

Happenings and the blurring of art and life

1947
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Possibilities

possibilities 1

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An Occasional Review

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Burd

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This is a magazine of artists and writers who "practice" in their work their own experience without seeking to transcend it in academic, group or political formulas.

Such practice implies the belief that through conversion of energy something valid may come out, whatever situation one is forced to begin with.

The question of what will emerge is left open. One functions in an attitude of expectancy. As Juan Gris said: you are lost the instant you know what the result will be.

Naturally the deadly political situation exerts an enormous pressure.

The temptation is to conclude that organized social thinking is "more serious" than the act that sets free in contemporary experience forms which that experience has made possible.

One who yields to this temptation makes a choice among various theories of manipulating the known elements of the so-called objective state of affairs. Once the political choice has been made, art and literature ought of course to be given up.

Whoever genuinely believes he knows how to save humanity from catastrophe has a job before him which is certainly not a part-time one.

Political commitment in our times means logically — no art, no literature. A great many people, however, find it possible to hang around in the space between art and political action.

If one is to continue to paint or write as the political trap seems to close upon him he must perhaps have the extremest faith in sheer possibility.

In his extremism he shows that he has recognized how drastic the political presence is.

September 1947

Robert Motherwell Harold Rosenberg





Jackson Pollock. *The Key*. 1946. Oil, 56 x 84. Coll. Lenore Pollock. (H. Matter)

MY PAINTING

Jackson Pollock

does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I am more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting. This is akin to the method of the Indian sand painters of the West.

I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives and dripping fluid paint or a heavy impasto with sand, broken glass and other foreign matter added.

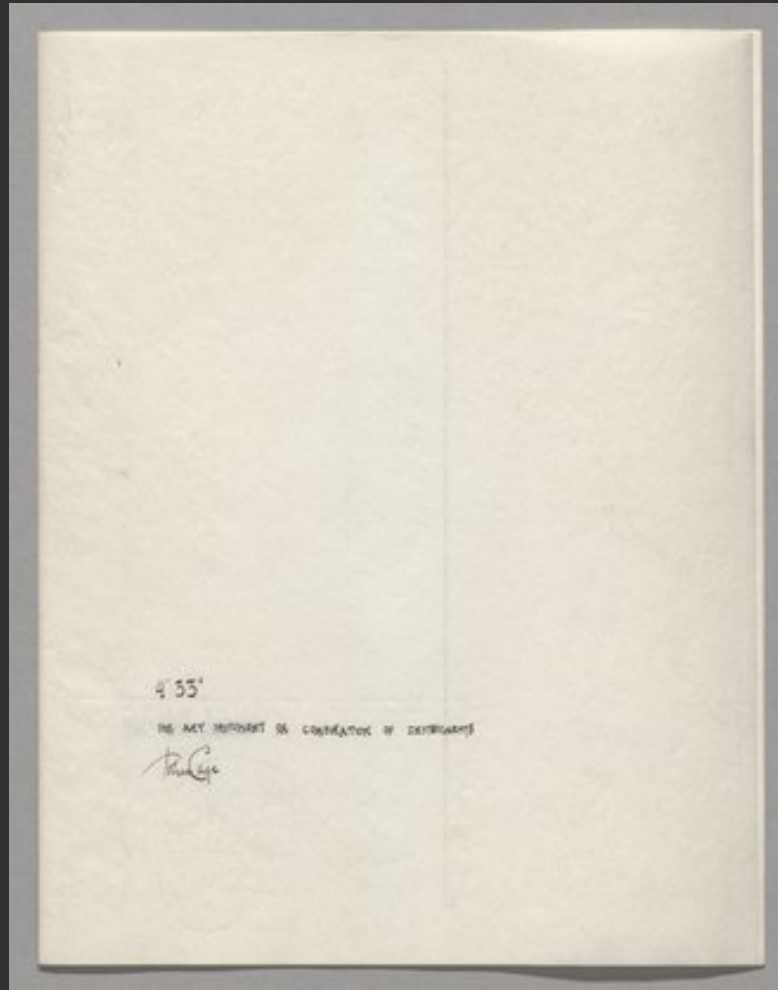
When I am *in* my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, an easy give and take, and the painting comes out well.

Installation view of *Abstract Expressionist New York: The Big Picture*. Photo: Jason Mandella MOMA

http://www.moma.org/explore/inside_out/2010/10/13/ab-ex-ny-rethinking-the-display-of-the-permanent-collection



John Cage. *4'33"* (*In Proportional Notation*). 1952/53. Ink on paper, each page: 11 x 8 1/2" (27.9 x 21.6 cm). The Museum of Modern Art, New York
<http://www.moma.org/visit/calendar/exhibitions/1421>



I BELIEVE THAT THE USE OF NOISE

Wherever we are, what we hear is mostly noise. When we ignore it, it disturbs us. When we listen to it, we find it fascinating. The sound of a truck at fifty miles per hour. Static between the stations. Rain. We want to capture and control these sounds, to use them not as sound effects but as musical instruments. Every film studio has a library of “sound effects” recorded on film. With a film phonograph it is now possible to control the amplitude and frequency of any one of these sounds and to give to it rhythms within or beyond the reach of the imagination. Given four film phonographs, we can compose and perform a quartet for explosive motor, wind, heartbeat, and landslide.

John Cage, *The Future of Music: Credo* (1937)

<http://www.medienkunstnetz.de/source-text/41/>

you may look up also John Cage, *Silence : Lectures and writings* (1961)

At <https://archive.org/details/silencelecturesw1961cage>

Allan Kaprow, *Household*, women licking jam off of a car, 1964.
Research Library, The Getty Research Institute, Los Angeles, CA



Final Scheme for " Self-Service" [Statement and instructions by Kaprow, checklist of actions, and list of those participating]



Σημείωμα Χρήσης Έργων Τρίτων

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