

1964 Reflections on the Art Status - TB -  
Everyone asks the same question - How can  
we understand the Art of Today -  
It's a challenge thrown up by  
the wave of current events -  
Our Chaos - with its Criminity  
Our indifference to our physical  
future - our lack of effort -  
Our aimless youth - our -  
listless middle years -  
Our desuetude - Can we pull  
together as clotpans of  
our mutual interests - ?  
But to go back to our start -  
The question? the answer -  
The other day - I was in  
the Guggenheim - Museum -  
on 8th & 5th Avenue -  
An architectural mushroom -  
rising against a morass -  
respectively - covering the  
eye - defining the laws of  
gravity yet able to hold up  
many thousands of various seekers  
of the plastic arts -

Long ago my husband said -  
"There should be a circular  
Gallery where pictures dashed because  
the corners will have to hang in the  
corners! No artist likes to see a  
background for someone's paintings  
cutting off corners. Look in corners  
they have no time to be that  
through." Now this has come to  
pass due to Frank L. Wright's  
creativity - and a certain  
Mr. Suggenheim, with a fair  
sense of Art policy.  
The market place is a noisy  
quarter but the laughter  
is heard - as one who hears a  
song "The loud ones ~~draw out~~  
those who speak softly -  
and in painting we do  
come upon loud days -  
and large canvases -  
These artists may be good  
on a small scale but one  
who wants to make  
them ten feet to high  
~~or~~ ~~will~~ ~~readily~~ ~~see them~~

As I turned the spurs and slowly  
wended my way from the green  
fiddler by Cragall to the  
splashings of the scrubbers and  
the pool thronging experiments -

I had a feeling of being in a

large zoo - each canvas in  
an acre like a beast at

bay, ready to drop at desire

you - but far the most dangerous

spotted. Here were prodigious

lights revealing every detail

There were none but if there

were they would be seen -

The <sup>four</sup> ~~four~~ bulls in paint - were

plainly audible, some were

Siiss - they roared - tigers who

slithered across the wall -

Some hyenas who laughed

or grimed fearlessly at the

genuine dining - with other

they were confronted -

yet these were some good

paintings - there were works by Modigliani  
that represent of the Gothic line

Klee - whose translations of a  
surrealist world were delicately  
presented <sup>were</sup> framed with frames -  
few if any of the other works  
had frames - they couldn't be  
framed in - & besides so much  
money suspended on the building  
there was not enough for  
the embellishment of the works  
inside. Brought a fine canvas  
with the ~~board~~ <sup>board</sup> of nature and  
a ~~scope~~ of composition -

But we are speaking of the  
representative ones - How Daniel -  
There was Stuart Davis a red  
square with reminiscence of  
Picasso - One American artist  
now assert themselves - a  
group of cluny <sup>of</sup> ~~cluny~~ <sup>of</sup> ~~cluny~~ <sup>of</sup> ~~cluny~~  
peoples in the works of Gottlieb  
Ruthenberg - or some Indian's  
~~offspring~~ - The payoff -

there is a lot of art

It in the De-Kosmij - with large  
brushmarks laterally thrown  
over still crushed - on -  
not. dripped a la Pollock -  
in a hurry - lots. of no time  
to learn to draw - no time to think  
about it. just a complete finish  
at the very start - ~~Emotions were very~~  
important or nothing more  
than a letting go of ones -

A ~~restraint~~ typical of the drawing  
was the large discarded doors  
The wood curving off - with ~~the~~  
gobs - of white paint - filling  
the numerous cracks. ~~The little~~  
~~displayed under a glass tab~~  
~~and was a study in wood & paint~~

of wood one if - or why did they do it? This seems  
to be a mere philosophical platform - and here  
we can see a sort of Art derived from

By that - since form in the leaded leaf  
Art has certain elements of approach -  
the objects move as the green leaf does -  
a series of so called sculptures - derived from  
their surroundings - A tree  
yule - mayhap - a mouse trap - a wire  
held in a flat board - is glorified by the  
title - "Junk Art" - this does in fact  
modern master of Art which is the  
competitor - of the traditional master -  
mainly the dilettante against the other  
but both have found Art to be fashionable  
To be in demand - if much the opposite  
even profiting - the where is the struggle  
of acquisition?

Theresa Bernstein