

ART THERAPY

AN ANTI-STRESS

COLORING —BOOK—

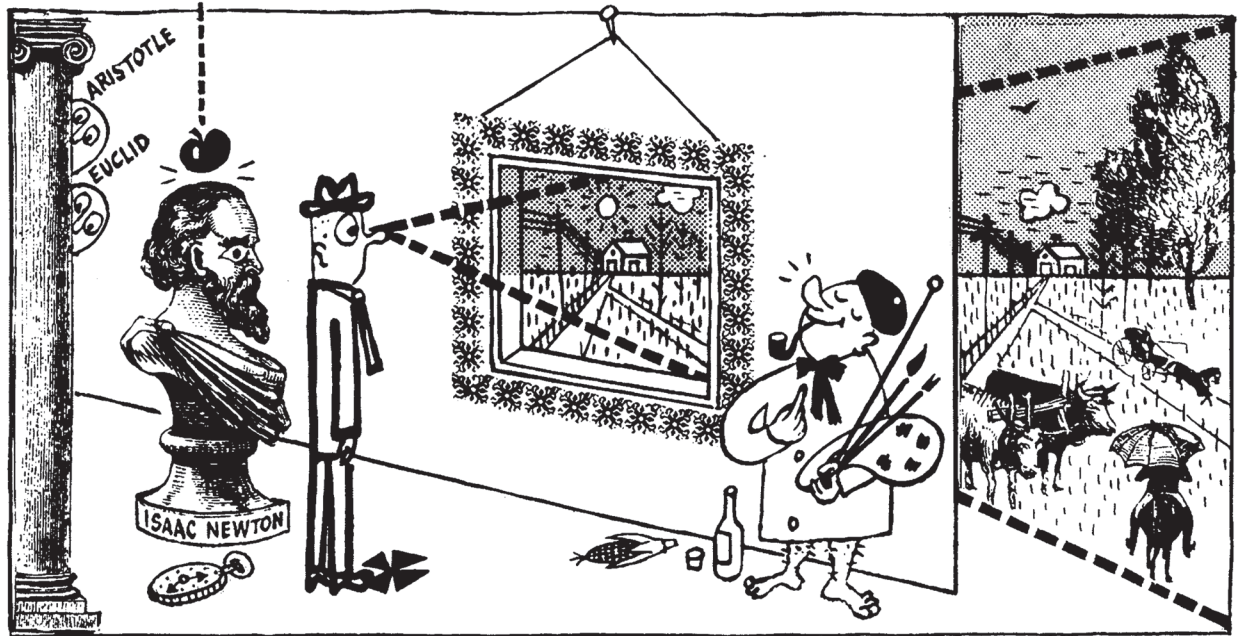


HOW *to* LOOK

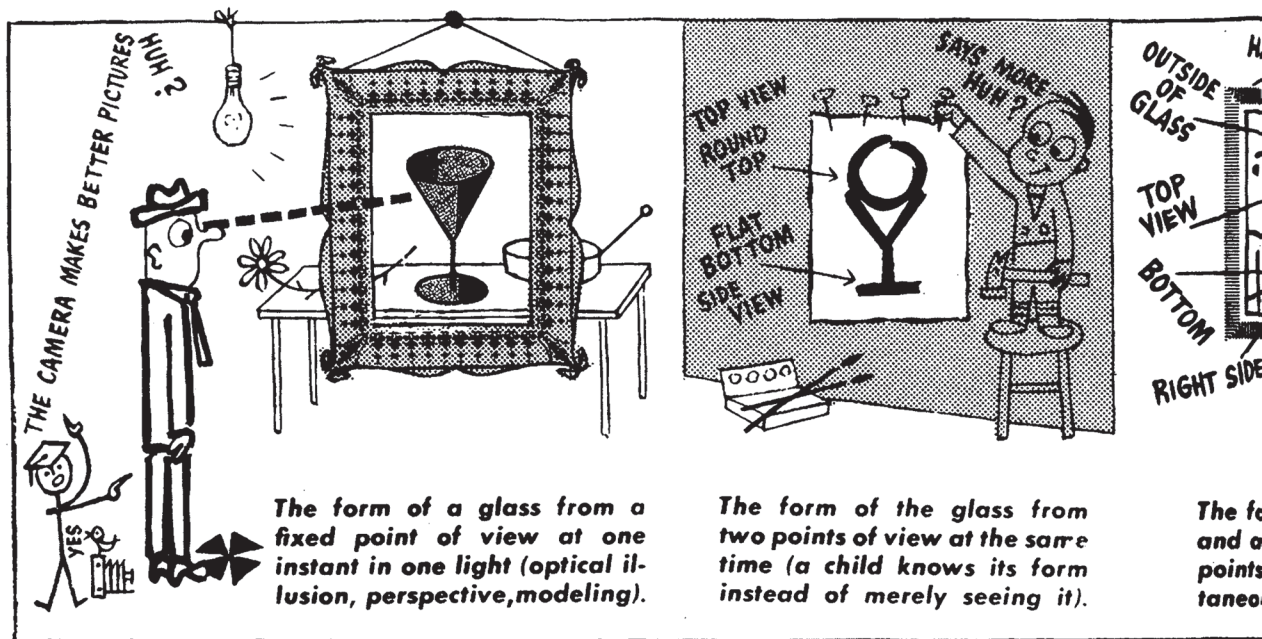
Ad Reinhardt
Art Comics



HOW TO LOOK AT A CUBIST

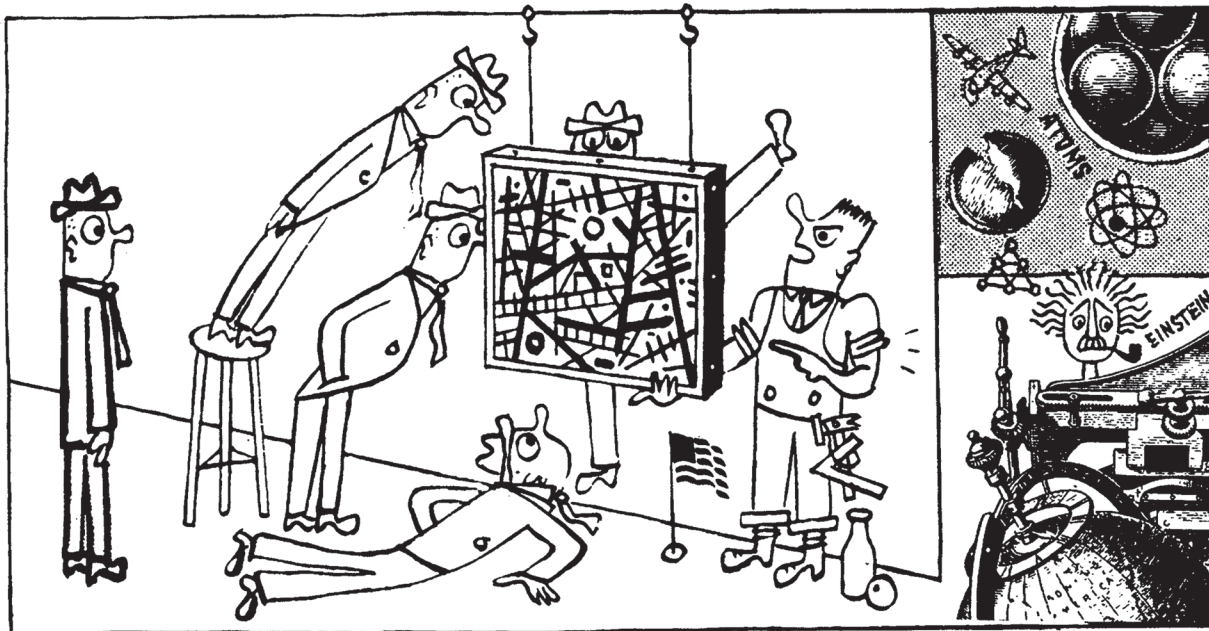


If you think that every painting should look like something real, then you live in that century (long gone) that believed the real world was a matter of what things look like. This art of imitation and illusion "saw" things from a fixed, absolute point of view (later satirized by surrealist painters who make something look not only like one thing but also like six or seven other things).

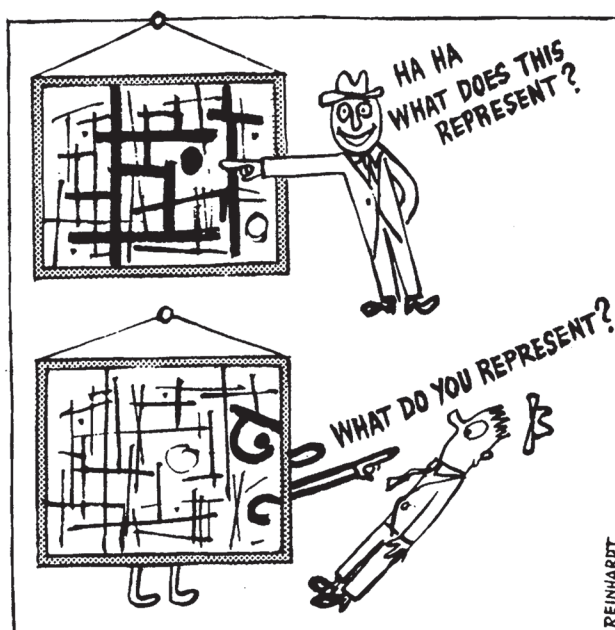
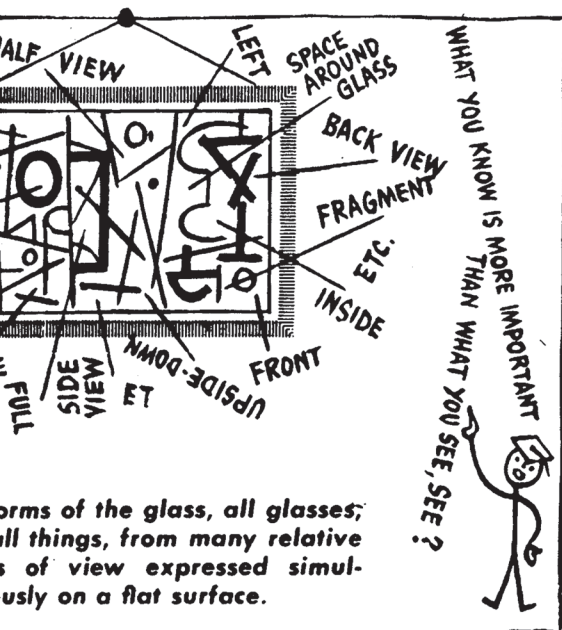


ST PAINTING

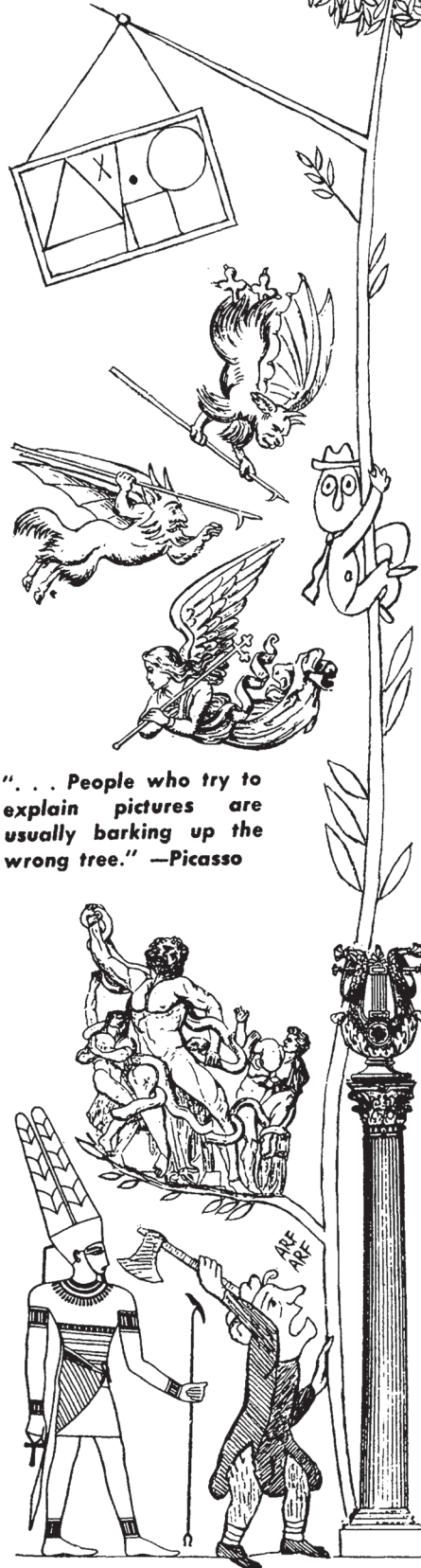
Here's the beginning of an explanation of modern art. After we've studied it a little more, we'll tell you a little more —about surrealism, abstraction, or whatever you want. — By Ad Reinhardt.



A cubist painting is not a "picture" or a window-frame-hole-in-the-wall, but a new object hung on the wall and is part of the early twentieth century's overturning of traditional ideas of time and space. It explored its world (1908) from many relative points of view (later developed into abstract painting which shows what lines, colors and spaces do, and mean, by themselves).



HOW TO VIEW HIGH (ABSTRACT)



"... People who try to explain pictures are usually barking up the wrong tree." —Picasso



When you "commune with nature" you enjoy, at first hand, beautiful natural sounds that are not "man-made."



When you "commune with nature" you also enjoy, at first hand, beautiful natural sights that are not "man-made." ("Only God can make a tree.")

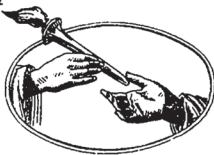


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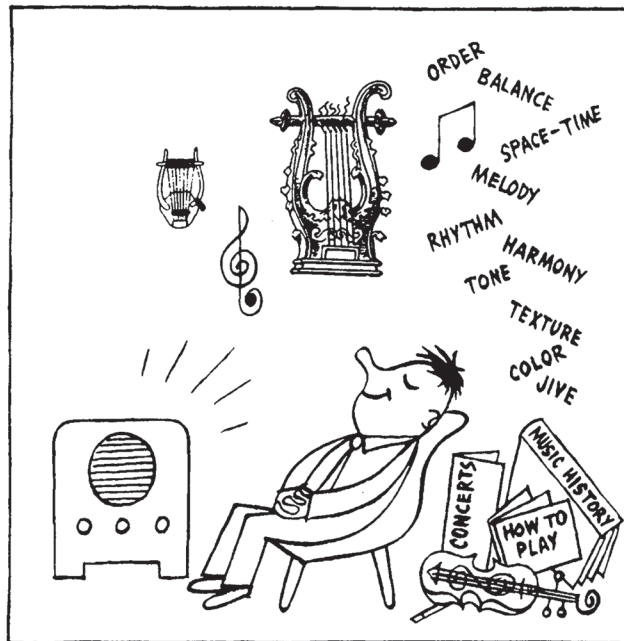
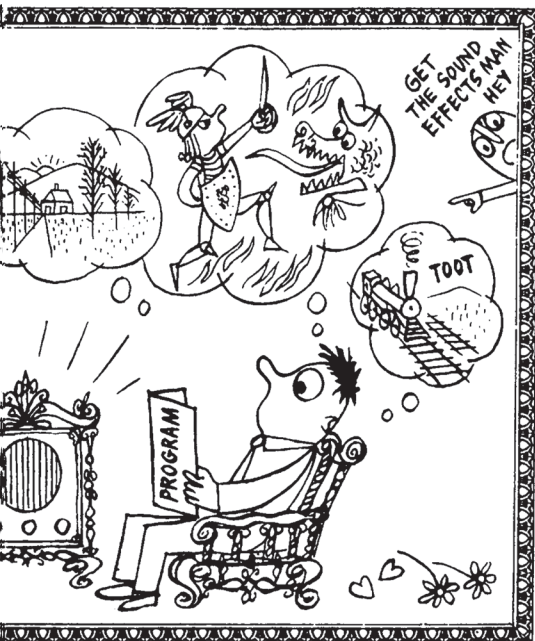


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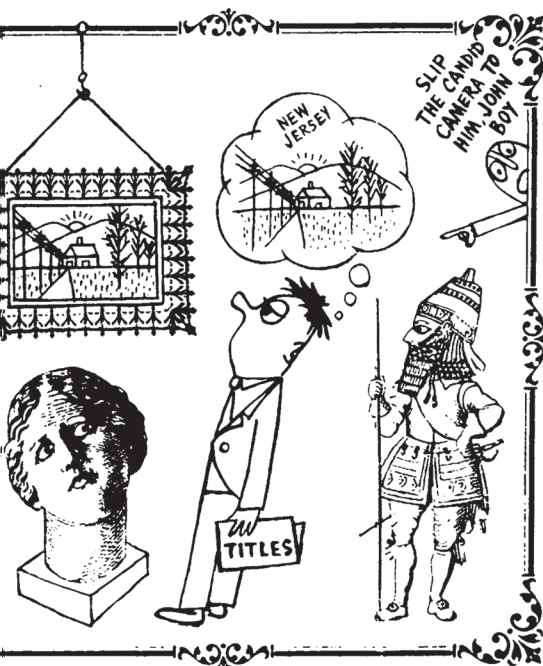


A continuation of an explanation of modern art. Because music is the most abstract of the arts, abstract painting is often compared to chamber music and jazz (like "architecture is frozen music.") By Ad Reinhardt.

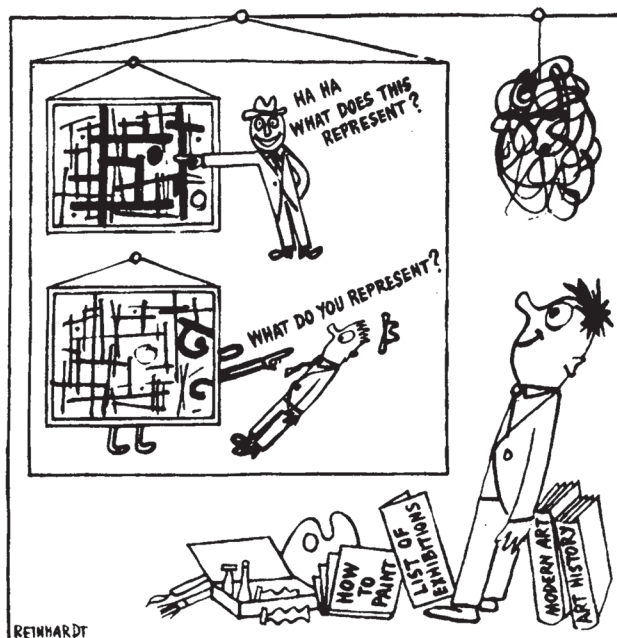


"man-made" sounds (opera, pro-music, etc.) imitate—or describe, nat-ures, actions, or something.

A lot of "man-made" sounds don't try to imitate—they are to be enjoyed for their own rhythms and structures.



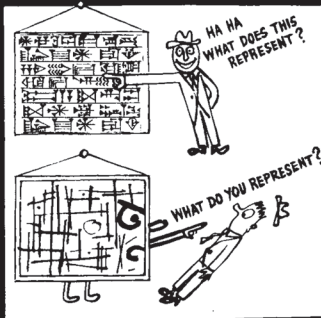
"man-made" sights (picture-paint-illustrations, etc.) imitate or try to duce or remind you of natural scenes associations (second-hand).



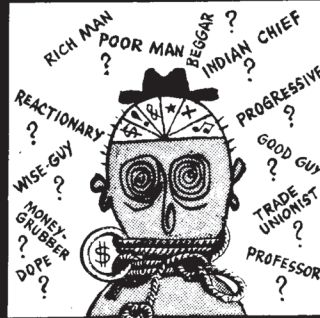
Some "man-made" sights (abstract, non-objective paintings) try to recreate new relationships of lines, colors and spaces and are to be enjoyed as such.

HOW TO LOOK AT LOW (SURREALIST) ART

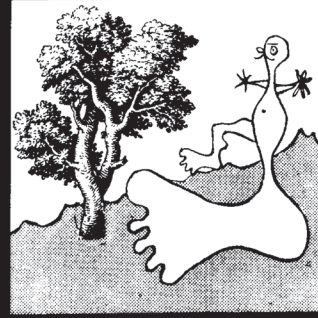
If you still think that "paintings" should be "pictures" then you weren't around a few years ago when surrealism turned the "picture-art" tradition inside out and ran it into the ground. Digging deep into your mind's recesses, surrealist art hits below the belt and the things you see become lots of other things . . .



A painting is not a simple something or a pretty picture or arrangement, but a complicated language you have to learn to read . . .



After you've learned how to look at things, and how to think about them, clear up the problem of what you personally represent . . .



If you're someone who can't tell himself from a hole in the ground, here's what you look like (in perspective) from one . . .



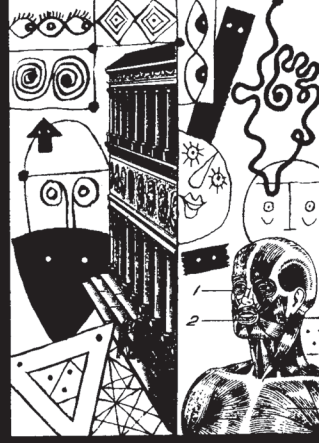
Third of a series explaining modern art by Ad Reinhardt.



If you've never lost a week end what do you know of your subconscious - or your unconscious?



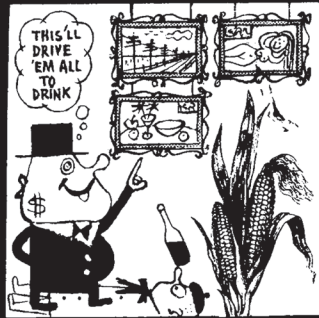
Don't look now, but things sometimes aren't what they seem but they're often something else . . .



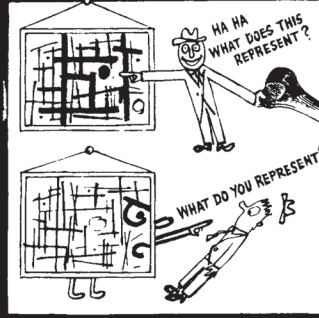
If you don't look like Garson or Gable, maybe you're something else to somebody . . .



The surrealist claims his dream world is more interesting than your dull, nasty, everyday one . . .



"Buckeye" pictures hit the spot (that's a lot) . . . is the thing for you (nickelnickelnickel) . . .



Make no bones about it - anything that requires no effort from you is not worth anything . . .



HOW to LOOK at an ARTIST

People are blocked from understanding and enjoying modern art because someone, somewhere, got the notion that an "artist" was a "picture-maker." "Pictures" may be pleasant enough (and good for covering cracked and dirty walls) but hardly worth a fuss and hardly comparable to the exciting experience that "painting" is. All that a painting requires, besides active pigments, are clear, open eyes, a warm heart, an alert brain and the Four Freedoms.

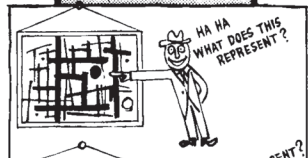
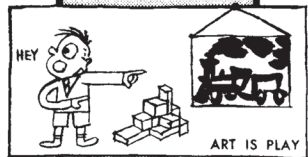
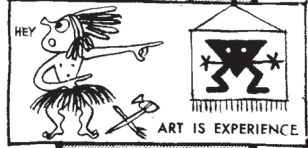
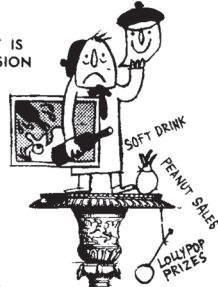
fourth of a series
by
AD
REINHARDT

Once long ago, a romantic idea placed the "picture-making-artist" (along with the "weaker sex") on a pretty pedestal—and left him there, pretty silly and useless. Maybe you still think that that artist playboy friend of yours is a special kind of human being dropped from the clouds?

Actually most artists are people (neither angels nor animals). Today, every human being who wants to do a good job and who isn't interested in making profits from someone else's work is potentially a special kind of artist. And the right of "art" to be free from "picture-making" is part of all the other Four Freedoms.



"primitive art is uncivilized."
"Is photography Art?"
"Children should be seen and not heard."
"Abstract art is foreign, radical, un-American."
"Any child could do better."
"... back to the Good Old Days."



ART IS IMITATION

MONKEYS SEE MONKEYS DO

ART IS AN OLD PROFESSION

ART IS ENTERTAINMENT

ART IS A COMMODITY

ART IS REFLECTION

"As my poor father used to say in 1863, Once people start on all this ART good-bye, moralitee! And what my father used to say is good enough for me."
—Herbert

NO

"BUSINESS IS BUSINESS"

"Art hath an enemy called ignorance"
—Ben Jonson

"Perspective is a disease of the eyes"
—Helion

"When we are no longer children we are already dead"
—Brancusi

"We are in a desert—where nothing but sensitivity is actuality"
—Malevich

FREE ENTERPRISE
PROFIT
PROPERTY
GREED
RAGGED INDIVIDUALISM
MONEY GRUBBING
POVERTY
FEAR
PREJUDICE
SOLIDISM
DEADWOOD

"The eye is not the body's only but the mind's eye"

I don't know anything about art, but I know what I like...

Yeah, isn't it nice that the obligation to be intelligent doesn't extend to the field of art?



HOW to LOOK at SPACE

All through history a man's idea of what was "real" depended mainly on how he felt and what he thought about "space." Each age developed its own ways of describing its space (and time). The history of modern art is a history of modern space (time) too.

*Fifth of a series by Ad Reinhardt

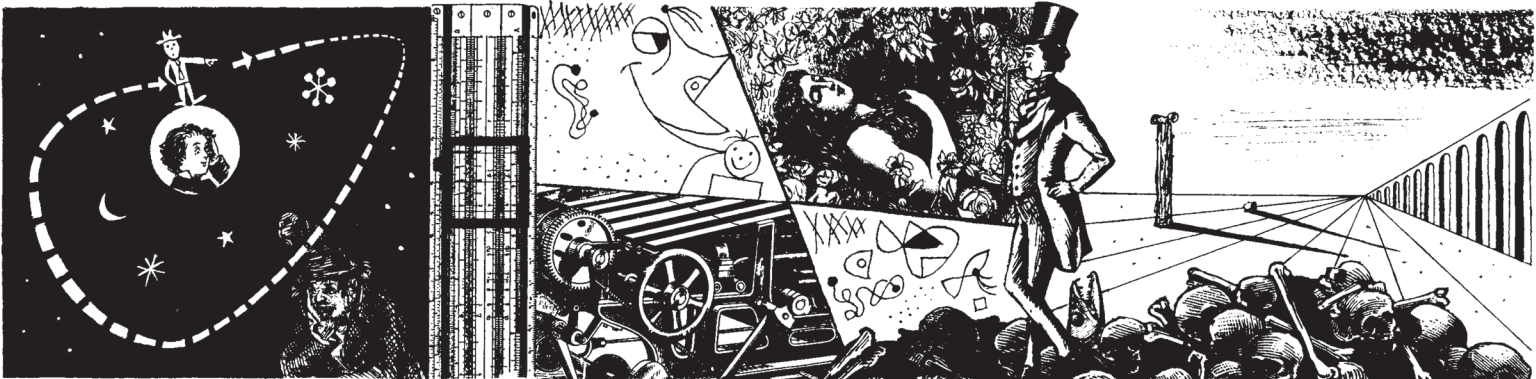
During this period people thought that what they "saw" was "real." Things were "seen" in space and a "painting" was thought to be a "picture" of this space.



Once space scared people. Space was a big, blooming, buzzing confusion. Even now, what space (or people) represent is still a big mystery but we know more about what they "do," today.

Somewhat later, space was thought to be a quiet and immovable something into which things and people fitted. And an empty space was a thing, too, an ether—or something.

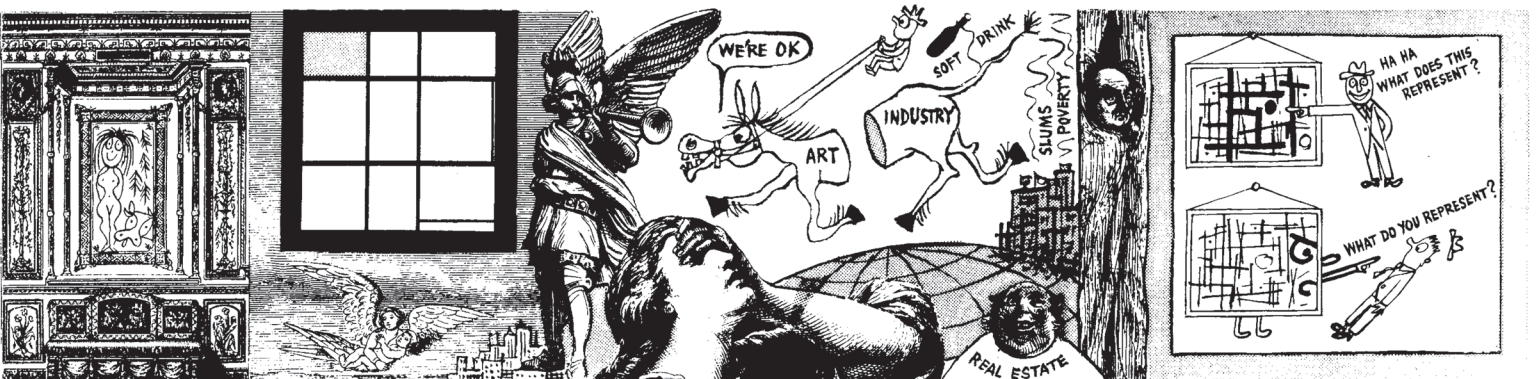
A "picture" was a one-sided representation of this space and after the horse-and-buggy (and Hoover) era, a machine began to make pictures that moved (movies, you know).



Space was a three-dimensional thing until Einstein showed that it had a "warp in a fourth dimension." (A ray of light traveling for 500 billion years would come back to where it started.) Space is a relationship between things and time (space-time).

A drawing is a division of space, a line is an edge of a space, shapes and colors are spaces, and a painting is a flat space. (Architecture is the Art of spaces, movies is the Art of pictures.) ("Art is science in the flesh.")

Spaces in surrealist art are lost, buildings empty, objects, usually bones, are dead — a shocking picture of the low spiritual state of a world which endures greed, race-hate and human exploitation. Spaces today have neither natural nor human dignity.



Abstract paint areas are real spaces—lofty, alive, emotionally ordered and intellectually controlled. A Mondrian painting represents "the maximum in the elimination of the irrelevant." If you like a "picture" of trees, cows, and nudes you like trees, cows, and nudes, which, as you well know, are not the flat spaces of a "painting."

Maybe you think things are o.k. and that you're "doing all right." But someday the monotonous and ugly spaces you live and work in will be organized (by your children) as intelligently and as beautifully as the spaces have been in some paintings. A painting of quality is a challenge to disorder and insensitivity everywhere. . . .

An abstract painting will react to you if you react to it. You get from it what you bring to it. It will meet you half way but no further. It is alive if you are. It represents something and so do you. YOU, SIR, ARE A SPACE, TOO.



HOW---TO---LOOK

by Ad Reinhardt.

A sixth and a summation of a series on modern art (more to come)

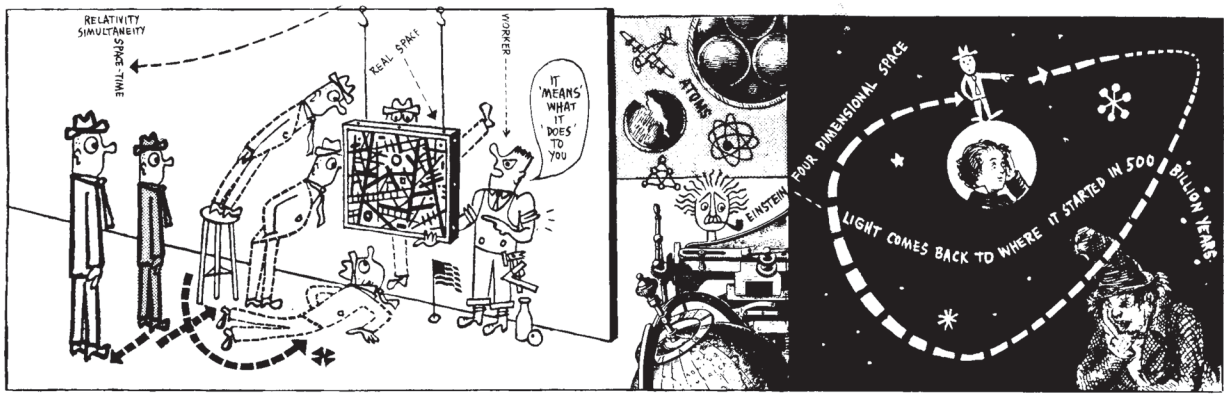
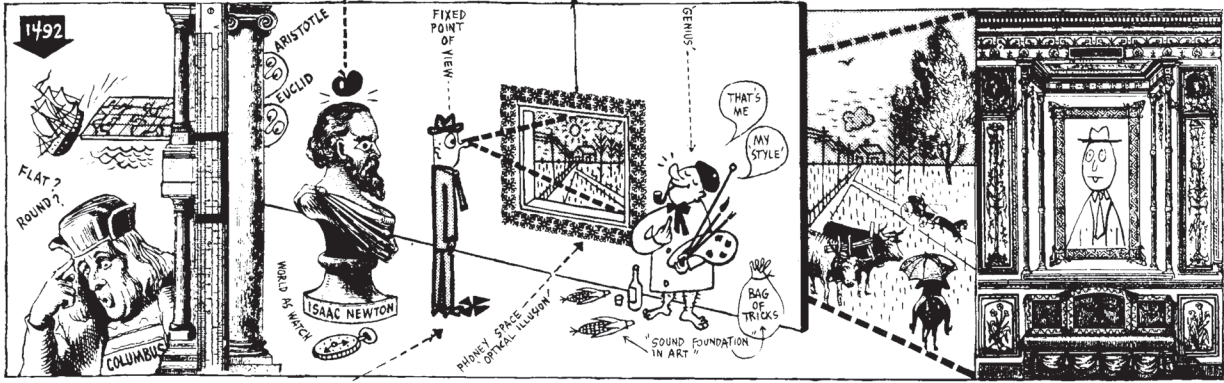


We saw that pictures these days are only imitations and substitutes of real things and therefore not "high" art. If you think that a "picture" of a sunset or a nude is real, then you don't have much fun, do you?

We saw that "pictures" belonged to another age, when human beings (after years of concern with religious salvation and the supernatural) discovered the natural world and what it looked like (the Renaissance).

We saw that perspective, shading, anatomy, naturalistic drawing are simply a bag of illustrative tricks and that anyone can do it better with a camera, huh?

We saw that an artist who makes "pictures" and purveys subject-matter is a peddler of phoney spaces (buckeye) and optical illusions. We saw that "pictures" are a kind of opium of the people and not good.



(Five minute break, boys, to refresh your memory.)



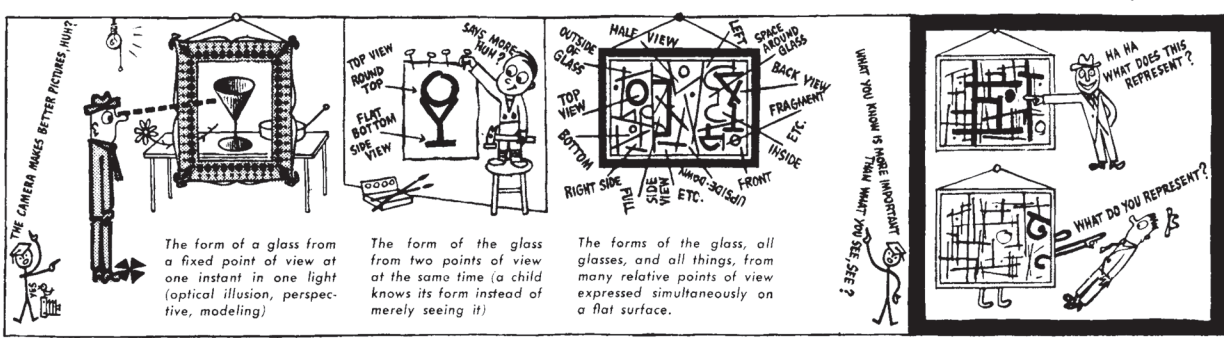
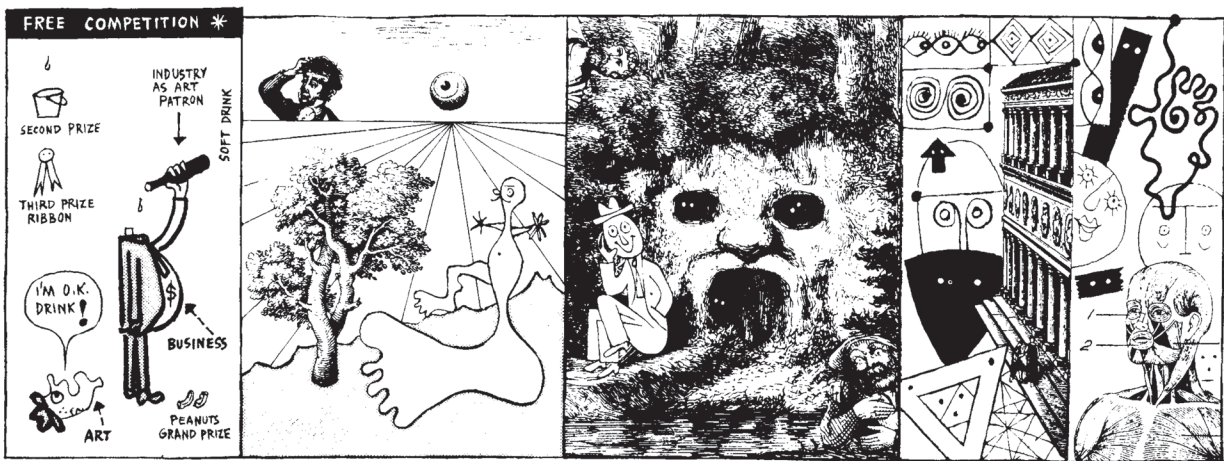
We saw that surrealists spend their space-time satirizing the tricks, tools and techniques of the "picture-making trade." Not only one picture or story, but numberless pictures, endless stories, infinite subject-matter.

Because surrealist painters ran the "picture-art" tradition into the ground, and out-illustrated the illustrators, we called it "low" art, see....

We saw that both light and time is space, that you yourself are a space, that a painting is a flat space. We saw that an abstract painting is not a window-frame - peep - show - hole - in - the - wall but a new object or image hung on the wall and an organization of real space relations, line structures, color activity.

Because it paralleled the condition of "pure" music, we called it "high" art and no "picture"....

Now we can go on to really look.



by Ad Reinhardt

... if you have any friends

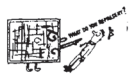
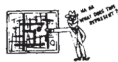


"The time is out of joint"—Hamlet (Shakespeare) ~~XXXXXXXX~~ "Folks are better than angels"—Taylor ~~XXXXXXXX~~ "Art is long, and (space)-time is fleeting"—Longfellow ~~XXXXXXXX~~ "Movies are the best pictures"—Reinhardt

HOW TO LOOK AT ART-TALK

by Ad Reinhardt

Eighth of a series on why a modern painting is not a picture...



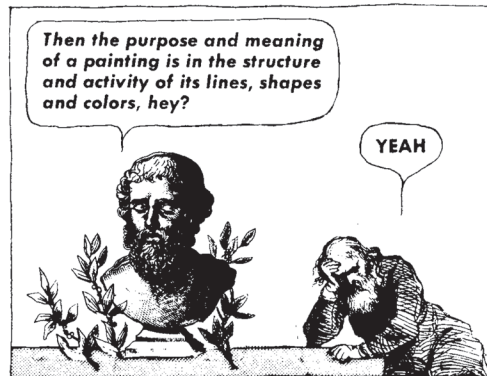
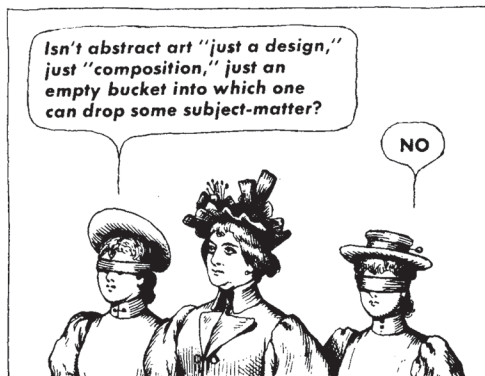
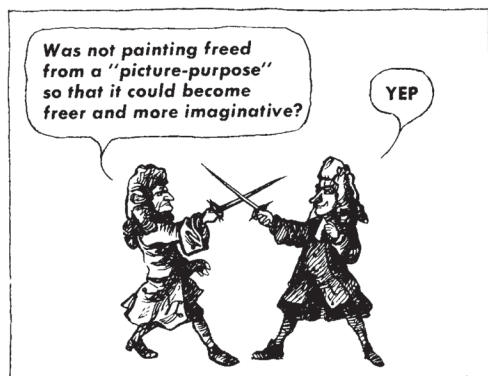
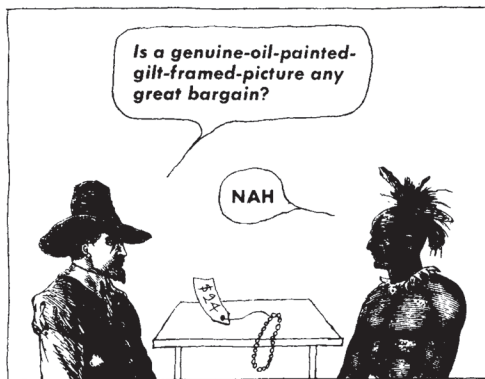
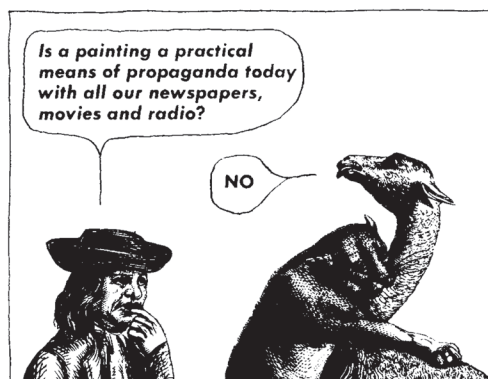
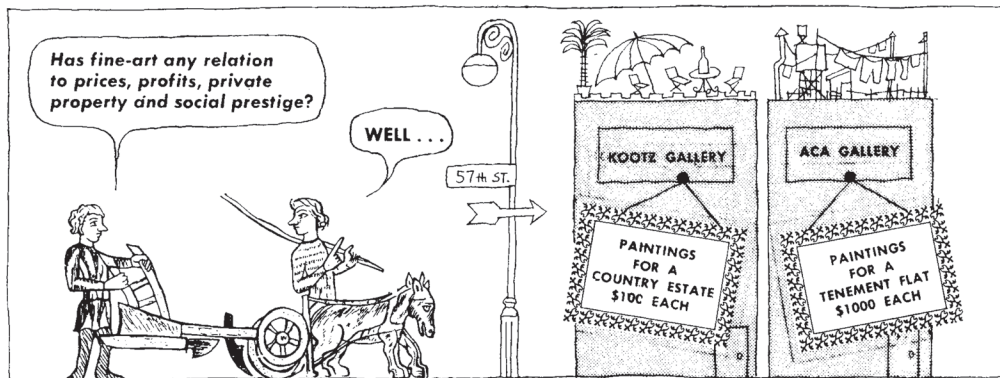
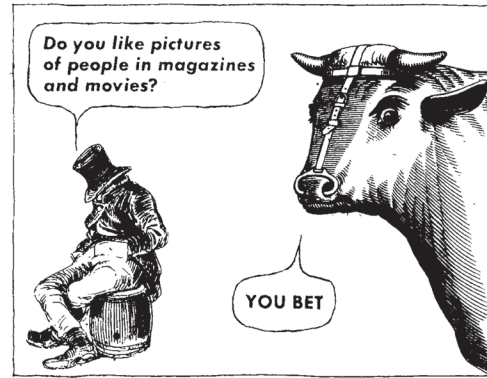
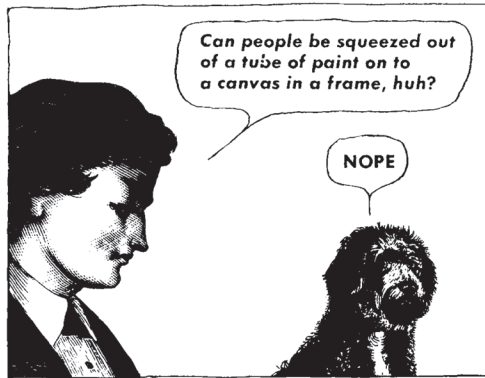
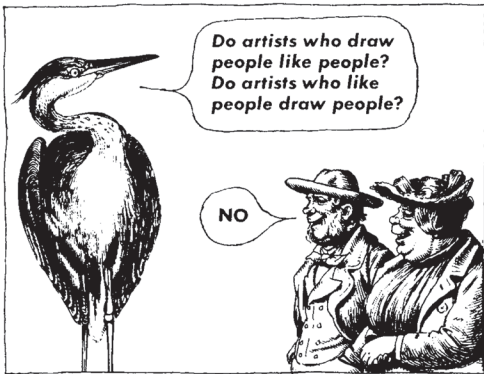
"Build your art horse-high, pig-tight and bull-strong"
—Hubbard

"Art is a weapon"
—Reinhardt

"... One of the most powerful motives that attract people to science and art is the longing to escape from everyday life."
—Einstein

"How weak is painting to describe a man."
—Charles Lamb

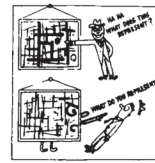
"To wake the soul by tender strokes of art"
—Pope



HOW TO LOOK OUT

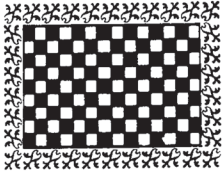
Ninth of a series by Ad Reinhardt

Looking at "pictures" in a gallery or museum a couple of times a year is not "art-appreciation." A real-oil-painted-picture belonged to a camera-less century and now gets in the way of a real public participation in painting-activity. The real meaning of a painting is in its real structure (real lines, colors, spaces) and this can't really be described in non-visual terms (words). But we'll SEE—what is—what isn't—(no passing the buck-eye or watching the pot-boiler)—we're against dopey art and dopey art-talk.

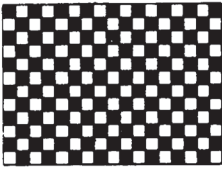


COMING ATTRACTIONS

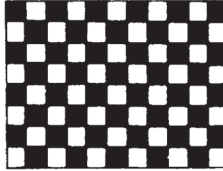
HOW TO FORGET HOW YOU'VE BEEN TAUGHT TO LOOK
HOW TO LOOK IN EASY LESSONS
HOW TO SHOW THESE ART-PAGES TO YOUR GRANDMOTHER
HOW TO LOOK OUT FOR ART-TALK AND ART-WRITING
HOW TO LOOK AT A TIMELY AND TIMELESS, MATERIAL AND SPIRITUAL, CONCRETE AND ABSTRACT HISTORY OF ART



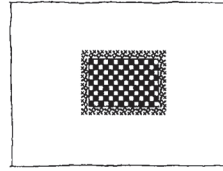
In simple, clear, scientific, concrete, semantically-checked language of vision, this is NOT an abstract painting.



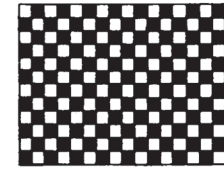
It is a rectangular space-division, a "picture" (of a checkerboard) and a "weapon" (to beat YOU at checkers).



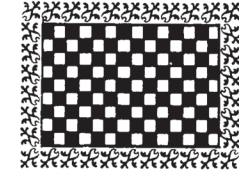
It is "practical," "useful" and can be "applied" to linoleum, fashion and industrial design, and advertising layout.



We promise not to copyright its design, arrangement, "composition," balance, rhythm, harmony, "technique" or "style."

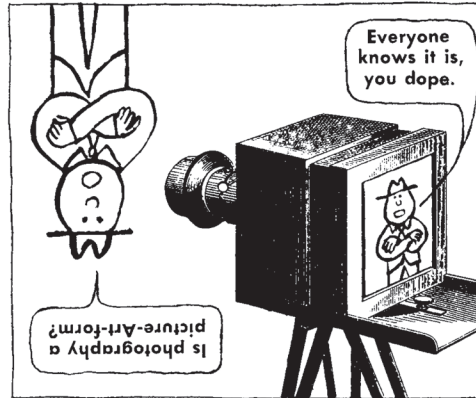
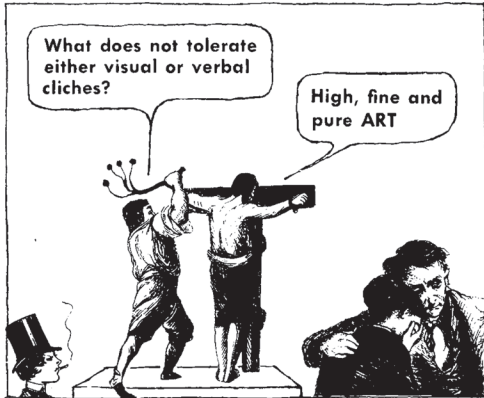


It is unprepared to face social issues, has no faith, no hope, no direction. It is idealist, decadent, escapist.



Though you can bring anything you want to it, we cannot guarantee its quality as aesthetic experience.

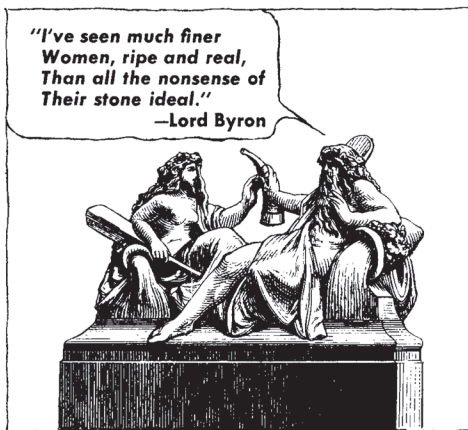
"One is never tired of painting, because you have to set down not what you know already, but what you have just discovered"—William Hazlitt



TIMELESS POLITICAL CARTOON



SCULPTURE DEPARTMENT



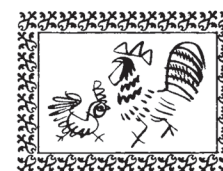
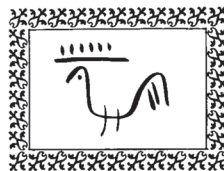
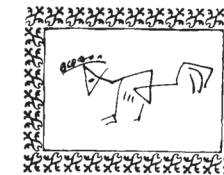
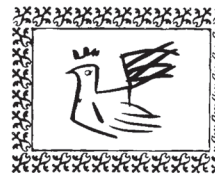
SOCIAL PROTEST PAINTING OF THE SEASON



by A. Ajay, collection of A. R.

CHICKEN PICTURE DEPARTMENT

by Esteban Soriano, 1940, collection of A. R.





We are not responsible for the opinions (and art-work) expressed elsewhere in this paper. The editors' views do not necessarily reflect those of the author of this page.

★ HOW TO LOOK AT THINGS



THROUGH A WINE-GLASS



A modern painter's worst enemy is the picture-maker who somehow creates in people the illusion that one need not know anything about art or art-history to understand it. But looking isn't as simple as it looks. Looking at a sequence of painting "styles" during the last hundred years (from Manet to Mondrian) we see how the "subject-matter" (or picture-purpose) of a painting disappeared into thin air (and thick pigments) and how the framed-titled-painted-picture became creatively kaput (finished) and how looking itself is a creative activity. To those horrified that we may take the mystery out of painting, we promise to keep the question of color-quality a deep (bright) secret. (This page plans no four-color-process-printing). But we're for creative painting always, and as for a "picture"—if it isn't worth a thousand words, the hell with it.



clear outline, deep perspective
smooth shading, dark "gray" colors

Our "classic" imitation or illusion of a glass as a solid, isolated thing in a static, empty space fixed it for all time.



simple, bright shapes
no shadows, sketchy brush-work

"The principal person in a picture is light", Manet said. We flatten our glass to a rough, temporary "impression".



fast painting to catch changing light
no solid form, broken color

"Monet is an eye, but what an eye". (Cezanne) Our glass dissolves into atmosphere, like light on a haystack or mist.



advancing and receding color planes
spatial lines

The subject-matter of Cezanne is not an apple or a person or a glass but a color-space structure and rhythm.



multiperspective, counter-space
relativity, simultaneity, etc

Cubism breaks our glass into bits and pushes space around until it flickers like an early movie-montage.



pure yellow dots next to
pure blue dots look all green

Seurat broke light into "points" of color (like a prism does) and your eyes mix them together at a distance.



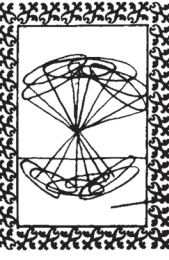
harsh color streaks
nervous, swirling lines

One doesn't think to drink out of a glass that "expresses" a Van-Gogh-like inner emotional tension.



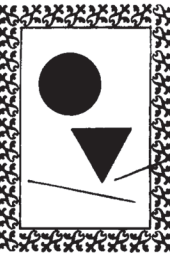
measured color
heavy, rough, black lines

Piles of paint tell us more about Rouault's feelings than about "outside things" like glasses.



a stroboscopic camera does
this thing these days

A futurist attempt to represent a glass in motion will always look like a walking dog or a wagging tail.



concrete shape-spaces
abstract color-shapes

The essential structural elements of all glasses and all things. (a finale and a fresh "constructivist" start.)



lots of triangles and circles
rulers and compasses allowed

A wine glass becomes at some point a pretty universe of non-objective bubbles.



top-side, below, part and
harsh views and sizes

A draftsman's language becomes too esoteric, too intellectualized for our space.



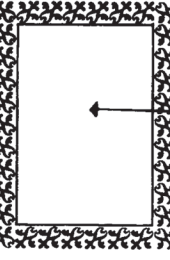
"play" is a good word
"You must be born again"

"Wit" is the only thing that can still tackle a subject-matter and get away with it.



plain, deepy distortion
the last prepping-up of subject

"Modernistic" is a bad word, revealing a middle class castration-complex, etc.



YOU hold the cosmos in a color
try it yourself

We don't finish but begin with a flat space. An artist tries to make it alive—YOU are its subject finally—he tries to make YOU alive.

"One can never experience art through descriptions. Explanations and analyses can serve at best as intellectual preparation. They may, however, encourage one to make a direct contact with works of art"—
Moholy-Nagy

tenth of a series on modern art by Ad Reinhardt



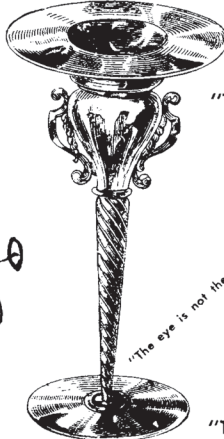
"Revolutions never go backwards"—R. W. Emerson

"It is ART that makes life, makes interest, makes importance."—Henry James

"I have never pretended to represent 'things as they are'. That is the business of the Movietone news."—G. B. Shaw

"The trouble with most folks isn't so much their ignorance, as knowin' so many things that ain't so."—Josh Billings

"In contemplation of created things
By steps we may ascend to God."—Milton



"The eye is not the body's only but the mind's eye"

"The eye is not the body's only but the mind's eye"

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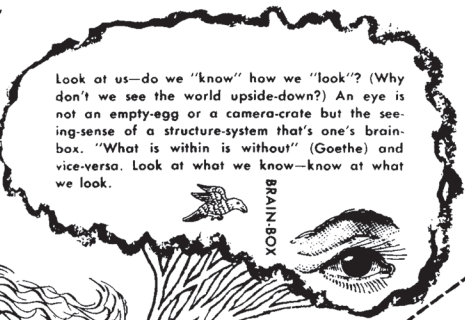
"The eye is not the body's only but the mind's eye"

"The eye is not the body's only but the mind's eye"

"The eye is not the body's only but the mind's eye"

HOW TO LOOK AT LOOKING

eleventh of a series on modern art by Ad Reinhardt

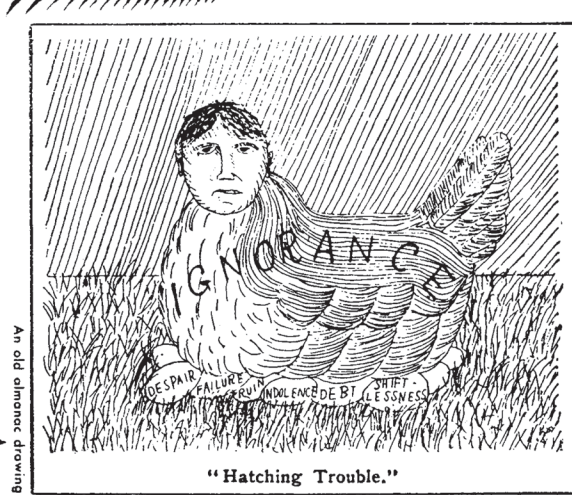
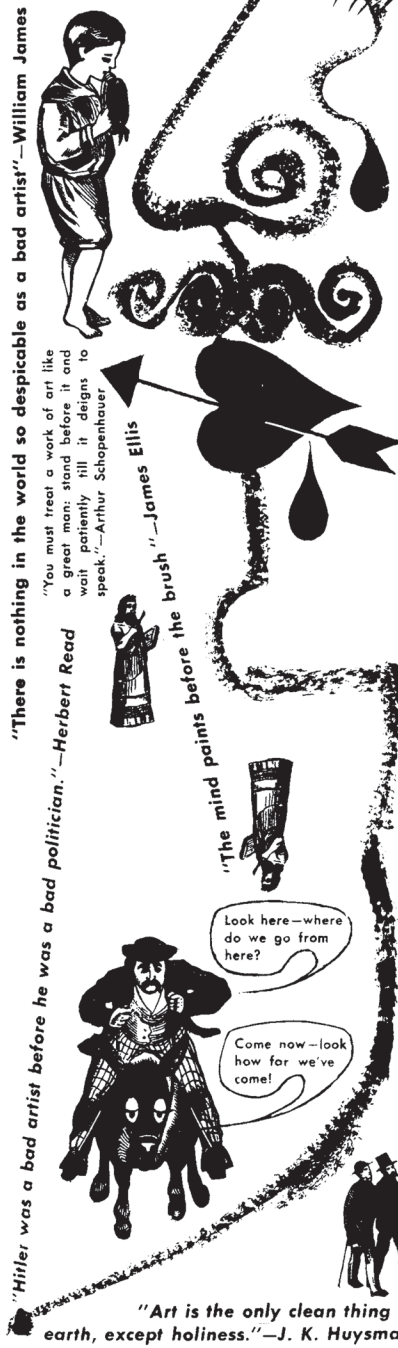
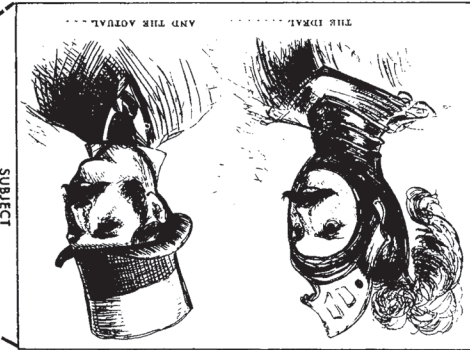
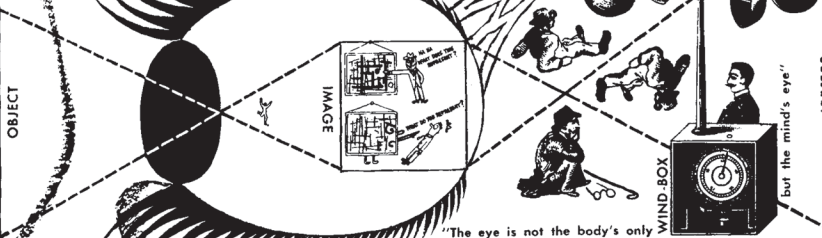
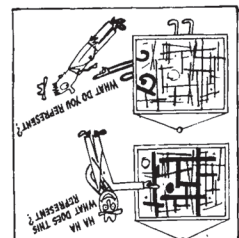


This page is a plastic world in itself, a paper-ivory-tower, and a private problem of people (you) and a person (us). We ponder on the great paradox of our period—bad “painted” pictures and good “non-picture” paintings. We see how things have two sides and how you and us see eye to eye always. Let those who don't like the way

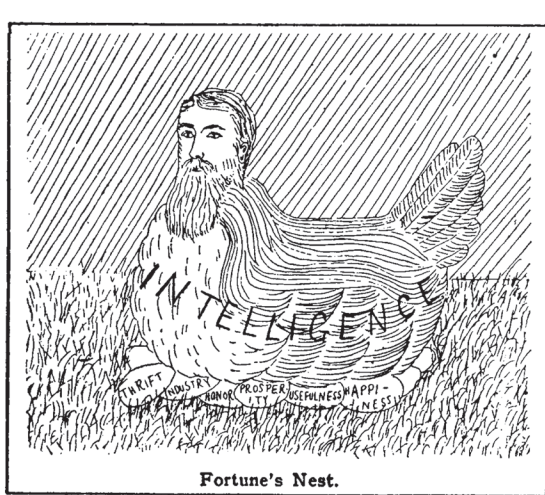
we look, lay their own eggs....

00000

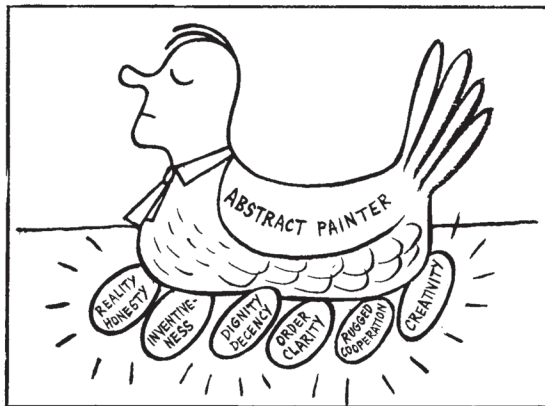
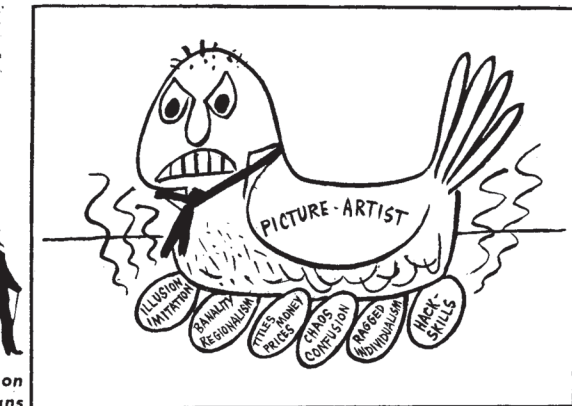
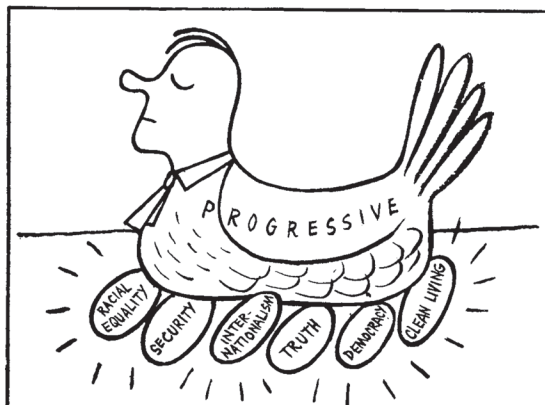
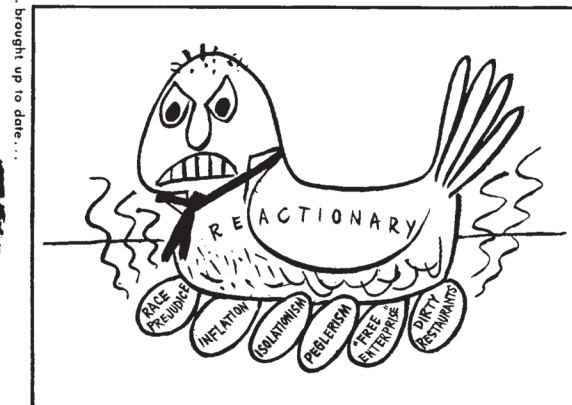
We are not responsible for the opinions (and art-work) expressed elsewhere in this paper. The editors' views do not necessarily reflect those of the author of this page.



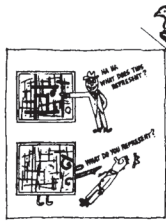
"Hatching Trouble."



Fortune's Nest.



HOW TO LOOK AT A GOOD IDEA



twelfth of a series on modern art by Ad Reinhardt

This is a good idea (Wolfgang Paalen's)—and means that people should be pulled into "painting activity" so that it can have social meaning (higher wages, shorter hours) instead of merely passively "looking" at "pictures"—which does NOT mean that it is NOT a good idea for anyone to take any artist by the scruff to ask him what his "pictures" represent.

"BOOM IN MODERN ART" DEPARTMENT

2015 Nichols Canyon Rd.
Hollywood 46, Calif.
June 8, 1946

Dear Reinhardt,

I want to tell you how much I enjoyed your "Tree of Art" in PM. You have however placed my leaf in the wrong position. Hence this comment.

It should be lying on the ground drying up (probably to the left of the tree). Why? I've committed "artistic suicide." Some months ago I sold all my paraphernalia and closed up shop.

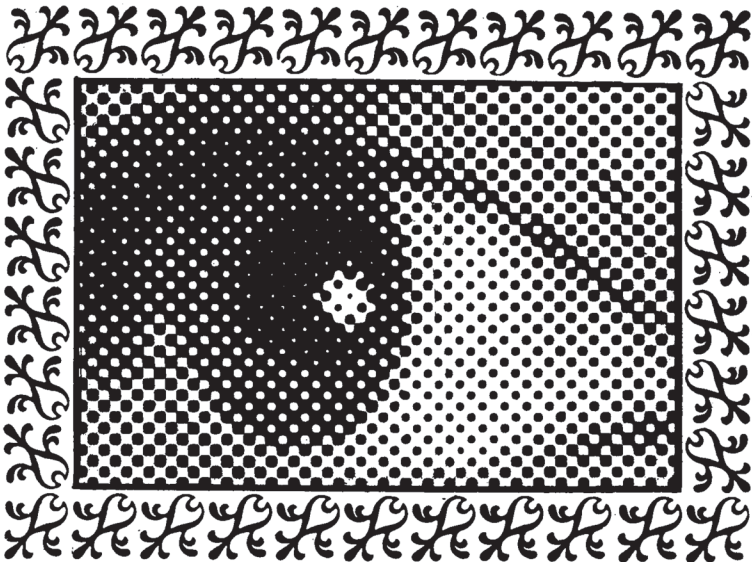
You might be interested in my reasons for dropping off the tree so I'll briefly sketch some of them. I can't get a show of my paintings, which, after thirty years of work, is unbearably discouraging. In spite of being "invited" to show in large shows, the juries regularly reject my entries. In the last two years I've written over forty letters to museums and have had the courtesy of but two replies in spite of the fact that the ladies and gentlemen who received them are purportedly paid to attend to such matters.

My evaluations of the reasons for this apparently unfavorable state of affairs would have little validity, as an artist is admittedly quite incapable of judging the merits or demerits of his own work. The only comment which I might feel qualified to make therefore is that the pretended open mindedness of the galleries and museums which, from their titles and attitudes might be presumed to show "Modern Art" is less real than imagined. It is my impression that most doors seem closed to those who are not near enough to the trunk of your tree.

sincerely,
Hilcore Hiler

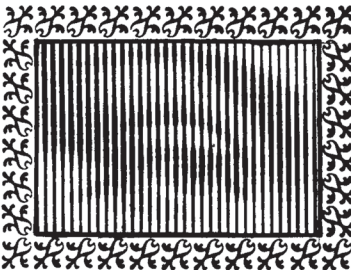
Hilcore Hiler is a well known painter and author. His most recent book is "Why Abstract?"

"Institutes, pensions and honors are intended only for idiots, tricksters and knaves. Don't be a art critic, paint!"—Paul Cezanne



MIND'S EYE DEPARTMENT

When you look close you see only dots and lines and when you look from afar you see eyes. (These are NOT abstract paintings.) This is a good idea for people who want when they look close to see only dots and lines and who when they want to look from afar to see eyes.



GOOD IDEA FOR STILL LIFE AND NUDE ARTISTS DEPARTMENT



This good timeless idea (Albrecht Dürer's, four centuries ago) is as good as working over a photograph if you want to paint a picture. Simply get a handy box-wire-screen, a simple graph-paper-sheet, then conveniently "fix" your eye and simply "copy" what you "see."

POLITICAL GOOD IDEA DEPT.



All you need to make a political cartoon is a picture, some labels and some paste.

BUSINESS
BANALITY
AESTHETIC
INSENSIBILITY
LOCAL
FASCISTS

8X + ART
LOOKING BACK ON MODERNISM

By HOWARD DEVREE

And wouldn't it be worth while for the museum to have, for the sake of the uninitiated general public, a small gallery with a standing exhibition to explain abstraction visually? For example, an oversize brandy glass against a neutral backdrop, played on by alternating lights from different parts of the room, would explain to the visitor how the outline of the glass changes and how the highlights break up its surface at different points under changing conditions. If a Gris and a Braque

LOOKING FORWARD TO LOOKING BACKWARD DEPT.

This is a good idea by Robert Delaunay, George L. K. Morris, Ad Reinhardt and Howard DeVree.

Yeah

THE NEW YORK TIMES,
SUNDAY,
JULY
28, 1946.



“A painter is not a man in love with scenery; he is primarily a man in love with painting”—Malraux

“In contemplation of crested things, by steps we may ascend to God.”—Milton

5 "I hope with all my heart that there will be painting in Heaven."—Carol ~~oooooooooooo~~ "Hitler was a bad artist before he was a bad politician."—Herbert Read

"In scorn of nature, art gave lifeless life."—Shakespeare * "Forms, colors, densities, odors—what is it in me that corresponds with them"—Walt Whitman

HEY, LOOK AT THE FACTS

a page on modern art by Ad Reinhardt

ARCH., SCULP., PIC., & REV. DEPT.'S

"Ah, to build, to build!
That is the noblest art of the arts.
Painting and sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow."—Longfellow

FORM
FOLLOWS
FUNCTION,
HEY?

EH,
FORM
FOLLOWS
FILTHY
LUCRE



Three guys and the hard facts about housing.

"A plaster cast is exactly like the

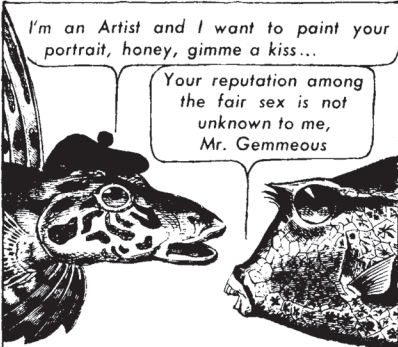
original, except in
everything."
—Cocteau



Two guys and the cold facts about sculpture.

I'm an Artist and I want to paint your
portrait, honey, gimme a kiss...

Your reputation
among
the fair sex is not
unknown to me,
Mr. Gemmeous



A gemmeous-dragonet to a horned-trunk-fish.

Georgia O'Keeffe
Fills me with grief,
Her pelvic bones
Call forth moans.

Never in strait space cubic
At the Modern Museum of Art
Have I viewed such extravagant public
Mistakes of the whole for the part.

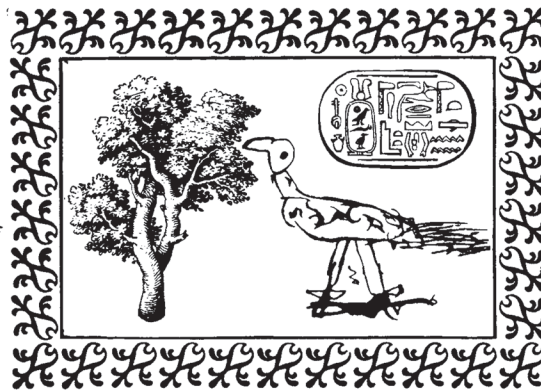
—Reviewer X



"Art is man's nature; nature is God's art."—Bailey



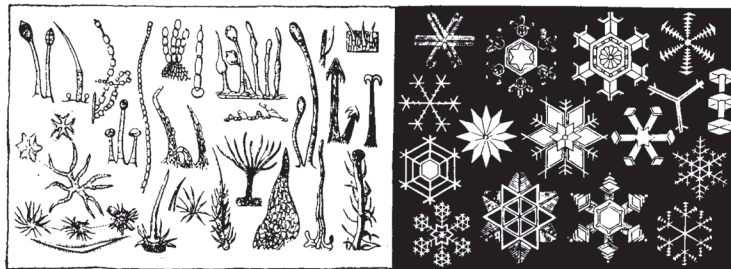
a nineteenth-century
book-decoration



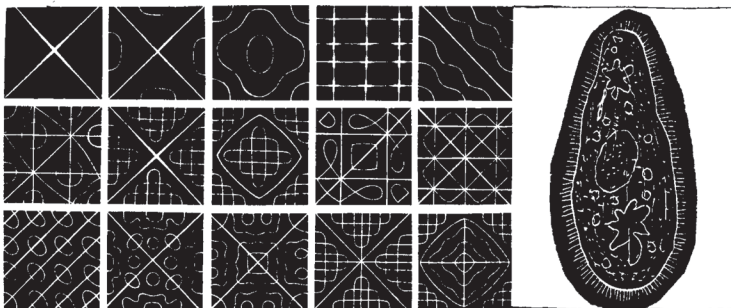
A bird drawn by Louis XIII at the age of eight in August, 1607, looking at a fifteenth century German tree and the face of the ring of Cheops, King of Egypt, who, says Herodotus, built a pyramid around 900 B.C.



A detail (from a distance) from Michelangelo's
"Last Judgement," and a Paul Klee drawing (from
the Museum of Modern Art's catalogue).



Various vegetable-hair-forms and some microscopic star-like crystal-form snow-flakes.



Some vibrating-plate nodal-forms (by Chladni) (made by bells and all sounding
bodies) and a paramecium (a free fresh-water animalcule) (magnified 300 times).

Williamstown, Mass.
July 15, 1946

Dear Mr. Reinhardt:

Let me congratulate you on your PM
series on modern art, which incredibly man-
ages to be equally informative and amus-
ing. Most advocates of modern art have so
unpleasant and high-nosed an attitude to-
ward untutored laymen like myself that
they rouse only irritation, but your mission-
ary zeal is so tempered with good nature
and humanness that it is a delight.

Sincerely yours,

Sinclair Lewis



A letter from Sinclair Lewis and a non-objective painting by Wassily Kandinsky, 1937.



PAUL CEZANNE TO EMILE ZOLA

Aix, October 19, 1866

My Dear Emile:
... I think I'll send you a sausage
one of these days ... I don't know
whether you will be of my opinion—and
that won't make me change—but I
begin to see that art for art's sake is all
a balderdash: that's between us ...
adieu, mon cher.

Paul Cezanne

Leonardo is said to have started
modern landscape painting and
Cezanne is said to have finished
it. Cezanne started, in turn, the
cubist and abstract art traditions.



Cezanne's "Woodland Scene" from
the Bakwin Collection, seen currently
at the Museum of Modern Art.



An abstract painting by Carl Holty



Abstract painting by Hans Hofmann

* "The answer to the question 'What does it mean' will come from much looking at good pictures rather than answers received to the questions"—Stuart Davis

"Nature I loved, and, next to Nature, Art."—Landor. "I must confess, mine eye and heart, dote less on nature than on art."—Catullus

"Art, as far as it can, follows nature, as a pupil imitates his master."—Dante "It takes a great artist to be thoroughly modern. Nature is always a little behind the age."—Wilde

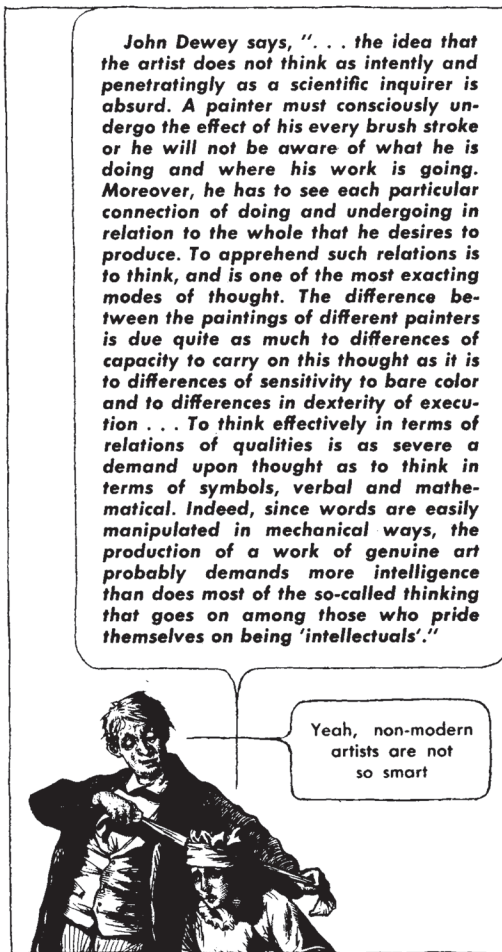
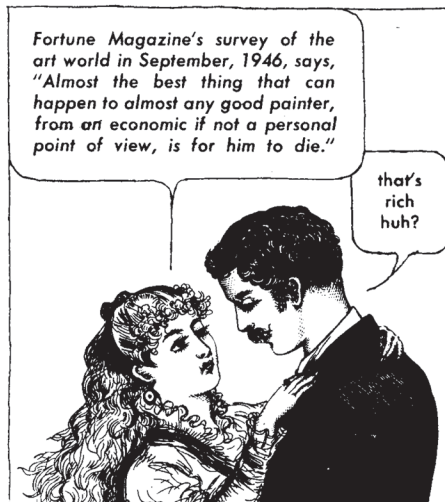
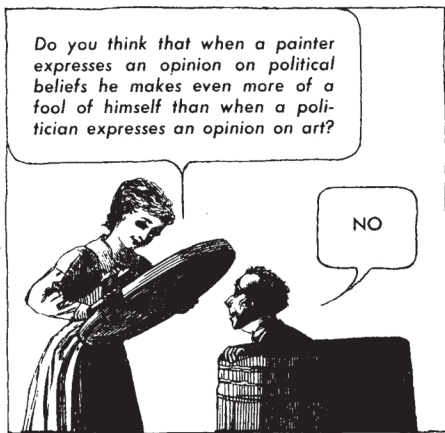


PREPARING FOR A PICTURE.

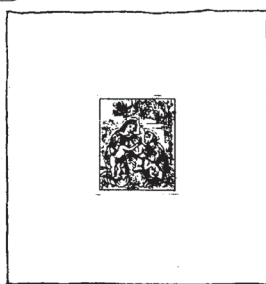
Above, Artist-Reporter (z) a few minutes before an assignment and, below (z), after one.



HEY, LOOK, COMICS



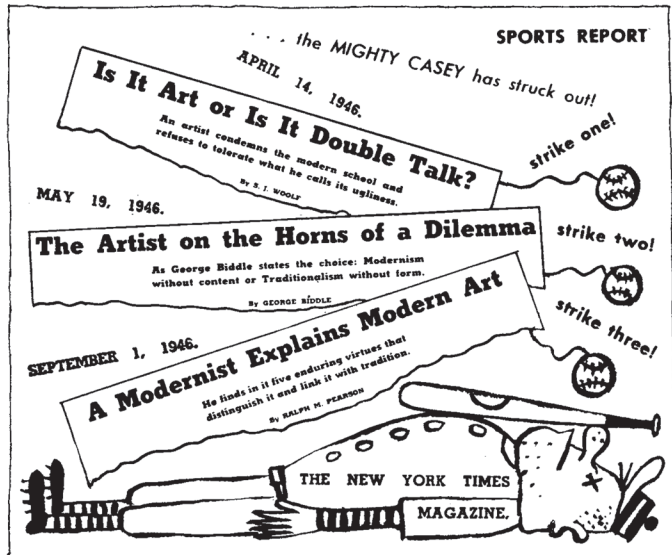
REPORT FROM THE PAST REPORT FROM THE MICROCOSMOS



Small Holy Family by Raphael



Some magnified-biological-cell-structures



HOW TO LOOK

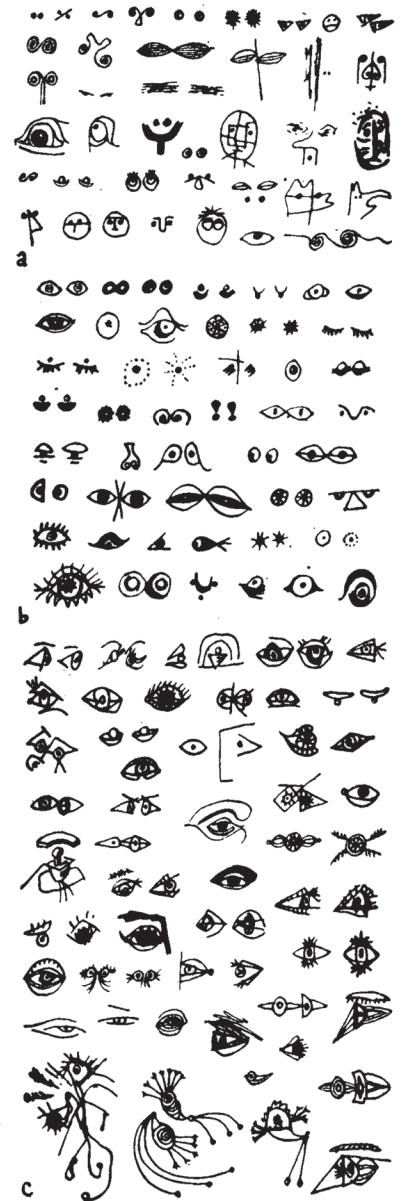
AT MORE THAN MEETS THE EYE



The Artist as Reporter—a page of news-flash-reports from the Art-World by Ad Reinhardt

NAKED-MIND'S-EYE-TO-EYE-WITNESS-REPORT

Our Artist-Reporter (y) reports some eyes from a few modern old masters (a—Klee, b—Miro, c—Picasso) (note how Picasso's eyes begin to look like optic-diagrams). For the benefit of gallery-artists who stick eyes on their paint-shapes and commercial artists who are tired of doing the same damn eyes we offer this piece of reportage for pilferage.

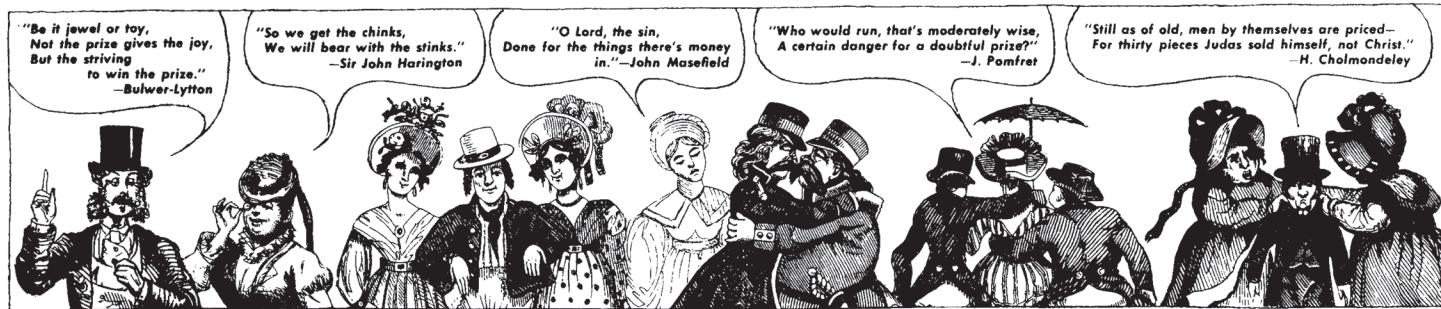
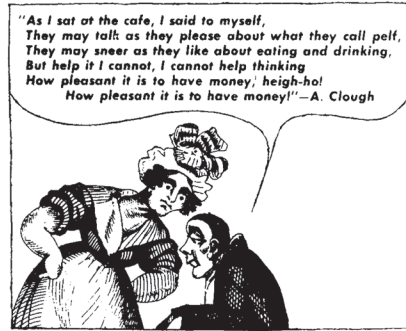
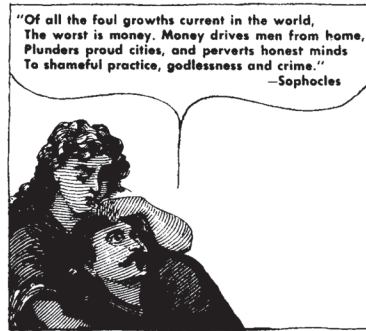
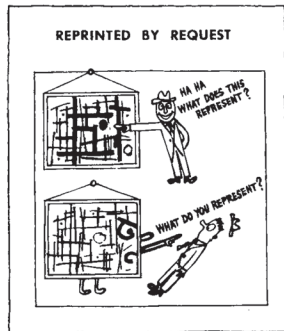


"Art may err, but nature cannot miss."—Dryden "Nature is usually wrong."—Whistler

"Nature in no case cometh short of art, for the arts are copiers of natural forms."—Aurelius "If the artist copies the mere nature, the natura naturata, what idle rivalry!"—Coleridge

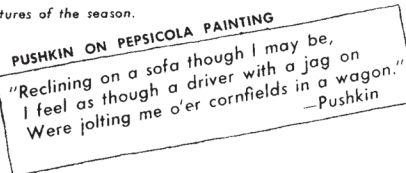
"Money talks."—Unknown ☺ "The love of money and the love of learning seldom meet."—Herbert ☹ "But the jingling of the guinea helps the hurt that honour feels."—Tennyson

"If money go before, all ways do lie open."—Shakespeare ☺ "A money-mong'ring pifflable brood."—Keats ☹ "The poltry price is hardly worth the cost."—Byron ☺ "And all your fortune lies beneath your hat."—J. Oldham



Above, some sidewalk-interviews reported by our Artist-Reporter (Q) while standing in line to attend the opening of the Pepsicola exhibition of Pictures of the season.

HOW TO LOOK AT ART & INDUSTRY



DEATH OF SOCRATES.

A page of jokes and a plea by Ad Reinhardt * "For the love of money is the root of all evil."—New Testament

"By heaven, money is a beautiful gift."—Plautus ☺ "Money maketh horses run."—Florio ☺ "Money makes the pot boil."—L'Estrange ☹ "What is vulgar, and the essence of all vulgarity, but the avarice of reward?"—Emerson

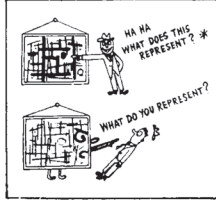




HOW TO LOOK AT ICONOGRAPHY

by AD REINHARDT

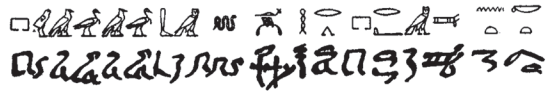
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	Sun	Moon	Mountain	Tree	Dog	Horse	Man
ANCIENT							
MODERN							



Some Chinese, old and late, and a table of early Babylonian Signs showing their progression from pictures to abstract cuneiform wedges.



	1	2	3
Foot turned around in #			
Donkey			
Bird; turned over with feet to the right			
Fish			
Star			
Ox; turned over in #			
Sun or Day			
Grain; top of stalk turned over			



Three parts of a Dakota Chief's list of seventy-one named years.

Lone Dog, a Dakota chief, had a buffalo robe with seventy-one named years recorded on it, beginning in 1800, when he was a child of four. A year when whooping cough was very bad was called the "Whooping-cough Year"; its sign shows a human head violently coughing! (1) Another year, very plentiful in meteors, was called the Meteor Year, and its sign was a rude drawing of a falling meteor (2). A third year saw the arrangement of peace between the Dakotas and the Crows; its sign was therefore two Indians, with differing style of hair, indicating the two different tribes, exchanging pipes of peace (3). Thus, instead of saying, as we do, that a thing happened in the year 1813, the Indian said it happened in the Whooping-cough Year, and by examining his table of years he could tell how far back that year was



The Maya Alphabet (of Diego de Landa), a Hittite Hieroglyph, and the equivalent of Egyptian picture-writing in papyrus rapid running hand.

STARTING A SERIES ON HOW TO CREATE YOUR OWN (REPRESENTATIONAL) PICTURES IN EASY LESSONS

LINES SEEN ABOUT TOWN LATELY

A report from Artist-Reporter (L)

HEAD:

EYES:

NOSE:

MOUTH:

HAIR:

HATS:

TIE:

COAT:

PANTS:

CROWD:

FEET:

SKINNY GUY:

FAT GUY:

GOOD GUY:

BAD GUY:

LIGHTNING:

POINTING HAND:

DAME:

KIDS:

FLOWERS:

TREES:

CLOUDS:

BRIGHT SUNS:

MOON:

STARS:

HOUSE:

GRASS:

CHAIR:

TABLE:

WINDOW:

DOOR:

BED:

BUGS:

POTS:

CUPS:

BRICKS:

SHINGLES:

PILE OF PAPERS:

RAIN:

SNOW:

ANIMALS:

KNOWLEDGE:

THE ARTS:

TRY IT YOURSELF BUT BE CAREFUL OF YOUR SUBJECT MATTER SEE TIMELESS PICTURE OF THE YEAR BELOW

Alain, Permission The New Yorker © The F-R Publishing Corporation.

STRAIGHT LINE:

CROOKED LINE:

BROKEN LINE:

DOTTED LINE:

CURVED LINE:

WIGGLY LINE:

GALLOPING LINE:

THE OLD FALL RIVER LINE:

NERVOUS LINE:

BUSY LINE:

ZIGZAG LINE:

PIPE LINE:

CLOTHES LINE:

THIN LINE THAT GETS FAT AND THIN AGAIN:

FAT LINE THAT GETS THIN AND FAT AGAIN:

BEE LINE:

PEEP LINE:

BREAD LINE:

SLOW LINE THAT GETS FAST:

FAST LINE THAT GETS SLOW:

COMMUNICATION LINE:

CORRUGATED LINE:

FRAU LEIN:

BROOKLYNE:

HOT (OR COLD) LINE:

ROPE LINE:

LEAST RESISTANCE LINE:

SHABBY LINE:

PRIVATE ENTERPRISE LINE:

ALKA LINE:

SWEET ADELIN:

BY LINE sign your name here

LINE OTYPE etaoim shrdlu, etaoim shrdlu, HEY, YOU

ENOUGH LINE:

HEY, YOU TRY IT



"In old time of King Artour
All was this land fulfilled of faerie.
I speak of many hundred years ago;
But now can no man see no elves mo."



HOW TO LOOK AT THE RECORD

a page by AD REINHARDT

EDITORIAL

The world and our local situation is not much good for painting (or creative activity) (or decent living) and good artists try, in their ways, to change it. The level of art-criticism and art-writing is so low in this country and so removed from artists' art-talk that painters themselves must do something about this, too (sometime) (soon). Starting a series on why the shape of art-things is not so good:



Our Artist-Reporter ever-ready in the fight against art-prejudice and aesthetic-injustice.

REPORT FROM 57 ST.



WHAT ARE SOME OF THE CURRENT EXHIBITIONS THAT DO NOT CONTINUE PAST NOV. 9?

CUBISM'S CLIMACTIC YEARS—Seligman 5 east 57 st.
CARL HOLTY—Kootz Gallery 15 east 57 st.
AD REINHARDT—Parsons Gallery 15 east 57 st.
HANS RICHTER—Art of this century 30 West 57 st.



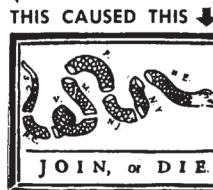
"It is not true that anyone can judge a work of art just by listening to the inner voice of his naked soul."
—L. Venturi



The royal arms of Edward III of England in 1340 and the coat after the 100 Years War when he took over France and added the French lilies (fleurs-de-lis)



The stamp (The Stamp Act of 1765) that got our early American revolutionaries sore and the device of Benjamin Franklin's "Pennsylvania Gazette."



TIMELESS PICTURE



A figure with empty hands hanging down helplessly, palms down, as an Indian gesture for uncertainty, ignorance, emptiness, or nothing, means "no." A figure with one hand on its mouth means "eating" or "food." It points toward the tent, and this means "in the tent." The whole is a message stating, "(There is) no food in the tent"

A pictorial message scratched on wood by Alaskan Indians. The signs convey ideas without expressing exact words. For example, while one man might read "No food in the tent," another might see "Lack of meat in the wigwam," still another "Without sugar in tepee."

EDITORIAL

Do you think artists, like Greek gods, are only revealed to one another, like Oscar Wilde says?

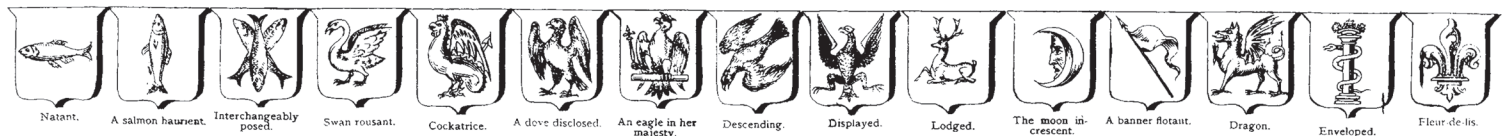


HOW TO MAKE A SOCIAL PROTEST PAINTING

A social-protest-painting is a political cartoon without labels, and so is more related to visual-education-poster-problems really, than to abstract-color-painting-meaning.



The human figure in art became silent in the last century. Cezanne found an apple quieter than a face and painted fake flowers because real ones talked too much. (Kandinsky discovered a circle was quieter than an apple.) When Picasso and the cubists had finished with them, wine-glasses did not whisper even. Abstractionists looked through the wine-glass-object (non-objective) (while surrealists made signs with it). Now, ask some, is it time for all good men (and artists) to shout?



... the patriotic archbishop of Canterbury, found it advisable—
 'Found *what*?' said the Duck.
 'Found *it*,' the Mouse replied, rather crossly: 'of course you know
 what "it" means.'
 'I know what "it" means well enough, when I find a thing,' said
 the Duck: 'it's generally a frog, or a worm.'

LEWIS CARROLL

by AD REINHARDT

HOW TO LOOK AT IT

SOME CRITICS SOME WORDS FOOL YOU:

art means skillfully hand-painted "pictures" of
 beautiful women, pretty scenes, cute kids . . .

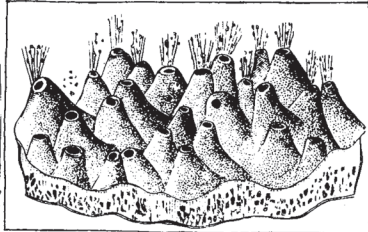
art means "sweat" pictures, accurate detail,
 (how long did it take you to do) (all that?) . . .

art means a copy-cat-picture-mirror of
 what you (think you) see . . .

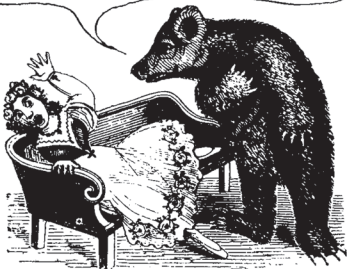
art means a means of making money, a private-
 property-personal-hobby-commodity-business,
 a solipsist bag of potatoes . . .



Our present batch of art-critics are no
 bridge over that big gap between
 Artist (capital "A") and the Public.



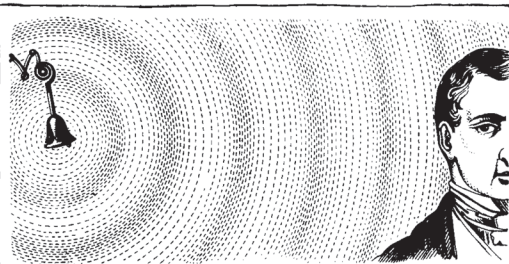
"Do you know who the critics are? The men who
 have failed in literature and art."—Benjamin Disraeli



MORE CHICKEN-VARIATIONS



by E. Soriano, social painter and ceramicist



No painter is an island, entire of himself. Every artist is a
 piece of the Continent, a part of the main . . . And therefore
 never send to know for whom the bell of art-criticism tolls.
 It tolls for thee.

ART means action, philosophy, a way of looking at,
 ordering, measuring, controlling the world . . .

ART means "the right method of doing things"
 (Aquinas), "the root of our whole theoretical life"
 (Croce), "the reason for living" (Gide) . . .

ART means an activity of the nervous system, an
 organization of thinking and feeling, a process
 of abstracting, a "living organism in eter-
 nity." . . .

ART means civilization, knowledge, experience, hu-
 man intelligence, freedom, perfection, virtue,
 truth, beauty, mastery of life and nature, an
 international possession and all of humanity's
 heritage . . .



"I take possession of man's mind and deed.
 I care not what the sects may brawl.
 I sit as God holding no form of creed,
 But contemplating all."—Tennyson



THE ART OR KARTOFFEL QUESTION (THE POTATO PLIGHT)

What the devil—I see some church painted
 over some guy's mural on its redecoration day.

Yeah, if a bag of spuds is not private property in a free
 enterprise, then things are in a holy socialistic mess.

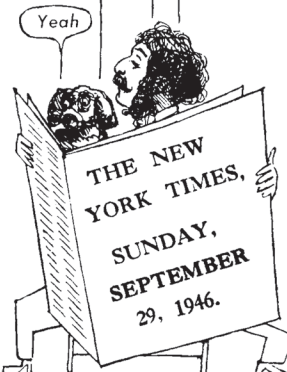
But, hey, if an art critic is not
 sure, then he shouldn't write, huh?

Yeah

Art and Potatoes

At the moment of writing I have
 been unable to find out from any
 one whether the redecoration was

Details, however, do not greatly
 affect the ethical issue, as the art
 world sees it. That the fresco was
 the "property" of the church is a
 fact beyond debate. The point to
 be decided here is whether a work
 of art is a simple equivalent of a
 commodity such as potatoes or
 lumber, to be disposed of as one
 pleases.



ART-CRITICISM IN AMERICA

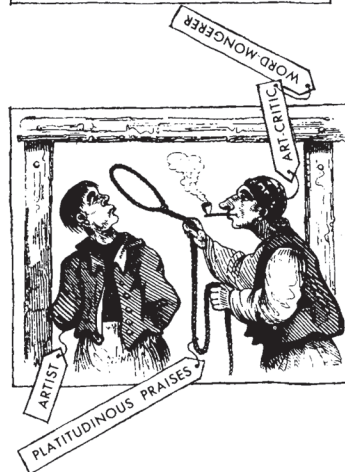
's flowers and
 still lifes in the inner gallery are
 executed so simply and are so
 patently lacking in any claim to
 distinction they proved complete-
 ly disarming and consequently
 quite delightful.

SOUND-TASTE-NOTE-DEPT.

The general flavor is
 rather academic and emphasis is
 on sound rather than specially
 interesting work.

(above) typical deathless lines

TIMELESS POLITICAL CARTOON



AN ENGLISH CRITIC . . .

There is little doubt
 that, in the fog which surrounds con-
 temporary canons of graphic art,
 mere advertisement can assume high
 critical authority. To attribute talent
 to a picture, it would seem, is often to
 create talent. The chances are,
 indeed, that any kind of painting
 whatever, if it were persistently ex-
 hibited in the right way and as per-
 sistently praised by the right people,
 would in the end be genuinely
 admired by many of those who take
 enough interest in pictures to visit the
 galleries regularly and to read books
 and articles on art.

ALL MEAT, NO POTATOES

Fortune magazine in Sept. 1946 says, "The
 Associated American Artists Galleries is con-
 cerned with business volume and merchandising
 techniques, if not with aesthetics."

We say, "More sales, fatter prizes is a lot of
 what-helps-business-helps-you-balance."
 The creative solution, for commercial-artists is
 higher wages, shorter hours; for fine-artists a
 government-sponsored-art-project.

WAYS OF SHAKING CRITICS



Fig. 1. The snob who sticks out two
 fingers when shaking hands.



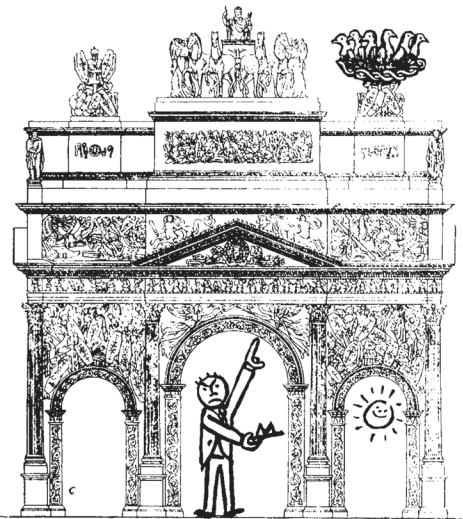
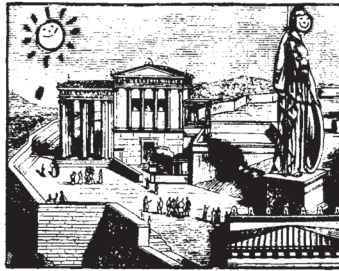
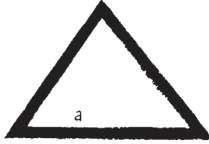
Fig. 2. The cold-blooded, languid
 person, that exhibits only indiffer-
 ence as you shake the hand.



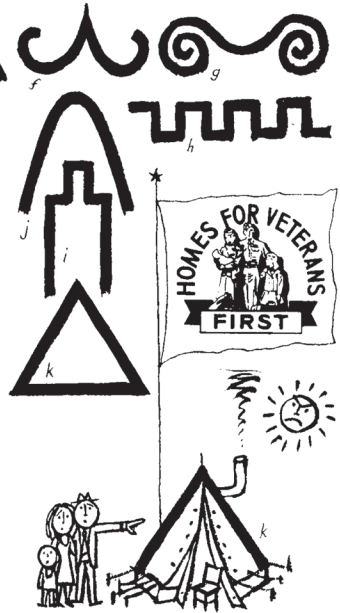
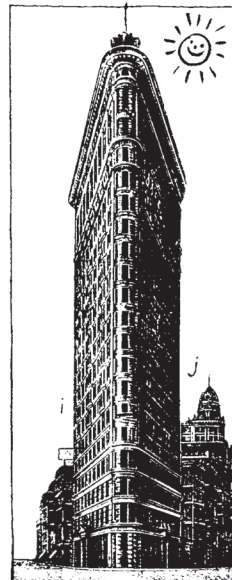
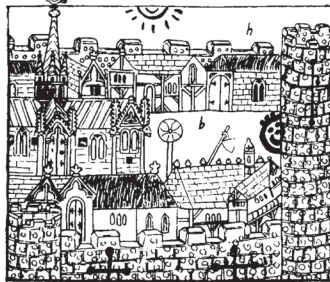
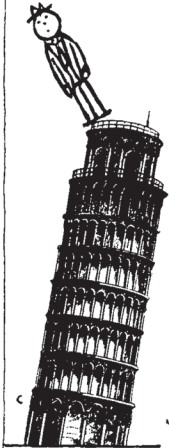
Fig. 3. The generous, frank, whole
 souled individual, that meets you
 with a warm, hearty grasp.

HOW TO LOOK AT A HOUSE

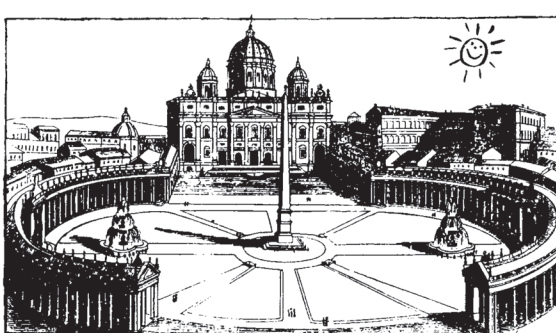
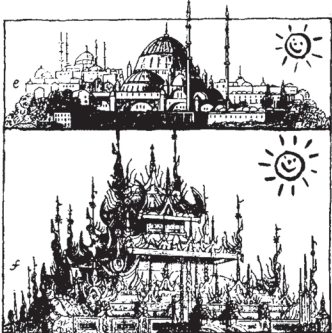
a fortnightly page on Art by Ad Reinhardt



The history of monumental building begins with the triangular form. Egyptian barbarians built colossal polished pyramid-tombs and superhuman sphinxes to scare people. Later Greek barbarians built tremendous temples and statues which were "part of the eternal universe." Roman barbarians built enormous basilicas, baths and triumphal-arch-monuments for their war-veterans.



Instead of the army of slaves that built the ancient buildings, Romanesque, Byzantine, and Gothic barbarians had great cities of beautiful churches and castles built for them by organized building-trade-unions.



Strange, foreign near-and-far Eastern barbarians built miles and mountains of mosques and monasteries.

Italian Renaissance barbarians built magnificent colonnades and squares and later, post-Renaissance-machine-age-barbarians built fantastic sky-scrappers for their businesses.

As we enter the atomic-age, we complete the cycle as we return to study the triangular form in our building for our heroic war-veterans.

HOW TO LOOK AT A GALLERY*

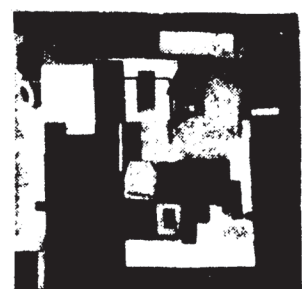
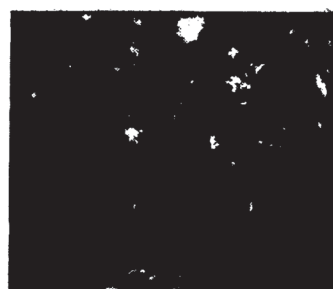
Starting a series on galleries which are interested in aesthetics before they are interested in "business volume or merchandising techniques."

by William de Kooning

by Harry Bowden

by Joseph Krause

by George Cavallon



Like in much modern painting, we see in the work of de Kooning and Bowden what may seem to be a "sketchiness" and "unfinishedness" which not only shows the actual process of creation but asks the onlooker to "complete" and "finish" the painting in the looking-act. These are not (bad) neat, finished buck-eye-pictures to "appreciate" "passively" (and exhaust and dismiss with one glance), or picture-puzzles to "figure-out" (in two glances) but (good) painting-experiences which can stand a lot of looking.

The only way to get behind that iron-curtain-camouflage of "picture-subject-matter," and become "literate" about the special language of painting, is to go "see" what painters "do." To enjoy or judge a work of art one should be able to trace its train of thought. No blind-alley of non-thinking-pot-boiling is the Egan gallery, 63 East 57th Street, run by ex-veteran Charles Egan. Below four paintings which may be seen there.

A modern painting is not "planned" (like a "picture") and a painter "finds" his meanings while he "works." The meaning of Krause's paintings lies in the intense broken-color-glow through a surface of piled-up-pigment, which are "real, concrete" qualities of paint and canvas. Cavallon's paintings show the "total-working" of an abstract-painting-structure, where no color-area can be changed without its affecting every other area. Cavallon's work is Egan's current show.

*what is YOUR theory of looking?

HOW TO LOOK AT CREATION

a page of art-reports from the Art-World by artist-reporter Ad Reinhardt

Three points of view to think about when you look.



Some artists (like the anonymous medieval artists in the collectivist societies before the 13th century) are content to work (like carrying out God's will) in a **PRE-CREATED** scheme of things.



Some artists (like the post-renaissance artists before the 19th century), free from a religious pre-conceived picture of the world, are busy **RE-CREATING** a "nature that God created."



Some artists (like the cubist and abstract artists of the 20th century), free from mere reproduction of nature, concern themselves (like Gods) with pure **CREATION** (and a NEW world).



HOW TO LOOK AT 3 CURRENT SHOWS

Why do artists paint? What do they mean? — We can't do your thinking and looking for you (the way a hearst-paper does) but we'll try to help you know what you're looking at and for and so represent something yourself.

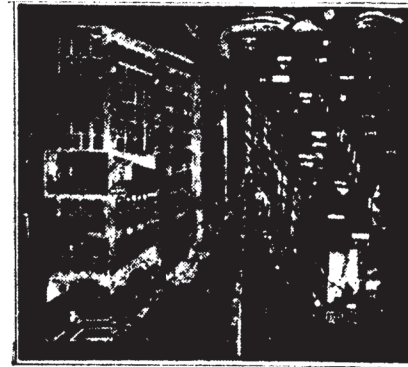
"Follow, follow, follow, follow, Follow, follow, follow, me." — Old Song.



Ralston Crawford, at the Downtown Gallery, 32 E. 51 St., is a Somebody in the art-world. Sponsored by Fortune magazine, he was the only artist-reporter present at the Bikini Bomb Tests. (Did anyone assign a musician-reporter to take notes on the music of the split-spheres?) The publicity-release says, "The millions of words and miles of photographs emanating from Bikini generally imparted no more than the most superficial and external record of the event." Not liking this pseudo-abstract-thinking one bit, we shouted, "Holy smoke, what tricks will the painting-business dream up next?" Do crooked shapes and twisted lines represent painting's adjustment to the atomic age?(NO)



Frederick Taubes, at the AAA gallery, 711 5th Av., is a Somebody in the art-world, too. Author of 5 books, enemy of modern art, he has had more one-man-shows (60) than any other living artist in this country. Pointing to this painting-thinking we exclaimed, "Art for Art's sake stuff, a vulgar display of hopelessly out-dated illustrative skills for skill's sake, an empty show-off activity that even a biblical-legend can't fill." It would be easier for a camel to go through the eye of a needle than for a slick, "professional" "noble craftsman" to enter into the kingdom of creative activity. "Ye must be born again" (to recapture the imagination you lost when you became an adult), Taubes, you old master.



Ralph Fasanella, at the 44th St. gallery, 133 W. 44, is a Nobody in the art-world. A trade-union-organizer, a non-commercial, non-"professional" artist, he has been painting for only one year. We were impressed with the thinking in this work, which asks the onlooker to think, too. Implicit everywhere here was the (good) democratic idea that creative-painting-activity belongs to everyone potentially and not to the few, special, hack-skilled, "sound craftsmen" who produce dept-store pictures. The best reaction to an exhibition is to go home and paint yourself (perhaps re-examine all our money-grubbing-values in the process, too). Looking requires a theory of thinking (do you know?)

HOW TO LOOK AT A THEME

Every Christmas, museums gather all their pictures with pine-trees, snow and reindeer in them and exhibit them. Often art-galleries show a group of pictures with the same subjects. These are called theme shows. If you recognize the same things in each picture then your trip to look at them can be considered a success (we guess). Three good ideas for theme-shows are the Horn, the Horse and "beHold the people."



One loves to think about the horse, Ridiculous, of one, of course— But when one sees the horse at play, As one does almost every day, One thinks one's art one will divorce To go and watch the playful horse.

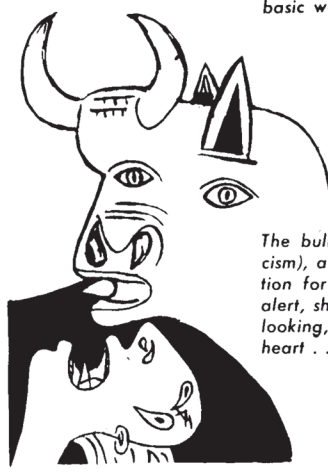


HOW TO LOOK at a mural

Some words about the Picasso "Guernica" mural by Ad Reinhardt *

Almost ten years ago, a small, quiet ancient holy Basque town, full of refugees, became the target for the first "total" air-raid. It was wiped out in three and a half hours. Two days later the most famous living artist, the freest and most prolific painter of all time, started a mural that was to become the greatest anti-fascist work-of-art and the most impressive and monumental painting of the twentieth-century. The mural (12 x 26 feet) represented the Spanish Loyalist Government at the Paris World's Fair (1937), later toured London and America's seven largest cities, was seen by over a million people, raised over \$10,000 here to save many Spanish lives, and may be seen now at the Museum of Modern Art.

The mural is not a picture-copy-imitation of a real scene you might see, or a simple poster or banal political-cartoon which you can easily understand (and forget) in a few minutes, but a design that diagrams our whole present dark age. It is a painting of pain and suffering. It symbolizes human destruction, cruelty and waste, not in a local spot but all over our one-world. It challenges our (yours, too) basic ways of living, thinking and looking.

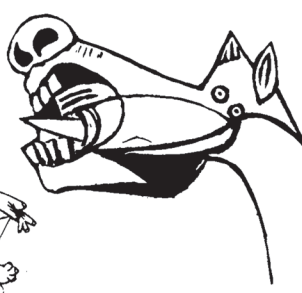


A story tells how a Nazi official who, looking at a photograph of this mural, remarked to Picasso, "So it was you who did this," received the answer, "No, you did."

The bull, bristling, brute-stupidity (Franco-Fascism), a moment of pause, retreat, a preparation for another attack, a defiant, erect tail, alert, sharp ears, staring eyes that see without looking, a creature without mind or human heart . . .

The mural is an allegory. A pointing out of its symbolic-meanings will not explain its art-meanings (a last recombination of cubist and expressionist-surrealist-illustration, the end of a fine-art-picture-tradition). Here are, for what they are worth, some long labels. You see what you know and you don't look for what you don't want to see.

The design (photo-montage-like) is set in a self-limited stage-world, an interior-external, an inside-room and an outside-town-square simultaneously. The color is black, white, pale and dark gray. (The dead have no color).



A horse, dying, on one knee, (Spain), disem-boweled, a stab in the back from above, a rigid tongue and raging throat, a twisted body, a newspaper-texture (cubist-pasted-paper) (headlines) . . .



A mother, anguished, a fierce cry to the skies, a pointed, paralyzed tongue, eyes and nostrils that become teardrops, a desperate pull up, a drag down, a lifeless child, limp as a rag-doll, lips sealed in innocence . . .

A sun (source of life), a radiant eye of the dark night, an electric-artificial-light-bulb (man's fateful discovery), all-seeing-God's-eye-witness.

A face aghast, a classic profile, a flying-thrust out of a window (like a fusion of fast photographic images), a terrified hold on breasts, an oil lamp (Truth) lights the tragedy.

A building aflame, an open-window, a falling, shrieking woman on fire, a half-opened door . . .



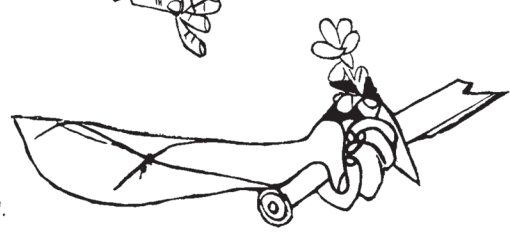
A hand, helpless, clumsy, chopped-off, scattered, divided fingers, stuck out like sore thumbs in all directions, a palm with crossed fatal life-lines . . .



A man, decapitated, the bust of a smashed statue (the young Republic), eyes that cannot see straight, and roll in reflex-action, a look down into a hollow, open mouth with no sound, a look up under a nose (a circulating viewpoint from where you look), a cold, iron horse-shoe (good luck) turned as if seen from below, warns and threatens the onlooker (you) . . .



A woman, dazed, fascinated, a looking-up-lunge, nipples bolted on breasts imprisoning maternity, futile appealing hands, a painful dragging of torn, broken feet . . .



An arm, dismembered, mutilated, a clenched fist, a frozen grip of death, a broken sword, a hopeless defense gesture against a surprise attack, a young flower-blossom (renewal of life, hope) . . . the last bud of the future"—Eluard.

"No, painting is not done to decorate apartments. It is an instrument of war" . . . against "brutality and darkness"—Picasso

* The two most recent books on the artist are Alfred H. Barr's "Picasso, Fifty Years of His Art" (Museum of Modern Art) and Harriet and Sidney Janis's "Picasso, the Recent Years, 1939-1946" (Doubleday & Co.)

A cartoon by Dave Coverly. On the left, a television set with legs stands on a small platform. The screen shows a target symbol (a spiral) in the center, surrounded by various symbols like a dollar sign, a percent sign, and a copyright symbol. To the right, a man in a suit and tie points his finger at the screen. He has a speech bubble that says "YOU OLD GAG" and "WHAT DO YOU REPRESENT?". The cartoon is signed "Coverly" in the bottom right corner.

Any attempt to make modern painting more intelligible and communicative must involve a serious consideration of the spiral. The spiral is a democratic thing—anyone can make one—but what exactly does it represent? What has it meant in the past? How can artists use it for the future?

The spiral is a sun and a somersault, a sea-snail-shell and a cyclone, a cork-screw and a crazy-castle, a protective-womb and a pin-wheel, a curse in a cartoon-strip and a dentist's drilling.

The spiral is a bacteria and a traffic-ramp, a merry-go-round and a book-binding, a beauty-mark and a restless blind alley, a rhythm, a concept, a phonograph record and a crypt.

ITS USE IN POLITICAL CARTOONS...

...Our Artist-reporter winds up (or unwinds?)

"Like snails I see the people go
Along the pavement, row on row;
And each one on his shoulder bears
His coiling shell of petty cares—
The spiral of his own affairs."
—E. Hammond

ITS USE IN HAND-DRAWN PICTURES...

A cartoon illustration of a bear, likely representing a conservative or Republican stance, holding a sign that reads "GOP REACTION". The bear is depicted in a simple, sketchy style with dark fur and a lighter-colored sign. The sign is held up by two sticks, and the text "GOP REACTION" is written in bold, capital letters. The bear is standing on its hind legs, and its head is turned slightly to the left. The background is plain white.

A page of jokes by Ad Reinhardt



Reinhardt 1946



"As my poor father used to say
in 1863,
Once people start on all this ART
good-bye, moralitee!
And what my father used to say
is good enough for me."
—Herbert



LOOK, COMICS

Do artists who draw people like people?

Do artists who like people draw people?

NO

Is photography a Art?

ON

"How weak is painting to describe a man."
—Charles Lamb

Do you think gods, are only another, like Os

Do you think that when a painter expresses an opinion on political beliefs he makes even more of a fool of himself than when a politician expresses an opinion on art?

NO

"I've seen much finer Women, ripe and real, Than all the nonsense of Their stone ideal."
—Lord Byron

THE BUSINESS OF ART IS TO COPY NATURE

YOU CAN'T CHANGE HUMAN NATURE

NOPE

Be a realist and sling that rehash

Make yourself a myth and make a pile and clean up

Use art as a means to an end and work both ends to make ends meet

Be a romantic and let your divine spark make a quick buck for yourself

Chew the fat with the swells and get the lowdown on the high-life

Be arrogant be elegant be smart give 'em the fist give 'em the wrist give 'em the finger

Don't shoot off your mouth until you see the spondulics in their eyes

Artists, like Greek revealed to one Karl Wilde says?

NO

Why don't you define your terms so that we can talk?

Well, fry my feet for a couple of garfish, why don't you?

Make eyes at the elite until they pay through the nose

Be democratic and make everyone cough up

YEAH

WHAT HELPS BUSINESS HELPS ART

NATURALLY

Look here—where do we go from here?

Come now—look how far we've come!

How to keep one's head above hot water

Fig. 1. The snob that sticks out two fingers when shaking hands.

Fig. 2. The cold-blooded, languid person, that exhibits only indifference as you shake the hand.

Fig. 3. The generous, frank, whole souled individual, that meets you with a warm, hearty grasp.

Look, bud, if you don't like it what are you doing here?

Ya got me, bub!

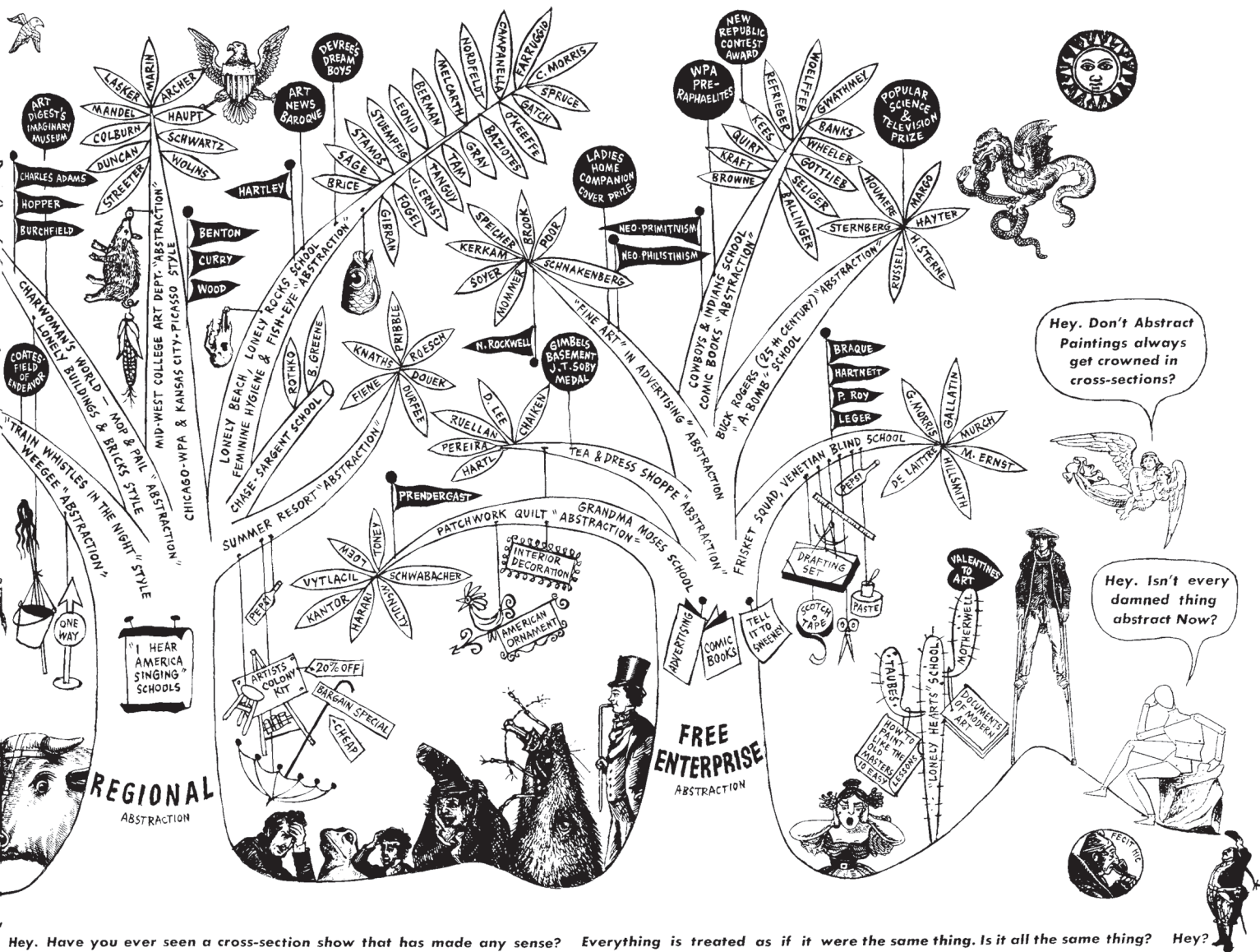


"Political Cartoon"

by A. D. F. REINHARDT

Leaves are exhibitors, branches are schools, balloons are sponsors, flags are influences.

Is the American Scene and the American Dream as dreary as this cross-section continues to picture it? Is this a true image of America? Or is it a mirror of a Museum? Every Year! Questions!

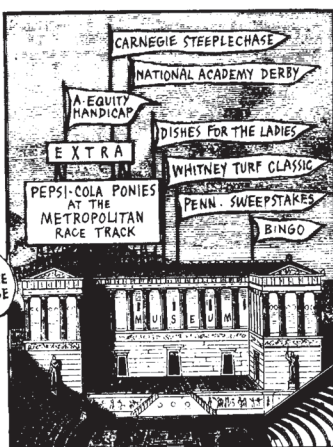


MUSEUM RACING FORM

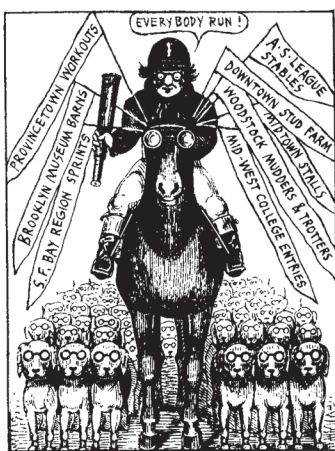
by Ad Reinhardt

Weather: muddy, Track: slow, Competition: cloudy...

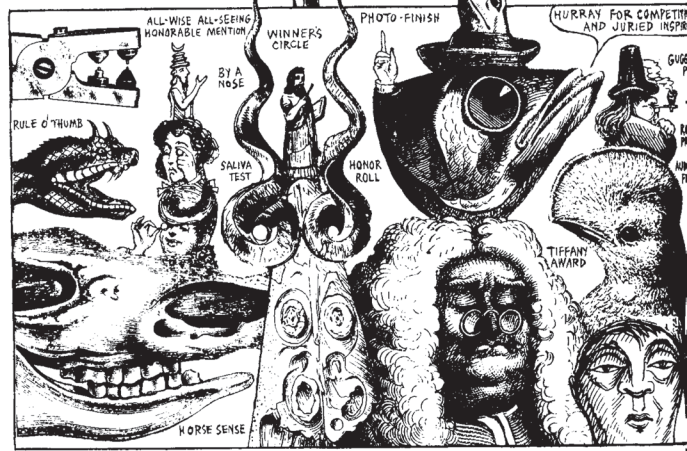
The Latest Racing Dope ...
... pigeonhole the ponies



the Grand National Annual Classic ...



the Training Stables ... the Line-up ...

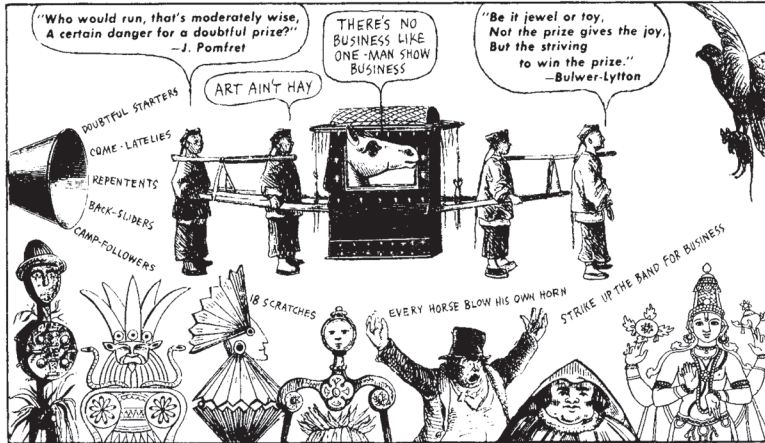


the Judges ... the Standards ...

... Who'll win, place, show the



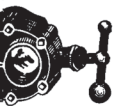
the Hopes ...



the Bandwagon ...



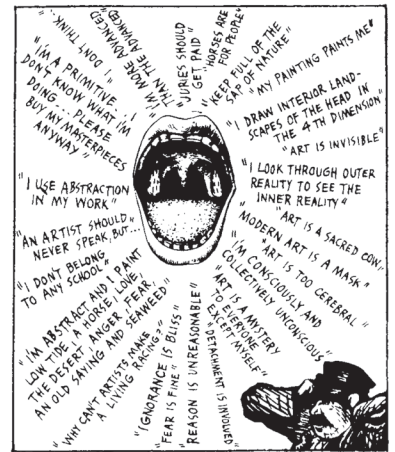
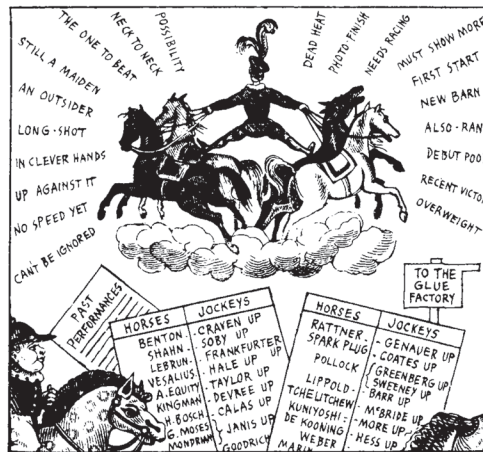
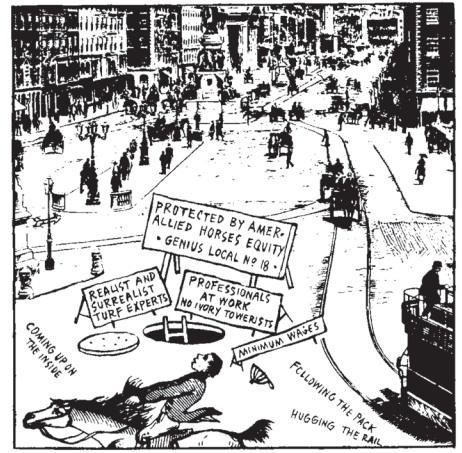
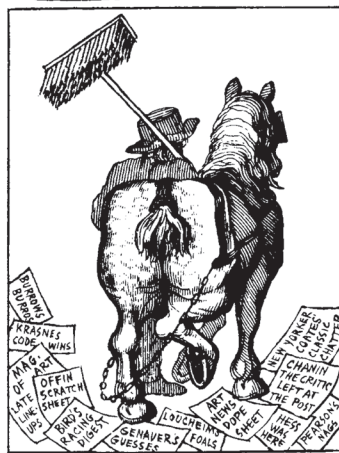
the Race ... cross-country ...



a page of COMICS



"What is vulgar, and the essence of all vulgarity, but the avarice of reward?"—Emerson
"But the jingling of the guinea helps the hurt that honour feels."—Tennyson
"The savour of lucre is good, howsoever a man come by it."—T. Becon



the Racing Results... the Finish...

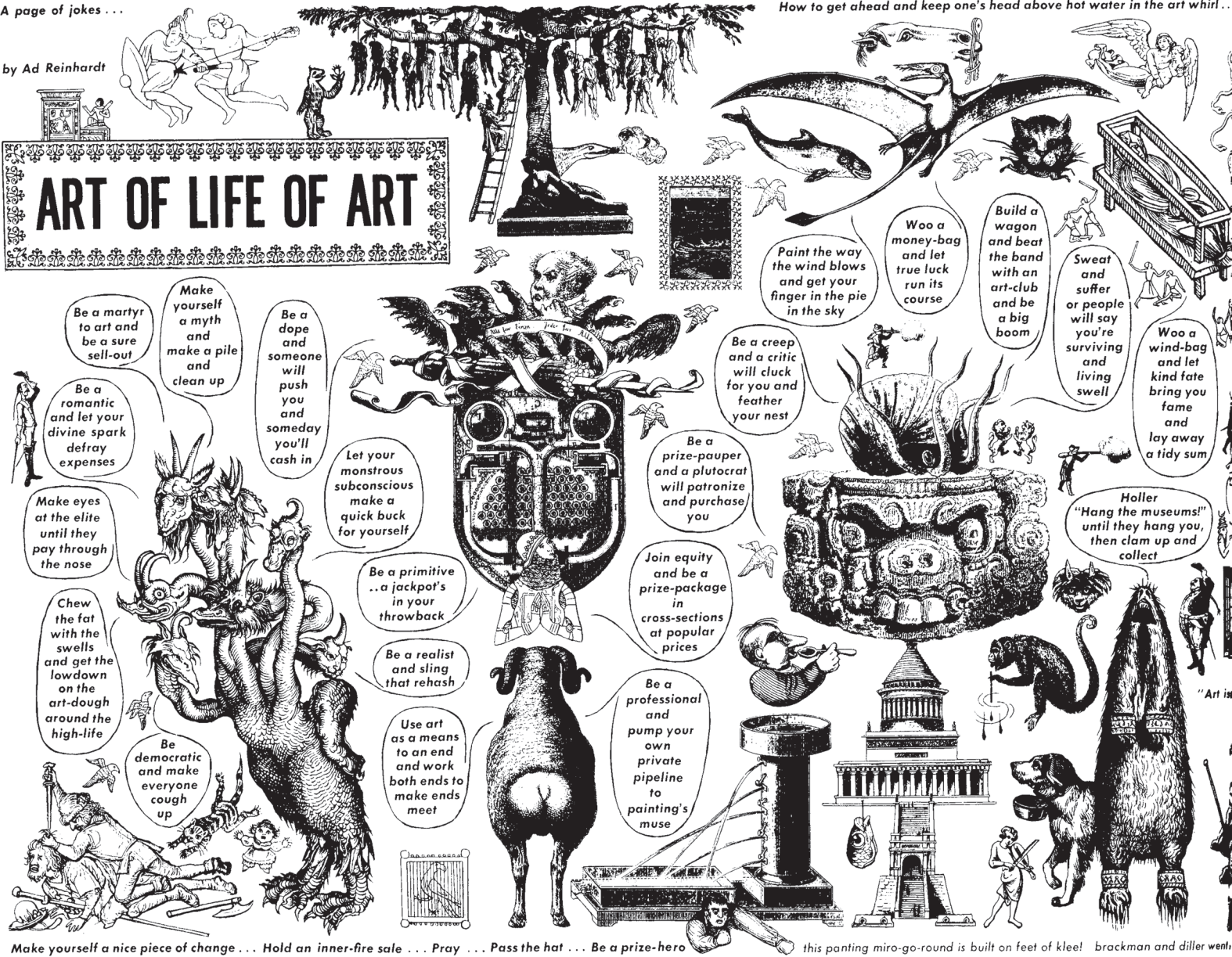
the Leading Jockeys... the season's Averages...

Out of the Horses' Mouth...



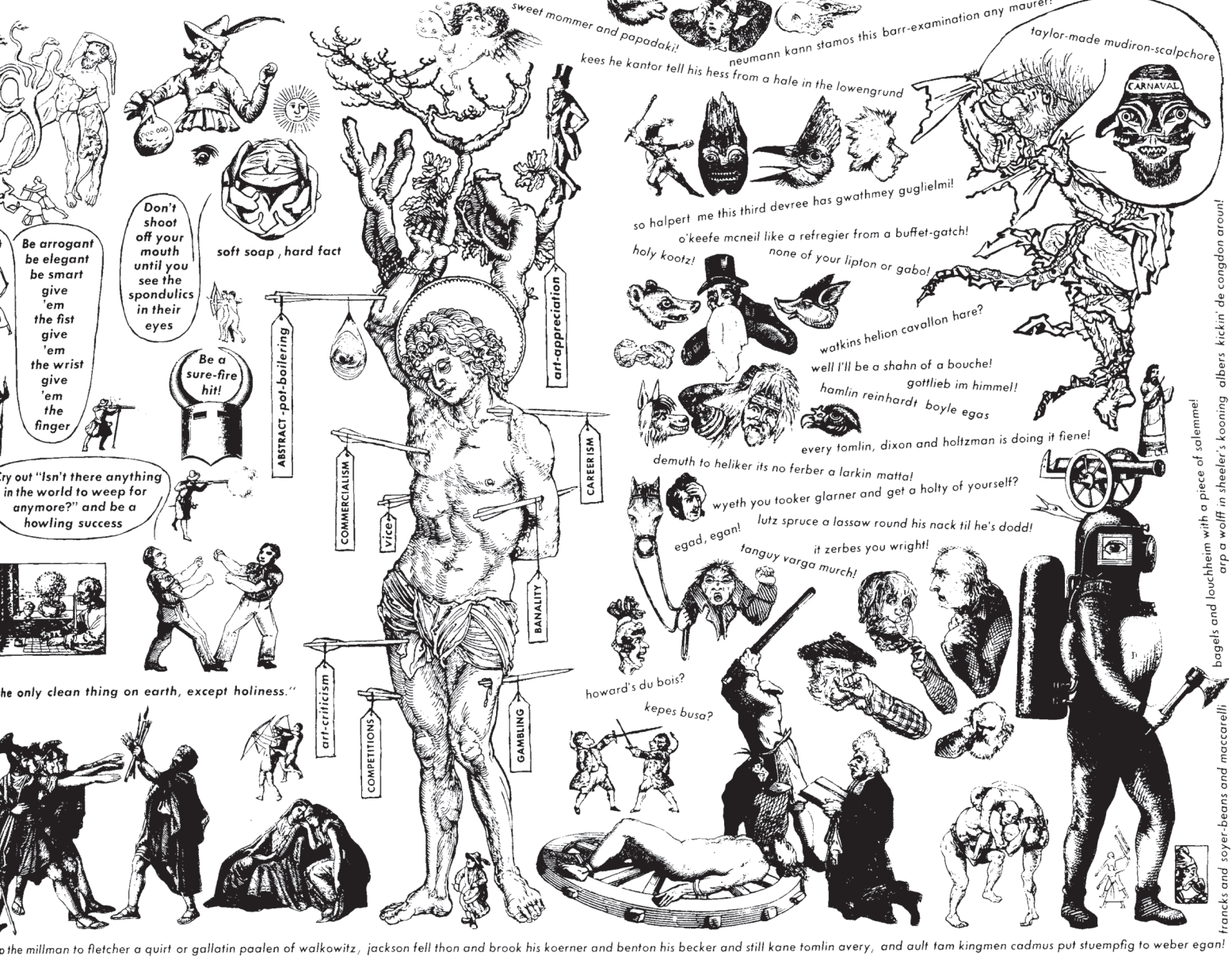
A page of jokes ...

by Ad Reinhardt



Make yourself a nice piece of change ... Hold an inner-fire sale ... Pray ... Pass the hat ... Be a prize-hero ... this panting miro-go-round is built on feet of klee! brackman and diller went

yesterday's weber still rehning knaths and dodd's tamayo probable schniewind and calder-kamrowski outa yer coggeshall guston you've noguchi to luce but your chanins! schnitzler banks pach du lebrun ozenfant!





Hitch your wagon to band wagon! Bring up the Rear of Avantgarde Fathers Nothing recedes like Success! No people like one man show people! Fountain in head and fairs flow of the forties and fifties of the fifties?

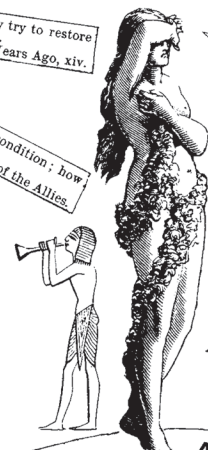
It was time to show their teeth; and, as soon as they did the old Quarterly Rev., CLXIII, 247.
 Ex. ef we could maysure stupenjious events By the low *Kankee* stan'ard o' dollars and cents. *Lowell*, Biglow Papers, 2d ser., iv.
 Go in for money — money's the article. *Dickens*, *Our Mutual Friend*, iii, 37.
 How good and how pleasant it is for brethren to dwell together in unity! *Ps. cxliiii, 1, 2.*
 But now the whole Round Table is dissolved, . . . *Scott, L. of L. M., iv, 4.*
 Irascible, and therefore provokable. *Cudworth, Intellectual System, p. 188.*
 You would fancy that the go-ahead party try to restore order and help business on. Not the least. *Kingsley*, *Two Years Ago*, xiv.
 It is natural to inquire into our present condition; how long we shall be able to go on at this rate. *Sturges*, *Conduct of the Allies*.

Avantgarde



No Women & No emerging Talent under Forty

NWYKSCHOOL
Follies



JOKES GAMES FIGHTS!

FOUNDING FATHERS FOLLY DAY

PICKNICK & ENTERTAINMENT!

FOLLY THE LEADERS

APRIL FOOLS DAY GAMES

non Televised TV Devree for all Fights & Eliminations & Upsets
& contenders & defenders & promoters

BOXING:

HEAVYWEIGHTS	Gottlieb vs Hofmann	PROVINCETOWN COWSHED
	Newman vs Beelzebub	demigod vs superman
	Motherwell vs Motherwell	LIMBO GYMNASIUM
WELTERS	Rothkov vs Still	unrated local boys Big Purselodout
MIDDLEWEIGHTS	McNeils vs Cavallon	SANFRANCHOW DER HEAD & MOOCHINGS SOCIETY
	Pollock vs Dekooning	BORGENICHTORPHANAGE
LIGHTHEAVIES	Dillervs Albers	gorgeous georgies in split decision
	Stamos vs Baziotis	811 BWAY BOOSTERS CLUB
FLYWEIGHTS	Big Ben Shahn vs Kleine Kline	wyoming polecat vs dutch slasher
	Tobey vs Graves	ART NEWS SPALLADIUM
FEATHERWEIGHTS	Bloom vs Levine	couple of squares to a finish
	Botkin vs Dobkin	ROBEVERLY ALE HOUSE
BANTAMS	Lam vs Tam	a Natural up coming earthworm vs slipping polywog
	Otto Bottovs Ben Benn	OLD SENSITIVE vs newenthusiast

BOWLING:

Greenberg Mock Rotcoats vs Rosenberg B De Coonskins
Holtzman Korzybskites vs Crampton Blavatskites
Mire Shoppers oo vs barnyard Mire
Chimes enthralled Soupy vs Chimes join soon Swoony
Raptatrappaports Davis loused up at Gloucesters vs Dalton Bros.
Arnason & Oldlace vs Coates of mangy collars
All that glister is not Gold watervshog Washburning bush
Them as don't have don't git and them as has git!

WRESTLING:

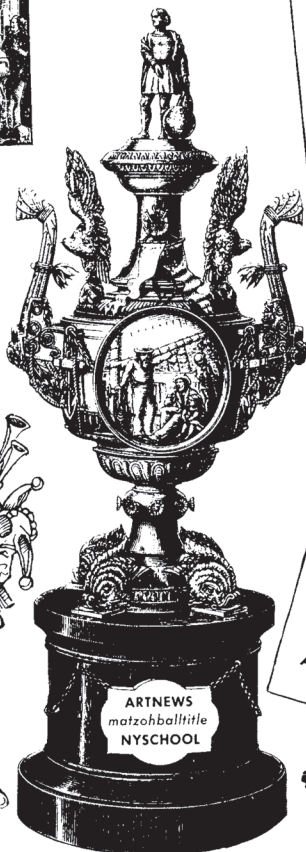
Kootzenjammer Kids vs Janis Jaguars
Eagan Eagers vs Borgenicht bar Boilers
Halper Humbugs vs Durlacher Bumpkins
Willard Willies vs Baron mystics
WILDENSTEIN STABLE
zenmatzohball title match



Now all in the Mind!



NYSCHOOL



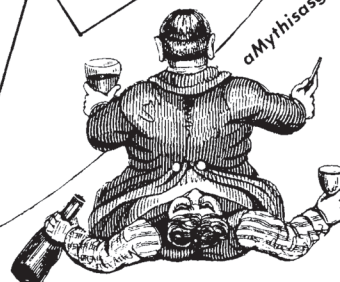
ART NEWS
matzohball title
NYSCHOOL



A plug on both your hoses!

artist as lord of creation & color
 artist as master of men & canvas
 artist as captain of fate & fortune
 artist as gentleman & scholar
 artist as sage of freemasonry & change
 artist as hero in inventory & chapter

a Mythis as good as a Pile!



How you gonna keep em down on the farm on cethey seen the Stable Salon? Reality schmea reality gott gesund! You may call it (divine) Madness Ah but I call it (criticism of) Love!

happy? Plenty of room to find your Pigeon hole at the top. Lets self is sing like the buddie singing Every dog has his day. Why dont you take a quick look for yourself and make a fast buck? Finance is a nuisance! Why dont you take a quick look for yourself and make a fast buck? Romance without Finance is a nuisance! Why dont you take a quick look for yourself and make a fast buck?



Remhardt 1954.

Artist as Exurbanal Campus Church-Mooch

Artist as Viable Sewage-Hobby-Toadie

Artist as Doodle-Kaboodle Scumble-Bumpkin

Artist as Poetartistic Raw Divining Rod Tool

Artist as Die Neue Yak Craplichkeit Ops-Ox

Artist as Buttonholer-Roller Bull-Roarer

Artist as One Man-Show-Biz-Demon

Artist as Vanguard-Fad-Head Eager-Breifer

Artist as Hestrac-Hofmannist Hal-Bak

Artist as Lassefate-New-Nature Daryer

Artist as Ashcan Allegory Catspaw

Artist as Hudson River-Monarch Rishi

Artist as Har-Amreca-Screeng Grappa Mises

Architecture

ART PROFESSORS, INC.

EDUCATION

Machine

IS FUTURE

HEAT

1950

DAWN

SPRING

1960

GREEN

SOUTH

NOW-HERE

THE SICK PRESENT

The Human Vegetable

ART AND BUSINESS

NEW YORK SCHOOL CHAMBER OF ART COMMERCE, INC.

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Artist as Commodity

MAGICAL-ANTHROPOLOGY

OLD-STONE

NATURE

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on Illustration

PRIMITIVE-CONSTRUCTIVIST-ROMANTISM

INCONSCIOUS-PSYCHOPHILOSOPHY

BROZE

Artist as Cataphoric

Artist as Lassefate-New-Nature Daryer

ABSTRACT-IMPRESSIONIST-FAUVISM

MUSEUM OF MODE-EDEN ART UTOPIA

Artist as Lassefate-New-Nature Daryer

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Artist as Viable Sewage-Hobby-Toadie

Artist as Exurbanal Campus Church-Mooch

1955

REINHARDT

Animal-in-the-Bird's-Mouth-Motif

Square-Soul below the Life-Circle outside

History: Clockwise, circle from S.E. to S.W.

Ashecan to Abstraction to Ashcan, Etc.

Romanticism: Up, Down, North, South.

Classicism: Old, New, Across, East, West.

Intellectualism: North-West.

Instinctivism: South-East.

Philistinism: North, East, South, West.

Sudden Rumanbird Hail Eden: North-West.

Muddy Brownbird Pure Land: North-East.

Emily Greenbird Happy Hunting Ground: North, East, South.

Tawney Hespippet Blessed Stale: Clockwise, circle from S.E.

Clammy Greenbird Blue Heaven: South-East.

Hauling Rosenbird Green Pastures: Up, Down, North, South.

WHITNEY FISH-TRY VALHALLA: North-East.

METROPOLITAN PERSI-COLA NIRVANA: North-West.

MUSEUM OF MODE-EDEN ART UTOPIA: South-West.

GUGENHEIM ASPINDISTRA ELYSIUM: South-East.

Action: Pin, Spoon, Taw, Stomp, Burn, Pin, Spin, Etc...

Artist as Ashcan Allegory Catspaw

Artist as Hudson River-Monarch Rishi

Artist as Har-Amreca-Screeng Grappa Mises

ABSTRACT-IMPRESSIONIST-FAUVISM

MUSEUM OF MODE-EDEN ART UTOPIA

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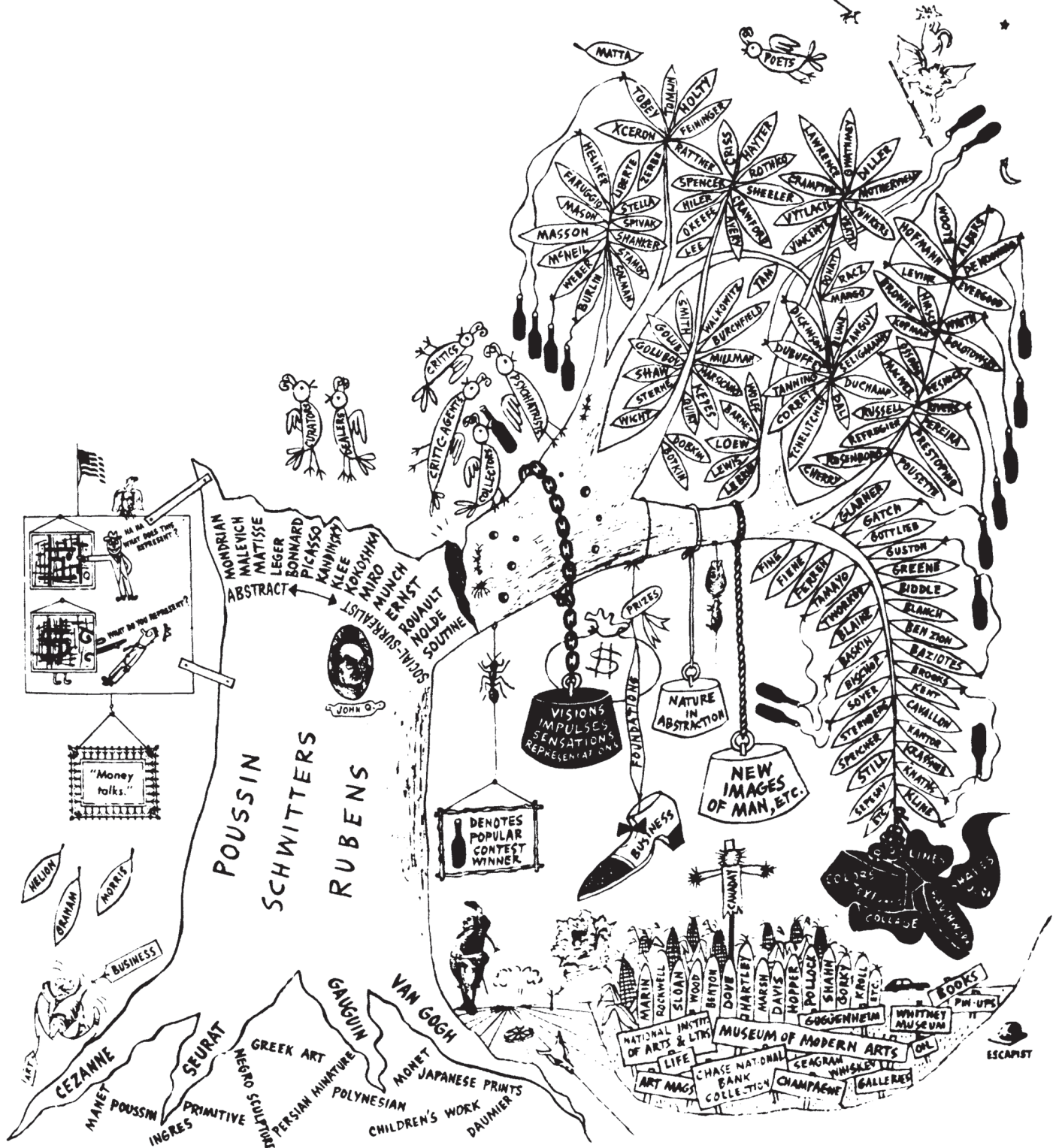
on Illustration

1961 fifteen years later*

HOW TO LOOK AT MODERN ART IN AMERICA

by Ad Reinhardt

Here's a guide to the galleries—the art world in a nutshell—a tree of contemporary art from pure (abstract) "paintings" (on your left) to pure (illustrative) "pictures" (down on your right). If you know what you like but don't know anything about art, you'll find the artists on the left hardest to understand, and the names on the right easiest and most familiar (famous). You can start in the cornfields, where no demand is made on you and work your way up and around. Be especially careful of those curious schools situated on that overloaded section of the tree, which somehow think of themselves as being both abstract and pictorial (as if they could be both today). The best way to escape from all this is to paint yourself. If you have any friends that we overlooked, here are some extra leaves. Fill in and paste up...



AN ANTI-STRESS COLOURING — BOOK —

