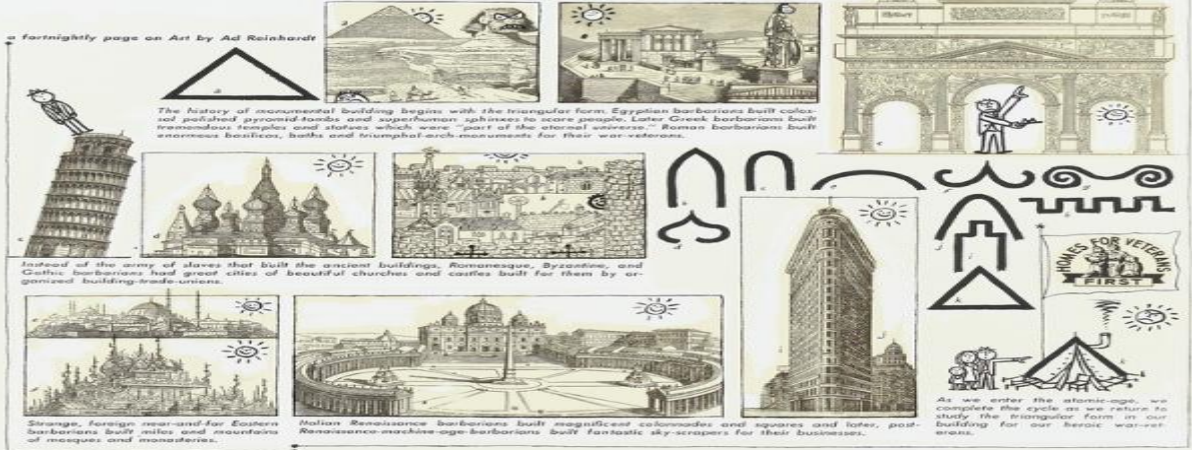


# How to look at a house / How to look at a gallery (Blatt 6 in: The Art Comics and Satires of Ad Reinhardt)

## 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 pyramidal towers 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, Renaissance, Byzantine, and Gothic barbarians had great cities of beautiful churches and castles built for them by organized building-trade-unions.

Strange, foreign nest-and-fur Eastern barbarians built miles and mountains of mosques and monasteries.

Italian Renaissance barbarians built magnificent colonnades and squares and later, post-Renaissance-machos-ego-barbarians built fantastic sky-scrapers 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 latest war-ventures.

## HOW TO LOOK AT A GALLERY

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

by William de Kooning



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. There are not (best) neat, finished back-eye-pieces in "apreciate" "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.

by Harry Bowden



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.

by Joseph Krause



what is YOUR theory of looking?

by George Cavallon



# 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.

|                  |                                                                                                            |
|------------------|------------------------------------------------------------------------------------------------------------|
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| Standort         | <u>Depot</u>                                                                                               |

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