

T53

ANNE GILMORE.

PAINTING.

THE NEW HUMANISM.

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(a)

INTRODUCTION.

The crisis of this century has been the crisis of identity. The monstrous rapidity of technology is devastating. Significantly artists have always been mediators who endeavoured to secure aspects of humanity, society and themselves.

Man is vulnerable towards art and science. However, up to the middle of the last century the world was more harmonious. The necessity to question science and technology for the majority was farfetched and left to those educators alone. Up to a point then, humanity now and the world might have been more at one except that we seem up to more destruction.

With that said, we each and all have to re-evaluate ourselves in relation to each other and to the vigour of this vagabond of a world. Art, its meaning, and conventions had to change to meet the human situation now. Understandably artists leaped in all directions. Many concerned themselves with the investigation of the technological environment and some, with the new unbounding energy of humanity.

No. 1

Harold Rosenberg, writes "Whoever undertakes to create, soon finds himself engaged in creating himself. Self-transformation and the transformation of others have constituted the radical interest of our century, whether in painting,

(b)

psychiatry or political action. Quite ordinary people have been tempted to assume the risk of deciding whether to continue to be what they have been or to exchange themselves to fit a more intriguing role; others have had self-substitution forced upon them." That is us, complex, anxious, confused and very critical of the present. Anyway humanist art doesn't relax humanity because the energies of the world cannot allow it relax. The humanist artist is critical of the present and fastens that putrid state in no surreptitious manner. It is novel. It confronts the battles of outer and inner man.

Most of the artists whom I'll discuss are based in America, and though the opportunity to see their work is remote yet for me, I hope some day the opportunity will be heightened. To add to that the Books and Magazines which my information stemmed from, afforded few colour illustration so I've had to make-do with 'quality' black and whites.

Having studies in an Art College for a number of years I find myself more confused than ever and am now required to set down my views in the form of this thesis. In this connection I use the preceeding quotation by Walker to introduce this essay or thesis. For me it will be concerned with how I view and respond to painting, both my own and others. Within it I hope some objectivity will obtain as I imagine the thesis to be a series of subjective views with external references - other artists'quotations and relevant photographs. I know I do not wish to make one specific point but rather give a series of ideas from which the readers can paint their own picture of the views I hold. The following quotation can be used to reiterate the concept of the thesis but, more important, as it has been worded succinctly, to qualify what painting means to me.

A new theory of physics can be proved because calculations connect the idea or meaning of it with standards of measurement already common to all men. It is not enough for a painter like Cezanne, an artist or a philosopher, to create and express an idea, they must also awaken the experiences which will make their ideas take root in the consciousness of others. A successful work has the strange power to teach its own lesson. The reader or spectator who follows the clues of the book or painting by setting up stepping stones and rebounding from side to side guided by the obscure clarity of a particular style will end by discovering what the artist wanted to create. The painter can do no more than construct an image. He must wait for this image to come to life for other people. When it does, the work of art will have united these separate lives, it will no longer exist in only one of them like a stillborn dream or a persistant delirium, nor will it exist only in space as a coloured piece of vanvas. It will dwell undivided in several minds with a claim on every possible mind like a perennial acquisition.

M.Merleau-Ponty, 'Cezanne's Doubt' in Sense and Nonsense.

The ramifications of what Merleau-Ponty said occur in relation to my current paintings but, initially, I would like to describe how my interest in what I am now doing has arisen.

I am currently working with non-figurative images, these could be termed abstract but I regard the language of painting, whether figurative or otherwise, to be abstract. The earlier

paintings depicted in a figurative manner, landscapes.
portraits, still life, etc.



April 1975

The result being that I constantly painted with the concept of a finished picture. My terms of reference for working were outside myself totally and quite honestly I think, in retrospect, they were outside those of painters whom I felt drawn to, Constable, Corot, and some of the Impressionists. This ignorance could be credited to the visual famine that I felt we in Ireland lived with. By this I mean there were and still are so few good (subjective) paintings available in both the public and private galleries. Also for myself, as my main contact with painting was through reproduction in books, there was an over dependence on the narrative or literal aspect of a painting rather than developing a sensitivity to the painting reality. The terms of reference that I worked with related to getting a given object to appear, somehow, on a canvas support with

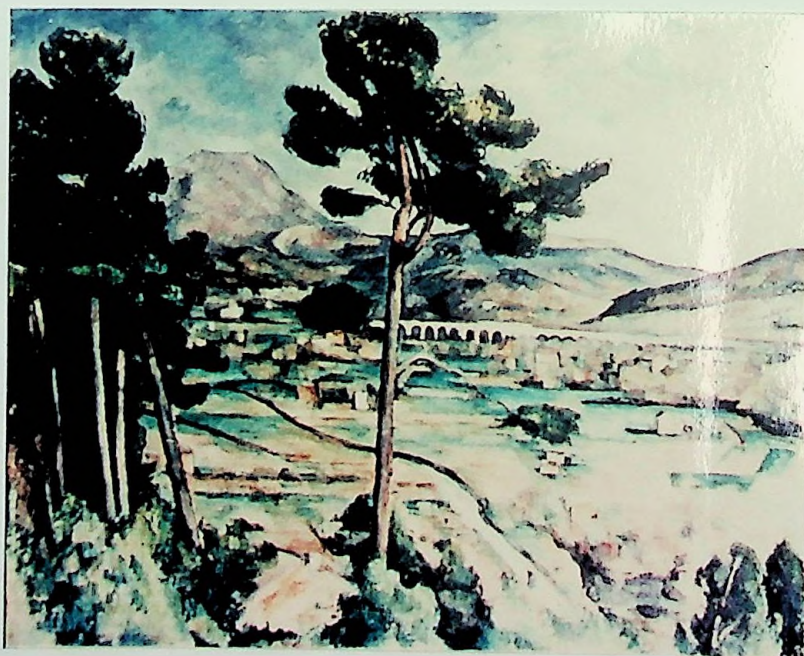


Detail
of Painting
on p. 11

"What is of importance in painting is paint." Jules Olitski.

In the New American Painting as shown in 8 European countries, Bradley Walker Tomlin said:

Formulation of belief has a way of losing its brightness and of fencing one in. The artist having found and publicly declared what seem to be the answers will then in all likelihood sweat to protect them, as if upon oath, since stated beliefs like certificates in the anterooms of practitioners imply the authority to pursue a predictable course of action. Doubts, however, creep in. One peers at the old diplomas more closely speculating vaguely as to the guarantee in time the authoritative body might have had the temerity to fix upon



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coloured pigments. However, while I was working about 2 years ago on a series of paintings based on a section of a window with Venetian blinds, I became aware of the individual areas of colour and their inter-relationships rather than the narrative or illustrative factors involved. For example, what now interested me was how the white of the blinds altered depending on the neighbouring colours



9.5.76



This interdependence of colour was crystallised in the works of Cezanne in which each area of colour was so carefully considered in order that it would occupy an certain optical plane on the canvas.



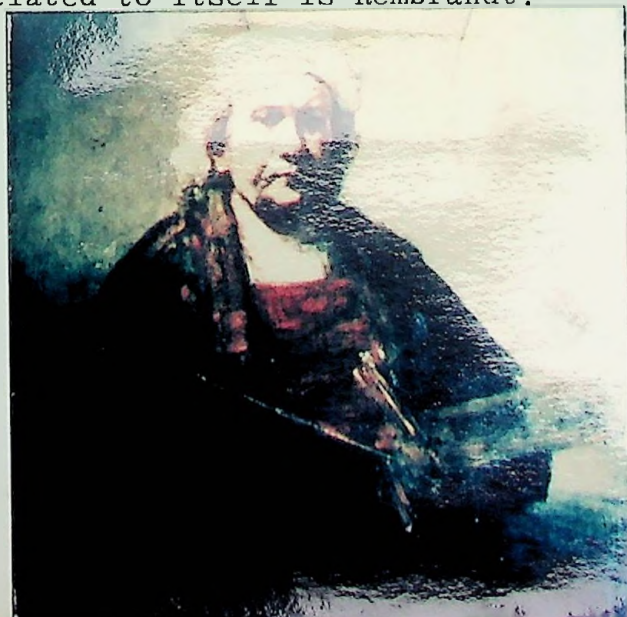
From Cezanne's discovery came Cubism in which the painter became more interested in painting what the paint could impart visually to the viewer in terms of optical space, rather than referring the viewer to a particular 3-dimensional scene.



This area I find difficult to qualify exactly as to what the explicit difference between a Cezanne and a Chardin Still Life in relation as to how the paint is functioning.



It would seem to be a 'visually tactile' sensation. Another painter who in a previous century managed to bring his paint into an area where it related to itself is Rembrandt.



Whereas Cezanne obtained his effect through colour, Rembrandt's method was one of close harmonies - brown, red, ochre and technical methods of the application of paint.



The latter method I find more appealing and would state that Rembrandt is the painter I admire the most.

Over the last 2 years the subject matter in my painting has become simpler and with this refining I found it necessary to remove the narrative or figurative element from the painting in order to allow^{if} a greater freedom to breathe. Gombrich in Art and Illusion says:

The layman may wonder whether Giotto could have painted a view of Fiesole in sunshine but the historian will suspect that lacking the means he would not have wanted

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to or rather that he could not have wanted to. We like to assume, somehow, that where there is a will there is a way but in matters of Art the maxim should read that only where there is a way there is a will.

Although the removing of the figure from the painting was an empirical change there was a development or change in all painting from Cezanne through to do-day in which the figurative element disappeared. This move is not a national one in the sense that it is restricted to the painting tradition of one country but is basic to painting.

As soon as you work with stretched canvas and paint you are working with a centuries old tradition that makes a variety of claims. History gives you a ready-made context, the conventions are firmly established. When you have a context so well established it provides a framework in which meaning can take place

A painter friend, Ciaran Lennon, said that and with the eclectic and empirical knowledge the canvases now remain non-figurative. I feel that when one experiences the reality of painting in the sense that Merleau-Ponty spoke of one can then take a greater meaning from painting. By that I mean having experienced certain sensations or thoughts through the act of painting I find I derive greater satisfaction from working at paintings. I do not wish to sound elitist but in painting one is dealing with a limited audience.

With this practical and academic knowledge I engaged in a series of paintings based on the vertical and diagonal division of the canvas.



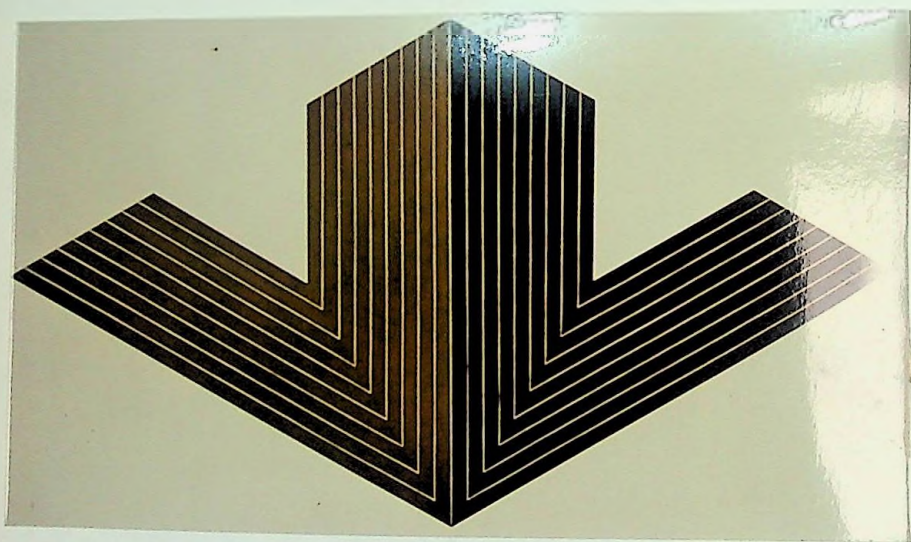
April '76

This related somewhat to what R. Morris calls the 'reflexive factor' in the sense that as I had the canvas at a fixed position I could manipulate the paint from a standing position with an upward and downward stroke. This gave greater strength to the painting rather than introducing an angle or awkward shape which would cause the force of the paint to be diluted. I found great difficulty in introducing any form of horizontal division as it read too easily as a landscape, that is having one plane appearing in the distance with the lower plane receding to it, whereas my intention was to have both planes equal, reinforcing the unity or singular aspect of the canvas surface. The problem was one of getting the painted areas to perform as required and various solutions have been arrived at throughout history, e.g. Matisse who surrounded the paint areas with some form of line - unpainted canvas.



This concept was carried on by Stella who used a constant recurring break in the paint surface to achieve flatness. In the works of the American contemporary, Brice Marden, the problem was overcome by using either a strip of poor quality masking tape across the bottom of the canvas allowing the paint to drip down. This procedure was used also by Jasper Johns and the effect achieved was one of establishing a plane of colour in a manner that related directly to the surface of the canvas and thus not disturbing the flatness of the painting support.

Another alternative method for establishing a flat area was to introduce a vertical division in the lower area thus:

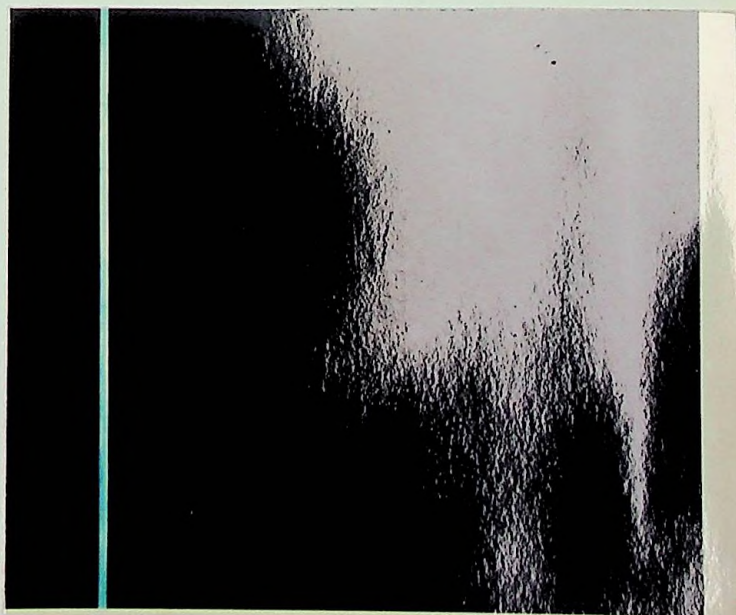




This was a method I used in a screen print in which the lower area was divided into two equal areas with the only difference between them being the colour which was ever so slightly different. This created a dynamic force making the lower area appear flat on the surface.

With regard to the dynamics of an area of colour I found the vertical movement echoed the edges of the painting support which relates to the works of Barrett Newman.

June '76



B. Newman

I'm always referred to in relation to my colour. Yet I know that if I have made a contribution it is primarily in my drawing Instead of using outlines, instead of making shapes or setting off spaces, my drawing declares the space. Instead of working with the remnants of space I work with whole space.

(Interview with D. Seckler, Art in America, Summer 1962)

However, there arose inherent problems in painting an area of colour on a surface which can disrupt the unity of the surface such as a vertical area stretching from the top to the bottom of a canvas will be more active where it meets the edge thus necessitating a modification of the areas to counter the over emphasis. What also occurred was that any colour space had the possibility of being read in many ways. It could appear as an area floating over another area or could appear as a space between other areas. This aspect of painting can be accepted in its own right as in the paintings of Rothko.



What I wanted was for an area to be read as a force equal to its surrounding areas. Colour can be a governing factor in this as colours advance and recede but also as brilliantly shown in the work of Franz Kline the actual brushstroke can have a stronger effect in determining the dynamics of an area.



Here are other factors involved such as the opposition of matt and gloss surfaces, thick, thin paint, etc., and for this reason I like the use of various media in my paint when making a painting. With this in mind, I made a painting 5ft. x 3ft. and divided it into 5 equal areas, the size and divisions being arbitrary due to the materials on hand.



July 76

Having set myself a stricture I made the painting without altering the initial framework. That concept I knew could be limiting but I wanted to accept these boundaries and develop them as far as possible.

There is a certain connection here with the Minimal art movement and this is due to having the same basic colour, with the exception of the vertical lines which were a different colour but in close harmony, but a different paint texture in each area. That is having some areas applied with squeegee and others with brush with varying directions. In other paintings

the choice of colour was brown because there was sufficient quantity available to cover the large areas of the canvas and working within that limitation, I was obliged to concentrate on developing a great variety in the basic colour in order to achieve what I wanted in the painting.



Nov. 76

I don't know if the final result of my paintings are as I had intended them as I do not have a definite idea as to how the painting should look and the only remaining similarity to the initial stages is the framework.



Aug. 76

It is difficult to qualify or quantify what form of judgment or decision making I encounter in saying when a painting is completed. Stella said of typical exponents of the Abstract expressionist school:

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(They) often seemed to me to have found one part of the painting that they really liked - one part where it worked - and then spent the rest of their time trying to nurse the painting into a situation that would show off and embellish the one good part of their painting to its best effect I did not want to be involved in the kind of painting that was mostly correctional trying to nurse something that was supposed to be fresh and direct to begin with

With a number of paintings I have used a set framework to work within to develop it to my maximum. Philip Guston said:

Every idea that I have now or get about painting seems to follow from the daily work from an in fighting in painting itself - in the confusion of painting. What can be talked about? It seems that the possible subject is in fact impossible to discuss. As you paint changing and destroying nothing can be assumed. You remove continually what you cannot vouch for or are not ready to accept. Until a certain moment ... The only morality in painting revolves around the moment when you are permitted to see and the painting takes over.

(From 'It Is', Spring 1960)

That would run seemingly contrary to the more minimal approach of say Stella but, personally, I would like to go between the two, drawing what I can from each in order to make the painting. I would like to push the painting through the freedom and the constriction as the moment dictates.

I draw solace from what Marcel Duchamp said in the interviews with Cabanne when discussing his work:

... because I made it without an idea. There were things that came along as I worked. The idea of the ensemble was purely and simply the execution more than the description of each part in the manner of the catalogue of the 'Arms of St. Etienne'. It was a renunciation of all aesthetics in the ordinary sense of the word not just another manifesto of new painting. A sum of experiments, yes without the influence of the idea of creating another movement in painting.

Recently, after concentrating on making a number of editions of silkscreen prints I returned to painting. With the printing medium one is forced to stay strictly within the initial composition and for that reason when I painted again I became more

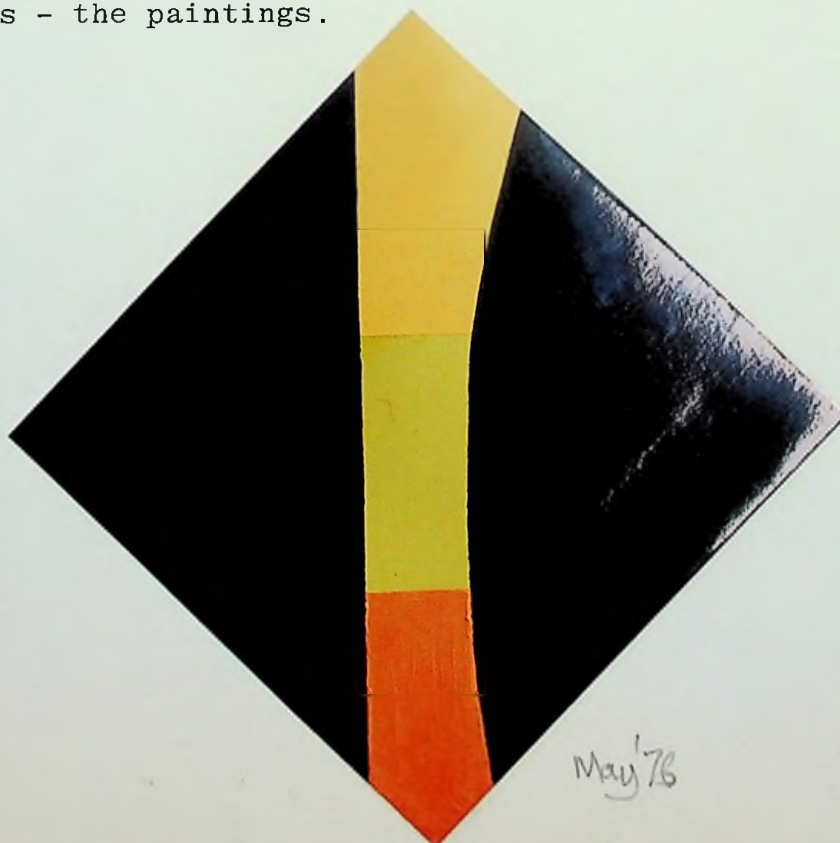
inclined to allow the paint into a fuller dialogue with the painting.



Another contributing factor to this move was a decision a fellow painter, with whom I had had a two-man show, and myself came to after the show was one of a deeper involvement into the act of painting.

As Jules Olitski said: "What is of importance in painting is paint. Paint can be colour. Paint becomes painting when colour establishes surface."

So with that sentiment in mind I would offer you my actual thoughts - the paintings.





THESIS BODY.

PAGE 1.

Before I discuss the work of others it is important that I explain how and why, my interest on the subject of humanistic art came about. Hopefully in doing so whatever may be said later will be more coherent.

Basically my trouble was and sometimes still is in looking but not seeing, not understanding a person, their situation and environment. Nor did the pencil, paint and for that matter art, have anything special for me. They each signified a multitude of things and any values I had were superficial.

Later I began to use cardboard in a small and large scale, then, - metal. During this time for some reason I steered clear from life drawing, though the objects which were made were objects, which projected humanity. (Rooms, masks, shields, a helmet and the facade of a house.)

Being sensitive towards people and noticing sensitivities and anxieties through them, I began again to become aware of their importance. People are life. I began again drawing and painting them. Spending nights in pubs in close proximity with people gave great leverage in trying to express people. Taking any cross-section of people here, four of a type came across strongly. A fool, an entertainer, an ascetic and the last held combinations of the other three. The entertainer though, was the big link. The paintings which were made

PAGE 2.

from these ideas, were too remote and obscure, and didn't portray the essence of the thing although at times I did enjoy doing them.

Following these, and instead of using photographs of people, especially the way in which I did and because drawing from life was terrifying, as life can be, all the circumstances naturally, forced me to look at and study humanity as it is. At the moment the male interests me. This might be on account of the larger male section of a pub, besides it helps objectively too. Included along with the other illustrations are one or two of my work now and before.

NO. 2.

"Although the environment has been created in the name of satisfying human needs, the mechanisms of society are dehumanized, insensitive and hopelessly beyond the reach of individual man"

Barry Schwartz.

On New Humanism.

Indifference in human nature might be common but it is a horrible disease. The Californian artist Ralph Borge is

PAGE 3.

NO. 3.

about this, and is inagnificantly sensitive when he attempts to "being together symbols of some facets of the social milieu in which I have grown and present them in mystical light." Both illustrations included here are regrettably colourless. In spite of this both paintings are very strong. They have the quietness but none of the warmth of a Vermeer. Both women are sheltered from the outside world but have none of the repose or protections as those in a Vermeer.

In the 1960's 'UNTITLED', a girl sits slumped, long and thin beside the lace curtained windows which are shut tight from the outside world. Her past is the accumulation of objects which are scattered around her. Nothing is vital. The entire area lacks any vibrancy. The length of the windows, markedly makes her immobile and frail. The moment for her is private and for us too, as we look at the picture. Schwartz's description is good; " Each figure is weighed down by an unseen but overpowering burden. In this nightmare of the vacuity of modern life we see beauty demolished by living".

NO 4.

Borge's other untitled painting has, by it's choice of length (canvas), the emptiness of a vacuum. The figure again is small, and appears smaller again on account of the elongation

Schwartz No. 3 Page 165.

Schwartz No. 4 Page 89.

PAGE 4.

and endlessness of the stairs.

Using the environment as Borges' has to carry over and convey both girls' states of mind, forces us to reconsider an individual's delapidated plight. That a building deteriorates with age, wear and tear is reasonable. Even the delapidation of a moderately new one is acceptable. But the possibilities and potentialities of one living human are numberless, and their disintegration incomprehensible. Here are two females, ageless (or is it aged), dejected, despirited and disillusioned but both paintings however speak for themselves. They might be a reference or backbone for some of us. Particularly now, since we have had the opportunity through these, to see for ourselves we might use what we see.

NO. 5.

Herbert Read talks of a similar linkage, "A man who sees and feels, not only the object immediately before him, but sees this object in its universal implications- sees the one in many, the many in one.....whose intelligence is widest!" They are grand, ideals, aspirations of what, we might hope to be.

While Borges' environmental paintings whisper human situations in a detached way, Francis Bacon's, scream the comparison.

No. 5. Read. Page. 35.

PAGE 5.

Bacon concentrates on the male figure but has painted female figures. Beside Borge's his paintings have the impact of a shark.

On the subject of old photographs, where his images stem from,

Bacon has admitted to David Sylvester why he does what he does. He deliberately "wants to distort the thing (image) beyond the appearance, but in the distortion to bring it back to a recording of the appearance."

Besides painting his friends, Bacon uses photographs from the Muybridge book of photographs. The photographs he says "are not only points of reference, they've often triggered off ideas".

At this point, since many of Bacon's paintings are portraits of his friends, it is interesting to hear what Udo Kultermann says of modern portraiture. "Like his Romantic counterpoint, the contemporary portraitist is interested in his immediate environment. He paints his wife, his friends, his art dealer and the people who come to his private shows." Bacon has, to boot, done a portrait of David Sylvester.

As for his distortion, as in the image of a human in an extreme situation, Toulouse Lautrec and Degas to a mild extent seem on a par with Bacon. Lautrec is noted to have asked several

No. 6.	Sylvester	Page. 40
No. 7.	Sylvester	Page. 30
No. 8.	Kulterman	(on portraiture)

PAGE 6.

women half dressed in their shifts and coloured dressing robes, their hands on each others hips, to dance to the music of a pianola. He made them move backward and forward so as to have them properly in front of him; then he would go into ecstasies over their poses." Incidentally, it is said that at such times, he was reminded of Botticelli's 'SPRING' which seems to me a funny reminder.

NO. 10.

The more intimate Degas answering his friends said " You need natural life, I need artificial life." I think he means people of the theatre and night life. He is somewhat like Bacon, although Bacon works on an image which has evolved someway - his photographs being the tools to help carry it out. Degas, (not always of course) thought it better "to

NO. 11.

draw what one sees no longer except in memory." It's their visual memories which link them. Besides, although Bacon's nudes are more animal like and aggressive, Degas brought out the animal like grace or precision in his ballet dancer series .

NO. 12.

Bacon speaking of the 'After the bath', pastel of Degas's has said, "at the very top of the spine (as the woman sponges her back), the spine almost comes out of the skin altogether. And this gives it such a grip and a twist that you're more conscious of the vulnerability of the rest of the body then

No. 10. Orienti Page. 22.

No. 11. Orienti Page. 22.

No. 12. Sylvester Page. 46.



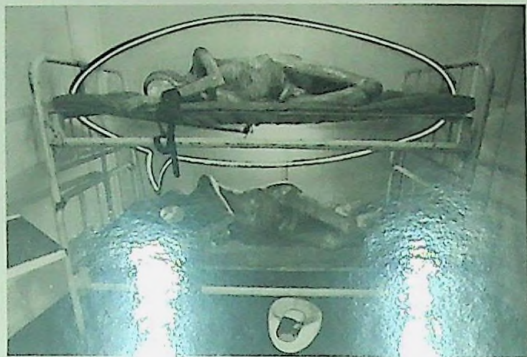
PAGE 7.

if he had drawn the spine up to the neck. He breaks it so that this thing seems to protrude from the flesh..... ..
.. it makes it a conscious of the spine as well as the flesh, which he (Degas) usually just painted covering the bones."

NO. 13. If horror and anger were projected from his early work, despair and sorrow are a result of the anger. Schwartz says "Bacon now communicates by the displacement of the figure in space what he communicated in earlier images with figures greatly distorted by stress." That special quality which Schwartz mentions holds some frightening enquiry for me, which is why I don't have the freedom to talk about them. The images themselves are obviously perplexed and in stress, but the space adds to their distortion and gives the quality and timelessness of the infinite. By the vastness of such space, he creates such an aloofness and aloneness of those images that they are to me fathomless. The whole painting seems to release something which gets no relief.

Bacon, though, likes highly disciplined painting although much of it is done or happens by accident and chance. He uses scrubbing brushes, sweeping brushes, rags and throws on handfuls of paint during the process of work. Maybe this is the secret behind the freshness and hasty looking

No. 13. Schwartz. Page. 86.



56. Edward Kienholz, *Hospital*, 1966. Mixed media, 8' x 12' x 12'. Collection National Museum, Stockholm.

57. Edward Kienholz, *The Wait*, 1964-65. Assemblage and mixed media, 6'0" x 12'4" x 8'0". Collection Whitney Museum of American Art, New York.

57. Edward Kienholz, *The Wait*, 1964-65. Assemblage and mixed media, 6'0" x 12'4" x 8'0". Collection Whitney Museum of American Art, New York.



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painted images in his work.

NO. 14.

From Washington another environmentalist and a sculptor Ed Kienholz, creates assemblage tableaux which are impersonal but have the impact of a bomb. Adrien Henry says, "the tableaux are a combination of meticulous realism and free painterly treatment of surfaces; the resin that hardens the surface and mummifies objects is splashed on unevenly, left to run..... Some of the elements are real, some junk constructions. The free runny treatment of the surfaces is a disturbing element, like the rough plaster surfaces of Segals' figures."

NO. 15.

Kienholz's movements up to the fifties are a good insight to his work of the sixties. He was a kind of Jack of all trades, who worked his experiences into his comments. Before he moved from Washington to Los Angeles in 1953, he had "worked in a mental hospital, run a dance band, sold cars and vacuum cleaners, kept a drinking club." He opened two galleries with Walter Hopps. 'THE WAIT' and 'THE STATE HOSPITAL', are shivering cross-examinations which tend to leave us, spectators, up to question. 'The State Hospital' in

No. 14. Henri Page. 45.

No. 15. Henri Page. 48.

particular is even more devastating, by his incorporation of the smells of waste and decay as part of the environment. Adrien Henry's description of this is particularly revealing ;

NO. 16.

"A big box, gray, anonymous. A door in it, with a barred window, the only way to see in. A strong smell of lysol in your nostrils. Two metal bunk beds. On them both, identical reclining figures; a naked bony old man, on a waterproof sheet, wrist chained firmly to the bed. A neon 'thinks' balloon encloses the upper one, leading from the lower. Where the heads should be, there are illuminated gold-fish bowls with two black fish swimming in each. Black shapes endlessly flickering; an old man's thoughts aimlessly circulating, never getting anywhere."

The 'Wait' is one human in her scathing environment, only dehumanized and dispirited. The human herself (she sounds like an inanimate object) made up of her own foundation, bottles. Throughout lies the feeling of desolation of the life she was denied. When we look at this victim reality is cruel and dishonest.

NO. 17.

"After one works out the form, the artist must ask, 'What

No. 16. Henri Page. 44.

No. 17. Schwartz. Page. 171.



Photo: George F. Mobley, 1967, 1968

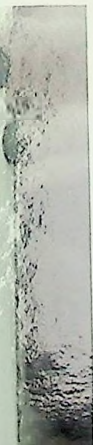
of the same barbed symbols of non-events and non-existence. She is among the living dead, a victim of the premature age that comes with devaluation and valuelessness.

Another environmental sculpture of a

man, who is not on your television screen, is on your street.

Hanson's environmental sculptures confront with images looked out at the American mythology. By placing what otherwise would pass as news, or as banal occurrences, within the context of

58. Duane Hanson, *Accident*, 1967. Polyester, fiberglass, mixed media, motorcycle. 106-628. Collection Mr. and Mrs. Robert G. Mayer, Illinois.



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have I done?' Then he creates." Duane Hanson from Minnesota, summing up his views on his sculptural work. Only I find his words incomprehensible to a point, besides his work leaves one almost indifferent. Since he said that statement maybe it means it applies to him anyway. For it's my belief that the creation has taken shape before the end. However it is possible that Hanson himself is amazed at his own sculptures and so the thing has been created for him then only - when he sees it in its perspective at the end.

My indifference I'll try to explain. I have only observed his work (the case also with most of the others) in the space of a book page. Because his figures are life-size, three dimensional and perfectly modelled (people who write books assure us of this) I feel as though his works might be pictures in a newspaper/magazine or on a screen. In cases like this, the written word often makes a stronger impression of the situation for me. Schwartz is clear enough and no doubt can afford to be. Having the opportunity to see these realistic sculptured people separated from their accidental area, in a gallery must be impressive. Schwartz points out "By placing what otherwise would pass as news, of as banal occurrences, within the context of an aesthetic experience, Hanson enables the viewer to perceive in isolation the

NC. 18.



PAGE 11.

faces of our environment."

Hanson like Kienholz uses real objects, papers, bottles, and clothes which project and make that state ultra real. He differs from Kienholz by his use of bodies in movement which ultimately (and which makes them unreal to me) are arrested and still. The two works illustrated, 'DERELICT' and 'RIOT', are the best I've seen of them, on account of their being photographed in their natural out of doors sites.

FOOTNOTE

WHEN I HAD FINISHED WITH THIS THESIS I DISCOVERED
SOMETHING FURTHER ABOUT HANSON. IT SEEMS FITTING
TO INTRODUCE THIS INFORMATION HERE NOW.

↓

Duane Hanson whom I deliberately kept myself aloof from (in other words gave lesser research to) is more understandable, to me now on account of his honesty. Since photo-realism doesn't really excite me, my interest was not so thorough and neither was my smart summery of him.

Still concerning himself with movement, but in a more jovial manner e.g. 'THE SUPERMARKET LADY', is one work of his which I find exhilarating. The movement in this, although still photographically arrested is very witty and loving, because of the woman's vastness and her love (or is it necessity) of food. (For me it portrays vividly my feeling, when with money enough, I cannot, but go on a blitz in a super-

PAGE 12.

(a) -market. That's happiness. The cashier and her efficiency plus the computerlike cash register always is the obstruction. However, there is evidence that he is not altogether a photo-realist. When asked about New - Realism, which has been defined as 'a statement without any comment,' Hanson replied "I wanted to comment and was criticised that I was doing it for shock. For me, I feel that I have to identify with lost causes, revolutions and so forth. I am not satisfied with the world. Not that I think you can change it but I just want to express my feelings of dissatisfaction. Everybody feels dissatisfied..... I try to be honest about what I feel myself and what others feel and express it"

(a) Photo Realism. Duane Hanson.

The next artist is about hard human expressionism.

NC. 19.

"Expressionistic art is an art that gives outward release to some inner pressure, some internal necessity. That pressure in art becomes a vent or safety-valve through which the intolerable psychic stress is restored to equilibrium."

Herbert Read on expressionism. Since Peter Saul is the

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9 1/2". Courtesy the artist.

128. Peter Saul, *Mr. Welfare*, 1969. Oil on canvas, 93" x 120". Courtesy Darathea Speyer, Paris.



129. Peter Saul, *Self-Portrait*, 1970. Dry-ink watercolor and pencil on illustration paper, 11 1/2" x 34". Courtesy the artist.



130. Peter Saul, *Mutter*, 1970. Dry-ink watercolor and pencil, 4 1/2" x 24". Gift of Alan Frankel Gallery, New York.

127. Peter Saul, *They Don't Know*, 1967. Ink on paper, 7 1/4" x 5 1/2". Courtesy the artist.

128. Peter Saul, *Mr. Welfare*, 1969. Oil on canvas, 63" x 120". Courtesy Darthea Speyer, Paris.



129. Peter Saul, *Sick Pimp*, 1969. Dry-gal watercolor and pencil on illustration paper, 11 1/2" x 34". Courtesy the artist.



130. Peter Saul, *Nixon and Muffin*, 1970. Pencil and paint on illustration paper, 43 1/2" x 25 1/2". Gift of Allan Fromm, New York.

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next painter I want to discuss and who is blatant, sardonic, sarcastic and shocking in his linear paintings anyway, I feel Herbert Read's statement helps to justify Saul's absurd work. It seems that Saul draws his stuff that dreams are made from (his ideas of course) from the reported facts in magazines and newspapers, in other words gossip, which the general public find appealing. Although his 'symbolic' paintings of wealth, war, and poverty are reasonable quiet e.g. 'MR. WELFARE' his 'NIXON', and 'QUEEN MUDDER' is nastily funny.

NO. 20.

Saul himself seems not to have any shortage of wit or sarcasm in his verbal summary at what he is about. "These are not tender times," he says "It seems very difficult to make anything happy convincing. But I am soft hearted. I want to show that human beings are really okay." At this point he has to be a generous or welcome satirist.

NO. 21.

Nevertheless one could hardly describe his work as refined. Brutal maybe, to the point of absurd chaos, at least in some of his deliberation. Lucy Lippard's short description of his work might add some light. She says, "Saul retains a de Kooning-esque technique and acrid colour despite his subject

No. 20. Lippard. Page. 97.

No. 21. Lippard. Page. 96.

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matter". Well, her short definition of colour does ignite these black and white illustrations and also blends in with his character.

One can only deduce that Saul attempts to explore humanity using external channels (magazines etc.) with internal sensations or somethings like those.

NO. 22.

George Grosz, might have enjoyed Saul (but might not have admitted it since he was a proud man) "Men," he once wrote "are pigs. Talk about ethics is humbug meant only for the stupid. Life has no meaning other than to satisfy one's ^{et} appetite for food and women. There is no soul. The important thing is that one has the necessities. The use of elbows is necessary even of unpleasant. " (Sunday Times Supplement.) Although he is an artist, in a way, he sounds more like a hard core businessman. - Grosz. For all that he lacks Saul's spoken humour.

Now I began the introduction of the above artist with a quotation of Herbert Read's, and it seems apt that Saul's work should close with the remainder of Read's quotation. I might point out that Read was writing about Northern

No. 22. Times Supplement.

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NO. 23.

European expressionism - still it helps here. " Such a release of psychic energy is apt to lead to exaggerated gestures, to a distortion of natural appearances that borders on the grotesque (Saul).....that a spectator educated in the tradition of classical restraint and idealism begins to revolt. (by).

CONCLUSION

A song once went 'There must be someway outta here' which is precisely my feeling now. This will be an exit not a conclusion.

All the artist/sculptors you have now become familiar with, (in a small way - anyhow), are people. Maybe they are made

No. 23. Page. 163. Read.

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up of all colours. They have strongly and maybe scaringly made use of what is immediate to them. Obviously people are urgent for people. The point is they are doing and saying something about human values at this present time. Besides all our virtues and goodness, we are potential cheats, swindlers and fairly potentially bad in that other way.

Where is our humanness or is it courage when the ship sinks? In an extreme situation greed whips itself. Those artists have succeeded in portraying, loneliness, despair, indifference, beauty and patches of the destroyer. It must be too, that this age makes it harder to see humour in a tragic or dangerous situation. A.N. Whitehead keeps us alert about it all. "It is the business of the future to be dangerous."

NO. 24.

The present situation too, is dangerous. The struggle of the humanist artist is, in part, the struggle of all artists. But unlike those ^{who} create 'happenings' the humanist artist works alone. 'Happenings' are visual theatrical events, whose artists through their activities (artistic) on the streets and by being immediately spontaneous, would hope to exchange the prevailing indifference ^{of} of the general public for

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some higher quality. The artist of the 'Happ^{en}ing' does'nt work alone through or depend on galleries for his visual communication.

The humanists still require the traditional opperatus of the system of galleries to exhibit their work. Although other systems have been tried they have'nt been very successful. The monopoly of galleries, their owners and patrons is such, that it is they who have the run and command of all artists developement. They are the bread winners and can afford to have butter on both sides of their bread. Naturally they do'nt like to see themselves mirrored bluntly and honestly, for their position would become precariously risky. Getting down to the grittyness ^{of} it, patrons usually will not support what is critical of patrons.

Had there been more books and illustrations available on the subject of 'humanism' I would have spoken about other artists and their involvement in the human state. As it was, the scarcity of information made my interest all the more acutely urgent. Although much, of what I would like to talk about has to be alleviated. Not having such vital

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resources gave me greater encouragement. My only sound source came from Barry Schwartz who made this possible for me.

In summing up the future of humanism his views are worth recording or noting. America, he points out has for some time, been the eccentricating point and ring leader of artistic development. Talking about American films, he made the revealing point, that it was Europeans who first took them seriously. He adds that humanist artists, while still relatively obscure in America, have got the recognition in Europe. America in trying to maintain its revolutionary position in art, which bloomed as the top centre with abstract expressionism, cannot accept something as un-American as humanistic art. Since Humanism is not solely American but international in subject matter, Americans are slow to support the un-pro-Americanism of it. America projects so many ideals, which humanism puts the damper on, by showing man's inhumanity to man. "Europeans", he states, "are not burdened with the idea of American art, and have been far more apprec¹ative of American Humanists than have the Humanists own countrymen."

NO. 25.

No. 25. Schwartz. Page. 158.

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Neither does he yet think that there is another strong enough system to support this art, other than the Gallery structured one. He suggests a revival of Mural Painting, because it would be reciprocated within community groups. Because community groups are continually searching for their identity, they would be more universally closer to human problems. However, commissions for Mural paintings have always been scarce, so too, funds. Much of what has been achieved in Mural painting has been done through the combined spirit of artist and community.

I myself would like to draw/paint what I sometimes understand very clearly, othertimes not so clearly, when I am at a loss for words; that is, that growth, in that person, in his plot in his environment.

NO. 26.

I will end this exit with a quotation from Schwartz; "By it's nature then, humanist art will exist as an enigmatic statement of beauty, horror, of order and chaos, of diminishment and potential stature of possible nobility and a new fallen state."

No. 26. Page. 34. Schwartz.

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