

Summer 64

Some Proposals, a Number of Questions and Past Thoughts and Dreams  
about a Future for the Anonima Group

So chaps, we have given up anonymity. We have been sold out. By whom? By tradition or history? By lust, ambition and the hope for success? By weakness by lack of will-power? By no real program or platform or group purpose? By too many ideas still in the "hopped for realm" in dreams, or simply not in our heads clearly enough to put them in concrete form? By the indirectness of communication by telephone? By Martha Jackson's calligraphy? Or was it that the Anonima group couldn't really really remain unnamed in the Pop age of brands? Did we not have to get our being looked at by and through Optical lenses? Didn't Kline have to be reviewed with Oriental lenses? Didn't Mondrian have to be seen through Orthogonal lenses? A Paupan Gulf Sculpture through Oceanic lenses? Andy Warhol through Original panties? How else do we see anymore? Is it not enough to make the effort, the slur on individual effort and accomplishment, the inconvenience, the expense, the ridiculously obvious inclination to form a Group. A number of right minded persons seeking similar ends through similar means, is the only sane way to build a society... a society that is of Art. The Political structure is not a model what the hell are artists to do with extremism in the pursuit of freedom? or better moderation in the pursuit of liberty or was it justice? Anyway artists have always been extreme. Evidence M.'s chair smashing in E. Hampton (not to mention the window) or B.'s lost paper on the loss of ~~Russian art~~ constructive art in



Russia in Harlem (not to mention the "Keyryst, have you been scre w  
ing ALREADY?) OR FX's Tpewriterthrowing events (not to mention  
his early morning interviews with students in his living room).  
So an attist's society is obviously not anything we would care  
to envision. But a group's society its purposes still seem  
possible and productive.

he question facing us immediately is what do we expect in  
the face of this particular s how-this particular time and this  
partitular summer. Good works, thoughts, times are not lost by  
simply showing them, thinking and writing them, or having them-  
spare us of the sacred fluids philosophy. We might even gain ,  
add, give a future through doing these things. It seems that the  
real question is not a motive question -why did we do it? but rather  
what do we expect to learn (profit motive-gain) out of it? Can  
we get somethin g along with Bill Seitz and Martha Jackson out of  
the fact of our past work and time? Is it really sold in the sense  
of an auto? out of Detroit? If we had only paintings to sell ~~ay~~  
maybe then we could say I have sold out. But really now- have  
we sold our ideas/ (what to Mr. Tasteless Ug Optival Ptg.?) or  
our experience patintin ghose damn surfaces? Our few articles  
and impulses toward groups...our magazine? No we have not sold  
out to Moma or Martha we may have demoralized ourselves-~~desensit~~  
desensitized ourselves, dehumiliated ourselves, de semitifed our-  
selves or even become anti-negritude ( agaiñst balck and white).  
We have given up our naive world of not having been in IN.  
We are now vulnerable to the same kind of shit everybody else  
eats-we have ea ten remember the cocktail parties...the openings  
in N ew york a nd leveland damn it all it doesn't mean. It Is.



Now -can we forget our economic grade school ideas long enough to really look about where we are. We are in North Carolina- North Carolina East Hampton---Why in hell aren't we just ~~was~~ where we were? In Mill Springs in Polk County in NORTH CAROLINA. In Springs, in Suffolk County in New York. Maybe approximation helps us sell ourselves/maybe approximation makes us remind the other(audience)that he to "WAS there" or at least might be.

Approximation and lies often are what is profitable Not forgetting

*my grade school economics idea of the world and the good lid and the good lie or is it life?*  
~~or is it life?~~

Now abit away from approximation and lie- we are here or I thought about about the fact that we would be there. What can we do with a summer not a summer a month a long month a fiver. I propose: that we have papers or talks or readings or some organized presentation form each member every Monday and Thursday for the remaining weeks. This includes the possibility of guests talking and listening. I would propose that on August sixth both Ernst and Ed would present a short reading-comment or paper... on August 10th Ed give his paper on "iggenstien and Pitua Pictures and on August 13 Ernst give his paper or memory or dispare on his ideas of Russian Art and Politics in the early part of the centry,; on the 17th Ed give his paper on Method; on the 20th Karen's thesis; on the 24th Ed on Art and Geometry, on the 27th Ernst's paper on History, Art History and the Painter; on the 31st Ed and Karen doing anything they please papers only, on the 3rd of Sept. Hewitt givin g two short papers on De stijl and its influence on contemporary ideas and painting and an essay on anonymity and Freedom.



In all beginning talks and thoughts (since one person is thinking and talking,) I would propose a few rhetorical questions to the group. What do you propose for the next five weeks? I hope this is not seen agins t this proposal. "hat do you think about the schedule? Revisions are welcome it is only a starter. Next I would ask all to study the Royal Canadian Airforce Exercises and hit the road every ~~night~~ evening. Of course no booze except on weekends. The work schedule is already up. We have decided on a new early rising schedule. It seems all well for a more organized month than last year. As Horace said "Rule your mind or it will rule you." \*As long as we are at the point of proverbs how about the old negro one, "Every shut eye ain't asleep" or the German "The eyes believe themselves, the ears believe other people."

Start There seems to be much value and talk of seriousness as an admirable quality for the artist. Although some feel there is nothing as bad as a serious man-evidence Bill Miller or even perhaps the Pres LBJ. Why is it that men seem to require a ~~war~~ a between war period for making all that appears creative to an era? Why is it that the painting that appeals mostly to the mind in recent times has arisen in times between wars- in Cubism in the 1909-1916 period, in Constructivism from 1920-1930 and perhaps in the new abstraction from the period 1953 to maybe Vietnam/? Also curiously enough during these periods art arose that was serious in another way and had violence as its theme.

after  
 ever  
 from  
 AVEs



\* Footnote to question the ancients the "modern" Sir Herbert has written: "My life has been guided by chance, and that I accept as the natural condition. The people I tend to dislike are those who have successfully planned their ~~xxxx~~ careers. There is no conflict or contradiction in them because they have imposed a human ideal (of logic, of purpose, of consistency) on the divine irresponsibility."

We must avoid that stimulating novelty that the preceding generation ignored for the sake of its own pet theory - now especially. Rather we should develop our own pet theories which the following generation will ignore. We must not now exchange white sheets for black robes.

Perhaps an abstract or non-objective painting is not an image after all but a precept- not of, but at.

On the definition of art-"the failure to recognize that almost anything may give pleasure to some kinds of personalities; if this is true, the fact that a given object may give pleasure in the act of contemplation cannot be taken as a distinguishing mark of works of art, good or bad...There is no pleasant art." Merleau Ponty Campbell on Meaning and Contradiction, "The argument is that since all discourse that is intelligible has determinate meaning, and since no discourse that is self-contradictory has determinate meaning. Therefore no discourse that is intelligible is discourse that is self contradictory!"

Michaelangelo on Northern Art "They paint in Flanders only to deceive the external eye, things that gladden you and of which you cannot speak ill. Their painting is of stuffs, bricks and mortar, the grass of the fields, the shadows of trees, and bridges and rivers which they call landscapes, and little figures here and there. And all this, though it may appear good to some eyes, is in truth done without reason, without symmetry or proportion, without care in selecting or rejecting."



Something to rethink: does ~~thought~~ material (percept) complexity in the work necessarily generate thought complexity? Or is thought complexity necessarily a goal? Is like is sometimes used to degrade positivism-the value in the cessation of thought rather than its furtherance. Is perhaps the purpose of indeterminate ~~thought~~ <sup>form</sup> the furtherance of thought? Perhaps Sartre said it better when he said "Every consciousness is consciousness of something." And further, "In an act of the imagination, consciousness creates its own object in an act of perception, consciousness is placed before an object." But then what is objective imagination and what is subjective-if subjective is "that expressed by living things" as one writer has maintained and objective is that "given to a perceiver as an intellectual content, the quality of an object-these are possessed by the object itself--"what then is our painting but subjective.

It has been said that if we break this or that game rule we are no longer playing that game. But what of visual art? If an artist contradicts himself does he cease playing the visual game? No because there is not the visual art, only many visual arts.

Perhaps a thought on politics:

Left thinking... and  
Thinking left

or

Right thinking... and  
Thinking right.

Durer on study: "Wherefore it is ordained that no man shall ever be able to make a beautiful figure out of his own thoughts unless he hath well stored his mind by study."

"We are less convinced by what we hear than by what we see." Herodotus

~~Painting~~ Painting is the art of protecting surfaces from the weather and exposing them to critics." Ambrose Bierce

It doesn't matter how badly you paint, so long as you don't paint badly like other people. George Morris

There's a lot of difference between a say-so and a take-a-look.

Vermont saying.