

How to look at a mural (Blatt 9 in: The Art Comics and Satires of Ad Reinhardt)

HOW TO LOOK at a mural

Some words about the Pirena "Quemica" moved by Ad Reinhardt :

The mural is not a picture-copy-imitation of a real scene you might see, or a simple poster or broad political cartoon which you can easily understand (and forget) in a few minutes, but a design that disorients you while present dark eyes. It is a painting of pain and suffering. It symbolizes human destruction, cruelty and waste, not in a broad and hot over our own world. It challenges our (yours, too!) basic ways of living, thinking and looking.

...the ...

The bull, bristling, snorting, is mounted at once upon the smaller antelope, which, without a moment's delay, plunges into the water, leaving the bull to follow him. The bull, always wary, showing his feelings, is extremely well adapted to his life.

A mother, anguished, is thrown up to the skies as a pained, paralyzed tongue, eyes and mouth that become handbags, in desperate pull up a strong clown, a lifeless child, long as a rag-doll type washed in innocence . . .

The mural is an allegory. A painting out of its symbolic meanings will not explain its sub-meanings. In fact, revealing the world of what and unpermeated-normal-illustration, the end of a line-art piece is finished. There are, for what they are worth, some long looks. You see what you know and you don't look for what you don't want to see.

The design (*globe-mountains-blue*) is set in a well-defined stage-world, an interior-exterior, an inside-outside and an outside-inside-square simultaneously. The color is black, white, gold and dark grey. (The stage has no color).

A horse, dying, we saw here, (Spain), down-
breasted, a stall in the back from above, a
rigid tongue and ragged throat, a twisted
body, a saw-toothed feature (which pointed for-
ward) (headlines) . . .

A. *hence* *rightmost*, is classic profile, is Spring-throat out of its window (like a figure of that photographic image), is terrified bald on branch, as all things (Truth) suffer the tragedy.

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

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



A broad, balpahan, clumsy, chopped-off, un-
tanned, divided fingers, stuck out like were thumbs
in all directions, a pulpit with rounded balp

[illegible]

A woman, dressed, hairdressed, as looking-up-
large, nipples balled on breasts impressing
externality, futile appealing hands, a painful
dragging of torn, broken feet . . .

An arm, dismembered, mutilated, is clutched fast, a frozen grip of death, a broken sword, is hopeless defense gesture against a surprise attack, is young flower-blossoms (remnant of life, hope) " . . . the last leaf of the future"—Edward

* 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, 1929-1946" (Doubleday & Co.)

No, judging is not done by discrete standards. It is an inherent of *welt*. . . . against "sociality and doxastic". From

Worum es geht

»How to look at a mural« bezieht sich auf Pablo Picassos Gemälde »Guernica«, 1937 gemalt als Anklage gegen die Bombardierung der baskischen Stadt Guernica am 26. April 1937 durch die deutsche Legion Condor. Das Bild wurde im Juni desselben Jahres als Wandbild im spanischen Pavillon auf der Weltausstellung in Paris gezeigt. Angesichts der Thematik des Gemäldes ist dieser Cartoon von Reinhardt der »seriöseste« und eher eine Bildbeschreibung. Ad Reinhardts »Art Comics« erschienen in den Jahren 1946 bis 1947 in der zweiwöchentlichen Sonntagsbeilage der New Yorker Zeitschrift »P. M.« jeweils unter der Überschrift »How to look at [...]« (»Wie lerne ich [...]«). 1975 wurde eine Auswahl der Karikaturen in einer Offset-Edition unter dem Titel »The Art Comics and Satires of Ad Reinhardt« publiziert, aus der das vorliegende Blatt stammt.

Titel	How to look at a mural (Blatt 9 in: The Art Comics and Satires of Ad Reinhardt)
Inventarnummer	A 1976/5601,9
Medium	<u>Druckgraphik</u>
Personen	<u>Ad Reinhardt</u> (Künstler / Künstlerin): * 24. Dez. 1913 Buffalo (New York) – † 30. Aug. 1967 New York
Datierung	1947 (1975)
Technik	Offsetdruck
Material	Karton (gelblich)
Maße	Höhe: 35,60cm(Blatt) / Breite: 27,80cm(Blatt) / Höhe: 35,70cm (Umschlag) / Breite: 28,00cm(Umschlag)
Urheberrecht	VG Bild-Kunst, Bonn 2017
Status	<u>Inventarisiert</u>
Sammlungsbereich	<u>Mappenwerke Originalgraphik</u>
Standort	<u>Depot</u>
Hinweis	Staatsgalerie Stuttgart, Graphische Sammlung, Geschenk 1976

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