

nova tendencija 3

des questions des expositions de
Nouvelle Tendance.

Paragraphe

Sur la préparation de la Nouvelle Tendance à Zagreb est formé le comité composé de:

Boris Bak, directeur du Musée de l'Art contemporain,
comme président du comité.

Čedo Moč, chefneur et dessinateur

Milko Matković, critique d'art

Zdravko Mamić, directeur du Musée d'Art National

Nikolay Todor, critique d'art

Vlastimir Richte, chercheur et directeur de Centre
d'Anthropologie Industrielle de Zagreb.

Secrétaires de la manifestation: Boris Kojanović.

En attendant les résultats, peu réalisent des expositions
qui ont lieu ces derniers années en Europe
et auxquelles ont pris part les chercheurs de la
Nouvelle Tendance, mais surtout en considérant celles
à l'organisation desquelles ils ont contribué sou-
vent même avec un programme commun. Il a été remar-
qué qu'un type particulier des expositions n'est pas
adéquat actuellement.

Indiquent tout d'abord que sans égard à l'avis
général de reconnaître les contributions de l'Europe
et sans égard à l'insatisfaction générale que
les modes actuels de désignation et à part le re-
gard individuel de présenter un projet
travail, il résulterait pas une véritable compréhension
dans la compréhension de divers problèmes.

Ceci provient parce que, à cause des raisons techni-
ques, une préparation plus approfondie et toujours
est possible à l'égard de ce qui est présent de
n'importe quelle façon. Et ce monde de certitudes
est toujours dissimulé par le fait qu'on s'attache
au style de la Nouvelle Tendance.

Étant donné que l'on considère qu'il existe des
rapports réels et fondamentaux
de la manifestation, il est indiqué
le travail de la manifestation et de
de leur des aspects qui existent d'une certaine
façon les chercheurs de la Nouvelle Tendance.
Par conséquent, il est impossible de poser le problème dans
l'ordre de chronologie, soit à cause de la nature du
temps, soit à cause de manque d'un système gé-
néral qui éliminerait le fait que l'on ne peut pas
travailler en présence d'analyses de tous les aspects
techniques, tant que les problèmes de l'art sont
présentés dans le domaine de l'art contemporain
culturelle et il n'est pas possible, d'un autre
de tous les aspects différents et de s'attacher en
vue de cela un véritable consensus.

On pose pour cette troisième manifestation de la
Nouvelle Tendance le problème de la diversité
tion des expositions des de recherches,
même si semble que ce problème, bien qu'il se
trouve par les points de recherche fondamentaux,
conditionnés par les aspects sociaux et économiques
la possibilité de la recherche même.

La manifestation sera organisée en trois sections:
- en première section sera organisé un aperçu
historique des arts et des manifestations de l'art
chez de la perception visuelle.

- en deuxième section seront présentées toutes les
contributions venant à résoudre le problème comme
par exemple: style, projets, expérimentations, etc.

- en troisième section seront exposés les projets
et les réalisations des chercheurs qui porteront sur le
thème de cette manifestation.

La première et la deuxième sections de la manifestation
seront organisées par le Musée de l'Art Contemporain
et la troisième section sera organisée par le
Centre d'Anthropologie Industrielle.

Le programme de la manifestation sera publié en trois langues

**galerija suvremene umjetnosti
muzej za umjetnost i obrt
centar za industrijsko oblikovanje**

L'exposition sera inaugurée le 13 août et sera
ouverte jusqu'au 19 septembre 1965.

Pendant les jours de l'inauguration de l'exposition
des discussions libres sur le thème de l'art seront
des. Pour l'inauguration sera organisé le colloque
pour la première et la deuxième sections. La

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ENTO MAMIĆ

zagreb, 13. VIII — 19. IX 1965.

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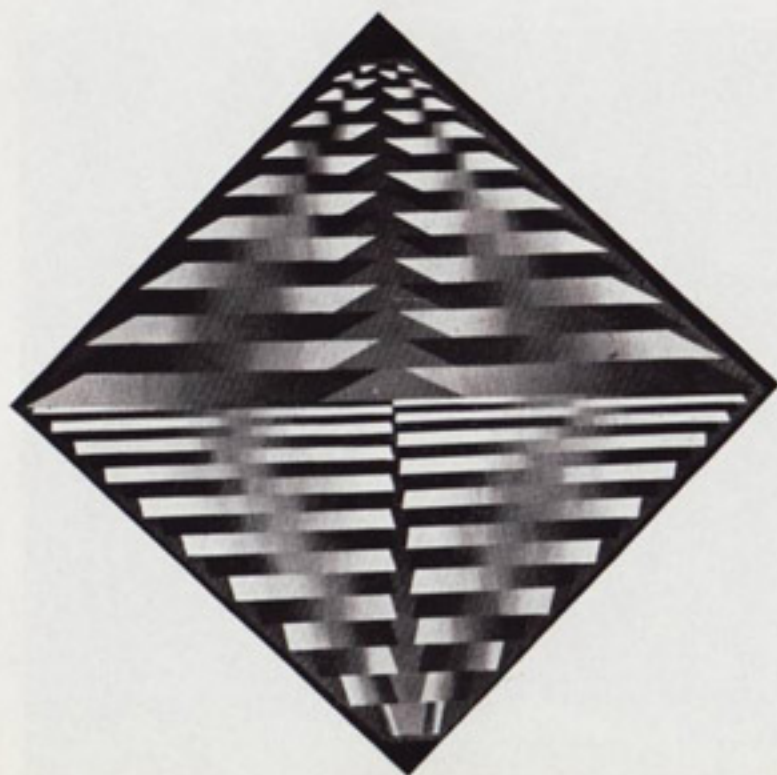
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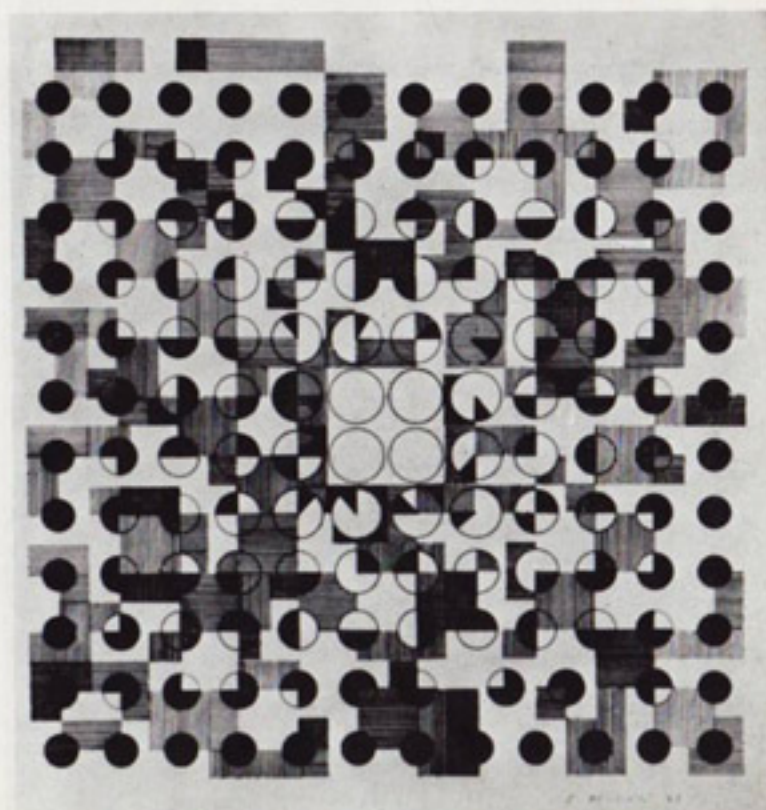
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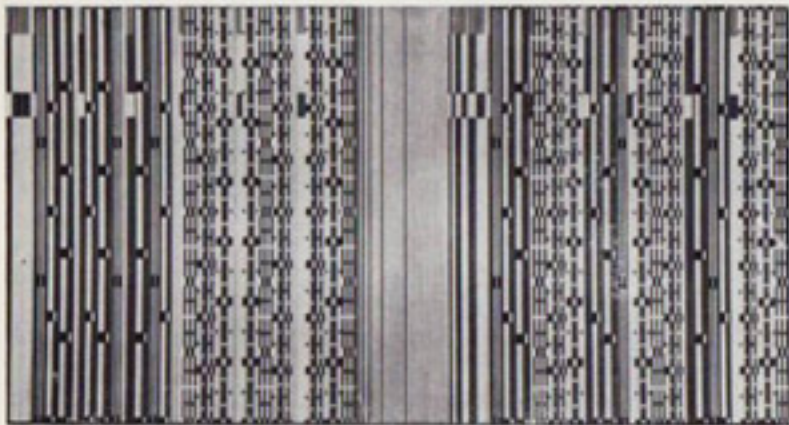
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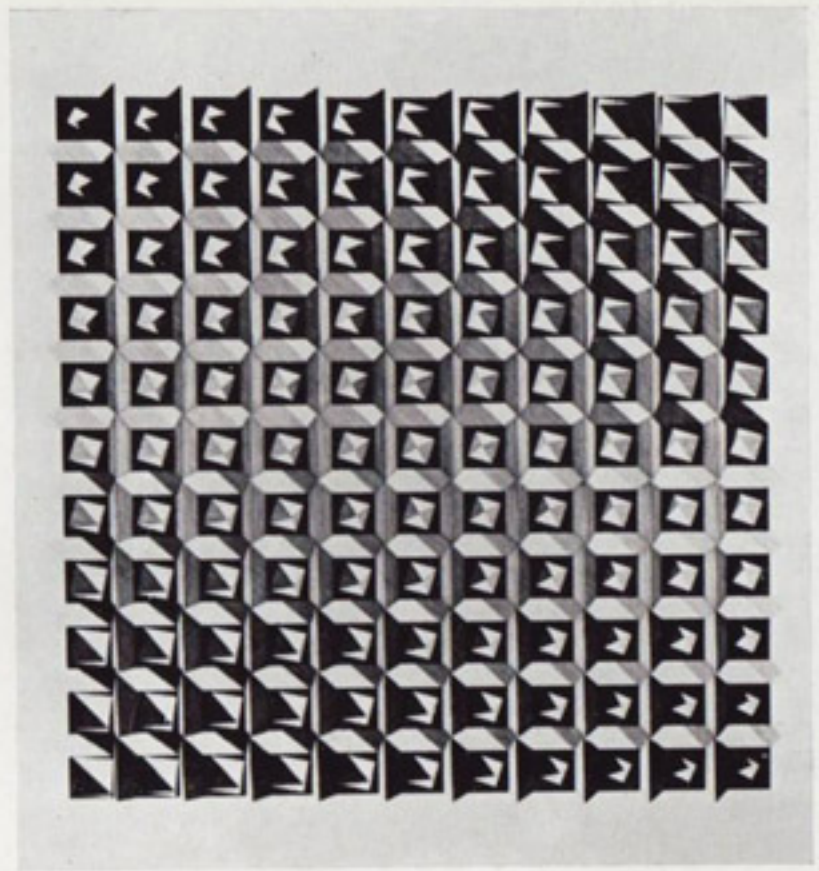
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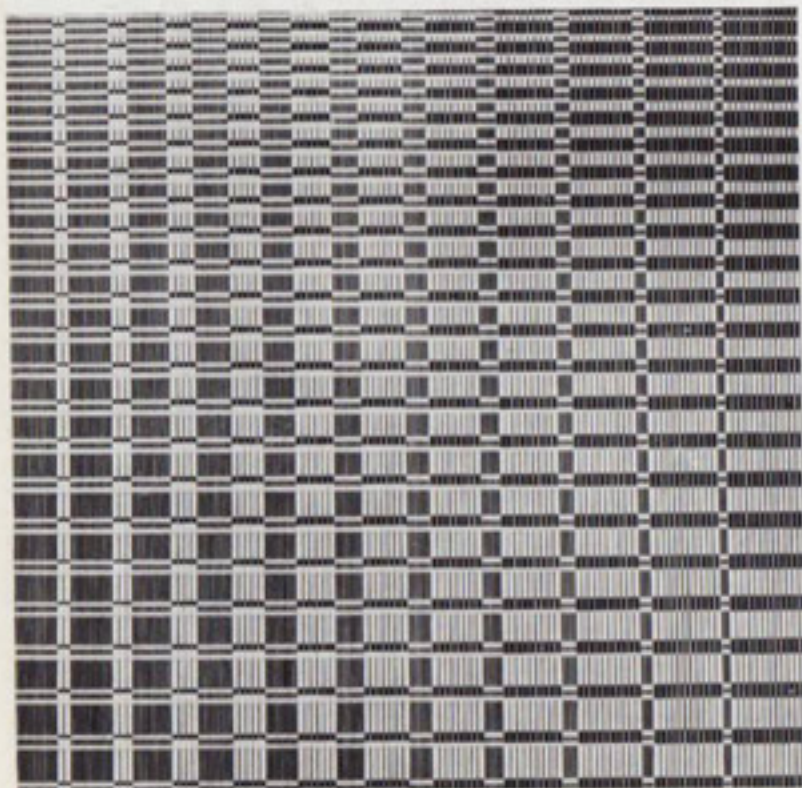
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- 29 pizzo (76)
- 30 di luciano (53)
- 31 mieczkowski (6)
- 32 philipp (72)

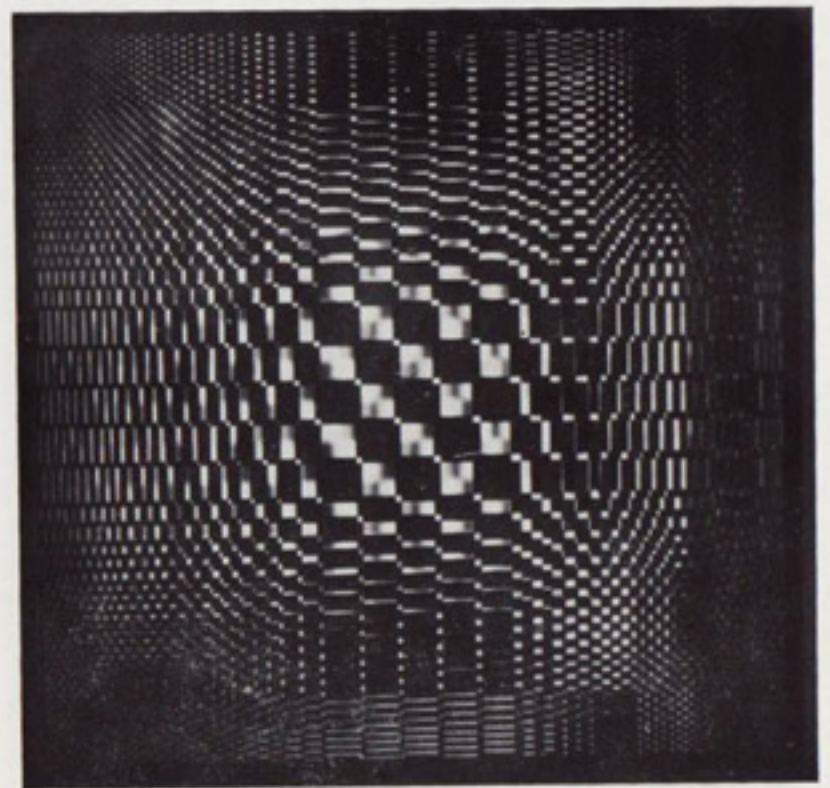


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francis r. hewitt

the mind's eye or the eye's mind

Pictures can establish the relation between thinking and immediate experience. They can connect perceptions with concepts and thereby, are partially involved in the empirical questions of science, which asks which of the possible conceptual (mathematical) systems corresponds to our immediate experience. Mathematics deals with logical structures that are defined by a particular axiomatic system. It is not the task of mathematics or any other formal constructive system to co-ordinate visual pictures to these concepts. This task would lead from theoretical to experimental physics or from theoretical to experimental psychology. In this regard Hans Reichenbach has said:

„The precision of mathematical reasoning lies specifically in the fact that it utilizes only the logically formulated properties of the visual structures. Visual structures are nothing but an aid to thinking and belong to the psychological apparatus which draws the conclusions, not to the content of the thoughts themselves. Thinking does not aim at the pictures but at the logical structure which they express. The psychological significance of an example rests on the fact that logical operations are facilitated when we think of concrete objects... it is easier for the mathematician to reach conclusions from the axioms if he imagines them realized by physical objects. His visual geometric figures actually lead him into physics, not for physical purposes, however, but for the sake of the logical structure that is illustrated by the physical objects (pp. 97, 98) ... the representation of geometrical relations by systems of objects is more than a matter of convenience... it rests on a basic necessity of human thinking. It is quite impossible to think abstractly about relations. We cannot understand them without some method of symbolic representation which supplies a concrete model of the abstract relations... Thinking completely without symbols seems to be impossible. However, this fact should not lead to the mistaken impression that the chosen symbol is essential for the content of thought. (pp. 107, 108). *The Philosophy of Space and Time*, New York, 1957.

The condition that art theories have to fulfill to be relevant to the criticism and generation of actual works of art is similar to the conditions that must be fulfilled in physics. These constructs have to have an "empirically significant possibility", as it was termed by F. S. C. Northrop. The unhappy lessons of history have taught us that it is not the

concern of visual art to consider constructions in language or in mathematics that cannot be corresponded with a thing. Without this reifying function, the thought or idea is not visualizable, hence not paintable. It then stands only within the formal concerns of philosophy or mathematics – it is the prey of the symbolic mind. The physical and psychological aspects of seeing the reified thought are both necessary and advantageous to visual art. F. S. C. Northrop in discussing the connections between the „empirical component of any complete object of knowledge and its theoretic component", uses the very appropriate term "epistemic correlations" for these connections. These correlations allow for the interaction of the physical object and conceptual thought in a very unique way, less possible in completely mental (logically symbolic) operations. The picture can be constructed so as to allow for the shift in the form of the normative function of visualization (the idea) that is applied to the image function (the picture).

Obviously, there is a wide flexibility in the picturing of verbal or mental concepts, as long as pictures or models remain independent of any complete one-to-one correspondence of the actual thing pictured. It has been noted that practically anything can be construed pictorially – dreams, fantasies and the most subjective states, as is evidenced in Surrealist paintings. Painting has traditionally served as a representational construction that would express, or at least "reflect" nature or natural law. It has been the task and problem of the painter since the division of art into „form and content" to find a way to justify his work as a reflection of some external values. Usually this content has had some correspondence to natural objects or processes. This was true even of the "non-objective" painters Mondrian, Kandinsky, and Klee, all of whom refer to some relation of natural or metaphysical orders to their painting. We have slowly begun to realize that what we have been calling nature and nature's laws or processes in painting (and in science) are only the highly conventionalized laws of our pictorial tradition. As in other fields, the realization of these consistencies in the 20th century has helped to provoke an interest in an examination of the assumptions and functions of these "pictorial laws".

Outside of a confused and uninformed attempt to outline some of the formal principles in art education experiments such as at the Bauhaus, there has been little good work on which the rigorous artist might

feed. This has led a few contemporary painters to a superficial examination of the questions currently asked by the philosophers of science and the psychologists of perception and other related mental processes. This look at the philosophy of science and the psychology of perception obviously does not provide us with knowledge about the world of painting directly, nor is it of much value in understanding the intentions of past painters. It does provide a new language that has provoked new questions to be asked about the assumptions and fallacies of studio, gallery, art book and art school jargon on which all artists are nourished in their early development.

In line with this interest in perception, Adelbert Ames, a psychologist, who became interested in perception after a short career in painting, has advanced a theory of perception. It presents our immediate sensory awareness as prognostic presumptions and not assumptions. That is, the perceptual „decision“ of what we will see and where we will see it is highly dependent on perceptual and cognitive processes that occur prior to perception itself. His demonstrations show that our perceptions are prognoses and not disclosures: "All awareness and perceptions are patent or implicit prognostic directives for actions". If our perceptions give us structures of predictive reliability, and do not reveal, or stand for, or symbolize, or disclose experience, the role of visualization might be based on the need for an increase in the future reliability of our concepts. Visualization allows concepts to be held in thought (as objects or things) and reviewed in all directions without allowing the process of examination to intrude and change the conceptual structure and relationships. The function of picturing or visualizing is one of the most primitive and basic limiting agents of thought, whether it is done metaphorically, analogically, or graphically. Picturing is a kind of isolation and reification of an idea that is like naming or categorizing. It allows us to go beyond the descriptive structure and to posit and observe unpredictables emerging from, and in interaction with, the simpler primary system.

It is curious that visual experience is so often considered "mental", whereas tactile experience is "physical". We often think of the experience of space in painting as a conceptual structure insofar as any tactile confirmation is denied. When perceiving the monocular space, one must manipulate the categories of implication of the thirddimension (and time) that provide complex structures of spatial events. It is not there no touch. From the physical surface of a two-dimensional extension, cues are sighted and from them inferences are drawn as to what is seen and where it is relative to other things. Assent takes place through complexity. With each new functional distinction perceived, the complexity gathers itself into a new class and is — through this conceptual operation — released into a new simplicity. The emergent product whether a nude, a battleship, a cube or a bundle of drips, is the summing together of a new totality of elements.

The perceptual process predicts, does not discover; constructs, does not abstract, in the formation of what is seen and where it is seen. The tradition of experiencing painting has not allowed for a simple acceptance of the "thing" presented for seeing. There is a compelling history that encourages the tendency to think of painting as an imitation or re-presentation of other physical things or meanings that are outside of the thing shown. The point of much of the painting inadequately called "non-objective" is that it is not interested in expressing a similarity or a correspondence between the things perceived in the picture and other objects or ideological systems outside the painting. It is interested in accepting what is seen as the final act of intended structure and meaning. One then proceeds to unravel the web of spatial implications of these things that have been discriminated, and because discriminated, categorized.

The physical fact that the relations in a painting are constant and thus allow us to return to reaffirm or question our perceptions is an important justification for the "intellectual" or contemplative orientation in visual art. Music, the film and the other temporal modes of presentation clearly and powerfully satisfy the need for the building of tension needed in successfully evoked emotinal experience. The static painting allows a careful, quiet pursuit of the relationships and related concepts. For instance, we can classify things as being the same "thing", e. g., a circle and an ellipse, and see the change in shape as indicating a change in the position of the thing and not a categorical shift to a different "thing". The contemporary concern in painting is not to "show" the relationships and orders as finally determined and resolved in the work, but rather to assert the necessity of an active pursuit on the part of the observer.

The seeing of the drawing or painting is not a passive registering of the presented relationships, but it demands that the observer ascribe objective categories (it is a circle, a square, an ellipse, a box, a light, etc.) and then proceed to ask where it is. This process of "seeing" the visual object as an undefined possibility of orders is antithetical to the classical proposition that paintings should present a resolved single unified order that is shown to the observer. The definition of the nature of the orders in the painting awaits interaction with the experience of the perceiver. It depends for its conclusion on his willingness to posit the necessary categorical questions of its "whatness" and "whereness" for which there does not have to be a single simple answer. The fact that perception advances in a series of divergent glances, none of which contain the final total visualization, forms the basis of the psychological justification for a different kind of painting. D. O. Hebb is pointing to this when he says: "... what seems a simple immediately given image of the whole is actually a serial reconstruction of the parts of the figure". In other words, to comprehend

the image, we have to build our perception from a series of sectional or partial views. Cezanne was one of the first to realize in his work some of the phenomena that are the effects of long fixation. His "distortions" are only divergencies from the classical idea of the unity of the single static image, which is the final result of the process of seeing. These distortions become co-incident with fact, if we take into account the act, and not the product of perception. The prevalent error is to compare the image of Cezanne and the later modern movements with the earlier conclusions in the history of painting, rather than with events in the visual process.

The Cubists, at least in their early analytical stage, also explored the perceptual process as an event of sequential seeing. Their aim was the dissolution of the constancy of things and when they succeeded, objects became subject to our normative and conceptual applications. The disintegration of the object opened the possibility for new perceptual experience — a new attitude toward the older mistaken view of the finality of substance. It led to a subsequent reliance on the visual process. It smashed the grip of those who proclaimed the function of painting to be the preservation of an enduring object or scene that would be subject to leisurely and careful viewing and contemplation. Painting had once saved the object and the scene from the ravishing complexity of disinterested time by mummifying the object for immortality in the finest and most permanent methods and materials. Let us bequeath this con-

cern to others. By accepting, in fact turning to advantage the complexity of time, contemporary painting has added new alternatives to the ways in which painting and vision might evolve.

By strictly limiting the scope of the visual form vocabulary, a more exact correspondence between the space described and the forms used to describe it could be realized. In other words, there is an attempt to raise the quantity of information content due to a more exact definition of each term. This move eliminates the old virtues of qualities, or those elements unrelated to the definition or evolution of the spatial order. This kind of "quality" centered art is our legacy from synthetic cubism, which simply rearranged the pictorial elements of its earlier phase into a nice "design". This concept of art is being churned out by the decorative arts and crafts as it always has been. These qualities should be recognized as distinctions that do not contribute to the hierarchy of categories or generalizations that are being applied to the sorting out of elements. Each new distinction, ideally should promote a new category (or categories) of experience that expand the complexity and the implication in a visual not a literary way. An even more restrictive moral directive might state that qualities that do not alter our purposes or behavior are irrelevant indulgencies and, unless they offer the possibility for alternative acts that are formally significant, they (qualities) are meaningless. With pleasure in art now so severely repressed, you are now free to consult Dr. Freud or better yet, your favorite New York Action Painter.

...the painter's role has the following remarks will be assumed.

The painter's language that the future of his art can be determined is based partly on the frequency of changes adjustments and transfer in the past. All it made sense to him through its language was tradition. Tradition here is not to be confused with conservatism. Today's interest in tradition is a new story of style and taste has given way to the artist's curiosity about the knowledge and experience of those who have gone before him, in what they had set out to do as well as their achievements. In the immediate past the individual contribution becomes more easily discernible, material about his predecessor's activities more readily obtainable. At the time the painter is aware of an important and accelerated quality about the changes that have taken place in painting over the past fifty years or so. These changes are not inconsistent with revolutionary changes taking place outside of painting's immediate domain. Nor is the speeding up of change particular to painting alone. We are all taking the passage into what H. G. Wells characterized as "the high glory of infinite movable moments", and we are taking it at an ever increasing pace.

Each painter in his generation is responsible for translating painting in keeping with the increasing knowledge of both the physical world and man's

...the more of the painter's role has the following remarks will be assumed.

...finding does not mean exclusively in a sense which which strives to give us the picture of a material world. Now has prediction an integrally integrated place in making the painting, or it has an integrally integrated place in medicine. In the past I figured in the elementary practice of making a sketch or drawing do a study for the greater convenience of the artist to follow in full scale while the painting and Joseph Viller has spoken of a "preparing" not used to remove the elements of chance from getting a result. The painter often was the work itself realized in a functioning for someone about the which is to follow. Through indulging in mental imagery or other ideas that has a definite object on the appearance of the next year or so. The artist and perceptive viewer, after then the price himself, might be able to at least understand the painting immediately and to summarize it in one under observation. The artist has a memory is not so much with the product of the painter himself, as with the material he produces.

...in accepting the qualitative aspect of my father's language, and thought in the past, and the artist's role in the past, and the artist's role in the past.

edwin mieczkowski

painting and prediction

The painter finds himself in charge of one of man's projects that has no direct control over the immediate world and the problems posed by it. His works can easily be dispensed with during times of threat and just easily ignored in a stable world by those unwilling to distinguish the difference between paintings and mere impenetrable matter. His charge, the sensible qualitative mass of pigment patches called a painting, falls in our experience somewhere between what we consider necessary for existence and all we are indifferent to. If, as it has been said, the role of the painter is to initiate new realities, then these realities will not replace but be in addition to that which is real to us at all times. Thus, the amount of stretch between the world of physical appearance and the opposite point where everything breaks down into subjective wishful incoherence might be thought of as the measure of the painter's success. The width and breadth of this middle ground between the necessary and the empty is determined by the painter's range of view and action, part of which entails his operating in a predictive fashion. It is with the predictive aspects of the painter's role that the following remarks will be concerned.

The painter's certainty that the future of his art can be determined, is based partly on the frequency of change, adjustments and invention in the past. This is made known to him through his familiarity with tradition. Tradition here is not to be confused with convention. Today's interest in tradition as a repository of style and taste has given way to the artist's curiosity about the knowledge and experience of those who have gone before him, in what they had set out to do as well as their achievements. In the immediate past the individual contribution becomes more easily discernable, material about his predecessor's ambitions more readily obtainable. At the time the painter is aware of an impacted and accelerated quality about the changes that have taken place in painting over the past fifty years or so. These changes are not inconsistent with revolutionary changes taking place outside of painting's immediate domain. Nor is the speeding up of change particular to painting alone. We are all taking the passage into what H. G. Wells characterized as, "the harsh glare of hitherto incredible novelty", and we are taking it at an ever quickening pace.

Each painter in his generation is responsible for transforming painting in keeping with the increasing knowledge of both the physical world and man's

attachment to it. This responsibility is selfassumed and can be misused. When painting serves only as a means of proving talent within already established ideas, nothing will ensue that endures. The painter's hunger to indulge his image-making fancy must be combined with the effort to substantiate his product in advance of the body of the known tradition. If he desires maximum relevance, the painter's contribution must be proffered with an awareness of what it means, what it contributes and what it replaces in that area where man comes to know himself.

We cannot say with certainty what the outcome of the observer's viewing of the work will be, nor to what extent it influences his way of structuring the external world. It is also true that painting only reaches part of the community and only a very small part actively aware of it immediately. Nevertheless, problems of intention tracking, sorting out and attributing meaning that accompany the aesthetic appreciation of a painting do influence the effort we make at organizing our visual perceptions enough to justify the anticipation of painting having some future effect on seeing as it is part of our conscious life.

Painting does not stress predictability as does science, which strives to give us "the assurance of a constant world". Nor has prediction an integrally recognized place in making the painting, as it has in economics, ballistics or medicine. In the past it figured in the elementary practice of making a sketch or cartoon as a surety for the greater complexity of the work to follow at full scale. Within the painting itself, Jacques Villon has spoken of a "regulating plot" used to remove the element of chance from getting a result. The painter often uses the work freshly realized as a touchstone for schemes about that which is to follow, frequently indulging in mental imagery or visualization that has a definite influence on the appearance of the next painting. Thus, an alert and perceptive viewer, other than the painter himself, might likewise be able to at least anticipate the painting immediately next in succession to the one under observation. The concern here, however, is not so much with the predictability of the painter himself, as with the structures he produces.

In exploring the predictive aspect of the painter's task further, some thought on the traits, habits and purposes of the individual painter are appropriate. Current tendencies are to isolate the painter, either

as a hero or unconscious instrument, from any deliberation about what will be. To him the future is assumed to mean only easier circumstances that will allow for a greater reproductive flow of work. His chief affection for the work at hand is that it contains the germ and seed for perhaps, a lifetime of activity. Little can be hoped for from one who has for his muse only optimism. Rather look to the one who is completely absorbed in the unfamiliar concept or next step. Look to him who lives his life in a state of suspense with the conviction that he can and is about to add to what is already present, this conviction being the focus and fount of his integrity. Only such a one is capable of generating the courage and arrogance necessary to deal with the inertia in the present.

The painter would serve himself well if he did maintain some skepticism about whether he is complete sovereign in his own realm.

Particularly if this skepticism stimulated him to go to some pains to detect, unravel and understand pressures acting and infringing on this domain. Painters would do well to comb the past, assay the ground they stand on, search out the area of maximum relevance and predictive significance through their active participation in purposes outside their immediate effectiveness.

It is fortunate if there are those within the community who recognize the necessity of leaven for the painter's ideas and ambitions. Invaluable to him are the peripheral individuals who tone and test his developments in direct personal contact and even conflict. Better strife than the administrations of those who prefer to coddle the painter. He needs to save himself from those who regard him as an inspired artist aloof from the need to grapple with social and ideological pressures and as one whose fine gifts owe nothing to tradition except as a convenient frame within which to operate.

Sometimes the community seeks out the painter and interrogates him. He would do well to be certain of his place in it. Without this certainty there is the danger that the artist will be tempted to parry these questions, assume a defensive stance, and fall back on a role chosen for its effectiveness in avoiding any position. Aware only of this own performance, he may wish to be seen as springing full-formed into the arena as an exception free to wander erratically in search of novelty. This preoccupation with performance renders him incapable of the rigorous effort necessary to weld his contributions between the past and the future solidly enough to insure a passage along that way.

Perhaps the next development in painting will be the result of the inadequacy of this kind of role to allay the questions of those who do more than just work, earn a living and consume entertainment. With the granting of the absence of constraints, the outcome of the present century's struggle for freedom, the painter may be in a somewhat embarrassing position. Promoted to the office of seer after having

won the nomination on the basis of general recognition of his intuitive agility, he may blush to find he is expected to make good on functioning as one. If he is then shaken in the assumption of an electorate lacking sight and sensitivity, his nervousness will increase. He may inaugurate a program stressing freedom from censure under the guise of another appeal for the unprejudiced eye. It may not be in time to prevent him from being impeached. More to his advantage would be retirement with an official honorarium while others bring to our attention new significance in visual experience.

The start that painting was given in the early part of this century, toward an increasingly unique place in our experience was hampered considerably by being linked to antiquated world views. Attempts to correspond shapes and colors to mystical states were particularly opportune for those deriding this effort in favor of a more literal scramble for virtue and public esteem. Coupled with this was the adverse effect on painting of the political disasters during this era. There was a rush to fill empty altars with a makeshift view of man in his most pitiful condition. The result served only to expose the obsession with our failings. The artists who chose to ignore them or consider them only temporary were suspected of being agents for bringing them about. Because the larger masses of men could not effectively be led by reason, nothing was lost in making reason the scapegoat.

Our time is now complicated by the too uncritical acceptance of the view that art is an emotive language, that it is arrived at through emotional frenzy. Feeling, mood and sentiment prevail and thought is downgraded as merely a hindrance. The attempt is being made to transfer the emotional state of the artist operating in the generative stages of the work, to something perceivable by the spectator. Materials are sought that will have variation and response to moves and gestures. Ideally, the spectator is invited to even view the act of assembling these materials and thus participate in making it.

Unfortunately, in being incoherent and cryptic in meaning, action painting and other informal schools of similar propensities, come very close to an approximation of the messages delivered to us by external perceptions. The viewer is left with the dissatisfactions that are experienced in any uncoded appearance that is continuous with the external world. The quarrel here is with the unprocessed fact of paint presented as paint, the return to a worship of raw "nature".

The painter anticipates change in a time of accelerated mutability. He knows change as an abstraction from the immediate world of direct experience, the world he is acquainted with through knowledge of fact. This is the world to which he will inevitably have to return in any reassessment of aims and intentions. This world is outside of his optimism, outside of anything he might make or

