

2. apr. 1972

FAKTA

Dato:
2. apr. 1972

Sidetal:
Notes 72 bd 1 s. 5-7

fra et ideel - som jo
alligevel er helt uopnåeligt.

Når 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 kom-
munications.

Det som nu gælder be-
grebet kommunikation
der er ikke den form
for kommunikation man
sedvontligvis forbinder
med kunst - men en
anden (hvilke ved jeg ikke?)
kommunikations om måde

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

It here you begin to see the pictorial cancellations operating, then you arrive at a point where finally the whole canvas seems to eliminate itself and become an oscillating cipher. You become just another relation to its ever-changing proportions, a "function" I think 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 be enjoyed 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 long and the
short? What is the difference
between the long and the
short?~~

Hvad har gjort størst
indflydelse på mig af kunst-
nerisk oplevelse, inden for de
år der har været her i
Paris?

Det er egentlig helt unim-
-alt at afgøre - for det

man tror har afgjort den
betegnelse er jo at den der
man registrerer betydeligt, de
helt ubetydelige - ubemærkede
indflydelse kan have en større
og dybere gennemslutning.
Der er dog ingen tvivl
om at den store Mondrian-
-indsigelse var en af de bedste
oplevelser.

Naturligvis er der andre ting,
men ikke af den overbevisende
styrke.

Hvad der ellers har beskæftiget
mig i kunst er Ad Reinhardt
og Joseph Kosuth - lidt og
især grad Durrell Burrell.

Der kan drales i oplevelsen
af Mondrian var den helt
overbevisende eksistens - paradok-
-salt nok helt uden for al
kunst filosofien - helt uden