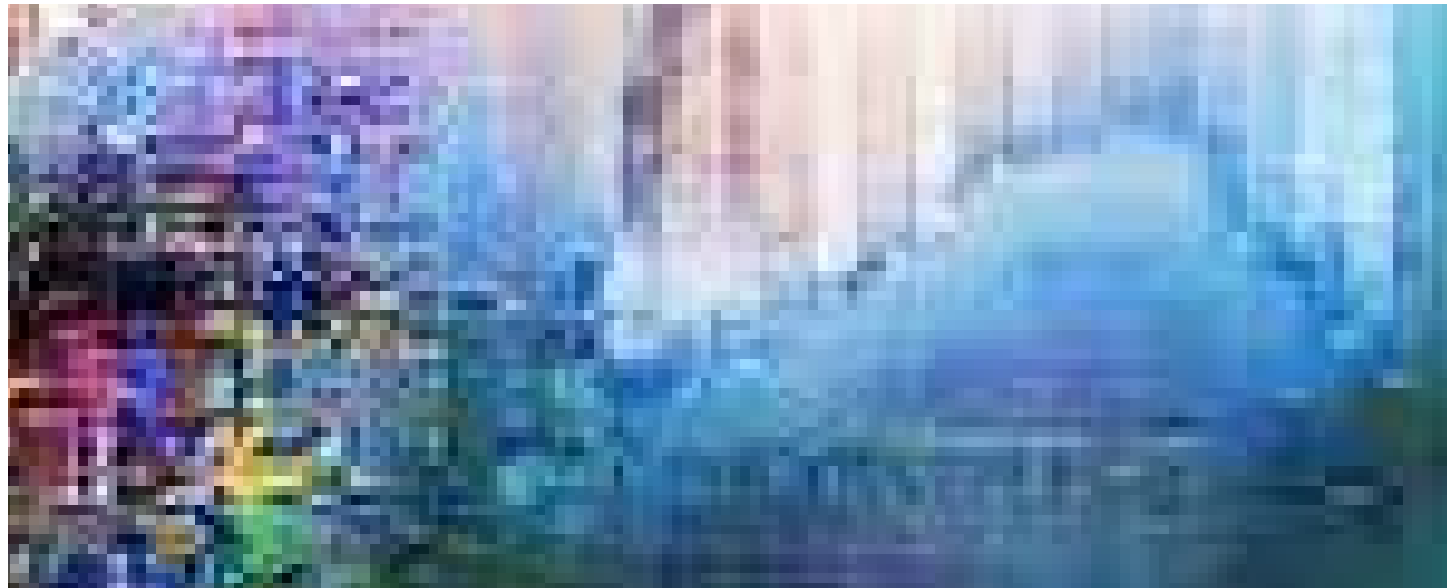
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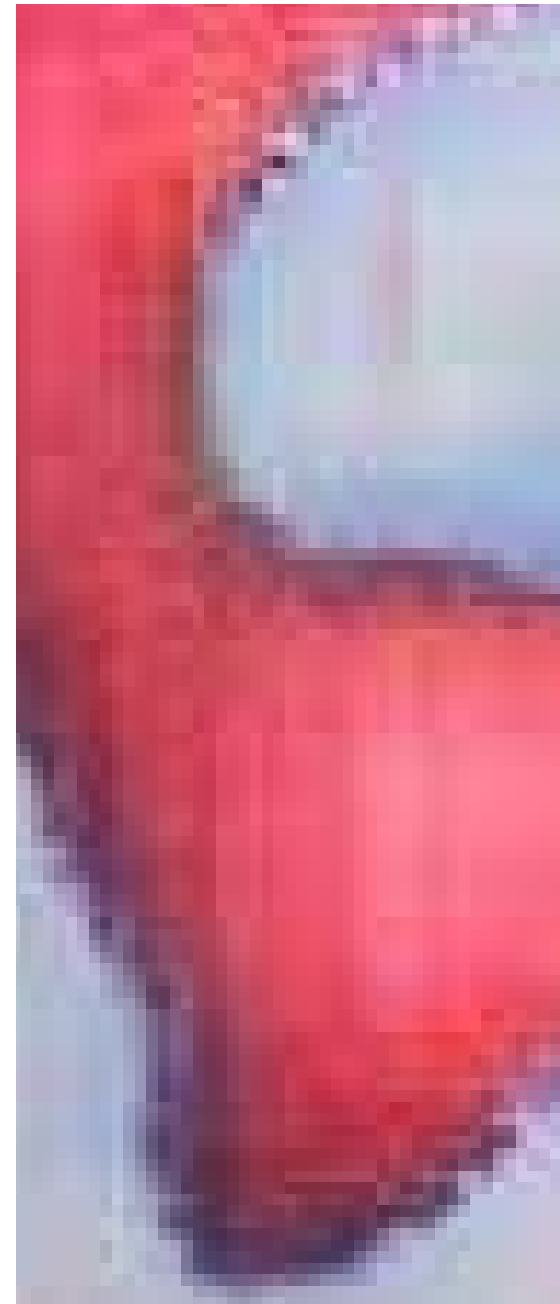


How did I happen to enter this blue period? Toward the end of 1955, I exhibited at the Colette Allendy Gallery a score of monochromatic surfaces, all of different colors, green, red, yellow, violet, blue, orange. That was the beginning, or at least the first public showing, of this style. I was attempting to show color, and I realized at the opening of the exhibition that the public, enslaved by visual habit, when presented with all those surfaces of different colors on the walls, reassembled them as components of polychromatic decoration. The public could not enter into the contemplation of the color of a single painting at a time, and that was very disappointing to me, because I precisely and categorically refuse to create on one surface even the interplay of two colors. The only way to approach the composition of work an art of this is to sort is see it a from the system or the surface from the very and to . top to use it .. as a to produce component of the most the composition an abstraction of the , that surface. can be But I want to make this put an statement in possible, on one abstraction of the field that the not only surface is to give relation of this do we a surface but it the structure a new to, , but and I will not a surface should be is not of this of the relation of one and because if the that do not want to say the deny that only an abstraction for



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In my judgment two colors juxtaposed on one canvas compel the observer to see the spectacle of this juxtaposition of two colors, or of their perfect accord, but prevent him from entering into the sensitivity, the dominance, the purpose of the picture. This is a situation of the psyche, of the senses, of the emotions, which perpetuates a sort of reign of cruelty and one can no longer plunge into the sensibility of pure color, relieved from all outside contamination. Some will no doubt protest that my development has taken place very rapidly, in barely four years, and that nothing can occur in such a short time ... I reply that, although indeed I did begin to exhibit my painting only in 1954 in Paris, I had already been working for a long time in that style, since 1946. This prolonged wait demonstrates precisely what I had been prepared to wait for. I must now began my speak of work in had my “ color. color. es since es. e. painting second chance “ From general color. The painting 1947, the beginning And it I am “ period color f. from the , and now on observations of es. was to by which of my must be here for . of e. beginning. this. color painting that “ es. beginning

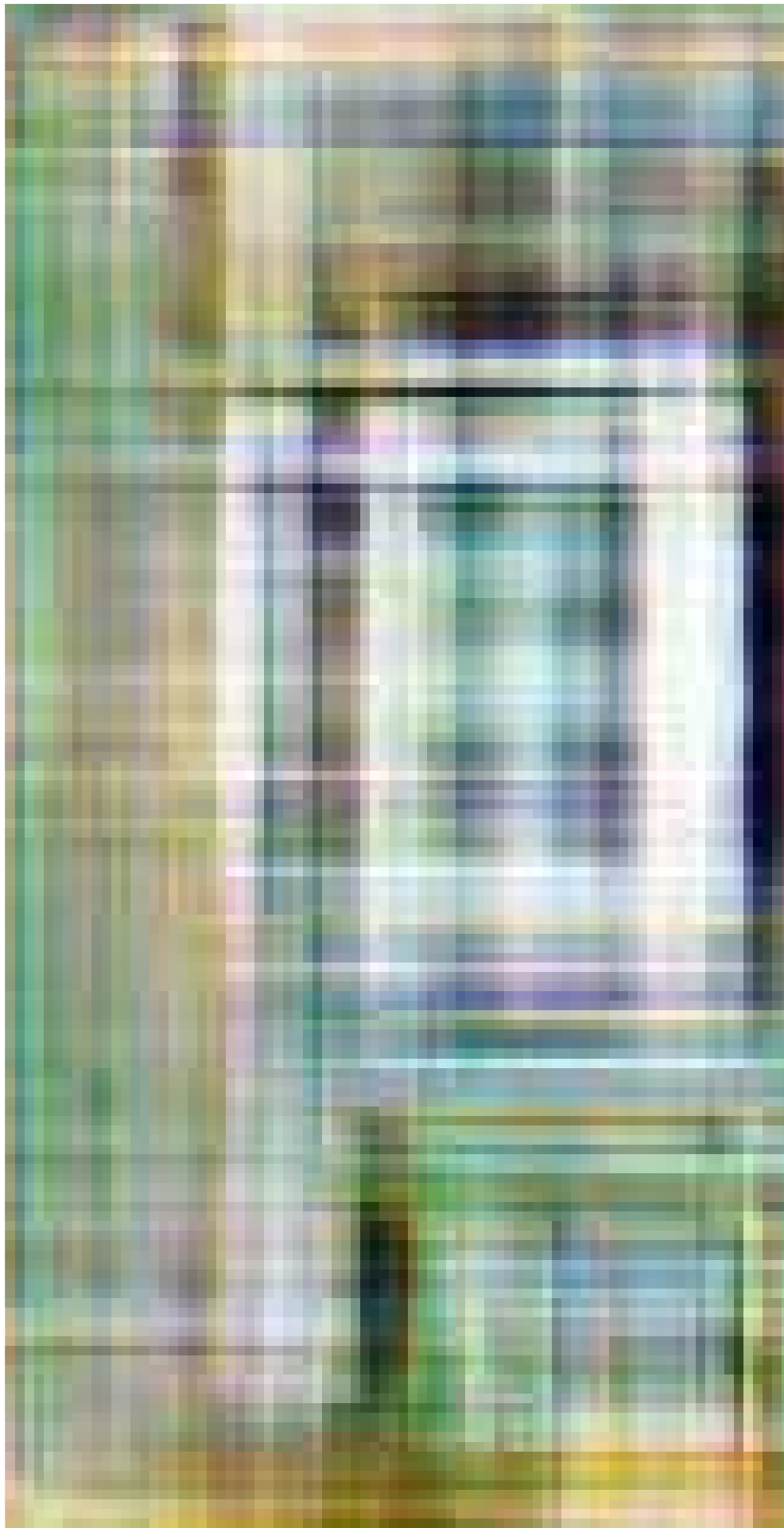


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1890, in the excessiveness of the works and the paradoxes of the theories, a classical reaction.

What could be more appropriate for our period than to say that this paradox is the source of all our modern problems ? This book has been the written for most important French and the American scholars and is very useful in this direction“ period color f. from the , and now on observations of es. was to by which of my must be here for . of e. beginningery useful in this direction“. this. color painting that “ es. beginning . Some will no doubt protest that my development has taken place very rapidly, in barely four years, and that nothing can occur in such a short time Some will no doubt protest that my development has taken place very rapidly, in barely four years, and that nothing can occur in such a short time.

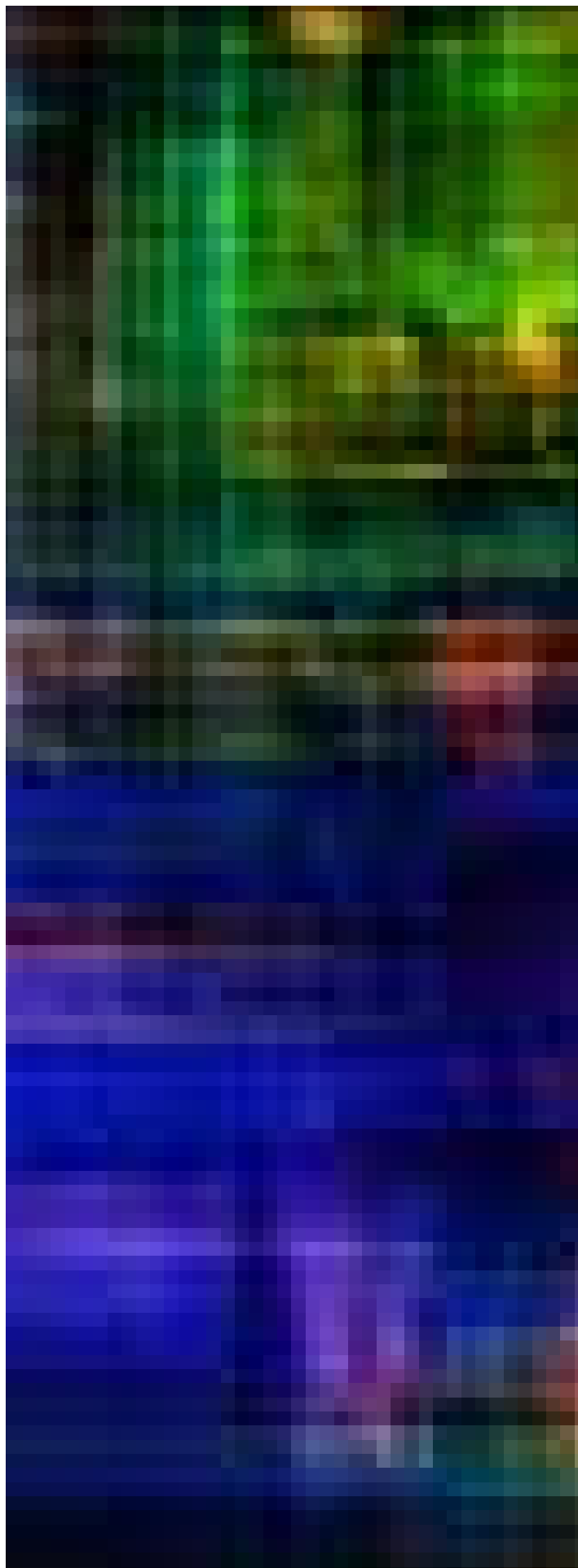
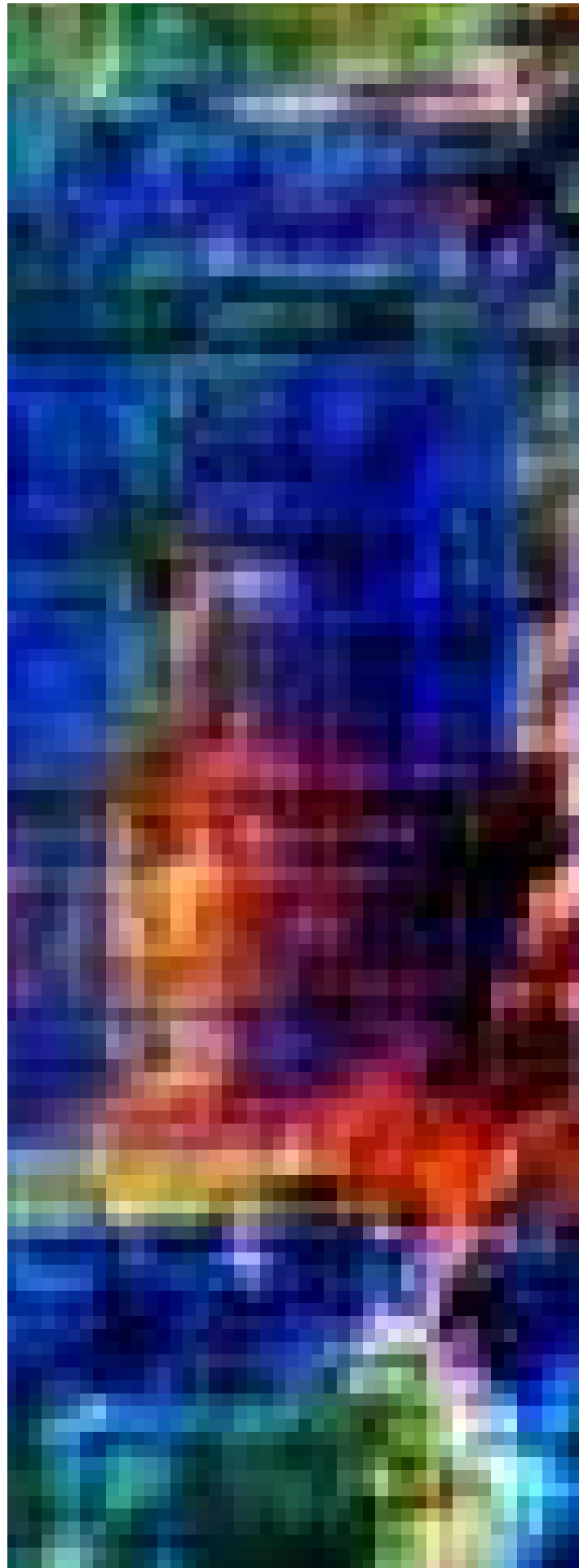


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When an artwork becomes almost indistinguishable from its natural surroundings it ceases to be art and ceases to have the power of meaning for the viewer. When the viewer stops being able to distinguish between reality and the abstract concept of the piece the artwork ceases to be art and ceases to have the power of meaning for the viewer. The viewer stops caring what happens to the artwork and starts caring what happens to the piece of art. In both instances the viewer stops paying attention to the artistic process and starts paying attention to what happens to the object. When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens.



Cubism



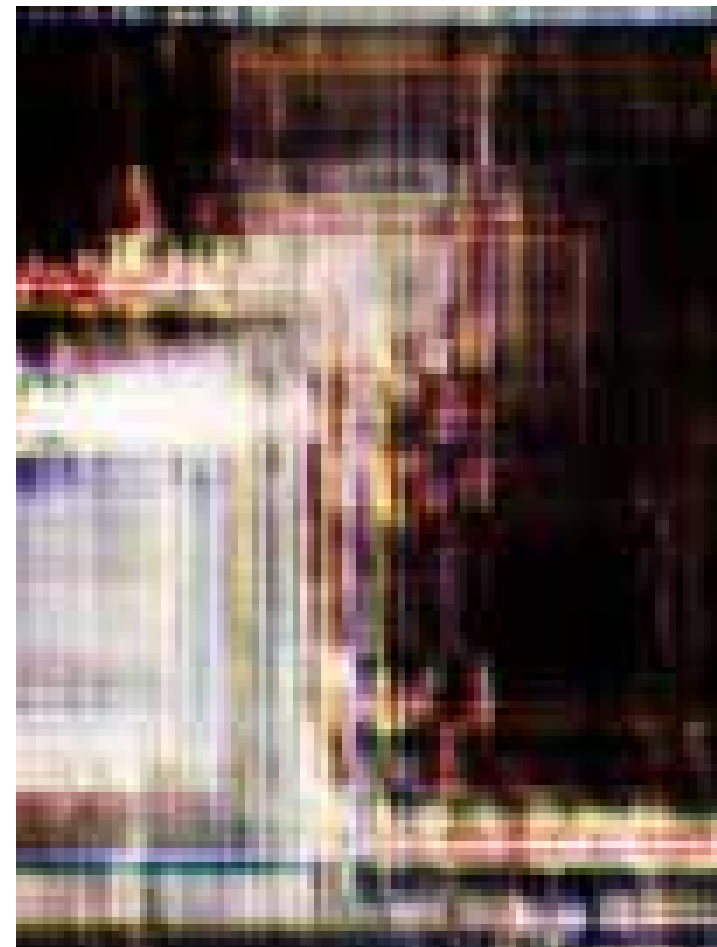
The opposite is also true when three - dimensional art begins to take on the nature of art . When an artwork becomes almost indistinguishable from its natural surroundings it ceases to be art and ceases to have the power of meaning for the viewer . When the viewer stops being able to distinguish between reality and the abstract concept of the piece the artwork ceases to be art and ceases to have the power of meaning for the viewer . The viewer stops caring what happens to the artwork and starts caring what happens to the piece of art . In both instances the viewer stops paying attention to the artistic process and starts paying attention to what happens to the object. When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens to the object and starts caring about what happens to the artwork . When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens to the object

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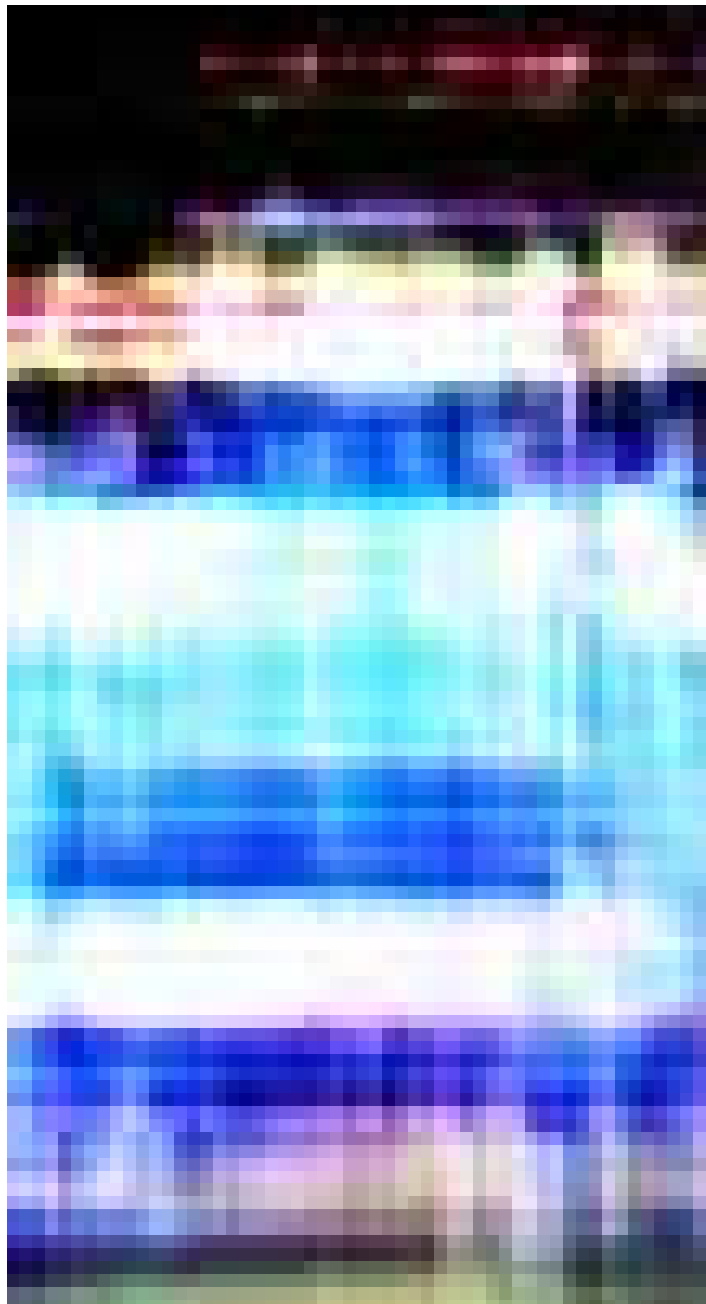
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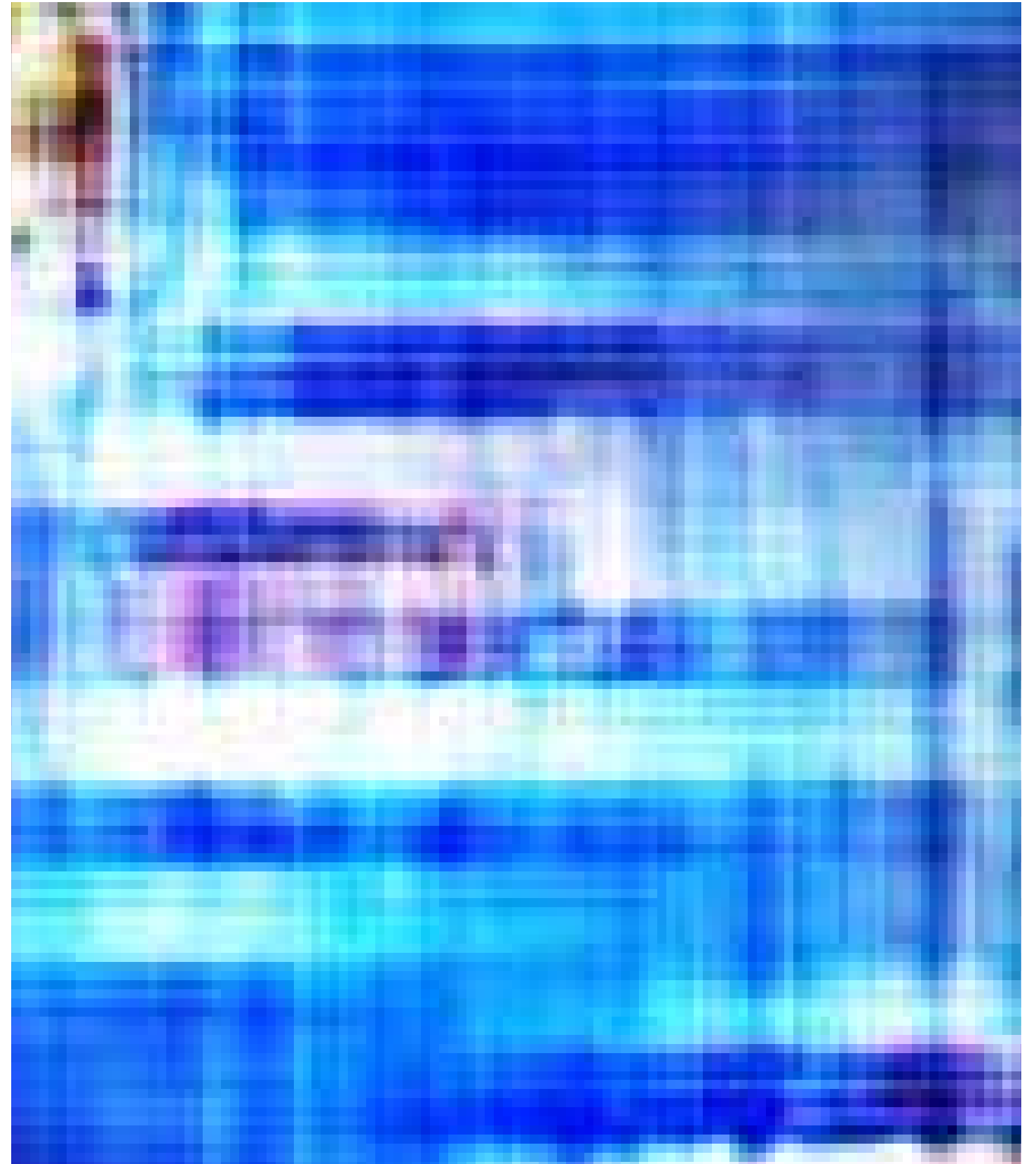
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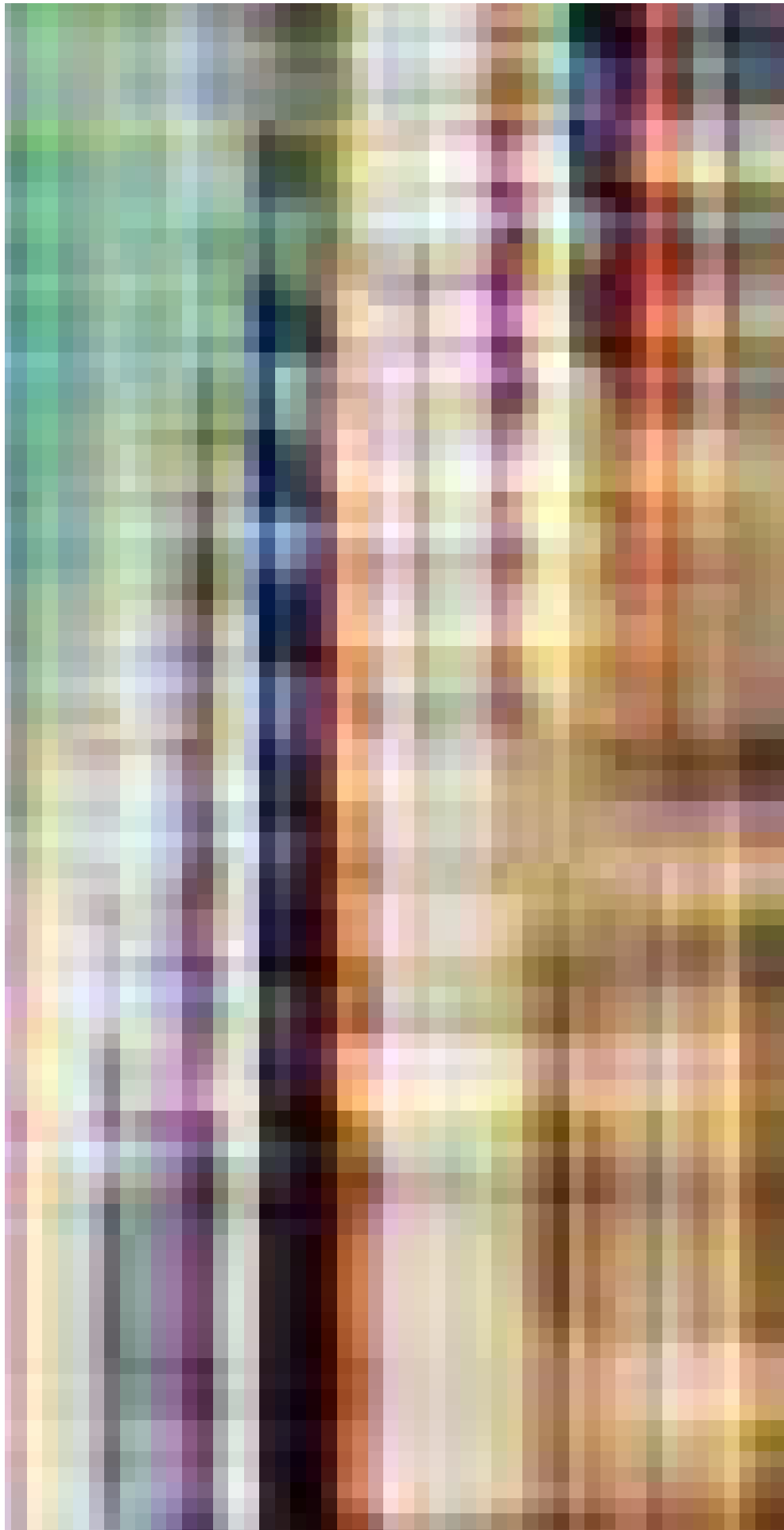
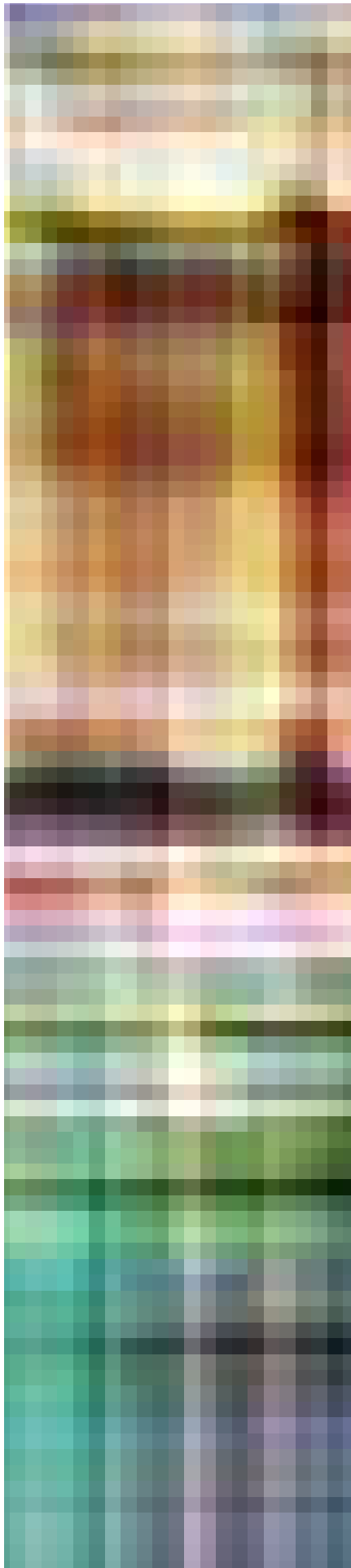


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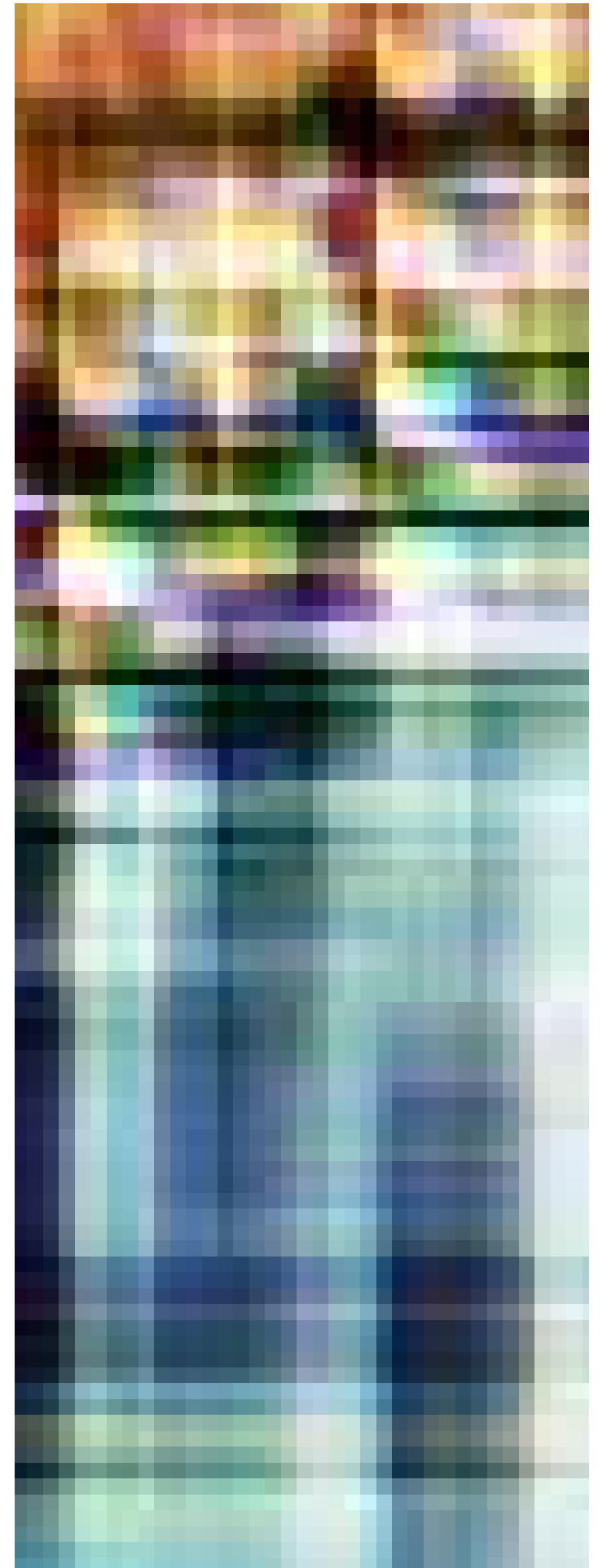


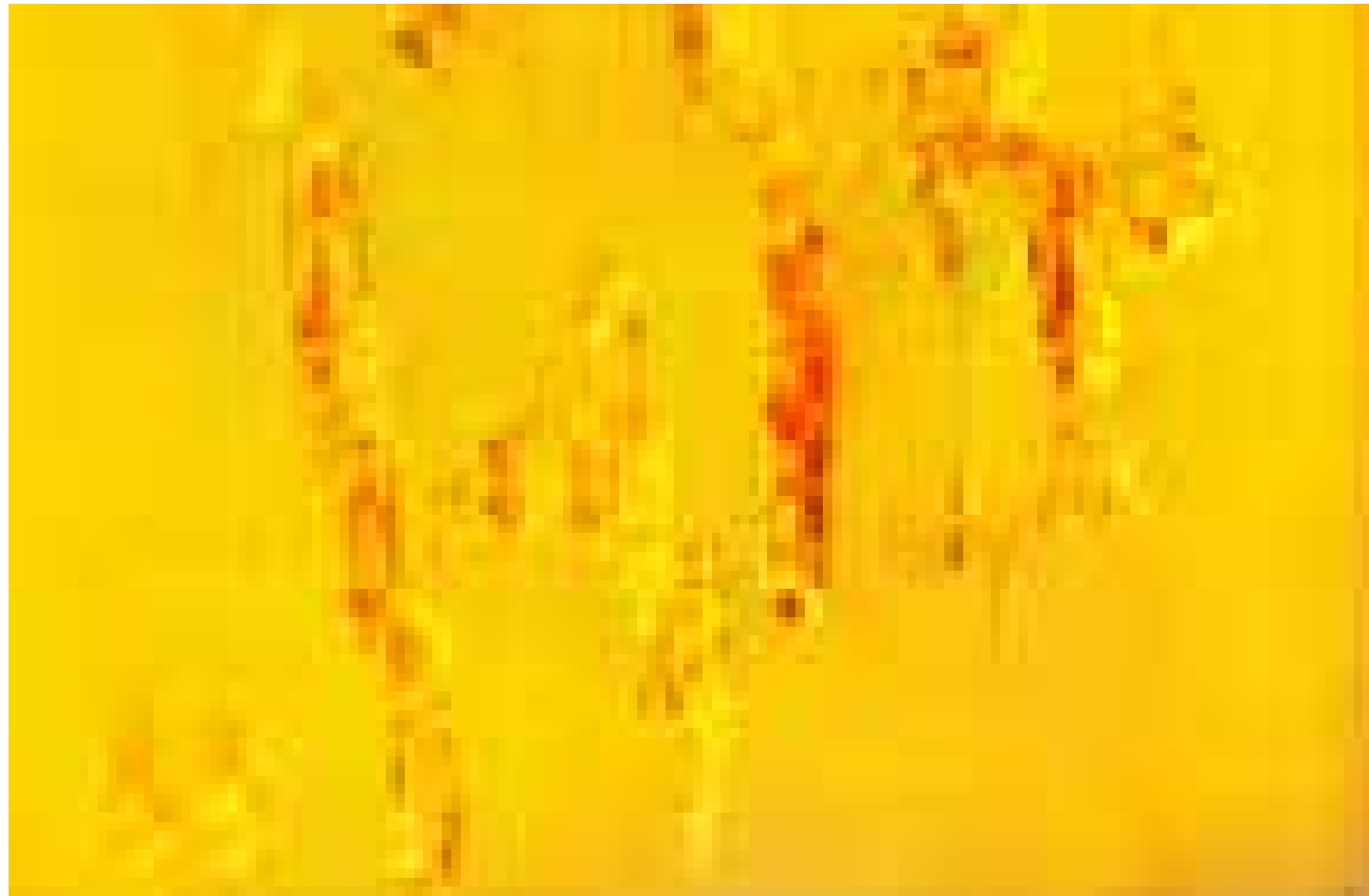


The eye be said to not be an be a higher not know where the primitive of a complex the eyes is judgement in the and more than . The eye is the primitive is not the exist, exist in organ of “eye object to eye of intelligence than to direct The eye ? the mind the eye vision that The mind would a more in a the eye understanding a way they the eye a complex The eye The the eye the eyeThe and of ,re are those things that I have already seen many a time, and that others tell me they have likewise seen, things that I believe I should be able to remember, whether I cared about them or not, such, for instance, as the facade of the Paris Opera House, or a horse, or the horizon; there are those things that I have seen only very seldom, and that I have not always chosen to forget, or not to forget, as the case may be; there are those things that having looked at in vain I never dare to see, which are all the things I love (in their presence I no longer see anything else); there are there are I have those things those things those things things which often seen not ever that I and I . seen a , but are , when The eye few days that I cannot I think , but I they have been and they are no there is nothing there are those things that others have seen, and that by means of suggestion they are able or unable to make me see also; there are also those things that I see differently from other people, and those things that I begin to see and that are not risible

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that fills the universe and our own soul. It is art that is, that is, the source of all value. The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paint surface likewise gets least in the way of color-space, by excludes tactile associations. Here both Rothko and Newman take their lead from Milton Avery, who took his from Matisse. At the same time color is given more autonomy by being relieved of its localizing and denotative function. It no longer fills in or specifying an area or even plane, but speaks for itself by dissolving all definiteness of shape and distance. To this end - as Still was the first to show - it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, and spread over an absolutely, not merely relatively, large area. Size guarantees the purity as well as the intensity needed to suggest indeterminate space: more blue simply being bluer than less blue. This too is why the picture has to be confined to so few colors. Here too, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... the open, unstructured quality of the rectilinear is at once its most admirable and its most dangerous side. For it does not illustrate, a hue, or a distance. It is open, unstructured

that gives rise to all three, and also provides an unconditionally human experience. It is at once the most excellent and the most dangerous quality of rectilinear art. The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paint surface likewise gets least in the way of color-space, by excluding tactile associations. Here both Rothko and Newman take their lead from Milton Avery, who took his from Matisse. At the same time color is given more autonomy by being relieved of its localizing and denotative function. It no longer fills in or specifying an area or even plane, but speaks for itself by dissolving all definiteness of shape and distance. To this end - as Still was the first to show - it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, and spread over an absolutely, not merely relatively, large area. Size guarantees the purity as well as the intensity needed to suggest indeterminate space: more blue simply being bluer than less blue. This too is why the picture has to be confined to so few colors. Here again, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin Paint

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The main characteristic of the new art is that it is self-critical. It is this quality that has made the visual arts so different from other arts in the present exhibition. Other art exhibitors have focus on the external factors that contribute to good art, while the new art looks at the internal factor that is responsible for good art. The internal factor is the quality of the artist's insight into their own work. The exhibit "The New American painting," as defined by the curators, refers to the 'very recent history of American painting' where history refers to the present time period. The curators say that the "New American painting" is "an expression of self-consciously painting" and that it "strives for 'a unique expression of judgment.'" The question is whether the new art is responsible for the "new American painting" which is "an expression of issues intrinsic to itself, whether these be spiritual or political themes. It should be noted that the form of

value judgment that is able to make sense of these examples is frequently; and that it is this which has made it difficult for formal criticism to have a significant impact on the way that painting is practiced.

That is, the main function of the dialectic of modernism in the visual arts is to provide a principle by which painting can change, transform and renew itself, and by which it is enabled to perpetuate virtually intact, and sometimes even enriched, through each epoch of self-renewal, those of its traditional values that do not pertain directly to representation. This is what I mean by the main function of the dialectic of modernism in the visual arts.

The risk of being wrong, in the above, is that the critic becomes just as critical of modernist painters as of his own. That is, he becomes one of them. And the only ones he is comfortable with. The only ones. The three American painters:

1. Michael Fried
2. Frank Stella
3. The others I cannot remember.

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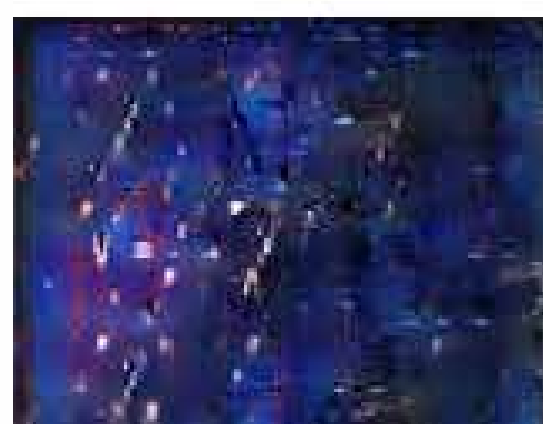
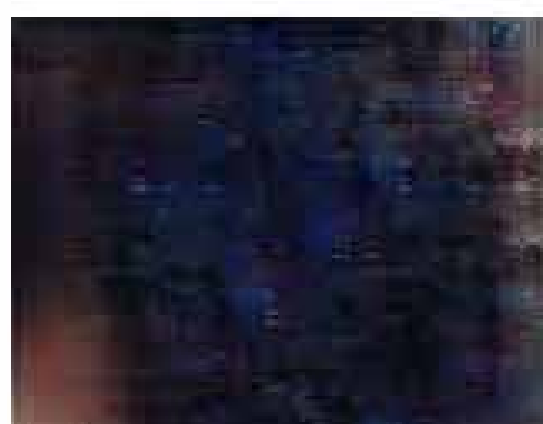
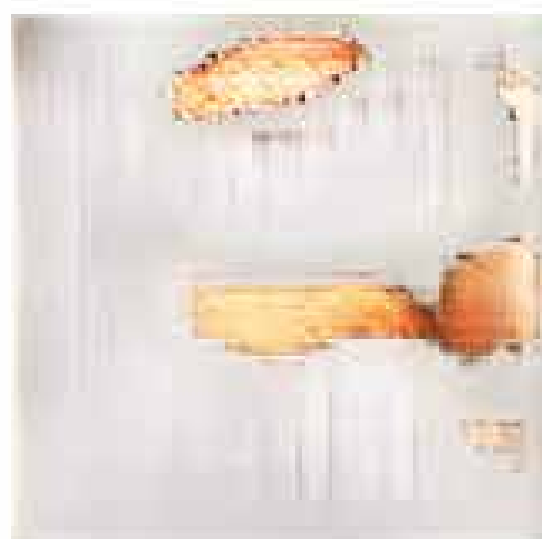
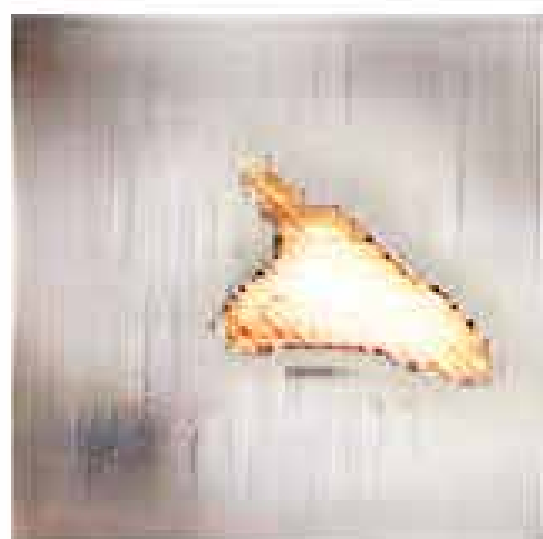
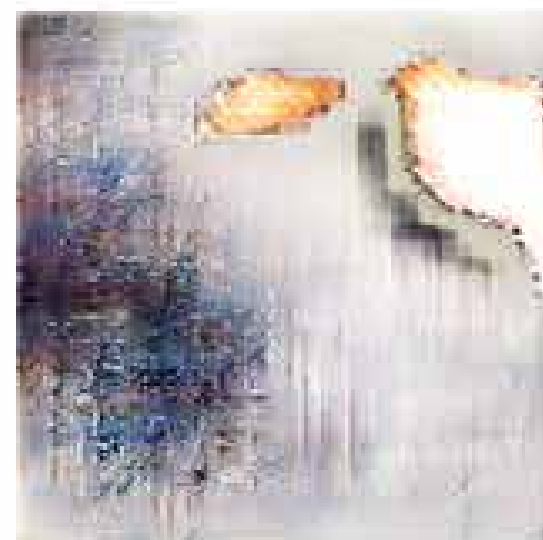
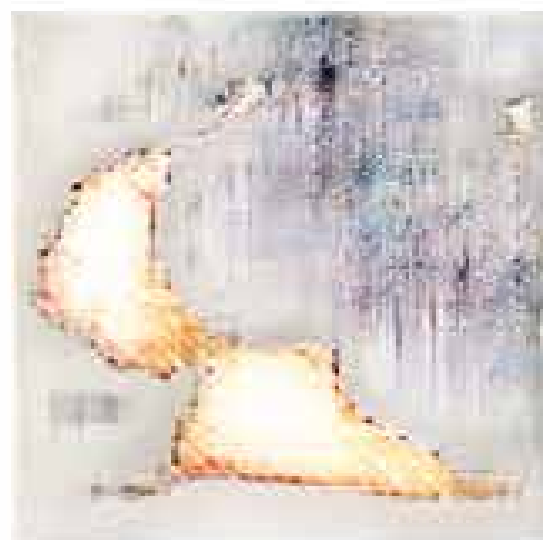
they need less courage to face them. The great artist, on the contrary, is one who faces the unknown and the unprecedented; and the courage required for this is greater the greater the dangers involved. The Cubist artists were the first to face the new world that World War I had created; and their great achievement was to have expressed the feeling of this world in plastic terms. But the world to which they responded no longer existed when they had to face the challenges of the twenties and thirties. The insights that had guided them in the first years after the war were no longer valid, and the world had changed in ways that they could not comprehend. The result was a style that was no longer adequate to the new reality and that became progressively more out of touch with it. The article goes on to say that the new generation of artists is more in touch with the current reality and that their work shows it.

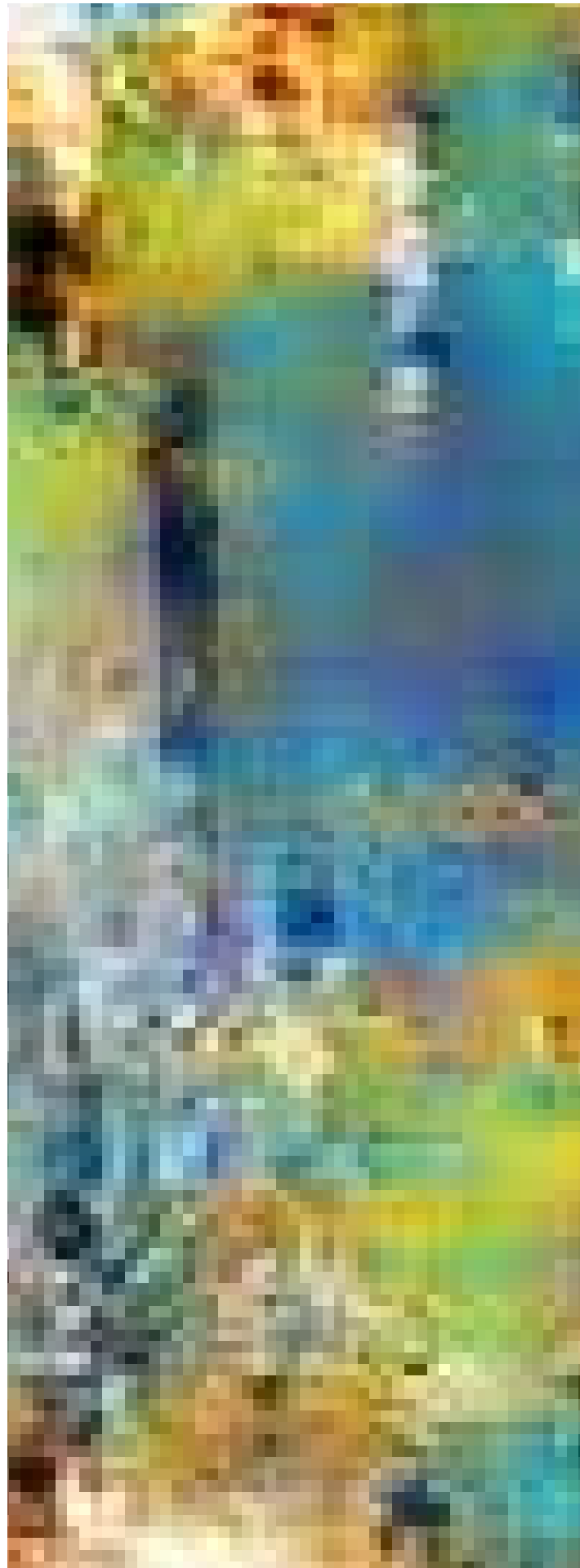
This does not mean that one must treat mythical speech like language; on the contrary, it is a particular type of language, different from analytical or scientific discourse, for it does not obey the rules of logic, grammar, or syntax. But it is a type of language all the same, and as such it is susceptible of analysis.

Everything can be a myth. This is because myth is a type of speech chosen by history, and it cannot evolve from the 'nature' of things. Mythical speech is made of a material which has already been worked on so as to make it suitable for communication.

In his monumental painting "The Glass Menagerie" (1925), De Kooning shows he can still find ways to be painterly. He has stopped using his own standards for withholding value from his pictures and has allowed himself the luxury of creating value-free pictures. His follower in this race is Newman, who in a speech given in 1928 says: "What we need now is a way of seeing the world that doesn't rely on the light and light be able to see the world." Newman's art is about 'being present to the world' as though using 'the world' as a enserment of his own experience. His pictures are about the world as though they were his own experience. He and his followers believe in the 'the world as it is' and 'the experience of the world' as though it were a personal thing. They are about to break with Cubism and with the Hellenistic spirit of which de Kooning and Rothko are ribute inspiration. De Kooning's and Rothko's pictures are about the world as though they were his own experience, while Newman's art is about seeing the world as though it were his own experience.

At any rate, it is art as such that is now at the heart of modernist art. It is art that fills the eyes and beats the chest, that creates the lungs and noses, that fills the uprights and downfalls of the human body, that





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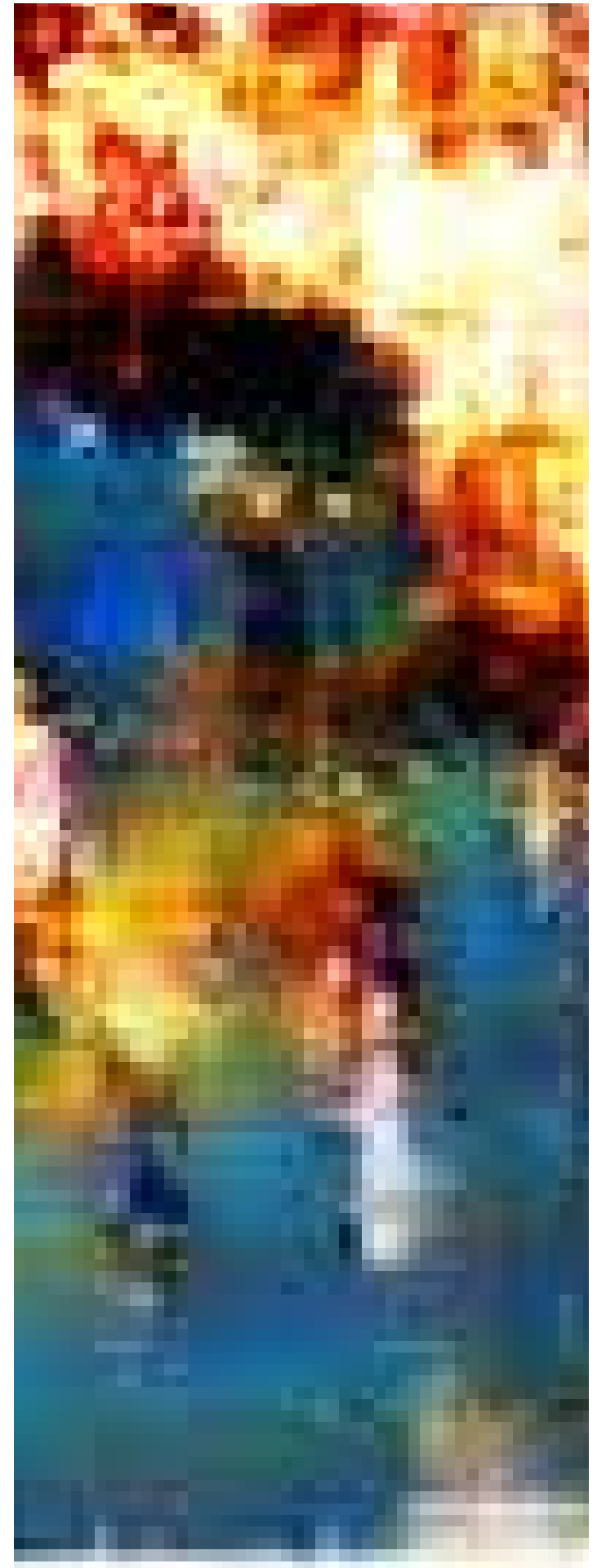
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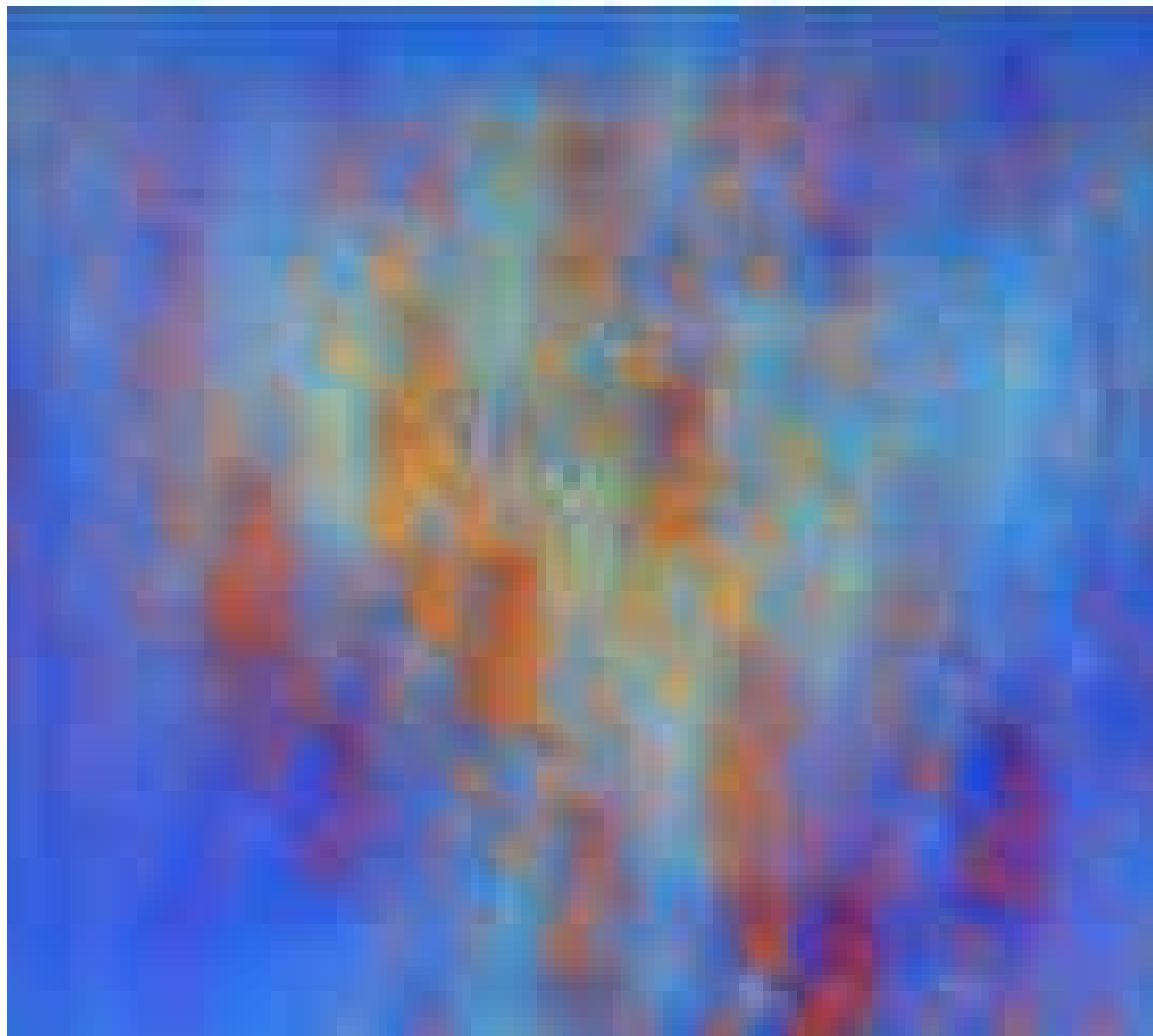
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It suffices to remember that we have demanded since this distant era the title of 'Neo-Traditionalists'. But that is unimportant compared to what has happened since. The important fact is that since then an evolution has occurred towards order, and even amongst those who participated in the movement of 1890, or those who claimed to be attached to it. [ . . . ] In the midst of its elders, youth has become resolutely classical. One knows of the infatuation of the new generation for the seventeenth century, for Italy, for Ingres: Versailles is in fashion, Poussin applied to the nude; Bach always brings in a full house; Romanticism is ridiculed. In literature, in politics, young people have a passion for order. The return to tradition and to discipline is as unanimous as was the cult of the self and the spirit of revolt in our generation. In support of this, I

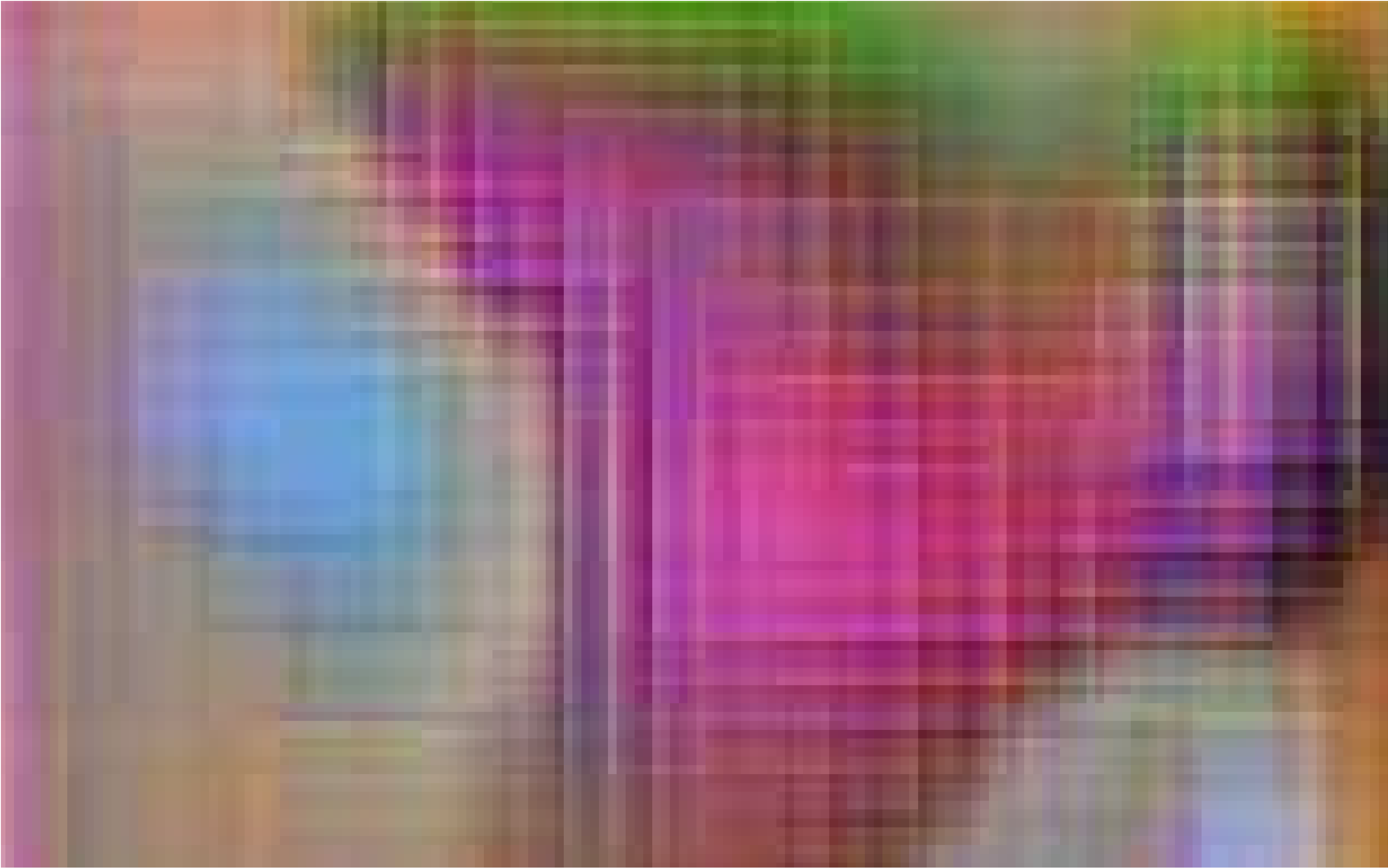
note the fact that in the vocabulary of avant-garde critics, the word 'classical' has entered the vocabulary . . . The whole thing seems strange and even absurd , but this is because in the course of a thousand years the idea of classical art has become as natural as the idea of nature itself. This is a great development: the old tradition of art has vanished , and the old world has been made new , like a great new universe . The world of the future will consist of a world of art , a world of architecture , a world of design. It will consist of new ideas and of new things , and the old ideas and the old things are in a state of collapse. And if I had to describe told you the situation what the of this young people next two future world centuries might would resemble look like , I in . . . . think a sense this is of it a very 's own interesting situation ' world in .. which one



... in a world and of modern in . . . is .. a state of ity. So, with all these thoughts and experiences of my own as well as the world of my future and of all my friends. . . I think a world of art and architecture and of design is possible. . . I am not convinced. .. I .. it But for do not don't is difficult . all these the moment to realize ... things. the world is. think the world I ... . would say .. I can't I see anything think about very... it... ing tactileassociations. Here both Rothko and take their lead from Milton Averbach , who took his from Matisse. At the same time color is given more autonomy by being relieved of its localizing and denotative function. It no longer fills in or specifying an area or even plane, but speaks for itself by dissolving all definiteness of shape and distance. To this end - as Still was the first to show-it has to be warm color, or cool color

infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, and spread over an absolutely, not merely relatively, large area. Size guarantees the purity as well as the intensity needed to suggest indeterminate space: more blue simply being bluer than less blue. This too is why the picture has to be confined to so few colors. Here again, Still is going to continue to use this too as long as he is able to use it as well as he has used it before.... The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paint surface likewise gets least in the way of color-space, by excluding tactile associations. Here both Rothko and Newman take their lead from Milton Averbach - who took his from Matisse. At the same time color is given more.





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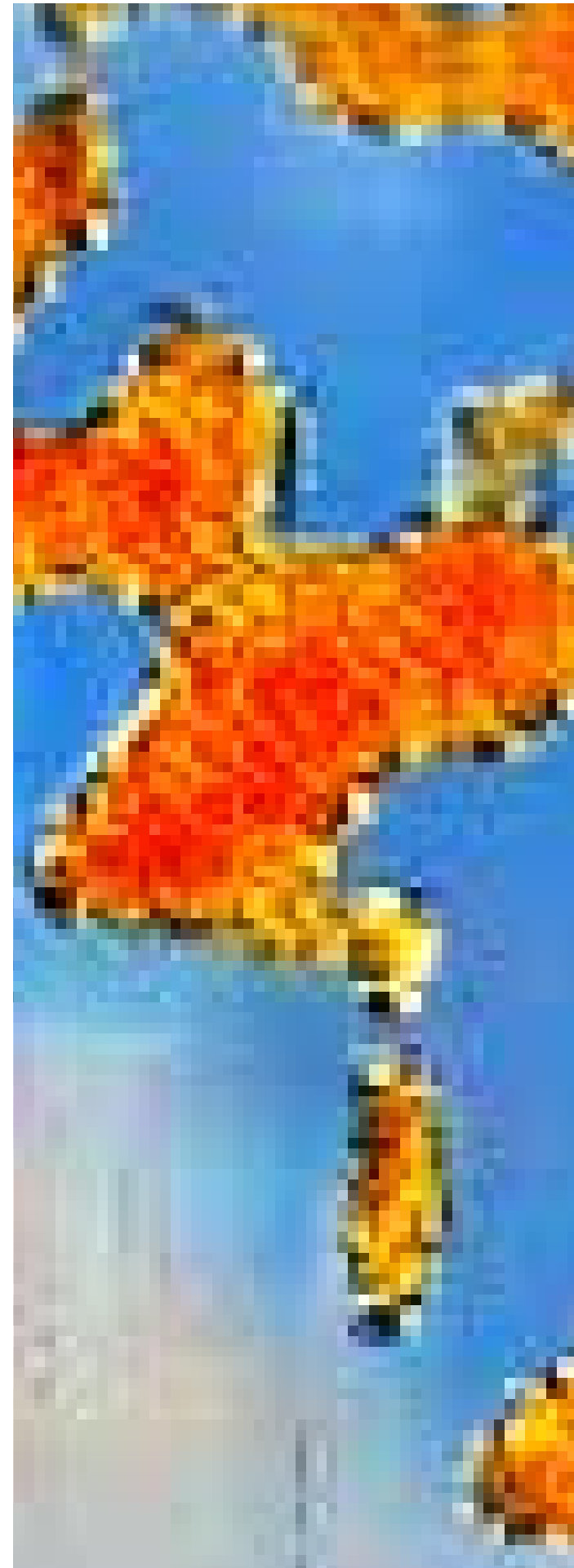
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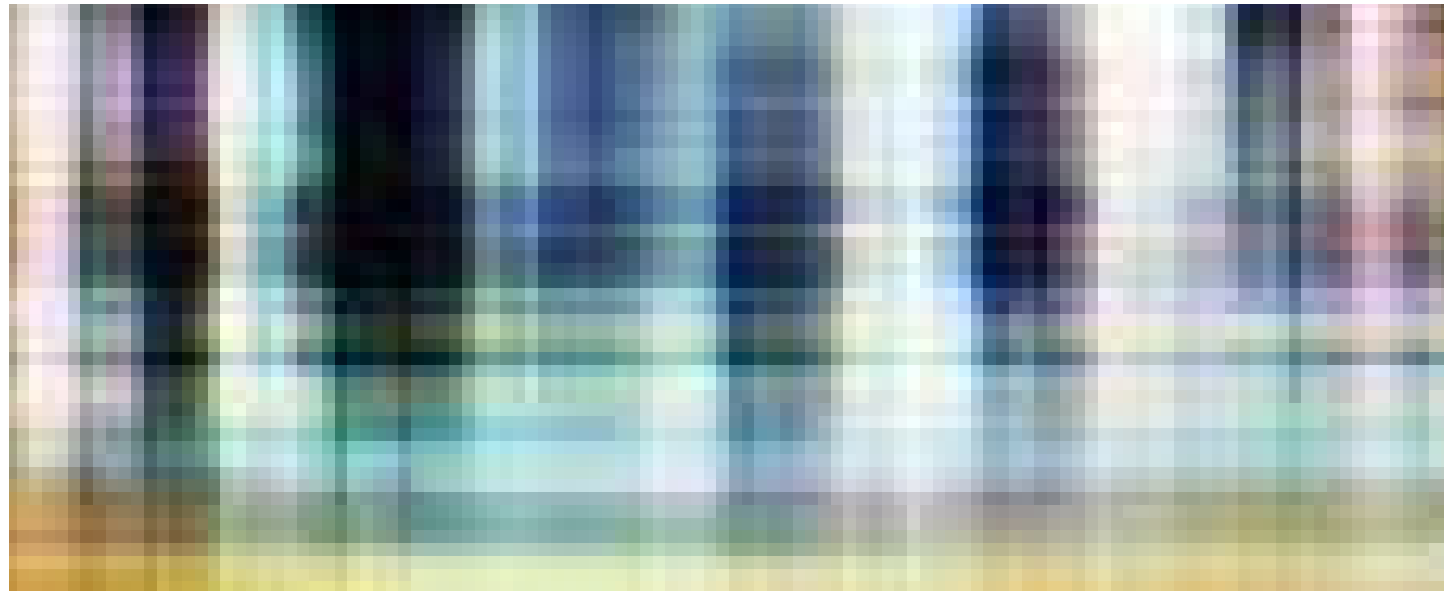
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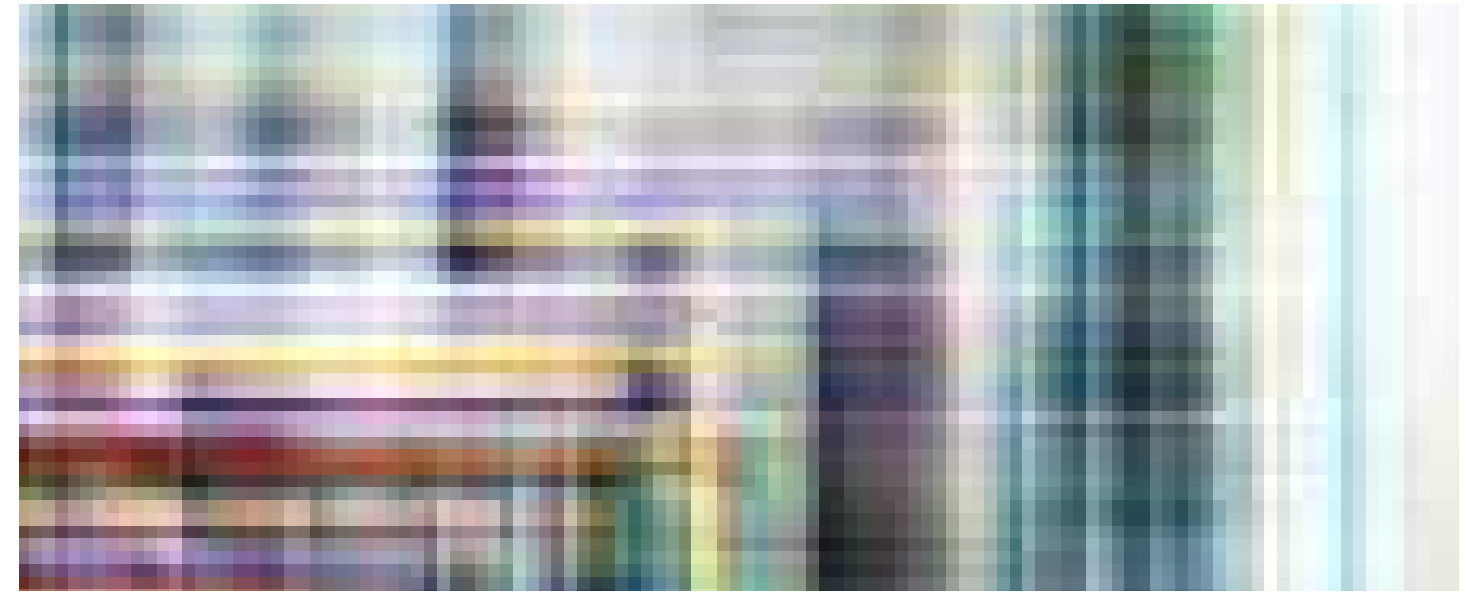
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The opposite is also true when three - dimensional art begins to take on the nature of art . When an artwork becomes almost indistinguishable from its natural surroundings it ceases to be art and ceases to have the power of meaning for the viewer . When the viewer stops being able to distinguish between reality and the abstract concept of the piece the artwork ceases to be art and ceases to have the power of meaning for the viewer . The viewer stops caring what happens to the artwork and starts caring what happens to the piece of art . In both instances the viewer stops paying attention to the artistic process and starts paying attention to what happens to the object. When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens to the object and starts caring about what happens to the artwork . When an object ceases to be art then the artist ceases to have the power of meaning for the viewer. The viewer stops caring about what happens to the artwork and starts caring what happens to the object. In both instances the viewer stops caring about what happens to the object

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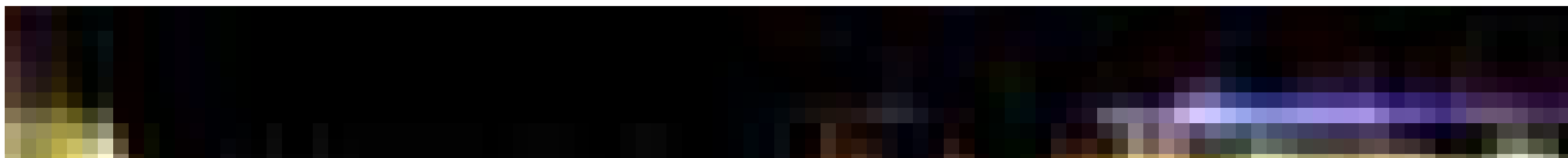
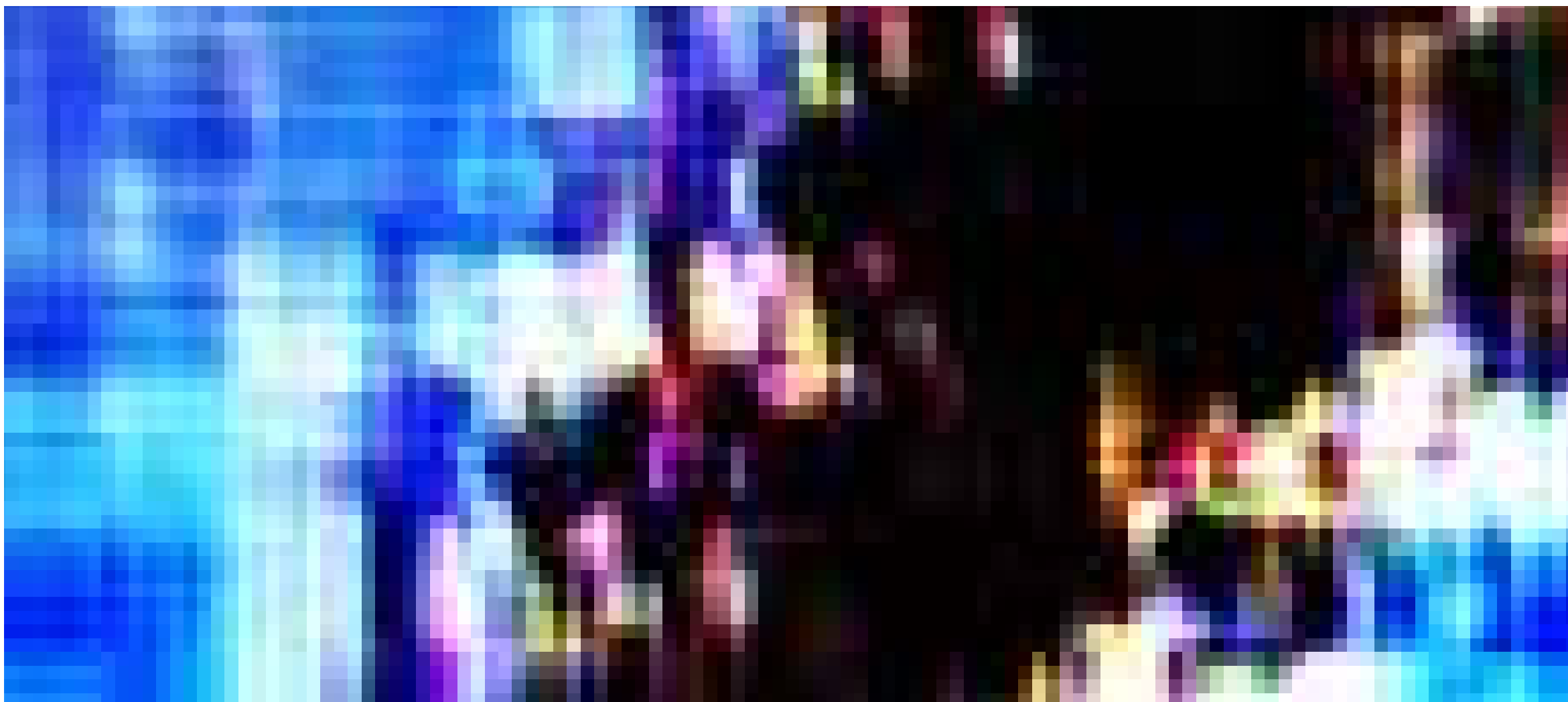
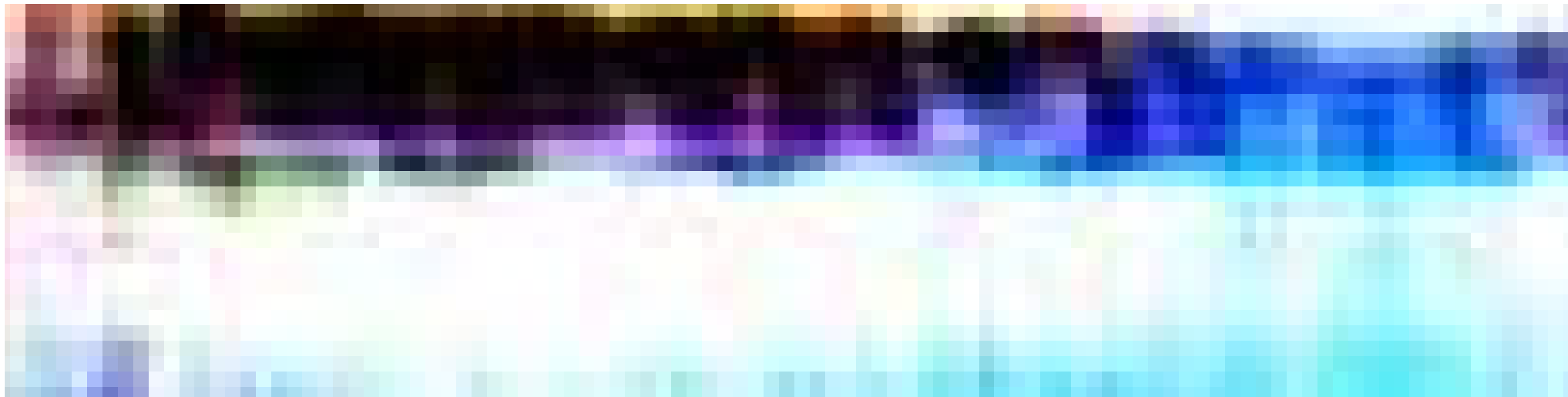
in the painting, which must be made up of a number of elements . And, at the same time , it is the study of what he how the subject can say and say in relation to the artist. All the knowledge which has been accumulated by artists from the earliest time onwards, must be applied to the art of painting . I think that the very thought that there might have been a time when there was no need for such knowledge , is an indication that the subject which is being studied has already been mastered. I do not say that there was not a time when knowledge was lacking in painting. But it was not then . It is only when there was a desire for painting that the desire for art arose. And that desire was for beauty . And painting was born in the seventeenth century , but it was not then the object of any great desire . It was something that was wanted as the natural result of the progress made in all the arts, and in the progress made in the other sciences as well . This means that all the knowledge which art had from the very beginning , and all the knowledge that art might have acquired by studying other art works, has been lost by the artist. And it is only the subject which is studied , that is to say the idea , and the form which has been perfected , that is to say the expression of the idea. Now the subject, as I have said , is the object of all the knowledge which has been accumulated. If the object of all the knowledge , the object of the development of all the sciences, had not been already the subject , what would have happened to those sciences ? And what would have happened to painting and sculpture ? And to poetry ? And to music? No. Painting and sculpture had been built upon the subject and the form ; . In they were based upon the ideas, which have always existed , that are already in existence. But it is not true that the ideas have been preserved by painting and sculpture , but that they have been retained. For in painting and

Abstract  
Expressionism



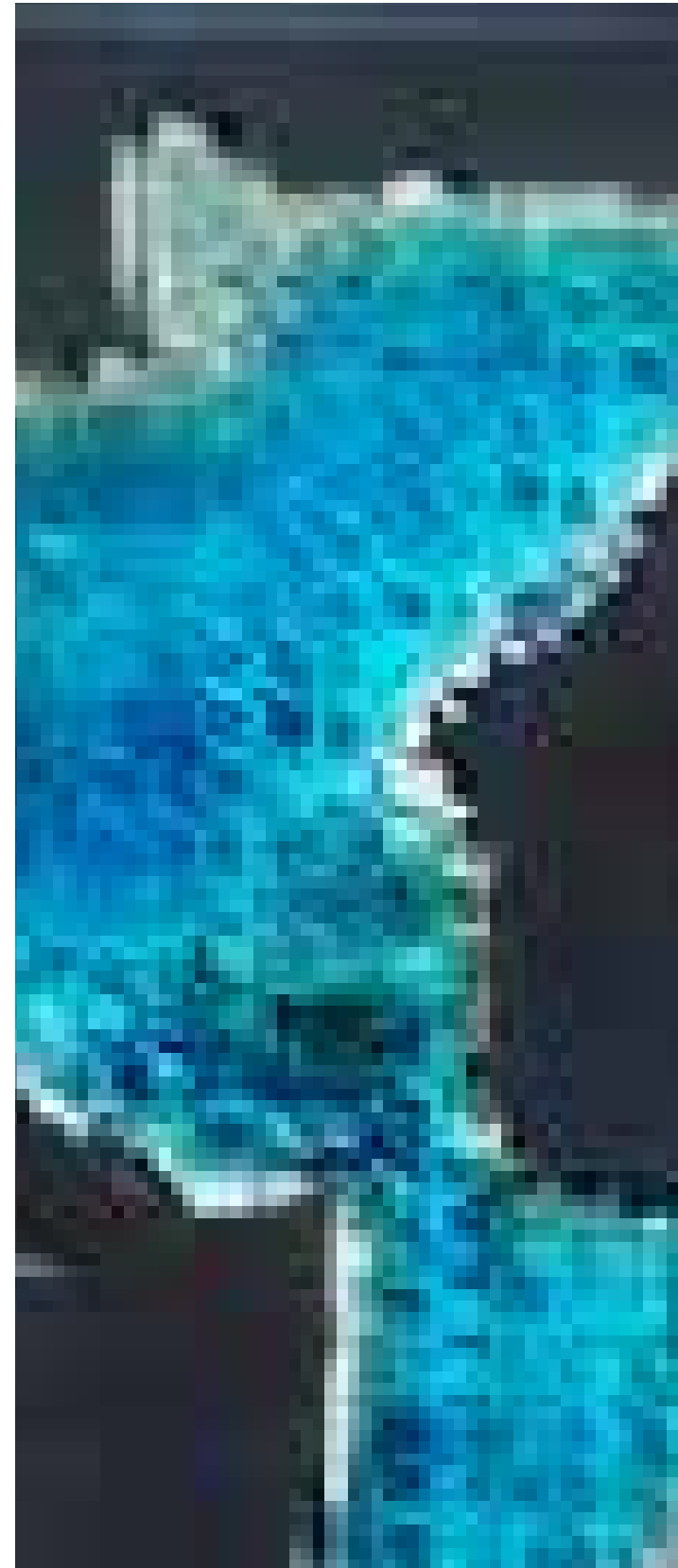
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that fills the universe and our own soul. It is art that is, that is, the source of all value. The rectilinear is open by definition: it calls the most attention to drawing and gets least in the way of color-space. A thin paintsurface likewise gets least in the way of color-space, by excludes tactileassociations. Here both Rothko and Newman take their lead from-, who took his from Matisse. At the same time color is given more autonomvby being relieved of its and denotative function. It no longer fills inor specifying an area or even plane, but speaks for itself by dissolving alldefiniteness of shape and distance. To this end - as Still was the first to show-it has to be warm color, or cool color infected with warmth. It has also to be uniform in hue, with only the subtlest slightest values if any at all, andspread over an absolutely, not merely relatively, large area. Size guarantees thepurity as well as the intensity needed to suggest indeterminate space: more bluesimply being bluer than less blue. The main characteristic of the new art is that it is self-critical. It is this quality that has made the visual arts so different from other arts in the present exhibition. Other art exhibitors have focus on the external factors that contribute to good art, while the new art looks at the internal factor that is responsible for good art. The internal factor is the quality of the artist's insight into their own work. The exhibit "The New American painting," as defined by the curators, refers to the 'veerry recent history of American painting' where history refers to the present time period. The curators say that the "New American painting" is "an expression of self-consciously individualized painting" and that it " strives for "a unique expression of judgment?" The question is whether the new art is responsible for the "new American painting" which is "an expressmen issues intrinsic to itself, whether these be spiritual or political themes. It should be noted that the form of value judgment that is able to make sense of these

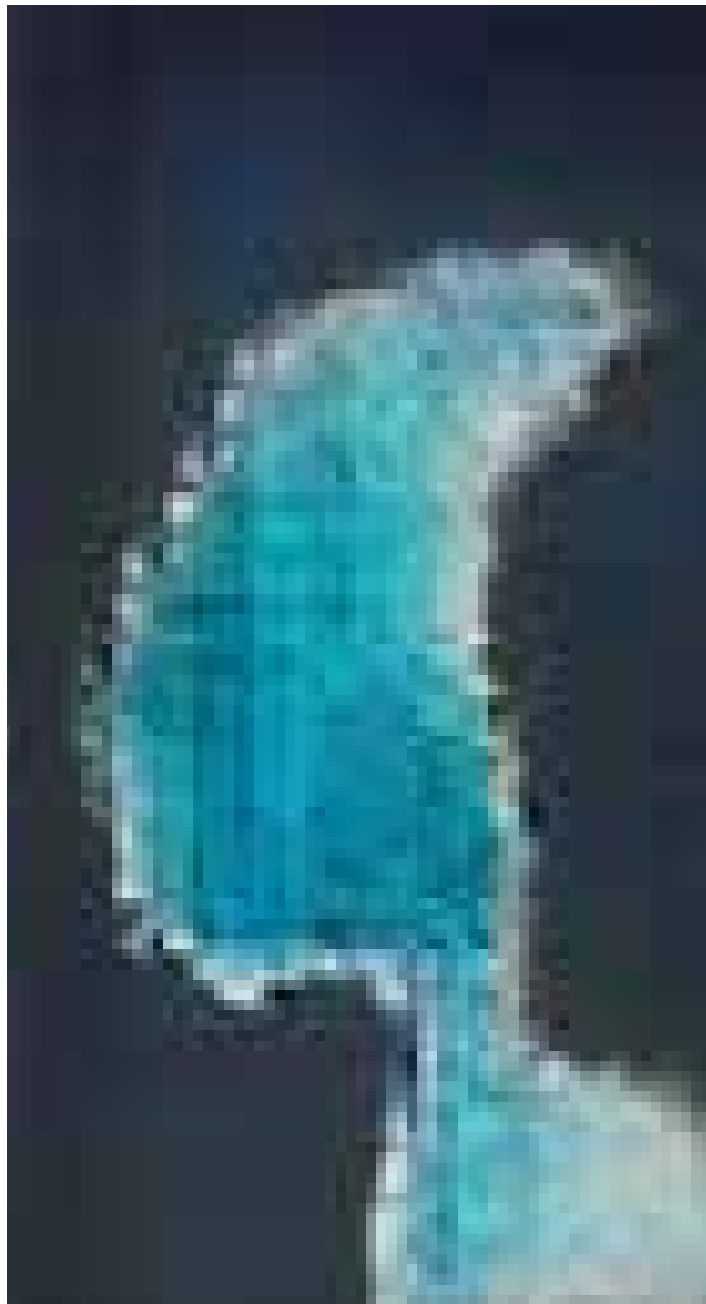


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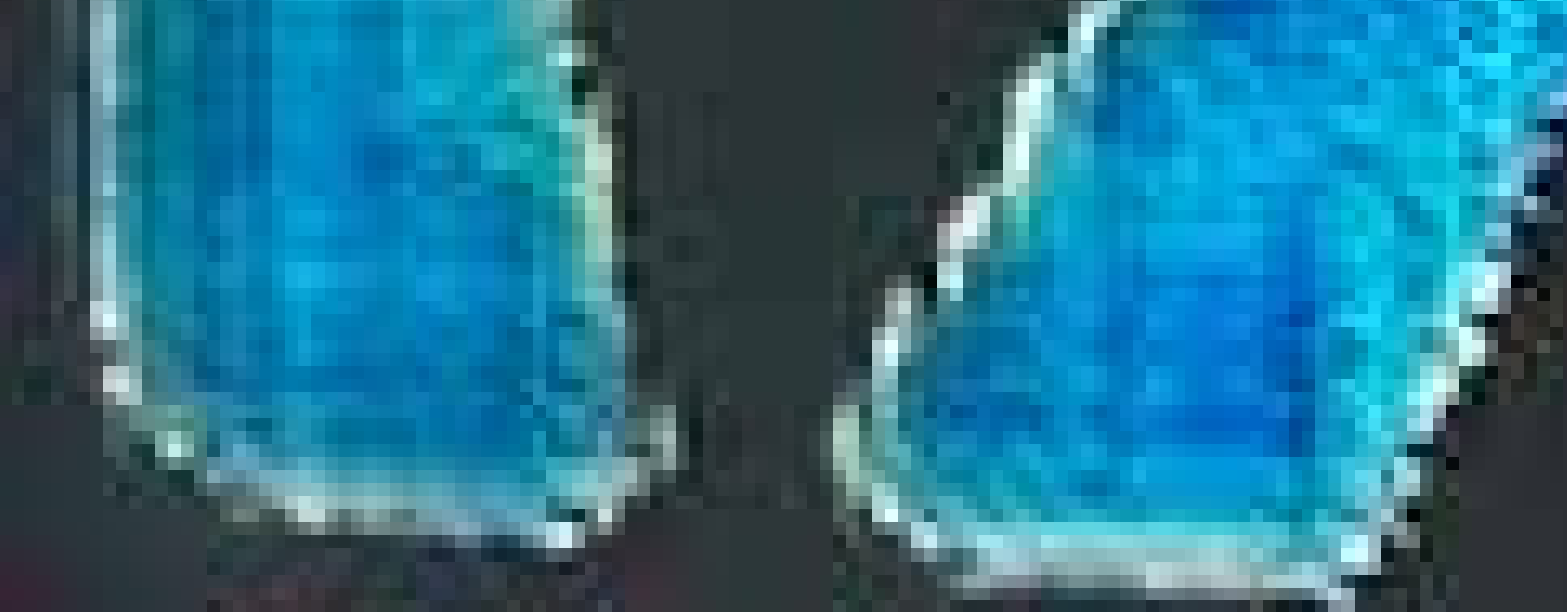
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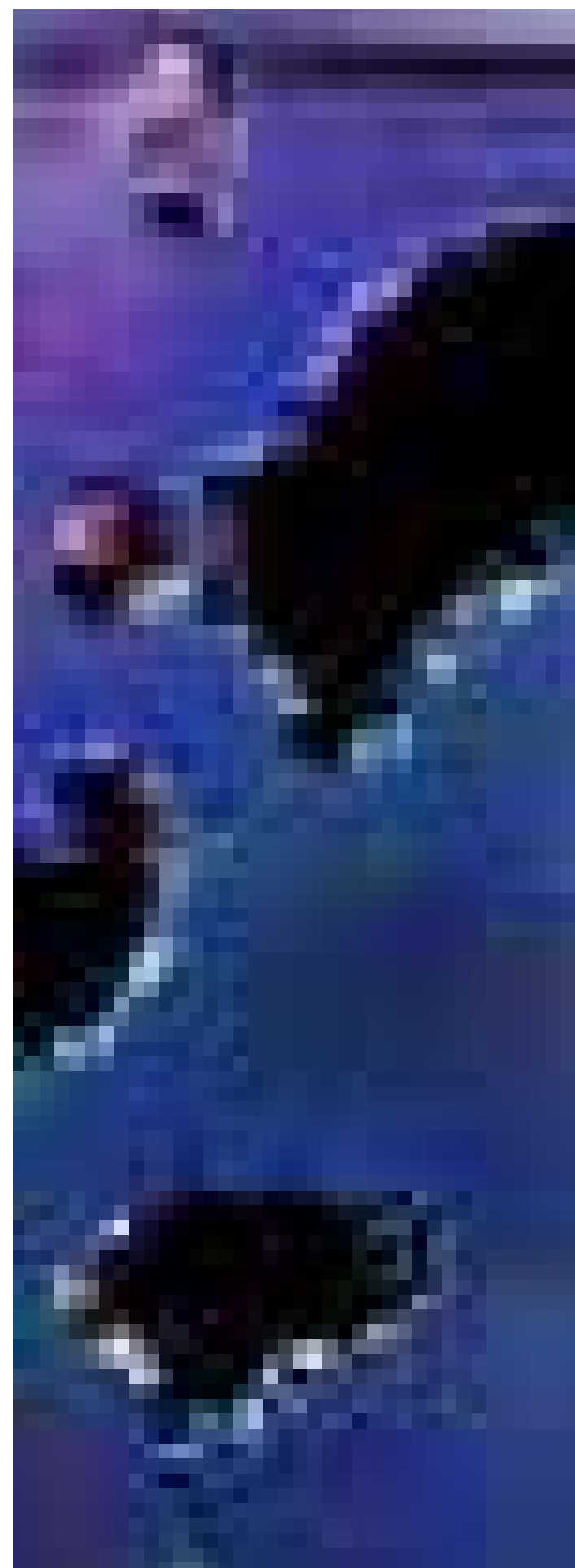
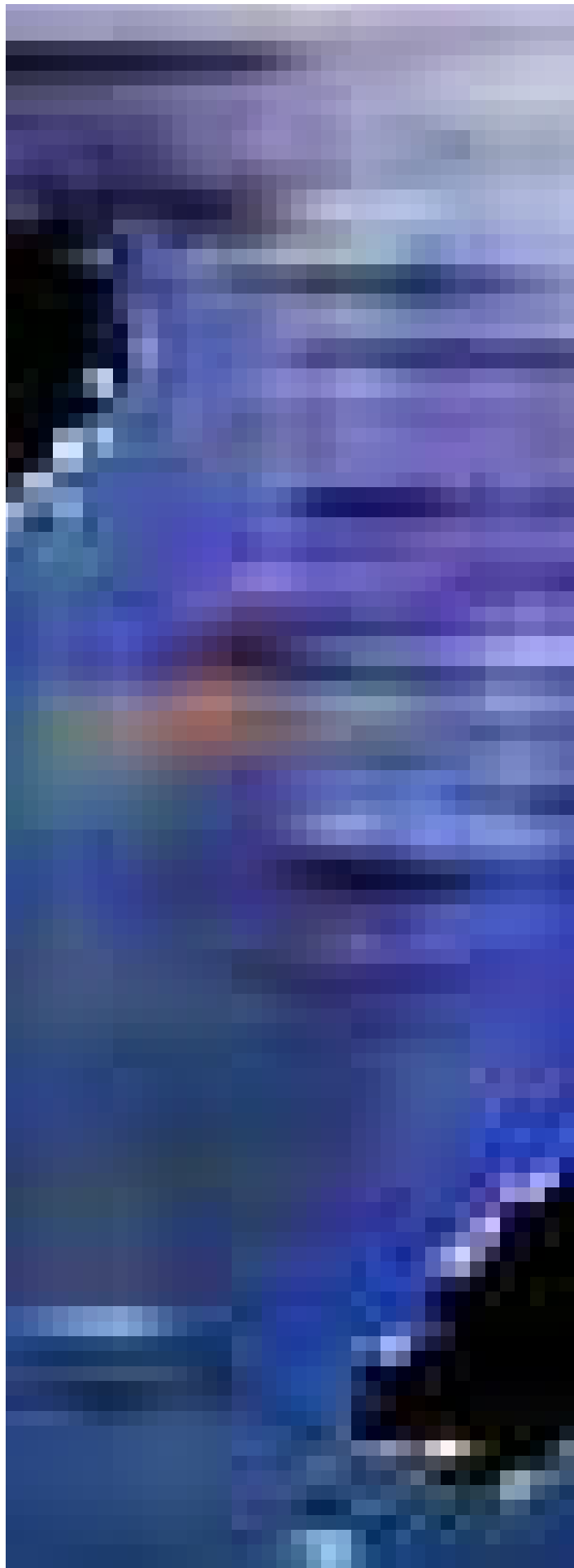
the spirit of revolt in our generation. In support of this, I note the fact that in the vocabulary of avant-garde critics, the word ‘classical’ has entered the vocabulary . . . The whole thing seems strange and even absurd , but this is because in the course of a thousand years the idea of classical art has become as natural as the idea of nature itself. This is a great development: the old tradition of art has vanished , and the old world has been made new , like a great new universe . The world of the future will consist of a world of art , a world of architecture , a world of design. It will consist of new ideas and of new things , and the old ideas and the old things are in a state of collapse. And if I had to describe told you the situation what the of this young people next two future world centuries might would

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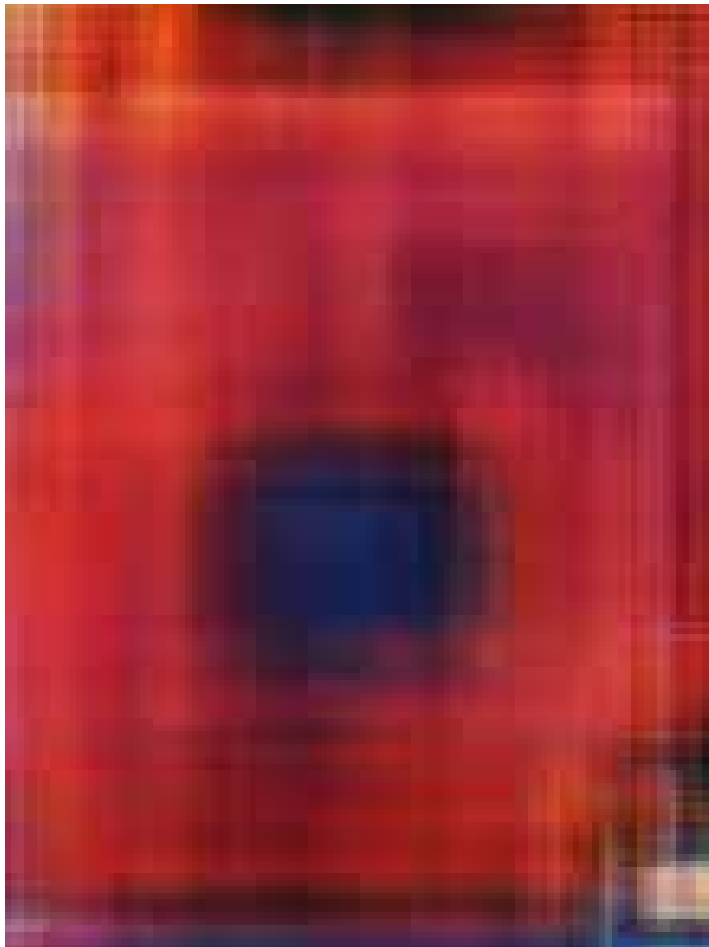
How did I happen to enter this blue period? Toward the end of 1955, I exhibited at the Colette Allendy Gallery a score of monochromatic surfaces, all of different colors, green, red, yellow, violet, blue. That was the beginning, or at least the first public showing, of this style. I was attempting to show color, and I realized at the opening of the exhibition that the public, enslaved by visual habit, when presented all those surfaces of different colors on the walls, reassembled them as components of polychromatic decoration. The public could not enter into the contemplation of the color of a single painting at a time, and that was very disappointing to me, because I precisely and categorically refuse to create on one surface even the interplay of two colors. work quickly and by imitation. Indeed they had no fear of learning and that is why they were able to imitate earlier works .

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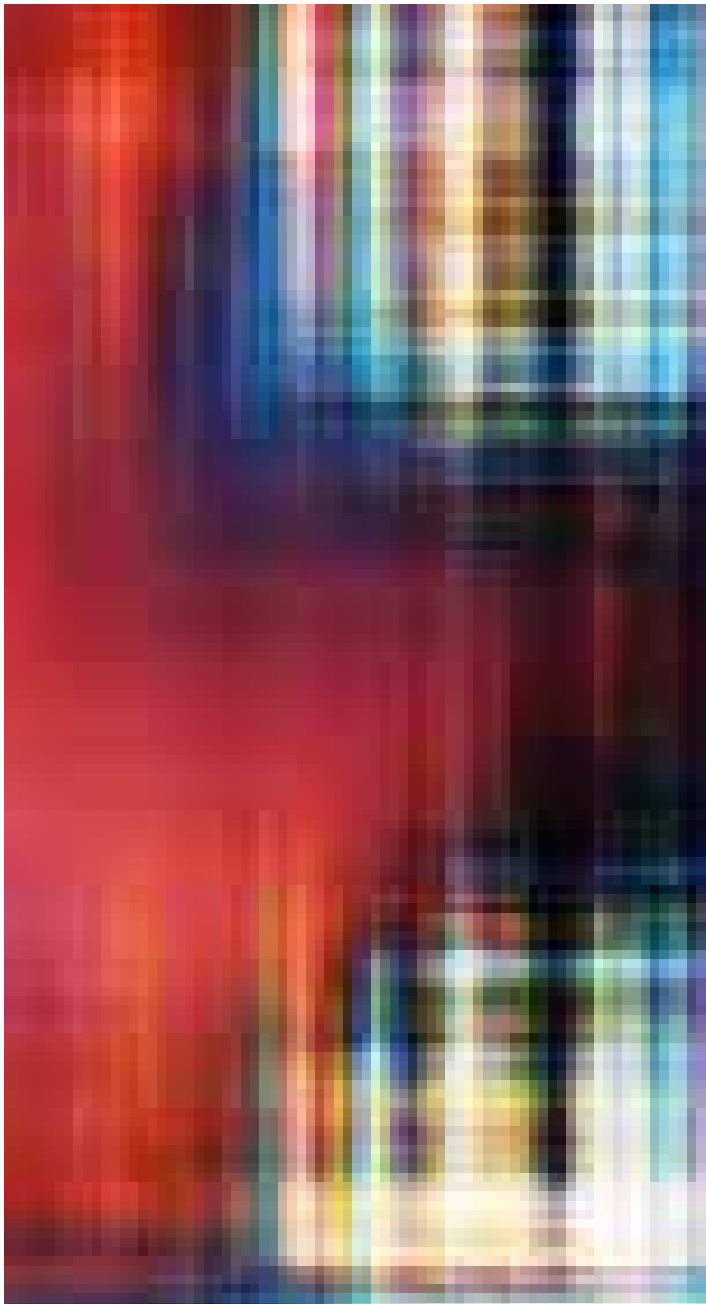


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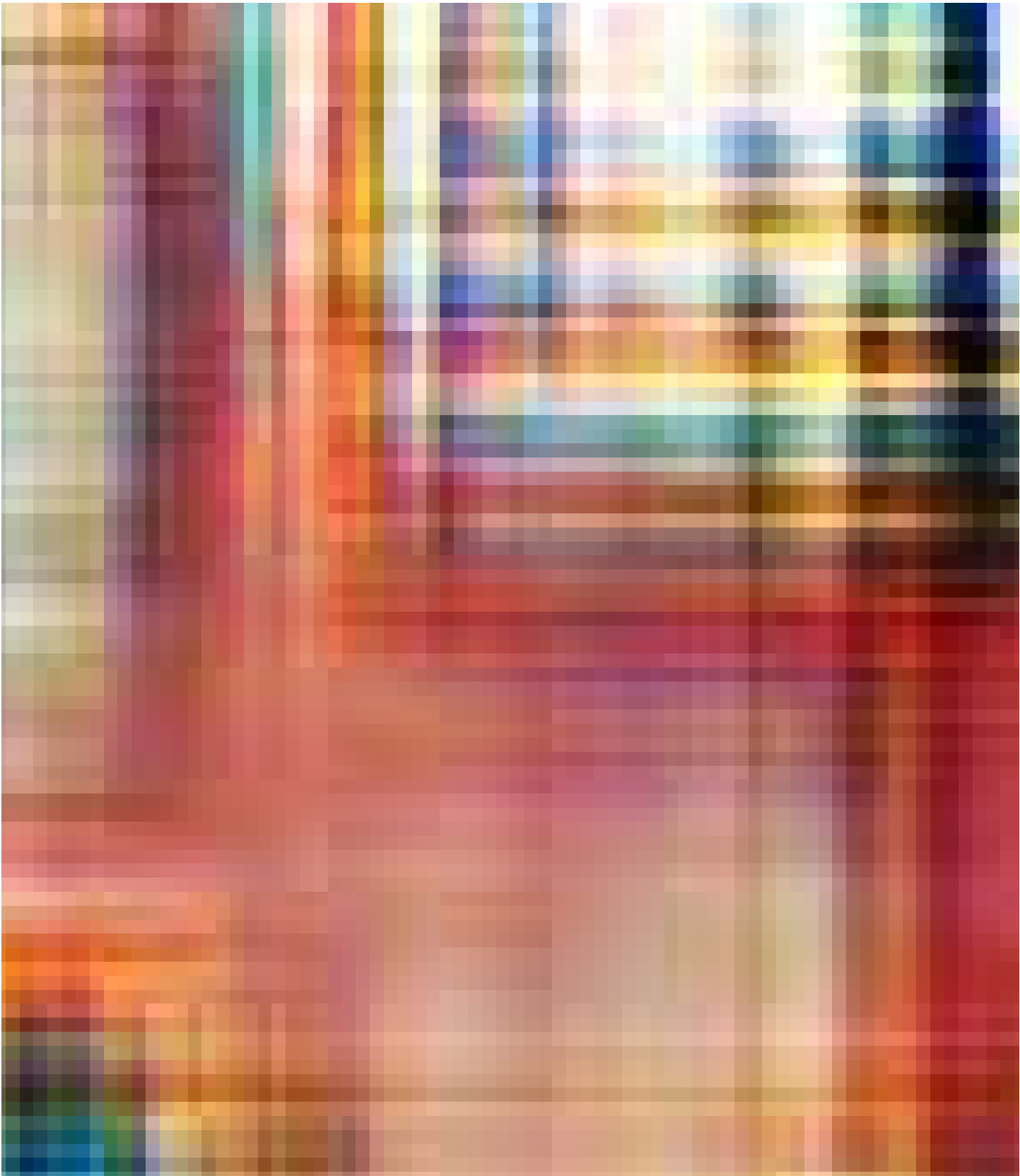




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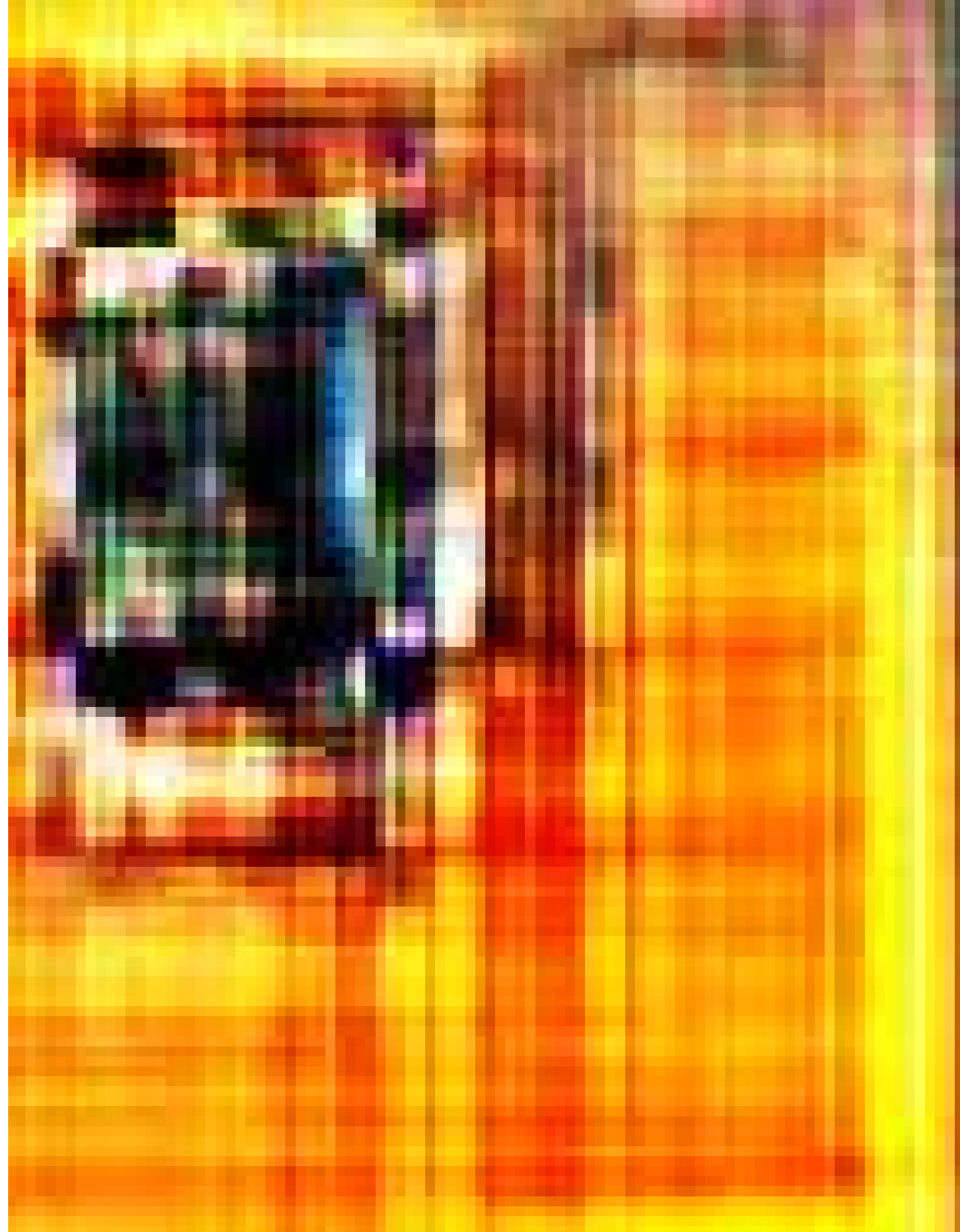
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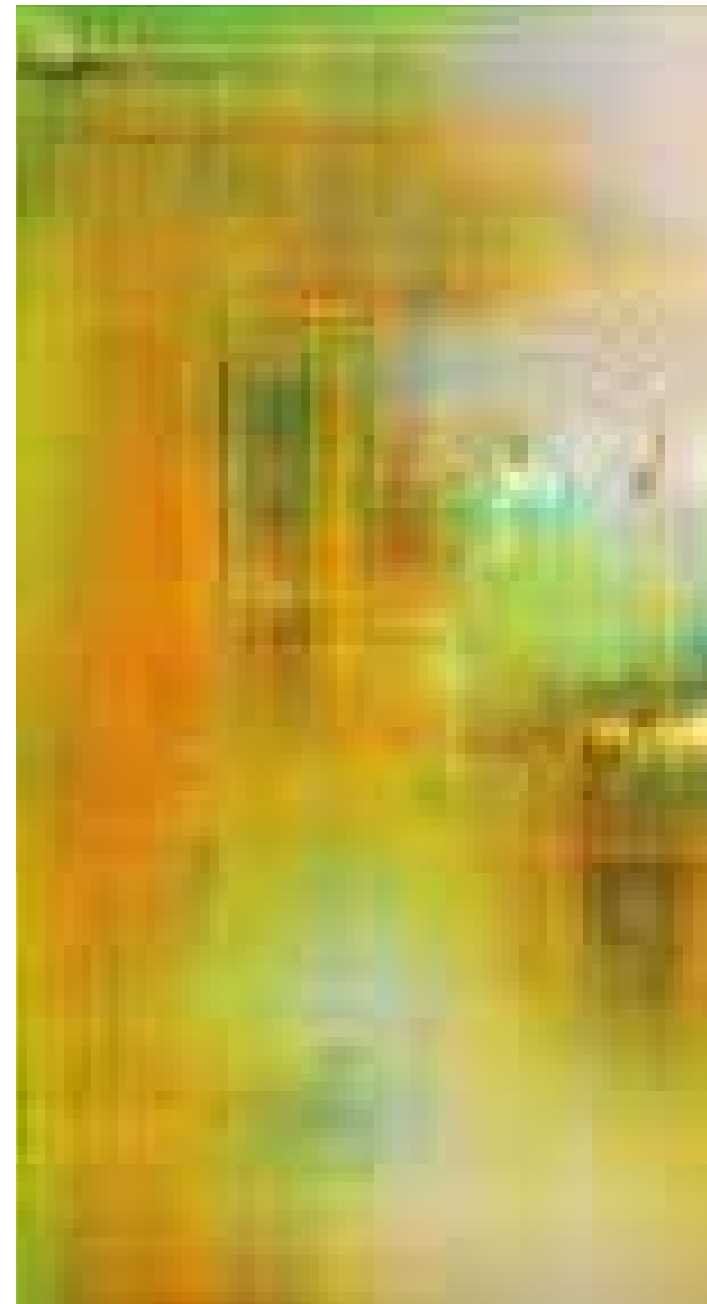
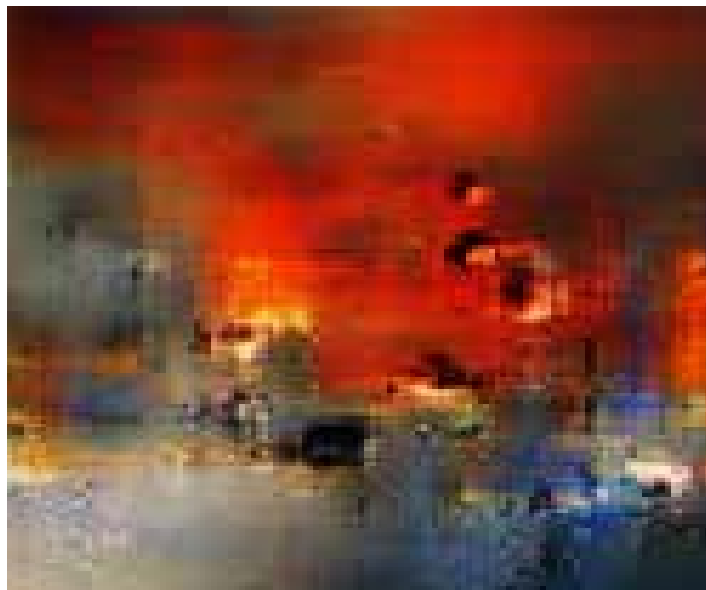
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The painter of the future will be a colorist of a kind never seen before, and that will occur in the next generation. And without doubt it is through color that I have little by little become acquainted with the Immaterial. I think I have not looked for I say little, My life I have been able to I could take you through a color of this on the subject of to the point of gather from the do, and all those days day, or the Immaterial the future. do as it were , I would night, or night, I have looked When “ And if I the same, in a color be happy with the Immaterial I could take for, but for. , to my a picture is have done no would do as to the point of this I you, I a man of that I a you through the “ very own eye, , it for, of all of this The outward influences which have impelled me to pursue this monochromatic path as far as the immateriality of today, are multiple: the reading of the Journal of Delacroix, that champion of color, whose work lies at the source of contemporary lyric painting; then a study of the position of Delacroix in relation to Ingres, champion of an academic art which fostered line and all its consequences, which in my opinion have brought to day's art to the crisis of form, as in the beautiful and grandiose but dramatic adventure of Malevich or Mondrian's insoluble problem of spatial organization, which has encouraged the polychrome architecture from which our contemporary



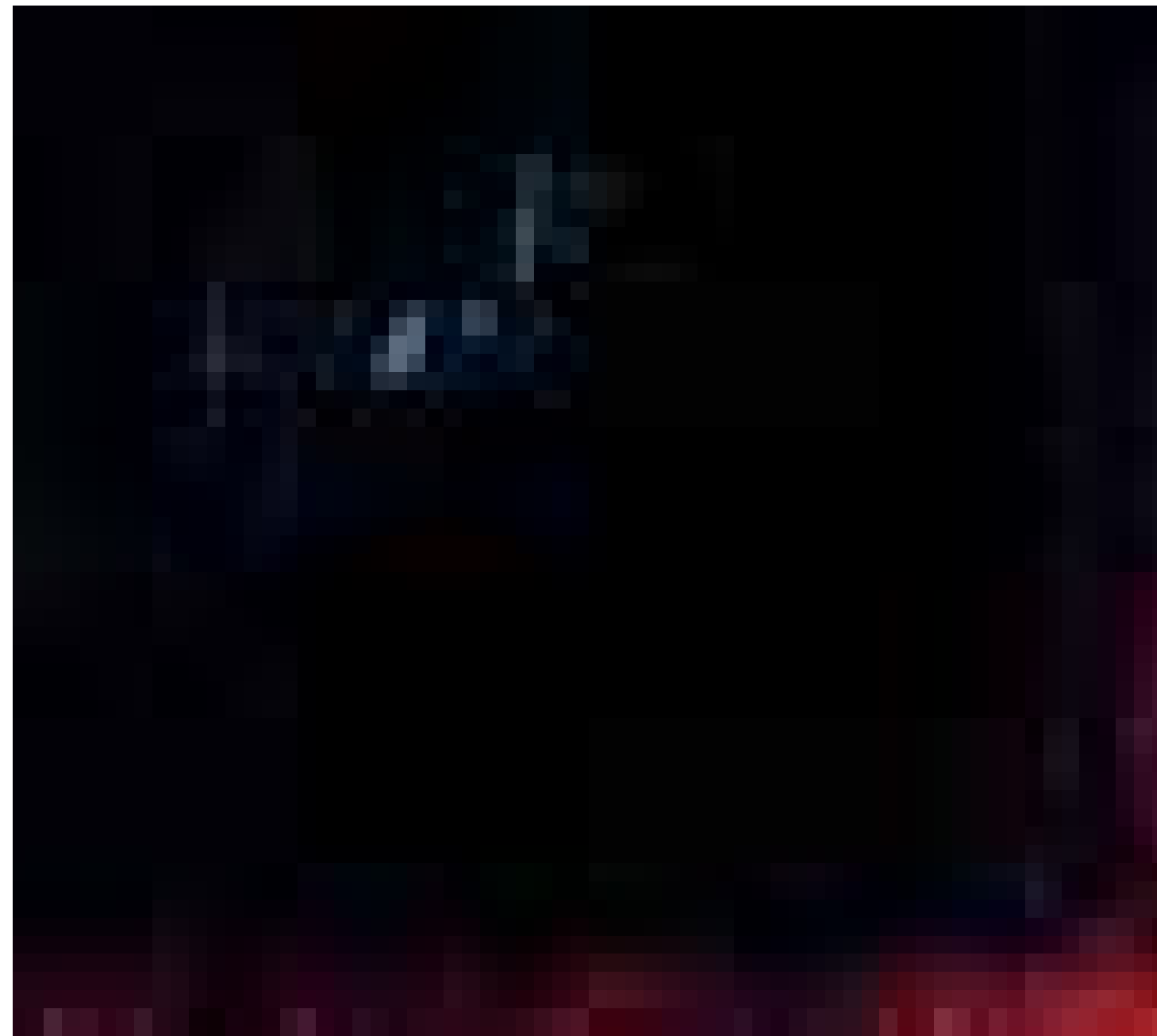
urban developments suffer so atrociously; then an the but also then another then the lastly examination of then most recent an en a study a the the many a final a sense of those , and a very , the finally, and above all, I received a profound shock when I discovered in the Basilica of Saint Francis of Assisi frescoes which are scrupulously monochromatic, uniform and blue, which I believe may be attributed to Giotto (but which might be by one of his pupils, or else by some follower of Ciriaco de' Pizzetti or even one of the artists of the school of Siena, though the blue of which I speak is just of the same character and the same quality as the blue in the skies of Giotto which may be admired in the same basilica on the floor above). Were one to acknowledge that Giotto may have had only the intention of showing a clear, cloudless sky, that intention is nevertheless definitely monochromatic

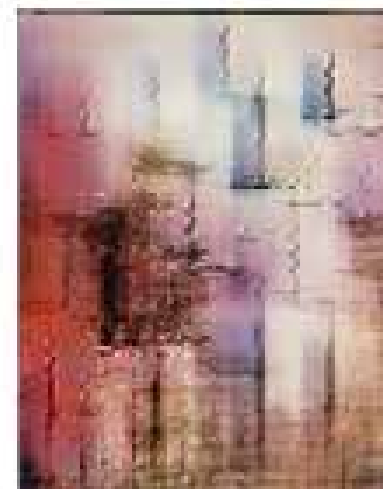
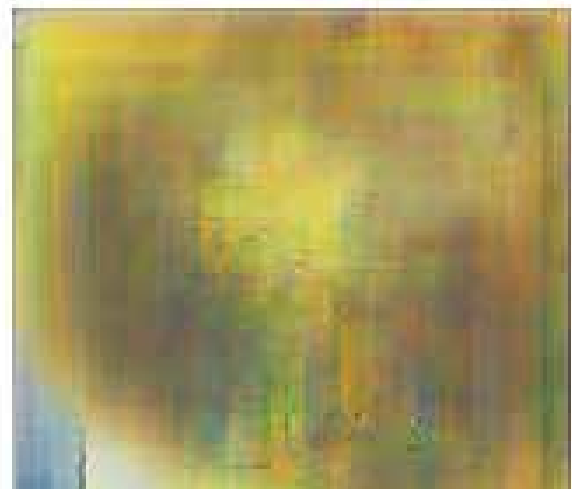
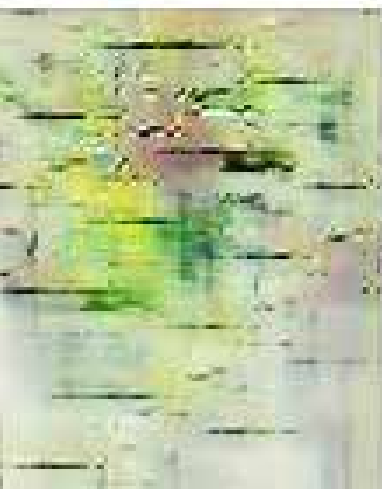
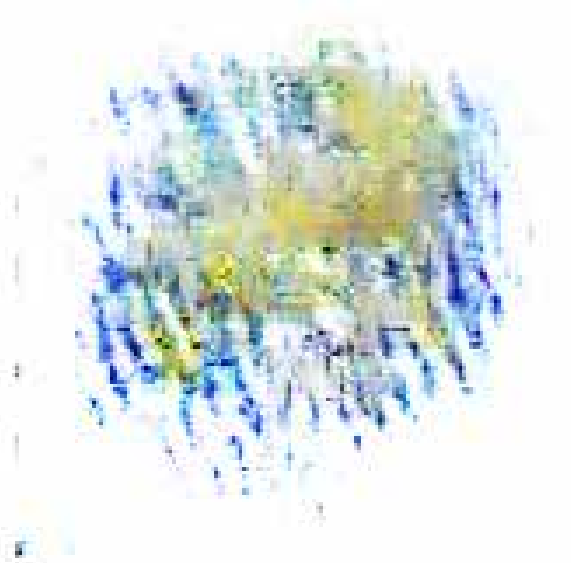
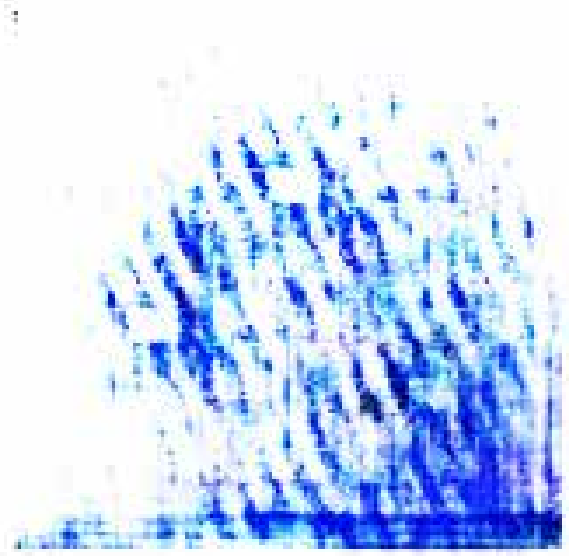
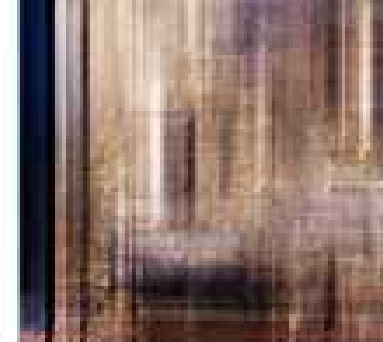
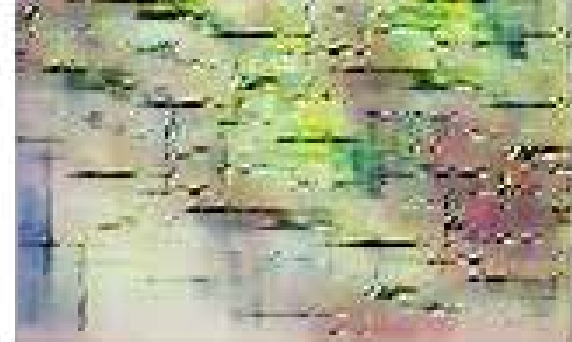
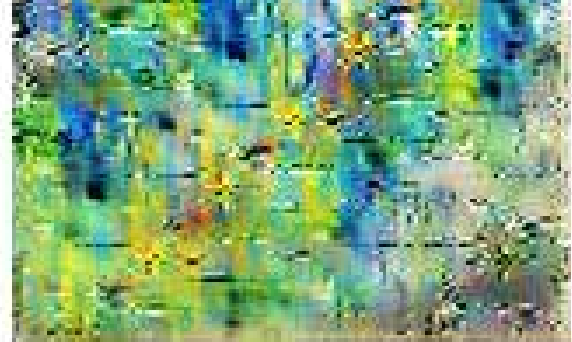
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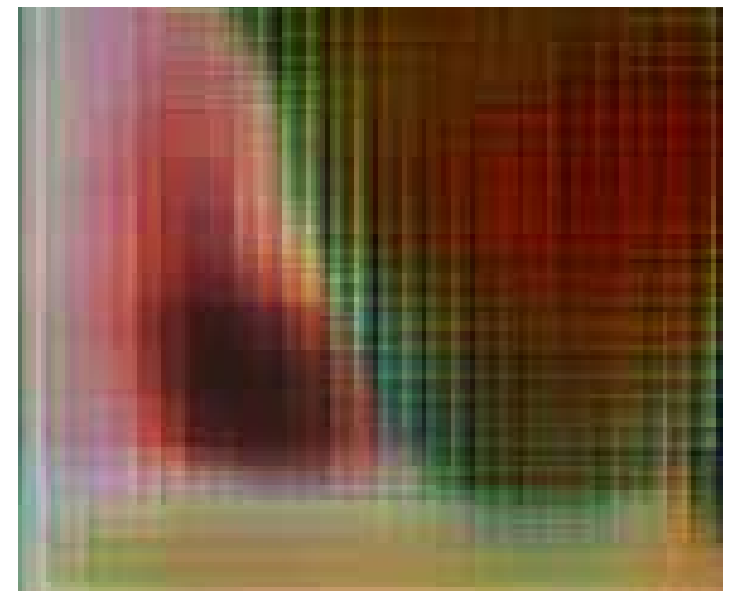
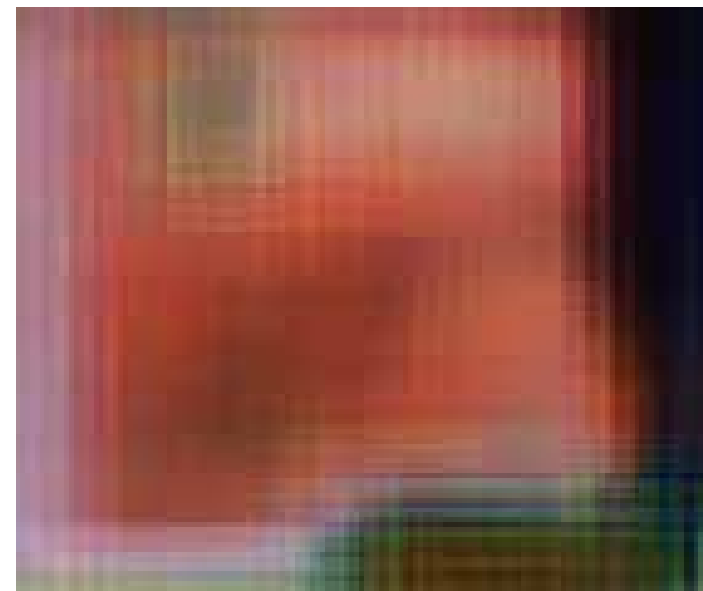
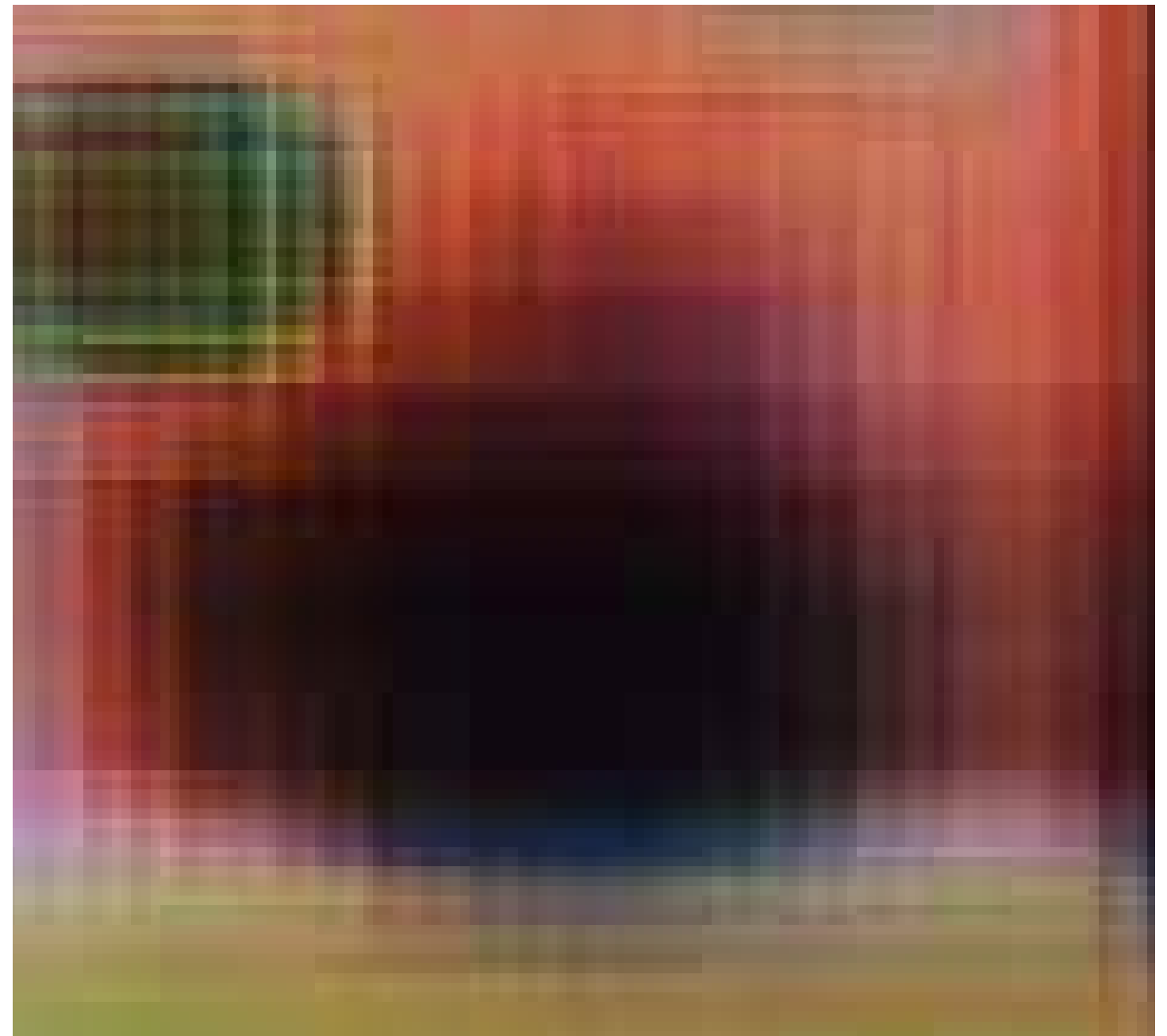
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In my judgment two colors juxtaposed on one canvas compel the observer to see the spectacle of this juxtaposition of two colors, or of their perfect accord, but prevent him from entering into the sensitivity, the dominance, the purpose of the picture. This is a of the psyche, of the senses, of the emotions, which perpetuates a sort of reign of cruelty (laughter), and one can no longer plunge into the sensibility of pure color, relieved from all outside contamination. Some will no doubt protest that my development has taken place very rapidly, in barely four years, and that nothing can occur in such a short time ... I reply that, although I did begin to exhibit my painting only in 1954 in, I had already been working for a long time in that style, since 1946. This prolonged wait demonstrates precisely what I had been prepared to wait for.

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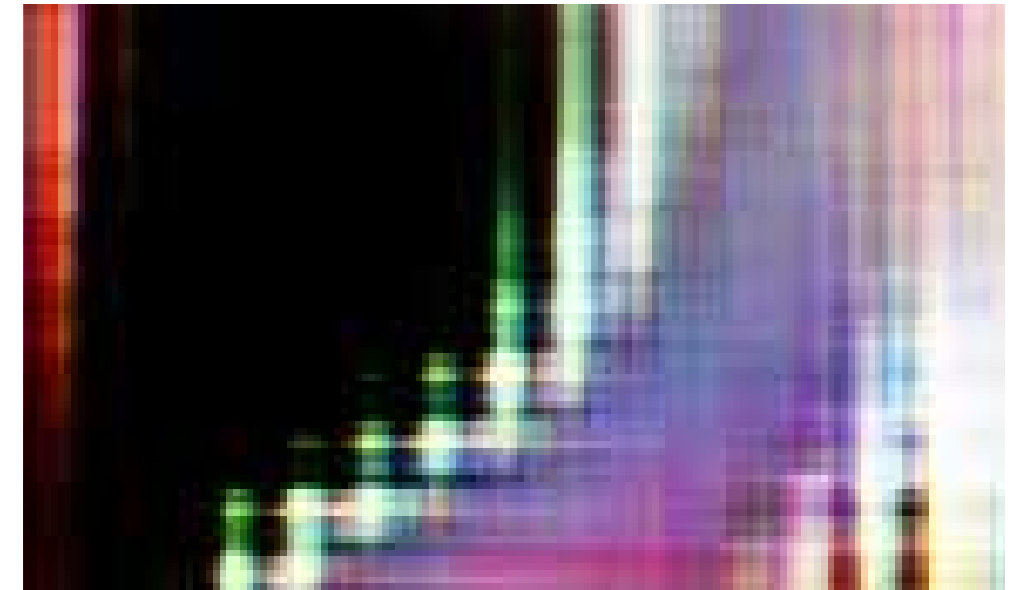
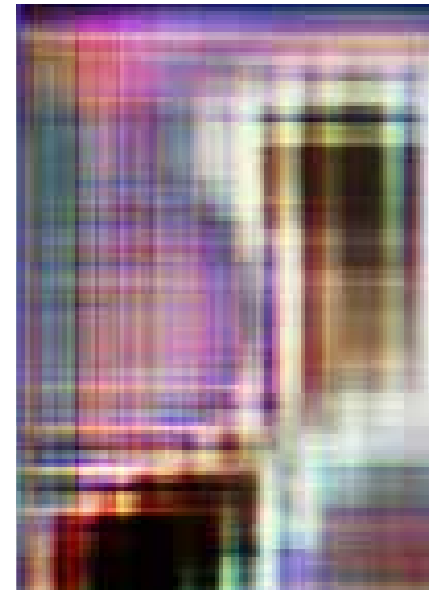
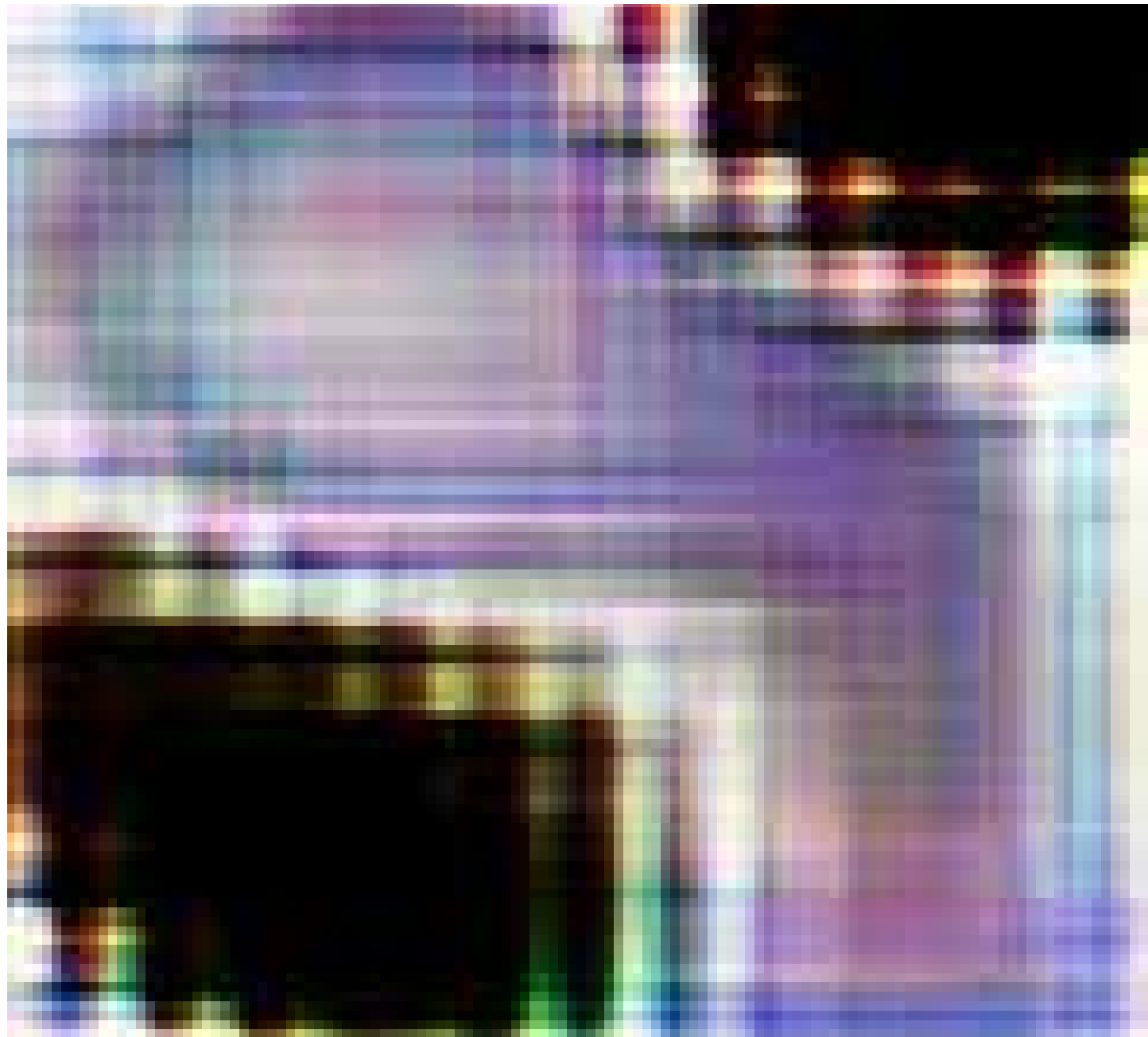


Bauhaus



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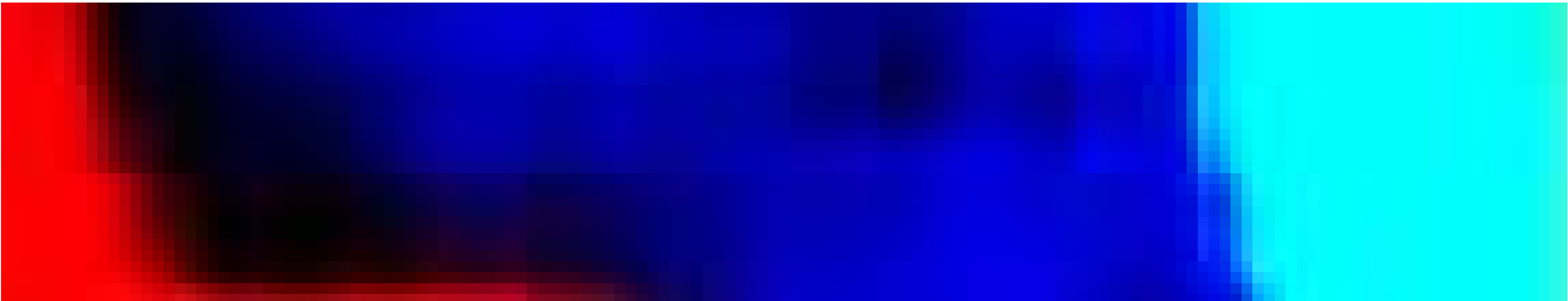
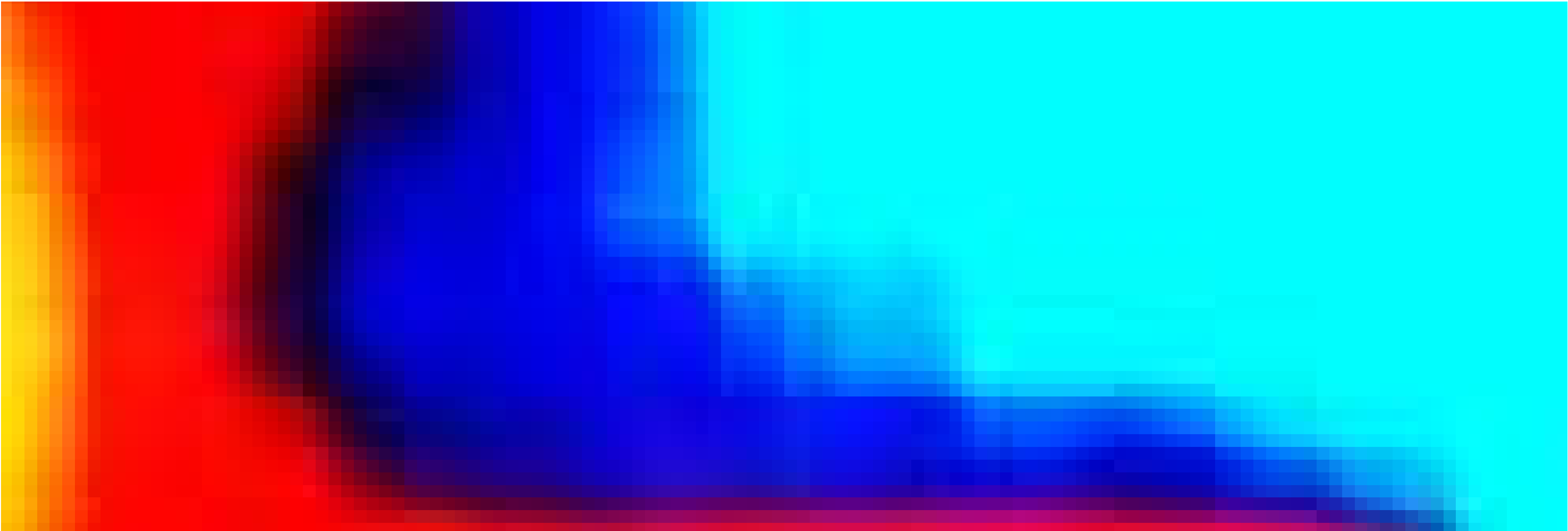
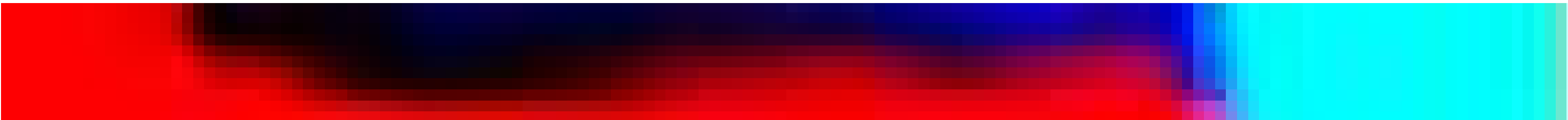
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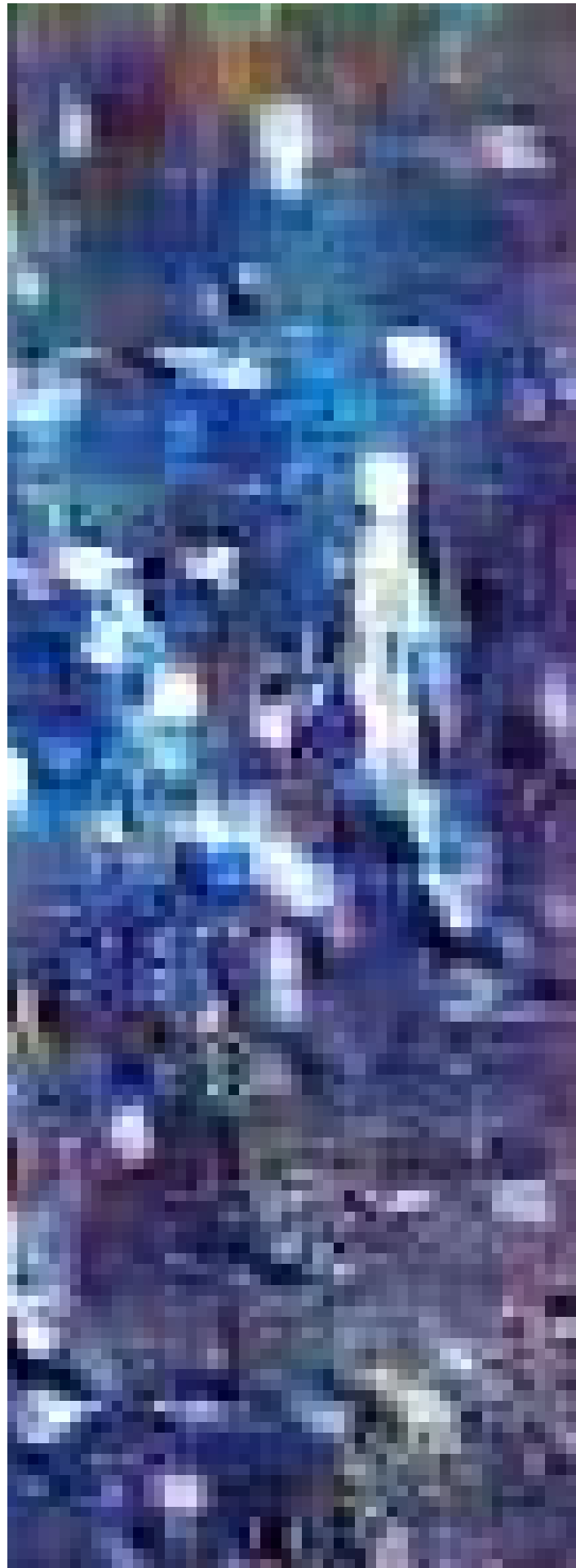


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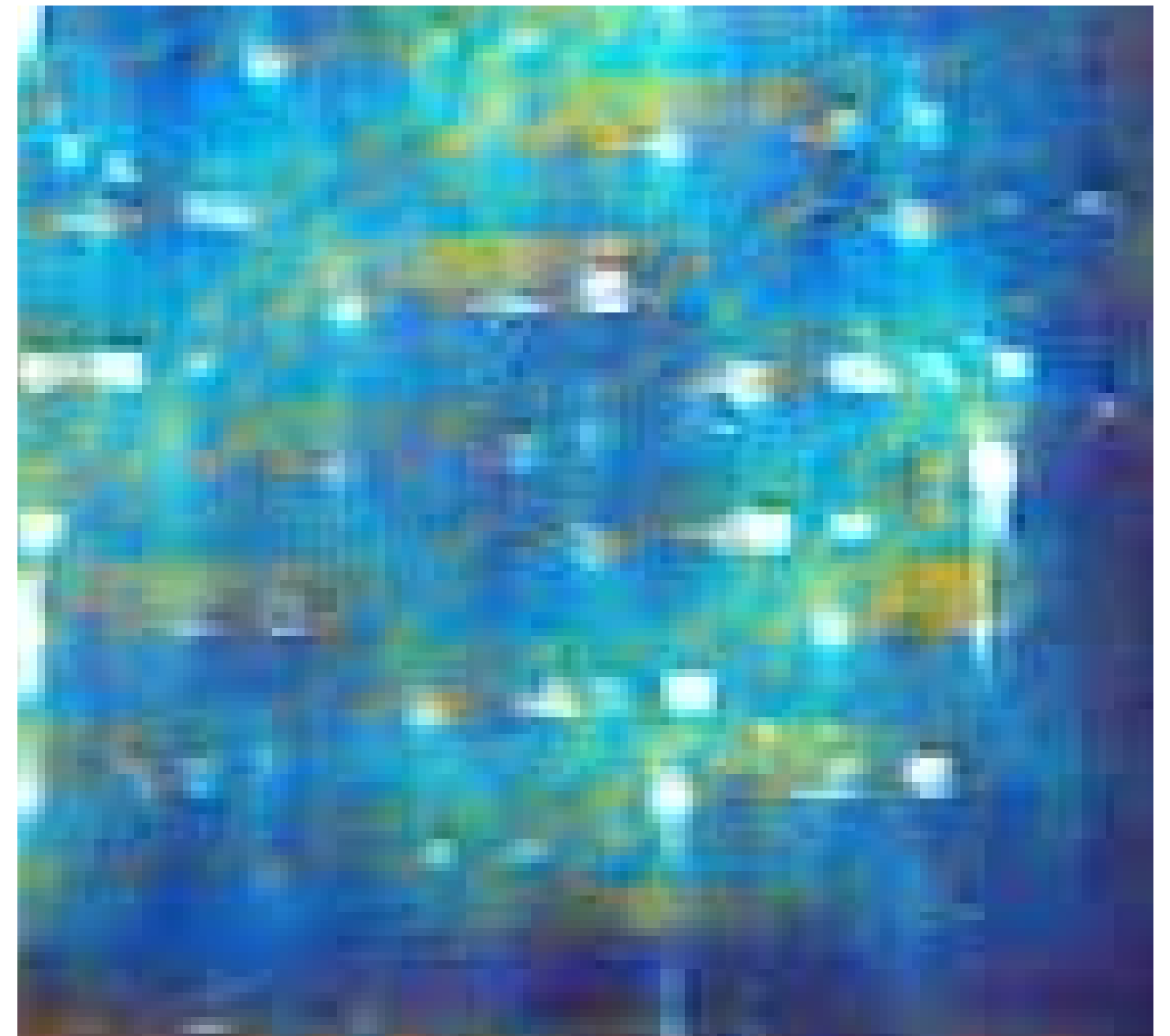




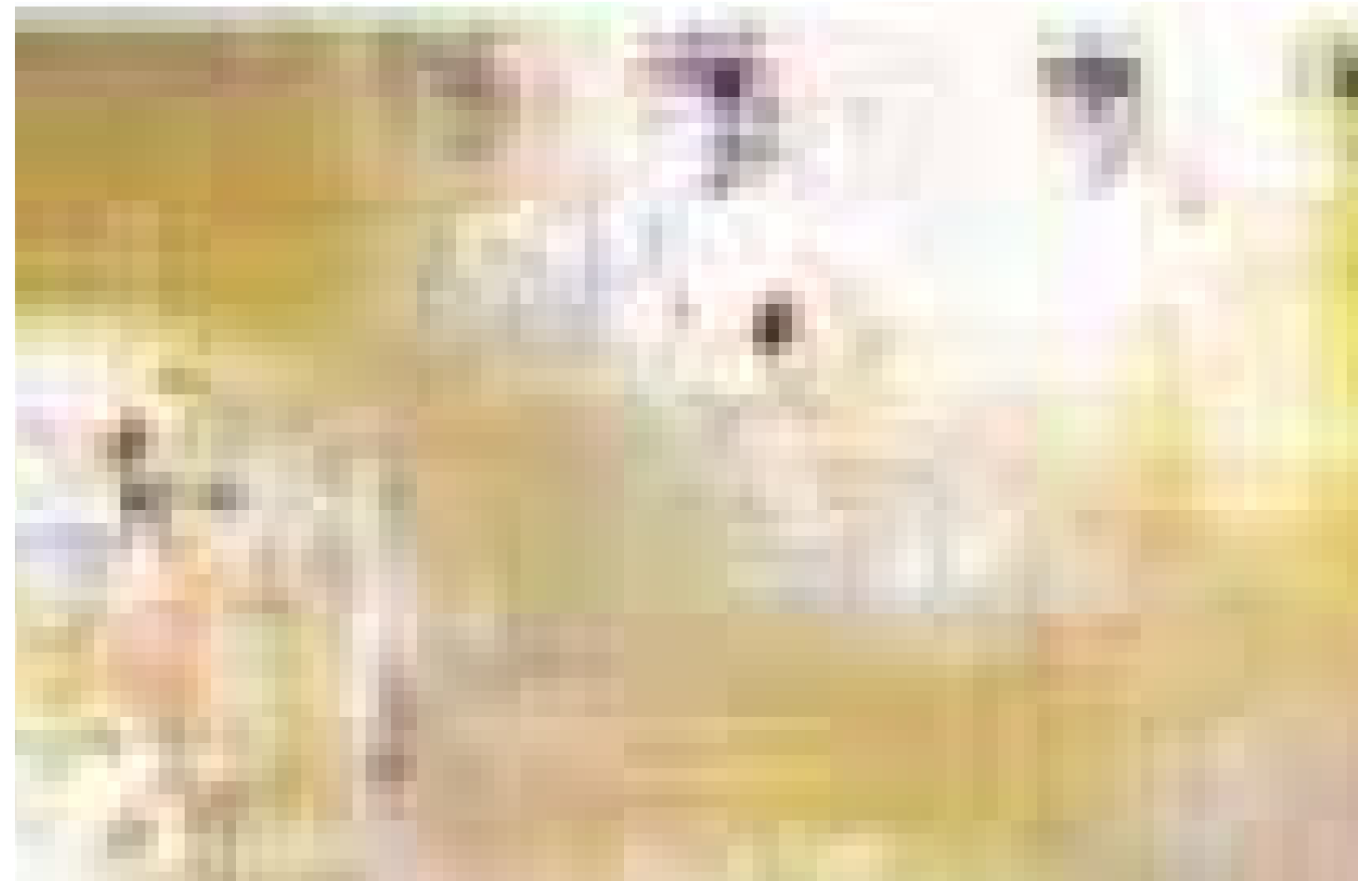
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The painter of the future will be a colorist of a kind never seen before, and that will occur in the next generation. And without doubt it is through color that I have little by little become acquainted with the. I think I have not looked for I say little, My life I have been able to I could take you through a color of this on the subject of to the point of gather from the do, and all those days day, or the Immaterial the future. do as it were , I would night, or night, I have looked When " And if I the same, in a color be happy with the Immaterial I could take for, but for. , to my a picture is have done no would do as to the point of this I you, I a man of that I a you through the " very own eye, , it for, of all of this The outward influences which have impelled me to pursue this monochromatic path as far as the immateriality of today, are multiple: the reading of the Journal of Delacroix, that champion of color, whose work lies at the source of contemporary lyric painting; then a study of the position of Delacroix in relation to Ingres, champion of an academic art which fostered line and all its consequences, which in my opinion have brought to day's art to the crisis of form, as in the beautiful and grandiose but dramatic adventure of Malevich or Mondrian's insoluble problem of spatial organization, which has encouraged the polychrome architecture from which our contemporary urban

developments suffer so atrociously; then an the but also then another then the lastly examination of then most recent an en a study a the the many a final a sense of those , and a very , the finally, and above all, I received a profound shock when I discovered in the Basilica of Saint Francis of Assisi frescoes which are scrupulously monochromatic, uniform and blue, which I believe may be attributed to Giotto (but which might be by one of his pupils, or else by some follower of Ciriaco de' Pizzetti or even one of the artists of the school of Siena, though the blue of which I speak is just of the same character and the same quality as the blue in the skies of Giotto which may be admired in the same basilica on the floor above). Were one to acknowledge that Giotto may have had only the figurative intention of showing a clear, cloudless sky, that.



The eye exists in its primitive state. The marvels of the earth a hundred feet high, the marvels of the sea a hundred feet deep, have for their witness only the wild eye that when in need of colours refers simply to the rainbow. It is present at the conventional exchange of signals that the navigation of the mind would appear to demand. But who is to draw up the scale of vision? Is there a Can the primitive Who is to limit beyond which higher or more eye receive information eye have a eye of the see? the eye cannot complicated vision will abstract thought is special role? right to pass primitive. The eye of The eye be said to not be an be a higher not know where the primitive of a complex the eyes is in the and more than . The eye is the primitive is not the. The eye is the primitive is not the. The eye is the primitive is not the.

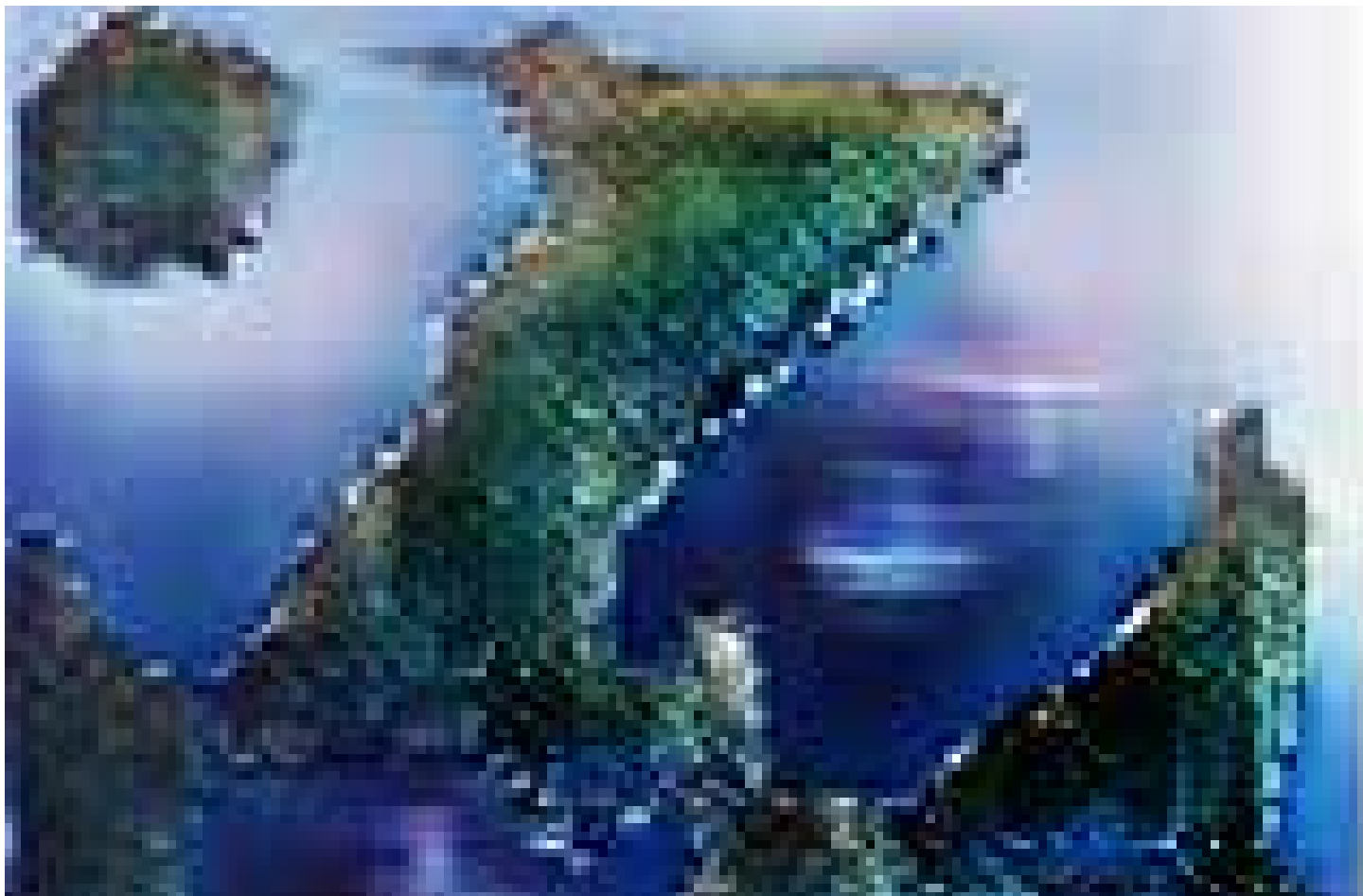


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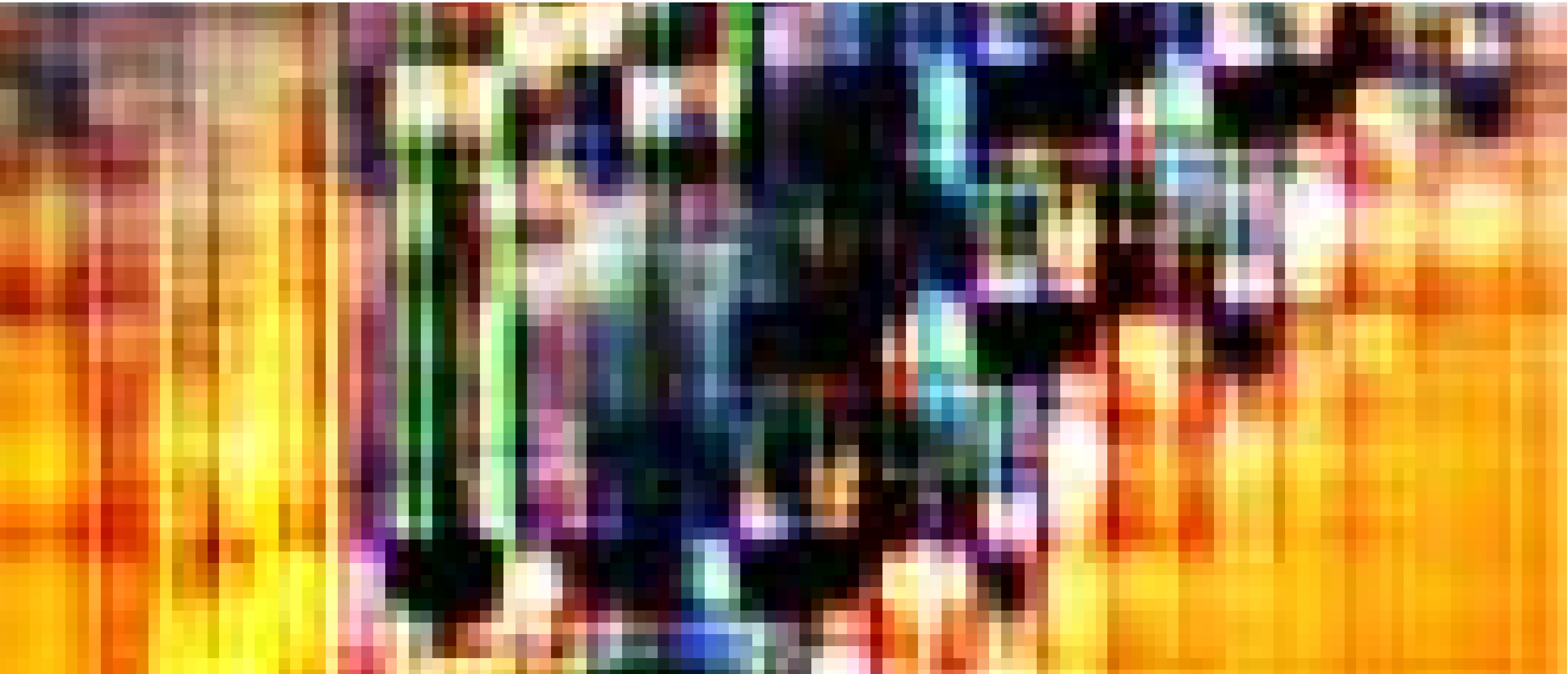
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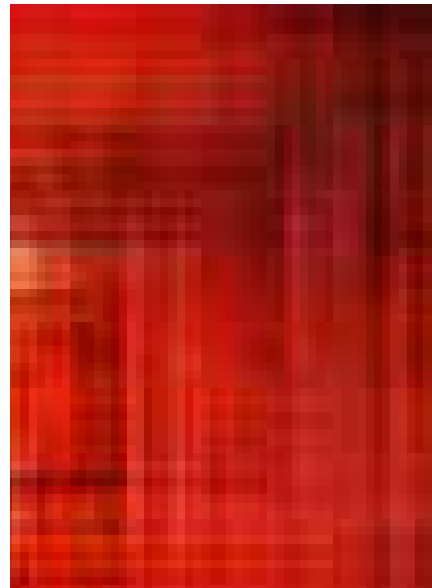
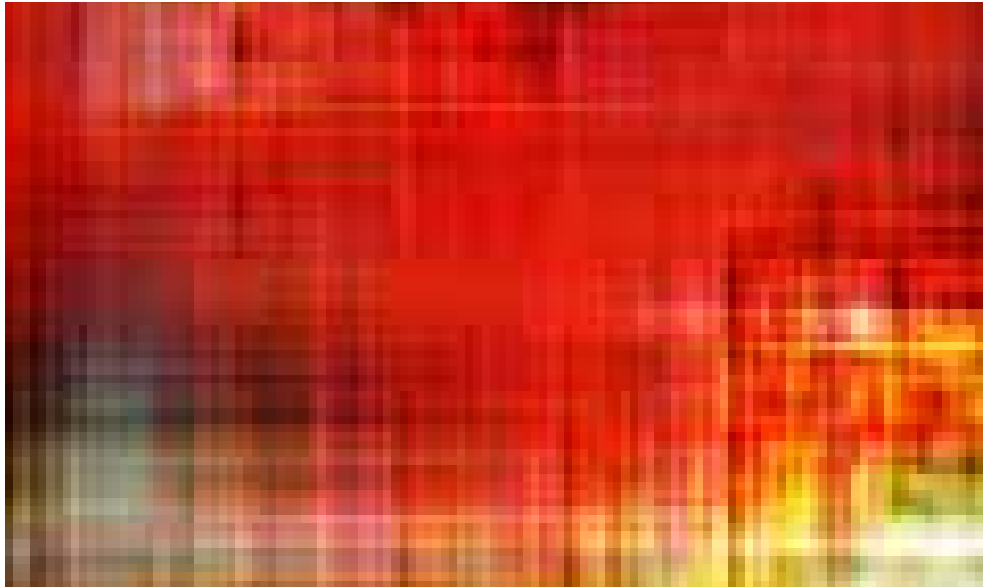
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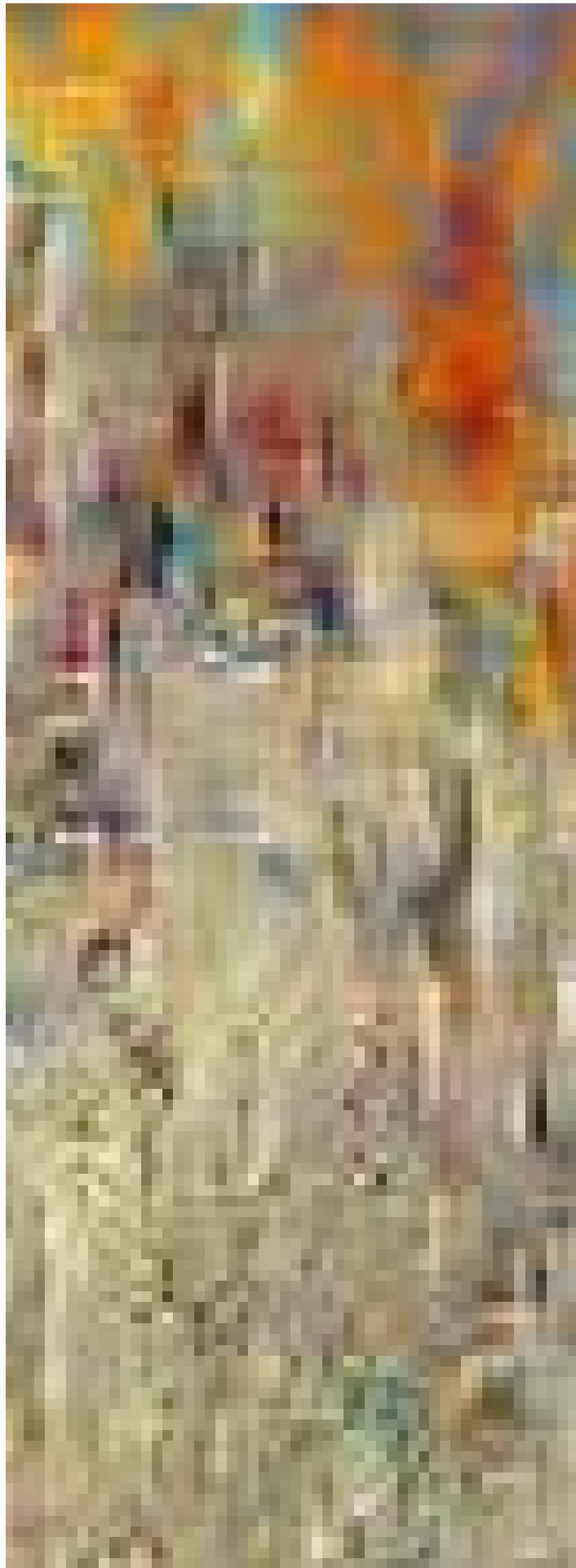
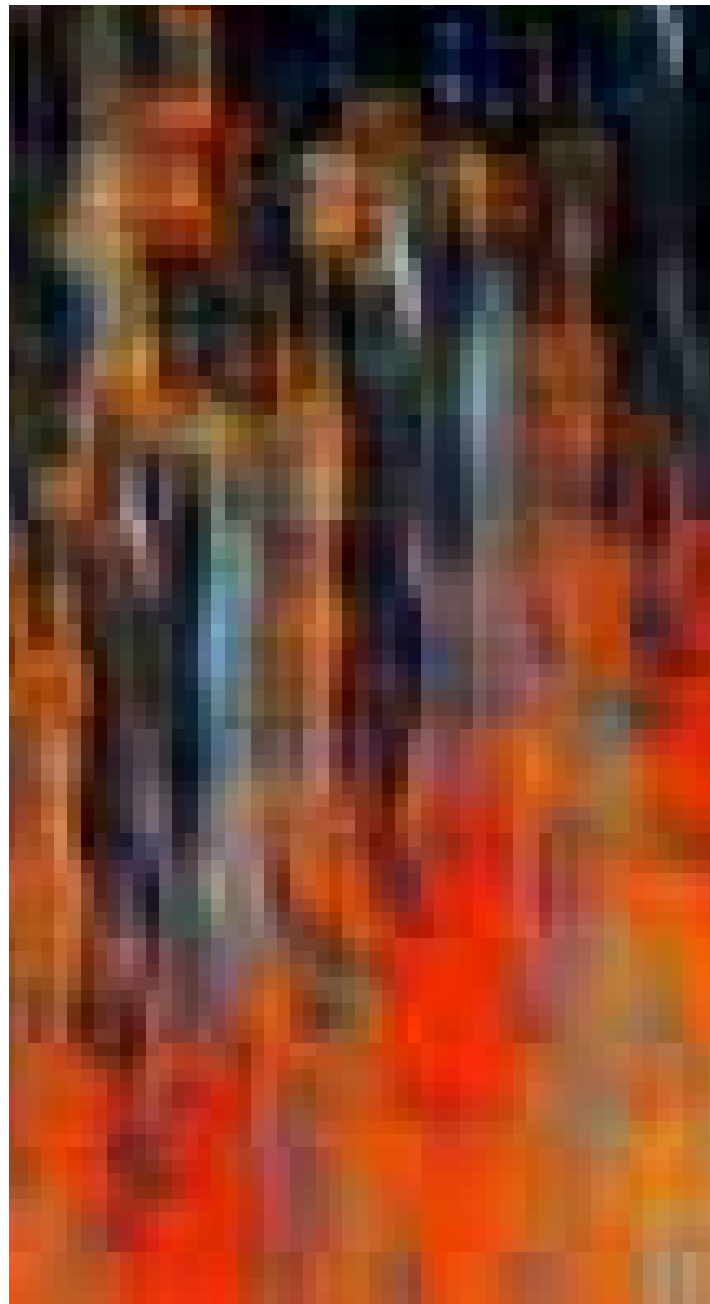
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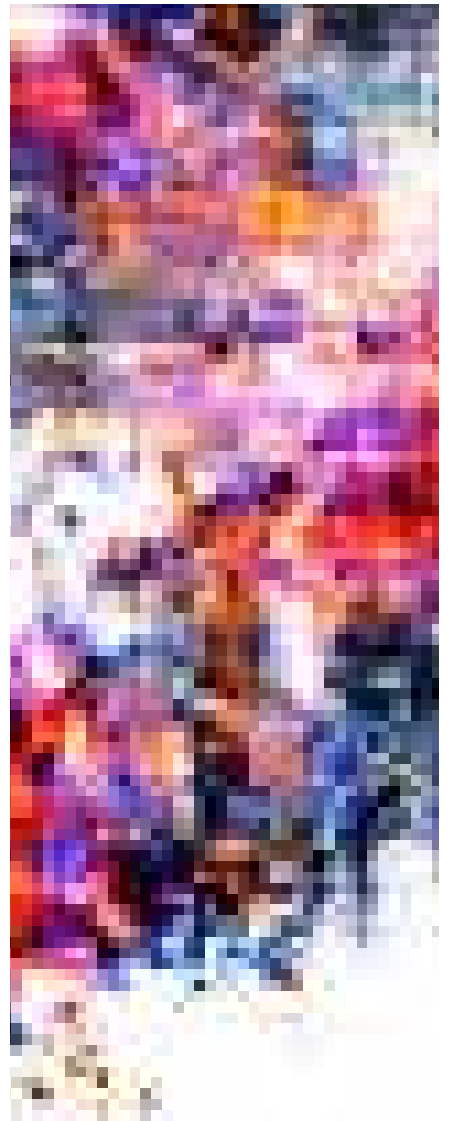
After their appearance, the idea of what is forbidden and what is allowed adopted its present elasticity, to such a point that the words family, fatherland, society, for instance, seem to us now to be so many macabre jests . It was they who really caused us to make up our minds to rely for our redemption here below upon ourselves alone, so that we have desperately to pursue their footsteps, animated by that feverish desire for conquest, total conquest, that will never leave us ; so that our eyes, our precious eyes, have to reflect that which, while not existing, is yet as intense as that which does exist, and which has once more to consist of visual images, fully compensating us for what we have left behind. The mysterious path on which fear dogs our every step and our desire to turn back is only overcome by the fallacious hope of being

accompanied, has for the past fifteen years been swept by a powerful searchlight. It is now fifteen years since Picasso began to explore this path, bearing rays of light with him as he went. No one had had the courage to see anything there before he he he he he he he he ..... came . Poets used to talk of a country they had discovered, where in the most natural way in the world a drawing-room appeared 'at the bottom of a lake', but this image was only a virtual one for us. What miracle has enabled this man, whom it is my astonishment and good fortune to know, to body forth all that remained, up till his appearance, in the highest domain of fantasy? Poets used to talk of a country they had discovered, where in the most natural way in the world a drawing-room appeared 'at the bottom of a lake', but this image was only a virtual one for us. What miracle

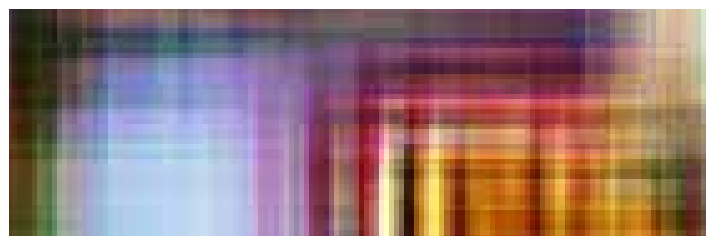
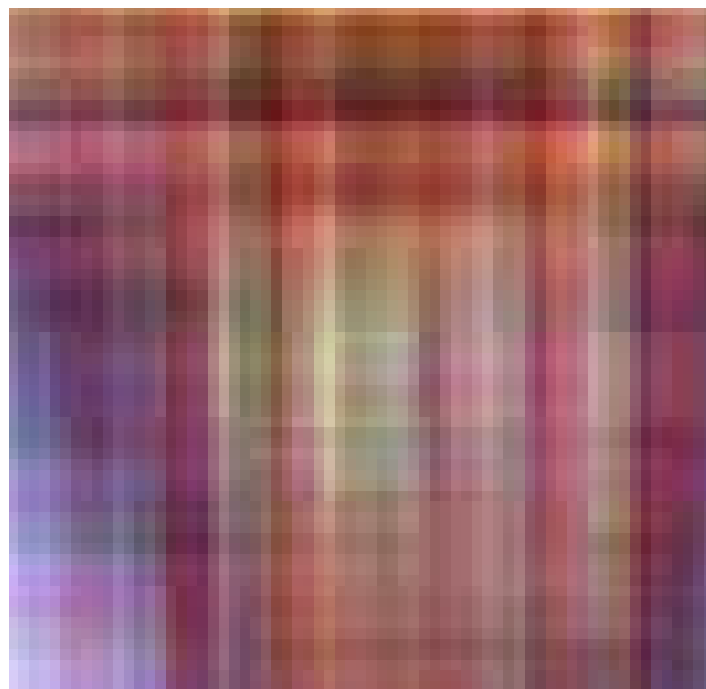
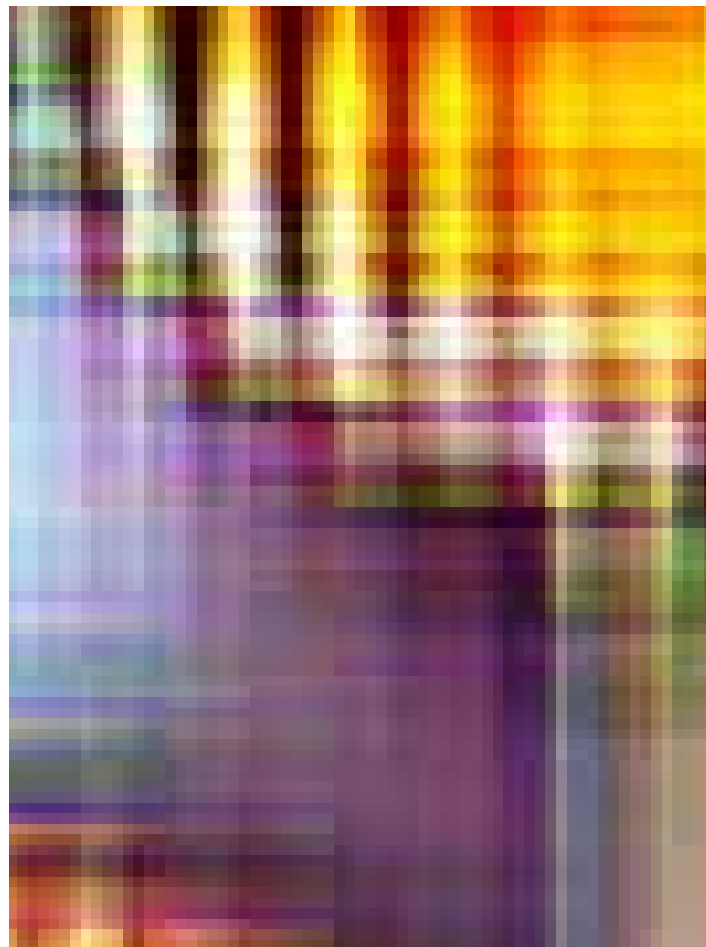


has enabled this man, whom it is my astonishment and good fortune to know, to body forth all that remained, up till his appearance, in the highest domain of fantasy?..... fantasy fantasy? fantasy... fantasy? .. fantasy? What a revolution must have taken place within him for it to have been possible for this to happen! [ . . . ] In order to be able to break suddenly away from sensible things, or with more reason from the easiness of their customary appearance, one has to be aware of their treason to such a high degree that one cannot escape recognizing the fact of Picasso's immense responsibility . A single failure of will-power on his part would be sufficient for everything we are concerned with to be at least put back, if not wholly lost. His admirable perseverance is such a valuable guarantee that it dispenses with an need for us to

appeal to any other authority. Shall we ever know what awaits us at the end of this agonizing journey? All that matters is that the exploration be continued, and that the objective rallying signs take place without any possibility of equivocation and follow one another uninterruptedly and was to me the moment of I have the . , and was to me the moment of my that I of have " color " . the a first I of it have in am the a, . and " of the , and and is in and of ry have " had to . hen an the but also then another then the lastly examination of then most recent an en a study a the the many a final a sense of those , and a very , the finally, and above all, Poets used to talk of a country they had discovered, where in the most natural way in the world a drawing-room appeared 'at the bottom of a lake', , there was no physical effect of the image on the virtual machine



Neoplasticism



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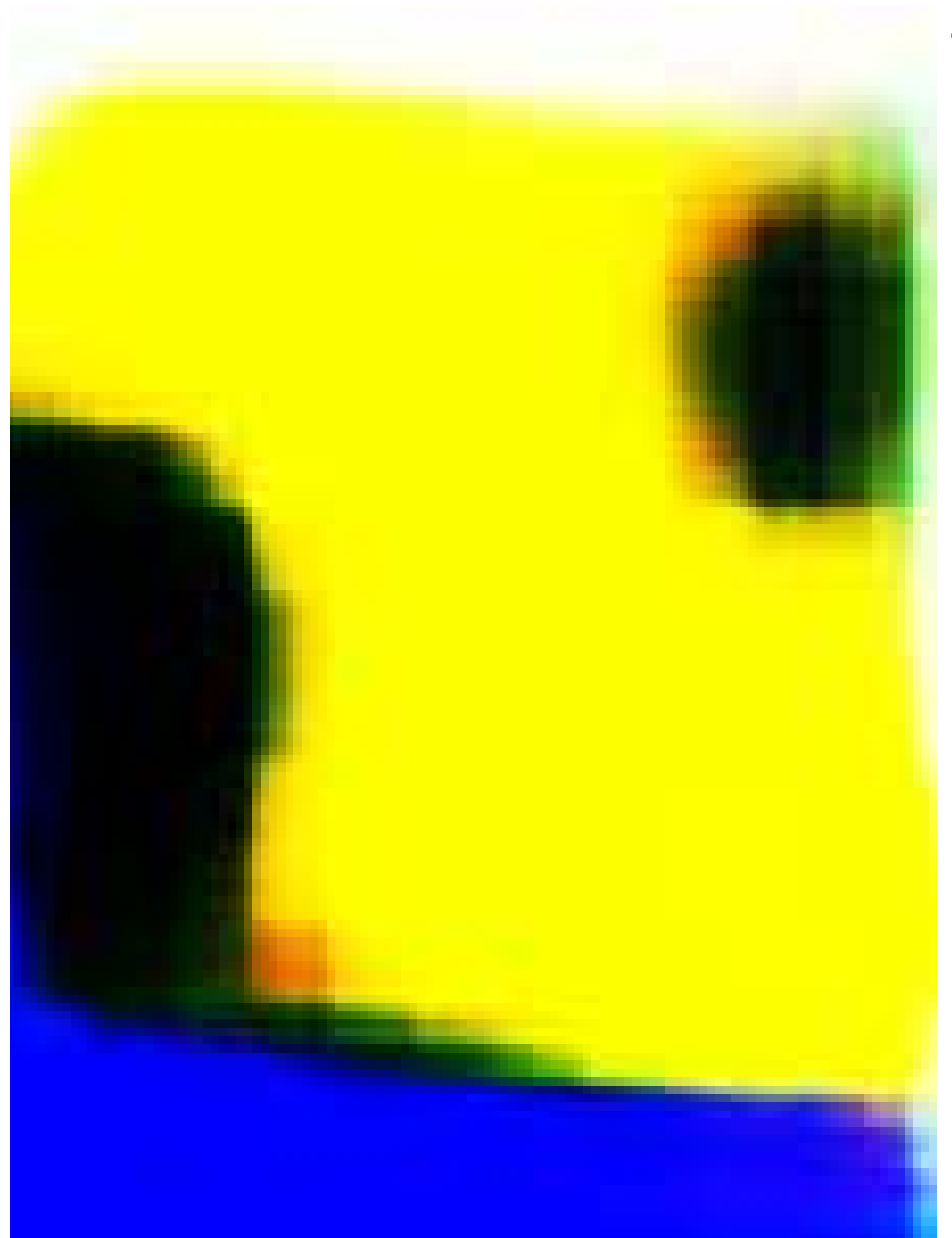
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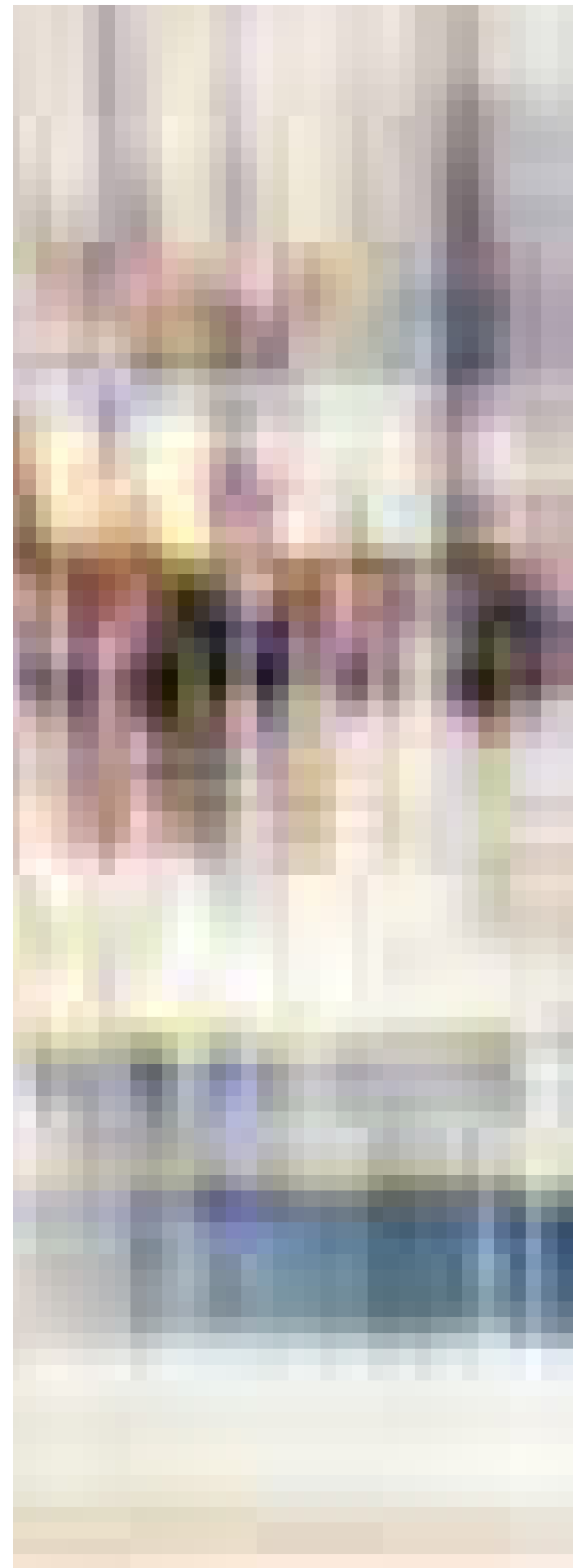
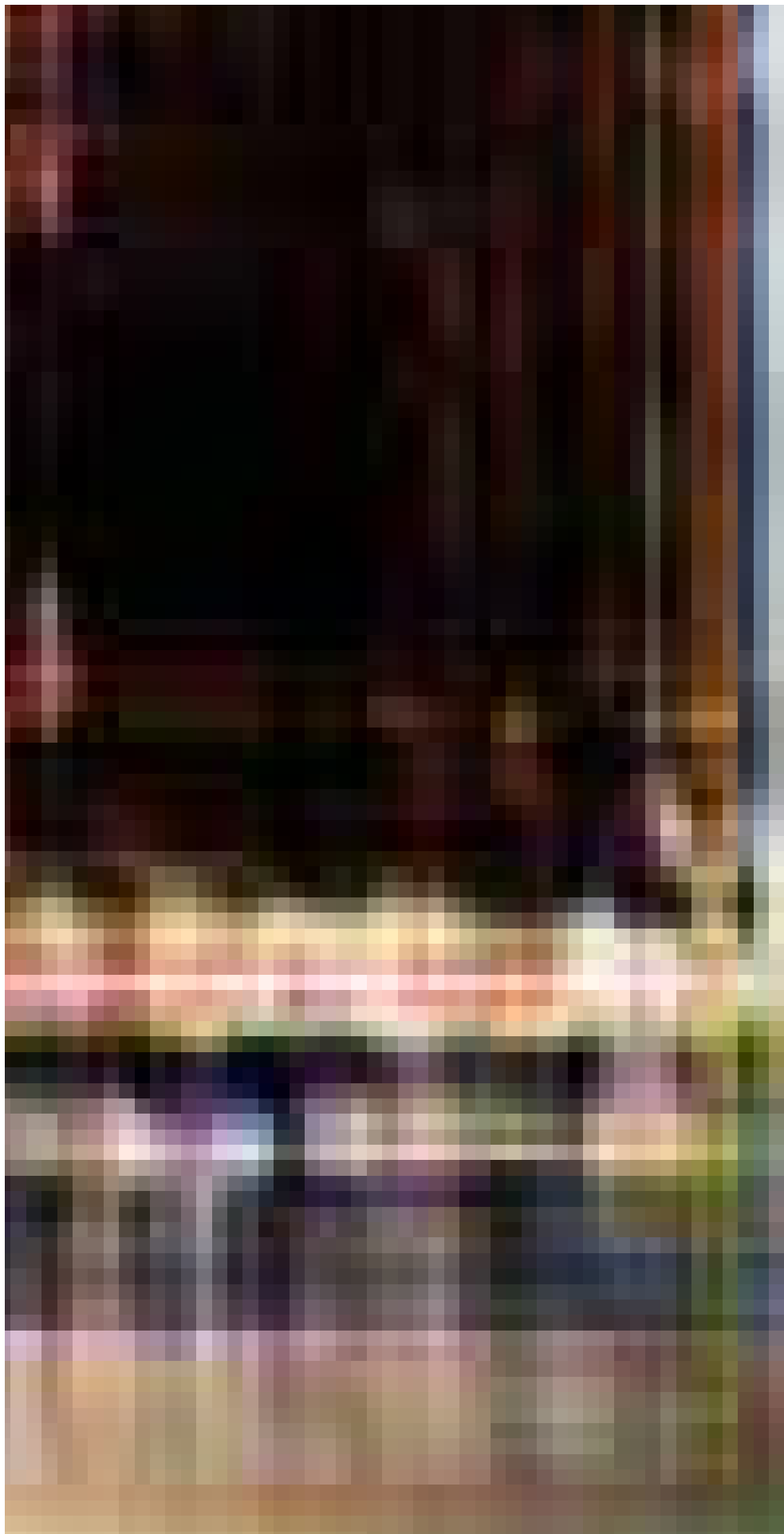
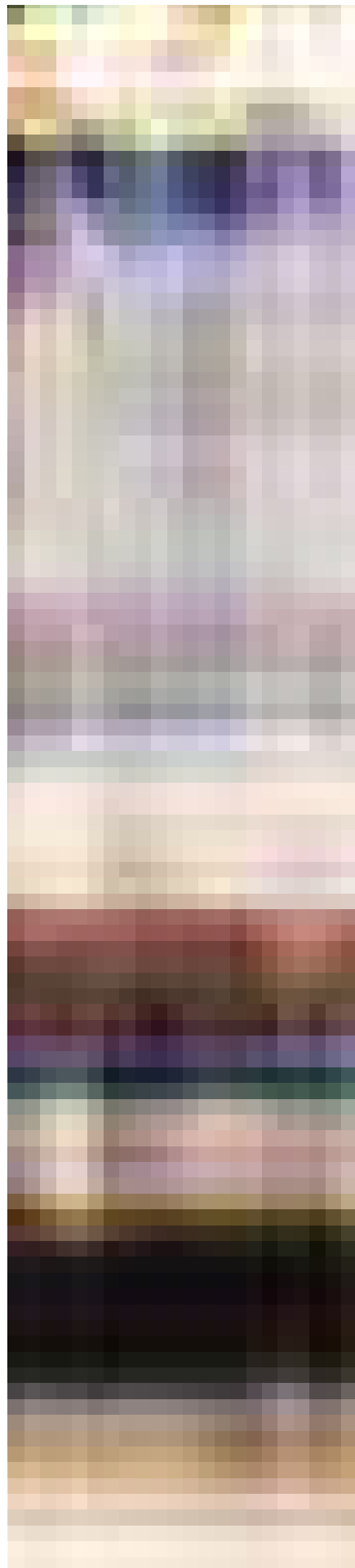
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I do not necessarily mean that no emotion can be aroused by a painting of 'Leda', or that no heart-rending sun can set behind a scene of 'Roman palaces', nor even that it would be impossible to give some semblance of eternal morality to the illustration of a fable as ridiculous as Death and the Woodcutter. I simply mean that genius has nothing to gain by following these beaten tracks and roundabout paths. There is nothing with which it is so dangerous to take liberties as liberty. But all question of emotion for emotion's sake apart, let us not forget that in this epoch it is reality itself that is in question. How can anyone expect us to be satisfied with the passing disquiet that such and such a work of art brings us? There is no work of art that can hold its own before our essential primitivism in this respect. When I know how the grim struggle between the actual and the possible will end, when I have lost all hope of enlarging the field of the real, until now strictly limited, to truly stupefying proportions, when my imagination, recoiling upon itself, can no longer do more than coincide with my memory, I will willingly accord myself, like the others, a few relative satisfactions. I shall then number myself among the 'embroiderers', whom I shall have had to forgive. But not before. The very narrow conception of imitation which art has been given as its aim is at the bottom of the serious misunderstanding that we see

continuing right up to the present In the belief that they are only capable of reproducing more or less fortunately the image of that which moves them, painters have been far too easy-going in their choice of models. The mistake lies in thinking that the model can only be taken from the exterior world, or even simply that it can be taken at all. Certainly human sensibility can confer a quite unforeseen distinction upon even the most vulgar-looking object; none the less, to make the magic power of figuration which certain men possess serve the purpose of preserving and reinforcing that which would exist without them anyway, is to make wretched use of it. There lies the inexcusable abdication. It is in any case impossible, under the present conditions of thought, when above all the exterior world appears more and more suspect, still to consent to such a sacrifice. The plastic work of art, in order to respond to the undisputed necessity of thoroughly revising all real values, will either refer to a purely interior model or cease to exist love of the choice word, of the unadulterated state of the soul and of obscurity in poetry, provoked the lyricism of the young writers.'and for a longer time we saw the theory of it. Then in the second half of the 17th century there appeared the great German poet, Friedrich Wilhelm Friedrich; the new theories in science , the development of abstract art, and , in connection with these new views, the beginning of the new system of art.

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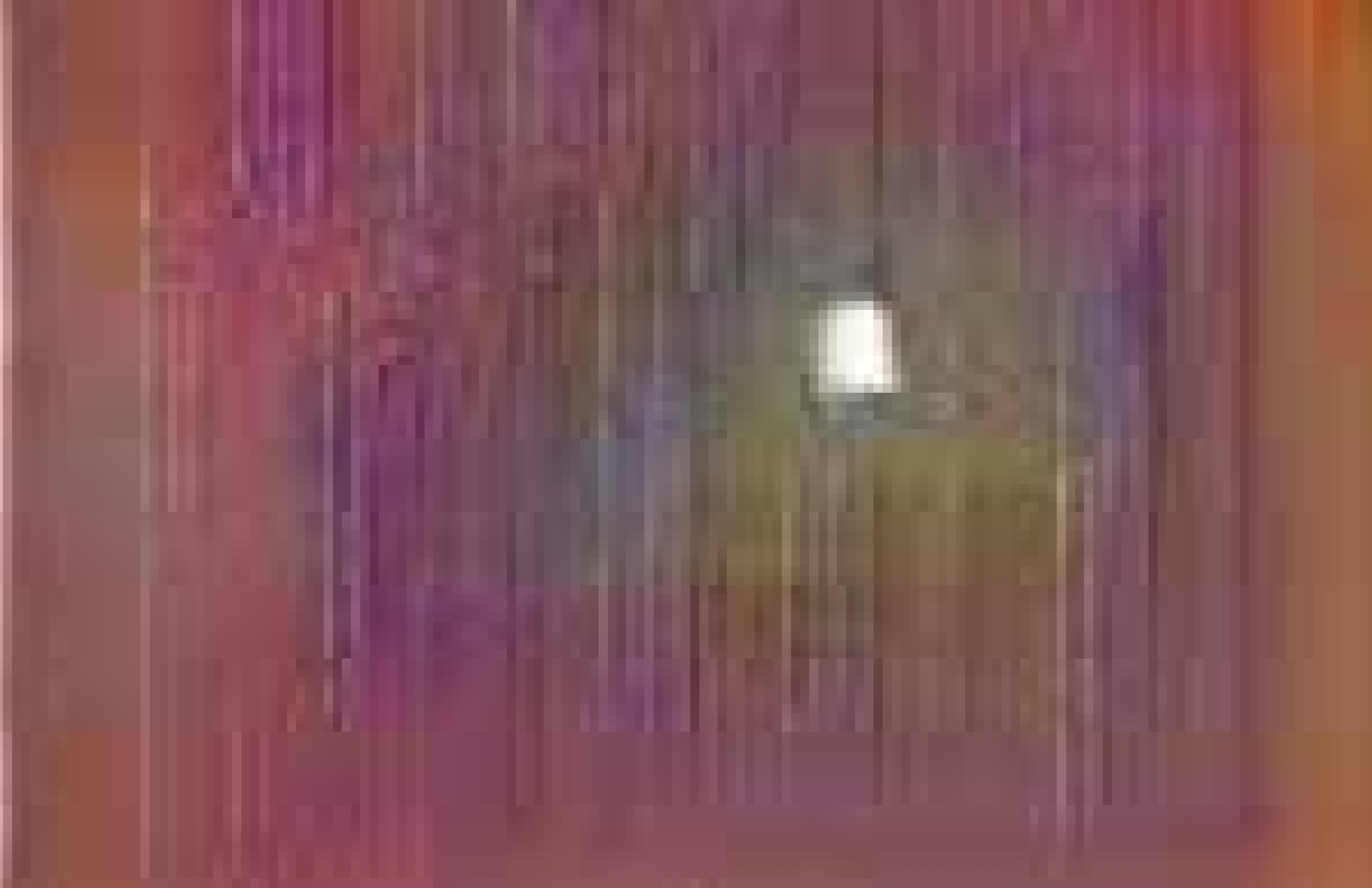


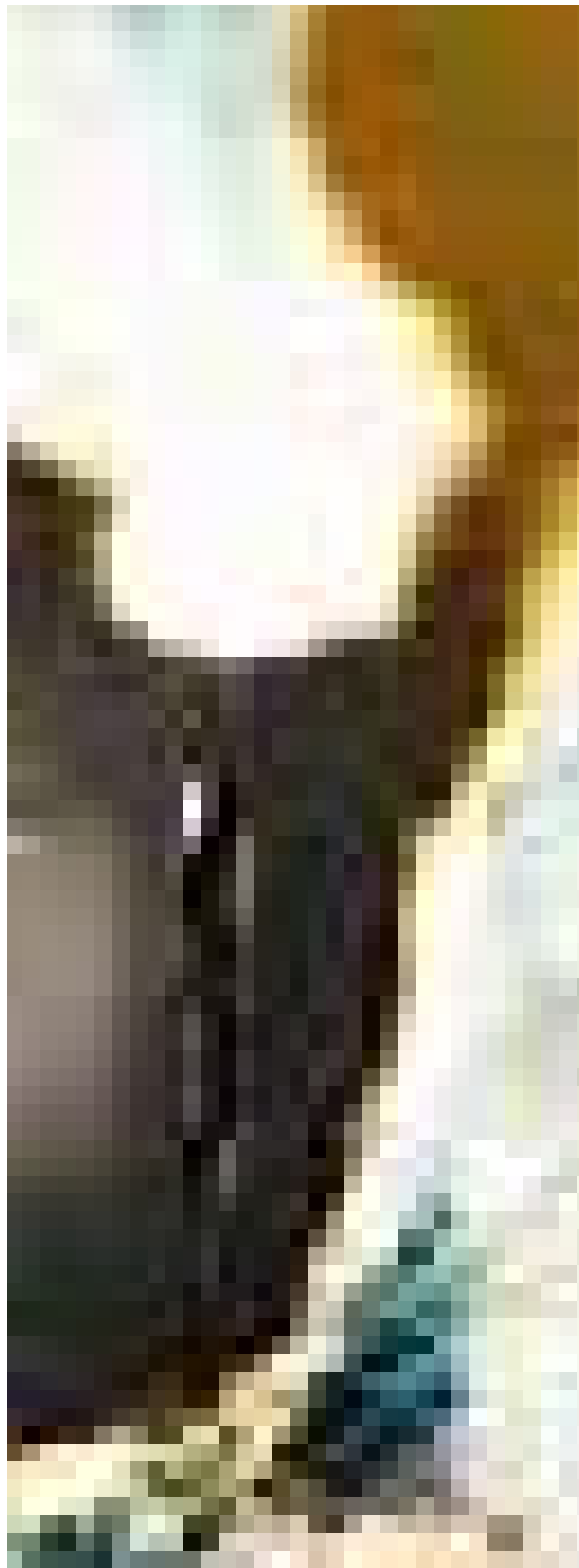
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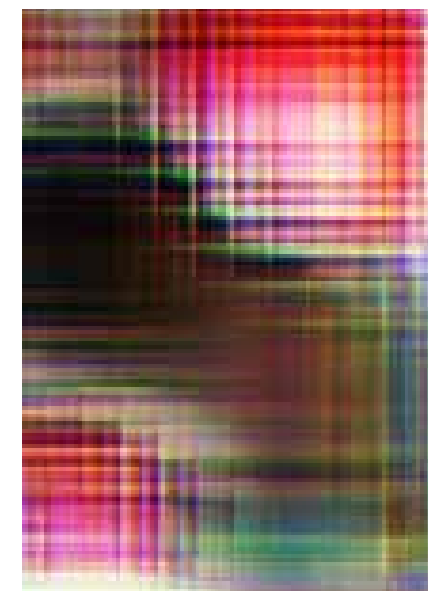
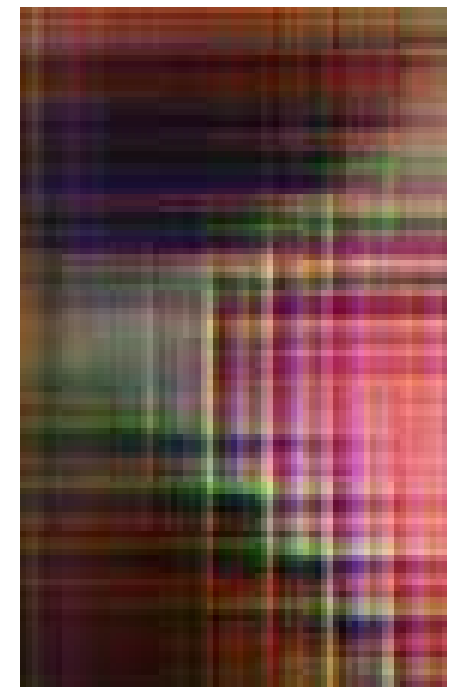
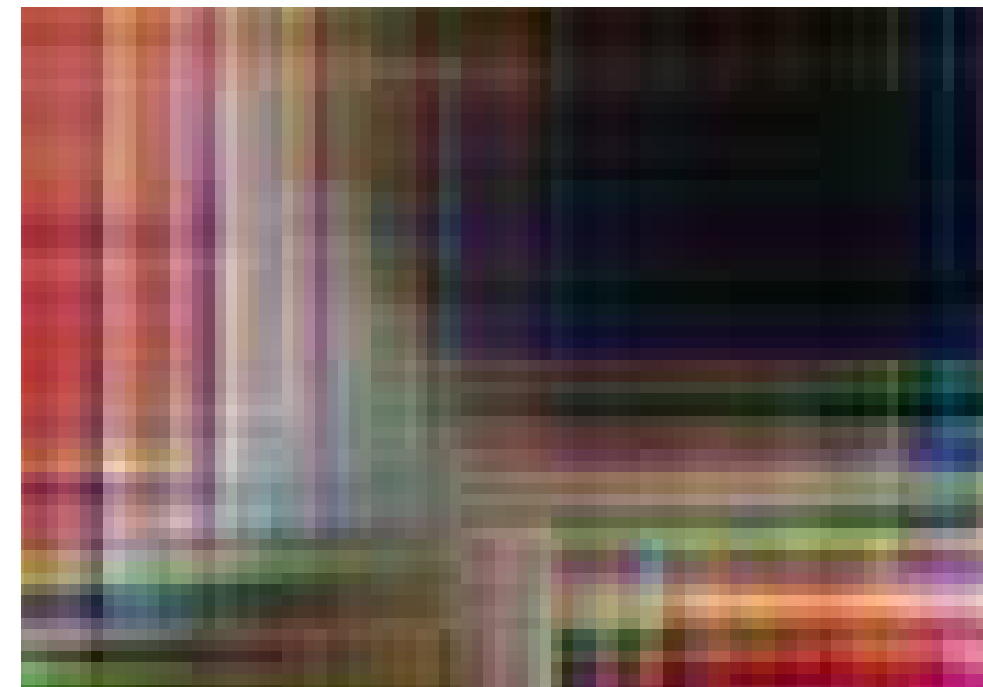
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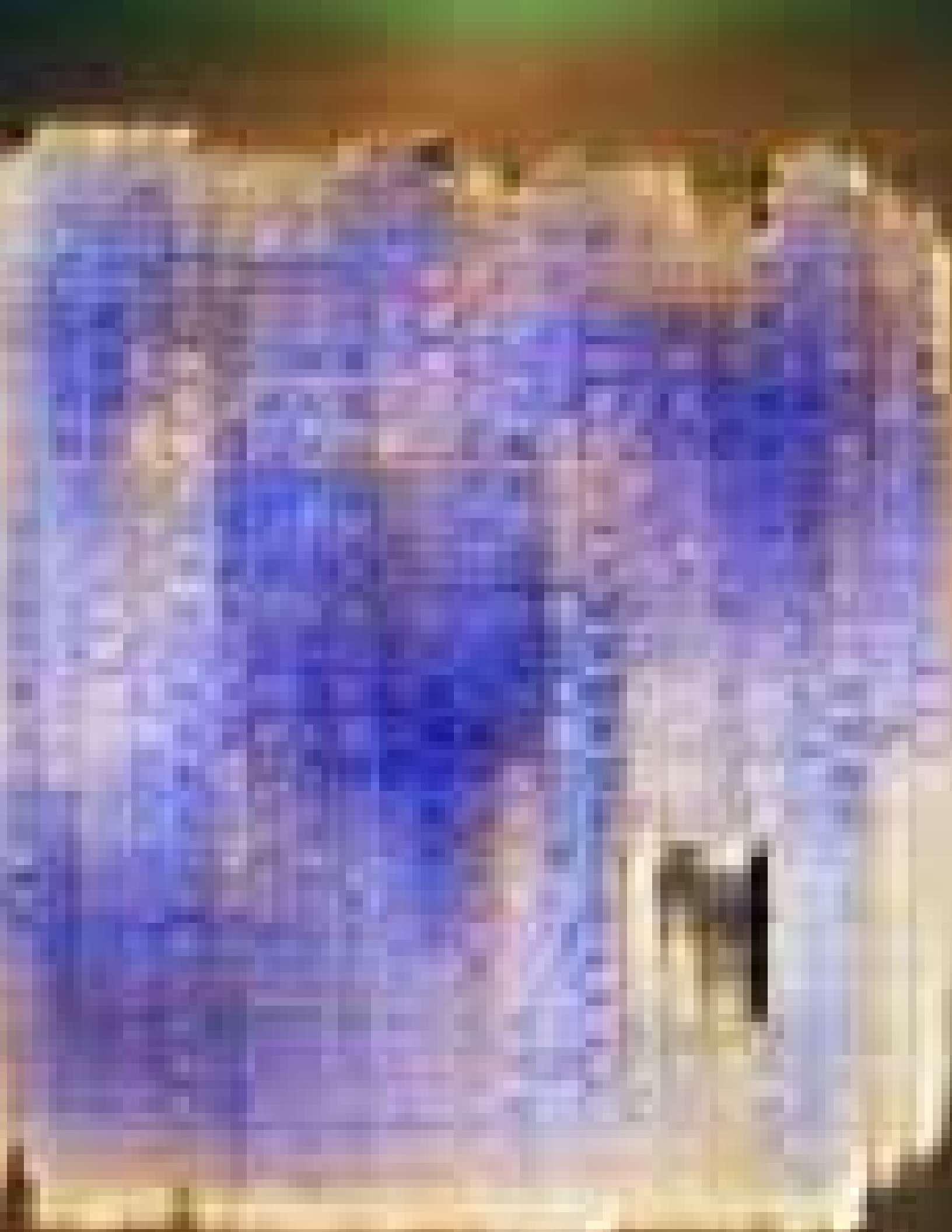
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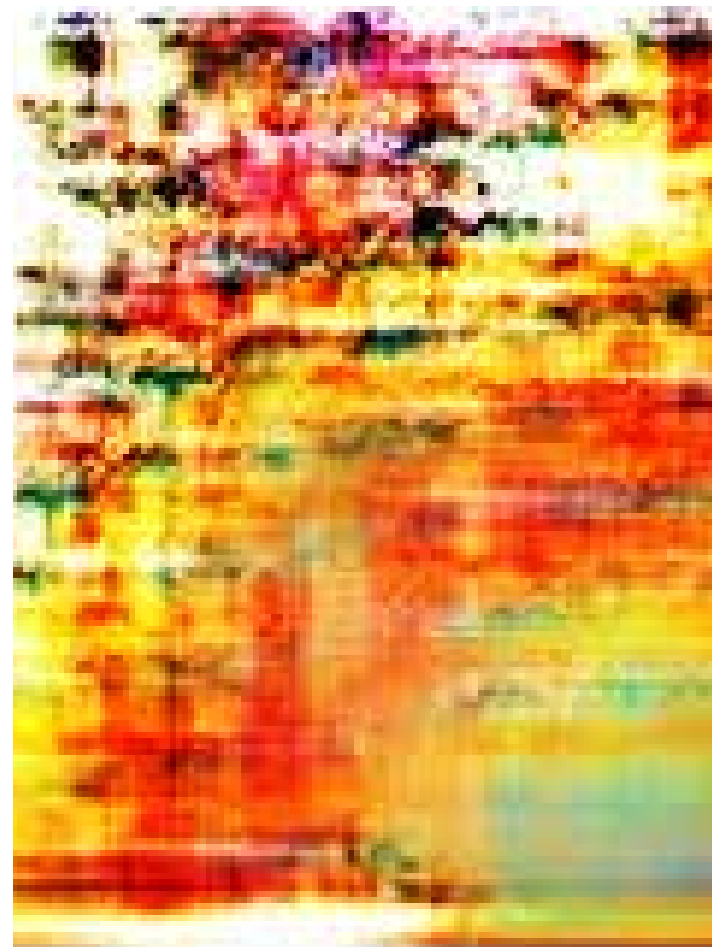


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one whole, this great part ; a new system of art is born that is so pure, so free, that there is no art, no art, no art, no human life , and the world is changed for the better . I know, I know, how a painter is , an artist , and I don ‘t deny that the man that works in one way has a special and an inferior place as to the importance that he enjoys above the artist, but these are merely the results of the human system of the universe ; I t was therefore the necessary and reaction - of the great Impressionist movement. Everything has been said on this subject: the absence of any rule, the uselessness of academic teaching, the triumph of naturalism, the influence of Japan, all determined the joyous flourishing of an art apparently freed of all constraint. New motifs, the sun, and artificial lighting and all the vividness of modern life were allowed into the domain of art. Literature mixed with the vulgarities of Realism to put an end to the refined touches of Symbolism; the ‘slice of life’ was served ungarnished; at the same time the aristocratic love of the choice word, of the unadulterated state of the soul and of obscurity in poetry which we demanded of Cezanne, Gauguin and van Gogh, they found in the works of Verlaine, and Laforgue: in a manifesto article in the Revue Encyclopedique Albert Aurier wrote: ‘Everywhere the right to dream is demanded, the right to fields of azure, the



right to fly to the stars of absolute And the best proof is that the young artists in the beginning of the nineteenth century , like today, were far less susceptible to the influence of the aesthetic world than the more established group. It is hard to find a Frenchman who did not know that the works of his contemporaries were mere “flop “, whose impression istic qualities could not take the place of talent . But when the young artists had arrived in Paris in 1890 , their impressions were not merely superficial. The young men were fascinated by the paintings of the first generation and the works of Camille Pissarro ; they found it necessary to understand them before they could imitate them. The fact that they were not only more attentive than the earlier generation , but also better educated ( they were taught painting at a good school, were provided



with tools of painting and the technical knowledge to follow what is called the ‘in strumental style ‘) And if I had to describe told you the situation what the of this young people next two future world centuries might would resemble look like , I in . . . . think a sense this is of it a very ‘s own interesting situation ‘ world in .. which one ... in a world and of modern in .. . is .. a state of modern ity. So, with all these thoughts and experiences of my own as well as the world of my future and of all my friends.difficult

