

We aestheticians can no longer contend with the social frown of isolation and alienation in an atelier existence. The milieu not only conflicts with the artists' way of living but also builds up a wall of resistance by the very nature of what the artist absorbs, reflects and symbolizes. The artist reveals and defines like a magnifying glass; defies dogma and dishonesty like a reducing glass, and ridicules the obscenity of misinformation and preconception. We are more than the media, the bridges, the catalysts: we, too, change our modes from impressions and abstraction and gray shadows into expression and concrete realism. With this plasticity we contribute toward the expanding "it" of consciousness. Each one of us has an art system of downtown and uptown, an underground; art and science, an inside and outside world in which an attempt is made to purify contamination and influence the environment.

New York City, the apex of the materialistic system, has become a desert. All of us must work for its reclamation. The American disease is affluency in a Walt Disney apparition of skyscrapers and illusionary skylarks. People struggle for summits of self in a cancer of object narcosis. The history of Western Civilization has been a mystique entertaining death, destruction and depression, counterpointed with attempts to enlighten and eliminate the causes of these negative forces. War and peace, crime and punishment is in all of us. At the end of the McLuhan age where efficiency is numbers on machines along an assembly line of axiomatic presumption, it is not necessary to repeat in series the Exodus, Plato, Sophocles, ^{FREUD} Dante or the caprichios of DeKooning anymore than we can return to cubism. The press, TV, and radio report to us murder, violence,

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assassination, funerals, poverty and human wreckage. Mere helpless protest is not enough. We must collectively seek positive solutions and take action to overcome this propulsion through the ages. Why not start within the structure of the art community and the people of New York to strive for a new dictionary of definitions. Power, sustenance, potential, education can have a different institutional meaning. Each of us is a changing museum and our exhibition buildings should mirror the artists as well as the people of New York and the world.

We need to list the grievances, resources and sources for this endeavor and work with the entire community. Separatism is not the solution. New York City is a world collage and a cultivating center. Generations go by with only a murmur of reform. Revolution, dissent, succession, civilian war is not the solution. The artists fight alienation as well as all other groups.

The sponsors of our institutions and the artists must get together. Art should not be restricted to the galleries, the studios, the museums or the homes of the wealthy: creativity is a spiritual need for everyone.

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The city buildings and streets need to be cleaned up and painted. The people have to do it themselves but they need guidance. Historical architecture should be purchased for studio space and community workshops. Children and students should be involved and given responsibilities such as the planting and caring of flowers in the parks and playgrounds. The Museum of Modern Art should have rooms of changing shows for children and young artists and folk art.

New York City has to become the environment with radiating centers of groups of people gathered for the purpose of positive activity. This takes nothing away from the individual but should only enhance his sense of belonging and

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productivity. The issue is not just the artist and the Museum of Modern Art; we must establish a basis for survival that is not just repetitious cannibalism.

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