Achilles' shield, should be the housepainter's brush, in the employ of a grand vision dominated
the development of the large format. don't respond to critics, critics respond to artists. I would say that to the degree we were all
de Kooning's pictures; but to use it to characterize Abstract Expressionism is to belie the latter's
Hulsenbeck's which ultimately appeared in the Dada anthology as "En Avant Dada." It was a
Harold Rosenberg to edit a literary section. (Both Rosenberg's and Paul Goodman's pieces in
Harold Rosenberg from a piece by Hulsenbeck. In the mid-forties, Wittenborn and Schultz
of Dada. I don't think history is only serial; I think events exist side by side, and that the various
Q. Did the historical consciousness of the Abstract Expressionists have more importance of
be used politically . And the new generation is non-political; like cats. Except George Segal.
A. If the politically revolutionary side had been emphasized, perhaps somehow . Max Ernst,
Surrealism.
was meant to emphasize that our painting was not abstract, that it was full of subject matter. In
lines?
second wave, who mostly went along.
man), now has the image of being one of the original founders—when, in fact, he became an
generalized sociability . Some were quite bohemian, some led more Matisselike lives, some were
in episodes across the surface?
Surrealist).
it yourself?
they were concerned? Did they take up that sensuality as eagerly as you were interested in
Q. Do you think this interfered with the lessons of the sensuality of European art, as far as
because there had been a greater radical development here.
combined with a certain sensuality—I was more interested in the European talk than the
happened to be interested in ideas—since, despite Mallarmé, paintings are made of ideas,
rationale. An aspect of Surrealism provided it.
Q. How was Surrealism, taken in whatever way, a component of the civilization you say
violence . . .
American painting
A. The moment the Americans were able to participate in what is potentially a universal
place. And I set about teaching myself modern French culture as best I could. I also spent a year,
knowledge of craft which was very important.
I think they must have meant that painting was, in some way , a ritualistic act. The "gesture"
to that of mature expression?
the category of imitation to that of mature expression?
cooperation among poets and painters.
A. It wasn't (though Shahn thought he had!). One of the things that characterizes the people
French painting, conciliated during the time?
A. One of the things that struck me then was how little general interest there was in Paris per se.
difficult emotional problems, professional doubts, provincial-cosmopolitan syndromes?
A. By 1953, ten
younger, Parker, Frankenthaler, Mitchell, Francis, Diebenkorn, Hartigan, et al. By 1953, ten
once, like so many V enuses from the sea. Most people nowadays, for instance, presume that K.
conceptual?
an awful lot of what happened, there's no documentation existing.