

From picture-writing and the beginning of things we slowly surely progress to other

...and only what do you represent but what represents you? THIS IS NO LESS IN THE CASE OF SCULPTURE. AS WE PROCEED FROM CLAY TO STONE, FROM A SERIES OF LINE DRAWINGS TO

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 writing) for (or creative living) and good artists try in their ways of thinking. The level of art-criticism and art-writing is so low that the artists must do something about this, too (sometimes) (sore). Starting a series as ugly like shape of art-things is not so good.

REPORT FROM ST.

WHAT ARE SOME OF THE EXHIBITIONS THAT DO NOT CORRUPT NOV. 97

COMING CLIMAX: HANS-SOLOMONS AND D. A. CARLSON: 1900-1901: 1st and 2nd A. AD REINHARDT: 1900-1901: 1st and 2nd A. AD REINHARDT: 1900-1901: 1st and 2nd A.

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

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.

TIMELESS PICTURE

A figure with empty hands hanging down helplessly, palms down, as an Indian gesture and usually, ignorance, eagerness, or nothingness, means "no". A figure means "sitting" or "land". It is good to have a figure and this means "in the seat". The whole is a new thing. "There is no food in the seat."

EDITORIAL

Do you think artists, like Greek gods, are immortal? No, one another, like Oscar Wilde says? NO

THIS CAUSED THIS

THE STAMP ACT OF 1765

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 lines (the side-lux)

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BY A. Apy... reflection of A. A.

By A. Apy argues against the inequitable distribution of society's goods.

Worum es geht

Ad Reinhardt übernahm die Motive für seine Cartoons aus Kalendern, Almanachen und diversen Volksbüchern des 19. Jahrhunderts. Aber auch Vorlagen von Albrecht Dürer, Raffael, William Hogarth und vielen anderen Künstlern durchforstete er nach skurrilen Motiven. Als grundlegende Thematik durchzieht fast alle Darstellungen deren Konfrontation mit dem abstrakten Bild. Die »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 [...]«). Nachdem »P. M.« dem Künstler eine weitere Mitarbeit versagt hatte, publizierten die 1950 von Harry Holtzman gegründete Zeitschrift »trans/formation« sowie »Art News« und andere Reinhardts gezeichnete Beiträge in lockerer Folge bis Anfang der 1960er Jahre. 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 the record (Blatt 3 in: The Art Comics and Satires of Ad Reinhardt)
Inventarnummer	A 1976/5601,3
Medium	<u>Druckgraphik</u>
Personen	<u>Ad Reinhardt</u> (Künstler / Künstlerin)
Datierung	1946 (1975)
Technik	Offsetdruck
Material	Karton (gelblich)
Maße	Höhe: 35,60cm(Blatt) / Breite: 27,80cm(Blatt)
Urheberrecht	VG Bild-Kunst, Bonn 2017
Status	<u>Inventarisiert</u>
Sammlungsbereich	<u>Mappenwerke Originalgraphik</u>
Standort	<u>Depot</u>

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