

I N S E R T

B A R B A R A

K R U G E R

INSERT FOR PARKETT 11

1986

Great Balls of Fire!

Jerry Lee Lewis, 1957

1. To us art is an adventure into an unknown world, which can be explored only by those willing to take the risks.
2. This world of the imagination is fancy-free and violently opposed to common sense.
3. It is our function as artists to make the spectator see the world our way—not his way.
4. We favor the simple expression of the complex thought. We are for the large shape because it has the impact of the unequivocal. We wish to reassert the picture plane. We are for flat forms because they destroy illusion and reveal truth.
5. It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted. This is the essence of academism. There is no such thing as good painting about nothing. We assert that the subject is crucial and only that subject-matter is valid which is tragic and timeless. That is why we profess spiritual kinship with primitive and archaic art. Consequently, if our work embodies these beliefs it must insult any one who is spiritually attuned to interior decoration; pictures for the home; pictures for over the mantel; pictures of the American scene; social pictures; purity in art; prize-winning potboilers; the National Academy, the Whitney Academy, the Corn Belt Academy; buckeyes; trite tripe, etc.

Adolph Gottlieb and Mark Rothko, 1943

1. We intend to glorify the love of danger, the custom of energy, the strength of daring.
2. The essential elements of our poetry will be courage, audacity and revolt.
3. Literature having up to now glorified thoughtful immobility, ecstasy, and slumber, we wish to exalt the aggressive movement, the feverish insomnia, running, the perilous leap, the cuff, and the blow.
4. We declare that the splendor of the world has been enriched with a new form of beauty, the beauty of speed. A race-automobile adorned with great pipes like serpents with explosive breath... a race-automobile which seems to rush over exploding powder is more beautiful than the Victory of Samothrace.
5. We will sing the praises of man holding the flywheel of which the ideal steering-post traverses the earth impelled itself around the circuit of its own orbit.
6. The poet must spend himself with warmth, brilliancy, and prodigality to augment the fervor of the primordial elements.
7. There is no more beauty except in struggle. No masterpiece without the stamp of aggressiveness. Poetry should be a violent assault against unknown forces to summon them to lie down at the feet of man.
8. We are on the extreme promontory of ages! Why look back since we must break down the mysterious doors of Impossibility? Time and Space died yesterday. We already live in the Absolute for we have already created the omnipresent eternal speed.
9. We will glorify war—the only true hygiene of the world—militarism, patriotism, the destructive gesture of anarchist, the beautiful Ideas which kill, and the scorn of woman.
10. We will destroy museums, libraries, and fight against moralism, feminism, and all utilitarian cowardice...

F.T. Marinetti, 1908

I have torn through the blue lampshade of color limitation, and come out into the white; after me, comrade aviators sail into the chasm—I have set up semaphores of Suprematism. I have conquered the lining of the heavenly, have torn it down, and making a bag, put in colors and tied it with a knot. Sail forth! The white, free chasm, infinity is before us.

Kasimir Malevich, 1919

LONG LIVE THE VORTEX!

Long live the great art vortex sprung up in the centre of this town!

We stand for the Reality of the Present—not for the sentimental Future, or the sacripant Past.

We want to leave Nature and Men alone.

We do not want to make people wear Futurist Patches, or fuss men to take to pink and sky-blue trousers.

We are not their wives or tailors.

The only way Humanity can help artists is to remain independent and work unconsciously.

WE NEED THE UNCONSCIOUSNESS OF HUMANITY—their stupidity, animalism and dreams.

We believe in no perfectibility except our own.

Intrinsic beauty is in the Interpreter and Seer, not in the object or content.

We do not want to change the appearance of the world, because we are not Naturalists, Impressionists or Futurists (the latest form of Impressionism), and do not depend on the appearance of the world for our art.

WE ONLY WANT THE WORLD TO LIVE, and to feel it's crude energy flowing through us...

Percy Wyndham Lewis 1915

**DADA
stands on
the side of the revolutionary
Proletariat
Open up at last
your head
Leave it free
for the
demands of our age
Down with art
Down with
bourgeois intellectualism
Art is dead
Long live
the machine art
of Tatlin
DADA
is the
voluntary destruction
of the
bourgeois world of ideas**

1919

We are reasserting man's natural desire for the exalted, for a concern with our relationship to the absolute emotions. We do not need the obsolete props of an outmoded and antiquated legend. We are creating images whose reality is self-evident and which are devoid of the props and crutches that evoke associations with outmoded images, both sublime and beautiful. We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting. Instead of making cathedrals out of Christ, man, or "life", we are making it out of ourselves, out of our own feelings. The image we produce is the self-evident one of revelation, real and concrete, that can be understood by anyone who will look at it without the nostalgic glasses of history.

Barnett Newman, 1948

Art can in no way be a fashion. As little as the character and the blood of our people will change, so much will art have to lose its mortal character and replace it with worthy images expressing the life-course of our people in the steadily unfolding growth of its creations. Cubism, Dadaism, Futurism, Impressionism, etc. have nothing to do with our German people. For these concepts are neither old nor modern, but are only the artifactitious stammerings of men to whom God has denied the grace of a truly artistic talent, and in its place has awarded them the gift of jabbering or deception.

Adolph Hitler, 1937

What are these "isms" that are the very foundation of so-called modern art?...I call the roll of infamy without claim that my list is all-inclusive: dadaism, futurism, constructionism, suprematism, cubism, expressionism, surrealism, and abstractionism. All these "isms" are of foreign origin, and truly should have no place in American art. While not all are media of social or political protest, all are instruments and weapons of destruction...We are now face to face with the intolerable situation, where public schools, colleges, and universities, art and technical schools, invaded by a horde of foreign art manglers, are selling to our young men and women a subversive doctrine of "isms", Communist-inspired and Communist-connected, which have one common, boasted goal—the destruction that awaits if this Marxist trail is not abandoned...

Congressman George A. Dondero, 1949

**Erect
on the pinnacle
of the world,
we once more
hurl forth our
defiance to the
stars!**

F.T. Marinetti, 1908