

HOW TO LOOK AT A CUBIST 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 expressionism, abstraction, or what ever you want. — By Ad Reinhardt.

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 "true" things from a fixed, absolute point of view (later criticized by surrealists painters who make something look not only like one thing but also like six or seven other things).

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).

The form of a glass from a fixed point of view, or even better, from several points of view, is still known as form instead of merely seeing it.

The form of the glass from ten places at once, or even better, from twenty places at once, is still known as form instead of merely seeing it.

The form of the glass, all glasses, and all things, from many relative points of view expressed almost randomly on the surface.

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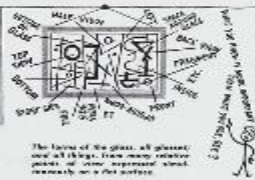


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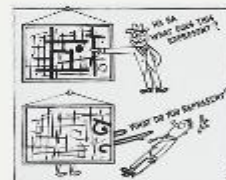


The form of a glass frame is fixed point of view or one instant in one light/optical situation, perspective, modelling.

The faces of the gloves from two points of view at the same time in slight harmony in form instead of merely copying it.



The focus of the glass, all glassed over all things, from many relative points of view, represented about twenty-five or thirty years.



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 a cubist painting (Blatt 13 in: The Art Comics and Satires of Ad Reinhardt)
Inventarnummer	A 1976/5601,13
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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