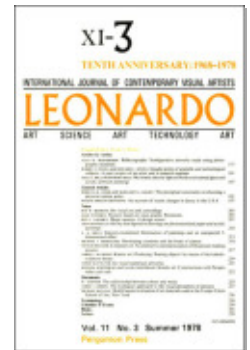




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## Letters

Richard Bowman, Robin Lardner, Albert Yonas, Nelson Goodman, David Friend, Joan Rockwell, Blake Morrison, Julia Busch, Roy Ascott, Claude Berge, Naomi Boretz, Donald Brook, Nino Calos, Elmer H. Duncan, John Fisher, Herbert W. Franke, John H. Halas, Thomas T. Ichinose, Otto Klineberg, Pauline Bentley Koffer, François Le Lionnais, Robert Preusser, Harry Rand, Bryan Rogers, M. Sabri, Allan Shields, Cyril Stanley Smith, Kirill Sokolov, Etienne Souriau, Israel Traub, Rhoda Traub



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# LETTERS

*Readers' comments are welcomed on texts published in Leonardo. The Editors reserve the right to shorten letters. Letters should be written in English or in French.*

## ANTHONY TONEY'S MEMOIR

It is very refreshing to read *On Painting Realistically: A Memoir* by Anthony Toney *Leonardo* 10, 277 (1977). While my own painting concept and style is very different from his, he strikes a responsive note in his disappointment and disgust with the New York 'art establishment', its promoting of trendy and inferior artists and their rejection and slighting of independent artists. The 'art' movements in the chic galleries of New York City come and go much the same as fashions in women's clothes. Toney and other independents like him must long for the emergence of more independently oriented galleries in that city.

Richard Bowman  
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## CAN SELF-ACTUALIZATION BE TAUGHT?

There seems to me to be a difference between a search for a viable philosophy of life and trying to 'find oneself'. I myself feel that I *am*, so I cannot be 'lost'. Perhaps it is unkind to suggest that Patricia L. Musick in *Paintings and Poetry: A Teaching/Learning Experience in Self-Actualization* [*Leonardo* 10, 315 (1977)], was on a kind of ego trip: 'Look how self-actualized I am.' I doubt that her students would learn, second-hand, what a self-actualized person is. Maslow's *Toward a Psychology of Being* is not a do-it-yourself manual. Self-actualization is a continuing process of growth that is not amenable to being taught by any method.

Robin Lardner  
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## THE PHENOMENON OF SUBJECTIVE CONTOURS

C. Ware and J. M. Kennedy in *Leonardo* 11, 111 (1978) report on their fascinating set of 3-dimensional constructions that evoke subjective lines, surfaces and volumes. Subjective contours found in these constructions and in certain pictures are important, because they require a theoretical explanation of the striking way lines and their arrangements influence visual perception. At present, no such explanation exists, but recent work in ecological psychology (Gibson) and in digital computer discrimination of visual material (Tennenbaum and Barrow) suggests a direction that ought to be helpful.

Let it be assumed that the human visual system evolved to function as part of an organism that is much of the time in motion. Even when one stands still and fixes one's gaze, muscle tremors continuously shift the location of the eyes. (In addition, the binocular visual system simultaneously obtains visual information from two different station points.) I hypothesize that the visual system evolved to take advantage of the constraints introduced by the kinetic characteristic of vision. The evolved visual system allows humans to assume that the information picked up is produced by viewing the environment from a *general*

*station point*. A general station point, according to research with computers, is one in which incremental changes in station point do not change the topology of the image. From a general station point, the specificity of a line is awesome. If a line is considered an aspect of a 3-dimensional layout of opaque surfaces, and not a strip of pigment on a sheet of paper, only two objects in the world can project a line to a moving eye: (1) the dihedral angle between two surfaces and (2) the edge of a cylinder. A dihedral angle between curved surfaces may project a straight line from a particular station point, but it is the *particular station point* that the kinetic characteristic of vision and the general station point rule out. Only when all points on a line forming a corner or on a line of an edge remain in line for any chosen spatial reference axes, will segments of the line remain in line on the retina as the eyes change station point. Given these constraints, an evolving visual system would become highly effective if it led a human to interpret the absence of a segment of a continuous line and the termination of a line as due to an occluding surface. The Ware and Kennedy constructions suggest that lines that end with a gradual change in brightness are interpreted as partially occluded by fog.

Albert Jonas  
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## ON THE DEPICTION OF IMPOSSIBLE OBJECTS

Sheldon Richmond's discussion of pictured impossibles in *Leonardo* 11, 129 (1978), while making frequent reference to my work, can hardly be addressed to anyone who, like me, finds the distinction between impossibility and contingent non-existence utterly unclear.

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## ON BOOK REVIEWS

### 'Investigating Art: A Practical Guide for Young People'

Notwithstanding what Moy Keighley says in her letter in *Leonardo* 11, 176 (1978), I always respect the efforts of an author by reading a book thoroughly before reviewing it. However, to paraphrase Robert Burns: 'Oh wad some power the giftie gie us, to see the review as others see it.' A phrase, which vanished unnoticed in my typing, would have made it clearer that I meant the term skills to include highly-important, imaginatively-expressed skills. Also, that I do not deny, but appreciate Keighley's dedication to fine arts standards in teaching. She is on the right track in using the terms tone, shape and so on, in conjunction with skills to start artistic ideas flowing. The latter definitely comes first.

The crucial issue I raise is whether teaching *large doses* of starting points, spread over a large variety of media should have

priority over the holistic concept. In my opinion, this is a common mistake in curriculum planning. For, ultimately, the minds of most children and adults are not impregnated with the critical appreciation of the subtle, aesthetic qualities that distinguish a painting as a work of art. It is my belief that the latter has priority *at any and every level of skill* and that the process of implementation, in its striving for individual, holistic excellence, helps develop a new dimension of nonverbal insight to general learning. Being aware of her ideals, I felt disappointed that she missed a rare opportunity to convey the holistic concept in a more meaningful way, for example, with illustrations of student work in stages of 'successive approximation' to show readers *how* a pictorial structure might be realized. To quote her words, '... [the latter] is the basis for all works of art'. In my opinion and experience, if everything is integral in the making of an artwork, art needs to be taught that way. Expressing and structuring go *alternately* hand in hand until artistic oneness is attained. Why, then, not *teach* and treat them in *alternate*, complementary fashion? In this way, they receive *equal* weight and consideration, instead of being top-heavy in one domain of the artistic whole. The problem, at present, is not solved by postponement. For, paintings made by students upon graduation from secondary schools reveal that comparatively few of them know how to structure part-whole relationships as one.

Illustrations of masterworks, with captions (good as they are), are not enough for students to bridge the gap of appreciation without significant assistance. Of little help is her chapter, *Looking at Art*, and her general statements such as found on page 32: 'This feeling of balance... is something which you will learn to judge through your own experience of shapes, forms and colours. Some combinations of these elements... make the painting or any work of art come alive. This is the secret which you will discover for yourself.' In most cases, students will *not* discover how to balance and unify a pictorial structure without training in integrative picture analysis. This training need not be as comprehensive as that provided at higher art-school level. Simplified procedures of the core essentials of the painting process (both expressive and structural) are available to be taught as an *organic* unit. In this way, starting with a basic foundation (at any level of skill) the *whole* is not lost sight of in the spiralling educational continuum of other important artistic goals.

David Friend  
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#### 'Fact in Fiction: The Uses of Literature in the Systematic Study of Society'

Some critics, or rather reviewers, take it upon themselves to issue retroactive commands—instructions to authors as to the books they ought to have written, instead of the one they did. Thus, Blake Morrison in his review of my book in *Leonardo* 11, 159 (1978), wonders that 'Rockwell, who used to be a painter, finds no room for discussion of visual art. Consideration of, for instance, non-representational art and how this might be said to relate to certain types of literature...'. Let others tread the well-worn path of easy comparisons between the arts, not forgetting fashions in clothes, hair-styles and life-patterns. I have more interesting errands.

Morrison seems to have missed the point. I plainly said (page 20) that we should *not* expect 'to find in fiction everything in miniature which exists in the society which produces it'. Fiction (and by this I mean the narrative account of human action) does give us some factual information about the state of technology, the real existence of various social structures and institutions, the relationships of classes and the sexes; but far more than this, it selects its material for the significant transmission of the norms and values that are important, either to reinforce or to attack. The novel, pre-eminently the art-form of the bourgeois period, selects, in the vast majority of cases, one period of life concerned with the bourgeois ideals of success, individualism, aggrandisement of money and individual choice of sexual partner. In the early period, this meant concentration on courtship and marriage; and, despite the multitude of possible variations implicit in the novel form, this has been the main theme of the

novel to this day. There are exceptions, of course, but the main stream of novelistic literature follows the norms of bourgeois ideology.

And here of course, the novel does, as I pointed out in Chapter 3, On the So-called Realism of the Novel, diverge from a factual portrait of reality; for not everyone succeeds in acquiring money, fame and the preferred loved one; and life goes on far beyond the period of courtship and marriage, or even re-marriage. But since the bourgeois class is dominant in our period, and the norms of the bourgeoisie permeate our society, these norms dominate the novel. I think few Marxists would disagree with this.

As to literature being didactic, Morrison has skipped too many pages in which it is described as a force to reinforce the dominant norms and also the extensive discussion of the large body of tendentious literature in which fiction is presented as a means of changing norms and social practice. Trollope was right when he said: 'The writer of stories must please, or he will be nothing. And he must teach, whether he wish to teach or no.'

Joan Rockwell  
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I would like to make the following comments on Joan Rockwell's letter above [*Leonardo* 11, 259 (1978)]. In my criticism, or rather review of her book, *Fact in Fiction*, in *Leonardo* 11, 159 (1978), I suggested that some readers would be 'disappointed' that she had not, despite having been a painter, included visual art within the scope of her enquiry. This was not intended to be, and it would be hard to interpret it as, a 'retroactive command'. My point was that Rockwell's experience and (presumably) insights as a painter might have led her to reassess some of her basic premises.

One of these premises was that much fiction transmits the norms and values of bourgeois ideology. This premise is unexceptional and unexceptionable, and it is scarcely necessary for her to reiterate it at length in her letter. 'Few Marxists would disagree with' this premise, she says, but my point was that they might these days find it rather an obvious one.

Rockwell's other premise, in a book that I conceded was 'fascinating' but which I felt to be lacking substance, was that fiction can give factual information about society. On page 122 she writes: 'The assumption in fiction that a given institution exists may be supported by other evidence (as with the exposure of infants in pre-Christian Scandinavia), but the deductions may justifiably be made even in the absence of this support: and this is where fiction is very useful in the collection of facts which might not otherwise be available.' I suggested that this argument was very dubious; there is nothing in Rockwell's letter to persuade me that I should change my mind.

Blake Morrison  
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#### 'A Decade of Sculpture: The New Media in the 1960's'

With reference to the review of my book in *Leonardo* 11, 167 (1978), I am delighted that I have a dissenter in Jan Zach. It is the rubs and sparks that shed new light in all fields. If he had examined the text carefully, however, he would have noted that many 2-D paintings are used as historical illustrations tracing the 2-D—3-D emergence (which, by the way, incorporates the temporal arts, as well, in many cases—such as the kinetic works of Wilfred and Malina).

In the case of Eugene Massin, the 'three-dimensional painting' designation is his own, and paint, *per se*, is not used in his works.

Julia Busch  
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## LEONARDO: THE FIRST DECADE

To congratulate the Founder-Editor on the 10th anniversary of *Leonardo* is to recognise much more than a continuity of excellence in publishing (in itself rare in the visual arts field). It is to recognize his vision and the significant network of artists and scientists that the Journal has identified and brought together over the years.

The vision that artists can and should speak for themselves and that science and technology, rather than being adversaries of art, as the purists would maintain, can and do offer physical and conceptual support, operational modes and paradigms of consequence to art, has been richly embodied in the pages of *Leonardo*. It was Leonardo da Vinci who officiated at the marriage of art and science, and the Journal, named after him, over the past ten years has provided the ground for their partnership.

*Leonardo* has steadily stressed an integrative approach to the relations between art and science, a stance long overshadowed by the formalists and purists of 'modernism'. But the approach of the Journal is now more clearly moving onto center stage.

*Leonardo's* support of art-science ideas during the heyday of 'modernist' orthodoxy struck me recently while preparing for a panel presentation to the College Art Association Annual Meeting in New York City in February 1978. A group of us, otherwise unaffiliated, were attempting the first public definition of 'post-modernist' form: Douglas Davis, Eleanor Antin, Vito Acconci, James Collins, Helen and Newton Harrison, Peter Frank, Richard Foreman and myself. Our work variously calls on a wide range of issues outside the 'modernist' cannon—ecology, technology, information and systems theory, personality, linguistics and interactive human behavior.

These issues, which the Journal has been prepared to deal with from the start, the 'modernist' art press ideologically could not embrace. An integrative art-science culture is coming into being, in which overlapping of boundaries, conceptual interaction between art and science, psychism and matter is more and more apparent. The gap, for example, between quantum physics and art, I believe, has almost been closed. Semiotics and post-Chomski linguistics along with cybernetics and information theory are becoming incorporated in theoretical analyses of art. Ecology and the behavioral sciences are superceding anatomy and the taxonomy of form and color as prerequisites for the education of artists.

*Leonardo* has served art with distinction over the past 10 years, and I predict it will play an even more central role in the next 10 years in articulating the issues of the new connective art-science culture.

Roy Ascott (Artist and teacher)  
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I greatly enjoy reading *Leonardo* and suggest that its viewpoint not be changed. It is the only Journal where creative art and science fit nicely together. I hope that during the next decade more French artists will take advantage of the pages offered to them by *Leonardo*.

Claude Berge (Mathematician and Artist)  
10 rue Galvani  
75017 Paris, France

I am glad to see that a second book of selections from *Leonardo*, entitled *Visual Art, Mathematics and Computers*, is being published. I have used the first book, *Kinetic Art: Theory and Practice*, as required reading in my Contemporary Art classes for the past two and a half years, and student response has been enthusiastic. We are looking forward to the new book.

Naomi Boretz (Artist and teacher)  
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I am extremely disappointed (although not very surprised) that *Leonardo* has failed to penetrate the conventional institutions of the visual arts to a significant extent. These institutions are dominated by a set of forces, both market and personal, among which critical detachment and concern for the theory of action are not conspicuous.

Of course, nothing is perfectly detached from the circumstances of its time, and the best we ever do is to declare and then to honour our commitments. The commitments of *Leonardo* are clearly against the art-promotional critic-dealer-investor syndrome. They are also in favour of relating art activity continuously and meaningfully to at least one of the most powerful influences on our lives—scientific and technical thought and its practical consequences. These two commitments ensure that the Journal will be more serious than most in the field.

The great area of relationship between art and our economic and political circumstances is hardly at all subjected to analysis in *Leonardo*, and this is surely a weakness. Nevertheless, to notice that there is something important that the Journal does not do, in no way detracts from its positive virtues.

I am sorry to have to tell you that *Leonardo* is not yet generally seen by practising artists and students in Australia as lying closer to their real interests than some of the popular 'establishment' and fashionable 'avant-garde' publications that dominate the field. The force of my own teaching (for what it may be worth) is directed against this *status quo*, and I hope that *Leonardo* will steadily extend its range of interests and gain in public influence.

Donald Brook (Artist and teacher)  
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I was, I believe, one of the first in 1964 to whom Frank J. Malina talked about his intention to found a Journal in which contemporary visual artists, themselves, would be able to discuss their methods of work. I heartily approved of such a project. At that time he and I saw each other almost every day. We noticed how little precise information was available in art periodicals concerning the many problems, both artistic and practical, that face working artists. The interpretation of an artist's work provided by art writers and critics could often differ from that of the artist himself.

After further reflection, making contacts and planning, Malina courageously launched the project with the careful precision that characterizes the man. Since he is also a pioneer of astronautics, the Journal's scope includes scientific and technical developments of possible interest to artists, under the banner of Leonardo da Vinci, who described himself as 'not a literary man'. He was, of course, a genius, a master of many disciplines and a pioneer of many important inventions that were developed in the course of time.

Ten years have now passed since *Leonardo* first appeared. In the interval, the Journal has provided an opportunity for several hundred artists of many nationalities to discuss their work, and it received many letters in support of this practice. The artist's articles are not intended to be in competition with professional art journalism, but rather a complementary clarification.

I admire the Editor for having originated a Journal for artists themselves to which he has consecrated his talents and a large part of his time over the last 10 years, and I wish to express my heartfelt wishes for the continued success of *Leonardo*.

Nino Calos (Italian artist and poet)  
55 rue Pixérécourt  
75020 Paris, France

It is a tiresome cliché, perhaps, to say that *Leonardo* is many things to many people. But it is true that each person must evaluate the publication from his own perspective. In the case of academic people, this means that we each evaluate *Leonardo* from the standpoint of our academic discipline. My area is aesthetics, which I take to be the *philosophy* of art. It would be presumptuous of me to attempt to evaluate the Journal from any other point of view.

There are at present three major journals devoted to aesthetics in the English-speaking world: the *Journal of Aesthetics and Art Criticism*, the *British Journal of Aesthetics* and the *Journal of Aesthetic Education*. The new *Scientific Aesthetics*, published in France, is a fourth, but I have seen only one issue. The latter Journal is therefore difficult to evaluate, but promises to be concerned with scientific issues involving the arts, dealing with these issues in an empirical way.

The *Journal of Aesthetics and Art Criticism* is the oldest by far, having begun publication in 1941. It was first edited by Dagobert D. Runes, but he was replaced in 1945 by Thomas Munro of the Cleveland (Ohio, U.S.A.) Museum of Art. Munro was replaced in 1963 by Herbert M. Schueller of Wayne State University in Detroit. The present editor, since 1973, is John Fisher of Temple University in Philadelphia. As the name of the journal suggests, the *Journal of Aesthetics and Art Criticism* has always been interdisciplinary, but it is worth noting that Munro worked for an art museum (though he was also well trained in John Dewey's philosophy at Columbia, and was possessed of an encyclopedic mind), Schueller taught English literature at Wayne State and Fisher teaches philosophy at Temple. Professional journals tend to reflect the personalities and the professional interests of their editors. The *British Journal of Aesthetics* was begun in November 1960, and has had only one editor—Harold Osborne—and is largely devoted to philosophical papers on aesthetics. Ralph Smith of the University of Illinois (Champaign-Urbana, Ill, U.S.A.) began the *Journal of Aesthetic Education* in 1966; the journal publishes some articles and reviews on general aesthetics, but is largely concerned with art education.

What this brief survey indicates is that *Leonardo* has a unique place in the list of journals concerned with aesthetics in the English-speaking world. The *Journal of Aesthetics and Art Criticism* has in recent years become less interdisciplinary, and more concerned with philosophy, so *Leonardo* is now very much more interdisciplinary than any of the major journals. Further, since its editor is also an artist, *Leonardo* is more closely and intimately involved with the visual arts than any of the others. Finally, Frank J. Malina is also a research engineer, so his Journal is a very unusual blend of theoretical work on aesthetics, papers on the visual arts and papers on the relation of art, science and technology. Like da Vinci for whom it is named, *Leonardo* may be accused of trying to do too much, but da Vinci was apparently convinced, as was Plato before him, that in the end all wisdom is one, and that the truly wise man cannot be bound by the confining labels of our various university departments. At any rate, Malina's attempt to combine science and technology, the visual arts and theoretical aesthetics in one periodical is something different in the publishing world. The fact that it has survived for 10 years is evidence that some of us consider it a rather exciting publishing venture.

Elmer H. Duncan (Aesthetician)  
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I admire *Leonardo* very much and the skilful editing of it.

John Fisher, Editor  
*Journal of Aesthetics and Art Criticism*  
Temple University  
Philadelphia, PA 19122, U.S.A.

Art exists to stimulate and to provide enjoyment. Much art is produced without an awareness of the theoretical contributions that have been made to an understanding of art. I am convinced that when art is discussed, one should strive for clarity and rigour of thought and that conclusions should be amenable to scientific verification. Most art periodicals give the impression that verification is not possible, but *Leonardo* has demonstrated that it is. I find the Journal the only one in existence that provides acceptable information on the visual arts. I especially appreciate the fact that it draws no boundaries between various artistic

tendencies of the contemporary scene, whatever the means artists choose for the execution of their works.

Herbert W. Franke (Artist and physicist)  
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May I convey my reaction to *Leonardo*. It is one of the most outstanding publications dealing with contemporary art and technology.

John H. Halas (Animated-film maker)  
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As a reader of *Leonardo* for many years, I find it a unique journal, handsomely got up, devoted, as its name implies, to bringing the visual arts in line with science and technology—a seemingly Utopian objective, but basically realistic and right. Adhering to this pioneering policy, it has attracted—perhaps unprecedented in an art journal—the 'minds' of science and of technology to bear on the processes of making art and on other relevant matters, in a thoroughgoing, professional manner.

Through publication of articles by experts on the characteristics and principles of the visual arts, the Journal has become a forum for the promotion, according to its aim, of clear, scientific thinking (not to say pedagogic), in an area where perhaps sheer experience and practical intuition had played a rather random role. As a correlative matter, during the past decade it also introduced new media along with their technologies to become a 'workshop' that focuses on fruitful ideas and things. So, where will it go from here? How can it better achieve its aims?

As *Leonardo* marks its 10th anniversary, I congratulate its Editor and his staff for what they have thus far so zealously realized. Certainly, the ground is being steadily cleared for the eventuality of the Editor's dreams to come true.

I am a Japanese painter, not a teacher (I have written some art criticism), and my one obsession now, as regards my painting (non-figurative, somewhat minimalist) is to make a good, convincing work, intuitively realized. I try to update certain traditional sensitivities in Japanese painting. Thus, one can imagine what and where my preoccupations are: faith in the flat surface, in simple lines, in certain colors on a bare or colored canvas.

However, I do admire other ways of achieving significance, as, for example, the way of Anthony Hill—I especially admire his recent constructions. I can even sense a sort of complementarity between his and my own procedure. But Hill's highly logical approach seems to imply a directly opposite stance from one such as mine. And yet, what he and I offer for contemplation, it seems to me, has similarities. This is because he deeply sees and expertly manipulates the intuitive aspects his pieces necessarily involve. I also fully agree with his estimate of Duchamp's significance in *Leonardo* 10, 7 (1977).

My point is, that for one such good artist, there are so many others (equally enthusiastic, but far less talented) whose output can clutter up and trivialize the real, but subtle artistic issues of the day. The best artistic efforts these days (especially in highly abstract works) realize themselves, I think, in very subtle ways that often call for a highly selective, reflexive balancing of logical and intuitive elements. The two must go hand in hand; however, as to which predominates in a work depends on the artist who hallmarks its type and its significance. I feel, therefore, that works of real significance should be more fully discussed and displayed in *Leonardo* at the sacrifice of lesser works, and that perhaps they should be supported by separate articles in the form of critical evaluations or of interviews. If this is done 'objectively', the Journal's handling of other pertinent subjects might also be freshened up.

New kinds of technology, especially that of the laser, I believe have a great future in art works for public places. I was particularly struck by the audio-kinetic 'Laser-Chromasonic



Tower' of J. S. Ostojka-Kotkowski, described in *Leonardo* 10, 51 (1977). I also found in the same issue (page 13) the paintings by the Indian artist Madhoor Kapur significant, if more traditional; they really looked fine to me, even great! One of the paintings deserved a full page in color. More full-page illustrations might 'rub off' what I feel is the too 'scholastic' look and tone of the Journal. I hope financial limitations will be overcome in the future to permit this suggestion to be implemented.

I have read, too, the many articles of psychological interest, perhaps with profit. Also the Book and the Documents Sections, especially the first, have been helpfully suggestive. The Aesthetics for Contemporary Artists Section is a good addition. The essay by Henry P. Raleigh on Harold Rosenberg's book, *Art on the Edge*, in *Leonardo* 10, 138 (1977), also pleased me by presenting a meaningful insight on the current art scene. I would like to see published more pieces of evaluation of this kind. The 'evaluating eye' constantly, if slowly, leads to changing estimations of the works of artists and of the ways of the world of art.

Thomas T. Ichinose (Artist and writer)  
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Tokyo 145, Japan

I would like to express to the Editor my warmest congratulations on the occasion of the 10th anniversary of the founding of *Leonardo*. You have contributed immensely to a better understanding of many aspects of the process of artistic creation and, more particularly, of the relationship between art and science. I am not an artist and can make no useful comment on that aspect of *Leonardo's* role, but I have been impressed by the many articles, comments and book reviews that give consideration to the contact between art and the social sciences. You have enabled readers whose background is in experimental and social psychology, anthropology and sociology to see some of the ways in which these and other social or behavioral sciences have relevance to the artistic process. For this, as well as for the general high quality of the contents, I for one am genuinely grateful, and I wish the Editor and the Journal many years of continuing contributions that combine the virtues of style and substance. There is certainly no other journal that fulfills the important role represented by *Leonardo*.

Otto Klineberg (Social psychologist and teacher)  
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*Leonardo* is 10 years old. For 10 years letters have been sent to the Journal, airing views, explaining projects, analyzing methods of work, postulating hypotheses, raising controversies, stimulating discussion.

Many different methods of work and thinking have thus been brought to light. Many new forms of artistic activity, of aesthetic reflection and of the applications of science and technology to art have been posed and counterposed. Art teachers have expressed their hopes and their despairs: new techniques and new materials in art have been brought forward. In the Letters Section tempers have sometimes flared, sensibilities hurt and the reply churlish in the air.

Looking back over 10 years, one finds that the letters have enriched *Leonardo* by presenting a lively worldwide panorama of what is going on in the visual arts today. May they increase and diversify as the Journal goes forward into its next decade.

Pauline Bentley Koffler (Writer)  
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75015 Paris, France

I am happy to take this opportunity of congratulating the Editor on the 10th anniversary of *Leonardo*.

Without any doubt, the Journal has filled in the real gap that formerly existed in the domain of periodicals devoted to the visual arts and aesthetics. It has found its rightful place among them, where it plays a two-fold part: not only to clarify artistic creativity, but also to provoke it.

With this double purpose in mind, I would welcome any contributions from *Leonardo* readers bearing upon my own research projects. I refer to the following groups that I have set up and whose work I direct: (1) OULIPO (*ouvroir de littérature potentielle*) (workshop of potential literature); (2) OUPEINPO (*ouvroir de peinture potentielle*) (workshop of potential painting); and (3) OUMUPO (*ouvroir de musique potentielle*) (workshop of potential music). These three groups are particular examples of OU-X-PU, that is, of a concern with the introduction of structures, principally of a mathematical kind, into all the genres of the arts.

I regret that there is simply not time enough for me to be able to write for *Leonardo* myself, but I shall be glad to raise this matter with colleagues closest to me in this field.

Long live *Leonardo*!

François Le Lionnais (Science writer and mathematician)  
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Worthy of note in assessing *Leonardo* on its 10th anniversary is the focus it has given to investigations of the visual-aesthetic potential inherent in science and technology. By publishing artists' reports on their involvement with scientific phenomena and technological media, the Journal has documented the early stages of a major development in the visual arts.

Particularly significant, the interdisciplinary nature of this development has been demonstrated in reports on visual research by scientists, engineers and mathematicians. No less important, a range of issues emerging from this development has been identified and addressed by sociologists, psychologists, philosophers, historians and educators.

By including these features in its format, *Leonardo* has, more comprehensively than any other art periodical, revealed the profound implications of artists' searching for new modes of performance. The results of this publishing venture has been the establishment of an international forum for the exchange of ideas, concepts and technical information between artists and those of other disciplines.

As an artist, teacher and Co-Editor of *Leonardo*, I am hopeful that this exchange will motivate interdisciplinary collaboration and that such collaboration can be reported during the second decade of the Journal.

Robert Preusser (Artist and teacher)  
2 Willard Street Court  
Cambridge, MA 02138, U.S.A.

My very best wishes on the continued success of *Leonardo* after a decade.

Harry Rand (Curator)  
National Collection of Fine Art,  
Smithsonian Institution  
Eighth at G Streets, N.W.  
Washington, DC 20560, U.S.A.

Congratulations on 10 grand years of *Leonardo*.

Bryan Rogers (Artist)  
Dept. of Art  
San Francisco State University  
1600 Holloway Ave.  
San Francisco, CA 94132, U.S.A.

My hearty greetings on the occasion of the 10th anniversary of *Leonardo*. It is a great pioneering effort towards the synthesis of art and science.

M. Sabri (Artist)  
1990/3 Raffaelova  
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During the past 10 years, *Leonardo* has performed many real services for artists and aestheticians, as well as authors of books on art and aesthetics, and performed these in a superb, professional manner. The technical articles by artists for artists (with aestheticians looking over their shoulders) have been informative and exciting—even motivating, I should say. The Section, Aesthetics for Contemporary Artists, has extended the scope of the journal to reduce the boundaries between visual artists' thinking and that of aestheticians. And this has been a two-way process. Elmer Duncan has expended great labor to produce informed and well-expressed abstracts and reviews of many articles pertinent for both artists and aestheticians—not to say critics. If imitation be a form of flattery, then other journals, including those of aesthetics, should flatter *Leonardo* in this practice.

Finally, it strikes me that the Editor deserves great credit for the superlative work he has done in conceiving the Journal and its need, nourishing it, attracting excellent articles and reviews and in general bringing life to it. In a real sense, *Leonardo* has already become a testimonial to the creative gifts of this singular man.

Allan Shields (Aesthetician)  
Dept. of Philosophy  
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So *Leonardo* is just a decade old. If the time was ripe for its formation in 1968, in 1978 the general environment has changed enough to make its further growth assured. There is plenty of evidence both in the pages of *Leonardo* and elsewhere that many artists are trying to understand what scientists and technologists are doing and are seeking therein themes for their own variations. But scientists must seek more from art, and *Leonardo* must encourage more scientists to write of the experiences that precede their writing of formal papers. Discovery by scientists has much in common with discovery by artists. There will inevitably be more art in science as science begins to turn away from the almost exclusively analytical atomistic ideals of the last 400 years and moves into studies of the historical process that generates complex real structures from the interaction of the simple but not simplistic units responding to historically changing and changed environments.

As to suggestions for future editorial policy, let me say only that I think you need more articles by scientists to balance the sometimes profound, sometimes off-beat, sometimes faintly absurd, verbal statements from artists. And perhaps, too, you need articles by general thinkers, by historians and especially philosophers who are able to see what is happening within the two worlds of art and science. But I really do not know where you are going to find the people who will do this, at a level appropriate to your readers.

Cyril Stanley Smith (Metallurgist and historian of technology)  
11 Madison St.  
Cambridge, MA 02138, U.S.A.

In this 'Brave New World' of the second half of the 20th century, where problems are taking on a more and more global character, the population of our planet is showing an ever-increasing tendency to found international organizations to foster communication and to create opportunities for men and women of different countries to discuss and decide things together. The demand for this kind of organization is likely to increase and it is very probable that a leading role will continue to be taken by people seeking to establish contact with one another on a professional level. In a number of professions, indeed, such contacts have already been established or are in the process of being so (medicine, sport, the exploration of space). The whole point of professional contacts is, of course, the exchange of experience and information in search of the best possible solutions of actual and future problems and, at the same time, to stimulate friendly competition.

In the visual arts such contacts are complicated by a number of circumstances. In the first place, by the isolation of artists both from society in general and from their own colleagues (perhaps most of all from their own colleagues). This is an unnatural state of affairs that has come into being in the course of the last three centuries, which, though they have undoubtedly yielded some towering individual masters, have tended towards a lowering rather than a rise in standards in the visual arts. This trend towards ever-increasing isolation has even led to artists ceasing to talk with one another. Unlike many other professionals, practising artists have entrusted journalists and art critics, people who rarely have experience of the way in which their work is done, to speak for them. No physicist would dream of entrusting a newspaper reporter to describe his latest discovery nor would the reporter take it upon himself to do so (I am not, of course, speaking of news flashes for the daily press). Yet in our field it is generally accepted practice that people unacquainted with the ABCs of an artists' work are in a position to explain, to recommend and to direct opinion. The resultant devaluation of articles on the work of artists exacerbates the problem of lack of communication between artists because they tend to distrust the printed word. By this I do not mean to discredit the seriously qualified art critic or, still less, the art historian, whose scholarly approach accomplishes tasks that artists themselves are unfitted to tackle. Nevertheless, the quantity and quality of publications about art have led to such confusion in the very terminology of the subject that it is no unusual thing to find one and the same term used in several different, sometimes even mutually exclusive, senses.

In this situation, the existence of a journal about, for and by practitioners of the visual arts, the avowed aim of which is to provide a forum for dialogue between artists of different schools and countries, is a very real requirement. Over the 10 years of their Journal's existence, the Editors of *Leonardo* have made it their business to try to meet this requirement. How far they have succeeded must be for readers and contributors to judge.

As a comparatively newcomer to the Journal I should like to see it pay more attention to stimulating dialogue, using a wide range of methods from the publication of articles professing deliberately provocative opinions, inviting comment and discussion, to the printing of answers to questionnaires on subjects of general interest. In general, I feel the technique of the questionnaire might be more widely used.

It would also seem worth while for action to be taken in various countries to seek to define their national development of the visual arts by publications of works and texts by leading artists, even if this means compiling selections from published materials. Comparison of such publications will give beginners a direct insight into their own traditions and help them to define for themselves the direction they want their art to take.

These are recommendations, not criticisms. An anniversary is a time for congratulations and good wishes. Over the last decade, *Leonardo* has done an enormous amount of hard, disinterested work to lay the foundations for quite a new type of art journal, and of an exact, generally acceptable terminology. It is not without a twinge of sadistic glee that I wish the Founder Editor and his staff 10 times as much of the same again over the next 10 years.

Kirill Sokolov (Soviet artist)  
c/o *Leonardo*  
Pergamon Press Ltd.  
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It was with deep feeling that I saw the fateful number XI-1 on the cover of your excellent journal. *Leonardo*, telling us that the periodical has now triumphantly overtaken its own first decade. This is indeed a victory. *Leonardo* emerges in splendid shape at the end of this long run. The Journal has more than fulfilled its promised aims—to provide clear and exhaustive expression of the activities in the visual arts of the day. Not only does the Journal discuss most of the present-day trends in art, but it does so without severing any links with the arts of the past. There is almost no aspect of present-day aesthetics that does not receive attention.

I have just recently had an interesting experience in this context. I was completing an article, some weeks ago, for another publication, when I suddenly realized that most of my references came from *Leonardo*—a state of affairs hardly complimentary to that other publication. I felt bound to alter my article somewhat to avoid any charge of partiality!

I admire *Leonardo* very much for the way it opens its pages so generously not only to the various trends in visual art but even to the tentatives aimed at changing the very concept of art, as well as to those new efforts that have not yet found their place in the categories of art as we know them. We must also recognize that no other periodical welcomes so openly as *Leonardo* articles written by artists themselves to explain their methods and their works. There can be nothing more favourable than this procedure to furthering the expansion of aesthetic knowledge.

One of the frequent and besetting sins of aestheticians is to consider art from the point of view of spectators and not of artists. It is true that artists usually prefer working to writing about their work. The artists' articles in *Leonardo* are of much value to theoretic aesthetics as a whole.

This, of course, is to do no more than that great artist by whose name the Journal is identified—Leonardo da Vinci. His is the example, too, followed by the Journal in matching the merits of art with science and technology. It seems to me that many of its articles on the 'science of forms' will do much to develop this discipline.

I would like to add my sincere congratulations also for the number and quality of its illustrations. Having myself directed an art journal, I can claim sufficient experience to be able to express my appreciation.

Now that I have listed the successes that merit admiration, I would like to make a suggestion. May I say that the very

'openness' of *Leonardo* can also be an inevitable drawback. Faced with the myriad facets of its diversity, I find myself struggling sometimes to blend them into some kind of synthesis. I wonder if it would not be possible, from time to time, for the Journal to publish articles that would provide such a synthesis: articles helping to classify the disparate, and sometimes tenuous, tendencies of today's visual art. I do not mean, of course, that these tendencies should be homogenized by too simplistic a view. I cite the example of the traveller who, the better to enjoy a view and the better to find his own relationship to it, climbs a height to see the panorama as a whole. Such a process of synthesis would, I am sure, have the double advantage of making artists feel less isolated in their work, and theoreticians better equipped to overcome the difficulties of their task.

I realize that in making this suggestion, I risk the charge that I am asking others to do the work each reader should do for himself, but art is long and life is short; our best endeavour lies in co-operation.

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Congratulations on this great 10th anniversary of *Leonardo*. We wish the Journal many more years of progress and of the good work it has done for art and artists and for the general public.

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Israel