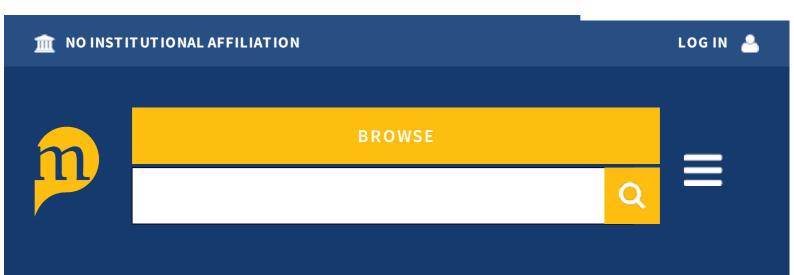
Correction by Brian Reffin Smith.



Correction by Brian Reffin Smith

Leonardo The MIT Press Volume 23, Number 1, Winter 1990 p. 160 ARTICLE View Citation

In lieu of an abstract, here is a brief excerpt of the content:

the world from the hands of nature in order to build a new world belonging to (man) himself' (Malevich). Even though Lissitzky understood mathematics better than most of his artist contemporaries, he was hardly systematic in his comprehension or overly critical in the use of sources. Ultimately, his enthusiastic embrace of mathematics must be acknowledged as adventitious, for the artist never wavered in his belief that it was through art and not through mathematics or science that an ideal new world of social relations was to be created. And in the service of this new vision of man and art, mathematics was analogically important. In number the ory and mathematics, Lis sitzky recognized an inspiring system of signs, a pattern of ordering and describing reality, and, most importantly, a discipline of reason and imagination that could serve the progressive artist as a model to be appropriated in the heroic task of creating a new visual, social, political and even biological reality. Such a synoptic vision was predicated on a belief that art, more than any other human enterprise-including mathematics-can reconstruct the world and not simply describe it. In this regard, Levinger's lucid and instructive assessment of Lissitzky's preoccupation with mathematics may not go far enough. For Lissitzky it was morally imperative that the modern artist transcend the limitations of all existing models and methods in realizing art's consummate social program. Indeed, mathematics was for Lissitzky essential to this larger objective, but the artist acknowledged that "the parallels between A.[rt] and mathematics must be drawn very carefully; for every time they overlap, it is fatal for A. [rt]". S. k MANSBACH KunsthistorishesInstitut Frcic Universitat Berlin Morgenstrrnstr.2-3 1000Berlin 33 West Germany FABERBIRREN1900-1988 Faber Birren wrote some 26 books on color. A prolific writer-over 260 articles -he will be remembered particularly for his contributions to the literature in the arts and in the field of color perception. The best of his works is History of Color in Painting, published in 1965. The place of Faber Birren in the field of color perception was secured by his unrelenting advocacy of the importance of color in our daily lives. He will be remembered as having almost single-handedly revived much of the great past literature on color to the pleasure and use of contemporary workers everywhere. Without his perseverance, some of the original thinking on the subject by such authors as Chevreul and Rood might well have remained obscure or unknown to all but the more thorough scholar. Through his efforts, important editions of historical works have been revitalized and are now on virtually every library shelf. To experience a thorough accounting of the study of color, one will always need to include Faber Birren. Largely selfeducated in the study of color, Birren went on to become a nationally recognised authority in its practical uses. In the 1930 sand 1940 s his theories of functional color won praise from industry and government agencies. He developed the first successful color safety code, and his postWorld War I1 work with the United States Armed Forces resulted in the first manuals of standardized color practice, still considered to be among the most exhaustive colorcoordination jobs ever undertaken. Born in Chicago in 1900, the son of a successful painter, Birren took classes at the Art Institute of Chicago and entered the University of Chicago in 1920 with the intention of becoming a teacher. Shortly thereafter, however, he left to pursue his interests in color. In his early years he worked for a publishing firm prior to setting up his color consultant business in Chicago in 1929; he later moved to Stamford, Connecticut, where he lived and worked for the remainder of his life. Much of Birren's research in recent years was assisted by a cadre of workers, but his personal knowledge of the literature of color was unequalled when it came to applications in art and related areas. His private library of books on color (now at Yale University) is considered one of the best in the world. Faber Birren's style of simple and easily understood presentations of the fundamental perceptual facts regarding color was unique. His basic approach to the material was...

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FABER BIRREN 1900-1968

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Faher Etren Hibliography

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CORRECTION BY BRIAN REFEIN SMITH

I woulder if you can apare a low lines in Leannedy to point our to whoever of it e readers of Louranda's supplemeanal use 'Computer Ary in Con-1641 SIGERAPH 'SE AIR Show Caralog" (1989) has connections with the orcarity susjets that my aniche sag not really spontaned by the "Naval Ordinance Laboratory" of the Ger user Democratic Republic! As well as receiving lots of mail addressed to me in East rather than West Berlin, my passes has been tapped for a month the box, and the morroug I received an anommens gift of a ticket to 'Aida' in the Deutsche Oper Berlin Whether this is from a secret admirer in the CIA Leannos will. The joke sermed a good idea at the time. And J thoughs it was Germania that were supposed to have no scupe of humour? I cannot use the opera ticket it oursed low lare, having been forwarded from Fam Berlin.

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The Arts in Early England. By Brown G. Baldwin, MA, Professor of Fine Art, University of Edinburgh. Vol. v. The Ruthwell and Bewcastle Crosses, &c. 8³/₄ × 3^I/₂. Pp. 420, the feeling in parallel.

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