

DESTROYING TRADITION AND REBUILDING THE SPIRITUAL IN TWENTIETH CENTURY ART: JACKSON POLLOCK, IGOR STRAVINSKY AND FRANK LLOYD WRIGHT

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The twentieth century is infamous for its development of abstraction and the lack of public appreciation of the same. Spectators are bemused at the work Jackson Pollock; concert attendees chafe when listening to modern music; and the houses of Frank Lloyd Wright and Walter Gropius receive mixed reviews. Why is this? Previous art was realistic, earlier music had singable melodies and pleasant harmonies, and much previous architecture followed expected forms. One identified with the omnipresent Doric columns within the pedimented porticos, understanding the conservative values inherent therein.

In the twentieth century, modern art became more and more abstract, dematerialized and difficult to understand. This was due in part to the invention of the camera in 1839. Late in the century, artists searched for new forms of the spiritual within Far Eastern and primitive forms and their works became more and more abstracted.¹ As the speed of life increased at the end of the nineteenth century, this began to be seen in modern paintings as well, the first period which reflected such increased pace of life was Cubism. In fact, the abstract planes of Cubism could be seen to have influenced my three artists today, from their break with tradition to their use of primitive forms: from the broken architectural planes and hearths of Frank Lloyd Wright to the stratified textures and asymmetrical rhythms of Stravinsky as well as the layered planes in Pollock's work.

In line with the paper I will give tomorrow on the connections between the martial and the visual arts, I would like to examine the idea of spiritual movement in these abstract works as well as the tripartite division I will also use in the next paper: the appeal to the physical, the intellectual and the spiritual. Architecture is the most physical of these arts and demands our kinesthetic involvement. Stravinsky appeals to the soul through aural senses that repay the skills of close listening. And Pollock clearly paints with an emotional appeal to a new spirituality based in American Indian forms, the Mexican muralists and Jungian psychology as well as the cubist play of forms.

The forms of the various arts deal differently with the idea of the spirit and the body and whether they are seen as in consort or in opposition. For the best involvement with its form, architecture demands our motion through the building (and slides are indeed an inadequate facsimile of a visit to a building). Music, although the most disembodied art, often forces our bodies to move with it through its sheer energy, power and rhythm. Painting lies between, forcing at least the eye to make the movements. Pollock's work, however, often encourages our bodies to move as well, following the drips and forms, echoing the movements he may have made as he initially created the piece.

Spiritual, as I see it, is defined in the Oxford American Dictionary (in one of their two definitions, the other as "of a church or religion") as "of the human spirit or soul, not physical or worldly." In this sense, I see energy as an inherent part of spirituality. The body moves with the help of its energy, it is energy that gives the invisible spirit its thrust as well. This aspect of energy or spirit is evident in the strongest works of art, whether realist or abstract. No one can doubt that Michelangelo's sculpture (Bound Slave) and painting (Sistine Chapel) resound with energy and a tension between the spirit and the body. The traditional music of Bach and Beethoven, the forms of the Parthenon and those of Monticello also resound with tension,

movement and energy. It is these qualities that echo as well within modern works of visual art, despite their departure from historic norms.

This concept of movement is behind the importance of Cubism in the twentieth century. The movement and tension between planes and the picture plane can be said to have become a spiritual equivalent, although not in any doctrinaire sense. This movement creates energy, which I see as spirit underlying the astonishing development within the works of Stravinsky, Wright and Pollock. They thus look beneath the surface of tradition or realism for a deeper spirituality.

Let us first examine a work of Cubism by Picasso and see how that has affected the Robie House by Wright as well as Stravinsky's patterns of music. Stravinsky was born in St. Petersburg, Russia in 1882 but moved to Paris in 1909. From then until 1917, when he moved to Switzerland, he associated with Picasso, Braque, Satie and others. Stravinsky felt free in Paris and the experimentation in his works reflects the equally new forms of the visual artists: the Fauvists and Cubists.² In 1912, he was struck by the new sound of Schoenberg's *Pierrot Lunaire*, and some of the dissonance of *L'Histoire du Soldat* may well reflect Schoenberg's influence, although (thank goodness), Stravinsky does not include sprechstimme (or spoken word). *L'Histoire du Soldat* may also reflect the influence of jazz, especially in the rhythms, although Stravinsky had only read (and not yet heard) jazz at this point.³ The influence of these visual artists is apparent in Stravinsky's oeuvre, and Robert Greenberg from the San Francisco Conservatory of Music has linked the raw sexual rhythms two earlier works: Picasso's famous *Demaiselles D'Avignon* from 1907 with Stravinsky's ballet of the *Rite of Spring* ballet of 1912-13. The unusual and asymmetrical rhythms that Stravinsky uses reflect not only primitivism of his sacrificial subject but also the folk music of his Russian homeland.

Instead of examining the raw physicality of the *Rite of Spring*, I would rather draw links between Picasso's cubism and the stratified layers of Stravinsky's 1917 *Histoire du Soldat*. For not only does this piece reflect the influence of World War I, at which time Stravinsky was in neutral Switzerland writing for much-reduced orchestras, but the overlapping ostinati (or melodic fragments) remind me greatly of the planar textures of Analytical and Synthetic Cubism.

Look at Picasso's *Violin and Grapes* from the spring and summer of 1912. In the horizontal format, with lengthening planes, it can be seen as a transitional piece between Analytical and Synthetic Cubism. It was during this same period, in fact in May 1912 that the seminal *Still Life with Chair Caning* was completed. In October of that year, Picasso moved collage to three-dimensions with his relief *Guitar*. In fact, the pressing outward of the violin can be said to be itching to be made three-dimensional so that it can project even more into our space.

In these pieces we can see several links to Stravinsky. It has always been curious to me that the Cubists often included musical instruments in their pieces: from guitars to violins to clarinets. Was this only due to their shapes, or were references also being made to the abstract qualities of music, especially the new music of Stravinsky, Schoenberg and others?

In *Violin and Grapes*, we are intrigued by the play of planes. Here the forms seem to spread against the picture plane. The space is shallow, modeled in subtle depth by the angled planes. The play of textures is as rich as the play of planar space. The violin is shown in almost a dozen different spots, all of them parallel to or right against the picture plane. At the same time, the grapes in the lower right created a mottled texture of their own. This is echoed in the painterly brushstroked textures in various planes circling around the outside of the painting. In the center, the horizontal violin brings some peace to the piece, both in terms outward movement (and therefore more steadily than the more dynamic diagonals elsewhere in the piece) as well as the horizontal wooden texture of the violin.

Stravinsky's *Histoire du Soldat* plays with a similar collage of tone color, rhythm and ostinati instead of traditional melodic themes. Much as Picasso's planes are modeled to bleed together, Stravinsky's brief motifs, or ostinati, overlap one another. Note how Picasso is also playing with the forms of music instruments, which seem to be collaged together as well in Stravinsky's works. Each plane in Picasso's work is an entity unto itself, although often bleeding into other nearby planes. Sometimes the planes seem ahead of those next to them, sometimes behind, sometimes doing both at once. It is this movement back and forth that creates the energy or spirit within the piece. Stravinsky plays back and forth as well with his instruments, as the violin (representing the devil) plays (as if talking) back and forth with the trumpet and clarinet. This is especially apparent in the beginning of the fifth and the last track, the final battle between the devil and the soldier.

This aggressive movement of Picasso, which seems to project beyond the picture plane and even to break the picture plane, may echo the increasing movement of twentieth century life. Stravinsky's *Histoire du Soldat* was written in 1917 in neutral Switzerland during the beginning of World War II. Although heard nowadays as an orchestral piece, it was conceived to be read, played and danced. It reflects the influence of the war in a few ways, for the orchestra is much reduced and the theme includes that of a soldier who could be costumed as a contemporary soldier. The soldier is set in opposition to the devil, and the nine short scenes show this struggle in a fairy-tale story, complete with princess.

In this piece, Stravinsky takes the Cubist assault of Picasso to an aural area, overlapping various ostinati and using unexpected rhythmic changes. The thematic contrast of the traditional sonata form is torn apart and restructured with shorter ostinati substituted for longer melodies. These ostinati still represent conflicting "characters," such as the trumpet for the soldier and the violin for the devil. But the gathering, rhythmic intensity and the overlapping battles of the two "themes" are done in a more jarring, dissonant matter, reminiscent of the war and of the broken forms of Cubism.

This is quite apparent in the beginning of the last "movement," with the contrast of the violin (representing the devil) and the trumpet (representing the soldier) battling it out once and for all. Mozart is famous for giving his opera characters depth through varying melodic lines and more traditional compositional structure. Stravinsky breaks this down to a bare minimum, with one strident violin representing the devil and the trumpet's march representing the devil. It is too detailed a story to get into much at this point, and more of it is described on your handouts. What interests me most is the clash of instruments that is so modern and so reminiscent of cubist planes.⁴ There are actually eight instruments in this piece, evenly distributed across the musical families: solo violin, bass, trumpet, trombone, clarinet, bassoon and percussion. Each instrument has its "role" and takes its part like a broken cubist plane, moving in and out as the composer directs.

Stravinsky's earlier *Rite of Spring* has a more primeval spiritual connection, for the primitive beating of the percussion and the building of the power of this piece almost simulate the rhythms of sex, very much like contemporary rock and rock, as noted by Robert Greenberg of the San Francisco Conservatory of Music.⁵ The music of *The Rite of Spring* is also telling a tale, relating the coming of spring to the sacrifice of a young virgin who dances herself to death. This dance of death, and previous dances between adolescent males and females in this ballet, are overpowering in their rhythmic intensity and power.

In *Histoire du Soldat*, Stravinsky lessens the rawness of his rhythmic power in order to concentrate more on a clash of tone color from the various instruments. It is this musical texture that interests me most as a painter, for I find visual equivalents in my mind for each change of instrument. This is especially rich in scene six, set in the princess's chamber and

with reminiscences of various dances. Yet we also hear the trombone and clarinet popping clearly popping in and out. In the last scene, number nine,

the percussion begins by underlining the violin theme; but gradually it develops a more or less independent existence so that, when the other instruments leave off, it brings the work to a strange and memorable conclusion. It is as if, once the Devil has carried off the Soldier, the spirit of the music should abandon its body, leaving only a skeleton behind.⁶

And yet I maintain that much of Stravinsky's work in this middle period is still quite "spiritual," for it gives my soul pleasure to listen to it. It is most rewarding of careful listening in an intellectual way, but there is another level that works beneath the story line, in concert with the eerie mood of the overall piece. I feel that only now am I beginning to sense this deeper meaning behind the story line and its execution. For in content, *L'Histoire du Soldat* also works on several levels. As far as the programmed story goes, the devil is battling the soldier in several venues: trading him magic sources of wealth for his violin, losing to him at cards, interrupting the soldier's dance with the princess, and taking his life at the end of the piece. This is much like life, is it not, for we are often tempted to "sell our souls" for more wealth, love, and purported happiness? The devil may seem to die, but yet he reappears again and again until he finally wins.

There are two quiet, "soulful" scenes that support this soulful quality: the more dissonant "Little Concert" at the fifth track and later, before the soldier finally yields to the devil, "The Great Chorale." These are mournful sections, quiet and more conjunct in melodic line than the other more disjunct sections of clashing instruments. The story and tone are pessimistic, perhaps in reaction to the beginning of the Great War in 1917. But perhaps it also reflects our own life struggles, desires and eventual death. I am tempted to see the soldier's own violin (and his trading thereof and need to get it back) as a symbol for his own self and his integrity: something that is not so easy to get back once it has been "traded" away. In these ways, this piece is much richer than the fairy tale story line and its fanciful instrumental enactment. Stravinsky is dealing with several truths of life in a way that becomes deeper and more apparent with multiple, careful listening.

Thus Stravinsky is a modern and spiritual musician who appeals to our intellectual and aural senses. While his earlier works, like *Rite of Spring*, were more overtly primitive in their rhythmic appeals, his later periods become more cerebral and embrace the influence of other artists: the interpenetrating planes of Cubism, the dissonance and expression of Schoenberg and his own unique use of tone color as character.

Frank Lloyd Wright also learned from cubism and this new use of architectural space is most evident in his first real masterpiece, the Robie House from 1908-10 outside of Chicago.⁷ Robert Jordy, the incredible American architectural historian, has noted how even the piers on the outside, the supposedly firm and solid supports for the building, how even these are broken visually, thus enhancing the movement within the house.

Frank Lloyd Wright (1867-1959) began his career in 1893 in Chicago and was much inspired, at various points in his career, by the nonwestern architecture of Mayan Mexico and, in the case of the Robie House, Japanese architecture such as he had seen at the Chicago Exposition of 1893. Like other great artists, Wright transforms his influences into his own, powerful creations. In the Robie House, we see influences from primitivism and Japanese flat planes as he develops a new kind of spirituality for living. His use of fireplaces as the heart and hearth of the home center the homes in a basic, primitive spirituality of the family that was unfortunately far from

his own experiences as a husband and father.⁸ In the Robie House, perhaps his most famous form is the open top of the fireplace that enhances the stretch of space between the living and the dining rooms. In addition, he makes the flat Japanese forms more fully three-dimensional, having their calm and balanced spirituality thus reverberating throughout the house as we move through it.⁹

Perhaps, in order to really understand the breakthroughs of Wright (which may now be taken for granted in our new open kitchens and family rooms), we can compare his work with the more traditional forms of the Jefferson's Monticello. Both buildings, and many of Wright's other buildings, are based on a cross formation. Here at the Robie House, the extraordinary cantilevered porch is an extension of Monticello's porches but is possible only because of the over-one-hundred foot steel beam inserted along the edge of the roof to the other side of the house.¹⁰

Jefferson used an inventive structure and shape of rooms, isolating his more personal area (of bedroom, library and study) from more public areas of the house. But each room, although perhaps linked in terms of alignment, was still boxed off from other rooms. Only one or two doors allowed access to his areas, while the more numerous doors and windows allowed guests into the more public dining and living quarters as well as their guest rooms. Wright, however, is famous for breaking open those boxed rooms, allowing his rooms to flow much like the interpenetrating planes of cubist paintings. He would separate "play," "formal" and "bedroom" spaces by floors, allowing those within one floor to flow from one to another.

Note the view of the edges of the buildings and how Jefferson stays within the traditional structure of the time: porches on the two famous sides have Doric pedimented porticos while the other two side porches have traditional, rounded arches. The porches do open the box of the house outward and, on two sides, seem to visually extend along the parapets of the lower "farm" wings underneath. But Wright breaks this box open even more, from the angled roof forms to the cantilevered porches themselves. Roof floats independently of the walls, and even supporting piers are broken between floors. Space extends freely outward and inside as well. In this city suburb, Wright extended the home as much as he could within the confines of the city block. He still has a winding, hidden route to the front door. In homes where the property is larger, as at the equally notorious Falling Water, Wright extends his forms not only with cantilevered porches into the space over the waterfall, but he has a covered walkway that also continues beyond the house itself and up into the guesthouse, built into the hill behind the main house.

What was also unusual about Wright's work was his psychic and spiritual enclosure along the edges of his rooms. Although he did not box his rooms in with walls, he allowed his rooms to be simultaneously open and yet also cozy. In this, I think he was inspired by his teacher's teacher, that is, Henry Hobbs Richardson, the teacher of Louis Sullivan (the three of whom make the first great triumvirate of American architecture.) In Richardson's Ames Memorial Library of North Easton, MA, one feels the spatial extension of the Romanesque barrel vault as well as the cozy sitting areas in the second floor balconies. Wright extended his space visually on all sides of the room, even out through the leaded glass windows and pointed, architectural extensions of both living and dining rooms. Yet the ceiling dropped down on the sides, in this infamous style adopted from Japanese architecture and made more three-dimensionally rich here. This dropped edge of the ceiling, with designs carried across the ceiling to the other side, tends to close in the space a bit, to make it more cozy and, at night, to have the boundaries defined not by walls but by light (from FLW-designed light fixtures). This was especially true in the dining rooms of his own home in Oak Park as well as the Robie House. (And from outside, Wright's houses glow marvelously at night.)¹¹ Although the chairs themselves are notoriously uncomfortable, the cozy seclusion made possible by the inner rectangle of evening lighting is unique and, I think, quite moving to the modern spirit.

To center this modern spirit of the modern home, Wright anchors each home with a central fireplace, the heart and hearth of the home. At Falling Water, this rough stone is part of the very stone of the site before the house was built. Wright thus connects to nature in a most elemental of ways, not only by having a waterfall practically flowing through the house itself, but also by anchoring the house's fireplace on the very rock of the ledge above the waterfall. At the Robie House, the fireplace opens in the center to connect the two rooms. At most of his houses, the fireplace is the fulcrum around which the other rooms seem to spin in their modern, extension of Jefferson's cross form. In some of his homes, the staircases wrap around the fireplace, much as they did in early American Colonial architecture,¹² thus reinforcing an older primeval feeling from the American frontier. Several architectural historians have thus linked Wright's "organic" forms to that of a tree, with the branches like the rooms spreading out from the trunk-like base (in this case, a fireplace)¹³ Wright appeals to the spirit of the modern visitor thus in several ways. When possible, he extends the house into the landscape in the most natural way possible, from the brow-edged home of Talieson East, to Falling Water, to the open desert spaces of Talieson West. He has manipulated light to create an inspiring glow at night. He also appeals to our very basic sense of movement, opening the spaces and vistas, inside and out, to extend our physical engagement with nature as well as with the home. Furthermore, as we travel in his homes, we move from small to large spaces, from cramped to open, increasing our psychic and physical awareness as we travel through the spaces he has created. He has thus appealed to our spirit of movement and of life within our own physical movements within his homes and the territory around them. His can be seen as an emotional spirituality of the body in movement.

Jackson Pollock is the third modern "artist" in my triumvirate today. He took the disintegration provoked by cubism another step further. When teaching art history classes, I emphasize how he, as well as other Abstract Expressionists, recombined the influences of European Expressionism, Surrealism and Cubism as well as the traumatic effects of World War II to a new American dimension. This is seen in his intuitive application of paint, the emotional release of his paintings and the play of ostensibly flat forms, forms which reach beyond cubism with their ragged edges.

What Pollock could also be seen as doing is taking the extensive American landscapes of Romanticism—those of Church and Cole—and updating them to a new aesthetic, an aesthetic more linked to inner turmoil and attempted self-realization than anything physically identifiable. He combines these interests with those of American Indians, especially those who knelt close to their creations of sand paintings. Pollock took this close, physical connection one step further, for his movement around the canvas is more active and dance-like than those of the Indians. The drips that fall could be said to be shadows of the paint that was once suspended in the air.

Like the other Abstract Expressionists, Pollock turned to primeval means to communicate his reaction to the horrors of World War II: concentration camps, saturation bombings and the first use of nuclear weapons on Hiroshima and Nagasaki. Like Willem de Kooning, Franz Kline, Mark Rothko and others, he reworked ancient myths, often classical in origin, which had dealt with the devastation that man does to other men (even before terrorists thought to fly into skyscrapers). But these images were also created from within him, from Jungian means and psychoanalysis. He brought up all these influences and, in a manner, "threw them up" upon the canvas. This new explosion of forms is still experienced by us as raw and primeval, as a metaphor for what the world throws at us and how we try to cope, even today. Because of this, I see Pollock as appealing to the emotional sides of our spirituality.

In *The She-Wolf* and *Pasiphae* from 1943, Pollock is dealing with ancient myths in the middle of World War II. *The She-Wolf* goes back to the Etruscan work, a copy of which my son and I

saw *in situ* this summer at the base of the campanile of Sienna's Palazzo Publico, just off that gorgeous campo of space. *Pasiphae* deals with the myth of Minos and the seduction of his wife by a bull and the subsequent birth of the Minotaur. Both of these are primeval symbols of struggle and the birth thereof. They also show Pollock's struggle with Cubism, as his painterly gestures, coming from deep within him in an automatic mode of Surrealism, activate the flat "synthetic" planes so that they are not so flat but are more tortured in an Expressionist sense. In *She-Wolf*, one can almost see both sides of the animal, the rear becoming almost like the head of a bull. Male and female elements are united and yet pulling against each other. This kind of struggle becomes more painterly in *Pasiphae*, with the male and female at opposite ends of the painting, only connected by the most far-fetched version of a bull. Originally, this title was *Moby Dick*, which is apt for its titanic struggles, although the male-female tensions are better seen within the new title of *Pasiphae*.¹⁴ In both these works, we can thus see how Pollock has transformed the relatively calm planar tensions of Cubism into a more excruciating, painterly and expressionist struggle between himself, man's past, present and his future.

In his more famous drip paintings, Pollock moves to a new spiritual unity with nature. Yes, there is a struggle evident within the works, but in *One*, *Autumn Rhythm* and *Lavender Mist* from 1950, he seems to have reconciled some of the mythic elements in the previous works. Here nature has become a salve as well as a source for the mythic, the powerful and the peaceful sides of our natures. He was often seen walking along the Long Island shore, and the lacing of lines in *Autumn Rhythm* have always seemed to me to be like branches of a tree. I think, in this way, that Pollock may have found respite in nature similar to that of Church and Cole in the previous century. At the same time, there is a cataclysmic feeling when we view this enormous work, a work we cannot fully see if we are close enough to feel the power of each stroke and drip. It is as if we are standing on the edge of something (be it nature or the inner nature of Pollock himself), somewhat similar to the lack of a ground underneath the feet of the painters of the Hudson River School like Frederick Church's *Heart of the Andes*.

In *Lavender Mist*, the skein of paint is very much like a mist. I was surprised, however, when I saw it in Washington over a decade ago. There is no lavender color in the painting. There is an off-beige-pink, dark blue-greens, black and brown. From a distance these cohere to become like lavender, and in this sense his work may be seen as similar to the misty forms and color combinations of the Impressionists. (In fact, Claude Monet's late waterlilies of the 1920's were not appreciated by modern critics, like Clement Greenberg, until after studying these all-over works of Jackson Pollock.) Although Monet's works are more quietly spiritual in essence, their sense of depth and confrontation with nature and mortality (seen in the metaphoric sunset colors of many of them) are similar to Pollock's. In both of these artists' works, nature represents life as well as eventual death, and their works are an elegy to that concept. Because of Pollock's expressive intensity, because of his movement and his primeval need to assert himself and connect to nature, I see him as an example of twentieth century spirituality that appeals to the emotions. One cannot always analyze why his works are so overwhelmingly powerful and affecting. They just sink to your gut and affect you at the primeval level that he wanted. They are most successful and feel as fresh today as they did over a half-century ago.

Thus the works of these three men appeal to our spirituality in a multi-tiered way. In the past, the physical has often been divorced from the spiritual, but I have become more and more convinced that spirituality can be reflected in the harmony and energy of various movements, whether of artists, dancers, musicians, the martial arts or of our own daily actions. Such spiritual movement can be seen in the work of Stravinsky, Wright and Pollock, whether it is a movement of eye, ear or body. They have reworked previous masters and primitive examples to provide us with deepened connections to our own spirituality: through the cubist and aural layering of Stravinsky's abstract pieces, the primeval yet opened forms and spaces of Wright's homes and the layered, emotional power of Pollock's work. May we continue to keep our eyes alert for other means and examples around us that connect to our own spirituality.

NOTES

1. Like the Japanese arts, which inspired many of the pre-cubist postimpressionists as well as Wright, the flat, abstracted forms of both Japanese and Cubist forms find a spiritual equivalence in the structure and movement of the picture plane instead of traditional realism.
2. Aspects of Stravinsky videotape.
3. Eric Walter White, *Stravinsky: The Composer and his Works* (Berkeley: University of California Press, 1966) pp. 228-231.
4. Traditionally, instrument tone color has been linked to the colors of painting, while a varied used of harmonic texture has been linked to painterly textures. However, I see a strong aural connection between the clash of instruments and the planar textures of Cubism, despite their lack of color.
5. Robert Greenberg, *How to Listen to and Understand Great Music*, (Chantilly, VA: The Teaching Company) CD 47.
6. White, *ibid*.
7. What is also amazing about this commission is that Robie himself was only 27 and Wright 37. William H. Jordy, *American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century* (New York: Oxford University Press, 1972) p. 208.
8. Like his father, Wright left his family—first wife and six children—to run off to Europe with the wife of a client. In later years, he was also unfaithful and suffered tragic losses of loves and their children. It was not until his third marriage that he finally he developed a more settled home life
9. Jordy, p. 190.
10. *Ibid*, p. 190.
11. Jordy, p. 216
12. Jordy, p. 199.
13. *Ibid*.
14. Ellen G. Landau, *Jackson Pollock* (New york: Harry N. Abrams, 1989) p. 121.

APPENDIX

GUIDE TO STRAVINSKY'S A SOLDIER'S TALE (HISTOIRE DU SOLDAT)

This piece was written in 1917 in Switzerland with the Swiss author C. F. Ramuz doing the libretto. It was conceived to be read, played and danced. "One of the key tunes for this was heard by Stravinsky in a dream, and on awakening he as able to write it down." (Eric Walter White, *Stravinsky*, p. 522, see below). Stravinsky may show some influence of jazz in the rhythms of this work, but only from looking at sheet music, for he had not yet heard jazz in person.

The story derives from Russian tales from Afanasiev. In one of these stories of the soldier and Devil, Stravinsky himself has written: the soldier tricks the Devil into drinking too much vodka. He then gives the Devil a handful of buckshot to eat, assuring him it is caviar, and the Devil greedily swallows it and dies. I subsequently found other Devil-soldier episodes and set to work piecing them together.

Eric Walter White also notes "But the most remarkable feature of this score is the brilliant handling of the chamber orchestra. The instruments are contrasted with each other and balanced with superb adroitness and audacity. Blend is eschewed; and differences in pitch and

timbre and colour are exploited to obtain extra dimensional effects. The music is unique in the way it combines linear precision with sonorous perspective.” (p. 234 Stravinsky).

The breakdown of the piece is as follows (compiled and usually directly quoted from Stravinsky: The Composer and his Works by Eric Walter White (Berkeley: Univ. of California Press, 1966), pp. 228-231.) The music is more incidental at the beginning but becomes an integral part of the action and expression by the climax of the work.

Instruments: solo violin, bass, trumpet, trombone, clarinet, bassoon and percussion.

SCENE AND STORY

CD track of Sony original

6. *The Soldier's March (Marching Tunes)* Trumpet (alternating with string bass) represents the theme of the soldier; violin, clarinet and bassoon added, with drums at the end. (1' 08")

7. *Part One, Scene I (The Banks of a Stream; Airst by a Stream)* The Soldier begins to play his fiddle. The Soldier, returning to his native village with a fortnight's leave, is accosted by the Devil (solo violin, sometimes with bass in background) disguised as an old man with a butterfly net. The Devil obtains the Soldier's fiddle in exchange for a magic book and invites him to spend three days of his leave with him. The Soldier accepts, perhaps shown with the clarinet at the end. (2' 26")

8. *Scene 2* (A crossroads in the open country, showing a frontier post and the village belfry in the distance). Pastoral. On reaching his native village, the Soldier finds he has been away not three days but three years. The Devil appears disguised as a cattle merchant who is leaning on his stick. The Devil explains that with the help of the magic book the Soldier can make his fortune.

Scene 3 (A room) The curtain rises, and the scene between the Soldier and the Devil disguised as an old clothes woman. By now the Soldier is thoroughly disillusioned by his wealth. The Devil, as an old clothes woman, calls on him and displays her wares, including a fiddle that he recognizes as his. He wants to buy it back, but finding he can get no sound out of it, hurls it into the wings and tears up the book in despair. We hear the clarinet, later the violin, bass and trumpet join in. (Pastoral is 2' 33")

9. *Part Two Scene 4:* A room in the palace. We hear the *Soldier's March* again as he enters town. The Soldier, who has by now lost his wealth, comes to town where the King's daughter is ill and the King has promised her hand in marriage to whomever succeeds in curing her.

Royal March: The Soldier meets the Devil disguised as a virtuoso violinist and plays cards with him. He goes on losing and plying him with wine, until the Devil falls unconscious (having eaten of the buckshot mistakenly believed to be caviar?). The Soldier is able to recover his old fiddle. (Royal March 2' 36")

10. *The Little Concert* shows competition between violin and trumpet, representing the Devil and the Soldier. The clarinet and other instruments also pop in and out. The music becomes louder and more dissonant as it progresses, perhaps reflecting the increasing drunkenness of the Devil. (Little Concert 2' 58")

11. *Scene 5: The Princess's room* The invalid Princess is lying on a couch. The Soldier arrives and plays his fiddle. We hear this solo violin at first as the soldier plays. Then the Princess rises and dances a tango, waltz and ragtime, at the end of which she falls into the Soldier's arms.

(These dances are significant: the tango that was new and popular in Paris at the time; the traditional waltz; and the ragtime that reflects an influence from the U.S.) The Little Chorale is played during their embrace, which may be signaled by the trombone at the end of track 11. (The Three Dances 5' 50")

12. *The Devil's Song*: (1'24") During their embrace, the Devil enters dressed as a Devil, complete with forked tail and pointed ears. The Soldier fiddles him into contortions and with the help of the Princess drags his body into the wings. The Devils' theme is repeated and the clarinet plays as well, with the trumpet at the end. Again, there seems to be a struggle between the strings and the horns and woodwinds with a fair amount of dissonance.

13. *The Great Chorale*: (2' 26") This is a more traditional, melodious, blended section. The instruments work together instead of battling independent from each other.

14. *Scene 6: The Devil's Triumphal March* (2' 11") Sometime after their marriage, the Soldier and Princess decide to visit his native village; but as soon as he crosses the frontier, he falls into the power of the Devil, who appears in gorgeous scarlet apparel and has got hold of the fiddle again. The Soldier follows the Devil very slowly, but without resisting. The music here is the Soldier's March in brass and percussion again but with more dissonance and more competition from the strident violin (representing the Devil). "The percussion begins by underlining the violin theme; but gradually it develops a more or less independent existence so that, when the other instruments leave off, it brings the work to a strange and memorable conclusion. It is as if, once the Devil has carried off the Soldier, the spirit of the music should abandon its body, leaving only a skeleton behind."(Eric Walter White.)

The curtain falls slowly after the last two chords of the violin; and the percussion is left to carry on until the end, alone.

THE DEVELOPMENT OF ABSTRACTION IN AMERICAN PAINTING AND THE BELIEF IN THE DIVINE SPIRIT FOUND IN NATURE.

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The understanding of landscape as a vehicle for spiritualism, mysticism, and the cosmic connects the work of three important painters working in the twentieth century, Arthur Dove, Augustus Vincent Tack, and Tobi Kahn. Their interests place them directly in an historical succession of nineteenth-century American landscape painters like Thomas Cole, Frederic Church, and Thomas Moran, whose works were allegories for grand spiritual themes. These earlier artists created compositions that were more than naturalistic depictions of recognizable scenery.¹ They believed in a relationship between God and nature and were inspired by the newly disseminated scientific ideas of the naturalists Alexander von Humboldt and Charles Darwin.² These artists' visions supported a tradition of American landscape painting which associated the land with a Christianized sublime world and which viewed the American West as a kind of natural church.³ This perception of landscape painting full of allegorical meanings continued into the twentieth century where it developed into a tradition of allegorical abstraction based on the American landscape, best represented by Dove, Tack, and Kahn.

Arthur Dove, who was closely associated with the photographer, art dealer, and gallery owner, Alfred Stieglitz created paintings by abstracting forms taken from nature. By the 1920s, Dove was engrossed in spiritualism, especially theosophy, whose major doctrines were a kind of universal spiritualism that united Eastern and Western thought and which was very popular among artists in the early twentieth century.⁴ The union of the East and the West was also pivotal to Tack's imagery and philosophy. He too incorporated Eastern aesthetic concepts in his painting. Both men also found financial and critical support for their abstract work in Duncan Phillips, a critic, art patron, and founder of the Phillips Memorial Gallery in Washington, D.C.⁵ In the work of Dove and Tack, Phillips discovered a contemporary form of painting that was based on an intuitive approach, especially in these artists' use of forms and color harmonies to express abstract concepts. In 1929, Phillips compared them, observing that superficially no two painters could be more unlike, yet finding that "they were both intensely aware of the accident of nature which can be developed, through their interventions, into an abstract art of ideas and essences."⁶ For Phillips, both men's work represented the modern age and a uniquely American form of painting that depended upon subjective interpretations of nature.

Nature provided the paradigm for Dove's art.⁷ He held a deep reverential feeling for the natural world and his work is connected to the larger American Romantic tradition of Transcendentalism which holds that nature is formed and informed by the spirit and that each small element of nature, even a leaf, is a symbol of a greater spiritual reality.⁸ In this worldview, God not only created nature, but is in nature too.⁹ This understanding of the spiritual informs the artist's works and can be seen in Dove's highly personal style based on abstracting natural forms. Both Dove and Tack found their way to abstraction through exceedingly individual paths grounded in nineteenth-century Symbolism. Dove searched for an intuitive voice that demonstrated an awareness of contemporary scientific ideas and the forms of modern painting, like Cubism, but which concentrated on a more personal immersion in nature that saw little separation between the fullness of the landscape and the creativity of the artist.¹⁰ In such paintings as *Golden Storm*, 1926, Dove investigates nature through a composition of repeated rhythms and simple stylized forms.

Tack too found his way to abstraction through a belief in spirituality in nature. Unlike Dove, however, Tack not only looked at Asian art, but he also borrowed from traditional art of the

Christian world and academic art. Tack's early education was in a Jesuit school.¹¹ He maintained a spiritual interest throughout his life. These myriad sources—Symbolism, Asian art and philosophy, traditional academic art, and Christian theology and mysticism—were joined together to provide Tack with an unusual approach to abstract painting.

Between 1928 and 1930, Tack created his most important body of work and the paintings that best represent his mature style, a group of abstract landscapes based on scenes of the North American West, commissioned by Phillips to decorate the Library of the Phillips Memorial Gallery (which eventually became the music room of the gallery). Tack envisioned these panels as a major decorative program and he placed a tremendous emphasis on their spiritual content.¹²

The subject of these works is the American landscape, but their content extends beyond the physical subject to the great themes of life as determined by Tack—liberty, spiritual truth, and man's connection to God.¹³ From his first 1920 trip out West, and through the many that followed, the physical reality of the Rockies made a great impression on Tack. He found that the landscape demonstrated that God could be found in nature and that nature expressed God's power.¹⁴ While his religious foundation was more structured and traditional than Dove's, Tack nonetheless understood that the landscape represented a spiritual power. His fundamental belief in the sacred aspect of nature was quite similar to Dove's as was his decision to experience and demonstrate that spiritual connection between God and the American landscape through an art of abstraction. But quite different from Dove, Tack did not search for spontaneity or for inner truths, and his work depends upon a more nineteenth-century aestheticism than the kind of direct and raw approach of other American modernists.¹⁵ His work is sometimes seen as a link between the landscapes of Georgia O'Keeffe and Dove and that of the Abstract Expressionists, especially color field painters like Clyfford Still and Mark Rothko.¹⁶ But, Tack's aesthetic approach to an art of abstraction based on a commitment to spirituality was really out of the mainstream and his work was largely forgotten after his death. Following his death in 1949, and the end of the heroic modernism of Abstract Expressionism around 1960, the art world entered a period of irony and some might argue, anti-spiritualism. Certainly it was a time in which the Romantic notions of heroic abstraction took a backseat to the more emotionally sterile work of Pop, Minimalism, and the myriad styles and found object, conceptual approaches of the last twenty years.

In this world of postmodern irony some might consider an artist who is interested in religion and spirituality unsophisticated, especially if that artist is attempting to make meaningful contemporary art. Nevertheless, Tobi Kahn has spent his career following a singular spiritual path. Despite this, or perhaps even because of it, Kahn's recent body of paintings and drawings, now touring the country, seems at once to be both personal and universal, both spiritual and avant-garde.¹⁷ There is something sincere, even profound, about Kahn's journey to this relatively new work, images that emerged out of a natural, organic evolution, neither forced, nor contrived.

Kahn based his first paintings on the early twentieth-century, American abstract tradition of Dove and Tack with reductive stylized forms and simple, landscape compositions. However, since 1990, Kahn has changed his view of the land to that of the aerial along with the minutely organic, bringing together the macro- and the micro. His growing interest in fractal geometry and cell formations, connected to his aerial views, results in an extremely powerful body of work that constructs interconnections between the largest and the smallest forms found in nature, and which emanates from a belief in a single underlying creative being.¹⁸ Kahn's view of a rational and natural relationship between the various elements of the universe presents a kind of order to our existence. It further suggests that not everything is mere chance and that the smallest actions can result in the greatest consequences. Moreover, Kahn implies that the relationship between living organisms and the universe, between human being and God, is not

negative, but positive and uplifting, and intended to give hope—a kind of sublime experience for both artist and viewer.

Kahn was born in New York City in 1952 of refugees from Europe and attended the Manhattan Talmudic Academy High School followed by extensive travel in Europe, Africa, the Middle East, and Australia. Religion has played an important role in Kahn's life; he studied at the Har Etzion Seminary while in Israel, although he knew he would always chose the world of art for his vocation, graduating from Hunter College with a Bachelor of Fine Arts degree, ultimately earning an MFA from Pratt Institute in 1978.¹⁹ Since that time he has exhibited widely, taken on numerous important public commissions, and his work is included in many public and private collections. He has also created sets for theater and made Jewish ceremonial objects.²⁰

The work in Kahn's current show, organized by curator Marc White, is distinctly different from Kahn's earlier Romantic- Symbolist paintings. While this newer work certainly builds on both the artist's and the viewer's knowledge of that nineteenth-century tradition, it is also of its own time and place. These aerial images relate to a number of contemporary issues, especially scientific discoveries, including cloning, microbiology, and satellite photography.²¹ In his paintings and drawings, Kahn explores the possibilities provided by the repetition of living form. He does this by incorporating duplication of form from painting to painting and a repeated distancing from the original source of the forms themselves. He often composes landscapes from his memories of images and places, rather than from the actual location or scene. His working approach, separating himself from all of these original sources (cells in a microscope and satellite views of the land), also recalls the idea of re-creations that are like the original, but many generations removed, alluding to the concept of cloning, but with mutations.

Although his interest in these scientific ideas is relatively new, Kahn has worked apart from the original, living source for many years. Kahn experiences the landscape through layers of separation. In the case of the aerial views, his drawings emerge through photography and real physical distance as well as his memories. The paintings evolve from the drawings and his memories, but not of the actual "location." Kahn's working method, the combining of multiple sources, taken through the filters of photography and then memory, and ultimately a sketch, removes the final painting from its original source and connects it to current theoretical concepts of simulacra where translated likenesses stand in for the original thing. In Kahn's understanding of the process, change takes place with each new generation of the image, recalling the artist's own reformulating of traditional spirituality into a new visual vocabulary that is not direct but symbolic.²²

Nonetheless, Kahn's assertions that there are good and bad, that we must hope and strive toward the good, conflicts with the general postmodern rejection of absolutes. There is something positively Biblical in an image like *Alwha*, 1996, whose forms move insistently forward while alluding to a geographically primordial past. Kahn's ability to capture concurrently the past and the future emerges in structure and surface. A large work, *Alwha* depends in its composition on the relationship of negative and positive space. The composition also addresses a balance of parts that is both formal and conceptual, moving out of the realm of a simple design exercise. It at once is an image of a cave and a view of a riverbed from above. Simultaneously, it is also a strange and wonderful organism spreading fluidly across a microscope slide. It is all of these things and none of them, making the image intimate and grand, withdrawn and assertive at the same time.

Similarly, in *Quinta III*, 1997, Kahn provides encircling, gray, arm-like forms that suggest both the rings of trees and cores of the earth, and the human womb. The interconnectedness of living forms is essential to the universal content of the works so that there is no form so specific that it denies multiple interpretations or viewer involvement. By suggesting a positive human contribution that extends beyond the forms physically depicted in the work itself, Kahn

confirms the role of the viewer as participant, indicating once again the optimism of his view of human potential.

Kahn sees himself as a typical child of survivors of the Holocaust, a symbol of hope and the future for his family.²³ While his work is abstract and to some extent intuitively processed, there is always the suggestion of the relationship between God and human, between the large and small actions of humankind, and between the earth and human existence. These are potent issues not often confronted by contemporary artists. The scale of these ideas recalls the voice of Modernism, when art was seen as a redemptive activity. But Kahn's attention to the particular as well as to the universal moves his paintings away from the past and places them squarely in the present. For instance, the colors and forms of *Azce*, 1997, do suggest natural formations, the craggy landscape of the American West, and the abstract images of artists like Still. However, the simplification of form and the elimination of the angst of expressionism, along with the macro and microscopic view and the richly built-up and elegantly crafted surface pull the work into the present.

This contrast between historical recollection and contemporary sensibilities contributes to the content rather than compromising the power of the image. Nature is primal, vast, insistent, frontal, balanced, and even elegant. The notion of the universe as an elegant creation is confirmed by Kahn's attention both to design and craftsmanship, elements not always valued in late twentieth-century art. Yet, his works do seem extremely contemporary. They exist as self-contained objects, installations that float on the wall, and they demand space in order to operate well. In this way, they also recall Minimalist art of the 70s where the negative space around the object was vitally important to the composition. They extend the lineage of American landscape painting, recall Abstract Expressionism, and address design and craft issues. This kind of "appropriation" of the past is extremely postmodern and Kahn's intuitive and considered assimilation of these ideas and styles result in work that is expressly of his time and place.

Kahn's surfaces play a fundamental role in the work's conceptual intentions. His paintings comprise many layers of rich acrylic paint which depend upon his technical prowess and appreciation for the artistry of painting. This understanding and clear appreciation for how paintings are constructed, in terms of design, fabrication of the object, and sensitivity for surface, represent a craft tradition that, like his desire for a spiritually responsive image, separates Kahn from many artists working today. Nonetheless, it is a pivotal element of his work and one that is central to all of his pieces.

Sophisticated design reflects an elegantly constructed universe and echoes the artist's belief in the existence of God. Kahn's emphatic attachment to the organization of the composition and his careful consideration of negative and positive space, as in *Ician II*, 1999, is no mere aesthetic decision. In this work the gray and gold areas must exist exactly as they do. The composition makes no room for any form or line to move even one centimeter from its current configuration. The image would simply not work in any other arrangement. The forms are built up through many layers of paint, becoming almost sculptural, like a relief. Richly encrusted surfaces are not gestural, but make the support and surface into a graceful whole, even a ritual object. Of course, these paintings are clearly paintings, but they also suggest religious implements in their lush surfaces and careful designs. And, they recall medieval manuscripts whose worshipful writings brought artist and Creator closer together. The process of craftsmanlike construction then becomes essential to the spiritual content.²⁴

In some of the works, the design is so bold that the image also has a cartoon-like character, recalling contemporary culture. Works like *Ycali II*, 1999, and *Bat-Nef*, 2000, demonstrate a simplification in design and boldness in color that connect them to computer animated imagery.²⁵ This mixing of the worldly and the spiritual makes Kahn's works compelling. In

Ycali II, the composition is again critically organized around only two colors: green and a kind of greenish gray. The forms look like a close-up of palm branches as well as the branches of a creek. The simplification of the composition suggests a manipulation of imagery in the way that one can enlarge and orchestrate compositions digitally on the computer. Forms extend beyond the edges of the painting and allude to a kind of unending sublime experience. The choice of a limited palette reinforces the idea of an aerial map, and together the forms and colors suggest the macro and microscopic. The view is at once distant and intimate, timelessly spiritual and insistently contemporary.

The paintings in this exhibition demonstrate a duality between the idea of a work that suggests the unlimited possibilities of the sublime at the same time that it acts as a physical object.²⁶ Kahn reinforces this contrast of doubles with the other pairings he establishes as well. This duality also exists in the physical application of paint itself. Layered and rich, the surfaces of the paintings achieve a kind of evenness at the same time that they demonstrate a painterly quality because of the build-up of multiple layers of various hues. The resultant surface only exists because of the fact that there are multiple colors that when combined in many layers limit the palette and give a depth of tonality to the painting that could not exist through any kind of flat filling in of color. Kahn's use of a more traditional craftsmanship related to glazing contrasts with the rather simplified and bold forms, again reinforcing the pairings of opposites in his work.

These abstract landscape paintings form one part of Kahn's enormous oeuvre. Their aerial views represent a logical development from the earlier more literal landscape images and appreciating this change in view is vital to understanding Kahn's newest works. The paintings in this show emanate from the same tradition and vocabulary as his earlier stylized landscapes, but now move beyond them into a new world that clearly embraces all of the ambiguities of contemporary culture while adhering to established values. Kahn's view of the universe links the artist's modern humanism with an understanding and appreciation of a world of technology replete with ever shifting realities. It also places him squarely in a line of American landscape painters who hold that their works address significant spiritual issues, even when abstract. In fact, one might conclude that a belief in God in nature leads to a kind of organic abstraction that we identify closely with American modernism.

NOTES

1. J. Susan Isaacs, "A Cosmic Landscapes: The Abstract Paintings of Augustus Vincent Tack," *American Art Review* (Spring 1993): 140-149.
2. Barbara Novak, *Nature and Culture* (New York: Oxford University Press, 1980), 76.
3. Novak, *Nature and Culture*, 76.
4. Sherrye Cohn, "A Arthur Dove and Theosophy: Visions of a Transcendental Reality," *Arts* 58 (September 1983): 86-91.
5. Debra Bricker Balken, *Arthur Dove: A Retrospective* (Cambridge: MIT Press with the Phillips Collection, 1998); Judith Susan Isaacs, *The Abstract Paintings of Augustus Vincent Tack* (Ann Arbor, Michigan: UMI Dissertation Services, 1991); Leslie Furth, *Augustus Vincent Tack: Landscape of the Spirit* (Washington, D. C.: The Phillips Collection, 1993). Marjorie Phillips, *Duncan Phillips and His Collection* revised edition (Washington, D. C.: The Phillips Collection, 1982).
6. Duncan Phillips, "A Collection Still in the Making," *Creative Art* 4 (May 1929), reprinted in *The Artist Sees Differently* (New York: E. Weyhe, 1931), 18.
7. Sherrye Cohn, *Arthur Dove: Nature as Symbol* (Ann Arbor, Michigan: UMI Dissertation Services, 1985), 1-2.
8. Cohn, *Arthur Dove: Nature as Symbol*, 1-2.
9. Cohn, *Arthur Dove: Nature as Symbol*, 2.
10. Balken, *Arthur Dove: A Retrospective* 28.

11. Tack graduated from St. Xavier College, a Jesuit prep-type of school in New York City. His biography may be found in both the author's 1991 dissertation and in the 1993 Phillips Collection catalogue.
12. Tack's education was both classical and mystical, represented equally by his interest in Renaissance art, neoplatonic philosophy, and the mystical idea of transcendence, which certainly found parallels in the ideas of nineteenth-century Transcendentalism. Furth, *Augustus Vincent Tack* 96.
13. Tack wrote some notes about the panels for Duncan Phillips. They were sent with the 31 January 1930 letter to Phillips and seem to have become the foundation for Phillips's own comments in his 1930 pamphlet "Decorative Panels by Augustus Vincent Tack." The notes are published in Appendix II of the author's dissertation.
14. In a letter to the critic Royal Cortissoz, Tack described a valley formed by the Rocky Mountains, seen on a summer trip in 1920, as a setting suitable for the Last Judgement. Augustus Vincent Tack to Royal Cortissoz, 2 August, 1920. Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut; also cited in Furth, *Augustus Vincent Tack* 48.
15. Furth, *Augustus Vincent Tack* 100.
16. Robert Rosenblum, *Modern Painting and the Northern Romantic Tradition: Friedrich to Rothko* (New York: Harper and Row, 1975).
17. The exhibition is traveling until 2003 to such locations as the Edwin A. Ulrich Museum of Art in Kansas and the Sheldon Swope Art Museum in Indiana. There is a catalogue that accompanies the exhibition with a well-crafted essay by Marc White. *Tobi Kahn: Correspondence* Wichita, Kansas: Wichita State University Publications, 2000. Further bibliography on Kahn includes: Peter Seltz, Dore Ashton, Michael Brenson, *Tobi Kahn: Metamorphoses* Seattle, Washington: University of Washington Press, 1997.
18. Interview with Tobi Kahn, 30 August 2000.
19. In the spring of 2001, Kahn's alma mater, Pratt Institute, awarded him the Alumni Achievement Award which resulted in an exhibition in the Rubelle and Norman Schaffer Gallery and a catalogue. Peter Seltz, *Tobi Kahn: Heads*. Brooklyn, New York: Pratt Institute, 2001.
20. He has exhibited his work at the Solomon R. Guggenheim Museum, The Albright-Knox Museum, the Edwin E. Ulrich Museum, the Knoxville Museum of Art, and the Museum of Fine Arts, Houston to name just a few. His work is in such collections as the Colby College Museum of Art, the Edwin A. Ulrich Museum of Art, the Fort Wayne Museum, the Houston Museum of Fine Arts, the Jewish Museum, the Solomon R. Guggenheim Museum and the Witherspoon Art Gallery. White, *Tobi Kahn: Correspondence* 12-15, 25.
21. Interview with artist.
22. For the purposes of this discussion, postmodern simply refers to the time period from about 1960 to present when we begin to see both a historical and visual shift away from many of the ideas of the period known as modern.
23. Interview with artist.
24. Concurrent to this exhibition of abstract landscape paintings, the artist also has a traveling show of Jewish ritual objects entitled "Avoda: Objects of the Spirit." See: Susan Kleinman, "Blending Modern Art with Objects of the Spirit," *The New York Times* April 26, 2000, p. E2.
25. This is not to say that Kahn uses the computer to create his images, simply that his imagery demonstrates a knowledge of such types of art-making processes.
26. White provides a discussion of the nature of Kahn's work in relation to the issue of the sublime and the painting as object: "The Lingering Problem is the Philosophical Conflict Between the Appreciation for a Painting's Aesthetic Elements, Its Intrinsic Qualities as an Object, and Its Ability to Elevate the Viewer Beyond the Concerns of the Visual." White, *Tobi Kahn: Correspondence* 8.

View Jackson Pollock Research Papers on Academia.edu for free. For several centuries, the most common Western painting format was a stretched (and primed) canvas. From the end of the sixteenth century until the middle of the twentieth, the canvas by and large remained attached to a wooden frame and more. For several centuries, the most common Western painting format was a stretched (and primed) canvas. From the end of the sixteenth century until the middle of the twentieth, the canvas by and large remained attached to a wooden frame and preparatory layers were applied. In this article, I examine some of the consequences and possibilities that arise from Jackson Pollock was an influential American painter, and the leading force behind the abstract expressionist movement in the art world. During his lifetime, Pollock enjoyed considerable fame and notoriety. Jackson Pollock's greatness lies in developing one of the most radical abstract styles in the history of modern art, detaching line from color, redefining the categories of drawing and painting, and finding new means to describe pictorial space. Jackson Pollock was born in Cody, Wyoming in 1912. His father, LeRoy Pollock was a farmer and later a land surveyor for the government. Jackson ... Pollock's near destruction of this tradition may well be a return to the point where art was more actively involved in ritual, magic and life than we have known it in our recent past. If so, it is an exceedingly important step, and in its superior way, offers a solution to the complaints of those who would have us put a bit of life into art. But what do we do now? Allan Kaprow, Tobacco King, 1956, oil, fabric collage and paper collage on panel. The crudeness of Jackson Pollock is not, therefore, uncouth or designed as such; it is manifestly frank and uncultivated, unsullied by training, trade secrets, finesse—a directness which the European artists he liked hoped for and partially succeeded in, but which he never had to strive after because he had it by nature. Performing arts. Franz Peter Schubert. Artist. Classical Art Memes. Just for fun. Herbert von Karajan. Watch the London Symphony Orchestra perform one of Stravinsky's jazziest works in the video below. Sir Simon Rattle conducts the London Symphony Orchestra in Stravinsky's Ebony Concerto, featuring clarinetist Chris Richards, live from the Barbican Hall on youtube.com. Sir Simon Rattle conducts the London Symphony Orchestra in Stravinsky's Ebony Concerto, featuring clarinetist Chris Richards, live from the Barbican Hall on Sir Simon Rattle conducts the London Symphony Orchestra in Stravinsky's Ebony Concerto, featuring clarinetist Chris Richards, live from the Barbican Hall on