

2. Apr. 1972

FAKTA

Dato:

2. Apr. 1972

Sidetæl:

Notes 72 bd 1 s. 5-7

KILDER TIL
DANSK
KUNSTHISTORIE

NY CARLSBERGFONDET

fra et ideel - som jo
alligevel er helt uadiltpst.

Næst jeg siger at jeg
ikke er sikker på at
kunsten er baseret på
et sprog - som man jo
mest: ikke det sprog,
som man almindeligvis
anser for at være hæn-
stens.

Det som jeg gælder be-
-grebet kom mimeration
det er ikke den form
for kom mimeration man
sedvanligvis forbindes
med kunst - men er et
andet (hvilke ved jeg ikke?)
kom mimeration om rede

Paris.

2-4-72.

"I conceived of him (Mon-
-drian) as a philosophical
artist - a painter who used
painting to destroy pain-
-ing, in order to arrive
at an essentially mysti-
-cal state of awareness.

Allen Kaprow.

" - Through the destruction
of all visible marks on
the canvas, a purpose
which his rectangular
shapes served: and if you
sight Mondrian as I think
it is necessary to do - with
a fixed eye, unblinking,
for long periods of time,

KILDER TIL DANSK KUNSTHISTORIE

NY CARLSBERGFONDET

Where you begin to see the pictorial cancellations, operations, then you arrive at a point where finally the whole canvas seems to eliminate itself and become an oscillating cupher. You become just an other relation to its ever changing proportions, a "function" of which this is what he was after: and as I've interpreted his writing, it seems pretty clear to him too. The paradox was - of's not a contradiction - that he had to use painting to do it. Like so many artists, he

was obviously interested in the works as a form of investigation of reality and a testing reality at the same time. For him painting was a kind of ontological tool; it wasn't more aesthetics. He clarified the difference between French aesthetics which was more sensual - embodied in the work as work and as a good meal for the eye for itself - and northern European thinking, which was always more philosophical.

Allan Kaprow.

KILDER TIL
DANSK
KUNSTHISTORIE

NY CARLSBERGFONDET

"I'm interested in long durations. I'm interested in ~~the~~ stasis, and in things that stay the same although they change in detail."

Yu Monte Young

Paris 10-4-72.

~~What is the difference between the two types of stasis? The first is a stasis of the mind, the second is a stasis of the body.~~

What has your work started in and how far mine of Kunst-nærisk op levelse, inden for de 2 år er her. Hvad har i Paris?

Det er egentlig helt uimuligt at af gøre - for det

man tror her af og om de be tydning er jo alene det man registrerer beridde, de helt u betidste - u betydelige indlyde kan have en større og dybere gennem de be tydning. Der er dog i en god forve om at den store Mondrian - udspring var en af gænder op levelse.

Næstlignende er der andre ting, man ikke af søu overbevisende styrke. Hvad der ellers har beskæftiget mig i kunst er Ad Reinhardt og Joseph Kosuth - til en vis grad Daniel Buren. Det kan drage i op levelsen af Mondrian var den helt overbevisende alsidige - paradok - salt nok helt uden for et kunst filosofian - helt uden