

How to look at iconography (Blatt 16 in: The Art Comics and Satires of Ad Reinhardt)

HOW TO LOOK AT ICONOGRAPHY

by AD REINHARDT

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ANCIENT

MODERN

Some Chinese, old and late, and a table of early Babylonian signs showing their progression from pictures to abstract cuneiform wedges.

Word	1	2	3
Head			
Eye			
Nose			
Mouth			
Hair			
Hats			
Tie			
Coat			
Pants			
Crown			
Feet			
Skinny Guy			
Fat Guy			
Good Guy			
Bad Guy			
Lightning			
Pointing Hand			
Dare			
Kid			
Flowers			
Trees			
Clouds			
Mouse			
Grass			
Bright Suns			
Moon			
Stars			
Chair			
Table			
Window			
Door			
Boat			
Bed			
Rug			
Pots			
Cups			
Bricks			
Shingles			
Pile of Papers			
Rain			
Snow			
Animals			
Knowledge			
The Arts			

Three parts of a Dakota Chief's list of seventy-one named years.

Line Dog, a Dakota chief, had a tradition, with seventy-one named years recorded on it, beginning in 1800, when he was a child of four. A year when whooping cough was very bad was called the "Whooping-cough Year"; its sign shows a person lying violently convulsing (1). Another year, very peaceful in season, was called the "Mellow Year", and its sign was a rope floating of a falling interior (2). A third year saw the arrangement of peace between the Indians and the Crow; its sign was therefore two Indians, with differing styles of hair, indicating the two different tribes, exchanging pipes of peace (3). Thus, instead of writing, as we do, that a thing happened in the year 1813, the Indian said it happened in the Whooping-cough Year, and by examining his table of years he could tell how far back that year was.

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TRY IT YOURSELF BUT BE CAREFUL OF YOUR SUBJECT MATTER SEE TIMELESS PICTURE OF THE YEAR BELOW

Alain, Revolution The New Yorker © The E.E. Publishing Corporation

LINES SEEN ABOUT TOWN LATELY

A report from Artist-Reporter (L)

STRAIGHT LINE
 CROOKED LINE
 BROKEN LINE
 DOTTED LINE
 CURVED LINE
 WIGGLY LINE
 GALLOPING LINE
 THE OLD FALL RIVER LINE
 BUSTY LINE
 ZIGZAG LINE
 PIPE LINE
 CLOTHES LINE
 THIN LINE THAT GETS FAT AND THIN AGAIN
 FAT LINE THAT GETS THIN AND FAT AGAIN
 BEE LINE
 PEEP LINE
 BEAD LINE
 SLOW LINE THAT GETS FAST
 FAST LINE THAT GETS SLOW
 COMMUNICATION LINE
 CORRUGATED LINE
 FEUD LINE
 BROOKLYNE
 HOT (OR COLD) LINE
 ROPE LINE
 LEAST RESISTANCE LINE
 SHABBY LINE
 PRIVATE ENTERPRISE LINE
 ALKA LINE
 SWEET ADLINE
 BY LINE HIGH YOUR HOME BARS
 LINE OFFER (HONOR, SHILLER, ATOMIC, SHILLER, MEY, YOU
 ENOUGH LINE
 MEY, YOU TRY IT

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 iconography (Blatt 16 in: The Art Comics and Satires of Ad Reinhardt)
Inventarnummer	A 1976/5601,16
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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