Who are the avant-gardists of today?

(Continued from page 4)

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Art patrons Peggy Guggen- hurn has observed that no one buys paintings and sculptures new and old anymore for the love of art. Of the items that are not purchased as investments, many are bought for egocentric reasons. They are sold to the wealthy biz- nessman who feels that he has something to prove to society. He is seeking to show that the pop- ular image of him is accurate as a coarse, sacrificial Robin Hood image irrespective of financial values does not apply to him. He is purchasing art as a pos- sibility of augmenting public good will towards himself for its demonstration of beauty worship.

The most desirable merchandise of all is avant-garde art. Buying modern is the way of combats his conservative image. It is his way of saying, “Look! I, too, am a radical; I, too, am sympathetic to change.” It is a battle cry of domineering Cal- linarian rules of a tribe of the people. This must be borne in mind by the reader the next time he starts wondering why MIT doesn’t review its sculpture program in light of all of the opposition it has aroused. The MIT arts program gathered steam during the War in Vietnam. It was then, it will be recalled, that corporate heads and defense-oriented research scien- tists were not ruled by the musing, inhuman monsters of a profit, merchants of death, fascists, pigs.

A coincidence, you say?

(Plase turn to page 9)

Art: refuting naive believers

To the Editor:

Steven Shladover’s feeble at- tack (The Tech, Dec. 3) on those who feel the taint of some- thing is occasionally doled out to a rising young artist to produce what ever he wishes away to the vaults. More are bought to be held in Switzerland than in all the museums in France. (Modoro has a big hit. If a dealer wants to secure a canvas of the artist’s work, the corporation will buy it for him. The exhibition enhanced in this way, the artist’s prices will rise no matter much. That, in turn, will increase the market value of Modoro’s holdings in that art.)

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