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This would apply as well to any child picking out a tune on the piano. Here are three index references to composers set together in one sentence: "What creates difficulties for the uninitiated in the late Beethoven, in Bruckner, in Stravinsky, is not the language but the person, the personal nature of the thoughts formulated in the language." I found the same true of myself in my solitary composition. This is the sole reference to Stravinsky. The Macmillan Company has sent me a book, Schubert's Songs by Richard Capell (second edition, revised, 1957). I am not a specialist in Schubert's songs or in song literature, though I know a good deal of it. I have, alas, not the slightest gift of song. At times I believe I would rather have had James Joyce's or G B S's native gift of song than have written their books. Richard Capell and I share a minor art or aestheti problem: we try to reduce experience of music into words. His text is as free of footnotes as mine used to be before I discovered, cocking an eye at musicological solemnities, that footnotes can be fun. In this book Mr. Capell essays the prodigious task of finding words to describe, individually, all or nearly all of Schubert's six hundred songs. To explore how well he does this, I have borrowed from the Public Library a small pile of books about Schubert and his music. Having looked into these I am convinced that he does the job about as well as it has been or is likely to be done, though the biographical fragments accompanying each chronological chapter of song-commentaries are scarcely adequate to explain the circumstances conditioning the emergence of the songs. But I find the same trouble in every work about Schubert, with two exceptions. Schubert, A Musical Portrait, by Alfred Einstein presents the relevant information, with such gossip as a good biographer believes necessary to give his subject a complexion, links origins, explains whatever he is able to explain and sentimentalizes what he cannot. Sir Donald Tovey's article in The Heritage of Music tells, with no sentimentality, more about Schubert in a few pages than Einstein managed in a book. Having looked over Eric Otto Deutsch's collection of Schubert documents, are made up of musicological sentimentalities, in varying densities, accompanied by the modulatory parsing which professors believe indicates knowledge of the art. The fact is that Schubert is so German that Germans cannot see...
him; they can only feel him. By Germans I do not mean the Baltic race of material and industrial conquerors, whose grasp never quite reaches their ambition; I mean that mid-European culture of theoretical sentimentalists, whose minds fasten with an iron logic on intangible relationships, while their senses avoid the realities of common apprehension; for whom music, which combines in the most real manner precise discipline with imprecise speculation, is the one ultimately valid means of expression. We know almost nothing of Bach's, or Haydn's, or Beethoven's opinions on any subject except his own children. Only as German art tends to the Italian does it become vague and even clumsy in translation. With few exceptions, the significance of the lyrics that he set to music can be conveyed in another language; for whom music, which combines in the most generalizations, which at their best, which is more than half the time, no more than the poem itself enriched, however much current taste may prefer Purcell over Nahum Tate.

To understand Schubert's songs we must recognize them to be generalizations, which at their best, which is more than half the time, in some 300 songs, raise to a higher power the implied feeling or vague intention of a poem. With few exceptions, the significance of the lyrics that he set to music can be conveyed in another language only by his music.

The precision of the English lyric consists in the extensive linking of words by many means; the context is at least as important as the feelings, which is usually a fairly exact statement. The presence of the poet, if he is present in his poem, is dramatic: he sees, feels, states. Feeling alone will not suffice for him. In this regard contemporary American poetry has many affinities with the German. Even William Carlos Williams, who vigorously resists Germanic constructions in the American lyric, is subject to a Germanic expressiveness of sentiment. The lyric in English resists music. Music may set or accompany it; the art of song in English is not less than in Germany. In good English-speaking song the music seldom extends or generalizes on the lyric. A proper English-speaking song gives no more than the poem itself enriched, however much current taste may prefer Purcell over Nahum Tate.

Schubert came, as Tovey and Capell make clear to us, exactly at the right time. "His simplicity," Capell tells us, "... could not have been tolerated in a sophisticated society." In Schubert it was passionate and divinely expressed, but not even the chance of one day producing a Schubert could induce the polite world to listen encouragingly to all the uncritical sentiments of its adolescents... That sincerity of Schubert's... what destruction might it not have worked if it had been forcibly planted on Dowland or Purcell!... Not very common and not very rare, perhaps, is Schubert's adolescent purity of character—guileless, unaware of cynicism, incapable of cruelty. But it was, we should say, unique in an artist so possessed of the very highest gift of expression."

Instead of composing before a courtly society, Schubert made music among his friends, a middle-class group still relatively un-critical, absurdly sentimental, isolated in a German provincialism, having its apotheosis in Goethe, who was German to a degree that would never apply to Beethoven, Mozart, Haydn, or Bach. To comprehend Schubert we must admit that his genius rooted in the same provincial sources as his friends' sentimentalities; he was transcendentally greater but not different. He could tell a good poem from a bad but was not fastidious about its style or content. His gift of melody stemmed from German folksong, transmuted by sheer concentration in his subject. His search for a musical equivalent whether of an object in nature or a subjective feeling, transformed but not translated. When his subject was a poem, he sought in the poem some expressive focus which would be for him its meaning rather than its context. When his subject, in abstract music, was a melody, he elaborated it by altering the melody itself, rather than by the addition or counterpointing of melodies. He preferred to retain the melody whole rather than expand the intervallic fragments. His gift of melody was so elaborate as to

(Continued on Page 8)
Gorky partook of the temporary inspiration provided by celebrated
cumulated and many footnotes have been written about his role
tized to the real, or poetically real existence of the past—his per­
er were just beginning to assert the independence of a mature style.
igious past as well as the past of art. He seems to have nurtured the
only that he revered old masters, or that his childhood kept recurring
died at that moment when other American painters of his generation
process of memory and fed on the sweet ache of nostalgia. It wasn’t

touch.)
But Gorky’s susceptibility to outside influences was perhaps more
complicated in motivation than in the cases of other painters. He
was a conscious student of his predecessors, and he was acutely sensi­
tized to the real, or poetically real existence of the past—his per­
sional past as well as the past of art. He seems to have nurtured the
process of memory and fed on the sweet ache of nostalgia. It wasn’t
only that he revered old masters, or that his childhood kept recurring
thematically in his work. It was a deeper need of identification with
constant sources. In a sense, Gorky was a true inheritor of the 19th-
century Romantic tradition in that he carried in him the agony of
awareness—awareness of his own deep attachment to a past, and
awareness of the artist’s imperative to put distance between all that
is loved and past, and that which must be created. He, like most
contemporary painters, was obliged to travel light, disposing of the
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"What we call genius is much less the work of the first than the
readiness of the second one to grasp the value of what has been laid
before him and to choose it."*

Since one of the most painful problems of the contemporary
painter is that of choice, it is valuable to chart Gorky’s choices and
to recognize in retrospect that these choices really made sense.
They are clearly outlined in an exhibition at the Janis Gallery which
covers Gorky’s work from around 1930 to his death in 1948. In
these paintings can be read the course of Gorky’s crucial rejections.
In the earliest paintings, a 1937 self-portrait and “Portrait of
the Artist as a Boy, with his Mother,” Gorky’s basic note is sounded—
the tender, haunting note of cultured nostalgia, softened by Gorky’s
choice of delicately applied terra-cottas, pinks and pale greens.
They are colors which later on call him back again and again.
In both paintings, Gorky’s penchant for the sinuous curve, representing
his unflagging response to sensory experience, is marked. Another
constant characteristic here appears: Gorky’s feeling for the “skin”
of the canvas, for the spring of the material and the magic a brush
can evoke when sensitive to these material factors.

Following these two paintings are Gorky’s Picasso-period paint­
ings. They date from around 1935 to 1939 and show Gorky learning
to “see” the Cubist space idea by flattening his planes, playing with
reversed forms (diagonal planes which seem both to recede and
come forward), and holding his composition in place by firm, straight­
line structures. Palette shapes, eyes, entral shapes, half-moons are
the forms. Gorky’s choice of Picasso is obvious in these paintings,
and yet, there are indications of his unconscious resistance to the
cubist esthetic in the slight plays of pink tone which render the space
ambiguous; the beautiful build-up of warm ivory whites; and finally,
in his delicate personal colors—pale, pale violet, light vermilion
and pink.

Toward 1940 Gorky seems to have been enthralled by Miró. There
are two paintings in the exhibition showing exactly what Gorky
derived from Miró and how he transformed it. The first “Garden in
Sochi,” is unabashedly imitative. From the color (dense canary yellow
background) to the forms (moustaches and cats, little birds and beaks
and boots) Gorky is giving us Miró. The second “Garden in Sochi,”
a year later, contains identical forms but they have been possessed
and radically altered by Gorky.

In this painting, Gorky creates a fluid rather than dense atmos­
phere by painting his whole canvas in a filmy white, nuanced with
extremely subtle sub-tones. Within this suffused light the forms
dilate—unlike in the first painting where they are solidly anchored
in the composition. The most interesting quality of this second study
(Continued On Page 34)

*From La Nouvelle Revue Francaise, quoted by Jacques Hadamard in “The Psychol­
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MUSIC (Continued from Page 5)

be in reality a new, Germanic invention, an art with reference to the past but without a past. His melody did not allow him to continue directly the line of German contrapuntal invention, unlike his predecessors he could not borrow to advantage from the Italian or the French. The inheritance of German music from Schubert has created problems not conceived by Beethoven, a destructive aberration which could only be compromised but never mastered by his successors, who tried to mingle it within that other art of theological process, expressed as counterpoint, which culminated in Beethoven.

The elder German composers did not care for strumming. Their art began in the clean contrapuntal realization of a figured bass. Their meantone tuning did not encourage playing in full chords, and a harpsichord or organ sounds best when the colors are spread linearly with broken chords, arpeggios, and acclamations, when the intellectual pleasure of the dissonance is touched upon and the embellishment drawn out with grace—you would seldom think this to hear a modern harpsichordist. Bach did strum once, as I recall, in the choraleprelude Ersarme mich, for organ, an early piece. Haydn and Mozart yielded to the pseudo-counterpoint of the Alberti bass, which is still lighter than chord-strumming. Beethoven would strum, to fix a key or bring levithan to a full stop; the best example in his work of what one might now begin to call Schubertian strumming is the howling parody in the middle of the piano Eroica Variations. Beethoven’s larger works are nearly all signatured in the traditional meantone keys, with a few such odd exceptions as the Funeral March Sonata, opus 26, an admitted parody which has more than its share of strumming. In later years Beethoven went over to outright equal temperament bequeathing the flat lack of coloristic change in the modulations by an increase of tough dissonances in the counterpoint. He was hearing, so far as he could hear anything, the instrument of the future and thinking in those new, vastly widened tonal relationships the precise and intricate language of the past. The meditative opening of the Fourth Concerto, the torrential first theme of the Hammerklavier Sonata do strum, for a moment.

Schubert came late enough to encounter the piano tuned in equal temperament. One could play on it in full chords in any key and so one strummed. Formal counterpoint was already becoming the dead art of manipulations that Beethoven never really got around to studying, though he planned to, and Schubert died wishing he had learned. Yet their basses move with contrapuntal finality as Liszt’s do not. Besides, with such full, rich harmonies now possible in both hands, the harpsichord dead and the growing piano begging to be throbbed out in full chords, what else should one do but strum. Schubert strummed and modified the art of strumming, found melodies in pure resonance and created, in enthusiasm, a new harmonious-melodious art. He did not throw aside the past, as some of our present-day tradition-busters believe that one should; he very deliberately went and sat at its feet, learning an enormous amount from it, which he used. His musical gifts needed no formula to distinguish thinness from eclecticism. In his new harmonic innocence Schubert believed he could accomplish nearly anything he wished. His gifts, prodigious as Mozart’s, matured so rapidly he was spared any education he did not seek. But do not believe that he was
unaware of his technical limitations, though he drove through them with the impetuosity of a bulldozer flattening a hilltop. He did seek formal instruction; he imitated assiduously; he experimented as perhaps no other young composer has experimented, impelled by the need to make his big new harmonious melodies go somewhere, his1 harmonized harmonic accompagnements structurally work. His ear led him adventures as wonderful as those early marvels from which Mozart and Beethoven seem a little to have drawn back, to return later. When the succeeding generations tried to follow or challenge Schubert, they entered through the door of learning and eclecticism. Brahms especially was split between the desire to engross melodies like Schubert's and the imposition of a classical discipline. Schumann, Bruckner, Mahler each suffered an impairment of his art by the effort to compound and explain irreconcilable means. Wagner, a lesser harmonist, resolved the difference by orchestration. Strauss and Reger carried the possibilities of harmonic counterpart as far as these would go, into a sweet-sour chaos of classical formulas. The struggle was finally resolved, and not wholly, by Schoenberg, who at last married the full-bodied melody to counterpart at the cost of harmonic innocence.*

Because they could not explain Schubert the German theorists dropped his accomplishments to a lower plane of their scholastic hierarchy and then tried to make up the difference by adoring sentiment. Except a few songs, two symphonies, and Rosamunde, Schubert's art went into an eclipse, until it appeared again in its original radiance, with Mozart's, in the 1930's.

A characteristic of German expressionism is its morbidity, its preoccupation with death. If Bach's 'Come, Sweet Death' is his reaction to the deaths of his children, we cannot share his feelings. We know that in any large family of the time a majority of the children might be expected to die young; we can rationalize but we cannot feel Bach's acceptance. Mozart's loss of his children has left no mark on his music. In Schubert's circle and family during his own short lifetime the mortality was slight, and the gaiety, in spite of poverty, constantly ebullient. Yet the predominant expression of Schubert's art is morbid, he has one foot in the grave, the other in open grove and his head in an exaltation of nature as transient as it is glorious. These are extreme attitudes, accompanied by an urge to suicide, the flowers seen not as growing and blooming but as blooming and fading, and love disillusioned if not unrequited.

These are not only the emotions Schubert set to music in his songs. They are the very structure of his thinking, raised in his last song-cycles, sonatas, and chamber music to an intensity that begins in the first statement of his melodies and continues, unmittigated by humor, to a tragic pitch that no other composer has sustained. Pathos is transmuted by a final Oedipus awareness. Schubert's knowledge of evanescence, his horror of the unceasing pursuit of death is revealed by sophistication or the maturity, using the word in its largest significance, of Beethoven and Bach or one might add, of Schoenberg and Stravinsky but not Webern. Schubert

(Continued on Page 35)

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Any community is likely to stand or fall by the use it makes of the ability inherent in its citizens. This is particularly true when we think of the most able five or ten per cent of its population from which leadership in science, the arts, industry, professional and administrative life will be drawn. The researches of men like Havelock Ellis, Terman and Burt have taught us that the social output of highly talented individuals is not in direct but in geometric proportion to their higher ability and at the top end of the scale apparently small increases in power may make enormous qualitative and quantitative differences in the contribution made to the life of a community.

High intelligence is a complex aspect of the human mind. Partially it is innate, dependent upon the play of genes in our inheritance; but, as we are coming more and more clearly to see, cultural factors, experiences in early childhood, the kind, length and effectiveness of school and higher education, inhibit or facilitate growth in this as in other respects.

What is more, the nature of this broad educational experience structures the mind in a qualitative way. A technological society tends to produce technologists as much by informal contacts with applied science in its everyday manifestations as it does through its direct scientific and technical training. Indeed we may say that the genius of an age or culture is both a reflection of its social climate and in many ways determines what can be achieved in its schools, and the forms in which its ablest men will express themselves.

This leads us to another point which, though much may be made of it in pronouncements about education, is rarely fully realized in practice. Education, training, instruction is never solely nor even principally a matter of shaping and informing the intelligence. Human learning is as much an emotional and social, as it is an intellectual, process. Children, adolescents and adults learn in function of their prior emotional growth and of the immediate situation.

But it is more than this. As they learn at home, in the streets or fields, or in school, children are developing their intelligence in the context of attitudes to themselves and others, of the satisfaction or frustration of their basic psychological needs, in short within a personality. This personality and their ideas of themselves are formed by contacts with other children, their parents and relatives, other adults, and their teachers. Children rarely learn precisely or only what adults set out to teach; usually they learn much more, often quite the opposite of what is intended.

This applies to all children, but the highly intelligent ones present certain additional problems. It is not unusual for brilliant boys and girls to be in advance of their contemporaries at, say, the age of ten by as much as four or five years of intellectual maturity. This discrepancy increases with every year of growth. At the same time, physically, socially and even emotionally they may be only a little, if any, in advance of the average. Thus the question arises of whether such children should be kept with their chronological contemporaries whose interests and abilities they have left behind or whether they should be taught with older children who are more mature physically and socially. In either case, the supernormal child may easily feel somewhat of the ugly duckling and find it difficult to adjust.

Another problem arises from the ambivalent attitude of society towards high intellectual ability, an attitude mixed of envy and fear on the one hand and of honor and favor on the other. Just because they are more rapid and penetrating in their thinking than others and because they solve educational problems better, bright children, like intellectual adults, are often mistrusted. School-fellows equal matters up by such terms as "swot" and "blue-stockings" and adults apply the derisory epithets of "high-brow" or "egg-head." On the other hand the prizes in school and many of the prizes and honors of life go to sheer intelligence. It almost looks sometimes as though we wish to teach our ablest children that ability is a strictly personal asset, to be exploited as a means of triumphing at the expense of others, while at the same time we suggest that it should be hidden because it makes them different from the rest.

The results we so often see in the highly intelligent maladjusted adult who does not fully exploit his ability or whose intelligence, allied to egocentricity and neurosis, brings him to a position where his influence is exerted negatively. It is this which is the real trahison des clercs and its begins in our schools.

What then is the solution? In most countries of Europe at all events and in many elsewhere, children at the threshold of adolescence are segregated in some way more or less according to academic ability. A small group of the supposedly most able go on to a form of education (Lycée, Gymnasium, Grammar School) which prepares them for entry to the University or the professions. The rest either continue in their elementary school or attend technical, commercial or modern courses.

(Continued on Page 32)
Marcel Breuer and Associates have designed the new Western Division Plant for the Torrington Manufacturing Company to fit naturally and attractively into the local community, allowing maximum production capacity, and the greatest possible employee comfort and convenience.

The architect's primary objective in planning the 50,000 sq. ft. Van Nuys manufacturing facilities was to attain maximum flexibility in both production and office spaces and to permit rapid, low-cost outward expansion. Bays are 50x50 ft. in area, rather than the conventional 20x20 ft., in order to give more open area for locating assembly lines and machinery. Greater flexibility has also been provided in the administrative area, where offices are formed by easily removed partitions. Both side walls of the plant consist of removable aluminum panels, so that space can be expanded quickly and with no loss of building material.

The frame construction is exposed steel with long span bar joists. The floor is concrete slab on grade with truck-height loading dock; roof includes insulating deck planks. In addition to aluminum-panel side walls, there are masonry wall panels and fixed glass sash.

Windows of factory areas are shaded by heat-
SUPERVISION: CRAIG ELLWOOD

PHOTOGRAPHS BY MARVIN RAND

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CASE STUDY HOUSE

NO. 20

BY BUFF, STRAUB & HENSMAN, ARCHITECTS IN ASSOCIATION WITH SAUL BASS

ECKBO, ROYSTON & WILLIAMS, LANDSCAPE ARCHITECTS

This project for Case Study House No. 20 is approaching final planning stages, and, if all goes well, it is anticipated that ground will be broken within a few weeks. With Case Study House No. 18 almost completed and House No. 19, in northern California, about to begin, this house, with the possibility of several others to be announced later, will round out an extension of the program with which the magazine, ARTS & ARCHITECTURE, has been concerned over the last ten years.

Barring events over which there can be no reasonable control, we should, throughout the year, have in various stages of development and construction a series of first-rate architectural approaches to the creation of the living environment. Each, in its own way, will express the creative talent of the architects and planners involved in the use of materials and techniques which will illustrate the most straightforward thinking available in the field.

While an attempt is always made to keep these projects within reasonable budgets, because they are all one-of-a-kind houses, it is naturally impossible to develop them within the same cost factors as tract building. However, as in the past, there will evolve from these projects provocative methods and ideas, many of which find their place in the vocabulary of the arts and sciences involved in the development of the human dwelling.

A rich stand of trees and dense natural foliage were contributing factors in the initial concept of this house. It was recognized that in general architectural terms three areas of spatial experience were of consideration: the immediate space intimately related to the structure, the middle distances, and the long skyline vistas.

In the case of this site, middle distances as effective space modulators were ruled out on the basis that it is bounded on the north side by an existing house, and it is proposed to eventually build on the adjacent south and west sides; a condition general to most urban sites.

Conversely, the long vistas are magnificent. The peripheral area, part of an old estate, is filled with very large deodars, pines and pittosporum, against a background of the Sierra Madre mountain range.

With the considerations of site, space and existing growth—the most singular of which is a 100-foot-high stone pine—an overall structural envelope was developed which encloses external and internal space, giving form to the site and uniting zones of plan and landscape into a series of intimate and expanding court relationships.

In consideration of the projected budget and the clients' desires, the
project places specific emphasis on the structural and spatial aspects of architecture as opposed to the organization of overly refined materials, techniques, and equipment. With this objective, basic structural elements consisting of continuous light-weight plywood box beams spanned with stressed skin fir plywood panels and hollow-core plywood vaults are employed.

The plan concept organizes the building into three major interior areas: social living which encompasses living, family and formal dining and the kitchen and work center; private living which is expressed in the separation of the children's bedroom wing and the parents' suite; and the designer-client's personal studio, isolated from potential distraction and yet related to the adult wing. Contiguous with each interior area, related exterior zones are developed as visual and physical extensions of the basic spaces.
THE FOLLOWING PRODUCTS ARE AMONG THOSE ALREADY SPECIFIED AND WILL BE FEATURED IN CASE STUDY HOUSE NO. 20:

SLIDING GLASS DOORS: ARCADIA METAL PRODUCTS
SWIMMING POOL: ANTHONY POOLS
HEATING AND AIR CONDITIONING: VORNADO, A PRODUCT OF THE O. A. SUTTON CORPORATION
KITCHEN APPLIANCES: WASTE KING CORPORATION
SUB FLOORS, CABINETS AND EXTERIOR PANELS: DOUGLAS FIR PLYWOOD ASSOCIATION
INSULATION: THE CELOTEX CORPORATION
DEATH OF QUEEN EDITH

ISOARD DU PUY

COUNCIL OF CLERMONT

MATERIAL COURTESY SAMUEL H. KOOTZ GALLERY
It is obvious that we do not all of us live in the same time. Many people, including the majority of artists and writers about art, have not grasped the implications of modern science and psychology and persist in attitudes which belong to the past. Their failure to understand that a new art is being discovered, which stands in relation to the art of the past as modern physics in relation to classical physics, accounts for the twaddle that is written about the handful of artists whose thought is strictly contemporary. I mean, the attempts to evaluate and explain away their work in terms that are properly applicable to earlier kinds of art.

As late as 1945 most painters were convinced (and most still are) that it was possible to know in advance where their efforts would lead them. They had fixed notions about the character and means of art which they believed their works should fit. The artist’s job was to produce paintings according to the principles of impressionism, constructivism, de Stijl, cubism, expressionism or surrealism. Artists belonged to one or another of these academies which, today, seem like so many bodies of codified irrelevance. Not that the principles of these different schools have been proven false. Each set of principles is valid within its own sphere of applicability. What I am concerned with here, however, is not their truth, or the esthetic merit of works produced when they are intelligently and sensitively applied, but their relevance,

The contemporary artist has only one choice to make: will he live today or in the past? If he will live today he abandons all preconceptions concerning the characteristics and means of art. He becomes like the modern physicist, aware that he can know nothing in itself and nothing in advance. He recognizes that the age-long effort of artists and philosophers to penetrate to the essence of things was naive and doomed to failure—something that women, and the man in the street, have always known. He views matter, the matter with which he works, not so much as a tool but as his partner in a dialectical exchange. He makes himself open to the totally new insights, totally unsuspected relationships that reveal themselves in the course of his work—much as stars at twilight, invisible to a casual glance, reveal themselves when we stare. As he goes about his work he is rather like a cat, watchful, possessed at all times of a sense of self, and ready to land on all fours in any situation that may arise. He thinks of his paintings not as constructions made according to eternally valid laws but as fragments, fragments of knowledge about the universe and his relationship to it—that universe which, thanks to Planck, Einstein, Bohr, Heisenberg and Jung, is so much more complex and paradoxical, so much less imaginable than anyone suspected fifty years ago. For the art of the truly modern artist is a creation out of nothingness—a manifestation of the void—and its laws, hence the criteria by which it is to be judged, are of its own origination.

Fragments, and not complete, self-sufficient wholes like the Parthenon, a sculpture by Donatello, a painting by Raphael, Poussin or Villon? Well, why is it that the works of the “lyrical” (non-geometric) abstract artists are so often fragmentary—units in a series that might be continued indefinitely. They resemble the photographs of microphysicists and microbiologists. I do not mean to convict the modern artist of scientism. His paintings are neither hand-made photographs nor fanciful illustrations of scientific theories and discoveries. Whatever knowledge of reality he brings us is by means of clairvoyance, intuition and instinct, rather than by the exercise of reason aided by the senses, and by various measuring devices. But his field of contemplation is the “void;” and the characteristics of the void, and the empirical attitude that the post-1945 painter adopts toward it, make his activity analogous to the scientist's.

Thus, the linear patterns which Pollock and Tobey offer us, the textures of Dubuffet's Paysages Philosophiques are like fragments of much larger patterns and textures, extending, perhaps, throughout the universe—the artist-observer’s universe, at least—or so the cumulative character of their work seems to suggest. The same may be said of Sam Francis' paintings, in which space is articulated, if at all, by drifting colors of varying saturation. Many of Wols’ paintings might be poetic intuitions of the microscopic world. And the isolated cluster of darting, wheeling lines in a canvas by Mathieu might be the tracks of atoms abruptly changing direction within a molecule, or in interstellar space, or of stars in some distant, still unstable galaxy.
U.S. ARCHITECTURE IN WEST BERLIN

"Amerika Baut" was the U.S. building industry's contribution to West Berlin's Interbau exposition, the biggest architectural show held anywhere in many years. During its two-week run, "Amerika Baut" was seen by more than ¼ million people from West and East Germany, from Western and Eastern Europe. The show was sponsored by the U.S. Information Agency; it was conceived and designed by Peter Blake; and it was held in the George C. Marshall House (left), an awkward, 25,000 sq. ft. exhibition pavilion which the U.S. maintains in West Berlin.

Although the form of the exhibition was dictated largely by the form of the available space, the content was determined by three general intentions:

first, to show how the vast dimensions of the U.S. have produced a building industry with special problems and special characteristics;

second, to concentrate upon those American building techniques that differ most radically from those of Europe;

third, to demonstrate that these industrial techniques have helped produce new forms of high architectural quality.

Since the exhibit was to be seen by a lay audience, the chief design problem was how to dramatize so technical a subject. Several devices, old as well as new, deliberately corny as well as elegant, were employed: for example, the circular tail-end of the Marshall House was transformed into a realistic replica of an observation platform on top of a Manhattan skyscraper—entered by spiral stair from below, and lined with a 360° panorama specially photographed for the exhibition (see opposite). Recorded sounds of Times Square traffic and flickering lights made the illusion complete.
SCALE OF AMERICAN BUILDING OPERATIONS WAS DRAMATIZED BY 360° PANORAMA OF MANHATTAN SKYLINE PHOTOGRAPHED IN 5 SECTIONS BY J. ALEX LANGLEY.
The Marshall House consists of two areas: a long wing on stilts, and a 2-story high room, 100' by 60', overlooked by a free-form balcony (see plan).

It was decided to enter the exhibit at the far end of the elevated wing; to use that wing for the introduction to the show; then to lead visitors into the balcony areas overlooking the tall, central room; and, finally, to exploit the height of that room for a dramatic climax.

To show the exhaustive preplanning that goes into the construction of a typical U. S. skyscraper, I. M. Pei's "Mile-High Center" in Denver was selected as a case in point. It was explained how structural, mechanical and economic considerations all combined there to form part of the final, aesthetic expression. Here, as elsewhere, the show made liberal use of models, working drawings,

The following companies made a major contribution to the success of this exhibition:

- Aluminum Company of America
- The Bettinger Corporation
- The Browne Window Manufacturing Company
- Dearborn Glass Company
- Filon Plastics Corporation
- General Bronze Corporation
- Hexcel Products, Incorporated
- Integrated Ceilings Sales Corp.
- International Molded Plastics, Inc.
- Kawneer Company
- The R. C. Mahon Company
- McLouth Steel Corporation
- Olin Mathieson Chemical Corp.
- Resolite Corporation
- Reynolds Metals Company
- Rigidized Metals Corporation
- Southdale Center, Incorporated
- Sweet's Catalog Service
wall-sized photographs and actual building materials (see opposite). For example, hundreds of new American sheet materials and panels were shown in a modular, one-meter grid-frame that formed the backdrop for areas C & D.

Area E of the exhibit dealt with new forms created out of warped and curved planes. There were models and pictures of Saarinen’s new Yale ice hockey rink, Breuer’s Hunter College Library, Yamasaki’s St. Louis Airport, Catalano’s own house, and many others.

From several points in the balcony area, visitors were able to catch a glimpse of the tall, central space below. This space had been transformed into a full-sized, imaginary American city, made up of facades of existing U. S. skyscrapers. Now, as they left the balcony level, visitors walked down a broad stair to enter this imaginary city.

| Textile, Incorporated |
| Time, Incorporated |
| Union Carbide International Co. |
| United States Korboard |
| United States Plywood Corp. |
| Wasco Products, Incorporated |
| Webb & Knapp, Incorporated |
| J. A. Wilson Lighting & Display, Incorporated |

And the following publications and institutions provided pictorial material and models:

The Architectural Forum
The Bettman Archive
Board of Higher Education, City of New York
Columbia University
Institute of Aeronautical Sciences
The Museum of Modern Art
The National Geographic Magazine
The Smithsonian Institution
Yale University
Six major U.S. skyscrapers were shown in the tall, central area of the Marshall House: the bronze Seagram Building (Mies Van der Rohe & Philip Johnson), the stainless steel Union Carbide Building now under construction (opposite page) and the glassy Lever House (both by Skidmore, Owings & Merrill.) In addition to these three New York structures, there was the aluminum ALCOA Building in Pittsburgh (Harrison & Abramovitz), the louvered Tishman Building in Los Angeles (Gruen), and the porcelain-enamel Exchange Park in Dallas (Lane, Gamble & Associates).

These six facades were so placed as to create two interlocking “piazzas”—and to conceal the ugly free-form balcony and stair as much as possible (see plan opposite).

To dramatize the height and width of these buildings, the 2-story high facades were set between mirrors at floors, ceilings and on both sides.

The resulting reflections ad infinitum in all directions produced a startling climax to the show and effectively destroyed the unhappy existing space.

"Amerika Bau" will be shown in part at the Poznan Fair in the Spring of 1958. Elements of the show are being incorporated in the Brussels World’s Fair and in a forthcoming exhibition in New Delhi.
OFFICE INTERIORS
THE CONNECTICUT GENERAL LIFE INSURANCE COMPANY

The program was to create efficient, flexible and pleasant working areas in a building designed to eventually house a personnel of 3000, meeting the multiple requirements of each department and fulfilling current and anticipating future needs; and to design appropriate surroundings for general employee activities. Acknowledging the vastness of the interior space, the Knoll Planning Unit sought solutions that would retain the feeling of spaciousness, at the same time establishing a feeling of unity and continuity throughout without becoming monotonous. This was accomplished by respecting the modular system of the architecture expressed in the structure, walls, floors and ceiling, and carrying it through to the interior design.

Two definite, but related, color schemes were established for the two buildings. In the main building, emphasis is on a bold use of color with neutral tones remaining in the background. In the north wing, the neutral tones are given importance through texture with the use of contrasting natural wood grains—teak, walnut—travertine and Carrara marbles, and again in various fabrics such as silk, wool and linen. Here brilliant color was used sparingly and often unexpectedly.

Because of the extraordinary range of human activities involved, from the design of an imposing penthouse space for Board of Directors meetings to a bowling alley and auditorium, the Knoll Planning Unit used its resources of imagination and skill to the utmost and with the confidence of long experience. The resulting interiors are fresh, simple and beautiful.

Color studies were made of every room, and many experiments were necessary because of the solar glass; special colors were evolved for curtains, wall and floor coverings to compensate for the glass as well as for the blue-whiteness of fluorescent lights. Most of the furniture was especially designed by Florence Knoll to fit the module of the building, notably the square steel tubing on the bases of chairs, sofas, desks and tables. Special wall treatment was used throughout the building instead of paint and plaster walls. The walls are plastic laminate, wood panels, marble, plastic wall coverings, grass cloth, fabric-covered panels (tightly woven wools, silks, felt).
1. MAIN LOBBY, NORTH WING
2. EXECUTIVE SECRETARIAL AREA
3. TYPICAL EXECUTIVE OFFICE
4. INFORMAL CONFERENCE LOUNGE
5. CONFERENCE ROOM
6. CAFETERIA WING
7. AUDITORIUM
1. PAVILION DESIGNED BY ROBERTO MANGO, ARCHITECT, TO SHOW ITALIAN TEXTILES

2. GARDEN CHAIRS, ALUMINUM FRAME WITH CANVAS COVERS; DESIGNED BY ARCHITECT PELLINI

3. COVERED BOWL OF GREEN GLASS BY ENRICO BETTARINI FOR THE ETRUSCAN GLASS COMPANY

4. STOOLS FROM SARDINIA

5. CERAMICS DISPLAY IN THE GERMAN PAVILION

6. HOURGLASSES WITH TWISTED ROPES OF COLORED GLASS BY PAOLO VENINI

7. ITALIAN CERAMIC MOSAIC AND CONCRETE TABLE, ONE OF A SERIES OF TABLES, BENCHES, PLANT CONTAINERS; ALL IN BRIGHT COLORS

8. CLAY CANDELABRA AND VASE FROM SICILY, WITH DARK GREEN GLAZE

9. SILVER FLATWARE BY ARNE JACOBSEN FOR A. MICH. ELSEN OF COPENHAGEN

10. PLASTIC GEODESIC DOME—BUCKMINSTER FULLER

11. SWEDISH STAINLESS STEEL TRAY AND COCKTAIL MIXER BY FOLKE ARSTROM FOR AB GENSE

12. CERAMIC JUG AND BLOCK PRINTING FROM SARDINIA

13. THREE CHAIRS FROM THE INTERNATIONAL HOUSE EXHIBITION

XI TRIENNALE
BY ESTHER McCOY

In this year’s Triennale, the eleventh, one of Italy’s numerous exhibitions is an historic survey of the art of exhibiting, with various present-day solutions, from the problem of displaying small objects, to floor plans and models of recently constructed Italian museums—a reminder that Italy’s great talent in this field has not sprung from her artistic upsurge since the war.

The Triennale is an expression of Italy’s faith in the artist, for although there have always been numerous international trade shows, this is the only one for designers in the field of the decorative arts and industry. Its success during the fifty years of its existence (thirty of them on the once-every-third-year basis) has developed a permanent Triennale organization which functions between shows, and is headed by Ivan Matteo Lombardo. He is also chief officer of Compagnia Nazionale Artigiana, which sent us the “Italy at Work” shows several years ago.

In his introduction to “Forme Nuove in Italia,” published by the Triennale Association and CNA for this year’s show, Mr. Lombardo says, “The intent of the Triennale is not to draw comparisons between countries, or to impose tastes, but to offer an international forum where free expression may be given in clearly defined art concepts to the elements and trends of taste, which is a foretaste of the way of life of our time.”

The hundred or so color and black and white photographs in the book leave little doubt that there is an unmistakable Italian approach to the decorative arts, although they encompass Flavio Poli’s severe valve-shaped glass and the folk work of Sardinia.

The Triennale, housed in the Palazzo dell’Arte at the edge of Milan, overflows into the gardens, where Giò Ponti, in an experimental house, has scaled down his structural system for a Milan skyscraper to pavilion size; Roberto Mango’s light-weight steel structure for the display of textiles; a series of pavilions where seven countries have developed model rooms; and the United States’ geodesic dome by R. Buckminster Fuller. In the surrounding woodlands is an exhibition of sculpture from many countries—Fuller’s dome is like a giant soap bubble blown from Rodin’s bronze of Balzac, which stands in a grove of pines.

Twenty-three countries set up exhibitions of decorative arts inside the Palace, with an industrial arts section, one dealing with the graphic arts, and about twenty others, including Italy’s sections on glass, lace, ceramics, popular arts.

One of the impressive things was Gino Sarfatti’s use of light. The father of the contemporary lamp, he has now practically renounced the fixture, in favor of slender unobtrusive metal cylinders cut away to receive a five-foot fluorescent tube which spreads light evenly over an entire wall. One similar to those seen this year won a grand prize in the tenth Triennale.

Excellent garden lights were shown by the Japanese in unglazed clay, in the shape of a 1½” cube with circular openings on two sides, to illuminate paths and plants. The Italians showed some concrete and ceramic mosaic garden lights, also garden tables in the same colorful material.

Certainly the most far reaching of all the contributions was Paolo Venini’s architectural use of glass. He showed one panel of mosaic-technique colored glass eight feet high, used as an element in a clear glass wall facing a garden. Another large panel using the same mosaic method screened a stairway from view. The design of the colored glass is sandwiched between sheets of clear glass and fused under high heat.

Sweden’s section was a lesson in the art of exhibiting, the number of objects confined to 200, all in steel and glass and each representing the highest quality of their work. The reason

(Continued on Page 32)
THE MODERN ART—FITZSIMMONS

(Continued from Page 19)

Concluding these remarks on the analogies between modern art and science, need I point out that it is quite irrelevant whether the artist takes a conscious interest in science or not? The discoveries of modern physics, biology and psychology are "in the air"; and the artist, as man of his age, concerned to apprehend reality as closely as possible, cannot but be affected by them: the most important element in the modern climate of ideas.

So far I have stressed the rapport of Mathieu's art (and of lyrical abstract art in general) with modern physics. But Mathieu's paintings, unlike those of some of his fellow action painters, may equally well be understood as manifestations of what C. G. Jung has called the "objective psyche," and of the interplay of its energic elements with the will and judgment of the painter. On fact, his paintings afford an excellent (if unique) illustration of this interplay, of the dialectical process Jung calls "active imagination"—a means of conversing and coming to terms with the components of the unconscious which may take the form of a written dialogue, painting, modeling in clay or dance, and in which the points of view of the unconscious and of consciousness are equally represented.

For if the multiple and highly complex linear rhythms in Mathieu's paintings are neuromuscular, as some of his detractors enjoy saying, they are also psychic (possibly endopsychic) and are constellated by the artist's total situation at the moment of composition, and by the artificially passive, but tensely expectant, contemplation of a blank canvas.

Knowing as we do that in its fine structure the human organism obeys the same mechanical-statistical laws as matter generally, and that its components occasionally depart from those laws (but why?), it is no mysticism to speak of a parallelism of psychic and physical events, or of their complementarity. Nor, in a universe of events which are now sometimes occasionally depart from those laws (but why?), is it no mysticism to note the synchronous relations among things? Considerations of these sorts may be made, it seems, to view Mathieu's paintings as, simultaneously, an interplay between painter and matter, matter and matter, spirit (or free will) and matter, and between consciousness and the unconscious. They may be called seismographic records of psychic-physical rhythms which are at once released and created with the making of the painting. Or we may compare them to radar screens, on which the activity of psychic energic states may be witnessed.

For art history, what is so radical about the painting that began to appear around 1945 is that the painter no longer searches for significant forms among those already existent and known. He does not even look to the ideal forms postulated by geometry, and by artists of that classical tradition which culminates in Poussin, Cézanne and Mondrian. Instead, he looks to the a-formal, the still unformed and pre-conscious to discover the "latent" forms which emerge, partly as a result of his active contemplation.

The modern artist, like the modern scientist, knows that he stands at a turning point in history, a transition between two eras. In this he may be compared to thoughtful men in the time of Copernicus and Columbus, or in the era of the great migrations which destroyed the Roman Empire and made it possible for a new culture to develop.

The perceptions which are taking form today in the work of such painters as Wols, Pollock and Mathieu will be the crucial factors in tomorrow's artistic decisions.

II

The Roots of Mathieu's Art

Strictly speaking, it has none that are direct, recent or Western. Among older painters and critics—those who have stopped growing and like to console themselves with the assertion: We invented it all, back before the First War—it is customary to say that Mathieu's painting is rooted in that of Hartung and Kandinsky. It is, loosely, as the non-Euclidean calculations of modern physics and cosmology are rooted in Euclid. But what a gulf there is between classical and nuclear physics; and how different is the significance and bearing of Mathieu's art from the estheticism, the art-for-form's-sake of Hartung, and the classically composed improvisations of Kandinsky.

Among contemporary artists, the only ones who may cogently be considered together with Mathieu (aside from his fellow action painters) are Dubuffet, Wols and Klee. Dubuffet, because it was he who first formulated (in 1944-46) and practiced a truly dialectical rela-

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POOL
For once a sign is fully identified, i.e., under­
for these snapping, coiling, meandering lines are like units of energy.

It becomes a

So I do not ask what Mathieu's symbols mean—not at first. I take them

as new facts, new realities, mysterious because still unknown, but

as to what he will find there or what form it will take, Mathieu brings

himself actively into the process. He is not content merely to elicit

forms from the formless: he wants to

formaliz e,

and its meaning and affective potency are exhausted. It becomes a

a way which has brought three well-known painters to their death in recent years. It is also the only way whereby a real trans­

valuation of values may be effected, and new forms, adequate to pri­

mordial experience, discovered. For art, including Mathieu's, is not

so much the invention of new forms, new signs, as the expression of

primordial relations and possibilities by means of signs which the

artist finds and gradually destroys by use.

I have just used the words 'form' and 'sign' interchangeably, and will say at once that I believe the forms of art to be signs—"counters,"
of varying plastic value and, in all art that is not mere decoration, much more than that: symbols. And here I must explain that by 'symbol' I mean nothing literary, or semiotic, but a means of expressing something that is experienced, that is incompletely known and ultimately unknow­
able, and that can be expressed in no other way.

Confronting the void, then, the blank canvas, with no preconceptions as to what he will find there or what form it will take, Mathieu brings himself actively into the process. He is not content merely to elicit forms from the formless: he wants to formalize, that is, to ritualize

what he finds. He wants forms charged with meaning, as royal seals and religious symbols and rites are charged with meaning.

Proof of my contention that Mathieu brings himself into the process—proof that his art has nothing to do with automatism and automatong—may be found in the circumstance that so many of his paintings, whatever configuration they may display, closely resemble his writing, his signature—as if that were greatly enlarged and fanci­fully interpreted. From this it is clear, I think, that a strong sense of personal identity is present here, and no mystical loss of self in the "continuum" or "cosmic," as in some action and tachist painting. It is this stubborn insistence on maintaining his own position in the creative act that assures the presence of personal elements, of person­
ality, in his art, together with the universal.

I have characterized Mathieu's signs as symbols. The fact that it is impossible to say exactly what these symbols mean, may be taken as proof of their validity. For once a sign is fully identified, i.e., understood, its meaning and affective potency are exhausted. It becomes a mere convention, of utilitarian value and a toy for academic artists. So I do not ask what Mathieu's symbols mean—not at first. I take them as new facts, new realities, mysterious because still unknown, but charged with meaning which is up to us and those who follow us gradually to assimilate.

I would say, however, that the realities with which Mathieu's paint­
ings deal are those of transitional states. I mean, they are gestures of body and soul such as accompany birth, death, the funeral, initiation and other rites de passage. (I think this must be the explanation of Mathieu's titles, which so often refer to death, coronation, journeys and investiture.) His art might also be characterized as "Barde Plane"—for these snapping, coiling, meandering lines are like units of energy which, disembodied, thrust and turn in search of new forms.

Finally, meaning in Mathieu's painting is like meaning in music, and in the dance. Schopenhauer said of music that it was "no repre­
sentation of the world and its phenomena but an immediate self­manifestation of phenomena: of their essence." This is meaning as expression in movement, and the lines in Mathieu's paintings are charged with expressiveness as a dancer's movements are, individually, and in their relations and sequence.

But all that I have written so far should be understood metaphorically: as a succession of metaphorical attempts to define the nature of the experiencing painter, as his manipulating paintings offer rather than their meaning. For I think the amateur of this new art must cultivate in himself that quality which Keats called negative capability, and which painters like Mathieu have in enviable measure..."that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason..."

Turning to the paintings then and accepting them quite simply, we find they consist of twisting, thrashing lines, of graceful tendrils, tightly coiled spirals, grids and long slashes of color, squeezed for the most part directly from the tube across the surface of the canvas with an extraordinarily rapid, continuous movement. They are gestures which carry conviction, like natural movements executed without hesitation and in close coordination. And for my part I know of no other Western painter who can impart such a sense of speed to his line, or throw a line across a canvas fifteen feet or more in length with a single move­ment. A trick? a tour de force? Or an illustration of what mastery means?

The lines in Mathieu's paintings sometimes form an outward-expand­
ing complex near the center of the canvas. At other times they almost cover it from edge to edge. The canvas is space, often empty, often a black, white or uniformly toned void in which the clusters of line assume a sense of intense, highly unstable life. Like the unconscious, or like interstellar space the canvas has no fixed center, as the linear complexes it contains have no fixed boundaries—indeterminate space in which lines, free-floating energetic charges, interact and sometimes arc.
The canvas becomes a field of tensions between straight and curved, blunt and tapered, dense and sparse, thick and thin lines; between thick and thin paint; between the heavily recumbent and the upward flickering, the severely controlled and the carelessly splattered; between graciously undulant strokes and eccentric, savage ones. The oppositions of color are extreme, too: white and black or red and black—oppositions, of male and female, they would have been considered in ancient China.

Polar oppositions and their synthesis, then: that is one of Mathieu's principles of composition. The other is consonance—the consonance obtained, for example, by the repetition of similar rhythms and motifs, perhaps inverted. There is the consonance of vertical and horizontal spirals, of verticals which rise and descend like stalagmites and stalactites, of arcs which are related to each other as mirror images, or as left and right-hand gloves. And between these two extremes, of opposition and consonance, there is a constant interplay—fountain-like in the Mort de la Reine Edith—of meditating elements: lines which shoot obliquely upward, for example, and others which curve down and backward.

The linear design of Mathieu's paintings may also be analyzed in terms of movement and tension—related qualities, but not identical. Thus the movement begun in the first stroke is carried along by later strokes. But to prevent this movement from degenerating into mere flux, and to vitalize it, tension is added with counter-strokes, which block it, direct it into other channels or force it to leap as a waterfall leaps, or a bolt of lightning.

By now it should be clear that all of these tensions and devices for creating tension are of a kind one finds preeminently in Chinese painting: that is to say, they are ideographic, depending on lines and the intervals between them. And because the design of Mathieu's painting is characterized by lateral movement achieved by an interplay of tensions and rhythms, and not by a symmetrical-asymmetrical balancing of color-areas, his art may be called an art of time—in which, again, it is very Chinese.

This brings me back to what I said before: that it is a musical art, in which the timing and pacing of the stroke is all-important. His paintings are filled with accelerandos and ritardandos of spacing, and of the line itself; with crescendos of closely spaced strokes and the diminuendos of single lines detaching themselves and flowing into space.

There is one other characteristic of his art I would like to mention briefly: its elegance. Some of my more puritanical colleagues in America have held this against it, having the frontiersman's mistrust of anything that is done with style, or mistaking elegance for chic. They should remind themselves of the mathematician's use of the word: elegant is that which is economical and exact.

In conclusion I would like to call attention to the sacral character of many of the configurations we find in Mathieu's paintings, so much like chalices, many-branched candelabra, and lights flickering in darkness. With all the scientific analogies they present, these paintings have, I feel, a markedly religious character. But if they spring from a religious attitude, it is a decidedly iconoclastic one, comparable to Zen or to the Taoist wu wei. For Mathieu's art demands a renunciation of all images (including all those I have used in these notes). It is an art of pure act and experience, a self-emptying that leads to a condition of potency, in which the painting suddenly flashes forth like lightning in a hollow sky.

TRIENNALE—McCoy

(Continued from page 29)

it showed no hint of travel fatigue is perhaps because it was set up in Stockholm and rigorously pruned before being shipped to Milan.

The European countries have long seen the value of sending their best work in the decorative arts to the Triennale, while the U.S. chooses to be represented by its industrial design. Why could not the U.S. have commissioned Fuller to design a new dome for the Triennale, instead of sending the present one which has been traveling the European trade fair circuit for many months? Why is not some of our good work in the decorative arts shown? Richard Baringer, who was in charge of setting up the dome, and the communications show inside, designed by Paul McCobb, suggests an exhibition at the next Triennale of work of the Navajos and other Indian tribes, or of Shaker furniture. Why not? The problem seems to be in the appropriation of money for such a project. This year one-half of the appropriation was withdrawn after the exhibition committee, headed by Walter Dorwin Teague, had already made the designs. With the original appropriations by the Department of Commerce and USIS small, the withdrawn funds gave the U.S. little margin to work on.

INDUSTRIAL BUILDING—Breuer

(Continued from Page 12)

resistant tinted glass sun screens projected beyond the window wall.

The factory space is cooled by a battery of twenty-one 15,000 cfm evaporative coolers and administrative areas by refrigeration. The mezzanine above administrative offices accommodates design and test facilities, plus locker rooms, washrooms and air-conditioning machinery. An outdoor recreation terrace, tree-shaded, is provided with a redwood pergola. Open-structure of pergola is built to form hyperbolic paraboloid. 100,000 sq. ft. paved parking area provided. The plant is served by railroad, with spur track on the premises.

NOTES IN PASSING

(Continued from Page 21)

The result is that all our most able children tend to receive the same kind of education—a verbal academic one. Moreover when, as in many countries, selection is made by examinations of attainment and depends at least in part also upon parents' ability to pay fees and to support a child in school well beyond the compulsory age, this education tends to have a marked social bias. The able child from a working class family is less likely either to enter or to succeed than a less able one from a middle class or professional family.

Even where, as in England and in the Scandinavian countries, selection is made on the basis of objective tests and secondary education is free, it has been shown that this social bias is by no means absent. Equality of educational opportunity is only partly a matter of adequate educational provision and fairness in the allocation of
places in different types of course. The able child's own family and
the immediate community within which he lives have themselves from
his earliest days conditioned his ability—sometimes in the wrong
directions so that he may be unable to show his true prowess.

Even when a child from a poor family wins his way, the discrepan-
cy between the values and motives of his home and community and
those embodied in the school and held by most of his contemporaries
may be too great. He may then either leave prematurely or conform
against the grain only to find later that he belongs neither to the
group from which he comes nor to that towards which his education
has thrust him. Writ large this is the problem of able members of
a developing but still primitive community educated abroad; but it is
also a daily problem in societies where academic education is his-
torically based on a particular social tradition.

Such segregation presents other dangers. The first is that, however
we may recruit them, able pupils in the academic school who go
thence to the University and into professional life are cut off from
three-quarters or more of their fellows at a time when social, political
and humanitarian attitudes are likely to be formed. An elite is edu-
cated out of touch with the bulk of humanity. What is more, because
of the prestige of academic courses, able children are implicitly
taught to believe themselves superior to the rest and to despise much
of the work of the world to which they could make a peculiar contri-
bution. This may be particularly true in a country in course of devel-
oment which produces a surplus of the academically trained who
are unwilling to soil their hands in the essential tasks. Such attitudes
are intensified by curricula which are often remarkable for valuing
studies in proportion to their uselessness rather than for truly training
the minds and personalities of the ablest for the responsibility and
humanitarian attitudes which are likely to be formed. An elite is edu-
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oment which produces a surplus of the academically trained who
are unwilling to soil their hands in the essential tasks. Such attitudes
are intensified by curricula which are often remarkable for valuing
studies in proportion to their uselessness rather than for truly training
the minds and personalities of the ablest for the responsibility and
self-sacrifice imposed by their superior gifts.

Because of this, many educationists have held that all children
should be educated together in the same schools and classes, at
least until the end of compulsory schooling. The common school is
historically based on a particular social tradition.

The practical danger, and one which is making many educators,
particularly in the United States, uneasy, is that the abler children
may be insufficiently stimulated. They may tend to hide their light
under the bushel. of conformity to the mean. We know too that able
children and adolescents gain from each other and from the stimulus
of emulation much that would not arise spontaneously.

What then is the solution? There are probably many solutions to
the problem but their implementation depends upon factors not all
fully understood and some outside the control of educationists. An
educational system is the product of a society and it is only by thor-
oughly understanding that society that one can begin to change
education appropriate to the full flowering of their personalities.
Nothing could be more profoundly undemocratic than educating all
children in the same way and at the same level.

This fortunately has never seriously been tried. Many school
systems have, however, attempted to keep a considerable range
of ability in the same class and an even wider one in the same
school, and then to differentiate curricula through optional courses
and through individual and group assignments, to meet differing
needs. Some of the comprehensive schools in England and the Junior
and Senior High Schools of the United States do this. The advantage
is that, at least until mid-adolescence, children of all levels of ability
mix in their daily lives. Many activities, social, artistic, sporting, can
be carried on together irrespective of differences in sheer capacity
to learn. Pupils can find out that intellect is only one dimension of
personality and that there are other forms of excellence and other
instruments of service.

Perhaps the most valuable human attitude is a sense of disinter-
ested personal and social responsibility. Such an attitude, coupled

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others. Thus the educational catch-word of "learning by doing" may
the period of their growth and education.

of social and pedagogic aims, should be closely scrutinized and that
acquire a real meaning. The able will only be trained for disinter­
ened, particularly during adolescence.

shown in all, and not merely the traditional academic, fields. More
personality and particularly in sheer intelligence will however always
choose the nurture of which they have need, is essential for all chil­
stresses the ideas of responsibility and service and provides real
exist-and it is stimulating that this should be so. Hence a rich and
impose a solution nor withdraw aid in disgust.

Such attitudes and such personal balance do not come to the
able child or to the rest of us suddenly or by chance. They have to
be produced by education, and are unlikely to be produced other­
wise. They must be implicit and explicit at least in school and pref­
erably in the home too.

Differences between children and adults in all the dimensions of
personality and particularly in sheer intelligence will however always
exist—and it is stimulating that this should be so. Hence a rich and
highly stimulating educational environment, within which pupils can
choose the nurture of which they have need, is essential for all chil­
dren and for the able most of all. This must mean that traditional
curricula and methods, many of them based upon outmoded concepts
of social and pedagogic aims, should be closely scrutinized and that
while certainly the strenuousness of academic demands for the able
should be maintained, the fields of study might be greatly broad­
ened, particularly during adolescence.

The teacher of the highly able child then becomes the guide,
philosopher and friend rather than the instructor he so often is at
present; and the standards he maintains are those of scholarship
shown in all, and not merely the traditional academic, fields. More
even than with most children and adolescents, with the able he
stresses the ideas of responsibility and service and provides real
opportunities of every kind for strenuous endeavor for the benefit of
others. Thus the educational catch-word of "learning by doing" may
acquire a real meaning. The able will only be trained for disinter­
ested social leadership and responsibility by exercising it throughout
the period of their growth and education. —W. D. WALL, UNESCO.

with harmonious personal development, puts high ability at the
service of humanity without too much thought of personal gain or
prestige. It has marked the truly great men of all times and nations.
It has by no means always marked the bulk of leaders in art, science
and politics in all countries. Genuine humility and understanding of
others are equally important if leadership is to be acceptable within
a democratic framework. Government by consent does not neces­
arily imply government by mediocrity. It should imply that those
who have deep insight use their minds to help others see; neither
impose a solution nor withdraw aid in disgust.

Around 1944 Gorky seems to have let something go, freeing his
hand from its former disciplines and letting his visions of vegetable
life, landscape and human morphology flow over his canvas in
graceful profusion. Paint was thinned to diaphanous wash, controlled
and shadowed, and used primarily to heighten curvilinear, calli­
graphic forms. The white ground breathes beneath, rivulets of dim
color fall like gauze drapes from the upper frame, fruits and lips
and insects and seeds spread themselves over the surface. Gorky's
own world is all there, purged of the moustaches and hairy caterpillars
of Miro's and Masson's world. Instead, there is a distillation and
abstraction of the total life he felt so keenly around him and which
entered his hand and vibrated in his line. In this new image, he
reiterates the space first posed in the white Sochi study: the softly
diffusive space which works its way close to the picture plane and
seems to move out laterally into infinity. (In this he converged with
contemporaries who arrived simultaneously at the same space con­
clusion.)

There were regrets. In 1946, he apparently tried to recapture the
security of cubist composition but they were unsuccessful, sluggish
paintings and, shortly after, he returned to the problem of the thin
calligraphic manner which seemed closer to him. In a study for
Abony, 1947, the gentle tones and brilliant use of the white of the canvas
remind us of Gorky's apprenticeship with the old masters.
How Gorky would have loved to work as Tintoretto did, with glaze
upon glaze. At any rate, he came very close in the delicate way he
treated his surface to bring the lightest of light and the palest of
shadings to relate to the limned forms.

In his last few paintings, Gorky indicated his essential interest in
unifying the surface. The soft forms which kept asserting themselves
throughout his work are absorbed in these last works by the atmos­
pheric covering, the membrane of color which is the skin to the
muscle of the taut canvas.

It is difficult even now, nearly ten years after his death, to deter­
mine Gorky's true position, although his influence makes it clear that
he, in turn, provided many a younger painter with a network of pos­
itive choices just as he had found his choices before. But his origi­
nality—or better, his personality, is obviously major.

Mathematicians often refer to the beauty of a problem, to the
esthetics of problem-solving. If the beauty of José de Rivero's forged
ART
(Continued from Page 6)
bronze and stainless steel sculptures at the Borgenicht Gallery had to be qualified, it might be compared with the special beauty con­
nected with mathematic equilibrium. These highly polished sculptures have their internal logic, and it is a logic closely related to mathe­
matic proportion and geometric precision. A simple parabola for example is turned on its axis, balanced so delicately that when it turns, it forms a dozen other perfect geometric configurations. An­
der other form grows up from a called circle, looping out in space so that at a certain angle, the sculpture opens out like a great oyster shell. Another, so fine that the sinuous line from one angle all but disappears in space, balances two nearly intersecting ovals—and it is the nearly which makes the piece.

There are in this exhibition, a few academic pieces, a few which are perfect, but lifeless, transcriptions of geometric line. But they are amply balanced out by the two or three major works—those infinitely simple and perfect bronze figures unfurling in a thousand combina­
tions in space.

Afro has had another exhibition at the Viviano Gallery, and his singular lyricism once again makes its tender impression. These new paintings are slightly modified by a new interest in spontaneous line, and this helps temper the elegant blandness of some of Afro’s work. In one or two of the paintings I sensed the will to move out of a well-exercised style and for that reason will leave a further analysis of his work for a later date. I will only add that Afro has lost nothing of his poetic aptitude, but seems about ready to gain in pictorial vigor.

MUSIC
(Continued from Page 9)
is not humorless, but the joyousness and gaiety, the occasional heroic efforts of his music never rise above the immanent tragedy. The finales of the late sonatas, the G major Quartet, and Cello Quintet are psychological fugues, in the mood of Shakespeare’s tragic closes, flights through fields of flowers from nightmare and dissolu­
Yet the commentators speak of “peasant dances”...

Unlike Schubert, Alban Berg was never at ease with his creative gift. He clung to the inspiration and critical authority of Schoenberg like a child to a parent. He writes Webern: “How despondent you must be again, far away from all those divine experiences, having to forego the walks with Schoenberg and miss the purport, gestures and cadences of his talk...” Twice a week I wait for him at the Karlsplatz, before teaching at the Conservatoire begins, and for the fifteen to thirty minutes walk in the midst of the noise of the city, which is made inaudible by the “roar” of his words...” When Schoenberg was displeased with him, Berg shrank into childish pitifulness. No composition could satisfy him, until Schoenberg had approved it.

Berg’s gifts and qualities, pervaded by German morbidity, found their best expression in setting, with great skill in framing the libretto, plays by the two German apostles of dramatic expressionism, each born before his true time, Wozzeck by Georg Buechner and Lulu by Frank Wedekind. His third masterpiece is the Violin Con­
terto, an anguished and exulted Elevation, composed after the death by polio of Manon Gropius, daughter of Alma Mahler by her second marriage. Lacking the discipline of Schoenberg, the ascetic self-sufficiency of Webern, Berg strained to find melodies and forms that would assert discipline yet remain as subject to every flicker of emotion as Schubert’s melodies. In the latter he was successful, but his forms, however strictly framed, are distorted by their emotional burden; his melodies, constantly seeking interlificial inde­
pendence, cannot dispense with harmony. The most severe example of his incapacity to achieve contrapuntal mastery by force is the Concerto for piano and violin with thirteen wind instruments, an ana­
gram with mirrors that achieves musical ease only in the second move­
m ent. He composed between chaos and passion, twisting impersonal theoretic devices to a frenetic agony of expression. As music his art is clumsy and will not wear; as drama it speaks to our time and will survive as that of the “roar” of his time. At his most powerful he can bring to vision, if not to contemplation, the mortal horror Schubert fled before. He lacked Schubert’s ability to transform the clumsiness of unassuaged feeling by the assurance of a convinced art.

H. F. Redlich’s new biography of Alban Berg reveals little of the inward man, glosses over his real problems and cannot make up by enthusiastic analysis an essential lack of grasp. Berg, though

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ART & ARCHITECTURE

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SPECIFICATIONS

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