

These are examples of

THE EARLIEST PAINTINGS AND SCULPTURES

executed by Man.

They cover dark and hidden ceilings, walls and floors of caves in Southern France and Northern Spain and date between 20,000 and 8,000 B.C.

They were not "decorations" displayed for aesthetic contemplation, but magical creations of actually living animals to be killed by painted darts, traps or actual blows.

Thus they merge with the actual game, which, to our way of thinking, was separated from them by space and time. This vagueness of thinking, ruled entirely by the powerful imagination of savage drives, accounts for the three outstanding characteristics of these creations: their structural vagueness (no ground to stand on, no distinct place of their own, no distinct relationships to their surroundings and no inner organic structure); the carnal narrowness of their subject matter; their overwhelming and fascinating liveliness.

Primitive man saw these paintings and sculptures as actually moving flashes of reality and we should try to "see" them accordingly.

A. D.

I not able to differentiate between the actual thing and its painted image, with

October 11, 1948

Editor, The Bennington Evening Banner
Bennington, Vermont

Dear Sir:

Will you please include the following in the next issue of the Banner:

At Bennington College, in the Commons Building, third floor, there is an exhibition of particular interest to everybody. On display there, for the next two weeks, are examples of the Earliest Paintings and Sculptures executed by Man.

These works, in color and in black and white, date between 20,000 and 8,000 B.C. They cover dark and hidden ceilings, walls and floors of caves in Southern France and Northern Spain. They were not "decorations" displayed for aesthetic contemplation, but magical creations of actually living animals to be killed by painted darts, traps or actual blows. Primitive man, in his vague thinking, saw the paintings and sculptures as actually living flashes of reality and made no distinction between them and the real animals he hunted.

The members of the Art Faculty at the College will be very grateful to you for your attention to this request.

Very truly yours,

(Mrs.) Margaret P. Duncan

Faculty Secretary for
Arts, Sciences, Humanities

INTEROFFICE MEMO

Bennington College

Date October 11, 1948

To Cynthia Lee, Editor, The Beacon

From Mrs. Duncan, Faculty Sec'y Re:

Mr. Dorner has asked that the information given on the enclosed sheet be included in the next issue of The Beacon. The exhibition will remain for the next two weeks in the Commons Building, third floor. Will you be good enough to see that his request is granted? Thank you.