Avant-garde (cont.)

(Continued from page 4)

 Advance and intellectual hero. That being so, it follows that we will sit at the feet of Gaugin, Malarmé and Debussy occupy the same historical position as did those of the avant-garde. We are The Avant-Garde. The avant-garde is a movement during the period in which the intellectual's faith in God was steadily eroding, and, when advanced science and material progress begat a world whose norms and values were what they were. God and The Idea Of Progress were dying, but art held its ground. There the future of art remained, standing erect, a respectable, respectable icon to be idealistic about, argue about, fight about, write about and talk, talk about.

Specifically, "avant-garde" came to mean the stranger, the success story, the misfit, the nonconformist. The Frenchman despaired the American cousin to be idealistic about, argue about, fight about, write about and talk, talk about.

It is astonishing what we have been able to get away with. Even our most experienced directing editors, directing executives can scarcely believe it. No good citizen seem to be the first to step up and protest! It is almost a shame to take advantage of these silly, cowardly people. Control all juries of selection, but a bare majority. Never shut out the unpopular one entirely. Give the prizes to the worst, to the most hideous and worthless paintings or sculptures in the show ... New approach in every one. Always make grotesque art seriously — keep straight long before most outrageous consciousness you can use. Pretend to see deep hidden inner meanings — pity those who do not understand. Never show resentment, always [display] a friendly gentle smile ...

American authorities are afraid of art — leave it strictly alone — which gives us carte blanche. When and if accused of subversion, ridicule accuser as unbalanced, not all there, with loose, haggard eyes. You can scare off any Americans by calling him a crazy, a nut ...

You can prove what we are doing in black and white — they will not believe it. They think it is a spontaneous aesthetic development. Remember, [we] must make all local and national art look ridiculous. Speed this in every way possible through inherent disintegration. Breed confusion, doubt, uncertainty. Even our students, dessicated faith, make art meaningless and repulsive. This is the second article in a series. Next: The Twentieth Century Avant-Garde Art World.

fault the following piece contains — a major one — in considering avant-garde intellectuals to represent the great avant-garde of American democracy. Stalin: 90% of Americans are near morons. Pampered, cultured, like sheep — eager to conform. No personal courage: run with the herd. Self life has sup- pered their power to think. Will follow any bad to be in style. ... Our subversive program gives them a chance where they can rebel safely against convention, be defiant, daring, revolutionary. We merely need make this hideous art fashionable and we're in, all the way. They'll lap it up like hungry pigs.

Gambling is not unenforceable

To the Editor:

Please help stem our people's lemming-like rush toward dis- aster. The importance of this plea is emphasized by the following form, which is to be used as your wisdom indicates.

Many of our country's problems are traceable to the response of legislators to the whims of those who do not understand. [display] a friendly gentle smile ...

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Now misgivings are growing louder against laws hampering drug abuse. Legislators have been acting like cruel parents of a toddler. When the toddler fusses about the protective fence at the edge of the precipice where he plays, they say, "We love you so much we can't deny you anything your little heart desires." So, they take down the fence and go in the house for an argumenting game of bridge. Later they tell people, "There wasn't a thing we could do to keep him from falling." Privately, they fiddle the insurance money and exult about how much better off they are. Our nation seems to be really rushing for the cause on gambling that God delivers in Isaiah 65:1-5.

Ena Mae Fox
November 9, 1976.

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