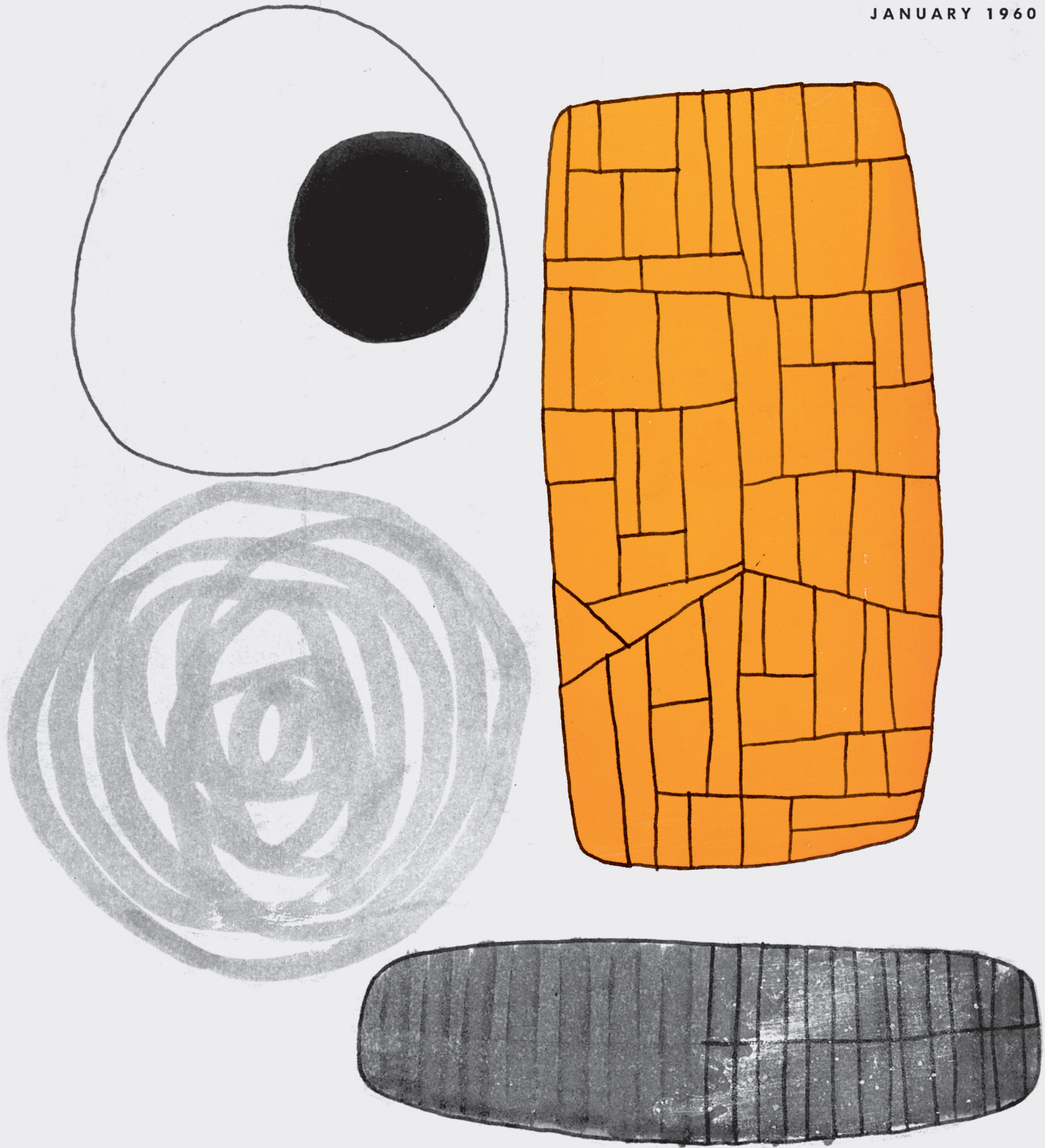


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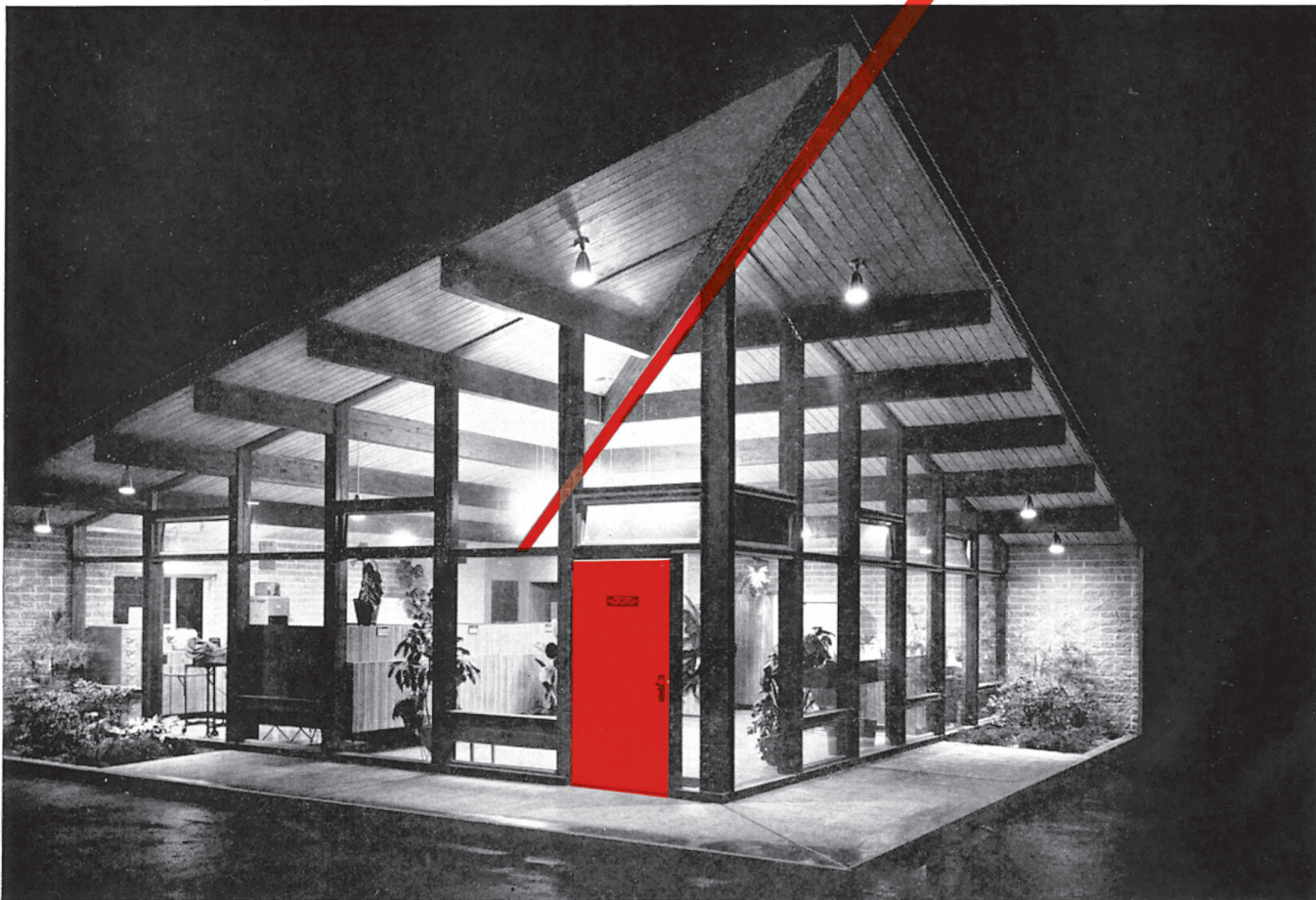
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*Correction: On page 33 of our November issue the credits for the Shopping Center project should have been: Albert C. Martin & Associates, architects, and Frank L. Hope & Associates, architects.*

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VOL. 77, No. 1

## MUSIC

PETER YATES

### WHO SMEARED VAN DOREN?

Quick! I'm not going to write about it. *Time* took care of that. They really smeared him up, just as *Life* formerly praised his homely intellectual virtues. I was reminded of the disgust, because of that sick, nauseated feeling, nothing I could do about it, I suffered when, back in 1937 I believe it was, the spirit of righteous propaganda first proclaimed itself in *Time*. It was in the 10th anniversary issue, an editorial: until now *Time* has told the truth as we saw it, without taking sides; but in times like these we must take sides and proclaim the truth as we believe others ought to see it.

I quote, out of *Time*, a panel headed "I WAS INVOLVED IN A DECEPTION": Mephistopheles, the associated producer, is tempting Faust: ". . . He also stressed the fact that by appearing on a nationally televised program, I would be doing a great service to the intellectual life, to teachers and to education in general by increasing public respect."

Faust: Are you not out of hell?

Mephistopheles: Why, this is hell, nor am I out of it.

Faust: Come, I think hell's a fable.

Meph: Ay, think so still, till experience change thy mind.

Faust: Go to your master, say Faustus gives him up his soul:

And in return for the bargain, four-and-twenty years

I shall abide in all voluptuousness

On this sweet, present earth,

Having you ever to attend on me:

That he shall give me whatever I shall ask,

That he shall tell whatever I demand,

Punish my enemies, reward my friends

And yield to my will . . .

Now, Faustus, must thou needs be damned and cannot be saved.

The heaven thou servest is thine own appetite. . . .

Goethe's hell is a kind of summer resort for the sentimental agnostic, in whom betrayal, though reprehensible, is thought to be the

fact of life. Marlowe had no illusions; he had seen the place, and like the explorer who returns to the jungles of the upper Amazon he knew to what he was going back. In the present age Marlowe is the less archaic.

I have omitted heaven's losing part of the argument, to let hell state its own case. If I'd said it in my own voice, somebody would have laughed and called me "naive." Poets exist for the purpose, occasionally, of rendering an inalienable indictment. Wherever one looks, amid our cultural mendacity, one sees the intelligent man who has sold his soul for the public entertainment.

In our cultural context, the word "naive" carries a peculiar meaning. It means something like "too silly honest to keep your mouth shut when telling the truth might get you hurt." In the American cultural context it's smart not to be naive. To get on the inside, where the money is, you have to find the combination. If you aren't, if you don't, you don't rate. When you are, you have either developed a moral hide too tough to sense the bruises, or you have borrowed, like a hermit crab, a portable carapace of habitable rationalizations, the more commonplace the easier to accept.

Vance Bourjaily, contributing an article about TV writers to the *Harpers* symposium *Writing in America*, offers this: "The networks, as businesses in a business society, must be expected to look on quality programming only as a form of public relations unless it pays its way; the advertisers cannot be expected to use truth willingly to illustrate their ads; the rating services and the public must be acknowledged as eternal mirrors of one another, a bit warped perhaps, toward a mutual image of idiocy, but on the whole more informative than not." Elsewhere he commented: "It is understandable that the important television dramatists work no more in a field which offers small scope for their ambitions, and which, in addition, does not pay very well." So for the writers, whom he represents, Mr. Bourjaily supplies the same excuses as for the networks. On the writers' side he puts it into the language of a rationalization that any person of the common mind will accept; for the networks he sees farther and prefers irony.

By a coincidence, while I was pouting over the back-issue that contains *Writing in America*, that stale loaf of half-truth, I was listening to an intermission program between halves of the N.Y. Philharmonic. Three spokesmen of agencies under the propaganda wing of the State Department were heard delivering their messages to the Music Critics Association convention at Washington, D. C.

They were explaining to the music critics how the United States officially ships music abroad. One man, representing a subdivision having to do with what is called Cultural Presentation, had the decency to explain baldly, as he put it, that this highly named sub-agency accepts no responsibility for encouraging American music, American artists, or anything else worthwhile, except shipping abroad that kind of public entertainment which the agency believes will best deceive our friends. Call it the chrome and tailfin policy, allowing ourselves to be infiltrated by everybody else's better product while we are telling anybody who would criticize us that we never had it so good.

The United States is the one major government in the world that accepts no responsibility for the proclamation or survival of our national culture. What is the purpose of the Cultural Presentation sub-agency? I give the spokesman's exact words: "To enhance America's cultural prestige abroad."

The second man hung it on the music critics themselves, this way: I can say this, we have not sent abroad one program our committee has not recommended, but we have not sent abroad every group our committee has recommended. Among the members of the committee which makes these selections are some of the biggest names in your own Association. There's a lag in there somewhere, but we're not sure which tail wags the lag.

Anyway, we have the "biggest names." Measured by what? Circulation? What the name stands for doesn't mean anything, so long as it's well known; and to be well known in American musical criticism is to be complaisant. Not complaisant with everything. Some of the big names wreak havoc among living composers who presume to compose a contemporary music. Some of the big names know what they believe they know with so much certainty their self-satisfaction has become impenetrable by knowledge.

I've been tempted myself. Writing about a beloved figure for a magazine which pays very well I confined my admiring comments to the ambience of the beloved personality. I did not tell how the performances, soon to be packaged and received by critics amid discriminating praises, were run through once and then recorded, usually twice, some details being picked up separately and added:

(Continued on page 28)

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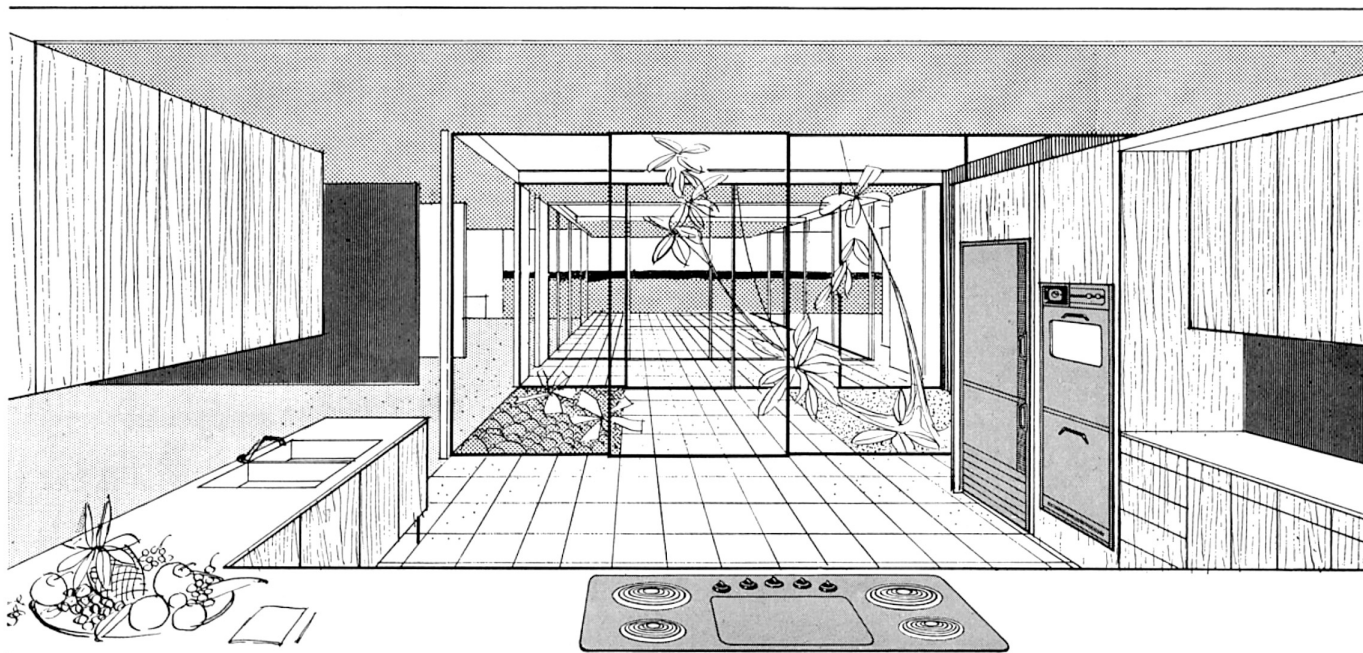
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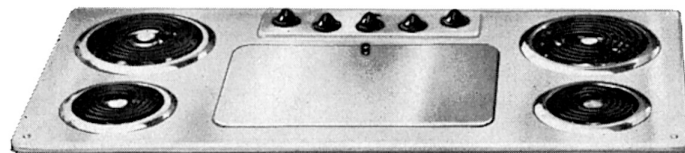
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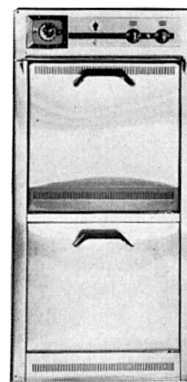
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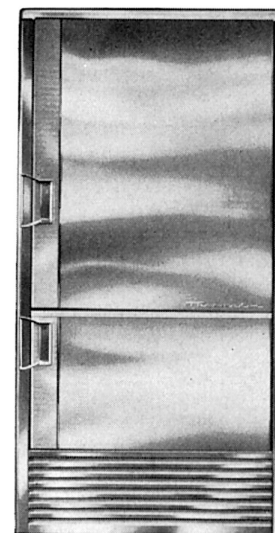
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**ART**

ADJA YUNKERS

KENNETH B. SAWYER

Critics are poor prophets. The history of art criticism in particular scans rather like the history of human error—a fact that scarcely impedes the apparently incurable critical habit of prophecy. Being alive to all this I shall make no claims on futurity: the pastels and wash drawings of Adja Yunkers, recently displayed at the Andre Emmerich Gallery, may not alter the national attitude toward what we have come to regard as minor media. But the point is that they *should*.

Yunkers' means are incontrovertible: he has more technique at his command than any man in America—I would except only Hofmann and deKooning. It is not simply coincidence that all three are



Adja Yunkers

*Pastel on Paper, 1959**Photograph  
Eric Pollitzer**Courtesy Andre  
Emmerich Gallery*

European by birth and training. While the three are closely—and rightly—identified with American art, all are engaged in the creation of works of art in several media. The notion that the artist may not necessarily be a specialist is a thoroughly European one; in fact, in some circles it is dismissed as merely frivolous, if not downright un-American, to do so. Hence Picasso is condemned for his range.

Pastel in particular has been neglected in our time. What a pity! Its possibilities, when handled by a master, are formidable, and, in the main, untried. Degas me no Degas': his pastels were among the best of his oeuvre. DeKooning, too, has used the medium wonderfully albeit largely as sketches for subsequent oils. There have been few others who approached pastel with the respect it deserves, and of the number only Yunkers is producing major art. Let me amplify this a bit: John Crowe Ransom once described a major poet as one who had produced a sufficient number of ambitious poems, concerned with serious (i.e., what a given culture regards as serious) matter, that function within the limits of the conventions of poetry. In justice to Mr. Ransom, I simplify considerably.

If these qualifications of majority may be transferred to the less verbally accessible terrain of the visual arts Yunkers must certainly be numbered among the elect. His production in several media has



Adja Yunkers

*Gouache,  
Black & White**August 30th  
1959**Photograph  
Eric Pollitzer**Courtesy Andre  
Emmerich  
Gallery*



Adja Yunkers

*Gouache, August 7th 1959*

Photograph Eric Pollitzer

Courtesy Andre  
Emmerich Gallery

been large and consistent; his matter (or content, which is more to the point) has dealt, and continues to deal, with the multiplicity of human imaginings; obviously, it goes without saying that he creates within the limits of what our culture recognizes as plastic art. That he extends these limits surely is not to his discredit: Yunkers in his great good prime has achieved an image of beauty and stunning intensity.

## LE PEINTRE MALGRÉ LUI

DORE ASHTON

In 1946, Jean Dubuffet was moved to write in defense of his controversial exhibition at Galerie Drouin that many people, on first seeing his paintings, would experience a feeling of aversion and fright. But, he explained, "the first impression is due only to the employment of unprecedented materials with unprecedented techniques." In his view, he wrote, the function of the artist is to "enlarge the conquests and annexations of man over worlds which to him were, or seemed hostile, and if it is given to an artist to reveal an object which before seemed horrible, as beautiful and exalting, it is all to his credit."

Dubuffet was right about first impressions. Thirteen years have passed since the "Mirobulus, Macadam et Co.," the title of the 1946 show, raised its storm and the first seizure seems like ancient history now. In fact, the retrospective exhibition at the Pierre Matisse Gallery revealed not the scandalous but the miraculous in his work. It revealed that Dubuffet, for all his earnest efforts to mask the finesse of the professional artist in himself, and for all his hearty disdain for elegance and estheticism, is a *peintre malgré lui*. He may, in the titles of his paintings, shock a little as in his portrait of "Limbour, facon feinte de poulet" (Limbour, made with chicken droppings) or "The Hairy One," a portrait of a woman's body, but he still cannot avoid making beautiful surfaces. His taste, his profound absorption in his materials, his absolutely certain judgments endow this exhibition with unusual coherence. He is a rare bird, Dubuffet, and he does, as he knew when he wrote the 1946 apologia, fly far ahead of us.

Unlike many 20th-century painters, Dubuffet consciously assumed a position. He summed up his predilections, sorted out his convictions, and painted. But he also wrote. And he wrote persuasively, casting far less dust in the eyes than is generally assumed. He wrote that he abhorred the "maniacs," the "snobs" and the "initiates" who frequent art galleries. He admonished the world: "Don't close in art, cut off from people, in a Trap." He said in a thousand different ways that his own art was designated for the "man in the street." He longed for an art that "doesn't know its name." He reminded his audience that everything has its source: that colors come from minerals in the earth, oil from plants and turpentine from the pine tree.

He explained, often in witty metaphors, that painting is a real language and, in a small essay, "Man Writes on the Sand" indicated a vivid sense of history: "Only the contemporaries of the painter, and even among them only his closest friends, can decipher all the stirring of allusions, and the ellipses that animate the work. It makes no sense except as it functions within the collective humor of the moment in which it was produced."

It is one of the paradoxes that always pursue a man like Dubuffet that the very snobs and esthetes he wished to alienate are now his most ardent admirers. And it is doubtful if the man on the street, the servant girl, or the many proletarian enthusiasts of Maurice Chevalier—who Dubuffet says created a language superior to that of opera singers—have found Dubuffet's elementary language intelligible.

He has been misread as a satirist, and he recently protested in the "New Images of Man" catalogue. "My position is exclusively that of celebration" he wrote, taking objection to those who saw in him the sophisticated buffoon. (But even an earnest man can't help noticing things, and Dubuffet's total denial of satire and buffoonery is not entirely acceptable.) Nevertheless, while Dubuffet is a bristling, peculiar personality whom Andre Pieyre de Mandiargues describes as a man "who never leaves his admirers in peace and doesn't always spare his friends," there is a thread of desperate, old-fashioned sincerity in his writings and much in his paintings that brings home the irony of his bourgeois acceptance.

Dubuffet's concern with simplicity, his fundamental back-to-the-earth philosophy, his need to "see" commonplace objects, gestures, human equipment, and above all, his uncanny ability to evoke sources (the "territories of origins") have placed him in a leading relationship to other post-war artists. He is particularly close to contemporary poets who, like him, have burned their esthetic bridges. One of his friends is the poet Francis Ponge. With his exacting verbal magnifying glass Ponge has examined elements—earth, vegetable, insect and animal life—with the same painstaking super-realism Dubuffet uses. Both artists follow the 20th-century line of disruption of previous forms; both deny abstraction, and both paradoxically transform their materials to the point of abstraction.

But Dubuffet's elliptical language resembles even more the language of Max Jacob. Jacob also took the "embryonic, the imperfect, the rough diamonds" that Dubuffet says he loves best, and made of them the maddening, equivocal poetic style of pre-war Paris. Puns, solecisms, dirt, toads—the stuff of Jacob's poetry and



Jean Dubuffet

1952

Dubuffet's paintings—are tumbled together in what amounts to a wry but passionate quest for truth.

Both men strain to "see" the ordinary in a vision that is potentially extraordinary. Jacob did it when he watched the passersby on the rue Ravignan and assigned to them mythic roles—Ulysses, Agamemnon et al. Dubuffet has consistently tried to duplicate this concentrated staring process—staring until hallucination occurs—in his paintings of people in subways, cows, Arabs and nabobs.

Burlesque, which Dubuffet feels has been overstressed in regard to his work, is still one of the elements that cannot be overlooked. Like Jacob, who Marcel Raymond said was in the tradition of the 17th-century masters of travesty, Dubuffet has made fun of the pompiers in painting and of their outmoded clichés. His own relationship to the early French "macaronic" poets can be taken as the same as Jacob's. In this connection, Raymond cites an interesting passage from Bernard Fontenelle's "Dialogue des Morts": "Oh I see that you have not understood the perfection of jesting."

(Continued on page 30)

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# notes

## *in passing*

Automation, atomic energy and other technological changes are dominating the labor and social scene in more and more of the older industrial countries and are a key factor in the development of the newly industrializing countries. They pose serious problems of economic and social adjustment for our industrial society and throw down a challenge to our whole civilization. True, many of the problems are not new. They arose in earlier stages of industrialization. Today, however, they seem to take on a more dramatic and a more drastic form.

Today every country is caught up in the relentless wheel of technological change. Each region and each nation is affected, directly and indirectly, and at an ever faster pace. There is no point in discussing here the desirability of this evolution. There is no question of turning back and little possibility even of regulating the speed of development. Our problem is to move forward in the social field fast enough to be able to insure that technological progress is translated into social progress. We must give practical evidence of social growth if we are to profit from and even to control the mighty technological forces which we have liberated. If we do not grow to the extent required of us, our whole civilization will bend and may even break under the strain of change. If we do grow enough and fast enough, we open the way for creating a higher and richer civilization than man has yet known.

Despite substantial differences of opinion on many aspects of automation and atomic energy, no one would deny that they provide a powerful lever for economic growth. They make possible a vast increase in production and in productivity. They make possible the more rapid development required to keep pace with population growth and to raise living standards. Indeed, these and other forms of technological progress are essential if the world economy is to grow and produce more and better services and if it is to respond successfully to the challenge of rising populations and higher standards of living. This is the true perspective of the future—and one of which we should never lose sight.

Thus, the long-run outlook is good. But in the meantime many short-run problems have to be met with imagination and vigor. Most of these relate to the labor and social aspects of technological change rather than to the technical aspects, and to our ability as a society to absorb

change readily to the general benefit of the people.

Employers have continued their search for technical solutions to outstanding problems and have given increasing attention to the social aspects of technological changes. Trade unions have been studying the implications of these changes for workers. In many countries government services have taken steps to strengthen research and other facilities so as to be able to understand and anticipate the problems and to promote smooth adjustment to the accelerating pace of technological change. A great many national and international conferences have been held to discuss the impact of automation and atomic energy and to consider the more general problems of technological change. These questions have also been examined by a very large number of employers' and workers' organizations.

All these developments are symptomatic of a healthy concern with the problems facing us today and constitute reasonable and essential steps towards their solution.

So far, we have only probed the surface. Much remains to be done to develop a sound basis for absorbing without unnecessary friction the vast changes which are taking place. We must adjust the pace of our social planning and action to the inexorable pace of the technological developments which are transforming the world economy. We have a heavy responsibility to develop and pursue policies which will facilitate the social growth now possible and necessary for world development.

Despite many differences of opinion about automation, and especially about how fast it will come and how far it will go, there is a surprisingly wide area of general agreement about its impact on work and life.

The area of agreement can be summarized this way: Automation is rich with promise of higher productivity, of more goods and services, of higher living standards. It will have a deep impact on wages, hours, and working conditions, on labor-management relations. There is a need to prepare for change in all fields of labor and social policy.

The basic task is to insure that the human problems of automation are not neglected. Put positively, its real job is to make sure that social goals triumph as the new technology makes its way into the world economy.

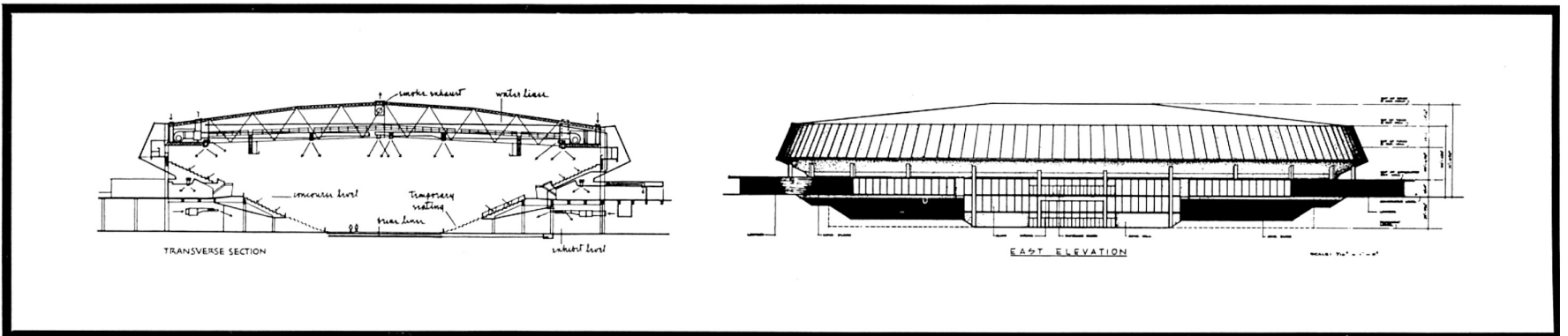
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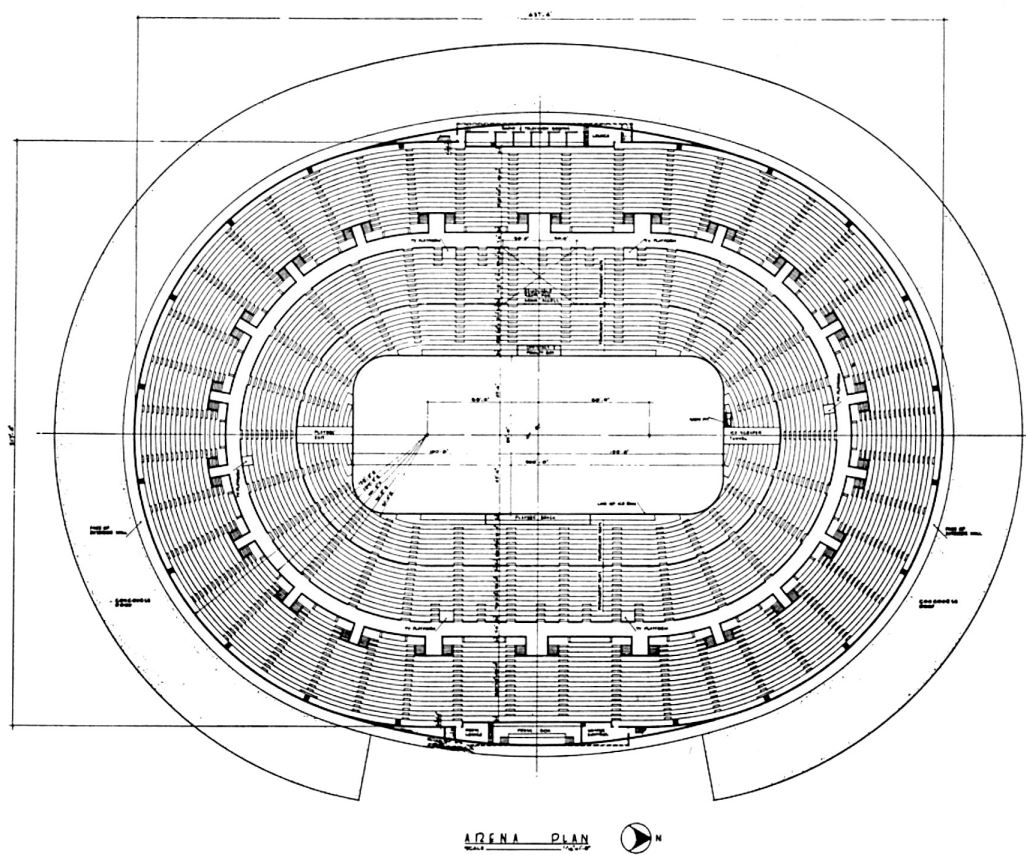
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BY WELTON BECKET AND ASSOCIATES, ARCHITECTS AND ENGINEERS

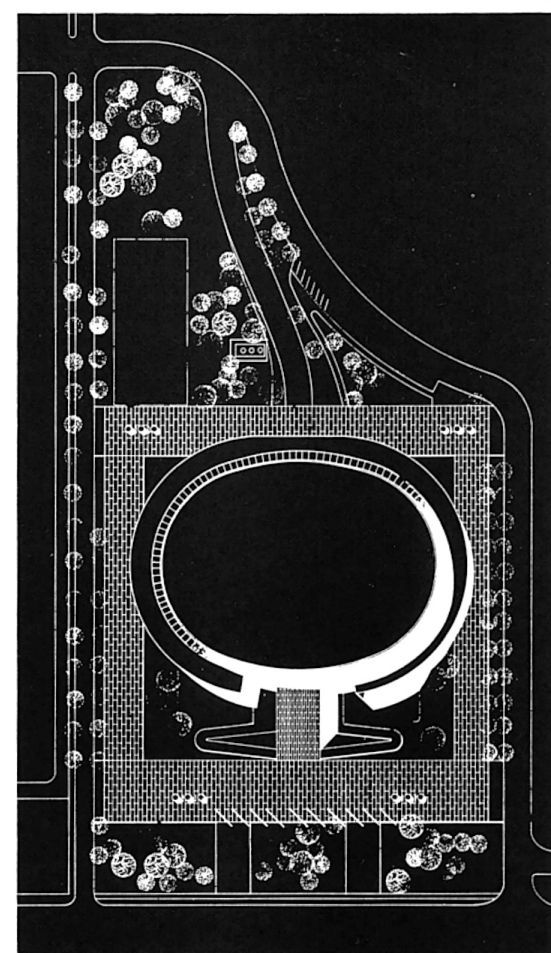
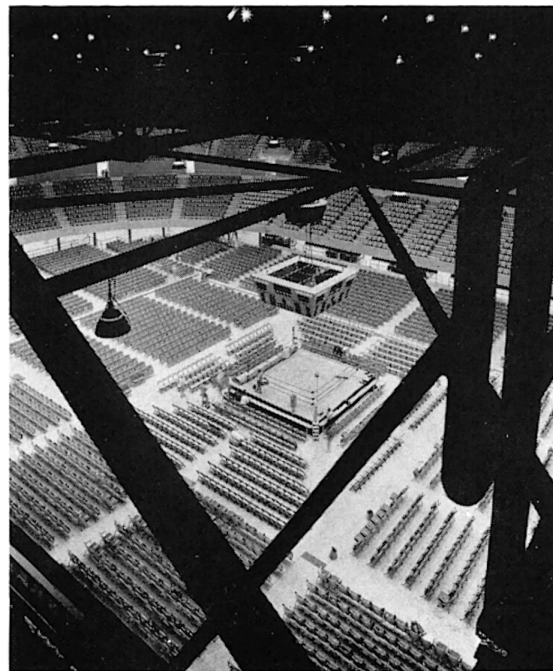
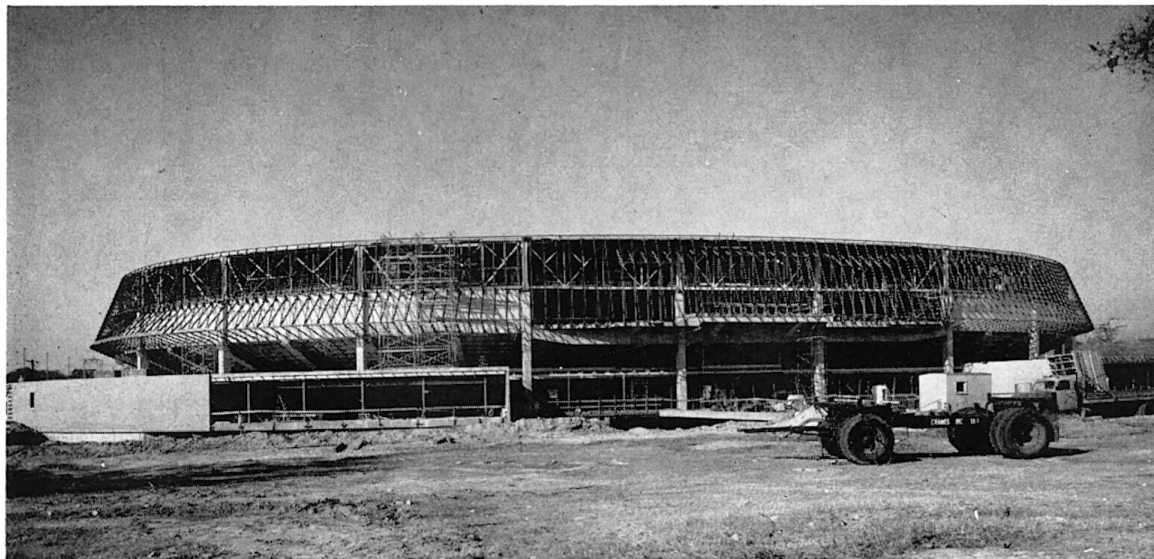
BRANDOW AND JOHNSTON, STRUCTURAL ENGINEERS



PHOTOGRAPHS BY MARVIN RAND

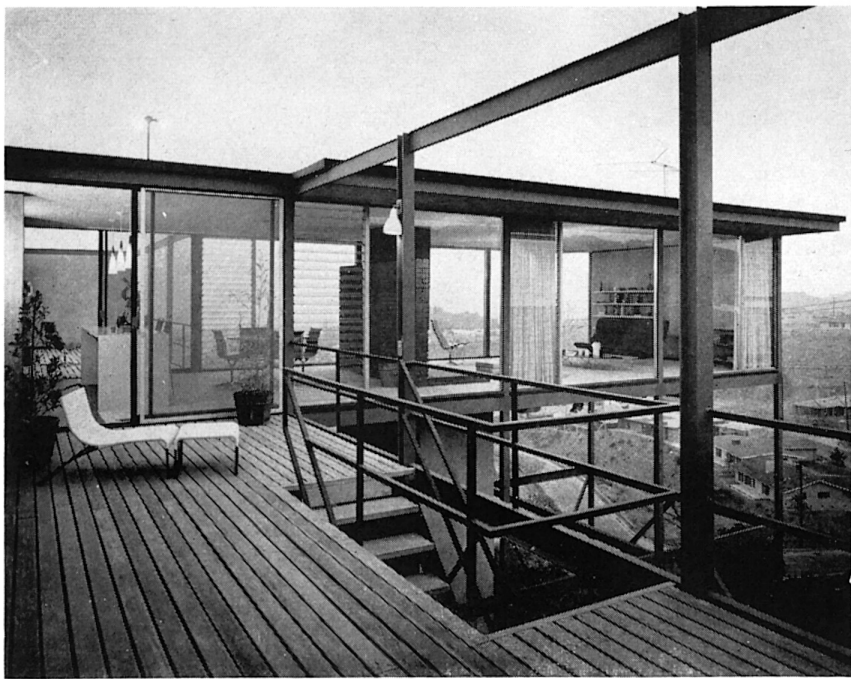
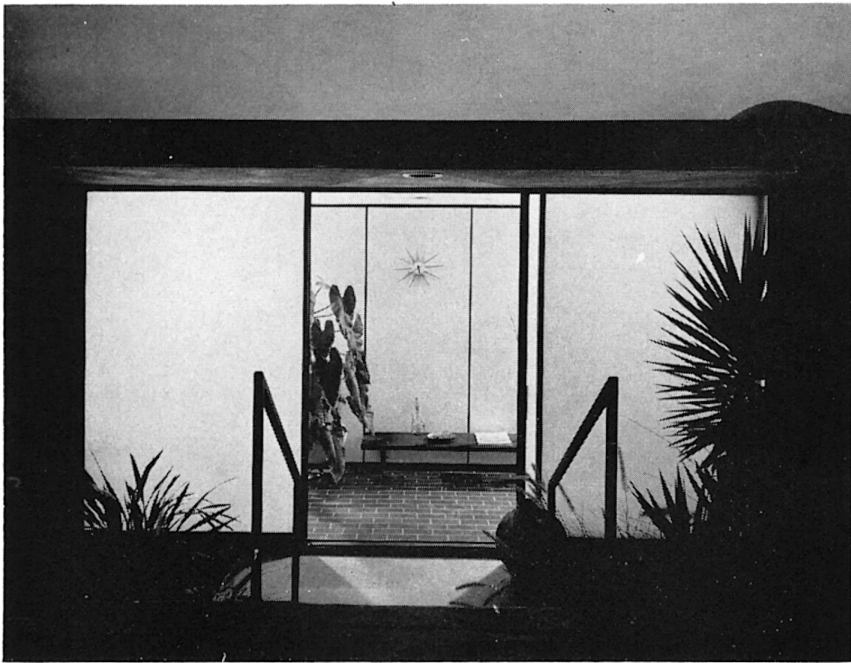


PHOTOGRAPH BY JACK SHEEDY/VANGUARD



The elliptical shape and relatively flat roof of the structure combine to give an extremely economic and functional solution to the problem of providing maximum seating within a minimum cubic footage. This was accomplished through special design, eliminating interior columns to give each spectator a completely unobstructed view of the floor. The shape required steel 315' long, considered to be the longest such building trusses in use in this country. Intended primarily for sporting events, the arena has a maximum seating capacity of 22,400. It will also be used for trade shows and conventions. There are eight transverse trusses spaced on 50' centers. The 12,000 permanent seats are arranged in 28 rows using concrete treads and risers. All permanent seating is reached from ground level approaches, the arena floor level being some 24' below ground level. A 35'-wide circumferential concourse distributes foot traffic to the permanent seating. The entrances are arranged for a minimum of traffic difficulty for departing crowds.

Twelve rows of temporary seating can be installed on the arena level and reached by four separate entrances. The flexible seating pattern of the arena can be adjusted for the accommodation of various categories of events with a maximum of 22,400. The upper level includes, in addition to the seating and concourse, offices, concession areas, and lavatory facilities. The lower level houses mechanical space, storage rooms, locker and shower rooms, and has a truck entrance, 40' wide and 20' high, to accommodate huge displays. The arena-level access includes two 48"-wide moving stairs, one at each end. A press booth is provided on the east side of the arena and radio and television facilities on the west side.



## HILLSIDE HOUSE BY CRAIG ELLWOOD

JERROLD E. LOMAX, ASSOCIATE



- LEGEND:
1. — ENTRY
  2. — KITCHEN
  3. — DINING
  4. — LIVING
  5. — STUDY ALCOVE
  6. — BEDROOM # 1
  7. — BEDROOM # 2
  8. — UTILITY
  9. — POWDER ROOM
  10. — TUB ROOM
  11. — BATH #2
  12. — DECKS
  13. — CARPORTS

It was desired to have all of the living areas on the same level although the site began its 30 degree slope almost immediately from the street. This then governed the design approach for the project.

To create the desired level living area, it was necessary to extend the 4H13 steel columns as much as 28 ft. down to grade. (The frame space below the living and dining area will be utilized for a future master bedroom suite.)

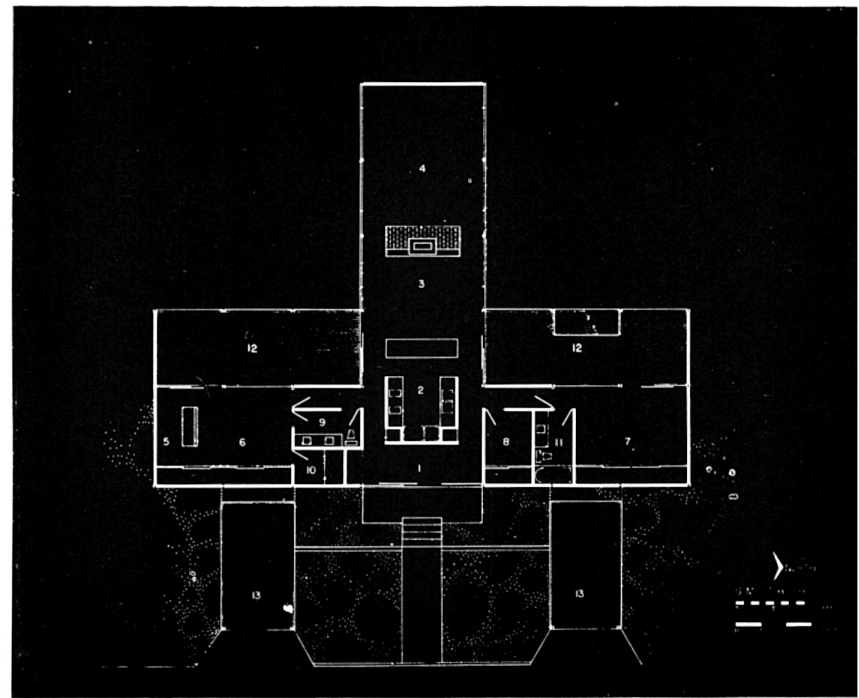
The framework consists of 4H13 steel columns at 10 ft. O.C. with 8" steel channel fascias at floor, 6" I beams at roof and 6" Jr. I beams at roof fascias. 2" x 8" wood joists at 16" O.C. frame into these members. The seismic V-bracing for the elevated living and dining area is 4" steel tees. (All steel connections were field welded.) All the exposed steel members are painted blue and the exterior wall finishes are natural plaster.

To create a more inviting approach to the house, the carports are separated and placed at each side of the house entrance. It was felt that this was a desirable departure from the usual hillside house carports that overshadow and make secondary the approach to the house.

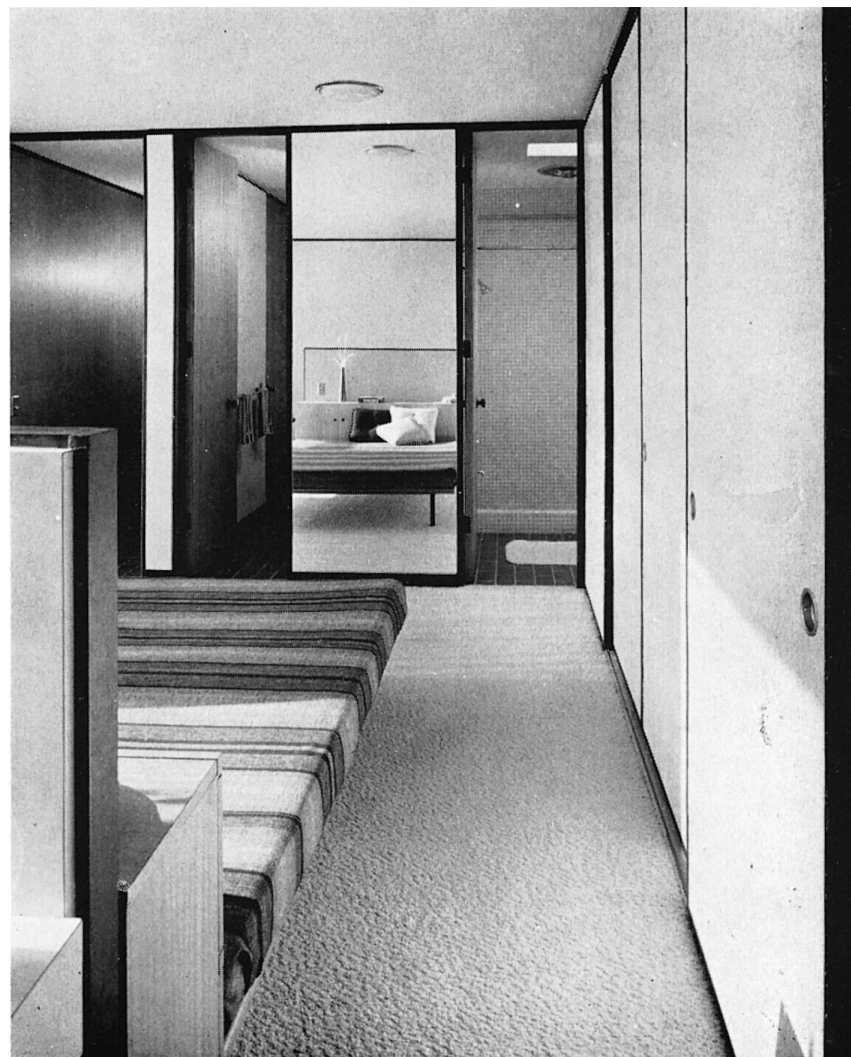
A T-shaped plan was chosen in order to divide the view benefits in consideration of area. The leg of the T-shape, containing the living and dining area, had a dual purpose in that it provided the most dramatic vantage point for viewing the beach city lights and ocean to the south, as well as establishing the framework for the future master bedroom suite directly below. The arm of the T-shape, containing the bedrooms and the kitchen area, offers a view of the canyon and hills beyond.

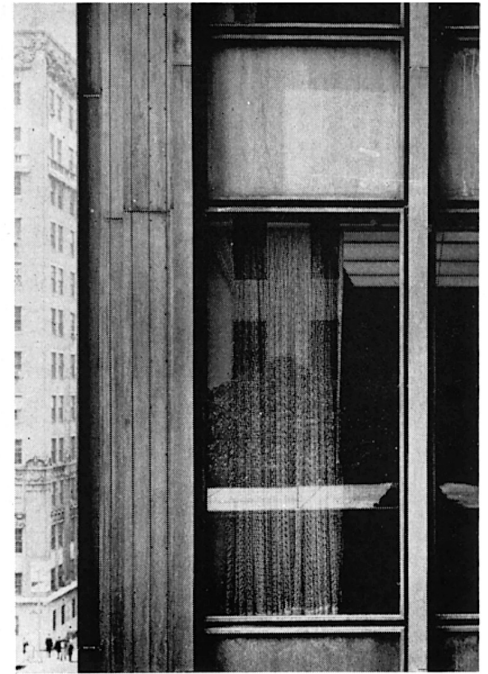
The 530 sq. ft. of decks for outdoor living and dining created a more spacious environment to offset the confined usable area. Stairs from the deck lead to a level children's play-area below. Steel Jr. channels are set over the decks to allow later installation of a wood slat sunshade to protect the bedrooms from the western sun.

The interior wall finishes are Philippine mahogany plywood and plaster. The floor finishes are 4" x 8" red quarry tile, from Mosaic Tile, in the entry, halls and kitchen; ceramic Mosaic tile floors are in the bathrooms. Living, dining and bedroom #1 are carpeted. The tub room contains a Mosaic tile sunken tub.



PHOTOGRAPHS BY MARVIN RAND



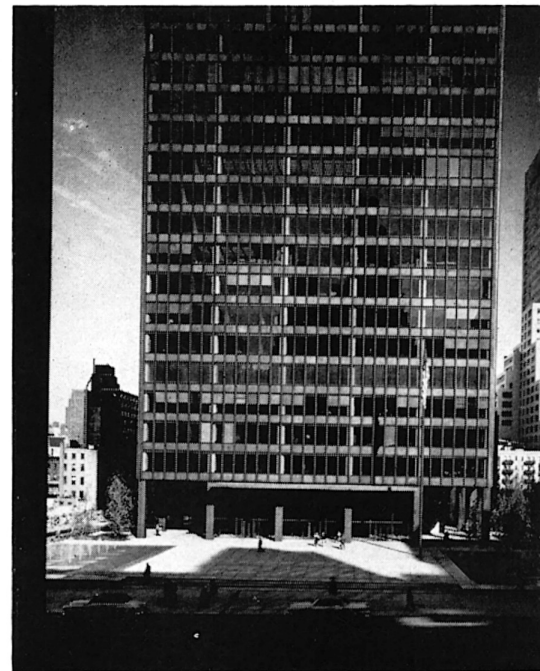
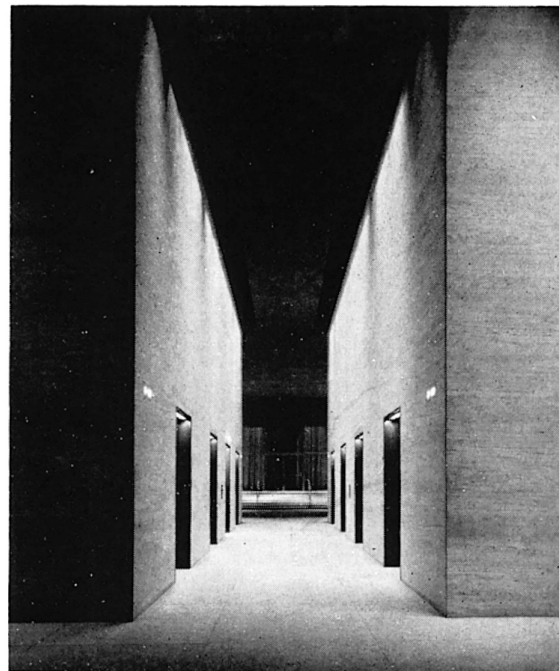


## THE SEAGRAM BUILDING

This dramatic and beautiful building has been placed on its own great plaza of pink granite, landscaped with pools and planting beds. The tower itself, ninety feet from Park Avenue, with its vertical bronze ribs, rises to an approximate height of five hundred feet. The glass-enclosed lobby seems an integral part of the total environment of the structure with the elevator shafts in walls of travertine. A twenty-four foot ceiling in gray glass mosaic set in black cement subtly reflects the colors of the columns, the floors and the walls. The brown bronze of the mullions, columns, and spandrels will become darker and richer with age.

The great structure is remarkable for its clarity and superb discipline. This building is an enormously important one not only because of the great purity of its architectural approach, but because nothing was incorporated into it that was not first subjected to the most careful scrutiny, and, in many cases, redesigned to better suit its purpose. The entire vocabulary of structure was amplified and re-examined in order to bring about the best possible results in terms of techniques and materials.

It is not unexpected that such a project provokes great controversy and results in critical judgments of both peculiar violence and enthusiastic approbation. Certainly nothing as great as this could be expected to go unchallenged, but that it is a magnificent conception magnificently executed cannot be a matter of specious argument. That the Seagram building is a great architectural statement, probably one of the greatest in our time, has been quite enough to get high winds up in many quarters, but for whatever reasons it might be criticized it most certainly stands as a breathtaking wonder of precision, strength and elegance.

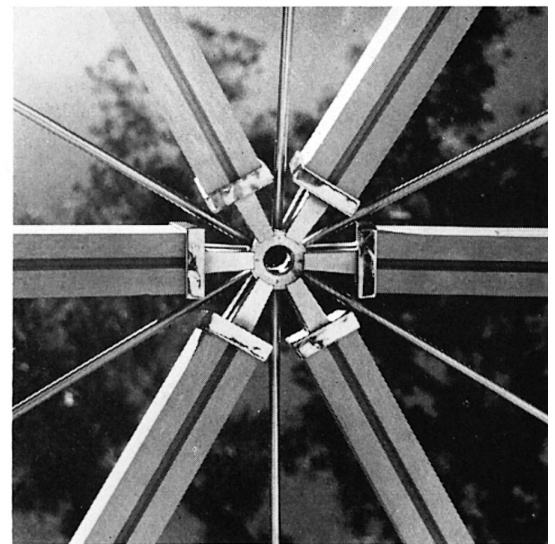
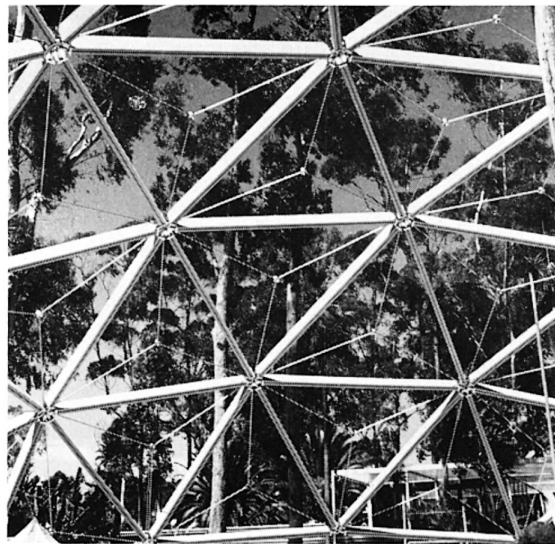
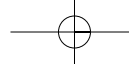


**MIES VAN DER ROHE AND PHILIP JOHNSON, ARCHITECTS**

ARCHITECTS: MIES VAN DER ROHE AND PHILIP JOHNSON  
DIRECTOR OF PLANNING: MRS. PHYLLIS B. LAMBERT  
ASSOCIATE ARCHITECTS: KAHN AND JACOBS  
CONTRACTOR: GEORGE A. FULLER COMPANY  
MECHANICAL ENGINEERS: JAROS, BAUM AND BOLLES  
STRUCTURAL ENGINEERS: SEVERUD-ELSTAD KRUEGER  
ELECTRICAL ENGINEER: CLIFTON E. SMITH  
LIGHTING CONSULTANT: RICHARD KELLY  
LANDSCAPE ARCHITECTURAL CONSULTANTS:  
CHARLES MIDDELEER AND KARL LINN  
ACOUSTICAL CONSULTANTS: BOLT-BERANEK AND NEWMAN  
GRAPHIC CONSULTANT: ELAINE LUSTIG



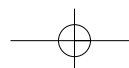
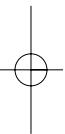
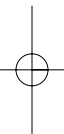
PHOTOGRAPHS BY ALEXANDER GEORGES  
ROLLIE MCKENNA  
EZRA STOLLER



**A GEODESIC DOME THEATER FOR THE SAN DIEGO CHILDREN'S ZOO**

**DESIGNED, FABRICATED AND ERECTED BY JEFFREY LINDSAY AND ASSOCIATES, WITH ROBERT THORGUSEN AND FLOYD CAMPBELL**

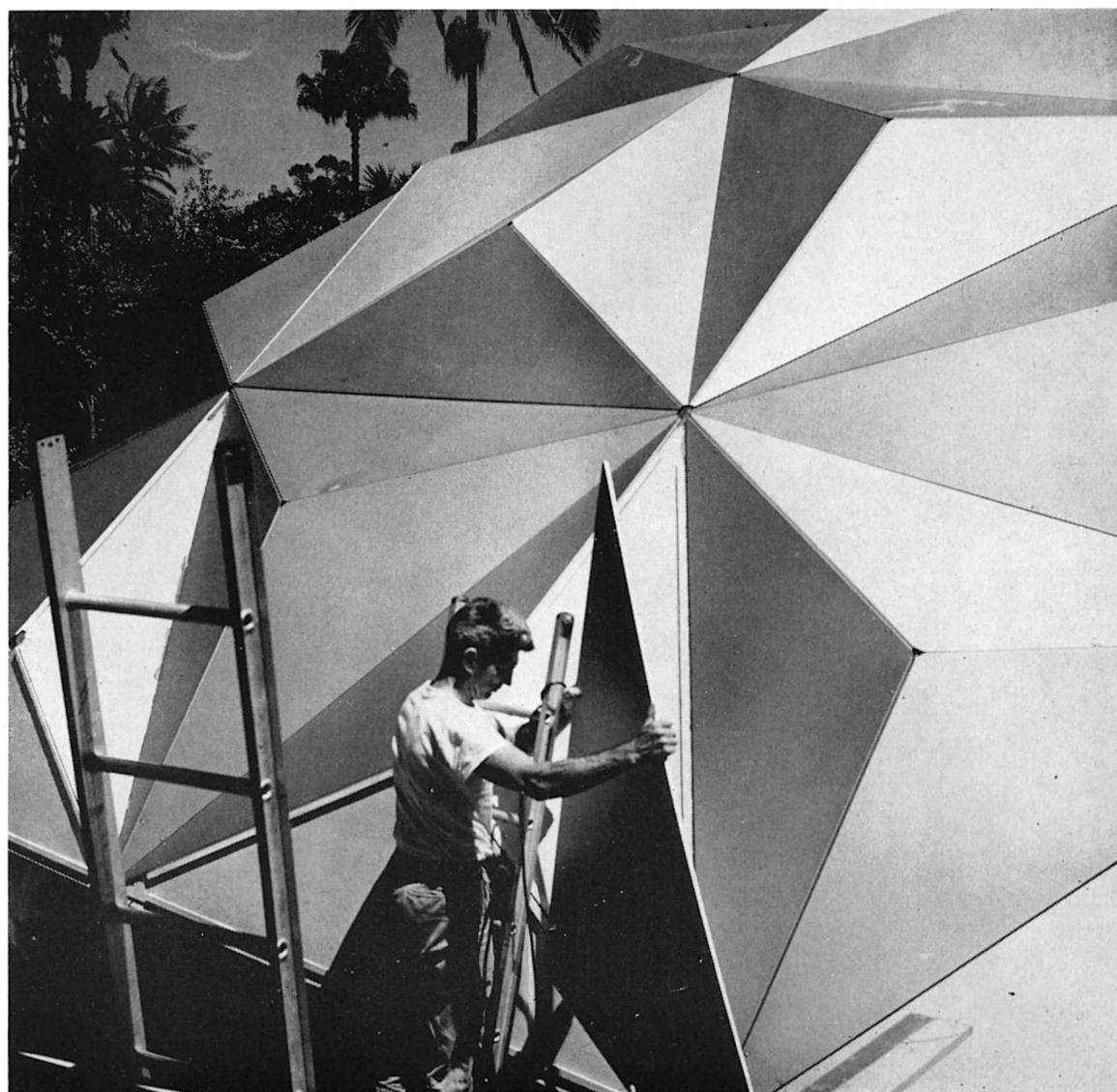
COORDINATING ARCHITECTS: RUOCCO AND DELAWIE





The construction consists of an 8' triangulated 3" x 6" clear fir frame; joints are chrome-plated cast aluminum; the  $\frac{1}{2}$ " tie-rods and the five 3' high supporting pylons are of epoxy coated chrome plated steel; the steel reinforced tetrahedron panels are of  $\frac{1}{4}$ " marine fir plywood, lacquered on the inside and Fiberglassed on the outside; the panels are screwed to the framework and caulked with thiokol; the entire dome is surfaced with .040" premium grade gold-anodized aluminum triangles individually mounted  $\frac{1}{2}$ " above the plywood, thereby providing a pleasing, maintenance-free surface, air circulation insulation and protection from actinic degradation; eleven electric fixtures are integrated within the joint configuration and are controlled by variac; the acoustics are outstanding, and five inconspicuous ventilators are installed at the top of the dome.

The theatre is used for the Zoo lectures, movies and television productions, and during unscheduled periods it becomes a quiet and welcoming refuge for the children.



CONTEMPORARY ART AND EDUCATION BY DR. THEON SPANUDIS

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Speaking of education, we usually mean the training of the individual until he adapts himself to the current norms of society and social reality. This is the widespread and practical notion of education.

There exist of course other notions also about education, more heretical when compared to the current ones, and mostly silenced, but after all of no less importance and practical value, since without them there would simply be no change and progress in human and social reality.

We mean that kind of education of which Kirkegaard spoke as the "catching up with one's self," the one that helps the individual develop as free and full as possible; tendencies which mostly lead the individual into a state of conflict with all obsolete and antiquated forms of individual and social life. But without the virulent existence of these new necessities would there ever be a change and progress in social reality?

It is this second kind of education, the apparently more dangerous one, that interests us here, the one that promotes creative conflicts and creative changes, and which of course does not limit itself to a certain age or stage of individual development.

We see the educational value of contemporary art exactly in this relation to the creative impulses of the individual. Contemporary art with the new realities it proclaims, at least on the esthetic level, helps just this kind of education of which we have been speaking above.

Let us try to be more explicit!

Although contemporary artists stick, usually, strictly to an exclusively esthetic evaluation of their activities it is without doubt that the esthetic realities they produce contain in their esthetic existence and in an esthetic language elements of philosophic, moral, social, religious and scientific truths, proclamations and affirmations of positive or negative character.

Without even perceiving it the artist transmits us his existential beliefs or unbeliefs, and also without perceiving it we get influenced in his directions positively or negatively, accepting (without perceiving it) or rejecting his tendencies.

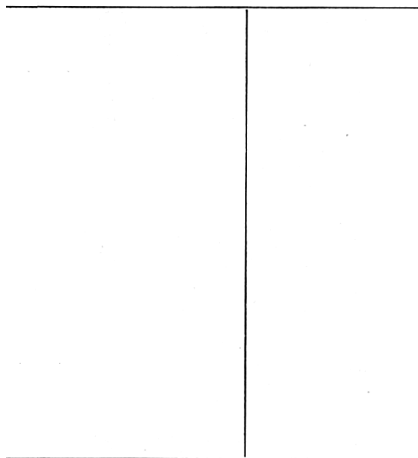
The educational influence and importance of art has been paramount in all times and cultures. A large number for example of recorded documents attests to it for the Graeco-Roman world. But the educational value of contemporary art is of a very specific nature. Since, according to our opinion, in contemporary art we have the first and anticipated manifestations of future existential realities, its educational importance turns to be unique, as the only way perhaps of education for the realization of these future realities.

But what are these new and future realities that we perceive in the manifestations of contemporary art?

Let us try to enumerate at least a few of the traces common in all currents of contemporary art that constitute its character in general, so fundamentally different of traditional art, and testifying to the profound modification of all our existential notions and values going on in its manifestations.

The first is the greater exigency from the artist's side for a creative participation of the public in the constitution of the work of art. Since impressionism we can perceive in a crescent degree the necessity of an active creative participation of the observer for the constitution or realization of the work of art. In extreme cases it is as if the work of art, without this active participation of the observer, can simply not exist as such. We shall call this trace the "socialization of the creative act." It is as if the so-called class-differences between active-creative artist and passive-receptive public have been abandoned. The creative act turns out to be a communal one, presupposing the same creative abilities of all. Just the initiative of the creative act rests still in the hands of the artist. We could perhaps say that in contemporary art a kind of true socialism takes place, not through force or fear, not abolishing class differences through violence, but surpassing them and dissolving them out of an inner necessity for greater communicability and inter-relational intimacy, transcending, not destroying or suffocating individualism, which since the Renaissance has been the number one objective, aspiration and ideal of our education.

The second common trace of all currents of contemporary art is a profound change of our notion of time.



Kirkegaard called once the poets the artists of memory. We can expand this definition to all traditional art, including painting and also music. The traditional artist has always worked with a material that belonged to the "past time" of his personal experiences. Between his creative activity and the material he worked out, there always has existed a temporal distance, a time-gap, a time-hiatus. That's why he could present his worked material in a logical temporal sequence, or in the case of visual arts in a logical space sequence (perspective).

In contemporary art this time-gap, this hiatus does not exist any longer. The material he works on does not belong to the "past time" of his personal experiences, does not belong to his memory department. Between himself and his material there is no temporal distance. His material is always in a time-state which we could best describe with the Latin expression of "statu-nascendi." A new time notion manifests itself in contemporary art, a time of such perpetual actuality that notions of a "past" or "future" time are inexistent.

Similar changes have been going on with all our traditional space and orientations notions. After the systematic destruction of perspective through cubism and futurism, new space notions emerged, very different from the traditional ones and which we perhaps could also best describe as space in "statu-nascendi."

A third characteristic common to all currents of contemporary art is a new type of relation between subject and object.

In every traditional work of art we can feel the existence of the artist's subject as separate and different from his artistic object. The latter is his means of communication with us. But his individual existence as a subject separate and different from his artistic object is always felt and known. Not so in contemporary art. Here we have such a fusion between artist's subject and artistic object that a new, third reality emerges, the "subject-object" where it becomes impossible to differentiate and to separate the subject's from the object's part. This new type of relation between subject and object also points to a surpassing of individualism as was known and cultivated until now.

Other common traces of all currents of contemporary art are: the transrational character of its manifestations.

Contemporary art is not irrational as we usually hear declared. Irrational in its intentions were Dadaism and Surrealism. But the rest of contemporary art is not. Without the intention of destroying in us our confidence in our rationality and sense of reality, contemporary art in its manifestations surpasses and transcends our rational limitations.

Another very common accusation against contemporary art, usually raised by communists, is that its manifestations are superindividualistic and supersubjectivistic. This objection is absolutely false. Contemporary art creates, very often through testing, and fixes the new realities, usually with an objectivity and accuracy similar to scientific processes. Now if these new realities compared to the traditional ones to which we still are fixed, seem so very strange and unaccustomed, this has nothing to do with an exaggerated subjective or individualistic attitude. On the contrary, the fusion of subject and object of which we spoke above, as also what we called the "socialization of the creative act," demonstrate that in contemporary art individualism is surpassed; not destroyed through violence or purposely suffocated, which could only lead to pathological states, but transcended and surpassed out of the necessity of a greater intimacy either with the object or with the communal creative act, or most frequently with both.

Here we shall stop this brief and provisory sketch of the characteristics of contemporary art.

Art critics instead of describing to us their sensible reactions to works of modern art (useful of course to help the approximation of the public), instead of writing time and again the history of modern art showing us how this movement developed out of that one (also useful for the public), and instead of turning themselves partisans of this or that current of contemporary art, losing their time and energy with fruitless polemics, should much better try to work out, still better if with the collaboration of philosophers, sociologists, psychologists, historians and theologians, the character of contemporary art, the common and fundamental traces of this new and international language.

Such a work would help very much clarify the educational value of this new "esperanto," and give new and conscious impulses to all educators interested in the working out of the new reality.

20

On a difficult, steep slope with a fine view over the valley, hills and the chain of the Sierras to the north, this house was planned to perch over the hillside and to expand over the lower carport. In substance, the living quarters, thus expandable, an adjoining kitchen with an unusually long service counter in yellow Formica and a wide pass-through sufficient to serve large student gatherings, a bedroom and a study sharing a bath complete the overall plan.

The landscaping, as planned, will play an important role in the general environment as it is in full view from all parts of the house. A shallow pool and gravel planting bed meander in and out under the glass wall of the living area. The more intimate planting areas relate the home to its hillside location and give it scale in relation to its more distant vistas.

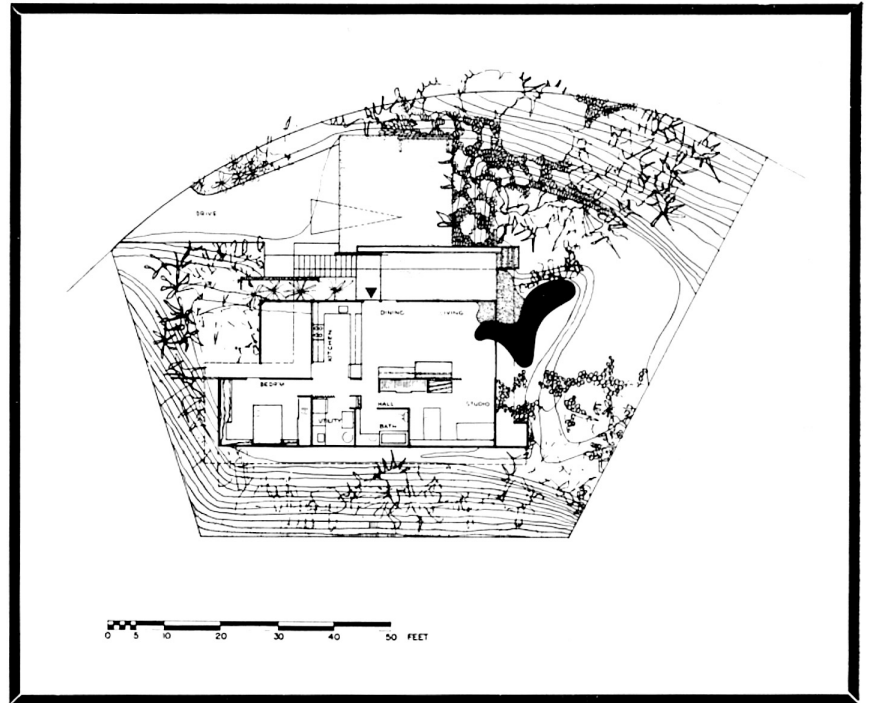
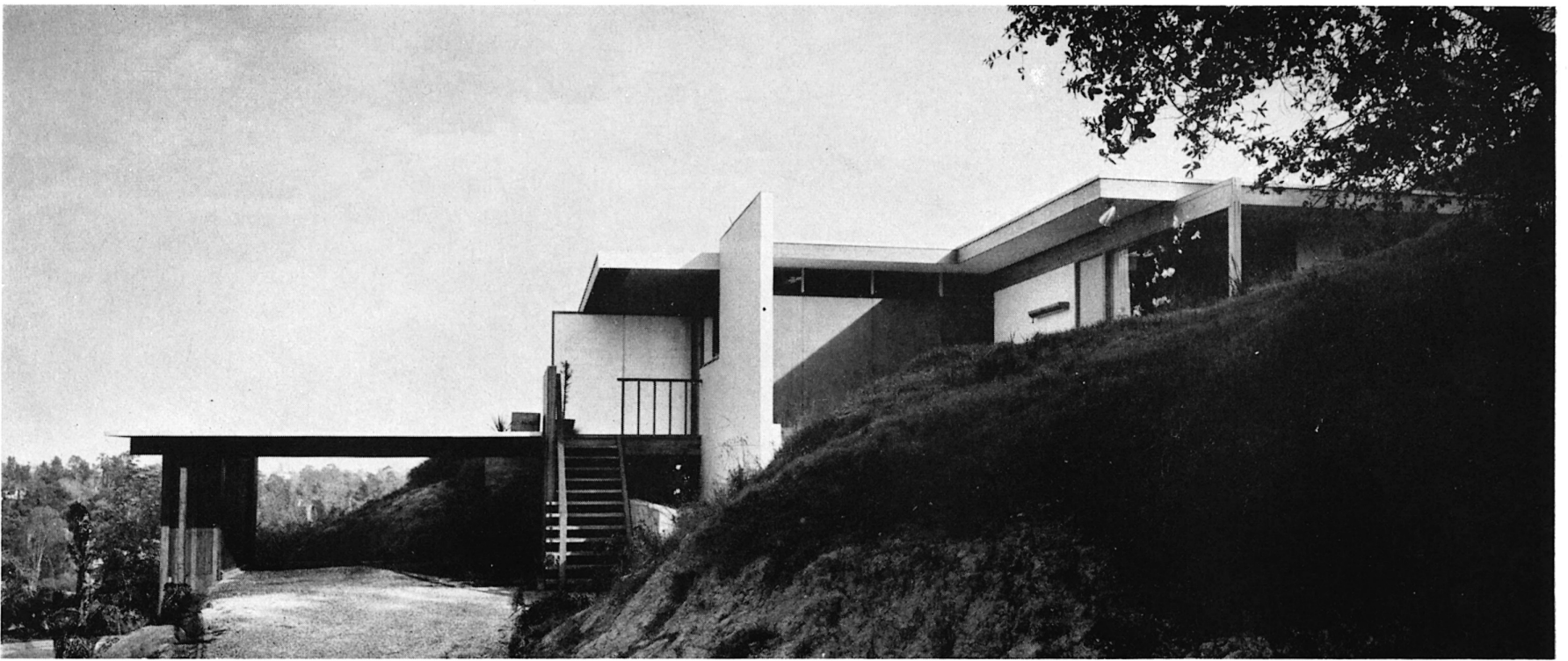
Color is carefully used as an integral factor of the architectural design. The selective use of persimmon, clear yellow and dark brown are played against white plaster areas in a plastic organization of space. Natural redwood and Douglas fir contrast against each other and are used to accent major structural units.

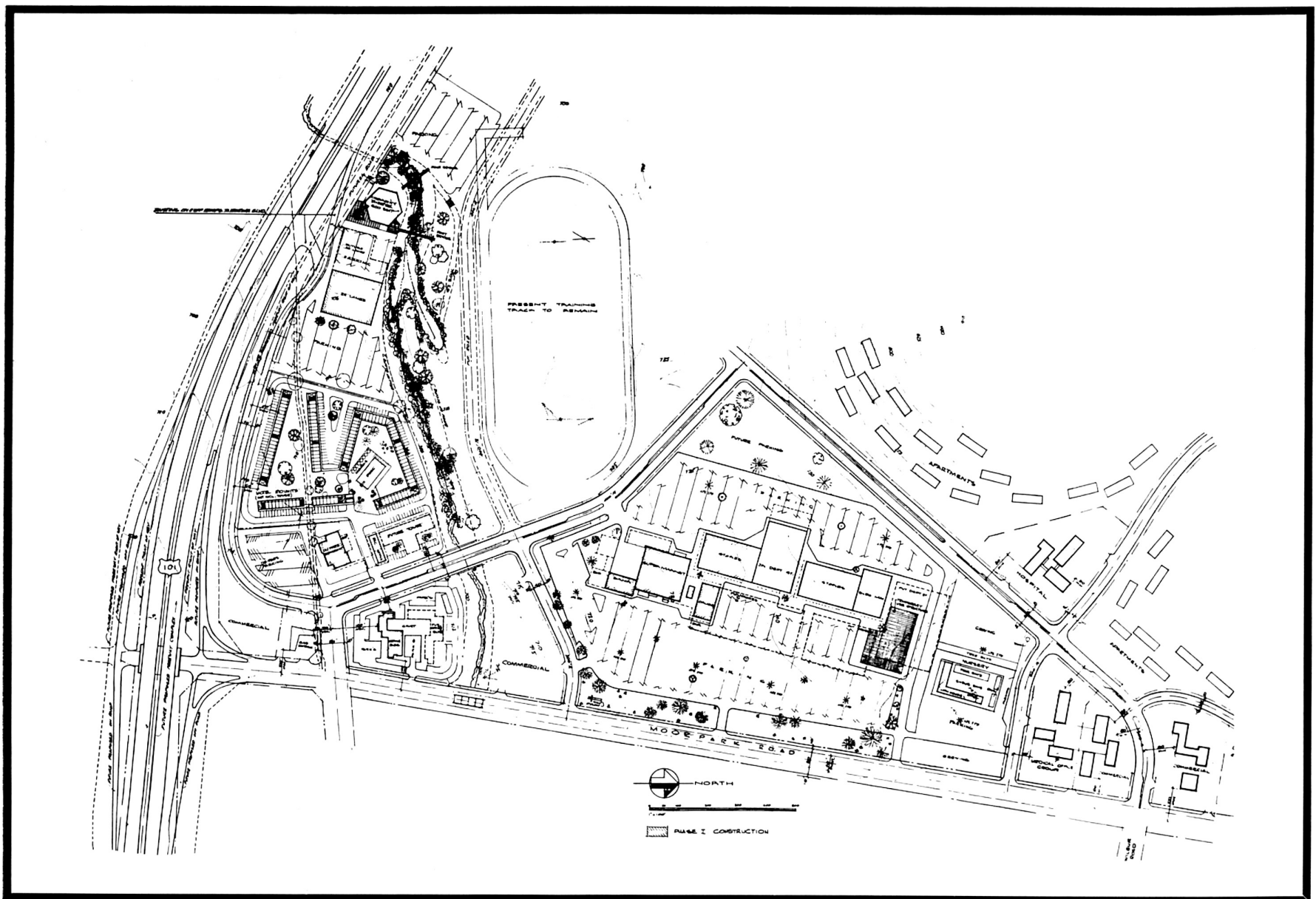
## SMALL HOUSE BY RICHARD NEUTRA, ARCHITECT

COLLABORATORS: BENNO FISCHER  
SERGE KOSCHIN  
JOHN BLANTON



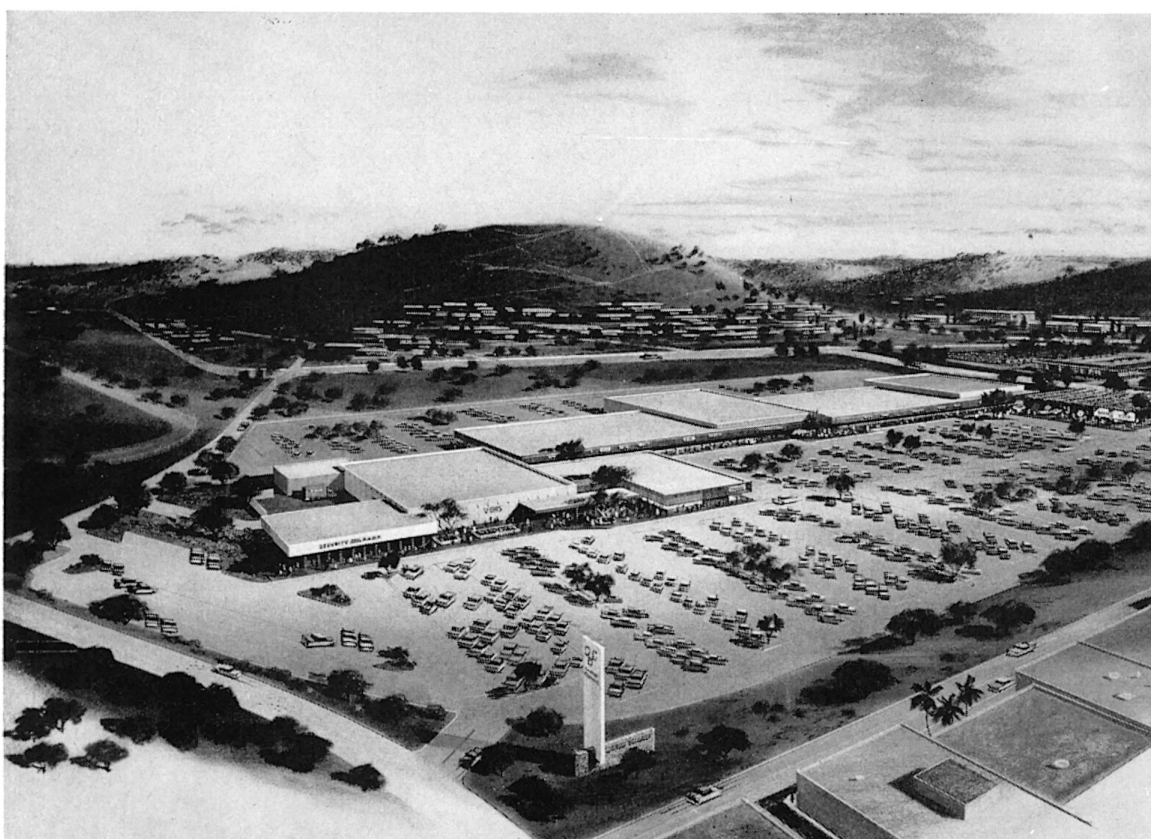
PHOTOGRAPHS BY JULIUS SHULMAN





## PLANNED COMMUNITY

BY VICTOR GRUEN ASSOCIATES, ARCHITECTS

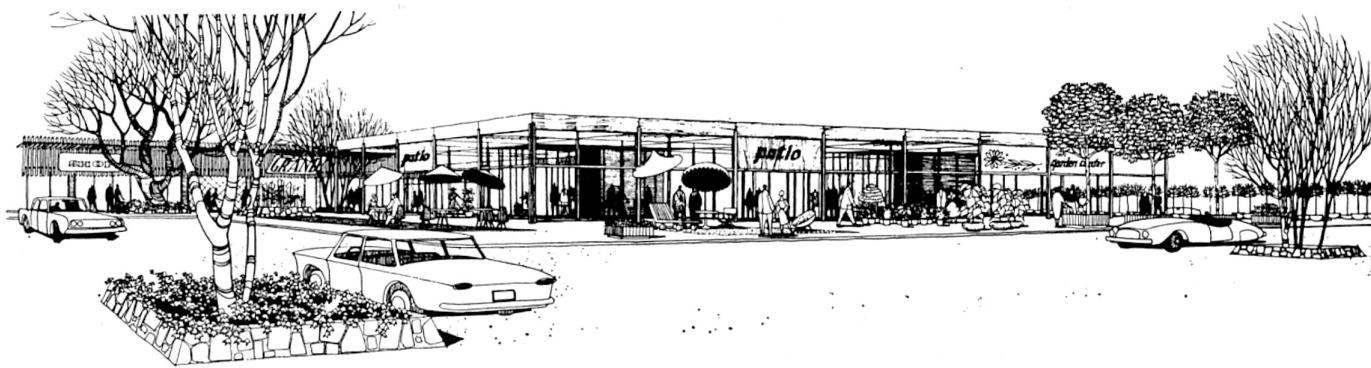
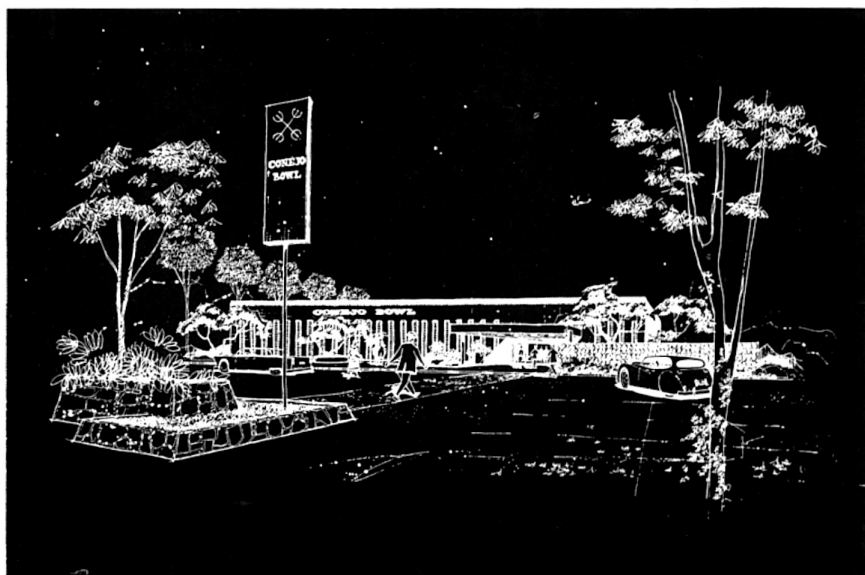
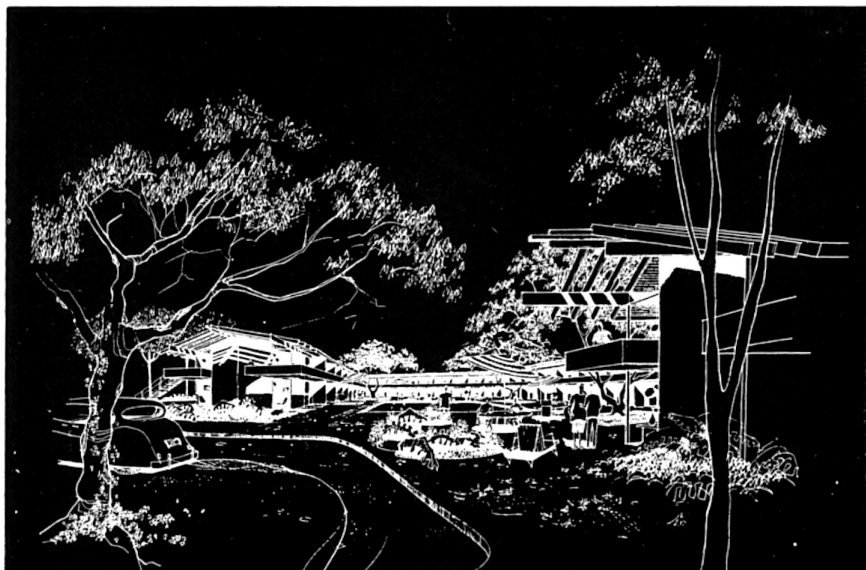


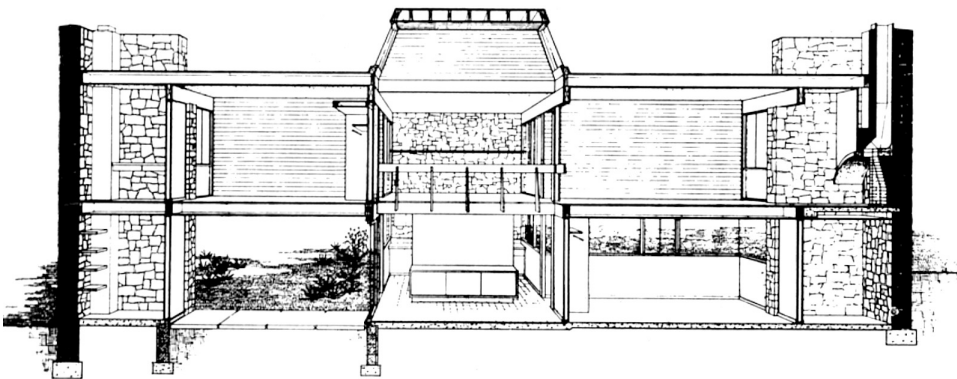
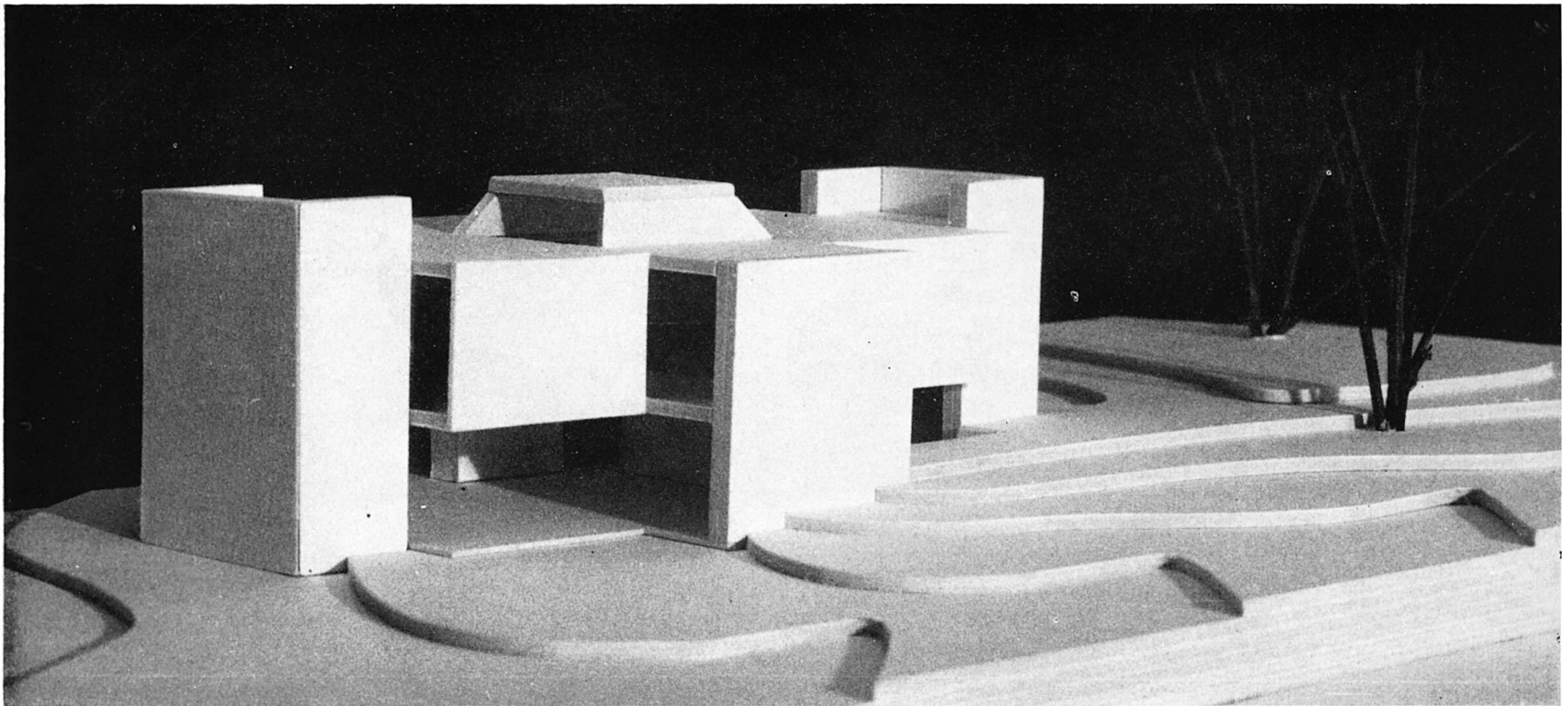
The site of the newly planned Conejo Village is divided by a creek, a natural barrier, with 100 acres to the south and 50 acres to the north in immediate development. The minimum building requirements for the first phase of the project will be a 240-room motel, a restaurant, office buildings for the client and general rental, a bowling alley, gasoline station, community auditorium, apartment houses, and a hospital. The entire scheme is planned for expansion as required to serve an industrial village being developed four miles west of the site.

The shopping center was located on the 50 acres north of the creek in order to avoid traffic congestion with major highways running east and west along the southern edge of the site and to provide convenient shopping for neighboring home areas east and north. The site slopes gently from two peaks, one of 800 feet and the other of 1200 feet, the shopping center is on two levels, one 16 feet below the other. The basic requirement was to design a self-contained downtown center for a developing city with an eventual population of 50,000 people. The design concept of the shopping center was based on the need to expand the development and on the income brackets of potential customers. The result allows great economy of construction.

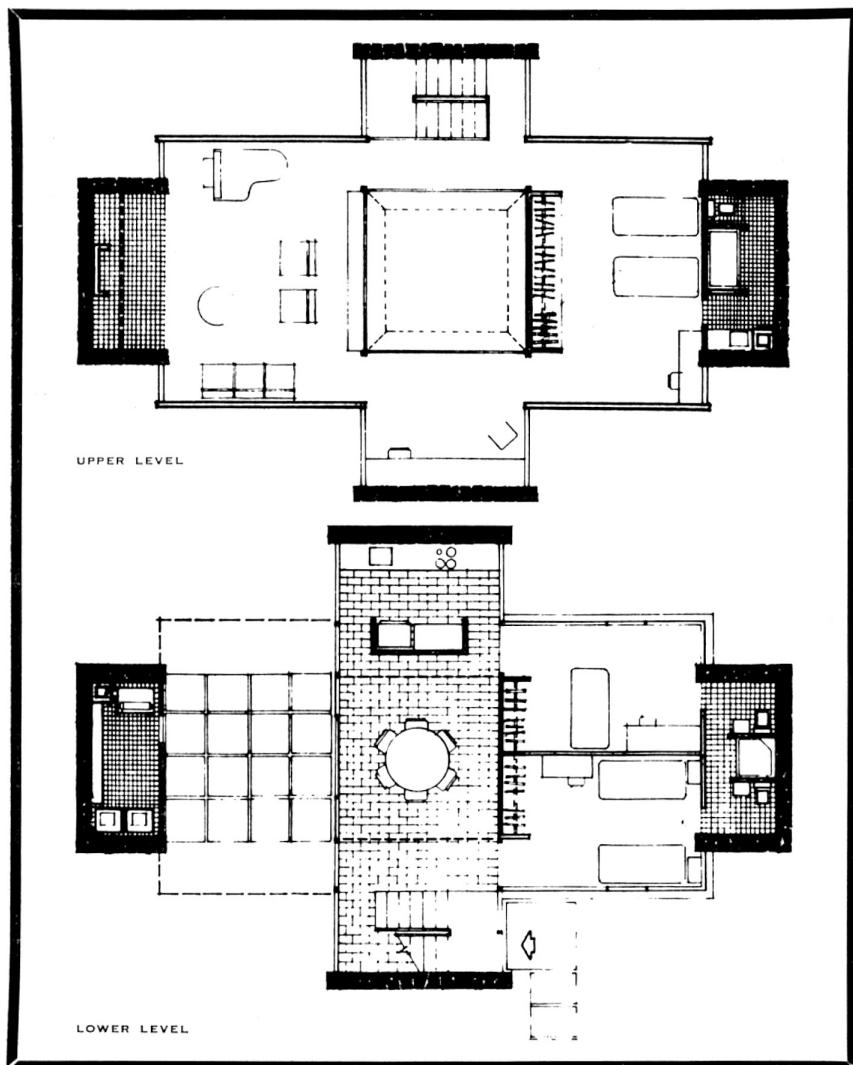
The materials include a 1,000-foot redwood canopy for decoration and sunshade and as a base for commercial identification. The 700' x

*(Continued on page 28)*





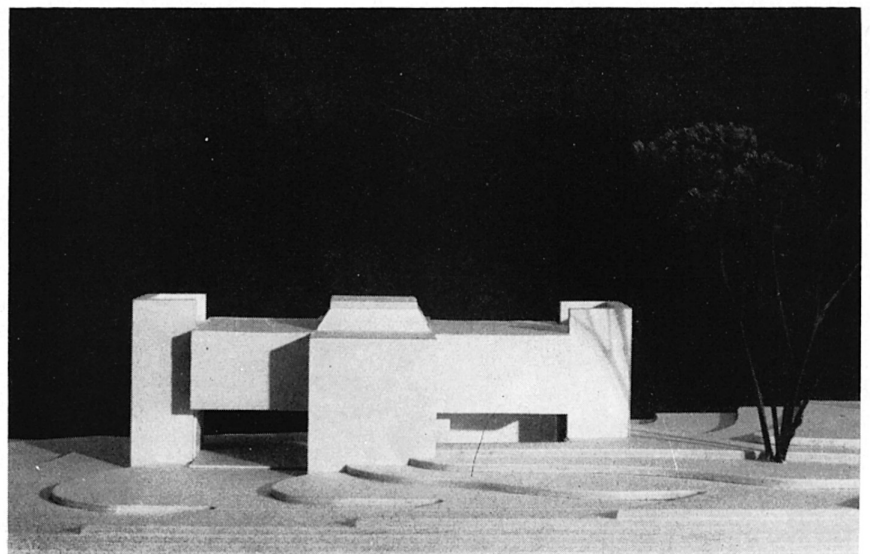
HOUSE BY FRANK SCHLESINGER, ARCHITECT



The site, in Pennsylvania, is a small corner lot bound on two sides by streets and at the rear by a service alley. The house, designed for the architect's own use, has been planned to encroach as little as possible on the natural simplicity of the small land area, keeping earth work, terracing, fencing to a minimum, and to try to reinterpret properly the stone and wood vernacular of the area.

The small size of the lot and restrictive setback requirements suggested a two-level scheme. The lower level contains the more active areas: kitchen, dining with an adjoining covered terrace and the children's bedrooms; the upper level being given over to the parents' bedroom, study alcove and living room, with the entrance at the half level.

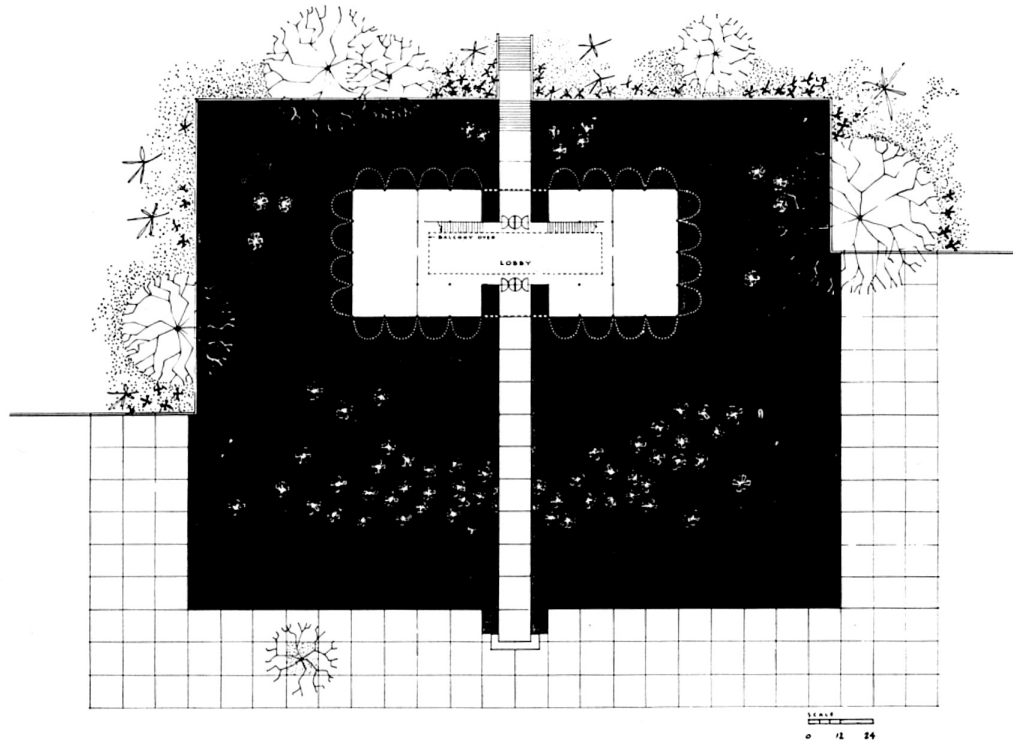
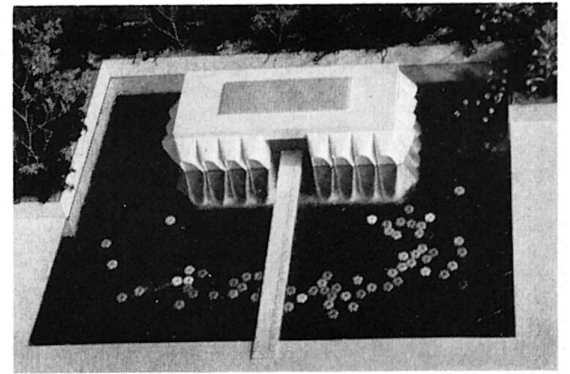
The need for privacy from the surrounding streets made it desirable to have a house which in a sense turned in on itself rather than out toward non-existent views. To accomplish this the utilitarian spaces required in the house are pulled out to the building's perimeter where they are encompassed by load-bearing masonry walls. The solidity of these walls screen the larger, living spaces which are thus left free on the interior. The pivot of these spaces is the two-story, top-light space at the core of the house.





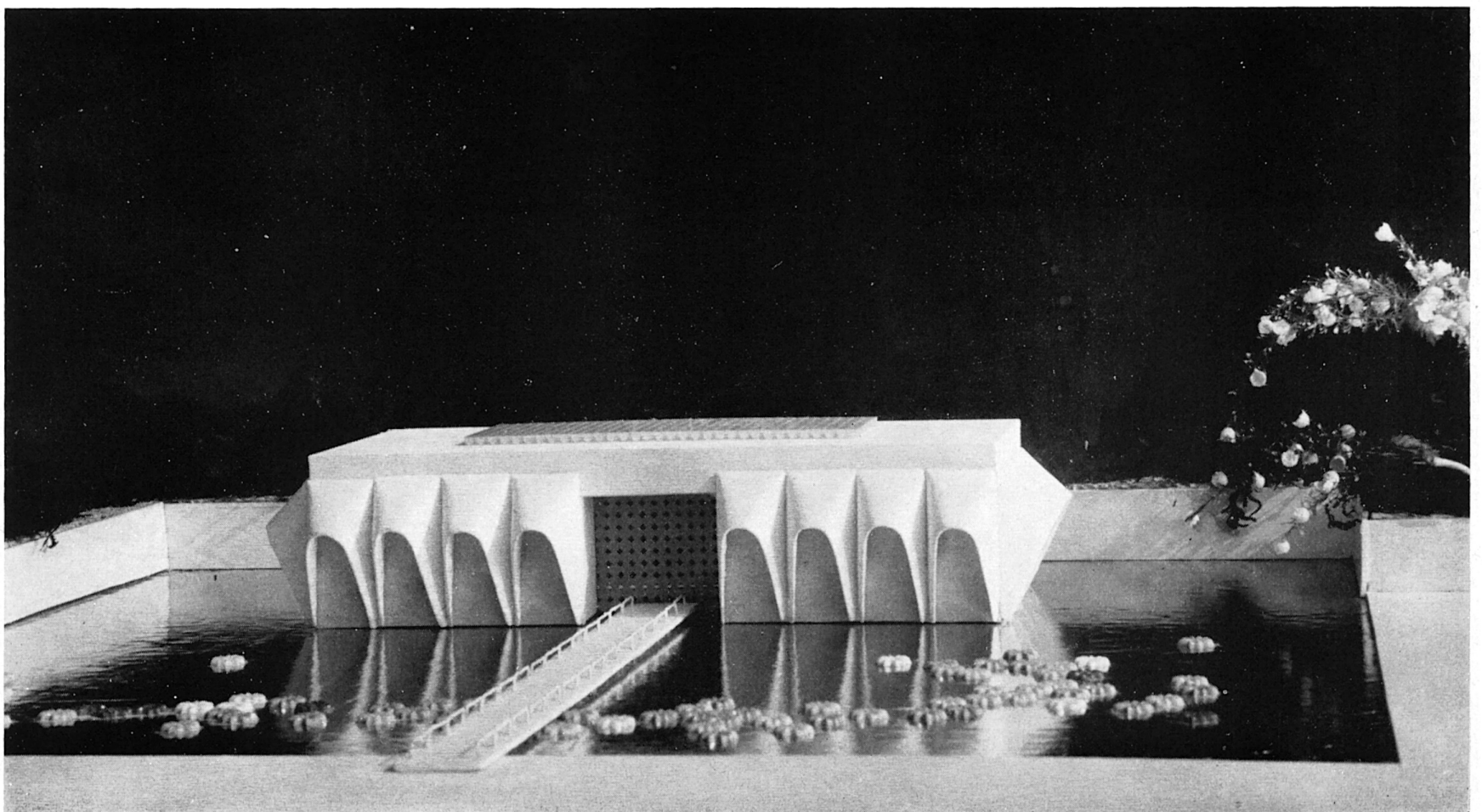
## PROJECT FOR AN EMBASSY

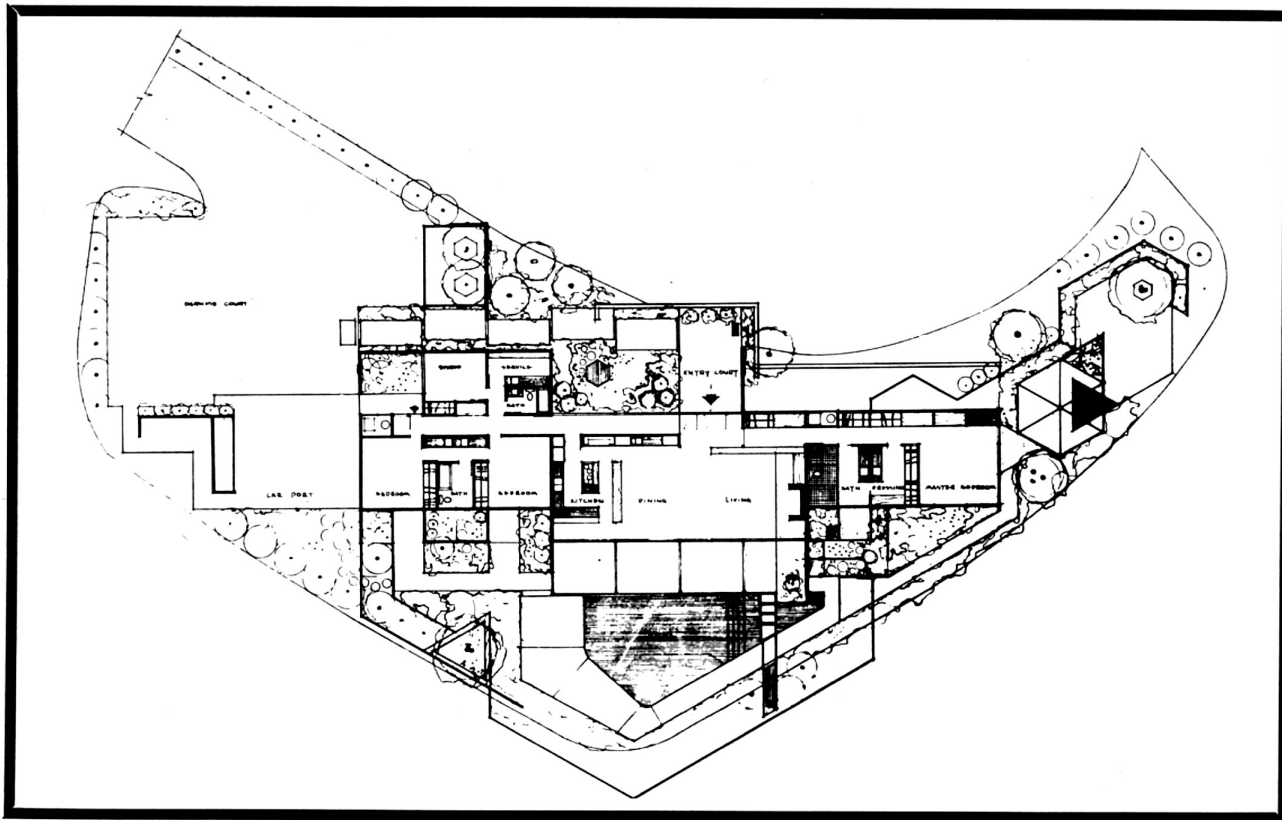
BY JOHN SJOBERG, ARCHITECT



Thin-shell concrete gives a classic grace to this basically simple structure for a small embassy. The architect created an insular setting with the building standing within a shallow, rectangular, reflecting pool. The principal design element is a series of gently tapered, arched hoods of thin-shell concrete. Intended as sun shields against the clear glass walls, these units, 12 feet wide and 26 feet high, border the entire building, achieving a rhythmic sculptural quality, opulent, yet quiet. Reflected in the pool, the light tapered forms create the illusion of elevating the building from the water.

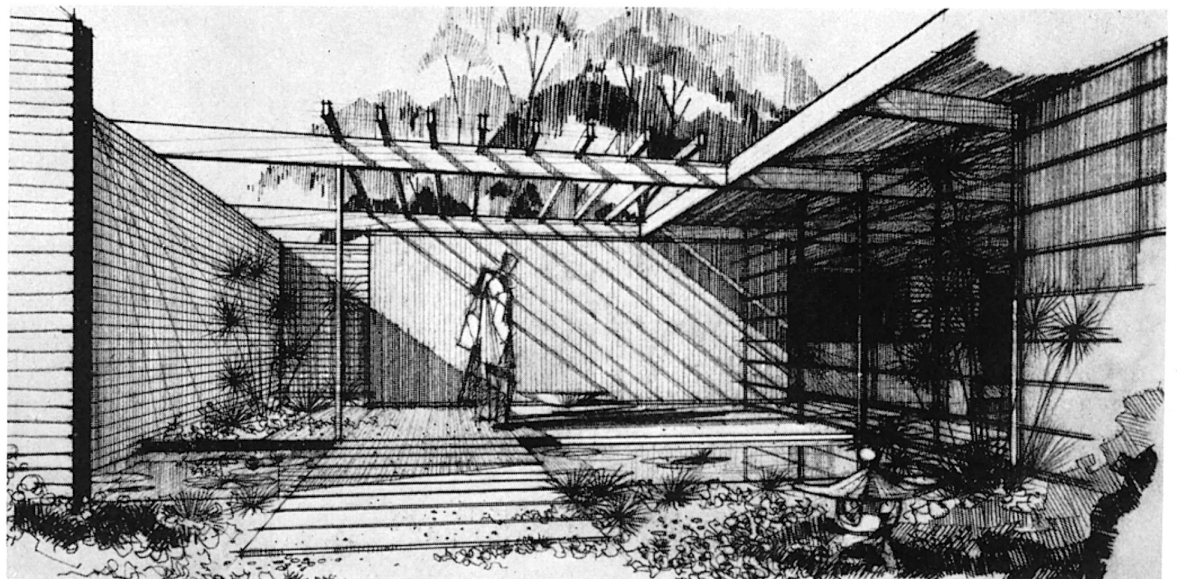
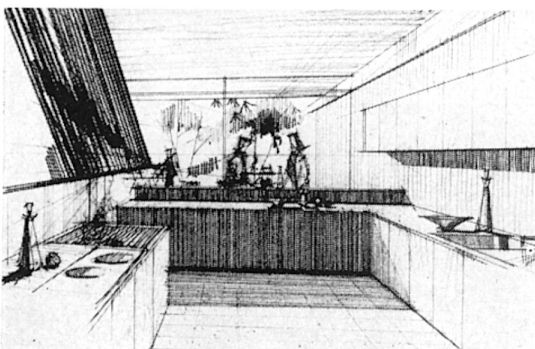
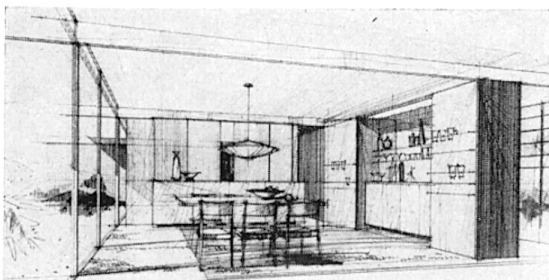
Decorative, metal grilles are installed at the 24-foot square front and rear entrances of the building. With doors rolled up, the two-story lobby is open, a practical as well as attractive feature in a tropical setting. Overall dimensions of the two-story building are 48' x 120', with the second floor encircling the skylighted lobby. Separate living quarters, service facilities and a parking area will be on upper level at the rear.





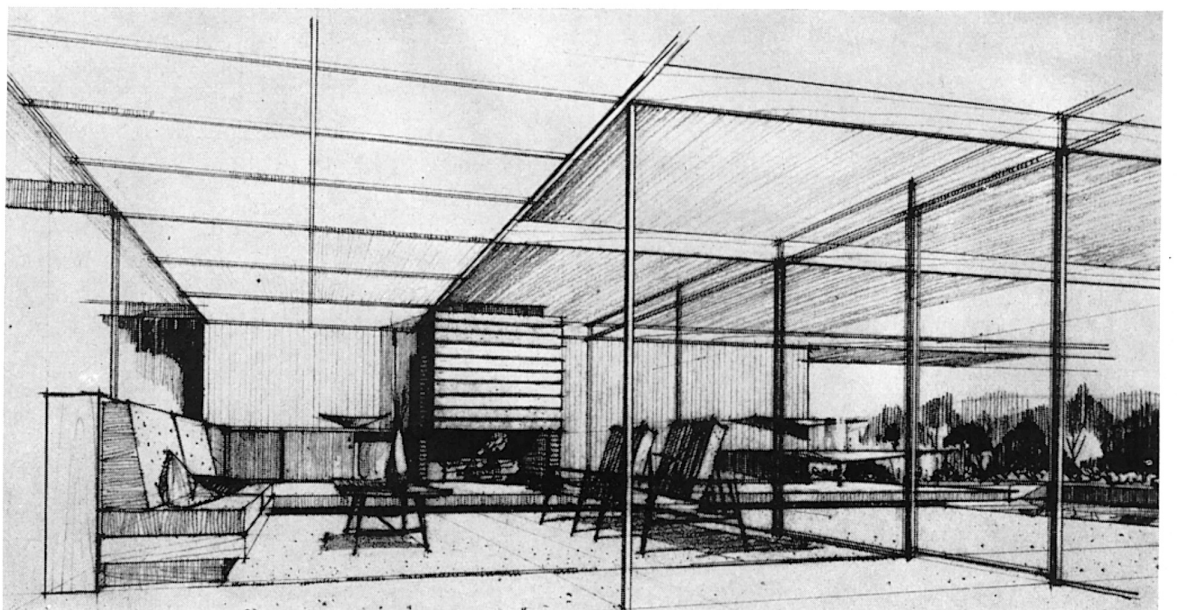
HILLSIDE HOUSE BY BUFF, STRAUB AND HENSMAN, ARCHITECTS

LEONE AND WEMPLE, LANDSCAPE ARCHITECTS



The site is typical of current land developments in the foothills above west Los Angeles. It is a long, but narrow shelf cut from the granite hillside, with an extensive view on one side and a rock cliff on the other. Access is from one end of the shelf. The restricted width results naturally in a lineal plan form with the orientation of all major areas toward the open space and view. The house is approached from an automotive court through a series of garden spaces which finally enter a large entry court near this center of the plan. This is essential to the solution of the problem as the desire of the owner is for complete privacy and separation between the two main private living areas of the house. The family consists of two adults and two college age daughters who are away at school. Their special requirements are for an entertaining house with a particular emphasis on entertaining and garden living. The plan is therefore expressed in terms of three elements; a large flexible central social area related to the pool by a covered loggia,

*(Continued on page 28)*





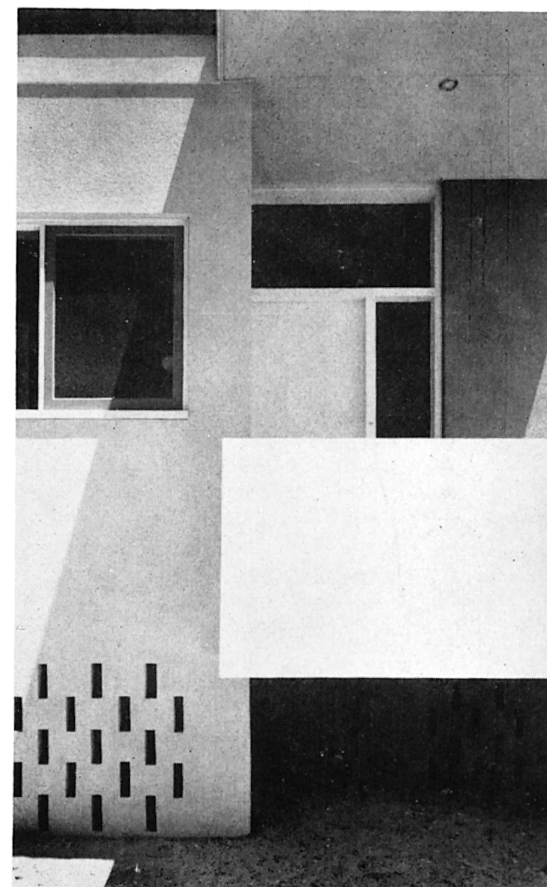
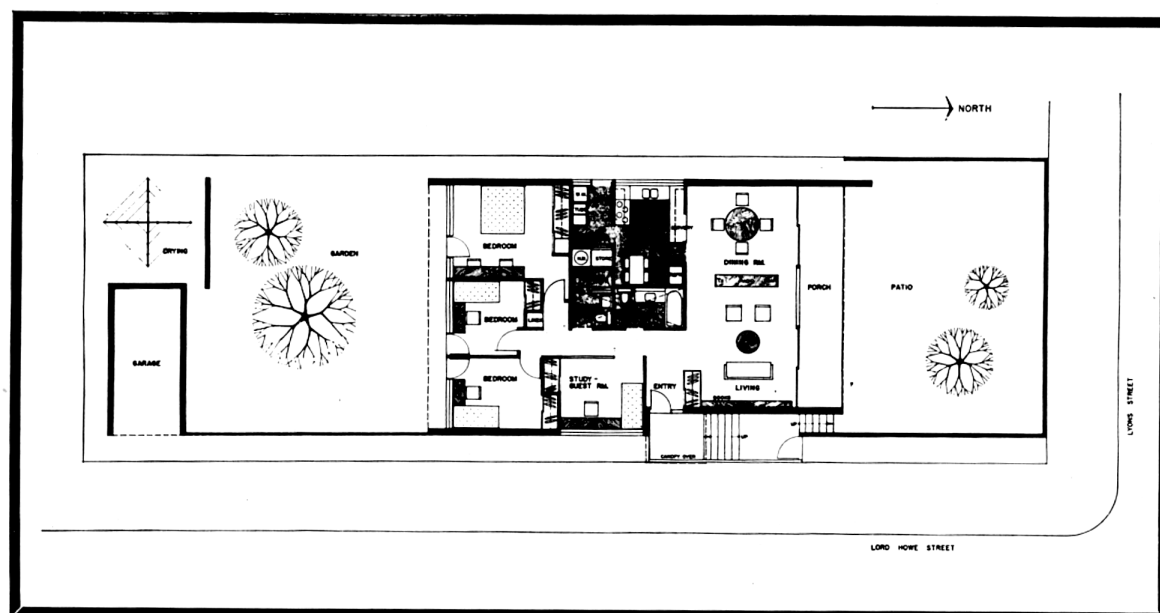
## HOUSE BY HARRY SEIDLER, ARCHITECT

The problem was to design a house in a treeless built-up area without any view. It was decided that a house on this corner site, in order to provide for any outdoor living had to turn within itself. This was achieved by the construction of a large enclosed courtyard. The site consisted of filled ground, three feet higher than the streets. The main floor level is built above this filled area with the exterior walls and the courtyard privacy screen walls down to street level.

With the absence of vegetation it was decided to choose materials and finishes that result in an architectural appeal depending entirely on sharp contrasts of black shadows on crisp light synthetic finishes. The exterior is of rough-cast cement render on brick painted light gray

and one main wall of dark green are contrasted by the smooth white render of the concrete access stair and wide fascia. Bright color accents on the entrance and garage doors further the contrast with the gray natural concrete block courtyard walls. A decorative pattern is introduced in the exterior walls which are pierced below floor level to provide under floor ventilation. This pattern is repeated in the bedroom courtyard wall.

The simple rectangular plan has centrally located bathrooms lit by a skylight with a large full height glazed living space sliding doors opening onto the courtyard on one side and bedrooms opening onto another court on the opposite side of the house.



PHOTOGRAPHS BY MAX DUPAIN

**PRODUCTS****merit specified****For the three new Case Study Houses  
Designed by Killingsworth, Brady and Smith, architects**

The following are specifications developed by the architects for the three new Case Study Houses and represent a selection of products, on the basis of quality and general usefulness, that have been chosen as being best suited to the purposes of the project and are, within the meaning of the Case Study House Program, "Merit Specified." As the houses progress, other specifications will be noted.

**WEST COAST LUMBERMEN'S ASSOCIATION**

Framing for the three houses will be Douglas fir. This conventional method is used because of its economy and flexibility. Vertical members are 2x4 and 16" O.C. Horizontal combination rafter and ceiling joists are 2 x 10 at 16" O.C.

**GLADDING McBEAN & COMPANY**

Permanence and quality were prerequisites in the tile work. For this reason, the floors in the baths and the wall above the sunken tub will feature Gladding McBean tile, in House "A."

**ARCADIA METAL PRODUCTS**

Sliding doors are used throughout the three houses to provide indoor, outdoor living. These units were selected for their "machine like" precision and trouble free operation. The doors are 10'-0" in height and varying width, and feature the inside screen.

**DOUGLAS FIR PLYWOOD ASSOCIATION**

The beams on the exposed framing will be glue laminate. These have been selected so that finer detailing and long spans may be used without the problems of checking and twisting.

Texture 1-11 is used for exterior finish on House "C." This handsome, easily applied material was selected for its delicate, well defined texture, which complements the simple proportions of the building.

**CHALLENGER LOCKS**

Challenger Locks will be used on the project. They have been selected because of their excellent design and simplicity of operation. The precision of engineering and unobtrusive forms make them particularly suitable for quality installation.

**POMONA TILE MANUFACTURING COMPANY**

The selection from Pomona Tile to be used in House "C" will be made from a wide variety of colors, surfaces, sizes and shapes. The product's durability and maintenance qualifications make it ideal for extensive use in kitchen and bathroom installations.

**THERMADOR ELECTRICAL MANUFACTURING COMPANY**

Built-in kitchen appliances will be by Thermador. These appliances offer an exceptional selection of models, combined with fine high styling which will complement the walnut kitchen cabinets.

**CALIFORNIA REDWOOD ASSOCIATION**

Redwood was mandatory for House "A." The intimate courtyards and gardens will be greatly enhanced by the beauty and warm texture of the redwood. The vertical boarding will provide a fine foil for the simple planting of bougainvillea, bignonia violacea and other planting associated with the La Jolla area.

**TRADE-WIND FANS**

Exhaust fans throughout the houses will be by Trade-Wind. These have been selected for their handsome, unobtrusive appearance, as well as their trouble-free operation.

**THE MOSAIC TILE COMPANY**

Mosaic Tile has been selected for House "B." This fine, warm textured material is used crossing the reflecting pool, through the entry hall, the loggia, and extending into two small intimate courtyards.

**SIMPSON LOGGING COMPANY**

Simpson Ceiling-Height Doors will be specified on all houses. This new concept in doors provides a handsome solution to the normal door problem. 7' 11" doors are stock items. Access is how possible to all spaces above 6' 8" and wardrobe and passage doors are developed in one piece. Simpson La Honda California Redwood Paneling is specified for the project. This unusual material is a 3/8" thick wood surface with random widths of 4", 6" and 8" redwood highly selected for texture, grain and color.

**TERMINAL INDUSTRIES**

Mahogany Sculpturewood by Terminal Industries will be featured on the entry hall-living room wall of House "A". This material has a delicate lineal pattern which will be laid vertically, thus providing a foil for the precast concrete slabs and the redwood siding. It will be finished with a deep bitter-brown hand rubbed surface.

**BRIGGS MANUFACTURING COMPANY**

Briggs Plumbing has been selected for all three houses of the Triad. These excellent fixtures are noted for their fine progressive styling. Featured will be the Joyce Lavatories, the Coronado Tubs, the Boston sinks and the Emperor water closets.

**JONES VENEER & PLYWOOD COMPANY**

The Jones Veneer & Plywood Company wall materials are specified for House "B." The Jones exterior Lauan siding will be featured at the exterior-interior walls on either side of the entry way. The Lauan siding with its vertical pattern will provide an accent to the tall thin walls separating the living areas. The Jones A/B super satin surfaced Lauan mahogany will be used on the primary wall in the family room. This material has been selected for its rich color, texture and ease of maintenance.

**DAVIDSON BRICK COMPANY**

The paving bricks have been selected for the pavers of the bridge crossing the pool, the entry way and the garden courts of House "C". The warm color and texture of the pavers will contribute much to the friendly garden-like quality of the house.

**OWENS-CORNING FIBERGLAS CORPORATION**

Owens-Corning Products are specified extensively in the project. Fiberglas Acoustic Tile will be featured throughout. Textured pattern Fiberglas will be used in all living area with Sonoface in all kitchens. Insulation: 3" foil faced Fiberglas batts will be used in the joist space with 3/4" rigid Fiberglas at the decking. Roofing: Fiberglas 315-WGD will provide an excellent trouble-free roofing for all houses.

**INTEGRATED CEILINGS INCORPORATED**

Infillite Ceilings will be featured in all baths. This fine delicate luminous material will provide the warm full lighting so necessary in the baths without the usual problems of T-bars and exposed hanging methods.

**PALOS VERDES STONE**

In House "C" Palos Verdes Stone is featured in a floor to ceiling panel at the fireplace face. To further accent the unusual character of the stone it will be recessed 2" behind the plane of the hardwood panels on either side.

**WASTE KING CORPORATION**

Dishwasher-Dryer is specified throughout the project. This new dishwasher-dryer features a super-hush quiet operation with interchangeable fronts. Waste King Imperial Hush Garbage Disposer will be used in all three houses. This disposer is the new model of the already well-known disposer. It features the new concept of liquifying action and a super hush cushion for noise control.

**WOODALL, INCORPORATED**

The room dividers and sliding wardrobe doors will be the new Glideall doors. This fine product provides a complete all-time trouble free operation with a flush wall appearance. The doors are top hung with only a floor guide. Thus the easy

**GENERAL CONCRETE PRODUCTS INCORPORATED**

The precast 24" x 24" Concrete Pads have been specified for House "A" of the Triad. They will be used as stepping stones over the shallow reflecting pool at the entrance and as the floor in the entrance hall. The rough texture of the concrete will provide a fine contrast to the mirror-like surface of the pool and the smooth surface of the wall paneling.

**HILLSIDE HOUSE—BUFF, STRAUB & HENSMAN**

*(Continued from page 26)*

flanked on either side with the private living suites of the parents and the girls. Both baths have direct garden access to the pool. A studio-guest room is located near the private entrance from the car port.

The primary structure of the house is organized on a twelve-foot module, with all exposed structural elements surfaced with an expressed casing detail of 1 x 12 redwood. The ceiling plane is a continuous surface of acoustic plaster. Walls, interior and exterior are of redwood siding and plaster over light wood framing.

Of more importance, however, than the structural shell is the concern with developing the total spatial relationships of the site and house. All interior spaces have been designed with a direct association to their equivalent exterior areas to achieve maximum living on the restricted site.

**PLANNED COMMUNITY—VICTOR GRUEN**

*(Continued from page 22)*

45' mall will be fully landscaped with planters, oak trees, brick and pebblestone. Store fronts will be redwood, stone, brick and aluminum. The market will be of concrete block, a bank will feature a sculptured tile panel and marble panels inside and out. An 80'-high pylon identifying the location will be visible from the freeway. The base will be stone, and the superstructure steel and plaster.

**MUSIC**

*(Continued from page 4)*

the final discriminating balance to be worked out afterwards in the cutting room. Nor did I tell how in the first movement of a Beethoven symphony the kettledrums were bodily transported to the front and right of the orchestra, under the microphone, so that the listener eventually could glow like a tube in front of his nice new stereo and say, "Hear how the drums come out of the left-hand side."

Ask any first-rate musician, especially a conductor, what he thinks of high fidelity, and he'll tell you what he doesn't think. They know how spurious it is, how false and how irreverent to the music. They're not against the fidelity of the equipment; they despise the engineered "high fidelity" that is fed into it, the layer of tone on top, the layer of tone at the bottom, and the indiscriminate mess smudged in between.

Ask any competent sound-man what he thinks of the recording standards of the well-known companies; listen to him swear. Ask him what he thinks of stereo and join him laughing. Every so often the competent sound man and the first-rate musician do come together, and for a miracle there's enough budget or somehow the thing is worked out; a great performance results. The record sells, becomes famous—among the discriminating. The discriminating don't make up the mass market. To pay its way, a bumptious recording executive at RCA Victor some time ago informed the public, a record must sell at least 20,000 pressings. This is a pretty fair evidence of what is meant by "cultural prestige." Look over the double-page ads of the record clubs (Choose 3, choose any 6), and you'll be lucky to find one listing, for a come-on, that could be called a concert-hall adequate performance.

Some of our better performers have learned belatedly the tricks of reputation Oscar Levant knew from the first. That way, as Oscar Levant has discovered, and proclaimed it before the public as a revelation, lies the undifferentiated clowning which is not quite madness.

The answer to this sort of thing came from the third State Department representative. He had been shocked to discover, by way of

information polls about America circulated abroad, that while the European public has a high regard for American literature and American painting, it has no regard at all for American music. As a matter of fact, he admitted, the European public has no knowledge of American music. In Europe American music is identified as Rock and Roll, which pours out of the juke-box in every gathering-place.

So to enhance America's cultural prestige abroad, to counteract the commercial flood of Rock and Roll, and, the State man put in, the effect of our movies, we send expensively abroad a few symphony orchestras to play to the diplomatic set standard European symphonies, and an occasional work by an American composer—that of that last we are very, very proud. Fact is, we have no pride, nationally, in our own music. As I have pointed out here and elsewhere, few Americans know what American music is.

I open *Harpers* accidentally, as I sit here, to another page: "With an advisory board consisting of Willard Thorp, Karl Shapiro, and Philip Rahv, and with William O'Connor, Allen Tate, and Robert Penn Warren as editors, Minnesota Press will present this fall the first three pamphlets in a distinguished series which will provide 'critical introductions to American writers.' Philip Young is doing one on Ernest Hemingway, Lawrance Thompson on Robert Frost, and William Van O'Connor on William Faulkner."

After the build-up, the roster of big names, the two American Nobel prize winners, and the poet who deserved it more than either of them: "Some people," the paragraph ends, "are not neglecting the American arts."

"If he is honest," this is Frank Yerby, the novelist, in *Writing in America* out of *Harpers*, "the novelist will admit that at best he is aiming for a carefully contrived, hypnotic suspension of his reader's sense of disbelief—not ever for a real slice of life. Because, in life, people think of the proper response two hours, or two days, too late; things go wrong, not upon the respectable scale of tragedy, but on the slow, bumbling, painfully embarrassing, minuscule dimensions of inept, amateur farce. In life, conversation is an endless series of *non-sequiturs*, of windy nonsense, or of just plain dull nonsense. And no realist would ever dare pinpoint on paper the most realistic of all life's attributes: the thundering, crashing boredom of the life of the average man."

Only some time after the final crash does the reader start up to know that he has read a sentence written by a man out of damnation, a dramatic speaking that might have flowed out of the mouth of a contemporary Faust.

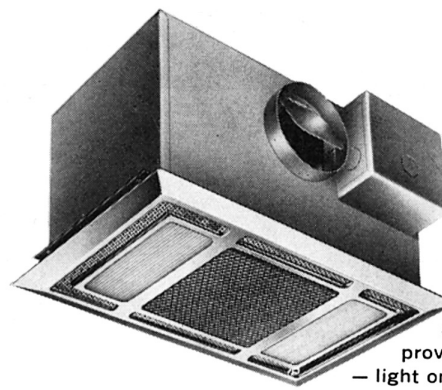
"Considered coldly," Frank Yerby asks, "what kind of fiction is not escapist?" He has already called in on his side of the argument a telling aphorism: "The classics of today are very nearly always the best sellers of the past." He means Dickens, not Lew Wallace. Though he says, "I am cursed with a rather painful sense of honesty," he does not draw his own conclusion. He knows that it cannot be drawn. In even the very short run humanity is spared the survival of most of its best-sellers. So our author goes on adjusting himself to the "thundering, crashing boredom" of the author who grinds out trash.

Going back to *Harpers* I read this quotation, by Robert Brustein out of William Gibson (*The Seesaw Log*). The book records what happened to Mr. Gibson after a play he had written was accepted for performance. "Fifteen years earlier, when my work consisted of unpublished poems and a magazine asked me to change a word in one, I would not change a word; the poem went unpublished; it was a far cry to the present spate of rewriting to please. . . . I felt this in all of us, that in outgrowing our guardian angelship, and becoming reasonable citizens, we had lost some religious component in ourselves and this component was the difference between art and entertainment. . . . The theater, in this country, in this decade, is primarily a place not in which to be serious, but in which to be likable."

Van Doren was so likable they kept him on. The young university instructor sprouted national celebrity. Why? Because he had caught on and was winning money. " . . . and frankly, I was very much afraid."

Fear. And to refuse this fear is to hate the attitude which breeds it. That is to be naive. That is why we must fight for the few who have walked out not on this culture but from its values, knowing that their course is inescapable, and that the whole reluctant mob must eventually come after them seeing nothing, hearing nothing, blind in the theater as in the classroom, yet dragged eventually, like illiterate captives, in the triumphant train of the few they didn't care to see and wouldn't wish to understand.

(Continued on page 33)



# NEW

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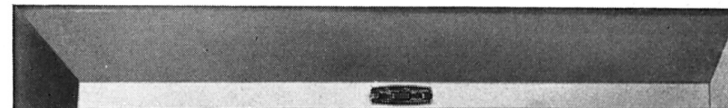
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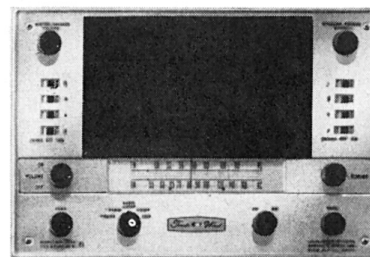
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## ART

*(Continued from page 7)*

It contains all wisdom. One can find absurdity in everything . . . I transposed the divine Aeneid of your Virgil into burlesque verse, and there is no better way of showing that the magnificent and the ridiculous are so close that they touch each other. Everything resembles those tricks of perspective in which figures scattered here and there form, for instance an emperor if you look at them from a certain angle; if you change your angle, the same figures represent a beggar."

Circuitous as Dubuffet's or Jacob's or Ponge's route may be, they all reflect a romantic nostalgia for simplicity, albeit simplicity seen through the facets of irony, and they all share what might be called a faith that in the commonplace, even the sophisticated man may find salvation. Their ancestor was Chateaubriand whose interior restlessness made him believe that he had "found himself caught between two ages."

Dubuffet's language like any poet's can be discussed from many vantage points. It hangs together as a complex mass of nouns—the plaster, ordure, tar, whitewash, stones and varnish—of his materials, punctuated by such a wide inventory of other parts of speech (whirling, zig-zagging or flaccid lines for verbs; dots, colors, tones for adjectives and so on) that it is quite hopeless to classify. His phraseology—that is, his imagery—varies so greatly that even a painstaking retrospective such as this, where every year from 1943 onward is represented, doesn't cover its range.

One of the approaches to Dubuffet is through his themes since he works in thematic series, one leading into another. He begins in



Nicolas Carone

*Caryatids, 1959*

Photograph  
Dave Edwardes

Courtesy Staempfli Gallery

this exhibition with the farmer and his cow which he returns to from time to time. (Another mythic reference, the "farmer in the dell.") He then becomes enchanted with the city, particularly the subway painted in bright colors, presumably influenced by children's drawings he had seen. From the city, he singles out its walls for his attention and his phenomenological approach is launched.

In 1945 he made the "hautes pates," built up with tar, plaster and other materials. For two years he made portraits, some of his friends, others of public figures, a few of whom repudiated the portraits. One of the portraits—in fact, the best I have seen—of Jean Paulhan is in the show. Here Dubuffet's interest in facial and hand gesture is shown in a pink-white effigy, its small eyes transfixing the spectators, its hands splaying from the integrity, torso-head. Dubuffet's genius for giving a materiality to the fantastic is perhaps best seen in this superb portrait.

In 1948, he painted the lyrical Paul Kleeish watercolors of Bedouin life in which can be seen the extent of his professional mastery and the delicacy of which he is capable. One year later, the "Corps de Dames" series, the earth-motherish colossi in rich pink calculated to repel, but actually quite beautiful.

1951: the "tables" tilted parallel to the picture plane, painted in thick, undulating bas relief, interspersed with an object or two (a small ink pot and an inset with the words "Dear friend, I have received your letter and I hope"); more cows; landscapes with high white horizons; earth loaded with allusions. Gardens. Assemblages (those strange collages of painted surfaces that Dubuffet refuses to call collage).

1957: Texturologies. Studies of the minute surfaces of the earth, painted in many earthen tones, not textured with foreign materials but made purely with paint, turpentine, oil and probably varnish. These are detailed microscopically and Dubuffet, by recording the floor of the earth, the "common" earth in this way parallels Mark Tobey. Finally, his last series of ink assemblages, sketches of personages bearded like Persian princes. His theme is beard, though, not personage.

If you stop to think of it, Dubuffet has explored every idiom considered characteristic of the post-war period. He has worked like an "action" painter, standing above his canvases and dallying with Chance as he sprinkles pebbles or throws tar.

At the same time, he has shown himself to be a master draftsman with scrawling lines, like graffiti, setting up independent rhythms.

He has initiated the realism of "wall" paintings since explored by scores of younger artists, the most prominent being Antonio Tapiés.

He has long worked with the shallow "all-over" spatial system.



Nicolas Carone

*Psychomachia, 1959*

Photograph  
Dave Edwardes

Courtesy Staempfli Gallery

He has played with "edges," irregular profiles, that read negatively or positively depending on how you look at them. Two paintings in the show for instance are pale figures, about the depth of a piece of slate, in which the compression of features, irregular edges give them a fossil-like reversibility with the background. And so on.

He is uncommonly inventive. He is an artist in spite of himself.

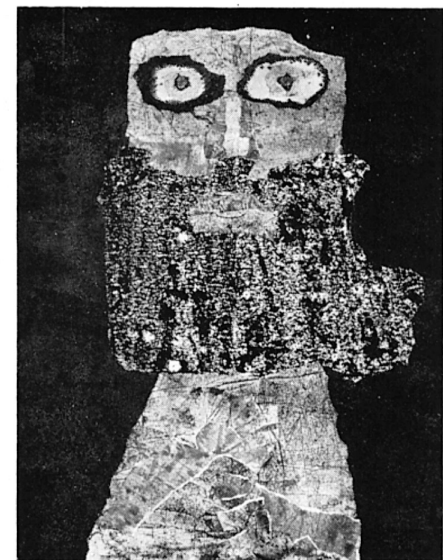
**Other exhibitions**

Nicolas Carone of the younger painters of the "New York School" still seems to me the most consistently interesting, and most gifted in terms of painterly sensibility. His recent exhibition at the Staempfli Gallery, proved how masterfully he can lay down a plane, how elegantly he treats congruent edges; how satiny his surfaces can be; how refined his sense of tonal relationships.

But it also proved that Carone's masters throw long shadows and that he has yet to wrestle with them.

In this, his most resounding exhibition to date, Carone presents confluent spaces—those horizontal juxtapositions of perspective familiar since the war in New York painting—with breathtaking assurance. His adaptation of the idiom cannot be quarreled with. He is good at it, masterful in fact.

But his most ambitious pictures are the least personal. A film lies over them. In working toward mastery, Carone has sacrificed his



Jean Dubuffet

*Barbe du Chamelier de Lybie*

autographic impulse it seems to me. Perhaps his drive toward perfection is premature. I found the small, casual oil studies with their minor imperfections; their piling up of idiosyncratic forms; their willingness to express directly and without regard for convention (even that of the "New York School") more interesting. Strictly speaking, the small paintings are nowhere near as disciplined, as effective as the greater ones. Yet, in them one can read a particular temperament and it is a satisfying reading. Still, it is only a matter of time,

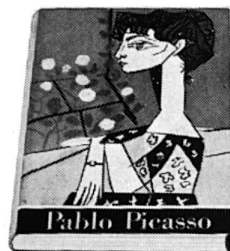
*(Continued on page 33)*

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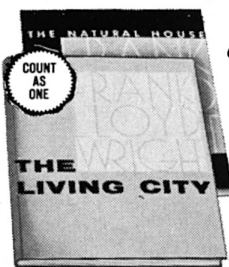
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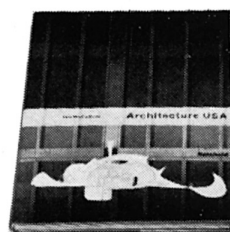


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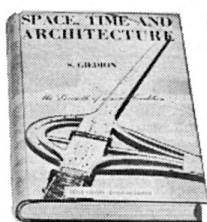
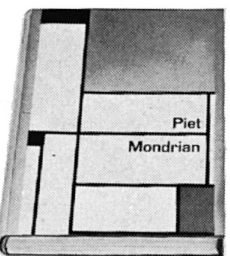


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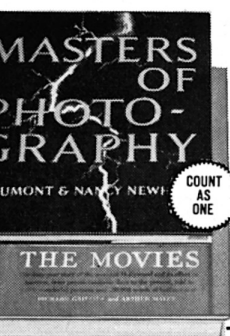
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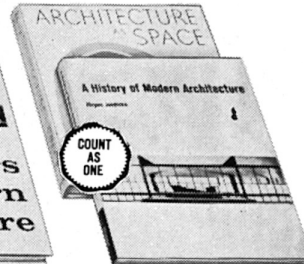
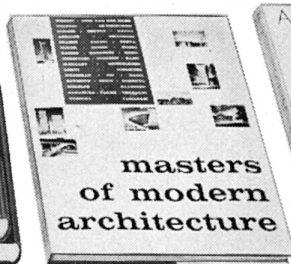
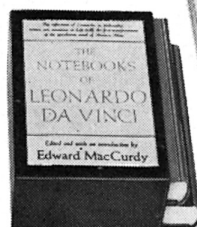


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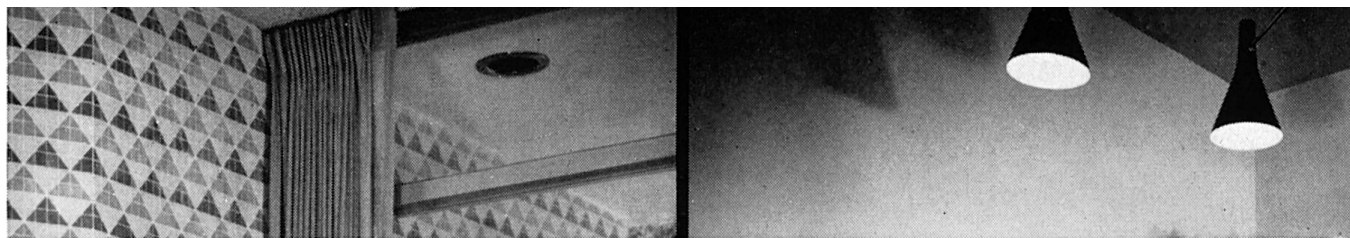
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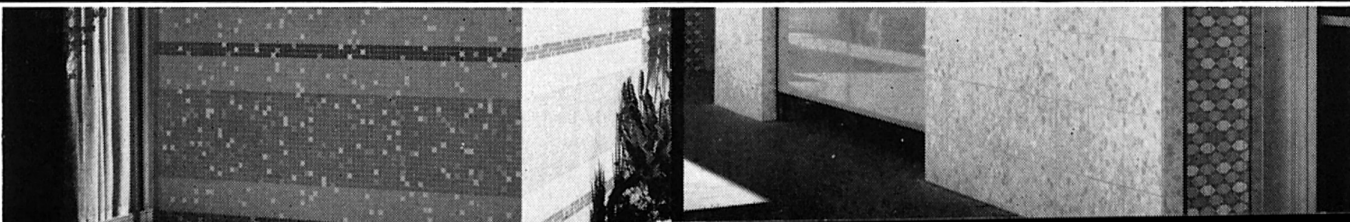
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**ART***(Continued from page 30)*

no doubt, before Carone will emerge the leader of his generation here.

Carl Holty, whose long experience as a painter is visible in every stroke, showed new abstractions at the Graham Gallery. Holty strikes me as a man who has made a choice, and no matter how difficult the choice has made his public existence, he has lived with it.

His choice is to work with such subtle simplicity that the average viewer takes him to be a decorative artist. But Holty is far from that.

In this exhibition, he has worked with light, pure colors put on his canvas with rare finesse. When he lays in a milky white, or a mauve, he gives it a depth, a layered intensity that few painters today would be equal to. His paintings are serene, their blocks of color held by almost invisible verticals working toward his canvases' edges. What he presents is a vision of harmony that does not exist in nature, but is familiar to poets. It is a vision that younger painters would do well to understand, for it is a composite of ephemeral and concrete elements; a perfectly balanced dialogue.

Two other exhibitions this month—William Kienbusch at Kraushaar and Ludwig Sander at Castelli—had the welcome mark of maturity on them. Kienbusch recently returned from a long trip to the Aegean where he expanded his vocabulary of symbols. In fact, it is through seeing these new paintings, done in a landscape so different from his major source, the coast of Maine, that we can judge Kienbusch's power to imagine visual corollaries for his experience. The astringent classicism of his earlier symbolic landscapes is carried on in the Greek paintings. But it is enriched by the meridional colors he was forced to acknowledge. And this change in palette seems to have released Kienbusch's image-making faculties so that he has done stronger, more complex work than ever before.

Ludwig Sander has developed a calm, stately idiom which, though it depends on rectangular form divisions as did neo-plasticism, is totally lyrical in effect. Sander's lyricism resides not only in luminous colors—deep violets, blues and occasional greens and reds—but in the sensitive way he divides his forms. By means of gradually dilating lines, in places split almost imperceptibly, Sander moves delicately behind the foreplane—something no neo-plasticist would have dreamed of doing. In Sander's mirror-like images, everything happens at the edges. Sometimes they sheer off into spacious limbo; sometimes they melt subtly into adjacent triangles. Always they are expertly geared to the balanced harmony of the whole.

**MUSIC***(Continued from page 29)*

My wife and I went to the Pasadena Civic Auditorium to hear John Browning play. If he continues as he has begun, John Browning will be, as far as I know, the first young American pianist who has gone directly to the top in this country, by-passing the mass-production concert organizations, which, as Abram Chasins has reported in a fascinating study of what happened to the young pianist, almost did in Van Cliburn. Browning is a far better equipped pianist than Cliburn. I don't know any pianist now playing who combines so absolute a control of every register and color of the piano with

such decisive ability to govern every note by a through-considered rhythmic conception of the whole.

But this evening John Browning was way off. He was pushing, hammering everything above forte so that the piano clanged and complained. The little Haydn D major Sonata got by all right, riding on the flowing clean line, the impeccable trills, though I do wish, as I wrote once before, that Browning would learn to play not only the marked embellishments but the unmarked, study when and how to arpeggiate a chord, like the opening chord of the little fantasy that serves here for a slow movement.

The Schubert A minor Sonata, opus 143, was beaten up and down to disaster. The Beethoven *Apassionata* was swallowed in mechanical noise. I couldn't figure out what was wrong. My wife, being a pianist, chastened by many recitals, thought it must be the piano. Didn't seem so to me. When he let it alone, the piano, at every level, sounded right.

The explanation came a day later from another pianist. "When you play in that auditorium the sound seems to go out from the stage and vanish." Browning was pushing because he couldn't hear the sound of his own noise.

Close to the end of the evening, after it seemed the entire program had been irremediably damaged, he began playing four Mazurkas by Chopin. He retired into himself and began playing as if he didn't care any more whether the music went out to the public. You could hear the silence settle in across the house. For the first time everyone was listening, not being played at. It was the pianist we had come to hear, at last playing as he plays music for himself. Even the big Scherzo at the end stayed within the scope of the instrument. And for an encore he played the Scarlatti A major Sonata, one of the dozen that everybody knows, so completely that it was, as each performance by such a musician has to be, not a repetition but a unique experience, designed and colored as only he, this time, has made it.

I take this attitude toward performance, that even the best player cannot realize every time what he wishes to realize. He is always fighting the impossible, as long as he cares, that is, and when he ceases caring there is no longer the impossible; it makes no difference. You can soon tell when one of our better-known pianists has forgotten what the impossible is. So long as he goes on fighting, no matter what may happen, somewhere every evening, every time he sits down at the piano, you can know that before you go home you will have heard him achieve it, if only once or twice. That's enough.

In programming John Browning gives more than the public asks of him. Not more than I ask. He hasn't yet learned the lesson suggested by Glenn Gould. I don't care for Gould's playing, and I think his manneristic way with the "big work" shows as much bluff as stuff. But Gould programs as he pleases, runs around the repertoire as if he enjoyed the oddest out-of-the-way non-commercial item as much as the well-known masterpiece. The public crowds to hear him. Why? Because enough of the public, having records, is well ahead of the pianist who plays only masterpieces, and they welcome with cheers the showman who aims to be independent. I praise Gould for what he programs, though I don't care to hear him play it.

If I had Browning's gift for music, I wouldn't pile the *Apassionata* on the tragic Schubert. One experience of all there is in the Schubert A minor is enough. I don't believe, besides, that any pianist should touch the *Apassionata* these days, unless he is driven to do so and in his playing he must show that urge. Then he should build so

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he can rise to it. No one can rise from that Schubert to the *Apassionata* or from the *Apassionata* to that Schubert, not if you play either one all out. They are two meditations very much alike, however distinct in style, the *Apassionata* more furious but the Schubert like a pool of sorrow, young and deep. Everything must speak by the restraint of that last movement—never, never too fast—the first and not least of Schubert's tragic flights.

To play that program, instead of the too well known Haydn sonata, a poor spokesman for Haydn at his best, I'd have gone after the same effect with a difference, using the little Beethoven Sonata opus 79 (drunken first movement, barcarolle in the middle, stolen out of Mendelssohn before Mendelssohn ever thought of it, and the all-out finale). Then I'd have changed the pace entirely, putting the true eighteenth century after the nineteenth, with a larger sonata by Haydn, and after that, to consummate, the Schubert.

Of course that wouldn't have pleased the pretty young lady piano student behind me: "so glad he is going to play the *Apassionata*!" She really needed to hear the little opus 79, just to know it exists.

While the San Francisco Opera was at the Shrine I went down to hear Eileen Farrell sing *Ariadne auf Naxos*. I find Strauss embarrasses me more as I get older, especially Strauss in love. The ending of this opera is imitation sunset, purple bathos. And when you put together a voice as magnificent as Eileen Farrell's with an adequate tenor, the proclamation of feeling comes at you like a pair of diesel locomotives hooting from the yards. Farrell should keep her voice for music adequate to her gift.

The other lesson of the evening was positive. Rita Streich was the coloratura, with the one aria that can excuse the opera. In that vasty hall she sounded fine and distant as a lovely whisper. She's an old pro, however, and she didn't push. She just kept within the natural limitations of her voice and didn't push, letting the listeners stretch out their ears to listen as they wished. I'm sure a good many present thought she was a poor little thing. I'd like to have gone back and pinned on her a medal of honor for sensible courage. Whoever put her together with Farrell on that stage was matching names, not voices.

If we'd all stop shouting about the big things, the false things, the excitement everybody these days expects of everyone in public places, and get down to attending to the real things we can accomplish, we'd all be better off. In the big hall the sound doesn't really go out and vanish.

Van Doren got the cash money and the \$50,000 a year job. As much money as they pay a football coach. Do you know what he did to earn this money? I wonder about the man who hired him and fired him when he got caught.

In looking around the cultural scene, let's just wonder what we are all doing to ourselves. Am I being naive?

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