

# MASS FRUSTRATION AT ART SYMPOSIUM

By MARY KING

A symposium involving three artists, moderated by City Art Museum curator Miss Emily S. Rauh, became the scene yesterday afternoon of mass frustration and mutual antagonisms, punctuated by laughter, applause, boos, hisses and, after a while, a conspicuous stream of people leaving—hippies and squares alike.

The symposium was in the museum's auditorium and marked the official opening of the sculpture exhibition "7 for 67," organized by Miss Rauh. The three artists, who have worked in the show, from left to right as the audience saw them, were Ernest Trova, Donald Judd and Mark di Suvero. Miss Rauh was on the right.

Trova, born and reared in St. Louis and once a Life magazine "young artist" prodigy, is 40 years old and looks older. He is balding, gray, with fine features and a big moustache, wears glasses and has a smiling pleasant manner. Some of his work on the "falling man" theme has been seen here before.

## Rejected SIU Post

Judd, a big man, has graying curly hair and slanted blue eyes. He is also an art critic and was invited to teach at Southern Illinois University last year but refused to take a loyalty oath. He appears to be contemplative and controlled.

Di Suvero looks like a delicate wild man, bearded and disheveled, with flaming blue eyes. He has more temperament than either of the others. His largest piece, "Elohim Adonai," is on the traffic island outside the auditorium.

It all began calmly. A little too calmly—nobody could hear the artists' replies to questions put to them by Miss Rauh. There were three microphones for the four speakers, who, with the exception of the moderator, ignored them.

## Switched From Painting

Miss Rauh's opening remarks were an attempt at dialogue with the panel on why each had changed from painting to sculpture.

Judd had found painting "increasingly restrictive, I wanted to find something in which I could work more loosely." His sculptures are series of large boxes with precisely calculated intervals.

Inconclusive remarks about scale and color led to a loud complaint from the front row: "Being here is a waste of time if we can't hear!"

To which Di Suvero replied, "I'm sitting up here and I can't understand either." There was sympathetic laughter and scattered applause.

The dialogue went something

like this:

Miss Rauh: Do you conceptualize before you look for materials, or as you find them? What's the progression of material and idea?

Di Suvero: In abstract art it doesn't make any difference what the materials are, you see only the skin.

Miss Rauh to Trova: How does the external relate to your image?

Trova: What you use depends on what's available. If nothing is available, you paint.

Miss Rauh: . . . If everything were available?

## Like Disney

Trova: We'd build cities, like what Disney is doing in Florida.

Miss Rauh to Judd: If work can be mass-produced, as with castings for example, and can be made more widely available and therefore cheaper, is this a desirable goal?

Judd: I don't care, the market is the dealer's problem.

Miss Rauh: Of course, there aren't many houses that can house your big sculptures.

Judd: People should live in larger houses.

Di Suvero: Everything that's said about art, especially on these platforms, becomes like a lie, a real denial of the art process, one of the horrors that artists end up being subjected to . . . (wild applause).

Miss Rauh invited the audience to ask questions.

The first question was inaudible.

Di Suvero: Judd's series of

brown boxes is the most radical piece in the show. It's totally negative. It throws off all your judgments about what sculpture should be. Everything that you've ever learned about sculpture, it isn't. They deal with space and a kind of blank refusal in a powerful way. The first time I saw them, they left me nonplussed.

Question: Where do you think about your work as being placed?

Judd: I don't think about it since I can't control it.

Question to Trova: Why is your man falling?

Trova: Why not? (Later): The artist must have some grace in exercising his idiosyncratic activity (a w k w a r d pause).

Rodney Winfield in audience: What would you people really like to talk about?

Judd: Nothing.

## LUDWIG DONATH FUNERAL

NEW YORK, Oct. 2 (UPI) — Funeral services were yesterday for actor Ludwig Donath, who died Friday. He was 67 years old.

Mr. Donath, originally from Vienna, escaped from the Nazis in 1940 and appeared as Al Jolson's father in two movies, "The Jolson Story" and "Jolson Sings Again," and as Hitler's double in "The Strange Death of Adolph Hitler."