

When I paint it is an affair of instinct and intuition. I feel the shape and colours inside myself. I have the feel of a work other than a vision of it. The picture is completed when the plastic form of this feel has made its appearance.

One must express oneself. There are situations, states of mind, moods, etc., which call for some artistic expression; because one knows that only some form of art is capable of going beyond them to give an intuitive contact with a superior sort of truths. The direct imitation of life or nature cannot express the complex human situation which exists for us all today.

All art is an attempt to exteriorise one's sensations and feelings, to give them a form.

Figuration And Abstraction

It may be thought that a technique which has been built up for the purposes of figurative art ceases to apply where non-figuration is concerned. But I think that the figurative parts of pictures are not, in a final analysis, what the picture is really concerned with. It follows that the technique has been built up not so much for the purposes of representing the visible world as for being an instrument capable of embodying men's inner truths. Abstraction has been due not so much to a positive thing but to the absence of a valid image.

Abstraction in itself is nothing. It is only a step towards a new sort of figuration, that is, one which is more true. However beautiful they may be, one can no longer depict women as Titian did. Renoir in his last pictures had already greatly modified her shape. Today one sees people who are changing abstraction into landscape (the easiest to do). For an abstract painter there are two ways out or on: he must give up painting and take to architecture, or he must reinvent figuration.

Now that we have conquered new plastic ground during the last fifty years, there is no reason why images should not return to painting without fear of repeating what has already been done.

Words And Painting

Words and painting don't go together. The more words that are written about painting, the less people will see the painting. Half the difficulty that people find in 'understanding' painting is that they think that they have to put it into words. The only way to understand painting is to look at a lot of it. No amount of reading about it will help. If a painter appears in words people think they are seeing a more intimate part of him than they do in his work. What in fact they are seeing is not him at all.

5 Clement Greenberg (1909–1994) 'Modernist Painting'

More than any other single text in English, this essay has come to typify the Modernist critical position on the visual arts. Its aim is to represent a logic of development supposedly connecting the most successful painting of the previous hundred years, and thus to justify the findings of taste as involuntary responses to the inexorable self-critical tendency of painting itself. Though clearly built on Greenberg's earlier analyses of avant-garde art and

culture (see IVD11 and VA1), the argument of this essay relies less on social-historical forms of evidence and more upon the observation of technical changes in art itself. At the time of its publication Greenberg was closely engaged with the painters Morris Louis and Kenneth Noland, whose form of abstract painting he was soon to label 'Post-Painterly Abstraction'. The essay can be read as a form of response to this work, which Greenberg saw as paradigmatic of the expression of feeling in art, and as preparing a position for it as the most advanced outcome of an unquestionable historical development. First published in *Forum Lectures* (Voice of America), Washington, DC, 1960. Reprinted with slight revisions in *Art & Literature*, Lugano, no. 4, Spring 1965, pp. 193–201, from which the present text is taken. (See also VIB8.)

Modernism includes more than just art and literature. By now it includes almost the whole of what is truly alive in our culture. It happens, also, to be very much of a historical novelty. Western civilization is not the first to turn around and question its own foundations, but it is the civilization that has gone furthest in doing so. I identify Modernism with the intensification, almost the exacerbation, of this self-critical tendency that began with the philosopher Kant. Because he was the first to criticize the means itself of criticism, I conceive of Kant as the first real Modernist.

The essence of Modernism lies, as I see it, in the use of the characteristic methods of a discipline to criticize the discipline itself – not in order to subvert it, but to entrench it more firmly in its area of competence. Kant used logic to establish the limits of logic, and while he withdrew much from its old jurisdiction, logic was left in all the more secure possession of what remained to it.

The self-criticism of Modernism grows out of but is not the same thing as the criticism of the Enlightenment. The Enlightenment criticized from the outside, the way criticism in its more accepted sense does; Modernism criticizes from the inside, through the procedures themselves of that which is being criticized. It seems natural that this new kind of criticism should have appeared first in philosophy, which is critical by definition, but as the nineteenth century wore on it made itself felt in many other fields. A more rational justification had begun to be demanded of every formal social activity, and Kantian self-criticism was called on eventually to meet and interpret this demand in areas that lay far from philosophy.

We know what has happened to an activity like religion that has not been able to avail itself of 'Kantian' immanent criticism in order to justify itself. At first glance the arts might seem to have been in a situation like religion's. Having been denied by the Enlightenment all tasks they could take seriously, they looked as though they were going to be assimilated to entertainment pure and simple, and entertainment itself looked as though it was going to be assimilated, like religion, to therapy. The arts could save themselves from this leveling down only by demonstrating that the kind of experience they provided was valuable in its own right and not to be obtained from any other kind of activity.

Each art, it turned out, had to effect this demonstration on its own account. What had to be exhibited and made explicit was that which was unique and irreducible not only in art in general, but also in each particular art. Each art had to determine, through the operations peculiar to itself, the effects peculiar and exclusive to itself. By doing this each art would, to be sure, narrow its area of competence, but at the same time it would make its possession of this area all the more secure.

It quickly emerged that the unique and proper area of competence of each art coincided with all that was unique to the nature of its medium. The task of self-criticism became to eliminate from the effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. Thereby each art would be rendered 'pure', and in its 'purity' find the guarantee of its standards of quality as well as of its independence. 'Purity' meant self-definition, and the enterprise of self-criticism in the arts became one of self-definition with a vengeance.

Realistic, illusionist art had dissembled the medium, using art to conceal art. Modernism used art to call attention to art. The limitations that constitute the medium of painting — the flat surface, the shape of the support, the properties of pigment — were treated by the Old Masters as negative factors that could be acknowledged only implicitly or indirectly. Modernist painting has come to regard these same limitations as positive factors that are to be acknowledged openly. Manet's paintings became the first Modernist ones by virtue of the frankness with which they declared the surfaces on which they were painted. The Impressionists, in Manet's wake, abjured underpainting and glazing, to leave the eye under no doubt as to the fact that the colors used were made of real paint that came from pots or tubes. Cézanne sacrificed verisimilitude, or correctness, in order to fit drawing and design more explicitly to the rectangular shape of the canvas.

It was the stressing, however, of the ineluctable flatness of the support that remained most fundamental in the processes by which pictorial art criticized and defined itself under Modernism. Flatness alone was unique and exclusive to that art. The enclosing shape of the support was a limiting condition, or norm, that was shared with the art of the theater; color was a norm or means shared with sculpture as well as the theater. Flatness, two-dimensionality, was the only condition painting shared with no other art, and so Modernist painting oriented itself to flatness as it did to nothing else.

The Old Masters had sensed that it was necessary to preserve what is called the integrity of the picture plane: that is, to signify the enduring presence of flatness under the most vivid illusion of three-dimensional space. The apparent contradiction involved — the dialectical tension, to use a fashionable but apt phrase — was essential to the success of their art, as it is indeed to the success of all pictorial art. The Modernists have neither avoided nor resolved this contradiction; rather, they have reversed its terms. One is made aware of the flatness of their pictures before, instead of after, being made aware of what the flatness contains. Whereas one tends to see what is *in* an Old Master before seeing it as a picture, one sees a Modernist painting as a picture first. This is, of course, the best way of seeing any kind of picture, Old Master or Modernist, but Modernism imposes it as the only and necessary way, and Modernism's success in doing so is a success of self-criticism.

It is not in principle that Modernist painting in its latest phase has abandoned the representation of recognizable objects. What it has abandoned in principle is the representation of the kind of space that recognizable, three-dimensional objects can inhabit. Abstractness, or the non-figurative, has in itself still not proved to be an altogether necessary moment in the self-criticism of pictorial art, even though artists as eminent as Kandinsky and Mondrian have thought so. Representation, or illustration, as such does not abate the uniqueness of pictorial art; what does do so are the associations of the things represented. All recognizable entities (including pictures

themselves) exist in three-dimensional space, and the barest suggestion of a recognizable entity suffices to call up associations of that kind of space. The fragmentary silhouette of a human figure, or of a teacup, will do so, and by doing so alienate pictorial space from the two-dimensionality which is the guarantee of painting's independence as an art. Three-dimensionality is the province of sculpture, and for the sake of its own autonomy painting has had above all to divest itself of everything it might share with sculpture. And it is in the course of its effort to do this, and not so much – I repeat – to exclude the representational or the 'literary', that painting has made itself abstract.

At the same time Modernist painting demonstrates, precisely in its resistance to the sculptural, that it continues tradition and the themes of tradition, despite all appearances to the contrary. For the resistance to the sculptural begins long before the advent of Modernism. Western painting, insofar as it strives for realistic illusion, owes an enormous debt to sculpture, which taught it in the beginning how to shade and model towards an illusion of relief, and even how to dispose that illusion in a complementary illusion of deep space. Yet some of the greatest feats of Western painting came as part of the effort it has made in the last four centuries to suppress and dispel the sculptural. Starting in Venice in the sixteenth century and continuing in Spain, Belgium, and Holland in the seventeenth, that effort was carried on at first in the name of color. When David, in the eighteenth century, sought to revive sculptural painting, it was in part to save pictorial art from the decorative flattening-out that the emphasis on color seemed to induce. Nevertheless, the strength of David's own best pictures (which are predominantly portraits) often lies as much in their color as in anything else. And Ingres, his pupil, though subordinating color far more consistently, executed pictures that were among the flattest, least sculptural done in the West by a sophisticated artist since the fourteenth century. Thus by the middle of the nineteenth century all ambitious tendencies in painting were converging (beneath their differences) in an anti-sculptural direction.

Modernism, in continuing this direction, made it more conscious of itself. With Manet and the Impressionists, the question ceased to be defined as one of color versus drawing, and became instead a question of purely optical experience as against optical experience modified or revised by tactile associations. It was in the name of the purely and literally optical, not in that of color, that the Impressionists set themselves to undermining shading and modeling and everything else that seemed to connote the sculptural. And in a way like that in which David had reacted against Fragonard in the name of the sculptural, Cézanne, and the Cubists after him, reacted against Impressionism. But once again, just as David's and Ingres' reaction had culminated in a kind of painting even less sculptural than before, so the Cubist counter-revolution eventuated in a kind of painting flatter than anything Western art had seen since before Cimabue – so flat indeed that it could hardly contain recognizable images.

In the meantime the other cardinal norms of the art of painting were undergoing an equally searching inquiry, though the results may not have been equally conspicuous. It would take me more space than is at my disposal to tell how the norm of the picture's enclosing shape or frame was loosened, then tightened, then loosened once again, and then isolated and tightened once more by successive generations of Modernist painters; or how the norms of finish, of paint texture, and of value and color contrast, were tested and retested. Risks have been taken with all these, not only for the sake of new

expression, but also in order to exhibit them more clearly as norms. By being exhibited and made explicit they are tested for their indispensability. This testing is by no means finished, and the fact that it becomes more searching as it proceeds accounts for the radical simplifications, as well as radical complications, in which the very latest abstract art abounds.

Neither the simplifications nor the complications are matters of license. On the contrary, the more closely and essentially the norms of a discipline become defined the less apt they are to permit liberties ('liberation' has become a much abused word in connection with avant-garde and Modernist art). The essential norms or conventions of painting are also the limiting conditions with which a marked-up surface must comply in order to be experienced as a picture. Modernism has found that these limiting conditions can be pushed back indefinitely before a picture stops being a picture and turns into an arbitrary object; but it has also found that the further back these limits are pushed the more explicitly they have to be observed. The intersecting black lines and colored rectangles of a Mondrian may seem hardly enough to make a picture out of, yet by echoing the picture's enclosing shape so self-evidently they impose that shape as a regulating norm with a new force and a new completeness. Far from incurring the danger of arbitrariness in the absence of a model in nature, Mondrian's art proves, with the passing of time, almost too disciplined, too convention-bound in certain respects; once we have become used to its utter abstractness we realize that it is more traditional in its color, as well as in its subservience to the frame, than the last paintings of Monet are.

It is understood, I hope, that in plotting the rationale of Modernist art I have had to simplify and exaggerate. The flatness towards which Modernist painting orients itself can never be an utter flatness. The heightened sensitivity of the picture plane may no longer permit sculptural illusion, or *trompe-l'oeil*, but it does and must permit optical illusion. The first mark made on a surface destroys its virtual flatness, and the configurations of a Mondrian still suggest a kind of illusion of a kind of third dimension. Only now it is a strictly pictorial, strictly optical third dimension. Where the Old Masters created an illusion of space into which one could imagine oneself walking, the illusion created by a Modernist is one into which one can only look, can travel through only with the eye.

One begins to realize that the Neo-Impressionists were not altogether misguided when they flirted with science. Kantian self-criticism finds its perfect expression in science rather than in philosophy, and when this kind of self-criticism was applied in art the latter was brought closer in spirit to scientific method than ever before – closer than in the early Renaissance. That visual art should confine itself exclusively to what is given in visual experience, and make no reference to anything given in other orders of experience, is a notion whose only justification lies, notionally, in scientific consistency. Scientific method alone asks that a situation be resolved in exactly the same kind of terms as that in which it is presented – a problem in physiology is solved in terms of physiology, not in those of psychology; to be solved in terms of psychology, it has to be presented in, or translated into, these terms first. Analogously, Modernist painting asks that a literary theme be translated into strictly optical, two-dimensional terms before becoming the subject of pictorial art – which means its being translated in such a way that it entirely loses its literary character. Actually, such consistency promises nothing in the way of aesthetic quality or aesthetic results, and the fact that the best art of the

past seventy or eighty years increasingly approaches such consistency does not change this; now as before, the only consistency which counts in art is aesthetic consistency, which shows itself only in results and never in methods or means. From the point of view of art itself its convergence of spirit with science happens to be a mere accident, and neither art nor science gives or assures the other of anything more than it ever did. What their convergence does show, however, is the degree to which Modernist art belongs to the same historical and cultural tendency as modern science.

It should also be understood that the self-criticism of Modernist art has never been carried on in any but a spontaneous and subliminal way. It has been altogether a question of practice, immanent to practice and never a topic of theory. Much has been heard about programs in connection with Modernist art, but there has really been far less of the programmatic in Modernist art than in Renaissance or Academic art. With a few untypical exceptions, the masters of Modernism have betrayed no more of an appetite for fixed ideas about art than Corot did. Certain inclinations and emphases, certain refusals and abstinences seem to become necessary simply because the way to stronger, more expressive art seems to lie through them. The immediate aims of Modernist artists remain individual before anything else, and the truth and success of their work is individual before it is anything else. To the extent that it succeeds as art Modernist art partakes in no way of the character of a demonstration. It has needed the accumulation over decades of a good deal of individual achievement to reveal the self-critical tendency of Modernist painting. No one artist was, or is yet, consciously aware of this tendency, nor could any artist work successfully in conscious awareness of it. To this extent – which is by far the largest – art gets carried on under Modernism in the same way as before.

And I cannot insist enough that Modernism has never meant anything like a break with the past. It may mean a devolution, an unraveling of anterior tradition, but it also means its continuation. Modernist art develops out of the past without gap or break, and wherever it ends up it will never stop being intelligible in terms of the continuity of art. The making of pictures has been governed, since pictures first began to be made, by all the norms I have mentioned. The Paleolithic painter or engraver could disregard the norm of the frame and treat the surface in both a literally and a virtually sculptural way because he made images rather than pictures, and worked on a support whose limits could be disregarded because (except in the case of small objects like a bone or horn) nature gave them to the artist in an unmanageable way. But the making of pictures, as against images in the flat, means the deliberate choice and creation of limits. This deliberateness is what Modernism harps on: that is, it spells out the fact that the limiting conditions of art have to be made altogether human limits.

I repeat that Modernist art does not offer theoretical demonstrations. It could be said, rather, that it converts all theoretical possibilities into empirical ones, and in doing so tests, inadvertently, all theories about art for their relevance to the actual practice and experience of art. Modernism is subversive in this respect alone. Ever so many factors thought to be essential to the making and experiencing of art have been shown not to be so by the fact that Modernist art has been able to dispense with them and yet continue to provide the experience of art in all its essentials. That this 'demonstration' has left most of our old *value* judgments intact only makes it the more conclusive. Modernism may have had something to do with the revival of the reputations of Uccello, Piero, El Greco, Georges de la Tour, and even Vermeer, and it certainly

confirmed if it did not start other revivals like that of Giotto; but Modernism has not lowered thereby the standing of Leonardo, Raphael, Titian, Rubens, Rembrandt or Watteau. What Modernism has made clear is that, though the past did appreciate masters like these justly, it often gave wrong or irrelevant reasons for doing so.

Still, in some ways this situation has hardly changed. Art criticism lags behind Modernist as it lagged behind pre-Modernist art. Most of the things that get written about contemporary art belong to journalism rather than criticism properly speaking. It belongs to journalism – and to the millennial complex from which so many journalists suffer in our day – that each new phase of Modernism should be hailed as the start of a whole new epoch of art marking a decisive break with all the customs and conventions of the past. Each time, a kind of art is expected that will be so unlike previous kinds of art and so ‘liberated’ from norms of practice or taste, that everybody, regardless of how informed or uninformed, will be able to have his say about it. And each time, this expectation is disappointed, as the phase of Modernism in question takes its place, finally, in the intelligible continuity of taste and tradition, and as it becomes clear that the same demands as before are made on artist and spectator.

Nothing could be further from the authentic art of our time than the idea of a rupture of continuity. Art is, among many other things, continuity. Without the past of art, and without the need and compulsion to maintain past standards of excellence, such a thing as Modernist art would be impossible.

6 Theodor Adorno (1903–1969) from ‘Commitment’

After the Second World War members of the Frankfurt School, who had been exiled in the USA during the Nazi years, returned to West Germany and re-established the Institute for Social Research in Frankfurt. Adorno became its Director after Horkheimer’s retirement in 1959. Adorno remained hostile to overtly political art, a position which he had initially set out in his dialogue with Walter Benjamin in the 1930s (see IVD6 and 7). This debate was given renewed currency after the war by Sartre’s essay ‘What is Literature?’, which had called for a committed art. In the present text Adorno reaffirms his belief in the critical power of autonomous art, a position which in the later 1960s was to bring him into conflict with a new generation of radical student activists. Adorno’s is not, however, a claim for *l’art pour l’art*. Rather, it proceeds from an acknowledgement that the moral high ground of commitment was open to claim by the Right as readily as by the Left. Adorno had earlier claimed that to write poetry after Auschwitz would be barbaric. Without abandoning this claim he now reread it, not as a total prohibition on art but as a prohibition on committed art. For its very commitment required, as he put it, an *entente* with the world which was to be affected. The paradoxical result was that only the autonomous work of art could be the site of resistance to the competing interests of a debased reality. Written in 1962, the essay was published in English translation by F. McDonagh in A. Arato and E. Gebhardt (eds.), *The Essential Frankfurt School Reader*, Oxford, 1978, pp. 300–18. The present extracts form three of the essay’s four concluding sections. (See also VC14.)

The Problem of Suffering

I have no wish to soften the saying that to write lyric poetry after Auschwitz is barbaric; it expresses in negative form the impulse which inspires committed literature. The