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Henri Bergson tells us that the highest and most evasive form of human understanding is the intuition, that this form of knowledge is the one which comes to man's aid when great crossroads are reached, that it is the source of knowledge most in tune with the movement of creation and therefore the source which becomes predominant when that movement is waxing. The intuition comes to the fore when something vital is at stake, very often at a time of crisis, a threat to our personality, our liberty, our place in nature, our destiny. "Intuition goes in the direction of life." This has been the source of knowledge which has concerned many of the artists of the 20th century and we see it manifest decade after decade, sometimes in the most extreme forms,

often violent as in the early days of Dada. We see it in the self-conscious actions of today's conceptual artists. André Breton spent his life trying to capture it. We need only mention the name of Proust. This sensitivity to the force of intuition, this aliveness to the need of the enlightenment coming from the intuition is an unconscious recognition through artistic sensitivity of the crucial times we live in and the extreme importance of the 20th century as a period of transition. It is obvious that the last 70 years of human history have been critical with old orders falling, new systems struggling for definition, new peoples emerging, war, economic crisis, as the world gropes to a new level of maturity and consciousness. It is often difficult for the artist to tell us what he

feels and what he sees coming in this chaotic transition but signs are there of some of the essential changes in the human condition, some of the changes in attitude which will be demanded for further growth and the movement to a new plane of conscious existence. One obvious factor which we see in the arts today is the amalgamation of the arts and the sciences, a wedding of the intuition and the intellect, a redomination of the spirituel over the material, and the subserviance of science and technology to the esthetic ends of man, rather than a constant deforming of our lives to the supposed neutral demands of technology. We must see that all science is a tool, and while we must not fear to

use this tool, we must no longer let it be an end in itself. Specifically the video artist, while filling out the ranks of the artists leading in the conquest of technology, also makes clearer the notion of the intuition and art. He has at his hands some of the most complex machinery produced by man and through it is able spontaneously to convert pure energy into image. This continuous and potentially unending flow of electrons becomes a new paint brush for the artist and equips him with a tool that more closely approximates the flow of life than anything at his disposal before, and we are only at the very crude beginning of this manifestation.

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