

## **3. okt. 1980**

**FAKTA**

Dato:

3. okt. 1980

Sidetæl:

Notes 80 bd 1 s. 14-15

KILDER TIL  
DANSK  
KUNSTHISTORIE

NY CARLSBERGFONDET

mediets sproglige mængde.  
Disse for mig kan være  
lære af hinanden, material  
kunne lære af hinanden  
til et indhold, f. v. kom-  
me lære at arbejde mere  
med i indholdets form.  
Material kunne lære af  
f. v. y. shov, lig i det hele  
taget af det 1880 kom  
være af shov. En ind-  
-skilling f. v. 10 i  
realitet af shov, det  
kom i den lille længe  
dage sig om at præsentere  
en reel værk tilbede  
på skrive, men at skrive  
en i rone med ramme  
preservation der udtrykke  
en ~~stet~~ kunstnerisk hold-  
-ning som 1880 gik ind  
være under holdende.

afsluttet 3/10/80

Det er meget vigtigt  
at være helt klar over  
hvordan man ser på det  
man undersøger i verden  
man undersøger på. Man  
må gerne tænke om ikke  
meget af det materiale  
man anvender er af kon-  
-ventionel beskaffenhed så-  
-ledes at det på hæng-  
-man de mindre støtter an-  
fordret, og bringer kunstner-  
-iske holdninger.  
Bjørn det ikke være noget  
konflikt i undersøge man  
at den er skandse by batten  
spør sig selv spørgsmålet  
til kunstner?  
Man skal prøve på hele  
tiden at holde alle mulige  
-teorier og brø, d. v. s. ikke  
bringe den skandse ind

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i dog m a h i s k e r a n m e r,  
m a n k a n f o r g l e d e t  
d e d a t h i k e m i l l e n r i d e r  
h v i l k e n h i t e g n e l s e a f u e l e n  
e l l e r f o r d i h e d e r m e n t l y;  
k o n s k e l l i g h e d e n b e s t i r;  
u d f i n d e d e f i n e s s d i s s e  
u n n r i d e r j e d e s t.

" - he had the disconcerting habit of agreeing with you in a discussion, even when you would have suspected he might actually be disagreeing. For him agreement was the way he kept his freedom. - - -

So he usually said "yes" to everything that passed by, and he enjoyed his freedom.

"When I think of him I always think of his smile. Was it a smile of com-

-plex and esoteric know-  
-ledge? Nothing of the sort: it was the best kind of smile there is, the smile that comes from being able to see how things really are. And what did he know? He knew more things, as he was perfectly content to tell us.

And is there an answer within his work? ~~No~~  
No, there is no answer within his work, and yet all of it is illuminated by his position. A very thin thread he did invites us to join him in his laughter and enlighten ment.

Paul Matisse  
on Marcel Duchamp  
"Art in America"  
April 80